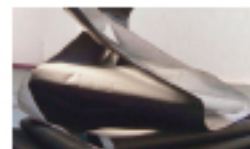
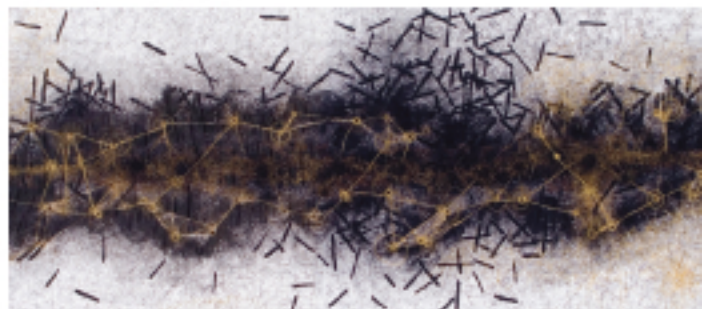
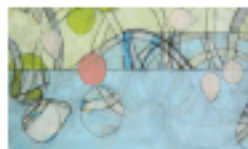


M A N I F E S T
CREATIVE RESEARCH GALLERY AND DRAWING CENTER



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N A T I O N A L

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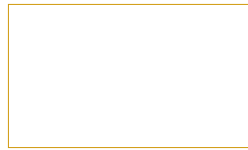
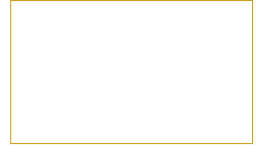
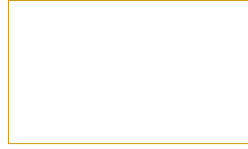
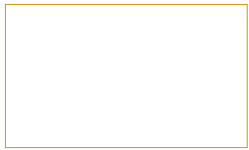
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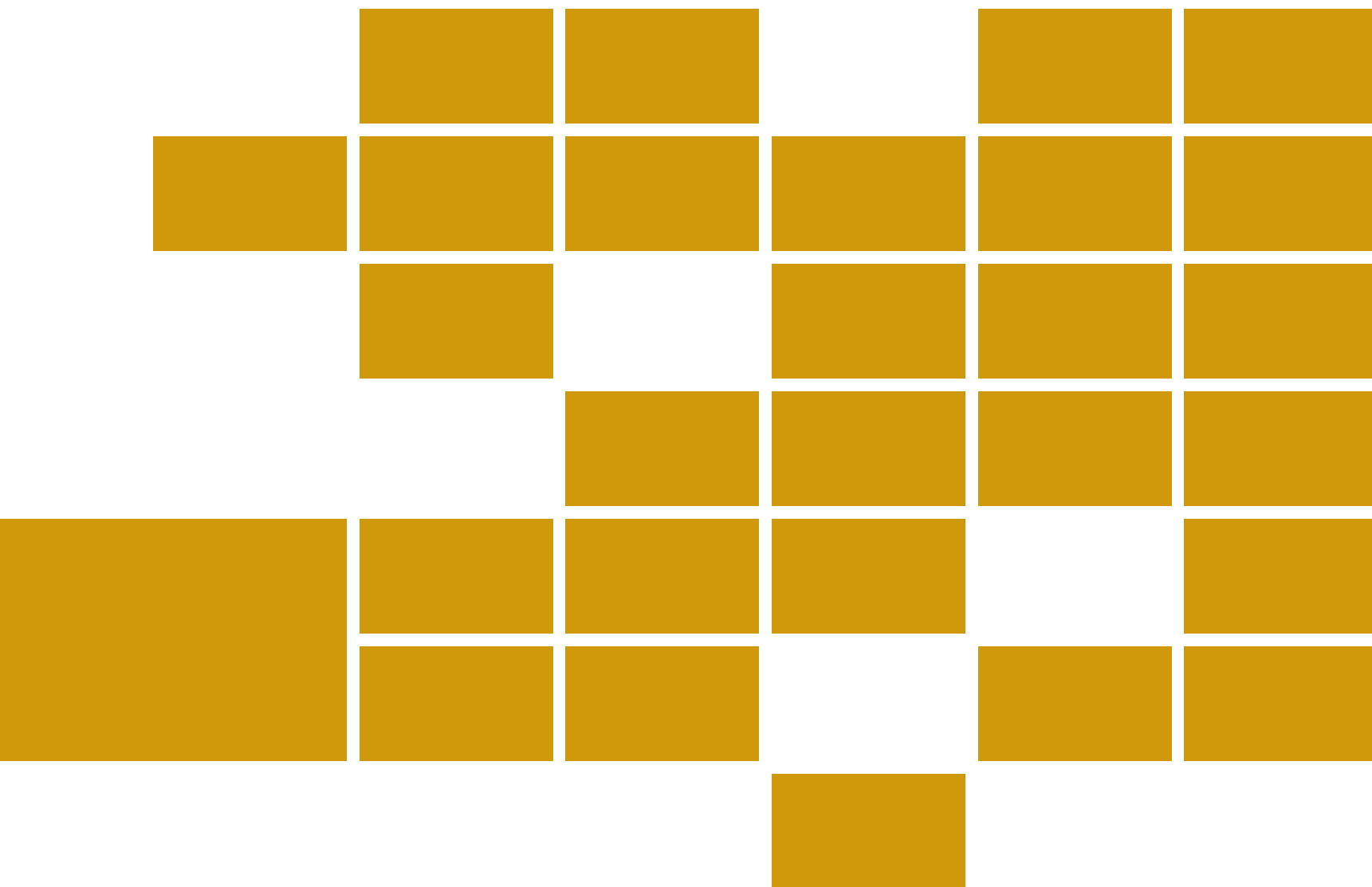
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M A N I F E S T
CREATIVE RESEARCH GALLERY AND DRAWING CENTER



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A N N U A L



N A T I O N A L D R A W I N G A N N U A L

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may 2006

M A N I F E S T

printing

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C R E A T I V E R E S E A R C H G A L L E R Y A N D D R A W I N G C E N T E R

design

kristincullendesign

2 7 2 7 W O O D B U R N A V E N U E C I N C I N N A T I , O H I O 4 5 2 0 6

C O P Y R I G H T



W W W . M A N I F E S T G A L L E R Y . O R G

5 1 3 8 6 1 3 6 3 8

FineArtsFund



the 2005 national drawing annual is sponsored by the

F I N E A R T S F U N D

& P R I N T P E L I C A N . C O M

()

8 preface

10 director's note

60 about manifest

C O N
T E N T S

artists

15 *jennifer jenkins*

first place

18 *deborah rockman*

second place

22 *dan wickerham*

third place

27 *jessica bechtel*

28 *tamie beldue*

30 *robert craig*

31 *basil el halwagy*

32 *rick finn*

34 *felice grodin*

36 *cindi harper*

38 *deborah harty*

40 *julie hill*

42 *kevin t. kelly*

43 *jeff leake*

44 *miranda maher*

45 *armin mersmann*

46 *carrie m. nixon*

47 *daniel o'connor*

48 *trevor ponder*

49 *kristen robinson*

50 *alex roulette*

52 *michelle rozic*

53 *benjamin shamback*

54 *sandra sharp*

55 *kathleen thum*

58 *aaron tinder*

The National Drawing Annual was conceived as an extension of Manifest's Drawing Center activities. Its goal is to support the recognition, documentation, and publication of excellent, current, and relevant works of drawing in the United States and beyond. A common question is “**what is drawing?**” and that is exactly the question the *Annual* is meant to investigate. Furthermore the goal is to ask “**what is exceptional drawing?**” Therefore submissions were expected to vary, and to include a range of drawing types, from the most academic to the most experimental, but all with some relevance to the artists' honest understanding of the practice of the art form. With this inaugural *Annual*, Manifest eagerly pursues a deeper understanding of how drawing is realized in contemporary society.

P R E F A C E

The *National Drawing Annual* was juried by five qualified experts, primarily professors of art and/or design. The process of selection was by blind-jury, and without debate, with each jury member assigning a quality rating for each work submitted. The entries receiving the highest average combined score are included in this publication.

the abstract and the figurative, which divide the body of work almost perfectly in half. This reveals as

Artists from a total of 22 states, and the United Kingdom submitted entries

much about the mind-set of the artists submitting as it does any predilections of our jury members.

to this first annual NDA. Of the nearly 300 works submitted, 48 drawings

by 26 artists from twelve states and the UK were selected to represent

for biographical information and artists' statements visit the nda online supplemental resource at www.manifestgallery.org/nda

relevant works of contemporary drawing.

(the J U R Y P R O C E S S)

Drawing, as I learned it, became a valid and collectible art form in the high renaissance. It was the proliferation of paper, not pencils, that made it so available, and the proliferation of genius and personality that made the marks they created so desirable. Collectible creative spontaneity and the true age of modern drawing began here.

However, as we all know, **drawing as a form of communication, research, and documentation is ancient.** Perhaps even religious ceremony found its first prehistoric home in the drawn scrawlings of some impassioned cave dweller. Stone, clay, papyrus, skin (both living and dead), canvas, wood pulp, cotton fiber, cathode ray tubes, string, LCD panels, laser light beams, and ethereal smoke in the sky have all been the history of the medium.

