

MANIFEST

v36



Magnitude SEVEN 2009

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 36

Magnitude SEVEN 2009

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

MANIFEST VOLUME THIRTY-SIX

© 2009 MANIFEST PRESS

All rights reserved. No part of this publication may be reproduced in any way without written permission from the publisher. All rights in each work reproduced herein are retained by the artist/author.

Manifest Creative Research Gallery and Drawing Center

2727 Woodburn Avenue, P.O. Box 6218, Cincinnati, OH 45206

(513) 861-3638

First Printing - June 2009

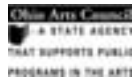
Designed by Jason Franz

Printed by PrintPelican.com

Cover image by Mollie Zanoni

Back cover image by Kevin Curry

Manifest is supported by funding from:



FineArtsFund



Magnitude SEVEN 2009

May 29 - June 26, 2009

Rob Anderson (Edgewood, KY)

Sunny Belliston (Midvale, UT)

Larry Blackwood (Bozeman, MT)

Kim Brock (East Lansing, MI)

Daniel Brown (Baltimore, MD)

Christopher Carver (Denton, TX)

Tim Clorius (Portland, ME)

Kevin Curry (Houston, TX)

Samuel Fisher (Leeds, England)

Travis Graves (Elizabethton, TN)

Mikhail Gubin (Kew Gardens, NY)

Brandice Guerra (Urbana, IL)

Carole P. Kunstadt (New York, NY)

Noriko Kuresumi (Astoria, NY)

Ryan Mandell (Denton, TX)

Kathryn Myers (Mansfield, CT)

Tutte Newall (London, England)

Jamie Oberschlake (Cincinnati, OH)

Marcie Paper (Brooklyn, NY)

Michael Reedy (Ann Arbor, MI)

Billy Renkl (Clarksville, TN)

Stefani Rossi (Fort Collins, CO)

Renata Sack (Waterloo, IA)

Chris Tinnen (Plano, TX)

Roberta Weissman Nagy (Pula, Croatia)

Jiyeon Yim (Rochester, NY)

Mollie Zanoni (Northampton, MA)



Curated by Jason Franz

The Diminutive Concept

It was just under four years ago that Manifest's small team was finishing up the gallery's first season of programming. Among those first five exhibits was Magnitude SEVEN, conceived in a living room conversation with co-founder Liz Kauffman (then a senior at Xavier University, now gallery director at Bradley University in Peoria) and Christy Carr (Professor of Design at the Art Academy of Cincinnati) who was serving in the capacity of Manifest's first 'associate' and our graphic design guru. At the time we had no idea what Manifest's drawing power could be in terms of amount of art or geographic reach. Our thinking was quite practical, the gallery is small, space is limited, and shipping art over long distances is prohibitively expensive when it is much larger than a small box. Even then, steeped in the excitement of our idealistic goals, we knew we wanted to reach out to artists across the country and, if we dared to hope, around the world. Inviting small works seemed to be the perfect litmus test for this budding mission of Manifest.

That first exhibit blew us away with 183 works submitted by seventy-two artists from twelve states. We were beside ourselves with excitement. A vast majority of the submissions originated, as one might expect, from within a regional radius. Well over half the artists included were from Ohio or Kentucky. But that meant the others, nearly half, were from farther away! We had burst that invisible barrier between the Cincinnati region and the rest of the world, paving the way for Manifest to become a *neighborhood gallery for the world*.

This year, the 5th incarnation of Magnitude SEVEN received nearly 850 works submitted by 381 artists from just about every state in the U.S. and twenty-two other countries. One artist in the exhibit is from Ohio, and one is from Kentucky. The twenty-five others represent twelve other states, England, and Croatia.

Magnitude SEVEN and Manifest itself attest to the potential energy and creative value contained within small things well-made. The concept of small has made both the exhibit and the organization bright spots in the lives of artists and art appreciators everywhere.

The Value of Small

Small works are easily portable and fit well into many spaces. This makes them more convenient to live with, and more accessible to more people. Within the social phenomenon of art, which often trends towards the impractical, small works are just the opposite. They also evoke in the viewer a sense of one's own physicality in a completely different way than larger works. Small works are intimate; inviting approach and inspection. Like short poetry, they are a challenge to craft with the same presence of their larger counterparts. They cannot impress by sheer scale alone, nor gloss over the details. Rather, they must withstand the criteria we naturally and often unconsciously apply to hand-held things, because they *are* the details.

