

# MANIFEST™ v60

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The Love Boat (abandoned)



OUT OF THE GRAY



# MANIFEST™

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

volume 60

**The Love Boat (abandoned)**  
& other new sculptures by Travis Townsend

**OUT OF THE GRAY**

*MANIFEST is a 501(c)(3) non-profit organization*

**MANIFEST VOLUME SIXTY**

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**The NLT FOUNDATION**



January 27 - February 24, 2012



# The Love Boat

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## (abandoned)

& other new sculptures by Travis Townsend

For this third in Manifest's series of season-8 solo exhibits we are proud to present the work of regional professor, artist, and *International Drawing Annual 5* prizewinner Travis Townsend. His large scale toy-like sculptures offer a mysterious and engaging archaeological playground for discovery and narrative. Townsend skillfully walks a thin line between low-craft and high design, whimsy and irony, and he does so in such a way as to create truly unique objects which take on an implied life of their own. With a wry and direct honesty, like a child's drawings, they humbly represent an absolute joy for shared creativity.

Travis Townsend studied at Kutztown University (BS 1996) and Virginia Commonwealth University (MFA 2000), has recently presented solo exhibitions at Doppler PDX (Portland), Bloomsburg University (PA), the Southwest School of Art and Craft (San Antonio), Weston Gallery (Cincinnati), Georgetown College (KY), and the New Arts Program (PA), and been included in group exhibitions at the University of Hawaii, Cedarhurst Center for the Arts (IL), Kendall College (MI); Spaces Gallery (Cleveland); Lehigh University (PA); and Zone: Chelsea (New York). Images of his artwork have been published in The Penland Book of Woodworking, New American Paintings, and the Manifest International Drawing Annual. His awards include an Emerging Artist Grant from the American Craft Council, a Fellowship from the Kentucky Arts Council, three grants from the Virginia A. Groot Foundation, and a National Young Sculptors Award from Miami University. Townsend has participated in residencies at Oregon College of Art and Craft, Penland School of Crafts, Vermont Studio Center, and the Emma Lake Collaboration. He lives in Lexington, KY, teaches drawing, design, and concepts at Eastern Kentucky University, and has taught workshops at Penland (NC), Peters Valley Craft Center (NJ), Arrowmont School of Arts and Crafts (TN), and Oregon College of Art and Craft.







## The Activity Of Drawing

The activity of drawing first enters the creation of my work in the form of small doodles. I consistently, and perhaps obsessively, sketch abstract shapes, dead little birdies, and designs for contraptions. I 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. Sketches pervasively accumulate in my office, at home, and in the studio, and inform, but don't necessarily dictate, my making. Many also find their way into the interior spaces and onto the surfaces of my objects.

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 material to be a small component to the whole, like marks making up a drawing.

## Renovated Flightless Devices

My idiosyncratic sculptures play off the forms and function of tools, toys, boats, and, perhaps, military equipment. These process-oriented works take a winding path to completion, evolving from continuously redrawn sketches and traveling through many transformations before being cut apart, reassembled, and reworked. Parts are often transplanted, left behind, or recycled. Through this method of construction and reconstruction, I am able to intuitively build and then, at a later time, make necessary changes.

Embracing the unplanned, these oddly familiar, nearly useful-looking sculptures are imbued with human characteristics and gestures. Curious inspection and patient observation reveal previously unseen drawings and room-like interiors, many with small chairs and ladders “left over” from previous inhabitants. These things have handles, openings, drawn symbols, and moveable parts, but like the mystery of a ritual object from a broken-down culture, the physical or metaphorical functions are left to the imagination. In an increasingly commercialized, displaced society,

I’m attempting to build slow, somewhat clumsy, objects that reveal a layered history.

The Love Boat (Abandoned) is the most recent permutation of a work that has been altered three times over the past year to accommodate different exhibition venues, and it continues my experimentation with connecting the sculptures to wall drawings. My hope is that viewers will fill in the narrative for themselves. Who inhabited this craft and from what were they fleeing?