D I R E C T O R ' S N O T E

This reminds us that **drawing is not merely the results of an activity, a product.** Nor is it just an academic exercise designed to build skill. Rather it is this and more, and includes the act of perceiving, analyzing, and contemplating through a visual, emotional, mental, and physical process things both observed and conceived.

The origins of the word draw are, in every way linked to the word and concept of drag. In its simplest definition drawing (the act) is the process of dragging an instrument across a surface to make a line. A drawing is an image or sign made in such a way, primarily of lines. It is an act of delineation—of a concept, form, or image. In this way, interestingly enough, it is inseparable from writing, and therefore something that nearly everyone does.

Today, we have loosened our definition of drawing to include less than

Our goal at Manifest, among many, is to champion drawing as a rich and culturally significant art

obvious variations. However, drawings today usually retain some aspect

form, as well as a way of learning about life and viewing the world. With the National Drawing Annual,

of the simple definition. They are frequently linear, or made with dry

we are fulfilling this goal by establishing a yearly publication that documents just what drawing is

media, or made on paper, but not always.

today in all its varied and evolving forms. We offer the NDA exhibit-in-print as a margin for excellence

and as a record of—and reward for—the passionate and sincere efforts of artists making drawings

in the world today.

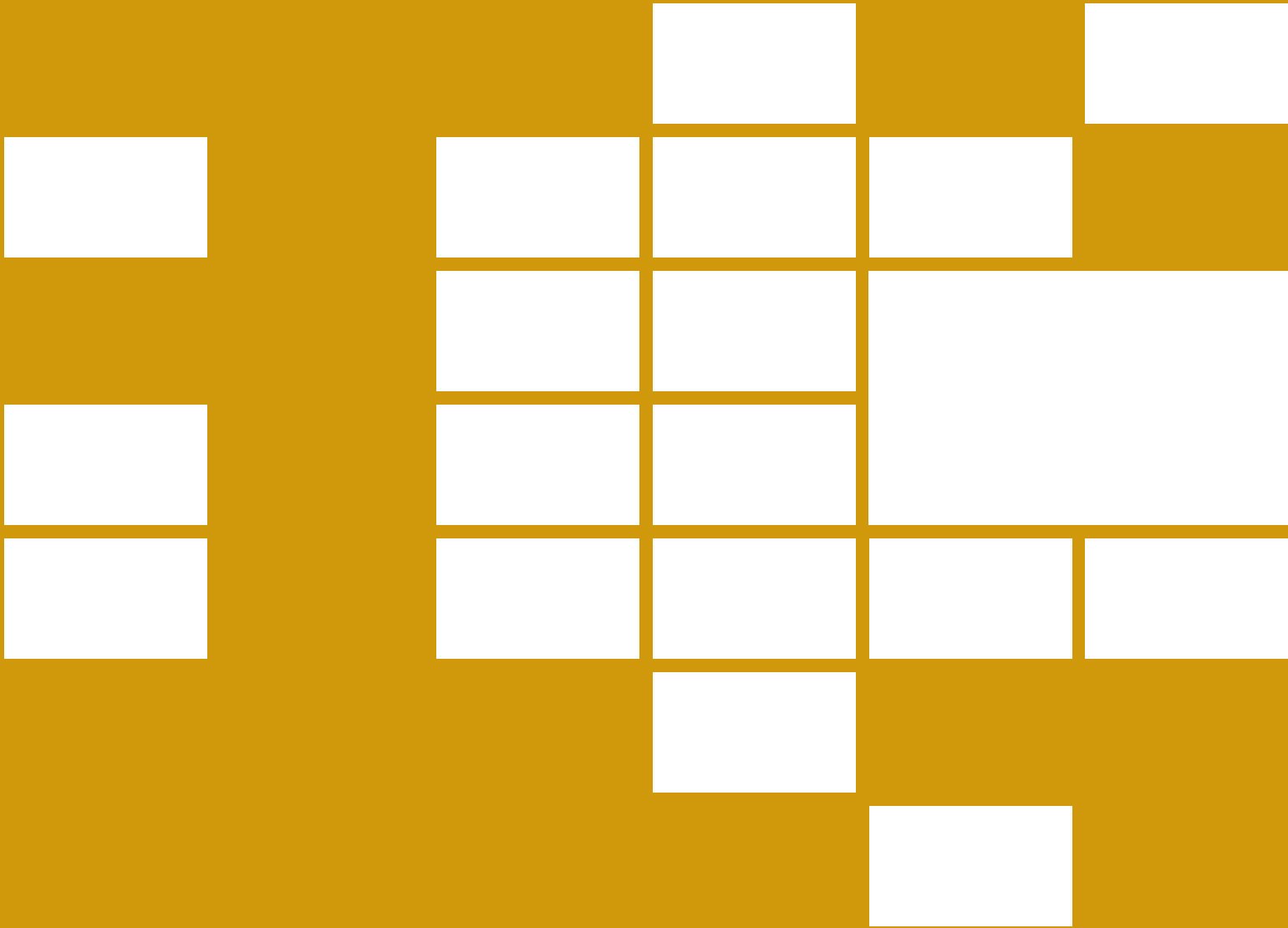
executive director

(

J A S O N F R A N Z

)





I create a framework of rules and obstructions that I can then push against. By limiting the mark's variety I find a limitless space. Structure begets infinite combinations. I begin by printing a loosely conceived composition followed by a repetitive, stitched mark over the entire surface of the silk. Layer upon layer of India ink and machine embroidery is then applied, bringing into focus the patterns, textures, and balance of my evolving compositional decisions. To give structure to the organic, to find order in human mess is the tension that propels my artistic routine.

