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Rough Hewn

Jason McCoy

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ROUGH HEWN

by

JASON MCCOY

(Under the Direction of Marc Moulton)

ABSTRACT

Rough Hewn is the culmination of my research into aesthetics and form. It is a reflection of my appreciation of the raw surface textures and shapes that can be captured in wood; the “How?” and “What If?” of the objects, materials, and processes that inform my creative development. As I compose my sculptures working with rough-hewn timber, I consider the dichotomy of a material that is considered both utilitarian and beautiful. In my work I utilize scale, texture, and form to create a tangible connection between the object and viewer as I examine the relationship of rectangular forms to the human body.

"The big pine tree in front of the house, standing still and unconcerned and alive...the overshadowing tree whose green top one never looks at...One goes out of the door and the tree-trunk is there, like a guardian angel. The tree-trunk, the long work table and the fence!"

D. H. Lawrence ¹

INDEX WORDS: Space, Texture, Form, Aesthetic, Primitive, Trades, Organic

¹ In the 1920's during his time in Taos New Mexico under this mammoth pine tree, D.H. Lawrence would spend his mornings writing at a small table.

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by

JASON MCCOY

B.F.A. Kennesaw State University, 2008

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Fulfillment of the Requirements for the Degree

OF

Master of Fine Arts

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CHAPTER 1

INTRODUCTION

The body of work I have created for my thesis is an exploration of the relationship of scale to the human body. Through the use of chainsaws I fashion rough hewn timbers into rectilinear forms with an aggressive surface. To hewn is the manual process used to form tree timbers into structural beams. Striking timbers with an adze, a broad axe or cutting them with saws by hand (the most commonly used tools) leaves obvious strike marks throughout the beam. Wood provides me with a visceral record of touch. It is a duplicitous material that is strong and beautiful yet it yields to shaping with tools. This series is both a direct reaction to the material as a medium and the nature of wood as a once living organism. It also represents my research into a formal understanding of scale as it relates to the human body. These works are a survey of my interests in the rectangle as a foundational form in my sculptures; to understand the nature of the recurrence of these rectilinear forms in my work.

Combined with scale and texture these cuboids create an imposing presence in a viewers' physical space. These works are proportional to the average adult, creating an instinctive response. The texture of the wood surfaces is a quality that is perceived both visually and tactilely. The rough and smooth surfaces contrast each other. The tool marks I leave in the sculptures convey a history of touch.

Auto Biographical Origins Of The Work

This body of work is a reflection of my interest in sculptural and architectural uses of space. My focus on wood is an exploration of what lies beneath the surface. How the process of making not only reveals this but is an integral part of the object. I have something of a fetish for the tools and techniques required to create objects by hand. I am fascinated with how we produce and create objects. This desire to learn and practice the arts associated with object making has led me in many directions. The processes associated with cast metals, ceramics, stone, and wood all inform my progression of thought about how I chose to choreograph my work. This has allowed me to develop an understanding of form as an aesthetic as well as the decorative nature of objects. I freely acknowledge that this is a beneficial quality to my actual process of making.

As my interests narrowed to Wood, one of the most traditional media, I often struggle with the dilemmas associated with its craft. I use the term traditional not to discount all other media as being devoid of tradition or craftsmanship, but to use the root of the word "trade". This media is still commonly practicing the Master/apprentice method of learning (even if they no longer use the terminology). Now we have residencies, and internships, in woodshops, foundries, and potteries. Many of which will pay you nothing until you have proven your worth to the shop boss, and several of which you must pay for the privilege of working with.

Having worked my way through the trades to become a journeyman electrician may have been the starting point for my attraction and respect for these skilled artisans.

Walter Gropius one of the founders of the Bauhaus said:

Architects, sculptors, painters, we all must return to the crafts! For art is not a “profession.” There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, transcending the consciousness of his will, the grace of heaven may cause his work to blossom into art. But proficiency in a craft is essential to every artist. There in lies the prime source of creative imagination.²

I believe this ideal still holds true today. The more I work the stronger my own appreciation is for the simplicity of a design. I spent many years of my life working as an electrician and learning the trades associated with the construction of buildings. If there is one honest model that I learned as a journeyman it is that simplicity of design is a beautiful thing.

