

“The truth is that creative activity is one that involves the entire self—our emotions, our levels of energy, our characters, and our minds.”

— Robert Greene

**To be a sanctuary for the practice, learning,
and experience of the visual arts.**

May 11, 2022

Dear Friends,

Just over halfway through season 18, I'm writing with a check-in and a thank you, summarizing last season's year of programming, progress, and survival.

This letter has been open on my desk (on my computer) for weeks now, trying to be finished so I could send it. Alas, something we hide fairly well here is just how much work comes at, and through us—a staff of six now and only two of us full-time. Communications with artists, questions, thousands of images, board communications, promotion efforts, documentation, web updates, course creation, curatorial work, art handling, book production, facility maintenance, social media wrangling, bookkeeping, you name it... It's no wonder we often hear from artists that from afar Manifest appears to be a much larger, and much more robustly staffed organization than it actually is. This is a testament to our staff, and the silent power of effective coordination and organization shared by our team, by our silent, ordered system. Art, after all, appears easy when it is masterful. And if it's so easy, why not give more? However, despite our best and often monumental efforts we are a small organization that can stretch its bandwidth only so far without growing.

As you surely know by now, Manifest is striving to give more—a *whole lot* more. Near the end of last season, in early August, we purchased with the help of a very generous donor what will become Manifest's permanent home, a truly magical location to house, eventually, all our programs under one roof. “M1” on Central Parkway will expand everything that Manifest has been evolving towards by orders of magnitude. When complete, the chrysalis will have morphed into The Manifest Center for the Visual Arts. We can't wait to share it with you!

Our studio program is a center for thought through sight and hands-on study. When you draw something, you think differently. Manifest's gallery, as a space devoted to the experience of art primarily by way of seeing and immersion, is likewise a center for thought—a place of exercise for the mind through the eyes. As a whole organization, Manifest is akin to the combination of a school, a library, a church, and a gymnasium for visual art. It offers the opportunity to grow, challenge oneself, and connect. The new Manifest Center for the Visual Arts will embody this vision fully—exploring the power and impact of attuning the MIND with the EYE and the HAND.

Manifest was designed to be an *institution that survives*. I have great faith in our community's care for our programming's continuation, and that both the local and the broader community will step up to help us make this happen.

This letter is coming as a hearty *thank you* for supporting Manifest's 17th season (2020-2021 fiscal year)—for helping us make it through the pandemic, and into the next phase of Manifest's evolution as a regional institution.

Included in this Annual Report you will find lists of our board, staff, interns, instructors, and you, our supporting members and donors. 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 tremendous amount of work for our small staff. We couldn't do it without 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 currently unfunded Artist Residency program providing *three* free one-year Residencies which attract artists to move to Cincinnati from thousands of miles away, 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 classes and development opportunities for low costs (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 and people better people. 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 18th). 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.*

Will all my best regards,



Jason Franz
Executive Director

ps: Currently the Manifest Annual Fund for this year is short of its must-reach goal by 56%, and is only 50% of the way to our number of donors goal (at any amount). If you can help meet this challenge, please do.

* if in doubt, all current season members/donors are listed online at <http://www.manifestgallery.org/support/members.html>

S17 2020 - 2021

ANNUAL REPORT

MANIFEST
CREATIVE RESEARCH GALLERY
AND DRAWING CENTER



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'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.

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.

**executive director**

Jason Franz
2004 - Present

operations manager

Erin Corley
November 2017 - Present

exhibition coordinator

Katie Baker
September 2012 - Present

drawing center coordinator

Adam Mysock
July 2017 - Present

operations assistant

Taryn Zust
May 2018 - Present

interns / volunteers

Joshua Biren
University of Cincinnati (Co-op)

Alexandra King
Northern Kentucky University Graduate

Anastasia Koloc
Northern Kentucky University

Miller Lyle
New York University

Anna Sorrell
Northern Kentucky University

artists in residence 2020/21 (MAR)

Hannah Zimmerman
September 1, 2020 - June 15, 2021

Ed Erdmann
July 1, 2021 - June 15, 2022

Shelby Shadwell
July 1, 2021 - June 15, 2022

scholars in residence 2020/21 (SIR)

Seth Cook
September 1, 2020 - June 15, 2021

Ed Erdmann
September 1, 2020 - June 15, 2021

Hanna Sosin
July 1, 2021 - June 15, 2022

board of directors

Gabe Applegate
Patent Attorney, Baker & Hostetler LLP

Andrew Beiting
Real Estate Development Manager,
Bon Secours Mercy Health

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

Adam Bloomfield
Director of Operation, Bloomfield/Schon Investments

Bill Brunette
Vice President of Sales & Marketing,
Eco Engineering, Inc.

