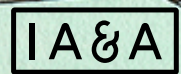


MANMADE!

GAY FOLK, CRAFT, & VISIONARY ART

TRAVELING EXHIBITION SERVICE



INTERNATIONAL
ARTS AND ARTISTS



MANMADE! GAY FOLK, CRAFT, & VISIONARY ART

— AN EXHIBITION EXPLORING THE
UNIQUE CREATIONS OF GAY MALE
FOLK ARTISTS, CRAFTSPEOPLE,
AND SELF-TAUGHT PRACTITIONERS

International Arts & Artists is pleased to present *ManMade! Gay Folk, Craft, & Visionary Art*—an exhibition conceived and organized by René Paul Barilleaux. Comprising over 70 works by 17 artists, *ManMade!* gathers artworks from across the country and represents a diverse cross-section of the gay male community. This engaging exhibition of contemporary art offers a chance for people with different views, backgrounds, and orientations to come together around images and objects that delight, challenge, and educate.

1. Aaron Cobbett, *Lil' I Nice*, 2020, Python, leather, and vintage denim, 38 x 50", Photo by the artist



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ManMade! combines a playful perspective on gay identity with a dazzling variety of tactile folk art and craft practices. Throughout history, many of these ways of making have been associated with domesticity and the household work traditionally done by women. Men who create crafts in this manner often faced derision and were seen as effeminate. Societally, we are now in a moment when the signature traits and actions of masculinity are being questioned, most pointedly as the neologism “toxic masculinity” has found its way from academic discourse into the mainstream. Social scientists, as well as much of the general public, are asking for a reevaluation of those actions and activities long pigeonholed in Western society as indices of conventional masculinity or femininity. In this context, creative pursuits once derided

as “women’s work” are no longer seen as outputs of weakness but as rich disciplines offering a range of strengths for all artists, whether male or female.

The majority of the artworks in this exhibition fall into two primary groups: 1) works that face outward to speak to a larger national conversation; and 2) those offering unique insights into the gay community, including for audiences who do not themselves identify as gay. In the first are works that include symbols and motifs or that are framed in such a way as to expand both audience and dialogue; alternatively, the second group offers, for those outside the “inner circle of knowledge,” a more intimate window into the struggles, joys, successes, failures, and everyday life within the gay community. In the first category are artists including

