



**St. Mary's Project Semester One  
Document Book, Fall 2014**

**By Jackson Holden**

Title page image: Jackson Holden *Sails; Port Tack to Windward Mark*, Steel and Wood, 2014, Boyden Gallery

## Preface

The book is created as a way of documenting all the critical writing of the first semester of my SMP. This includes source to self essays which are a way of researching a particular artist and then comparing and contrasting that to my own work. Also there are visiting artist talks which are an opportunity to listen to another artist and hear what they have to say about their work. Along with intention statements and post review thoughts and interviews about me and my work during this semester. The book is an assignment set forth by the professors. It makes it helpful to have all the writing in one place as well as be able to see all the work of half a year of SMP. The layout here has no specific meaning; rather it is just the collection of various papers. There is a bibliography at the end which is a culmination of all the sources noted in the book. Also a thanks goes out to my professors and classmates that helped make all this possible.

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## Introduction

I look at sculpture as a way to put an idea into physical form and be experienced by others. Not just to draw or paint something as it exists but to construct an idea from nothing. Much of my sculptures are inspired by my memories of physical experiences. Memories are made all the time without realizing it. They can happen anywhere and are a result of things we find interesting. It may be a flash of light or a glimpse of magic; these are the things that we hold in our memories. These memories give us feelings that we will cherish. They all come from interactions with the world around us. I am particularly interested in how we move through the world and how that movement creates feelings. That is why I am so drawn to things like

surfing, skate boarding, and sailing just to name a few. These things all partner with the environment to become one with, and travel through it.

I find inspiration from the time I spend on the water. On the water all things are fluid, they have a natural sort of movement. Growing up in rural St. Mary's meant being a part of the water and over time that water became a part of me. This close relationship has become the focus of my artwork.

With my midterm piece titled *Plow*, I wanted to create the memories and feeling of a farming plow. All of its movements and the feelings it conveys were things I was thinking about. I wanted the viewer to imagine they could just get up there and start turning up some soil. This is a piece of equipment that we use to change the land around us. Like any tool, it gives us a mechanical advantage to overcome work we could not have done individually. This creates a connection to the equipment and then to the land. In *Sails: port tack to windward mark* wanted to capture the same ideas but in sailing. Sailing is one of my favored pastimes and I still get excited every time I go out. A sailboat uses its sails to create power to plow the haul through the water. It is also a tool for us to use. It allows us to move through the world around us, thus forming memories and creating feelings. You cannot always go exactly where you want but the overall freedom is still there.

Balance, speed, and movement are all things that interest me. When sailing, you balance with nature and have to become one with it. The speed comes from the awesome power that wind has and how it seems to lift things up and make even the biggest of sailing ships seem as though they are flowing across the sea. These ideas are true of surfing too. A surfboard is shaped to perform well in the wave. The lines and contour are designed to maximize this, and to me that is one of the greatest sculptures ever. Likewise, a sail is designed to capture as much wind as possible, the same way an artwork should be designed to capture the imagination of the viewer.

Ultimately I want to create art that will convey the same feelings I get when going through these movements. I want my art to be accessible to the public and give everyone the chance to be absorbed in it. It needs to be felt in the same way that architecture is felt when you walk into it.

## **Interview conducted by Morgan Lempke** **October 1, 2014**

### **M- What was your first memorable art experience and how is it relevant to what you are doing now?**

I would have to say my first memorable art experience was time spent as a kid at my dad's studio. My dad was a stay at home dad for the great part of my childhood and a lot of the time me and my sister would go with him to his studio while he would work while we would play.

We would do anything from going out on the boat at the end of the drive and paddle around in the creek to doing some painting ourselves. It was really nice. His studio was and still is a really cool place. An old house filled with lots of antiques as well as loads of art. There is an incredible amount of art just hanging wound down there. Also the yard was a great place to run around in. It has kind of turned into something like a sculpture garden now but is filled with little things that will surprise you every time. The experience as a kid I fell does not have a lot of relevance to what I am doing not exactly but my dad's studio and spending time there definitely do. That place probably is one of my favorite and most inspirational places I know. Everything about it has touched some of my work and just going there makes me feel good.

