

## **LILLIAN BOYER GALLERY**

**Tyler Dearing**, *My Better Half, Parts 1 and 2*: Dearing, a UK art major, explores how we “size up” others when we first meet them in these self-portraits. He points out that each of us develops a mental image of the life that other person is living based on the traits we assign them through our observations of their general appearance, gestures, etc. Since each viewer brings a different background to his or her interpretation of those traits, we each project a different vision of that person’s life. In this series of work, Tyler removes as many traits as possible revealing only physical appearance. He invites us to explore these questions: “*How do you view this person in the most basic form? Do you project traits onto this blank body from just the physical appearance of him? When we take that person and put him in two different scenes, does that image change again? How does our mental image of this individual change because of the outside influences?*”

**Blake**, *Adam, The Crucifixion, Ecstasy, and Rockeye CBU*: Canadian born and educated, continued his sculpture training in the European capitals. The three pieces in this show objectify his desire to communicate “*a perception of humanity on an emotional level.*” Look closely at the bases of *Adam, The Crucifixion* and *Ecstasy* for images that combine the religious and the mythological. While these two sculptures reference classical forms and themes, the third work, *Rockeye CBU* has a more contemporary feel relevant to its theme. *Rockeye CBU* is one of Blake’s *Fragment* series which grew out of his travels to Vietnam where he witnesses the devastating effects of landmines 35 years after the conflict they serviced had ended. Each of the 19 pieces in this series is named after a different landmine. The *Fragments* exhibition is inspired by the concept of art activism: the “*notion that art can inform and alter social reality and encourage positive social engagement.*” To date, exhibition of this series has helped raise awareness and funds to clear a minefield in Vietnam, map minefields in Angola, provide mine risk education to civilians in Afghanistan, and this year will work to clear a cluster bomb strike in Kosovo. See more of his work in his book on the front desk or go to his website: [www.blakesculpture.com](http://www.blakesculpture.com).

**Lawrence Tarpey**, *She Was the Point of Conception* and *Caught by Surprise*: Tarpey is a Lexington artist with a national reputation. Primarily self-taught, he has been focused on complex composition since his childhood days when he often spent weeks on a single drawing on his Formica school desktop. Tarpey continues his preference to work without preliminary studies or drawings by designing directly on the canvas, adding and deleting as he goes along. He explains that his goal is to create “*a figurative, though abstract painting, which combines color, composition, balance and intrigue in perfect harmony. I like to make images with narratives that straddle the organic world and alternative realities, conjuring up feelings of familiarity and purpose for the viewer.*”

**Courtnee Bennett**, *Moonscape* and *Untitled 1*: Bennett draws upon her university training in art, geology and pre-med. Her primary subject is the human body. She seeks to explore her reverence for the spirituality and the beauty of the body by exploring the human figure through isolated regions of the body. Thinking about her training in medicine, she was aware that as people age, they have an impact on and leave an imprint on themselves as well as other people, “*however temporary or permanent, physical or psychological, large or small.*” Her years as a practicing geologist reminded her that we humans as beings whose actions are expressed in energy used, also leave an imprint on the physical environment of the Earth. In this most recent series of her work, Bennett draws connections between the imprints on isolated regions of the body and impressions left on the earth through human contact. See more of her work at her website: [www.courtneebennett.com](http://www.courtneebennett.com).

**Christine Louise Wuenschel**, *Self-Portrait, Slight Inclusion No.2* and *Untitled Self-Portrait No. 12*: Wuenschel, who received her MFA in drawing and painting from Arizona State U. last year, chooses drawing as her medium because the very process is a record of “*every mark, every mistake, and every note through the process...serving as a history of the work and a map of its creation.*” Her self-portraits are a search for her identity in a way that allows her “*to gain self-awareness and acceptance*” of her physical form. In this series, Wuenschel slowly unwraps

her body, both for the viewer and for herself, working toward the courageous act of revealing her entire body for viewing. This process of closely scrutinizing and revealing parts of the body, without eliminating or altering any flaws she may discover, has allowed the artist to stretch her comfort levels with both her body and her art. She concludes that this “*deciding to be exposed...to be vulnerable...is empowering*” and in the process she owns her identity. See more of her work, including her full-body portraits at her website: [www.christinewuenschel.com](http://www.christinewuenschel.com).

**NOTE:** Both Courtnee Bennett and Christine Wuenschel have chosen to draw isolated areas of the female body in charcoal. Note that although the subject is the same, the medium the same and the size of the works about the same, the different purposes for the work have affected the overall impact of each artist’s drawings. What are those differences? Do the differences result in a different response in the viewer?