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

Dan Dutro
Real Estate Counsel, Bon Seccours Mercy Health

Jason Franz
Board Vice President
Visual Artist, Art & Design Educator

Mike Gentry
Board Treasurer
CPA, Tax Partner, MCM CPAs

Debbie Heuer
Board President
Founder and President, Talent Springs LLC

Dick Lajoie
Emeritus Director/Board Member
Retired Business Executive

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

Carrie Pollick
Epic Application Analyst, Mercy Health

Brian Tracy
Attorney, Strauss Troy

William Williams
Associate Professor of Architecture,
University of Cincinnati

When I first began my journey as an artist, I found my path covered in a thick fog. I'm certain every artist feels this way; the ever-present feeling of uncertainty, doubt, and fear. It's difficult, but I've always believed the ends to justify the means. While there is still fog on my path, I have Manifest to thank for helping me clear the way just a bit more.

...I credit you all for further shaping my life, and I cannot express my gratitude.

— **SETH ADAM COOK**
2020 / 21 Scholar in Residence



GALLERY

Exhibition Coordinator, Katie Baker, oversaw 41 unique exhibitions over the season's 9 show periods. This included 28 themed exhibits, 8 solo shows, 2 two-person exhibitions, the 11th annual *Manifest Prize (ONE 11)*, and end of residency exhibits by our Manifest Resident Artist (MAR) and Scholars in Residence (SIR).

Once again Manifest collaborated with FotoFocus to present a juried show of lens-based works as part of the FotoFocus Biennial event. This year the show was titled *LET THERE BE.*, addressing the theme of *Light &.* As part of our participation and supported by FotoFocus, staff worked with videographer, Jeremy Mosher, to create a documentary video of the installation and final presentation of the exhibition. The video featured installation footage by staff and the artists themselves, student interns involved in the process, and interviews with two exhibiting artists. Showing alongside *LET THERE BE.* were complimentary solos by photographers Mary Jo Toles (Cleveland, OH), Chaddy Dean Smith (Commerce, TX), and Matthew Zory (Wyoming, OH), as well as a non lens-based exhibit titled *LET HERE BE.* The gallery underwent a small transformation in the process of installing Toles's exhibit, *HV-C notations (...)*, where one wall in our Drawing Room gallery was painted an iron ore gray. While intended to be a temporary change, staff decided to make the update permanent. It exists as a bold statement in the space and continues to amplify the impact of works on view.

Katie oversaw the training and instruction of five student interns, one from the University of Cincinnati College of Design, Architecture, Art, and Planning co-op program, one from New York University, and three from Northern Kentucky University.

Season 17 continued to weather the impact of the ongoing pandemic with ticketed openings on Friday evenings. Thursday evening previews prior to the public Friday openings were temporarily halted due to safety concerns. In response, gallery virtual tours were continued from season 16, along with regular exhibiting artwork highlights on social media. Katie participated as a co-moderator with Drawing Center Coordinator, Adam Mysock, for each of the season's 9 *Common Ground* artist panel talks. Over the course of the season 367 artists, community members, and participants from around the world tuned in to connect and learn more about the work on view in the gallery.

Katie, on her experiences throughout the season:

On a personal note, HOARD was one of my favorite exhibitions from the season. It included a number of really inventive works, even a piece that incorporated a table with long flowing hair. Carol's Prusa's "Many Moons" from the 11th Annual Manifest Prize was a beautiful work and represented an instance of excellent organization and packing on behalf of the artist.