**M-** Who is your favorite artist and why?

This is a little tough because my favorite artist would have to be my dad. I am a little biased here but he is an artist and he is my favorite.

**M-** What inspires you? What are some of the sources, both within art and outside of art that you turn to?

Everything inspires me. Well almost everything, like my breakfast cereal has little to do with my art but I like to gain a lot my inspiration from doing the things that I love. Paddle boarding, camping, sailing; those sorts of things are the experiences that keep me going. Basically spending time on the water and around new places at beautiful conditions. In the art world I gain from whatever I can get my hands on. These days a lot of that is pictures but I really enjoy seeing art and every time I go to museum or gallery I find new and interesting things. A spark of an idea is very helpful and easy to find when looking at any kind of art.

**M-**What draws you to the medium and materials you work in? / How does your choice of medium(s) affect your work and contribute to its meaning?

I don't think I really relate a lot to the medium I work in. I am pretty open between paint, draw, and sculpture. I think I would use whatever medium necessary to convey my ideas. I like the traditional.

**M-**How is your art a response to the world you live in?

My art is the world I live in. The area and the river are where almost all of it comes from. I respond to a lot of activities and to people that live here. I think a lot of it has to do with the fact that I have been here for a while and spending time with friends outside taking it all in. I love the water and all the little pieces of land that make up our county.

**M-**Is your work ultimately more about your process or about the final product?

I think I is more about the final product. Same as I said about materials. I will do whatever I find necessary to make the art look the way I want and give the ideas I plan.

**M-** Why do you feel that way?

I am not really sure why I feel this way but what I do know is to anyone who is looking at the art, they are not looking a video of me doing it along with the piece but rather trying to gain a simple beauty from the piece itself. And process art is just not my cup of tea.

**M-** Do you have a mission? What do you consider to be your purpose for creating art?"

I do not really think I have a concrete mission. I like to make art that people will enjoy and find visually pleasing. Also I use art to convey my ideas. I would like for people to experience what I do when I am out on the water. I would like for people to get sense of what it is like when they look at my art and ultimately I think I would be pretty cool to sell art someday.

**M-** What about making art intimidates you?

Nothing about art is intimidating. I think if it is intimidating, you are doing something wrong.

**M-** If you could have your portrait done by anyone who would it be and why?

Rembrandt. Simply because he was one of the best and I think he could make a really nice portrait of me. I really am attracted to his use of shadow and strong sense of light. This gives the face a lot of distinct form and solid mass. As a sculptor I like that he paints in a way that feels so real and alive.

## **Source to Self Research Essay: Constantine Brancusi**

**October 29, 2014**

Constantin Brancusi was one of the greatest sculptures of all time. His influence in the twentieth century had a lasting effect on modern art. He was known for his mastery of materials as well as his pioneering of the pure form. Brancusi sculpted by carving. This is a reduction processes which he applied to his work physically as well as conceptually. He was also in many ways a builder. This came from his influences growing up in rural Romania and helped him in his most excellent understanding of materials.

Carving was very integral part to Brancusi's work. This kind of sculpting is a reductive process that he not only used on his materials physically but also on his subject matter conceptually. When looking at his sculptures you see a form that has been simplified and brought to have only the things left needed to express his idea. All the needless details are taken away. A good example of this is *Fish* where he has taken a simple well known subject matter and brought it to it's pure form. For Brancusi this meant taking away all the details and visual cues that made it what it is and replacing them with the more important ideas that expressed the essence of the object. I think he sums it up pretty well when he spoke about it. "When you see a fish, you a fish you do not think of its scales, do you? You think its speed, its floating, flashing body seen through the water... Well, I've tried to express just that. It I made fins, and eyes, and scales, I would arrest its movement and hold a pattern or shape of reality. I want just the flash of its spirit."

