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Sketchbook



Call For Entries: **International Drawing Annual 6**

Manifest Creative Research Gallery and Drawing Center, in Cincinnati, is now accepting entries for its International Drawing Annual (INDA), an exhibition-in-print that highlights the myriad possibilities inherent in drawing and the impact of drawing as a significant art form. Since it was founded in 2004 by a group of art professors and students, Manifest has grown exponentially and now consists of three interconnected areas: Manifest Gallery, which serves as an exhibition space; Manifest Press; and Manifest Drawing Center, which promotes, features, and explores the art of drawing.

Manifest exposes visitors to work by local and national artists and acts as an educational resource for art students of all levels. Jason Franz, one of the co-founders of Manifest, came up with the concept for the INDA with the goal of acknowledging artists who were exploring the field of drawing, as well as inspiring viewers to further their own study. "My experiences as a graduate student and art professor have given me the sense that there is a decline in the skill level among art students today," Franz says. "As a professor of drawing, I know just how powerful learning

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to draw can be; it transforms the person who undertakes it, teaching him or her to see the world in new ways after mastering the basics. This experience, coupled with trends I've noticed in the field, formed the core of my impetus to launch the INDA. In its spirit it stands for the validity of all kinds of drawing, not just as a tool for preparatory work in other mediums but also as an end in itself. INDA is not purely skill-based, nor is it dedicated to any particular type of drawing. It embraces the spectrum."

Since the first INDA exhibition in 2005, more than 1,400 artists have submitted nearly 4,000 works for consideration. "The number of drawings featured in the book has grown steadily alongside the growth of submissions," says Franz. The initial exhibition received entries from 22 states, but the most recent exhibition received entries from 44 states and 26 countries. From these entries, 114 pieces by 72 artists representing 23 states and 10 countries were selected for the forthcoming volume. The process by which the work is chosen is the same one that Manifest uses for its gallery exhibitions, ensuring artwork of the highest quality. A blind jury of 10 or more members—all of whom have an art or design background—evaluate the submissions. They are directed to score the work based solely on its quality, with no regard for logistical considerations or personal preferences. The jury submits



OPPOSITE PAGE

Canopy

by Don Simon, 2007, colored pencil, 20 x 20. All images this article courtesy Manifest Creative Research Gallery and Drawing Center, Cincinnati, Ohio.

FAR LEFT

Razing the Children, No. 1

by Deborah Rockman, 2005, graphite, 10 x 8.

LEFT

Pause II

by Jeremy Plunkett, 2008, charcoal, 79 x 110.

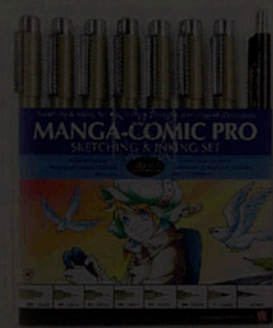
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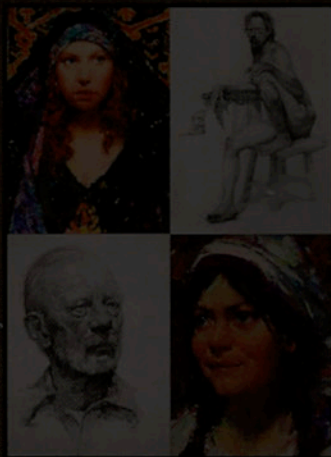