F 1 R S T P L A C E
(J E N N I F E R J E N K I N S)
savannah
georgia

SOLUTION #2

2 0 0 5

serigraphy, machine embroidery, and india ink on silk

36 x 72 in

15



J E N N I F E R
J E N K I N S

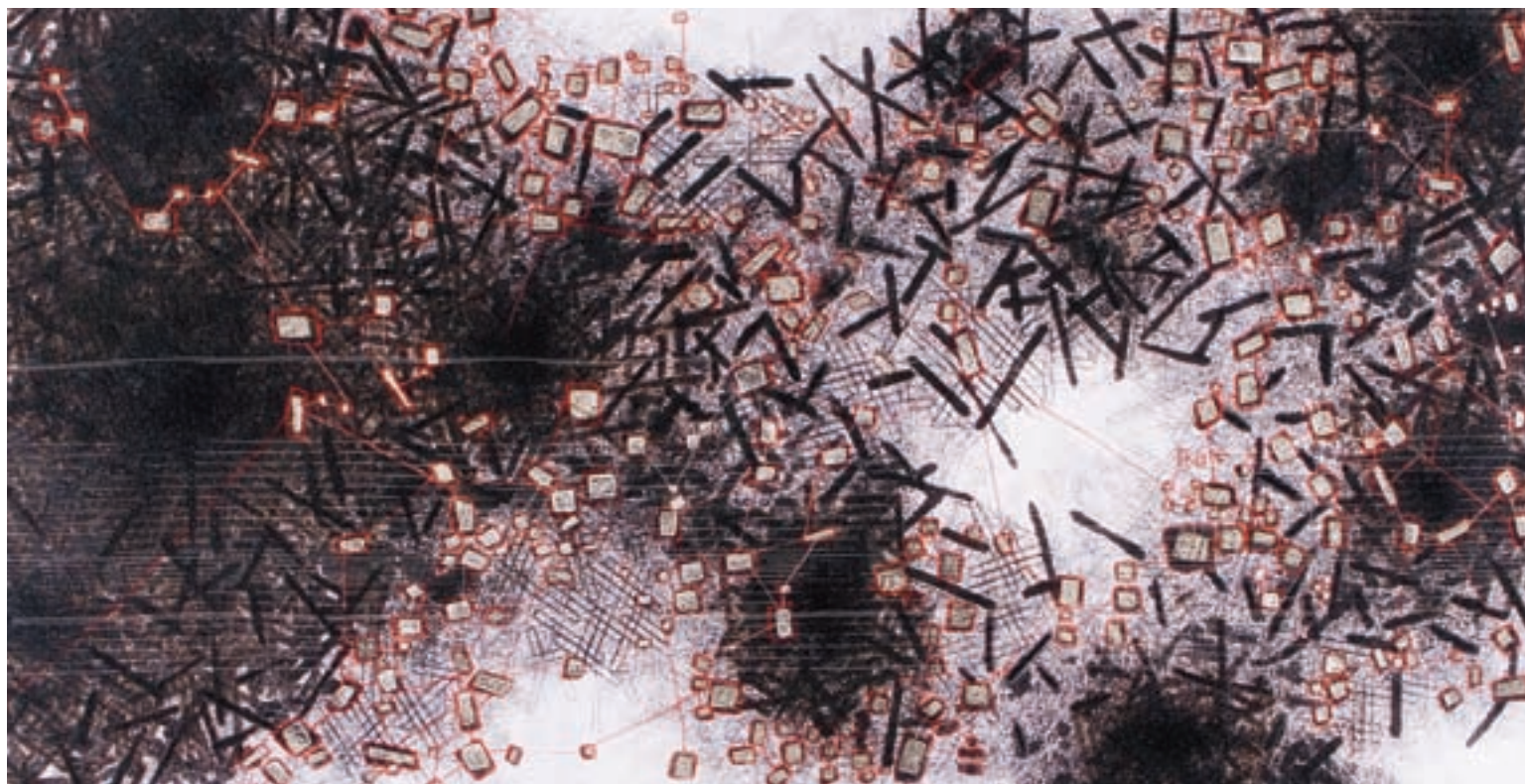
SOLUTION #4

savannah
georgia

2 0 0 5

serigraphy, machine embroidery, and india ink on silk

36 x 72 in

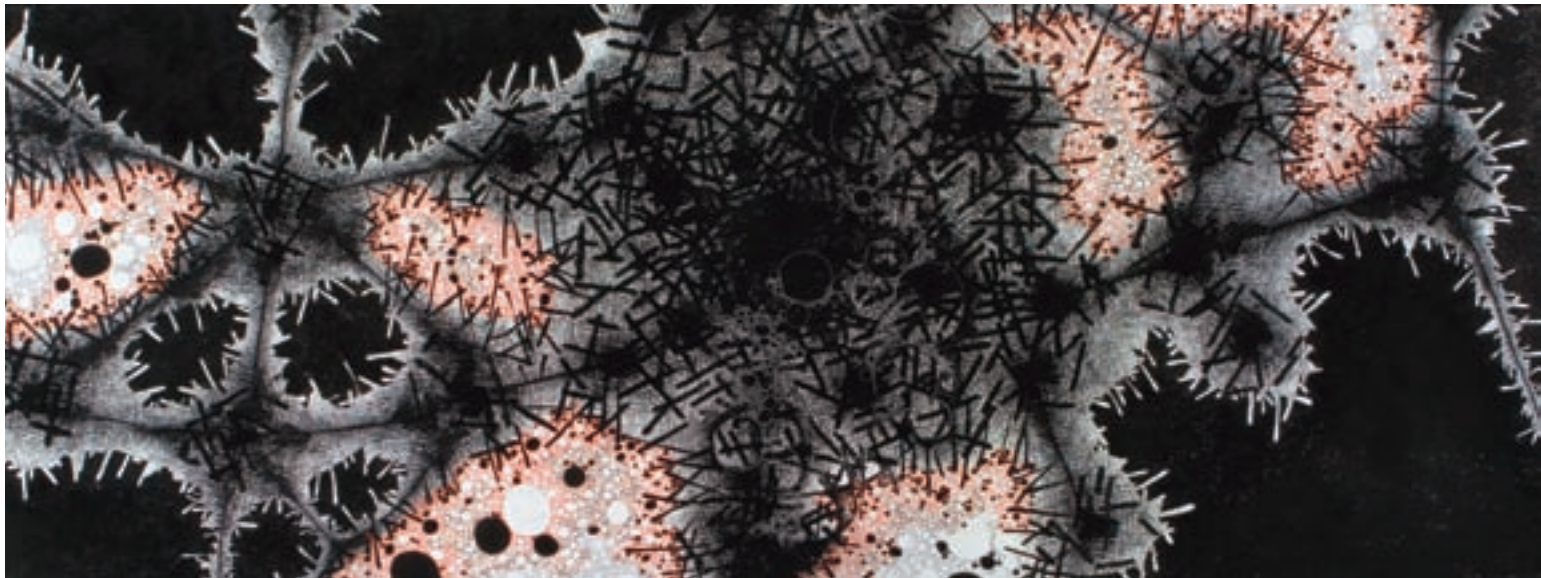


SOLUTION #5

2 0 0 5

serigraphy, machine embroidery, and india ink on silk
36 x 96 in

17



I have always been interested in the origins of individual identity and its relationship to broader cultural and social identity. In the long-standing debate over nature versus nurture, I embrace elements of both in considering the formation of self-definition. While I assert that nature assigns certain fundamental attributes through biological or genetic codes, nurture has the potential to either support or subvert those attributes. I am a cultural critic. In my work, I critique social, cultural, and political practices and their inherent absurdities and contradictions.

S E C O N D (P L A C E D E B O R A H R O C K M A N)
grand rapids
michigan

POTENTIAL FOR DISASTER: RAZING THE CHILDREN I

2 0 0 3

graphite on paper

10 x 8 in

19



DEBORAH
ROCKMAN

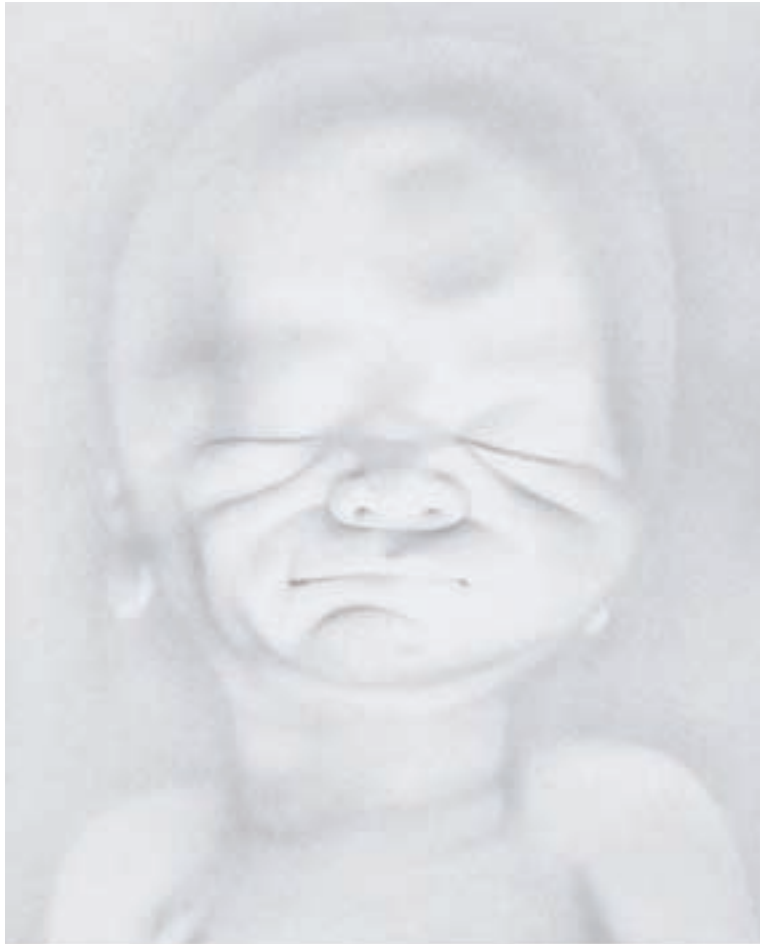
POTENTIAL FOR DISASTER: RAZING THE CHILDREN II
POTENTIAL FOR DISASTER: RAZING THE CHILDREN III

2003

graphite on paper

10 x 8 in

grand rapids
michigan



POTENTIAL FOR DISASTER: RAZING THE CHILDREN IV
POTENTIAL FOR DISASTER: RAZING THE CHILDREN V

2 0 0 4

graphite on paper

10 x 8 in

21



I am constantly inundated with new information and made aware of different possibilities that alter my ideas and understanding of what drawing is. The process of arranging my canvas starts intuitively, beginning with washes of charcoal and blocks of paint. I create a mess to work into and around. Working to define a space I am sensitive to the proportions of the paper and use its perimeter as the place that crops the image. My natural mark-making tendencies form continuity through my progression. I become most excited when I disrupt these tendencies by introducing something new like a new medium, or an idea that is foreign. This process allows me the growth I need to investigate what can happen under different circumstances.

T H I R D P L A C E D A N W I C K E R H A M
(baltimore maryland)