His subject matter was not the object his sculptures represented but the ideas behind them. So when sculpting he would look beyond the outward appearance and gain inspiration from what it did, how it moved, and the things that gave it its spirit, As Brancusi said, "Thinking with sensations rather than ideas" For example in *Bird in Space* the sculpture hardly looks much like a bird anymore but one would instantly get the feeling of a bird soaring to new heights. He uses the form of the piece to point to the upward motion that the bird would make when flying up into space. Everything from the aerodynamic shape to the polished surface resemble a rocket going into space just as the bird would. Or how in *Turtle* the solidness and way it sits close to the ground makes it feel like a moving turtle. They move slowly with heavy solid shells in the same way Brancusi's sculpture looks like a walking turtle. The texture of the stone is similar to that of a turtle shell though its form looks nothing like it.

That is a similar idea I have when making some of my work. Thinking about what the subject matter does and not as much about what it looks like or making a representation of it. Then wanting to make a sailboat or a plow I will think about how the object interacts with the environment, people being included in that. This brings visuals of it moving, balancing, and changing the way we look at the world around it. For example in some of my sculptures I try to create sense of movement. Whether it be in the biker, where the piece is angled and has an overall forward lean to it. Or in my surfer piece where it was cantilevered to give a sense of balance just as you would have when surfing a wave. These are things that bring to work to life and have a presence that is more than just what it looks like on the outside.

In addition to Brancusi's conceptual reduction, His physical working process can also be looked at as a way of carving. He worked in a very progressive manner, often trying to take his works to their logical conclusions. For Brancusi an idea is almost never done. To do this he would often return to subject matter over and over. The idea of a bird flying took the form of many sculptures over the years and each time became a little more refined. The piece became more pure and the essence defined. Another example of this is his heads. He did many different heads, some sleeping and some not. These heads though not a series or even one body of work are about the essence of one idea that he spent many years working around.

Brancusi's work was not only the work of a carver but also the work of a builder. Brancusi was a carver certainly when it came to things like reducing the physical and conceptual aspect of his work or the progressive themes he had throughout his career. But his skills as a builder were evident when it came to the materials he uses and his bases. A lot of this came from his upbringing and heritage. As a builder all the experiences in his life had an importance on his work. As he said "art is life itself" What he created came from the essence of the things throughout his life.

Brancusi was born in Hobita, Romania where he lived with his family until he left home at eleven years old. Here he gained knowledge and familiarity with materials as well as reflected on his process. Wood and stone were certainly his prominent materials. These materials are familiar to any rural craftsmen in Romania at the time of Brancusi. These are not usually

considered formal art materials but these were what were available to him. He created art the way he knew how constantly referring back to traditions of his culture. "With regard to wood and stone, he reinstated the ancient technique of direct carving as a tool for modern artists, employing both smooth surfaces that evoke classical traditions and rough-hewn surfaces that look back to primitive art and the folk art of his native Romania. "His process is also something he gained from his upbringing in rural Romania. Direct carving without the use of models or clay was the way you went about making things like wooden farm tools and other things that Brancusi was very familiar with his whole life. He was described as working with his hands; "Hand thinks and follows the material". This was a way of taking away material that became more important as to how and what you took away, then what was left. His method was the same as working a hand plane. A hand plane must be used with the grain; it will feel better and make a smoother cut.

Brancusi's works were made of materials that eventually added a great deal to the meaning to them. The materials were familiar to him and he continued to use the same materials his entire career, except where the physical properties would not allow like in the large 1937 *Endless Column* or during his time in school working with clay and things. They were rugged at times but in other times they were highly polished. This made the material come right out of the air. This polishing by the way can also be traced back to the farm tools he carved as kid. The handles of a good used farm tool is so smooth and sometimes shiny just as his sculptures are. Schmidt described his extraordinary polishing as being "the wear of the ages"

The bases of Brancusi are one of his greatest legacies. Especially in his later work it became quite evident that he was not only thinking about the base as support but as part of the piece and gave it a relation to the space around it. "Brancusi conceiving of the base not as a neutral resting place for sculpture, but as integral to the work as a whole. Brancusi was immensely concerned not only with the relationship of the sculpture to its support, but also to the architecture and surrounding space." For instance, Brancusi places his sculpture *Fish* on a polished bronze mirrored surface to give the effect that the piece was floating on nothing, ultimately freeing it. Another example of this is his columns and stools, tables, and benches. The columns were set out in particular symmetric geometric way that created an essence bigger than themselves. Like a grand piece of architecture or the illusions of the romans, Brancusi made these pieces to be seen and interacted with. The audience would find they created a whole expanse around them. They in a way made an architectural presence that filled the view of the audience. Some of his furniture was a functional example but also a much more simple and rooted form of his bases.