***Renovated Newky Toy***, wood and mixed media, 20" x 32" x 24", 2002-11



***Thing for R.***, wood and mixed media, 33" x 65" x 44", 2008-11





*Thing for R.*, (details)



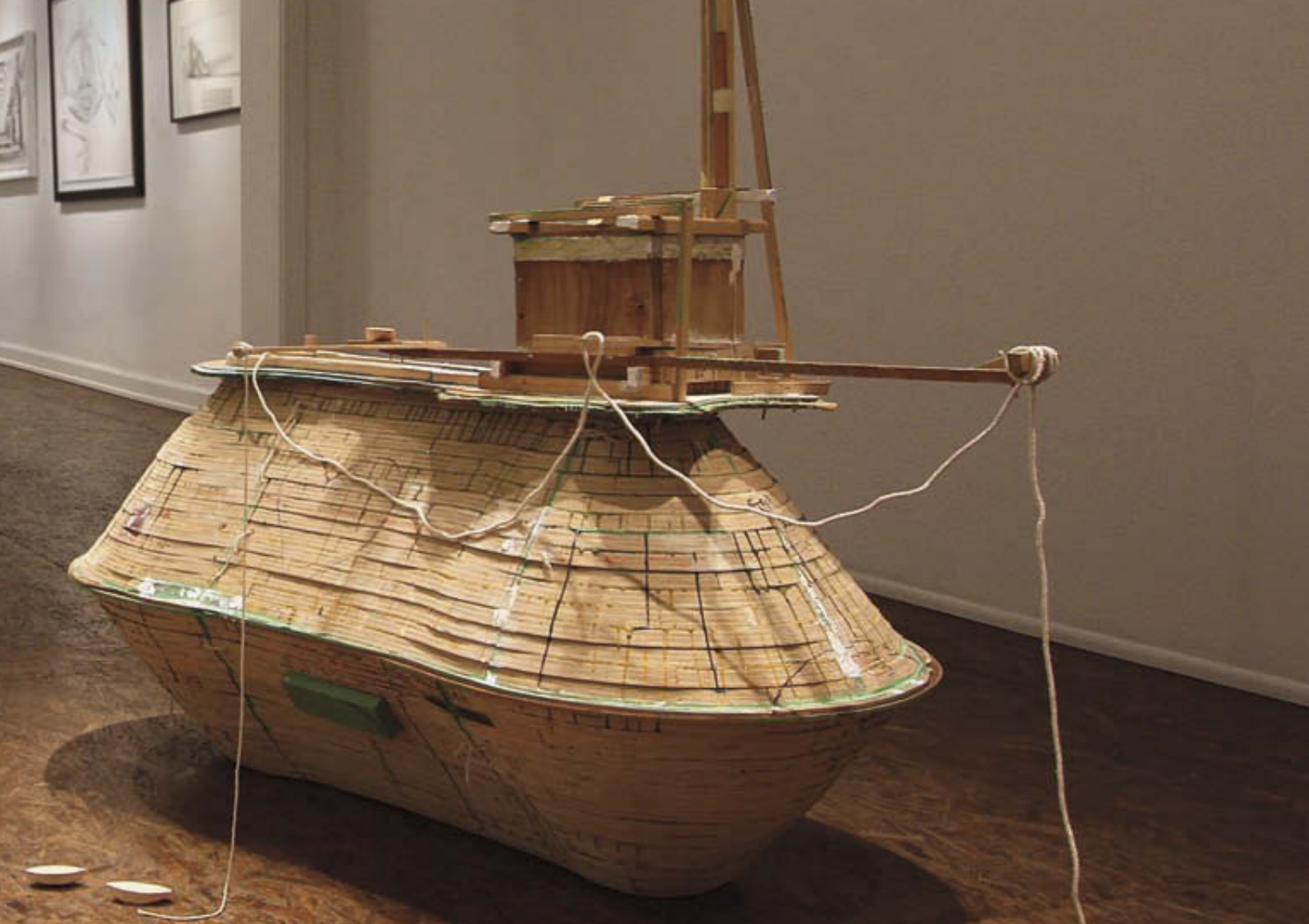




***Vehicle of Strange Conception***, wood and mixed media, 32" x 48" x 48", 2000-12



Main Gallery installation.





