MANIFEST
CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 72

9th annual
RITES OF PASSAGE

9th annual
MAGNITUDE-7

MANIFEST is a 501(c)(3) non-profit organization
THANK YOU!

Manifest’s 2012-2013 season is supported by operating support funding from:

MANIFEST VOLUME SEVENTY-TWO
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Manifest Creative Research Gallery and Drawing Center
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First Printing - June 2013
Designed in Cincinnati by Jason Franz
Printed by PrintPelican.com

Cover image by Rachelle Raymer-Gilbert
Back cover image by Inkeri Harri
Derek Brennan
Senior
Bowling Green State University

Andrea Clark
Senior
University of Kentucky

Rhiannon Connor
Senior
Indiana University

Joshua Emery
2012 Graduate
Slippery Rock University

Taylor Mazer
2012 Graduate
Kendall College of Art and Design

Lauren O’Connor-Korb
2012 Graduate
San Jose State University

Erin Penland
2012 Graduate
University of North Carolina at Charlotte

Rachelle Raymer-Gilbert
2012 Graduate
University of Toledo

Rachel Sard
2012 Graduate
Washington University in St. Louis

Mary Schartman
Senior
University of Cincinnati

Brendan Solinsky
Senior
Northern Michigan University

Note that each artist’s academic status is as of their application to this project.

May 31 – June 28, 2013
Initiated in 2005, The Rites of Passage exhibits were developed in order to support student excellence by offering a public venue for the display of advanced creative research; to promote young artists as they transition into their professional careers; and to bring the positive creative energies of regional and national institutions together in one place.

The Rites call for submissions was open to undergraduate students graduating or expecting to graduate in 2012, 2013, or 2014. For this exhibit 188 artists representing 91 different college and university art programs in 32 states and 3 countries submitted 415 works for consideration.

Why is this project important?
Passing through an accredited college art program is one way among many to become an artist. While it does not guarantee success, it does serve as a measurable achievement, and if the degree granting institution is holding up its end of the bargain, each artist who attains a degree through such a program has met or surpassed certain standards. For programs which are appropriately
rigorous, passing a student is seriously meaningful business. Manifest's Rites of Passage is meant to serve as an external view into this process, across a broader scope than just one institution, and is offered as a bridge between academic pursuit and the general public. The exhibit catalogs for Rites will, over time, become a compelling document framing a view into the state of art in academia, and quite possibly the launching place for future notable artists of the world.

(All previous Rites catalogs are available to view and purchase at www.manifestgallery.org/manifestpress).

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Manifest was founded by students and professors... to this day it continues to be operated by artists, teachers, professors, and students, most of whom are volunteers. RITES OF PASSAGE is one of the significant ways we honor the origins of Manifest, and the creative vibrancy of artists-becoming-artists, as well as the importance of the study and teaching of art in the academic institutions of today.

This project is intended to be a platform for professional practice, an experience of the work it takes to share one's art, and a venue for Manifest's highly respected peer, professor, professional critical jury to weigh in on academic achievement in visual art outside the confines of the institution of origin, and outside the consideration of commercial marketability or personal taste.

Our production of this project, year after year, is heartfelt. Everyone here has been there, as art students ourselves at one time. Our regular staff have been or are currently teachers and professors outside of Manifest. Most of us have young artistic children at home. From this vantage point, we see providing incentives and rewards for young artists taking such a huge risk and following a path in the challenging world of the visual arts as an absolutely essential act. Manifest believes people need more exposure to excellent visual art, and that society cannot be whole without creativity. Where else better to provide this need than with the new artists of today?

— Jason Franz, Executive Director
Derek Brennan (Senior, Bowling Green State University)

Young Pup and Knox, graphite, gesso on panel, 42” x 30”, 2012
Andrea Clark (Senior, University of Kentucky)

*Introspection*, porcelain, terra sigillata, 3.5” x 3.5” x 2.5” x 72”, 2012
Rhiannon Connor (Senior, Indiana University)

Afternoon Field, oil on panel, 11” x 14”, 2012
Joshua Emery (2012 Graduate, Slippery Rock University)

*Absence Print 01*, C print, 24” x 18”, 2012
Taylor Mazer (2012 Graduate, Kendall College of Art and Design)

*Tow*, pen and ink, 11.5” x 7.5”, 2013
Lauren O'Connor-Korb (2012 Graduate, San Jose State University)

*Survival of the Fittest*, cast aluminum, hand cut wood plaque, 21” x 14.5” x 24”, 2012
Erin Penland (2012 Graduate, University of North Carolina at Charlotte)