Each year I look forward to Magnitude SEVEN because the open-ended criteria for submission (aside from the seven inch size restriction) allows for delightful surprises and mixtures of works, resulting in a different experience every time. It is an added bonus that it brings back memories of the earliest days of Manifest's infancy when it wasn't sure just how big the small idea really was.



Robert Anderson (Edgewood, KY)
Brendan, oil on board, 3.5" x 5", 2008



Robert Anderson (Edgewood, KY)
Scott Reading, oil on board, 5" x 3.5", 2008



Robert Anderson (Edgewood, KY)
Scott, oil on board, 3.5" x 5", 2008



Sunny Belliston (Midvale, UT)

Conglomerate Painting: Good Side, mixed media, 5.5" x 5.5" x 2.5", 2008



Sunny Belliston (Midvale, UT)
Conglomerate Painting: Dear Darla, mixed media, 5.5" x 5.5" x 2.5", 2008



Sunny Belliston (Midvale, UT)

Conglomerate Painting: Yellow & Gray, mixed media, 5.5" x 5.5" x 2.5", 2008



Sunny Belliston (Midvale, UT)
Untitled Object #4, wood, paper, acrylic, 4" x 4" x 4", 2008



Larry Blackwood (Bozeman, MT)

126 Days 'til Summer, photography, 4.7" x 7", 2004



Kim Brock (East Lansing, MI)
Romanian Bathroom, photography, 4.5" x 6", 2007



Dan Brown (Baltimore, MD)

Millie 1927, acrylic, 2.25" x 1.25", 2006



Christopher Carver (Denton, TX)
Shock Art, red oak, etched plastic, electronics, 5" x 5" x 4.75", 2009



Tim Clorius (Portland, ME)
Tiny Giant 2, oil on panel, 3"x 2", 2008



Tim Clorius (Portland, ME)
Tiny Giant 1, oil on panel, 3"x 2", 2008

UNITED STATES

IN GOLD WE



ONE

DOLLAR

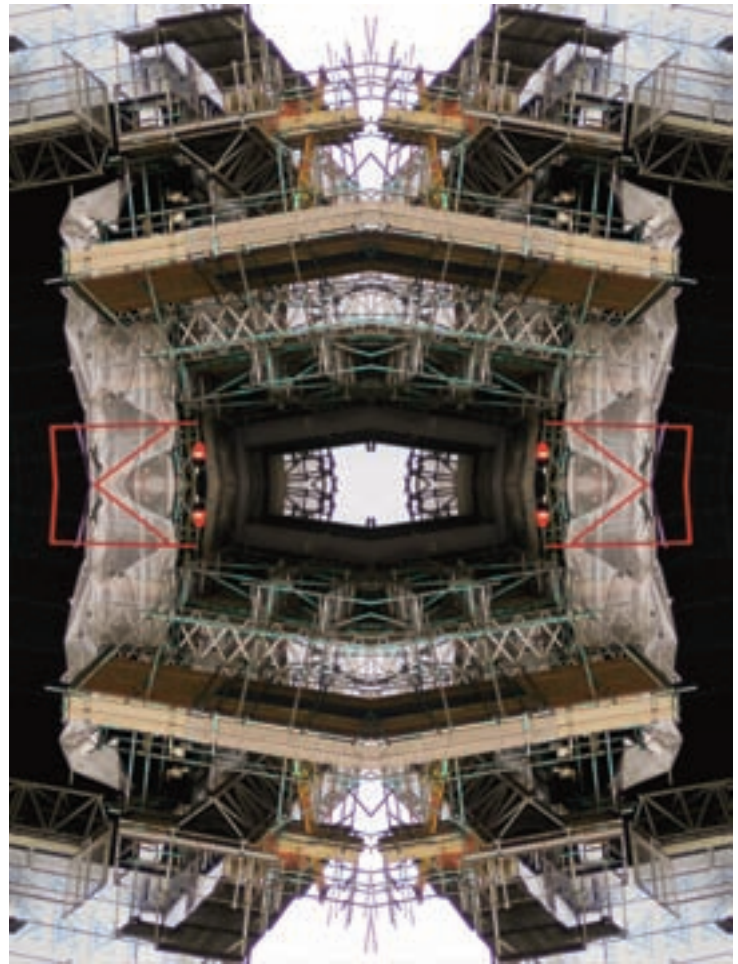


Kevin Curry (Houston, TX)
Value Added (front and back), 1,029 U.S. Dollar Bills, 2.25" x 6", 2009



