

MANIFEST™ v56



3rd Annual **NUDE**

| **Go Ahead... Touch Me!**

MANIFEST™

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 56

3rd Annual
NUDE

Go Ahead... Touch Me!

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

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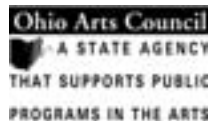
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THANK YOU!

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August 12 - September 9, 2011

Curated by Jason Franz

Jesse Berlin

Carbondale, Illinois

Bain Butcher

Knoxville, Tennessee

Christopher Day

Brighton, Illinois

Thomasin Dewhurst

Livermore, California

Lily Faget

Louisville, Kentucky

Malcolm Glass

Clarksville, Tennessee

Patrick Earl Hammie

Champaign, Illinois

Jessie Herndon

Tempe, Arizona

Tim Kennedy

Bloomington, Indiana

Susannah Martin

Frankfurt, Germany

Garry Mealor

Anchorage, Alaska

Scott Nichol

Allentown, Pennsylvania

Edmond Praybe

Brooklyn, New York

Diane Rappisi

Rochester, Massachusetts

Matthew Schenk

Grand Rapids, Michigan

Sarah Sedwick

Eugene, Oregon

Marlene Steele

Cincinnati, Ohio

Katrina Stolarski

Athens, Ohio

David Winge

Orange, California

3rd Annual NUDE



What are you?

The human form is what we are. People. The unclothed human form is more so, the bare truth, a thing of the earth. While often associated with sensuality and eroticism, the nude form is also symbolic of birth, purity, mortality, fertility, healing, and innocence. Manifest's annual NUDE exhibit honors the spectrum of how the human form, in its purest state, is addressed by contemporary artists around the world through various media. From expressive and poetic imagery all about the human condition, to works of academic study and illustration, the third annual NUDE offers an exciting look into human vitality through the eyes and hands of 19 artists from 13 states and Germany.

With NUDE our gallery program achieves symmetry with our educational studio mission, and makes the age-old practice of working with and from the nude accessible to the general public. It also reveals the many ways artists reflect on the human self - the raw, natural, vulnerable, yet powerful thing we really are.

Our several-member jury considered 406 works by 179 artists from 33 states and 14 countries for this exhibit. Twenty-three works by these 19 artists from 13 states and Germany were selected for presentation. Four artists are from within 150 miles of Cincinnati, including one Cincinnati artist. NUDE 3 marks the final free public presentation of Manifest's seventh season.