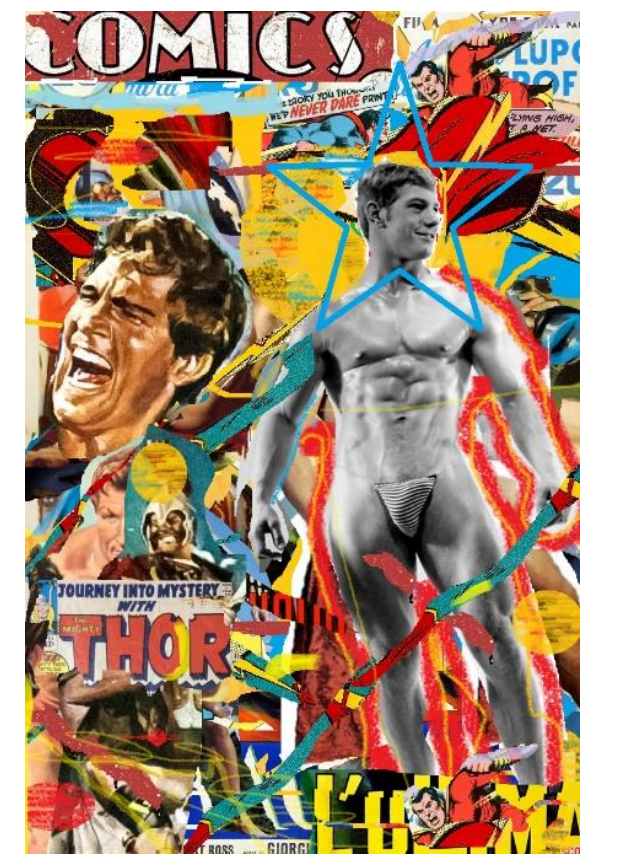
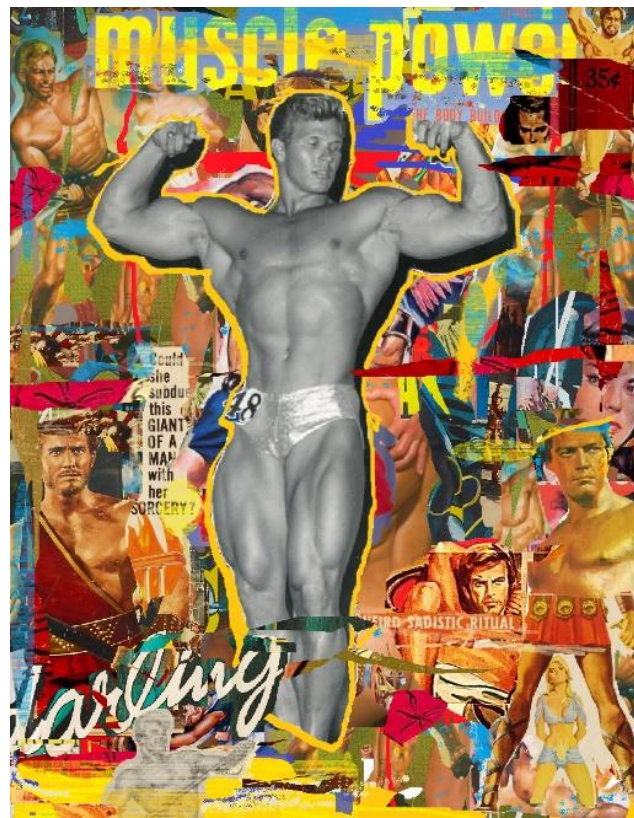
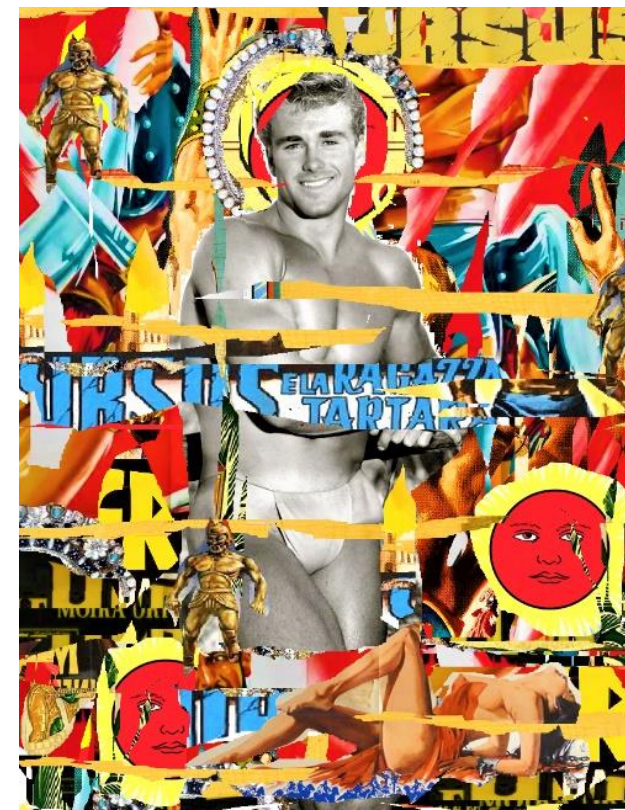
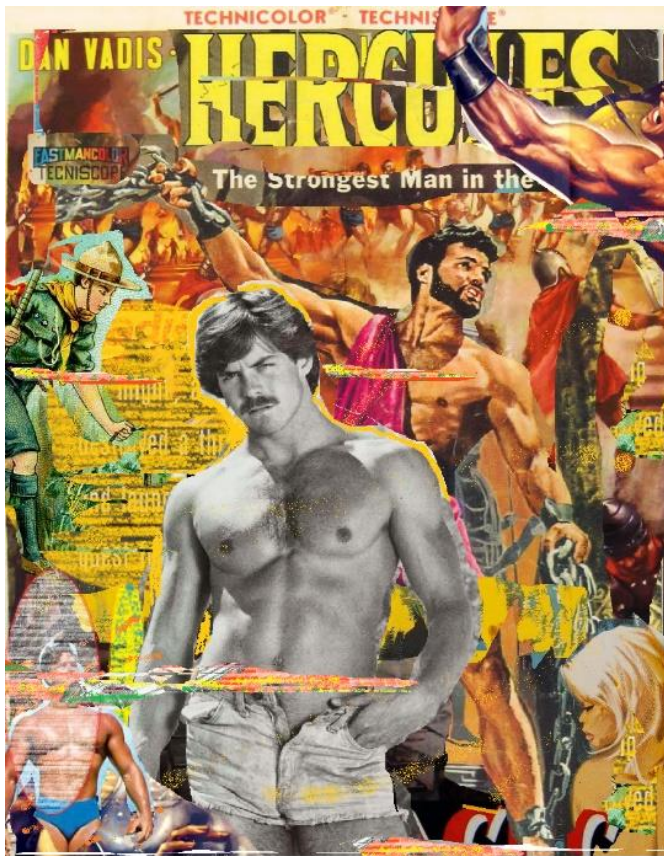
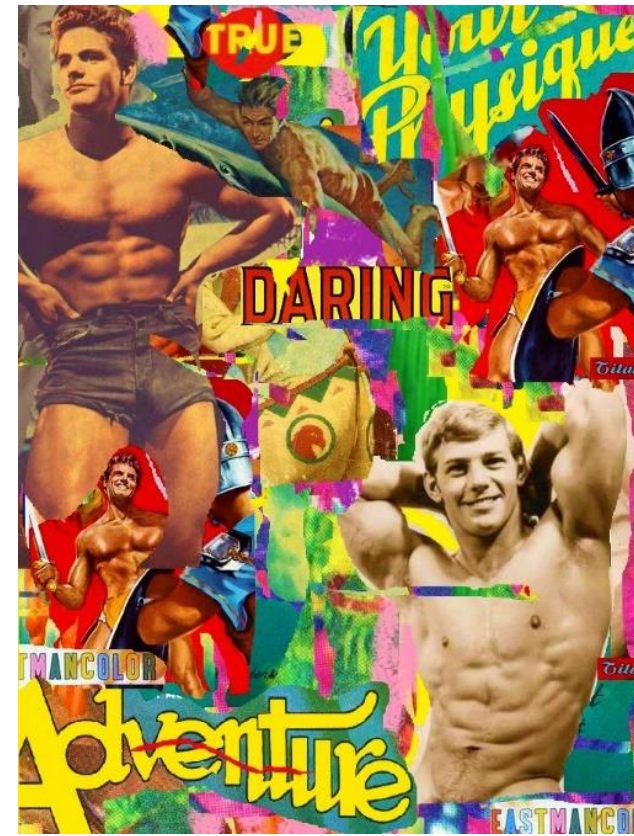
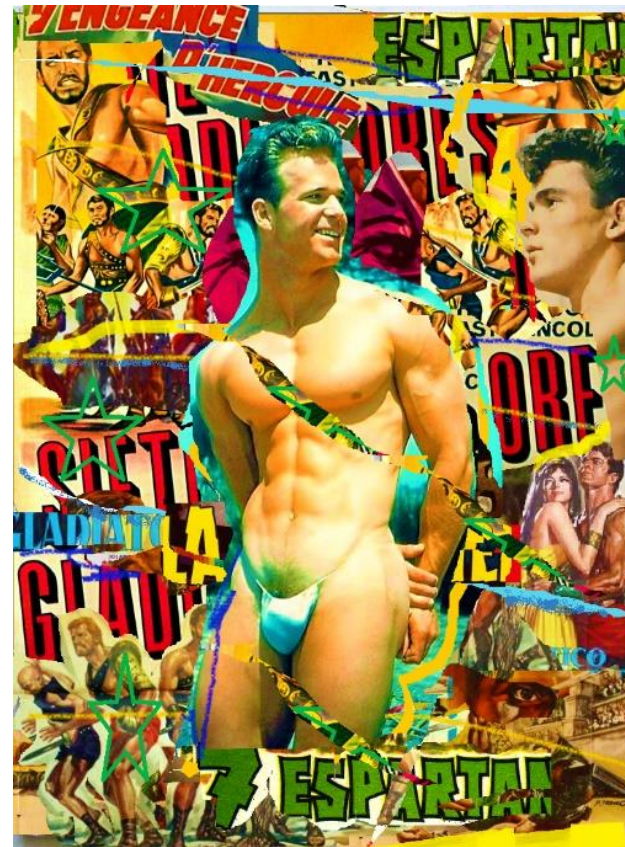
Anthony Sonnenberg, whose work is an analog for the wear and confidence that come with age, and which touches the bodies and lives of all people. Larry Buller’s ceramic works, among those in the second category, speak to how some gay men identify with subcultures within the gay community, and the personas they may subsequently adopt—a fascinating process of self-invention not widely known outside the gay milieu.