Samuel Fisher (Leeds, England)

Limenitis Archippus, digital print mounted on perspex, 7" x 5", 2009

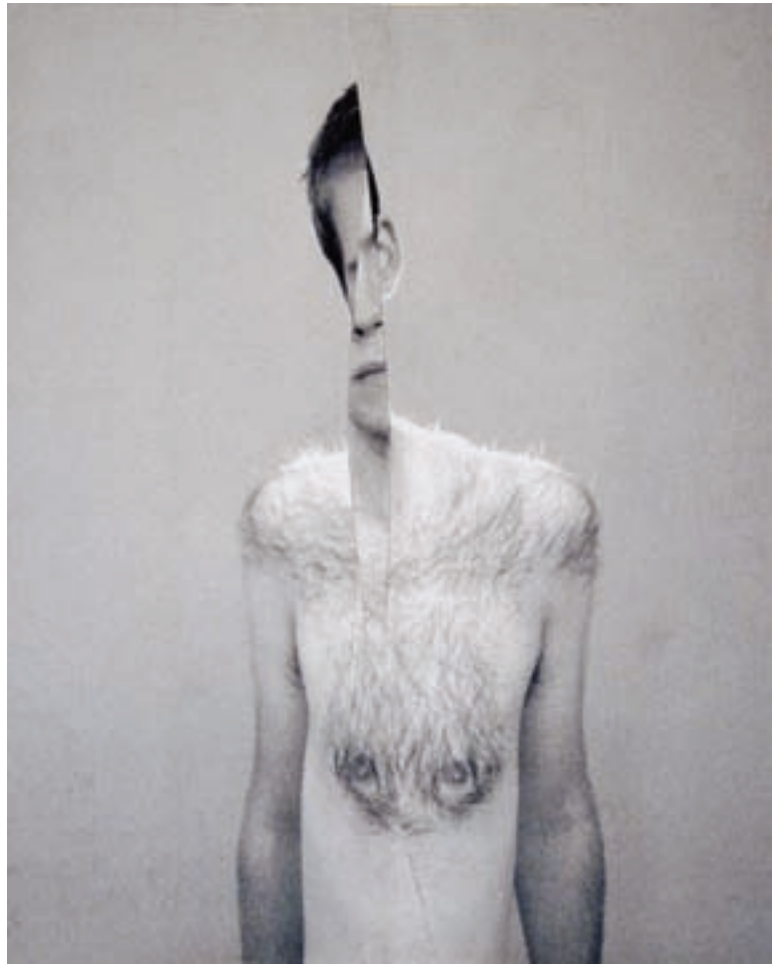


Samuel Fisher (Leeds, England)
Lycaena Dispar, digital print mounted on perspex, 7" x 5", 2009





Travis Graves (Elizabethton, TN)
Paper Bag # 3, paper bag, glue, 2" x 4" x 7", 2007



Mikhail Gubin (Kew Gardens, NY)
Passer-by No. 12, collage, 4" x 3.5", 2008



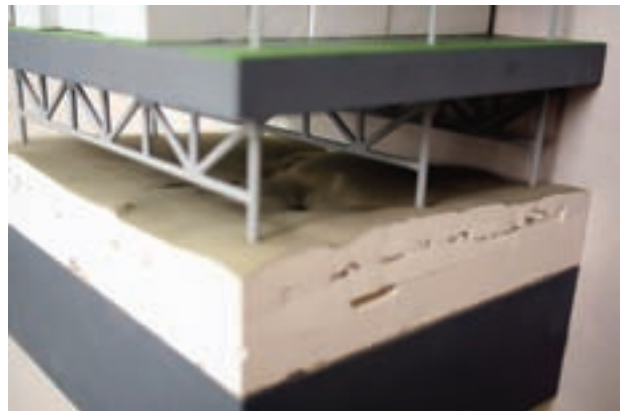
Brandice Guerra (Urbana, IL)
From Its Belly, oil on panel, 4" x 6", 2009

