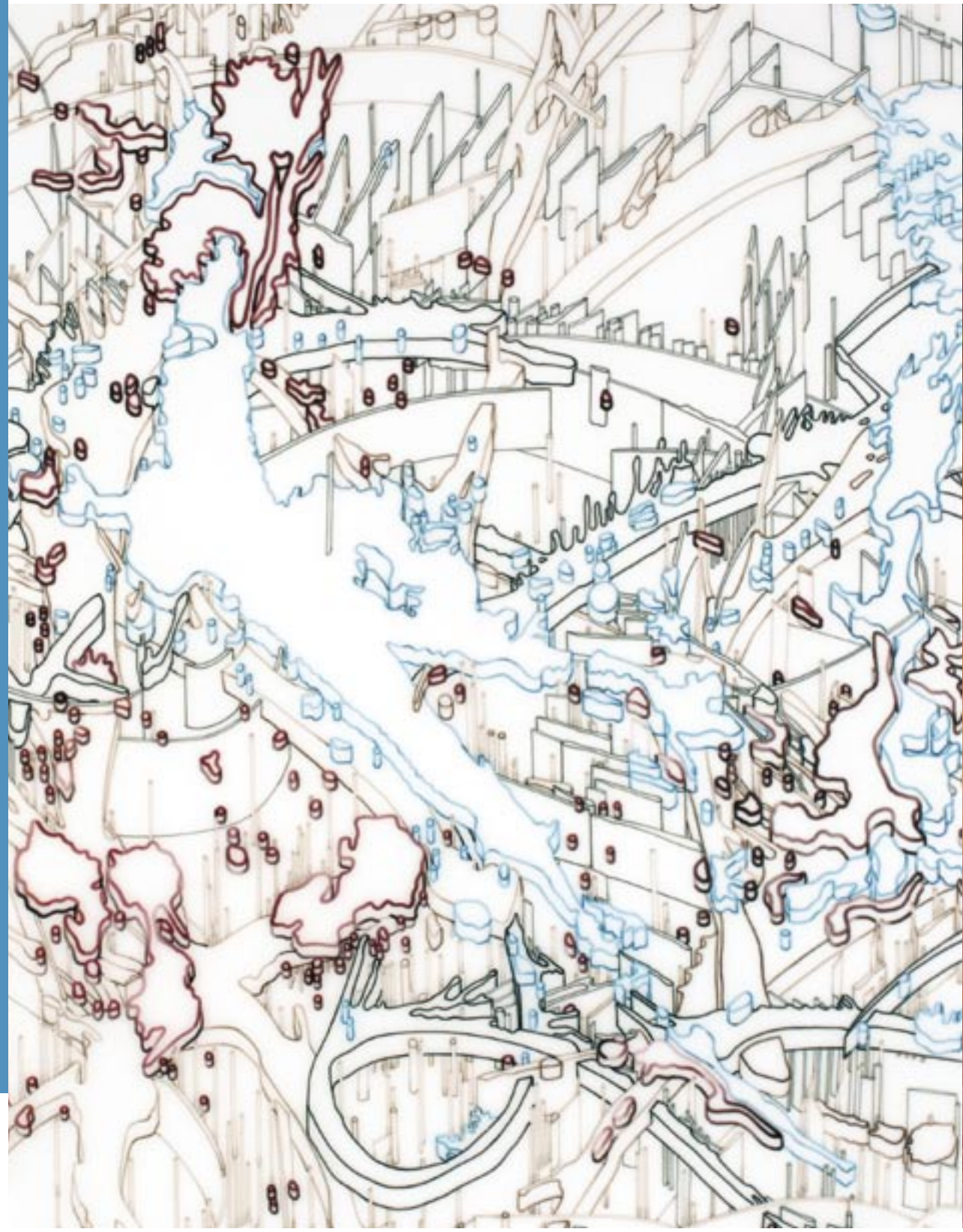




INTERNATIONAL  
DRAWING ANNUAL  
2007

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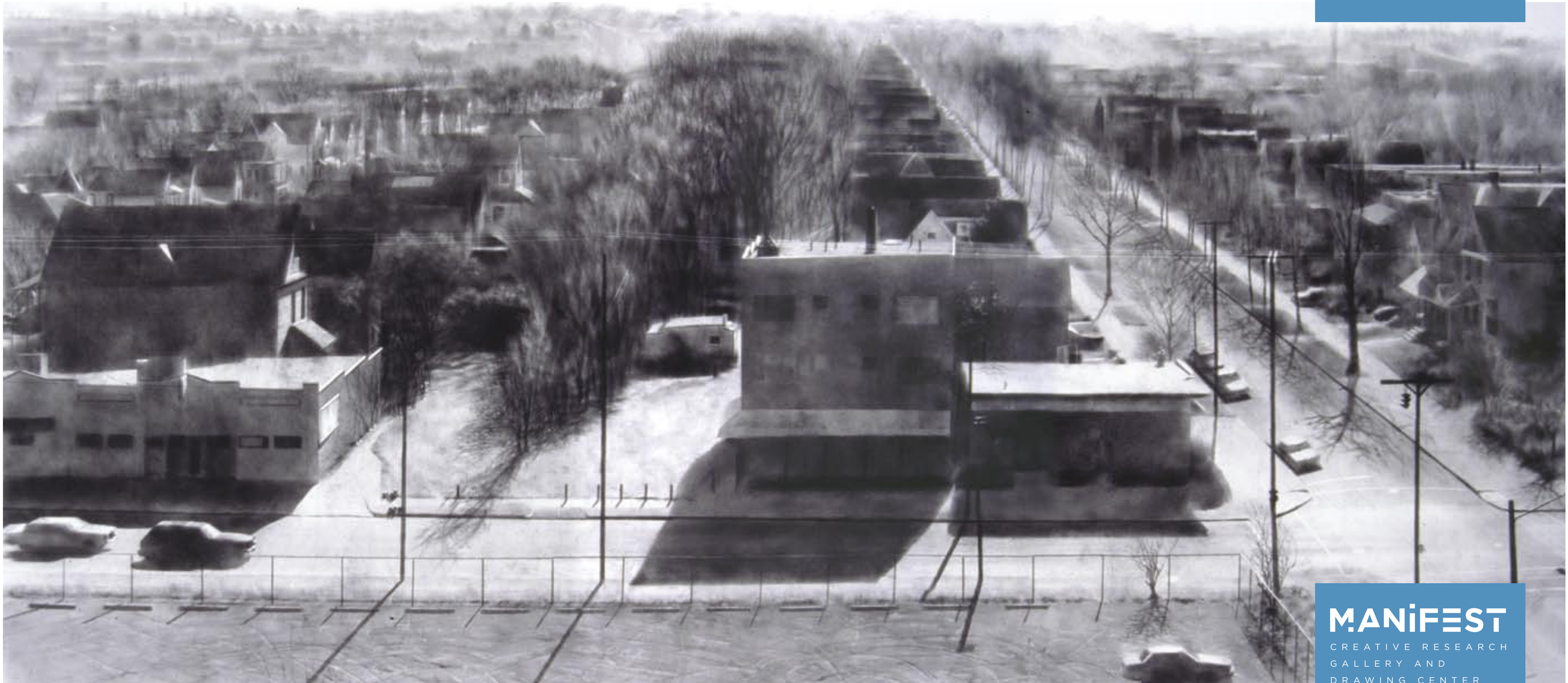


2007  
INTERNATIONAL  
DRAWING  
ANNUAL

**MANIFEST**  
CREATIVE RESEARCH  
GALLERY AND  
DRAWING CENTER







**MANIFEST**

CREATIVE RESEARCH  
GALLERY AND  
DRAWING CENTER

2 0 0 7  
I N T E R N A T I O N A L  
D R A W I N G  
A N N U A L

2007 International Drawing Annual  
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For biographical information and artists'  
statements visit the iNDA Online Supplemental  
Resource: [www.manifestgallery.org/nda](http://www.manifestgallery.org/nda)

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The National Drawing Annual project was launched in 2005 in an effort to support the recognition, documentation, and publication of excellent, current, and relevant works of drawing in the United States and beyond. It is an extension of Manifest's Drawing Center mission, which promotes, features, and explores drawing as a rich and culturally significant art form through the pursuit of scholarly activities. As of this volume the project is being renamed the International Drawing Annual to better reflect the breadth of submissions by artists from all over the world.

For the 2007 INDA Manifest received over 750 submissions from 286 artists in 40 states and 21 different countries. This publication includes 87 works by 48 artists from 24 states and five countries including Canada, England, Iran, Switzerland, and the United States.

Six professional and academic advisors qualified in the fields of art, design, and art history juried the 2007 International Drawing Annual. The process of selection was by anonymous blind jury, with each jury member assigning a quality rating for artistic merit to each work submitted. The entries receiving the highest average combined score are included in this publication.

by Jason Franz  
*executive director*

Drawing seems to leach out of our chemistry. There is something about its status of being a form of writing, but not quite, and of image making, but not always, that makes it seem magical and innately human. It is as if we are all born drawers. But then we are taught that we are not.

When I introduce a new class of college freshman to a yearlong course in drawing, I like to ask them when the practice of drawing began. Often, naively, they step right into my trap and answer something way off the mark, like 'in the Renaissance'. This sets the stage for reminding them of the long lineage of the practice, the start of which we can only guess at, and that it might very well have been a form of magic in pre-historic times. I conclude by empowering them, stating that they are the inheritors of the legacy of shamanistic cave drawers of eons ago, and summarily welcome them to 'Hogwarts School of Magic.'

It's fun, and the students enjoy the intro. But what they do not yet realize is that I MEAN it. Drawing, whether it results in realistic or abstract imagery, inevitably focuses three components of our human nature to a fine degree of intense precision. It causes those of us striving to be expert at the practice to hone a unity of body, mind, and spirit, and infuse this into the materials we manipulate, often by way of a magic wand (i.e. graphite pencil). As Sara Schneckloth suggests in her essay, the directness and often-spontaneous nature of drawing makes it seem delicate, yet at the same time quite physical. Many drawings have a quality of being the result of actions of true creativity rather than intentional and solitary renderings, or actions of labor. This gives them a sense of ritual vitality, almost as if they really have maintained that ancient spark of prayer or meditation, of powerful externalized focus of many kinds of energy into a stable, autonomous, and charged work of art. Ultimately, it is for the transference of this energy to other people that most artists make their work.

To review the sketchbooks of Leonardo DaVinci, or my three-year-old daughter Alexandra's prolific drawings-turned-sculpture, reinforces this concept that drawing is somehow spontaneously magical - that it represents a unique and expedient conduit for sharing the human spirit.

The third volume of the International Drawing Annual captures this notion perfectly. A great deal of charged energy runs through the pages of this book. And I invite the reader to view this selection of drawings from around the world with just that in mind - that these works are unified by a sense of the sublime, a linkage with the very distant human past, and a sharing of the very contemporary human spirit.

We are proud to present the 2007 International Drawing Annual, featuring 87 works by 48 artists, including the works of prizewinners Laurence Channing, Stephen Mishol, and Soomin Jung. Also included are two essays, one by Emily Stokes who is currently an MFA printmaking

candidate at Arizona State University, and another by Sara Schneckloth, Assistant Professor of Drawing at the University of South Carolina.

E S S A Y S



b y E m i l y S t o k e s

In between taking spelling quizzes and running relays on the squeaky gym floor, my first grade teacher would set us free. More often than not, that meant grabbing a fist full of Crayolas and a sheet of yellowed construction paper, clearing off my desk space, and getting to work. Flower pots and horses didn't interest me then; they still don't. Brawny characters armed with swords, dynamite, and snarly expressions were my subjects of choice, all of them oddly incongruous with the shy persona rendering their features.

I'd join minds and crayons with my nearest like-minded classmate and together we'd concoct elaborate visual narratives loaded with plot twists too controversial for the animation studios to consider. I suppose that we were engaged in collaborative art-making without even knowing it. Our dialogue was minimal; instincts and a shared absorption in the process dictated the outcome. Sure, we frequently borrowed characters and settings

from our Saturday morning television staples, but we infused every crayon stroke and taught contour line with pure imagination.

Many years later, as a graduate student in the visual arts, I feel that same attraction to drawing and the wandering of the mind that accompanies it. I still love to create narrative images based on my immediate surroundings and reactions. And the art supply store is still my equivalent of the candy store. But years ago, how many sticks of dynamite to draw was my biggest decision.

Phrases like "conceptual focus," "visual interest," and "contextual relevance," the results of schooling and a heightened awareness of the art community at large, dominate my thoughts nowadays. And there are plenty of moments when my compulsion toward order, evidenced in a rigid daily schedule and obsessive need to check my day planner, invades my artistic practice more than I would prefer. Drawings look too

calculated, too overworked, and I long for that clean sheet of yellowed paper and an uninhibited flow of ideas. No time table, no requirements—just pure imagination.

I've come to realize that the best drawings must find a balance between planning and improvising. A self-imposed system of checks and balances helps to mediate my "grown-up" tendency toward excessive deliberation. When my collection of revised sketches transitions from a mere Stack to a Pile, it's time to set aside my pencil and consider a new tactic. Sometimes a blunt drawing instrument—maybe charcoal, a crayon—will help to loosen both hand and mind. Or simply stepping away might do the trick. The challenge lies in meshing the spirit that generated those drawings of my earliest memories with the life experience that I have accrued since then... and ultimately trusting my right hand to find its way.

*Emily Stokes is an MFA printmaking candidate at Arizona State University.*

S P E C U L A T I N G  
O N A N E R V O U S L I N E

b y S a r a S c h n e c k l o t h

*Interest [from medical science] seems mainly to be centered on tracing the anatomical paths along which the stage of anxiety is brought about. We are told that the medulla oblongata is stimulated, and the patient learns that he is suffering from a neurosis of the vagus nerve. The medulla oblongata is a very serious and lovely object.*<sup>1</sup>

Sigmund Freud,

*Introductory Lectures on Psycho-Analysis*

*A new attitude toward the object. After the exploitative nonsense that is our bourgeois, comfortable attitude, it is healthy and profoundly important that André Breton restores the liberating, catalyzing and dangerous power to the object, that he gives back the profaned object its dignity of mystery and its radiant force, that, when all's said and done, he makes of it again what it should never have ceased to be: the Great Intercessor.*<sup>2</sup>

Aimé Césaire,

*Calling the Magician*

*Intercede: to intervene between parties with a view to reconciling differences: to mediate.*

*Miriam-Webster Dictionary, 11th Edition*

Body, mind. Science, magic. Visible, invisible. Outside, inside. Logic, superstition. Looking for the bridges and between. Is it this or is it that? Is it both and therefore more? The Grand Unified Theory in physics looks to strings for answers; perhaps, too, one may look to the line for insight into the bridging of absolutes; to see the drawn line as both an object and an action, a concrete thing that acts as intercessor and point of intersection, as sacrum and site of unconscious projection. What happens when one draws a line? Or many lines, in relationship to each other? What power is held by the marked line to communicate experience, both internal and external? What does it mean when one declares a drawn line “true” and what are the conditions of this truth—the truth of the moment, of the individual, of the image, of the context in which it is made?