**Laura Young, Submission:** This photograph is one of a series Young worked on recently. This work brought Young to an understanding about the experience of the shifting of human identity. She explains the process and her conclusion: *During the process of taking these photographs and thinking about how we form our identity, I became aware of the back and forth rhythm created by the dual nature of identity. This rhythm is found in the categories we use to define ourselves: male/female, white/black, young/old, ugly/beautiful. It is found in the public/private dichotomy that surfaces during daily interactions with others. And the rhythm is found in the dual way we experience our identity. On one hand, we feel as if we have an unchanging core, this essence of whom we are that remains the same from birth to death. On the one hand, the mental processes that form our identity are not static at all. Our sensate body continually gathers new information about the world and the people around us. We are constantly shifting where we fit in relation to this new information...I seek to create images which echo the push/pull rhythm that underlies my experience of identity.*

**Hui Chi Lee, Tangle and Desire of Nakedness:** Lee, a lecturer in painting and foundations at UK, is from an ancient cultural background which shapes the way she views the world and her life in it. She is interested in cause and effect, in the understanding of the temporary nature of life. She seeks images which “*simultaneously represent the abstraction of the world and the process of human development...the end result contains formally controlled images infused with elements of unpredictability and nuances.*” These graphite drawings deviate from the others in the room not only in medium but also in representation. The bronze sculptures, the photographs, the paintings and the drawings explore the solid physicality of the human form. They are representational, emphasizing the physical humanity of the subjects. Hui Chi Lee’s graphite drawings take us to the level of the energy and essence of the human spirit. The swirling shapes and globes and stabbing marks enliven the subject and bring a heightened energy to the work. “*My painting is not meant to reproduce the visible,*” the artist explains, “*rather, to make the invisible visible. I depict how humans interact within limited space and time.*”

**E. Gibbons, Chris and David and Witness:** This pair provides a variety of experiences for the viewer. Seen from across the room, the works appear to be black and white photographs. As we move closer to them, we begin to see by the softness of the image that it is a painting - photo-realism, perhaps? The closer we get to the paintings, the more obvious the textures and subtleties of brushstroke. These paintings are from a series of “box” paintings that Gibbons has been working on for several years. Gibbons settled on the box concept after a visit to the Louvre Museum in Paris in which he found satisfaction in the juxtaposition of the figure in a niche or placed in an architectural setting. Echoing the Neoclassical period, which attracts him, Gibbons never includes the trappings of modern culture in his paintings, thus allowing the work, and the Biblical, mythological and societal themes in them, to maintain a timeless quality.

Each of the paintings in this series does stand alone, but they are meant to be seen in groups of 2 or more. Each piece has a simplicity, a sensuality, and an emotional context of its own. But placed side by side, the images begin to relate to one another. Examine each of the paintings, looking for clues to its meaning, and bring your own experience to the interpretation of it. Now, consider the pair. Does the experience of the two men in the box on the

left relate to the experience of the woman on the right? Does seeing them together emphasize or detract from the experience of each individual painting? Now, what if the painting on the right was of a lovely young lady playing a lute? How would this change the experience?

Gibbons likes to hang the works in a series that allows him to create a narrative, so that seeing each with counterparts emphasizes relationships and more evident, larger patterns. With over 120 paintings in this series, the possible narratives that would emerge are endless. A hardbound catalog of the series is available on the front desk.

## **MIRIAM WOOLFOLK GALLERY**

**Wendy Currier**, *Venus of the Outer Banks* and *Mehendi & Yoga*: Currier is a self-taught artist who gravitates to pen and ink because it is fast-drying and gives an immediate response, and involves drawing. Currier does not seek to represent the corporeal, dimensional quality of the figure, but chooses a more graphic style, which relies heavily on heavy contrasts. She fills her drawings with ethnic, historical, religious and cultural symbols and relies on these repeated symbols and lots of detail to give energy and drama to her works. Currier prefers to work on large hot press Bristol board. *"The larger the area, the more detail I can draw, and that's exciting!"* she reveals. Her recent retirement from public school teaching has allowed her to put all of her time, energy and joy into her art. See more at her website: [www.unstoppableink.com](http://www.unstoppableink.com).

