

\*\*\* FOR IMMEDIATE RELEASE \*\*\*

## Clay Made Flesh at Manifest Gallery

### *Siblings*

An exhibit of life-sized figurative ceramic sculptures by Anne Potter

June 3 – June 30, 2006

Manifest Creative Research Gallery and Drawing Center



Life size work in progress – studio of Anne Potter, 2006

**ARTIST'S RECEPTION:** Friday, June 23, 6-10 p.m. (please note that there is not an *opening* reception)  
(refreshments will be served, sponsored by Simone's, Café MoCA and the Echo Restaurant)

**GALLERY HOURS:** Tuesday through Friday 2 – 7:00 p.m., Sat. 12 – 5 p.m. (during exhibit run) Open late on Final Friday

**LOCATION:** 2727 Woodburn Avenue, East Walnut Hills, Cincinnati, Ohio 45206  
(Just south of Madison Rd. at DeSales Corner. Map is available at [www.manifestgallery.org/map](http://www.manifestgallery.org/map))

**PARKING:** On street and parking across the street in DeSales Business Lot

**CONTACT:** Jason Franz, Manifest Executive Director at [info@manifestgallery.org](mailto:info@manifestgallery.org)

**GALLERY PHONE:** 513-861-3638

**FOR MORE INFO:** <http://www.manifestgallery.org>

**FULL COLOR EXHIBIT CATALOG WILL BE AVAILABLE FOR SALE:** <http://www.manifestgallery.org/manifestpress>

Planned to coincide with the International Sculpture Center conference, *Crossroads Cincinnati* (June 21-24), Manifest's second to final exhibit of the season is devoted to works in the third dimension. *Siblings* by Anne Potter in the main gallery, and *The Sculpted Line* in the drawing room (see separate PR) together offer a broadly compelling experience of the sculptural art form.

These exhibits are sponsored in part by an Arts Access Grant from the **Ohio Arts Council**, **Summerfair Foundation**, and the **Fine Arts Fund**.

## ***Siblings*** by Anne Potter

Anne Potter's *Siblings* bring this clay-wielding dynamo back to Manifest for a full-scale solo exhibit (she exhibited two works in Manifest's second exhibit, *Gender, Engendered*, in early 2005). *Siblings* will center on a life-sized trio of ceramic female forms reminiscent of the narrative and eerily psychological paintings of Odd Nerdrum, but brandishing all the inherited force of August Rodin and Camille Claudel combined. Accompanying this triad will be smaller yet equally expressive works, rounding out the installation like a dialog of sisters.

Anne Potter is unquestionably a young exploding star of the art world. Her prolific and skillful hand, and keen sense of the human form, and human drama attest to her pending preeminence as a leading figurative sculptor in America.

### **What you'll see:**

- a life-sized ceramic figure group
- a diminutive and ecstatic woman
- twins
- the power and grace of Rodin and Claudel combined in a young yet artistically wise regional artist
- clay made flesh

### 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*, which can also be known by the title *Identification with the Aggressor*, 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.



**FineArtsFund**





*Nena*, ceramic, approx. 9" x 12" x 9"



*Me and My Sister*" (detail)



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