UNTITLED

2 0 0 5

mixed media on paper

42 x 65 in

23



D A N

W I C K E R H A M

UNTITLED

baltimore
maryland

2 0 0 5

mixed media on paper

36 x 36 in

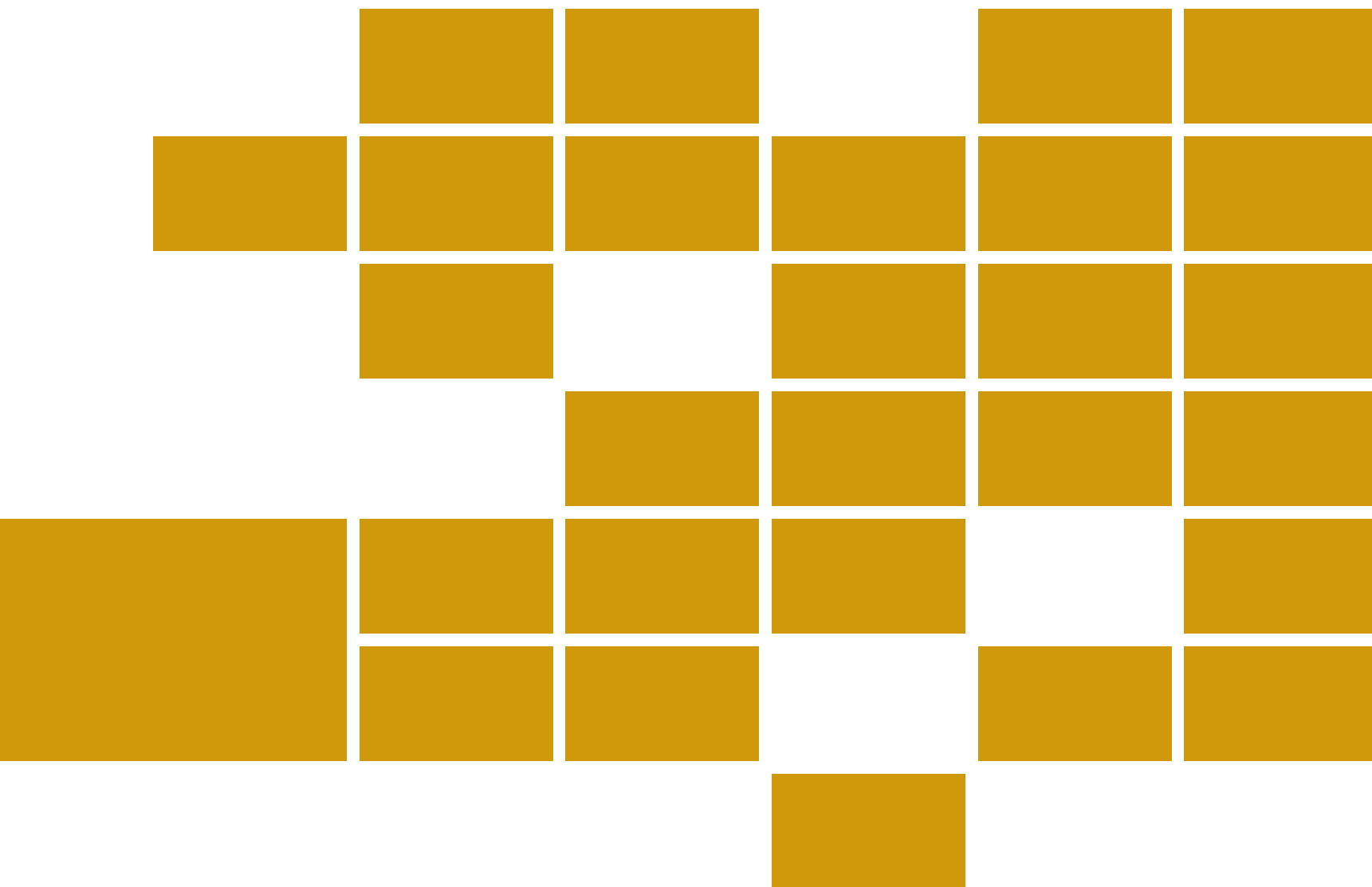


UNTITLED

2 0 0 5
mixed media on paper
48 x 84 in

25





J E S S I C A
B E C H T E L

M A R K S 4

2 0 0 5

colored pencil on paper

22 x 30 in

cincinnati
ohio

27



T A M I E

B E L D U E

L I M I T E D P O R T R A I T

2 0 0 5

graphite and watercolor on paper

8.25 x 6.5 in

ohio
south vienna



ENFOLD

2 0 0 5

graphite and watercolor on paper

21 x 31 in

29



ROBERT
CRAIG
EXPLORATORY DRAWING III

2 0 0 4

graphite on tracing paper

