

S20 2023-2024 ANNUAL REPORT



Shown Above: The future home of the Manifest Center for the Visual Arts.

Twenty years ago, Manifest was born out of the belief that the visual arts deserve a place of rigor, respect, and deep engagement—a belief shared by artists, educators, and students who understood that great art doesn't just appear. It emerges through process, inquiry, and an unwavering commitment to excellence. As I look back on our 20th season, I find myself both humbled and inspired by how far that belief has carried us—and how well-founded Manifest has proven it to be.

Across two decades, Manifest has grown from a fledgling gallery and an unheated studio into a nationally respected, multi-faceted arts organization—a beacon for creative discipline and a haven for those who value the work behind the work. Our programming has steadily expanded to include a balanced mix of world-class exhibitions, award-winning publications, educational programs, and artist residencies—leading us now to the threshold of a major new chapter.

Season 20 was not only a celebration of where we've been, but also a clarifying moment for where we're going. It featured over thirty carefully curated exhibitions, showcasing the work of nearly 300 artists from across the country and beyond. These exhibitions, true to Manifest's principles, were shaped through blind jury processes and intensive design—a reminder that in an increasingly noisy world, there is still power in quiet discernment, thoughtful curation, and the slow, necessary labor of making and showing meaningful art well.

Alongside our exhibitions, the studio program served nearly 6,000 participants through a rich offering of courses, life drawing sessions, and co-learning opportunities. Among these were special workshops that brought six nationally recognized artists to Cincinnati to share their

knowledge. Through these programs, we continue to foster growth not only in skill, but in confidence and community.

At the same time, much of our energy turned inward and forward. While the physical future of Manifest remained a plan on paper, we spent the season laying foundations of a different kind—building relationships, growing support, and clarifying a vision that will allow all our programs to thrive and expand under one roof for decades to come. That work was quiet, but deeply intentional. In many ways, it echoed the way we began, and the way we make art: guided by conviction and shaped by an uncompromising sense of purpose.

Through it all, we held firm to a core belief—that art deserves time, skill, and intention. That thoughtful discernment still matters. That taking creative work seriously means honoring both the idea and the execution. High standards, fairly applied, don't exclude—they invite. In a time when expertise is often undervalued or mistrusted, Manifest remains a place where thinking and making are not only respected, but celebrated—where the pursuit of excellence becomes a healing act of generosity.

On behalf of everyone listed here as part of our team, I offer my heartfelt thanks for being among the 470 donors from 35 states and 5 countries who supported Manifest's 20th season. Without you, none of this would have been possible.

Jason Franz
Executive Director

MISSION

Manifest 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 west of the gallery, houses the fourth, and also serves as another home for the Artist Residency. Throughout its history, Manifest's operations have been 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 promote excellence in the visual arts by providing meaningful and accessible art-based experiences for the public, support deep learning outside academia, promote skill development, visual literacy, and critical thinking for a diverse public, and to undertake the ongoing documentation and dissemination 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 Manifest Gallery is a venue for the presentation and experience of excellent, thought-provoking art and design. It serves as a hub for creative research and innovation across all levels of artistic practice, and stands as a beacon for artists around the world—those who exhibit in our galleries and those who journey from near and far to engage with all we offer.

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

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 region.

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.

STAFF, INTERNS, & RESIDENTS

executive director

Jason Franz
2004 - Present

operations manager

Erin Corley
November 2017 - Present

senior exhibition coordinator & curatorial assistant

Katie Baker
September 2012 - Present

education & studio program manager

Adam Mysock
July 2017 - Present

studio program & publications coordinator

Kevin Leigh-Manuell
May 2023 - Present

operations assistant

Taryn Zust
May 2018 - Present

education & studio program assistant

Vernay Monroe
December 2021 - Present

artists in residence 2023/24 (MAR)

Kitty Schroeder
July 1, 2023 - June 15, 2024

scholar in residence 2023/24 (SIR)

Isaiah Armstrong
July 1, 2023 - June 15, 2024

scholar in residence 2023/24 (SIR)

