Chelsea Tynan
Dr. Lisa Scheer
Introduction to Sculpture: Project Review

Part 1. Post Review Writing: No less than 4 typed pages. This is an exercise to be done before you revise not afterwards**…** Do it while actually looking at your initial drawings and models!

A. **Summarize your expressive goals** for your sculpture.

My sculpture attempts to recreate the calm and sense of connectedness I felt with Catoctin, Maryland, I place I consider home. After living in Arizona for ten long months, from August until June, and then living in the Middle East for rest of the summer after that, I have a vivid memory of Catoctin: sitting in the mountains with my dog, who I consider a dear friend, and reveling in the differences in landscape between the desert and the humid east coast. I often use this memory to refer back to when thinking of home. Sitting on the path, exhausted from running and the heat, I felt the mountains, the trees, the smells, and the connection, whether simply nostalgic or otherwise, contribute to the feeling of home I feel in Maryland. This embrace and the connectedness of all these components is what I intend to capture in this sculpture.

B. **Explore design options** that you think will help it better embody the meanings you want it to express (address <u>all</u> of the specific questions below).

    i. How might <u>narrative elements</u> contribute?
- The expression of a particular body gesture or pose
  In my model my model with the plaster I appreciate the connectedness of the body with the surrounding area. I do not believe that my chipboard model conveys this same sort of connectedness in the way that the plaster does, due to the way the figure in the plaster model seems to grow from the ground. I think this body, without a particular pose or sign of movement, shows contentedness in their complacency. Perhaps painting the figure a lighter color and adding the other canine being into the environment, I can create the feeling of connectedness between multiple elements but also showing their importance.
- The addition of story telling elements (interaction with objects and or other figures, creating a particular context/environment etc.)
  There is only one figure in the plaster model instead of two, like in the chipboard model, but I think having both figures in the sculpture is important, as the dog was a symbol of home and comfort for me at the time of returning to Maryland. It might be important, also, to develop a reason for why the figures are in the place they are. I'm not sure if a sign saying Catoctin or a small trail map would work. I also think that having the trees encompass the figures, like in the chipboard model, would be an important contribution to convey the feeling of shelter or home.
- The use of symbolic elements (colors, signs etc.)
  While I like the way that both models exhibit the figures as the same color and composition as the rest of the model, I think the figures could still be connected to the environment while exhibiting a difference in either composition (perhaps the dog could have fur) or spatial relation (perhaps the figures could be further down the road and relaxing, showing their safety and privacy in the woods.) Either way, I think somehow distinguishing the figures

is important due to how context is developed: it takes the environment and beings to develop the feeling of home.

ii. How might <u>physical (form) qualities</u> contribute? What might be the meaning expressed by….

- The **relative scale** of areas or parts or the overall size of the sculpture in itself

    Creating a very large scale sculpture would probably make the sculpture too overwhelming to grasp the idea of comfort. I anticipate being more lost in what I should look at instead of looking at the whole thing. A smaller sculpture that can be easily analyzed in full eye view I think is ideal because the idea of shelter may be easier to see visually.

- The **type of shapes** used (rounded, angular, linear, massive)

    The craning of the trees inward over the figures in both the drawings and models give the feeling of embrace or home. I would like to recreate this feeling in the final model, perhaps by making more trees that crane inward over the models to create a feeling of comfort and privacy.

- The **type of composition** of parts (dense, open, chaotic, organized, symmetrical, flowing/graceful, awkward)

    The composition of the trees coming inward, joining at their leaf-structures and joining again at the ground shows a circular, encompassed idea and I think demonstrates the connectedness I feel with the area.

- The way the sculpture is **constructed** (types of joinery, attitude of construction)

    I particularly like the construction of the plaster model because it feels more fluid and complementary to the feeling of connectedness. However, the dimensional manner of the chipboard is interesting and gives a better feel of the embrace a feeling of home or nostalgia gives one, and I think this is very important to conveying what home should be.

