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Cognition and Material Exploration of a Fox

By

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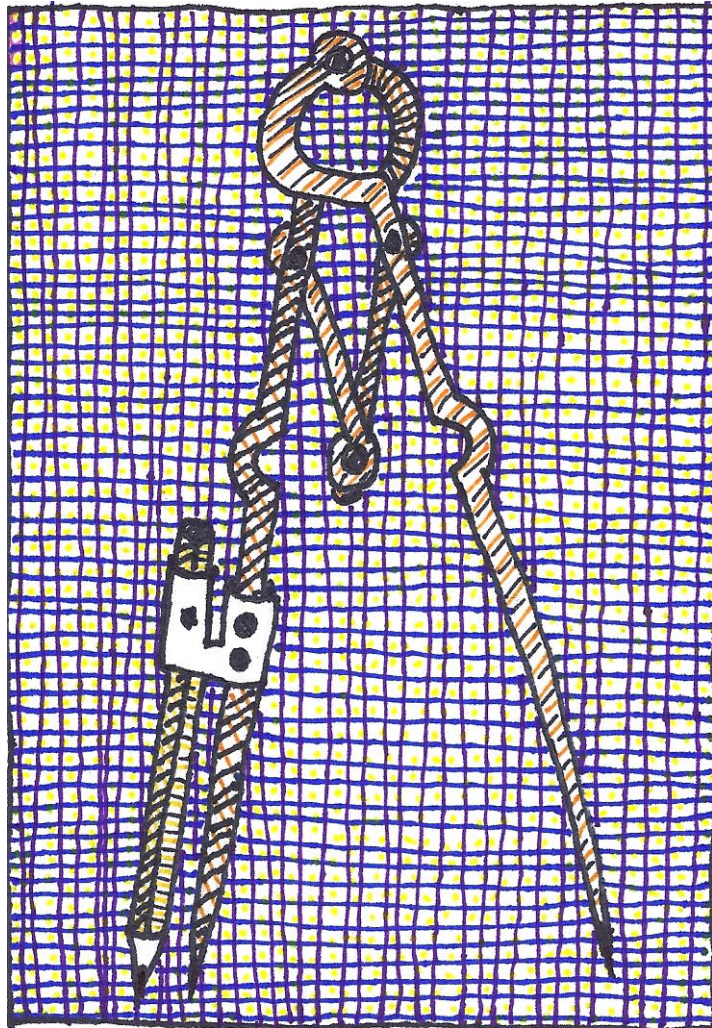
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(Marker) 2012

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Acknowledgments

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Abstract:

In art, there is potential to turn the passive into an active.

Task:

Take the compass. Use it and draw a circle on graph paper. Fold the graph paper in half.

Unfold.

In this action, symmetry establishes a drawn circle. In the circle there is a center. To acknowledge the center a drawn periphery of this determined circle, acts as the container for a located center. The larger a diameter is scored, the more dissolved a center will be represented.

To concentrate in articulation for the current sculptural research, a determined idea roots in communication. Through acknowledgement of a centralized conversation for sculpture, a localized mode develops through the method of cast material. Actualization of the series extends toward the investigated subject of a fox. Subsequently, an exhibit introduces each sculpture.

Structural appreciation for design is developed in construction of a table as the mechanical support. Presented cast elements are highlighted. The sculptural work becomes contextualized through an architectural association of the pedestal. A group of wedges elevate each formed object. Eyes are directed back to shadow when the viewer can perceive sculpture between each represented form.