Chris Marin
July 1, 2023 - June 15, 2024

interns / volunteers

MJ Cook
University of Cincinnati (Co-op)

Alexandra Franz
University of Cincinnati (Intern)

Sophia Kroto
University of Cincinnati (Co-op)

Elsa Lick (Drawing Center Intern)

Ruby Miller
University of Cincinnati (Intern)

Nevaeh Mosely
University of Cincinnati (Co-op)

Madison Staheli
University of Cincinnati (Co-op)

BOARD OF DIRECTORS

Gabe Applegate

Patent Attorney, Baker & Hostetler LLP

Andrew Beiting

Chief Operating Officer,
The Stough Group

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Governance and Reporting Manager,
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Director of Operation,
Bloomfield/Schon Investments

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Christopher Coy

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Vice President, Data and Analytics,
Health Transformation Alliance

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Visual Artist, Art & Design Educator

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Board Treasurer
Retired CPA

Debbie Heuer

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Founder and President, Talent Springs LLC

Janelle Kelpo

Architect/Owner, Chroma
Architecture + Design

Dick Lajoie

Emeritus Director/Board Member
Retired Business Executive

Melissa Lusk

Visual Artist, Wood & Lusk WeaveArts

Brigid O'Kane

Board Secretary
Associate Professor of Design,
University of Cincinnati

Carrie Pollick

Epic Application Analyst, Mercy Health

Steve Shipp

Retired Vice President of Finance

Brian Tracy

Attorney, Lindorst & Dreidame, Co., LPA

William Williams

Associate Professor of Architecture,
University of Cincinnati

Carole Winters

Visual Artist & Owner, Carole Winters
Art + Design

This list represents the Manifest team during the 2023-2024 season.



SEASON AT A GLANCE

5,804

Studio Participants at our
M1 Facility on Central
Parkway

2,833

Gallery Visitors to our
Exhibits on Woodburn
Ave.

39

Resident Artists/Scholars
Supported

25

Studio Tours

22

Group Exhibitions

23

Artists Employed

278

Life Drawing Sessions

10

Solo Artist Exhibits

37

Life Models Employed

45

Drawing as Mindfulness
Sessions

276

Artists Exhibited

\$28,600

In Artist Awards Given

21

Private Lessons Provided

465

Works Shown

22

Community Events

261

Open Darkroom Sessions

40

States Represented
(+ Washington D.C.)

4

School & Educator Visits

40

Courses & Workshops

8

Countries Represented

2

Books Released

6

Visiting Artist Workshops
(plus 9 public demonstrations)

38

Colleges and Universities
Represented

1

National Award
(60th Annual Graphic Design
USA)



GALLERY

During Season 20 Manifest produced 32 exhibitions, comprised of 22 themed shows and 10 solo exhibits, including Kitty Schroeder's Manifest Artist in Residence (MAR) capstone exhibit and the 14th Annual Manifest Prize. Manifest also hosted its longstanding biennial exhibits, *PAINTED* and *AQUACHROME*, each calling for works of contemporary painting, with the latter focusing on water-based media such as watercolor, gouache, ink, etc.

The season also initiated the newly revised **Manifest Grand Jury Award (MGJA)**, resulting in \$1,000 awarded to one exhibiting artist during each of our nine exhibition periods. This expanded our support from one up to nine artists each year, allocating 80% more funding for artist support. The award winner was determined by a secondary jury compiled of those highest scoring works during the initial jurying of the exhibits. In addition to the expanded MGJA, we implemented an exhibiting artist honorarium of \$50 for each group show and solo artist across the season.

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 MJ Cook, Nevaeh Mosley, and Madison Stahelli. Through the Museum Studies program at UC, we welcomed Alexandra Franz and Sophia Kroto as interns, as well as Ruby Miller, an unaffiliated artist working toward Museum Studies credit. 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 inner workings 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 free access to DC Open Figure programming, which they are encouraged to attend on a weekly basis.

