

“It’s a simple and generous rule of life that whatever you practice, you will improve at.”

— Elizabeth Gilbert, *Big Magic*

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

Cincinnati, Ohio
February 14, 2024

Dear Friends,

Not quite halfway into season 20, I’m writing with a summary of our 18th season’s year of programming. For those who supported our 19th season as well, we will have that report to you by the end of spring. The past year has been like riding on the edge of a wave—thrilling, terrifyingly inspiring! I hope you have already donated to support Manifest’s current (20th) season. If you have not, I truly hope you will do so soon. Just visit our website for the donation link. We need all the help we can get, from \$1 to whatever more you can offer.

As you surely know by now, during our 18th season (2021-2022) Manifest undertook the preparation of our newly purchased permanent home on Central Parkway for initial programming. Roughly the first three-quarters of the season, from September 2021 through May 2022, were spent in discovery, urgent repair, and preparation mode. We relocated the Drawing Center as the pioneering program into the new historic space during that summer, offering our first programs at season’s end. Other than the brief interruption to studio programming during this initial transition, all Manifest programs continued on an excellent pace during the season, emerging whole out of the pandemic.

At this turn into the third decade of Manifest’s existence, our bandwidth is incredibly narrow and focused on one thing—transitioning Manifest into a new institution. Every decision and every bit of work we take on is, by necessity, being filtered through the lens of critical efficiency and our core principles. This is hard work. Our staff are my heroes, showing care and dedication far greater than our current ability to reward them.

As a whole organization, Manifest is akin to the combination of a school, a library, a museum, and a gymnasium for visual art. It offers the opportunity to grow, challenge oneself, and connect. When complete, 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*—of uncovering the jewels hidden within each of us.

I have great faith in our community’s care for our programming’s continuation and that both the local and the broader community will help us make this happen.

This letter is coming as a hearty *thank you* for supporting Manifest’s 18th season (2021-2022 fiscal year)—for helping us make it past 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 that Manifest provides its programs at an impossible discount. Whether it be free admission to the gallery across 1,200 hours each year, free access to our vibrant studios and study collections at the Drawing Center two days each week, our currently unfunded Artist Residency program providing *three* free one-year Residencies that attract artists to move to Cincinnati from hundreds 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. It is our investment in society, in our fellow thinkers and makers—in life itself, shared by all.

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. And again, I hope you have already donated for the *current* season (our milestone 20th). If you have not, I hope you will do so soon and help us meet our very important funding goal before the season ends.*

With all my best regards,



Jason Franz
Executive Director

ps: The Manifest Annual Fund is taking contributions now with a critical goal we must reach by August 31st!

* All current season members/donors are listed online at <http://www.manifestgallery.org/support/members.html>

S18 2021-2022

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 Clifton just over 4 miles Northwest 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, visual literacy, critical thinking and skill development, an appreciation for mastery, meaningful and accessible art-based experiences for the public, deep learning outside academia, and the ongoing 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, while serving as a beacon to artists across the globe who exhibit their work in our galleries and travel from near and far to experience all we have to offer.

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 East Walnut Hills and Clifton 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.



executive director

Jason Franz
2004 - Present

operations manager

Erin Corley
November 2017 - Present

**senior exhibition coordinator
and curatorial assistant**

Katie Baker
September 2012 - Present

education and studio program manager

Adam Mysock
July 2017 - Present

operations assistant

Taryn Zust
May 2018 - Present

education and studio program assistant

Vernay Monroe
December 2021 - Present

interns / volunteers

Kendall Matsey
University of Cincinnati (Co-op)

Vernay Monroe

University of Cincinnati (Co-op)

Wren Reddy

University of Cincinnati (Co-op)

artists in residence 2020/21 (MAR)

Ed Erdmann
July 1, 2021 - June 15, 2022

Shelby Shadwell

July 1, 2021 - June 15, 2022

scholars in residence 2020/21 (SIR)

Hanna Sosin
July 1, 2021 - June 15, 2022

board of directors

Gabe Applegate
Patent Attorney, Baker & Hostetler LLP

Andrew Beiting
Chief Operating Officer, The Stough Group

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

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, Lindorst & Dreidame, Co., LPA

William Williams

Associate Professor of Architecture,
University of Cincinnati

*This list represents the Manifest team as of
2021-2022.*

The MAR program and its associated activities were a great benefit to my life and career so much so that I would not trade it for any other experience. Not only did I have the time for the sustained work production, I also had the space to give myself permission to do the work I needed to do and not the work I was "supposed to be doing" at this point in my life. Because of this, I grew as an artist in relation to my subjects, processes, and materials in a way that I could not have if I had acquiesced to the imperatives of what I "should be doing" at a residency.

