



AMERICAN
art
COLLECTOR



DISPLAY UNTIL 6/28/18

\$7.95US \$9.95CAN

06>



0 09281 02541 2



Indicative & Allusive

An exhibition exploring the enduring power of the figure is on view now at Delaware Contemporary.

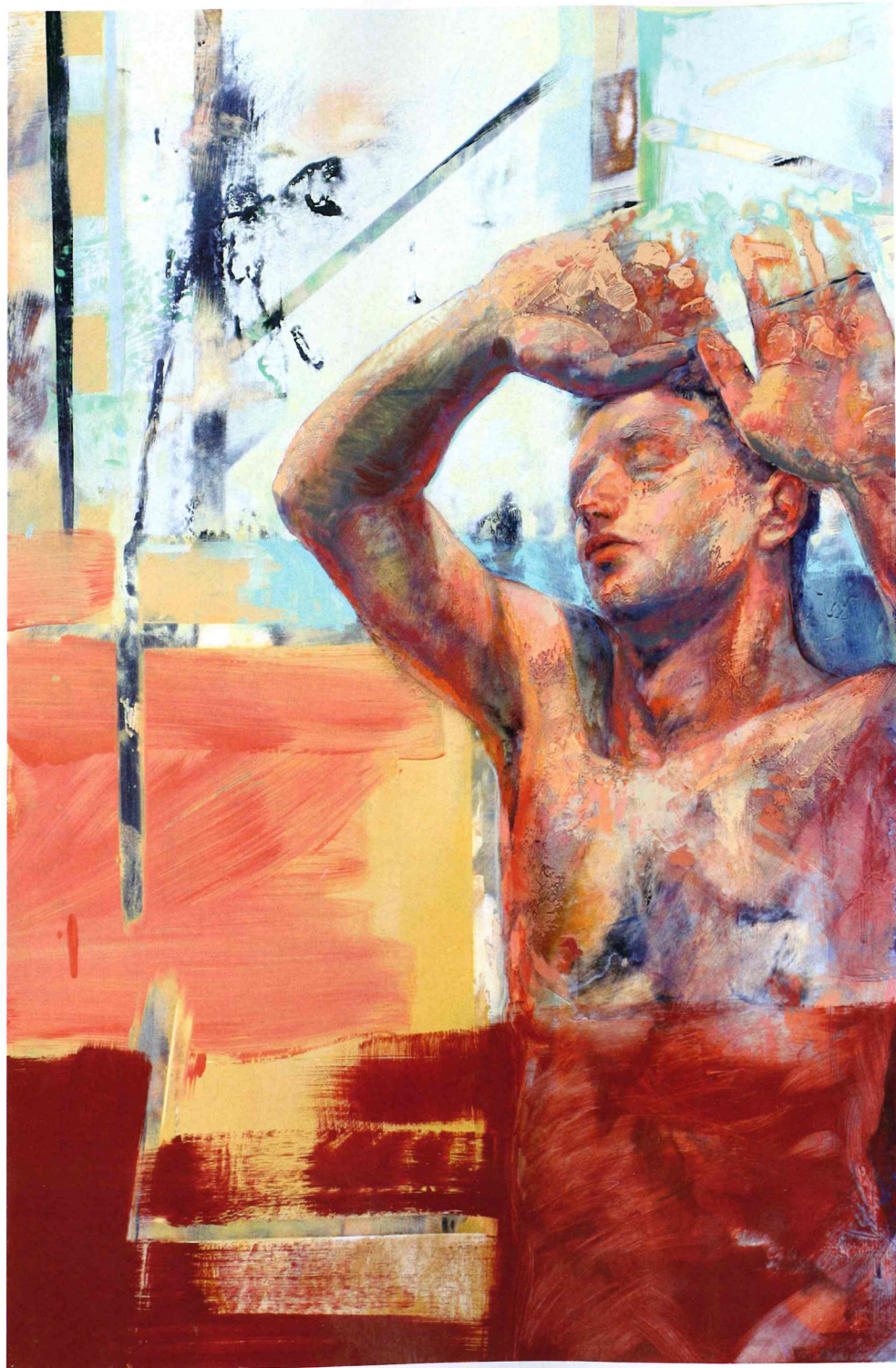
BY ROCHELLE BELSITO

One of the most classic subjects in art is the human figure. It is known intimately by artists and often studied in great detail through anatomy and life drawing classes. Each artist has their own vision when it comes to the figure, capturing its beauty in various styles and mediums. The narratives and shapes they can weave in their figurative art are endless. Some derive from everyday life, while others are from the depths of their minds—imagined and yet based on reality.

