

"The verb 'to draw' means to 'bring out,' and to bring out is to reveal, and to reveal is to understand. With the computer, you arrive at the end before you comprehend the meaning of that end. One of the great problems of our period is that we've developed tools that allow rapidity, but rapidity and repetitiveness do not lead to right solutions. Perception gives us right solutions."

— Michael Graves (Architect)

A Center for Thought

June 21, 2021

Dear Friends,

"Perception gives us right solutions." Drawing is seeing. Seeing is a form of thought. The Manifest Drawing Center is a center for thought through sight and hands-on study. Manifest's gallery, as a space devoted to the experience of art primarily by way of seeing, is likewise a center for thought—a place of exercise for the mind. As a whole organization, Manifest is akin to the combination of a school, a library, a church, and a gymnasium for visual art. As the world slowly and carefully emerges from the shadow of the pandemic, as people return to sunlight and caring spaces, we are here, unfolding like an old growth forest, counting the rings of our tree.

Manifest was designed to be an *institution that survives*. Our board and staff have taken this unprecedented year as a challenge to be creative, visionary, and resolved. I have great faith in our team's creative problem solving abilities, and in our community's care for our programming's continuation. We are here today because of it.

When the pandemic hit full force in March of 2020, midway through the season, our staff buckled down and adjusted. All four of our programs continued in some form. The Drawing Center, under Adam Mysock's determined guidance in its new home in Walnut Hills, gracefully transitioned a number of programs to online offerings which grew even more robust because of the temporary foray into new formats. The gallery, with Katie Baker's efforts, developed VR Tours, and provided flexible options for artists to participate who were impacted by Covid. Manifest Press's book production took a dramatic step forward, shepherded by Erin Corley, and brought back an old partner from our earliest days. And the Manifest Residency program welcomed three new artists, including two Scholars in Residence from Wisconsin and Louisiana respectively.

Yes, our operation took a solid hit financially, operationally, and in terms of attendance. But through the end of our 16th season we stayed the course. The PPP program, an ArtsWave emergency grant, and funding through the CARES Act to support the arts patched a big hole. Many *many* artists around the country thanked us for keeping the gallery open, and continuing to present quality exhibitions in every way possible. And many fellow nonprofit institutions around the country reached out to us with inquiries for advice on how to make adjustments and remain viable.

This letter is coming as a hearty *thank you* for supporting Manifest's 16th season (2019-2020 fiscal year)—for helping us make it through the storm.

Included in this Annual Report you will find lists of our board, staff, interns, instructors, and you, our supporting members. Also included are listings of most of our programs offered across this 12 month period, some key facts, and our financial report along with some charts to help you understand Manifest's fiscal reality and how this relates to our programming. You can also view all of Manifest's IRS Form 990's on our website under the 'about' tab.

Please know that we welcome any questions you may have. We want you to know how we're doing, and that what we do involves a herculean amount of work behind the scenes for our small, mostly part-time staff. We couldn't do it without you.

You, our supporting donors and members, ranging from artist-participants and exhibitors, to our neighbors down the street, from long-time friends to colleagues from afar whom we have never met in person. As always, I can't fully express how much you mean to us, both because of your practical support in the form of donations large or small, and for your simply caring enough to be part of this list wherever you are.

The truth is, Manifest provides its programs at an impossible discount. Whether it be free admission to the gallery across 1,200 hours each year, our unfunded Artist Residency program providing three free one-year Residencies, our award-winning books unmatched in terms of quality and scope assembling the art of today into one impeccable package, or our immersive studio program providing expert instructed, college-quality classes for very low cost (including generous tuition scholarships). Manifest has squeezed every bit of value out of what it does, its square footage, and talent base, all for a mission that we believe makes the world a better place. It is our investment in society, in our fellow thinkers and makers—in life itself.

Our Annual fund makes up the difference in the cost/value and the earned revenue generated by each program. The Fund is what bridges the gap left over between what we do, and what it *really* costs. So thank you again for putting what you can into supporting Manifest. I hope you have already donated for the *current* season (our 17th). If you have not, I hope you will do so before August 31st and help us meet our very important funding goal before the season ends.

With all my best regards,



Jason Franz
Executive Director

ps: Currently the Manifest Annual Fund for this year is short of its goal by 43%. Phillip Long, Director Emeritus of the Taft Museum of Art, has once again offered a generous \$3,000 challenge pledge to help us part-way to the finish line. If you can help meet this challenge, please do.

S16

ANNUAL REPORT 2019-2020



MISSION

Manifest is much more than a gallery. Our organization is a 501(c)(3) charitable nonprofit founded on Woodburn Avenue in Cincinnati, Ohio in 2004 by professors and students from area universities seeking to make a positive community impact. Manifest continues to be operated by professors, students, and working artists to this day. Our programming is divided into four balanced quadrants: Gallery (exhibitions), Press (publications), Artist Residency (support), and Drawing Center (education). The first three programs are housed on Woodburn Avenue. The Drawing Center Studio, located in the community of Walnut Hills just over a mile West of the gallery, houses the fourth. Manifest's operations are funded by a mix of artist-supported revenue, state funding from the Ohio Arts Council, regional funding from ArtsWave, grants from local and national foundations, a supporting annual membership, and donations from individuals like you. Furthermore, sales of our annual publications help fund Manifest's educational work.

Manifest's mission is to stand for quality in the visual arts, as well as the importance of creative research, meaningful and accessible art-based experiences for the public, deep learning outside academia, and the rigorous documentation of exceptional art for posterity.