The Gallery carried forward its engagement with local educational institutions for field trips and instructional events, including young artists from St. Ursula Academy in East Walnut Hills and students from seminar classes at the University of Cincinnati.

September 29 - October 27, 2023
PAINTED (biennial) + AQUACHROME (biennial)

November 10 - December 8, 2023
MOMENTUM (movement) + SELF (identity) + Kasey Ramirez (printmaking & drawing)

December 15 - January 12, 2024
14th Annual TAPPED + ILLUSTRATED + DISQUIET (art that unsettles) + ONE 14

January 26 - February 23, 2024
FOODSTUFFS + WAXWORKS + Kathy McGhee (printmaking) + PAPERWORK

March 8 - April 5, 2024
IN SEARCH OF BLUE (color) + Ben Steele (painting) + OH, KY, IN REGIONAL SHOWCASE + Koichi Yamamoto (printmaking)

April 19 - May 17, 2024
DRAWN 2024 + Carlton Nell (drawing) + SOFT (made of/about soft materials) + MODULAR (reconfigurable)

May 31 - June 28, 2024
20th Annual RITES OF PASSAGE + 20th Annual MAGNITUDE SEVEN + Nathan Perry (painting) + MAR SHOWCASE (Kitty Schroeder)

July 12 - August 9, 2024
KINGDOM (animal in art) + Melanie Johnson (drawing) + 18th Annual MASTER PIECES

August 16 - September 13, 2024
15th annual NUDE + EYES + HAIR + Michael Wilkes (photography)

SUBMITTED	10,813	2,206	49	36	184
	WORKS	ARTISTS	STATES	COUNTRIES	SCHOOLS
EXHIBITED	465	276	40	8	38

**TOTAL SEASON 20
GALLERY ATTENDANCE** | 2,833



DRAWING CENTER STUDIO

Manifest’s Education and Studio Program Manager, Adam Mysock, reflects on Season 20:

“It has been three years since we moved into the building on Central Parkway (M1), and it feels like the Drawing Center is finally home. We realize we may have said that before, and we may say it with equal sincerity and enthusiasm in the future. But the characteristics we would use to define “home”—secure comfort, peaceful warmth, communal familiarity, a connected sense of place—truly established themselves here on Central Parkway during our 20th Season.

Thanks to the relative tranquility of the Season, we were able to slow down and discover which windows to open to allow breezes into the studios on warm spring days, how shadows travel across our gardens on solstice days, and which are the most popular routes through our halls at various times of day. Participants and staff enjoyed evermore rhythmic classes, workshops, demonstrations, and open programs that could only come from the security of knowing who we are and where we will be. These patterns formed by the Drawing Center’s artists, programming, and spaces are both years in the making and wonderfully awakening.

Among the most validating aspects of Season 20 was our ability to present the most expansive Visiting Artist Workshop series in the Drawing Center’s history, with six internationally renowned artists guiding 80 students through various mediums and applications. The low-cost, public demonstrations that accompanied most of those workshops inspired us to inaugurate a series of lectures and demonstrations with local masters, aptly titled *Artistic Perspectives*. We also continued to build our instructional team, bringing in local artists with specializations in the figure, illustration, and even monotype printmaking (an exciting harbinger of things to come!).

By the end of Season 20, our settlement here in Clifton had also allowed us to kick off two support efforts that we had been dreaming about for years—a multi-week pedagogy workshop to further our instructors’ ability to be effective, and a multi-month movement training series

for our region’s largest model roster, a project funded by an ArtsNext grant from the Ohio Arts Council and dubbed the Life Model Workforce Development Project. While these advocacy programs are continuing into Season 21, we’re grateful that Season 20 provided the clarity to plan them, and we trust that they will pay dividends for Cincinnati’s culture for many years to come.

Ultimately, there’s a beauty in M1’s stability that can still feel novel to those of us who have followed the Drawing Center from one rented studio to another. Even with all of the renovations looming on the horizon, renovations that will create the Manifest Center for the Visual Arts, we are so grateful to be able to plan engaging, unparalleled experiences for our community with a well-earned, dependable long-range vision shaping our choices.”