This I think is well illustrated in Wendell Castles 10 rules.³

1. If you are in love with an idea, you are no judge of its beauty or value.
2. It is difficult to see the whole picture when you are inside the frame.
3. After learning the tricks of the trade, don't think you know the trade.
4. We see and apprehend what we already know.
5. The dog that stays on the porch will find no bones.
6. Never state a problem to yourself in the terms it was brought to you.
7. If it's offbeat or surprising then it's probably useful.
8. If you do not expect the unexpected, you will not find it.
9. Don't get too serious.
10. (And my personal favorite...) If you hit the bulls' eye every time, then the target is probably too near.

² Excerpt from Gropius, 1919 *Bauhaus Manifesto*

³ Excerpt from a 2008 interview with the Artist in Art Journal



Figure 1 A Table created by Wendell Castle

It has taken just as long for me to apply this philosophy to my art work as it did for me to appreciate it in engineering.

My work with cast metals evolved over time from traditional figurative work to a more process oriented work. The last series of cast metal objects I created was inspired and informed by the natural rock formations of the Southwestern United States.



Figure 2 *Primordial Landscape Series* 2010, Jason McCoy

This series began as an exploration of the process of casting aluminum. By pouring molten metal into wet clay and combustible materials I was attempting to capture the process of creation. The surface of these objects was created through a reaction to the volatile gases when they came into contact with the source materials.

The surfaces of these works still lacked immediacy for me though. I could capture the marks of the tools I used to create them but the end result was too serendipitous. It lacked

a quality of control I find in wood. In the end they hold more value as the result of a performance rather than as a finished product.

CHAPTER 2

DISSCISSION OF INDIVIDUAL ART WORKS

Previous Work

The transition of material from metal to wood was not a change in aesthetics but a choice to move toward a medium that provided me with a greater ability to control the process and achieve the desired outcome.

In working with wood I have developed a greater appreciation for the formal aesthetics of the material itself; the figure of the wood, its aroma, coloration, and texture. I find that wood also possesses an ambulatory nature that intrigues me. It has the ability to move of its own accord long after it has been severed from its roots. Even after it has been shaped by human hands it twists and breathes absorbing the ambient moisture in its environment. This characteristic is where the checks and shakes in a piece of hewn timber come from.⁴

⁴ Checks and shakes are the characteristic cracks and separations that form in wood as it dries.



Figure 3 *Shakes Platter* 2010, Jason McCoy

Shakes Platter is one of two early works that inspired this series. The rough surface of the bast layer,⁵ and the shakes caused by quick drying in a kiln have informed all the other works that followed. I am also struck by an interesting dichotomy in the use of wood to create something beautiful. Wood is generally considered to be a warm and sensual medium. The raw texture of the surfaces in my work allows viewers knowledge of the wood, but it repels this known sensual warmth.

I am dealing with a physicality of form that allows corollaries of shape and proportion in accordance with experiences that I relate to the material.

⁵ The Bast Layer of the tree is a layer of growth connecting the cambium/bark layer and the sapwood. It is exposed as a result of removing the bark leaving a toothy quality to the surface of the wood.

My first sensory inclination is to touch a new texture when I perceive it as being visually different than previous experience, or as something that will be a physically and emotionally gratify experience.



Figure 4 *Shakes and Curves* 2010, Jason McCoy

Shakes and Curves was also quick dried forcing the characteristic cracking that drew my attention. Unlike the works in *Rough Hewn* each of these pieces utilizes curved surfaces that are sanded and polished to a fine finish. The exposed bast layer in contrast to these polished surfaces informs my current aesthetic choices.

In my past work with cast metals it was also the history recorded in the surface of the work during the process of making that captured my interest. These “flaws” present an accounting of how the work was made.

Even with this change of medium from metals to wood my interest remains rooted in the process and surface of the medium. To reveal the nature of the material and the unique character each work develops as it is being created. When I am working with a piece of wood I don't only look at the color or the grain patterns. The texture, smell, and surface treatment are important qualities of the finished piece as well.

Contemporary Work



Figure 5 *Pinus Palustris* 2011, Jason McCoy

The rectangular wooden form of *Pinus Palustris* illustrates this concept. This work cut from the trunk of a pine tree, is the size of an average height person (70"x 18" x 18").