The marked line issues from the body of its maker. It is a record of a body's processes and movements, of a mind's idea, a record of intention and instinct. The line is a technology, at once a knowing and a making. It renders, describes, delineates, measures, marks. A drawn line enables sensations, emotions, and ideas to become manifest, through touch and sight. It is the fixing of a visceral act in a visual image. Does the marked line then “make visible the data structures that are our bodies?”<sup>3</sup> Does my medulla oblongata have radiant force when I draw? Does it make the line, and is the line a manifestation of it? Does the line serve as a point of transmutation between inward object (the stimulated nerve) and the perceived object (the landscape, the figure, the still life), yielding an image in which we can see both the artist and ourselves?

...

*Image: Etymology: Middle English, from Old French, short for imagine, from Latin imagin-, imago; perhaps akin to Latin imitari to imitate. 13th century.*

*Mage: Etymology: Middle English magique, from Middle French, from Latin magice, from Greek magikē, feminine of magikos Magian, magical, from magos magus, sorcerer, of Iranian origin; akin to Old Persian magus sorcerer. 14th century.*

*I: Etymology: Middle English, from Old English ic; akin to Old High German ih I, Latin ego, Greek egō : Before 12th century. (Miriam Webster Dictionary, 11th Edition, 2005)*

A bit of casual etymological alchemy yields “I/mage”: the ego performing an act of magic to produce a graphic imitation of a thing. What is at risk when one declares oneself a “natural magician” and that the act of drawing is a way of performing magic? A strong part of me retains all rational footing, the drive to classify, organize, systematize and declare

all things relative, my sense that there is an explanation for everything. At the same time, I crave the transcendent. I long for the sublime, the stuff of childhood and infinite possibility. I yearn for simple magic.

The conflict produces a sense of anxiety, tension, paradox, this aspiring to two irreconcilable states - one wanting to let go and immerse in the magical and the wondrous, the other wanting to remain in the rational and concrete. This is an anxiety borne of the dyad—the question of deciding between absolutes, a choice that necessitates exclusion. But when I pick up charcoal and draw, I realize this is a false choice. When I make a gesture, a mark that I recognize as honest, connected, or true, the internal anxiety is transformed into something that exists between wonder and rational knowledge. It becomes a drawing, I become the one who draws, and everything is very simple, for those moments or hours. As more lines appear on the page, each layers to convey an idea, accumulated echoes of experience. Each

gestured line is a separate moment in time, made out of a state of reaction, emerging from the meeting of thought and instinct. Some lines are more “true” than others, that is, the connection between the concept and the object is the closest, the most immediate. Others are nods to the endless combinations of surface and body and material, an equation moving in and out of balance.

I believe that the act of drawing is a way of residing in multiple states of awareness: of present, past, future; of what one is, has been, and hopes to become; of the physical, the mental, and the formal. I draw as a way to see more deeply, both inside and out, and to elevate the act of seeing to a process that is fully engaging of both body and mind. In the gesture of a drawing, there abides the question of how human beings hold their experience, their ideals, their memories and visions. In moments of connected drawing, the gesture can be a meeting of the raw physicality of material and the delicate unfolding of an

idea. The freely drawn line can be both object and action, carrying the kinetic and nervous energy of its maker on to the page, yielding a point of empathy and insight imbued with dignity of mystery and radiant force.

*Sara Schneckloth is Assistant Professor of Drawing at the University of South Carolina*

1 Freud, Sigmund. *Introductory Lectures on Psycho-Analysis*. Trans. James Strachey. New York: Liveright Publishing, 1989. p. 488.

2 Césaire, Aimé. “Calling the Magician: A Few Words for a Caribbean Civilization.” *Refusal of the Shadow: Surrealism and the Caribbean*. Trans. Michael Richardson and Krsysztof Fijalkowski. London: Verso, 1996. p. 120.

3 Haraway, Donna. *Modest Witness@Second Millennium: Femaleman Meets Oncomouse: Feminism and Technoscience*. London: Routledge, 1997. p. 179.

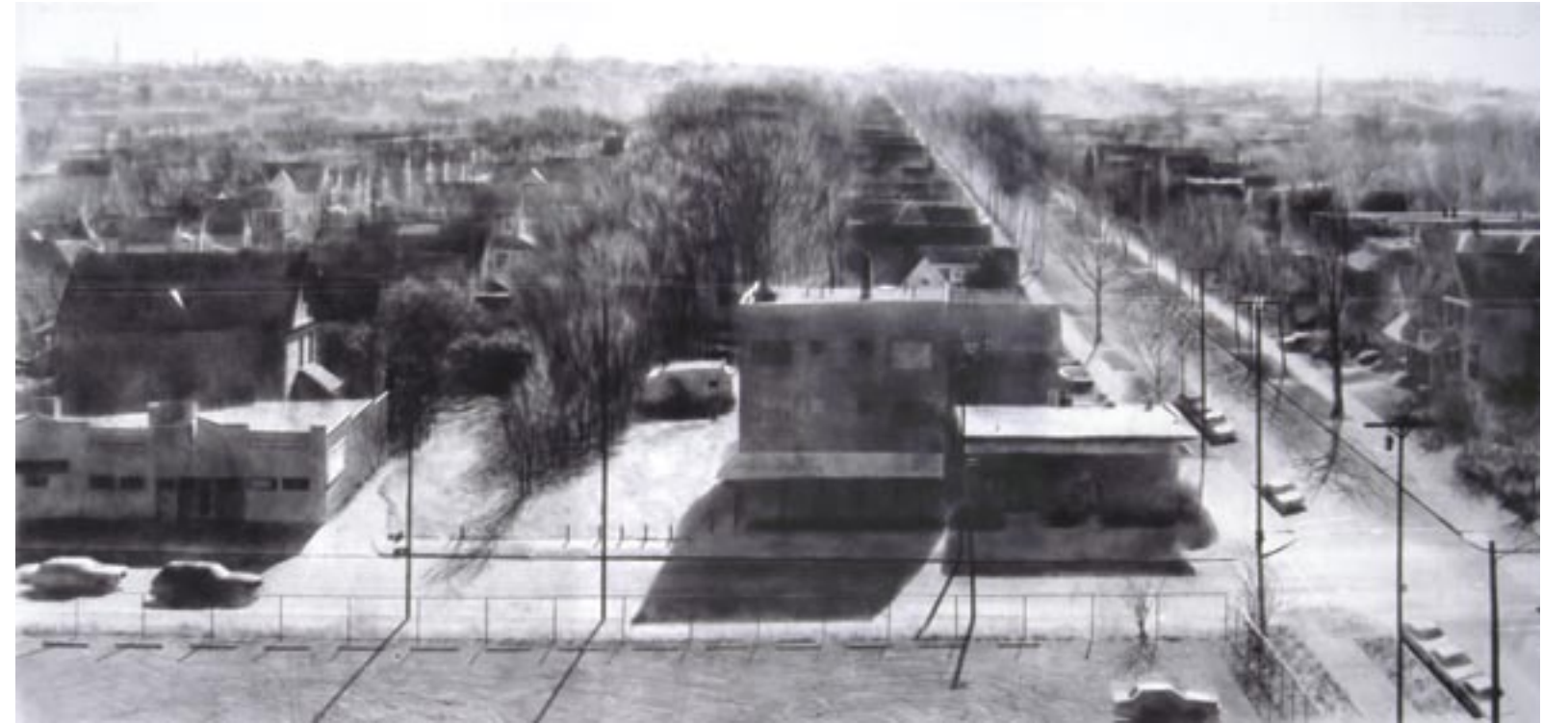
A W A R D W I N N E R S

## Laurence Channing

Cleveland Heights, Ohio

---

My goal is to give the visual experience of our everyday surroundings the suggestive power of abstract painting, making the picture a theater for the viewer's response—a mental landscape in which the imagination and memory can wander. I look for imagery where change is slow, sentiment is absent, and chips are down: the confrontation of the natural with the constructed landscape, the eroded boundary of the shore and the lake, and the weathered remains of urban architecture and industry, to express affection for a worn-out city, the essential nobility of any structure in sunlight, and an increasing preoccupation with past time.



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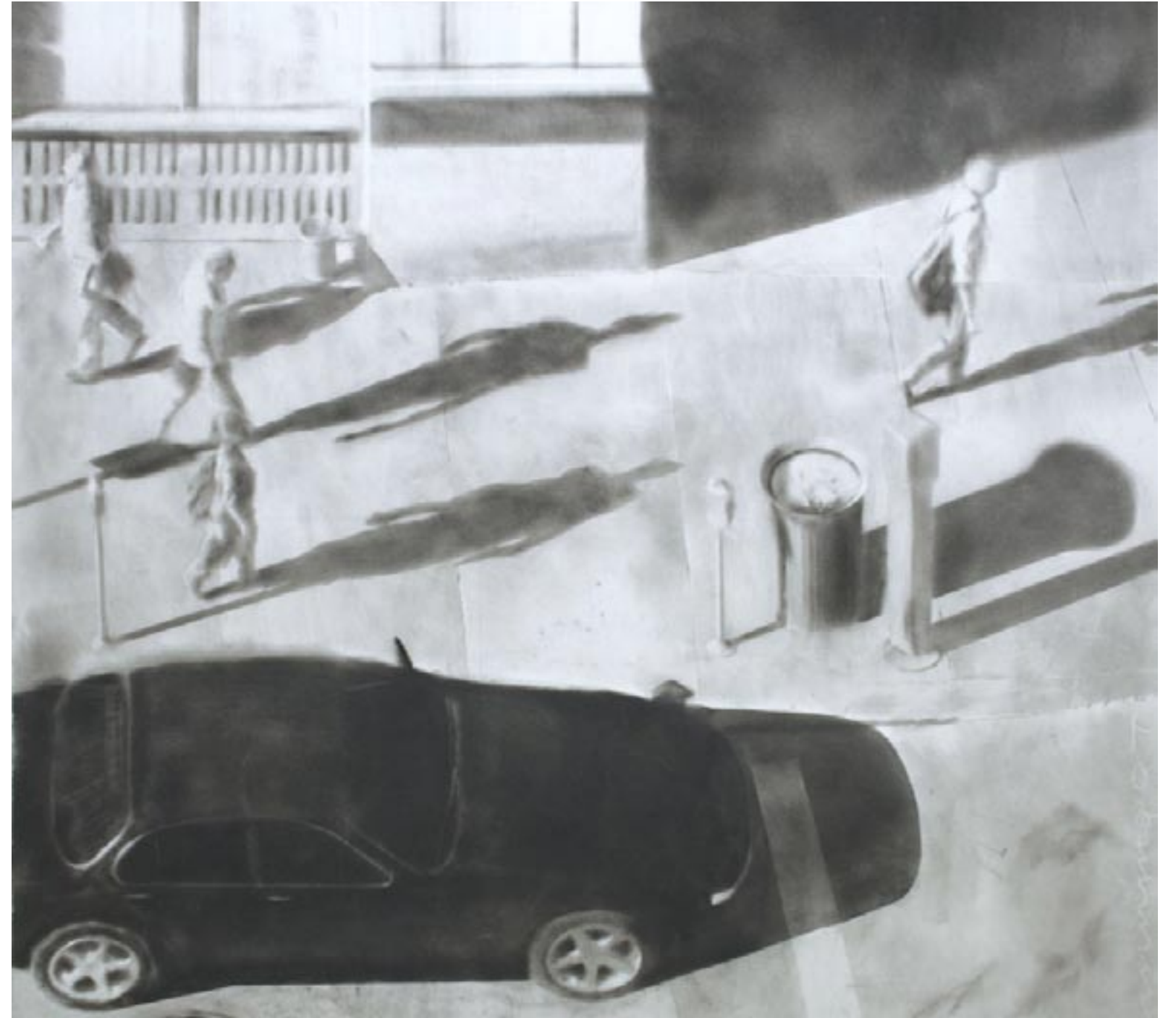
**Also in Arcadia**

charcoal on paper  
36" x 74"  
2006  
Courtesy of the Cleveland Clinic



**Meridian**

charcoal on paper  
 36" x 72"  
 2007  
 Courtesy of the Bonfoey Gallery, Cleveland



**Eclipse**

charcoal on paper  
 36" x 36"  
 2007  
 Courtesy of the Bonfoey Gallery, Cleveland

## Stephen Mishol

Lowell, Massachusetts

Division is an inherent characteristic of drawing. Each image begins with a single decision that divides the surface into parts. Sometimes overtly, other times it is subtle and implicit. Decisions about light, or the absence of, continue this process spatially. As one decision begets another an image develops leading to an idea. The irony of drawing is that only through this measure of segregation of its two-dimensional surface can content be delivered. It is through differences that unity is found; in order to build it, it must be broken down. Whether the image is abstract or representational, perceptual or invented, the idea is delivered through a long process of division.

The way we move through the environment is analogous to this drawing process. The infrastructure of our cities and towns move out into the landscape and as it progresses, it divides, delineates and reorders. Various construction, completed and in progress, is fused with the environment, developing a

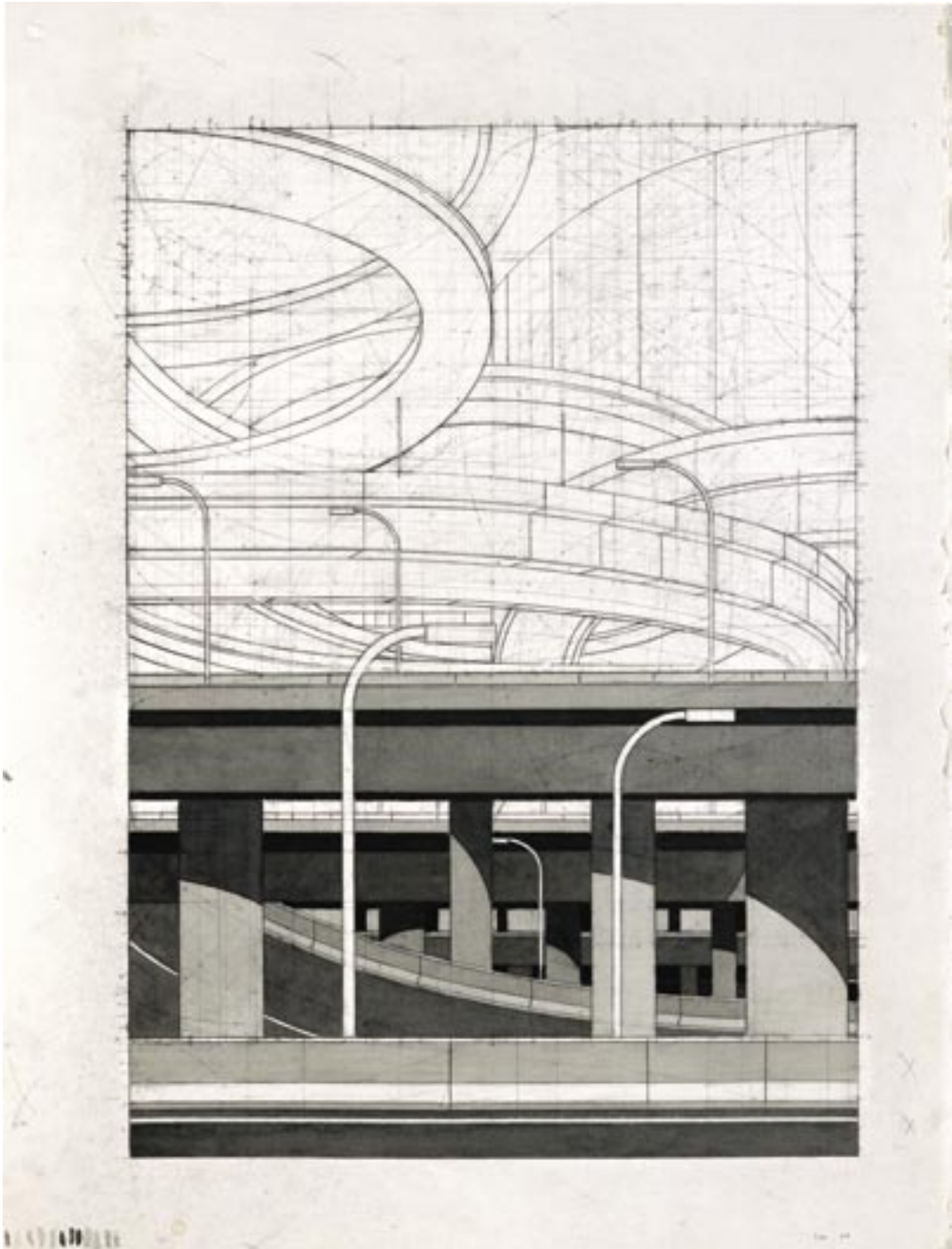
muscular ability to redirect and alter progress, direction and perception. Each road, building, bridge and parcel of land becomes part of an equation that is still in the process of defining itself. The landscape becomes the residue of a long series of shifts in aesthetics, politics and necessity; its sum being one of accumulation.