22 x 25 in

des moines
BMOJ



B A S I L
E L H A L W A G Y

A M O E B A ' S D R E A M

2 0 0 4

black and white conté crayon on black paper

108 x 54 in

dorchester
massachusetts

31



R I C K

F I N N

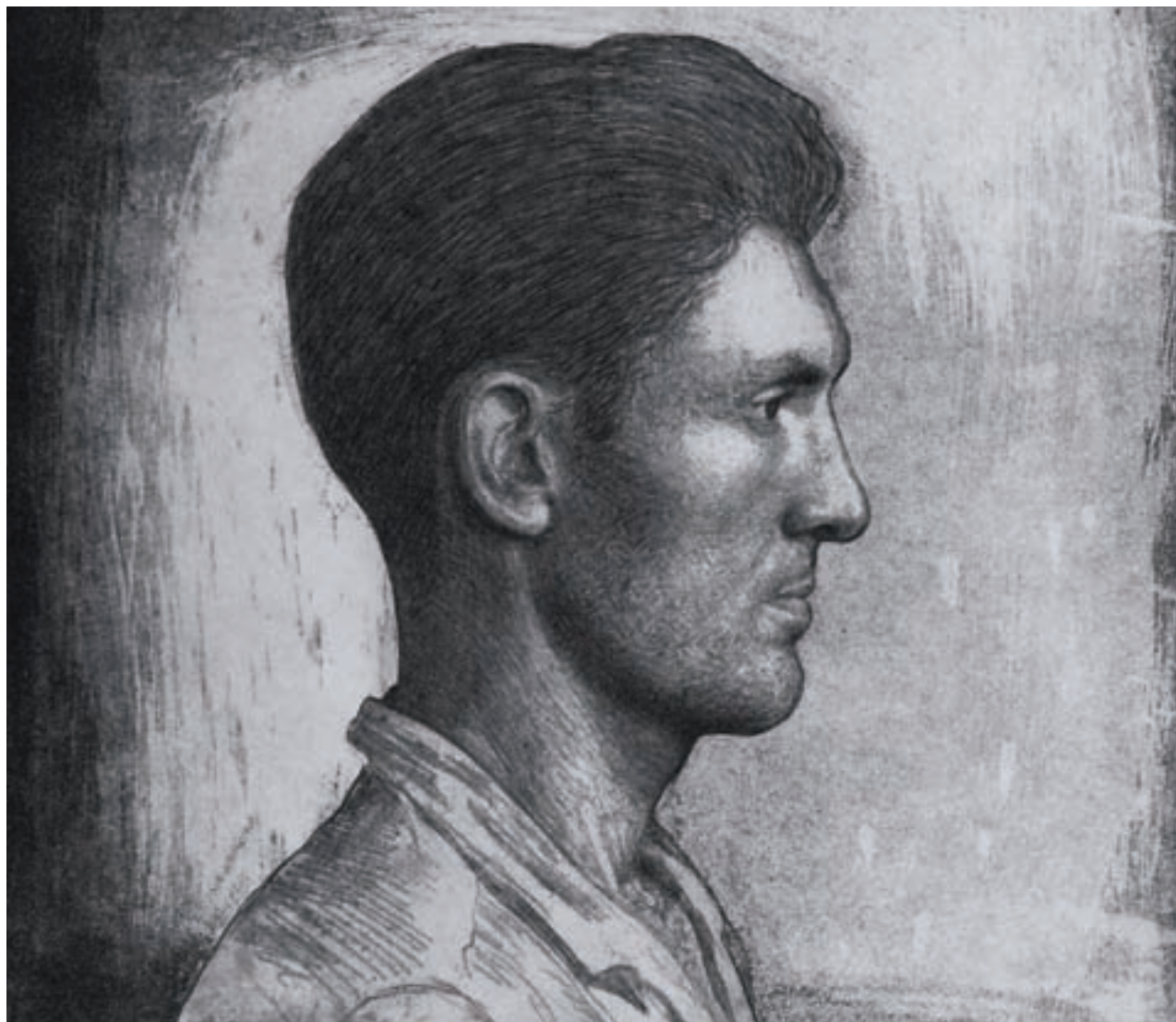
A W A S T E D L I F E : # 3 3 8 6 3

2 0 0 5

mixed media etching

9 x 9 in

ohio
cincinnati



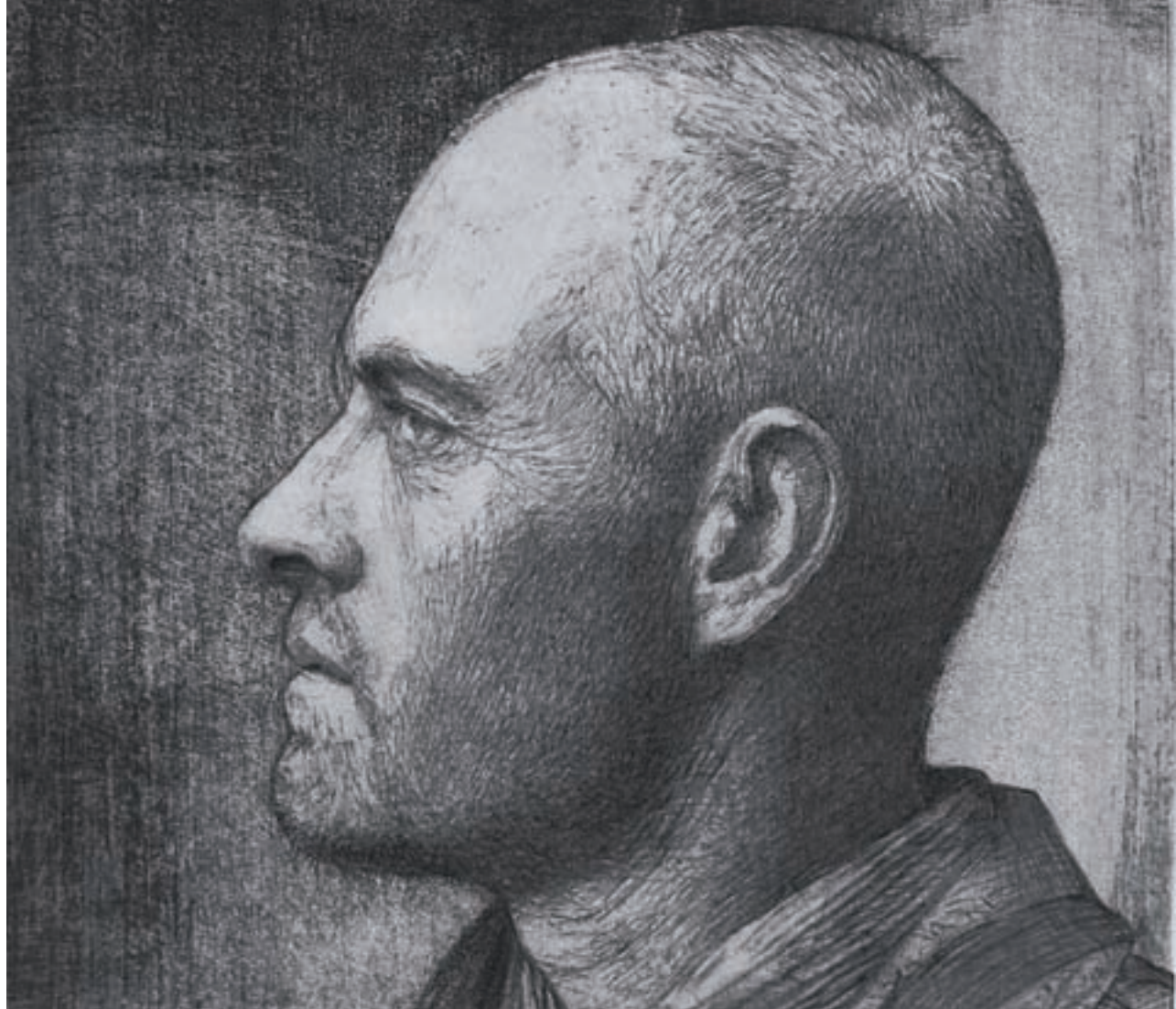
A WASTED LIFE: MURDERER

2 0 0 5

mixed media etching

12.75 x 11.5 in

33



FELICE
GRODIN

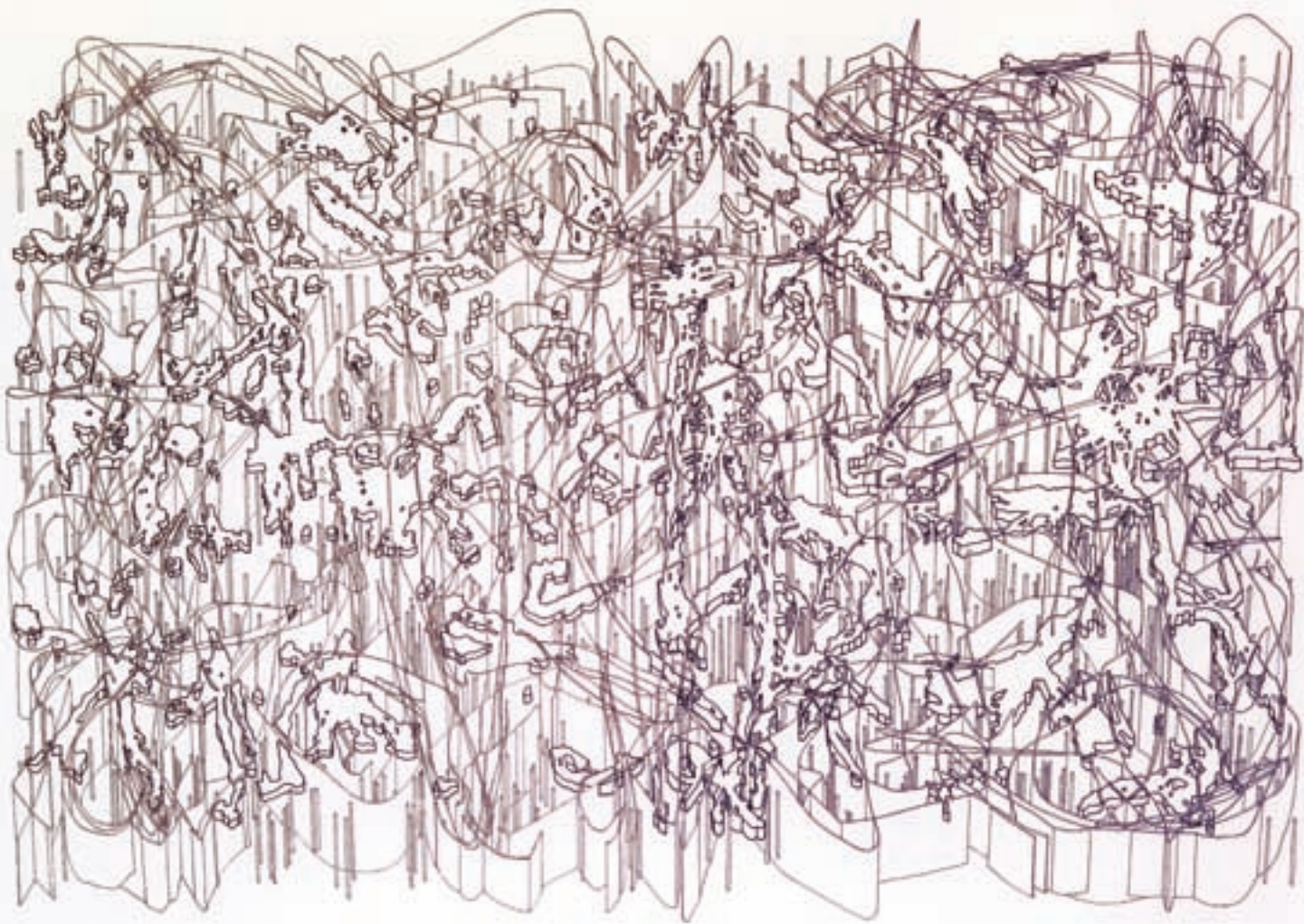
UNTITLED 32

2005

ink on mylar

24 x 36 in

miami beach
florida



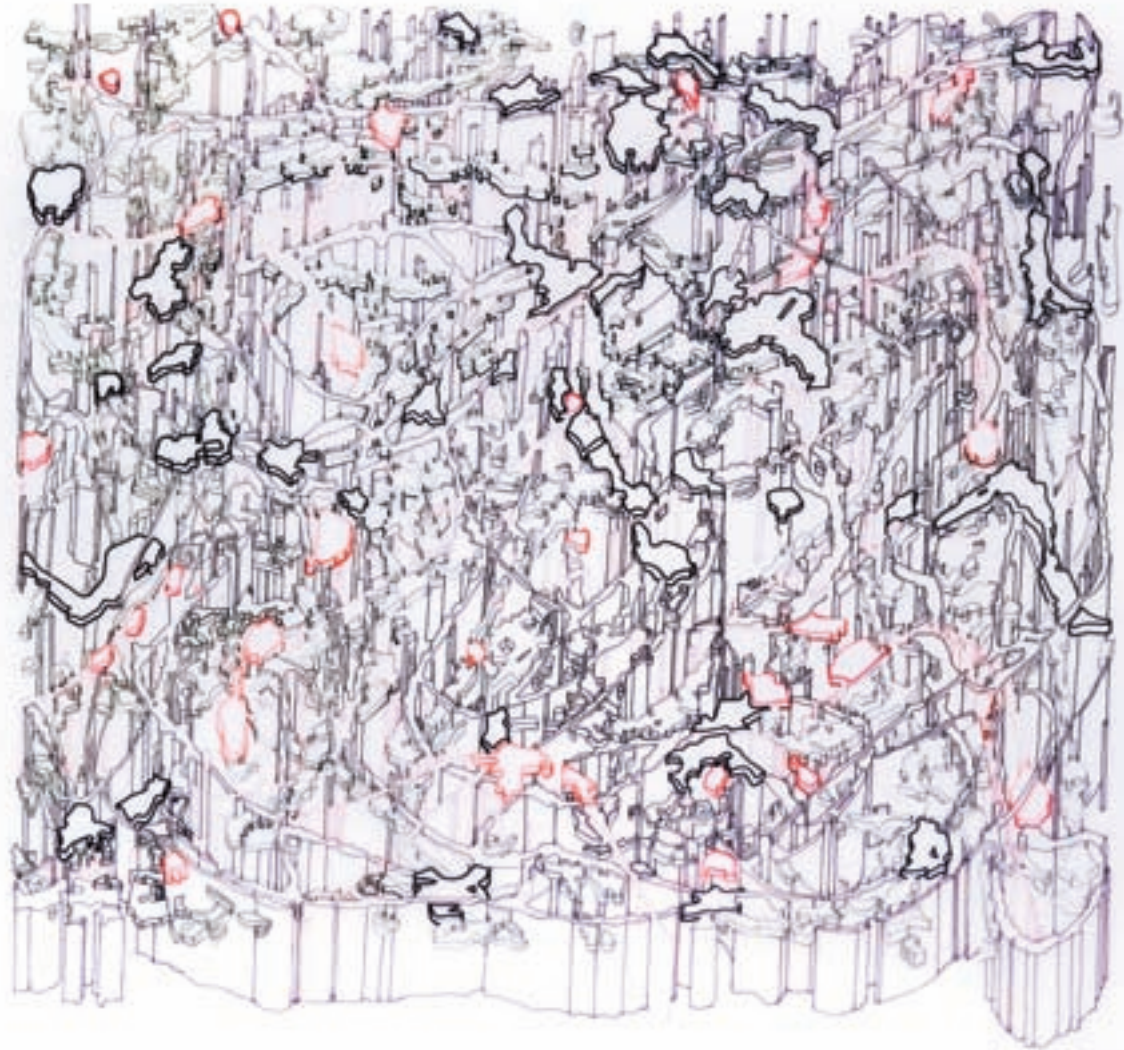
MIGRATION OF THE GOLDEN TOAD