~ **SHELBY SHADWELL**

Associate Professor

University of Wyoming

2021/22 Artist in Residence



GALLERY

During our 18th exhibition season, Manifest produced 27 themed shows and 10 solo exhibitions, including two Manifest Artist in Residence (MAR) capstone exhibits and the 12th Annual Manifest Prize exhibit. In addition to physical exhibitions, 9 virtual tours were created for each show period, which included documentation of the MAR studios and their work-in-progress. The Gallery continued presenting the popular *Common Ground* online artist panel talks prior to the conclusion of each exhibition period, moderated by Adam Mysock and Katie Baker. Panel talks were attended by a total of 327 people throughout the course of the season, which included a mix of participating artists and the from around the country and beyond.

Manifest continued to partner with local area universities through its internship and co-op program. The Gallery and Drawing Center (DC) welcomed 3 students from the University of Cincinnati (DAAP) program, including Kendall Matsey, Wren Reddy, and Vernay Monroe. Vernay served two co-op terms and was ultimately hired as the Drawing Center's Education and Studio Program Assistant. In addition to a weekly routine of duties supporting our staff and programs, our interns are assigned undergraduate and graduate level scholarly reading assignments related to their studies, while acclimating them to the innerworkings of a functioning non-profit arts organization with a nationally followed gallery and an educational studio program serving a diverse participant base. Interns also have access to DC Open Figure programming, which they are encouraged to attend on a weekly basis.

Season 18 was a time of transition for Katie Baker, as she was promoted to Senior Exhibition Coordinator & Curatorial Assistant. As part of her expanded role, she began working more closely with solo exhibitors to coordinate and curate their exhibits. Katie also became more involved in the beginning stages of themed exhibits by creating the language around individual show statements.

Katie, on her experiences throughout the season:

"Notable exhibits for me include the MAR Showcase exhibitions, for which we were able to extend additional efforts to repaint walls and pedestals for the display of Shelby Shadwell and Ed Erdmann's works. The team managed a number of difficult pieces and situations, including late deliveries of large and multi-piece sculptures, structurally unsound fabric pieces, live flowers, and awkward trees and columns. My favorite shows of the season include "Tondo", Bonnie Ralston's "Accretion", "Drawn", "Portal", Sam King's "Time Out", "Staged", "Misfits", and the "Five-Themes" project as a whole.

This season the gallery received some small upgrades, including painting select walls in one of the galleries to a matte, iron ore gray, cleaned up trim and doors throughout, and a refresh of the gallery's street-facing facade."

September 24 - October 22, 2021

PAINTED (biennial) + AQUACHROME (watercolor) + Jason Bly (painting)

November 5 - December 3, 2021

SIGNAL + Michael McCaffrey (painting/collage) + MISFITS + EPIPHANIES

December 10 - January 7, 2022

12th Annual TAPPED + PERCEPTUAL + TONDO + ONE 12

January 21 - February 18, 2022

WILDERNESS + RURAL + SUBURBAN + URBAN + POST-URBAN

March 4 - April 1, 2022

MARK + OHIO, KENTUCKY, & INDIANA REGIONAL SHOWCASE + Bonnie Ralston (ceramics/works on paper) + ORNAMENTAL

April 15 - May 13, 2022

DRAWN 2022 + DIPTYCH/TRIPTYCH + PORTAL + Morgan Ford Willingham (photography)

May 27 - June 24, 2022

18th Annual RITES OF PASSAGE + 18th Annual MAGNITUDE SEVEN + MIMIC + MAR SHOWCASE (Ed Erdmann and Shelby Shadwell)

July 8 - August 5, 2022

OBSOLETE + THREAD + Sam King (painting) + Michael Nichols (painting) + 16th Annual MASTER PIECES

August 12 - September 9, 2022

14th annual NUDE + ARTIFEX EX MACHINA + STAGED + Eric Lubrick (photography)

Season 18 Exhibit Statistics

SUBMITTED	10,978	2,339	49	29	104
	WORKS	ARTISTS	STATES	COUNTRIES	SCHOOLS
EXHIBITED	550	356	46	7	17



DRAWING CENTER STUDIO

To say that Manifest Drawing Center was forever transformed just before the start of our 18th Season would be an absolute understatement. When our staff and Board of Directors made the decision to purchase the organization's first-ever property—a 15,000 square foot building that borders the vibrant neighborhoods of Clifton, Northside, and Camp Washington—it was so much more than transformational. It was the beginning of a **transfiguration** for every facet of the organization.