My work is a response to this experience.



**Pull**

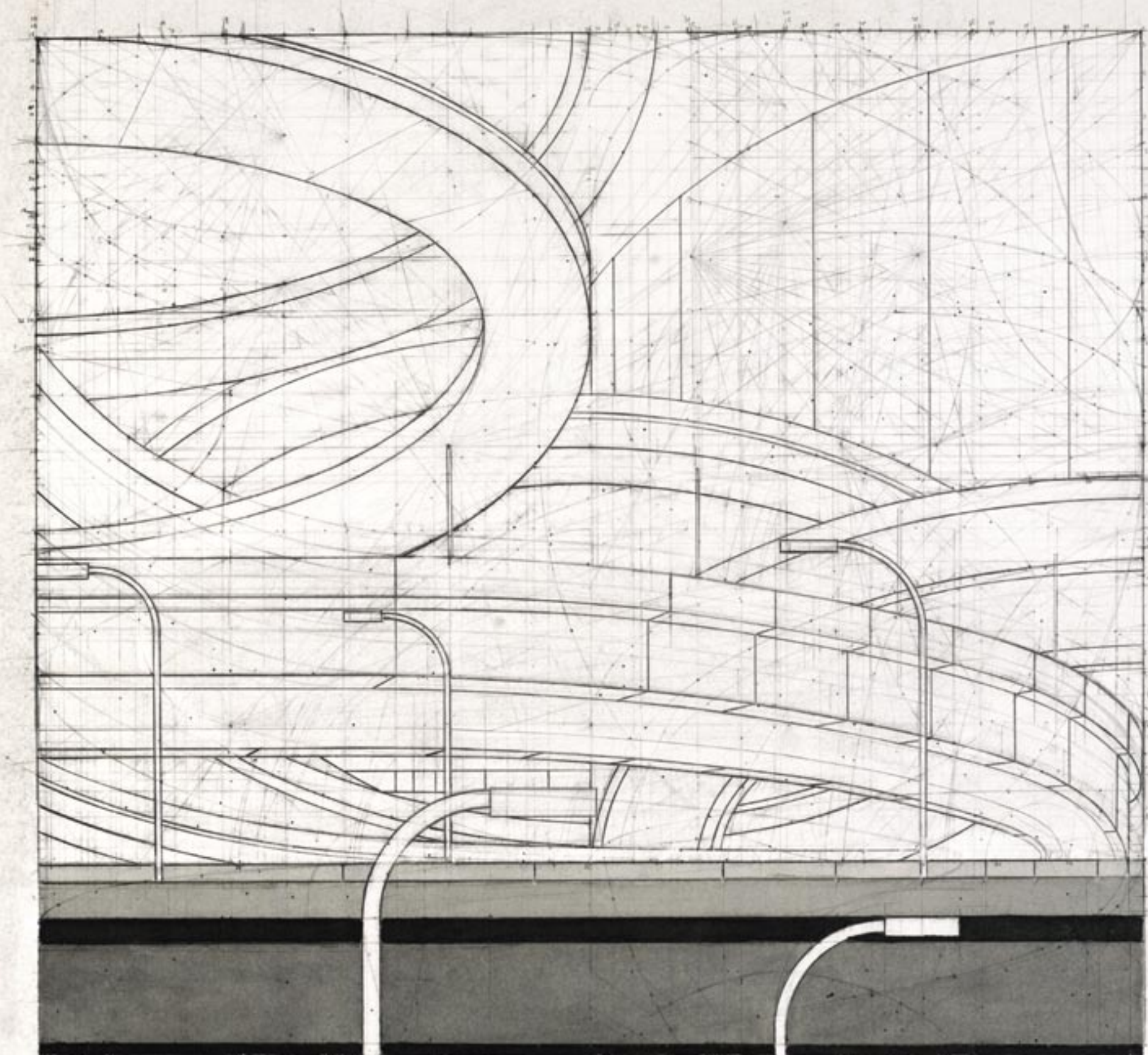
ink and graphite on paper  
30" x 22"  
2007



**Tamp**

ink and graphite on paper  
30" x 22"  
2007

detail >





## Soomin Jung

San Antonio, Texas

How do you measure things? How do you value things? How do you know why an orange is an orange but an apple? In other words, how do you perceive the world?

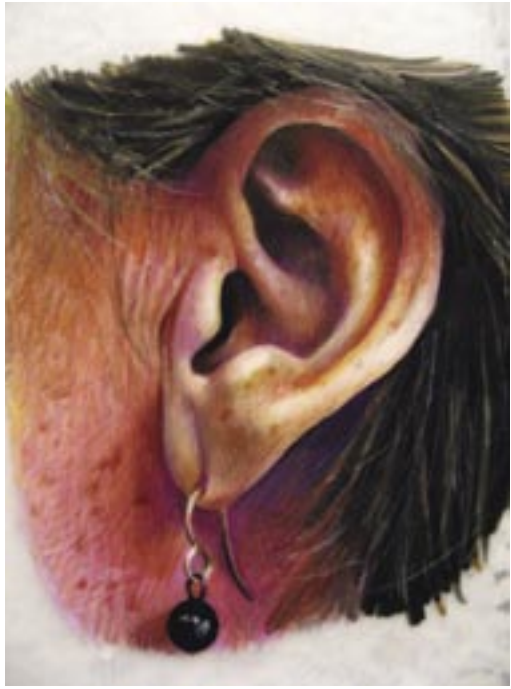
Nature and human society are created or structured by a system that is repetitive and organized, and yet chaotic. During the process of creation, a single unit (or an individual) becomes a part of structure and loses its personal identity while a unit stays as it was. (An individual creates relationship with the others and compromises, but doesn't completely transform.)

Ear is a symbol of identity (or individuality), and it is a new thumbprint. Ear stands for an essence component of a system, and an identity of a personnel in a group of people. Identity of a personnel in a group can be ignored or appreciated by a perceiver through a compare and contrast process.



