

MANIFEST™ v65

4th Annual NUDE

| Darkfire & The Waiting Room Prints by Sean Caulfield



MANIFEST™

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 65

4th Annual
NUDE

Darkfire & The Waiting Room
Prints by Sean Caulfield

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

MANIFEST VOLUME SIXTY-FIVE

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THANK YOU!

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The NLT FOUNDATION



August 17 – September 14, 2012

Martin Arnold

Oxford, Mississippi

Ken Beach

Chicago, Illinois

Donald Beal

Provincetown, Massachusetts

Tamie Beldue

Black Mountain, North Carolina

Grace Benedict

Lafayette, Indiana

Daniel Dömölky

Budapest, Hungary

Steven Hudson

Champaign, Illinois

Travis S. Little

Indianapolis, Indiana

Jeffrey Markowsky

Savannah, Georgia

Alan McGowan

Edinburgh, Scotland

Eric Penington

West Lafayette, Indiana

Michael Reedy

Ann Arbor, Michigan

Shane Snider

Black Mountain, North Carolina

David Stanger

Pittsburgh, Pennsylvania

Sheldon Tapley

Danville, Kentucky

Erick von Hoffmann

Argyle, New York

Danny Warner

Manhattan, Kansas

NUDE 4

Manifest exhibits many kinds of works, from more conceptual and experimental art to the traditional. In fact we think it's important to have such a range in our repertoire. It is something that Manifest is known for.

Our annual projects allow us the chance to track how artists around the world address a common theme, subject, or media over time, or allow us to document the state of art in a particular strata of professional activity, and to study and preserve our findings in a meaningful way through our publications.

NUDE is one such project. The human body is a popular subject for many reasons, the most obvious being that it is us.

Throughout history the representation of the human form has been charged with tremendous energy. Through all the permutations art has experienced across history, work of the body persists. We use the human nude to master skill, understand ourselves, and push social and psychological buttons for the sake of expression.

We intend for Manifest's annual *NUDE* project to explore how our collective body is used today in art to achieve these goals and more.

This year we received 522 entries from 221 artists from 34 states and 15 countries. Our jury selected 20 works from the following seventeen artists from Georgia, Illinois, Indiana, Kansas, Kentucky, Massachusetts, Michigan, Mississippi, New York, North Carolina, Pennsylvania, and the countries of Hungary and Scotland.



Martin Arnold, Oxford, Mississippi
Anjie, oil on panel, 36" x 24", 2012



Ken Beach, Chicago, Illinois
Dancer, photograph, 13" x 8.6", 2012



Donald Beal, Provincetown, Massachusetts
Reclining Woman, oil on canvas, 40" x 30", 2009



Donald Beal, Provincetown, Massachusetts
Model With Puppy, oil on canvas, 40" x 30", 2009



Tamie Beldue, Black Mountain, North Carolina

Nude Without Red Bead Necklace, graphite, watercolor & encaustic, 29" x 19", 2008-2010



Grace Benedict, Lafayette, Indiana
Rachel, ball point pen on paper, 18" x 24", 2012



Daniel Dömölky, Budapest, Hungary
Golden Age, digital c-print, 17.7" x 11.8", 2011



Steven Hudson, Champaign, Illinois
Meeting, oil on panel, 12" x 16", 2012



Travis S. Little, Indianapolis, Indiana
Lauren, mixed pigment/pastel, 30" x 19", 2012



Travis S. Little, Indianapolis, Indiana
Still Asleep, mixed pigment/pastel, 15.5" x 20", 2011



Travis S. Little, Indianapolis, Indiana
Turn, mixed pigment/pastel, 24" x 18", 2010



Jeffrey Markowsky, Savannah, Georgia
Hawk's Release, oil on canvas, 36" x 16", 2012



Alan McGowan, Edinburgh, Scotland
Torso, oil on canvas on board, 16" x 12, 2012



Eric Penington, West Lafayette, Indiana
Michelle, oil on canvas, 84" x 54", 2011



Michael Reedy, Ann Arbor, Michigan
The Fall (e.), mixed media on paper, 41" x 20", 2012



Shane Snider, Black Mountain, North Carolina
Vignette Seventeen, white portland cement & steel, 6.5" x 10.5" x 5", 2009