**Ted Kennedy**, *Pecs and Abs of Steel*: With this metal sculpture we move away from realistic representation to an abstract view of the male body. Kennedy is drawn to the beauty of the essentials that create a "truth". He explains, *"I believe that the objects or events that have 'beauty' evoke in us feelings of pleasure... based on our perception that the objects or events exhibit a 'truth' or an 'order'. We call art and mathematics and geometry beautiful based on this. What I am going to call 'ART' however, has an order that can be perceived, but not apperceived. That is, we know that there is a 'truth' or 'order' in a work but are not able to define it, as we can with mathematics and geometry. It is this lack of definition that maintains interest in 'ART' over time. I aspire to create this 'ART' and evoke in people the emotions that I feel when discovering a beautiful form or line. I hope my work communicates directly like music, on a visceral level, and not like literature which is intellectualized through the abstraction of language and then translated into the emotion. The music to which I liken my work is "cool jazz" that starts with a recognizable theme and weaves interesting rhythmic and tonal vibrations to create a new thing."*

**Eric Trimble**, *Penis, Pubic Hair, and Testicles*: Here we see more work that veers from the classical representation of the figure into a linear, graphic piece. Trimble relates that he remembers that the peak of his interest and excitement about the nude peaked at about age 12. Seeking to resurrect that excitement, he created these autobiographical drawings which explore the relationship of the various parts of the body in his daily life. Trimble combines his skill, talent and sense of humor to entertain his audience in unexpected ways. Trimble also works in digital collage and admits that he works for his own amusement and hopes others enjoy his view of the world. He shows his work in galleries and art fairs across the country. See more of his work at: [www.etinkart.com](http://www.etinkart.com).

**Faith Holland**, *Untitled (Voyeurism series)*: The subtitle of this piece explains it all. The fact that the viewer is removed from the scene, viewing it through a window, emphasizes the sexuality and sensuality of the figures in the photograph, even though we cannot clearly make out details of anatomy. The titillation of the work is heightened by the fact that even the photographer appears to be secretly and illicitly recording the scene. In fact, the models were aware of the photographer as they moved through a series of heterosexual and homosexual positions. This is one of a series. You can see more of Holland's work on [www.faihtholland.com](http://www.faihtholland.com).

**Jenny Carpenter**, *Ampangorinana*: Carpenter's recent work arose from a recent trip to Africa, where she visited a remote village on an island of Madagascar. Aware that she could never fully know the culture, she was drawn to the women of this unknowable culture, to their *"overt beauty, not in terms of their physical appearance, but rather in what was concealed behind the melancholy expression in their eyes."* Haunted and unsettled by this lack of information, she wanted to find something in these women which fill something missing in herself.

Working from her own photographs of the women, she chose to paint on walnut, cherry or birch panels, allowing the grain in each piece of wood to dictate the form of the figure, allowing the figure to emerge from the grain. Painting in a thin paint allows the figure to *"become quietly present, her story hidden in the grain."* See more of Carpenter's work at [www.jennycarpenter.com](http://www.jennycarpenter.com).

## **MAIN HALLWAY**

**Dhiman Dam**, *Luv*: Here we find the classical representation of the nude: realistic, beautiful in the proportions, expertly rendered in line, contour and shading. Dam believes that the human nude is one of the most *"pure, attractive and divine forms in nature...unique because it can be simplified into all the basic forms possible."* Dam's reverence for the art as well as the humanity of the model is obvious in this delicately rendered piece. *"I try to capture the character and soul of that particular person I am drawing, though often unknown in the beginning,"* Dam explains, *"but I believe a silent exchange happens and a relation grows as the work proceeds. To me if captured well it reflects inner essence and goes way beyond visibility."*

**James Russell May**, *Jupiter and Danae, Leda and the Swan, Jupiter and Io*: May frequently looks to classical mythology for timeless and enduring themes and these 3 panels of a 6-part series are no exception. The series follows the stories from Ovid's *Metamorphoses* of the god Jupiter's transformations and romantic escapades. May points out that the narrow format of these paintings creates a compositional challenge. He admits that it has been educational to realize the significance that all parts of the human body have and that *"it is never simple to take a small piece and make it feel real."* The viewer realizes that even though it is a challenge to limit the parts of the body in view and still keep it all proportional and expressive, the artist has been successful in these pieces. See more of his work at: [www.jamesmay.artspan.com](http://www.jamesmay.artspan.com).

