

THE NUDE MALE

18 – 20th March 2015

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Curated by Julie Cook and Nerys Mathias

SARAH AINSLIE, LAURE ALBIN GUILLOT,
JULIE COOK, KATINKA GOLDBERG,
ROSIE GUNN, ALEXIS HUNTER,
MINNA KANTONEN, NERYS MATHIAS,
EMMA McGUIRE, DEVA NICOLETTA TORTONE



SARAH AINSLIE

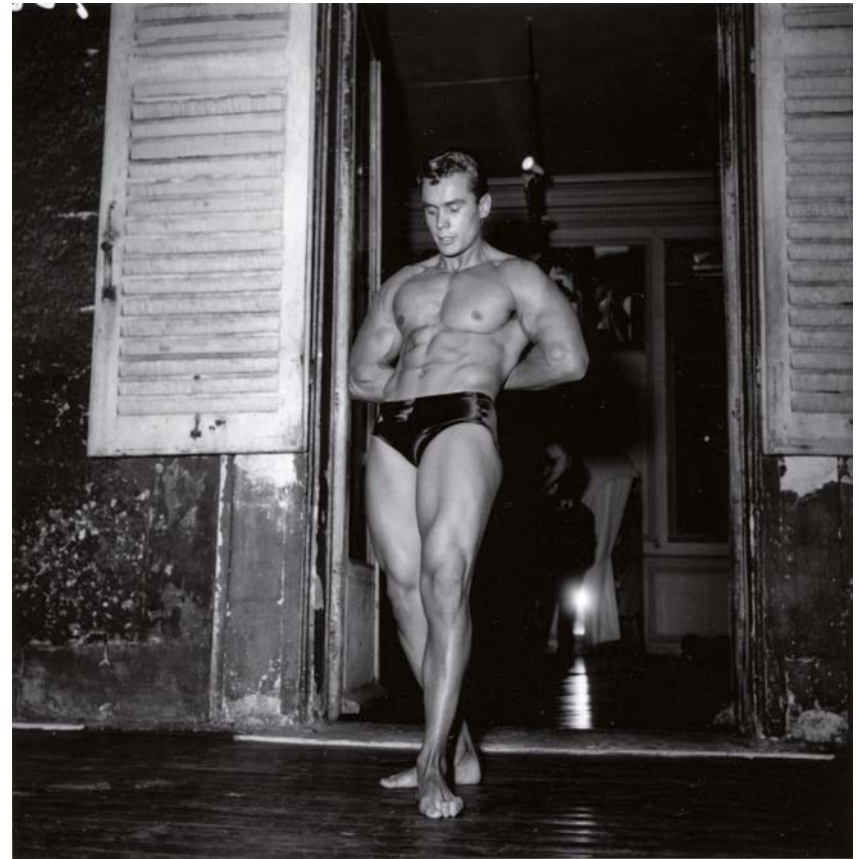
Body Builders

Sarah Ainslie works as a photographer in the East End and is fascinated by notions of transformation creatively expressed through the body. This collection of photographs of body builders, originally photographed in America during the 50s, were found by Sarah on a stall in Brick Lane market, London in the 1980s.

She reprinted these pictures from the original negatives and returned the originals to the stallholder! In America in the 1950s publications such as *Physique Pictorial* showcased a generation of male pinups and bodybuilders as the most openly gay images available in America at the time.

Sarah Ainslie lives and works in London.

SILVER BROMIDE PRINTS, FRAMED



JULIE COOK

20 Million Things To Do

For over 20 years Julie Cook has engaged with the issue of voyeurism within personal and public spaces of the city. A lot of her work has been collaborative; with the subjects themselves and often with her husband, Paul Davies, an architect. He is photographed here within their personal living space while traveling in Germany.

It is often the fragility of the contemporary human experience that interests Julie Cook, the growth of the city and the global consequences of development are incontrovertibly linked in this installation.

20 Million Things to Do takes its title from the Lowell George song.

Julie Cook lives and works in London and is a Senior Lecturer at the University of East London

C-TYPE PRINTS, MDF MOUNTED AND DIGITAL PRINTS, UNMOUNTED





KATINKA GOLDBERG

Bristningar

Katinka Goldberg is an artist working with photography and collage. On the verge between different mediums; photography, collage and modernistic painting, she finds a productive contradiction and a tension. This is applied to visualise the complexity of intimate relationships.

The ongoing project *Bristningar* consists of collages of distorted bodies with elements of three-dimensional objects. Shapes collide on the border between sculpture and photography. Goldberg uses the amputated and then reconstructed body, as a way to visualise a fragmented identity. She is trying to answer the question, how much can you take away of yourself without disappearing? How close can you get before the closeness becomes a distance?

Katinka Goldberg is originally from Sweden, but is currently based in Norway.

DIGITAL PRINTS ON SILK CREPE FABRIC

LAURE ALBIN GUILLOT

Étude de Nu, 1939

Laure Albin Guillot was a prolific French photographer (1879–1962) who crossed genres such as fashion, portraits and nudes to landscapes, still lifes and journalism. Her work was frequently published in the press while she participated in solo and collective exhibitions at home and abroad.