This similarity of size and physical shape allows for viewers to create a personal dialog with the work as it imposes upon the space in the room. This dialog is maintained not only by the scale of the wood but also by its slight lean toward or away from the viewer depending upon their orientation to the work.

The rough texture of the saw marks on each side of the wood and the triangular patterns created by the cuts and oil from the saw give the surface more visual interest. This presents the viewer with some reference as to how the pieces may have been created.

The tool marks left in the wood convey a history of how the material has been handled and hewn into shape. Many times a piece of wood is prized for its color and the variegated nature of its grain patterns. My interest in a piece of wood lies not only in the figure of the wood but in the natural characteristics the material shows as its layers are exposed. Once a tree has been felled and its bark removed it begins to dry rapidly. One of the aesthetics that I am attracted by is what occurs during the process of the wood being shaped and dried.

Pine is also a fragrant wood that creates an aroma that people respond to immediately. The longer one is exposed to this aroma the more aware of it you become, and based on personal experience this smell elicits reactions from viewers.

Wood has a long history of use as a construction material. The wooden beams used to create the structures and foundations that informed and inspired this work were hewn to create primary rectangular forms. Critics like Clive Bell believed that to understand Art one has to focus on the aesthetic experience. Bell believed that there were aesthetic emotions which could be aroused through the use of certain forms and shapes (including

line and color), and that through the use of these “Significant Forms” an artist could evoke an aesthetic response.

I believe that rectilinear shapes are one of these Significant Forms.⁶

⁶ Clive Bell (1881-1964) was a British art critic and philosopher of art



Figure 6 *Cantilever* 2011, Jason McCoy

In *Cantilever* it is the reaction to the object that is important. Emotional response to a work is generally associated with expressionist work but many of these artists were also formalists. I believe that this work has the power to elicit a fear of personal harm. Those in close proximity to it can also paradoxically experience a visually harmony with the other works in the gallery.

This work is constructed from two rough sawn beams of Western Red Cedar that are 120" x 12" x 8". The precarious nature of this sculpture illustrates how it can invoke this response in the viewer. Each beam weighs approximately three hundred pounds. The horizontal beam suspended by its balance against the vertical beam is high enough for a

person to walk under. Held together by tension alone the mortised joint is the only method by which these two beams are held together. This visual uncertainty is where this sculptures ability to extract a response lies.



Figure 7 *Inside Out* Jason McCoy, 2010

Inside Out measures 84”x 18” x 18”. This sculpture varies from the previous two with the addition of wooden dowels as a method of joinery. This additional element of woodcraft is a synthesis of my interest in traditional crafting and my raw aesthetic. I quartered this timber by ripping it in half down the length of the timber twice. Turning the quarters of the beam to face the saw cuts out, I then joined them back together through a process of drilling and dowelling. This inversion of the material creates an

internal space for the viewer to investigate. With this work I am addressing both interior as well as exterior spaces. The viewer has not only the choice to move around the work but to look inside.

Donald Judd said

“Three dimensions are real space.... A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface. Obviously, anything in three dimensions can be any shape, regular or irregular, and can have any relation to the wall, floor, ceiling, room, rooms or exterior or none at all. Any material can be used, as is or painted. A work needs only to be interesting⁷. “

⁷ From Specific Objects Donald Judd



Figure 8 *Lever* 72"x 120"x 28" Jason McCoy, 2011

Lever pursues the aesthetics of *Pinus Palustris* and *Cantilever* by combining raw surface texture and physical balance. When cutting this piece and the subsequent works that followed, I left the remains of the cambium (bark) layer of the wood. By removing a minimum of material to create the form I have left a visual record of not only my touch but that of various wildlife and the elements as well. There is also an element of negative space left in the work to investigate. The joint where the lever is resting on the fulcrum is partially open to the viewer. The angle at which the timber rests on the fulcrum is tipped slightly so that where the beam rests on the ground only one corner supports it. These two elements of balance create a visual precariousness to this sculpture much like that of *Cantilever*.

