

MANIFEST

v38



N U D E

2009

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 38

NUDE 2009

MANIFEST is a 501(c)(3) non-profit organization

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Manifest Creative Research Gallery and Drawing Center

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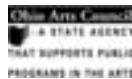
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NUDE 2009

Curated by Jason Franz

August 14 - September 11, 2009

Michael Bird (Emporia, KS)

Chris Cooper (Lakeville, CT)

William Coronado (Passaic, NJ)

Matthew Davey (Indianapolis, IN)

Thomasin Dewhurst (Livermore, CA)

Delano Dunn (Brooklyn, NY)

Hans Guerin (Baltimore, MD)

Amanda Hext (Lake Charles, LA)

Mark Langeneckert (Columbia, MO)

Zachari Logan (Saskatoon, Canada)

Christina Grace Mastrangelo (Florence, Italy)

Michael Morris (Louisville, KY)

Valerie Patterson (Malone, NY)

Yvonne Petkus (Bowling Green, KY)

Joseph Reid (Chatham, NY)

Kirstine Reiner (San Francisco, CA)

Hyeyoung Shin (Amherst, NY)

Sheldon Tapley (Danville, KY)

Shane Wolf (Cincinnati, OH)

Plamen Yordanov (Chicago, IL)



It's one of the defining characteristics of human life, and something we're all born with - a miraculous assembly of living matter that we all too quickly adjust to, and take for granted – the human body.

It is the only thing that is ever truly ours throughout our lifetimes. Without it we would cease to exist. As such, like the Earth with its geographical boundaries, it is something we all share in common, regardless of the variables we make so much fuss about.



Look at how focused we become, upon the realization of a new life conceived, at the belly of a woman with child, at the sonogram-window into the tiny universe of the equally tiny human. The parents look for fingers, the diameter of the head, the legs that are kicking back at the buzzing 'imperceptible' sound waves. We rejoice at the heartbeat, the sign of a soon-to-be autonomous human life - limbs, brain and body ready to go!

How mesmerizing this is, the fascination with the in-progress human form. How utterly surreal that it occupies the same space as another human form – its mother, and represents the zippering together of DNA from two distinct sources... who it will inevitably resemble in some combination of mixed and matched characteristics in various stages throughout its life, extending the chain onwards.

And we've only just begun. For our entire lifetimes are about the in-progress human form.

Whether it is the event of conception and birth, the fight for the right to decide the fate of the unborn, the rearing, cuddling, soothing, swatting, hugging, swinging, chasing, and letting go of our children; or our concern about genetic manipulation, cloning, and the fate of our definable species; or fear of violence, to our children, to ourselves, in an ever-

changing social landscape; or the recognition of our own mortality at middle-age, when we finally and all too soon realize our bodies are on the downswing, aging towards decay and death; or our perseverance into old age, when as my four year old daughter says people are 'melted down' (hunched or shrunken) and 'have the bumps on their faces' (wrinkles), and we're staring the ending of this thing full in the face, backed by a massive database of lifetime marking our way and pushing us onward. It is through our bodies that we experience it all. Human life is by definition corporeal. The body is the lens through which we experience every living instant. If the body is, as someone wise once said, a temple, then it is a temple to life and time.

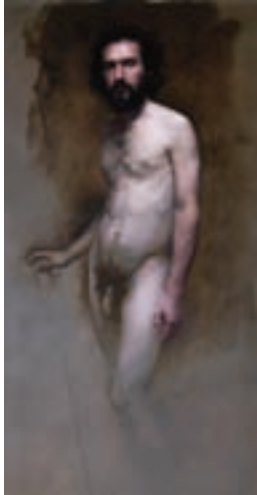


Having been an artist working with the subject of the human form for my entire career, and a professor of life drawing for much of it, I am sensitized to the imagery that results from such practice. Art history, after all, is supported by a core thread that is imagery (or objects) focusing on the human body. Much of contemporary figure-related art has its origins in the Renaissance, when the practice of medicine became a bit more rational and empirical. The study of the parts through dissection provided a precedent for artists to truly understand anatomy. Even if some of their learning had to be covert it led to a new paradigm for the body in art.

So it takes me aback when the first thought of the nude in art is that its subtext is sexual, eroticism or pornography, and somehow shameful. It suggests the influence of the self-fulfilling myth of the fall of Adam and Eve in the Old Testament... the dangerous whisper of a serpentine paranoia ("fear this and reject it, because it is you"). Modern society perpetuates a nastiness about our bodies that is in ironic contradiction to that celebration of life described above.



I have often explained that when artists study the nude human model in a drawing class they are doing nothing differently than a medical student studying a patient. It is a deeply respectful process, one of sharing of time and trust between all the participants (students, professor, model, and space). The dignity that envelops this practice represents a celebration of that notion that the body, regardless of specifics, is indeed a temple.



Those who strive to understand it do so out of reverence for the subject, for life, and for the considerable skill with which it demands to be described. There are a number of excellent examples presented in this exhibit of such works.