January 27 - February 24, 2012

Linda Anderson  
*Bloomington, Indiana*

Olga Chorro  
*Mexico City, Mexico*

Marshall Harris  
*Ft. Worth, Texas*

Nathan Heuer  
*Victoria, Texas*

Lauren Lake  
*Gainesville, Florida*

Marc Leone  
*Cincinnati, Ohio*

Michelle-Marie Letelier  
*Berlin, Germany*

Paul Lorenz  
*Paducah, Kentucky*

Armin Mersmann  
*Midland, Michigan*

Felicity Papp  
*Paderborn, Germany*

Anthony Pessler  
*Phoenix, Arizona*

Suzanne Proulx  
*Erie, Pennsylvania*

Seana Reilly  
*Atlanta, Georgia*

Ryder Richards  
*Princeton, Texas*

Lena Schmid  
*Leverett, Massachusetts*

Robin Smith  
*Littleton, Colorado*

# Out of the Gray

An International Exhibit of Works Made Using Graphite

*According to Wikipedia:*

The mineral graphite is one of the allotropes of carbon. It was named by Abraham Gottlob Werner in 1789 from the Ancient Greek γράφω (graphō), “to draw/write”, [4] for its use in pencils, where it is commonly called lead (not to be confused with the metallic element lead). Unlike diamond (another carbon allotrope), graphite is an electrical conductor, a semimetal. It is, consequently, useful in such applications as arc lamp electrodes. Graphite is the most stable form of carbon under standard conditions. Therefore, it is used in thermochemistry as the standard state for defining the heat of formation of carbon compounds. Graphite may be considered the highest grade of coal, just above anthracite and alternatively called meta-anthracite, although it is not normally used as fuel because it is difficult to ignite.

This definition reveals the true nature of the substance so many of us have drawn and written with since childhood. This seemingly commonplace substance, ubiquitous in schools, studios, and businesses, is the core of what is in fact a real equivalent to a modern day magic wand. Akin to diamonds and earth, and difficult to ignite it nevertheless manages to turn 'lead' to gold in the grip of intense and purposeful artists' hands. With a flick of a wrist it converts mere flexible planes of pressed and dried wood or cotton pulp into beguiling, energy filled artifacts.

Manifest continues its eighth season with a project featuring works made from graphite. We of course expected to see a good many straight forward graphite 'drawings,' but we also realize that graphite is used as a primary media in many other art forms as well. So through its rigorous jury process Manifest was eager to see just how artists make work, including sculpture, mixed media, and non-traditional art, using graphite as a primary (but not necessarily exclusive) media.

For this exhibit 224 artists from 37 states and 20 countries submitted 473 works for consideration. Eighteen works by these 16 artists from Arizona, Colorado, Florida, Georgia, Indiana, Kentucky, Massachusetts, Michigan, Ohio, Pennsylvania, Texas, Germany and Mexico were selected for presentation in the gallery and this catalog.