The hickory timber that *Lever* was hewn from lay where it fell for more than a year. During this time the timber was subjected to the effects of the seasons and became

the home of multiple insects. The bark layer that remains along the corner edges of this beam shows evidence of woodpeckers working their way around the tree in search of food. The end grain visible at the top end of the beam shows the dark spalting that is a record of how the fibers of the wood continue to pull moisture and minerals into the cells of this once living organism. The fulcrum that *Lever* is perched on top of still has rock and soil clinging to the side of it.

Weighing approximately five hundred pounds and being ten feet in length this small section of the original trees' trunk continues to change. As the wood dries the beam will be affected by the loss of moisture. The rest of the trunk from this tree lives on in the form of an ash glaze. The ceramic works created by a college of mine who fires his kiln with wood now hold the trees record of touch on them. All of this history of touch is important to my aesthetic.



Figure 9 *Oak Cuboid* Jason McCoy, 2011

Oak Cuboid although small in appearance is quite dense. This cut was taken from just above the root ball of the tree. Measuring 30”x 22” x 22” viewers may be tempted to sit on this piece or use it as a resting surface. This closeness to furniture is a taunt to the viewer. The rough surface of the wood is a strong contrast to the fine polish we expect to see in decorative objects that are similar in shape and scale. However uninviting the differences may be viewers still respond with like experience.



Figure 10 *Past Lives* 108"x 84"x 9" Jason McCoy, 2011

Past lives, is the last work in this suite that I hewn. It departs from the rectilinear nature of the other works in the series only at first glance. This construction is placed against a wall instead of freestanding in the room. These cuts weighing between three hundred and fifty and four hundred pounds each have more history of touch in them than any other work presented in the gallery. By removing sections of this tree that was more than one hundred years old we see what truly lies beneath in how the passage of time was captured in its growth. Although not hewn on all for sides it is still rectangular and this piece dwarfs the average adult. Of all the works in the series even with its rough texture this one still retains the sensual warmth that is so inherent in wood. Taken from and upper story limb the base of this tree was more than eight feet in diameter at its widest point. By placing the two slab cuts in close proximity to each other I have created

another negative space that viewers can investigate, and in so doing I have presented the wood as an open book whose story only needs to be read to understand.

CHAPTER 3

HISTORICAL AND CONTEMPORARY INFLUENCES

The aesthetics my work I believe are balanced most coherently with the philosophies of the Formalists. While I do not believe that I fall into any single category, I appreciate the canons proposed in the ideals of this movement in my contemporary work. I also greatly respect the philosophies of the Naturalist, and Minimalist movements as well.

The philosophies of contemporary Naturalists relate to artists whose work and sense of self is embedded in Nature. They express this deep connection through their desire to create. Works like those of Contemporary artists David Nash, Giuseppe Penone, and Ursula von Rydingsvard have a strong influence on my own work. Their treatment of wood and methods of construction validate my own research.

Nash being both an environmentalist and an artist has a strong attachment to the ideals of the Naturalist. My sculptures like his are primarily formed through the use of chain saws to create the raw aesthetics in his art.

Nash believes:

“Wood is a mysterious substance. We do not make it, it makes itself. It is useful to us, alive and dead. Without it, our history would not be the same. But it is so ever-present, so much a part of that history, that we rarely see the wood for the trees. Wood is a process not a product”



Figure 11 *Oculus Block* by David Nash 120"x108"x108"



Figure 12 Work in progress Jason McCoy, 2011

Nash's tool of choice is the chainsaw. The textures generated through the use of this tool create patterns on the surface of the wood that are unique to each saw and its user. As a Naturalist my conscious connection to the trees used to craft these forms may not be readily apparent to the viewer but most of them were taken from trees that fell in the course of their natural lives. I did not have to cut them down to harvest the wood for the sake of creating the work. I had only to give them a new purpose.

As a Minimalist the monolithic forms that I produce are not only about the wood and the form it creates but the space they occupy as well. I want the viewer to appreciate the texture and patterns created by the process used to shape the wood, but I also want the work to be an imposing or harmonious element of the environment it is located in. Minimalism is largely a reaction to the philosophies of the abstract expressionist movement. It focuses on the reductive nature of a concept.

In this I agree with critic Thomas Lawson⁸ that unlike many of the movements before it, “Minimalism was not so much a rejection of the previous movement but a literal interpretation of what they were saying about their work and the reductive nature of it.”