**John T. Howard**, *The Fly Swatter*: Howard brings further variety to this show with his comic book style. His heroine is a self-assured, if somewhat seedy, character, made even bolder with the black lines and flat, bright colors of the tradition. The frame is filled with detail that "fleshes" out the character and the setting, making her a character in a broader drama. Howard was inspired as a child by the comic illustrators and writers of the day, such as Jack Kirby and Neal Adams. He later discovered European Comics and finally the work of the American underground comic writers, including R. Crumb and others. In the 1980's he joined the mini-comics movement, a grassroots reaction against the monopolization of the American comics industry. Participants xeroxed their 8-page comics and mailed them back and forth across the country for maximum distribution-and for free! During the 1990's he gained notoriety writing and drawing underground comics for the Last Gasp of San Francisco. Now out-of-print, these comics have become collector's items in the US and, in translation, overseas. For the last decade he has been the house cartoonist for *"a slick men's magazine"*, creating hundreds of comics and illustrations in color. This painting represents "a big step" outside the comics venue. Howard states that he is *"attempting to create a more personal vision while retaining a satirical, cartoonish quality."*

**Tom Ross**, *Apartment #10*: The model stands coyly in the corner, striking a modest pose despite her nakedness. We do not see the model's face, so there can be no emotional connection, no intimacy. The viewer is left to simply appreciate the view and provide his own narrative for the scene. While his concentration is primarily photographic

art and portraiture, Ross also performs commercial and commissioned work. You can see more of his work at: [www.tomrossphotography.com](http://www.tomrossphotography.com).

**Boris Zakic**, *Figure and Flat Field*: Step back as far as you can from the work. Search the surface for the nude figure. Is it a photograph or painting? The perfect flatness of the surface, the letters identifying the film company/developer, and the realism of the hands all suggest photo. But the truth is that this is the work of a highly skilled painter. Once the mystery of the medium is solved, the mystery of the theme remains. Who is this man who is drowning in blue paint? Are the hands spread out in supplication or resignation? The work is saturated with color and intensity of composition, all magnified by the vastness of the canvas. Yet the largeness of it reveals the elegance of the paint-covered figure; the contours of the toned body are emphasized by the clinging film of paint. Sensuous, mysterious and large- a winning combination. Serbian born Zakic is on the art faculty at Georgetown College. See images from Zakic's show at the Fraser Gallery at the Frasier Gallery site: <http://www.thefrasergallery.com/artists/Boris-Zakic.html>.

**David De Aubrey**, *Pool Guys*: Once fascinated with natural environmental transformations, De Aubrey shifted his interest to human transformations, particularly physique and weight loss. His goal was to take portraits of overweight people at the beginning of a fitness program, and then to photograph them a year later, fit and trim- an arty version of the "before and after" photos in those weight loss program ads. Unable to find suitable subjects who were willing and reliable, he decided to turn the camera on himself. He began recording his 50-70 pound weight loss with camera and video. POOL GUYS is essentially only half the picture. It is the left (overweight) panel of a future diptych. Although pleased with the public response to the "left" panel, De Aubrey is looking forward to completing the right panel in the Spring of 2009. The right panel will be the same setting with the same poses, less a few "hundred" pounds. De Aubrey addresses the challenges of using himself as the model: *While digital editing allows me to use the same subject in various poses in a single photo, here the trick has a strategic application in that I can get front, back, side, seated, and standing poses all in one image. I aim to motivate and inspire others – or at the least, make people smile.*

## ZYGMUNT GIERLACH GALLERY

**Matthew Schenk**, *Figure 241*: Through his paintings, Schenk explores the human form, movement and sequences of movement. His style is a blend of classical and contemporary techniques. He draws upon his knowledge of art of the past, current painters, comic books, contemporary art theory and literature. He seeks to leave the narrative of the piece open to the interpretation of the viewer. In this piece, Schenk explores the figure as an object under tension. The off center placement of the subject emphasizes that tension as well as provides energy and movement in the piece.

**Marlene Steele**, *Rest at the Bench*: Steele uses the timed croquis method when drawing in a live modeling session. Sketches are done quickly as the model strikes a new pose every few minutes. This method forces the artist to focus on natural gesture in her drawings. Later, she may choose one of these poses to explore further in color. In this oil painting, Steele captures the heaviness of the body as the model rests after a workout. The posture, arrangement of the limbs and hands, and facial expression express both fatigue and satisfaction. Steele does figure drawings and paintings and landscape painting. See more of her work on her website: [www.marlenesteele.com](http://www.marlenesteele.com).

