

MANIFEST

MANIFEST CREATIVE RESEARCH GALLERY AND DRAWING CENTER

NATIONAL DRAWING ANNUAL

2006



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national drawing annual

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ARTISTS

- 18 karol shortt
first place
- 22 michael nichols
second place
- 26 jennifer jenkins
third place


DRAWING EMOTIVE RESPONSES
AN ESSAY BY DEBORAH HARTY

INTRODUCTION

PREFACE



PREFACE



The *National Drawing Annual* project was launched in 2005 in an effort to support the recognition, documentation, and publication of excellent, current, and relevant works of drawing in the United States and beyond. It is an extension of Manifest's Drawing Center mission, which promotes, features, and explores drawing as a rich and culturally significant art form through the pursuit of scholarly activities.

For the *2006 NDA* Manifest received over 350 entries from 121 artists in 27 states and 6 countries. This exhibit-in-print includes 68 works by 33 artists from 16 states and 4 countries, including England, Russia, Scotland, and the United States.

Six people qualified in the fields of art, design, and art history juried the *2006 National Drawing Annual*. The process of selection was by anonymous blind jury, with each jury member assigning a quality rating for artistic merit to each work submitted. The entries receiving the highest average combined score are included in this publication.

This second edition of the *National Drawing Annual* marks a milestone for Manifest and this fledgling project. If two points make a line, and a line possesses a trajectory, then with the *NDA* in its second year we now have a clear idea of where the project is headed long term.

With a significant increase in the number of entries, artists selected, and works included, the project is proving to be a satisfying success. Furthermore, the quality of work continues to meet the high standards of our jury, which involves an intense process supported by professional and academic advisors.



INTRODUCTION

WRITTEN BY JASON FRANZ *executive director*

As is often the case in Manifest projects, a theme inevitably arises out of the collection of works chosen by our jury. Interestingly, this year's *Annual* contains a great deal more abstraction than the 2005 volume and I do not believe this is reflective of the personal tastes of our jurors, but rather a coincidence related to the nature of the artists' mindset.

A prevalent undercurrent in this collection of drawings is the suggestion of systems and organic processes through which things are changed or in the process of changing. This underlying theme permeating the project is expressed primarily in the abstract works, but even the representational images echo the idea. We view this, at least initially, as being indicative of the foremost thinking of contemporary artists as they approach drawing as an art form, but also as a conceptual trend in creative work being made today in all media.

The works of prize winners Karol Shortt, Michael Nichols, and Jennifer Jenkins represent this trend perfectly. Shortt's huge charcoal drawing graces the 'great hall' of a nuclear power plant, not so subtly representing or memorializing the shift from antiquated fuel supplies (charcoal) to futuristic, if no less volatile, processes. The swarming spheroid forms in Shortt's composition *Fission II* can be found echoed, eerily (because these two artists do not know each other), in Jenkins's machine embroidered *Arranging and Aftermath*. Even the titles of these two works underscore the process/transformational theme of the *2006 NDA*. Michael Nichols's drawings, although at first apparently quite straight forward, actually reveal double-images of his subjects. It is as if the artist is drawing what he sees perfectly (rather than a frozen memory of a single moment), and because the subject is alive he must draw it in constant motion. His application of the media suggests process nicely, but it is the subtle multiple imagery which provides the key Einsteinian weirdness that merrily haunts this entire collection of drawings.

This volume also includes an essay by PhD candidate and *2005 NDA* participant Deborah Harty. In her text Harty contributes momentum to the unifying theme found in the visual works by discussing the role of process as it relates to communication, creation, and perception.

With this I am delighted to introduce the *2006 National Drawing Annual* containing 68 exceptional works of drawing from around the world!



DRAWING EMOTIVE RESPONSES

AN ESSAY BY DEBORAH HARTY

phd candidate, loughborough university ^{leicestershire, england}

Is it possible to communicate to a viewer the nature of a lived experience through drawing? To create an emotive response in the viewer that echoes the original experience of the artist? Avis Newman (2003, p 41) states, 'When we look, we enter the intimate space of a work that is as close to the action of an artist's thought as one can get.' If this is to be believed it would be reasonable to assume that it is possible. But, when drawing, what are the thoughts that pass through the mind and are these always intentional? To have the intent to create a work that conveys a particular experience may be quite different from the thoughts and states of consciousness that are the artist's experience of making. However, if it were possible to induce the characteristic of that experience through the process of making would it be more likely to translate to the viewer? The focus of this text is to discuss the ability of a repetitive process of drawing to communicate a particular emotive experience; based upon a personal experience of grief.

Following an untimely death of someone close, the experience of a night sky had a profound effect on my state of consciousness. The experience is recounted and noted as such:

Driving through the sombre darkness of night, moving through time, the lulling sound of the engine in the background, the mind partially detached, partially focused on moving the vehicle forward, body negotiating the tasks of gear change and brake, all happening on automatic pilot as if physical presence is no longer required. Nothing different about the day, the heaviness and despair ever present, darkness surrounds but for the intermittent flashing from the lights of other vehicles on the road. Keep focusing on the infinite darkness, the dense perceived weight accentuating the personal struggle. Alone, disconnected, desperate for release. Staring into the vast darkness, a burst of moonlight radiates across the blackness through a gap in the dense clouds, its brilliance is breathtaking, unexpected, overwhelming, it warms as it comforts and is over in an instant. An intense effect, altering the state of consciousness, lifted, elated, removed from despair, an awareness of self within something greater, a sense of belonging, a reconnection to the world and an incredible sense of calm, hope and peace. A sudden confrontation, consuming, but offering space to reconsider, contemplate, belong.

The effect on my state of consciousness had been extremely disorientating. A sense of removal from reality, but conversely rooted in the present, a sense of calm, self-awareness and understanding of my own existence in the world, which made my perception of the experience appear to be contradictory, existing on the periphery of tranquility and unease.

When trying to communicate a series of narratives through drawing, complex systems of composition and marks and tone come into play, but the desire to create a specific emotive response led to different considerations. Through a series of experimental drawings, a process of repetitive mark making was developed. The main discovery was that this induced a similar state of consciousness as the original experience but as a consequence, subverted my usual practice of creating works that relied on intuition and spontaneity.

A systematic approach was taken to the production of the subsequent drawings based upon the previous work. With the strategy for the drawing decided a commitment was made to follow the repetition of marks until its completion. Deanna Petherbridge (2006) notes that the process of repetition, 'delays decision making' but that the hypnotic state created by this systematic approach to drawing is capable of producing, 'creativity as a premium.'

During times of lucidity within the process of making, reflection on what is being produced will be noted but not implemented in the current drawing. These reflections will, in part, determine the starting point for a subsequent drawing. The process initiates the conditions for 'clarity' of thought, partly due to the repetitive process allowing the mind to disconnect. Whilst at times this will induce a hypnotic almost 'non-thought' state equally it can provide a space for calm contemplation.

During the making of a drawing that consisted of a process of perforating the paper before applying a dense layer of compressed charcoal, it was noted that the process allowed a certain detachment. The physical self completing the task and allowing the mind to be intermittently detached and engaged. These observations of the effect of the process on my state of consciousness were noted as such:

Drawing, body as machine, maneuvering across the surface with methodical, rhythmical motion, mind disconnected from the activity, a robotic almost liminal state and yet grounded, all too aware of the now, the space is confined, a tension in the body as the only contact with the surface is through the tool, an extension of the hand, perforating the paper as it negotiates the surface, rasping and grating sounds reverberating around the room, the chalky air, an awareness of dust particles floating, visible in the shaft of daylight streaming in through the window, a distinct smell and residue flowing in and out with the breath, a discomfort in the hand as pressure is applied and released, a heightened awareness of self amidst the apparent removal of thought, a meditative contemplation of self, as soon as recognized all but gone and the tedium of the process is apparent again, calm and ease dissipated, irritation and unrest again discernible.

During the process of drawing a succession of pencil lines over a charcoal blackened surface, a sense of rhythm is created. This relates to the speed of application, pressure applied and distance between marks and is created when absorption in repetitive motion has occurred. Breaks in concentrated effort or fluctuations in states of consciousness affect the rhythm of the mark and are perceptible in the surface of the drawing. This reflects the nature of production; conveying not only the individual marks as the pencil is moved across the surface but also the varying densities of weight of line and pressure through the reflective qualities of the medium. These can be translated into the shifting perception and fluctuating states of consciousness occurring during the repetitive process.

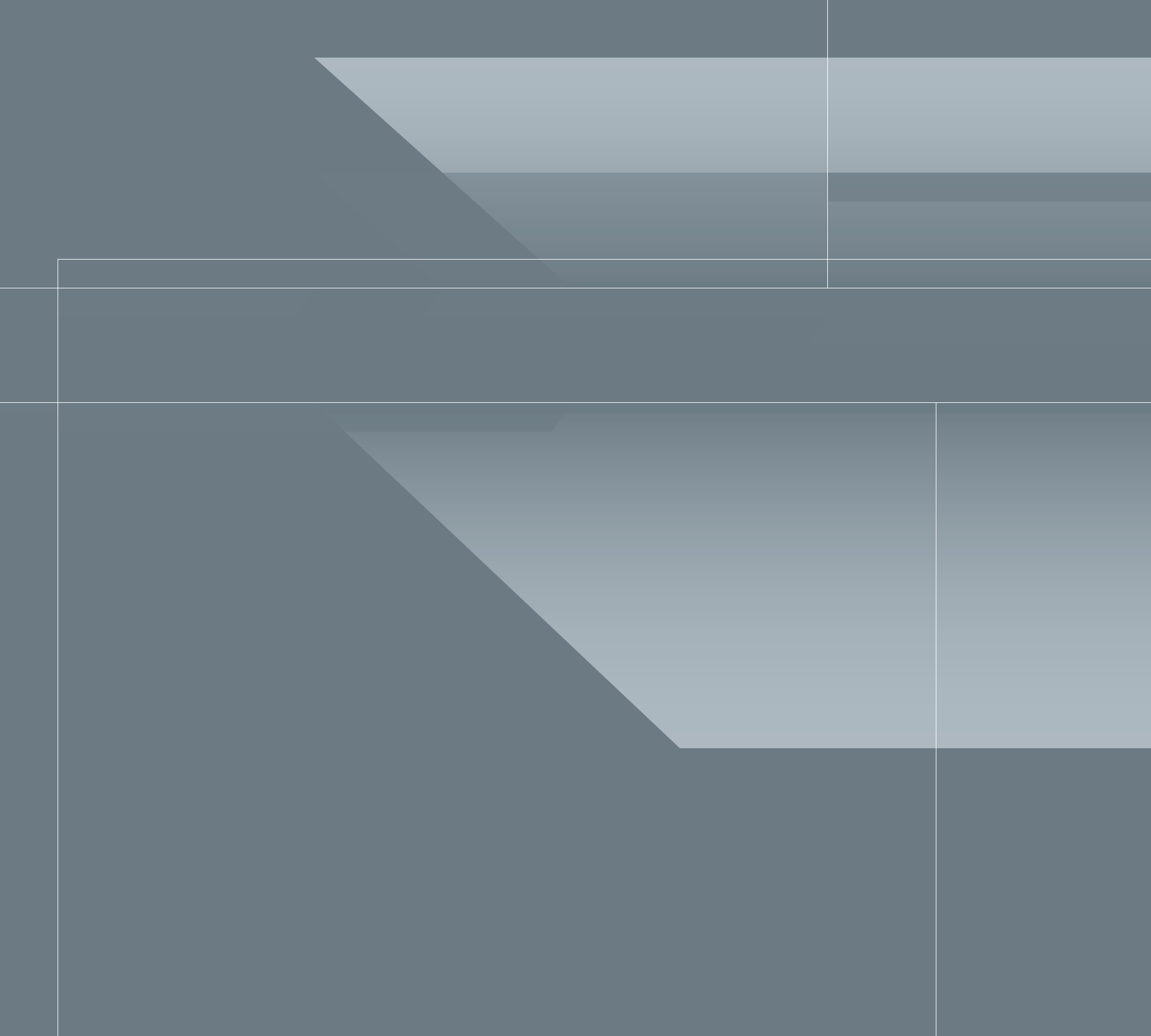
Speaking of the work of Agnes Martin, De Zegher (2005, p 32) states, '*Her work has been described as leading the viewer into contemplative spaces where the processes of making and viewing have become fused.*' Drawing has the potential to communicate a particular experience to a viewer, through the ability of the repetitive process, to bring the nature of the lived experience and translate its essence into marks on paper. Through the discovery of the close relationship of the nature of the original experience to be communicated and the experience of making, it is reasonable to assume that as the space between artist and work is lessened, so the space between work and viewer will also be.