It is precisely because it is something so fundamentally *us* that artists choose to utilize imagery of the body. And it is often because of the initial reaction it elicits that some artists opt to use the nude body. Few subjects come prepackaged with so much conceptual energy as the human nude. And it comes in all shapes, sizes, and flavors – both appealing and repulsing. The nude is utterly honest, direct, and potent. What better way to punctuate one's content, at the outset, than with a nude? Art's job is to document, inform, and define us, and the *us* is represented by the archetypal nude divisible by two (male/female).

It is fitting that Manifest has adopted NUDE as a permanent annual presentation in its seasonal lineup. The core offering of Manifest's other aspect, the Drawing Center Studio, is a series of weekly 'open' figure drawing sessions, where students, professionals, and the creative public can pursue the study of drawing from the live nude model for up to six hours a week, all year long. This exhibit sets the studio and gallery programs into complementary balance, featuring the full spectrum of process-to-product in a fascinating continuum of creativity.



Nude brings together 20 artists from 13 states and three countries, presenting twenty-five works of art that were selected as the best of the best from over 600 entries.

The exhibit celebrates our commonality, and our openness to examine the part of us that is unquestionable, and exquisitely flawed.

Jason Franz
Cincinnati
August, 2009

Michael Bird
Emporia, Kansas



Wyrms
photo print, 20" x 18", 2008

sh10 (opposite)
photo print, 20" x 18", 2008



Chris Cooper

Lakeville, Connecticut

Naked Self-Portrait with Nude Dogs

oil on canvas, 12" x 15", 2008



William Coronado
Passaic, New Jersey

Product Number 46
oil on canvas, 24" x 36", 2009



Matthew Davey
Indianapolis, Indiana

Lily, Lily, Rose
bronze, wood, Mexican beach stone, 84" x 24" x 24", 2005-2008





Thomasin Dewhurst
Livermore, California

Emergence1
oil on board, 40" x 30", 2004



Delano Dunn

Brooklyn, New York

I Am Nick Adams

gouache, graphite, and collage on found paper, 14" x 10", 2008



Hans Guerin

Baltimore, Maryland

The Rose

oil on linen, 30" x 40", 2007



Amanda Hext
Lake Charles, Louisiana

Self-Portrait
oil on board, 19" x 26", 2006



Mark Langeneckert
Columbia, Missouri

The Bride
chalk pastel on paper, 10.5" x 13.5", 2009



Zachari Logan
Saskatoon, Canada

Invincible 2
graphite on paper, 65" x 42", 2009



Christina Grace Mastrangelo
Florence, Italy

Johnny

oil on canvas, 27.5" x 19.7", 2009



Michael Morris
Louisville, Kentucky

Pandora
photograph, 16.75" x 11.125", 2009



Valerie Patterson
Malone, New York

Arrival
watercolor, 27" x 35", 2008



Yvonne Petkus
Bowling Green, Kentucky



Collateral
oil on canvas, 46" x 46", 2008

Untitled (tumult) (opposite)
oil on canvas, 46" x 46", 2009







Joseph Reid

Chatham, New York

Pinhole Nude #1

inkjet photographic print, 19" x 13", 2005



Kirstine Reiner
San Francisco, California

White Pillow
oil on canvas, 22" x 28", 2008

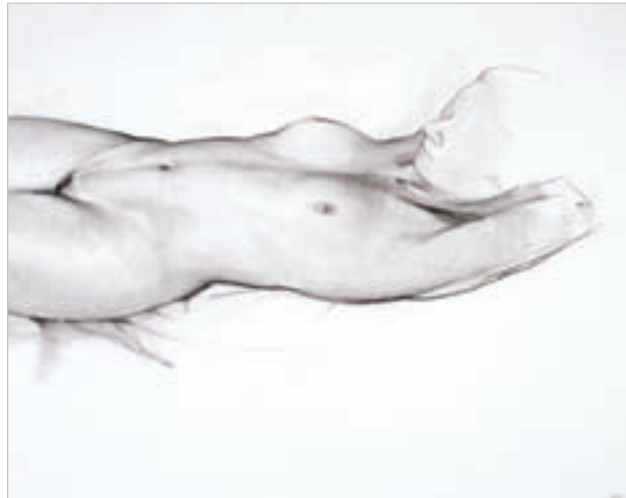


Hyeyoung Shin
Amherst, New York

Looking Down
graphite on paper, 42" x 32", 2009



Sheldon Tapley
Danville, Kentucky



Torso
charcoal on paper, 23" x 29", 2007

Man Stretching (opposite)
charcoal on paper, 29" x 23", 2007



Shane Wolf
Cincinnati, Ohio



Beauté
charcoal on paper, 10.5" x 7", 2008

The Last Academic (opposite)
oil on canvas, 28" x 15", 2009



Plamen Yordanov
Chicago, Illinois



Untitled 3
graphite on paper, 28" x 40", 2009

Untitled 1 (opposite)
graphite on paper, 28" x 40", 2009



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. The Manifest Drawing Center Studio is located in the nearby Walnut Hills Essex Studios Complex.

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 stands for the quality presentation, experience, and documentation of the visual arts, engaging students, professionals, and the public from around the world through accessible world-class exhibits, studio programs, and publications.

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Laura McNeel

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Elaine Potter

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AND DRAWING CENTER

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