A Stronger Woman, archival print, 24” x 16”, 2012
Rachelle Raymer-Gilbert (2012 Graduate, University of Toledo)

Divide: Garden Wall, ceramic, 17.25” x 26” x 4”, 2011
Rachel Sard (2012 Graduate, Washington University in St. Louis)

The Jeweler, oil on canvas, 24” x 30”, 2012
Mary Schartman (Senior, University of Cincinnati)

Topo-Blocks (Left fork of North Creek), CNC-milled birch blocks, variable, about 4” x 20” x 20”, 2011
Brendan Solinsky (Senior, Northern Michigan University)

*C Bench*, baltic birch and cast concrete, 19” x 16” x 27”, 2012
Brendan Solinsky (Senior, Northern Michigan University)

C Bench 2, baltic birch and cast concrete, 19” x 16” x 27”, 2012
Nimer Aleck  
Austin, Texas

Carol Ashton-Hergenhan  
Bensalem, Pennsylvania

Michael Aurbach  
Nashville, Tennessee

Donald Beal  
Provincetown, Massachusetts

Christie Blizard  
Columbus, Indiana

Susan Bryant  
Clarksville, Tennessee

Preston Buchtel  
Cleveland, Ohio

Julie Chabrian  
Port Orange, Florida

Alice Coulter  
Bethel, Ohio

William DeBernardi  
Pittsburgh, Pennsylvania

John Ferry  
Prairie Village, Kansas

Tyler Graffam  
Manchester, New Hampshire

Inkeri Harri  
Helsinki, Finland

Brandon Hearty  
Alberta, Canada

Robin Hextum  
Aliso Viejo, California

Carole P. Kunstadt  
New York, New York

Dylan Mize  
Warrensburg, Missouri

Dora Natella  
Granger, Indiana

Jeremy Plunkett  
Glendale, Wisconsin

Seana Reilly  
Atlanta, Georgia

Julia Romano  
Córdoba, Argentina

Chris Sedgwick  
Colorado Springs, Colorado

Rabbeccia Signoriello  
New Castle, Pennsylvania

Jesse Thomas  
Yellow Springs, Ohio

Jessica Tolbert  
Urbana, Illinois

Lisa Wicka  
West Lafayette, Indiana

Molly Wicks  
Brookings, South Dakota
Back in 2005 Manifest launched the Magnitude 7 project with the idea that small works would be easier and more affordable for artists to send to Manifest from anywhere in the world. This proved true, and right off it was this project that lead to Manifest gaining the tag line ‘a neighborhood gallery for the world.’ This iteration of the exhibit is no different, with works coming together from all across the U.S. and the countries of Argentina, Canada, and Finland.
Inevitably Mag 7 is a melange of various works, including an extremely wide range of media, styles, and artist intents. The exhibit always gains unity from the common scale, so even very different works seem to engage in playful and tolerant conversation across the gallery or side by side. We have found that having a couple of galleries full of hand-sized works is somehow a relief steeped in the joy of small things well made, a menagerie of creativity, and a poignant reminder that bigger is not always better.

We are delighted to offer this ninth annual exhibit of works no larger than about seven inches in any dimension.

For this incarnation of the project 253 artists submitted 523 works for consideration by Manifest's rigorous jury process. Thirty-two works by these 27 artists from 18 states and 3 countries were selected for presentation in the gallery and this catalog.
Nimer Aleck, Austin, Texas
3 nails 1 tiny hammer, 3d printed stainless steel, oak, rayon flocking, nails, 1.5” x 5.75” x 3.75”, 2013
Carol Ashton-Hergenhan, Bensalem, Pennsylvania

*Inside the Sweet Gum Ball*, watercolor, 1.25" x 1.25", 2013
Michael Aurbach, Nashville, Tennessee

*Third Eye: Blind Transcendentalist*, mixed media, 4” x 5.5” x 6”, 2011
Donald Beal, Provincetown, Massachusetts

Self Portrait, oil paint on linen, 1.25” x 2.63”, 2005
Christie Blizard, Columbus, Indiana

*Spectrogram of 2 seconds of Living room noise recorded on 1/16/13*, found paper, glue, tape, 7” x 7”, 2013
Susan Bryant, Clarksville, Tennessee

*Vacation*, collodion ambrotype, 5” x 4”, 2013
Preston Buchtel, Cleveland, Ohio

*Crossing*, postcard and teabags, 5.5" x 6.5", 2008
**Sample_1920 South Water Street**, steel, pine, copper, glass, fiberglass, tile, plywood, carpet padding & carpet, 3.75” x 3 9.57” x 5.25”, 2013

