

# MANIFEST

v35



**Rites of Passage 2009**



# MANIFEST

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

volume 35

## Rites of Passage 2009

*MANIFEST is a 501(c)(3) non-profit organization*

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**Manifest Creative Research Gallery and Drawing Center**

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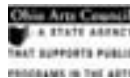
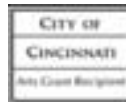
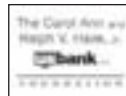
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# Rites of Passage

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April 17 - May 15, 2009

Sam Barton

Paul Callahan

Brandon Dean

Benjamin Etten

Devin Farrand

Alexandra Giannell

Soojin Kim

Katherine McMonigle

Sarah Reid

Rhiannon Sallas

Elizabeth Steiner

Hilary Stevens

Ellen Warner

Wanda Wolmar

Curated by Tim Parsley

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### **Waterslides and Art Schools**

Take waterslides... for example. Especially those where, after ascending the wooden steps to the top, you find several waterslide options to choose from, each twisting its own route down to a common pool at the bottom.

The journey through art school and beyond kind of reminds me of waterslides. The slow, sometimes laborious ascent up the “stairs” of class after class, studio after studio, critique after critique... all the while, peering over the edge, studying the trajectory of certain slides, each slide representing a potential stream of art-making pioneered by those who have gone before. By the time you reach the top, the choice is yours. Which route will your work take? Which stream of rushing water will it join? Abstraction? Realism? Painting? Sculpture? Photography? Traditional? Conceptual? Like a water-slide with several routes, much of art school is about making increasingly informed choices, and eventually taking the leap, careening down one of the many potential pathways set before you.

And sometimes an artist creates a new path; a new slide to choose from.

Of course, eventually the metaphor breaks down. Once committed to a waterslide, you are forced to follow it to its conclusion. Switching slides mid-stream is not encouraged, and can get a person hurt. Artists however, often do switch to a different route – and occasionally figure out how to slide down multiple routes simultaneously. And of course, not everyone ends up in the same pool at the bottom.

### **Taking the Plunge**

The artists selected for Manifest's 5th annual Rites of Passage exhibit find themselves at the apex of the art school waterslide. They have been studying the moves and directions of those in line before them, and now they are taking the plunge, hurtling themselves down their chosen chute. Where will they end up? What twists, turns, and detours will they take? Will they find the ride to be thrilling, or terrifying (or both)?

Several of the artists in Rites of Passage have chosen the path of portraiture, with a twist. Sam Barton's socially-charged portraits of young African-American children are both endearing and challenging as the viewer is confronted by the child's gaze and faintly scripted captions like, "You Have One Minute To Think Of Five Hip-Hop Songs That Uplift Women." Brandon Dean's portraits rely on a vocabulary of slick stylishness and fast edges to present their figures. In "Celadon Teacups " we view a young man, looking forlorn as a wave of commercially-graphic design-work washes over him. Hilary Stevens offers us portraits as well, though hers are filtered through the language of collaged floral and vintage wallpaper patterns, layering meaning with vibrant shape and color.



Ceramicists have made a strong addition to this year's Rites exhibition. Ceramics being one of those artistic routes with a long and rich history, these artists each show a thorough understanding of the tradition and a confidence in breaking from it. Wanda Wolmar's delicate cups walk up to the tenuous line of functional craft, yet avoid tripping over that line by encrusting the edge with barnacles that would make drinking from them very difficult. Sarah Reid's pile of ceramic "bones" evoke feelings of loss, as one might feel when encountering the remains of a fallen creature. Yet, we are not repulsed by "Relic Series 1," but rather, are drawn closer by the intricate images and textures printed onto their surfaces.

The route of landscape is taken as well. Benjamin Etten's exquisitely drawn buildings hover in the field of surrounding paper, effectively allowing the work's support to become the landscape itself. Ellen Warner's "Learning to Hope" invites us to survey the land from above, carried along in a cloud-supported saddle. (Incidentally, Warner's title offers a refreshing alternative to the academic pursuit of a discipline often characterized more by cynicism than hope.)