- The **materials** and the way they are handled

    The way the plaster is hard does not sufficiently convey the way that leaves look or lay within a canopy. The chipboard model sufficiently shows the way leaves are light and stack into a canopy, however, it does not look like the controlled chaos a forest resembles. I would like to find something that is leaf-like – perhaps by gluing many leaves together and sewing them into a canopy.

- The **surface treatments** (color, drawing, textures)

    The way in which the chipboard and the painted brown model reflect the trees and the ground is bland and muted. It makes the surface look two-dimensional and does not reflect the way trees look. Perhaps by carefully painting notches and changes in color on the trunk, or change the texture on the ground, I can better express a softer environment instead of a hard synthetic space.

- The **way the object occupies** and or sits in space (balanced, off balance, firmly rooted, suspended, hidden, solid, heavy, light)

    I like the way the chipboard model occupies more space and has more trees than the plaster model, because I think it is not as linear and conveys more of an embrace than the plaster model. I also think the plaster model looks heavy due to the paint and the way the canopy seems frozen in space. I think that by changing the way the leaves are and

creating defined, swooping trees that encompass both figures I can further relay the idea of home in nature.

- The way various **view points** of the sculpture can create a progression or contrast (one side of the object to the other etc.)

    I think that the plaster model had a very linear view point because one could only understand the embrace from looking at it in a particular way, however, I think the chipboard model further conveyed the idea of shelter due to the way the swooping trunks encompassed the figures and the way it guarded against seeing the figures completely from the other angles.

iii. What in your current model might be **detracting from your expressive goals**. In other words, what needs to be removed or changed?

I think my current model needs to have a better translation of what a forest feels like and looks like. The trunks of the trees and the colors of the ground do not accurately depict the soft, brusque nature of bark and soil. By changing the make up of the soil, tree, and leaf components, I think I can better express what it means to be in the forest or in the mountains. Further, I don't think that the plaster model accurately shows a feeling of home. I think by creating more trees, I can further express the feeling of home by showing a encompassing, surrounding motion by tree trunks. I can also give the area a better feeling of being outdoors by finding leaf-like structures that permit light in a dreamy way to show the ways in which light peers through the canopy.

C. **Propose Specific Revisions** by writing down <u>five or more specific ways you envision physically altering your design</u> to better achieve your expressive goals. DO NOT be shy about making major changes, but also don't reject the work in its entirety.

1. I would like to make the leaves look more like leaves in order to depict the airy, light nature of the forest and relay the way you can see the sun through each of these objects.
2. I would like to make the trees swoop in more to encompass the figures and make the figures sheltered by the forest itself.
3. I would like to make the sculpture more multi-dimensional by maintaining the relative scale but developing the sculpture from multiple viewpoints in order to further develop the idea of what it means to be in a place of sanctuary or home.
4. I would like to give a definitive difference between the figures and the environment, by changing their composition or material, to show their difference and the focus of the model, although still maintaining the sense of connectedness that is important for the idea of home.
5. I would like to make the sculpture extend past the space it initially requires. I do not know if I can make the landscape stretch out further to pull the audience in or create branches that extend out, but I think by extending this parts I can make the model multi-dimensional and have different view points.

Part 2. Create a revised, final model: This final model should be MORE than a rough sketch. You should push your design until you come up with really great stuff! Be as specific and complete as possible. This is the model from which you will construct your sculpture so use it to figure out structure, detailing etc. Don't fool yourself into thinking that you'll figure unresolved aspects later on.

I would like to create a similarly sized model with more trees that incorporates re-created fallen leaves into the canopy. I would like to sculpt a dog and human figure on the ground, below the center of the canopy and paint the ground with grass and mud. The canopy will be full with leaves to relay the way a forest is connected literally by all things touching, but also show the way in which light peers through and cannot completely get to the bottom, conveying a sense of privacy. I would also like to use soil, pine needles, or bark, to create life-like trees. By creating trees with multiple branches, I can make use of different dimensions in the sculpture, pulling the audience into the space and letting them see the surrounding nature of the tree.

Further, more swooping trees reaching inward will push home the idea of an encompassed, embracing, home like space or shelter in which both figures can hide from the outside world within.