David Stanger, Pittsburgh, Pennsylvania
Summer, oil on linen, 24" x 32", 2011

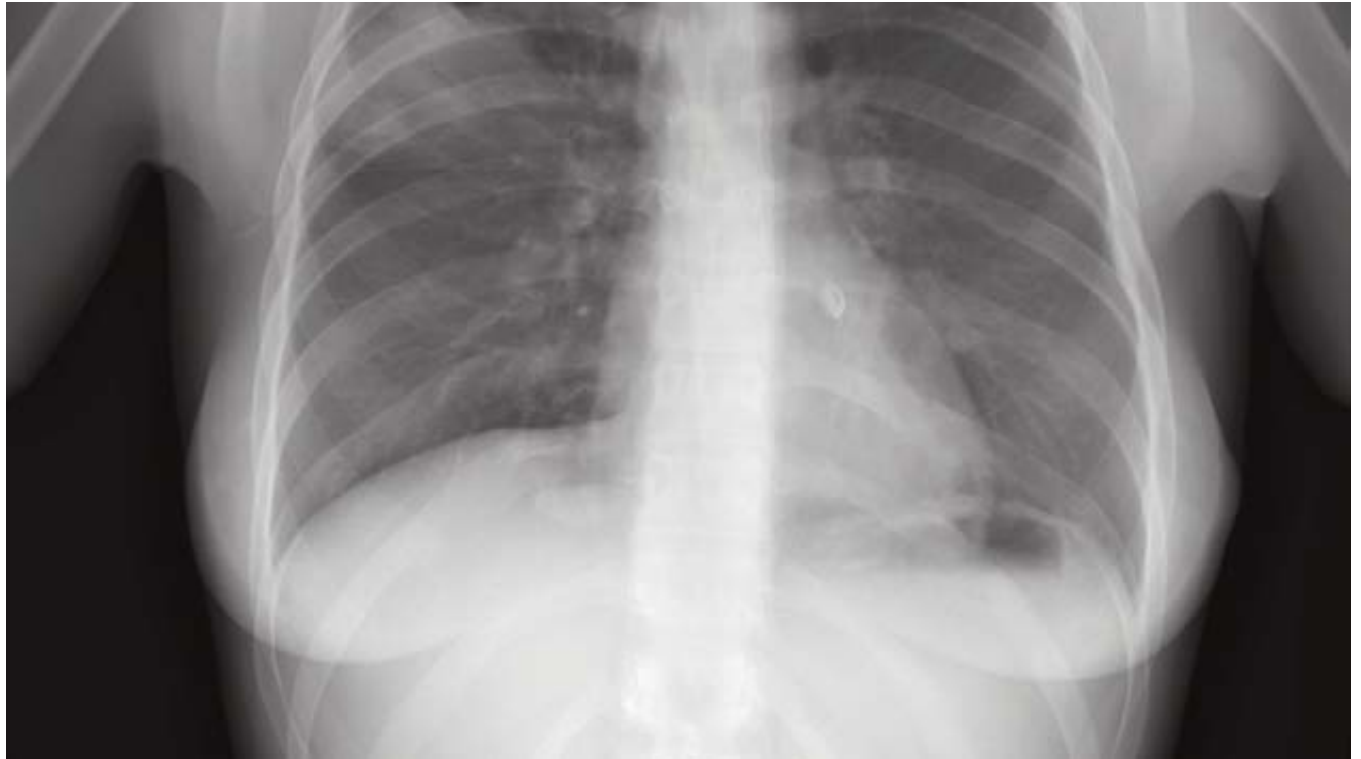


Sheldon Tapley, Danville, Kentucky
Curled, oil on canvas mounted on panel, 15" x 12", 2011



Erick von Hoffmann, Argyle, New York
Untitled, oil on canvas, 40" x 30", 2011





Danny Warner, Manhattan, Kansas
Aphasia Oceana, (stills), HD Experimental Animation (video), 2012







August 17 – September 14, 2012

Darkfire & The Waiting Room

Prints by Sean Caulfield

with collaborators Hart (poetry) and Colberg (book design)

Manifest is very pleased to finish out its eighth season with this exhibit of works by Edmonton, Alberta artist and professor Sean Caulfield. Over twenty framed prints, both complete sets of *Darkfire* and *The Waiting Room*, were presented in Manifest's Parallel Space, including portfolios with loose-leaf pages containing poems to accompany each print. Caulfield's exhibit is the fifth and final solo show awarded out of 130 submitted for the 2011-2012 season.

Sean Caulfield is a Centennial Professor in the Department of Art and Design at the University of Alberta. He has exhibited his prints, drawings and artist's books extensively throughout Canada, the United States, Europe, and Japan. Recent exhibitions include: *Perceptions of Promise*, Chelsea Art Museum, New York, USA/Glenbow Museum, Calgary, Alberta; *Return to the Surface*, Davidson Gallery, Seattle, WA, USA; *Imagining Science*, Art Gallery of Alberta, Edmonton, Alberta; among others.