Although these remarkable works are all by male artists in the gay community, their timeless beauty, resonance, and panache help to connect us all. This rare insiders’ look at the imagery, materials, and approaches used by these artists shows us definitively that all people can gather around objects—whether quilts, collages, or sculptures—and appreciate them for their artistry.

As human beings with common bonds, we can also appreciate the artists’ courage to share, especially the most vulnerable and sacred parts of themselves.

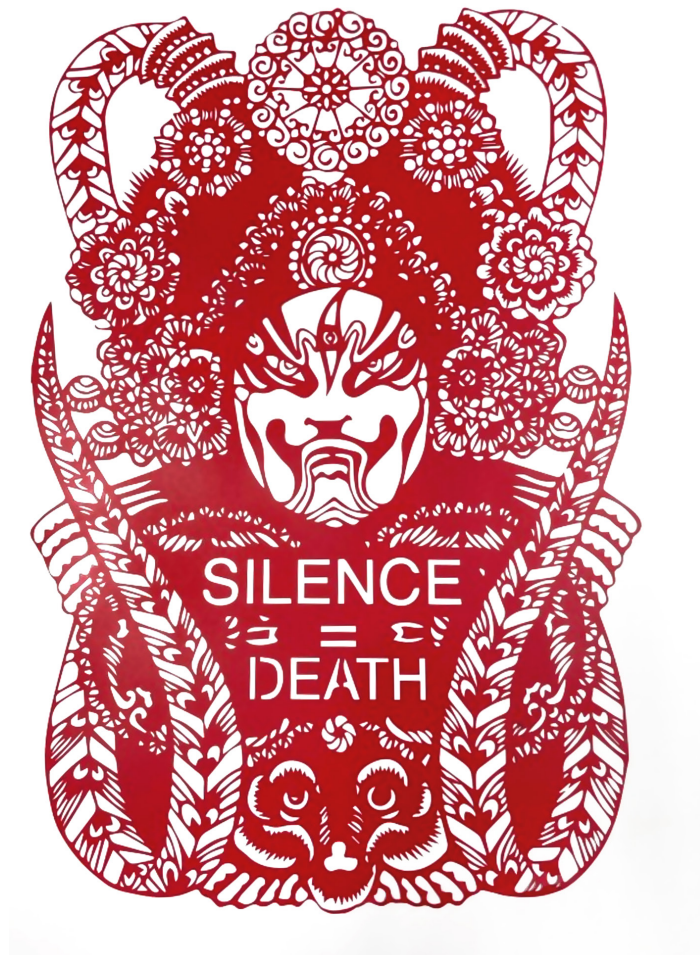
IA&A is proud to bring you this one-of-a-kind exhibition of contemporary art at a time when society is reexamining gender and sexuality and reconsidering the definitions and roles of masculinity and femininity writ large. A rich, eye-opening glimpse into a once-hidden realm of artistry, wit, and aspiration, *ManMade! Gay Folk, Craft, & Visionary Art* will be on tour from 2024 to 2027.

2. Ron Geibel, *Lick*, 2017, Porcelain, 6 1/2 x 3” each, Photo by the artist



3. Tim Hedgepeth, Top Row, Left to Right: *Brief Encounter*, *By Love Possessed*, *Written on the Wind*, *Till The End of Time*, Bottom Row, Left to Right: *Back Street*, *The Best of Everything*, *It's Love I'm After*, *Since You Went Away*, 2021, Digital prints, 22 x 38" overall, Photo by the artist

ABOUT THE ARTISTS



4. Antonius-Tin Bui, *Silence = Death*, 2019, hand and laser cut color paper, 23 x 15 1/4", Photo by the artist

ANTONIUS-TÍN BUI

Bui is a multidisciplinary artist whose work traverses the realms of hand-cut paper, community engagement, performance, and soft sculpture to visualize hybrid identities and histories that confront the unsettling present. Their hybridized identity as a queer, genderfluid, Vietnamese American informs the way they employ beauty as a refuge for fellow marginalized communities.



5. Larry Buller, *Ammunition for Jesus*, 2020, Low-fire clay, decals, and gold luster, 12 x 3 x 3" each, Photo by Taylor Sijan

LARRY BULLER

Buller uses decals, gold luster, fake fur, glitter, and plastic gemstones to "queer up" the surface quality of the artwork while also questioning what is "good taste" for a domestic setting. Buller says his artwork acts metaphorically to show how he does not "fit in" to society's conventional role for men. Buller states that his intention is not to shock the viewer but rather to create a dialog around topics generally not openly discussed in "polite" society around masculinity, the sexual expression between men, and the role of fetish objects in the gay community.