As some staff, instructors, and volunteers began the season diligently maintaining the vibrant studio programming in our Walnut Hills studios, others found themselves immediately busy at M1 (the working name of our new home), imagining the potentials of the unfamiliar settings and preparing the building for the arrival of all Drawing Center programs by the close of the season.

Drawing programs that began the year competing with echoing, concrete walls and noisy neighbors in our old studios were by season's end taking place in quiet, expansive spaces—with artists utilizing new drawing horses, new lighting, and even new easels donated by the professors at Columbus State Community College. The first drawing class to transition to M1—*Drawing as Mindfulness*—saw an almost-instant doubling in enrollment as a result of the move to our new space, and the first "open" drawing program to be held at M1—*Open Figure Drawing*—is now held twice as often as it was in Season 17!

The Community Darkroom (squeezed into an odd, tight apartment in Walnut Hills at the start of Season 18) transitioned to its own wing at M1. The photography wing became an ADA-compliant home to 10 enlargers, a resident artist studio, better-designed classroom spaces, and sinks that allowed photographers to print up to 16" x 20". During the season our Community Darkroom hosted the free, high school *Envision Project* program (ongoing for six years) and the first Visiting Artist Workshop in Photography. Moreover, we were able to host more orientation sessions for eager, new photographers than ever before; the pipeline of new photography community members was flowing!

Similar reports can easily be recalled for our Season 18 **painting curriculum**, which included a fresh series of classes titled *The Painted Subject*, increased enrollment in our ongoing *Painting Essentials* series, and the Drawing Center's first watercolor class. **Scholarship applications** increased 400% in Season 18 and our **moderating team** grew from 8 to 15 steady volunteers throughout the season who oversaw 33 hours of open programming every week.

After a full season of getting to know our new home, we'll admit that there are still plenty of unknowns. However, there was a palpable sense of stability and import to everything we've been building that was somewhat tenuous in our previous studios. We now know that Manifest's mission will endure for decades, and our community of creative learners has the bedrock studio from which they can aspire upwards.

resident instructors

Samantha Haring
July 2016 - Present

Michael Wilson
September 2017 - Present

Brad Davis
August 2020 - Present

workshop instructors

Katie Baker
Katherine Colborn
Brad Davis
Alexandra Franz
Samantha Haring
John Homer
Andy Houston
Laura Lair
Vanny Mwamba
Brigid O'Kane
Shelby Shadwell
Hanna Sosin
Michael Wilson

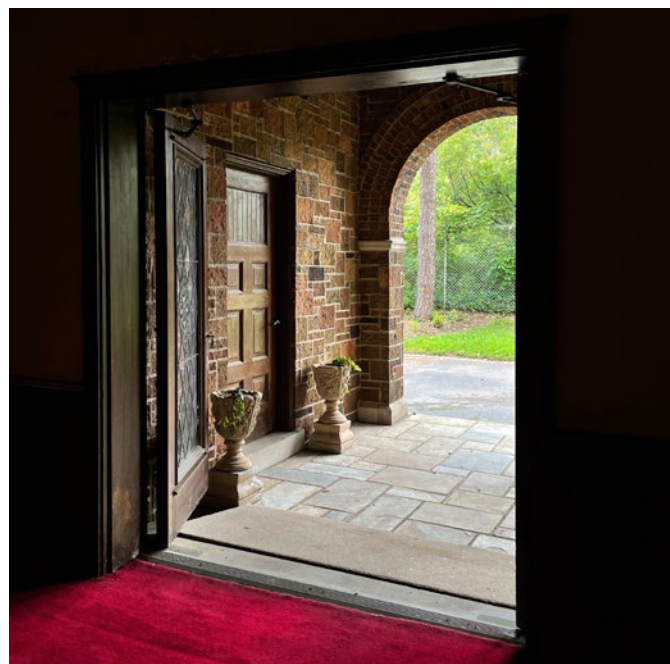
moderators*

Alex Albrecht
Mike Bale
Aisha Fajardo
Jill Griffin
John Homer
Andy Houston
Laura Lair
Vernay Monroe
Adam Mysock
Scott Ramming
Sarah Schonauer
Erin Seccia
Shelby Shadwell
Hanna Sosin
Marilyn Wilson
Michael Wilson
Cindy Schoenborn Young