Manifest's 5th exhibition period coincided with the National Council on Education for the Ceramic Arts (NCECA) which was to have their annual conference in Cincinnati, but was ultimately canceled due to the pandemic. Nevertheless, Manifest charged forward with several ceramic-based exhibits alongside our annual Ohio, Kentucky, Indiana Regional Showcase. This particular show period was a challenge because it showcased multiple, predominantly sculptural works that presented a number of technical challenges requiring creative problem solving. The gallery was also able to exhibit works by textile artist, Jiachen Liu, during its 7th show period. Liu's solo had been rescheduled from season 16 to season 17 due to the artist being under quarantine in Wuhan, China at the time.

September 25 - October 23, 2020

LET THERE BE + Mary Jo Toles (photo) +
Chaddy Dean Smith (photo) + Matthew Zory (photo) + LET HERE BE

November 6 - December 4, 2020

BEING IN AMERICA + Yohanna M. Roa (textiles/mixed) +
ARTIFICIAL LIGHT + GROWN + MODIFIED

December 11 - January 8, 2021

11th annual TAPPED + HOARD +
Derek Wilkinson (painting) + HOMAGE + ONE 11

January 22 - February 19, 2021

WHO + WHAT + WHEN + WHERE + WHY

March 5 - April 2, 2021

ARTIFACT + OHIO, KENTUCKY, AND INDIANA REGIONAL
SHOWCASE + Ivan Albrecth & Arny Nadler (ceramics) +
Manami Ishimura (ceramics)

April 16 - May 14, 2021

DRAWN 2021 + METAL + CARDBOARD +
Neil Callander (painting)

May 28 - June 25, 2021

17th annual RITES OF PASSAGE + 17th annual MAGNITUDE SEVEN +
Jiachen Liu (textiles) + MAR SHOWCASE (Hannah Zimmerman) +
SIR SHOWCASE (Seth Adam Cook & Ed Erdmann)

July 9 - August 6, 2021

SEMBLANCE + PATTERN + CHERISHED +
15th annual MASTER PIECES

August 13 - September 10, 2021

13th annual NUDE + CUT + BLOOM + Scott Ramming &
Colby A. Sanford (painting)

Season 17 exhibit statistics

SUBMITTED	9,813	2,177	50	31	86
	WORKS	ARTISTS	STATES	COUNTRIES	SCHOOLS
EXHIBITED	567	319	43	9	18



DRAWING CENTER STUDIO

When Manifest Drawing Center's 17th Season began, much of our programming was still defined by the evolution of our pandemic safeguards, which included a nearly Center-wide shift to digital learning. However—as vaccines rolled out in early 2021—we began our cautious return to the in-person, in-studio activities that we all had missed so dearly the year before. By August, we were operating with a renewed faith in our mission and enthusiastically planning a grand future, thanks in large part to the incredible support Manifest Drawing Center received from its Season 17 community of students, instructors, participants, and volunteers.

Throughout the past season, we worked to keep our community as physically, mentally, and creatively safe as possible. By carefully partitioning our studios and welcoming smaller groups of participants to an expanded number of Open programs, we preserved effective access to the live models, studio equipment, and other resources we have championed for so long. By supporting more regular, more predictable offerings in drawing, painting, and photography (...with some occasional investigations into sculpture and printmaking, of course), we provided creatives a stable home for their artistic endeavors in a shifting world. And by expanding the number of learning tools available to every visitor to the Drawing Center (from a huge donation of photography-focused books from Kathleen Taylor and her family—all the way from New Mexico!—to several new cast sculptures funded in-part by the Nellie Leaman Taft Foundation), we pledged to make it easier for artists of all skill levels to develop more personal paths of investigation. But for the first time in a long while, we were doing more than simply reacting to the latest health or political developments; we were finally able to recommit to an optimistic long-range plan for the Drawing Center!

Season 17 saw the development of a future partnership with Winton Place Youth Center secured through a grant from the Ohio Arts Council. Through a generous donation and three-year pledge founding the Joseph A. Stoner Memorial Fund, Michael Wilson's position of Resident Instructor of Photography was bolstered into the near future. And sections of our new Photography Essentials and The Painted Subject series of classes were resolved enough that we are currently running them through Season 18!

And those are just a few of the numerous projects you will be hearing about in the coming months that have their roots in the innovation required of us in the past year. Because of the support offered by everyone who engaged with the Drawing Center, we can truly look back at Season 17 as the beginning of a more prepared, more resilient, more inquisitive future.