Caulfield has received numerous grants and awards for his work including: Triennial Prize at the 2nd Bangkok Triennial International Print and Drawing Exhibition, Bangkok, Thailand; SSHRC Dissemination Grant; Canadian Stem Cell Network Impact Grant; SSHRC Fine Arts Creation Grant; Canada Council Travel Grant; and a Visual Arts Fellowship, Illinois Arts Council, Illinois, USA. Caulfield's work is in various public and private collections including: Houghton Library, Harvard University, USA; Fitzwilliam Museum, Cambridge, England; Blanton Museum of Art, University of Texas, Austin, Texas, USA, among others.

Artist's Statement:

This exhibition consists of two artists' books, *Darkfire* and *The Waiting Room*, which I undertook in collaboration with poet Jonathan Hart and designer Sue Colberg. To initiate *Darkfire* and *The Waiting Room*, we used themes and poetic images taken from Dante's *Inferno* and *Purgatory* as a common starting point for each of our image/text pairings (eventually working towards responding to all three volumes of Dante's famous work). We share an ongoing interest in the *Divine Comedy*, as well as with the long history of illustration associated with this work (Blake, Botticelli). The intention was not to illustrate *Inferno/Purgatory* in the traditional sense, but rather to use it as a motivation from which we could find common formal and conceptual inspiration. More specifically, we were interested in passages in the *Divine Comedy*, such as Dante's description of the wood of suicides in Canto XIII, or the rain of fire falling upon the shades in Canto XIV, that are sensual in nature and which describe the human body or an environment in transformation. These compelling images, often inspired by earlier classical and medieval myths, have a power that endures in contemporary society in the face of drastic cultural, social and environmental change.

By drawing on the *Divine Comedy* for inspiration, we built imagined landscapes populated by enigmatic objects that refer to both mechanistic and naturalistic forms in order to explore themes of mutation, metamorphosis and biology/technology dichotomies. As the viewer/reader moves through *Darkfire* and *The Waiting Room* a dynamic arc is created that reflects the original source of motivation. For example, beginning



with relatively small black and white works, with a naturalistic space, and then moving towards larger, more open, abstract compositions. In addition, the artists' books are designed to suspend viewers between references to history as well as to contemporary sources. Forms within the prints are rendered through a careful use of chiaroscuro and detail, referencing a wide range of historic prints including alchemic images and early scientific plates. At the same time, the prints also contain bold, absurd graphic forms that bring viewers back to a very contemporary context by referencing comics/manga, industrialization, and science fiction. Responding to these image/poem pairings, Colberg also combines traditional and contemporary approaches to book typography and text/image relations within design to support the content of the poetry and images in a manner that is understated, yet evocative.

Although the work looks to the past for inspiration, its merging of mechanistic and organic languages is intended to point viewers towards a contemporary context in which advancements in technology are rapidly changing our relationship to the natural world, biology, and our own bodies. In a broad sense, then, these artists' books are intended to encourage individuals to engage in reflection and dialogue about the changing environments of our daily lives. Further, by investigating the formal and conceptual dynamic of relations between text and image, *Darkfire* and *The Waiting Room* are a celebration of poetic language and imagery for its own sake, as well as artifacts that pay homage to the artist's book as an important part of contemporary culture.