This process of making creates the conditions necessary to reflect the fluctuating state of consciousness of the original experience. A heightened awareness of the environment as the senses note the details of the surroundings. The process of repetitive mark making not only induces the sense of meditation whilst working but the marks themselves when completed create a harmonious and continuous surface.

The drawing is created within the parameters of the paper. The paper creates delineation, an edge, a surface on which to exist. This creates an order, a definition of a beginning and an end, control and a limitation. In contrast the marks on the surface appear limitless and could be a continuum, a selection of infinity, a '*wholeness,*' no composition or direction across and through the work. Avis Newman (2003, p 170) states, '*It is the rhythm of marks that frames and gives internal coherence to an image. The rhythm in a drawing allows one to experience the thing. It takes the eye from place to place.*' The repetitive process of the drawings creates a rhythmic quality on the surface that reflects the nature of its production.

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ARTISTS

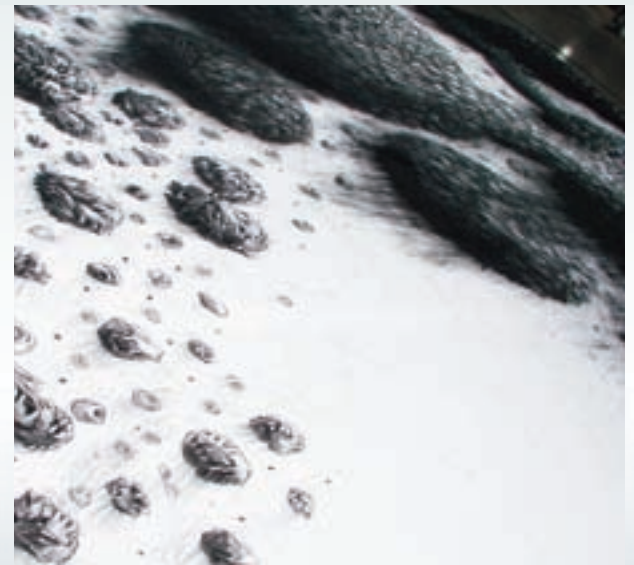
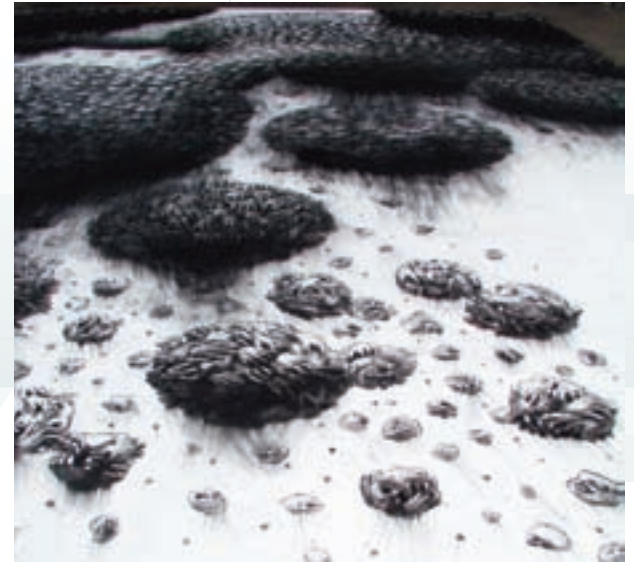
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first place
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DRAWING EMOTIVE RESPONSES
AN ESSAY BY DEBORAH HARTY**INTRODUCTION****PREFACE**

Fission II is based on the chain reactions that go on to produce energy and how only tiny elements and particles can ultimately produce vast amounts of energy. This compares to the relatively small number of people working at the power station who contribute to a greater network of energy for communities in Britain.

The hands are important because they represent the uniquely individual tools/symbols with which we all work.

As a student I had been interested in the physics of energy, thermodynamics, states of order and disorder and how all of this tied into process and repetition in making art, and processes and repetition in nature. Fission, as a term in history, was originally only used for the division of living cells, so the drawing's association with living things recalls its past.



KAROL E. SHORTT

FIRST PLACE WINNER



created for the torness nuclear power station administration building, dunbar, scotland

DETAILS OF FISSION II charcoal on paper 30' x 19'

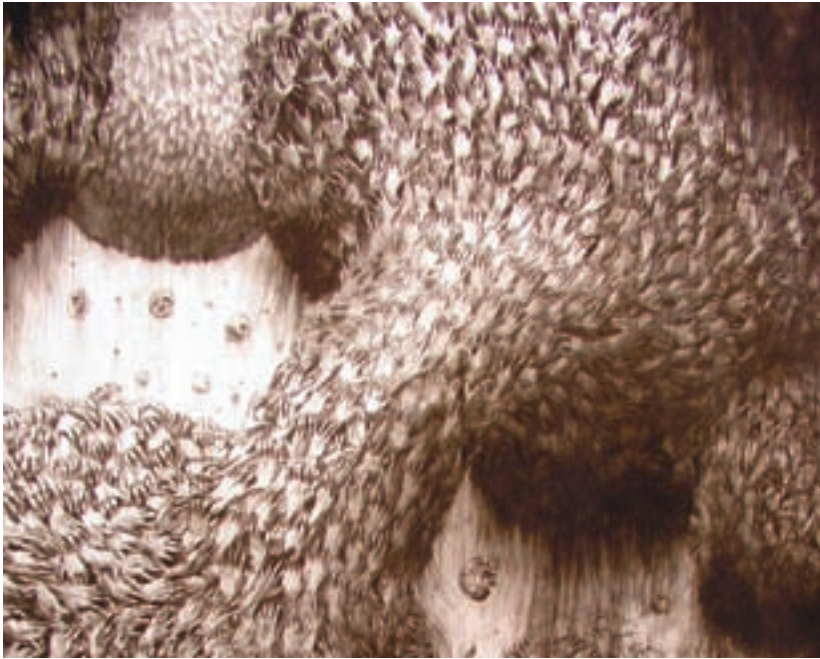
2006



KAROL E. SHORTT edinburgh, scotland

FISSION II charcoal on paper 30' x 19'

2006



details fission II

I find inspiration in various depictions of temporal and spatial absurdity. One example is William Hogarth's 'False Perspective.' His image is seemingly irrational with unusual overlapping and reverse foreshortening. It challenges our perceptions and offers us an unconventional alternative to the way we perceive space.

Drawing allows me to explore some of the paradoxical issues of time and space. Some of my images refer to cubism. They depict objects seen through multiple vantage points. Others attempt to examine the pictorial possibility of multiple objects/bodies occupying the same space simultaneously. The images are my personal investigations of things that are otherwise impracticable in the physical world. Ultimately, they help me question the nature of my existence in a multi-dimensional universe.

MICHAEL NICHOLS

SECOND PLACE WINNER



CELIA pastel on paper 10" x 20"
2006



MICHAEL NICHOLS bowling green, kentucky

SUBSIST pastel on paper 18" x 24"

2006



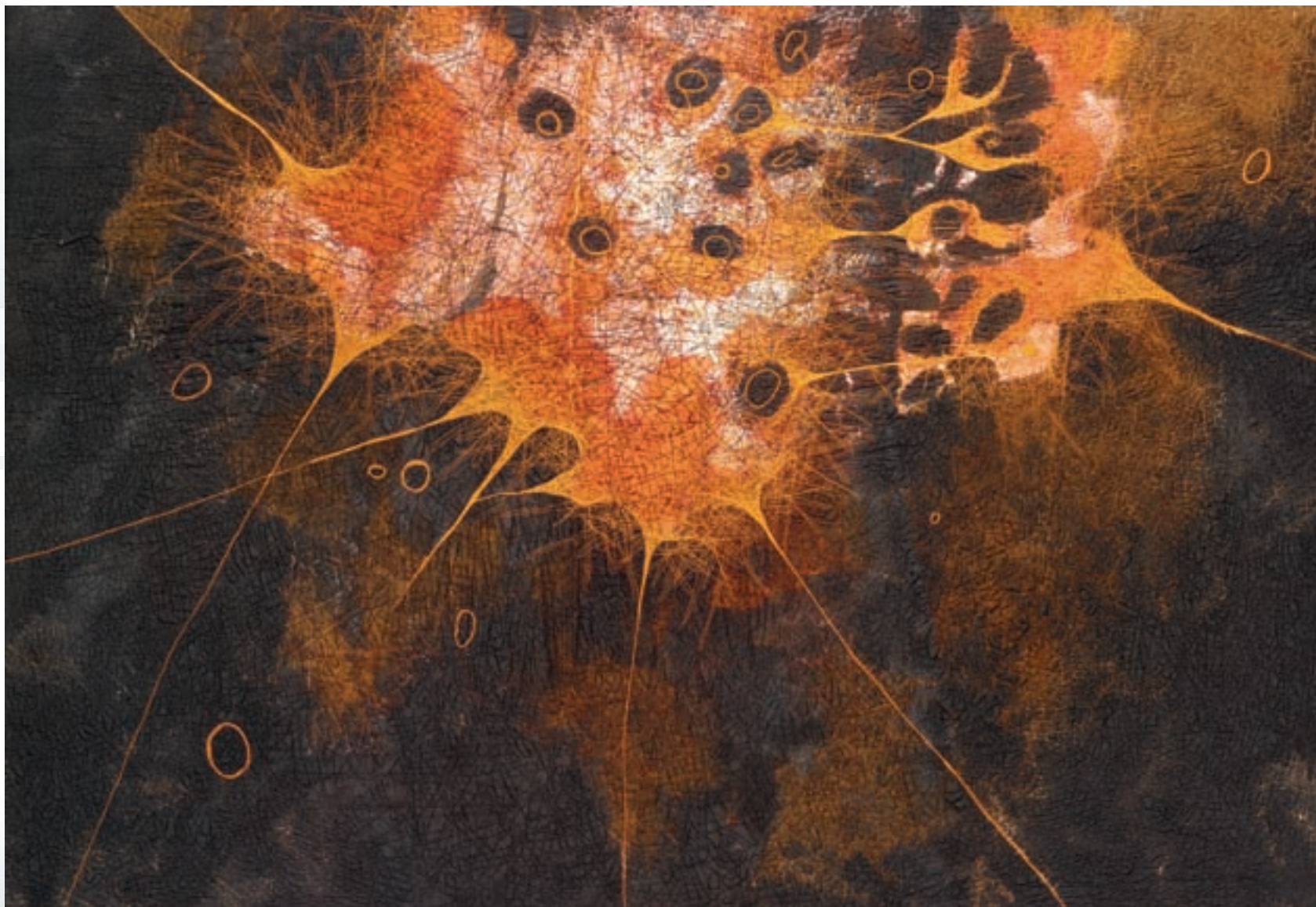
SUBSIST/SUBSIDE pastel on paper 18" x 24"
2006

Compositionally and conceptually I begin with the microscopic world. Having pursued a premedical undergraduate degree, I came to appreciate the sciences visually through an inundation of the charts, diagrams, outputs, scans and drawings of largely unseeable phenomena. It was the visual artist in me, which then became both fascinated and frustrated with the unease by which we are able to observe such a vast world. I needed to see everything first hand and was therefore reluctant to accept the intermediary representations provided by others. Artistically I struggled intensely with this invisible muse. This frustration evolved into a dramatic artistic redirection. Although I am still immensely inspired by microscopic imagery, I am no longer concerned with the fidelity of my representations. I instead use these forms freely as elements within my imaginative microscopic landscapes. Formally, I look for a natural order, an honest spontaneity and the narrow space within which these two elements maintain a compelling equilibrium. The search for this narrow space is the essence of my artistic drive. The process of making has become an internal performance, an acting out and a reigning in. At its most basic level I create mess, chaos and destruction solely for the satisfaction of finding and pulling out order, structure and calm. It is an act of reassurance and of hope; an odd construct for exacting control and having a say.