Drawing Center Coordinator, Adam Mysock, reflects:

In our reactions to the upheaval of recent years, some traditions may have been retired. And in Season 17, some routines may have finally been restored. Throughout it all, we remain grateful for the incentives that have encouraged us to re imagine so many more of our practices for the better.

resident instructors

Samantha Haring
July 2016 - Present

Michael Wilson
September 2017 - Present

Brad Davis
August 2020 - Present

workshop instructors

Sharee Allen
Rob Anderson
Katie Baker
Mike Bale
Brad Davis
Ed Erdmann
Alexandra Franz
Mark Hanavan
Gee Horton
Laura Lair
Adam Mysock
Brigid O'Kane
Ron Prigat

Heather Stormer
Michael Wilson

moderators*

Katie Baker
Mike Bale
Brad Davis
Alexandra Franz
Charlie Goering
John Homer
Andy Houston
Laura Lair
Adam Mysock
Dan O'Connor
Scott Ramming
Cindy Schoenborn-Young
Sarah Schonauer
Erin Seccia
Marilyn Wilson
Michael Wilson

*Volunteer

2,535
PARTICIPANTS

410
OPEN SESSIONS

43
INSTRUCTED COURSES



uninstructed offerings

(1,173 attended)

Open Figure (139 sessions)

Open Studio/Cast Lab (57 sessions)

Open Digital Resource Lab (available 24/7 year-round)

Open Photo Lab (214 sessions)

instructed courses/workshops

(1,602 attended)

Drawing as Mindfulness (weekly — ongoing)

Drawing Essentials (10 four-week drawing series)

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)

Optical Color/Perceptual Color (Jun)

Expressive and Symbolic Color (Jul)

The Drawn Subject (5 four-week drawing series)

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 Places (May)

Painting Essentials (a *NEW* series of 5 four-week painting classes)

Painting from the Ground Up (Mar)

Shining the Light on Painting — Value and Composition (Apr)

Color Basics — Temperature and Limited Palettes (May)

Painting on the Cutting Edge — Boundaries and Transitions (Mar)

Surface Play (Jul)

Reminiscing the Gesture: Building the Figure from Color Masses in Soft Pastels (drawing — 8 weeks)

The Hawthorne Approach: Relational Drawing and Painting (8 weeks)

Color Experience: A Practical Approach (painting — 8 weeks)

Painting the Great Indoors (8 weeks)

Scary Stories to Tell in the Art (multimedia — 8 weeks)

The Plein Air Atelier (weekly multimedia course)

The Natural World: Creating and Connecting to the Beauty of Our Environment (multimedia — 8 weeks)

Lasting Impression: A Monotype Intensive Course (printmaking — 8 weeks)

Figure Sculpting: Building Understanding with the 3rd Dimension (10 weeks)

Mini-Lyceum: Kids Teaching Kids (teen demonstration course — 5 weeks)

The Envision Project (teen analog photography — 16 weeks)

Introduction to Black and White Film Photography (4 weeks)

Reasons and Means (photography — 8 weeks)

special workshops/events

The Fundamental Wonder: Seeing Anew Through Camera Obscuras

(Four free public demonstrations and workshops held throughout Cincinnati—Sponsored by FotoFocus)

Drawing Attention (an online, public demonstration with artist Gee Horton in partnership with the Taft Museum of Art)