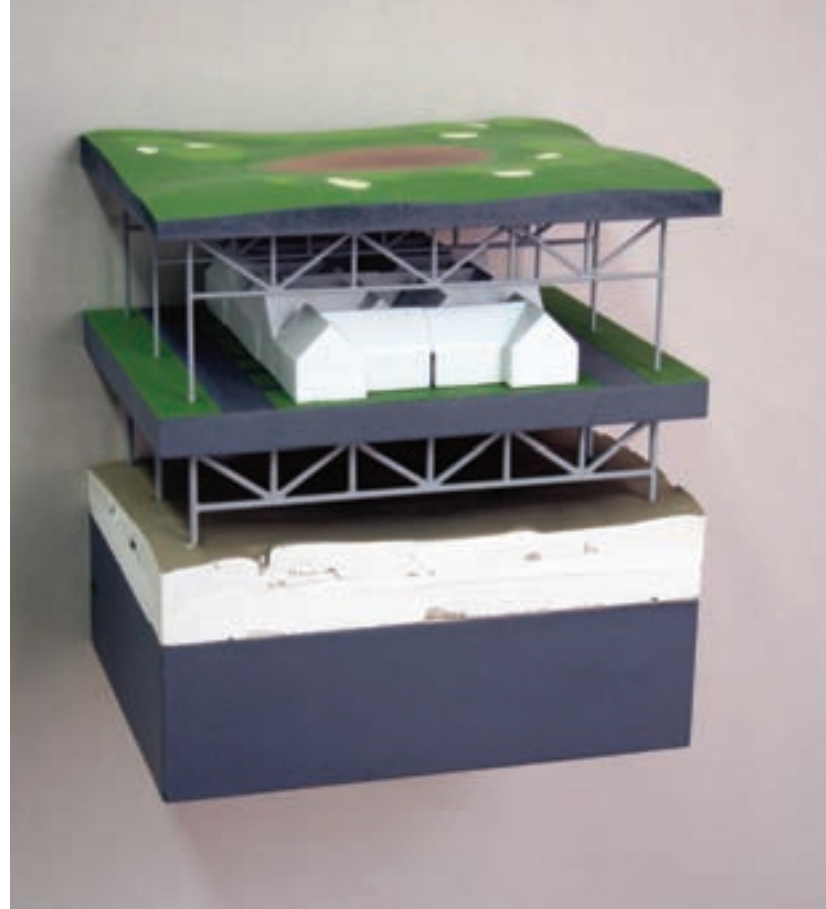
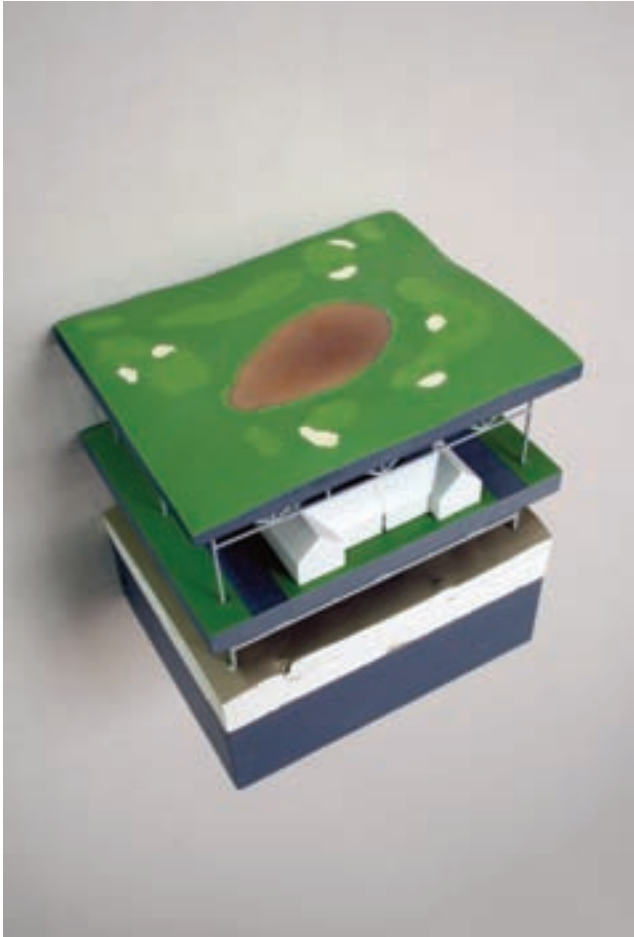