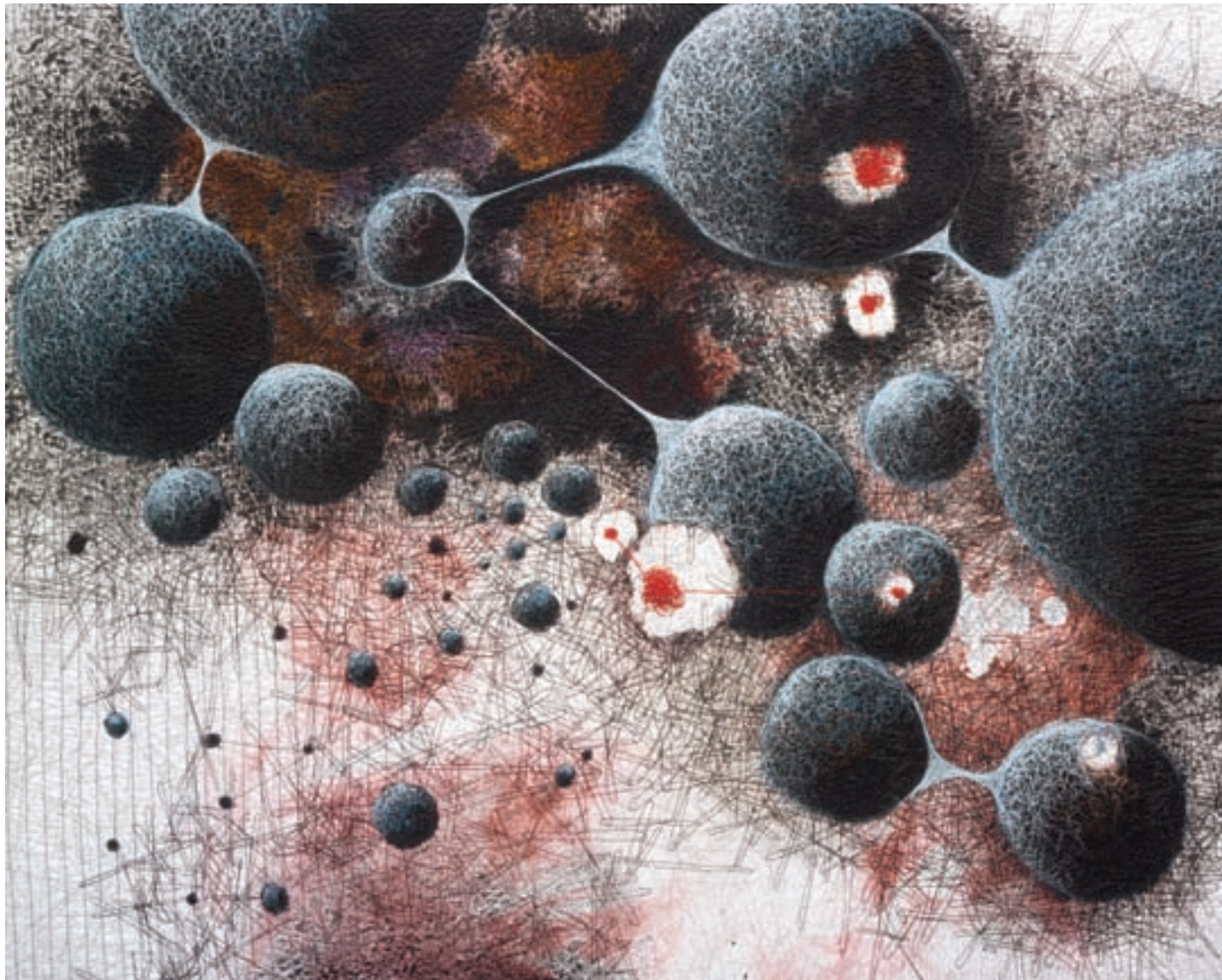
JENNIFER JENKINS

THIRD PLACE WINNER



SNAFU machine embroidery, monoprint, india ink on silk 27' x 40' x 3'

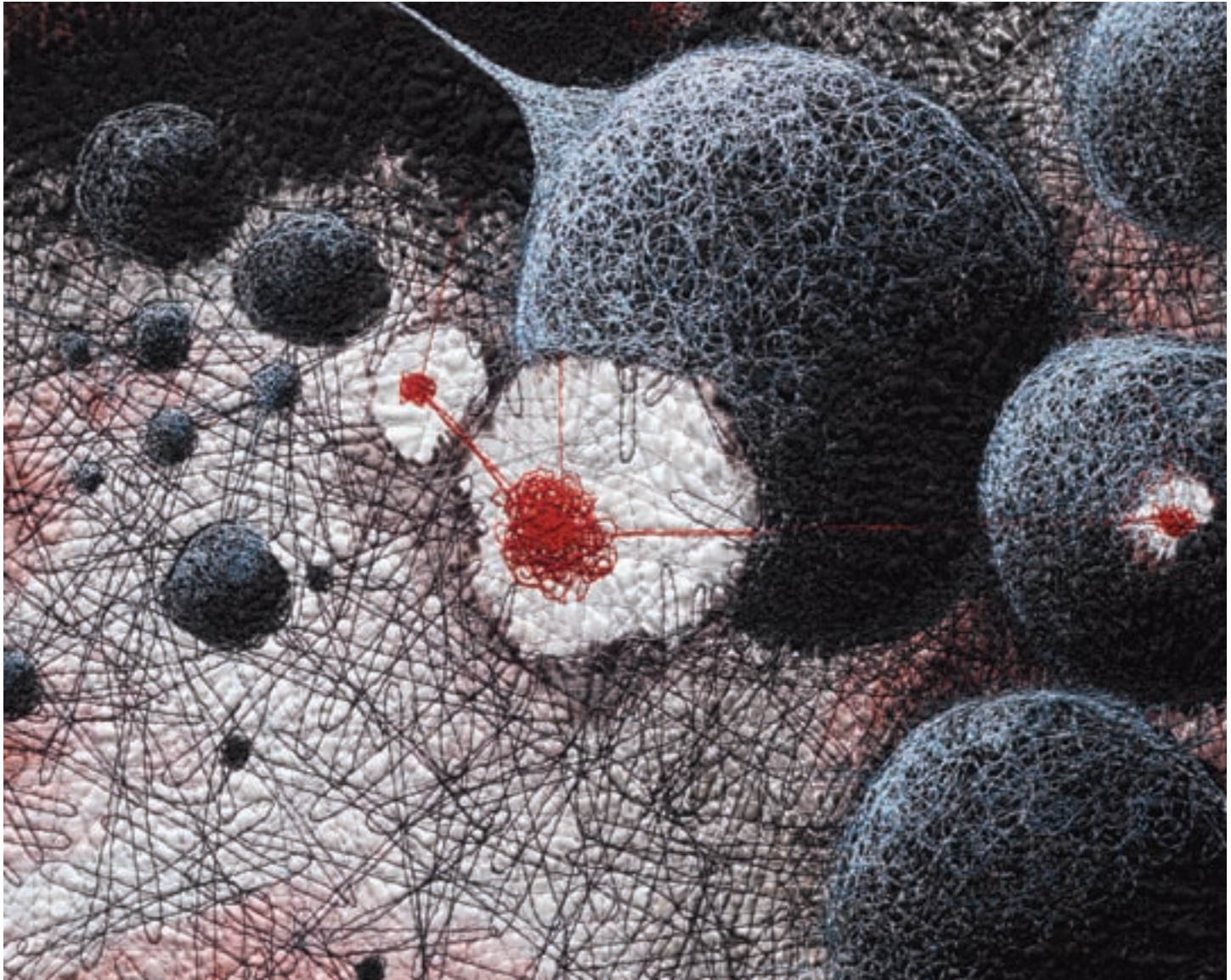
2006



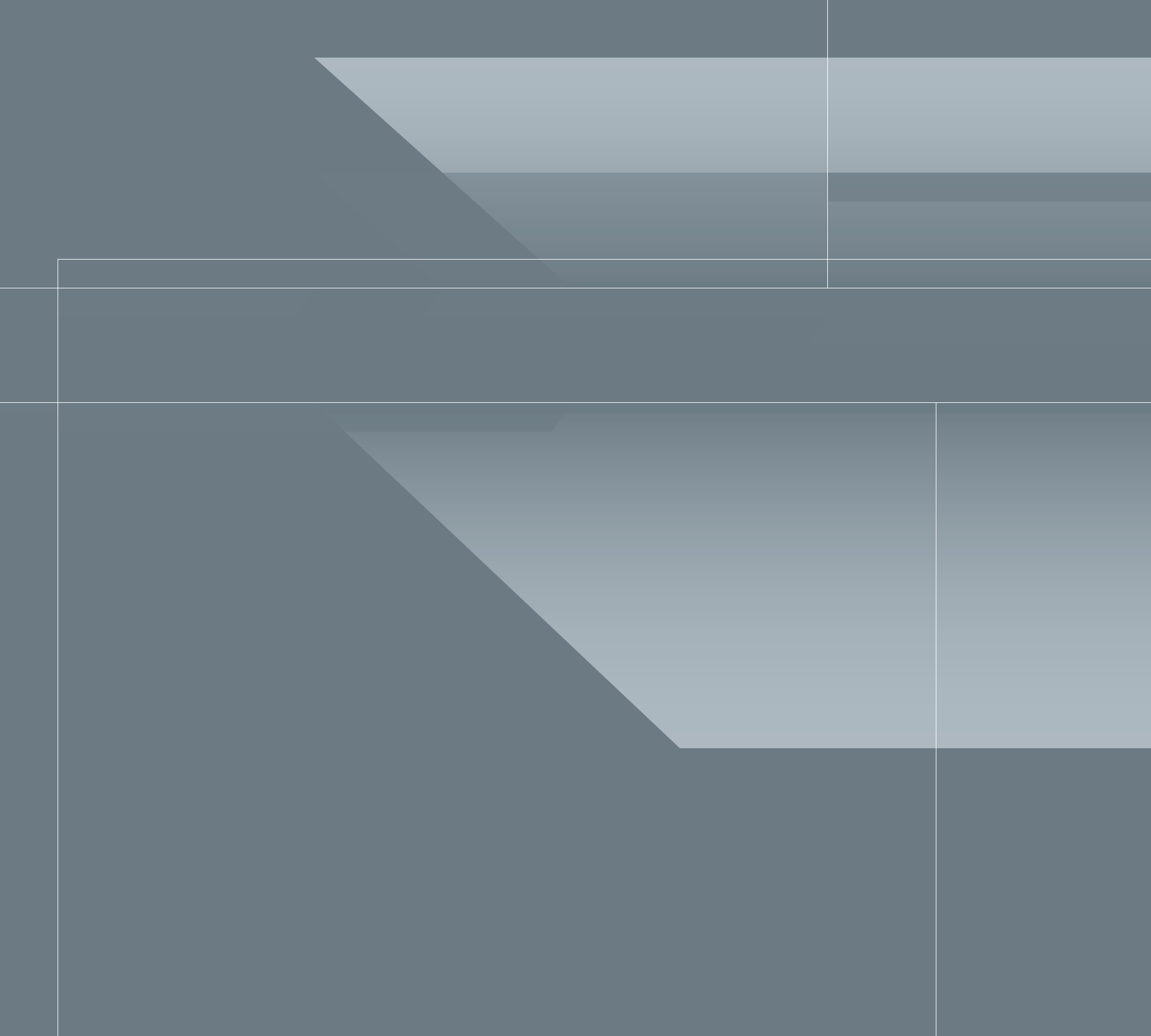
JENNIFER JENKINS savannah, georgia

ARRANGING AN AFTERMATH machine embroidery, monoprint, india ink on silk 25' x 31' x 3'