The organization seeks to engage students, professionals, and the public from around the world through accessible world-class exhibits, studio programs, and publications centered on the broader visual arts.

Manifest Gallery serves as a venue for the display and experience of insightful, thought provoking art and design, and functions as a hub for creative research and innovation at all levels of artistic endeavor.

Manifest Drawing Center promotes and explores drawing, photography, and related activities as rich and culturally significant art forms through the pursuit of educational hands-on activities.

Manifest Press documents the organization's activities through carefully designed publications and has the goal to make the organization's projects accessible for public availability everywhere, particularly outside its own geographical radius.

The **Manifest Artist Residency** supports artists in making art and engaging the general public by providing an optimal working space and dynamic environment for meaningful growth.

MANIFEST'S COMMITMENT TO DIVERSITY AND INCLUSION

Centered in two urban Cincinnati neighborhoods while reaching a global base of participants, Manifest exists at an intense crossroads of diversity and culture where it witnesses and acknowledges the need to support individuals and groups who otherwise have little or no access to, or understanding of the importance of visual arts and related study and practice. Our formation was, in part, a reaction to findings that the arts play a catalytic role in the revitalization process of depressed communities and a sustaining role in healthy ones, a fact that continues to hold true within our home bases of Walnut Hills and East Walnut Hills today. Manifest is committed to expanding and evolving programming that incorporates and inspires individuals across race, gender, age, religion, and identity, inviting them to experience and learn from artists from around the world, their peers, and professional mentors, in an open, inclusive, and safe environment.





STAFF

Jason Franz
Executive Director
2004 - Present

Erin Corley
Operations Manager
November 2017 - Present

Katie Baker
Exhibition Coordinator
September 2012 - Present

Adam Mysock
Drawing Center Coordinator
July 2017 - Present

Taryn Zust
Operations Assistant
May 2018 - Present

Adam Bloomfield
Director of Operation,
Bloomfield/Schon Investments

Chris Coy
Vice President, Data and Analytics, Health
Transformation Alliance

Dan Dutro
Real Estate Counsel, Bon Secours
Mercy Health

Michael Gentry
CPA, Tax Partner, MCM CPAs

Pamela Ginsburg
Counsel, Ulmer & Berne LLP

Amelia Lewis
Director of Development, UC Gardner
Neuroscience Institute at University of Cincinnati

SEASON 16 BOARD OF DIRECTORS

Debbie Heuer
Founder and President, Talent Springs LLC

Jason Franz
Visual Artist, Art & Design Educator

Richard J. Lajoie, Jr.
Retired Business Executive

Brigid O'Kane
Associate Professor of Design,
University of Cincinnati

Gabe Applegate
Patent Attorney, Thompson Hine LLP

Laura Blackorby
Vice President, Enterprise Risk Governance and
Reporting Manager, Fifth Third Bank

Carrie Pollick
Epic Application Analyst, Mercy Health

INTERNS

Lia Heinze
Art Institute of Chicago

Miller Lyle
New York University

Taaj Richardson
University of Cincinnati (Co-op)

Alexis Somers
University of Cincinnati

Anna Sorrell
Northern Kentucky University (Graduate)

Kellen Thalinger
University of Cincinnati (Co-op)

CONTRACTORS

Rachel Zylka
Manifest Press Print Production
and Typesetting
April 2019 - July 2020

DRAWING CENTER RESIDENT INSTRUCTORS

Samantha Haring
July 2016 - Present

Michael Wilson
September 2017 - Present

Brad Davis
August 2020 - Present

DRAWING CENTER WORKSHOP INSTRUCTORS

Sharee Allen
Katie Baker
Mike Bale
Alexandra Franz
Jason Franz
Angela Livezey
Brigid O'Kane
Ron Prigat
Shane Wolf

DRAWING CENTER MODERATORS*

Mike Bale
Charlie Goering
Andy Houston
Laura Lair
Angela Livezey
Scott Ramming
Marilyn Wilson
Michael Wilson

**Volunteer*

MANIFEST ARTIST IN RESIDENCE (MAR)

Nathaniel L Gaefke
July 1, 2019 - June 1, 2020

Ron Prigat
July 1, 2019 - June 1, 2020

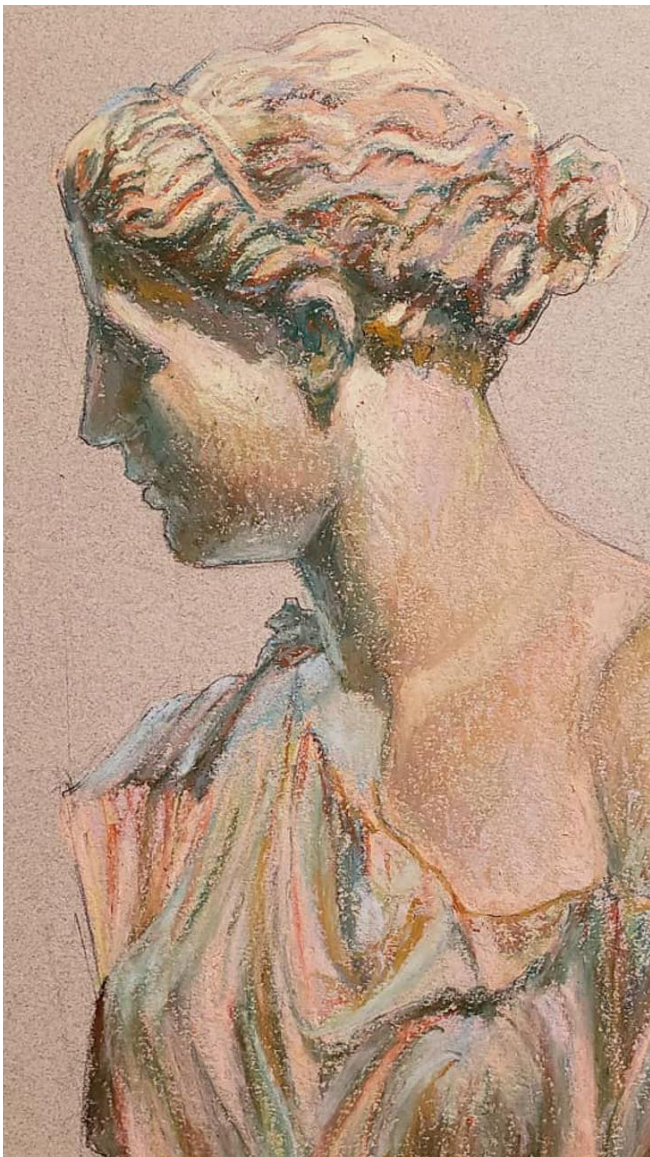
Hannah Zimmerman
September 1, 2020 - June 1, 2021