5,804	539	67
PARTICIPANTS	OPEN SESSIONS	INSTRUCTED COURSES

workshop instructors	resident instructors	moderators*
Isaiah Armstrong	Samantha Haring	Alex Albrecht
Steven Assael	July 2016 - Present	Ayana Ames
Katie Baker	Brigid O’Kane	Isaiah Armstrong
Ellina Chetverikova	Oct 2022 - Present	MJ Cook
Bridget Conn	Scott Ramming	Sam Engel
Fred Daniell	Sept 2023 - Present	Aisha Fajardo
Brad Davis	Michael Wilson	Alexandra Franz
Diane Debevec	Sept 2017 - Present	Jill Griffin
Aisha Fajardo		John Homer
Alexandra Franz		Andy Houston
Peiter Griga		Kalie Krause
Hiroshi Hayakawa		Laura Lair
John Homer		Elsa Lick
Matt Klos		Angela Livezey
Laura Lair		Vernay Monroe
Chris Marin		Adam Mysock
Oliver Meinerding		Scott Ramming
Reuben Negron		Cindy Schoenborn-Young
Bobby Rebholz		Emma Wiersma
Emil Robinson		Marilyn Wilson
Baylee Schmitt		Michael Wilson
Christina Weaver		

* Volunteer



uninstructed offerings

Open Figure (278 sessions)

Open Studio/Study Hall (101 sessions)

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

Open Photo Lab (261 sessions)

instructed courses/workshops

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)

Fabricating a Painting (three-day visiting artist workshop)

Introduction to Black and White Film Photography

(four-week photography class / offered Sept, Jan, June)

Listening and Speaking Photographically

(photography — 8 weeks)

The Figure Series

(8-week figure-focused classes + three 1-day primers)

Introduction to Figure Drawing

Drawing the Figure in Context

The Figure in Color

The Figurative Studio

Drawing the Hand: Structure, Gesture, and Expression

Drawing the Foot: Structure, Balance, and Contour

From Formation to Features: A Head Drawing Primer

The Studio Seminar

(multimedia — bimonthly throughout the year)

Drawing Fabric: Drapery Essentials in Charcoal

(drawing — 4 weeks)

Drawing the Costumed Figure: Drapery in Action

(drawing — 6 weeks)

The Envision Project VIII

(teen analog photography program — 16 weeks)

Beyond the Studio: Sustainable Practices for an Artistic Career

(multimedia — 8 weeks)

Of Light and Shadow: Contemporary Monotype Printmaking (printmaking — 5 weeks)

Pick It Up, Turn It Over (photography — 8 weeks)

A 2024 FotoFocus Sponsored Project

Figurative Expressions: Pushing Boundaries with Graphite, Charcoal, and Mixed Media
(painting — 3 day visiting artist workshop)

From Life to Fantasy: Animal Anatomy and Creative Drawing

(drawing — 3 day visiting artist workshop)

Glowing Portraits: Oil Painting on Copper
(painting — 3 day visiting artist workshop)

From Nature: Botanical Painting en Plein Air
(painting — 3 day visiting artist workshop)

Light and Dimensionality in Watercolor
(painting — 3 day visiting artist workshop)

Planning a Convincing Interior and Landscape
(painting — 3 day visiting artist workshop)

The Artistic Perspectives Demonstration Series
(multimedia — monthly)

Landscape in Gouache (Ellina Chetverikova)

Alla Prima Painting (Brad Davis)

Cameraless Photography: Experimenting with Light and Chemistry (Bridget Conn)

Digital Illustration (Oliver Meinerding)

Observational Portrait Painting (Emil Robinson)

other statistics & topics of note

Throughout Season 20, seven University of Cincinnati Co-ops/Interns and one unaffiliated visual arts student volunteered approximately 490 hours to help maintain Drawing Center studios and programming for the its ever-growing artistic community.

The Drawing Center further expanded core programming by reintroducing Friday Open Figure sessions (bringing that program accessibility to 5 days per week), which served to continue growth of our model roster.

