

MANIFEST

v25



Appetite and Consumption



Body of Work

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 25

main gallery

Body of Work

The Human Form in Contemporary Art

drawing room

Appetite and Consumption

Works on Paper by Kelly Jo Asbury

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

MANIFEST VOLUME TWENTY-FIVE

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Manifest Creative Research Gallery and Drawing Center

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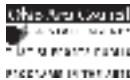
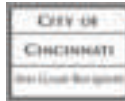
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BODY OF WORK

The Human Form in Contemporary Art

January 25 - February 22, 2008

Alastair Adams
Carrie Rebecca Armellino
Nathan Bond
Matthew Davey
Gary Gaffney
Gerard Huber
Laurie Lisonbee
Beauvais Lyons
Bethany Pierce
Michael Ruback
John Sabraw
Ed Wong-Ligda

Curated by Jason Franz

The human form has been a central subject of artwork since well before it was called 'art'. From Lascaux to Willendorf, to Matthew Barney and Jenny Saville, artists have found ways to provide forms of self-reflection to society.

Body of Work invited artists to submit works in any medium or genre that investigate or incorporate the human form in some way. A range of types of entries were strongly encouraged. Manifest received over 450 entries representing this spectrum, from purely academic examples of anatomical figure drawing, to conceptual and less obvious interpretations.

Over 130 artists from 34 states and 9 countries submitted entries to this exhibit. The final selection includes 17 works by 12 artists from eight states and the United Kingdom. Works of painting, sculpture, collage, drawing, and printmaking make Body of Work an exceptional first exhibit to mark Manifest's fourth year in operation.



Alastair Adams (Oakham, United Kingdom)
Self Portrait 2007, oil on board, 36" x 26", 2007



Carrie Rebecca Armellino (Valparaiso, Indiana)
Ovaries, bronze, 9" x 12" x 9", 2007



Nathan Bond (Brooklyn, New York)

Mouthscape #5, oil on linen, 60" x 40" x 3", 2004



Matthew Davey (Indianapolis, Indiana)
Ashes, oil on linen, 96" x 50", 2000





Matthew Davey (Indianapolis, Indiana)
A Kiss on the Lips, bronze mounted on stone, 32" x 15" x 12", 2005-2007



Gary Gaffney (Cincinnati, Ohio)
Amazing Worlds, mixed media collage on panel, 48" x 48", 2007



Laurie Lisonbee (Salem, Utah)

