

JANE SOUTH

Shifting Structures

This work consists of a series of components that are re-configured according to the specifics of site. At once an ever-mutating sculptural drawing and a reflection of our shifting architectural environment, the work is constructed on-site utilizing the architectural peculiarities of the chosen space.

To date this work has been installed at Spencer Brownstone Gallery, NY (*Tower*, images 4-6), the Museum of Arts and Design, NY (*Wall*, images 1-3) and currently at The Knoxville Museum of Art, TN. These three works are constructed out of the **same** components which have been recycled (and repainted/redrawn) to relate to the nature – both physical and conceptual – of each site.

The more times that these components can be reconfigured/recycled to create different structures, the better the aims of the *Shifting Structures* project will be met.

Depending on the site available the structure could become anything - I am especially interested in utilizing the unique architectural features of each site to challenge me to construct the work in unexpected ways. The work could potentially colonise the architecture more aggressively, be an open structure (allowing the viewer to wander inside it) or one that is more attenuated in form. Sites could include stairwells/lobbies/corridors or relate to the ceiling/floor/corner of a gallery.

Practicalities

It takes approximately two days for the wooden structure to be assembled on site (the structure is planned out in advance and the flat wooden frames come ready to be assembled into the three-dimensional construction) and then one week to configure the components on, in and around this structure (this part is NOT pre-planned but is a spontaneous and organic process, akin to making a drawing/painting). The latter part of the process can be open to public viewing as a “work in progress” installation.

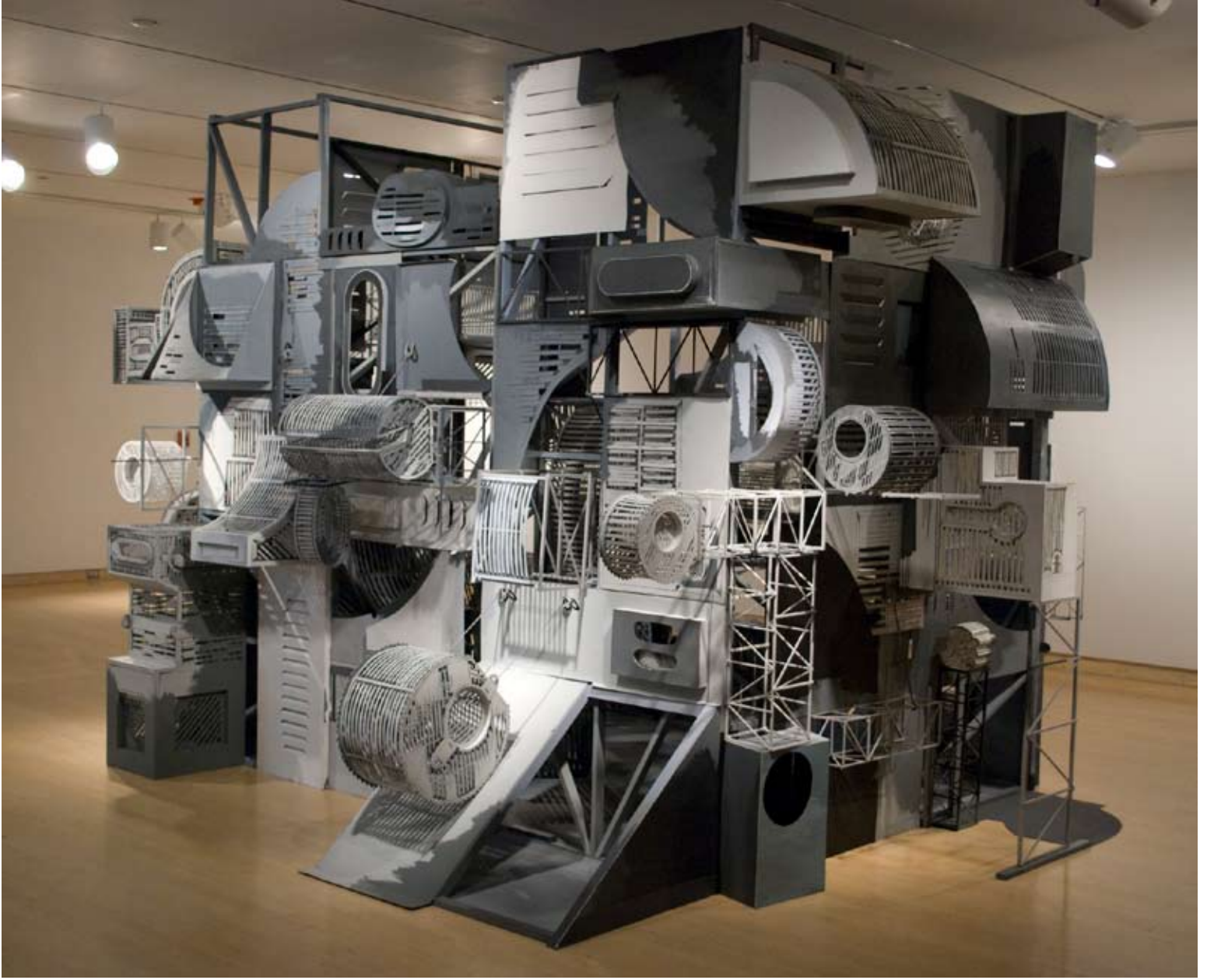
Box, 2010

Hand-cut paper, ink, acrylic, wood structure, 108" x 84" x 108"
Knoxville Museum of Art, TN



This site-specific work consists of a box-like construction mimicking the museum's boxy exterior architecture and the low-ceilinged gallery in which it is situated. The shadowy interior space of the piece can be seen but not accessed and further shadows on the surrounding walls extended the piece into the space and create an optical confusion of exterior vs interior and negative vs positive space. A time lapse video records the installation process.









Wall, 2009

Hand-cut paper, ink, acrylic, wood structure, 168" x 180" x 42"

Museum of Arts and Design, New York

This site-specific work references the incisions cut into the Edward Durell Stone "lollipop" building during the controversial renovation to transform it into a home for the Museum of Arts and Design. The work slots into a cut window alcove and runs along a cut glass strip on the floor, mimicking a partition wall which has itself been deconstructed/is being constructed.





Tower, 2009

Hand-cut paper, ink, acrylic, wood structure, 180" x 72" x 60"
Spencer Brownstone gallery, New York

This site-specific work in a large rectangular box-like room connects the floor to the ceiling and references the skylight in back. Cast shadows paper the walls with its' silhouette, and a "doorway" in the side (see third image) allows the viewer to step inside, creating a layering of space within space.



