MANIFEST™ v65

4th Annual NUDE | Darkfire & The Waiting Room Prints by Sean Caulfield
M.A.N.I.F.E.S.T
C R E A T I V E  R E S E A R C H  G A L L E R Y
A N D  D R A W I N G  C E N T E R

volume 65

4th Annual
NUDE

Darkfire & The Waiting Room
Prints by Sean Caulfield

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

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The NLT FOUNDATION

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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
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
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.

August 17 – September 14, 2012

**Darkfire & The Waiting Room**

Prints by Sean Caulfield

with collaborators Hart (poetry) and Colberg (book design)
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
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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Chief Curator  
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Assistant Director,  
Drawing Center Director  
Tim Parsley

Office Manager  
Katie Schoeny

Gallery Manager  
Rob Anderson

Exhibition and Drawing Center Coordinator  
Katie Baker

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Carrie Grubb  
Liz Hardy  
Sydney Kreuzmann (senior intern)  
Nick Mannira  
Chrissy Rother (gallery assistant)  
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