6. Chiachio & Giannone, *Cuir I* (detail), 2021, Textile mosaic on fabric, 43 x 71", Courtesy of the artists and De Buck Gallery, New York, (Representative work)

CHIACHIO & GIANNONE

Chiachio & Giannone are trained painters who use embroidery and textile mosaics to "paint with needles." They use embroidery to celebrate the family portrait, using themselves and their dogs as the subjects. Chiachio & Giannone's textile mosaics are references to LGBTQ artists and their legacy in Latin America.



7. Aaron Cobbett, *Shawn* (detail), 2018, Repurposed clothing, embroidery, and hand stitching, 75 x 75", Photo by the artist

AARON COBBETT

Cobbett's experience working as a window dresser in the underground East Village drag scene and navigating the AIDS Crisis in New York formed the foundation of the artist's aesthetic. In the mid-90s he became known for his stylized, color-saturated images of nightlife personas, transgender performers, drag queens, sex workers, and porn stars. Going on to shoot over 100 covers for *HX* magazine, his images became an important and immediately recognizable part of the contemporary queer cultural canon.



8. Kendrick Daye, *Bloom* (detail), 2021, 14 x 11", Photo by the artist

KENDRICK DAYE

Daye is an interdisciplinary artist and creator of the Black queer tarot. Daye is originally from Coconut Grove, Florida, and is currently based in New York. His diverse approaches to art-making include art direction, bespoke design, music, and most notably collage. Daye creates both analog and digital collage works, often depicting Black males. Moreover, he endeavors to create work that imagines a future where Black queer life is prosperous and thriving.



9. Gabriel Garcia Roman, *Julissa* (detail), 2014, Fabric banner, 68 x 50", Photo by the artist

GABRIEL GARCIA ROMAN

Garcia Roman is a multi-disciplinary artist and craftsman who examines and decodes the politics of identity through intricate and process-based work. His *Queer Icons* series takes inspiration from Renaissance, Flemish, and Christian Orthodox paintings, aiming to elevate these multi-dimensional, powerful, and proud contemporary figures. For these works, the artist asked the subjects to partake in the process by contributing their own writings, centering the subjects further in the artworks.



10. Ron Geibel, *Twist*, 2017, Porcelain, 6 1/2 x 3 x 3", Photo by the artist

RON GEIBEL

Geibel's artwork addresses the complex landscapes of intimacy, pleasure, and authority as they concern the opaque relationship between public and private desires that constitute queer identity. Geibel uses multiples to obscure the sexual references that influence the sculptures he creates.



11. James Gobel, *Robert*, 2007, Felt, yarn, thread, and acrylic on canvas, 72 x 60", Photo by the artist



12. Wesley Harvey, *Bear Lover*, 2021, Earthenware, slip, underglaze, glaze, decals, luster, wood, and gold leaf, 33 x 18 x 2 1/2", Photo by the artist



13. Tim Hedgepeth, *Ride Lonesome*, 2021, Digital print, 40 x 32", Photo by the artist



14. Aaron McIntosh, *Transitional Object #2*, 2017, Vintage fabric, cotton flannel, polyester fabric, thread, and hand embroidery, 30 x 20", Photo by the artist

JAMES GOBEL

Gobel's meticulous attention to detail and his use of felt, yarn, and fabric—all supple and highly tactile materials usually associated with homemade handicrafts—imbues his gently humorous portraits with a sense of loving familiarity and intense devotion. Referencing Pop art as well as the portraits of Jean-Auguste-Dominique Ingres, Gobel's paintings celebrate the unsung sexuality of heavysset men.

WESLEY HARVEY

Harvey examines the recent increase in societally accepted gay male sexuality through the lens of queer theory using appropriation of imagery and objects. The use of gold and floral designs in excess gives a visual overload of imagery to his objects. Ancient Greek and Roman pottery are referenced within the artist's ceramics, which appropriate both kitsch and popular culture. Illustrations include 1960s male physique magazine images that interact with other male imagery in encounters that ride a line between caring and loving to deviant sexuality.