Brandice Guerra (Urbana, IL)
Swallowed Him Up, oil on panel, 4" x 6", 2009

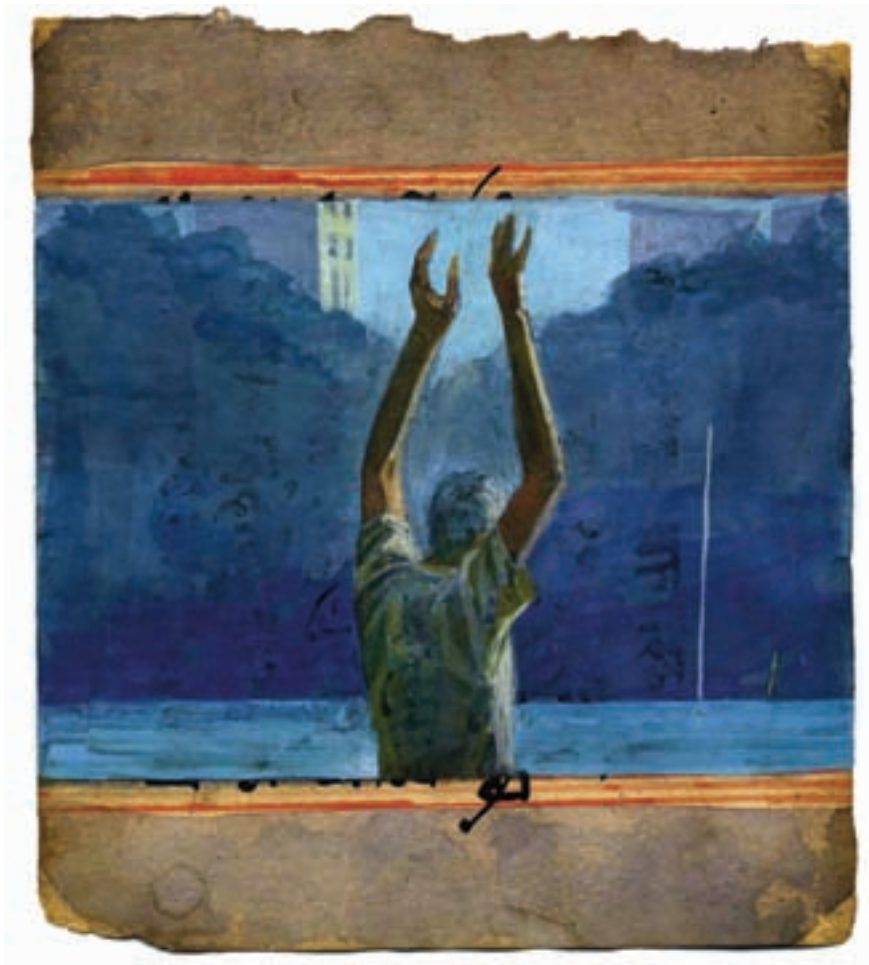


Noriko Kuresumi (Astoria, NY)
Sea Creature, ceramic, 6" x 6.5" x 5.5", 2009





Ryan Mandell (Denton, TX)
New Density Model 2, MDF, plaster, brass, 7" x 6" x 6", 2009



Kathryn Myers (Mansfield, CT)
Obscure and Common Duties, Mumbai, gouache on paper, 4" x 4", 2006



Kathryn Myers (Mansfield, CT)
Obscure and Common Duties, Jaipur, gouache on paper, 4" x 4", 2008



Kathryn Myers (Mansfield, CT)
Obscure and Common Duties, Pondicherry, gouache on paper, 4" x 4", 2006



Tutte Newall (London, England)
At Rest On My Mother's Breast, oil on board, 5" x 6.75" x .5", 2009

