<table>
<thead>
<tr>
<th>Title</th>
<th>Emergence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>2013</td>
</tr>
<tr>
<td>Medium</td>
<td>Wood</td>
</tr>
<tr>
<td>Size</td>
<td>10’ long, 4’ widest, 5’ highest</td>
</tr>
<tr>
<td>Details</td>
<td>In an effort to challenge myself to think outside the traditional setting for displaying my sculptures, I wanted to create a structure that would exist outside. I first was drawn to this location for the sculpture, as it was an interesting area with two grades of two downward sloping hills joining together. When deciding how a sculpture would inhabit this space I felt the best way was to create something that “arched” the divide, unifying the different section’s. The sculpture is created out of reclaimed 4x4 redwood posts using only wooden dowels as fasteners.</td>
</tr>
</tbody>
</table>
Title: Arch  
Year: 2013  
Medium: Wood  
Size: 2.5’ x 1’ x 3’  
Details: For this piece I was exploring form by composing small blocks of recycled wood into an arch. During construction I found that by offsetting each row of blocks, creating a twist, it not only gave the piece an interesting motion, but also strengthened it structurally. Using a circular grinding wheel I was able to shape the wood to the texture it currently has. When displaying this piece I found that the pedestals used acted as an extension to the columns, enhancing the work.
Title: Dolly
Year: 2013
Medium: Wood, Fastening Straps, Dolly.
Size: 2.5' x 1.5' x 6'
Details: For this piece I was interested in the composition of materials and a clean presentation. Most of the work I have done in the past I have felt the need to alter their states in order to classify them as finished pieces of art. With this piece I challenged myself to not force an alteration of the materials but instead showcase the complexity and depth they hold on their own. When arranging this piece I felt it to be much like composing, for it needed to be purposeful and logical in its technical stance on the dolly. This piece for me stands not only as a sculpture, but also as a drawing for it contains a great variety of line work and depth.
Title: Stacked
Year: 2013
Medium: Wood, Pallets, Fastening Straps
Size: 8’ x 3.5 x 3.5’
Details: Interested in creating a work that appeared as one thing upon first glance but opened to become more for the viewer who invested the time to explore. I created this piece. The stack of weathered wood, strapped securely to wooded pallets has a utilitarian appearance and purpose. However, upon closer examination, there is a cavity carved out from within.
Title: Hallway
Year: 2013
Medium: Brown paper and Charcoal
Size: 24’ x 7’ (widest pt.), 2’ narrowest pt.) x 8’.
Details: For this piece I was investigating my interest in how art can alter a viewer’s perception of space and connect with them on an emotional level rather than just visually. I hung large sheets of brown paper drawn on with charcoal from the ceiling and created, in a sense, a hallway. Upon entering the space, I wanted the viewer to be aware of their surroundings by feeling the weight of the medium, resulting in their being conscious of the distance between the walls. As one walks through the space, the paper walls taper to a narrow gap at the end. I’ve added a similar sheet to the back wall so that, with proper lighting, the tunnel feels endless. Charcoal on the floor at the end is an added bonus from installation.
Title: Floor  
Year: 2013  
Medium: Wood  
Size: 29’ x 9’  
Details: When thinking about how artwork is commonly experienced, I wanted to create a piece that could be viewed as an object while at the same time is experienced. The floor was created with this intention. Using recycled 4x4 blocks, I created an uneven floor piece for people to walk on. Not wanting the piece to be the same throughout, I chose to grind down certain areas of the piece to create a unique relationship between the rigid geometric squares and the fluid organic shapes of the altered wood. What is interesting about this is unless invited to, people won’t interact with the piece by walking on top. I believe that much of this is due to the fact that in an art building those who take the time to view the artwork have a certain respect and will keep their distance.
Title: Obstruction
Year: 2013
Medium: Wood
Size: 6’ high, 4’ across
Details: I was thinking about everyday movements and interactions with the buildings we in habit, I was drawn to a hallway that connected the painting studio in our art building and the main foyer on that floor. What I found interesting about this space is that its only purpose is acting as a passageway from one area to another. I wanted to address this with a straightforward intervention. Using a weathered board reclaimed from a local barn, I used C-clamps to secure it to an existing I-beam so that it projected across the narrow hallway at slightly over six feet, effectively reducing the clearance height. The intention behind the placement of the board was to evolve a certain type of response from viewers that made them uneasy about the space they were commuting through. The feeling I wanted to capture was that similar to walking down a staircase with low ceilings and, even though you might clear it perfectly fine, one approaches apprehensively, tilting their head to the side to avoid hitting.
Title: Wave
Year: 2013
Medium: Wood
Size: 24" x 7' (widest pt.), 2' narrowest pt.) x 8'.
