

## ART 208: Sample REVIEW WRITING ASSIGNMENT

Note how all prompts are copied into the text, the word limit of 1200 words is exceeded to 1400 words

### **Review Writing: Project 2**

**Summarize your expressive goals** for your sculpture. Then state 5 basic adjectives that describe the overall mood/feeling you want your sculpture to have.

The sensation of falling through the air, the emotions of indecision, letting go and being entangled in your own consciousness. These ideas are the main source of my inspiration for this sculpture. When initially doing the memory writings and thinking back to significant life events that earned a spot in my long-term memory, I noticed that the feelings I felt at certain times were much more significant than the people I was with or what actually happened. Therefore, I wanted this sculpture to not be the actual representation of the space where I went bridge jumping as a child, but a description of the feeling in the pit of my stomach that echoed the trajectory of the free fall. Adjectives: suspension,

#### **B. Review your selected initial model and explore design revision options**

i. Consider how adding or modifying narrative elements might further the meaning of your sculpture. Speculate and give at least one example of an addition or change for each of the following:

· Body gesture/ pose- During the critique, it was mentioned that in my “drippy” model, the entanglements could become more body-like. I experimented with several

different ideas of having a mass being suspended in my initial drawings. As I started to create the drawing in three dimensions, I got absorbed in the pleasure of making this drippy model that I lost that anthropomorphic being that was a focal point of my drawings. However, when I first went back to make the final model I got lost in the drips and lost the sensation of gravity. I went through several different revisions, and ended up with a simplified form that has more weight.

- Story telling elements (interaction with objects and or other figures, creating a particular context/environment etc.) – I want the body to be intertwined inside of this chaotic entanglement that characterizes the emotions of feelings experienced during a fall. Since I am not literary trying to portray a fall, I want the story to be about the feeling of suspending. The story is in the emotion and feelings that come from letting go into an unknown. I considered adding something that represented the bridge that I was jumping from, but I think that having a solid structure would take away from the movement and organic quality of the lines that will be suspended.

- Symbolic elements (colors, signs, symbols etc.)- I do not want to create overt symbolism, but more of a representation of sensations from a space. As for color, I want to keep it very minimal so that the focus is more on the twirling movement of the lines and less on the interaction of the colors. If I added bright colors, it might make the piece look a bit too childlike and that is not my goal. As a child I experienced this place but did so in a very dangerous context, making it more of a somber situation. Having darker colors like black, brown or maybe blue to evoke water would better suit my design. I like how the sheen of the wire reflects light and the natural color is aesthetically pleasing.

ii. Consider how adding or modifying form qualities might further the meaning of your sculpture. Speculate and give at least one example of an addition or change for each of the following form categories:

· **relative scale** of parts and or the **overall size** of the sculpture- I was exploring shapes and forms in the model and I think that this sculpture would have a lot more significance if it were to be larger. I want it to feel anthropomorphic and to create an experience for the viewer so that they can walk around and explore the space. I was thinking of having the piece be several feet in length that is suspended from the ceiling to create the feeling of a body falling in space



· **type of shapes** and or **contrasts of shapes** (rounded, angular, predictable, funny, etc.)- In my SMP, I have been exploring these organic, drippy forms and I think that is what influenced my drawings for this project. I am experimenting with “accidents” and responding to forms that are made with gestures and dripping material, which is why I think the hot glue worked well in the initial model. I am also exploring positive and negative space and activating the negative space by creating these pockets or enclosures where the viewer is able to visually enter these spaces. While the sculpture will largely be linear, I want to make the spaces happen through the overlap of materials.

· **type of composition** (dense, open, chaotic, organized, symmetrical, flowing/graceful, awkward etc.) –My first model was a little too chaotic I think to fully express my goals for the piece. I think that allowing it to become bigger will help to let the form breathe a little more. However, I also do want to work with these organic forms

to echo the wooded, lush area that the bridge was located, the feelings of water swirling around upon impact, and the sensation of falling through the air. Conversely, I think I need to pair down my ideas so that the piece doesn't become too noisy. I think that having a piece that is slightly chaotic echoes the emotions that I felt in that space as I had to internally struggle against what I wanted to do with my friends and what I knew was the smart/intelligent thing to do. Having the piece be too symmetrical is like how a droplet falls through space and I think better contributes to the feeling of gravity.

- **construction** (types of joinery, attitude of construction, process of making)- I think that I will have to create some type of hook out of wire to suspend the piece, but mostly there will be a lot of bending, twisting and welding wire together.

- **materials** (the associations certain materials have, the visceral experience of certain materials) - I initially thought about using several different materials with wire. I like how the wire and the yarn looked together in the initial model, as the yarn can move and can create more organic curves than what I can manually make with the wire. However, I do want the structure to have a physical presence, which is why I also need to use wire. I do not want the form to become too closed off like a cocoon, so I think that I may leave out the yarn all together and let the wire breathe.

- **surface treatments** (color, drawing, textures) – I want the surface to feel a little chaotic but still have an organic rhythm. I want the sculpture to be more serious, so I am thinking of using darker colors and allowing the wire to stay the same. Since falling is such a fluid motion, the coolness and slick surface of the wire works well. My memory of the place involves the cool steel of the bridge, the glass plane of the water enveloping my body and being suspended in the air, seeing the foliage whirling past me. I am

concentrating on the suspension, but I think that having textures that are more hard and cold like metal combined will help to evoke these memories.

· **relationship to gravity/space** including the way it relates to its base, has no base etc. (balanced/ off balance, firmly rooted/ suspended, heavy/ light etc.- Since this project is about suspension, it will be attached to the ceiling and be allowed to hang down. I want it to have a sense of being off balance and falling through the air, so the weight of the sculpture will be at the bottom. We discussed during the class critique how the sculpture looked more insistent when flipped and I experimented more with this idea in my drawings.

### C. **Summarize:**

Expressive Goals: state 5 basic adjectives that describe the overall mood/feeling you want your sculpture to have: plunging, off-balanced, dangerous, flowing

Revisions: List five specific ways you envision physically altering your design to better achieve your expressive goals:

- 1) Since I want this sculpture to have a greater physical presence, I plan on making my final sculpture much larger so that it is several feet in length.
- 2) I will rework the gravity of the piece by creating something that has most of the weight in the bottom of the sculpture to allude to the sense of falling and gravitational pull.
- 3) I will do away with the figure, or bundle of fibers from the original model. In the model, I do not think that it was perceptible that I had a more densely packed part of the piece, but since the piece is more about the fall, it does not make sense to place a figure in there.

4) I will make the forms to be less chaotic and more organized and organic. Less scribble, more flow.

5) I am going to make the center of gravity more symmetrical to echo the fall of forms in nature.