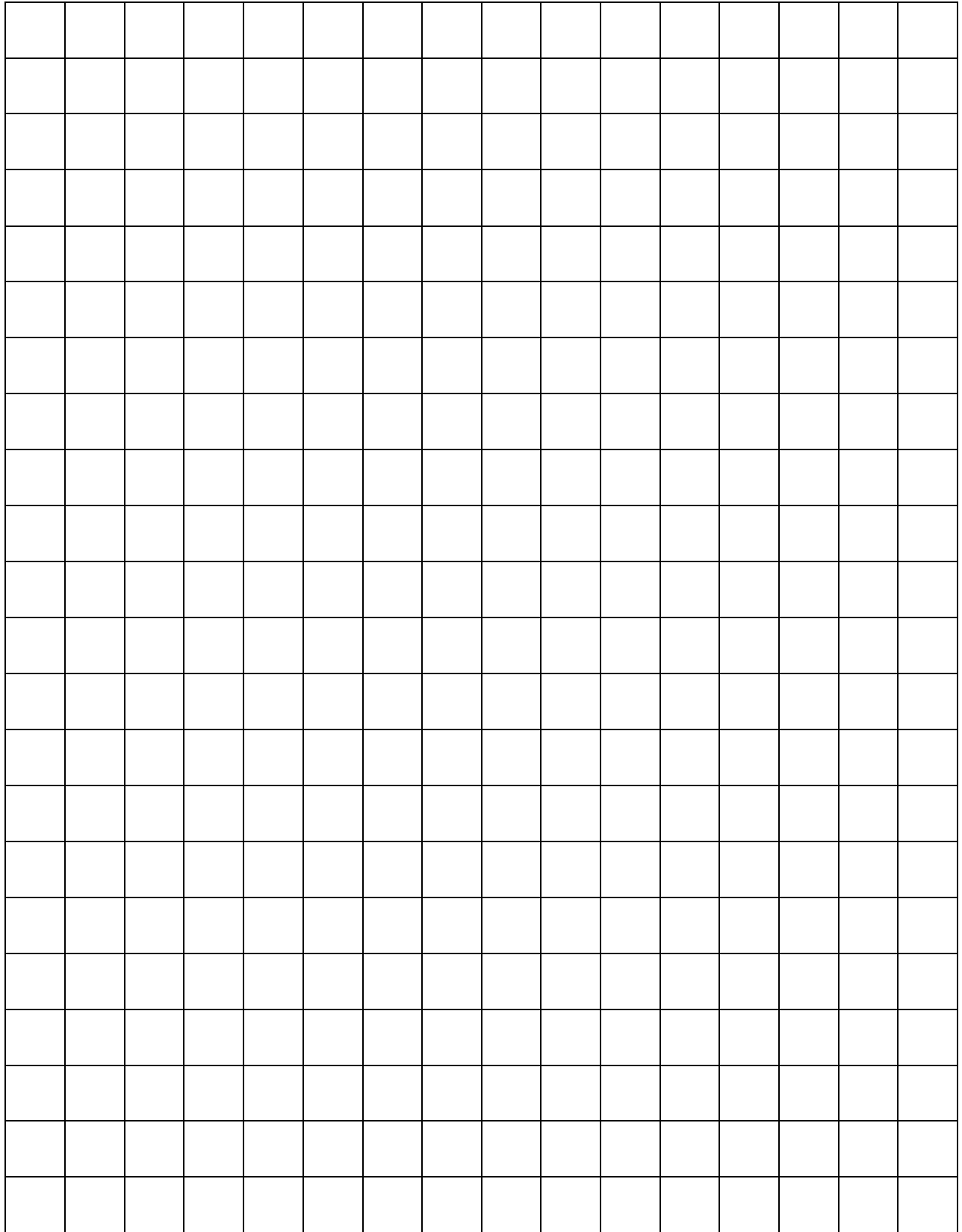


Justin Chick

Sitting Fox

(Pencil) 2012

*This image is printed on transparency paper.



Statement:

Placed sculpted material defines context and constructs space. This newly defined artistic association actualizes the constructed field of stimuli. Artists interact between physicality toward perception and imagination from a viewer.

In the current work, focus is directed toward the method of cast material and develops through defined approaches for material content. A focused artistic approach roots in conversation to find an inquisitive line between referenced domestic object and thought artistic intention for sculpture.

To extend art into context there becomes a focused subject. Here it is the fox. Artistically, each sculpture is formally built with structural reliance from a table in addition to the pedestal. Tables place a created object through an appreciation for design. The pedestal is an associate with architecture and contextualizes the finalized sculpture for gallery commerce toward a viewer. This situates sculpture as art. To heighten each element, a group of wedges are incorporated. Throughout the presentation, shadow rests around created isolated form. This transition does create a notion for knowledge between the physical and intellectual.

Assemblage and mixed media are fundamental to facilitate the sculptural series. Through visual and constructive experimentation with materials of interest, each sculpture translates into an abstract and non-objective rendition of the fox. In sum, sculpture is an involved and continual process of aesthetic value.

Object:

Art is rooted in an understood material and process. With expression of thought artists develop initiative to explore an interest for materials. Artistically, accessibility is important to form an applied relationship between these works and the anticipated viewer. This acknowledges a cultural relationship that expresses formed sculpture.