Pigeon Pose with Spoon, oil and mixed media on panel, 21" x 36", 2007

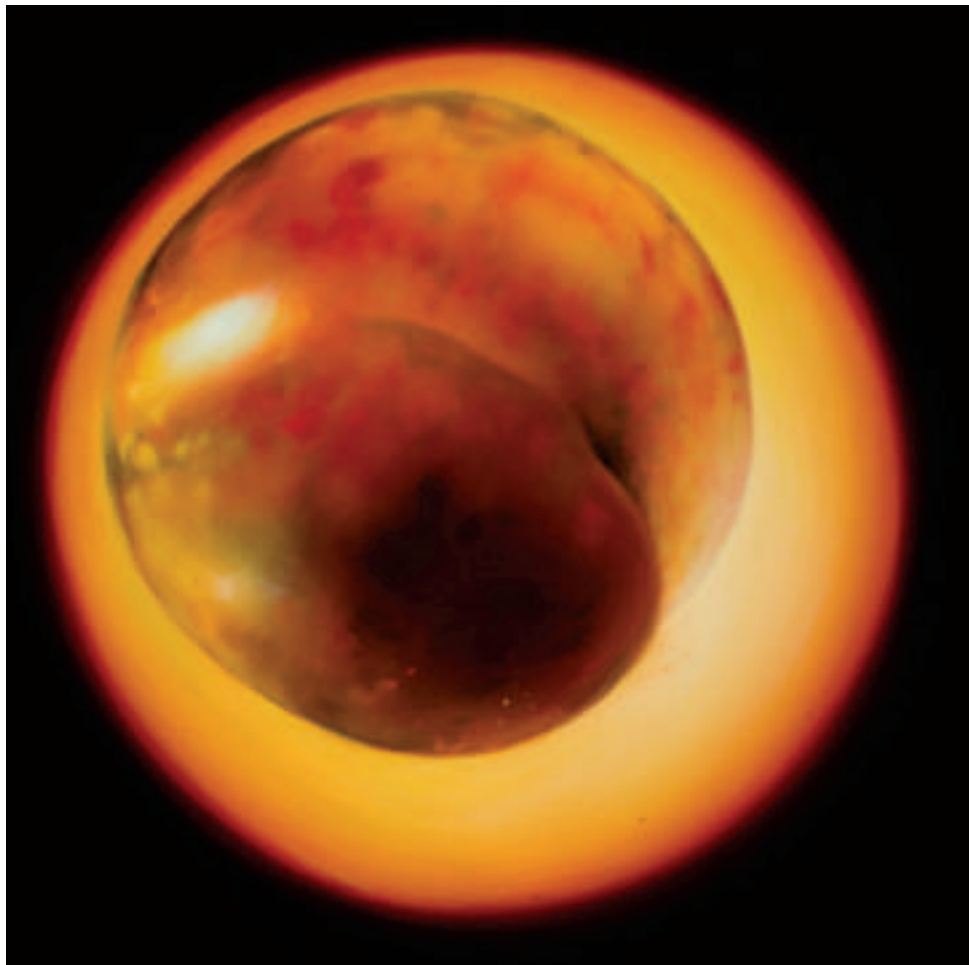


Laurie Lisonbee (Salem, Utah)
Up, oil and mixed media on panel, 18" x 13", 2007



Bethany Pierce (Oxford, Ohio)

Double Fracture, oil on panel, 36" x 42" x 3", 2007



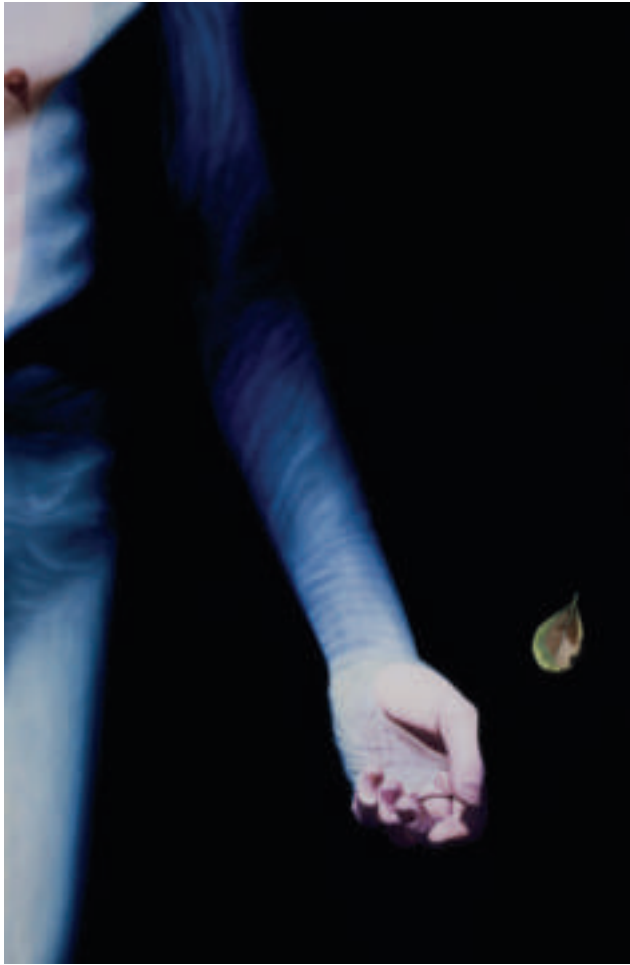
Bethany Pierce (Oxford, Ohio)
Succulent Fecundity, oil on panel, 10" x 10", 2007



Michael Ruback (Chicago, Illinois)

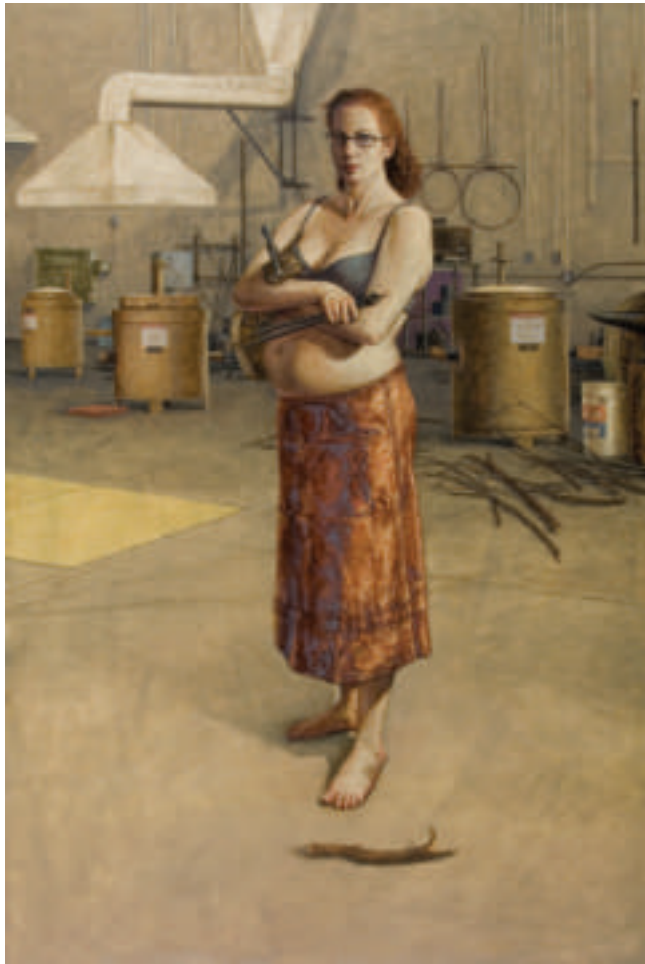
Arch, bronze on limestone base, 28.5" x 32" x 15", 2005