2006



detail arranging an aftermath



32 elisabeth arena
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DRAWING EMOTIVE RESPONSES
AN ESSAY BY DEBORAH HARTY

INTRODUCTION

PREFACE



ELIZABETH ARENA berkeley, california

STEPHAN'S TREE graphite on paper 11.5" x 9"

2004



DANIEL graphite on paper 11.5" x 9"

2004



OLIVER'S TREE graphite on paper 11.5" x 9"

2004



DENYCE CELENTANO baton rouge, louisiana

FLEEING — AFTER FIRE charcoal on paper 47" x 68"

2006



FLEEING — FLOOD charcoal on paper 50.5" x 72"

2006



DALE CLIFFORD savannah, georgia

SECRET GARDEN I monotype with charcoal, graphite, and chalk 30" x 22"

2006



SECRET GARDEN II

monotype with charcoal, graphite, and chalk 30" x 22"

2006



SECRET GARDEN III

monotype with charcoal, graphite, and chalk 30" x 22"

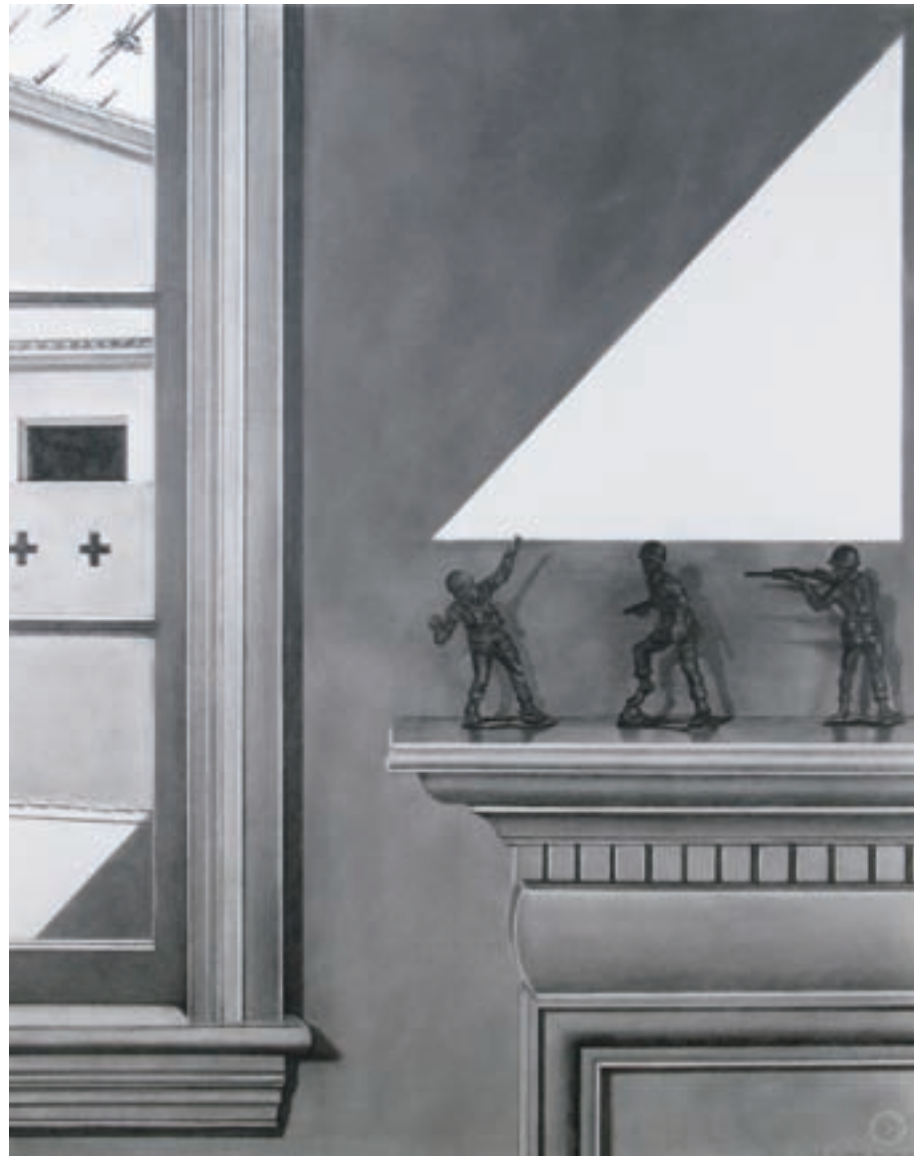
2006



LISA PARKER HYATT EHRlich bethesda, maryland

THREE graphite on paper 28" x 48"

2006



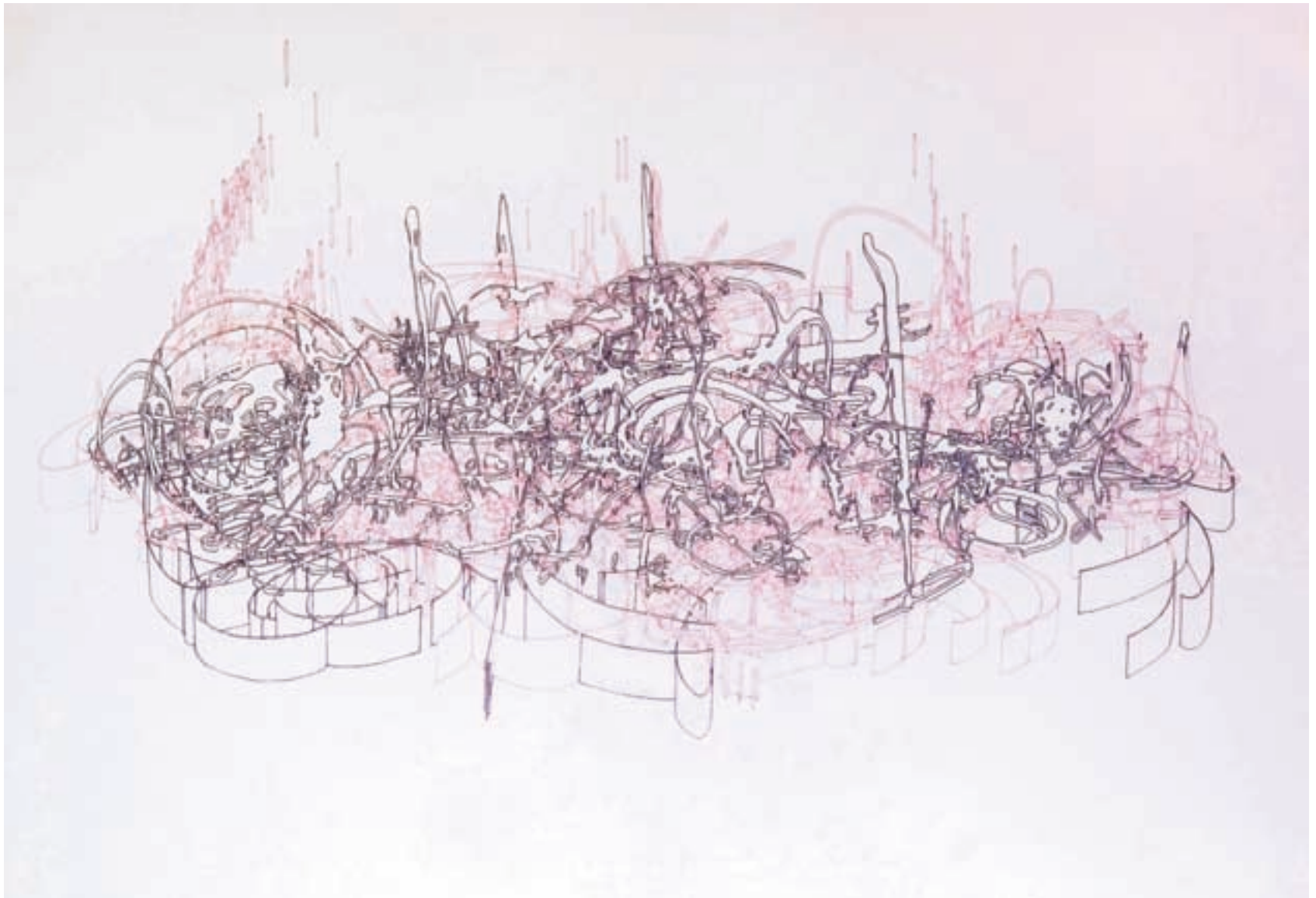
UNTITLED GIBRALTAR graphite on paper 29" x 23"
2003



KATHY GOODELL new paltz, new york

FIRMAMENT 300X oil, pigment, water, and lacquer based ink on paper 60" x 48"

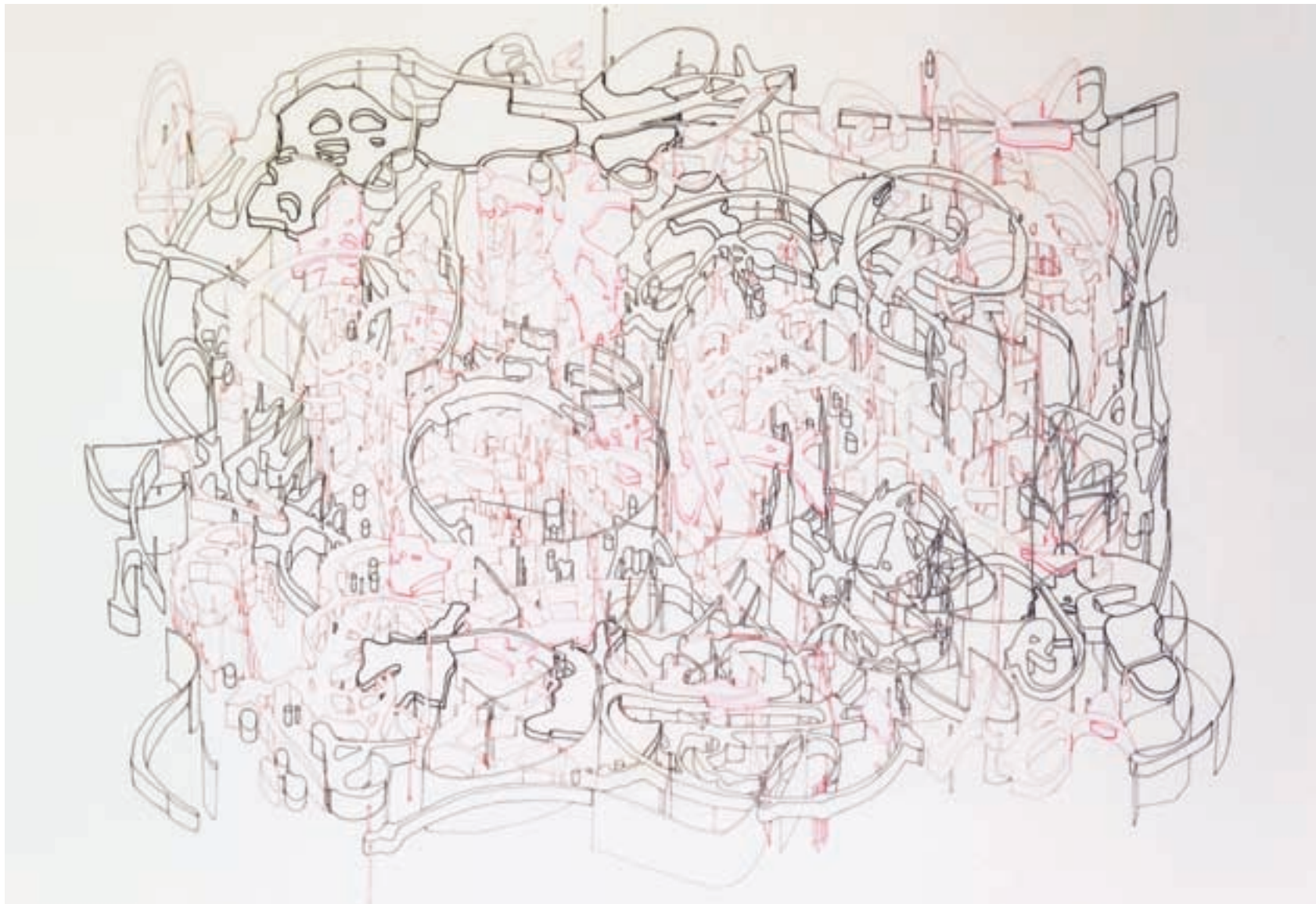
2006



FELICE GRODIN miami beach, florida

BLOOD, SWEAT & TEARS ink on mylar 24" x 36"