Darkfire



Fire Horn, mezzotint, chine colle, 9" x 5", 2005



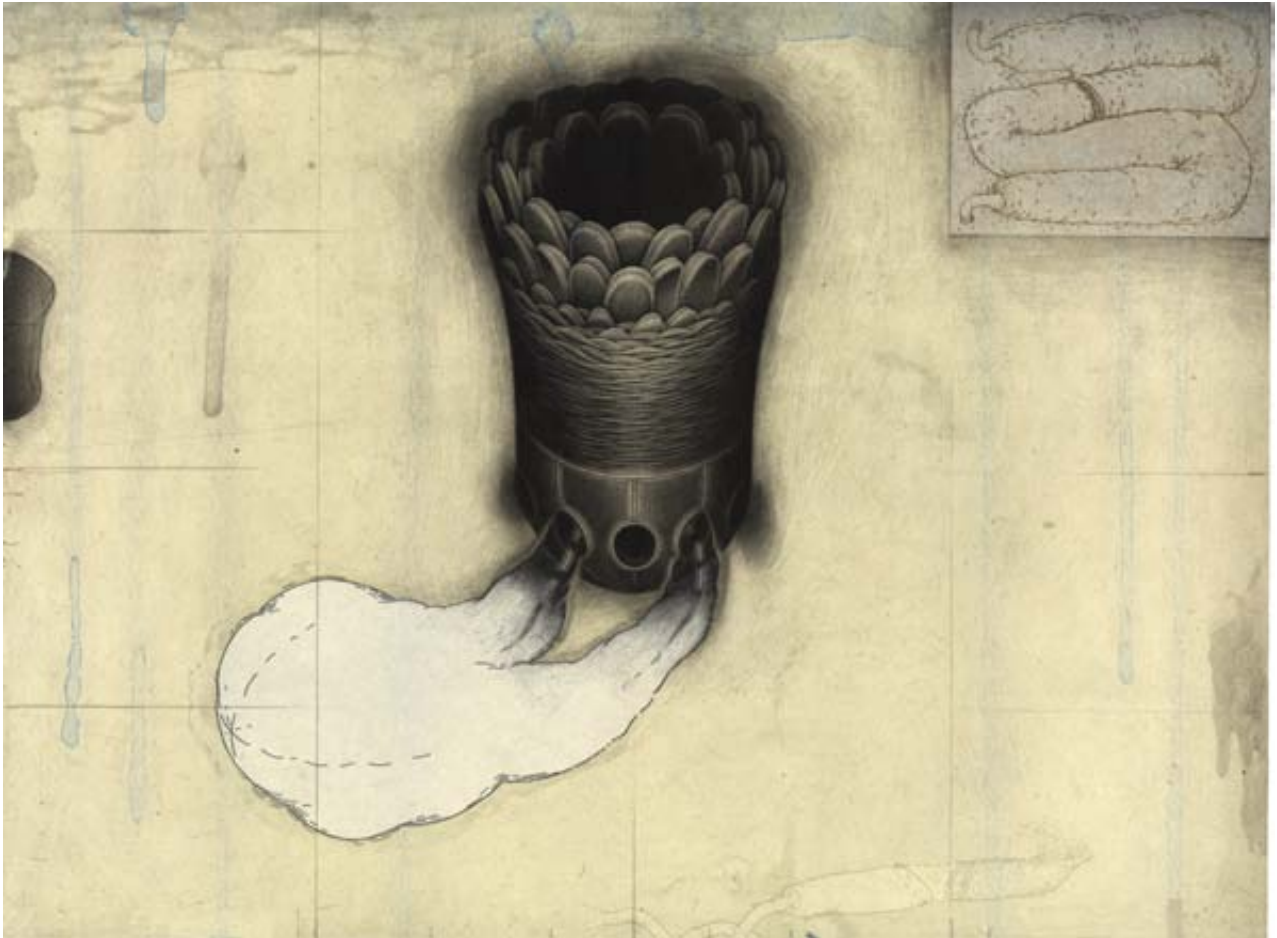
The Island, mezzotint, chine colle, 9" x 5", 2005