### **Work Out of Your Work**

The ability to choose a course for their work comes from the artists' rigorous educational experience of trial and error, research, experimentation, success and failure. The work on display in Rites of Passage is the fruit of this intensity. When asked what advice he would give to other artists, Richard Serra said, "Work out of your work. Don't work out of anybody else's work." This statement is both encouraging and discouraging. Encouraging in that it means that the artist already has at his or her disposal what is needed to make strong work. What is needed is to stay the course, delve deeper, letting each new work inform the next... Current and past work is the best guide toward future work.

**Sam Barton**

Senior, Bowling Green State University



*Love The Way You Drop It Brain So Good Coulda Sworn You Went To College*, graphite and mixed media, 15" x 15" x 1", 2008

The statement can be discouraging to a student artist simply because many times their work is still struggling to find its distinctive voice. How can an artist “work out of their work” when they are still unsure what their work actually is? As a student artist, gaining traction on the direction of your work can be a challenging process of juggling new skill sets, determining how chosen content best relates to engaging form, and developing a deepening sense of aesthetic sophistication. Many undergraduate students near the end of their formal training are still unclear about the direction of their art.

The artists chosen for this year’s Rites of Passage exhibit evidence their journey through this process and reveal that they have, in fact, found traction for the direction in which they are headed. Each has developed a body of work that seems to be informing their direction and offers the viewing public a refreshing view of the high caliber of work that can come from our society’s newest professional artists.

From the record-breaking submission pool of 731 entries from 101 students representing 57 academic institutions, we are pleased to exhibit these twenty-six carefully chosen works by 14 artists from across the United States. As a “Creative Research Gallery,” Manifest is committed to discovering and celebrating current work being made around the world. An important part of this investigation is taking note of what the newest and freshest artists in society are doing. Academia-focused exhibitions like Rites of Passage, and our annual Master Pieces MFA exhibition, underscore our enthusiasm for the process of becoming an artist. As each of the artists in Rites of Passage begins their respective rides down their chosen waterslide, Manifest is proud to witness and support their launch into the invigorating and challenging career of the professional artist.

- Tim Parsley, Exhibit Curator and Assistant Director



*Safe To Say I Paved The Way For You Cats To Get Paid Today*, graphite and mixed media, 15" x 15" x 1", 2008



*You Have One Minute To Think Of Five Hip Hop Songs That Uplift Women*, graphite and mixed media, 15" x 15" x 1", 2008



*Had A Dream I Could Buy My Way To Heaven When I Awoke I Spent That On A Necklace*, graphite and mixed media, 15" x 15" x 1", 2008



*If You're Feeling Like A Pimp Go'on Brush Your Shoulders Off*, graphite and mixed media, 15" x 15" x 1", 2008

