

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

# MANIFEST



**Gender, Engendered**

vol. 2



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Manifest Creative Research Gallery and Drawing Center  
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Edition of 50

Cover: Kim Fera, *Gill with Fish*, Sarah Plummer, *Broken Body*, Anne Foster, *Pulling My Weight*

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## **Gender, Engendered**

February 18 – March 25, 2006

Curated by Elizabeth Kauffman

## **The Gender Artists**

**Rachel Dennis**, University of Dayton

**Richard Eymen**, University of Cincinnati

**Kim Flors**, Art Academy of Cincinnati

**Stacey Holloway**, Herron School of Art at IUPUI

**Alexander Jarmen**, Northern Kentucky University

**Amy Mauck**, University of Dayton

**Michelle Miller**, University of Cincinnati

**Jason Nein**, Wright State University

**Sarah Plummer**, Xavier University

**Anne Potter**, Indiana University

**Joshua Reclenwald**, Northern Kentucky University

**Chris Roach**, Northern Kentucky University

*Gender Engendered* is Manifest's first all-student exhibit, and represents co-director Elizabeth Kauffman's debut curatorial effort. The exhibit explores the topic of gender through art featuring undergraduate and graduate student work from regional art programs.

## **Curatorial Statement:**

*"We have to begin with sexual difference because it is the most basic and universal, the one which first articulates nature and culture."*

This exhibition is a collection of undergraduate and graduate student art. From sculpture to painting, from traditional materials to plastic bags, the seeming dissimilar artworks are held together by a common theme: Gender. Though gender can be a biological distinction, the roles of each gender are more often defined by social customs rooted in spiritual or philosophical beliefs. This show is meant to be a glimpse into the subject of gender as defined by the current Midwestern United States culture, seen through the eyes of these students. The advantage of having students serve as the vehicles for this glimpse into culture is that they provide a fresh and contemporary viewpoint. Though they may touch on long held beliefs, stereotypes and prejudices, they cast new light on old questions. Rather than a critique or commentary on our culture, this exhibition is hopefully the impetus for self-evaluation and discussion. It is also an assertion and celebration of the difference between man and woman. More hurtful and dangerous than the subjugation of one gender to another is the nihilistic attitude that gender difference does not exist.

*"Difference is a source of Assembly, not only physical but also cultural and spiritual."*

*"Quoted by Anne Trigunay from Key Writings, New York: Continuum, 2004.*

# Rachel Dennis





# Richard Eyman



Winner, photo collage, 14" x 34", 2004

# Kim Flora



- ▶ *Pink with Green Belly*, paint and mixed media on panel, 48" x 46", 2004

# Kim Flora

"Bill with Fish" is part of a series of Fishermen paintings portraying male family members and significant loved ones, all whom have coincidentally embraced the practice of fishing. My fishermen paintings reflect not only the singular identity of each person, but also the icon of the male fisherman as a whole. "Bill with Fish" exemplifies the idea an adolescent male following in the rich tradition of man meeting water.

"Pink with Green Belly" demonstrates an intuitive approach to painting that emphasizes form, gesture and color. The disposition applied in this piece, for example; white/ black, pink/ green, flat/ textural, and geometrical/ organic cooperatively imply a feminine/masculine duality.



*Bill with Fish*, oil and encaustic on canvas, 50" x 34", 2004 (Best of Show)