**Patrick Earl Hammie**, *Untitled #4*, *Untitled #2*, and *Untitled #1*: Hammie wishes to leave behind the historical examples of masculinity in art in which he feels male artists tended to present themselves and the male nude as virile, strong, unemotional, intellectual, and aggressive. These traditional presentations as well as the idea of the Black Macho "live in the flesh of my models as they attempt to remove, purge and relocate the weight." Hammie

views these portraits as symbolizing his own “*shadow selves*” drawn from his own life history as a son, a male, and an African American “*struggling to synthesize past adversity, and visualize the effort to reconcile inner duality, transcend typical masculine ideals and yield to new realities that require constant compromise and change.*” Hammie earned his MFA from the Univ. of Connecticut in Storrs in 2008. His website [www.PatrickEarlHammie.com](http://www.PatrickEarlHammie.com) will be unveiled on Feb. 1. You can see more images of his work in his Wikipedia entry.

**Sarah Vaughn Murphree**, *Pigeon Lady*: This delightful portrait presents a more than Rubenesque figure who is completely at ease with herself and her place in the universe. Straddling the wall of her rooftop aviary, she peers contently out at the viewer, unashamed of her girth or her nakedness. This is a piece designed to bring a smile while causing one to pause and think about how one comes to such a state of contentment and ease. Look closely at the rendering of textures, especially the skin tones, in this acrylic painting.

**Esther E. Randall**, *Harpy*: Another in Randall’s series of assembled figures. This life size piece combines Randall’s carved wood with a variety of found materials to give this figure character and strength. It’s fun just to consider how the randomness of the found objects work together to create the personality of the final sculpture. Randall states that the Harpy series is “*the culmination of my love for the figure, my exploration of abstraction, my various approaches to method and process.*” Randall is on the art faculty at Eastern State University where she is the gallery director.

**Michael Nichols**, *Minos*: Nichols explores the nature of reality with his work. Recently his work investigates paradoxical issues of time and space, such as superimposition. Sometimes his drawings and paintings depict objects seen from multiple vantage points. Others attempt to explore the vision of multiple objects or bodies occupying a single space. The subject of this piece seems to be both occupying and receding from the space around him. Although the subject is solid and grounded in one way, there is a sense of movement, and the space around him seems to be in flux. Nichols states that his works “*represent queries about the nature and the limits of perception and consciousness.*”

**Pete Van Riper**, *Post Modern Angel*: Drawing on classical training and techniques combined with his own individual growth as an artist, Van Riper explores the anatomical details of his models in order to create a likeness of not only the face, but the whole figure of the model. He believes that “*the finest of lines, shades of value, or a subtle variation of the contours can alter the personality of the subject.*” Van Riper is fascinated with “*the effect of a seamless flow of value over the figure created by a weave of lines that rely on optical mixing to create the value tones.*” Van Riper earned his MFA from George Washington University and is an art instructor at Northern Virginia Community College. See more of his work at: [www.petevanriper.com](http://www.petevanriper.com).

**Don Ament**, *Angle*: Ament created a project in which he would use a toy camera to photograph four women who had never modeled nude before. He dreamed of “*creating something of beauty, depth, sensuality, and mystique...a creative interplay that would honor the vulnerability of the model.*” Ament wanted to have fun with the project and to attempt something completely out of his “normal box” while “*striving, always, to get away from the technological intrusions of photography; to master, then forget them...reaching for simplicity, reduction, nuance, emotion, and connection.*” The image was created with a toy Polaroid iZone 200 camera. The camera and the film have since been discontinued, dooming his project to a life-span only as long as he can find his supplies on eBay. Ament maintains his studio on the second floor of the Loudon House. See more of his work at: [www.donament.com](http://www.donament.com).

**Dora Natella**, *L’Uovo (The Egg)*: This diminutive sculpture is actually the model for a life-sized bronze statue kneeling in a bed of river rock. The title refers to the fact that the crouching female form has the general form of an egg; “*a primordial form that brings together full circle birth and death.*” The artist chooses this form as a metaphor for consciousness and energy manifested through a physical body. The sand surrounding the figure is a metaphor

for the aura, the field of energy that surrounds all human beings. See more of Natella's work at [www.dorasculpture.com](http://www.dorasculpture.com).