The thesis sculptures are designed then sculpted with attention for process and material exploration. To extend thought beyond logistical initiative and toward an aimed perspective for aesthetic presentation, creativity expresses made importance with material. The current sculptures focus on a placed subject for active exploration of philosophic ideas and material form to be articulated.

The series understands development in conjunction with an isolated subject. Each sculpture represents a fox. As the composed subject, a fox is perceived as innately spry and clever. Taken from mythology, this mammal moves to be a creature that attains knowledge. In its wild environment, the fox stays elusive and mischievous while being an opportunist feeder. For us, the fox is mysterious. We can look at a photo and/or watch a video. I have even had the opportunity to see one run. Still, we do not understand the fox. To express nature of material and wildlife simultaneously artistic interest brings function for the thesis sculptural work.

At the root of the studied subject holds reference with nature, demonstrating how I handle material. In development, any content initiated from the finished sculpture derives attention from a subject. It is recognized that such establishment joins knowledge with material to engage in the viewer's imagination. This will allow the viewer ground in thought when form provides reference, a fox. Viewers initiate any additional appreciation for each sculpture.

The incorporation of a subject allows the artist's hands to represent style in created sculpture. These elemental details demonstrate artistic ability as well as, artistic connection with craftsmanship. As a sculptor, these sculpted details become essential thought toward the origin of material, development regarded for process, and perception with art.

The showcased sculptural work explores a variety of materials. Material choices represent quality in that the varied materials are structurally stable, process oriented, or aesthetically appreciated. When materials enter a studio, an artist does use applied processes of material transformation to evolve toward an understood formal goal and desired shape. Once a form is determined, subsequent steps are taken.

Wood sets the foundation for the current series of sculptures. As a material, wood explores an artistic initiative. Wood's function stands structural in architecture with the design of a pedestal. Specifically, wood expresses a concept in use of a focused wedge shape cut from Lacewood, an exotic-wood. Further, the wedge is referenced with language structure to create a perceived shadow that delineates space between the physical forms and intellectual insight. Intention for craftsmanship supports artistic design toward an attained domestic reference of built plywood tables.

Beyond the function of wood, the material intrinsically has a warm quality and inherently has natural grain. These acknowledged attributes are important in that the presented compositions situate multiple objects for the developed sculptures. In the viewer's recognition of form, a sculptural analysis attains accessibility through perception in scale. Beyond scale, the isolated sculptures strive to express an ephemeral quality for denoted beauty of natural material. Wood-grain is highlighted through application in use in post-production surface treatment.

The wood components become a mechanism for highlighting forms in each sculpture. Each reference point varies between each specific sculpture and establishes visual appreciation to understand the fox. Sculpted materials are presented in the objects, with applied range between traditional (bronze), industrial (aluminum), process (iron), representational (alabaster), and accessibility (glass and concrete). Sculpted physicality of form with materials provides maximum insight for an understood process and sensitivity toward localized creativity.

Through form and completion in process, a strong reductive quality is visible for each highlighted element. These accounts accentuate this perspective to respect the mystery of a fox's own life. This artistic dichotomy is aimed to create artistic interest for the creative viewer.

As with a pedestal, the same type of wedge is placed between each of the formed objects resting on top of a table. This creates shadow. A repeated shadow-element understood as material, helps to physically transition between each of the additionally sculpted materials. With an overall goal to represent an important perspective, each sculpture aspires to be a single object and is exhibited this way. While the shadow is an isolated element, the subject of a fox respects the formal lead for a viewer's personal perspective toward an assertion. Each part is not elemental. Rather, the entire sculpture is important and should be regarded as a singular form.

In presentation, the tabletop formulates a square. Each table has two identified forms placed aesthetically. Every element varies in size with one sculpted larger than the other. This variance in scale derives form from a formalist perspective of placement and expresses focus for balance. As a complete object, the artworks represent each sculpture as being accessible and original. The sculptural style is based on environmental curiosity and subtle materiality.

Pedestal:

To engage and place a sculpture, the construction of a pedestal (base) acknowledges the situated located space. Each pedestal translates to an architectural extension of a gallery for the presented sculpture. Further to complete the object, the base's function is relational to the gallery context expanding artistic interest. The structure of a pedestal is the foundation for the current sculptures. The base serves as a lift for the upper propped forms to be defined through the presented artistic context. Gallery relationships exhibit social sculptural interest required to show appropriation for an expression of form. Craftsmanship by the artist maintains respect for materials.

