

AUDREY SHAKESPEAR

Studio Documentation



Re_Formed Project

The Re_Formed project presents an opportunity to reflect on our engagement with modes of tactile and technological information gathering and how these shape our perceptions. The original sandstone objects are connected directly with digital objects through the project's web components at audreyshakespeare.net.

Re_Formed Sandstone Objects. 2020

I carved these four objects from a block of Rahastani Sandstone using hand-held electric, pneumatic, and traditional tools.

The sandstone lends significant weight to the objects for their size—the average weight of the sandstone objects is eleven and a half ounces, which gives the small objects a sense of presence when held. While sandstone is often associated with a rough surface, these objects are finished to an even, smooth surface that almost feels soft.

Re_Formed Digital Objects. 2021 to present

I scanned the sandstone carvings and generated 3D digital models. On the project webpage, these digital models can be rotated on-screen to see the object from all sides. The digital models can be downloaded and printed, generating an exact dimensional replica if the file is not altered.

The digital objects can also be interacted with as augmented reality (AR) and virtual reality (VR) objects. AR presents a digital overlay onto a smartphone's live view of your physical surroundings. Once the AR object model loads, it can be repositioned, rotated, and scaled. The AR object will initially load at 100% scale - a visualization of the exact size of the original sandstone object relative to the physical objects seen through your smartphone's camera.

The QR code will bring up a model of the digital object on your smartphone. (Please allow up to five seconds for the QR code model to load on your phone.) You can rotate and scale this model by moving your fingers across the screen. You will see an AR icon in the upper right-hand corner of the screen. Click on this icon to view the object in augmented reality.



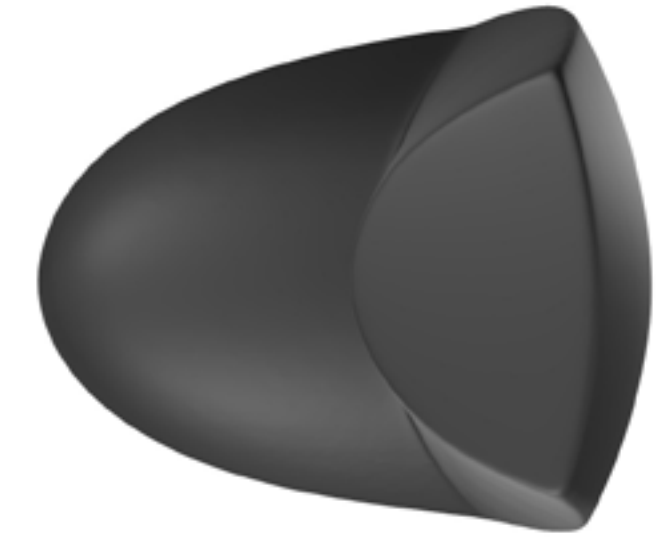
Object 3 AR Link



Object 2 AR Link



Object 4 AR Link



Object 1 AR Link

Re_Formed Digitally Altered Objects

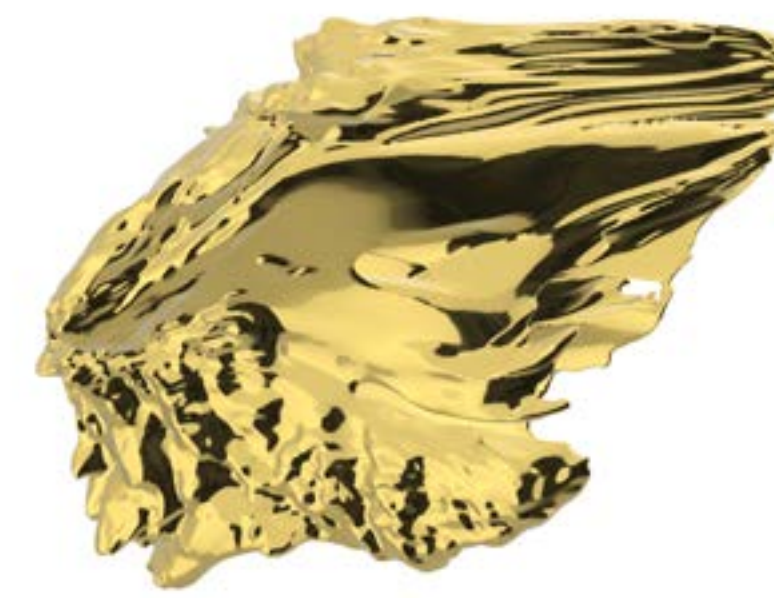
These are digital redesigns of one of the original four objects. You can download the digital files from the project website and work with them in 3D modeling programs to morph, distort, and alter the object's shape. The digitally altered objects participants have produced for this project indicate digital space's flexibility and constant change.