MANIFEST SCHOLAR IN RESIDENCE (SIR)

Mike Bale
August 1, 2019 - July 1, 2020

Seth Adam Cook
September 1, 2020 - July 1, 2021

Ed Erdmann
September 1, 2020 - July 1, 2021





MANIFEST GALLERY

During Season 16, Taryn Züst (Operations Assistant) and Katie Baker (Exhibition Coordinator), along with volunteer student interns, installed a total of 35 exhibitions over 9 show periods. Beginning March 2020 we were hurtled into the COVID-19 pandemic, prompting our staff to adapt the exhibition process to meet new guidelines and safety requirements. This included extending submission deadlines, providing flexibility within the physical exhibits, and developing online resources for artists and the public.

Manifest's fifth show period marked the beginning of sometimes drastic change for exhibitions, and for solo-exhibiting artist Jiachen Liu, shipping her work to the gallery became impossible from the epicenter of the outbreak in Wuhan, China. We were able to defer her exhibit to Season 17, but we quickly realized that we would need to make many more adaptations and accommodations as it became clear that the outbreak was not a localized event. We began to see the pandemic affect shipping within the United States and that some artists were unable to send works due to shut-downs and health restrictions in their areas. In response, we continued our physical exhibitions, but also invested in a 360-degree camera to begin documenting and presenting the exhibits virtually. Through the remainder of the season we also allowed the flexibility for impacted artists to withdraw from the physical exhibitions while maintaining their works' inclusion in virtual and printed exhibition aspects. Artists who were unable to send their works due to COVID-related setbacks were featured digitally in free and accessible Virtual Tours and will be included in the end of season Manifest Exhibition Annual. (It is worth noting that despite this flex option, roughly 98% of all artwork was still provided for physical exhibit, from all across the US and the world!) Artists responded with enthusiasm to the innovations in our programming, and so Manifest will continue the practice of providing a remote view of exhibits even after the pandemic ends. VR tours allow artists to share more of the exhibition with distant patrons, students, and family, and increases knowledge of the gallery and our organization's mission.

As we became more acclimated to our new way of operating, we realized that it would be necessary to develop a way to "subsidize" the loss of in-person exposure, and to continue reaching the public. To address this shortfall, we created weekly e-mail newsletters to feature each exhibit, and increased our efforts to highlight artists and their works on display via social media. Historically in-person gallery openings had been an event rich with professional and personal networking for fellow artists and the public, something that was lacking with the new, but necessary attendance limitations for opening receptions. To bridge this gap we developed remote Zoom-based artist panel talks that were free and open to the public preceding

Sept 27 - Oct 25, 2019
PAINTED + AQUACHROME +
Joe Morzuch (painting)

Nov 8 - Dec 6, 2019
TRANSCENDENCE + LIGHT +
DARK + Jess Holz (photography)

Dec 13 - Jan 10, 2020
10th annual TAPPED + ONE 10 +
BUG-INSECTUM + TIME BOMBS

Jan 24 - Feb 21, 2020
WEATHERED + MUNDANE +
PERIPHERAL + CHAOS +
ENVIRONMENTAL

March 6 - April 3, 2020
TOPOGRAPHIES + OHIO,
KENTUCKY, & INDIANA
REGIONAL + Perin Mahler (painting)

April 17 - May 15, 2020
DRAWN 2020 + WOOD +
REDUCTION + Felicia Forte (painting)

May 29 - June 26, 2020
16th annual RITES OF PASSAGE +
16th annual MAGNITUDE SEVEN
+ MAR SHOWCASE (Nathaniel
Gaefcke & Ron Prigat)

July 10 - Aug 7, 2020
TWINKLE + MONSTERS + 14th
annual MASTER PIECES +
MINI/MICRO

Aug 16 - Sept 13, 2019
NUDE 12 + ERGO + UNFINISHED/
ACCIDENTS + Buket Savci (painting)



the close of an exhibit, which we titled *Common Ground*. Moderated by Drawing Center Coordinator, Adam Mysock, it proved to be a wonderful mash-up of a traditional artist talk and opening reception that allowed the artists to get to know one another and talk about their work and answer questions from the general public. It also opened the door to more deeply connecting two parts of Manifest's programming, linking the Gallery with the Drawing Center Studio which is now housed just a mile away in Walnut Hills.