2005



UNTITLED(O1) ink on mylar 24" x 36"

2005



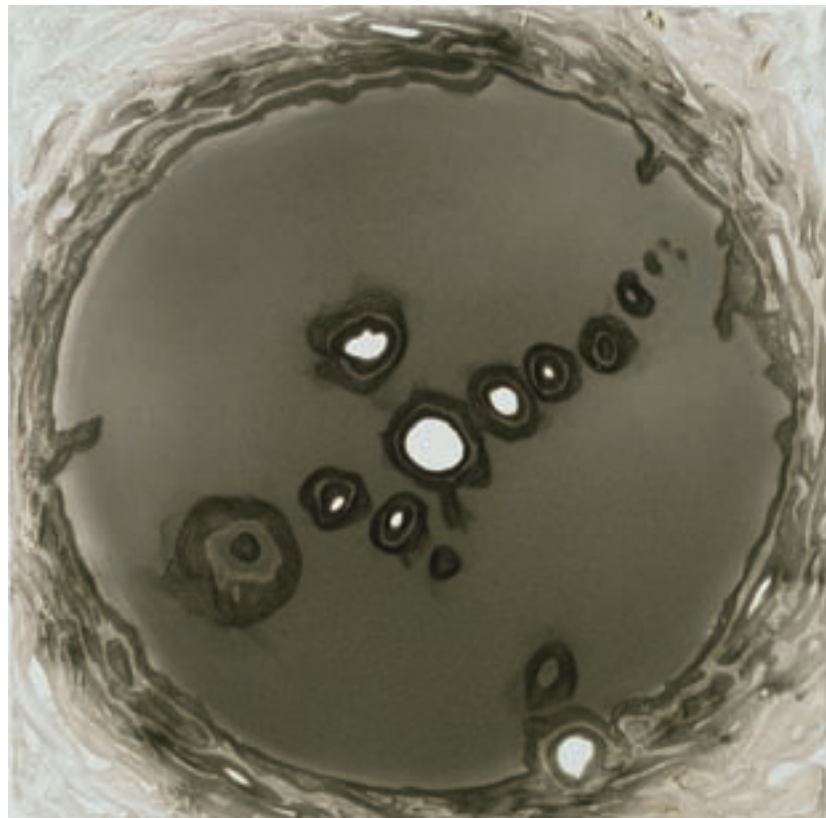
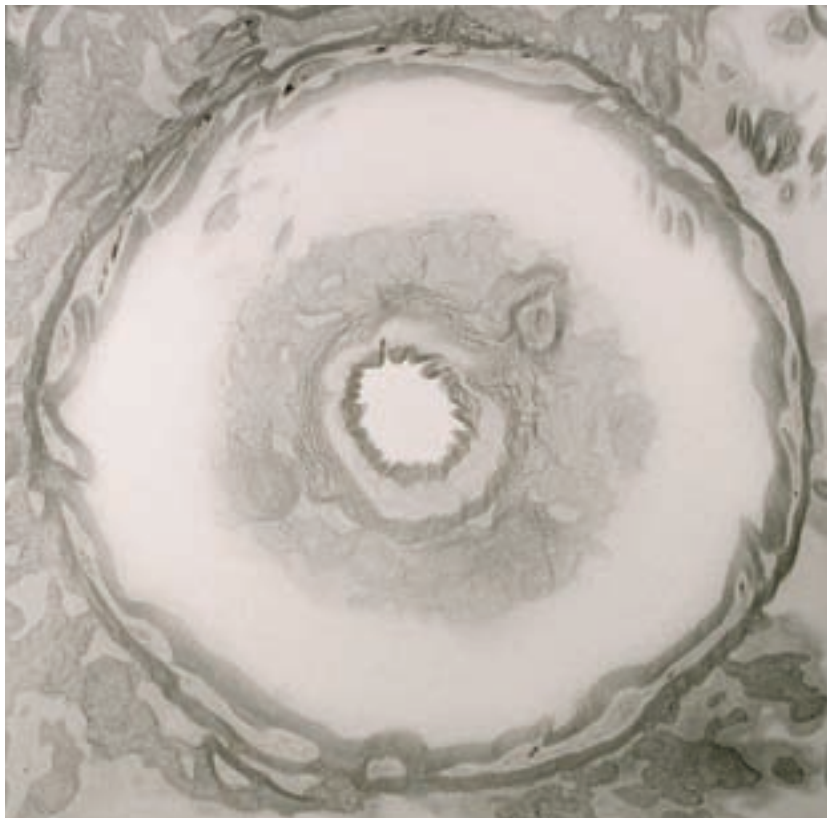
KRIS JONES grand rapids, michigan

BIB ink and watercolor on stonehenge 50" x 40"

2006



CASCADE mixed media 132" x 50"
2006



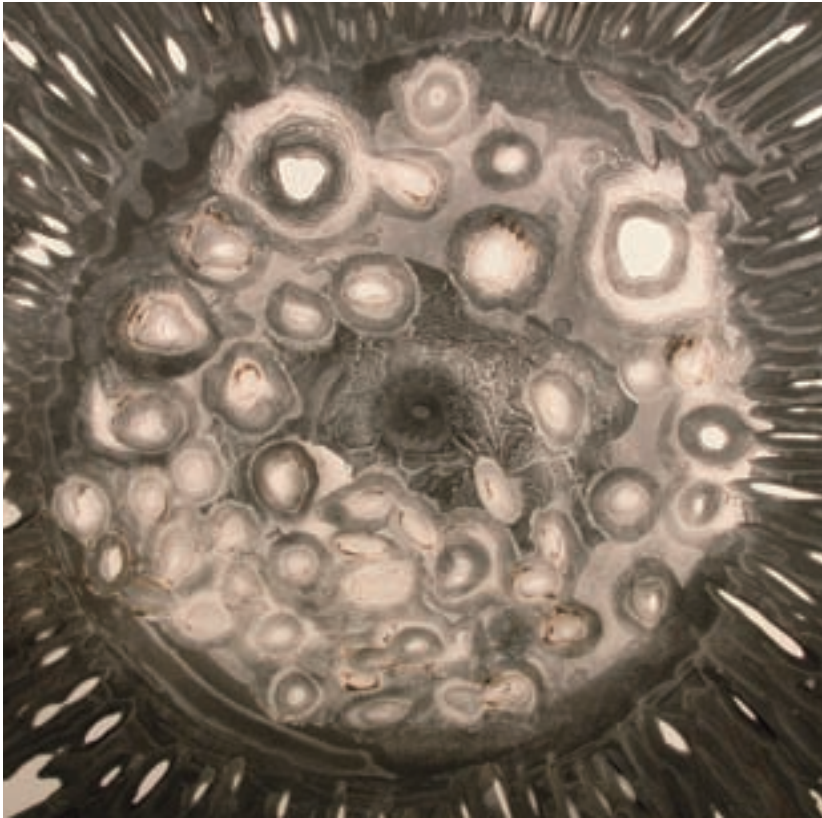
MARC LEONE mesa, arizona

CRATER #1217 graphite on paper 32" x 32"

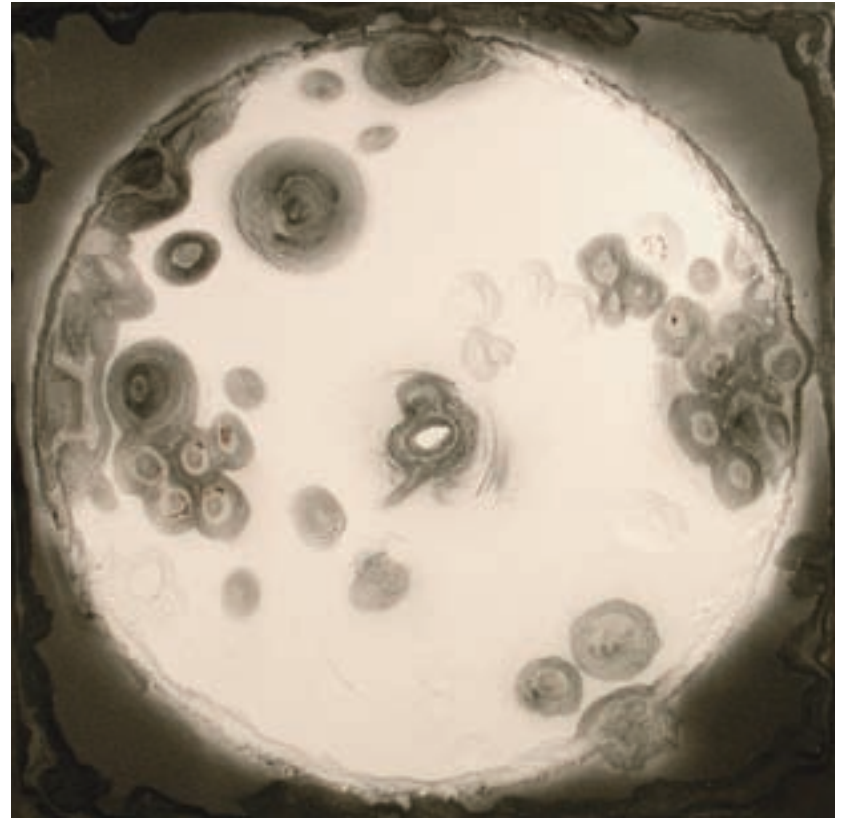
2006

CRATER #1225 graphite on paper 32" x 32"

2006



CRATER #1919 graphite on paper 32" x 32"
2006



CRATER #2001 graphite on paper 32" x 32"
2006



ALEXIS K. MANHEIN moss beach, california

WEEDS TEND TO BE OPPORTUNISTS pastel and ink on paper 30" x 23"

2006



BASHO'S REVENGE pastel and ink on paper 23" x 30"

2006



TODD MCGILL athens, ohio

MAW graphite on paper 22" x 30"

2006



ASCENSION^{top} / CONNECTIVE^{bottom} graphite on paper 22" x 30"

2006



JORDAN MCKENZIE london, england

UNTITLED: AT ARM'S LENGTH graphite, wood, performance

2005





RICHARD MONAHAN devon, england

PORTRAIT WITH CIRCLE oil on canvas 79" x 55"

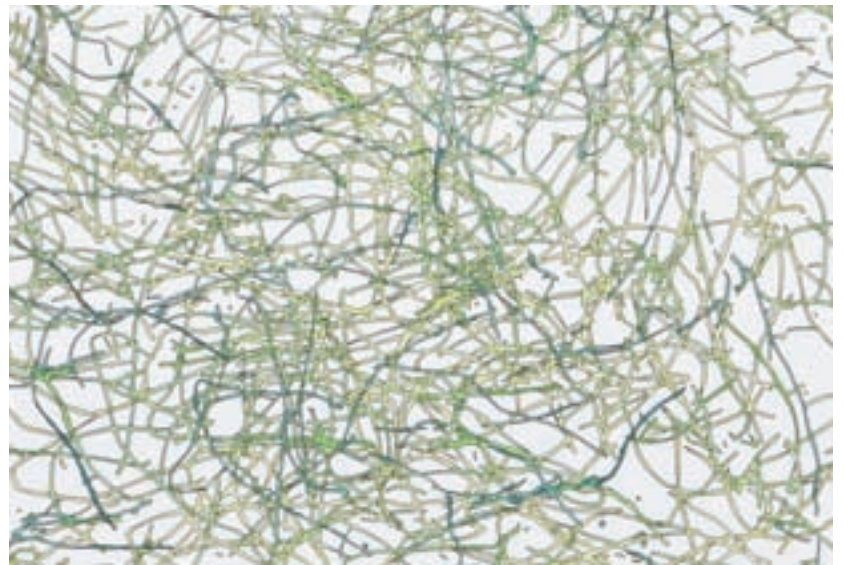
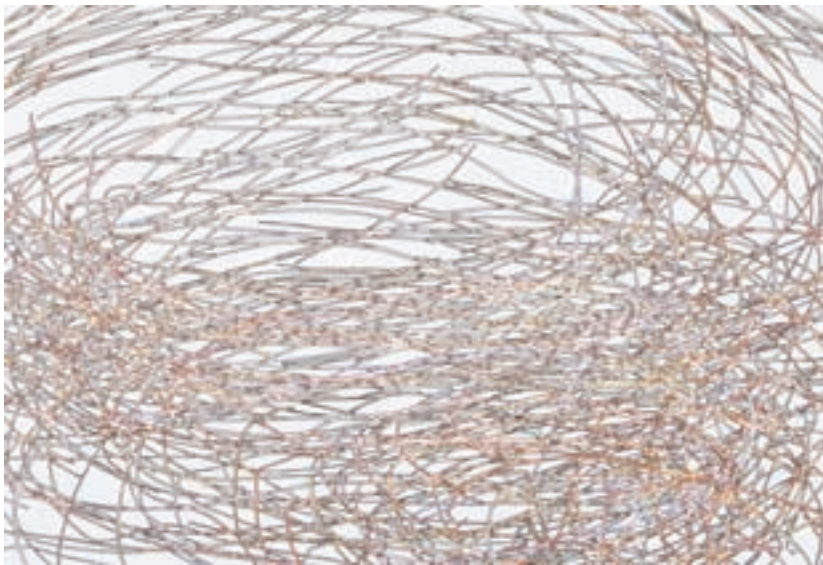
2005