2 0 0 5

ink on mylar

24 x 36 in

35

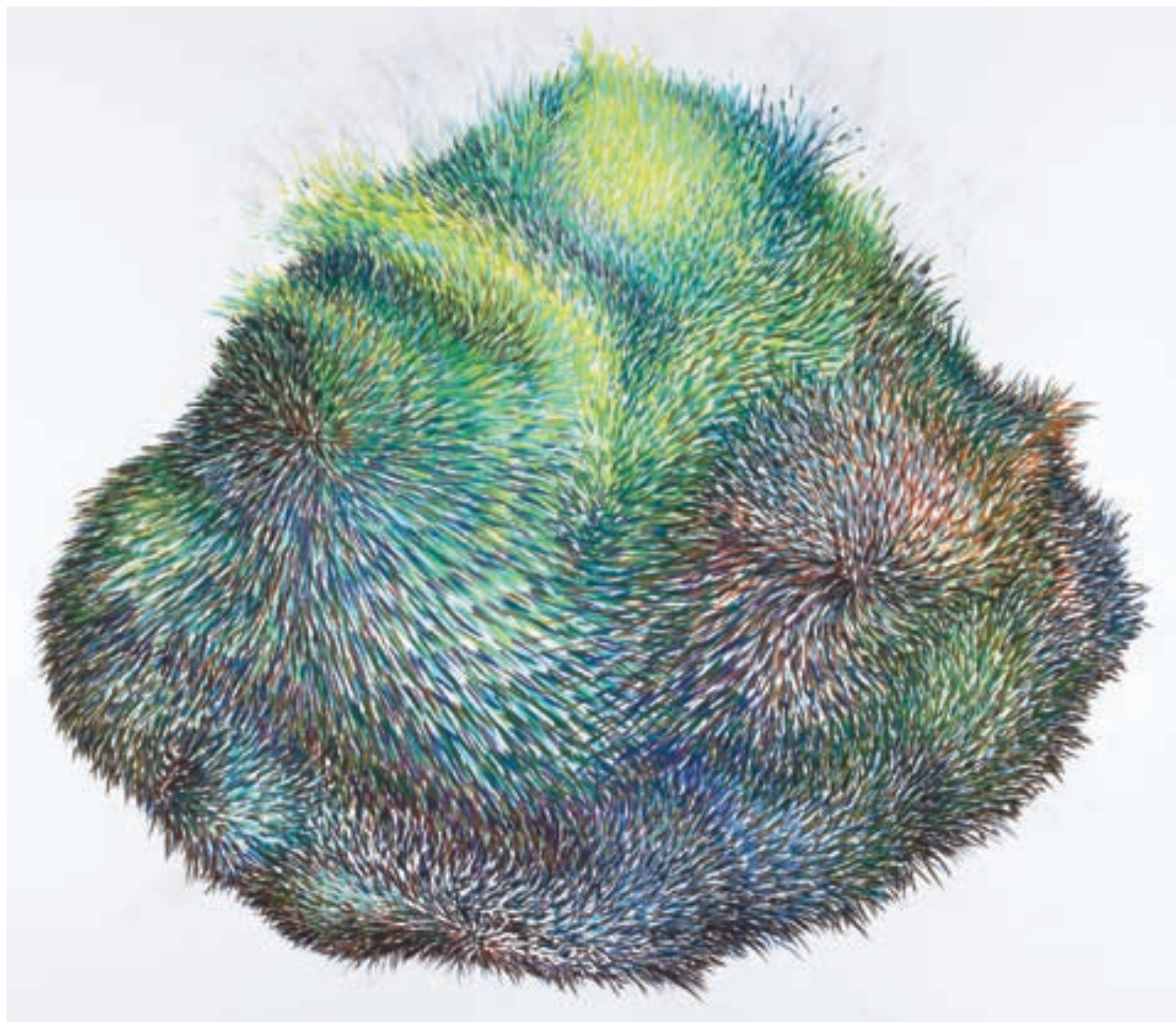


C I N D I
H A R P E R

U N T I T L E D

millville
pennsylvania

2 0 0 5
pastel on paper
50 x 60 in



UNTITLED

2 0 0 4
pastel on paper
50 x 60 in

37



D E B O R A H
H A R T Y

C O N T A I N M E N T I

2 0 0 5

charcoal on paper

118 x 110 x 6 in

leicester
united kingdom



CONTAINMENT II
TWIST

2 0 0 5

charcoal and graphite on paper . charcoal on paper
98 x 79 in . 165 x 98 x 79 in

39



JULIE
HILL

SUMMER SKIN

ohio
cincinnati

2005

hand-drawn ink with color added digitally

21 x 24 in



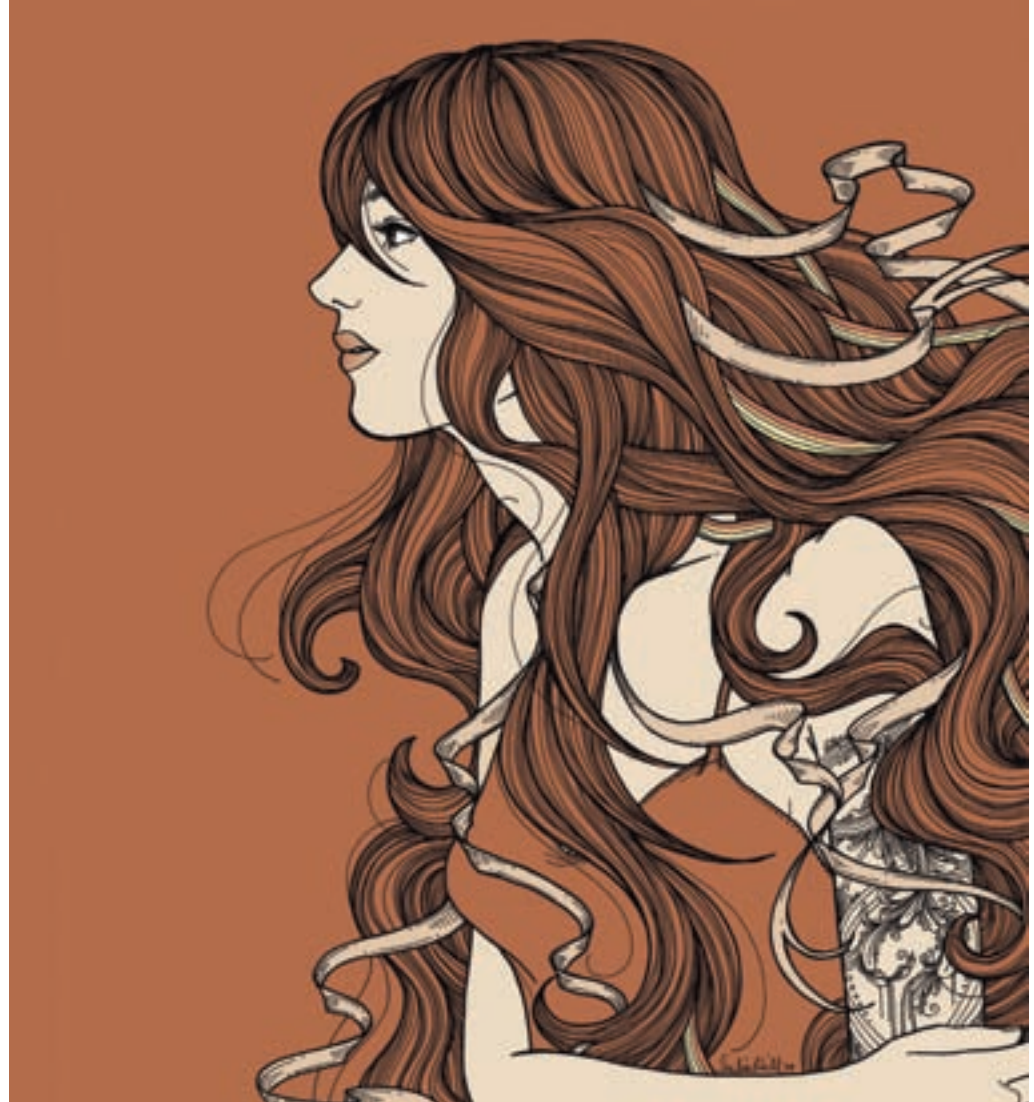
PROLOGUE