Jesse Berlin, Carbondale, Illinois

Drone Series #1, cast bronze, 36" x 24" x 48", 2010



Bain Butcher, Knoxville, Tennessee

Untitled, graphite on paper, 30" x 20", 2008



Christopher Day, Brighton, Illinois

Jennifer, charcoal & acrylic on paper, 72" x 42", 2010



Thomasin Dewhurst, Livermore, California

Two Figures, charcoal & pastel on paper, 30" x 22", 2011



Lily Faget, Louisville, Kentucky

Untitled, oil on wood panel, 46" x 46", 2011







Malcolm Glass, Clarksville, Tennessee

Mapscape, photomontage, 18" x 24", 2011



Patrick Earl Hammie, Champaign, Illinois

House of Cards, oil on linen, 68" x 68", 2011





Jessie Herndon, Tempe, Arizona

Busty, mixed woods & bent wood laces, 17" x 8" x 7", 2010



Tim Kennedy, Bloomington, Indiana

Poinsettia Mirror, oil on linen, 60" x 72", 2011



Tim Kennedy, Bloomington, Indiana

Shower, oil on linen, 48" x 34" x 2", 2011



Susannah Martin, Frankfurt, Germany

C-Section, oil on canvas, 48" x 72", 2009



Garry Meador, Anchorage, Alaska

Bowl of Roe, transparent watercolor, 41" x 29", 2006



Scott Nichol, Allentown, Pennsylvania

Memories of Water, palladium print, 10" x 9", 2009



Scott Nichol, Allentown, Pennsylvania

Clay #3, palladium print, 9" x 11", 2010



Edmond Praybe, Brooklyn, New York

The Bath, oil on linen, 48" x 46", 2011

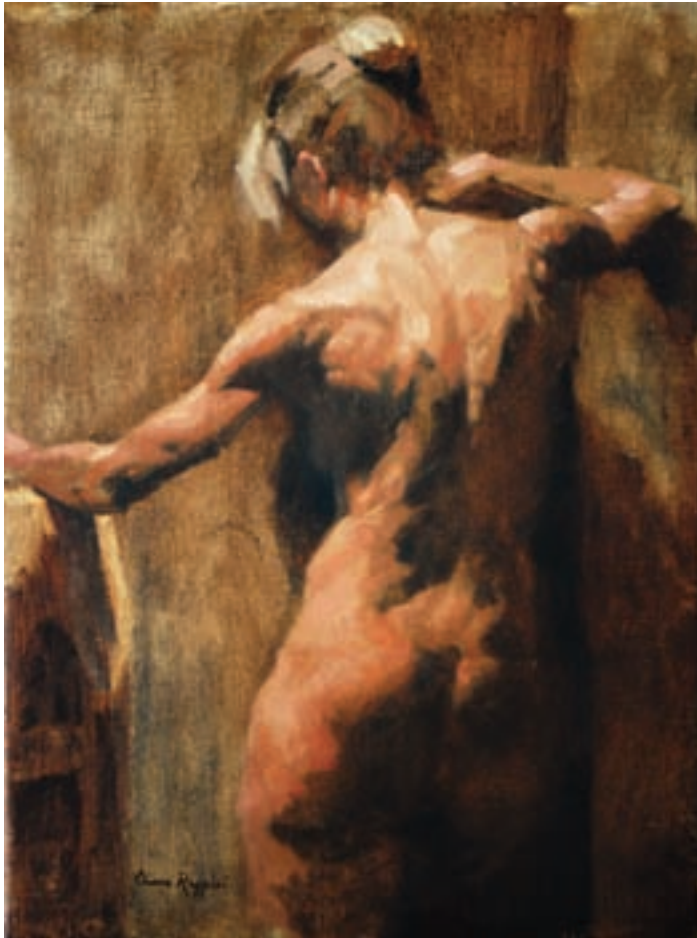


Edmond Praybe, Brooklyn, New York

The Act, oil on canvas, 48" x 48", 2010







Diane Rappisi, Rochester, Massachusetts

Andrea, oil on canvas, 16" x 12", 2011



Matthew Schenk, Grand Rapids, Michigan

Circumvolved, oil on panel, 36" x 24", 2010



Matthew Schenk, Grand Rapids, Michigan

Mia X, oil on panel, 36" x 24", 2010



Sarah Sedwick, Eugene, Oregon

Nude Reading, oil on canvas, 20" x 16", 2011



Marlene Steele, Cincinnati, Ohio

Afternoon Sunlight, oil on canvas, 30" x 40", 2009



Katrina Stolarski, Athens, Ohio

Skin-Tight, Not Skin-Deep, oil on canvas, 60" x 36", 2010



David Winge, Orange, California

Zenith, digital photograph, 16" x 24", 2011

go ahead...

Adeline de Monseignat

London, England

Marisa Ferreira

Tjelta, Norway

Nat Martin

Sudbury, Massachusetts

Brad McCombs

Cincinnati, Ohio

Stephanie Robison

Oakland, California



August 12 - September 9, 2011

Curated by Tim Parsley

Touch Me!

As a father of three very active young children, I will sometimes bring them with me to an art museum or gallery, a chance for them to experience a bit of “daddy’s world.” As we pull up and prepare to enter, I routinely have them review the rules for me. “What are the rules?” I ask aloud. “No running, no yelling, and no touching,” they all reply in unison. “Right,” I confirm. “Especially that last one. No touching.” After all, yelling, while rude in a public building, won’t offend the paintings. And running? My kids are pretty coordinated, so there’s little chance they’ll crash into something. But touching? Absolutely not. Never. Don’t even think about it.

As a gallery director, I’ve seen my fair share of visitors who apparently didn’t have a father like me to go over the rules with them when they were young. I’ve felt my skin chill and my jaw clench as, unbelievably, I’ve seen grown adults reach out and run a finger across an oil painting just to point out some area of interest to a friend. Through a gritted smile, I muster politely, “Please. Don’t touch.” (“And while you’re at it, don’t run or yell either,” I want to add, just in case...)

Sculpture is especially tempting for some. And, to be fair, some sculptures WANT to be touched – their tactile presence almost beg for your fingers to investigate.

But, there are rules to viewing art. First among them: “Don’t touch.”

However, rules are apparently made to be broken for some artists. Many artists in recent years, ever-interested in finding that line in the sand and stepping boldly over it, have begun making work that invites the viewer to do what they have previously only been tempted to do: touch the work. Like Michelangelo’s Adam lifting a finger to connect to the finger of the Almighty, viewers may now make contact with another creative genius – or at least, the artwork of a creative genius.

It’s not enough, though, is it? Once touched, the sensation is short-lived. What did we expect? A spark? A blinding flash of insight into the artist’s inner world? Were it about the touch alone, the sensation would be fleeting. Fortunately, for the

artists in *Go Ahead... Touch Me*, and for artists of a similar creative persuasion, it is not about the touch alone. It is about what the work becomes when it is put into the hands of the viewer. It is about how the work changes as the once-passive viewer is invited to become an active participant.