COVID-19 affected all aspects of Manifest's programming, including our Internship program. While we worked with fewer volunteers during the several months of the pandemic, we were still able to welcome three student interns from the University of Cincinnati Co-op Program, one Northern Kentucky University student, one New York University student, and an independent volunteer. Given that the majority of these students were taking online courses throughout the year, they expressed their appreciation to participate in masked, distanced, on-site learning.

Katie highlights her favorite moment from Season 16...

"On a personal note, I had the opportunity to curate my first exhibition at Manifest during the 16th season. Twinkle: Art about Sparkle & Enchantment, opened on July 10th and ran through August 7th."



works shown by John Warren, Ciara Froning, Alix Shaw, Gala Cude Pacheco, and Tyler Brumfield

12,469 WORKS SUBMITTED BY
2,848 ARTISTS from **50** states
and **33** countries

495 WORKS EXHIBITED BY
344 ARTISTS from **43** states
and **7** countries



DRAWING CENTER STUDIO

Like so much of the world in late 2019 and 2020, Manifest Drawing Center's 16th Season was defined by swift changes, monumental challenges, and inspired evolution.

Our season began in September with notice that we would be required to vacate our home of nine years in the Madisonville neighborhood of Cincinnati. By mid-autumn, our amazing community was rallying to transition the Drawing Center into a larger, more industrial space full of potential and much closer to the gallery. Programming paused for two weeks in early January so that we could frame and cover walls, add trim and paint, and lay out four new studios. And by the end of February, we had a new Cast Sculpture and Natural Specimen Hall, a more functional Figure Studio, a naturally-lit Skylight Studio, a peaceful Private Lesson/Archive space, and an expanded 7-enlarger Community Darkroom ready to go!

But then... we had to close our doors. To help control the spread of COVID-19, on March 22, 2020 we paused all Center programming.

For an educational ecosystem so entrenched in direct, observational drawing and painting and chemically-reliant, analog photography, the state-mandated closure was shocking. As they had originally been designed, many of our classes simply could not be converted effectively into the realm of digital meetings that quickly defined much of the nation's workflow. However, there were a few classes, like Drawing as Mindfulness and Drawing Essentials, led by some of our most energetic creative teachers, that could. Guided by the instructional explorations of Brigid O'Kane and Samantha Haring, among others, the Drawing Center introduced many digital/virtual learning opportunities that would eventually allow our impact to spread across the country, with engagement from areas as far as Australia, even the world!

More than ever before, Season 16 pushed the Drawing Center to become more flexible for our community. Whether participants joined us for new safety-restricted, in-person offerings like The Plein Air Atelier, or fresh online programming like our youth-specific Mini-Lyceum, our programming goals have remained steadfast through the disruptions. We will always promote the value in learning to appreciate our world more fully through our vision and engage each other empathetically through our creations.

UNINSTRUCTED OFFERINGS

(1,692 attended)

Open Figure (92 sessions)

Open Studio/Cast Lab (34 sessions)

Open Digital Resource Lab (49 sessions)

Drawing Marathon (2 sessions)

Open Photo Lab (66 sessions)

INSTRUCTED COURSES/WORKSHOPS

(1,602 attended)

Drawing as Mindfulness (weekly-ongoing)

Drawing Essentials

Composition (Sept)

Measuring Your Observations (Oct)

Gesture and Contour (Nov)

Space/Depth/Perspective (Jan)

Value (Feb)

Volume (Mar)

Texture and Surface (Apr)

Introduction to Color Theory (May)

3,294
PARTICIPANTS

243
OPEN SESSIONS

46
INSTRUCTED COURSES

Optical Color/Perceptual Color (Jun)
Expressive and Symbolic Color (Jul)

The Drawn Subject

Introduction to the Figure (Sept)
The Portrait as Likeness and Expression (Nov)
Animating the Still Life (Jan)
Interior Places Beyond Perspective (Mar)
Wrestling with Exterior Spaces (May)

Drawing Materials

Charcoal (Sept)
Graphite (Nov)
Pen and Ink (Jan)
Soft Pastels (Mar)

Drawing Forgotten Places (8 weeks)

Painting the Ephemeral: Alla Prima Techniques
and Fleeting Moments (8 weeks)

The Plein Air Atelier (weekly-ongoing)

Lyceum: A Culture in the Pursuit of Quality
(20 weeks)

The Pictorial Mind: Learning New Ways of Seeing
Through Unique Mediums (8 weeks)

Making Meaning: Developing Content in Your Work
(8 weeks)

Sequential Art and the Visual Narrative (8 weeks)

Mini-Lyceum: Kids Teaching Kids (25 weeks)

The Envision Project 4
(16 weeks of analog photography for teens)

Introduction to Black and White Photography
(4 weeks)

Regarding Place (8 weeks)

SPECIAL WORKSHOPS/EVENTS

University of Cincinnati Blue Ash Special Visit

Trois Crayons: Drawing the Contemporary Figure with
Charcoal, Sanguine, and Chalk

More Alive By It

Drawing Center Open House (Nov 2019)

Visiting Artist Critiques with Cincinnati
Art Museum's Curator of Photography *Dr.*
Nathaniel M. Stein and internationally renowned
photographer *Sohrab Hura*

SEASON 16 SCHOLARSHIPS (tuition wavers)