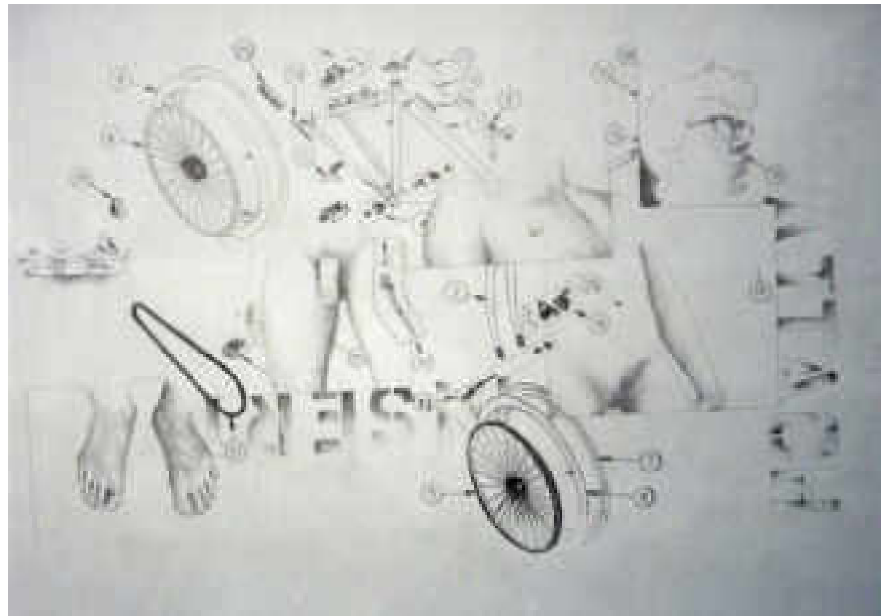
# Stacey Holloway



- *Boothouse*, steel and mesh, 24" x 32" x 12", 2004

# Alexander Jarman

This piece developed out of the concept that existing social constructs have determined what is masculine or feminine, and more specifically what are appropriate actions and behaviors for each gender. The presence of the pictorial assembly instructions of the bicycle refers to a correct and exact method of assembling this object. Similarly, the various figural elements make reference to a correct way of acting as a male, and what it means to be a male in contemporary society. It is left to the viewer to visually reassemble these images as they see fit and possibly help break through the "learned" social constructs that have been handed down to us by previous generations.



# Amy Mauck



9 *Knot Disconnected*, oil on canvas, 66" x 36", 2004

# Amy Mauck



*Taped VI*, charcoal on paper, 50" x 38", 2005

# Michelle Miller



- 11 Quilt, plastic shopping bags, 48" x 60", 2024



# Jason Nein

"The Perfect Human" is a series of sculptural/installation pieces I've been working on since last spring. "Learning to make the Perfect Human" was the sculptural project I used to work out the odds and ends of how I was going to get started making "The Perfect Human." It's partially a process piece (me learning to weld and carve Styrofoam a little better) and it's also partially a symbolic beginning for the larger series that I am now in the midst of. The production of milk is a very basic biological function of motherhood. This piece is the progenitor of every piece in the series I'm currently working in. It made sense to me to use a female cow, an icon of milk production, for the initial step toward the completion of my current cycle of work.



*Learning to make the Perfect Human*, mixed media, 60" x 72" x 36", 2005

# Sarah Plummer



This artwork utilizes Polaroid film with which I have photographed the human body section by section. It attempts to express a variety of emotions overlapping to become one message of overwhelming complexity.

Exploring human emotions, particularly from a female's perspective plays an important role in my photographs. The conceptual implication of this piece is that a common escape from the insecurity with the female body is to cover it up.

# Anne Potter



*Laura Making Fista*, ceramic, 27". 2004

# Anne Potter



15 *Pulling My Weight*, ceramic, 4". 2005 (Second Place)

# Joshua Rectenwald



*Pretty in Pink*, acrylic on canvas, 22" x 28", 2005

# Chris Roach



Gender is a classification that regards humans as either male or female. It appears to be commonly accepted that everyone we meet on a day-to-day basis falls into one category or the other. But there is quite often an unknown that can cause one to question meanings. From this piece I hope the viewer will receive a sense of ambiguity from the visual information and question this man-made definition of gender. The quintessential importance of language is communication, for language to do its intended purpose it needs to be understood, and through a question one can be lead to a greater understanding.

The Mission of  
Manifest Creative Research Gallery  
and Drawing Center

A Not-For-Profit Corporation

Founded in May of 2004, the Manifest Creative Research Gallery and Drawing Center is located in East Walnut Hills in Cincinnati, Ohio occupying the formerly vacant storefront property of 2727 Woodburn Ave. minutes away from downtown Cincinnati. School for the Creative and Performing Arts, Northern Kentucky University, Art Academy of Cincinnati, University of Cincinnati, and Xavier University.

**Mission Statement.**

Manifest's purpose as a non-profit organization is to serve as a venue for the display and experience of insightful, thought-provoking art and design, as well as to function as a hub for creative research and innovation at all levels of artistic endeavor. Manifest's location in the urban neighborhood of East Walnut Hills was chosen to take advantage of the community's own long-range plan (SR Vision 2010) to guide the revitalization of the area, in particular incorporating the arts. Manifest is committed to high academic standards, and seeks to engage the community at that level.

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