2 0 0 5

hand-drawn ink with color added digitally

18 x 22 in

41



K E V I N T .
K E L L Y

SKETCH FOR SILVER IN AN OLD MIRROR

2 0 0 5

prismacolor on film

4.75 x 10.5 in

covington
kentucky



J E F F

L E A K E

I STOOD TIPTOE
FORFEITED AWAY

2 0 0 5

pastel on wallpaper

14 x 11 in

bowling green
kentucky

43



M I R A N D A
M A H E R

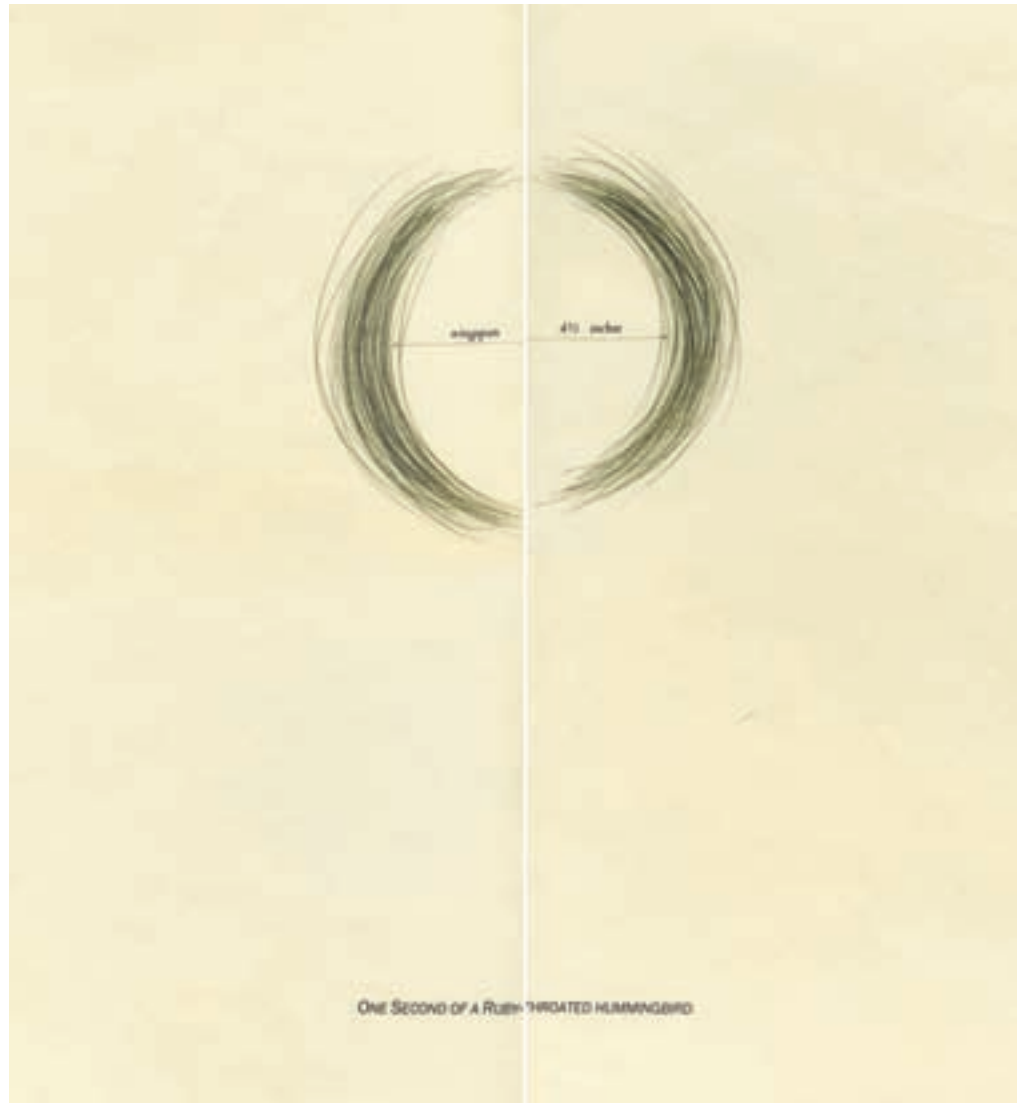
BIRDNESSES SERIES NO. 2 (SMALL NORTH AMERICAN BIRDS)
ONE SECOND OF A RUBY THROATED HUMMINGBIRD

brooklyn
new york

2 0 0 5

graphite and inkjet on japanese kitakata

36 x 72 in



A R M I N

M E R S M A N N

FORTY-NINE TRIPS AROUND THE SUN (SELF-PORTRAIT)