2,689
PARTICIPANTS

423
OPEN SESSIONS

46
INSTRUCTED COURSES





uninstructed offerings

(983 attended)

Open Figure (91 sessions)

Open Studio/Cast Lab (84 sessions)

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

Open Photo Lab (248 sessions)

instructed courses/workshops

(1,706 attended)

Private Lessons — school-aged & adult

Drawing as Mindfulness (weekly — ongoing)

Drawing Essentials (10 four-week drawing series — online & in person)

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)

Painting Essentials (a series of 4 four-week painting classes)

Painting from the Ground Up (Jan)

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

Color Basics — Temperature and Limited Palettes (Mar)

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

Surface Play (May)

The Painted Subject (a series of 5 four-week painting classes)

Animating the Still Life (Sept)

Master Copies: Finding Yourself in Another's Process (Nov)

The Portrait as Likeness and Expression (Jan)

Introduction to the Painted Figure (Mar)

The Narrative: Character, Context, and Communication (May)

Regarding Portraiture

An Introduction to the Drawn Portrait (4-week drawing class)

Engaging with the Self Portrait (4-week drawing class)

Alternative Portraiture (4-week drawing class)

Sequential Art and the Visual Narrative (multimedia — 8 weeks)

Everyday Sketchbook: Building a Creative Routine (multimedia — 8 weeks)

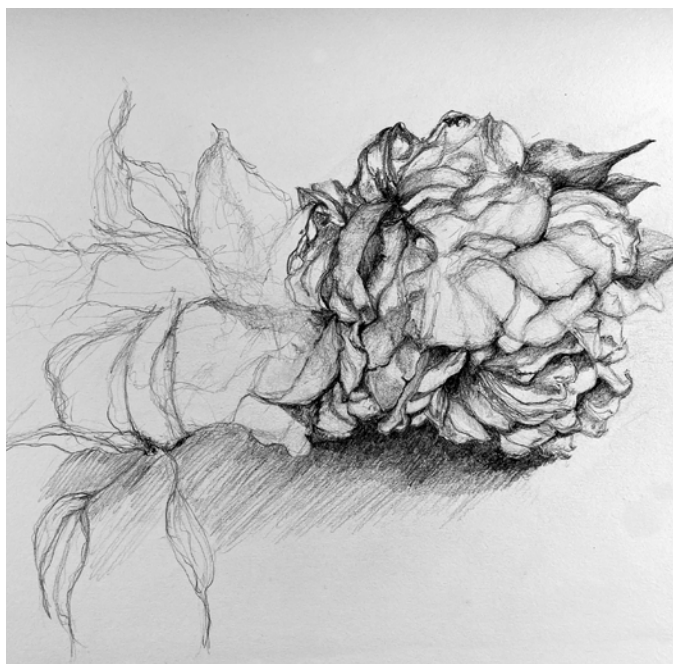
An Introduction to Watercolor (painting — 8 weeks)

The Envision Project VI (teen analog photography program — 16 weeks)

Introduction to Black and White Film Photography (4 weeks)

Creative Disorder: Alternative Darkroom Processes (8 weeks)

Making Portraits (photography — 8 weeks)



other statistics & topics of note

Through Season 18, four University of Cincinnati Co-ops/Interns volunteered approximately 360 hours to help prepare M1 for the Drawing Center's artistic community. During this time the Drawing Center employed an active roster of 19 models and 19 contracted instructors. In addition, fifteen volunteer moderators supported open session drawing and photography labs. With such a well-rounded roster, the Drawing Center continued to be one of the largest, sustained employers of art-models in our region during the season.