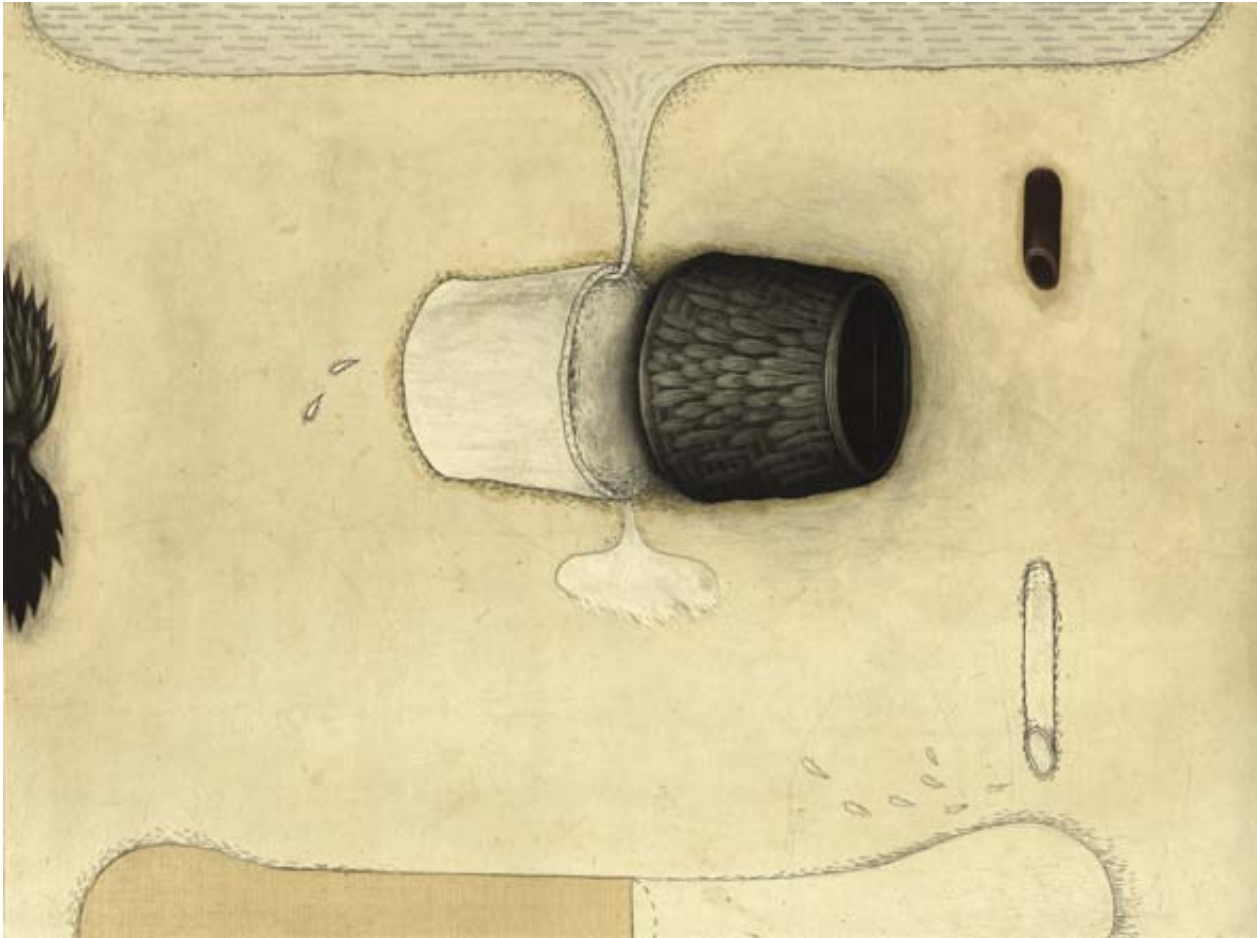
Water Event, mezzotint, chine colle, 12" x 9", 2005



Fire Coast, mezzotint, chine colle, 12" x 9", 2005



Black Wind, etching, mezzotint, chine colle, 16" x 12", 2005



The Spill, etching, mezzotint, chine colle, 16" x 12", 2005



Wood of Suicides, mezzotint, chine colle, 8.75" x 11.75", 2006



Stream of Lethe, mezzotint, chine colle, 12" x 12", 2007



Climbing Down, mezzotint, chine colle, 9" x 5", 2007



Cup, mezzotint, chine colle, 12" x 12", 2007



Darkfire, artist's book, 22.25" x 17.5" x 2", 2007

The Waiting Room



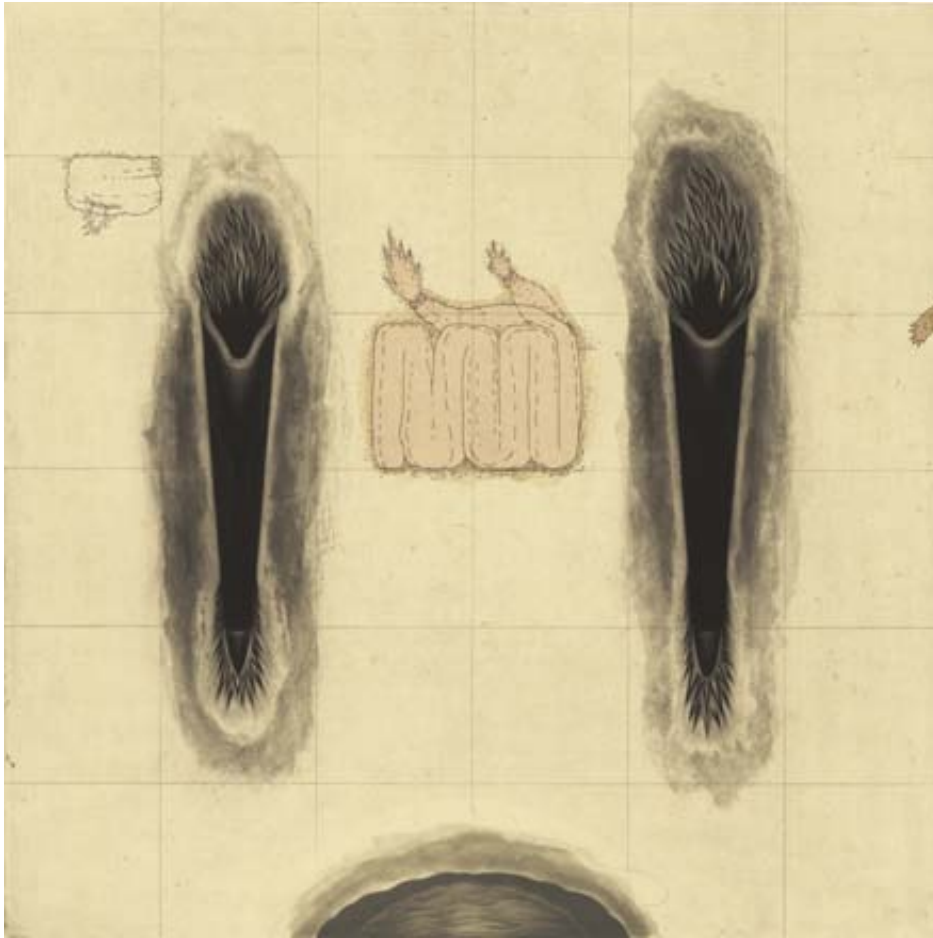
Passage, mezzotint, chine colle, 12" x 12", 2008