The Drawing Center employed 26 contracted instructors and benefitted from the support of 21 volunteer moderators leading open-session drawing and photography labs. With such a well-rounded roster of creative leaders, the Drawing Center continued to be the region's largest, sustained employer of art models, with an active roster of 41 dedicated individuals serving in this special capacity.

MANIFEST PRESS

In Season 20, Manifest prepared for the public release of two retrospective season annuals, the **Manifest Exhibition Annual (MEA)** Season 14 and Season 16. Both proofs were received from our printer and promptly reviewed and approved by our staff in May 2024, with receipt of the final publications expected by early to mid Season 21. The goal of the MEA is to document each full season in a way that memorializes the unique combination of works exhibited, making our staff and jurors' efforts shareable, even more valuable, and lasting.

Meanwhile, Manifest's staff and partner designer, Kristin Cullen of **NTRVL**, worked in tandem to finalize details for the Season 15 **Manifest Exhibition Annual**. This publication marked Kristin's final book with Manifest as she stepped away to focus on a growing NTRVL. Clare Finney, a seasoned graphic



designer with extensive experience in the world of magazine design and layout stepped into the design effort for Manifest Press, working with staff to produce the **MEAs18**, expected to arrive alongside **MEAs15** by the end of Season 21. Clare will continue to work with staff to design subsequent volumes for seasons 19, 20, and eventually season 21.

Behind the scenes, our press and studio coordinator, Kevin Leigh-Manuell, bolstered Manifest Press awareness through regular artist spotlights across social media, featuring artist works from past editions of the International Drawing, Painting, and Photography Annuals. He also worked to place a number of annuals (INDA, INPA, and INPHA) and MEAs on the shelves



at the local Joseph-Beth Booksellers in Rookwood, as well as a full suite of Manifest's books in the library at the University of Cincinnati, College of Design, Architecture, Art, and Planning (DAAP). During this time Kevin served as the point person for The Carnegie Book Fair hosted in Covington, KY, a two day event featuring many artist made and produced books and memorabilia from creatives around the region.

It is Manifest's 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.

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.

Visit manifestpress.org to learn more.





ARTIST SUPPORT

The year-long [Manifest Artist Residency \(MAR\)](#) 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.

The year-long [Manifest Scholar in Residence \(SIR\)](#) program was begun in 2018 as an extension of the Artist in Residence (MAR) program. 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.

KITTY SCHROEDER

Recent Works

(MAR 2023/24)

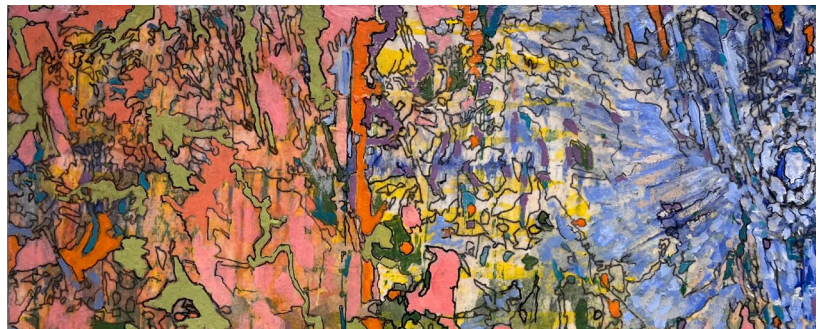
Kitty Schroeder's education includes a BA and MA from the University of Arkansas at Little Rock. For the period in between receiving these degrees, Kitty was also able to attend workshops offered at the Arkansas Arts Center by Jerome Witkin and Sigmund Ables. Her MA was completed over several years while a single mom and working full time. Throughout this process she received several tuition scholarships along with multiple awards including consecutive Jack Diner Drawing Awards (1989-1990) and top award in the 3rd Annual Invitational Exhibition at Hendrix College, juried by D. Kuspit (1991). In 1992 she was invited to exhibit her work Reciprocal Energies at UNC, Charlotte, College of Architecture Gallery. This same year, Kitty received a full scholarship along with an assistantship to pursue an MFA in drawing from the University of Cincinnati. After receiving her MFA, she taught a beginning figure drawing class and worked for two semesters as an adjunct professor at Northern Kentucky University teaching beginning drawing.