Bridge Scholarship

Ryan Kerr	\$500*
Evan Verrilli	\$500

Merit Scholarship

Kate Priebe	\$500*
Tim Riede	\$500*

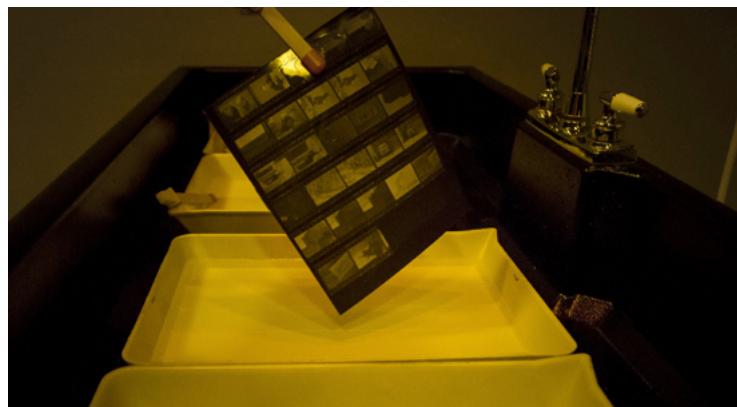
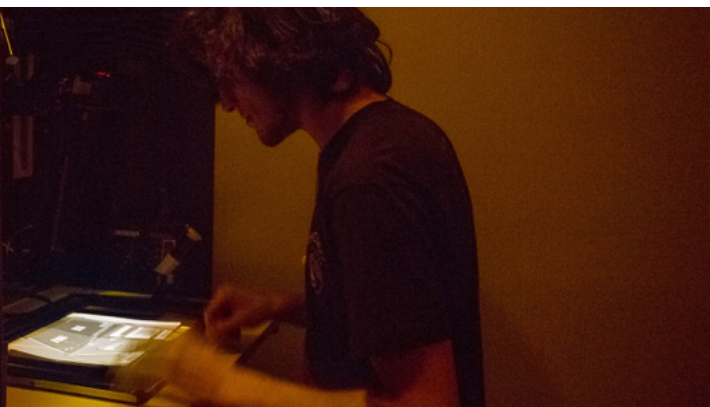
Woodward Trust Scholarship

One Awarded	\$700
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**carried over from season 15*

OTHER STATISTICS & TOPICS OF NOTE

Manifest Drawing Center employed an active roster of 35 models pre-pandemic, the most models ever at one time. With such a well-rounded roster, the Drawing Center was the largest, sustained employer of art-models in our region during our 16th season.



Staff and Partners

August 2020

Kristin Cullen of **ntrvl** agreed to take on the designer role for Manifest Press beginning in Season 17 with the intent of catching up on overdue titles, namely the Manifest Exhibition Annual series. In Season 10 (2013-2014) it was decided that a transition be made from printing individual show catalogs to one massive retrospective compendium documenting each whole season of artwork exhibited in the gallery. This was a huge overhaul, and production fell behind due to staff limitations and organizational bandwidth. It has always been Manifest's goal to bring publications up to speed, and with Kristin's expertise and ability to turn out beautifully designed media quickly and efficiently, we expect to meet our goal by the end of Season 17.

Kristin is the founder and design director of **ntrvl** (interval), a Boise-based graphic design and branding studio, and an accomplished designer, teacher, and writer with an MFA from the Rhode Island School of Design (RISD). Along with her design practice, she has taught at the School of the Art Institute of Chicago, the University of Cincinnati, the University of Illinois at Urbana-Champaign, and RISD. A published author, her books *Design Elements: Typography Fundamentals* and *Layout Workbook: A Real-World Guide to Building Pages in Graphic Design* are available from Rockport Publishers. Outside of design, her artwork explores geometric form, order, and abstraction.

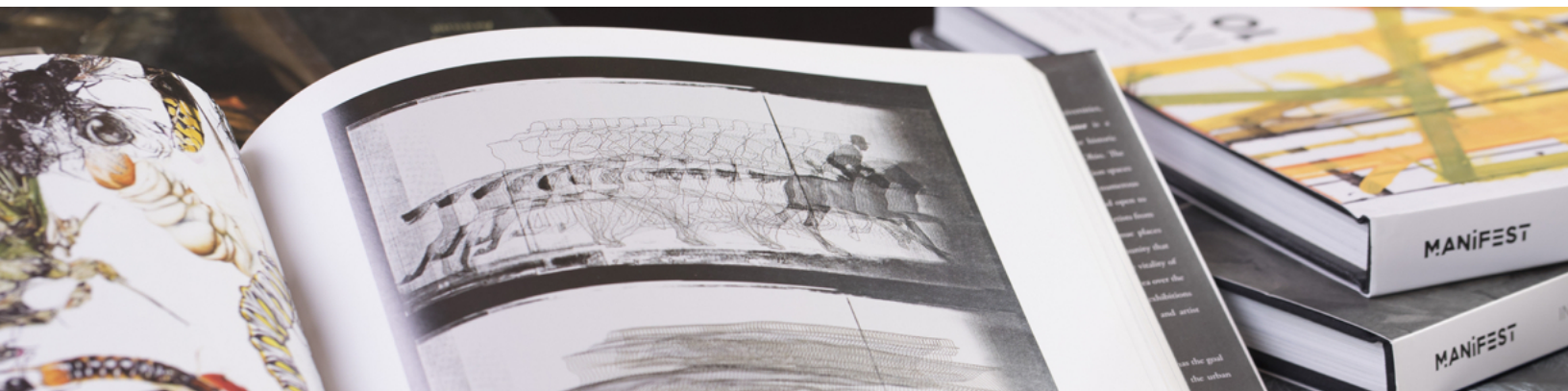
Kristin is a long time supporter of Manifest and designed four of the first five INDA publications, including the first one to win an International IPPY Award—the INDA 5, which received a silver medal. She also designed eleven of Manifest's seventy-four original exhibition catalogs, as well as Manifest's iconic logo that helped in the launch of the organization in 2004. She has worked with staff intermittently over the years and we are excited about teaming up again as we lead into our third decade of operation.