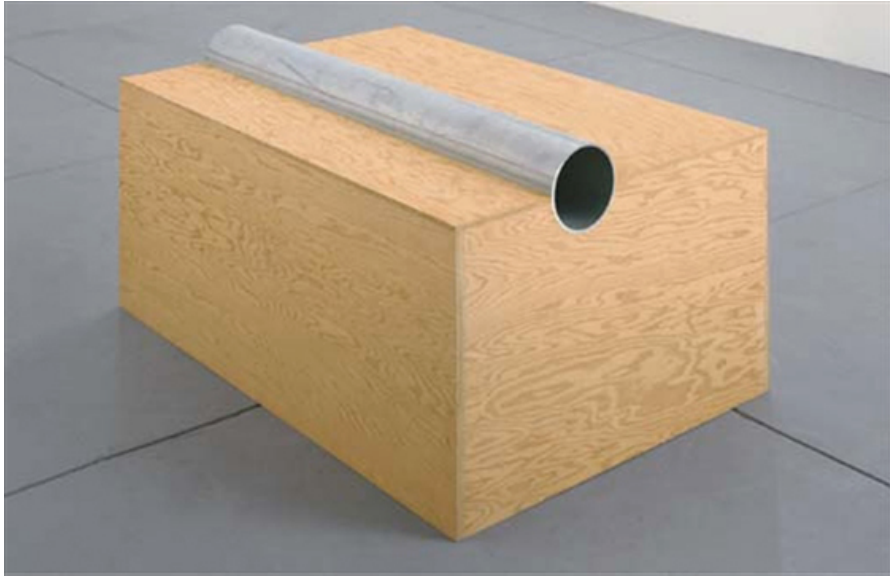


Figure 13 *Untitled Work* by, Donald Judd

In his work Donald Judd has a way of allowing the viewer to look into spaces that would otherwise be considered empty volumes. Judd was uninterested in Plutonic ideals of Art. He believed that space could be tangible and manipulated.

From a formalist point of view it is the compositional elements of shape, and texture that create the value of the work. It is in essence only the what, that has any real importance. This is where my aesthetic interests align philosophically with this series. This investigation into surface texture, form, and balance has brought me into the realm of Formalism, and I believe that my foray into this ideal has brought me closer to creating a more powerful series of work that remains true to the material.

⁸ Thomas Lawson Artist and Critic, 1977 catalog essay *Last Exit*

Through my work in the trades I have developed an appreciation for fine crafting. Never having been traditionally trained in woodcraft I am fascinated by the demanding spirit of the medium when working with it. Wood has a language all its' own, and like other mediums one must learn to read the substance of the medium to have an understanding of what you can do with it.

My use of a once living material that will eventually decay speaks to the spiritual nature of wood that other cultures have revered for centuries. I utilize this resource for my work, but I still struggle with the idea that to reveal the beauty of what lies beneath we must kill the tree, destroying a beauty that already exists. It is for this reason that whenever possible I use trees that have fallen in the course of their own lives.

I believe that when I create works of art they are more powerful when they are closer to the original source and more responsive to my aesthetics. This ideal is well illustrated in the Native American totem poles created by the tribal peoples of the Pacific Northwest. Sculpted from native trees and formed by hand these sculptures are allowed to weather and rot away in the course of their life to then be replaced by new ones when the time comes.

Though considered primitive art by many, the works of native craftsmen the world over have influenced modern art for centuries and continue to do so today. These craftsmen know the power of wood as a media and the spiritual nature it possesses. There is reverence in these works that liberates the process of creation; the belief that as you make, you let go.



Figure 14 Tlingit Craftsmen carving a Totem Pole



Figure 15 Tlingit Totem Pole

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This elegant reflection of the cycle of life allows them to evolve and sustain their culture. It is used as a medium for older generations to pass on their knowledge and tribal history. It is not the figures of these sculptures that I am inspired by or even the narratives they tell of the Tlingit people; it is the spiritual nature of the cycle of life that I am responding to. The beauty I see in the aesthetics of the objects I create is raw and aggressive when compared to the finished forms of the totemic icons of the North West.