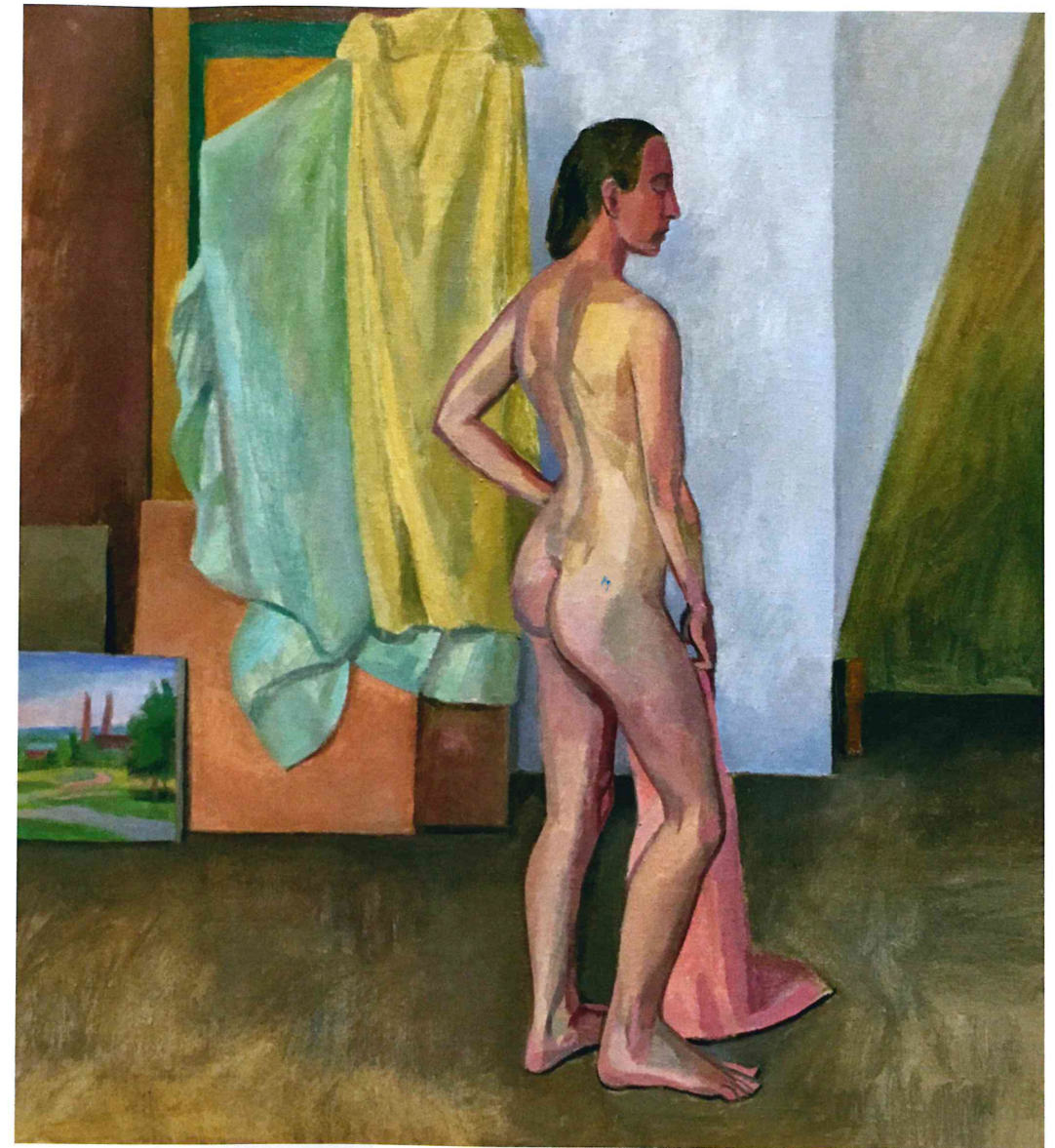
Through August 26, the Delaware Contemporary in Wilmington will present the exhibition *The Figure: The Indicative & The Allusive*, with 22 artists answering the question of what it means to

1
Alex Kanevsky,
Walk-in Closet,
oil on panel, 36 x 36"

2
Vicki Vinton,
Felix and Felix, mixed
media on board,
36 x 41". Courtesy
Somerville Manning
Gallery.



3



4

be human. Organized by Kathrine Page, the museum's Gretchen Hupfel Curator of Contemporary Art, the show will explore the figure as both subject and object and ranges from realism to abstraction.

"*The Figure: The Indicative & The Allusive* examines what it's like to live in one's own skin—that thin veneer of genetic inheritance manifest as perfect or flawed," Page says. "It examines the external, cultural experiences that inform artistic expressions of the body. It delves into body image, identity and self-expression. It seeks to peel the layers of self-absorption, aging,

gravity or body narratives. The spectrum of physical materials used by the artists is meant to represent the human body as both physical and sexual, how it moves, how it creates, what it carries, sheds or leaves behind."

Among the artists with work in the exhibition is Alex Kanevsky, whose "unexpected compositional arrangements in his paintings juxtapose the natural world with the oft-times fractured human form [to] provoke a myriad of narrative interpretations," explains the museum. On view is his painting *Walk-in Closet*, which depicts a couple intertwined between rows of clothing.

