

Assignment 2 FIN 231 Proposal/Preliminary Work

Installation Art Environments

Installation “Environment” Project Proposal

Research on the home practice of artist Antony Gormley carried out for the *Art is where the home is* segment of Unit 1 has inspired me to approach the “Environment” installation in multiple stages. I intend to create a ceramic structure in response to a video tour of Gormley’s home studio, which will act as the frame of my “environment” for my installation to interact with/on.

The hollow, coil-built framework form will repeat in multiples at varying scales ranging between 5in.² to 1m² and be built using a high-grog clay body. Because I will be pushing the clay body to maintain a structure that creates weaknesses, the final scale will depend on how the clay body responds. This will require prototype experimentation using varying widths of coils, heights, and proportions of the frame supports.

Once the frameworks are high-fired, I will stack–arrange–balance and otherwise connect the frames in relation to one another. During this integration process, I will instinctively reflect and respond by integrating–interrupting–juxtaposing gestures and mark-making with natural fibres within the framework environment.

Additional thematics woven throughout my creative process will evoke ancestral–cultural–body memory–remembering, and fragments of self–spatiality–chaos–cocoon.

The final installation site has been left open to be influenced by the project’s inter-relational integrative and uncovering creative process.

Draft Timeline

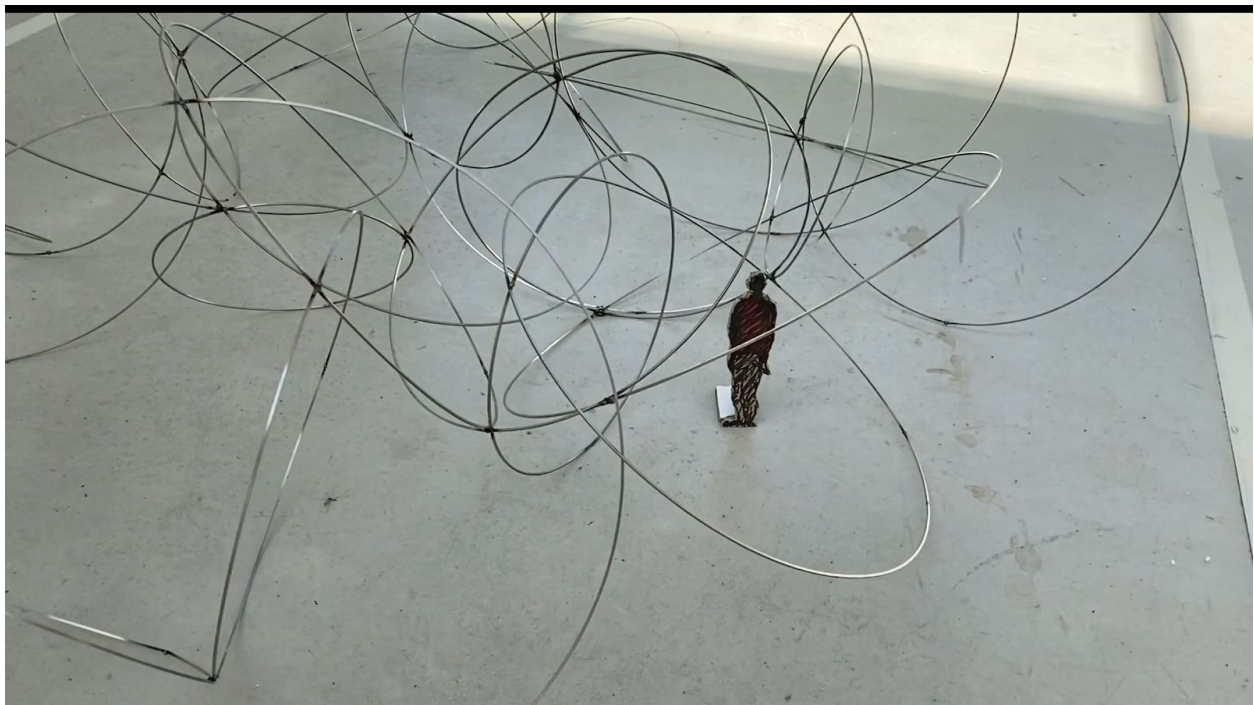
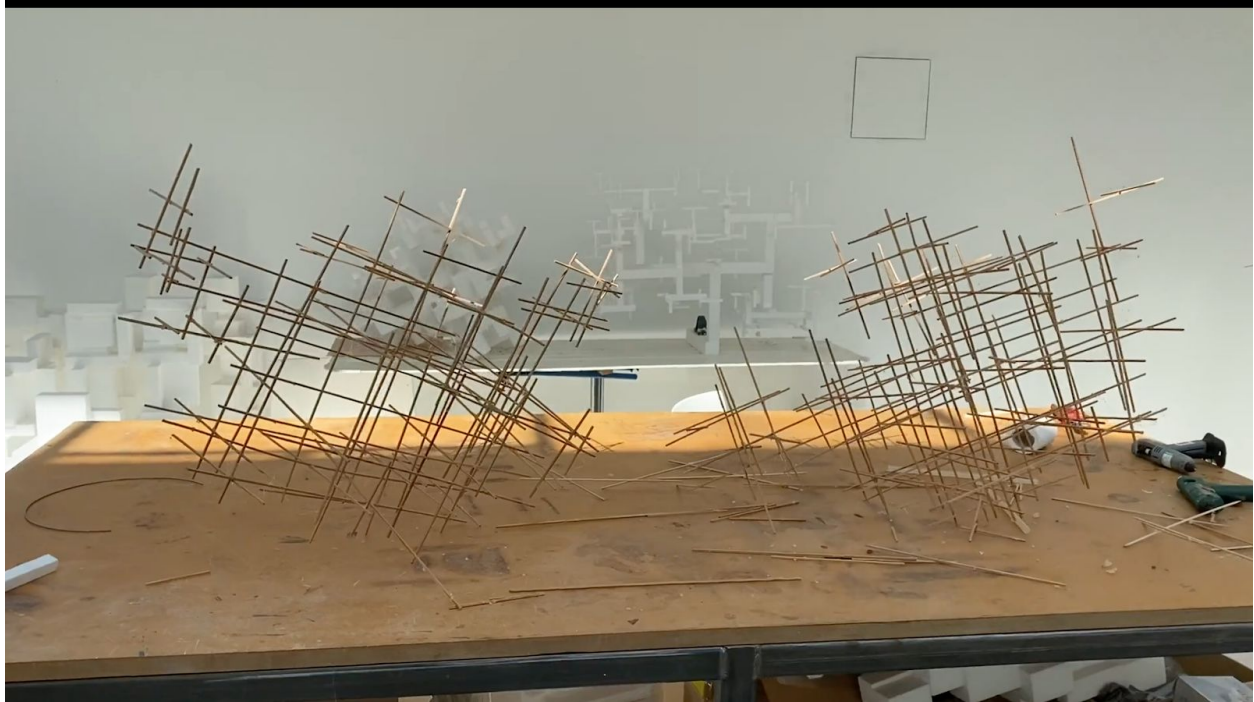
Date	Projected Tasks	Due
Feb 24 – Online	<ul style="list-style-type: none"> - site + concept proposal + material tests 	<ul style="list-style-type: none"> - Proposal, artist research, + material tests blog entry - Prepare for peer response
Mar 3 – Online	<ul style="list-style-type: none"> - Ongoing prototype build in clay - build + bisque - reflect on strength of frame - move to high-fire, revisit initial build 	<ul style="list-style-type: none"> - work in progress - blog entry
Mar 10 – Online	<ul style="list-style-type: none"> - Ongoing prototype build in clay, bisque, prepare for high-fire - Move to finalize decisions on the scale, weight - Add frames to test kiln firings if space is available 	
Mar 17 – Studio	<ul style="list-style-type: none"> - Finalize all clay building at wet stage, bisque, set up test kiln firing 	
Mar 24 – Online	<ul style="list-style-type: none"> - Fire gas test kiln - Maquette build based on successfully-fired frames - wire, paper, string? - Stack–arrange–balance–connect frames into integrated form 	<ul style="list-style-type: none"> - work in progress - blog entry
Mar 31 – Studio	<ul style="list-style-type: none"> - Stack–arrange–balance–connect frames into integrated form - Ongoing integrating–interrupting–juxtaposing gestures and mark-making with fibres on frame structure - Ongoing exploration for completed installation 	<ul style="list-style-type: none"> - work in progress - blog entry

