

THE SCULPTED LINE
SINGIBIS



volume twelve

MANIFEST
CREATIVE RESEARCH GALLERY
AND DRAWING CENTER





THE SCULPTED *LINE*
SGN17BIS

volume twelve



manifest volume twelve

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manifest *creative research gallery and drawing center*

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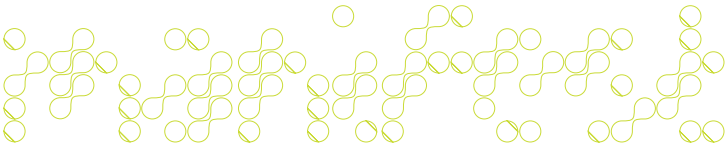


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THE SCULPTED LINE
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FIGURATIVE CERAMIC SCULPTURE

BY ANNE POTTER

june 3 > 30

2006

SIBLINGS

curated by **jason franz**

with an essay by **sarah e. s. sinwell, ph.d. candidate**
department of communication and culture, and associate instructor,
department of gender studies, indiana university, bloomington

artist's statement

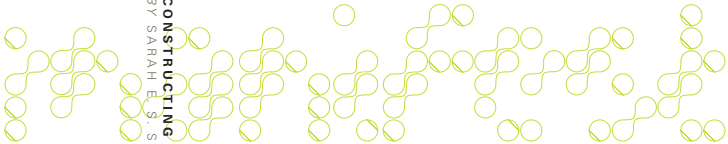
at the crux of the chasm between the self and the other is the issue of subjectivity. we are all human beings composed of the same matter, the same biological, chemical, and physical systems, yet we each see the world from a unique point of view. what is more, despite the dim awareness of our subjectivity, the individual reality, which belongs to each of us, is experienced as concrete and self-evident. i am interested in the moment when the self-evidence of our own experiences is challenged by confrontation with the other, the infinity of realities that exist outside of our own.

like actors on a stage, my works are self-conscious representations. they are not naturalistic portrayals of the human form, but highly composed sculptural inventions, theatrical in their exaggerations. they express the tension between intimacy and isolation. in me and my sister the three girls both interact and simultaneously are lost in their own worlds,

performative and self-contained. the twins face the viewer but the intimate relationship between them, implied by their proximity and familial tie, trumps their confrontational aspect. nena opens her body but looks away in her personal moment of bliss.

i work with representational figuration as a means of setting up a fictional realm based on visual cues of identity and attitude. in the tradition of an effigy or monument, these figures represent fictional characters of my own invention, whose posture and anatomy indicate the historical, personal, and social narratives they are intended to represent. they also possess the potential to expand with subtlety the boundaries of well-trodden territory, gently manipulating something with which we are presumably comfortable—the sculpted human form.

anne potter bloomington, indiana
mfa candidate, indiana university



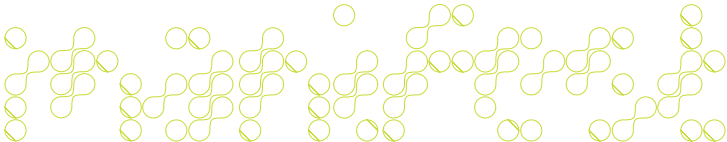
CONSTRUCTING THE QUEER BODY

BY SARAH E. S. SINWELL

the sculptural work of anne potter negotiates new subjectivities, bodies, and identities, as such exploring contemporary means of representing queerness. age, gender, identity, sexuality, and subjectivity are constructed as always under contestation, unstable and problematic. at the same time, potter's works also imagine identity as multiple, changeable and contingent, rather than stable, fixed and innate. transgressing the boundaries of the natural and the normal, the bodies of *nena* and *my sister and i* question our understandings of the human and the possible.

potter's works explore the intricacies and complexities of gender and sexuality by revising the ways in which we imagine the human body. these works confound our expectations by multiplying the ways in which the embodied figure may be represented. investigating notions of gender outside the confines of the binary

distinctions between self and other, man and woman, inside and outside, potter's works construct the body, identity, and sexuality beyond their configurations as eminently definable categories. playing with ideas of age, these bodies also question matters of human development and maturation, adolescence and adulthood. blurring the lines of age and maturation via bodily changes and transformations, these works ask how we construct our bodies as aged entities. at the same time, however, these works also encourage us to explore the ways in which our own bodies can be envisioned outside the normal and normative. how might we imagine our own bodies as deformed, disturbed, elongated, unnatural?