Object redesign by **Isaac Gelb**. 2022



Object redesign by **Miki Rierson**. 2022



Object redesign by **Hailey Aronson**. 2022



Object redesign by **Andria Polo Brizuela**. 2022

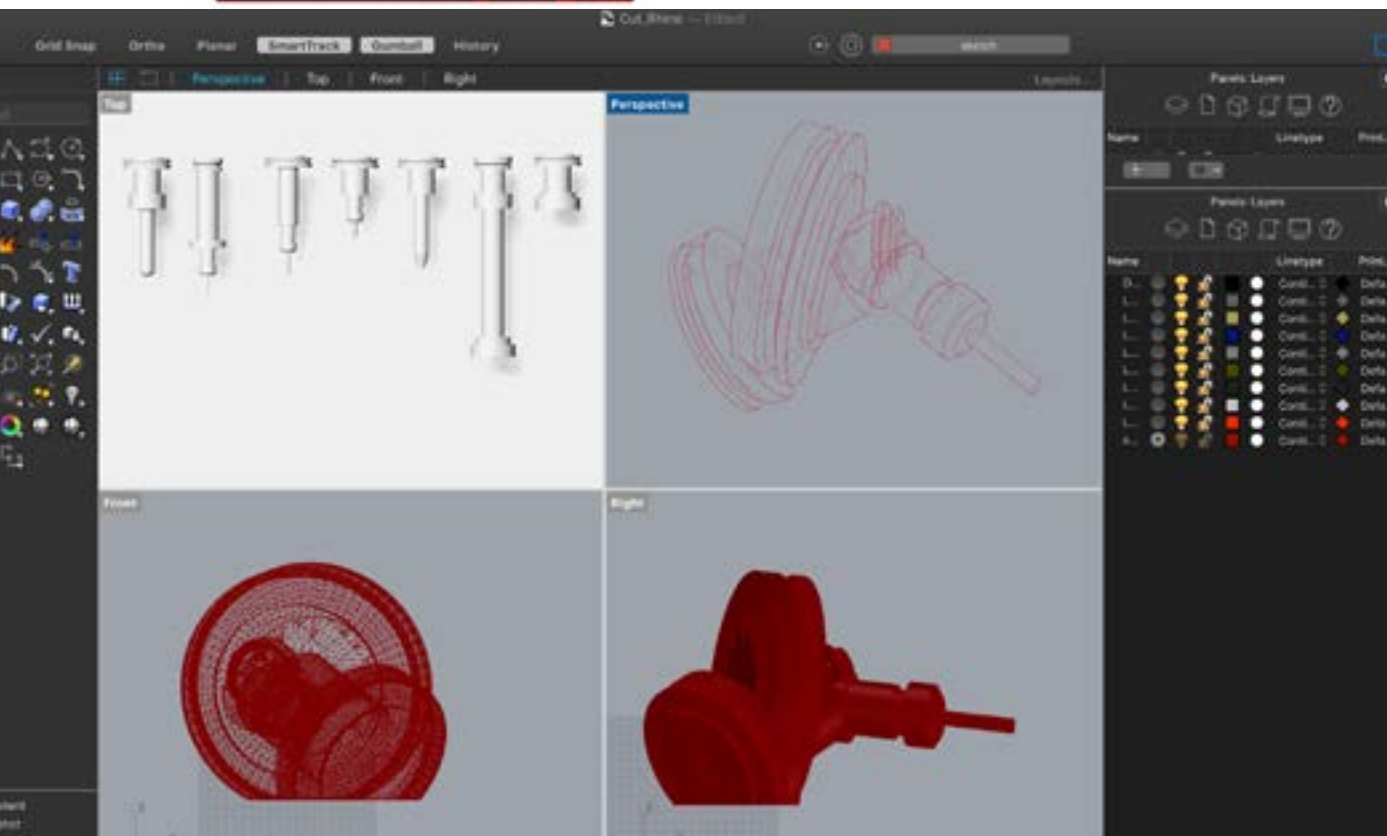
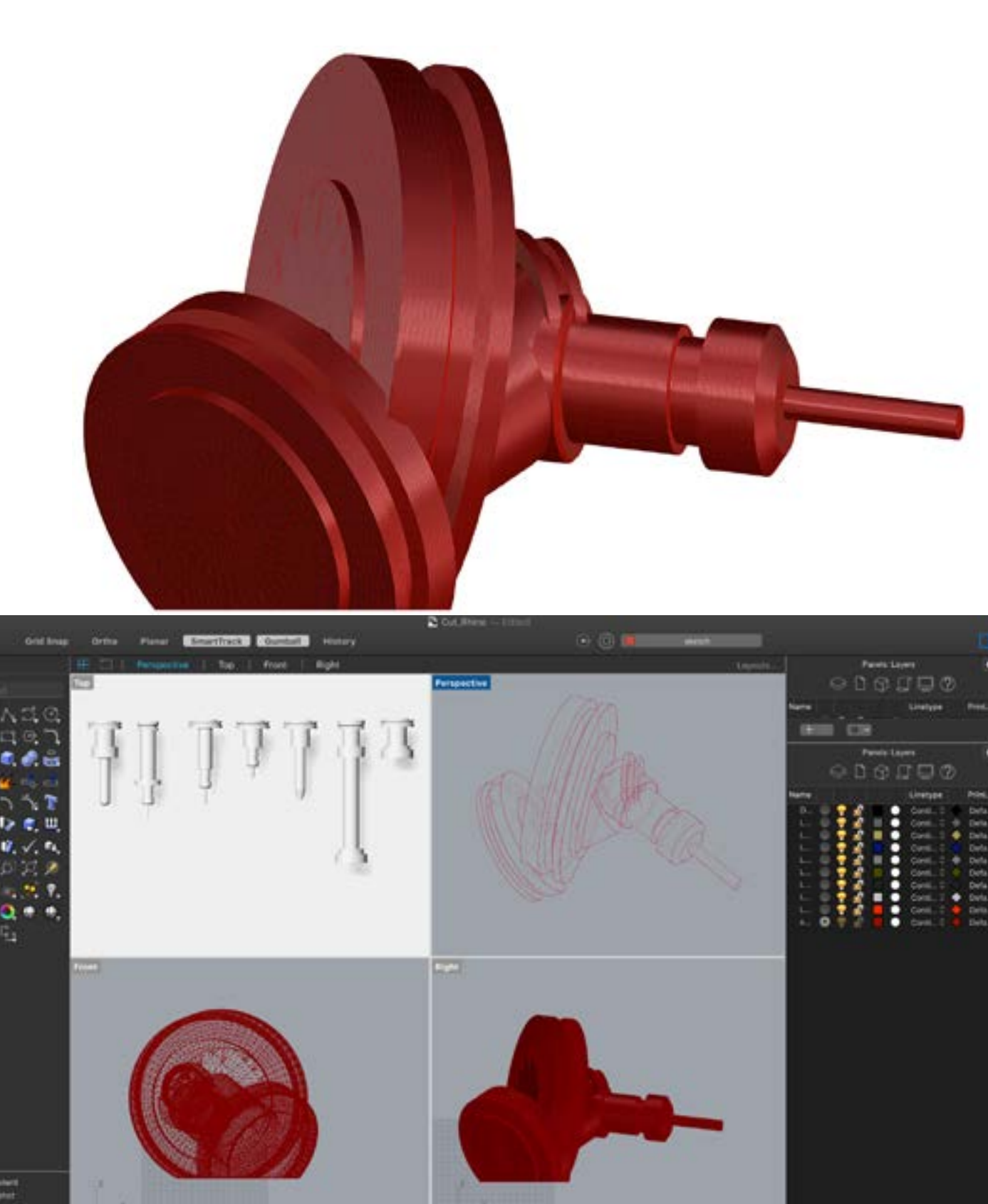