Details: Repurposing wood, for me, has been an interesting way to create sculptures by adapting the different properties contained within each unique piece of wood. From this, I decided to not only repurpose wood but also art works that I created in the past. Using a small piece of art that resembled a wave made of scrap wood, I placed it outside and decided to let it grow. The sculpture that exists currently projects out from the brick wall, across the patio, through and over the railing arching over a walkway, and morphs back together at a central point entering the ground. I feel this piece is strong for its ability to connect various elements of the buildings architecture and connect the viewer by having to walk under the artwork.
Title: Surface  
Year: 2013  
Medium: Wood  
Size: 27" x 39"  
Details: This was an experimental piece I created while being interested in the overall composition and format of line work. Due to its depth and complex line work I see this to be a drawing as much of a sculpture.
Title: Black Box
Year: 2013
Medium: Wood frame, Cardboard, Black Spay Paint
Size: 14’ x 313’ x 8’
Details: The large black box was created inside our student gallery at school to really dominate the space and to alter people’s movements around a space that is very familiar to them. I was interested in how sculptures sit in spaces and are perceived most can be walked entirely around and viewed from different angles. The black box, however, cannot. Using the form to my advantage, I’ve blocked off access to the backside by constructing the box to sit flush against the railing, towering high over it. This is one of my first large architectural alterations.
Title: Pencils
Year: 2013
Medium: Pencils
Size: 21’ x 1.5
Details: This piece was carved from pencils and nailed individually to the wall, the piece addresses the fragility of life and progression of cancer.
Title: Vortex  
Year: 2013  
Medium: Wood  
Size: 4' wide x 6' tall  
Details: This piece was one of my first experiments breaking free of the stronghold of strictly following a set of “blueprints”. Using only wood scraps and a nail gun, I erected this form on the spot and allowed its shape to respond to the material as I was creating it. The form that existed felt completely natural for the creation was, to me, pure. Unfortunately, when moving the piece to a site it collapsed and was not able to be saved. The end of the piece, although abrupt and hard to bear at the time, helped set me free from the restraints and sentimental connections felt in one’s artwork.
Title: Twist
Year: 2013
Medium: Wood
Size: 2' x 1'
Details: Recycling a sculpture that collapsed (the piece titled Vortex in this portfolio), I created this sculpture. I started by removing the nails from each individual piece of scrap wood and gluing them together. Its shape happened naturally while gluing one layer after another and was revealed after using a grinding wheel to remove the excess material.
Title: Engine
Year: 2013
Medium: Wood, Steel, Lights, Cast Aluminum
Size: 2' x 1'
Details: This was created to represent the advancement in technology around the industrial revolution. Metal casted casings with light bulbs represent the pistons of the biplane engine. The propeller is a combination of casted aluminum and wood and spins due to the use of a bottom bracket form a bicycle.
Title: Navigation
Year: 2012
Medium: Wood, Rope, Plexiglass, Metal
Size: 27' x 4'
Details: This piece represents nautical navigation and exploration. Intended for viewer interaction, all gears are synchronized so when you activate the piece by turning the ships wheel all gears turn. To the left there is a compass signifying that throughout the commotion of travel, the compass will always stay true. Above this is a piston attached to a gear that activates an iris. The opening and closing of the iris represents the uncertainty of exploration. To the right of the wheel, an anchor is suspended and while the gears move, the rope tightens raising the anchor then is released dropping it back down. This represents the act of constant travel.
Title: Bomb
Year: 2013
Medium: Wood, Aluminum, Cardboard, Rope
Size: 2’ x 5’
Title: Double Pyramid
Year: 2013
Medium: Wood
Size: 7' x 9'
Title: Tides
Year: 2012
Medium: Wood, Cast Metals
Size: 18" x 18"
Details: A rising tide lifts all boats
Title: Drawers
Year: 2013
Medium: Wood, Metal Cable, Bolts
Size: 24” x 36”
Title: Vine
Year: 2013
Medium: Wood
Size: 6" x 18"
Title: Stretched
Year: 2013
Medium: Wood, Paper, Bolts, Rope
Size: 14” x 18”
Title: Bench
Year: 2013
Medium: Wood
Size: 1.5’ x 9’
Early Work
Denison University 2013 Recipient:
The Mary G. and G. Harold Osborne Endowed Scholarship
Studio Art majors with a 3.0 GPA or higher, are eligible for the Mary G. and G. Harold Osborne Endowed Scholarship. This is a competitive scholarship amongst practicing art students in the Fine Arts division - Art, Cinema, Dance, Music and Theatre. (Recipient selected by an independent group of Art Professors)

The Mary K Campbell/Carolyn Woodrow Deckman Studio Art Scholarship
The Mary K Campbell/Caroline Woodrow Deckman Scholarship in the Fine Arts was established in 1968. This scholarship is awarded to a student or students who show outstanding creative achievement in Studio Art. (Recipient selected by Faculty)