As each sculpture normalizes a gallery, the process in sculpting represents an acknowledgment between the applied context of an alternative space (non-gallery) and the located actualized space (gallery). Artistically, these two perspectives are important locations to represent art. Creative thought expresses that art is dependent on format for observation. The showcased work becomes finalized for a gallery yet prior to any other point, each sculpture is created in a studio. Situated commerce attains importance for social stability to actualize construction as well as sculpture. Congruently, materials translate from studio work to desired public space. Here, location is discussed for manner when art has implications. With a curator's outlook, sculpted materials should acknowledge respect toward the location for situated success in formed sculptures.

When separated, the bottom of a pedestal and located gallery floor create sculpted shadow. Shadow becomes structure to separate a utilized gallery from the substantial object; this construct situates the applied arts with sculptural form. The notion toward a pure object is contextualized, forming a material sculpture for perspective of aesthetic intention. Substance

sustains a situation of interest; arguably, shadow is an element with sculpture. Through form, the pedestal has a systematic correspondence with architecture. Further, these sculptures are dependent on the pedestal to be an incorporated element when exhibited.

The pedestal benchmarks a suggestive concept associated with the gallery. In addition, represented sculptural elements evolve with each constructed pedestal. To expand on this thought, exhibited thesis work turns toward the subject of a fox. Foxes are known life. However in the sculptures, an attempt is made to understand a fox's form through concept. Naturally, the fox remains mysterious.

To be inquisitive toward the subject, material intent will present further opportunity for me to produce sculpture in the context of fine art. Pedestals establish an association between architecture and art. In installation (see fig. 1), the totality of the varied objects represents the body of a fox. Permitted, a viewer actively participates and moves between each specific sculpture. Installational tactics creates insight toward sculpture.

The installational grid is defined through a series of five-isolated sculptures. Four have been specifically placed to create a large diamond with the fifth sculpture placed on the corner of this established diamond. Utilization of a determined grid skirts an examined line between installation art and sculpture. Installation art has objective in the formal analysis representing a placed group of actualized objects determined location and specified external parameter.¹ Traditional sculpture concentrates in materiality for production with a localized three-dimensional format.²

¹ Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1036.

² Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1042.

The current series of sculptures merges presentational techniques with an abstract style to create artistic references. The grid represents an expanded body of a fox that allows viewer's passage through the installed series. Sculptural viewing initiates experience and analysis with what one does perceive. This analytic mode toward the installation further highlights an examined nature of the sculpture's subject when exhibited.

A fox is a spiritually mysterious form in life. However, specific facilities are known temperament for the fox to exist. These factors derive substance from scientific review, environment, and/or mythology.

The installation is rooted in abstraction. The sculptural grid references a notion toward the physical body, environment, desire, mystical property, and historical context. When installed, the acknowledged series of isolated sculptures represent the totality of a fox's body. Each subsequent element is an associative representation towards the fox's nature. It is important to remember that a fox's form extends an abstract style through installation, not dissected for the representation of nutritional substances. In a fox's own environment, one must navigate through varied topographical gradation. The current situation does parallel a viewer's own interaction with the artwork. In that, one is able to move freely through the installed series of sculptures. Elaborating, it is important for us to understand that a fox strives for life. As with the fox, continual artistic perspiration initiates the drive to re-analyze a work and to engage pursuit for continued opportunistic paths with sculpture. There is knowledge in nature and belief toward the fox.

Humanism extends nature for pop culture through the representation of a fox. For either physical imagery or electronic caption. For us, this acknowledged mystery attains significance. Foxes are not human. To point, one night I watched a fox run across flat, moonlit land. It was

magical. The most observable feature visible was its tail. The tail is part of particular body structures that help an animal to maintain balance. Personally, the memory of this fox was of a silent movement. Formed memory is present. Each sculpture is aimed for an interpretation with grace, of formal-aesthetics toward work. The athletic capabilities of a fox establish excitement in each created sculpture. For a viewer, this could only engage intent toward interest.

In formation, the collective series of installed sculptures turns to a logistical collaboration with varied elements to structure a hybrid. This continual artistic pursuit for formal exploration and conceptual acknowledgment establishes works that utilize a variety of materials. To maintain these assembled sculptures are singular in form, material representation places a viewer toward the exterior of each object. Further, each object amasses gained awareness through transition from dimensional connections of an idea, to highlight sculpted forms materiality. This attention to thought is a variance from the historical notion of sculpture. For that, the past definition must be owed to a specific process. Subsequently, form will be created through the specific material.