– Jason Franz, Executive Director



Linda Anderson, Bloomington, Indiana

*Amalgam*, graphite and gesso on paper, 8" x 8", 2011



Olga Chorro, Mexico City, Mexico

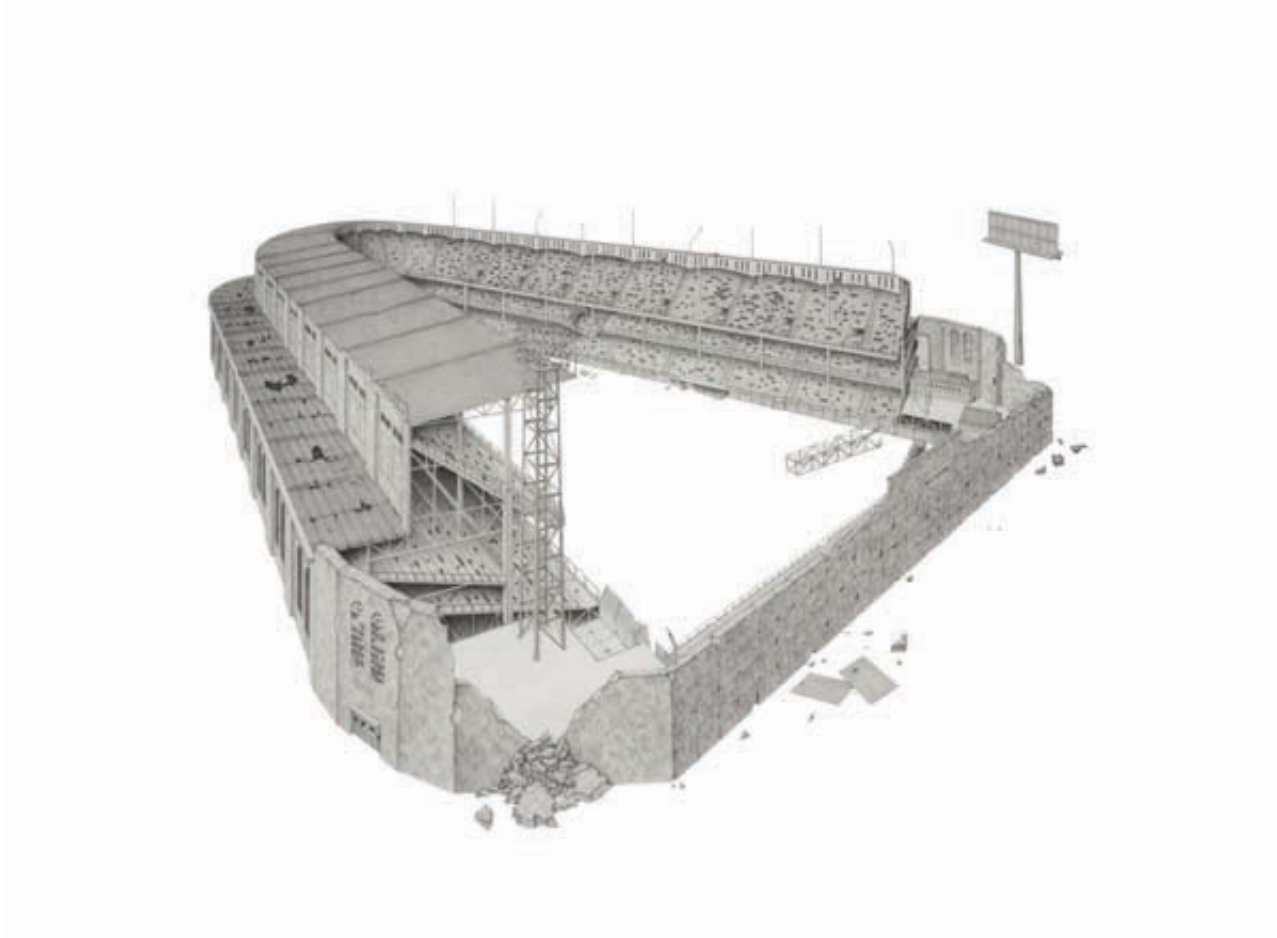
*Adán y Eva*, graphite and acrylic on wood, 63" x 47" x 1.5", 2011