MANIFEST PRESS

Manifest staff and design partner, Kristin Cullen of **NTRVL**, continued their collaborative efforts, which resulted in both the **Manifest Exhibition Annual Season (MEA)** 13 and Season 17 going to print during our 18th season. All 600 books would officially arrive at our headquarters the following season due to delayed shipping as a lingering result of the pandemic, but their arrival marks a milestone in Manifest's efforts to document each full season in a way that memorializes the unique combination of works exhibited, making our staff and jurors' efforts sharable and lasting. With the arrival of the 14th volume of the two-time award winning **International Drawing Annual (INDA)** in April of 2021, and the 10th volume of the **International Painting Annual (INPA)** underway, our team began diligently working to prepare the next publications set to be released, to include the 8th volume of the two-time award winning **International Photography Annual (INPHA)**.

Looking forward, the Manifest/NTRVL team is in the process of completing the **Season 17 MEA** which will be released to participating artists and the general public in 2023. The INDA 15 is currently in the later stages of development. The Season 16 MEA and INPA 10 are nearing completion and expected to go to print in mid 2023. Retrospective titles will be released in the midst of current publications, which will include:

Manifest Exhibition Annual Season 14 (2017-2018)

Manifest Exhibition Annual Season 15 (2018-2019)

Manifest Exhibition Annual Season 18 (2021-2022)

As is often the case with book production, there are always shifts in the timeline to accommodate updates and the occasional barrier that impedes forward trajectory, but Manifest has been able to adjust and work around any such issues, accompanied by Kristin's (NTRVL) world class design and her understanding of our capabilities as a small staff. While we recognize that it is no small feat to cover so much ground while also dedicating time to current titles, ensuring that our timelines remain close to their original projections is of utmost importance. 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.**

We have seen a drastic slow down in production and shipping as a result of the pandemic, though we have some hope that those issues are beginning to equalize. A shipment of books that would normally take 2-3 months to travel from our printer overseas to Manifest's headquarters in Cincinnati has been taking 2-3 additional months to arrive (4-6 months total).

Throughout Season 18 over 120 publications were purchased by artists, members of the public, and university libraries. Many more complimentary publications were distributed to local libraries and collections, as well as to participating artists and members. It is our vision 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 volumes of each of our publication series at reduced rates up to nearly a 60% discount. *(Our dreams of having space for a real bookstore are on the horizon!)*

Each INDA, INPA, and INPHA 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 purchase and share our books, or encourage others to do so.

Go to manifestgallery.org/manifestpress to learn more.

"I just had to write to say that I received the MEAs17 book today and it is stunning! I'm thrilled to have my work represented in such a gorgeous publication. Thank you for all you do in the service of quality and professionalism in the presentation of art!"

~ Greta Boesel (San Francisco, CA)





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.

Ed Erdmann

Ed is an artist originally from Menomonie, Wisconsin. He has been based in Cincinnati, Ohio since 2020 when he was selected for Manifest's Scholar in Residence program, and continued on through a second year as a Manifest Artist in Residence. He holds a Bachelor of Fine Arts from the University of Wisconsin, Stout. Ed's work investigates the landscape and its relation to human mortality and myth. Through exploration of natural forces, he 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 his paintings and drawings. Ed's work has been shown in solo and group shows locally and regionally in places such as: Wisconsin Public Radio, Watermark Art Center, Bemidji, MN, and Madison Museum of Contemporary Art in Madison WI.



About His Work:

"Lines connect us to each other, acquaintances, friends, and family. Lines relate to the geological layering that stacks over millions of years. Trees cast lines across the sky or shadows onto the ground. Books are filled with lines. Words, paragraphs, and pages make up the geological history of our written word the same way stone, sand, and clay make up geological history.

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. starting point for an ongoing exploration of identity and the process of settling into one's self."

The MAR has not only given me the time and space to practice my art but also an opportunity to put a more direct lens on my practice. In the last year I have been able to slow the pace of my day to day and set up experiments to allow the trees to draw and express the kinetic energy gifted to them by the winds.

~ ED ERDMANN
Residency Reflections



MANIFEST ARTIST IN RESIDENCE (MAR)



Shelby Shadwell

Shelby Shadwell is currently an Associate Professor in the Department of Art and Art History at the University of Wyoming. Born and raised in Springfield, Missouri, Shelby received his BFA in 2003 from Washington University in St. Louis and his MFA in 2006 from Southern Illinois University Carbondale.