Methodology:

A perceived concept for process will develop an artistic subject. To understand the process toward physicality of cast sculpture, cast construction is presented. Furthermore, the sculptures have been actively researched through foundational support with a bar of artistic approaches (conceptual, experimental, relational, formal, and representational). In sum, a specific material process is explored through cultural associations defined by varied approaches to acknowledge the subject, a fox.

To highlight the current mode of presentation, reassembly of these works is required prior to explanation. Four Lacewood wedges are at the foot of each sculpture. Each wedge is placed

at a corner of the pedestal. These wedges are functional for both aesthetic associations and leveling foundation. The pedestal is the widest low-lying element of each sculpture. Exposed wood surfaces have been painted with an acrylic off-white. Four wedges are placed under the pedestal to elevate this form a quarter-inch.

Placed on top of each pedestal is an end-table. The table has been assembled with various wood panels to expose natural wood grain. Felt pads are under four legs of each table. Similar in function to the wedges, the pads elevate and cast a shadow under each leg. The table is centered and slender in nature. Each table's surface is thinly pickled white. A wood grain does show through. Polyurethane coats the top of an exposed plane to represent a glossy finish from an otherwise flat surface.

Each sculpted element is selectively placed to represent a specific artistic approach through material and form. Like each wedge under every pedestal, the two core objects rest on wedges to both level and support these objects. Beyond function, the wedges act as repetitive elements in the formal presentation of a sculpture. Through concentrated analysis of materialism and an understood artistic approach, each specific form exhibits the fox.

With explained and defined terminology, it is the aim of the current thesis's vocabulary to express artistic design while simultaneously utilizing cognitive knowledge with process to maximize a viewer's perception. The fox is the mechanism for a sculpted creative form. As the maker, each sculpted material exhibits an artistic approach leading to an understanding with form. This process extends my ability to present work for a public.

Conceptual art within culture, engages mental assertions toward completion of physicality to contextualize an abstract idea.³ Conceptually, the current work involves contemporary perspective for a process of cast material without being reliant on fixed equipment.

To actualize this defined sculpture (see fig. 2 & 3), a carved stone expresses the mass of transitional movement. Inserted in this surface of the stone is a drilled hole. The hole allows a viewer to see beyond the presented object and through to another side. In forming a concentrated porous field, the viewer can perceive and cast perception toward external space. This permits a viewer's creative efforts to comprehend internal resolution with thought through perception of a presented barrier of sculpture. This applied sculpture acknowledges the conceptual field as it directs the eyes from the formed physical to the air of space.

Experimental art acknowledges tentative, provisional, and contemporary perspective for relation to understood processes.⁴ When applied, this application makes a work (see fig. 4 & 5) that explores cast sculpture with reliance on the mold. From experimentation, an analysis in performance examines concrete as a material. The second variable is a defined surface of glass to represent precision.

To create a sculpture with poured concrete and assembled glass, an aesthetic examination for process is presented through completion in form. When cast concrete enters an internal space, each glass component bonds structurally. Through this developed process, the hardened material creates a single object. After completion, the external glass shell is a presented surface. With this approach, each object represents a relationship between the applied creativity in process and a viewer's own recollection of imagery. This occurrence allows the reflective

³ Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1033.

surface of glass to demonstrate an illusion of a viewer as the reflection of his or her own image. A notion for ownership is portrayed through the reflection on the surface of a constructed form.

Relational art to create formal value is situated within humans' social context, departing from private space for acknowledged aesthetic perspective toward location.⁵ This term is extended from abstract expressionism. In that, mentioned later style emphasizes spontaneous, automatic, or subconscious creation to produce art.⁶

However, abstract expressionism is most understood when adhered with paint. To apply a theory in sculpture (see fig. 6 & 7), an acknowledged importance establishes theory as the form of communication with representation toward a goal and interpretation in the structured articulation of process. Yet when applied, theory will define aesthetic value. With paint, each painted component actively creates a statement about the spectrum of poured metal, bronze, aluminum, and iron. An applied painted surface treatment represents a visual clue to an artistic position associated with concept for form. The transference through process serves as an evolution from physical mass to a surface for sculpture. The viewer's attention will move beyond the actual material form in discussion of an external color. This transition is the

⁴ Adamson, Glenn. *Thinking Through Craft*. (Berg, 2007) p.169. The distinction of an experimental art is systematically removed from the tradition of art because of its extended reliance on the hard-sciences. However, Adamson negotiates throughout his writing an argument for new-forms of artesian thought. At the end of his book it is summed well, "Thinking through craft is a useful exercise, and never more so than when it creates uncertainty."