TIM HEDGEPETH

Hedgepeth is a San Antonio-based theatre director, teacher, actor, and visual artist. Largely self-taught, his collages and assemblages reference male physique magazines and Italian movie posters of the 1950s and 60s, as well as gay porn culture of the 1990s. In addition to his visual practice, Hedgepeth is on the Drama faculty of Northwest Vista College and is also the co-founder and Artistic Director of Allegro Stage Company. As a director and actor, he has worked for San Antonio theaters including The Woodlawn, The Public, and The Cellar.

AARON MCINTOSH

McIntosh is a cross-disciplinary artist whose work mines the intersections of material culture, family tradition, sexual desire, and identity politics in a range of works including quilts, sculpture, collage, drawing, and writing. As a fourth-generation quiltmaker whose grandparents were noted quilters in their Appalachian communities, this tradition of working with scraps is a primary platform from which he explores the patch worked nature of identity.



15. Miller & Shellabarger, *Untitled (Crochet, The Carnegie, Covington, KY)*, 2020, Archival ink print in artist-made red oak frame with UV plexi, 51 x 32", Courtesy of Western Exhibitions, Chicago, Photo by James Prinz Photography



16. Sal Salandra, *Dress UP - Girls Getting Dressed (detail)*, 2021, Mixed threads on canvas, 30 x 25", Courtesy of the artist



17. Michael Bill Smith, *Hot Toddy (detail)*, 2015, Acrylic and metal foil on wood panel, 72 x 48", Photo by James Prinz Photography



18. Anthony Sonnenberg, *Parent Pillows (Mom & Dad) (detail)*, 2017, Vintage quilt, semi-precious stone, crystal beads, and lace, 30 x 27 x 7", Photo by the artist

MILLER & SHELLABARGER

Miller & Shellabarger explore physicality, duality, time, and romantic ideal in their multidisciplinary artwork. Their artwork documents the rhythms of human relationships and speaks to the experiences of intimacy and queer identities. Their gestures shift between moments of duality such as togetherness and separation, private and public, protection and pain, and visibility and invisibility. Their work is both autobiographical and metaphorical, speaking to everyday human interaction and queer relationships. Silhouettes of each other, their iconic beards, and their bodies appear regularly in their work.

SAL SALANDRA

Salandra, a self-described self-taught artist, draws inspiration from his life experiences, religion, and pornography. Sal's most recent erotic thread paintings are brightly colored, playful, and sweet, but his imagery is explosive and provocative. Sal's work blends lore from the Catholic Church and sexual subcultures.

MICHAEL BILL SMITH

Smith uses his subjects to allude to something sexual and humorous thematically. His artwork poses a challenge for the individual's unconscious assumptions about gender and sexuality. Smith uses religious references and figuration in his artwork.