## **NEIL SULIER GALLERY**

**Lennon Michalski**, *Clean Queen*: Michalski approaches this work with humor and his usual large scale canvas and bright palette. We see that the "Queen" is vulnerable, caught without warning in her nakedness. Michalski envisions his subject as a woman of wealth, stature, dignity and grace who has been caught in the nude in what she imagined was a private moment. Michalski explains, "*She becomes a coward when arrogantly defending her territory from infestation.*" The artist wants to create a rare moment, in this case a woman of position and wealth doing peasant's work. Michalski works in many media, including film. He is an instructor in the art department at UK. Michalski earned his BFA from ECU in 2004 and his MFA from the University of Colorado at Boulder in 2006. He has exhibited all over the USA and in several countries in South America. He is represented locally by Ann Tower Gallery. See more of his work at: [www.lennonmichalski.com](http://www.lennonmichalski.com).

**Carlton Wing**, *The Shower*: Wing works in many media, including photo montage, fiber and assemblage. He usually tells a story or makes a social statement with his work. Wing has been creating image montage for over 25 years, recently changing his process to digital. Using photographs he has taken or acquired, he uses the Photoshop program to manipulate the image into an original composition. This particular image began with a straight photograph he took himself and then manipulated on his computer. The title leads the viewer to provide the narrative meaning. Wing maintains a studio in the Loudon House and has a gallery/restaurant in Lexington. To see more of his work, visit his website: [www.wingspangallery.com](http://www.wingspangallery.com).

**Melissa Griffith**, *26 Broken Pipes (1 & 2)*: These two slender pieces are part of a series of 8 exploring the model in positions of tension and flexion. As in the charcoal drawings in the Boyer gallery and James May's trio of paintings in the hall, the model is positioned so as to reveal only sections of her body. In this case, there appears to be no overriding philosophical or emotional purpose for the positioning of the model within the frame of the photograph. The positioning presents an interesting and energetic graphic quality and creates drama. See more of this artist's work at: [www.melissagriffith.net](http://www.melissagriffith.net).

**Audry Cramblit**, *Portal* and *Anetta*: Cramblit is rooted in the traditions of clay figure sculpture but seeks to enliven her work with novel methods of production and enhancement. These two pieces, from her series *Fragments*, remind us of the timeless frailty and flaws of the human condition. She arrives at this end by her method of making rubber molds of her original clay sculptures, then pulls out clay or adds pieces of clay to the form, turning and twisting each one in a unique manner. After bisque firing, she enhances the surface with stamped images, dyes and waxes to give each piece a unique texture. Cramblit is a full-time artist and teacher in the Chicago area. See more of her clay and bronze sculpture at [www.audryc.com](http://www.audryc.com).

**Yvonne Petkus**, *Separation Anxiety*: This artist's work is highly intellectual. She makes art, she explains, "as a means of further understanding or thought...a desire to understand an unknowable something." Her figures inhabit a landscape devoid of identifying features, a landscape of the mind. The figure is insubstantial. Its boundaries are like those of thought—"fragmented, ever changing, ambiguous." Petkus explains, "*The work has developed through a critical pushing of pressed limitations that has resulted in states of fragmentation, ambiguity, veiling and distortion. It is through this processing that boundaries are broken, subverting or challenging language through tweaks and subtle shifts, moving just far enough away from the norm to hopefully cause a pause, a hesitation. It is about finding those small epiphanies that re-tell, in a new way, what we have always really known.*" Petkus is a professor of art at Western Kentucky University. See more of her work at [www.yvonnepetkus.com](http://www.yvonnepetkus.com).

**Joseph Murawski**, *Dry Cleaning*: Murawski uses his photography to explore, express and find relief from the “obsessions, frustrations, and anger that I live with each day.” The heightened emotion is evident in this self-portrait in the strained position and the bulging muscles and veins of the artist as he pushes against the hard and cold walls of the tub enclosure. The environment he pushes against is devoid of other humans, emphasizing the isolation of the artist as well as the futility of his struggle. Murawski explains that the images in this series “are an expression of my inability to relate to a society that I am reluctant to be a part of, enabling me to transcend language and put on display the emotions, convictions, and struggles that I endure in a way that verbal or written discourse could never approach. My suffering is portrayed at its most raw and base level, to be seen by all, including its creator.” See more of his photographs, paintings and pastels on his website: [www.carnivalofthe maniac.com](http://www.carnivalofthe maniac.com).

**Helen Rose Gotlib**, *Christine 4 Figures* and *Sarah*: Gotlib divided the focus of her university education between printmaking and scientific illustration. She became fascinated with the power of non-verbal communication in both humans and plant life. She seeks to capture that expressiveness with her figurative work as well as her series of botanical paintings. Gotlib has traveled extensively. Her observations of people and customs in Japan, China and Israel have influenced her perception of the human body and how expressive it is. Her life drawings reflect what people can express with isolated parts of their bodies. Each of Gotlib’s works presented here expresses a different, yet powerful emotion: celebration and contemplation. She received her BFA from the U. of Michigan in 2003. See more of her work on her website: [www.helengotlib.com](http://www.helengotlib.com).