⁵ Acconci, Vito. "West, He Said (Notes on Framing)" in *Vito Hannibal Acconci Studio*. Diserens, Corinne, Intro. (Vito Acconci & Acconci Studio, 2004) pp. 304-313. In the early 2000's a French theorist, Nicolas Bourriaud, came onto the art-circuit with a pivotal book for the arts. As with most assertions it was met with others. To read this book, *Relational Aesthetics* (2002), a note for the new is articulated. However, it is more theoretical than accessible. This is where Acconci's essay becomes placed. In short, he explains a journey through installed art and social acceptance. Summed, "...I'm walking on air: I've talked myself, finally, out of place – I'm nowhere."

⁶ Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1030.

intentional departure a gaze recognizes to understand an external stimulus through acknowledgment that paint changes the visual representation of an acknowledged internal material.

Formal art simplified, makes a structure for the actualized situation to remain dependent on defined visual attributes in presented material.⁷ With this approach, there is an artistic position of intuitive development for making.

With the current sculptural work, an object (see fig. 8 & 9) is created to address a cast form in expression of shape, line, and texture. In completion, the form merges sculptural creativity with an understood technical process. The sculpture is constructed through repeated visual elements as a method to develop scale.

Representational art employs visual perspective with material, through a transposed transition for process to form an external object of replication.⁸ It is understood that representational art will negate aesthetic opportunity and instead evolve to replace an acknowledged studied subject with material form. In the expression of nature, artistic objective will isolate a real situation. The present sculpture (see fig. 10 & 11) derives construct from creativity and time. This could be seen as an irresolvable artistic situation that asks two basic questions; what situates reality? and what establishes fiction?

⁷ Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1035.

⁸ Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1041.

Content:

In stance for production of the presented thesis work, an acknowledgment with studied perspectives is essential. A group of respected contemporary artists inspires researched time for implication in isolated thought toward content. Each specific artist does help inform the current sculptural work beyond my own transferal education and studio research. Artistically, there is an understood perception through communication, history, style, process, situation, work, perspective, method, creativity, and scale. These artists are influential in that they have been able to appreciate knowledge in work.

In a decision for the subject, I have stumbled upon a story. Though it is different, this story relates to our own perception of a fox.

Late one night while driving down a narrow mountain highway, I came across a large porcupine crossing the road up ahead. Fortunately, I spotted him in time to bring the car to a stop a short distance from where he was standing. I watched him in the bright headlights, standing motionless, petrified at this “close encounter of the third kind.” Then, after a few silent moments, he started to do a strange thing. Staying in his place, he began to move around in a circle, emitting a raspy hissing sound, with the quills rising up off his body. He didn’t run away. I realized that this dance was actually a move of self-defense. I cut the car headlights to normal beams, but he still continued to move around, even more furiously, casting weird shadows on the trees behind. Finally, to avoid giving him a heart attack, I cut the lights completely and turned off the engine. I watched him in the dim moonlight as he stopped his dance and moved off the road. Later, while driving home, I realized that he was probably walking proudly away, gloating over how he really gave it to that big blinding noisy thing that rushed toward him out of the night. I’m sure he was filled with confidence, so pleased with himself that he had won, his porcupine worldly-view grossly inflated as he headed home in the darkness. (Viola, 111)

What does this comparison between a porcupine and the fox demonstrate? As a sculptor, the subject is secondary. To sculpt, the hands confine focus for material. In allowance, each acquired material recognizes and understands aesthetic decisions through construction. This thought is an important sculptural consideration for recognition of pleasant form. With use,

literature will recognize the subject. Arguably, there is no difference between the porcupine and a fox. Both animals are sentient.

Reality that is, needs to be understood not as an absolute and immutable given but as a production within which representation will depend on... ‘practical ideology’, a complex formation of montages of notion, representation, images, and modes of action, gestures, attitudes, the whole assembled of functioning as practical norms which govern the concrete stance of men in relation to the objects and problems of their social and individual existence; in short, the lived relation of men to their world. In this sense the ‘realistic’ is not substantial but formal (a process of significant ‘fictions’)...[in regard to art, then] it may be described in the notion of the assembled of a particular society, the generally received picture of what may be regarded as ‘realistic’ ... Evidently, this assembled is not recognized as such, but rather as, precisely, ‘Reality’: Its function is the naturalization of that reality articulated by society as the ‘Reality’ and its success, is the degree to which it remains unknown as a form (Kosuth, 189)

With this particular perspective, a literary form is brought to artwork. In that sculptural-abstraction can articulate literary realism. As the sculptor, this emphasis makes room for material evolution beyond architectural modernism⁹ and applied medicine in postmodernism.¹⁰ In other words, a fox is the topic of conversation and each material form is a mode to finalize a produced product. This learned perspective is educational.