season 17 scholarships

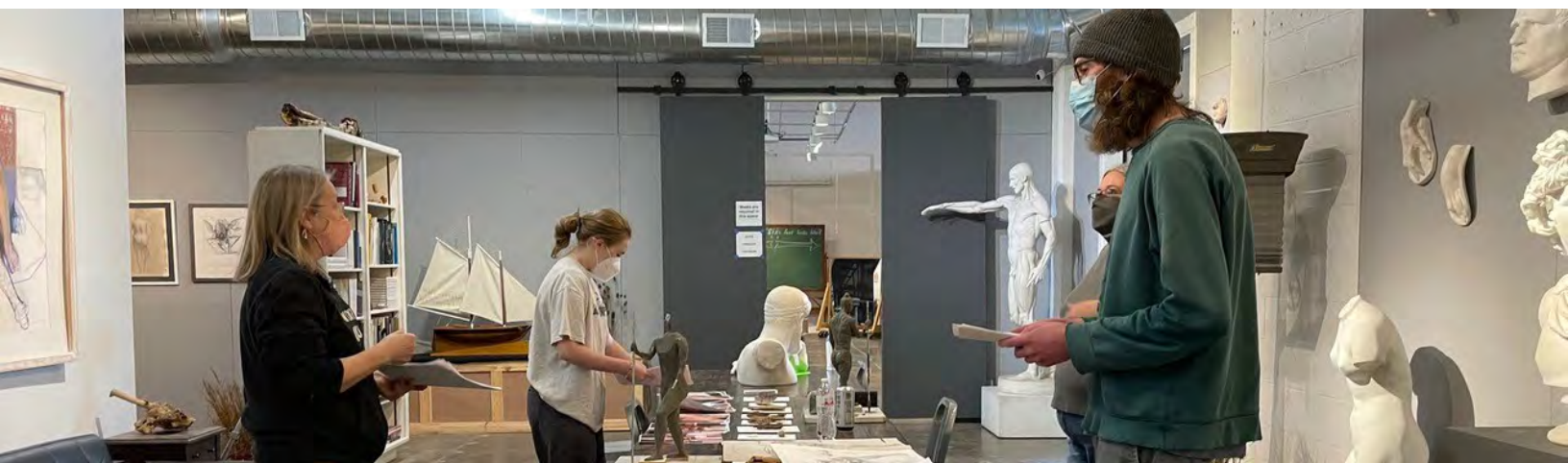
(tuition waivers)

Bridge Scholarship

Brian Moore \$500

other statistics & topics of note

Through Season 17, Manifest Drawing Center employed an active roster of 29 models through Season 17—with approximately 25% of those models new to our roster during that 12-month period. With such a well-rounded roster, the Drawing Center continued to be the largest, sustained employer of art-models in our region during our 17th Season.





MANIFEST PRESS

Manifest staff and design partner, Kristin Cullen of **NTRVL**, continued collaborative efforts to work through retrospective titles while simultaneously delivering the 14th volume of the two-time award winning **International Drawing Annual (INDA)** and 9th **International Painting Annual (INPA)** in April 2021. The highly anticipated **Manifest Exhibition Annual (MEA)** for Season 12 went to print at the end of May 2021, alongside the 8th volume of the award winning **International Photography Annual (INPHA)**. INPHA 8 is the first book to be produced with a new and beautiful modern design aesthetic developed by NTRVL, a benchmark for all other future publications. (Both MEAs12 and INPHA 8 arrived in late 2021).

Looking forward, the Manifest/NTRVL team is in the process of designing and editing the Season 17 MEA which will be released to participating artists and the general public mid 2022 beside INPA 10, currently in the first stages of development. Retrospective titles will be released in the midst of current publications, which will include:

- Manifest Exhibition Annual Season 13 (2016-2017)
- Manifest Exhibition Annual Season 14 (2017-2018)
- Manifest Exhibition Annual Season 15 (2018-2019)
- Manifest Exhibition Annual Season 16 (2019-2020)

While we have found stable footing and set a good pace for catching up publication production, there have been challenges along the way. First, we cannot thank Kristin with NTRVL enough for taking on the mammoth job of providing layout and typesetting for all five of the retrospective MEAs, each coming in at 300+ pages. It is no small feat to cover so much ground while also dedicating time and her unparalleled expertise to current titles, ensuring that our timelines remain intact. It is not without some difficulty, but our staff and Kristin remain dedicated to those artists we support and to the community that supports Manifest. Documentation of our exhibition history is an important part of our mission as a Creative Research Gallery.

As is the case for most of the rest of the world, we have seen a drastic slow down in production and shipping as a result of the pandemic. A shipment of books that would normally take 2-3 months to travel from our printer overseas to Manifest's headquarters in Cincinnati is taking 2-3 additional months to arrive (4-6 months total).

With Season 12 in-hand, Season 17 in the review phase of production, and Seasons 13-16 at various points of design and review, there is a solid finish line in sight. While much of our attention is geared toward these efforts, we never overlook the importance of promoting and distributing existing titles to support our artists and continued non-profit programming.