Fulbright-Nehru Academic and Professional Excellence Award.

Jali Screens of Northern India: Investigating a Sculptural Framework for Perception

Grant Dates: (Expected) Jan 1 - July 1, 2020. (Actual due to global COVID-19 outbreak) Jan 1 - March 21, 2020.

Process and material research in several locations in Jaipur, Rajasthan, and New Delhi, Delhi, completed as a component of my Fulbright-Nehru grant. The documentation above presents hand-made steel/carbide chisel production, “soft impact” hammer style, and a collection of stone yards and carvers.



Tuscany Stone Project. June 1, 2018 - July 2, 2018

I participated in the 2018 Digital Stone Project, completing the stone carving *Cut: Digital File to Marble Form* (rendering pictured above). The Digital Stone Project is an annual event that brings together an international cohort of designers, architects, artists, and programmers at the Garfagnana Innovazione studios in Italy.

The composition for *Cut* is an abstract digital collage of seven different mechanical cutting heads used in the CNC stone milling process. Designed entirely with pre-existing data points (3D models of physical milling bits - the component of the robotic arm that makes contact with the stone), the composition aims to capture in stone the elegance of repetitive motion seen in the milling process. The documentation above is from stone research in Tuscany, Italy, at the Cava Focolaccia Quarry.



Image/Object. 2015

Image/Object is a series of sculptures exploring the moment of transition in perception between a two-dimensional graphic silhouette and a three-dimensional form. The work in this series is designed to recede into 2D graphic “icons” when viewed from center mass and “pop” into complex 3D geometry when viewed at any other angle. The series comprises quadrilateral objects; each sculpture is a composition of variations of this one shape. The only flat surfaces of the sculptures are the parallel sides between components and the back surface parallel to the wall; all other surfaces are subtly twisted planes. Each work in this series is wall-mounted. I designed aluminum cleats to float the stone objects a quarter of an inch off the wall. The design of these cleats balanced out the uneven weight distribution of individual elements to maintain the precise spacing of the relative components. The cleat’s upper or “tongue” half is epoxied to the back of the stone element, and its corresponding lower or “groove” half is affixed to the wall.

SV

Arkansas Batesville Marble
35in x 34in x 4in. 62lbs

This photograph is from the left side of the sculpture; the following photograph is from the front to capture the desired effect in two images.



SV
Arkansas Batesville Marble
35in x 34in x 4in. 62lbs
This photograph is from the front of the sculpture.



SIII

Sandstone.

24in x 12in x 5in. 43lbs

This photograph is from the right side of the sculpture;
the following photograph is from the front to capture
the desired effect in two images.



SIII
Sandstone
24in x 12in x 5in. 43lbs
This photograph is from the front of the sculpture.



Image/Object. 2015

The Image/Object wall installations are built to operate similarly to the stone carvings, but here, the focus is on having the “objects” disappear into the space’s architecture. These structures are built directly off pre-existing walls, with their surfaces blending into the painted drywall.

WI

Metal, Wood, Plaster, Paint

96in x 336in x 42in

This photograph is from the front of the sculpture.