

RE-MEMBER, THANK YOU!

This is the fourth and final newsletter to Manifest's Season-4 members. We want to thank all of you for being a part of our year. It was certainly a busy one, and our little organization took great strides in its evolution (except perhaps with regards to the timeliness of its newsletters). Our studio program which started the year with three offerings became one with ten offerings, including professionally instructed courses in answer to strong demand. This growth was supported by \$20,000 in funding from the Greater Cincinnati Foundation and the Fine Arts Fund. This seed-funding immediately created a scenario where Manifest not only supports artists by exhibiting their work to the public. It allowed Manifest to support the PROCESS aspect of artmaking, training professionals, students, and the creative public in the art of drawing, as well as paying contracted professional artist-instructors a college faculty rate to teach our courses.

It was certainly the year of growth for the Manifest Drawing Center Studio! But things were good on the exhibit end as well. My somewhat abstract bottom line goal for Manifest, with Tim's hire as Assistant Director, was that in Season-4 we would double the number of entries to our competitive exhibits. This only related partially to Tim's assignments in his new role. Really it was about how adding our first paid staffer would increase the effectiveness of Manifest and all those involved in running the organization, across the board. When I threw out 200% as a goal, I didn't really mean it in a literal sense. We were thrilled and a little surprised when we realized that we had indeed doubled our entries during the season. This meant many things, the least of which was that our earned revenue doubled in line with the entries. What was important to us was that we were continuing to reach new and wider audiences for potential involvement. It was finally clear, the world was aware of Manifest (yes, the little 850 square-foot space on Woodburn Avenue!) and the world wanted to participate. With this realization came another - that Manifest was serving as a liaison to the world on behalf of Cincinnati and our neighborhood, and it was also bringing the world to our City one work of art at a time.

Why Do We Do This?

Many people still do not realize the nature of Manifest. So often they are surprised to learn that we are non-profit just like the Cincinnati Art Museum, the Zoo, the Contemporary Arts Center, and Colleges and Universities in the area. Others feel threatened by the fact. They suspect that a non-profit is a charity case for those who run it, rather than a service for the public. Or they feel uncomfortable with our mission to be objective, to raise the bar on artistic standards, to somehow be more idealistic than for-profit venues. These people do not understand the nature of non-profits.

We began Manifest, and continue to work towards the goals of its mission because we felt, intuitively, that it needed to be done. There seemed to be a need, and ideas and opportunities converged with geography to make it happen. After four years, the response from artists, patrons, critics, and the public, we feel, testifies to the validity of our whim - that it was indeed an appropriate creation and service to society (and in truth not a whim at all!).

For my own part - I have experienced the big arts institutions, private art colleges, state universities, private liberal arts universities, frame shops, non-profit arts venues, commercial galleries, and more in my working career in the arts and as an artist. This multi-layered perspective informs my contributions to Manifest.

What we do at Manifest is just what artists truly do for society. Our work is like their art. Whether or not it feeds our bodies it does feed our souls. It is a gift. And a thing given in sincerity is far more pure than a thing sold for cash. The cash equivalent does not compute. A free kiss out of love is a completely different thing from one bought and paid for.

Yes, for non-profit organizations, living off grants (and public donations) is cleaner than living off sales. Grants are awarded based on merit, are excruciatingly objective, and are often funded by the public, making them more democratic. Sales rely on the whim of individuals who have enough money to spend on art, and space to keep it. As I teach my students, it is important not to confuse a sense of taste with a sense of quality. It is part of our mission to hold that line, and to remain aware of this distinction. So I would argue that the non-profit grants-supported venue does certainly present purer works, even if they are the very same works seen elsewhere, or long gone out of style but still as excellent as ever. The context changes everything. Manifest IS the context.

Re-Membering

There is a reason museums are considered to be treasuries of the public. Non-profits make decisions for the public trust, not for the bottom line income of private investors. Our *content* is our mission, and our mission is the treasure we keep for the public. This, along with your complicity, makes Manifest strong. With such introspection we come to remember you, thank you, and ask that you re-member Manifest. It is not for the membership dollar that we give our effort, but for the symbol of your support, and the list of names from near and far who believe in our public service - for that we ask that you continue to support Manifest in its fifth season. If you have not yet, then please *re-member*.

Always design a thing by considering it in its next larger context - a chair in a room, a room in a house, a house in an environment, an environment in a city plan.