Marshall Harris, Ft. Worth, Texas

*The Hand That Feeds*, graphite on mylar, 54" x 108", 2011



Nathan Heuer, Victoria, Texas

***Stadium***, graphite on paper, 50" x 71", 2008



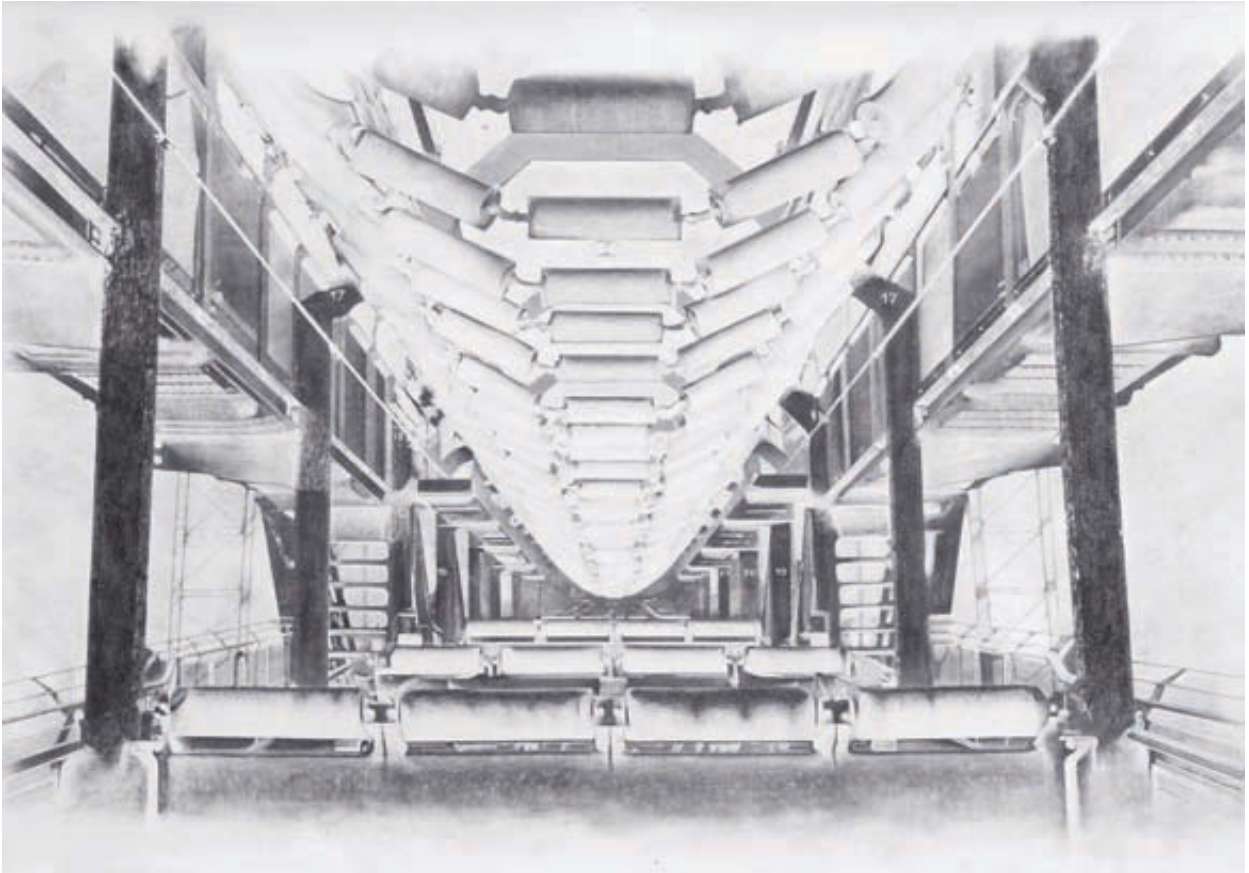
Lauren Lake, Gainesville, Florida

*Hydrangeas (green)*, graphite on magazine, 11.25" x 11", 2009



Marc Leone, Cincinnati, Ohio

*Untitled\_2*, graphite, latex paint, earth, quartz, acids, on canvas mounted on wood, 48" x 48", 2011



Michelle-Marie Letelier, Berlin, Germany

***F60: A Machine Too Big To Operate # 2,***  
graphite and oil on canvas, 27.6" x 39.4", 2010



Paul Lorenz, Paducah, Kentucky

*July 14, 600 Lines*, graphite and oil on panel, 39" x 39" x 2", 2011



Armin Mersmann, Midland, Michigan

*Ménage-à-trois*, tinted graphite , 11" x 22", 2010







Felicity Papp, Paderborn, Germany

*The Passing of Spring*, graphite, titanium white, tempera grassa on canvas, 19.7" x 15.75" (each panel), 2011