The *Tiki* sculptures created in the Polynesian islands also illustrate some of these concepts as well. *Tiki* refers to large wood and stone carvings of humanoid forms in the Polynesian cultures of the Pacific Ocean. The term is also used in Māori mythology. The aborigine cultures in and around New Zealand believe *Tiki* was the first man, created by either Tūmataunga or Tāne. He found the first woman, Marikoriko, in a pond. She seduced him and he became the father of Hine-kau-ataata. In the Māori language, the

⁹ Tlingit Totem Poles from Bight State Park Ketchikan Alaska

word 'tiki' was the name given to large wooden carvings in roughly human shape. The carvings often serve to mark the boundaries of sacred or significant sites much like those of the native tribes of the Pacific North West.ⁱ

My thesis work more directly references the primitive forms used in early lumber work where all the wood was hewn by hand with axes and cross cut saws. For centuries wooden beams were made by hand to be used as structural materials in the construction of buildings. The methods associated with this were essentially the only means early carpenters had to process wood. Saw mills have been in use since the 3rd century AD, but mills were complicated and expensive to build so this wasn't a commonly available option outside of populated areas. Furthermore they would need to live near a river strong enough to produce the power required to enable them to use a saw mill.



Figure 16 Loggers in the Pacific Northwest circa 1920

It is the surfaces created by the axes and saws that I am interested in, and the history of touch recorded by them in the surface of the wood.

To understand the nature of wood and its' flexibility as a medium one needs to have some understanding of it as a once living organism. There is a spiritual nature to wood. It is for this reason that so many cultures use it to create spiritual places like *Kiyomizu Temple*.¹⁰



Figure 17 Kiyomizu Temple Foundation



Figure 18 Kiyomizu Temple

Located on the steep side of mount Otowa outside Eastern Kyoto in Japan this entire structure is supported by a wondrously woven set of hand hewn beams that all fit together without the use of a single nail.

Sequoia trees are acknowledged as the oldest living organisms on the planet.¹¹

There is an Aspen tree that is considered to be the largest single living organism.¹² It

¹⁰ Otowa-san Kiyomizu-dera is an independent Buddhist temple in eastern Kyoto. Kiyomizu-dera was founded in the early Hainan period and the temple dates back to 798 AD.

¹¹ Sequoia. The common use of the name "sequoia" generally refers to *Sequoia Dendron*, which occurs naturally only in groves on the western slopes of the Sierra Nevada Mountains of California. Giant Sequoias are the world's largest trees in terms of total volume (technically, only 7 living Giant Sequoia exceed the 42,500 cubic feet (1,200 m³) of the Lost Monarch Coast Redwood tree. They grow to an average height of 50–85 meters (160–279 ft) and 6–8 meters (20–26 ft) in diameter. Record trees have been measured to be 94.8 meters (311 ft) in height and 17 meters (56 ft) in diameter. The oldest known Giant Sequoia based on ring count is 3,500 years old.

¹² The Aspen tree (*Populus tremuloides*) forms large stands of genetically identical trees (technically, stems) connected by a single underground root system. These trees form through root sprouts coming off an original parent tree, though the root system may not remain a single unit in all specimens. The largest known fully-connected Aspen is a grove in Utah nicknamed Pando, and

would be difficult to deny that there is something ethereal about being in the presence of a Sequoia that is more than three thousand years old



Figure 19 Person standing in the Bole of a Giant Sequoia

The works in wood that are discussed here may bear no direct corollary to the majesty of these ancient trees but the seductive nature of this once living material is one of the aspects that I believe unconsciously draws me to it.

Wood has a unique character. When confronted with sculptures in wood you see the wood first and then the form. This response I believe stems from our relationship to wood itself as a beautiful organic object. There is also a closeness to mortality with wood that we have the ability to visualize. This closeness allows the viewer to experience a form of empathy with the objects through anthropomorphizing the trees from which they came.

There is also a close relationship to furniture that I believe I need to consider when I craft sculptures in wood. Proportion, shape, texture, visual appeal, spatial

some experts call it the largest organism in the world, by mass or volume. It covers 0.43 km² (106 acres) and is estimated to weigh 6,600 short tons (6,000 t).

geometry, and methods of construction, are all relevant decisions I make when shaping the wooden beams I use.