“Pushed to the extreme landscape means a flowing variety that is held together by the spectators glance” (Eliasson, 167). Landscape will present need for scale. Scale is important in reference to a presented sculptural object. For that, scale will delineate all understood formal grid guidelines adhered to construction. With the current work, scale establishes size in comparison

⁹ Habermas, Jurgen. “Modernity Versus Postmodernity” in *The Continental Aesthetics Reader*, Cazeax, Clive, ed. (Routledge, 2000) pp. 268-277. To place itself, modernism represents an ideological change from classical thought to the new.

to a seated human figure¹¹ [(see fig. 12) Whitfield, 90] to allow viewer's to approach an accessible form of sculpture.

Beyond this, the notion of landscape systematically translates into the gallery. There is perspective that space constructs infinity until a viewer can articulate his or her own perspective for the point. In this situation, a point is the exhibited sculptural series.

Future Study:

To write about art is to show an individual interest for a work or works.¹² The interest here is my art. As exemplified throughout the text, there is awareness to understand the context of art production. This awareness is not emotional in the nostalgic appreciation for art history; this intent would be an intuitive appreciation for consumerism.

Future study is not to be reliant on theory. Many of my proposed words could be spoken for a gesture of theoretical manifesto. Rather, the current context of applied approaches (conceptual, experimental, relational, formal, and representational) initiate varied reactions with generalized encountered institutional structures. Simply, the materials (bronze, aluminum, iron, alabaster, glass, and concrete) acknowledge generalized structures that are socially upheld.

To appreciate an aesthetic system through material structure draws comparison to the tradition of history painting. The obvious difference is that the thesis work is abstract sculpture.

¹⁰ Jamson, Fredrick. "Postmodernism and Consumer Society" in *The Continental Aesthetics Reader*, Cazeax, Clive, ed. (Routledge, 2000) pp. 283-294. In this essay Jamson articulates the term pastiche from the associative word of parody. These two verbs structure the ever-pressing explorative representation of postmodernism at a variety of levels in cultural deposits. However in simplification, it is stated that this term examines the subject as a piece in the puzzle with a goal of understanding both.

¹¹ Wikipedia, the free encyclopedia. http://en.wikipedia.org/wiki/Boy_with_Thorn. [Accessed May, 2011]. Cited, this link represents a classical sculpture *Boy with Thorn*, also known as *Spinario*, as a comparison to the currently presented series of sculptures.

¹² Barnett, Sylvan. *A Short Guide to Writing About Art: Ninth Edition*. (Pearson Prentice Hall, 2008) pp.1 – 20.

To be confident, art is documented and both sculpture and painting are in art. However, the current work is not intently political in representing social manifestation. Simply, a good project is not the last word towards development.

This statement leaves the document asking, where can the current work continue to be productive? Initiative production is to understand how to give material form. The work is not assertive for the contemplative confidence of Minimalism.¹³ The projection with the current work constructs a goal to develop future forms of attraction. Attraction is not to be confused with the historical movement of Futurism.¹⁴ What is being asked? Is there a difference between art production and art therapy¹⁵?

Future production should continue to explore material use,¹⁶ surface treatment,¹⁷ scale variance,¹⁸ development of identical multiples,¹⁹ and functionality²⁰. An artistic attempt to depart from the notion of therapy is to locate a supply and develop a need. To focus on this, the goal of subject development can lead the viewer/consumer/producer to a desirable relationship for content.

¹³ Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1038.

¹⁴ Kleiner, S. Fred. *Gardner's Art Through the Ages: A Global History*. (Wadsworth Cengage Learning, 2011) p.1035.

¹⁵ Bernadac, Marie-Laure, & Obrist, Hans-Ulrich. *Louis Bourgeois: Destruction of the Father Reconstruction of the Father. Writings and Interviews 1923-1997*. (The MIT Press, 1998).

¹⁶ Ferris, Alison. *Conceptual Textiles: Material Meanings*. (John Michael Kohler Arts Center, 1998).