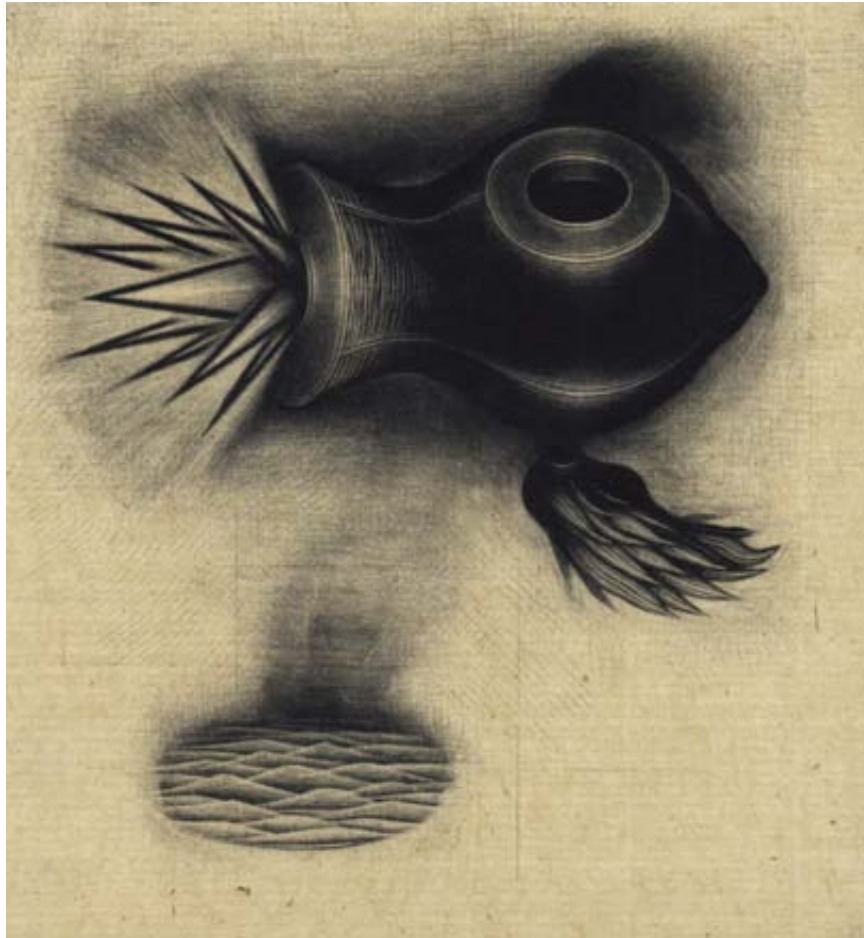
The Mountain, mezzotint, intaglio, chine colle, 12" x 12", 2008