**Oblivion**

colored pencil on mylar  
12" x 12"  
2007



**Wednesday People** (details)

colored pencil on mylar  
9" x 8" per unit (50 drawings)  
2007







**Ryan**

graphite on vellum  
9" x 12"  
2007



**St Paul's Cathedral Interior**

ink on paper  
21" x 29"  
2006



**St Paul's Cathedral Exterior**

ink on paper  
21" x 29"  
2006



**The Night Walk**

graphite on paper  
7.5" x 6"  
2006



**Babel**

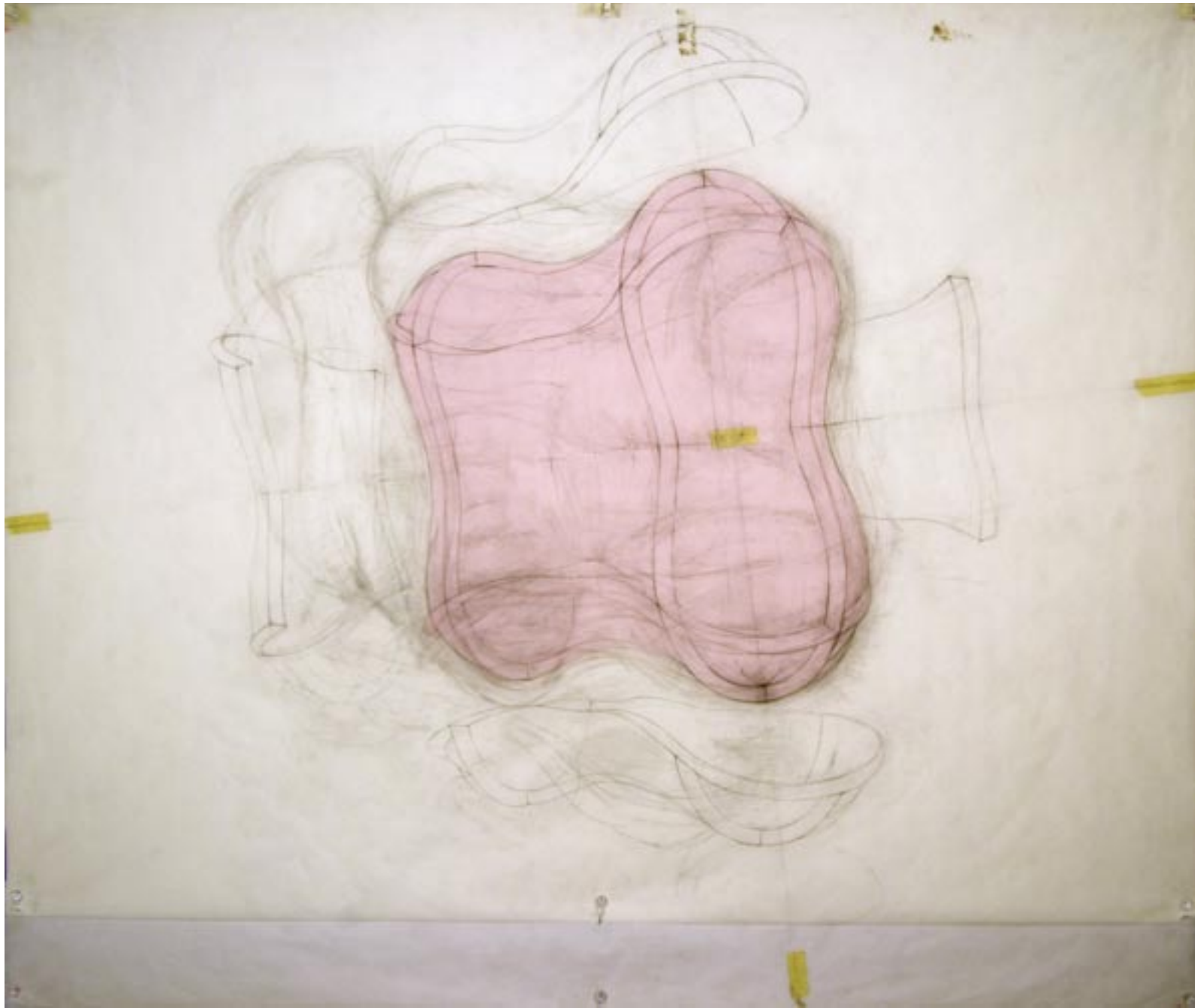
mixed media on paper  
41" x 29"  
2007



caa

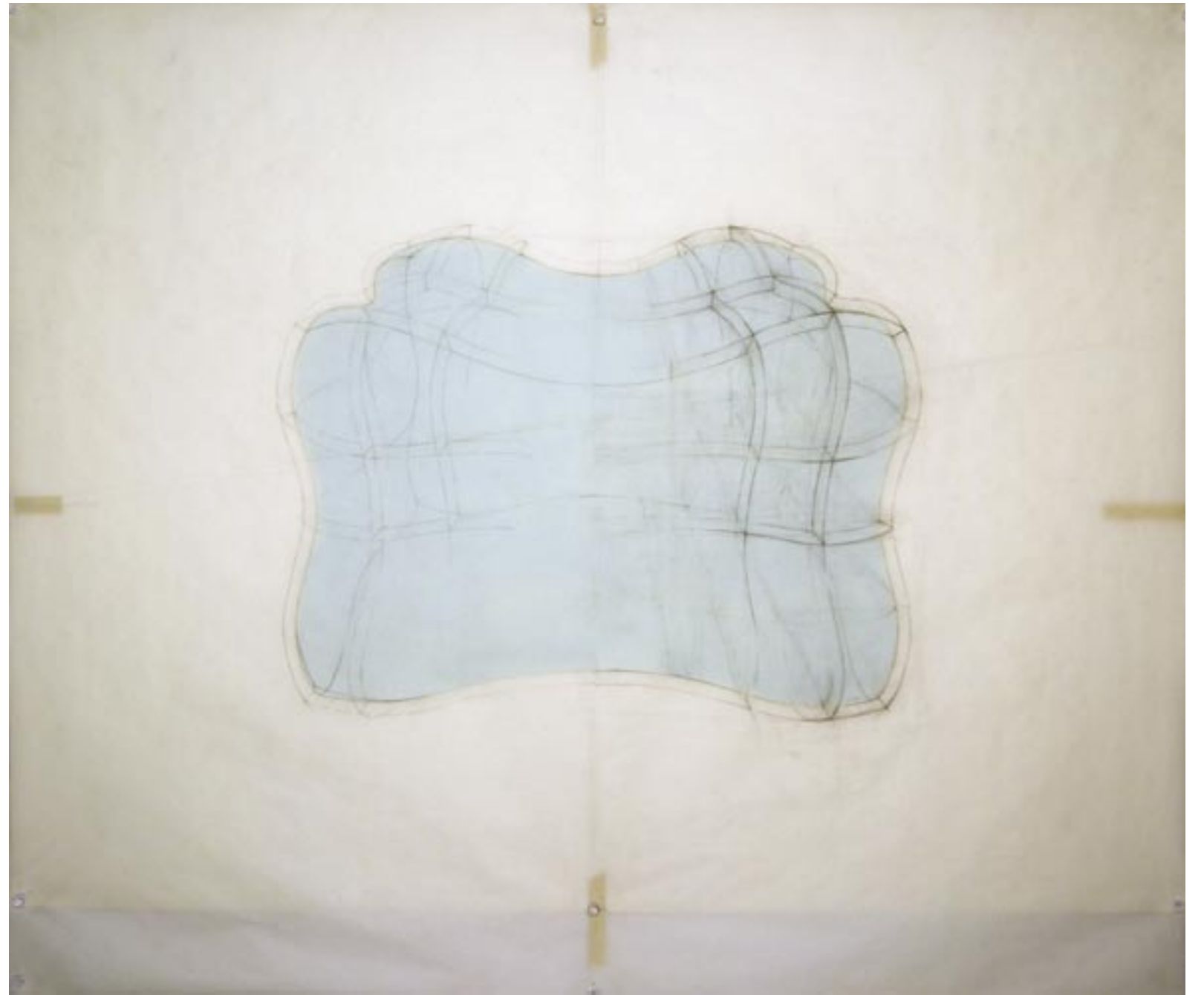
charcoal on paper  
14" x 19"  
2007

detail >



Untitled

graphite and acrylic on layered tracing paper  
 42" x 50"  
 2007



Untitled

graphite and acrylic on layered tracing paper  
 42" x 50"  
 2007





**Unnatural Selection**

linocut  
18" x 24"  
2007



**At the Table**

charcoal on wall  
8' x 12'  
2007



**HairScape**

charcoal and varnish on canvas  
55" x 55"  
2007



**Untitled**

india ink on paper  
48" x 72"  
2007



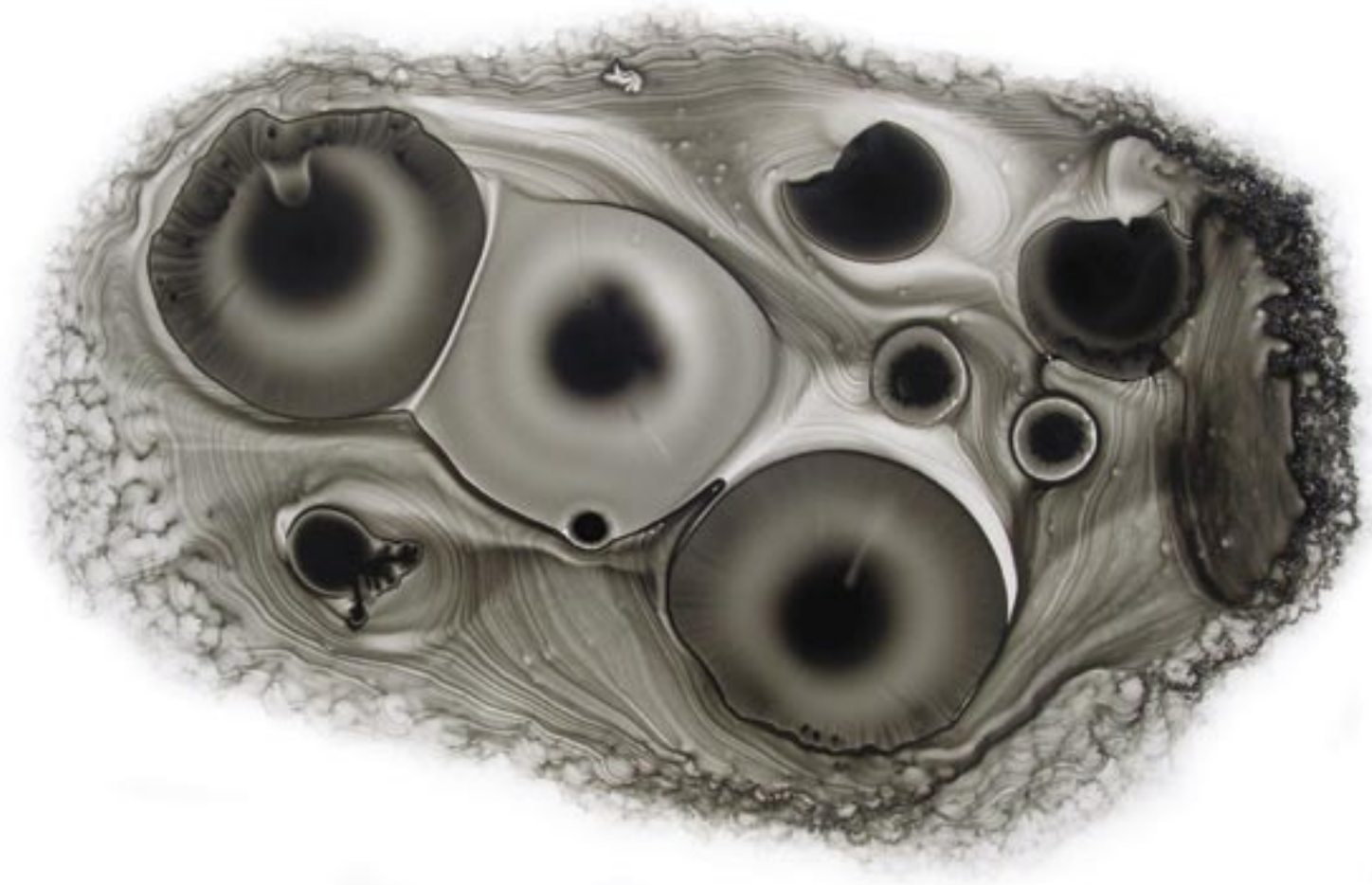
**Untitled Portrait**

gelatin silver print  
20" x 24"  
2005



**Grasses**

photograph (archival inkjet print)  
12" x 17"  
2006



**Cratered**

ink and wash  
20" x 26"  
2007



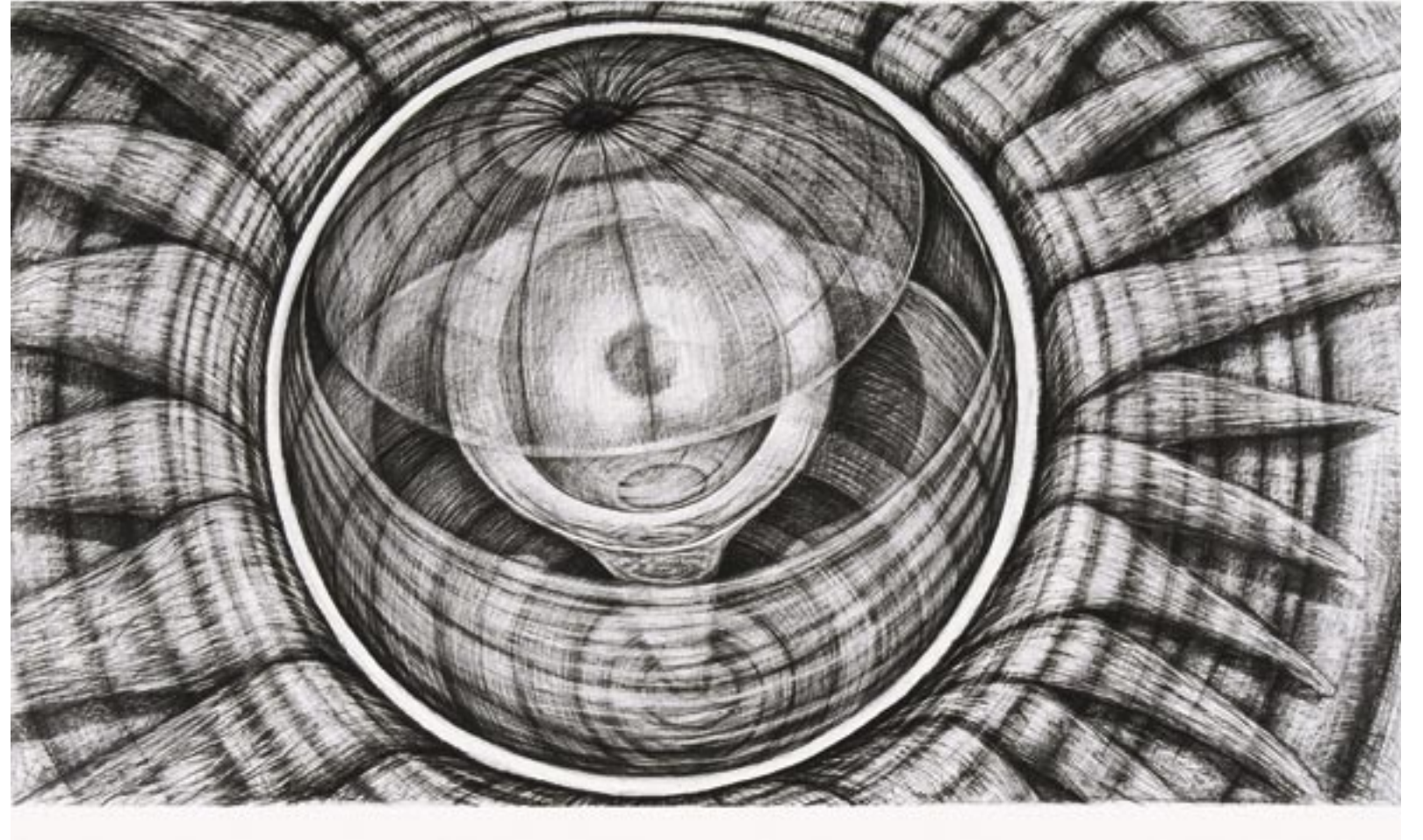
**Conscious Nature**

charcoal on paper  
45" x 72" x 1"  
2006



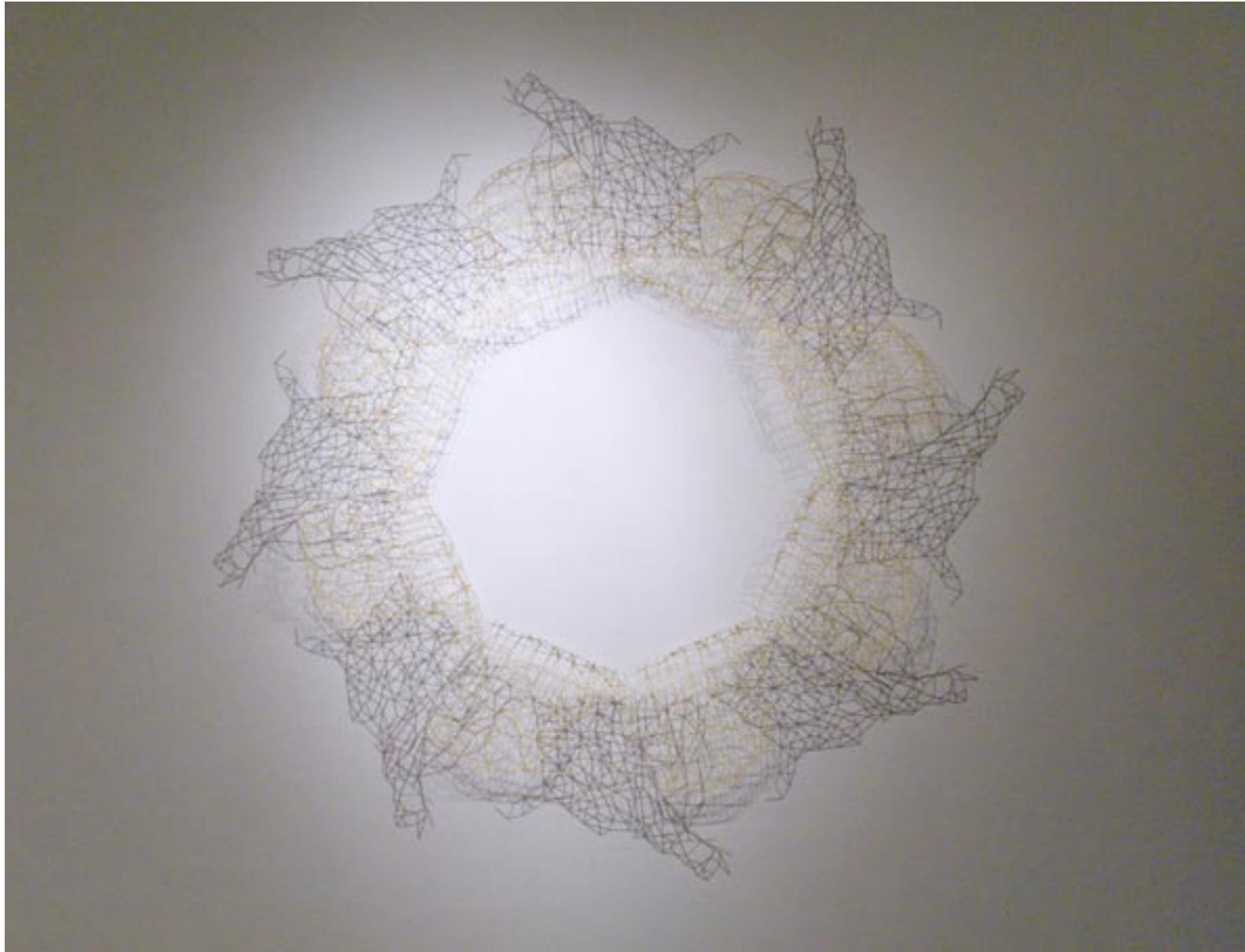
**Passive/Aggressive**

charcoal on paper  
48" x 71" x 1"  
2006



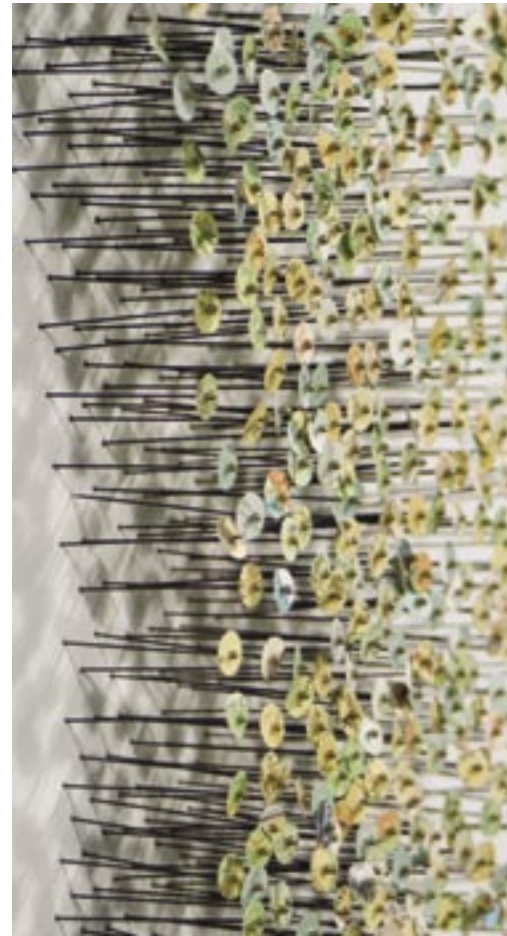