Throughout the season, over 170 publications were purchased by artists, members of the public, and university libraries. Many more publications were distributed to local libraries and collections, as well as to participating artists and members. Roughly 293 complimentary copies were distributed.

It is our belief that as our painting, drawing and photography annuals age, they retain their intrinsic value. As our publication history expands, our book 'vault' capacity diminishes. In order to make room on our shelves we've created the Legacy Bookstore, offering the older editions of each of our publication series at reduced rates at up to nearly a 60% discount. (We dream of having space for a real bookstore!)

Each publication surveys a three year time frame, marking the state of the visual arts during that specific period in time and pinning the works on the map of history. (Two volumes offered at Legacy prices are international IPPY book prize winners, each beating out competitors from major U.S. art museums and university presses in their respective categories!) Over time we will add the oldest of each painting, drawing and photography annual to our legacy list on the website.

One of the best ways to help Manifest, besides contributing to our Annual Fund, is to spread the good word. Another is to purchase and share our books, or encourage others to do so.

Go to manifestgallery.org/manifestpress to learn more.





MANIFEST ARTIST RESIDENCY (MAR)

The year-long Manifest Artist Residency was launched in 2012 with the goal to provide artists with a combination of free studio space, supportive resources such as teaching opportunities and free access to life drawing and other programs at the Manifest Drawing Center, the compelling creative culture that permeates all Manifest programs, and routine engagement with the visiting public during each of our nine exhibit periods each season. To cement their year of development each artist receives another benefit of the program—a MAR Showcase solo exhibition.

Hannah Zimmerman

Hannah is an artist and educator based in Cincinnati, Ohio. She earned her MFA from the Massachusetts College of Art and Design and a BFA and BS in Art Education from Miami University. In the fall of 2020, she began her 10-month artist residency at Manifest. Her work has been shown regionally and nationally and has been featured in publications including Candy Floss Magazine and long con magazine. She has taught visual arts at a public high school since 2015.

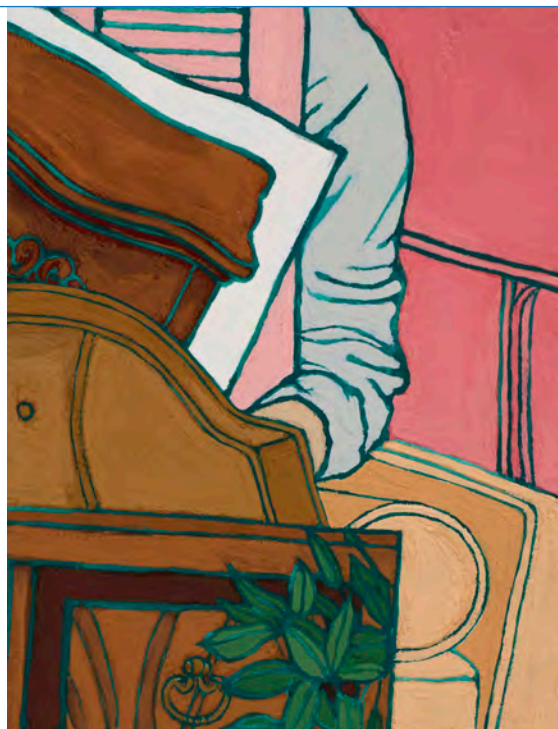
About Her Work:

"Within my work, interior spaces are used as a documentation of introspection. Combining various objects and found imagery, the paintings explore the intersection of femininity and domesticity. Utilizing both vintage and contemporary source material, the found images bring together disparate time periods in the same way that an oft-used end table passes from one generation to the next, eventually finding its home next to a couch ordered off the internet.

The pictorial relationships, which reflect both the past and the present, are laden with time and memory. Each constructed space creates room for confusion and contemplation. Through playful patterns, furniture, and an ever-evolving collection of plants, these paintings engage with internalized expectations of traditional feminine roles as I consider my life in comparison to the women in my family who came before me. This navigation of generational history and individual experience serves as the starting point for an ongoing exploration of identity and the process of settling into one's self."

