

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

EDUCATIONAL MATERIAL

SIBLINGS & THE SCULPTED LINE

A Brief Introduction...



Siblings and *The Sculpted Line* are Manifest Gallery's first exhibits to feature all sculptural artworks. Keep in mind that although these works of art are three-dimensional, the same rules apply when it comes to the Elements of Design and the Principles of Organization! As you walk around the gallery and look at the pieces, consider the three basic components of a work of art:

- (1) subject: *a person, thing, or idea*
- (2) form: *the organization of elements or composition of the piece*
- (3) content: *the message of the artwork*

Evaluating these three components will help you understand the artists' intent.

Take a look around...

Below is an abstraction chart that appears in *Art Fundamentals: Theory and Practice*. Take a moment to familiarize yourself with the chart.

Development toward Abstraction					
Object from Nature	Naturalism Fully representational (very objective)	Realism Representational but emphasizing the emotional (more subjective)	Semi-abstract Partly representational but simplified and rearranged	Abstraction <i>(objective)</i> Based on a subject but visually appears nonobjective	<i>(nonobjective)</i> Nonrepresentational, started without any reference to subject and assuming artistic value resides in form and content completely



Consider Anne Potter's *Me and My Sisters*. Where would you place this work of art on the *Development toward Abstraction* table and why?

What does it mean?

What do you think is the artist's intent? Answering the following questions may help:

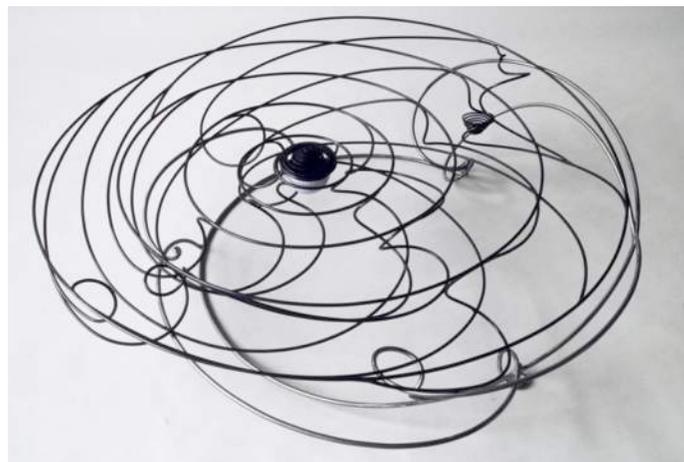
How do the figures relate to one another?

How would you describe their facial expressions?

Take a look around...

The Sculpted Line exhibit seeks to explore the limits of the practice of drawing. What does it mean to draw? How do we define the process of drawing? It is typically thought of as a process that takes place in two dimensions. Manifest seeks to explore the full range of possibilities in drawing.

Take a look at *Steel Pools I* by Amie McNeel. According to McNeel, in her sculpture steel becomes a physical, three-dimensional manifestation of the graphite line. This sculpture can be thought of as a construction of line that is used to describe an action.



Think about it. How is this sculpture a “spatial drawing”?

Next, consider the *Development toward Abstraction* table. At which level of abstraction do you think this sculpture belongs?

What does it mean?

Without looking at the artist’s statement, can you tell what this sculpture (or “drawing”) depicts?

It may help to create a list of words that describe the “line.” After creating this list of words, brainstorm what subject matter might fit those descriptions.

Take a look around...



Take a look at Townsend’s *Bill’s H.C.T.* How do you think this piece fits into the context of the exhibit? You might consider Townsend’s process and/or intent.

Think about it!

Do you think this object has a functional use, and if so what is it?

Regardless of how you answered the previous question, use your answer to explore the possibilities of the artist’s intent.

It may help to consider the three basic components of a work of art: subject, form, and content. What is the subject matter here? Describe the form. After doing so, use your conclusions to piece together the content of the work. What is the Townsend’s intent?