**Sentient Particle**

charcoal on paper  
43" x 74" x 1"  
2005



**Arterial Skein**

paper (US maps), vinyl and insect pins on wall  
56" x 56" x 1.5"  
2007

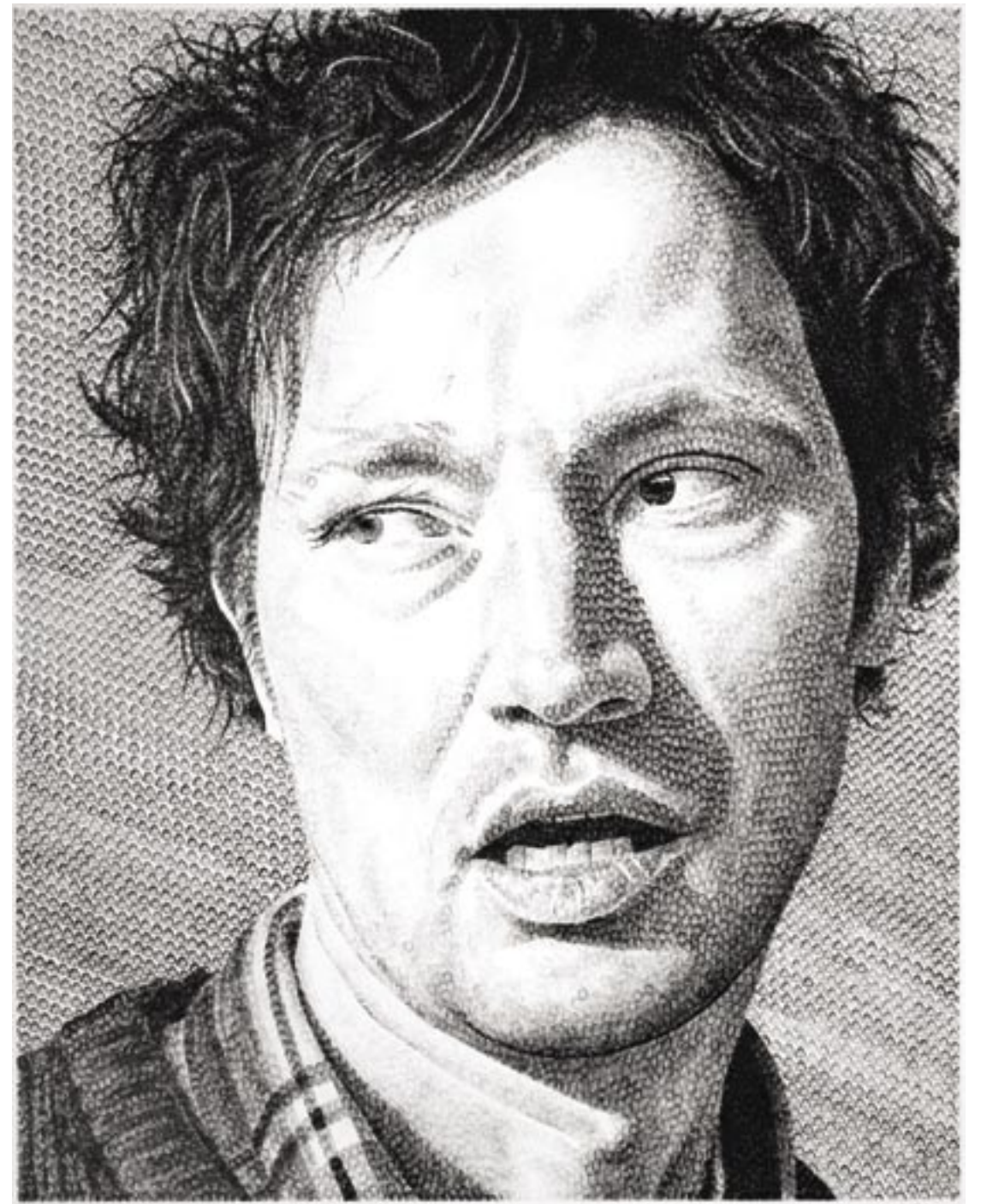


^ detail



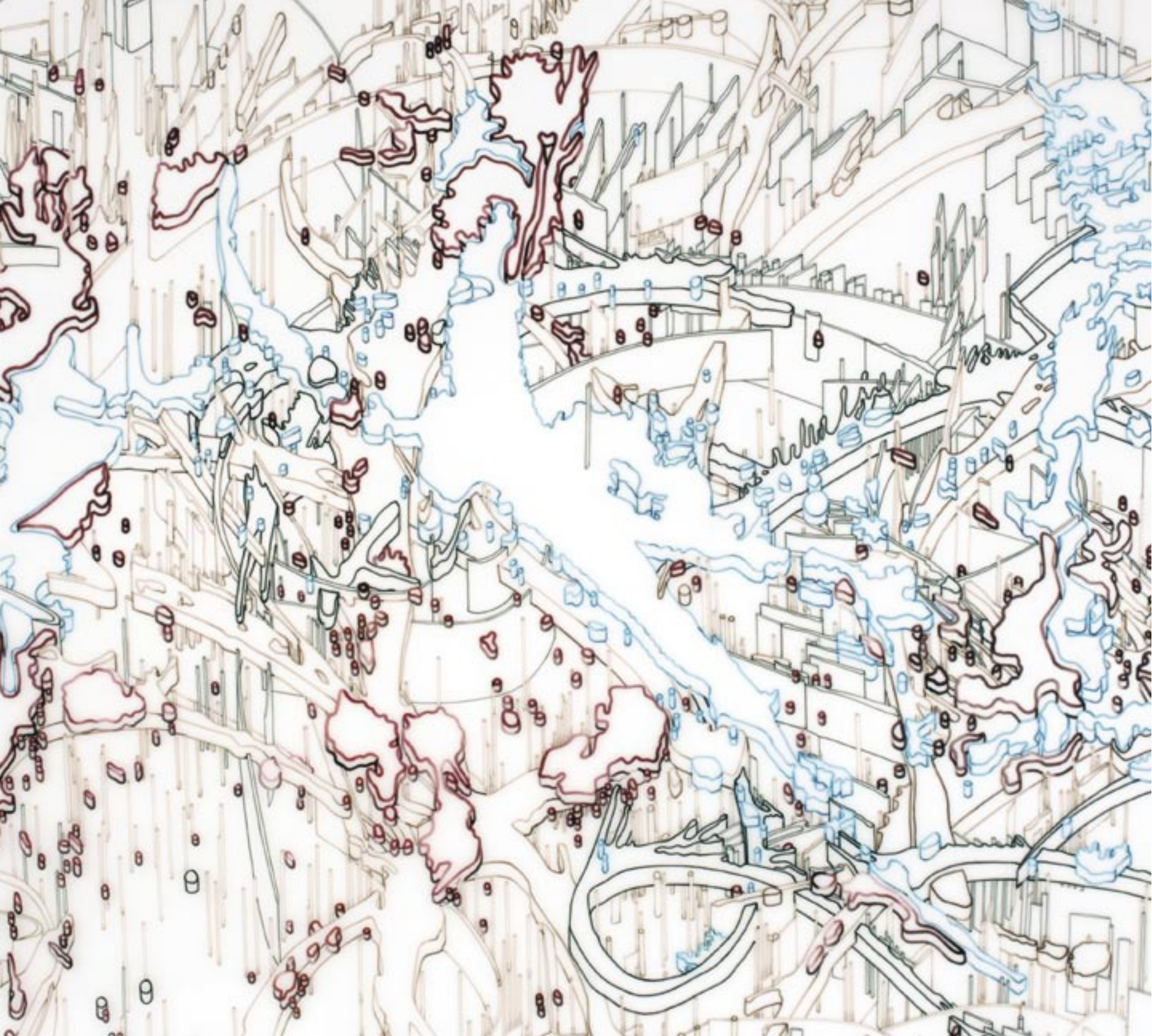
**Tract**

paper (map fragments) and insect pins  
24" x 24" x 1.5"  
2005-2007



**Battle of the Sexes**

Rubber stamped ink  
25" x 28"  
2007



< detail

**Beneath James Central Tower**

ink on Mylar  
42" x 95"  
2007





**Circular Walks (the plan 171)**

mixed media drawing and photographic transfer  
on paper  
22" x 81.5"  
2006



top: **Circular Walks (lesson II)**

mixed media drawing on acrylic on paper, 22" x 84.5"  
2007



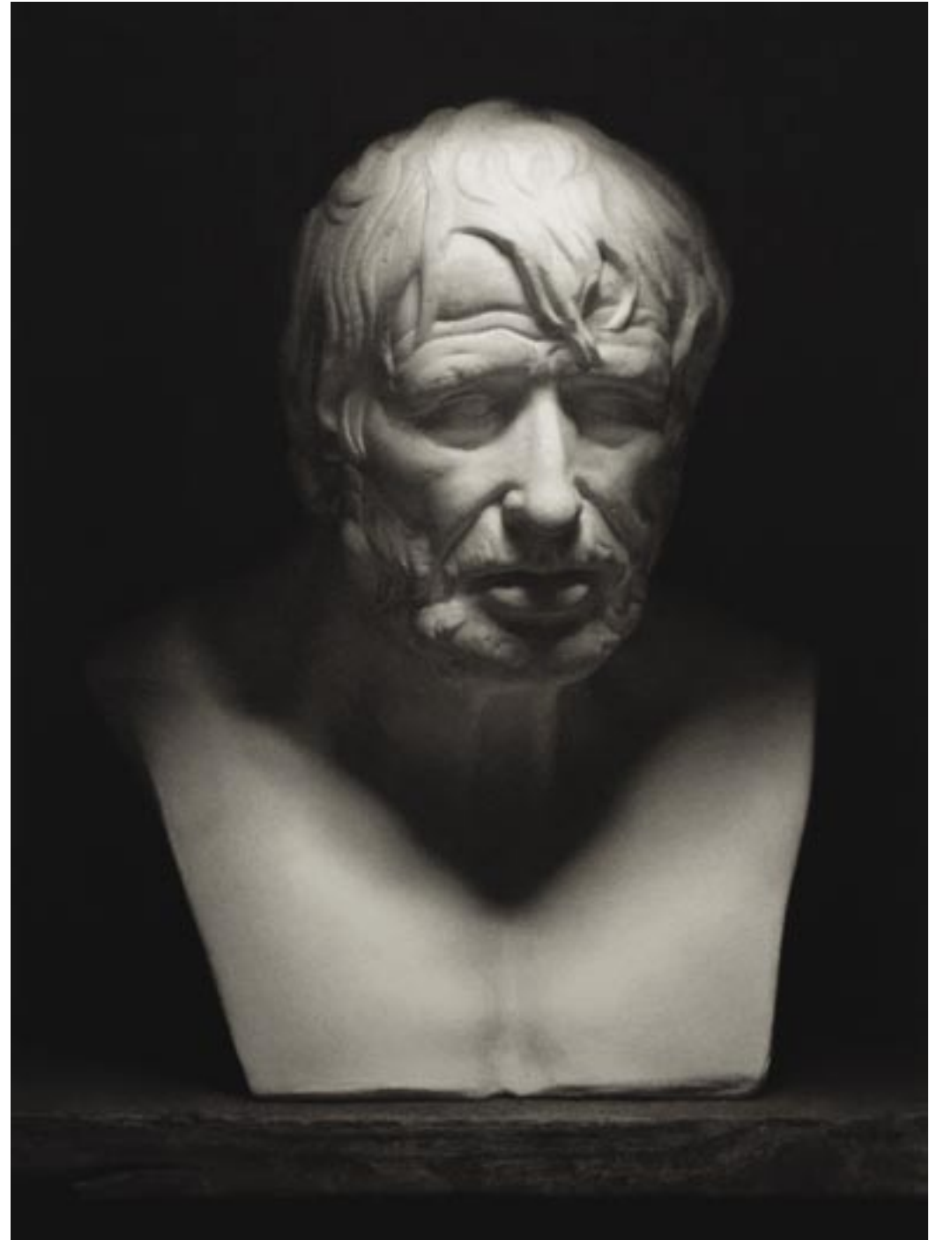
bottom: **Circular Walks (the value of repetition)**

mixed media on acrylic on paper, 22" x 90.5"  
2007



**Giuliano de' Medici**

charcoal and white chalk on paper  
25" x 17"  
2007

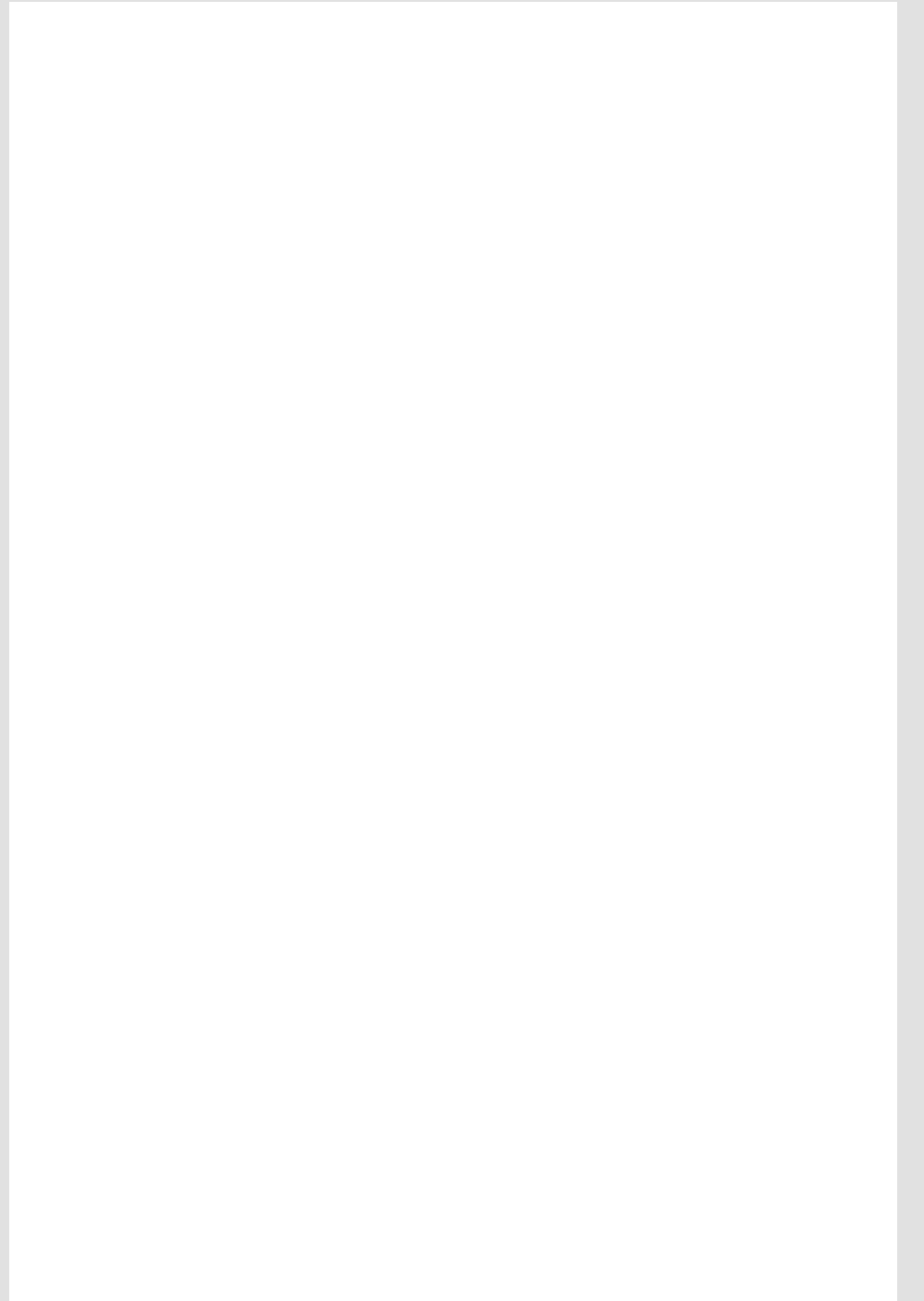


**Seneca**

charcoal on paper  
21" x 16"  
2007

**Tobias**

charcoal on paper  
25" x 17"  
2007





**Annunciation**

graphite and acrylic on paper  
19" x 24"  
2007



**Snatch**

graphite and acrylic on paper  
19" x 24"  
2007



**Temporal Nexus**

ink, graphite, and white chalk on paper  
24" x 18"  
2007



**Metalhead Photophore**

ink, watercolor, graphite, white chalk, and pastel  
on paper  
18" x 24"  
2006

**Glass-Rooms # 1**

chalcography (etching, mezzotint, aquatint,  
drypoint, molle)  
13" x 20"  
2007