...Some of the most significant aspects that I will take with me from the residency have been the smaller moments and interactions I have had with the members of the Manifest community. Being able to learn from the expertise and perspectives of the gallery staff, engaging in thoughtful conversations during studio visits, and the direct access to a seemingly endless supply of art through the rotating exhibitions have all impacted me in countless ways.

— HANNAH ZIMMERMAN
Residency Reflections





MANIFEST SCHOLAR IN RESIDENCE (SIR)



The year-long Manifest Scholar in Residence (SIR) program was begun in 2018 as an extension of the Artist in Residence (MAR) program which formally launched in 2012. The SIR shares many of the MAR's goals, in addition to providing artists with an immersive year of practice and study at Manifest Drawing Center, a private work space for a year, mentorship and teaching exposure, along with support in establishing a career direction in the visual arts.

Seth Adam Cook

Seth grew up along the Bayou Teche in south-central Louisiana. His work addresses the issues surrounding the Gulf Coast, highlighting catastrophes from his childhood that affected his community and ecosystem. He completed his Bachelor of Fine Arts in 2016 from the University of Louisiana at Lafayette and his Master of Fine Arts degree in 2020 from Indiana University, Bloomington. He currently resides in Cincinnati, Ohio, where he is part of Manifest's Scholar in Residence program. His work has been displayed internationally and nationally, including South Korea, Louisiana, New York, California, Colorado, Massachusetts, Ohio, and Indiana.

About His Work:

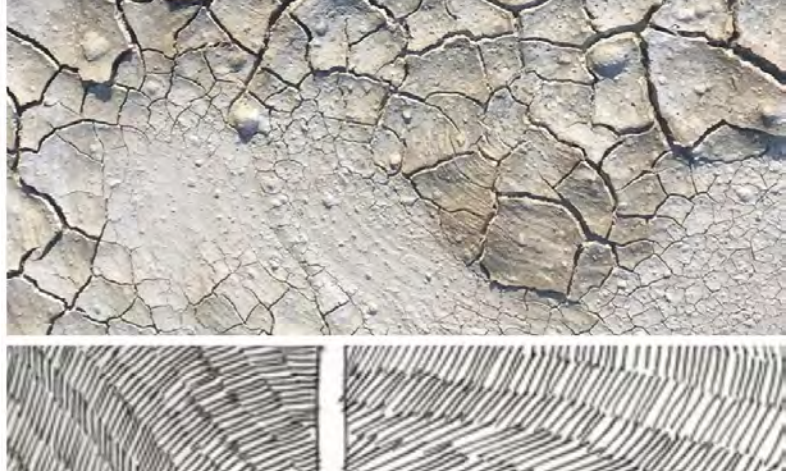
"What I Saw in the Water" speaks to the vulnerability and sorrow steeped deep in the muddied waters of the Gulf Coast. Using photographs in conjunction with image transfer, I offer viewers a chance to immerse themselves in a story of suffrage, loss, determination, triumph, and repetition. While the story is rooted in my experiences, universal themes resonate throughout: environmental destruction, ruminations on place and its effects on identity, cultural history, and the importance of remembering. The photos that make up this body of work were taken along the Bayou Teche in south-central Louisiana. They contain landscapes, swamp-scapes, archival imagery, and pictures of loved ones that blur the past, present, and future. Through the process of image transfer, the photographic surface is exploited as though it were wet paint. The resulting grotesque-like texture becomes symbolic of the destruction caused by heavy rainfall and flooding waters, reflecting how the local communities remain at risk as much as the environment.

Grief is an important word to remember when thinking of the Gulf Coast, and the suffrage, both past and present is etched into the culture. While catastrophic events come and go, the damage remains on the sea floor, waiting to resurface."



Being a Scholar in Residence this last year has enabled me to expand on my conceptual interests and experiment on process in ways I would not have thought of if not given a comfortable space to work. I couldn't have done it without having the incredible staff and supporters of Manifest taking a chance on me and allowing me to express myself without feeling weighted down by restrictions.