About Her Work:

"The entranced feeling I had as a five year old painting slick paper with messy blue finger-paint is still with me when I work. I love creating marks. It always surprises me when something appears. Becoming more professional as an artist for me is also important. When I look at my work, I can see why it may look inconsistent. I prefer to think of it as building parallel bodies of work. Whether I'm working on images of landscape, figure or still life, drawing, painting or putting something together, I know that the marks I'm striving for are consistent. My process often includes mixing mediums, use of alternative surfaces such as maps or old blueprints and recycling older works. The images I make stem from visiting different areas of myself and new tests of what I know. In this vein, I can point to one experience that had a profound effect on my art; a workshop with Robert Reed, a professor from Yale. I spent the most amazing five days with a possible total of ten hours sleep, making marks in response to a life-size still life built of cardboard cut-outs which kept changing. It was pivotal in regard to how I ingested connections between space, time, objects and the marks I make. Pentimenti is part of the weather of life. My goal for this Residency was to develop a group of works that build on the idea of weather and unity."

When I arrived in the blank canvas of a furnished studio space, I was both unnerved and excited. The whole space vibrated with the energy of artists who spent time there before me. I observed the textures and brokenness of the floor. In its worn surface I began to see a connecting vein to the linear maps I'd been collecting. Taking paper and graphite, I got on my knees and began rubbing the gridded corners of the tiles, resolving to work through what resulted.

~ KITTY SCHROEDER
Residency Reflections



ISAIAH ARMSTRONG

(SIR 2023/24)

Isaiah Armstrong is a 24 year old Cincinnati native who started teaching himself photography during the summer of 2020 after being gifted a camera by his grandfather. Seeing the photos made by photographers from Lexington like Jon Cherry in the wake of the Breonna Taylor verdict, and revisiting his father's work opened his eyes to photography and its potential to convey interpersonal intimacy, while also touching on the complexities of the human experience in a broader sense.

Before 2020 Isaiah had no experience with the arts. He had been pursuing basketball as a career, while also working in the non profit sector with organizations like Public Allies. Isaiah also has a background in working with mentally disabled folks, and doing manual labor such as remodeling and painting homes.

Isaiah was first selected to be Manifest's Scholar-in-Residence for the 2022-2023 residency. He applied and was awarded a second year as a SIR, and will continue on his trajectory of professional development at Manifest through mid-2024.

About His Work:

"When folks ask me what I like to take pictures of, I often say people doing things that they love. It is a sentiment that underlines my approach to photography at large. For me that seed was planted by my father, who got into photography when my brother and I were born, and he started his own family. My father did not have the best relationship with my grandfather, so he saw an opportunity to show us something different in how he raised us. He passed when I was 6, but by that point he had already made hundreds of prints of my brother and I growing up. It became a tradition to view his photos at every new home we moved into, and every time we pulled them out, I saw the love and compassion he had for us and those he photographed. He had a way of making people forget about the camera and just relax. His approach to the medium is at the core of how and why I make photos.

My other grandfather gave me my first DSLR alongside a retrospective on Gordon Parks' work going into 2020, and that sparked my interest in photojournalism and the ways photography can be used to convey narrative. Currently these are the areas I seek the most development in, along with deepening my understanding of composition, the zone system, and exposing and developing film and prints."



CHRIS MARIN

(SIR 2023/24)

Chris Marin was born in Lubbock, Texas. He received his BFA in Painting and Drawing at Texas Tech University in 2016 and received his MFA in Fine Arts at California College of the Arts in San Francisco, California in 2018. Following his education, for two years he was an Artist-in-Residence at Charles Adams Studio Project in Lubbock, TX. In the past year, Marin has exhibited in a number of solo and collaborative group exhibitions.