**Julie Chabrian**, Port Orange, Florida
Alice Coulter, Bethel, Ohio

*Untitled*, collage, 6” x 4.25”, 2012
Alice Coulter, Bethel, Ohio

*Natural Selection*, collage, 6” x 4.25”, 2012
William DeBernardi, Pittsburgh, Pennsylvania

*Mussel Shell*, oil on panel, 4.75” x 3.75”, 2012
John Ferry, Prairie Village, Kansas

Garage Window #1, oil on panel, 5.5” x 7”, 2012
John Ferry, Prairie Village, Kansas

*Decatur # 6*, oil on panel, 6” x 6”, 2013
Tyler Graffam, Manchester, New Hampshire

*Username: Blaze*, oil on canvas, 6” x 6”, 2013
Tyler Graffam, Manchester, New Hampshire

*Username: Ont*, oil and oil pastel on wood, 6” x 6”, 2013
Inkeri Harri, Helsinki, Finland

The Boy and the Skull, epoxy, 3.74” x 4.72” x 1.57”, 2013
Brandon Hearty, Magrath, Alberta, Canada

*A Portrait of a Woman*, oil on panel, 3.125” x 2.125”, 2012
Robin Hextrum, Aliso Viejo, California

*Fortune Cookie*, oil on wood panel, 4" x 4", 2012
Views of the Moselle/Ansichten der Mosel, cut, woven photogravure postcards 1917 folio - 6.25” x 4.25”, each card - 3.825” x 5.75”, 2012
Dylan Mize, Warrensburg, Missouri

*Untitled*, acrylic on masonite, 7” x 6”, 2013
Dora Natella, Granger, Indiana

*Journey Within #2*, terra cotta, 7” x 7” x 6”, 2013
Jeremy Plunkett, Glendale, Wisconsin
*Ghost*, oil on panel, 6” x 4”, 2012
Seana Reilly, Atlanta, Georgia

*Triptych AF226-228*, liquid graphite on paper, 1” x 1” each, 2012
Julia Romano, Cordoba, Argentina

*Landscape Studies - De Haes II*, photography and digital collage, 7” x 4.61”, 2013
Julia Romano, Cordoba, Argentina

*Landscape Studies - Van Ruysdael II*, photography and digital collage, 7” x 5.44”, 2013
Chris Sedgwick, Colorado Springs, Colorado

*Seer*, oil & gold leaf on birch, 4.75” x 5.5”, 2012
Rabecca Signoriello, New Castle, Pennsylvania

*What Am I Doing*, oil on panel, 6” x 6”, 2013
Jesse Thomas, Yellow Springs, Ohio

OVW, homemade oil on panel, 6” x 6”, 2012
Jessica Tolbert, Urbana, Illinois

Push, manipulated tableware, 3” x 6”, 2013
Lisa Wicka, West Lafayette, Indiana

*Construct XXVII*, screenprint, gouache, varnish, gold leaf, charcoal & Prismacolor, 6.25” x 4.5” x 5”, 2013
Molly Wicks, Brookings, South Dakota

*Golden Reds*, acrylic and enamel on panel, 6” x 6” x 3.5”, 2013
About Manifest

Founded in 2004 by professors and students from area Universities, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the historic urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The 1000 square foot museum-quality street level gallery offers three distinct exhibition spaces, and is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. Its central location in the Woodburn Avenue district and DeSales Corner places it within an energetic, creative, and revitalizing community that includes other galleries, shops, restaurants and artists’ studios.

The gallery benefits from its location within easy walking distance of a historic neighborhood populated by residents from all walks of life. The galleries are free and open to the public five hours a day, five days a week, presenting works of all kinds by student and professional artists from around the world. The Manifest Drawing Center Studio is located in nearby Madisonville.

Manifest is supported by grants and public donations and has the goal to support student professionalism, integrate the arts into the urban residential community and raise the bar on artistic standards. The mission also includes the exploration of the relationship between art and design, as well as the ongoing support and display of drawing in all its various forms.

Mission

Manifest stands for the quality presentation, experience, and documentation of the visual arts, engaging students, professionals, and the public from around the world through accessible world-class exhibits, studio programs, and publications.

Manifest Gallery
…a neighborhood gallery for the world.

Manifest Press
…take every exhibit home.

Manifest Drawing Center
…making artists better.

Manifest Artist Residency
…supporting individual artists.
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