Figure 20 A Table created by George Nakashima



Figure 21 Cabinet created by James Krenov

Fine Craftsmen like George Nakashima¹³ and James Krenov¹⁴ have influenced the line between Fine Art and Craft. While my art does not directly relate to furniture there are unconscious influences that see affecting the decisions I make.

When confronted with flat horizontal surfaces created in wood, through like experience viewers have a tendency to relate it to some type of furnishing. When presented with long flat objects at waist height they are directly related to tables. Likewise viewers will relate other familiar shapes and dimensions to other recognizable objects. I must anticipate the viewers to response to my work through this like experience, and draw references to their history with wood, and how it is shaped into the objects that surround them.

¹³ George Nakashima 1905-1990, was a Japanese American wood artist who believed in a synthesis of old traditions with modern requirements.

¹⁴ James Krenov 1920-2009, was a Siberian born wood artist who believed that design was a maze in which the craftsman loses sight of his material.

CHAPTER 4

CONCLUSION

Mathematically and Artistically

Space is the boundless, three-dimensional extent in which objects and events occur and have relative position and direction.

In the Arts we define space as an immaterial essence that the painter suggests, the sculptor fills, and the architect envelops, creating a wholly human and finite environment within the infinite environment that is nature. ¹⁵

It is my intention that my works connect both my interest in the sculptural and architectural uses of space. This will define the environment of the viewer as they move through it. The space around the objects I make exerts control over the viewers. I want there to be an emotional altercation between the object and the viewer. It is this attempt to control space and peoples response to it that is important. Whether they make a decision that is conscious or unconscious is irrelevant to the work. It is successful as long as it provokes a reaction.

It is through my connection to wood as a natural media that I am finding a voice in the work I produce.

¹⁵ Definition provided by Britannica Online Encyclopedia.

APPENDICES

A. TYPES OF WOOD USED¹⁶

Mockernut Hickory/*Carya tomentosa*

Mockernut is the most common hickory in Georgia, and is found in upland forests. Hickories are large, deciduous trees, growing to 60 feet or more in height, with alternate, pinnately compound leaves. Leaves are eight to 15 inches long with five to seven leaflets. The lower leaf surface is densely pubescent and glandular. Leaves are aromatic when bruised. Bark is dark gray with shallow furrows in youth, becoming deeply furrowed with distinct interlacing ridges with age. On older trees, the bark develops a diamond-like or "expanded metal" pattern. The fall color of all hickories is glowing, luminescent yellow. No other tree matches the brilliant color in the late October to November landscape. All have excellent wood for timber, and their nuts are coveted by wildlife.

Size: 60 to 80 feet tall, with a sparse branching habit.

¹⁶ Definition provided by Britannica Online Encyclopedia and the University of Georgia's Arboreal Studies Program.

Laurel Oak/*Quercus hemisphaerica*

Red Oak Subgenus: *Erythrobalanus*

Family: Beech/Fagaceae

Laurel Oak is evergreen in zone 8b and semi-evergreen in zones 8a and 7b, where it holds its leaves the entire winter, then drops the oldest leaves at bud break. In other zones it is deciduous. Its growth form is spreading with medium-fine texture, and its growth rate is moderately slow. It develops a broad crown with horizontal branching at maturity. These trees are long lived and often live in excess of one hundred years.

Size: 60 to 80 feet tall with an equal spread

Longleaf Pine/*Pinus palustris*

Family: Pine/Pinaceae

Longleaf Pine is an evergreen tree with needles approximately 10 inches long, grouped in bundles of three. They persist on the tree for two seasons. Its long needles, large cones and sparse branching pattern make it the most distinctive pine of the Coastal Plain.

Young seedlings have a unique grass-like appearance, which may last two to seven years or more because the tree first uses its energy to put down a deep tap root. Once the tap root is developed, it provides the resources for rapid top growth, often exceeding three feet in a year. It is a long-lived pine, often growing for more than 300 years. It has adapted to frequent ground fires that were common in the longleaf-wiregrass ecosystem that once covered 90 million acres of the southeastern Coastal Plain. Longleaf Pine is a canopy tree. It provides filtered shade for other plants, like azaleas and dogwoods. It

thrives in the well-drained, sandy soils of the Coastal Plain, but it will adapt to Piedmont clay. It is best planted as a seedling and is attractive in its grass-like stage.