TOM MUESKE san francisco, california

DUST marker and ink on paper 22" x 30"

2006



detail twist

detail fall

TWIST marker and ink on paper 22" x 30"
2006

FALL marker and ink on paper 22" x 30"
2006



KEVIN O'GRADY st. michael's, arizona

INNAMORATO watercolor and paper collage 9" x 12"

2006



BLONDE MARAUDER watercolor and paper collage 9" x 12"

2006



TIM PARSLEY *cincinnati, ohio*

CLEAN *ebony pencil on mylar 3.5" x 9.5"*

2006



PRESS ebony pencil on mylar 3.5" x 9.5"

2006



MARY PENN ann arbor, michigan

ADRIFT UNDER NIGHT SKIES charcoal, conte, colored pencil, and spray paint on paper 22.5" x 29"

2005



CORRELATION IN VOIDS & VOLUMES

charcoal, gouache, graphite, pastel, colored pencil, and spray paint on paper 28.25" x 22.5"

2005



TREVOR PONDER Cincinnati, Ohio

UNTITLED mixed media 9.5" x 9.5"

2006



UNTITLED mixed media 17" x 9.5"

2006



detail process

PROCESS stamp ink and graphite on paper 19.5" x 14.75"

2006



NATALIA ROSENBAUM saint-petersburg, russian federation

THE SLEEPING gouache on paper 39" x 27"

2005



MICHELLE ROZIC bloomington, indiana

GERMINATION 2 color mezzotint 6.75" x 24"

2006



details garden variety

GARDEN VARIETY color mezzotint and digital print 6.75" x 24"

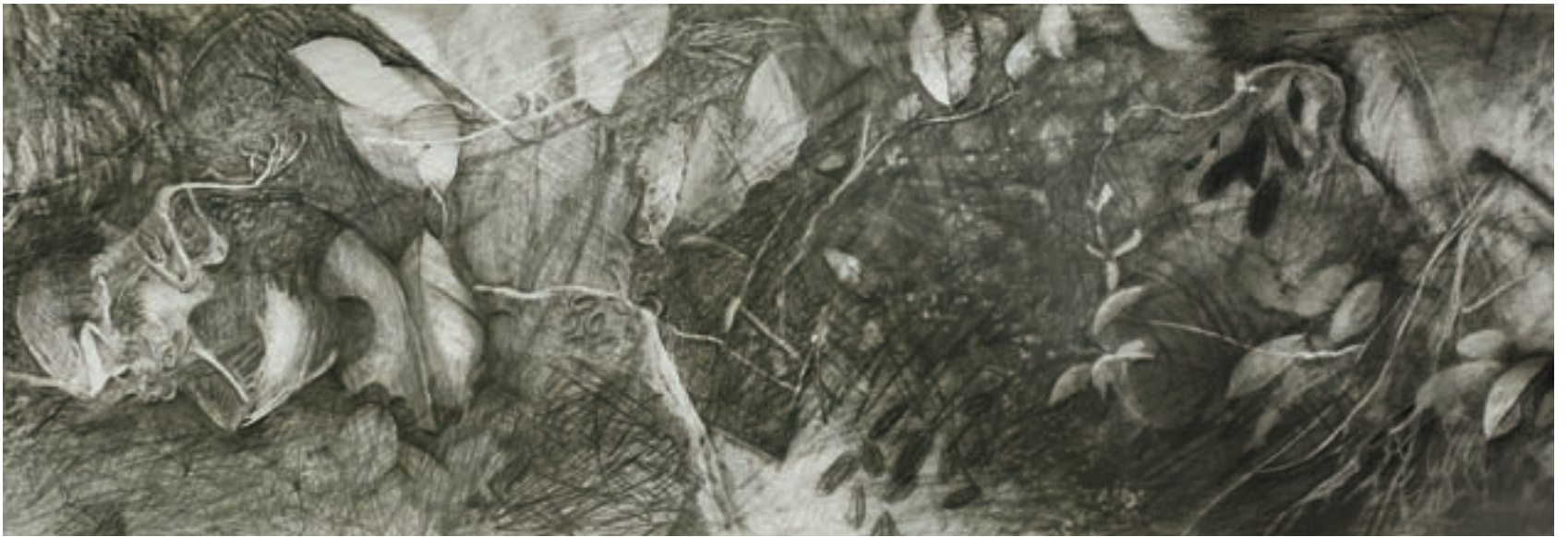
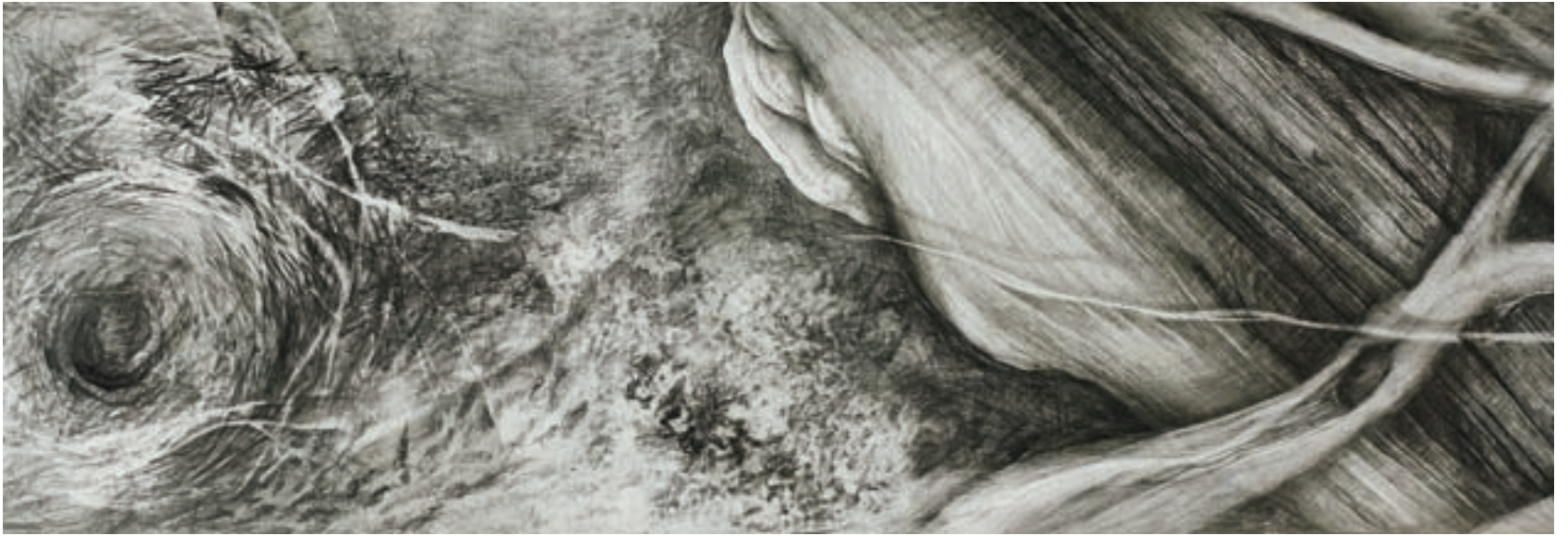
2006



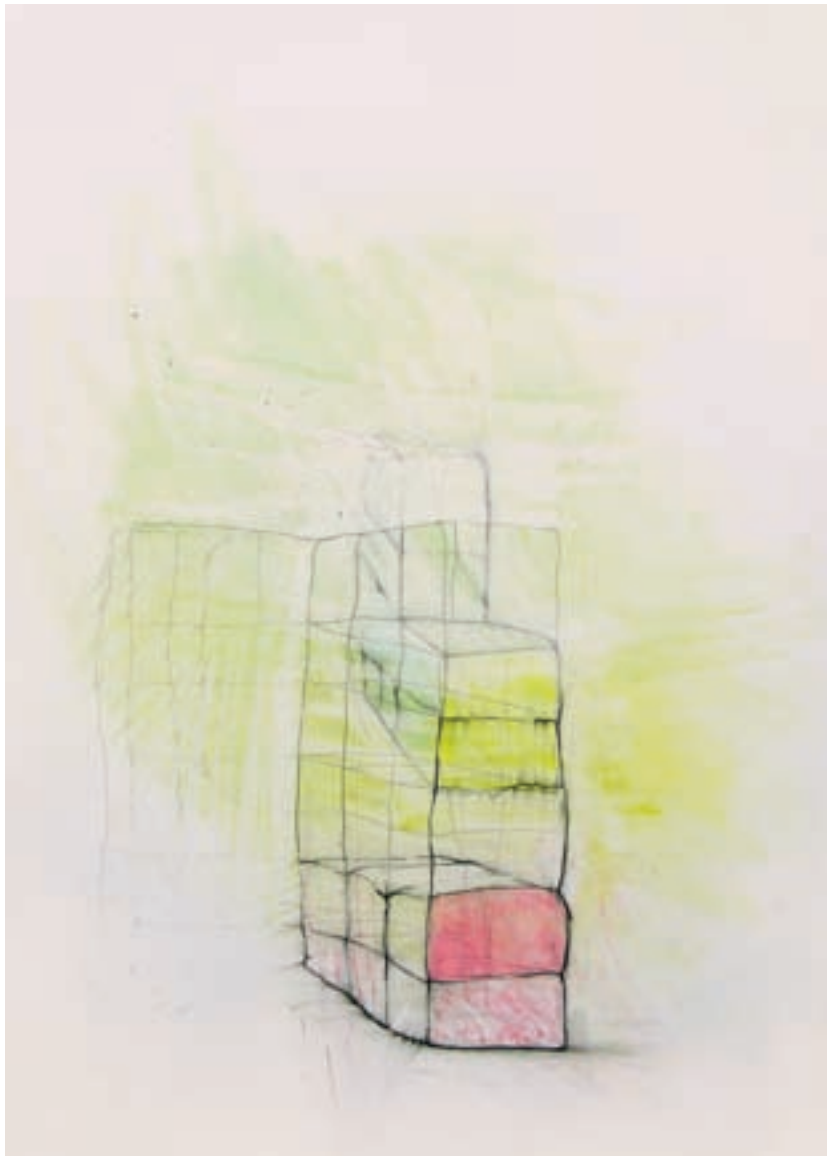
GRETCHEN SCHARNAGL miami, florida

GROUNDWORK graphite on paper 12" x 396"