**Paul Callahan**  
*Senior, Ohio University*



***Cup and Base***, clay, 6" x 5" x 5", 2008





**Brandon Dean**  
2008 Graduate, Auburn University



*Celadon Teacups*, oil, acrylic, spray paint on wood. 36" x 35" x 5.75", 2008



*Myles*, oil on canvas, 30" x 24" x 1", 2008



*Technologic*, oil on wood, 48" x 24" x 2", 2007



**Benjamin Effen**  
*Senior, University of Minnesota*



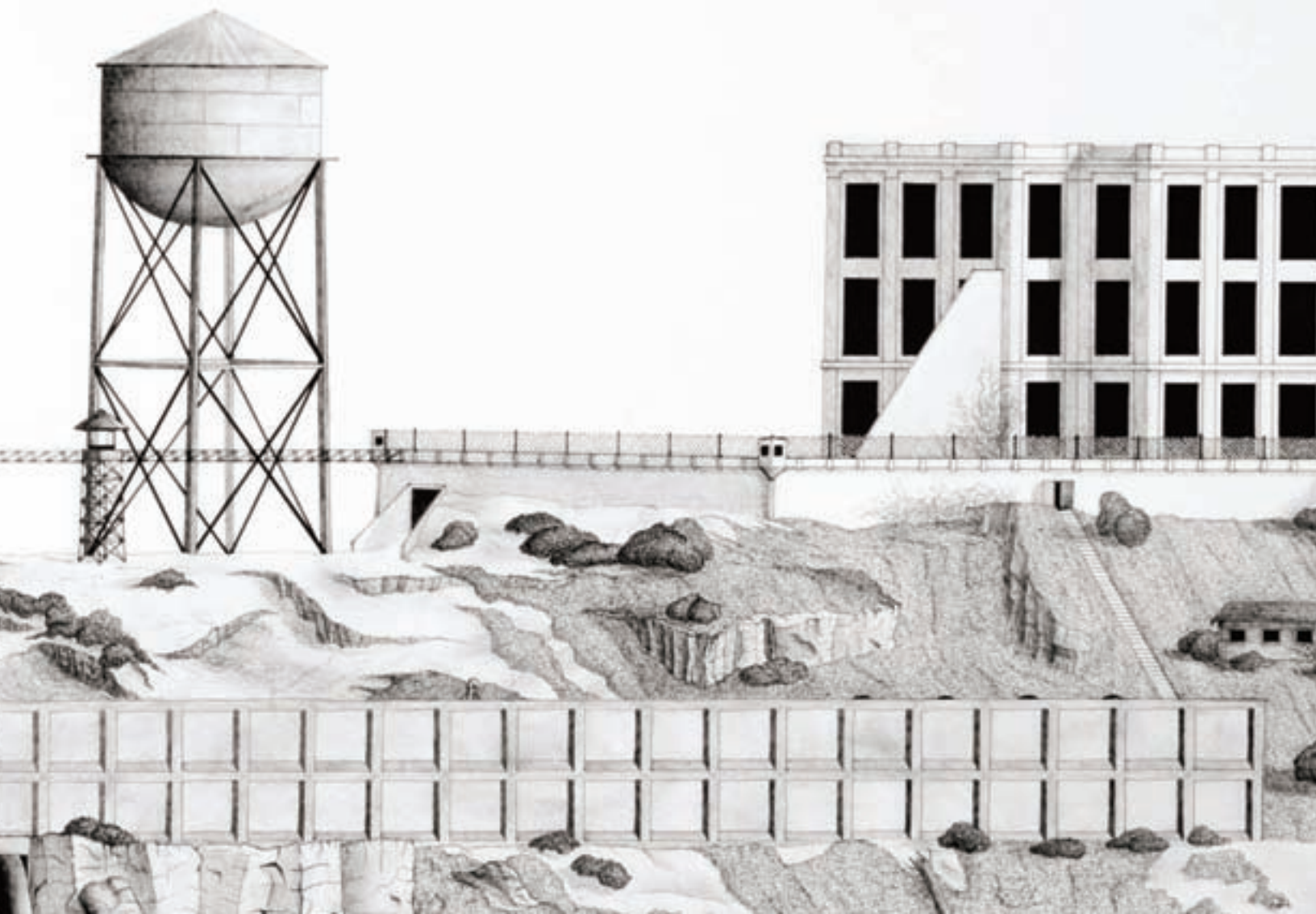
*Sioux Falls Mill*, pen on paper, 22" x 31", 2007



