

# Artist redefines beauty through folds of hanging flesh

Non-traditional images of the male and female nude by UNLV artist-in-residence Bailey Doogan opens Monday

by Deborah Perlman

With the mass media's sophisticated methods of packaging products and people, manipulated images can be seen flaunted on billboards, transmitted onto television screens and splashed on magazine covers for candy bars, celebrities and of course, presidential candidates.

Manipulated images are usually associated with the mass media and almost always articulate the concept of beauty and that which is ideal. Yet, the image is not a by-product of contemporary society.

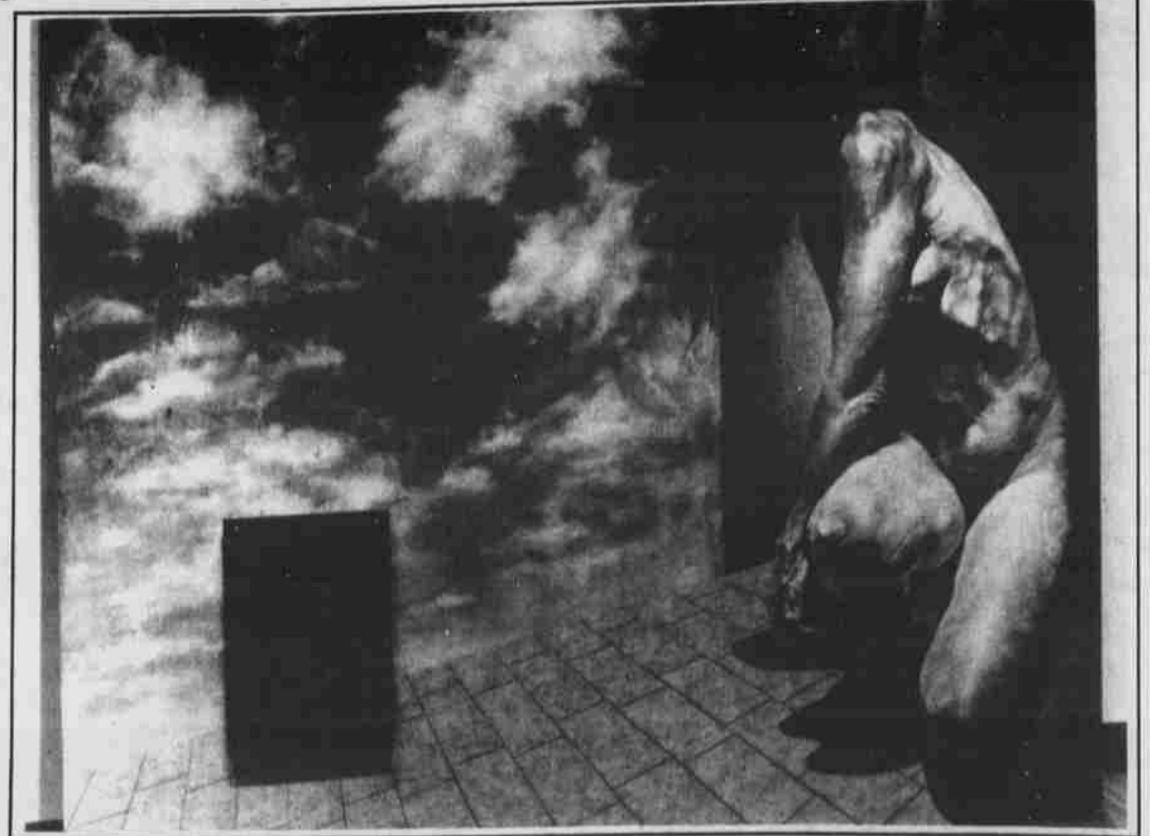
Throughout history, Western art has depicted the nude as a manipulated image, particularly the fe-

male nude. That image presented in an idealized, stylized, young and sexy manner is what UNLV artist-in-residence Bailey Doogan challenges in the exhibition, "Bailey Doogan: Paintings and Drawings at Donna Beam Fine Art Gallery."

A far cry from the manipulated image, Doogan's realistic nudes contain rippling veins, flaccid skin, protruding stomachs, and folds of hanging flesh. They are massive in scale, expressively rendered and poignantly force the viewer into self-examination.

Doogan describes her individualized nudes, "The real body is not seamless, devoid of bodily functions and desires, forever young, and continually altered to fit the prevailing procrustean fashion frame." Doogan adds, "This is the body of mass, weight, gravity, the corporeal body of orifices, pores, cavities, the visceral body of blood, bones, folds of flesh, flaps of skin, the young body, the aging body, the sexual body."

In her 1990 work titled "Flap," Doogan plays with puns by physically integrating them into the work;



"Flap" by Bailey Doogan

yet using them to convey the painting's poignant content. An actual mud flap provides a backdrop for the female silhouette of a chrome nymphette seated teasingly for commercial purposes.

With some intellectual overlay, the message reiterates the "flap" over the representation of the woman's body, and how "muddied" that representation

has perpetuated itself.

In contrast to the mud flap's silhouette is the realistic-expressionistic depiction of the nude with ripening flesh, bony shoulders, loose skin, wrinkles, protruding veins and stomach—all blood red which is the color of guts as well as the inner self.

Doogan said, "People have commented on my nudes as being grotesque,

deformed and ugly. But to me, they are beautiful human beings."

Although a fall-semester artist in residence at UNLV, Doogan has been a professor of painting and drawing at the University of Arizona since 1982.

She is a recipient of 15 years of awards in painting, film and teaching. The paintings and drawings from this exhibition were recently exhibited at the Alternative Museum in New York City. Her work is exhibited in museums and galleries throughout the United States.

If your visual appetite is thirsty for something beyond the usual manipulated images and preconceived notions of beauty, try Doogan's heroic nudes which redefine beauty. They are real, un-ideal and emotional, and revel in the splendor of flesh.

The exhibition events begin Monday with a lecture at 1 p.m. by Doogan in Alta Ham Fine Arts Building, Room 257 and a gallery talk in Donna Beam Fine Art Gallery at 4:30 p.m. with the opening reception to follow between 5 and 7 p.m. The Doogan exhibition continues through Dec. 13. There is no charge for admission.

## About the cover:

"Oro" by Bailey Doogan on exhibit now at the Donna Beam Fine Art Gallery

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