**Matt Frantz**, *Rachel (Evil Twin)*: Frantz begins each piece by looking at the reality of the situation, then imagines what can be done to add to the expressive quality through the use of color, distortion of form, or treatment of the surface. Sometimes he works in a deliberative manner, sometimes experimentally. The irony of this piece is that the model actually has an identical twin, although Frantz chose to photograph only the one twin shown here. He photographed the one twin in a variety of poses, superimposed two of the images and transferred the print to wood. He added to the drama of the work with an application of acrylic paint and colored pencil. Frantz finds it interesting that he manipulated the image to create the effect of two identical figures rather than photographing the twins together. His decision to limit the session to one twin allowed him more freedom in positioning the model and then the images of the model to capture the sense of mood he was seeking. Frantz expresses that he sees this as an example of “blurring the lines between observation, imagination, and expression.”

Matt Frantz is an award winning illustrator and designer with a special interest in mood evoking imagery. He has spent the last several years exploring ways to push the boundaries of traditional sequential art. His most recent project, *The Last Signal*, is an international compilation CD of sounds from musicians around the world who were asked to creatively interpret what the end of the world might sound like. His ambient soundscape recording of *The Fluoxetine Effect* with videos for each track is nearing completion for release on DVD. Matt Frantz is currently a freelance artist and college art teacher. See more of his work, including information about his graphic novel on his website: [www.mattfrantz.com](http://www.mattfrantz.com).

## **2<sup>nd</sup> FLOOR GALLERY**

**Emily Stedman**, *Aviva*: Even as a child, Stedman observed that sometimes what people said and what their gestures and movements indicated were different. She continued to study the interactions between people through their body language and takes that focus into her adult art. In her paintings, Stedman captures people who are “unrestricted, exposed and accessible to each other.” She seeks to portray figures “manifesting honest, vulnerable emotions through their actions.” Stedman begins her process by guiding her models through various improvisational sequences and scenarios, taking many photographs through the session. She draws from those

photographs until she finds one that has an idea she can develop in her paintings. She does not pre-mix her watercolor paints, but allows the colors to mix on the papers creating rivulets of color. Stedman has her BFA from Illinois Wesleyan University in Bloomington, IL, and her MFA from Pratt Institute in Brooklyn, NY. You can see more of her work at [www.Emilystedman.com](http://www.Emilystedman.com).

**David C. Hancock, *Nude*:** Hancock has a degree in Philosophy from Wheaton College as well as a Diploma in Painting from the Academy of Realistic Art in Toronto. This diversity of educational emphasis comes together in his work, as seen here. His style is drawn from western classical traditions, especially early Italian Baroque and, lately, 19<sup>th</sup> century Italian painters. Taking his art past the ornamental, he seeks to share ideas and to inspire virtue. This piece explores the spiritual rather than the sensual and speaks to the elevation of the human spirit beyond the corporeal. To see more of his work, including portraits, still life, figurative and landscape themes, go to [www.hancockfineart.com](http://www.hancockfineart.com).

**Debra Clem, *Testament*:** With this painting, Clem explores a predominant theme in her body of work- the psychological interaction of the female figure with both interior and exterior environments. In these works, Clem is interested in the feelings evoked when a particular figure is shown in a particular setting. The method is to print her digital image onto canvas-a pile of sticks and limbs in this case. She paints in oil on top of the images, using transparency to allow the image underneath the painting to come through or using opaque paint to obscure sections or areas of the photograph. Clem intends that the layered images “*evoke a visceral response from the viewer-not make a literal statement.*” In *Testament* she wanted to express the metaphor of “*being burned alive-not so much literally, but emotionally.*” She also wanted to make the connection between the tree limbs and human arteries and veins-“*as if the two things were the same.*” Clem is a professor of art at Indiana University. You can see more of her work at <http://homepages.ius.edu/dclem/vita.htm>. She is a member of the PYRO gallery in Louisville.