As far as my work goes there are a lot of similarities as well as differences. I think we both work on representing an object but not in literal sense but in the essence of it. How it moves, what it does, and how it is. I am fascinated with expressing the feeling you get from a particular moment when interacting with objects, usually mechanical. Speaking on materials we both used what we have. I know I will work with whatever I can find or get my hands on as well as using tools and processes that are utterly familiar. The way I will work with mechanics or wood just

the same as Brancusi will carve and work with stone; it is simply what we know to do. I think we both work on representing an object but not in literal sense but in the essence of it. How it moves, what it does, and how it is. To create these expressions of movement and or balance I often find myself synthesizing the forms to the bare essential parts. Like what is needed to move, a wheel. Or like what gives it balance, the weight. These are often the only elements that remain in a minimalistic piece. Found objects are something that I work with thou Brancusi does not. His subject matter on the other hand you could almost say is found. Particularly when it came to the many pieces he did referring to animals. He used common ideas here such as birds flying or fishes swimming, just the same way I use the movement of a plow or the healing of a sailboat.

## **Post Critique Reflection: 1**

This came about after the first pecha kucha where we just came out of the marathon project and were asked where we were headed next. A few questions like our inspiration, materials, and ideas for future projects were asked.

### **Post Pecha Kucha One**

I gain inspiration from everything I find. A lot of my art is made after I have an object; I have pondered it, and found the art in side. Sculpture is really taking away all the parts that aren't art. The same process applies to found object sculpture and additive work. Spending time on the water and at work with large pieces of wood and construction materials I find myself going from rugged to graceful. Looking at raw materials in their natural setting is the greatest source materials as well as studies. A lot of it is art already made just not in the context you would expect. Another thing I am really interested in is drawing. Drawing is one of the most important and often overlooked forms of art. Value, tone, contrast, and light are things that keep me curious and are often best shown in drawings. Color can easily complicate things and distract from the form at hand. Again I look back on water and the memories that come with time spent early in the morning, deep in a creek, or paddling at sunset. A lot of the forms I try to make in sculpture come from boats, water, and the land that forms things like creeks and island. All of these are very fluid and have a natural sort of curve to them. There is no particular path I can say I am on right now but that I wish to make art that people find pleasing.

## **Post Critique Reflection: 2**

These were my thoughts after the midterm. The midterm was that real start of making sculpture and the beginning of finding out what SMP meant to me. Again I talk about things like my inspiration and where I want to go in the future with my work.

### **Post Midterm Statement, Review, and More**

I enjoy spending time on the water doing anything from fishing, to swimming, to surfing, or windsurfing. All of these activities give me an inspiration that I cannot find anywhere else. Every moment on the water provides new experiences and brings about new ideas that I try to



convey through art. I intend to have art in a place that will complement the piece as well as having the piece complement the environment that it is in. This is done through large scale sculptures on a specific site that express the very essence of an experience on the water. I hope that this experience is shared among many allowing people to walk around the piece and immerse themselves in the feeling of that moment. The materials I use are one that I can find locally and can have some history with the ideas of the piece. I use things like large simple forms, geometric lines, and mechanical parts to essentialize the spirit of the work.

The review went over all well and the peers had good things to say. A few points that were made included an interesting use of textures, an intriguing sense of balance, and an expression of movement. Some suggestions included looking at the difference between real mechanical balance and elution of such as well as being mindful of how the piece sits on the ground and its relation to the space around it.

The next set of goals include, making the next piece that will inspire back from my nautical roots. I also would like to look at the site specific aspect of it as well as looking at how materials interact with each other in one piece.