2004



details groundwork

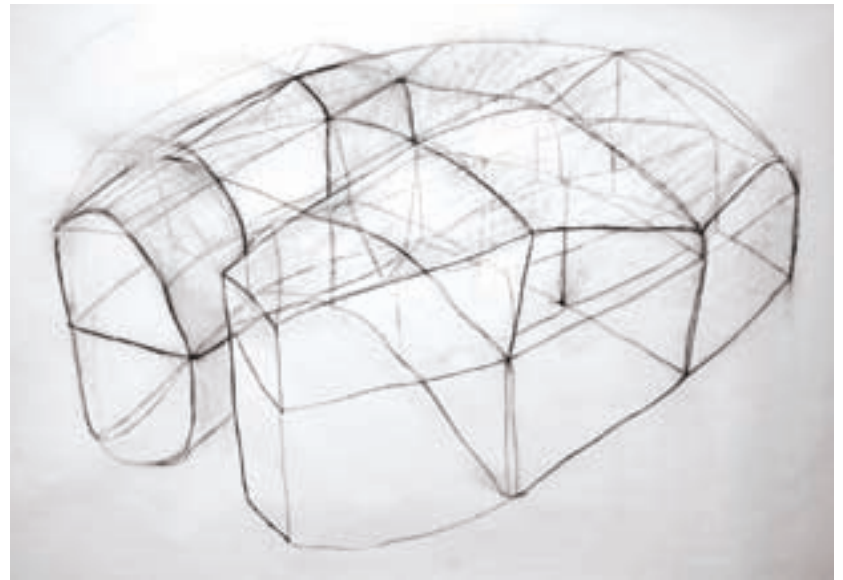


KENDRICK SHACKLEFORD *chicago, illinois*

UNTITLED

charcoal, graphite, erasure, and pigment on paper 30" x 22"

2004



PROTO 1

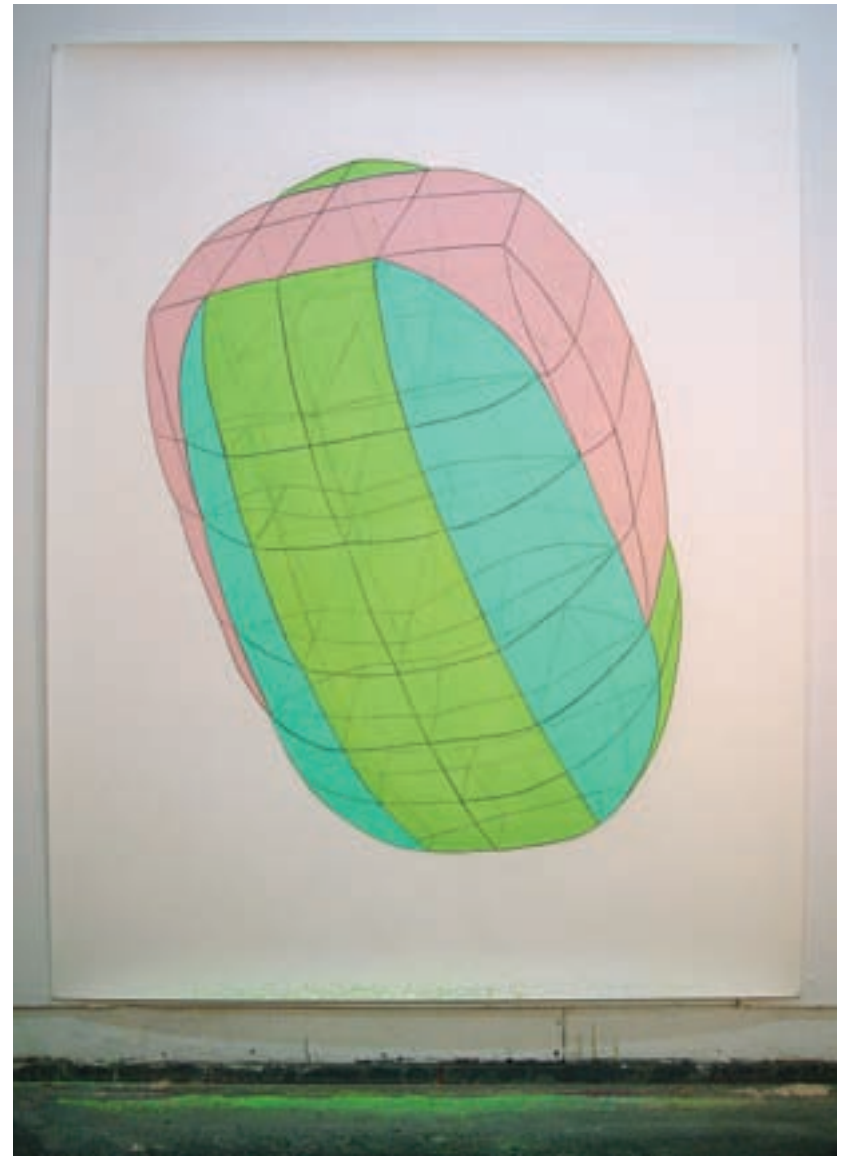
charcoal on paper 60" x 100"

2004



AGENT ORANGE
charcoal and pastel on paper 97" x 77"

2004



THE HYPOCRITE
charcoal and pastel on paper 72" x 50"

2005



BENJAMIN SHAMBACK *mobile, alabama*

TWO CONCH SHELLS *charcoal on mylar 17" x 14"*

2006



MALE POSTERIOR 3 charcoal 30" x 20"
2006



KATE SMITH derby, england

PINCH pencil on paper 48" x 34"

2006



SQUEEZE pencil on paper 48" x 34"

2006



ROB TARBELL richmond, virginia

SMOKES: DIVING HORSE smoke on paper 30" x 22"

2006



SMOKES: ELEPHANT smoke on paper 30" x 22"

2006



detail study hard boys

BRENT THOMAS institute, west virginia

STUDY HARD BOYS graphite/digital output 31.5" x 24"

2006



NO MATTER WHERE SOMEBODY KNOWS YOU

graphite/digital output 24" x 47.5"

2006

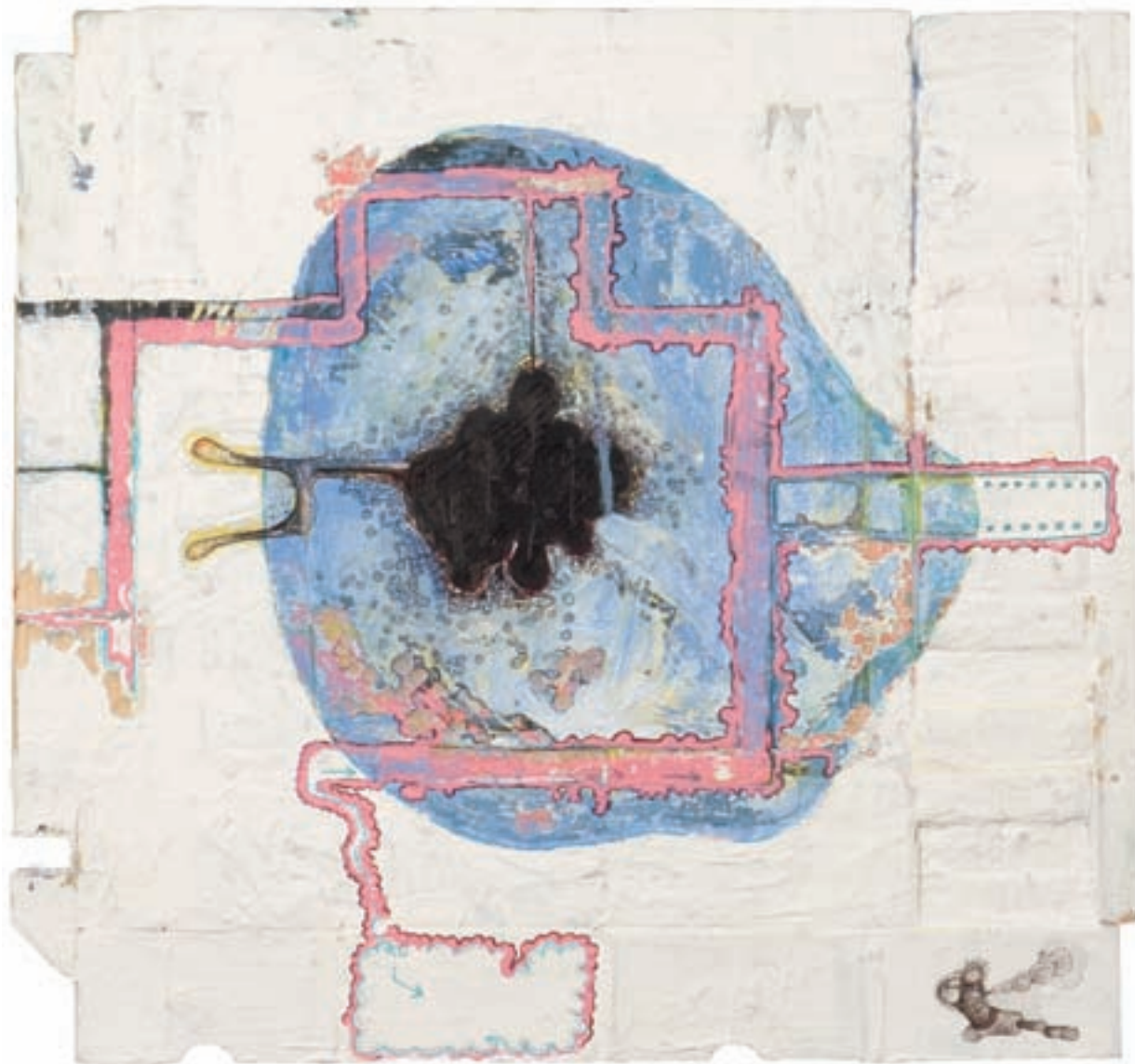


TRAVIS TOWNSEND lexington, kentucky

HAPPY HOME INVASION

ink, graphite, marker, spackling, paper, and acrylic paint on wood 23" x 23" x 3"

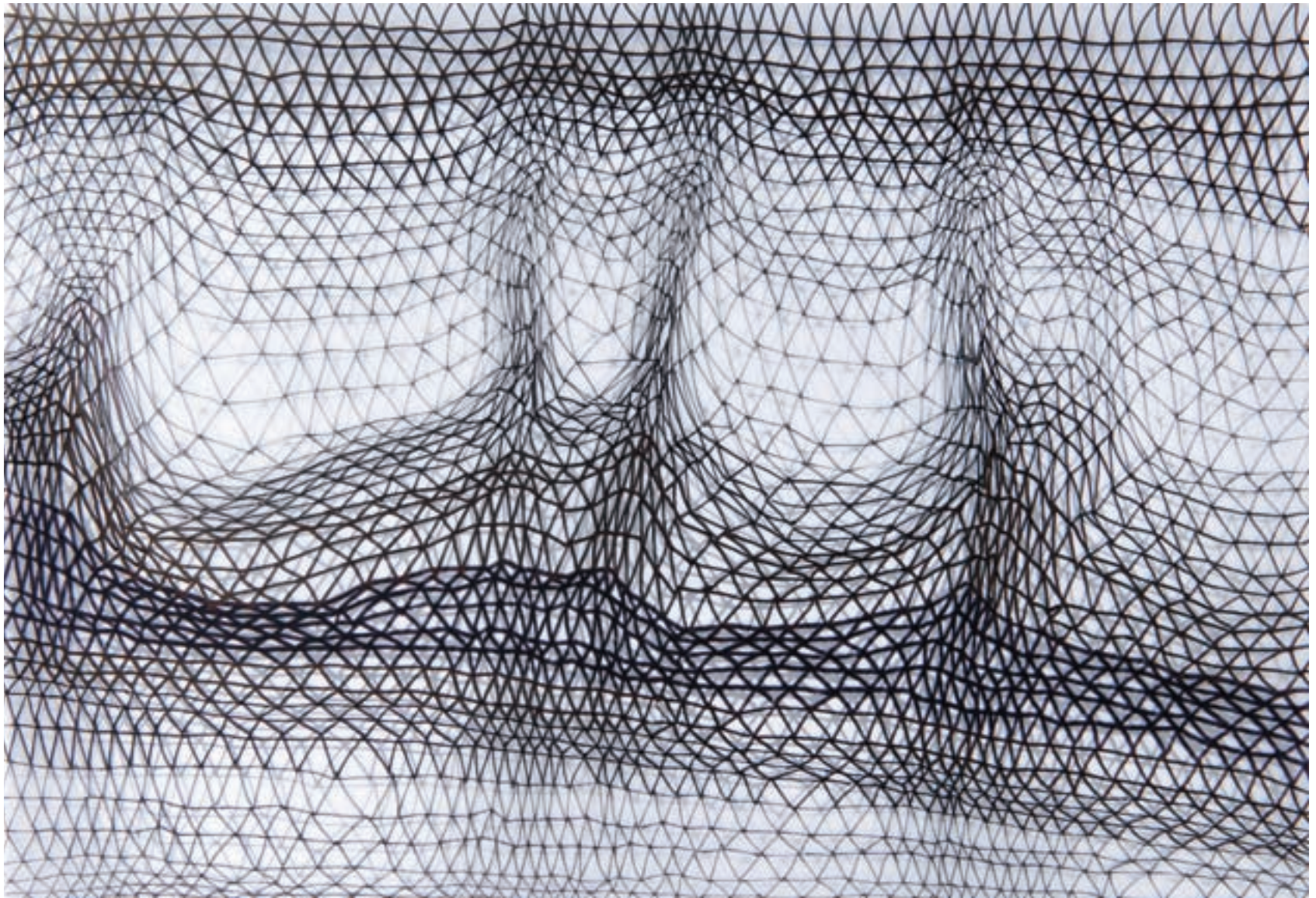
2006



FLOATER

ink, graphite, marker, paper, and acrylic paint on wood 14" x 14" x 3"