Size: This long-lived giant may reach heights of 80 to 100 feet, with a trunk diameter of 2 to 2½ feet.

Thuja plicata (Western Red Cedar)

Cypress family Cupressaceae

Western Red Cedar is a species of *Thuja*, an evergreen coniferous tree native to western North America. It is a large tree that can grow up to 70 meters tall and 4 meters in trunk diameter. It is exceptionally long-lived as well; some individuals can live well over a thousand years, with the oldest verified, being 1,460 years.

B Vita

Jason McCoy

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Education

- 2011 MFA Candidate, Georgia Southern University
- 2008 BFA, Kennesaw State University

Group Exhibitions

- 2011 MFA Thesis Exhibition Contemporary Gallery Georgia Southern University
- 2010 *MFA 3D Exhibition*, Legends Gallery, Averitt Center for the Arts, Statesboro Georgia
 - Club Mud Exhibition*, Georgia Southern University
 - MFA Biennial*, Georgia Southern University
 - Empty Bowls Project*, Georgia Southern University
 - Sculpture and Shrubbery*, Georgia Southern University Botanical Gardens
- 2009 *Empty Bowls Project*, Georgia Southern University
 - Reflections Exhibition*, Legends Gallery, Averitt Center for the Arts, Statesboro Georgia
 - Club Mud Exhibition*, Georgia Southern University
- 2008 *MFA Biennial*, Georgia Southern University *BFA Exhibition*, Kennesaw State University
 - Open Sky Show*, Kennesaw State University
 - Mudslingers Exhibition*, Kennesaw State University
- 2007 *Open Sky Show*, Kennesaw State University
 - Mudslingers Exhibition*, Kennesaw State University

Awards & Recognition

- 2005 Honorable Mention, *Mable House Juried Exhibition*, Mableton, Georgia
- 2004 Best in 3D, *Kennesaw State Juried Student Art Show*, Kennesaw State University
 - Best in *Ceramics Kennesaw State Juried Student Art Show*, Kennesaw State University

Commissions

- 2011 *Plow Permutations* (Collaboration with Ian Winsemius) Averitt Center for the Arts, and Keep Bulloch Beautiful
- 2010 *Lepidoptera*, Cobb County Master Gardeners Association
- 2009 *Leaves of Grass*, Dr. Fred Laun
 - Sisters*, Marian Puckett
- 2007 *Meditations*, Cobb County Water System
 - 9 Months*, Teri Brooks
 - Remembrance*, Bianca Perez

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Collections

Cobb County Water System, Marietta, Georgia
Kennesaw State University, Kennesaw, Georgia
Cherokee County Arts Alliance, Canton, Georgia
Dr. Fred Laun, Statesboro, Georgia
Eino Art, Nevada
Ayokunle Odeleye, Duluth, Georgia
Keith Smith, Kennesaw, Georgia
Betty Foy Sanders
Georgia Southern University Botanical Garden

Professional Experience

2010 – Present Graduate Assistant/Gallery Installer, Georgia Southern University
2010 Instructor, Three Dimensional Design, Georgia Southern University

Sculpture Assistant - Site Installation and Transportation Marc Moulton, *Prairie Engine*, Clive Iowa 2010

2009 - 2010 Graduate Assistant/Sculpture Studio Technician, Georgia Southern University

Studio Technician Kennesaw State University 2005-2008

Studio Assistant Odeleye Sculpture Studios 2005-2008

Equipment Operator/Site installation Assistant Eino Art 2007

Gallery Installer Georgia Tech 2006-2007

Sculpture maintenance/Installation Kennesaw State University 2006-2007

Certifications

Journeyman Electrician, 1996 (Atlanta, Georgia)

Certified Equipment Operator, 1995 (Atlanta, Georgia)

Community Service

Youth Arts Festival at Georgia Southern University 2009 and 2010

Cherokee County Arts Council volunteer/instructor

Cobb County Arts Alliance volunteer

Cleanup volunteer with Rivers Alive, Upper Chattahoochee River keeper, The Access Fund, Cobb County Adopt-A-Stream, and National Park Service.

C Publicity Card for Thesis Exhibition



Figure 22

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