ANTHONY SONNENBERG

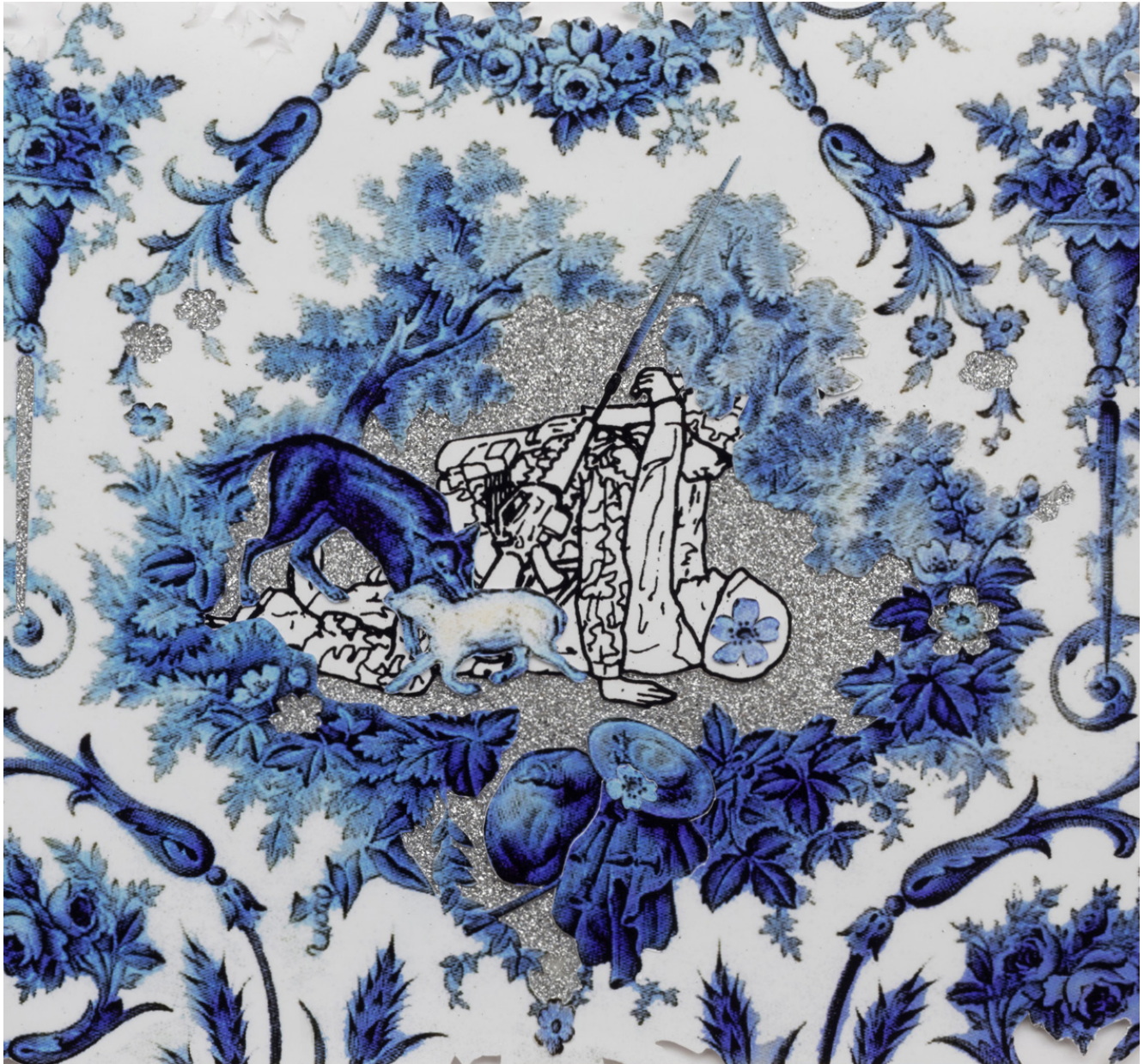
Sonnenberg creates ceramic and soft sculptures based on Greek mythology, often incorporating self-portraiture. His work references how wear and confidence come with age, the transience of time, and how we understand our present moment through epic and intimate histories.

ABOUT THE CURATOR

René Paul Barilleaux has worked as a curator for over 35 years, focusing especially on the work of artists outside the mainstream or at mid-career. With a background in studio practice, Barilleaux's curatorial interests lie in incorporating innovative presentation techniques to engage audiences in challenging and unexpected ways. Early years at the Museum of Holography thrust him into the world of alternative and non-traditional institutions. Since then, his exhibitions and publications have won awards, most recently, an AAMC Award of Excellence in 2020 for *Transamerica/n: Gender, Identity, Appearance Today*. Barilleaux's curatorial approach is collaborative and team-oriented, allowing diverse voices to construct an open and welcoming narrative for both exhibitions and collections development. A native of Lafayette, Louisiana, Barilleaux shares his life with his husband, Tim Hedgepeth.



19. Gabriel Garcia Roman, *Castro Bayani & Candy*, 2020, Photogravure with Chine-collé and silkscreen, and mahogany and oak frame, 19 x 23", Photo by the artist



FRONT James Gobel, *Robert* (detail), 2007, Felt, yarn, thread, and acrylic on canvas, 72 x 60", Photo by the artist

BACK Michael Bill Smith, *Blue Discharge* (detail), 2012, Toile photographic print, photographic print, glitter paper, mat, and frame, 15 x 17 3/4", Photo by James Prinz Photography

EXHIBITION SPECIFICATIONS

Number of Works

Approximately 70 works, including ceramics, textiles, cut-paper, and mixed media

Requirements

Moderate Security; 2,500 – 3,500 square feet

Participation Fee

Please inquire

Tour

2024 – 2027

Shipping

IA&A makes all arrangements; exhibitors pay outgoing shipping costs within the contiguous US

Booking Period

12 weeks. Shorter and longer booking periods are available upon request, pricing may vary

Contact

TravelingExhibitions@ArtsandArtists.org
9 Hillyer Court NW
Washington, DC 20008
202.338.0680
ArtsandArtists.org