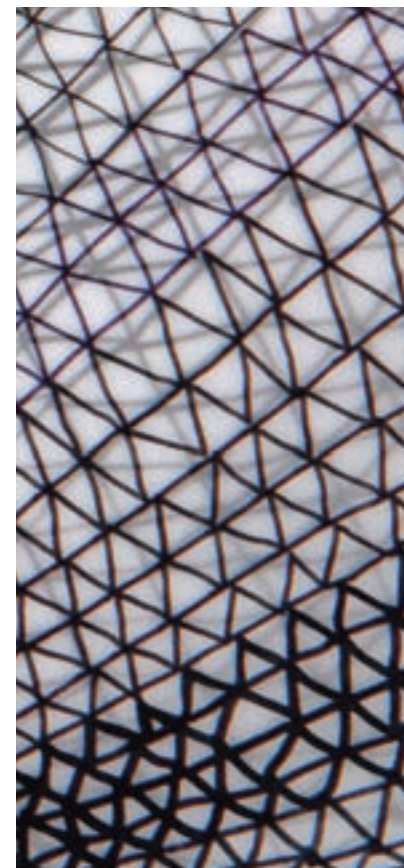
2006



KERRY WALTON leicestershire, england

TRIPTYCH 1 cartridge paper, black ink, tracing paper 8" x 12"

2006



detail triptych 2

TRIPTYCH 2 cartridge paper, black ink, photocopy, tracing paper 6" x 8"

2006



DANIEL WICKERHAM baltimore, maryland

UNTITLED white bfk cut paper installation 11'h x 6'w x 5.5'd

2006



UNTITLED cut paper and mixed media on bfk 22" x 18"

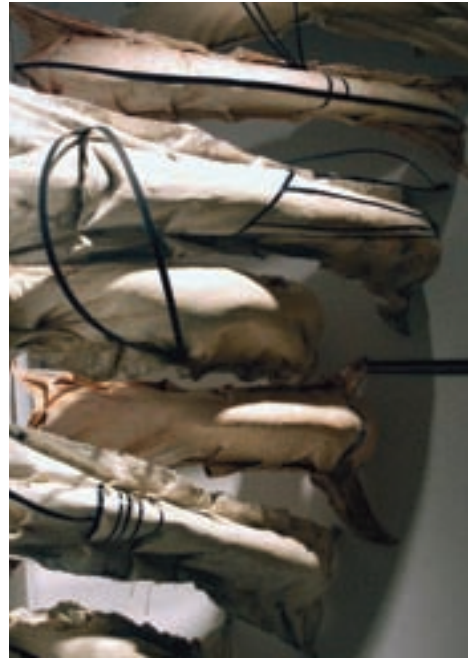
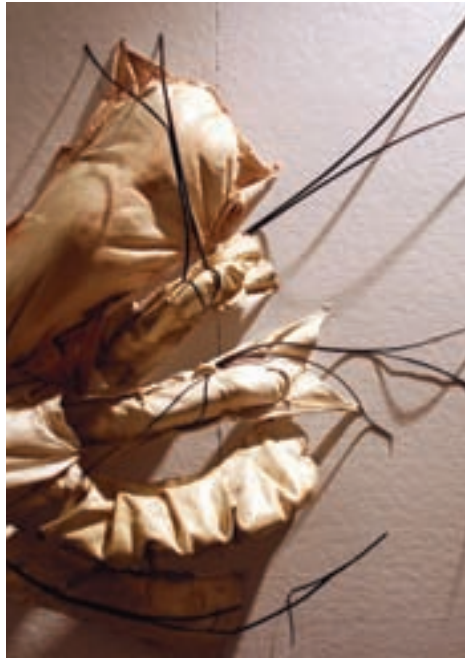
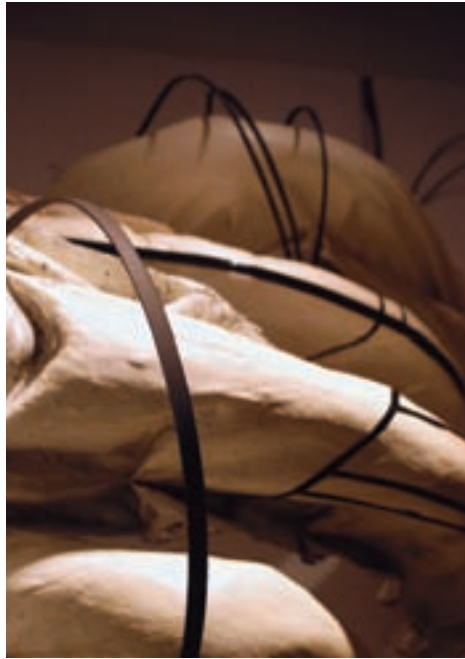
2006



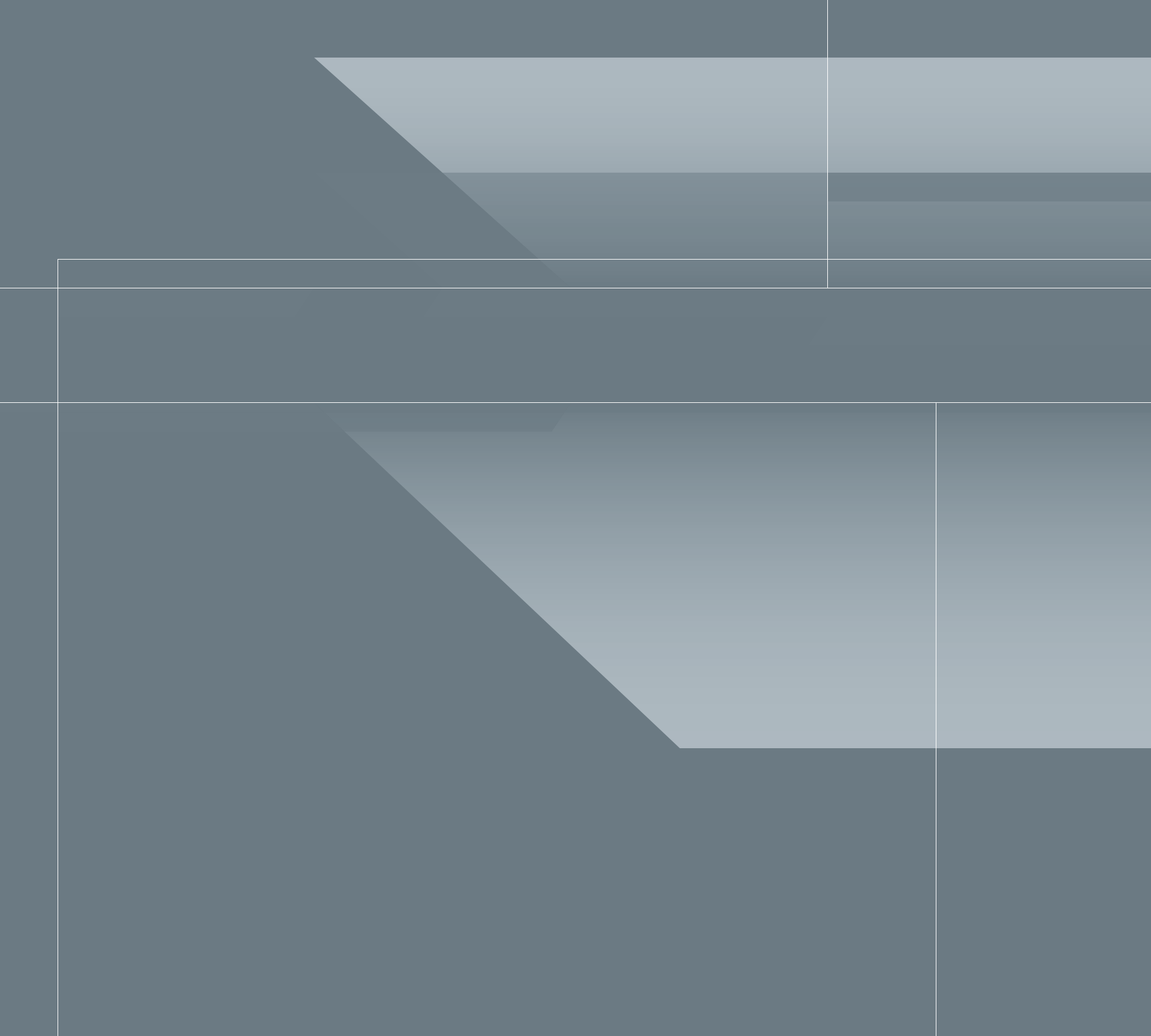
HANNAH ZURKO wooster, ohio

UNTITLED DRAWN fabric, plaster, polyurethane, mat construction board, electrical tape 10' x 6' x 2'

2006



details untitled drawn



32 elisabeth arena
 34 denyce celentano
 36 dale clifford
 38 lisa parker hyatt ehrlich
 40 kathy goodell
 42 felice grodin
 44 kris jones
 46 marc leone
 48 alexis k. manheim
 50 todd mcgill
 52 jordan mckenzie
 54 richard monahan
 56 tom mueske
 58 kevin o'grady
 60 tim parsley
 62 mary penn
 64 trevor ponder
 66 leslie reuther
 68 natalia rosenbaum
 70 michelle rozic
 72 gretchen scharnagl
 74 kendrick schackelford
 76 benjamin shamback
 78 kate smith
 80 rob tarbell
 82 brent thomas
 84 travis townsend
 86 kerry walton
 88 daniel wickerham
 90 hannah zurko

ARTISTS

- 18 karol shortt
first place
- 22 michael nichols
second place
- 26 jennifer jenkins
third place

DRAWING EMOTIVE RESPONSES AN ESSAY BY DEBORAH HARTY

INTRODUCTION

PREFACE



ABOUT MANIFEST

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 minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. It is also within easy walking distance of a diversely populated historic neighborhood with residents from all walks of life. The galleries are free and open to the public five hours a day, five days a week, presenting works by students and professionals from around the world.

Manifest is supported by grants and public donations and has the goal to support student professionalism, integrate the arts into the urban residential community and raise the bar on artistic standards. The mission also includes the exploration of the relationship between art and design, as well as the ongoing support and display of drawing in all its various forms.

MISSION

Manifest Creative Research Gallery and Drawing Center enhances the role of art and design in society by cultivating and focusing the transformative power of creativity in the visual arts. Manifest benefits people in the global and local community, including professionals, students, and the public, by creating quality-centered experiences focused on contemporary visual arts and related activities in the context of creative exploration.

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