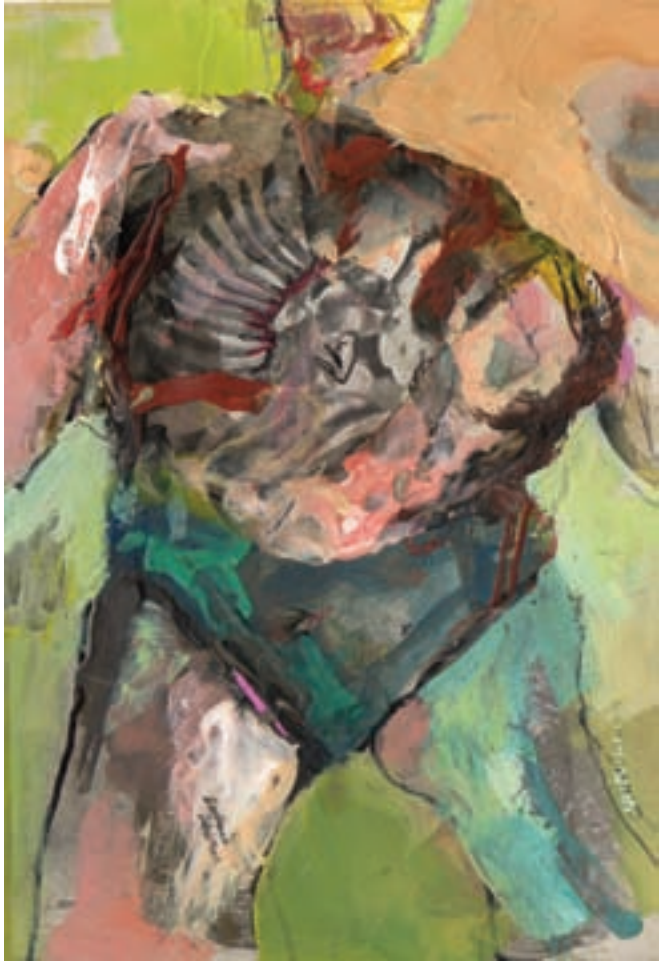


Tutte Newall (London, England)

My Bones, oil on board, 3" x 6" x .5", 2009



Tutte Newall (London, England)
My Skin, oil on board, 4.75" x 4.75" x .5", 2009



Jamie Oberschlake (Cincinnati, OH)
Sometimes Growth is No Good, mixed media, 7" x 5", 2009



Jamie Oberschlake (Cincinnati, OH)
Leader, mixed media, 7" x 5", 2009



Marcie Paper (Brooklyn, NY)
Bowlingo, acrylic on Paper, 6" x 7", 2009



Marcie Paper (Brooklyn, NY)
Chest Congestion, acrylic and collage on Paper, 6" x 7", 2009



Marcie Paper (Brooklyn, NY)
Half King, acrylic on Paper, 6" x 7", 2009



Marcie Paper (Brooklyn, NY)
Lower Abdominal Pain, acrylic on Paper, 6" x 7", 2009



Michael Reedy (Ann Arbor, MI)

Katie, mixed media on plastic, 4.75" x 4" x .75", 2008



Michael Reedy (Ann Arbor, MI)
Untitled, mixed media on plastic, 4" x 5" x .75", 2008



Michael Reedy (Ann Arbor, MI)
Jennifer, mixed media on plastic, 5" x 4" x .75", 2008



Michael Reedy (Ann Arbor, MI)
The Dreamer, mixed media on plastic, 5" x 4" x .75", 2008



Billy Renkl (Clarksville, TN)

Currency Speculator II, collage of foreign currency in antique mount, 2.5" x 2", 2008



Billy Renkl (Clarksville, TN)
Currency Speculator III, collage of foreign currency in antique mount, 2.5" x 2", 2008



Stefani Rossi (Fort Collins, CO)
Love, love, LOVE, love, love..., oil on panel, 5.65" x 5.75, 2009