— **SETH ADAM COOK**
Residency Reflections



MANIFEST SCHOLAR IN RESIDENCE (SIR)

Ed Erdmann

Ed is a US based artist from Winona, Minnesota. He holds a Bachelor of Fine Arts degree from the University of Wisconsin, Stout. Erdmann's work investigates the landscape and its relation to human mortality and myth. Through exploration of natural forces Erdmann looks for ways of integrating those forces into his work. Wind, plants, trees, rivers, and soil all are active elements that find their way into Erdmann's paintings and drawings. His work has been shown in solo and group shows locally and regionally in places such as Wisconsin Public Radio, Manifest Gallery in Cincinnati, Ohio, and Madison Museum of Contemporary Art in Madison, Wisconsin.

About His Work:

"Time has power. Like Sisyphus, the Earth is bound to cycles. The landscape speaks softly. Time is an arrow. Once it is loosed from the bow it will not stop until it hits the ground. Our human mortality acts in the same way.

The landscape speaks honestly.

Death is real. We, in varying degrees, have to wade through the mucky banks of mortality. All things need time to grow and become what they are. My work grows and changes through the restriction of control within the seasons. The weather calibrates the work that I make.

This work is based in observation. It is often a quiet and personal action. Through walks I find connections to landscape and meditation in the stillness. The repetition and changing nature of seasonal weather guides the choices and materials that I use. Like a prayer, I repeat patterns, forms, and actions."



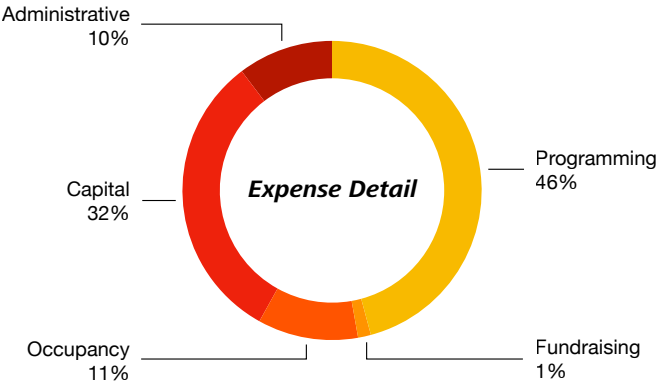
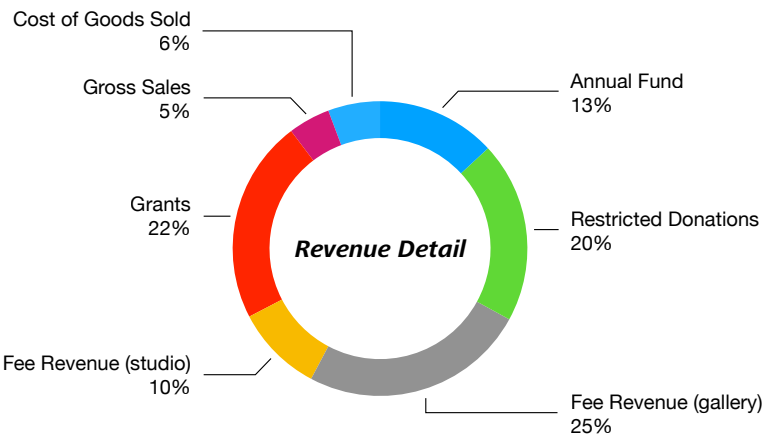
The research that I've done in my time at Manifest would not have been able to happen without the Manifest staff.

With their support, encouragement, and guidance, they have helped me more than they probably know. Manifest classes allowed me to grow closer with participants as well as instructors. This whole experience has been new, exciting, and terrifying all at the same time and their conversations and camaraderie have helped keep me fresh in my work and an artist community.

— ED ERDMANN
Residency Reflections

REVENUE	FINAL
Annual Fund	69,781
Restricted Donations	106,064
Fee Revenue (gallery)	132,100
Fee Revenue (studio)	51,316
Grants	119,060
Gross Sales	24,531
Total Income	502,853
<i>Cost of Goods Sold</i>	<i>30,464</i>
Gross Income	472,389

EXPENSE	FINAL
Programming	213,971
Fundraising	6,502
Occupancy	50,737
Capital	147,652
Administrative	48,186
Total Expense	467,048
NET INCOME	5,341



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Thank you for your time, support, and belief in Manifest's vision!



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