### **Post Critique Reflection: 3**

This text came about after the in progress look at what we have been doing since the midterm as well as what we plan to do for the gallery show in the winter.

#### **Post in Progress Statement**

I have recently been working with a variety of materials, specifically a lot of different metals. Metal is a material I have always been fascinated with. Anything from welding, to brazing, to soldering, even to gluing I find the metal has a certain way of working. It is hard to work with as well as it takes a long time. It will not bend or move very easily and will not take any shape that you want. It has a mind of its own at times and you have to learn to work with it. Also it is heavy. Building sculpture is physical and when using metal it can be even more so at times. I like working big because it feels like I am building something. I work at the scene shop and we are always building sets for the plays. These sets are giant illusions of what could be a stone wall or a dark forest and I find sculpture similar. I build giant illusions of something. Sculpture in a way is that but then you can make it art by taking away that illusion and adding artistic elements that give meaning to the piece.

For the show I plan to build a sailing boat. Though now my plans have changed and I am sure they will change some more. I want to capture the feeling of sailing in strong wind. The boat is fully powered and heeled over. The tensions, speed, and balance are all things I want to capture. This idea comes from time spent sailing and watching sailboat racing; especially right out front by our own sailing team. They look so quick and nimble and these are things that went into creating the work. The use of steel came from my original interest in the material and was backed up by some of the research done on my source artist as well as abstract expressionistic and modern sculpture.

## Art Event: 1

### Artist Talk by Katherine Gagnon

Katherine Gagnon's work first off I found very interesting; at least her more recent work. She at times would ask a lot of questions. these questions would get her thinking about her work and where it was headed. "How does painting speak" is one of the things she talked about. For her it all started with color. She studied a lot or color in grad and undergrad school. This produced a lot of works that resembled blocks of specific color juxtaposed to each other. She was looking closely at the relationships the colors have to each other as well as the edges they form when they meet. This led into a look at architecture and how mass could be built with a few simple fields of color that are in contact with each other.

"Sink" was a piece where she started to make a narrative out of these color studied. The architecture began to build and the work told a story. "Love Boat" also does this as well as adding gesture. She said she was breaking gestures. Working on wood panels was a way of making the painting workable. She could scrape down and build up the paint in a way that makes it more of a process. This gained the effect she wanted as well as gave the piece a bit of material meaning not subject meaning. The square format is used because it is universal and carries with it no connotations of landscape or portrait.

The relationship between the object, subject and material of the painting is also something she said she was interested in. She looked at the painting as an object and made it constructively. She also liked looking at the idea of "access and denial". Some pieces that show this were "Mirror" and "Window". She liked thinking about what we see and how we see.

In the future she will continue to work from nature and gain more influence from romanticism. She is looking to grasp the setting and create a work that is as much a painting of nature as it is nature itself. One of her quotes "Is it a painting of a tree, or a tree made from paint" This question does an excellent job of showing what she is after.

She continues to be drawn the surface of the work and objects that they are on as well as what they create. She looks to create a fight between the object and the referential. She likes the snapping back and forth that the audience feels; and the thought of putting an idea in visual.

For her color is more important the stroke. I would like to finish with something she said about some of her work "Time finishes the work". This also shows that process as well as the detail is very important.

All in all I like her work and she had a very professional talk.

## Art Event: 2

### Artist Talk: by Lynn Tomaszewski

I found Lynn's talk very interesting; specially the parts where she talked about her sources. It was great to see a successful artist explain how a body of work came to be and what sort of things she was looking at to gain an inspiration.

She started by talking about some of her initial sources. She was thinking in a idiosyncratic state of mind. She would think of herself in relation to the world we live in. A lot of this came from the looking at of large picture of crowds and lots of people. also listening to NPR and the news to better understand the world around us. This all kind of led into the observation of large numbers of people in the streets. These people create collective power from their numbers. She really started to look at the size and shapes of the forms that were made when all these people got together. Some of this also arises from the current events such as the occupy movement, and the clash between the haves and have nots.