**Glass-Rooms # 2**

chalcography (etching, mezzotint, aquatint,  
drypoint, molle)  
13" x 20"  
2007



**Bedouin Ibis**

oil on panel  
6" x 6" x 2"  
2007



**Bedouin Fogcrow**

oil on panel  
6" x 6" x 2"  
2007



**Negev Chaffinch**

oil on panel  
6" x 6" x 2"  
2007



top: **Sanitarium/Patton Pl.**  
bottom: **Strathmore/Middle school**

erased charcoal on paper, 21" x 58", 2006  
erased charcoal on paper, 21" x 57", 2006





**Exodus**

graphite on panel  
10" x 10"  
2007



**Adoration of the Magi**

conté crayon on Canson paper  
20" x 26"  
2006



**The Taming of Jormungandr**

conté crayon on Canson paper  
18" x 83"  
2007



**Evolutional Whimsy I**

g raphite and ink on museum board  
31" x 31"  
2007



**Evolutional Whimsey II**

g raphite and ink on museum board  
31" x 31"  
2007



**Libby**

pastel on paper  
30" x 22"  
2007



**Leak**

intaglio  
22" x 30"  
2007



**Sacred Geometry: Side One**

graphite on paper  
26" x 26"  
2007



**Pleroma**

graphite on paper  
17" x 15"  
2007



< detail

**Peacock**

ink and graphite on paper  
36" x 36"  
2007



**Garden Sanctuary**

colored pencil on paper  
78" x 132" (installed)  
2006



**Garden Sanctuary** (details)



**Sycamore Bark Series** (details)

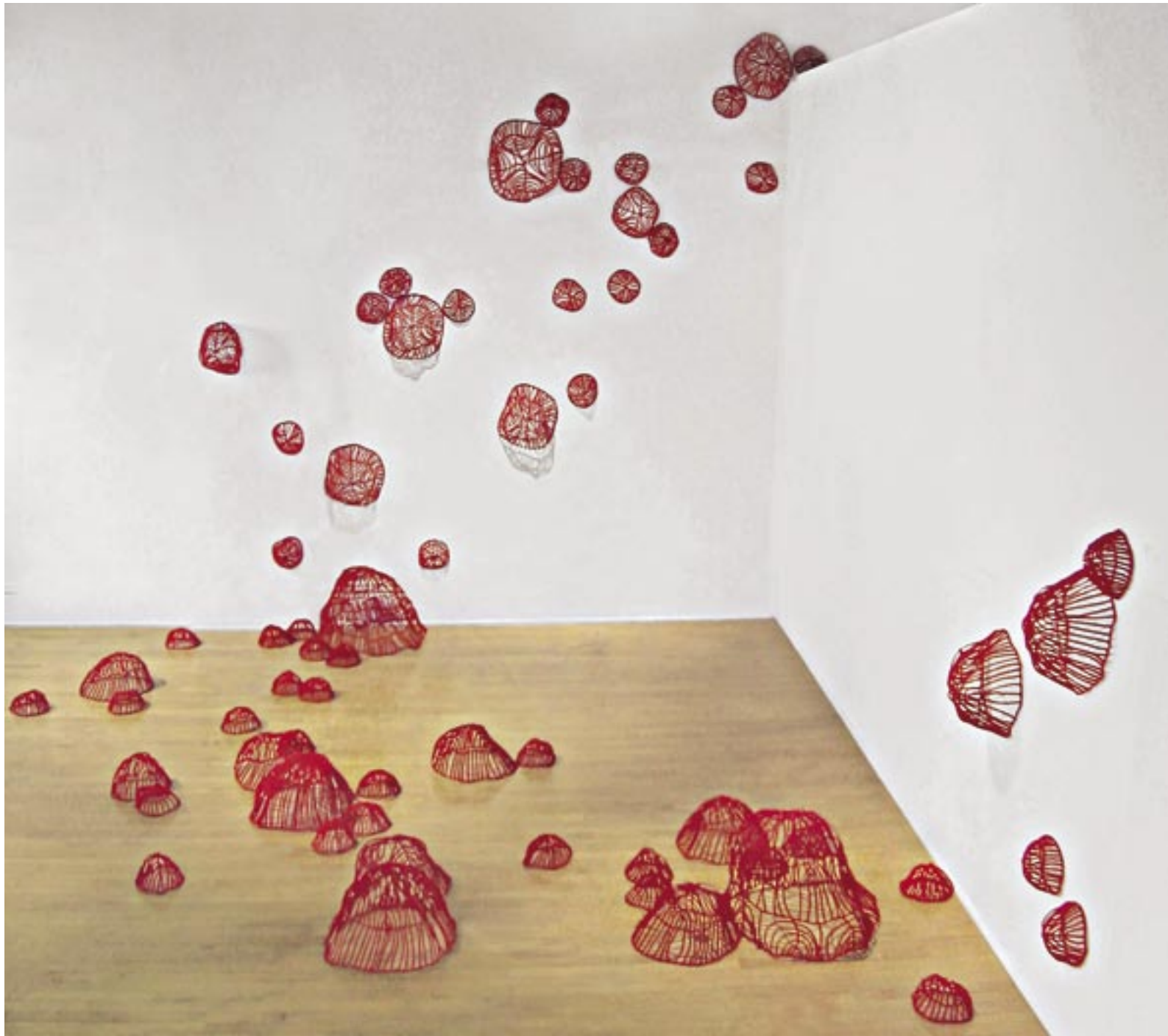
colored pencil on paper  
78" x 96" (installed)  
2007



**Rusted Leaf Series** (details)

colored pencil on paper  
48" x 60" (installed)  
2007

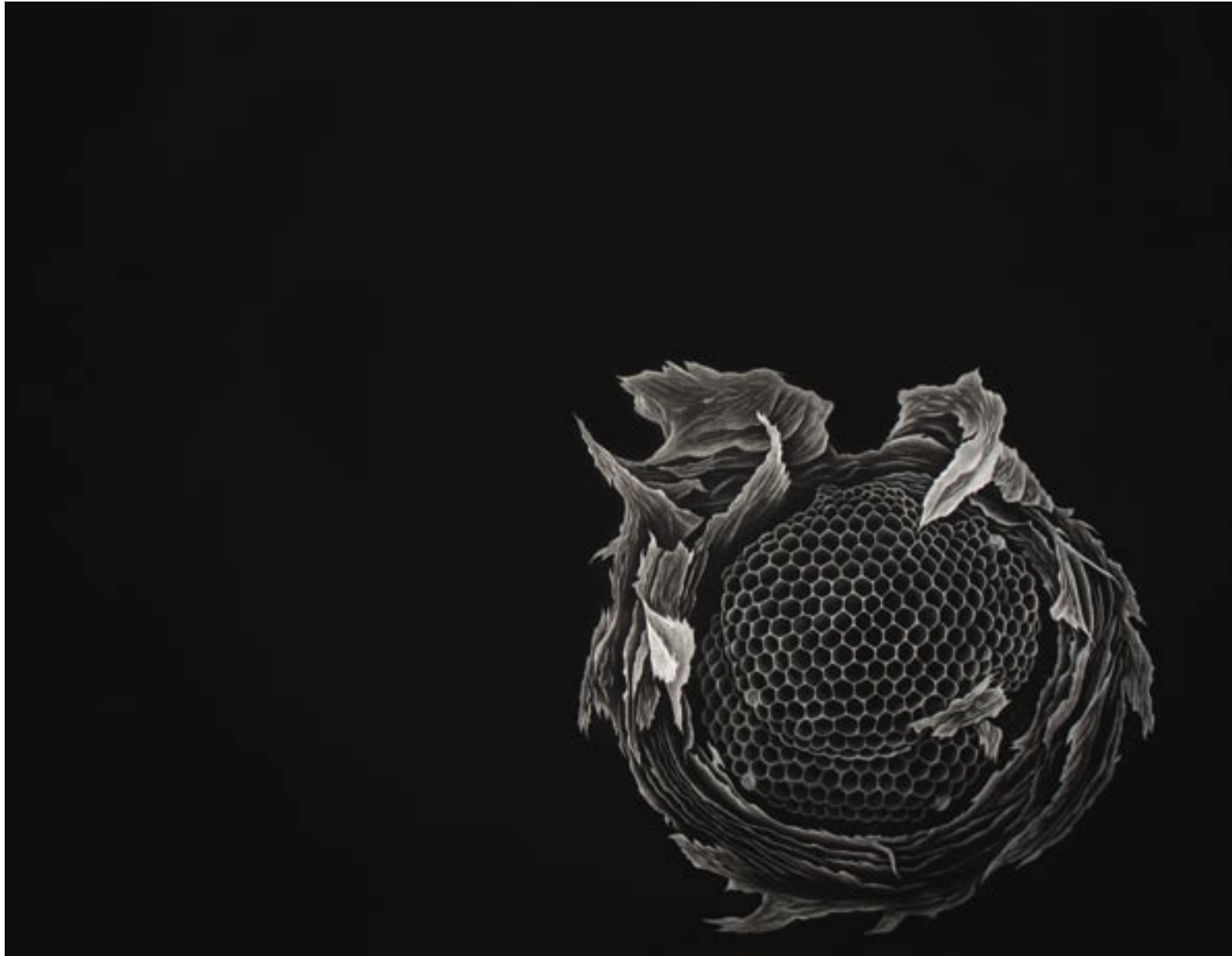




**Flaccid Wireframes**

pipe cleaners  
variable size  
2005





**Sanctuary**

mezzotint  
18" x 24"  
2007



**Unseen**

charcoal on paper  
21.5" x 27.5"  
2007



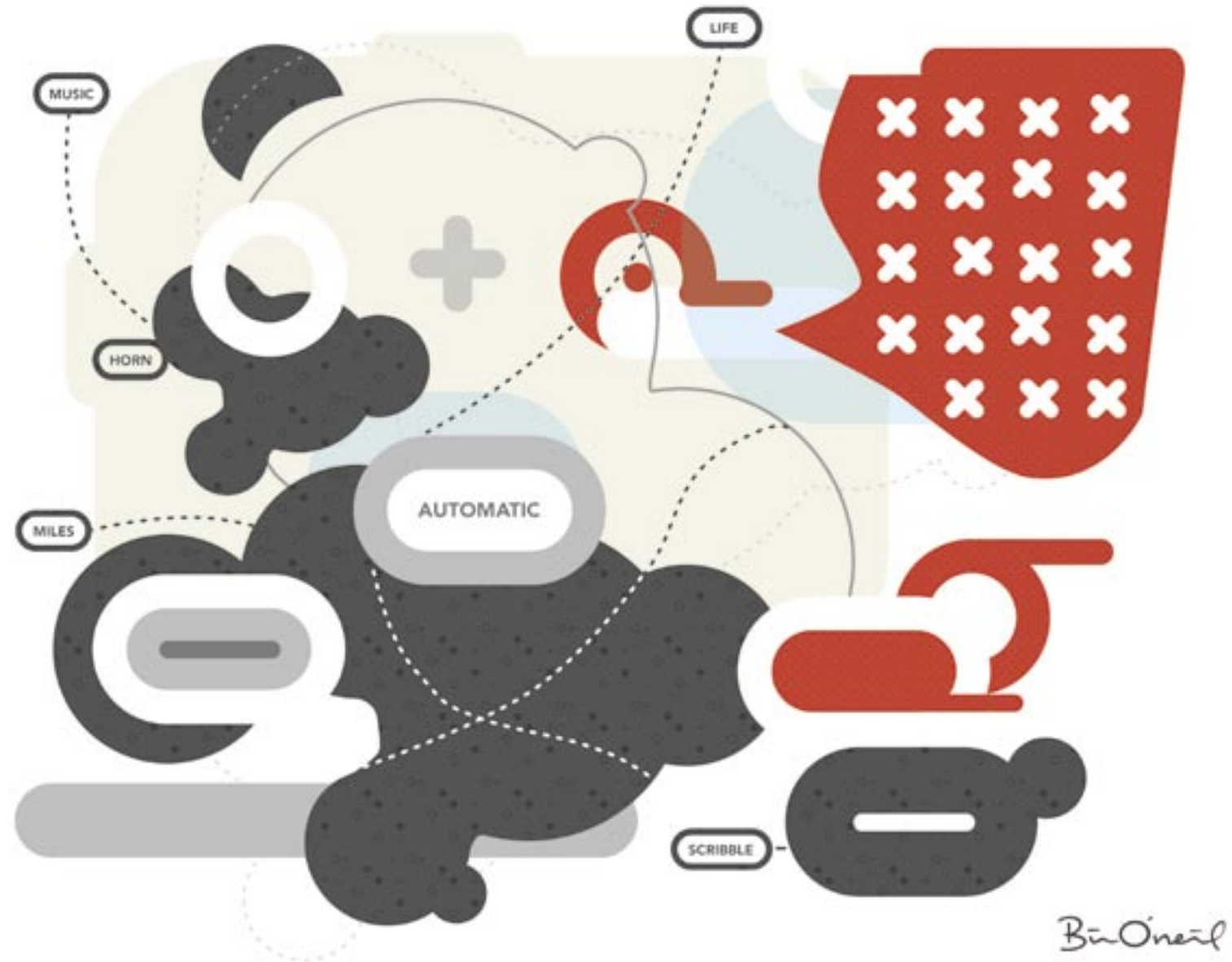
**Endangered Species**

silverpoint, colored pencil, gouache on birch  
18" x 32" x 3"  
2005



**Blue Flier**

intaglio, screenprint on folded paper  
38" x 40"  
2007



Miles Davis

digital illustration  
11" x 14"  
2007

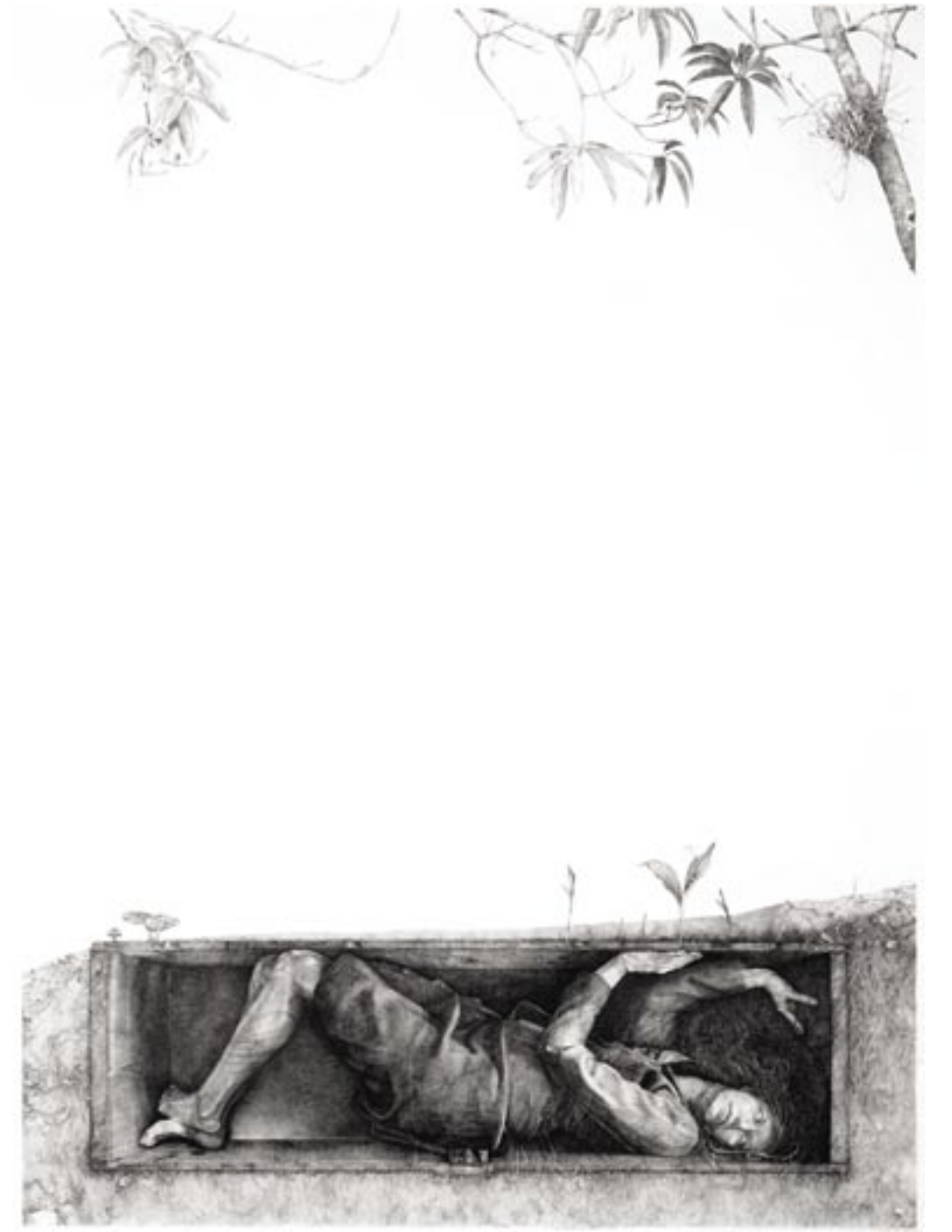


Untitled (taped paper)