ELIEL SAARINEN

Farron Allen - Jessica Grace Bechtel - George & Kathleen Brinkman - Daniel Brown - Sharon Butler - Joseph Curry - Jim Dean - Katherine & David Dintenfass Julie Doepke - Jane Durrell - Sandy Eichert - Chip Finke - Diane Fishbein - Elizabeth Fisher-Smith - Mark Flaspohler - Alexandra Sophia Franz Jason Franz - Gary Gaffney - Camilla Haneberg - David Hartz - Jim Hasse, S.J. - Jack Hennen - Barbara Henshaw - L. Brian Huehls - Stewart Katz Vivian Kline - Nancy Kopp - Kim Krause - Cynthia Kukla - Walter Langsam - Mary Anne Lee - Marilou Krizsa Lee - Matthew Litteken Phillip & Whitney Long - Elaine Lynch - DeSales Crossings Marianist Community - Amy Mauck - Constance McClure - Pic Michel - Kevin and Tammy Muentz Brigid O'Kane - Lou Olenick - Carol Pfitzing - Trevor Ponder - Elaine Potter - Allison Probst - Scott Ramming - Jay & Marilyn Richey - Roy Robinson John Robinson - Andrew Schaub - Elena Schaub - John Schiff - Leslie Shiels - W.D. Shuster - Mu & Robin Sinclair - Elizabeth and Paul Sittenfeld Liz & Carl Solway - Kristin Spangenberg - Jane Stanton - Gina Stevenson - Amy Titus Cedric Vogel - Richard & Vanessa Wayne - Josephine Weaver Wendi Wilson - Robert & Lauren Woodiwiss - Boris Zakic

MEET THE MANIFEST INSTRUCTORS

Constance McClure originally studied at Marshall University and ultimately received a BA from the College of Mount St. Joseph in Cincinnati, and an MFA in painting from the University of Cincinnati. She also attended the Skowhegan School of Painting in Maine and the Fresco Workshop in Massachusetts. Her study travels in Europe include a year's residence in Greece and two appointments as Visiting Artist at the American Academy in Rome.

McClure's teaching experience includes many area colleges, the Ringling School of Art & Design in Florida, and the Art Academy of Cincinnati, where she has taught such courses as Drawing, Life Drawing, Large Scale Drawing, and Materials and Techniques for over two decades.

Since the late 1960s McClure's work has been widely exhibited. She is represented in public and private collections around the world; including the Cincinnati Art Museum and the American School of Classical Studies in Athens, Greece.

Jahaziel Minor is an emerging figurative/portrait painter. Minor has taught several drawing workshops and recently organized and instructed an intense five session portrait oil painting class at the Art Academy of Cincinnati, where he is a two-time recipient of the Helms Trust Purchase Awards for two portraits completed in oils. He holds a BFA in Illustration from the Art Academy of Cincinnati. In fall 2009 he will continue his education at Indiana University in Bloomington at the graduate level to acquire his MFA in Painting. In 2008 Minor received the prestigious Canada-based Elizabeth Greenshields Fellowship grant.

Charles Frymier is a painter, who has been showing his works regionally through Closson's Art Gallery since the late 80's. He is a graduate of the Art Academy of Cincinnati, with a BFA in Painting and Printmaking. Since graduating he has produced a varied body of figure and genre painting for public exhibitions and private commissions. Charles has also recently taught drawing courses for the Art Academy.

Jonathan Queen is one of Cincinnati's eminent painters. He holds a BFA from the University of Cincinnati College of Design, Architecture, Art, and Planning, and is a full-time working artist represented by Miller Gallery. Queen's work weaves a magical bond between first-rate academic painting and contemporary content like none other. He brings to Manifest's studio a formidable expertise at image-making from observation, a keen wit, and a kind and generous personality.

Emil Robinson holds a BA from Centre College in Danville, Kentucky and an MFA from the University of Cincinnati college of Design, Architecture, Art, and Planning. He is an actively working and exhibiting artist, and recently had work included in exhibits at The Carnegie Visual Arts Center in Covington, Kentucky; Associated Artists Gallery in Winston Salem, North Carolina; The Columbus Museum of Art; and Tatistcheff Gallery in New York City. He is also a 2007 recipient of the prestigious Elizabeth Greenshields Foundation grant, which has allowed him to spend several months recently working and studying independently in London, England. Robinson also teaches drawing for the School of Design at U.C.



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gallery hours

Tuesday to Friday 2-7pm
Saturday 12-5pm