Then with all this in mind she started to look at collective movement in general. This like birds over a field and ants in colony became the subject of choice. The way they interact and move was fascinating. They create large structures if you will that move in syncrasy and create an object larger than any one of them could create individually. All of this was combined into a simpler form that wound up becoming the basis for the rest of the body of work.

She started to create a lot of circles. This became the standard from and it also became quite repetitive. She made quite a few large scale drawings of circles by starting at one point and applying a few simple rules to position the next circle and carrying that on until she felt it was finished. When it came to painting her work reflects a lot off of minimalism. She removed all unnecessary aspects of the work to avoid distraction. As well as a resemblance of a grid and a flat surface. The square format was chosen to give it no notion of landscape or portrait.

Later she started to think about scale and what that meant for her work in particular. A lot of this had to do with when the audience comes close to the work they should feel encapsulated. The art is meant to move the people and in turn making the people realize their own relation to the work. This creates a kind of meta between the audience and the art. Some of the subtle changes in color and small detail pull the audience in but also encourage movement.

Color is something that she also focused a great deal on. The process as well as regular intuition has a lot to do with the choices here. She said that she routinely works on multiple works at a time, but will work on one color in a painting at time.

All of her work looked really fun and had a great sense of style. She gave a very friendly talk as well as showed a lot of great work.

## Art Event: 3

### Artist Talk: Cassandra Kapsos-Scouten

A lot of what Cassandra started to talk about was her move to Baltimore. She moved there recently and found it to be very different to the place she was before. She said she seemed lost and disoriented.

Walking was one of those things that she did to help her get familiar with an area. She would walk to look at all the things that made up the place; the shops, the people, and the public art. This became a sort of meditation for her. As an artist with a background in photography, she would take picture on these walks not only to document what she saw but reflect back on the photograph as another way to see the place. But from time to time she was told that she could not just walk around all the time. She was told it was dangerous and was not the safest thing for a new person in her position to be in. But I suppose this would not stop her because she continued to explore and take pictures.

Through these photos she got a better picture of the land use of her community. She saw how the community was reflected in the land as well as people's relations to the land. She saw some things that were peoples side yards made into a garden or some that simply became a dump. Other examples were unclaimed lots and alleyways that had gone to total disrepair. The content here of the picture became really important. It seemed that taking pictures, printing them out, and looking at them through the eye of a camera, changed the meaning of it in some way. The photos became alive and connected with the community. It made the images become something more than just a photo.

Through all this exploring she came upon the lot. The lot was a little piece of land in her neighborhood that has been abandoned and was up for adoption. So she went to the city council and got approval to start an art garden. This was a space that was cleaned up a little and organized. The garden started as a place built solely from the objects that were found there. Paths were made from old pallets and a tree was constructed from plastic bottles. Eventually materials became donated and other things she found were added to make more of a garden and polish of some of the areas of the lot.

The art was being built by here but also a great deal of it was being built by the community. It became community art and was by the community for the community. The garden beds began to grow and the people began to grow more plants to fill them. Then the shrines became a much more popular thing for her. The shrines were made up of things that were found in the immediate area. For the one in the lot it was made up of things that reflected the general kinds of things that were found when cleaning the lot. The ones made in other places were also made from found objects that were picked up by walking around and cleaning up the area. They were all kind of made up by a rearrangement of trash, and collecting things in a way that was organized. Some of her influence came from the shrines that other people made, particularly

ones to memorialize the dead or to honor some sort of religion. They were a kind of art that related to her art and gave her some backing for what she was doing.

Then as she became more involved in the community, she started to take more pictures and made a mural. The pictures again became a way of telling the story of the people who lives there. They would be about shops, stores, and front stoops, all places people of the community would hang out and is part of what defined them as a community. Then in turn those pictures were not only here photos but they became public art when they became a part of the community.

All and all it was an interesting talk and made me reflect a lot on the community art class I had taken over the summer as well as what it means to not only be an artist but an artist in a community.