Accomplishments

Aided by print and design partners, staff completed 2 publications during Season 16 and neared completion on the International Drawing Annual (INDA) 14 and Manifest Exhibition Annual (MEA) 12. The 7th International Photography Annual (INPHA) and MEA Season 11 were released to the public.

Overall 150 publications were purchased by artists, individuals of the public, and university libraries. Of those, 46 were various volumes of INDA, 30 INPHA (18 for INPHA 7), 22 INPA, 43 MEA (29 for season 11), and 9 show catalogs. Many more were distributed to local libraries and collections, as well as to participating artists and members.

MEA Season 13 through Season 16 began the first stages of production, along with INPHA 8.



MANIFEST ARTIST IN RESIDENCE (MAR) + SCHOLAR IN RESIDENCE (SIR)

Each year Manifest selects two separate applicants to fulfill the role of the Artist in Residence (MAR) and one individual as the Scholar in Residence (SIR). The MAR program was developed to allow artists to focus on their personal, self-directed studio production with the goal of exhibition, while the SIR program was developed to offer earlier-career artists low-pressure opportunities to further research areas of creative interests, including both studio production, refinement of media skills and art fundamentals, and possibly teaching, as well as to provide a vibrant supporting peer culture. Both benefit Manifest's community by providing the public exposure to the often unseen working space and practices of artists, serving to eliminate some boundaries to contemporary artmaking which currently may divide the everyday public from the fine visual arts.

NATHANIEL L GAEFCKE (MAR)

Brooklyn, New York

MFA, Fontbonne University, 2016

MFA, New York Academy of Art, 2012

BFA, Southern Illinois University, 2010

Nathaniel Lloyd Gaefcke (Nate) was born in 1982 in Springfield Illinois. Out of high school, against his parent's wishes, Nate changed his major from Accounting to Fine Art, and thus he began his journey as an artist. As Nate was interested in the Old Masters, he naturally wanted to work representationally. However, this kind of training was/is largely unavailable in the college and university systems, and as a result, Nate attended multiple universities in an attempt to obtain this kind of training. He received a BFA degree from Southern Illinois University in 2010, then entered the Graduate School of Figurative Art, also called The New York Academy of Art, on a merit scholarship. There he studied classical figurative drawing and print-making techniques, and in 2012, he graduated with honors with his first Master of Fine Art degree. In 2014, Nate entered into his second MFA program at Fontbonne University in Saint Louis, Missouri, graduating in 2016. He has shown work both nationally and internationally, and has work in national publications.

"One of my former professors once said: If you can live without being an artist, you probably should. As a young student, I could not have understood the profundity of this statement. However, after two MFA degrees, and facing the difficulties and struggles that come from pursuing a life in fine art, I see tremendous depth in those words. My life is not uncommon for an artist. I work multiple low paying teaching positions. I make just enough money to survive. My life is certainly not romantic, or glamorous, even though I had previously envisioned it that way. I must juggle my responsibilities as a grown up, while trying to hold on to the love that started me down this road in the first place. However, this, I believe, is what it is all about."



RON PRIGAT (MAR)

Johnson, Vermont

MFA, University of New Hampshire, 2018

Jerusalem Studio School, 2014

Ron Prigat is a US based Israeli figurative painter and printmaker whose work ranges in medium, from intimate portraits in oils to dream-like monotypes. Ron is influenced by artists such as Giorgio Morandi, Gwen John and Diego Velazquez. His work amalgamates a contemporary frame of mind with a classical sensibility, harmonizing representation and abstraction. He is an alumnus of the Jerusalem Studio School Masterclass program, he participated five summers at the JSS in Civita landscape painting program in Italy, and holds an MFA from the University of New Hampshire. He arrives at Manifest from Vermont, where he has spent the past year working at the Vermont Studio Center.

"I aspire to make work that unearths some mystery under the skin of a sitter, or in the glint of the light off of an object. I am drawn to the musical potential of forms coming together, suggesting more than a depiction of a subject matter but a deeper emergent lyricism, a quality of discovery. In consideration of a motif, I am driven by empirical and sensory impulses. The tactile and corporeal qualities of the medium and subject matter fascinate me. I aim to make them manifest in the work, transmitting sensation through sensation. The act of perception allows for unexpected discoveries of the wondrous behavior of light, it distances my mind from preconceptions, and sets a possibility for a transubstantiation of perspective; allowing the viewer to experience the work as if from inside my own eyes.

I have worked extensively from the figure and I remain drawn to the human form and especially to portraiture. I mainly draw and paint in oils, and in recent years began to make monotypes and intaglio prints. I enjoy synthesizing new media into my practice, exploring their pictorial potential and the qualities of mark they offer. Along with an attempt to keenly respond to visual phenomena, I act to fabricate and invent what seems necessary to transcend the subject matter. I believe that tremendous potential lies in the merging of abstraction and representation, and that the two are not by necessity contradictory. In my work I endeavor to harmoniously integrate the two.