at first glance, one might not immediately grasp the complexity of the sisters' elongated limbs, or the impossibility of nena's bodily contortions. but it is precisely these works' ability to engage us via these often subtle differences and variations of the human form that is so intriguing. these bodies play with notions of the abject, divisibility and indivisibility, while at the same time refusing to make such distinctions within the bodily forms themselves. the works ask us if we define gender identity via a pronounced hip or an upturned lip, a grasped hand or an aggressive stance. how do emotionality and the senses play into how we construct the gendered body? how can embodiment imagined and envisioned as embodiment be considered in and through its representation as such? how does the representation of the body as an object veiled in mystery, distortion, and uncertainty further complicate our understandings of the body as a whole?

moreover, the expressions and contortions of these bodies even beyond their formal construction elicit an emotional response. one feels the urgency of the limbs, the possibility and impossibility of movement, the desiring force behind each muscle within. potter's work is both fascinating and disconcerting, alluding to the aggression and the vulnerability of her figures as well as to the complexity of human experience. enwrapping her bodies with the unknown and the unknowable enables them to further expound on the difficulties of defining truth, knowledge, and desire while at the same time investigating the nature of the embodied form itself.

ZW/75

21" x 18" x 9"
terra cotta
2005







16" x 28" x 11"
terra cotta
2005





16" x 28" x 11"

terra cotta

2005

me and my sister: big girls



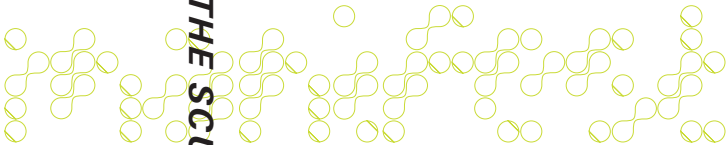
life-sized (up to 53" high)
terra cotta, low-fire reduction with oxide
2006

me and my sister: big girls

life-sized (up to 53" high)
terra cotta, low-fire reduction with oxide
2006







THE SCULPTED LINE

curated by Jason Franz

june 3 > 30

2006

DRAWN IN THE THIRD DIMENSION

WORKS BY

AMIE MCNEEL > DAVID SHINGLER > FELICIA SZORAD > TRAVIS TOWNSEND





curatorial statement

as part of its mission as a drawing center, *manifest* seeks to explore the limits of the practice. with the international sculpture center conference, crossroads cincinnati 2006, convening just a mile from our gallery in late june, 2006, it was appropriate for *manifest* to conceive a compatible sculptural event. *the sculpted line* is an exhibit of three-dimensional works that in some way qualify as drawing, or drawings that are in some way three-dimensional.

the highly competitive national call for entries resulted in submissions from across the u.s. from california to new york. a six-person jury and curatorial process selected the works on view here by three nationally recognized regional professors of art, and one student of fine art.

artist's statement

this sculpture uses line to describe an action in real space. in a series of such spatial “drawings,” form emerges from such ideas as the visual expression of gravity or force in water or space. in various ways, each work expresses a system or pattern; a backdrop of science and nature are always present.

downward ripple is a linear expression of a physical occurrence: a stone tossed into a body of water. of equal importance are the point of impact—as the stone breaks the surface tension—and its continued downward or sideways course, forcing water aside as it plummets along a turbulent path. *downward ripple* imagines an unseen moment underwater, a diagram of movement and energy.

with this sculptural series i seek to depict a visceral response to beautiful moments in commonplace physics. for me, steel becomes the ultimate graphite line in space. it's malleability offers precision for describing volume, reverberations, trajectory, yet these only come through tenacious commitment and attention. i view drawing as a vehicle for illuminating the intangible ways in which something is experienced, and, in that way, these sculptural forms are drawings.

downward ripple (steel pools)



13" x 49"
steel, enamel
2005

artist's statement

this is a kinetic drawing instrument that responds to the surface level and current of the water. the three framed photos document this process in action on lake erie.

i am interested in various energies of nature and the communication of these energies through kinetic sculpture. machines enable me to translate specific dynamics of nature such as wind, water, birds, and clouds. this translation is spoken through a line drawing, which act as a record of nature's activities, directly influenced by the amount of energy and time in which the machine is working. together the machine and the natural elements are able to create their own drawing. the machines i create are informed by my personal captivation with craft and design, and how the intersection of these can be used to harness energies that otherwise remain unseen.