## **Art Event: 4**

### **Artist Talk by Jerry Truong**

Jerry's talk had a lot of words in it. It seemed he had a lot to say about all of his work. This was good but since he was giving a very similar talk as he did last year it felt a bit repetitive to me. Any way he started of my talking about his latest piece. This was a performance piece done by the artist himself. It also created a process piece that had a lot of writing on it. The writing was one word repeated over and over on a single piece of paper that he had laid down on the floor, talking several hours to fill. This kind of led him to make a few more works that stemmed form the idea of process and repeated drawing. He basically made a great deal of scribbles on paper that would morph and get distorted as the paper went on. He wanted the piece to be greater than the sums of their whole.

His family history was something that he gained a lot of inspiration out of. His family immigrated to the United States from Vietnam. This brought up a lot of content involving immigration and coming to the free world. He learned about pirates out at sea and the hardships faced by people to come to America. This brought us to a piece he did that was about the whole immigration and life of women in traveling across the sea. It was a white room that had a white manikin in the middle. One side had a south Vietnam flag , then a red stripe went down the dismembered manikin in the middle of the room, the on the opposite wall was reed stripes on a panel to represent America.

Another one of his pieces was a wooden form that resembled a boat that had been over turned. It also looked like a coffin. The whole room was covered on the floor with blue ploy tarp to represent water. As the viewer went in there was an interactive part with Mylar and lights. This created and environment that felt like drowning as well as gave a bit of ambiguity to the situation. The inspiration here was his mother's adventures in immigration and having this fear of the unknown the whole time while out at sea.

A more recent work he talked about was called *Altered Alter*. This was drawn from the idea of those alters that people have in their house to remember the loss of a loved ones and to have them there to watch over the family. The piece involved very faint portraits of his parents, as well as his lost uncle. This the piece talked to the idea of family and how we chose to remember them.

The next piece he talked about involved some reused photos from an old project he had done. They were two sets of three photos. The first set explored a day spent with his mother; the struggles and hardships she faced working as raising the three siblings. The second set was a day with his father. This showed his father's relationship to his little brother. It spoke about the way his father loved his family, the only way he knew how. From this came a second more recent as well as on going work where he did a similar thing. He spent a day with each member of his family and created a story of photos that told about whom they were and how they are different as well as the same. Broken down into three sets they showed a portrait, daily life, and kind of reflection of that person.

All and all it was a good talk. It was long but the man had a lot to say and rightfully so because pretty much all of his work came from the idea of family and he used his own family as inspiration.

## **Art Event: 5**

### **Studio Visit at Katherine Gagnon's Studio**

The studio visit was very exciting. Justin and I went together and had some struggles along the way. We almost did not make it with the car troubles and all but we did get there with just enough time before class.

Katherine Gagnon has a wonderful studio with a lot going on. I enjoyed seeing all the sketches and little works that led up to some of her larger pieces. When you see some of her paintings which get inspired by nature, it makes sense to see pieces of limbs or driftwood in her studio. These combined with some of her drawings made for an experience that was much more satisfying than looking at a single or few paintings on the internet or in a gallery.

It was also very helpful to look and talk to her about her process. There were quite a few works in process as well as some finished ones. This gave me to opportunity to see how it all comes together. A behind the scenes if you will. Not only was I able to see her palette, brushes, and things but with her there to talk to and point out specific examples as we talked make it very insightful as to what she was doing.

## Annotated Bibliography

### Brancusi

Hult© b n, Pontus, et al. Brancusi / Pontus Hulten, Natalia Dumitresco, Alexandre Istrati. n.p.: New York : H.N. Abrams, 1987., 1987. St. Mary's College of Maryland Catalog. Web. 28 Sept. 2014.

This book was very helpful for its detail as well as breath of things that it included. for one it had photos and citations on almost every one of his works. Also this book carried a great deal of information about Brancusi himself. This made it easier to better understand where he was coming from and what he was doing. Also it had some better information about his early work (first generation); the work that he is not quite as famous for but had a great influence on the second half of his career.