Renata Sack (Waterloo, IA)
Action, cardboard, paper, print, 5" x 5", 2009



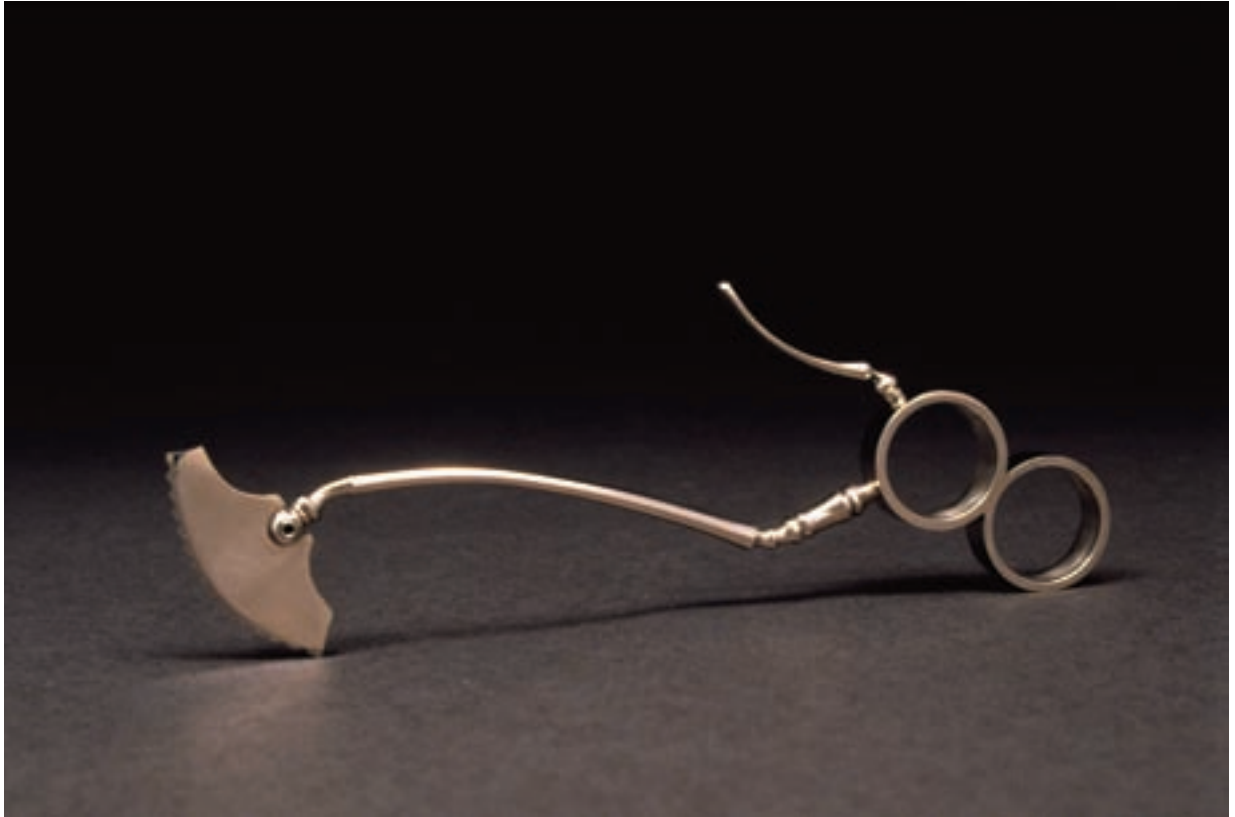
Chris Tinnen (Plano, TX)
Clamp, stainless steel, 1" x 4" x 1", 2009



Chris Tinnen (Plano, TX)
Introducer, stainless steel, 3" x 6" x 3", 2009



Chris Tinnen (Plano, TX)
Knife, stainless steel, 6" x 2" x 1", 2009



Chris Tinnen (Plano, TX)
Saw, stainless steel, 2.5" x 7" x .5", 2009



Roberta Weissman Nagy (Pula, Croatia)

Artist Hand, casting metal (lead), 2.8" x 3.3" x 7", 2008



Jiyeon Yim (Rochester, NY)
Emotive Vessel III, porcelain, 4" x 4" x 4.5", 2009

Mollie Zanoni (Northampton, MA)

Mummy Hummingbird, mixed media hanging sculpture, 6" x 4" x 6", 2008



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.

Executive Director

Jason Franz

Assistant Director

Tim Parsley

Administrative Assistant

Laura McNeel

Gallery Assistant

Elaine Potter

Manifest Associates

Robert Anderson

Kevin Muenta

Trevor Ponder

Kristin Cullen

Interns

Emily Burkman

Paige Chadwick

Lydia Collins

Lisa DeLong

Michael Englander

Laura Fisher (*Senior Intern*)

Jessica Foley

Aubrey Kelly

Anna Martinovich (*Senior Intern*)

Brianna McSemek

Board of Directors

Christina Dakin

Katherine Dintenfass

Jason Franz

Tamera Lenz Muenta

Brigid O'Kane

Andy Schaub







MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

2727 woodburn avenue cincinnati, ohio 45206
513 861 3638
www.manifestgallery.org