graphite on paper on panel  
10" x 7"  
2006



< detail



**Please Don't Bury Me in Wood**

graphite on paper  
106" x 78"  
2007



**She Walks the Plank**

graphite on paper  
80" x 192"  
2006



**The Birds of Evil**

graphite on paper  
94" x 78"  
2007



Trojan House I

ink on paper  
56" x 50"  
2007



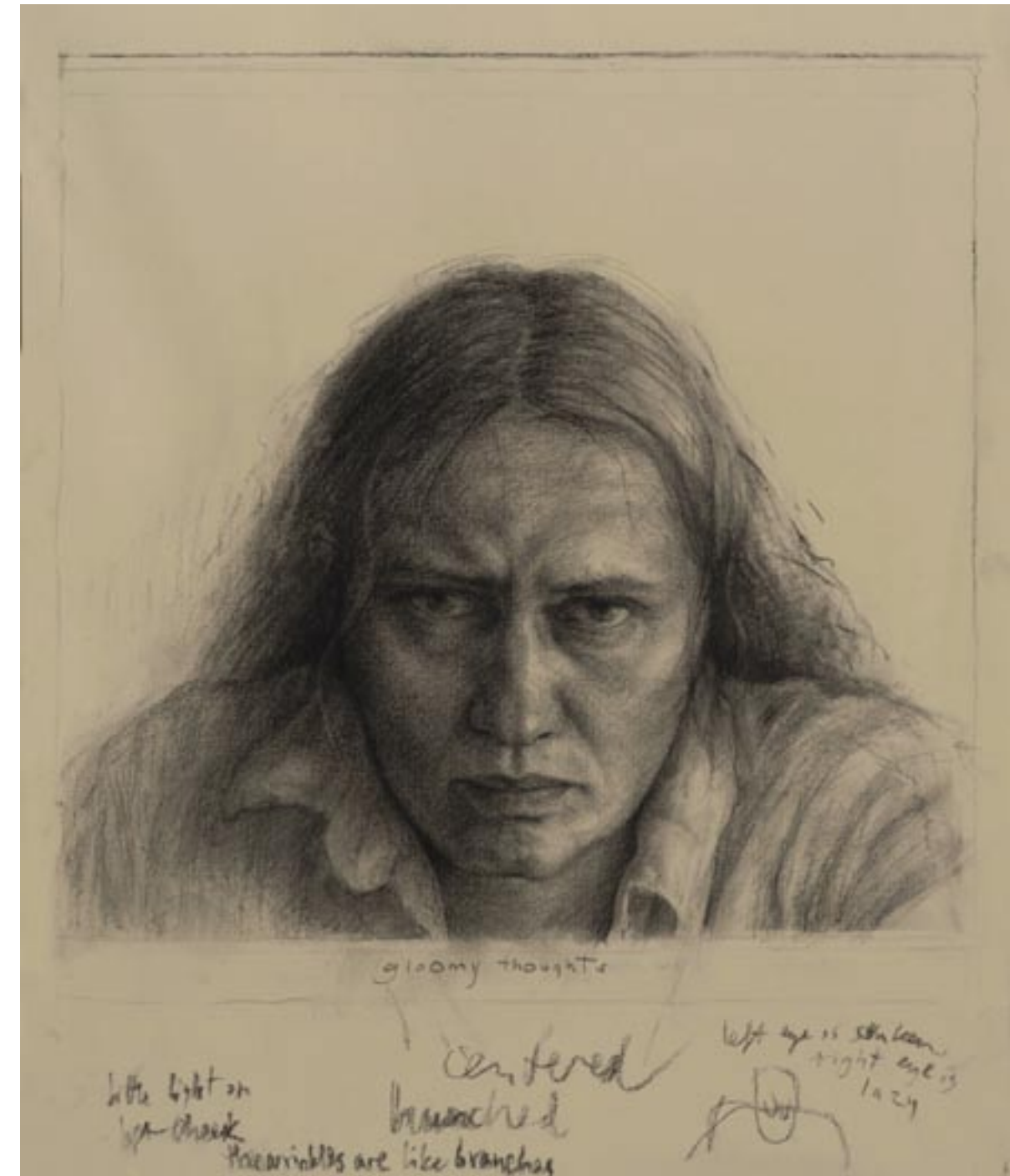
Trojan House II

ink on paper  
56" x 50"  
2007



**Trying To See**

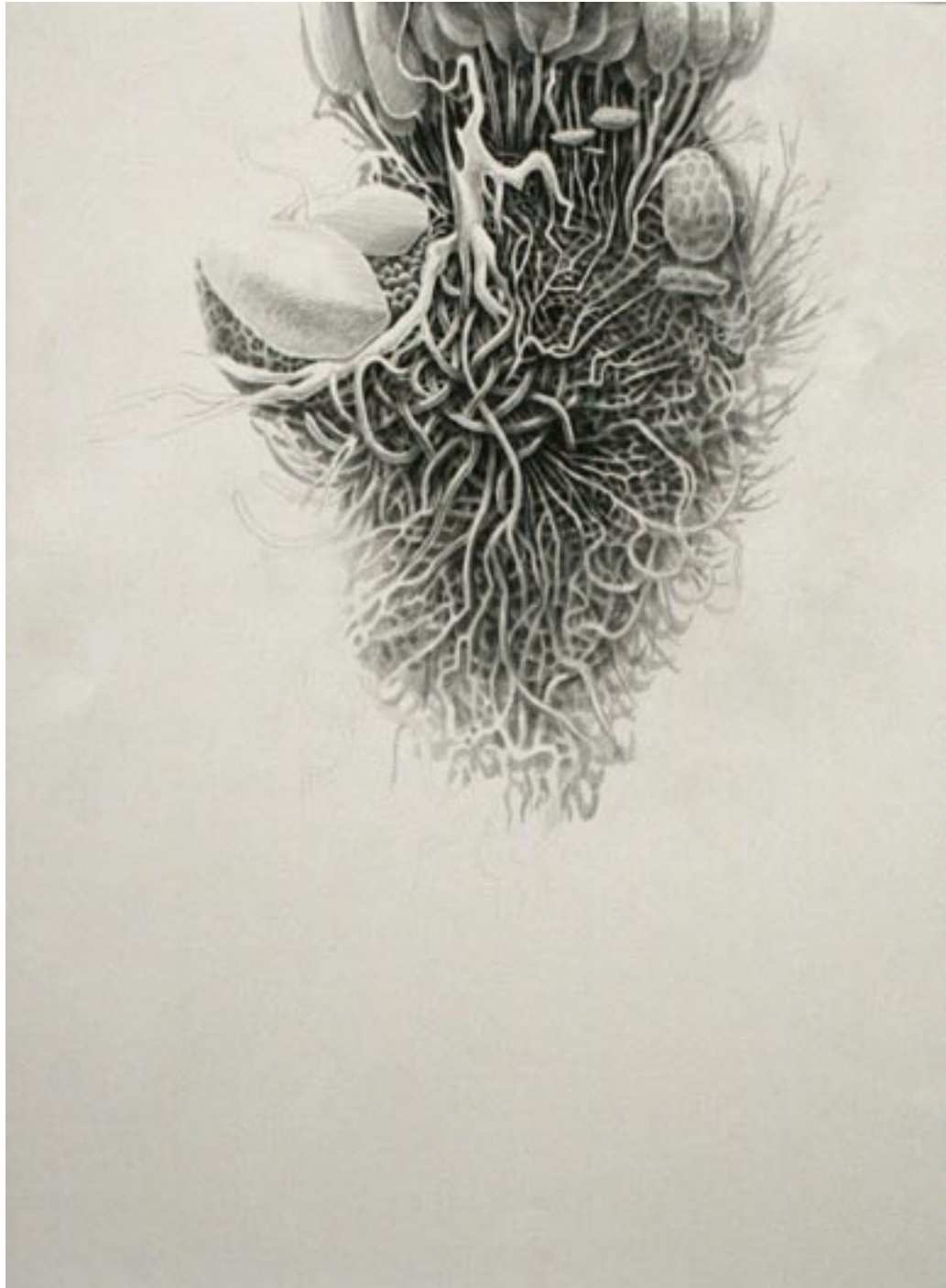
charcoal on paper  
23" x 18"  
2007



**Gloomy Thoughts**

charcoal on paper  
23" x 18"  
2007





**Another Nature #7**

black prismacolor on Rives BFK paper  
30" x 22"  
2007



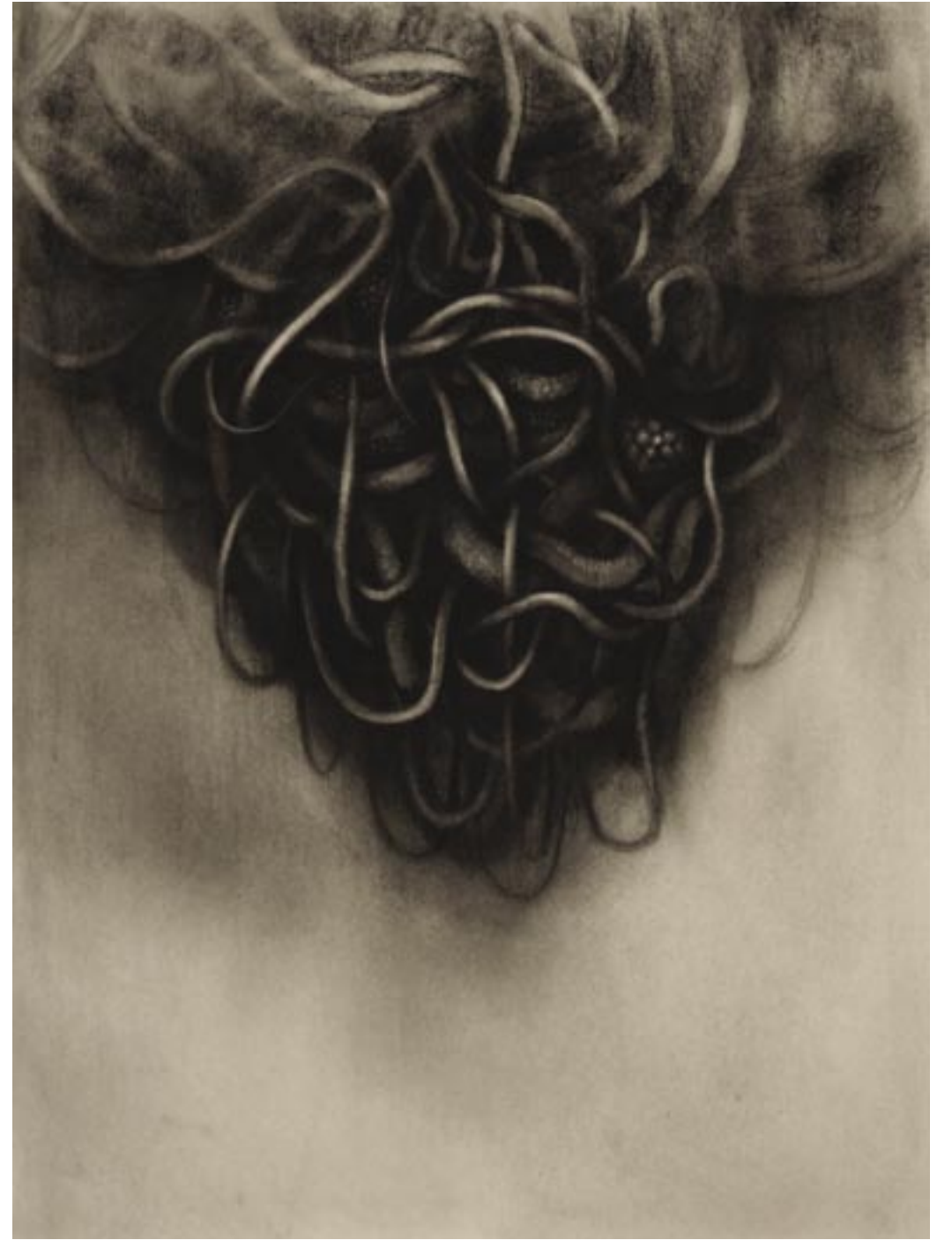
**Another Nature #4**

black prismacolor on Rives BFK paper  
30" x 22"  
2007



**Medusa #4**

charcoal on Rives BFK paper  
30" x 22"  
2007



**Medusa #5**

charcoal on Rives BFK paper  
30" x 22"  
2007



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< detail

**Milky Way**

charcoal on canvas  
10.5' x 85'  
2007



< detail