A two-time recipient of the Visual Arts Fellowship from the Wyoming Arts Council, Shelby actively exhibits across the nation. His more recent exhibitions include *LIKE AND SHARE IF YOU AGREE!!!*, a solo show at the South Bend Museum of Art, *DRAWN* at Manifest Creative Research Gallery in Cincinnati, OH, and *DRAWING DISCOURSE* at the University of North Carolina Asheville. Shelby was awarded a solo exhibition at the APEX Space at the Portland Art Museum in OR in 2016, and his work is included in their permanent collection.

For his research sabbatical from 2021-2022, Shelby accepted the Manifest Artist Residency Award, and he was very productive making new work in the Residency studio and collaborating on educational opportunities at the Drawing Center.

About His Work:

"I am making large scale charcoal and pastel drawings of space blankets (aka solar blankets, emergency blankets, thermal blankets, etc) which are made of a compact lightweight material used to regulate temperatures of things like spacecraft and human beings in particularly cold circumstances. One might see them packed in a first aid kit for camping or, more poignantly in recent years, wrapped around migrants detained in camps near the border between the US and Mexico. While the material is cheap and flimsy, it has a brilliant sparkling appearance reminiscent of precious stones or metals, thus evoking a comparison to "fool's gold". The subject also maintains themes from previous bodies of work such as how the representation of the abstract folds and contours in the material can evoke pareidolia, or the perception of recognizable form in a random conglomeration or formation of things. I maintain an interest in the implications of how the human mind, as a kind of inference engine, seeks to find patterns where they may or may not exist."

I have been affiliated with Manifest for over a decade on and off through exhibitions and programming, and I feel like I have grown up as an artist while they have grown up as an institution. They have always welcomed me and treated me like I was a member of their family, and this residency was no exception. At a time when the experience of feeling alone could be so palpable, the Manifest team valued me as an artist and supported me as a person, and I am just so grateful for that and everything else they do.

~ **SHELBY SHADWELL**
Residency Reflections

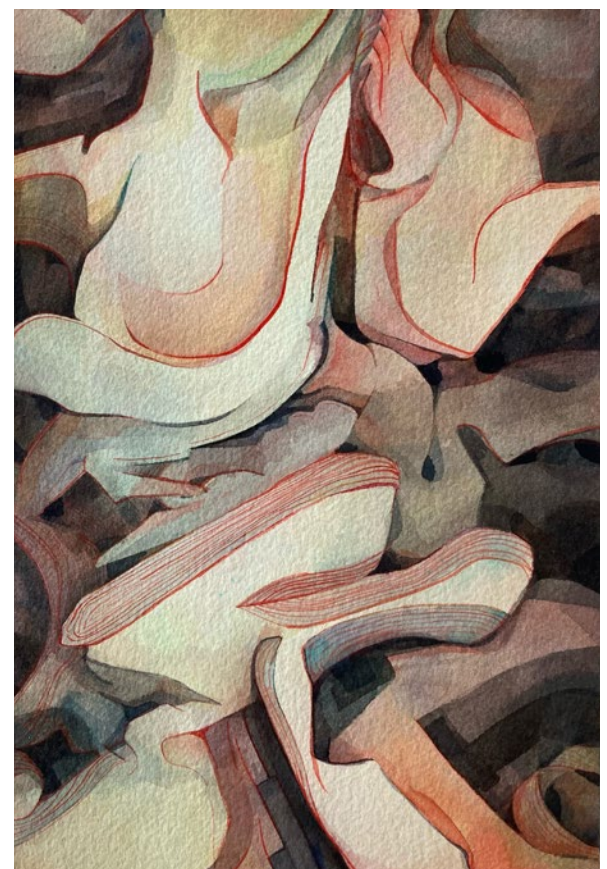


MANIFEST SCHOLAR IN RESIDENCE (SIR)

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.

Hanna Sosin

Hanna is an artist and art instructor from Southeastern Michigan. In 2015, she received her BA in Biochemistry from Earlham College in Richmond, Indiana. Hanna's drawings and paintings sew together the edges of natural science, fantasy, and humor into unexpected narratives and worlds. With her art, Hanna displays the wonder found in shifting perspectives and embracing joy as a radical practice. Her works have been displayed in regional group and solo shows including at Manifest, the Scarab Club in Detroit, Michigan, and the Royal Oak Public Library in Royal Oak, Michigan. Her work has won an Honorable Mention at the Scarab Club and First Place at the Romeo Art Guild.