About His Work:

"I am Mexican American with heritage in the land of Texas and México, which has shaped my understanding of relationships, and daily life. My research covers a gambit of topics, mostly focusing on the input and output of Identity. In addition, I am researching Spanish Inquisition as it is a moment that links my inherited Chicano culture to the addition of my chosen Jewish culture. In the conversion process I see correlations between Mexican American and Jewish American experiences: the fallout of Spanish and Yiddish being used by American parents to speak about the kids without them knowing, colonization and expulsion, pride, (reclamation of) traditions, activism (or lack thereof), music, textiles and colors, immigration versus diaspora, assimilation (throughout history), religion, and the everchanging practices of culture.

I make bodies of work focused on storytelling, with my approach landing between elements of a plot and traditional album structure. Each artwork contributes to the larger project. Taking from Carl Jung and Joseph Campbell, I turn to comedians and rappers for inspiration and to continue sampling by pulling quotes from them. Culturally instilling value in performance, storytelling coming from comedians and rappers seamlessly participates in Non-Western Oral History. Within a body of work, I create a short story that incorporates selected history and life experiences, while taking the audience through a character arch. It is relatable through joy and depression, all the while using the symbols of a sycamore leaf to represent the passing of time. The seasons and treatment of the leaf illustrate the development of narrative.

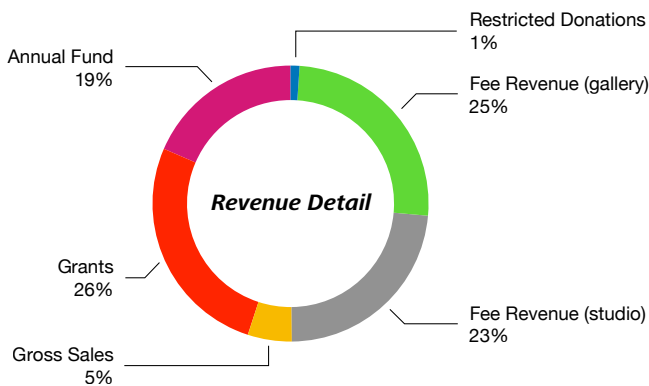
My work has realistic depictions of people through sewn and embroidered thread, fabric collage, painting, and drawing. Compositions are lively with imagery overlapping transparent and opaque layers, implied human movement, gestures of touch all aiming to redefine back, mid, and foreground. By using people, handwritten notes, and personalized symbols, I am building Ethos, Pathos, Logos."



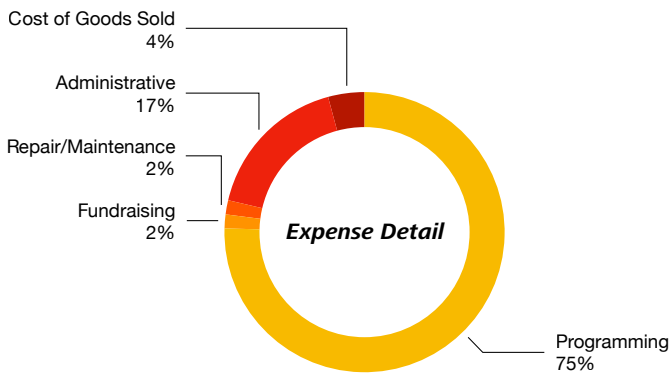


SEASON 20 FINANCIAL REPORT (2023-2024)

REVENUE	FINAL
Annual Fund	101,327
Restricted Donations	5,729
Fee Revenue (gallery)	138,840
Fee Revenue (studio)	128,350
Grants	145,000
Gross Sales	28,277
Total Income	547,523



EXPENSE	FINAL
Programming	432,733
Fundraising	9,200
Repair/Maintenance	9,379
Administrative	98,358
Cost of Goods Sold	24,062
Total Expense	573,732
NET LOSS	-26,209



This report references general programming and operations only, and does not include capital projects underway.



* Renewing member from season 19
†† Joseph A. Stoner Memorial Fund
† In memory of

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