Another significant element in my process are the influences of artists I admire, from the ancient Fayum portraits to Gwen John, for example. My inspiration by them seems to find a way into every work, at times as a deliberate act of homage and at times I discover it later, upon reflection. I view each work as a singular challenge. In attempting to resolve it I consider diverse approaches in order for each mark to carry the work closer to its resolution. I feel that it is important to try to be in a state of 'not knowing', where there is no formula, but rather an informed intuition."



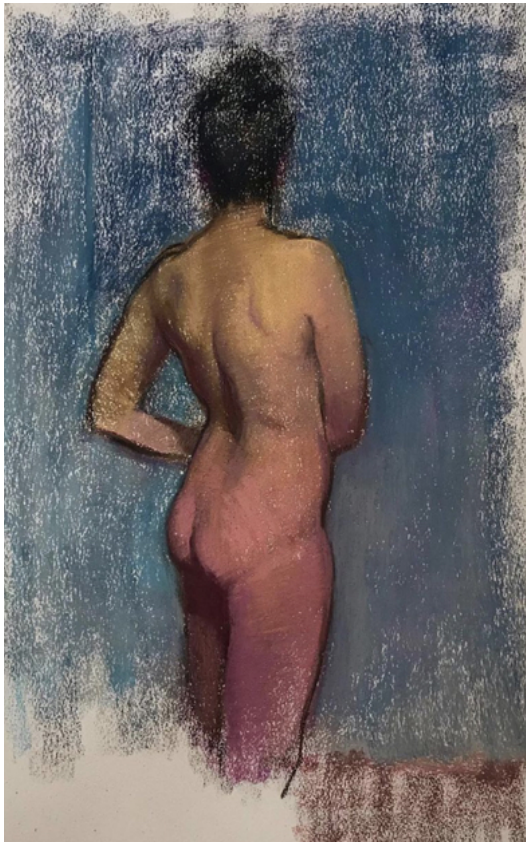
MIKE BALE (SIR)

Newport, Kentucky

BFA, Northern Kentucky University

Mike Bale is an artist living and producing work in Newport Kentucky. He received his BFA from Northern Kentucky University. After a Residency in Tetouan, Morocco, he continued to attend open sessions at the New York Studio School, Art Students League of New York, and Pennsylvania Academy of Fine Art. Mike went on to instruct both private and Manifest affiliated courses in drawing and painting. His work examines the poetics of observation and spatial construction through figurative narrative paintings. His aim is to compose a reality found only in the painted language. One that diverges from observed reality, but upholds the same sensations and intensity. His influences can be traced back to art history, classic cinema, and social anthropology.

"My work takes a critical view on the poetics of observation and spatial construction. Often in conversation with art historical motifs, my work explores the varying relationships between observed reality and the painting language. My intention is to compose images that uphold and appreciate the sensations that accompany observed reality while simultaneously diverging from reality itself into a purely painted language."



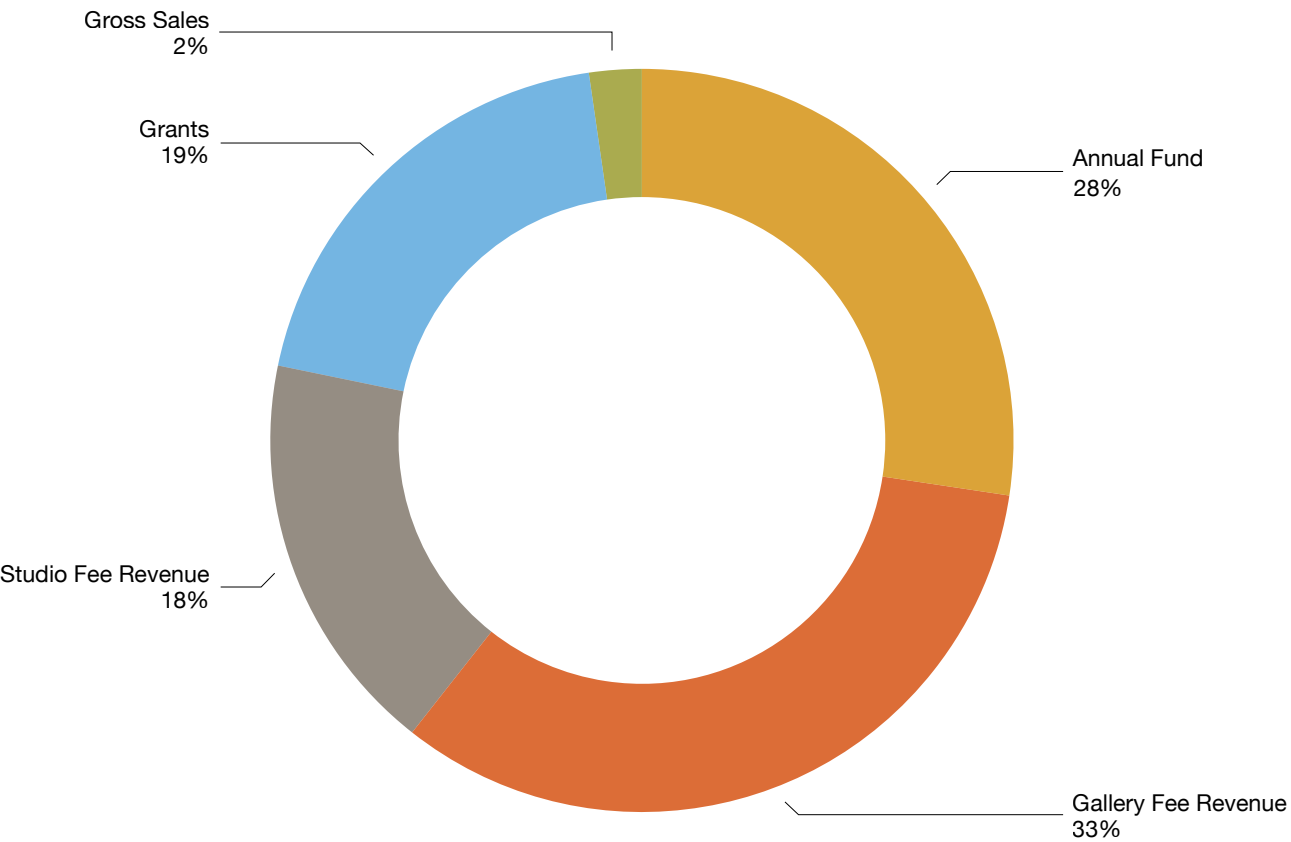
SEASON 16 (2019-20 FISCAL YEAR) FINANCIAL REPORT

