

For Immediate Release

***Man Alive***

Curated by Wendy White

January 12 – February 25, 2017

Maruani Mercier is pleased to present the group exhibition *Man Alive*, curated by gallery artist Wendy White. The exhibition includes works by Nina Chanel Abney, Judith Bernstein, Jordan Casteel, Rosson Crow, Rochelle Feinstein, Keltie Ferris, Joanne Greenbaum, Liz Markus, Marilyn Minter, Nathlie Provosty, Ruth Root, Pat Steir, Kaari Upson, Mickalene Thomas, Julia Wachtel, Wendy White, Sue Williams, and Brenna Youngblood.

All of the artists in *Man Alive* shatter rules that are meant to be broken but seldom are. Judith Bernstein's paintings of male and female genitalia are, in her words, feminist with a capital "F." Pat Steir has pushed the definition of gesture in abstract painting to new levels for nearly five decades. Rosson Crow and Liz Markus merge art and fashion seamlessly in paintings that seem to disembowel canonized painting with raw, expressive candor.

Abstract painters Keltie Ferris, Joanne Greenbaum, and Ruth Root aren't looking to embellish the foyer or match the sofa, but rather to consistently redefine the boundaries of taste and propriety. Brenna Youngblood tackles identity by way of the everyday object, pushing tactile surfaces against familiar collaged images. And not every important moment comes at high volume, as evidenced by the eerie cast silicon works of Kaari Upson and the subtle oil paintings of Nathlie Provosty.

The figurative painters in *Man Alive* are leading the charge of redefining canonized subject matter. Jordan Casteel, a keen observer, tells a story of black men's lives that is not often told in portraiture.

Marilyn Minter, once shunned by the art world for being too explicit, deals out a warrior's critique of representation and consumption. In Mickalene Thomas' works, black women take the place historically reserved for Western art history's leading men.

In the crisp, cinematic, photo-based works of Julia Wachtel, appropriation is near weaponized. The bold, raucous paintings of Nina Chanel Abney approach subjects such as police brutality head-on, turning white, male-dominated art historical tropes inside out and upside down. Wendy White's painting celebrates First Lady Michelle Obama. Rochelle Feinstein highlights the paradox between the viewer's cognitive and visual responses, while Sue Williams uses high-key perversion to fearlessly distill the decorative and the hardcore.

The exhibition takes its title from a phrase originating in the 1800s as an expression of shock or surprise, perhaps indicating that men at sea had found a shipwreck survivor. The artists in *Man Alive* are drawn together not only by the politics inherent in their work, or activism in their personal life, but also by the stand-alone impact of what they choose to make. They refuse to settle, refuse to be quiet, refuse to make nice.

*Man Alive* will be accompanied by a hardcover catalog with an essay by Wendy White.

Images captions :



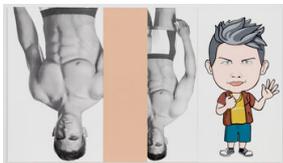
Judith Bernstein  
Cockman #3  
2016  
acrylic on canvas  
183 x 183 cm - 72 x 72 in



Liz Markus  
Wildfox USA  
2016  
acrylic and collage on canvas  
152 x 109 cm - 60 x 43 in



Marilyn Minter  
Cracked Up  
2013  
enamel on metal  
61 x 76 cm - 24 x 30 in



Julia Wachtel  
Sm, Med, Lg  
2015  
oil, acrylic ink and flashe, on canvas  
153 x 93 cm - 60 x 106 in