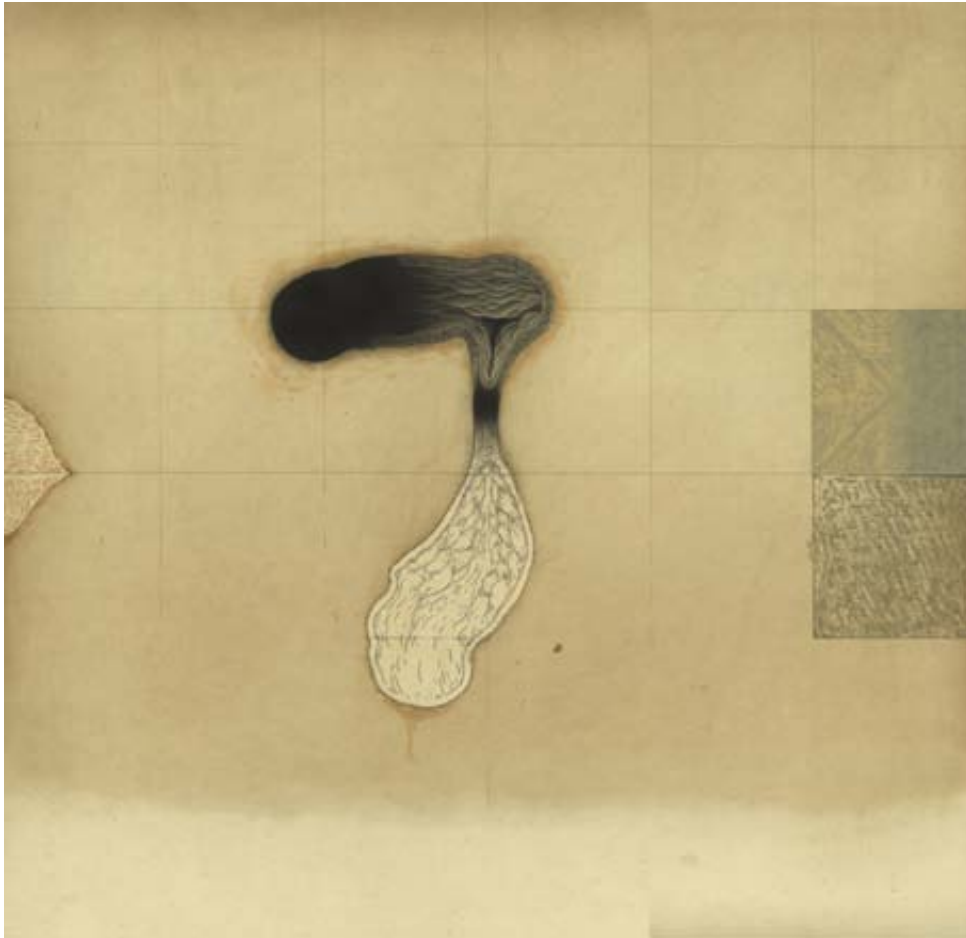
The Reed, mezzotint, intaglio, chine colle, 12" x 12", 2007



Protecting Flames, intaglio, mezzotint, chine colle, 18" x 18", 2008



Phlegyas, mezzotint, chine colle, 8.5" x 8", 2007



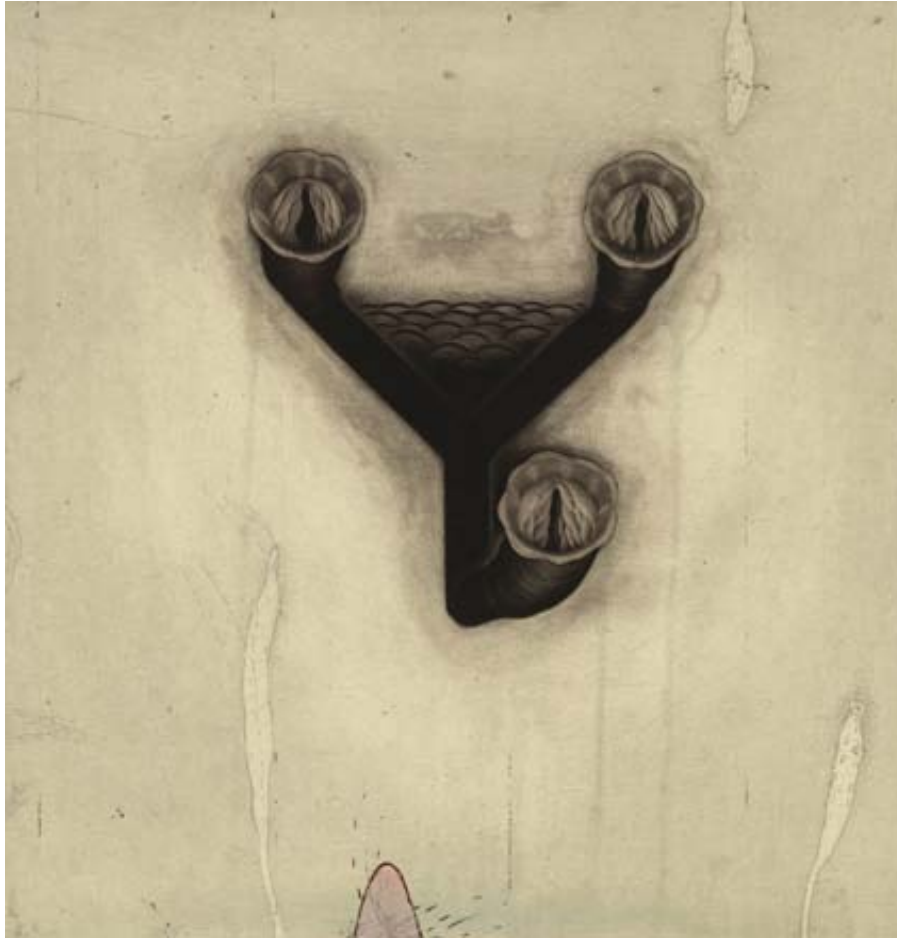
First Dream, intaglio, mezzotint, chine colle, 18" x 18", 2008