**In Haptic Recall II**

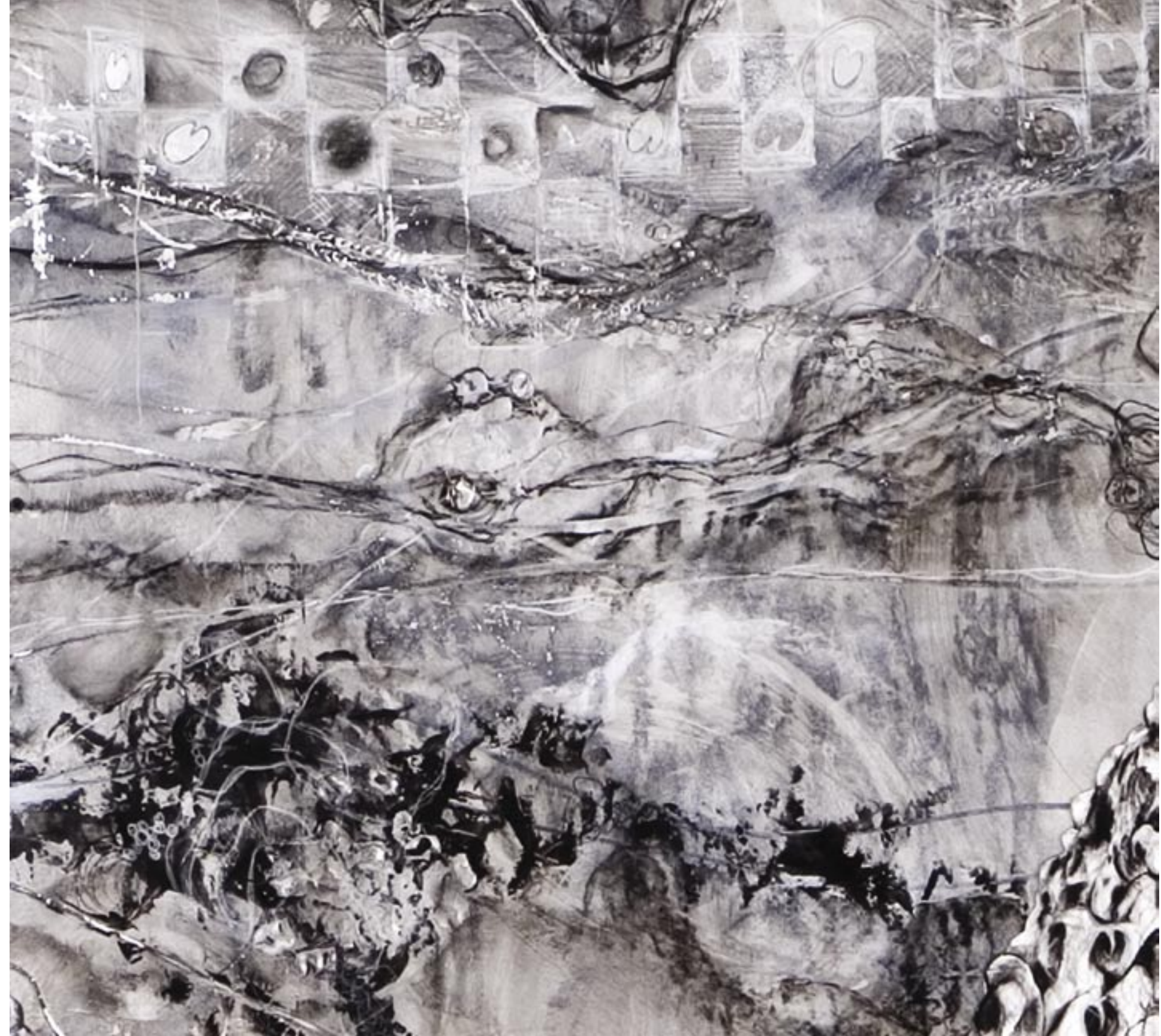
charcoal, ink, graphite, tempera on aluminum and paper  
144" x 240" x 2"  
2007

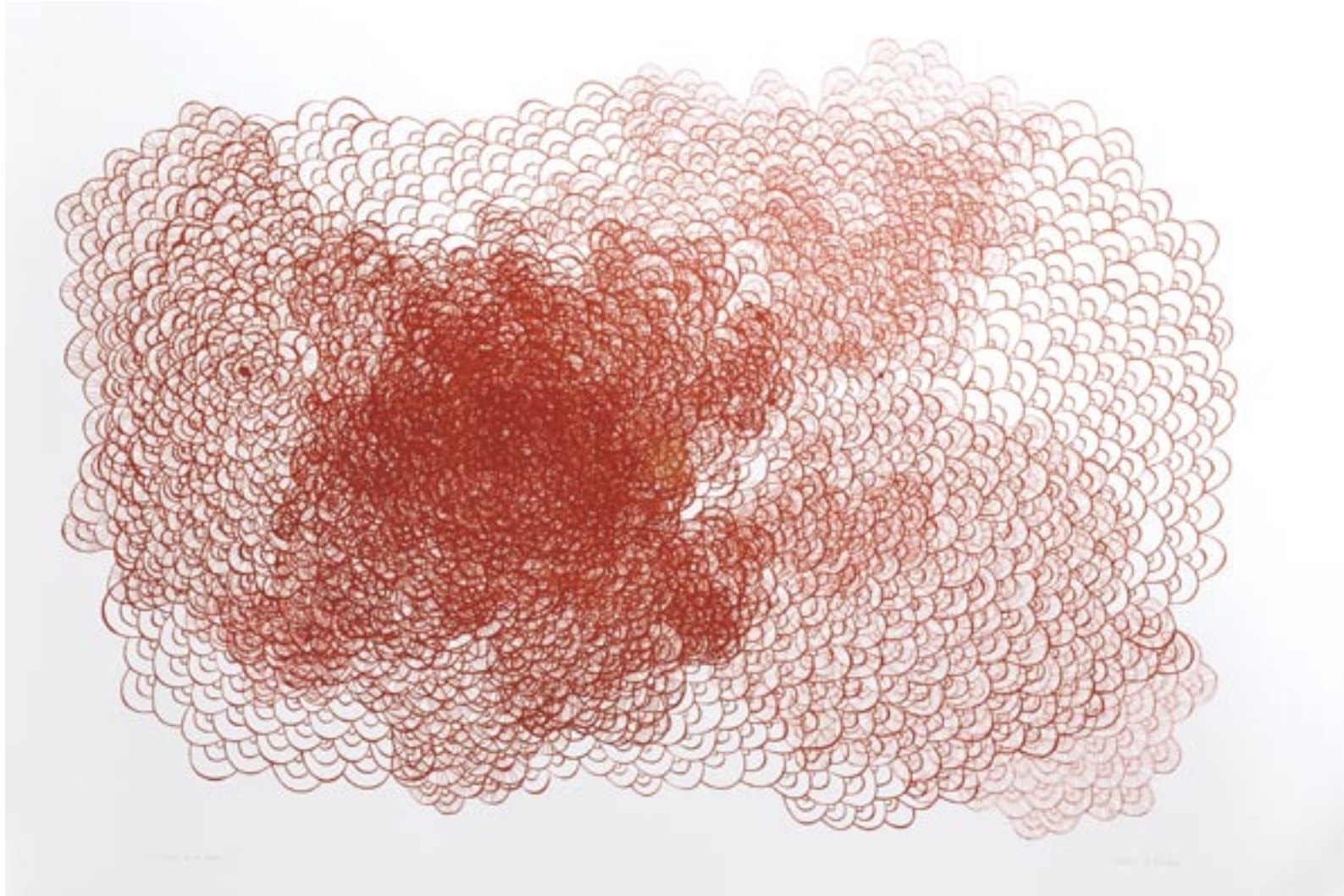


**In Haptic Recall I**

charcoal, ink, graphite, tempera on aluminum  
and paper  
144" x 480" x 2"  
2006

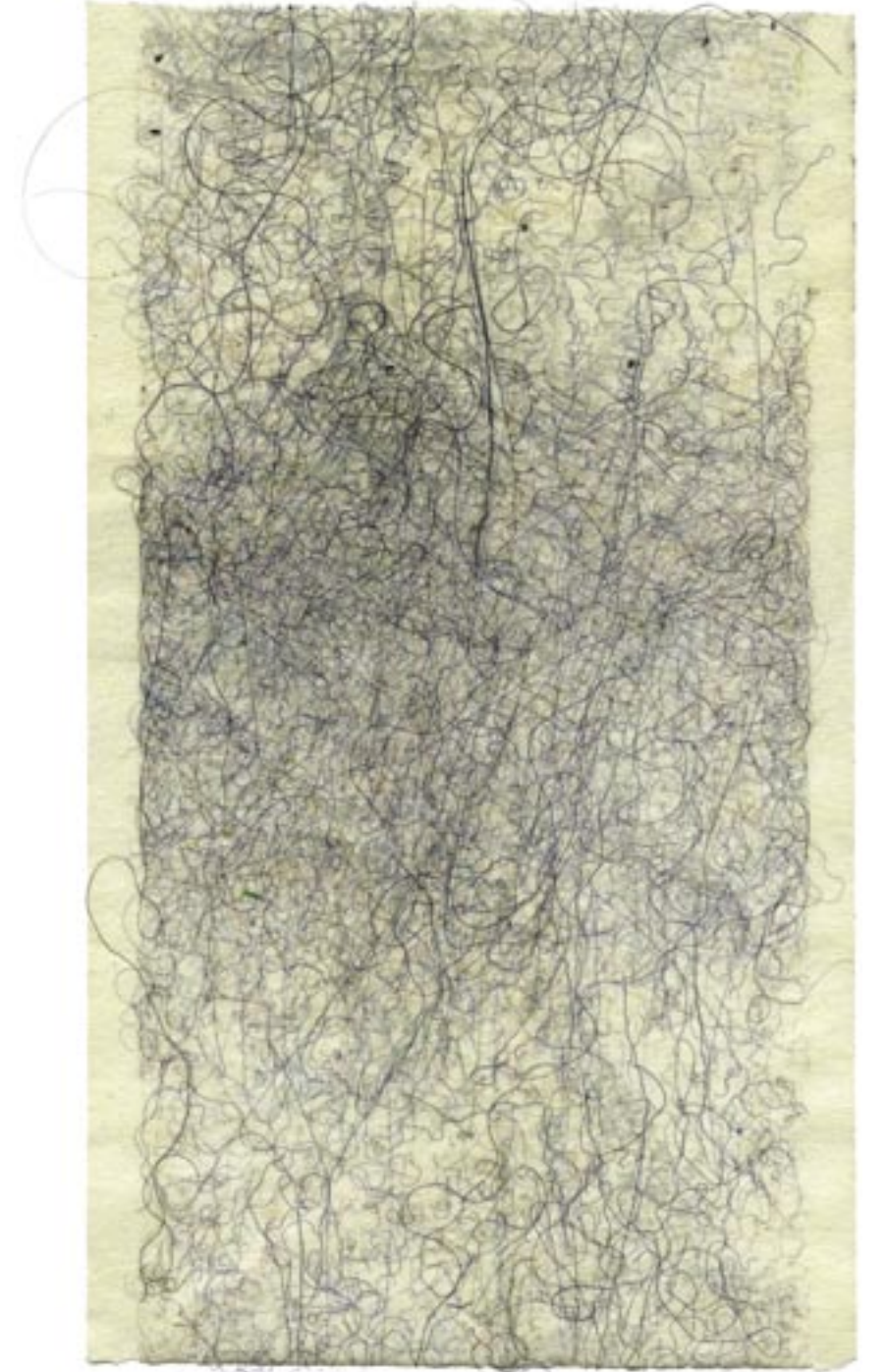
detail >





Untitled No. 4

ink on paper  
31.5" x 47.5"  
2007



Self Portrait: Index 21

lint roller  
4" x 2"  
2007



**Lisa No. 2**

7h graphite on 300gm Arches, birch, and maple  
21.5" x 29.5" x 1"  
2007



**Bill No. 2**

graphite, pencil crayon, Lucite, and birch  
8" x 12" x 1"



**Devil n' Me**

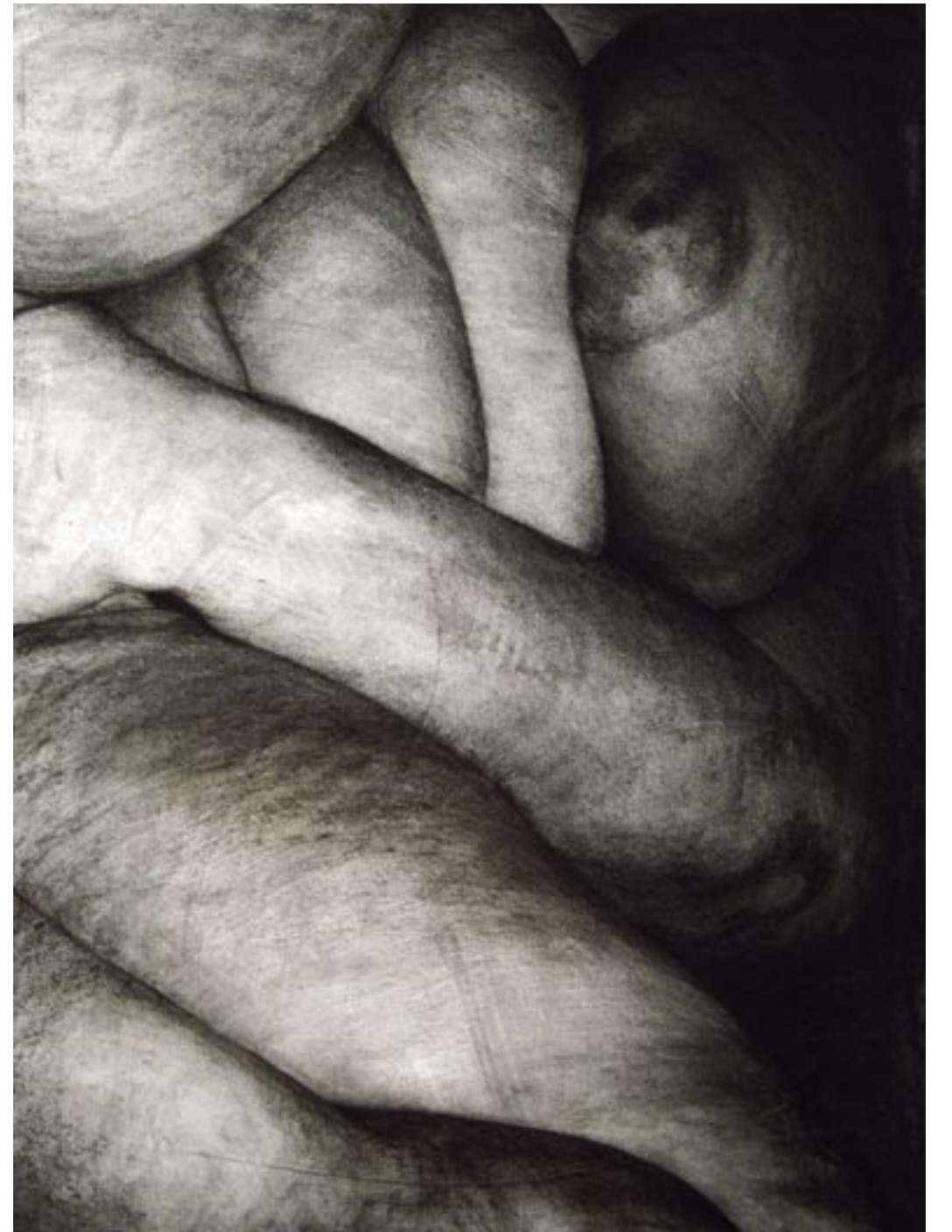
h-7h graphite on 300gm Arches, birch,  
and mahogany  
40" x 60" x 1"  
2006



**River**

9h graphite on marble gesso, birch, and maple  
19.5" x 43" x 1"  
2007





**Self 15**

charcoal on paper  
30" x 22" x 1"  
2007

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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Tim Parsley

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