Collaborative practices in contemporary art have been around for a while now, but this is a new kind of collaboration; one where the artist and viewer partner toward and unknown outcome. Traditional collaborations involve planning and agreement with a known destination. The works in *Go Ahead... Touch Me* are awaiting an unknown resolution. They are submissive, not directive. What they become is dependent upon whatever the viewer brings to their encounter with the work.

Granted, this is a controlled interaction. For example, the chewed pieces of gum in Brad McComb's "Saliva Map" are intended to be stuck ONLY to the regional map indicating where the viewer lives and NOT on other works in the exhibition. Nat Martin's "Durer's Four Horsemen Rubik's Cube" only has so many potential combinations available for the viewer to discover. However, Martin's temporary tattoos are more open-ended. We can imagine them leaving the gallery, works of art displayed on the arms of the viewers, traveling to destinations unknown, the exhibition on the loose in the world. We can imagine conversations ("Hey, when did you get a tattoo?" "Oh, it's not real. I went to an art show in Cincinnati this weekend..."), extending the work beyond the visual and into

the dialogical, initiating discussions about the nature of art as fixed artifact. "Saliva Map" will end up as a gum-smattered mess by the end of the exhibition. But what will those globs of chewed color reveal? Only a new work of art made up of different colors and textures? Or, a real-time domestic census of the typical Manifest viewing audience? We've never conducted such a survey. And thanks to "Saliva Map," we'll now see the (albeit, sticky) results for ourselves.

Works like these find their contemporary precedent in the writings of people like Nicolas Bourriaud (*Relational Aesthetics*, 1998) and Grant H. Kester (*Conversation Pieces: Community and Communication in Modern Art*, 2004) which explore the interactive potential of artist and viewer as co-creators, as well as in the work of artists such as Felix Gonzalez-Torres who gave away minimalist mountains of silver-wrapped candies to his viewers and Rirkrit Tiravanija who personally cooked dinner for his viewers (or left instructions on how to make dinner, should visitors come to the gallery once the opening reception was over). While these authors and artists focused mostly on social interactions and how their art might overcome the spectator/spectacle divide, Gonzalez-Torres and Tiravanija would likely agree: the work of art's content necessarily demands the participation of the viewer. In fact, Gonzalez-Torres made this explicit in an interview: "Without a public these works are nothing, nothing. I need the public to complete the work." ¹

Perhaps these works make explicit the artistic counterpart to the age-old question, “If a tree falls in the forest, and no one is there to hear it, does it make a sound?” If a work of art hangs in a gallery, but has no viewer, is it still a work of art? For the works in *Go Ahead... Touch Me*, the answer is No.

- Tim Parsley

For this exhibit 74 artists submitted 132 works for consideration. Six works by the following 5 artists from California, Massachusetts, Ohio, England, and Norway were selected by our two-part jury/curatorial process.

¹ Tim Rollins, interview with Felix Gonzalez-Torres, in William S. Bartman, ed., *Felix Gonzalez-Torres* (Los Angeles: A.R.T. Press, 1993), 23.





Adeline de Monseignat, London, United Kingdom

L'Origine des Sens

vintage fur, hessian, chicken wire, plaster, thread & stone, 22" x 11" x 10", 2010





Marisa Ferreira, Tjelta, Norway

Transformable Wall Object I
acrylic on wood, 136.2" x 55.9", 2011



CERTAIN

LY CONS

TANTLY

NEVER

Nat Martin, Sudbury, Massachusetts

Certainly, Constantly, Never

temporary tattoo, 1.5" x 1.5" (each) with 20" x 24" print, 2011





Nat Martin, Sudbury, Massachusetts

Durer's Four Horsemen Rubik's Cube
custom-made Rubik's cube, 2.5" x 2.5" x 2.5", 2010





Brad McCombs, Cincinnati, Ohio

Saliva Map
digital print & chewing gum, 42" x 56", 2011





Stephanie Robison, Oakland, California

Mat
fabric, thread & polyester fiberfill, height variable, 64" x 41", 2004





About Manifest

Founded in 2004 by professors and students from area Universities, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the historic urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The 1000 square foot museum-quality street level gallery offers three distinct exhibition spaces, and is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. Its central location in the Woodburn Avenue district and DeSales Corner places it within an energetic, creative, and revitalizing community that includes other galleries, shops, restaurants and artists' studios.

The gallery benefits from its location within easy walking distance of a historic neighborhood populated by 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 of all kinds by student and professional artists from around the world. The Manifest Drawing Center Studio is located in nearby Madisonville.

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.

Manifest Gallery

...a neighborhood gallery for the world.

Manifest Press

...take every exhibit home.

Manifest Drawing Center

...because learning to draw is learning to see.

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Drawing Center Director*

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Gallery Manager

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MANIFEST
CREATIVE RESEARCH GALLERY AND DRAWING CENTER

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