drawing plays a large role in the creative process of my sculpture. the invention and crafting of my machines are designed and specifically controlled by my own intentions, yet directly powered by natural elements. i am able to share the process of drawing with nature. i control the size, color, and shape of the line. nature controls the direction, movement, and pattern of the line. however it has been an ongoing struggle between nature's creative process and my creative process. at what point do i allow nature to control these specific formal qualities of a drawing?

water drawing instrument



23" x 7.5" x 7.5"

glass, rubber, aluminum, marker

2005

artist's statement

if i were to define drawing as a two-dimensional activity involving mark making on paper with dry media, i would have to concede that i rarely draw. if asked to describe my studio practice prior to preparing for this exhibition, i would have said that i fabricate, or form, or fuse. but i would not have immediately described my practice as drawing. yet when i read webster's dictionary definition of draw prior to composing this statement, i was reminded of the wide variety of meanings attributed to the word.

for example, draw can indicate traction, movement, or physical tension (as in a horse hauling a cart, an archer pulling back on a bow, or a metal smith stretching wire or sheet). draw can also indicate attraction or provocation (as in one person enticing another, or one person subtly or forcibly eliciting a response

from another). and of course there exists the traditional artistic definition of draw indicating delineation or depiction.

though i do not often align myself in front of paper and create lines and figures in pencil, i do draw. i manipulate materials through physical exertion to create engaging, hopefully thought-provoking, three-dimensional delineations. by pulling, stretching, shaping and hammering otherwise flat metal i create parts that are turn juxtaposed and finalized into compositions. to an outsider my activity may not directly resemble traditional drawing, but i find the intuitive push/pull of metal forming palpably similar to the push/pull of mark and surface.

line dress



40" x 12" x 12"
copper
2004

artist's statement

the activity of drawing first enters my work in the form of small doodles. i consistently sketch blobby, abstract shapes and formulate these into ideas for objects, often on odd scraps of household paper. sometimes these doodles evolve into finished works, and other times they merely serve to document an idea. these engaging sketches pervasively accumulate in my office, at home, and in the studio, and many have now found their way into the interior spaces and onto the surfaces of my three-dimensional work.

the activity of drawing also enters into my work through the construction process. by clamping pieces of wood together impermanently, i am able to look at the overall composition and then decide on changes. i might shorten boards or stack together a variety of linear parts to three-dimensionally draw out objects. this process of sculpting is similar to sketching, and like a worked-over, much erased sketch, the completed sculptures have linear elements that vary in intensity, gesture, and movement. i consider each piece of wood to be a small component to the whole, like marks making up a drawing.

richmond, kentucky
assistant professor, eastern kentucky university

TRAVIS TOWNSEND

bill's h.c.t.



30" x 72" x 60"
wood, mixed media
2006





mission statement

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jason franz

board of directors

kristin cullen

*assistant professor of design**university of cincinnati*

jason franz

*visual artist**professor of art and design*

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*assistant professor of painting**northern kentucky university*

brigid o'kane

*associate professor of design**university of cincinnati*

sandi sharp

*instructor**dayton art institute**ai-ling chang**senior intern**lynda camp**gallery intern***interns**

founded in may of 2004, the *manifest creative research gallery and drawing center* is located in east walnut hills in cincinnati, ohio, occupying the formerly vacant storefront property of 2727 woodburn avenue minutes away from downtown cincinnati, university of cincinnati, northern kentucky university, art academy of cincinnati, the school for creative and performing arts, and xavier university.

manifest's goal as a non-profit organization is to serve as a venue for the display and experience of insightful, thought-provoking art and design, as well as to function as a hub for creative research and innovation at all levels of artistic endeavor. *manifest's* location in the urban neighborhood of east walnut hills was chosen to take advantage of the community's own long range plan (06 vision 2010) to guide the revitalization of the area, in part, by incorporating the arts. *manifest* is committed to high academic standards, and seeks to engage the community at that level.

*kate hofenhoff**gallery intern**karina meza**gallery intern**senior intern*

jett salter

*assistant to the director**tenor gonder**senior intern**ai-ling chang**senior intern**lynda camp**gallery intern*



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