John Sabraw (Athens, Ohio)
Displacement, oil on panel, 36" x 24", 2002





Ed Wong-Ligda (Comstock Park, Michigan)
Renee Six Months Pregnant, oil on canvas, 70" x 48", 2002





Gerard Huber (Dallas, Texas)

Classical Figures VIII (Arbor Vita), acrylic on panel, 24" x 32", 1999



Gerard Huber (Dallas, Texas)
Classical Figures XI (Invidere), acrylic on panel, 24" x 36", 2001



Beauvais Lyons (Knoxville, Tennessee)
Dissection Plate 46, lithograph, 28" x 22", 2004



Beauvais Lyons (Knoxville, Tennessee)
Planche 144, lithograph, 28" x 22", 2004

An abstract artwork featuring layered, organic forms in shades of red, orange, and purple. The composition is dense and textured, with various shapes and colors overlapping to create a sense of depth and movement. The overall effect is reminiscent of a microscopic view of biological tissue or a complex, layered landscape.

Appetite and Consumption:
Works on Paper by Kelly Jo Asbury

January 25 - February 22, 2008

Curated by Jason Franz

Artist's Statement

The conceptual concerns pervading through this series center around ideas of “Appetite and Consumption”. These paintings/drawings explore our primordial link to water and our relentless search for one another. Both formally and conceptually the work explores the dichotomy of dry to wet as well as notions of metamorphosis and adaptation as components of insatiable appetites.

Various explorations of fragmentation are prevalent with reference to the body and/or forms suggestive of body parts. Suggesting sensuality causes arousal and discomfort through the denial of excessive information. Arousal is achieved through the innate awareness of familiarity. Discomfort also comes through that same familiarity while being confronted by the larger than life scale. (Large scale subtlety)

Formally and conceptually this series seeks to push and pull the picture plane as well as the viewer. Positive and negative spaces are constantly inverted in order to push the complexity of spatial play as well as pull the intricacy of the visual read. The use of symbolic references to water, metamorphosis and adaptation are linked conceptually to herpetology, more specifically amphibians through various cultural views (especially Mayan) of fertility, growth and birth.

The large-scale work envelopes the viewer. Once directly upon the work the formal and conceptual play of vehicles and solvents can also become more accessible. Again a dichotomy is explored through direct wet and dry media applications as well as non-traditional approaches to various oils, mineral spirits and varnishes. The co-existence of these materials can cause a great deal of tactile anxiety yet a great deal of enticement as well; dry becomes drier and wet becomes wetter. The compositions literally and figuratively speak of fluid, fluidity of movement to the release of secretions. The passage of pure stand oil through an area of dry pastel opens new doors to suggestive imagery and tucked away narratives that can only be exposed through the movement of the viewer and the play upon light.

Finally with the exploration of this series the viewer perpetuates “appetite” by the consumption of the imagery in order to in fact be consumed. All this comprises the ambitious desire to pursue followed by the turbulent rapture that ensues.







Frenetic Composure

oil and pastel on paper, 65" x 34", 2005



Tickled Pink
39" x 87", oil and pastel on paper, 2006



Untitled

oil on paper, 33" x 48", 2007



Untitled I
oil on paper, 29" x 41", 2006



Untitled II
oil and pastel on paper, 53" x 48", 2006

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 Statement:

Manifest 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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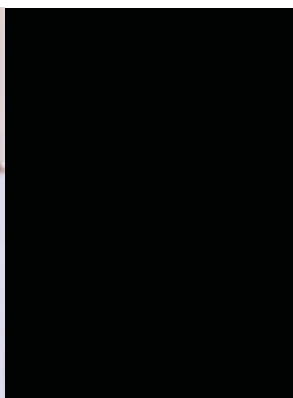
Amanda Nurre (*senior intern*)

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