3 Bruce Herman, *persistence of vision*, oil and gold leaf on wood, 48 x 36"

4 Douglas R. Giebel, *Standing Figure*, oil on canvas, 24 x 18"



5
Carson Zullinger,
Cassowary Dream,
archival pigment print
on polyester substrate,
60 x 48 x 18"

6
Lynda Schmid, *Part/
Counterpart*, archival
pigment print on Museo
paper, ink, 27 x 19½"

7
Noel Sylvester,
*Supertime Redux:
Wanda's Scrapbook*,
35 mm polychrome
film prints, 8½ x 11"

The view is gazing in and seeming to capture a private moment that is not meant to be seen by the outside world. The artist's combination of abstract and realistic elements creates a sense of movement and energy throughout the work.

Bruce Herman's paintings have a similar energy, as the figures he depicts seemingly come alive on the canvas through distinct movements. He says, "In the realm of optics, *persistence of vision* refers to the illusion of movement created by rapid succession of images containing slight alterations—like a 'flip book' that we enjoyed as children where a figure moves across the page as you rapidly flip the pages. Our eye and brain literally retain the succession of images for a fraction of a second, leading to the feel of a figure moving through time and space."

He continues, "There is no specific narrative intended in this painting—but I have a sense of someone having struggled greatly, even in fatal combat, and then reaching a place of balance and peace. The viewer's own eye and imagination are, however, more important to me than my own interpretation."

Abstract mixed-media artist Vicki Vinton's figurative pieces explore a different aspect of time—the reflection of how a person changes throughout their life stages and experiences. "Humans are mysterious creatures," she says. "There are innumerable



6

ways a life can go."

Her piece *Felix and Felix* shows the same man in two different moments of his life. His skewed outlooks and perspectives of the world can be interpreted from his changed expressions. Vinton shares, "*Felix and Felix* is about transition. In this case from open-eyed childhood innocence to adult apprehension...time has passed, the outcome is allusive. There is a story here."

Photographer Noel Sylvester's portraits, too, capture moments of life. In particular, they document a family of 13 in western New York state that had been given a HUD trailer to live in after being flooded out of their homes by Hurricane Agnes in 1972. Three generations consolidated to one place. The series began when Sylvester and his wife moved to the area and, while regarded as "outsiders" by many, Wanda and her family befriended them.

In the show is *Supertime Redux: Wanda's Scrapbook*. "I think this intimate portrait reflects the underpinning of humanity we all have, but sometimes lose touch with," says Sylvester. "Poverty stripped away most everything this family had. Nonetheless they reached out,



7

not looking for a handout, or even for a hand up, but just to be seen, recognized, respected and loved where they were. They let me be part of their family."

Other works in the show, such as those by Lynda Schmid, are reflective of the human connection to the surrounding world. According to the museum, Schmid "explores surface manipulation and the power of photography to evoke a sense of time and memory. Layering mixed media attenuated with ink, paint and transparencies appeal to ethereal realms of time and space." Depicted in her piece *Part/Counterpart* is a tree shed of its leaves on one side and a bare woman on the other, with the bends and curves of each mimicking one another.

Of her art, Schmid says, "I'm interested in exploring ideas related to human relationships with the natural world and the ways in which plastic attitudes toward physical beauty has transmogrified over time."

In many of Douglas R. Giebel's paintings, the figure is in direct relationship with the landscape, exploring not just the form

itself but also the surrounding world. For this exhibition, two of his works will be on view: *Standing Figure*, 1984, set in a studio, and a 2010 painting titled *Three Bathers*.

Religion has an underlying role in Giebel's art and is another thread he connects between nature and the human form in his compositions. He says, "[T]he most persuasive reason for my painting the figure is theological. In Biblical terms, humankind is God's image-bearer, the very crown of creation. The artistic exploration of the human figure celebrates our true humanity, created in God's image."

Also on view will be works by Tara Booth, Gina Bosworth, Katée Boyle, Moe Brooker, Ellen Durkan, Tendai Johnson, Ken Mabrey, Michael Jones McKean, David Page, Lydia Panas, Stephen Tanis, Brad Vanneman, Simone Welsh, Christina A. West, Peter Williams and Carson Zullinger.

"As you view the work and identify the wide range of expressions of the figure, I encourage viewers to come to their own conclusions about each piece," shares

Page. "Whether empathy, confusion, joy or inspiration, it is my hope this exhibition inspires you to reimagine what it means to be human; that it instills a desire to engage in a more thoughtful cultural discourse on the human figure. Consider as well how our collective beings have entered a period of political and social uncertainty accompanied by accelerated and complex technology. It's ever more important to reassert our physicality, our humanness and ponder our identities, values and place in the cosmos." ●

THE FIGURE: THE INDICATIVE & THE ALLUSIVE

When: Through August 26, 2018
Where: The Delaware Contemporary,
200 S. Madison Street, Wilmington, DE 19801
Information: (302) 656-6466, www.decontemporary.org