

# EVERGREEN

## Stone Sculpture: Land Forms

R.T. Leverich

[leverich@evergreen.edu](mailto:leverich@evergreen.edu)

360 876 6760

# EVERGREEN

To: Members of the Sponsored Research DTF  
From: Bob Leverich, Faculty, Visual and Environmental Arts

Dear Colleagues:

Below is my application for Foundation Grant funds to continue making stone sculpture exploring landscape themes, work that I began in 2008 and continued with the help of sponsored research funds in 2009.

## Proposal

I propose to make two larger stone works (4-6 ft. in length), most likely in granite or diorite, that continue my exploration of landscape and geomorphology as sources of inspiration and formal vocabulary for sculptural expression. I will support this effort with drawing and continued reading and research in landscape studies, site based sculpture and installation, environmental art, cultural approaches to stone, and local and regional geology. I'll keep a research log and image bank to serve as a source for my teaching in upcoming programs dealing with sculpture and environment.

## Timeline

I propose doing this work over a one month period in July 2010, allowing myself time to acquire and transport equipment and stone, set up a carving area, and do the carving.

## Significance

This work is important to me personally because as an artist I need to make these pieces – to continue to get the ideas out of my head and see them shaped into stone. I'm sure of my ideas even as I know the process and the material will reshape them. All materials resist shaping. One starts with an image, but the physical making still remains an immediate process in response to the particular type of stone, the original shape of the block, and how that stone responds, or “moves” with hand and power tools. In this proposal I'm fundamentally seeking time and resources to continue that exploration.

Stone is foundational to landscape and landscape is foundational to one's place in the world. Stewardship of the environment begins with heightened awareness of the place one inhabits and extends with the craft – the skill and insight – we demonstrate in using its resources. I believe this work is timely and important because it is about that heightening of awareness and craft, for myself, and by example for my students.

## Merit

Stone, its transport and handling, and the contemporary tools for working it are all expensive. This work would allow me to further my skills with the pneumatic tools and water polishing equipment I attained as part of my work in 2009, to learn to use specialized equipment and

methods for safe and efficient handling of larger work, and to explore and address the conceptual and technical challenges of working at a larger scale in stone. For a carver, indeed for a sculptor, the change in scale represents a step up in mastery of technology and skills, and a more complex problem of formal and spatial address. This work would also lead to new work for my portfolio, for exhibition and residency opportunities, and for display on campus (as with the stone work I completed in 2009 and showed as part of the Landscape Visions show in the Evergreen Gallery in fall of 2009). I would continue to build my connections with sculptors, faculty at other institutions, professional organizations, and tool and stone suppliers.

My drawing, reading and research would further help to deepen my understanding of sculpture's ties to landscape in this and other cultures, and among contemporary artists, with attention to the use of stone in each of these contexts. I'm increasingly interested in prehistoric work in western Europe, petroglyph sites (including those in Washington State), Incan and Japanese stonework and carving, and *in situ* carving in Sri Lanka, India, and elsewhere.

My teaching is centered on three-dimensional art forms – sculpture, sustainable design and craft – and the work and research I described above would inform and enhance my teaching in all these areas. In the past six years, I've taught three programs with a stone carving component, one program addressing site-specific environmental sculpture, a program on Northwest craft, and several sustainable design programs addressing material, spatial, and landscape design challenges. Currently, I'm teaching *Studio Projects: Land and Sky*, a program focused on landscape, place, environment, and art. It included a carving component as will my spring Core offering, *Written in Stone*. I see myself continuing to design and teach programs that will explore stone and landscape-based art making in the context of cultural anthropology, geology, or landscape studies.

Budget

Rainier Granite, 2 500-600 lb blocks @ \$1.00/lb	\$1200
Gantry Crane	500
Chain Hoist	150
Stone Straps	150
Per Diem (15 days at \$100/day)	1500
<hr/>	
Total	\$3500

Thank you for considering my application.

Sincerely,

Robert T. Leverich  
Faculty, Visual and Environmental Arts  
The Evergreen State College



**Traveling Over White Peaks**

R. T. Leverich

Onyx 11"h x 8"w x 27"l 2009