About Her Work:

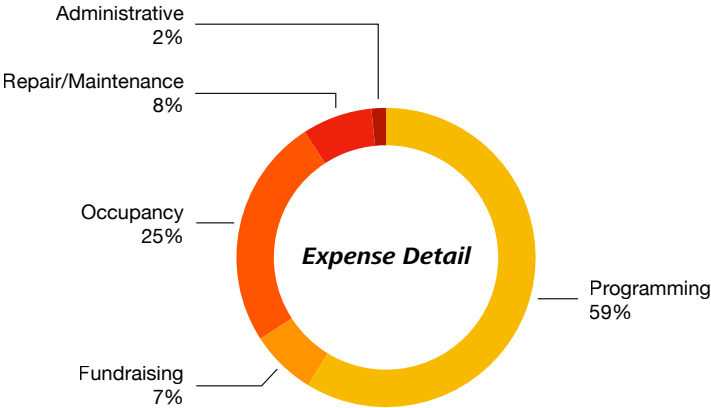
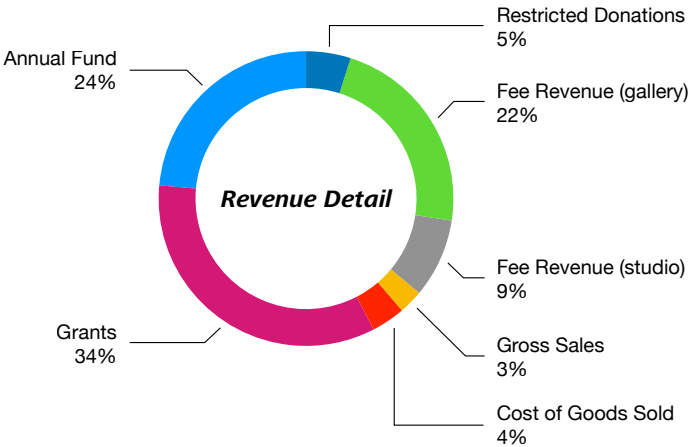
"My art is a conversation that skips, skitters, jokes, and holds stillness like a fallen maple seed, only to chance upon delight and start all over again. In drawing, I tell a story of how I find wonder in my surroundings. When told well, this story is a conversation between my inner monologue and biases and the world outside my head. It's a dialogue of questions, answers, and loose ends that asks for participation not just from me and my surroundings, but from a viewer. It's a conversation that relies heavily on my compulsion to draw, my unusual compilation of knowledge, and my push to ask whole-hearted questions.

At the most basic level, I make art because I always have made art. Even in the depths of my Biochemistry undergraduate degree, I drew and painted. For me, art simultaneously comes from a need to physically create something and a habit of throwing ideas together and observing the results. Years of this approach have imbedded visual art into the way I see and process the world around me. It has become a mindfulness practice, a delight finding device, and a way to observe the worlds created when ideas collide, fuse, and grow. As a chronically relapsing perfectionist, in drawing I've found a way to flip the script my brain always seemed to religiously follow. This context makes art creation an endlessly valuable resource for me. It opens a pathway to appreciating both my successes and mistakes, as well as the things I can't control.

That pathway has allowed me to use art to incorporate the disparate knowledge I've accumulated over the course of my life. It allows the miracle of cell physiology to become intertwined with the technical rhythms of playing cello, drawing from life, and comic book panels. The knowledge by itself is only the backdrop for my art making process. Without the conversation of art fueled by questions, it is simply data stuck in my brain. When I thread together concepts, images, and felt experience with questions I start to create alternate worlds for viewers to sink into and discover. These questions do not just ask, but appreciate where my technical skills can support me, clarify intention purpose, and have the potential for many interesting answers."

REVENUE	FINAL
Annual Fund	158,906
Restricted Donations	33,005
Fee Revenue (gallery)	151,688
Fee Revenue (studio)	58,459
Grants	229,434
Gross Sales	17,923
Total Income	649,415
<i>Cost of Goods Sold</i>	<i>24,970</i>
Gross Income	624,445

EXPENSE	FINAL
Programming	301,066
Fundraising	36,667
Occupancy	128,162
Repair/Maintenance	38,890
Administrative	8,038
Total Expense	512,823
NET INCOME	111,622



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†† Joseph A. Stoner Memorial Fund

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