	environment	
Apr 7 – Online (?)	<ul style="list-style-type: none"> - Ongoing integrating–interrupting–juxtaposing gestures and mark-making with fibres on frame structure - Install/display work 	
Apr 14 – Online (?)	- Installation presentation	- Project Presentation, Critique, Blog
Apr 21 – Wrap up no class (?)		- Student Assessment

Preliminary Work

Site Inspiration – Home Studio of Antony Gormley, Norfolk, England







Source: [Home No.4: Antony Gormley, Norfolk, England](#)

Prototypes

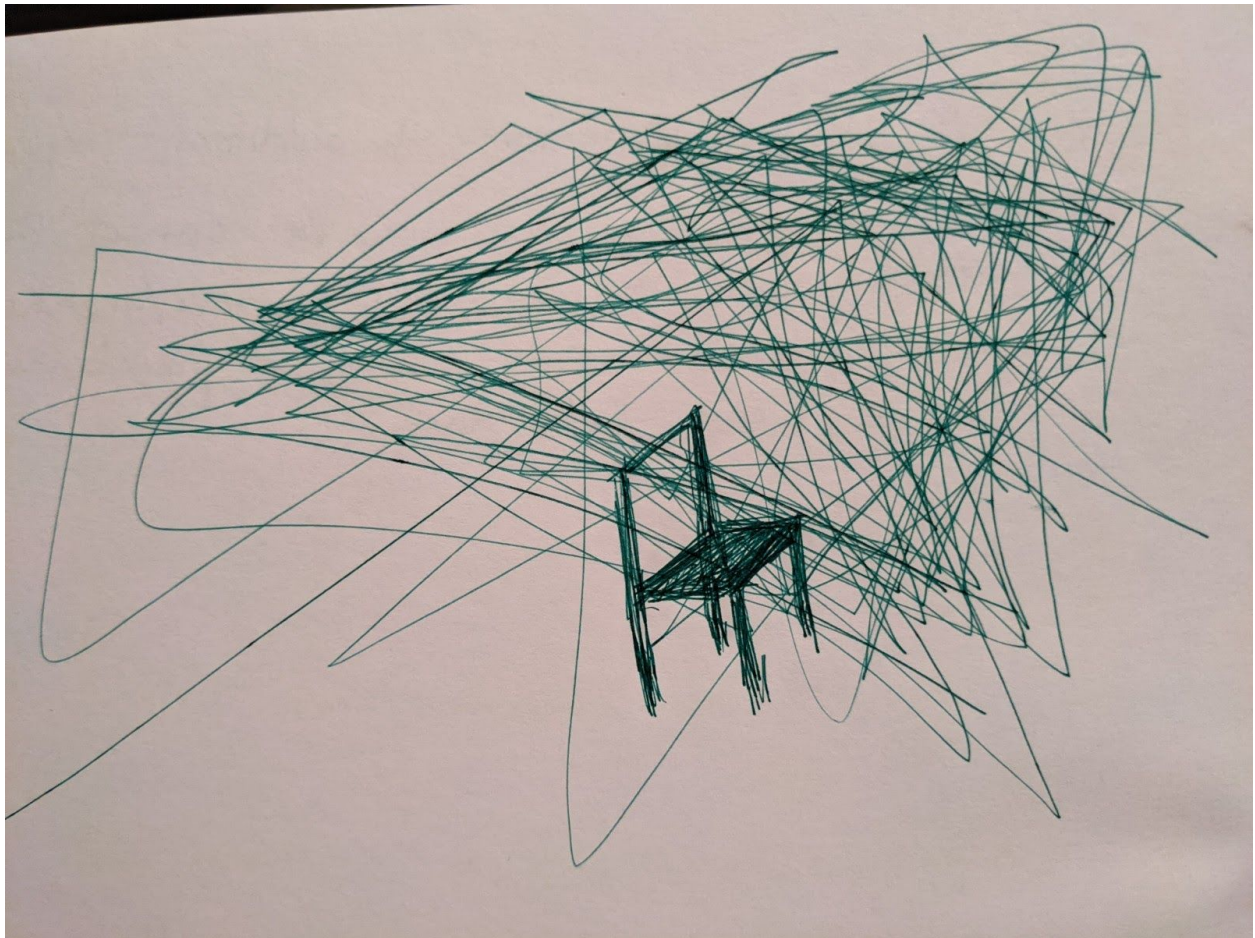
Prototype 1



Prototype 2



I had a visual appear that felt like it needed to be built within a structure. Initially I thought it would fill a room and have a chair at the center – it represented my feelings-thoughts-sensations and being at the core of them. I don't conceive of a space to build this inside of. Then I had the experience of responding to Gormley's space and felt ready to build out an idea that's been sitting. And I thought, perhaps the ceramic frame could house something like this. I don't know if it will rightly resolve this image/vision I had. It seems to be acting as a stepping point. The relationships are linear-texture-tactile-energy-movement-hands-body-memory-internal-external.



Artist Research: Ursula von Rydingsvard

“I get obsessed, as though, you know, I still have this yearning, this opening, this hole in my mind that needs to be filled by what my ancestors did, basically for thousands of years. And somehow I can feel that they're still running in my blood. Whether I want it or not, it's there.” –

[Ursula von Rydingsvard on sculpture and ancestry](#)

- She has a relationship with her materials - enables her to manipulate and understand - recognizes the material has nature
 - Familiarity = control
- Colour she says is abrasive to her eyes – totally feel the same and appreciated her articulation
- Interaction between new installation to the environment and surrounding environment
- *“To enable people to be exposed...should they want to...nothing I would want to force on them.”* – ["Ona" Ursula von Rydingsvard](#)
- Naming based on feeling
- She discusses physically and psychologically approaching a work, or the separations in the impact of each, across multiple works
 - I guess this is curious to me because she uses a similar description and maintains the language multiple times. I think I wonder what this psychological is, how she/others feel it