*Alcatraz*, pen on paper, 33" x 88", 2008







**Devin Farrand**  
*Senior, Eastern Oregon University*



**Absence Series: #2**, earthenware clay, 12" x 8" x 16", 2008



**Alexandra Giannell**

*Junior, University of North Carolina, Charlotte*



***Boston Series***, manipulated Polaroids on wood blocks, 3" x 2.75" x 2" ea., 2008



*Xeno*, oil on canvas, 64" x 58" x 3", 2008

**Soojin Kim**

*Senior, School of Museum of Fine Arts, Boston*



**Tower II**, oil on board, 8" x 6", 2005



*Tower I*, oil on board, 12" x 9", 2004







*Peanut Butter Cups*, oil on board, 10" x 10", 2006

**Katherine McMonigle**  
*2008 Graduate, College of Mount Saint Joseph*



***Bird's Nest***, porcelain fired to cone 6 oxidation, 4" x 4.5", 2008



**Sarah Reid**  
*Senior, Ohio University*

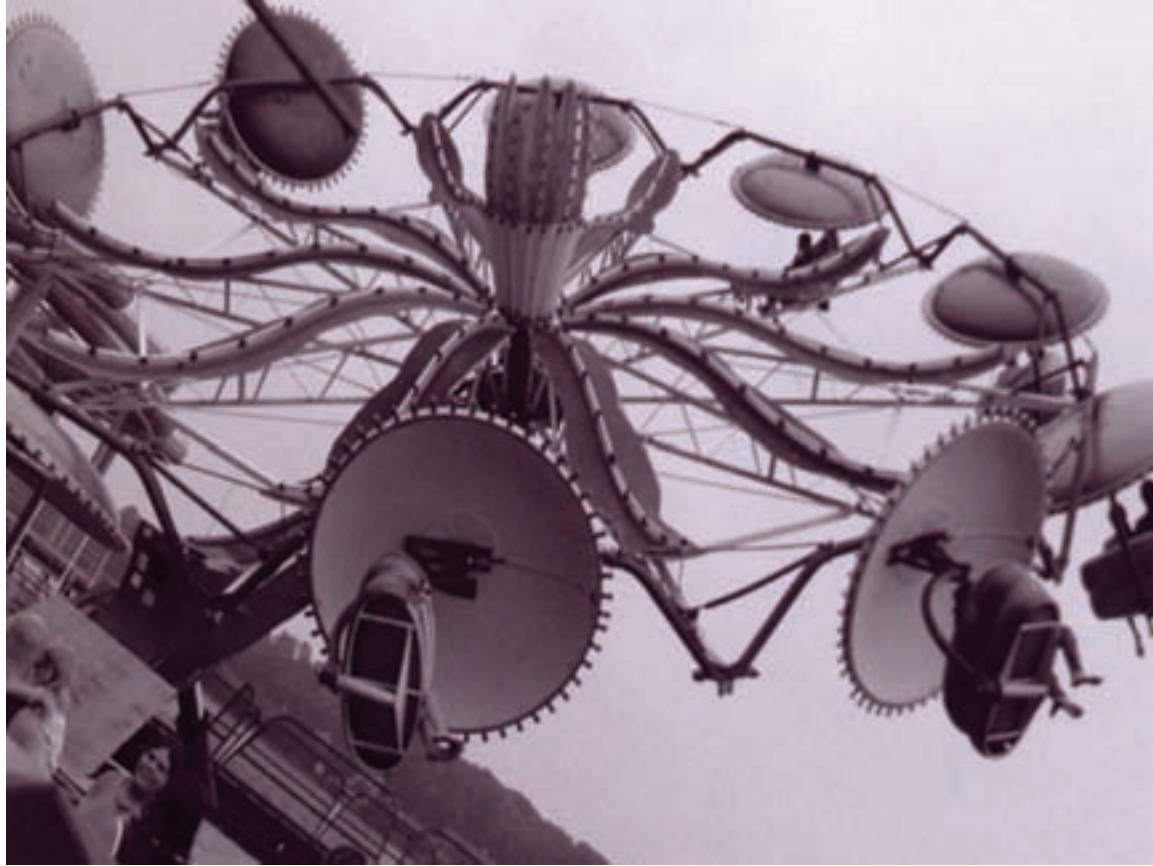


**Relic Series 1**, stoneware, glaze, laser decal, overglaze, oil and acrylic paint, 9" x 16" x 16", 2009



**Rhiannon Sallas**

*Senior, Governor's State University*



*Parachutes*, darkroom photography, 18" x 24", 2008



*Swing Swing*, darkroom photography, 18" x 24", 2008

**Elizabeth Steiner**

*2008 Graduate, University of Wisconsin - Green Bay*



**Portrait, Prague 2008**, C print, 12" x 18", 2008





**Hilary Stevens**  
2008 Graduate, Miami University



*Eden*, acrylic, ink, gouache, oil, mixed media, and resin on panel, 24" x 24", 2008



*Eve*, intaglio, photo litho, cloth, stitching, mixed media, and resin on panel, 24" x 24", 2008

**Ellen Warner**  
Senior, Miami University



*Learning to Hope*, oil on canvas, 54" x 36", 2008



**Wanda Wolmar**  
Northwest Missouri State University



*Suspend*, glazed stoneware and polyester resin, 5" x 4" x 4", 2009



## ***About Manifest***

Founded in May of 2004, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The elegant street level exhibition space is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. It is also within easy walking distance of a diversely populated historic neighborhood with 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 by students and professionals from around the world. The Manifest Drawing Center Studio is located in the nearby Walnut Hills Essex Studios Complex.

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 Statement:***

Manifest enhances the role of art and design in society by cultivating and focusing the transformative power of creativity in the visual arts. Manifest benefits people in the global and local community, including professionals, students, and the public, by creating quality-centered experiences focused on contemporary visual arts and related activities in the context of creative exploration.



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## MANIFEST

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