Lifted Burden, intaglio, mezzotint, chine colle, 9" x 9", 2009



Body Tears, mezzotint, chine colle, 8.5" x 8", 2007



Second Dream, intaglio, mezzotint, chine colle, 12" x 12", 2008



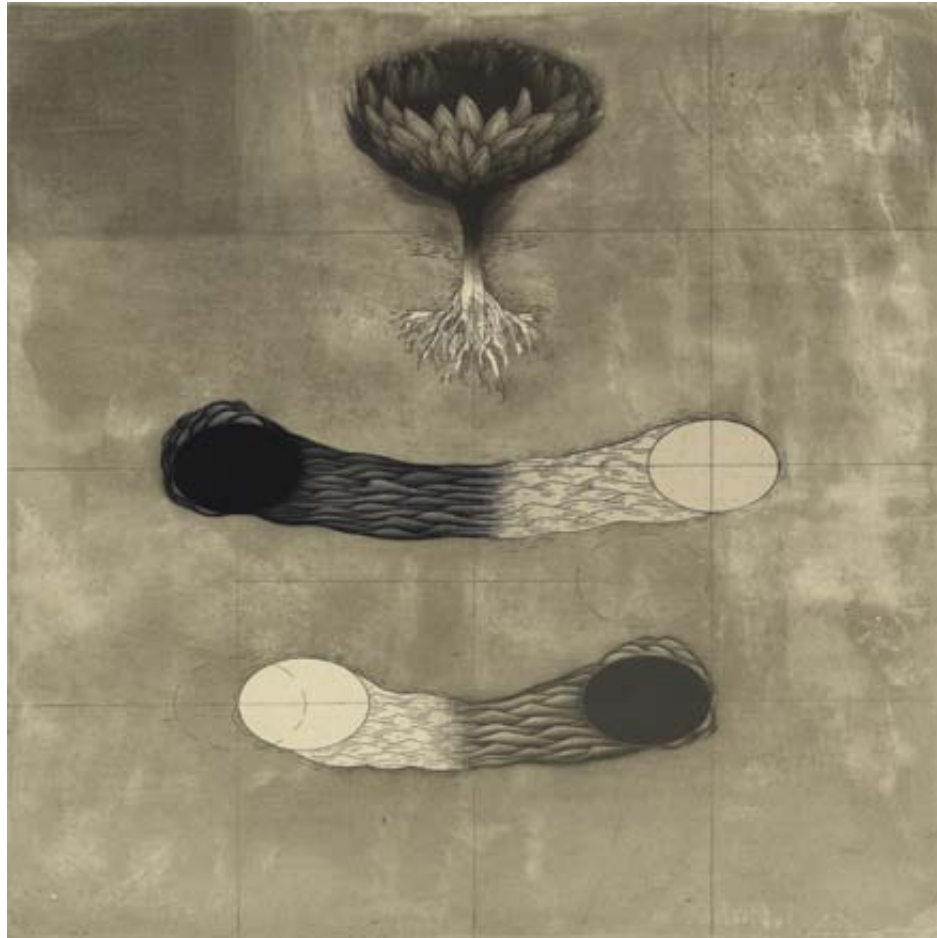
Hunger Tree, mezzotint, chine colle, 16" x 16", 2010



Night Cloud, mezzotint, chine colle, 8" x 8", 2008



Phasiphae, intaglio, mezzotint, chine colle, 8" x 8", 2010



Waiting and Yearning, mezzotint, intaglio, chine colle, 9" x 9", 2010



The Waiting Room, artist's book, 19" x 19" x 2," 2012

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.

Manifest Artist Residency

...supporting individual artists, one year at a time.

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Drawing Center Director

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MANIFEST
CREATIVE RESEARCH GALLERY AND DRAWING CENTER

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