**Jason Landry, *Resting-Paris, France, 2007*:** Landry uses his lens to gather observations from his daily experiences, “*assembled like still images from a film concentrating on the element of time.*” Much of what Landry presents are staged narratives in a variety of settings. His focus is on the dialog that plays out between the model and her viewers. Eliminating color also “*eliminates the emotions and meanings that color often represents*” and places the attention on the formal elements of composition. The model may reference images from Landry’s own past as well as internalized references to those artists who have influenced his work. How does the presence of the model’s glasses contribute to the narrative the viewer may construct around this work? After 10 years in the corporate world, Landry went back to college to “*do something different...to learn more about myself.*” Landry earned his BFA in photography from the Massachusetts College of Art in 2007 and is a candidate for his MFA in Visual Arts from the Art Institute of Boston at Lesley University. See more of his work at [www.jasonlandry.com](http://www.jasonlandry.com).

**Michael Seif, *Collison*:** Seif takes a careful approach to his work to combine compositional elements, water, light and motion to create a rich and dynamic piece. He photographs the figure in water “*to convey the beauty and grace of the human being in motion...in water, surface swirls and glinting sunlight are telltale signs of motion, revealing an active, living creature of nature.*” By photographing from above, Seif allows the viewer to see the interaction of the subjects from a different perspective. The figures appear to “*soar, fall, dance, weave in and out of each other’s paths...they become schools of fish, or falling angels, a corps de ballet, or a whole other organism comprised of multiple bodies.*” To see more of Seif’s work, including photos from his travels in India, Mexico, Maine and more of his figurative work, go to his website at: [www.michaelseifphotos.com](http://www.michaelseifphotos.com).

**Dana D. Davis, *Kore #66*:** Davis aims her lens at carefully posed models to create images both emotionally laden and graphically satisfying. She explains that she strives “*to achieve a balance between timelessness and immediacy; the abstract and the sensual; immortal you and temporal flesh.*” Davis explains further: “*I wish to envelop and not be consumed by the power of this thing itself; to illuminate these bodies in such light as to make them at once more solid and more ethereal; to carefully incise my frame to show exactly what is and also what may*

*be imagined to be.*” Davis’s ultimate goal is to make something of beauty. Davis earned a BFA from Arizona State University at Tempe and a MFA in Visual Studies Workshop (SUNY), Rochester, NY. See more of Davis’s work at [www.danadavisphoto.com](http://www.danadavisphoto.com).

**Elise A. Schweitzer**, *Two Doors*: Schweitzer captures a quiet, intimate domestic moment in this portrait of two women, comfortable in their nudity and their relationship to each other. The nude is often presented as an aesthetic object or as a source of voyeuristic titillation. Schweitzer’s models portray “*conscious individuals clearly aware of their own embodied physicality.*” Her subjects often relate more to other than to the viewer. This painting was done on an overcast day resulting in the muted, cool color tones of the piece. Schweitzer received her BFA from the University of Pennsylvania in 2006, a Certificate in Painting from the Pennsylvania Academy of Fine Arts, 2006, and her MFA from Indiana University Bloomington in 2008. She is a teaching fellow at the Herron School of Art. See more of Schweitzer’s work on her website: <http://easchweitzer.com>.

**Chasen Igleheart**, *Meat 2*: Moving away from the classical representation of the male nude which focuses on the nobility of the figure or the elegance of the anatomy of the model, Igleheart presents his subjects reveling in pure sexuality. The loose brush strokes and the choice of “hot” colors underscore the energy and emotional content of the work.

**Matthew C. Glover**, *Jamie*: Glover defines himself as a Positivist, or one who sticks to observable facts and avoids metaphysical speculation about origins or ultimate causes. To this end, his compositions and choice of materials allow the viewers to bring their own ideas to the piece and to “finish” the artwork in their own minds. Glover uses a variety of media, methods and subject matter that allows this interaction between artist and viewer. His techniques are subtle enough not to be obvious, but powerful enough to encourage the viewer to complete the image in his own mind. In Glover’s knitted nude series, the subject is reduced to a pixilated image, allowing for the anonymity of the model. The viewers pick up the image and “*smooths out the blocky details, reshaping the subject slightly to their own ideals and prejudices.*” This mental activity happens on the subconscious level while the viewer connects with the subject. Glover received his BA in Creative Writing and his BS in Economic Theory from the University of Houston in 2005 and continued Post-BA study in Photo Digital Media in 2006-07. To see more of his knitted nudes, embroidered portraits, and Nude Suit clothing, go to [www.themightysven.carbonmade.com](http://www.themightysven.carbonmade.com).

Complete artists’ statements are in a folder on the desk in the foyer.

Don’t miss the Installation

***Neo-Modern: Reforming Form*** by Harley McDaniel

In the **PROJECT SPACE** in the basement.