- *“See with one's hands when one feels it.”* – ["Ona" Ursula von Rydingsvard](#)
- She doesn't find words in her process, she has an image and said words don't help her – I noted this because there is a distinct non-relating to that experience/process
- Material as alive
- To provide the work in question with a feeling that viewers can physically approach it – a sense that can be imbued into a work, versus making it be non-approachable – how does one do so to direct that intention into a piece with success? How does one know it's a success?
- Relationship: scale, colour, true to material or push it otherwise, likeness or oppositions
- Love-hate relationship with material, process
- Woman large-scale sculptor

- How the material feels – to the maker, to audience
- How work is cared for once it's complete and installed – is it cared for? Does it get aged/change because of time/environment? Does it stay separate or integrate? How does it respond to time?
- Run hands over the material, surface, to know what relationship is to surrounding surfaces
- Time of day (sun, shadows), reflections from reflective surfaces, artificial lighting
- Surface texture
- Capabilities when one has access to a team and industrial systems & processes
- The team as family = reliance, vulnerability = relationship almost closer than
- “Knew that I needed to do my work to live.” – [Ursula von Rydinsgvard: New Social Environment #120](#)



Source: [Artist website](#)



Source: [Artist website](#)



Source: [Artist website](#)

Artist Research: Cornelia Konrads



Source: [Artist website](#)

- Floating - separating - waiting
- Her work captures moments, time, spatial energy
- Material integration - respects the site



Source: [Artist website](#)

- Construction - metal rod supports/structural frame - strength - exterior needs vs interior spaces
- Height
- Negative space
- Juxtapose floating-weight-space



Source: [Artist website](#)

- Movement, time
- Material connection to environment
- Her pieces seem to exist in limbo - bridge going from ? to ?, leading over ?



Source: [Artist website](#)

- Appreciate the challenges in constructing
- Interesting to create with temperature-sensitive materials
 - Fleeting, memory, preciousness of experience/interaction