Anthony Pessler, Phoenix, Arizona

*The River #1*, graphite on drafting film, 12" x 9.5", 2009



Anthony Pessler, Phoenix, Arizona

*The River #4*, graphite on drafting film, 12" x 9.5", 2009



Suzanne Proulx, Erie, Pennsylvania

*Dinosaur*, graphite on paper, 40" x 46", 2010



Seana Reilly, Atlanta, Georgia

*GenitiveCase*, liquid graphite on dibond, 11.75" x 11.75", 2011



Ryder Richards, Princeton, Texas

*Icons: Mossberg*, graphite on paper, 30" x 22", 2010



Ryder Richards, Princeton, Texas

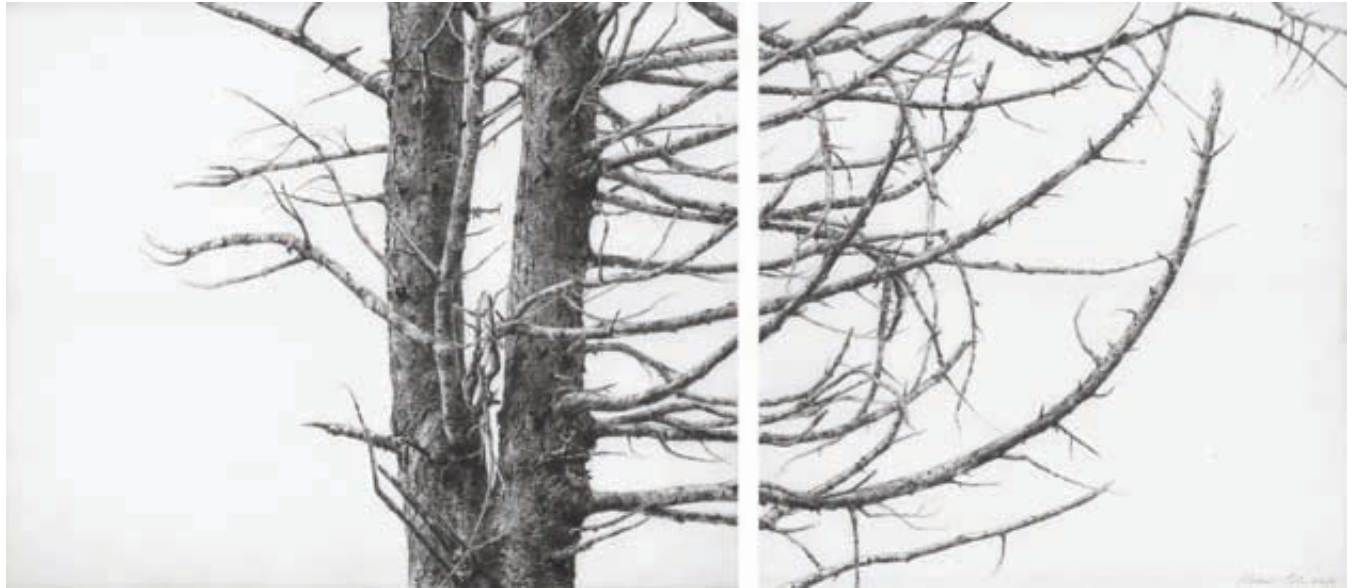
*Icons: 270 Winchester*, graphite on paper, 30" x 22", 2010



Lena Schmid, Leverett, Massachusetts

*Swinging Pods*, graphite, charcoal, and acrylic on paper, 86.5" x 50", 2010





Robin Smith, Littleton, Colorado

*Diverge*, graphite on clayboard, 8" x 18" x 1/4", 2010





## ***About Manifest***

**Founded in 2004 by professors and students** from area Universities, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the historic urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The 1000 square foot museum-quality street level gallery offers three distinct exhibition spaces, and is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. Its central location in the Woodburn Avenue district and DeSales Corner places it within an energetic, creative, and revitalizing community that includes other galleries, shops, restaurants and artists' studios.

The gallery benefits from its location within easy walking distance of a historic neighborhood populated by residents from all walks of life. The galleries are free and open to the public five hours a day, five days a week, presenting works of all kinds by student and professional artists from around the world. The Manifest Drawing Center Studio is located in nearby Madisonville.

Manifest is supported by grants and public donations and has the goal to support student professionalism, integrate the arts into the urban residential community and raise the bar on artistic standards. The mission also includes the exploration of the relationship between art and design, as well as the ongoing support and display of drawing in all its various forms.

## ***Mission***

**Manifest stands for** the quality presentation, experience, and documentation of the visual arts, engaging students, professionals, and the public from around the world through accessible world-class exhibits, studio programs, and publications.

### **Manifest Gallery**

*...a neighborhood gallery for the world.*

### **Manifest Press**

*...take every exhibit home.*

### **Manifest Drawing Center**

*...because learning to draw is learning to see.*

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Drawing Center Director*

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*Office Manager*

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*Gallery Manager*

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**MANIFEST**  
CREATIVE RESEARCH GALLERY AND DRAWING CENTER

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