Geist, Sidney. Brancusi : A Study Of The Sculpture / By Sidney Geist. n.p.: New York, Hacker Art Books, 1983., 1983. St. Mary's College of Maryland Catalog. Web. 28 Sept. 2014

This book was great for many reasons. Foremost was the extent of pictures it had. The pictures were not only in abundance but the pictures themselves were large. This made it a great source when looking for pictures to draw out examples. Also this book had a lot more briefs on specific sculptures or series rather than his work as a whole.

Krauss, Rosalind E. Terminal Iron Works : The Sculpture Of David Smith / Rosalind E. Krauss. n.p.: Cambridge, Mass. : MIT Press, 1979, c1971., 1979. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.

This book did a lot to help me get to know Smith much more as a person. It included a lot of his exact quotes and statements that led to a better understanding of what he was doing with his sculptures. Also there were a few professional essays here that helped to synthesis his concepts.

Fry, Edward F., David Smith, and Miranda McClintic. David Smith, Painter, Sculptor, Draftsman / Edward F. Fry And Miranda Mcclintic. n.p.: New York : G. Braziller ; Washington, D.C. : Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, c1982., 1982. St. Mary's College of Maryland Catalog. Web. 8 Oct. 2014.

As for this book it had a lot of pictures. full page color, the good ones. This was helpful to really see his work and look at some of the details in hs construction as well as get a better idea of the sculpture as a whole. It also had a lot more information about specific works; a little more history of where its has been than I really cared for but amongst all that there was some useful critique information that explained the piece in context to David and his intentions.

### Smith

Smith, David, and Garnett McCoy. David Smith / Edited By Garnett Mccoy. n.p.: London : A. Lane, 1973, 1973. St. Mary's College of Maryland Catalog. Web. 24 Nov. 2014.

This Book is a grand source of information. There is lot of different kinds of information here. I was full of first hand research. A few interviews with the artist are in here. Also a great deal of writings, speeches and notes by the artist himself. I gave a real inside look into how the artist worked and what he thought about art. There is also a lot of letters to various people including friends, family, and people of the art world. This gave a lot of insight in how he ran Terminal Iron Works and who he contacted the outside world as an artist, which he did little of.

Author Unknown. David Smith. David Smith Estate. 2012. Wed.

<<http://www.davidsmithestate.org/index.html>>

This is the website of Smith's estate. It is run by family and friends. It includes information about his work as well as photos and history of the works by the artist. There is an over all general information like biographical and historical information about his exhibits, public works, and fields. The estate also hosts exhibitions of their own and has information about that. Also there is information about lost works of art as well the artist own studio. the collection is not public but there are is contact information, so one could dig deeper if wanted.

Krauss, Rosalind E. *Terminal Iron Works : The Sculpture Of David Smith / Rosalind E. Krauss*. n.p.: Cambridge, Mass. : MIT Press, 1979, c1971., 1979.

This is more of classical monograph of the artist. This book includes all the information about the life works of Smith. It is written with a great deal of education about art and as well as includes critical analysis on the artist and specific works of his.

Fry, Edward F., David Smith, and Miranda McClintic. *David Smith, Painter, Sculptor, Draftsman / Edward F. Fry And Miranda McClintic*. n.p.: New York : G. Braziller ; Washington, D.C. : Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, c1982., 1982.

This book was certainly one of the most pleasing to look at. This book had a great deal of color images of works that I had never seen or only seen in black and white. I gained a lot of understanding of the painterly side of Smith as well as his skills in drawing, printing, and painting. The large number of color plates were helpful to see how Smith would go from drawing, to painting, to sculpting and back again. Also it was helpful to see all the paintings side by side with the sculptures. This really gave me a better sense of how things came to be.

## Further Reading

Krauss, Rosalind E. *Terminal Iron Works : The Sculpture Of David Smith / Rosalind E. Krauss*. n.p.: Cambridge, Mass. : MIT Press, 1979, c1971., 1979.



Fry, Edward F., David Smith, and Miranda McClintic. *David Smith, Painter, Sculptor, Draftsman / Edward F. Fry And Miranda McClintic*. n.p.: New York : G. Braziller ; Washington, D.C. : Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, c1982., 1982.

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