She travelled widely to North Africa, Spain, Italy, Sweden and the United States. In 1937 she organised the exhibition *Femmes Artistes d'Europe*. A master of technology, she made use of the very latest methods of image production. Relatively unknown, her career and life is inspirational even without considering the times she lived in.

DIGITAL PRINT SCANNED FROM THE ORIGINAL, FRAMED





Exposures is the name used by a trio of female photographers who create challenging erotic images of both men and women. And here they raise questions about the nature of pornography, male and female sexuality and censorship

BIRDS' EYE VIEWS

THE 1990s of women who comprise Exposures have a dark, new approach to the exposure of women. Even in the *Who* issue photographers in the first one still were the Grace Lau, Rosie Gunn and Robin Shaw that combined on the front. At a time when both men and women are questioning attitudes towards nudity, power and pleasure, women tell and watch on play an influential part in defining who we are. And the more direct of Exposures is that through discussion and participation in creating these images, both men and women what they really want to see, what women there are and how they themselves wish to be seen, rather than being seen by men.

Grace Lau started taking erotic photographs at an school, studying artists and developing the look of it a necessity for women. But women who see it and know she realized that she was no longer being a face made but something more — she had and more and they found support and solidarity with one another. All these the photographs from their own experience and directly with respect to the pictures represent women, and to men too. But it is a new way

Rosie Sept 94

PHOTO FEATURE



'Many men like to see themselves as protectors of women, and some guy posed naked for the all-seeing eye of a lenswoman doesn't look much like a protector. Some pictures shatter men's images of themselves and this is too uncomfortable for them to handle'

who sees the pink and blue in positions men were not accustomed to women looking their own like those given bodies, suggesting that the whole concept was a huge moment for the new scene of women's bodies.

but said it wasn't a success at the time of all in a really explicit manner? Rosie says she has some sympathy with that artist. Because in things that men, such as the highly available material in Britain since he himself wrote.

He thinks that many British women had felt out, and because men by itself suggests a respect a sense of exploitation of women, when by women when had equalized. However, if men were more involved in the making of men films, magazines, etc. they would no longer be the power to give, but kept owned by the government to the new thinking of women as artists. There would of course, photos to show women's bodies which were not intended by the men's eyes of cultural film, but women was one.

Meanwhile, Exposures create a lot of art and men doing them on the radio, weekly, weekly and gender and so on. There were men who found

ROSIE GUNN *Exposures*

Since the early 90s Rosie Gunn's video and photography established the male body as a site of female erotic fascination and explored a range of emotions; sometimes sensuous, sometimes humorous and often confrontational. In 1993 Rosie Gunn co-founded *Exposures*, with Grace Lau, Robin Shaw and Del LaGrace Volcano an association of women photographers, where she made her own photographic work and led a number of workshops including *Women Photo Men*.

Her photography was discussed and published in Emmanuel Cooper's Routledge publication *Fully Exposed* as well as many regional and national publications such as the *Sunday Times Culture Supplement* and *Time Out* and international publications from Norway to Brazil. In 1994 Rosie Gunn took *Exposures'* photography and workshop programme to the Melkweg in Amsterdam.

In 2009 *Exposures* archive was accepted into the collection at the Women's Art Library at Goldsmiths University of London and various works from this period continue to be shown regularly.

Rosie is currently Course Leader of Digital Film & Screen Arts at the University for the Creative Arts in Farnham, Surrey.

PHOTOCOPIES

ALEXIS HUNTER *Approach To Fear*

A short creative documentary about the life and work of feminist artist Alexis Hunter. Lindsey Dryden began filming with Hunter (self-shooting and directing crews) in the final months of her life, as she gradually deteriorated due to Motor Neuron Disease.

The edit continued after her death, according to her wishes. The film combines observational filming, photographic artworks, archive footage, and contemporary interviews with the artist, curators and feminist cultural theorists to tell a non-linear, immersive story about Hunter's 1970s feminist work.

PROJECTED FILM

MINNA KANTONEN

Midsummer

“All photographs are memento mori. To take a photograph is to participate in another person’s (or thing’s) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time’s relentless melt.” *Susan Sontag (1973)*

Minna Kantonen’s Finnish background has influenced her work that looks at nature both within the natural environment and within cities. It is customary for the Finns to celebrate the longest day of the year by lighting bonfires and socialising, usually including a lake and a sauna. These images were taken during a summer solstice with her uncle and his extended family in mid-Finland. The photographs, originally taken as family snapshots, are memory of a time that has passed and recognition of the simplicity and easiness of nudity and youth.

Minna Kantonen lives and works in London and is a Principal Lecturer at the University of East London.