REVENUE	FINAL
* Annual Fund	108,975
Fee Revenue (gallery)	132,349
Fee Revenue (studio)	70,168
Grants	77,569
Gross Sales	9,098
Total Income	398,159
<i>Total Cost of Goods Sold</i>	<i>24,913</i>
Gross Income	373,245

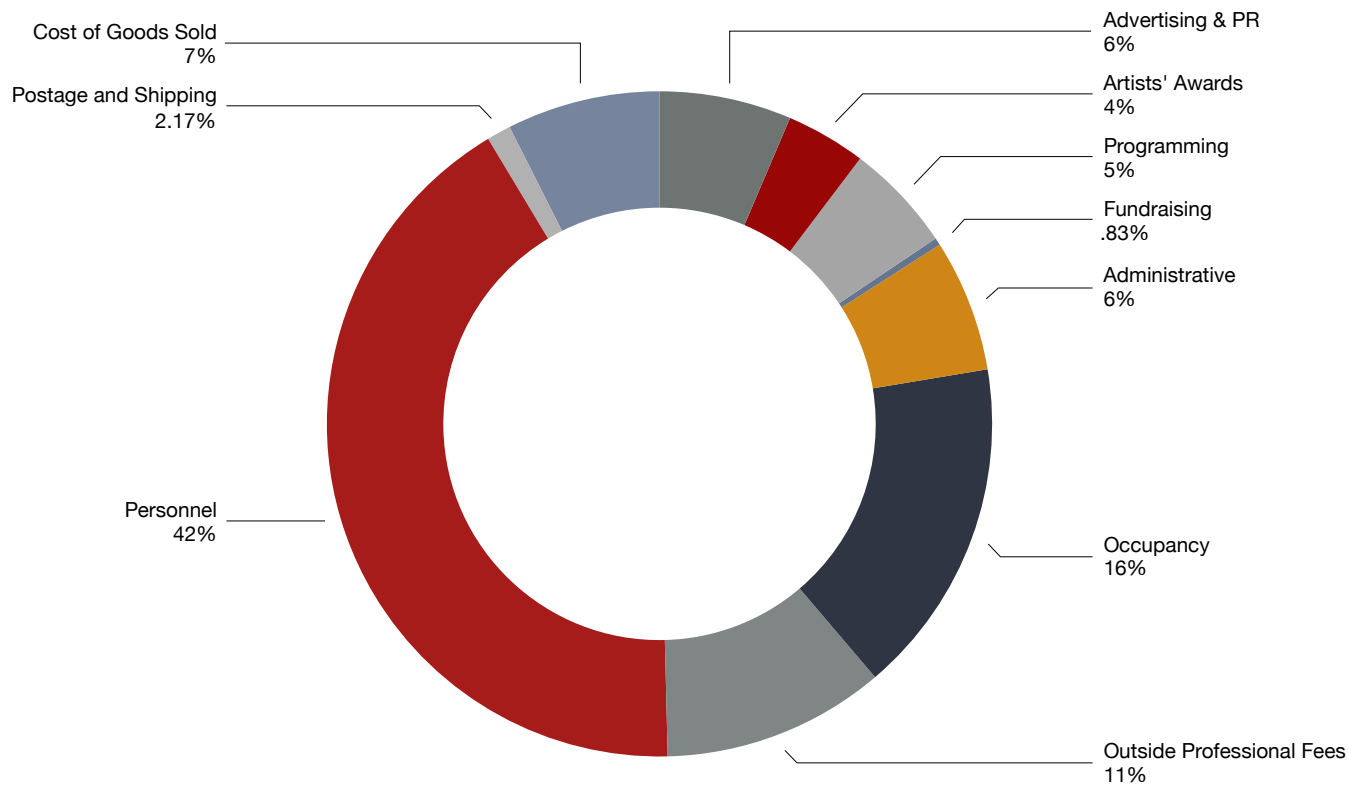
EXPENSE	FINAL
Advertising & PR	21,478
Artists' Awards	13,000
Programming	17,672
Fundraising	1,196
Occupancy	54,873
Administrative	21,509
Outside Professional Fees	36,245
Personnel	139,761
Postage and Shipping	3,919
Total Expense	309,653
Net Income	63,593

* Season 16 saw an unprecedented level of support from the community in response to the global health crisis. As a result, Manifest's Annual Fund surpassed the season's goal and broke all previous records.

SEASON 16 REVENUE DETAIL



SEASON 16 EXPENSE DETAIL



Cost of Goods Sold includes artist % of artwork sold and printing costs associated with book and merchandise production
Personnel represents wages for Manifest staffed employees and associated taxes
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