NAME OF THE FATHER

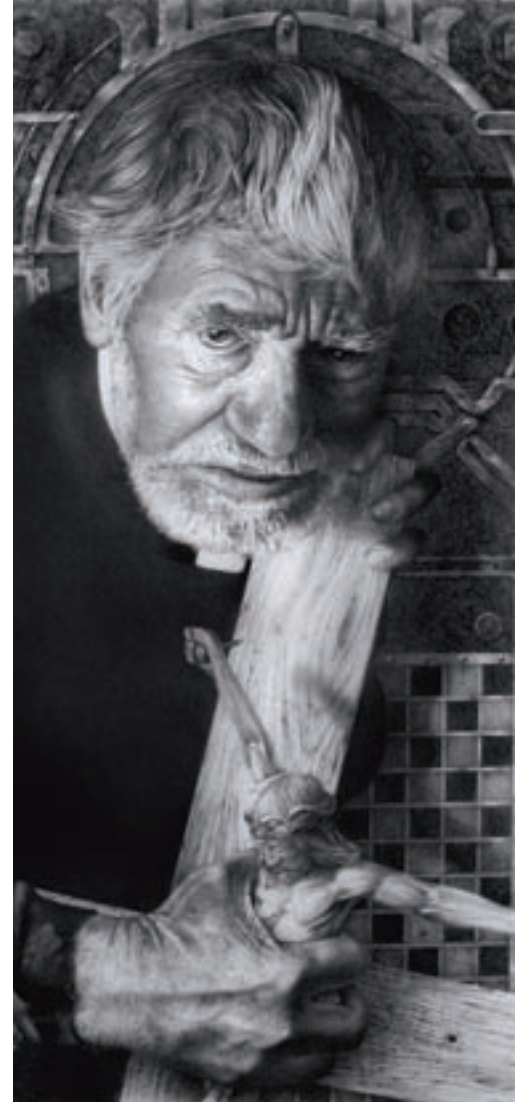
2 0 0 4 . 2 0 0 5

graphite on paper

32 x 15 in . 40 x 20 in

midland
michigan

45



CARRIE M.
NIXON

ADOLESCENCE

ohio
cincinnati

2004

charcoal and conté crayon on archival cardboard

60 x 40 in



DANIEL
O'CONNOR

SARAH AND THE CANTILEVER

2005

watercolor on paper

16 x 10.5 in

cincinnati
ohio

47



TRE V O R
P O N D E R

MOTIONLESS DYNAMISM

2 0 0 5

graphite on paper

8.5 x 11 in

ohio
cincinnati



K R I S T E N
R O B I N S O N

SELF-PORTRAIT

danville
kentucky

2 0 0 5

charcoal on paper

25 x 21 in

49



ALEX

ROULETTE

JUNK AROUND

2005

graphite, conté crayon, ink, acrylic, oil, and galkyd on paper

19 x 28 in

centerburg
ohio



UNDER THE DESK

2 0 0 5

graphite, conté crayon, ink, acrylic, oil, and galkyd on paper

11 x 28 in

51



M I C H E L L E
R O Z I K

R E S T O R A T I O N

2 0 0 5

gouache on panel

8 x 10 in

Indiana
bloomington



B E N J A M I N
S H A M B A C K

POSTERIOR 7
POSTERIOR 10

mobile
alabama

2 0 0 5
charcoal on paper
30 x 20 in

53



S A N D R A

S H A R P

FIGURE IS LANDSCAPE II

2 0 0 5

graphite on wood

6 x 7.75 in

cincinnati
ohio



KATHLEEN
THUM

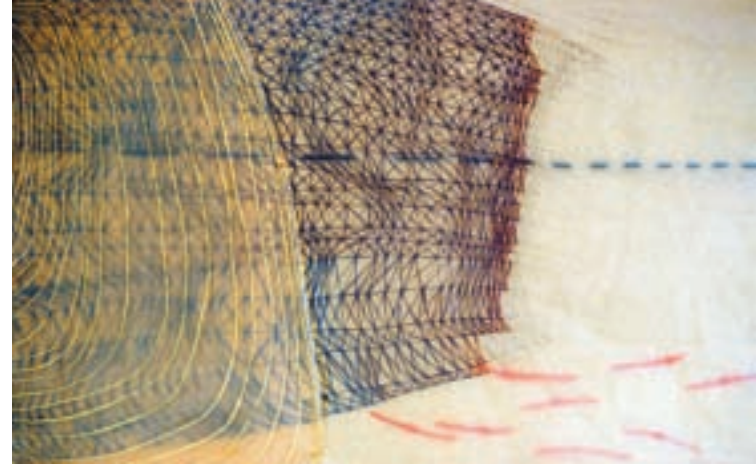
NODES

hornell
new york

2004

gouache and graphite on layers of tracing paper
24 x 200 in

55



KATHLEEN
THUM

BULLS EYE

hornell
new york

2 0 0 5

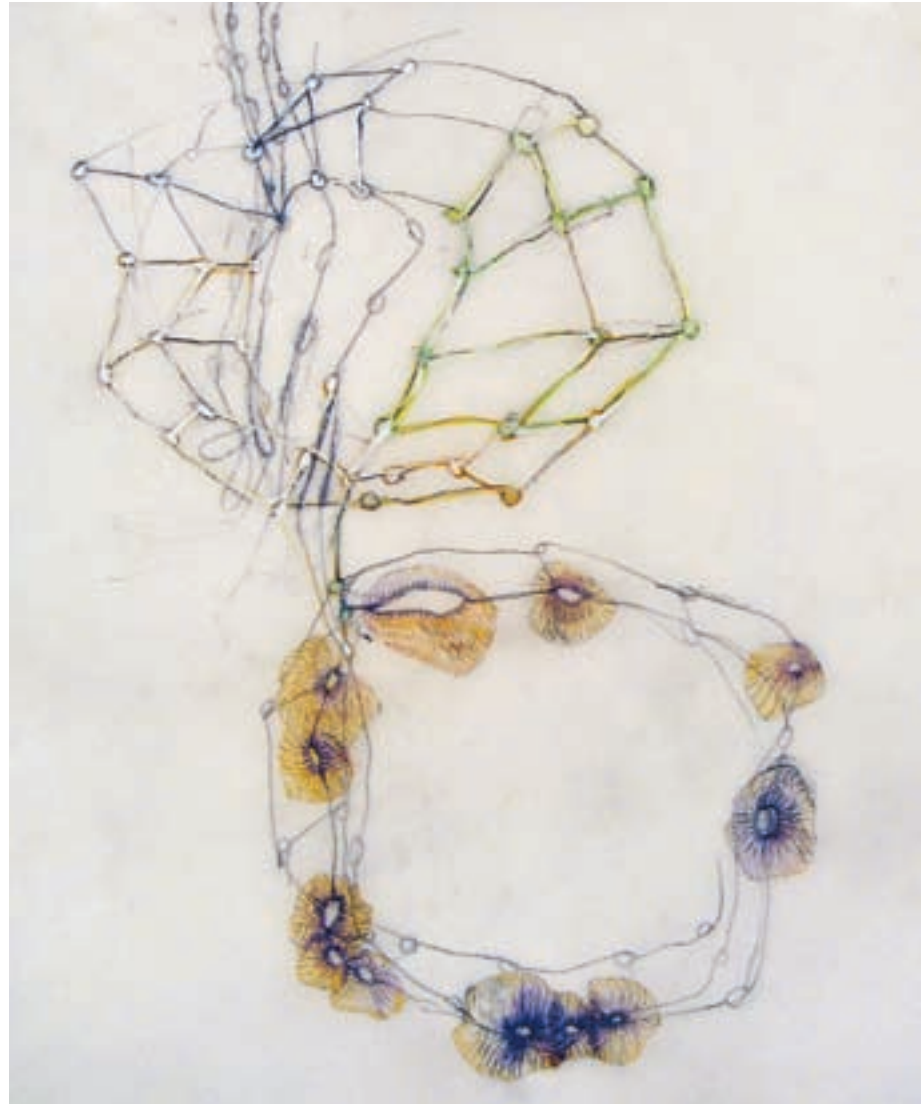
gouache and graphite on vellum

17 x 52 in



UNTITLED FROM SYSTEM SERIES
2 0 0 5
gouache and graphite on vellum
14 x 11 in

57



A A R O N
T I N D E R

THIS MACHINE WILL BE LEFT BEHIND

2 0 0 5

graphite and tinted gesso on paper

14 x 35 in

indianaola
lowe



FALLING SKIES (1)

2 0 0 5

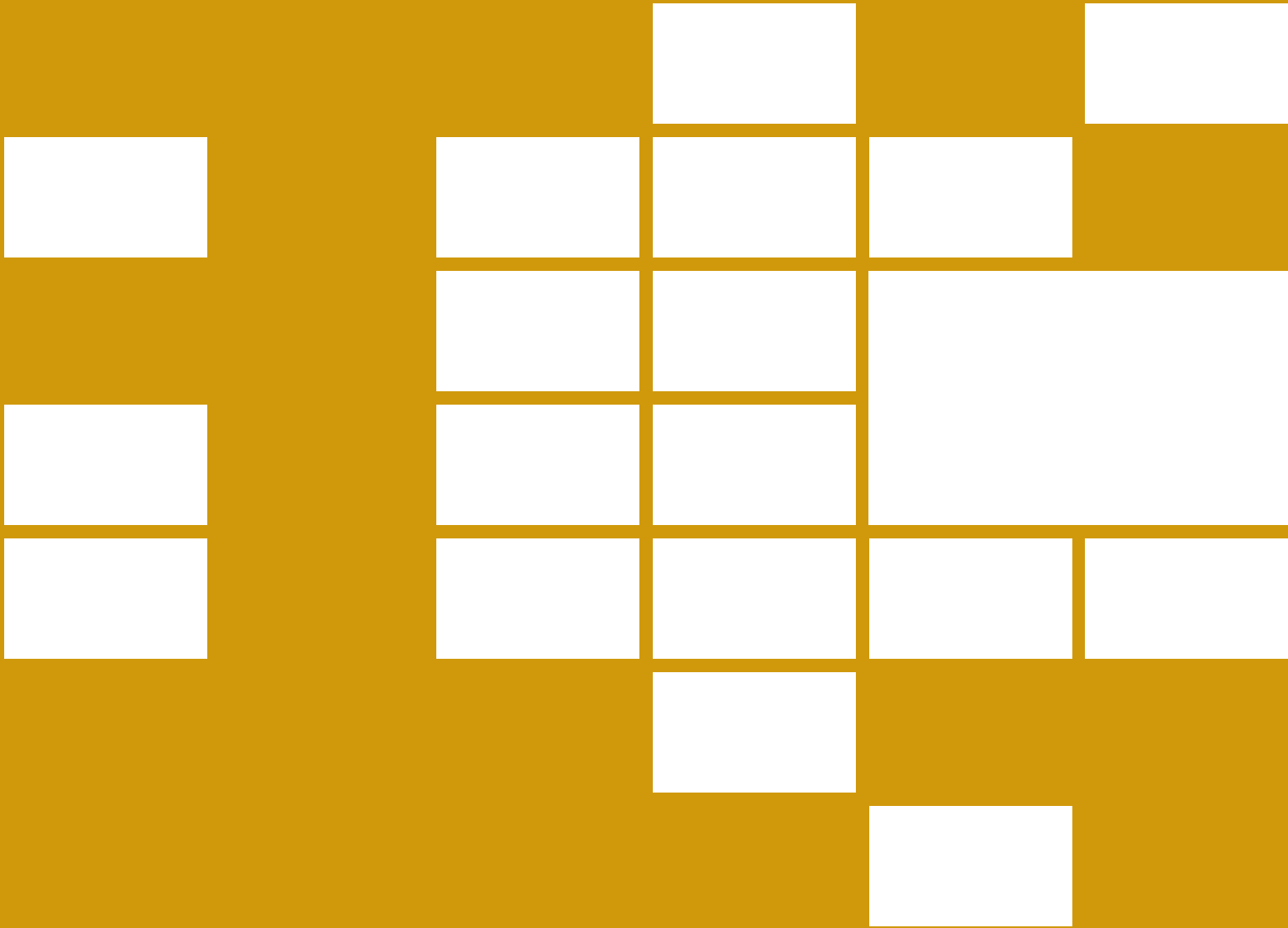
graphite and tinted gesso on paper

21 x 29 in

59







Founded in May of 2004, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The elegant street-level exhibition space is just minutes away from downtown Cincinnati, the Art Academy of Cincinnati, Northern Kentucky University, University of Cincinnati, The School for Creative and Performing Arts, and Xavier University. It is also within a casual walking distance of a diversely populated neighborhood with residents from all walks of life. The galleries are open five hours a day, five days a week, presenting works by students and professionals from all across the U.S.

A B O U T M A N I F E S T

Manifest's mission is to serve as a venue for the display, publication, and experience of insightful, exceptional, and thought-provoking art and design, to function as a hub for creative research and innovation at all levels of artistic endeavor, and to make museum-quality exhibits and publications easily accessible to the general public. In addition, an ongoing goal of Manifest is to be a "Drawing Center" whereby that fundamental discipline is promoted, featured, and explored.

Manifest Press is an aspect of manifest creative research gallery and drawing center which documents the organization's activities. The core product of Manifest Press, The Manifest Volumes, are small full-

***Manifest Press* also investigates many methods for making art and design**

color exhibit catalogs. The Volumes are produced for every exhibit presented in the galleries.

commodities, affordable, yet high quality, creative cultural artifacts,

in limited but accessible editions, in collaboration with professional

and student artists.

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gallery intern

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