C-TYPE PRINTS, FRAMED

EMMA MCGUIRE

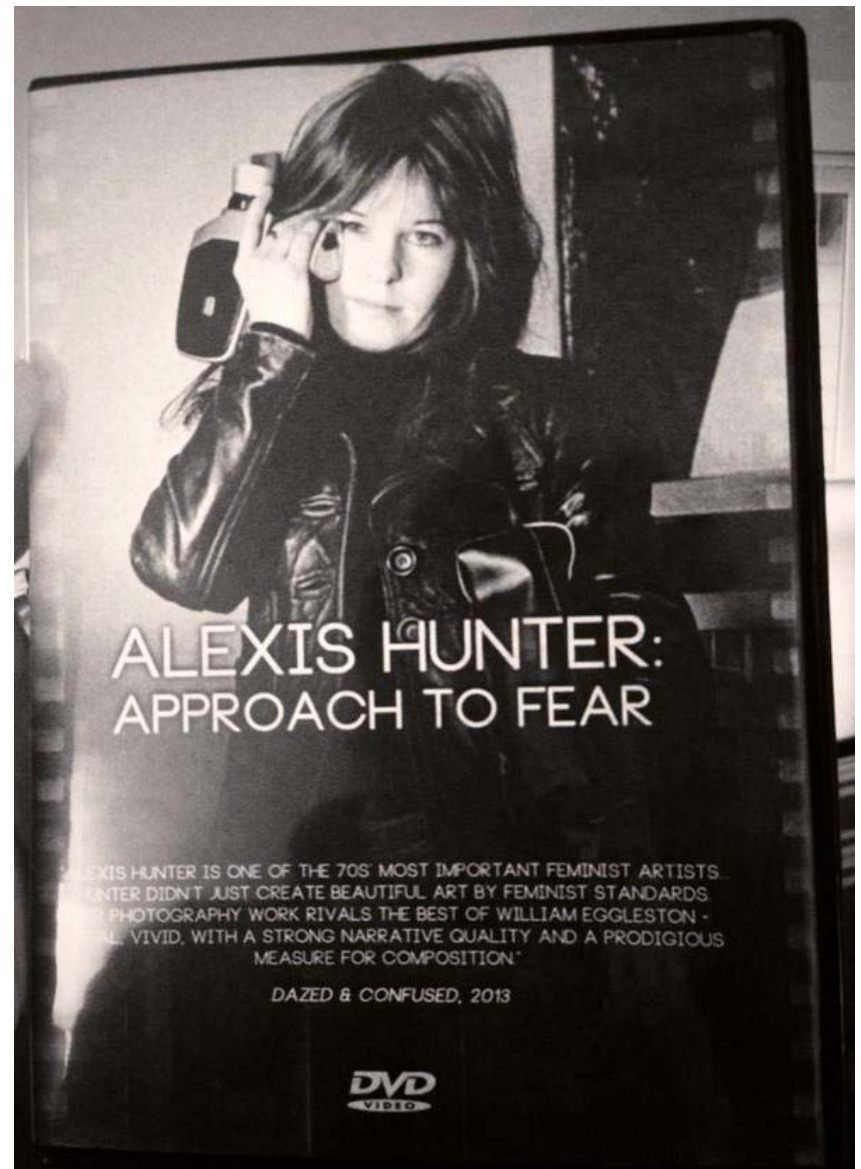
The Raft

Emma McGuire’s work examines systems of identity both male and female. Coming from a very political and diverse family (her mother is American and her father is Gypsy), the cultural melting pot that she grew up in touches everything in her work. Since Graduating from the RCA in 2005 Emma McGuire has split her time between London and New York - her heart is somewhere in the middle of the Atlantic.

The body and it’s representation both veiled and unveiled is seen in the series *The Raft*. In this film she challenges the cultural notion of race and masculinity while perhaps poking fun at the importance placed on the superficial layer. The viewer is asked to imagine whether or not the body underneath the visible surface is real or sculpted. Emma McGuire’s interest is in the grey areas of human nature: imperfections, vulnerabilities and contradictions.

Emma McGuire lives and works in London.

VIDEO, 6 MINUTES



NERYS MATHIAS

Eye Roll

Nerys Mathias is an artist who works with a male muse: her husband. The photographs lift a lantern on her domestic world, her subject matter the everyday complexities within a heterosexual relationship. As well as the intimate images of her husband, the art practice explores sexual pleasure, gesture, and the contradicting emotions of ageing.

Her practice grew from a desire to put her gaze in the canon of art history and expose the difference. Her strong gaze is intimate, an ocular caress yet alongside this visual pleasure her images reveal and question the physical and psychological distance between the artist and the subject, the image and the viewer.

Nerys Mathias was born in Wales and lives in London. Currently undertaking a Professional Doctorate in Fine Art at UEL, Nerys has exhibited within the U.K and internationally.

C-TYPE PRINT, ACRYLIC MOUNTED, FRAMED

DEVA NICOLETTA TORTONE

Untitled Men

Imagine that each of my images is like a chapter in a story – where there is past and future, emotion and pain, love and fear, reality and dream, sensuality and flesh.

In the beginning we live these stories, following our instinctive feelings. Then we talk about them, and then we write and make images about them.

All my images have these internal narratives.

Each one is like a book without words – just flesh and voice, memory and love.

Deva Nicoletta Tortone lives and works in Albenga, Italy

100 C-TYPE PRINTS, UNMOUNTED





Follow on Tumblr: www.the-nude-male-exhibition.tumblr.com

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