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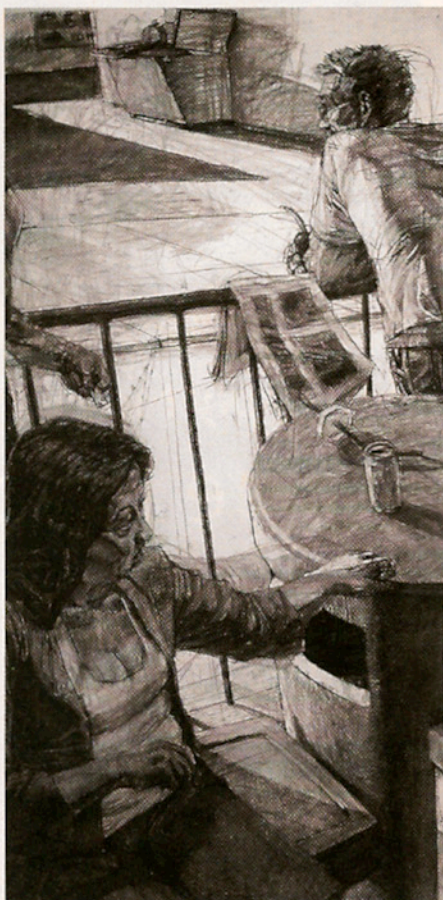
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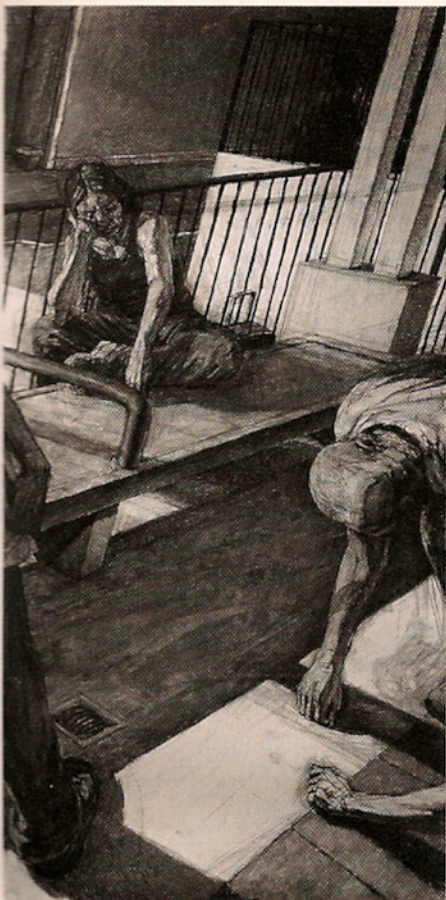
Sketchbook



their score to the staff, who tally the results. Only the highest-scoring works are given to the curator for consideration.

"My role as curator is simplified by the methodological jury process because they inevitably reduce the number of works for consideration down to 15 or 10 percent of the total submissions," Franz explains. "I have very little leverage in this process, and my agenda is simply one of refining what the process puts together. The jury's only criterion is the quality of the works. This results in each INDA having a wide range of drawings exhibited. The images are reproduced in alphabetical order by artist's name, which often leads to the juxtaposition of wildly different works. We feel this actually builds excitement and surprise when viewers experience the final book. It makes the whole exhibition organic in nature."

Michigan artist Deborah Rockman, whose work was featured in the 2005 INDA, already had a well-established career as an artist and professor of art at Kendall College of Art and Design, in Grand Rapids. With her years of experience in the professional-art world, she is selective about where she exhibits her artwork, and Manifest's INDA was an appealing venue. "I liked the fact that it was a purely online and in-print exhibition," the artist says. "It provides an opportunity to show your work without incurring costs related to shipping or traveling great distances to deliver work. Additionally, any opportunity to have your work exhibited in a full-color catalogue is beneficial." Take, for instance, two INDA-exhibited artists who Rockman came across while flipping through the volume in which she appeared—"I liked some of the work so much that I invited a few artists to have their work included in a book that I



ABOVE
Sliced: Long Beach Metro
 by Christopher Troutman, 2008, charcoal, 84 x 126.

published on drawing," she says.

Entering juried exhibitions is a wonderful opportunity for exposure, and Rockman urges emerging artists to start submitting. "Any artist's resume that does not indicate a record of exhibitions can suggest that the artist's work is generally not strong enough to be accepted into an exhibition or that the artist is not producing new work to include in exhibitions," she explains. "It is absolutely imperative that emerging artists build an exhibition record, and if drawing is a language of interest, INDA is a great venue."

For more information and to fill out an entry form, visit www.manifestgallery.org/nda.



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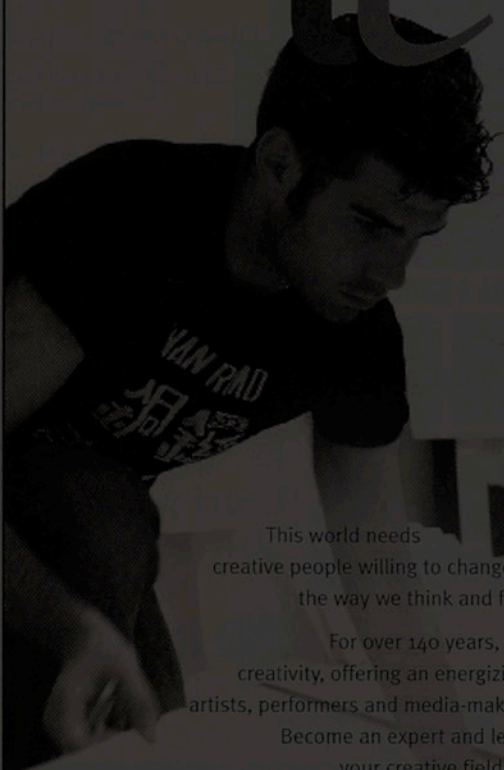
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