¹⁷ Skipton, Groundwork. *Jasper Johns: The Sculptures*. (The Centre for the Study Of Sculpture, 1996).

¹⁸ Lippincott, Jonathan. *Large Scale: Fabricating Sculpture in the 1960's and 1970's*. (Princeton Architectural Press, 2010).

¹⁹ Williams W., Arthur. *The Sculpture Reference Illustrated*. (Sculpture Books Publishing, 2005).

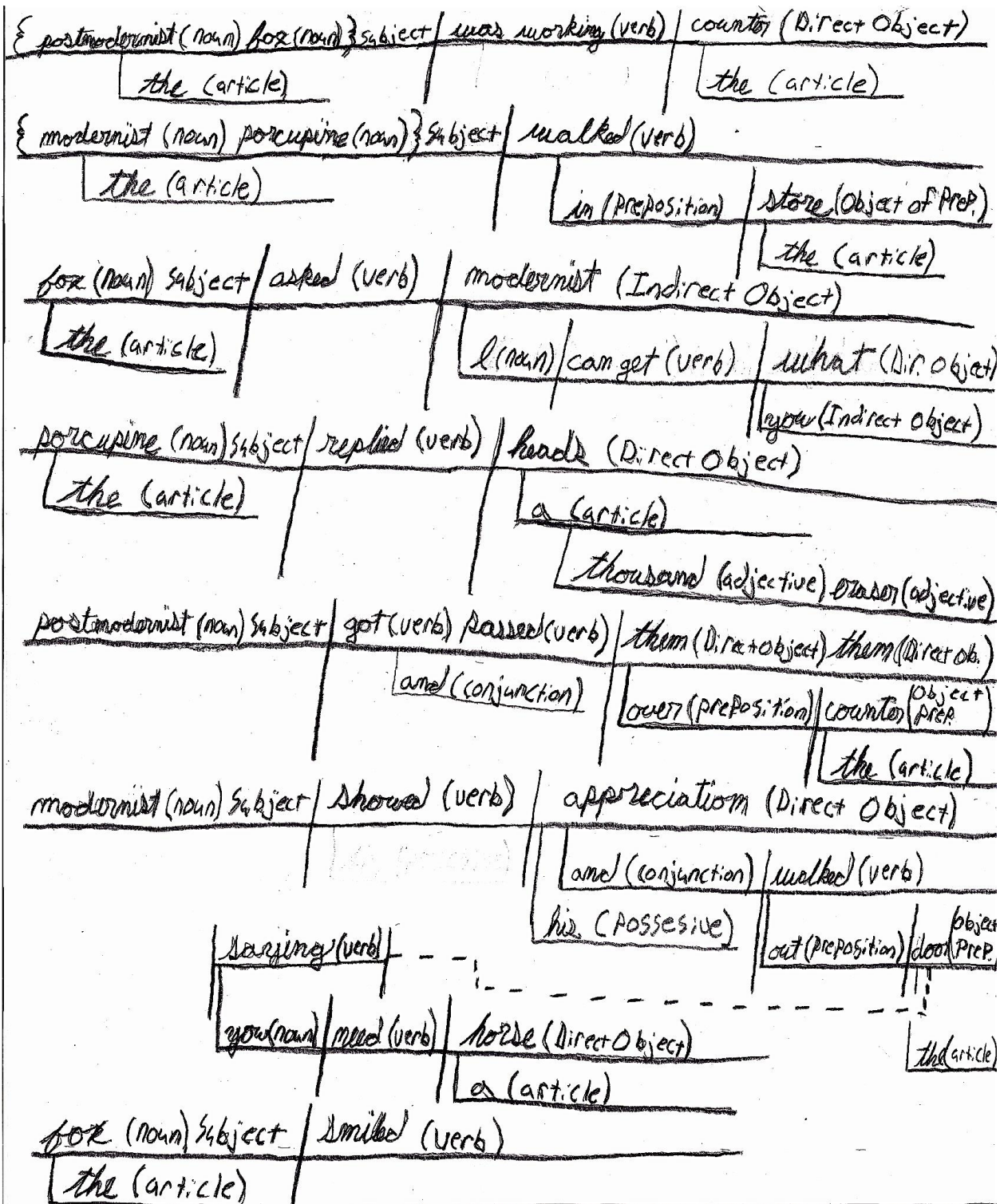
²⁰ Le Van, Marthe. *500 Metal Vessels: Contemporary Explorations of Containment*. (Lark Books, 2007).

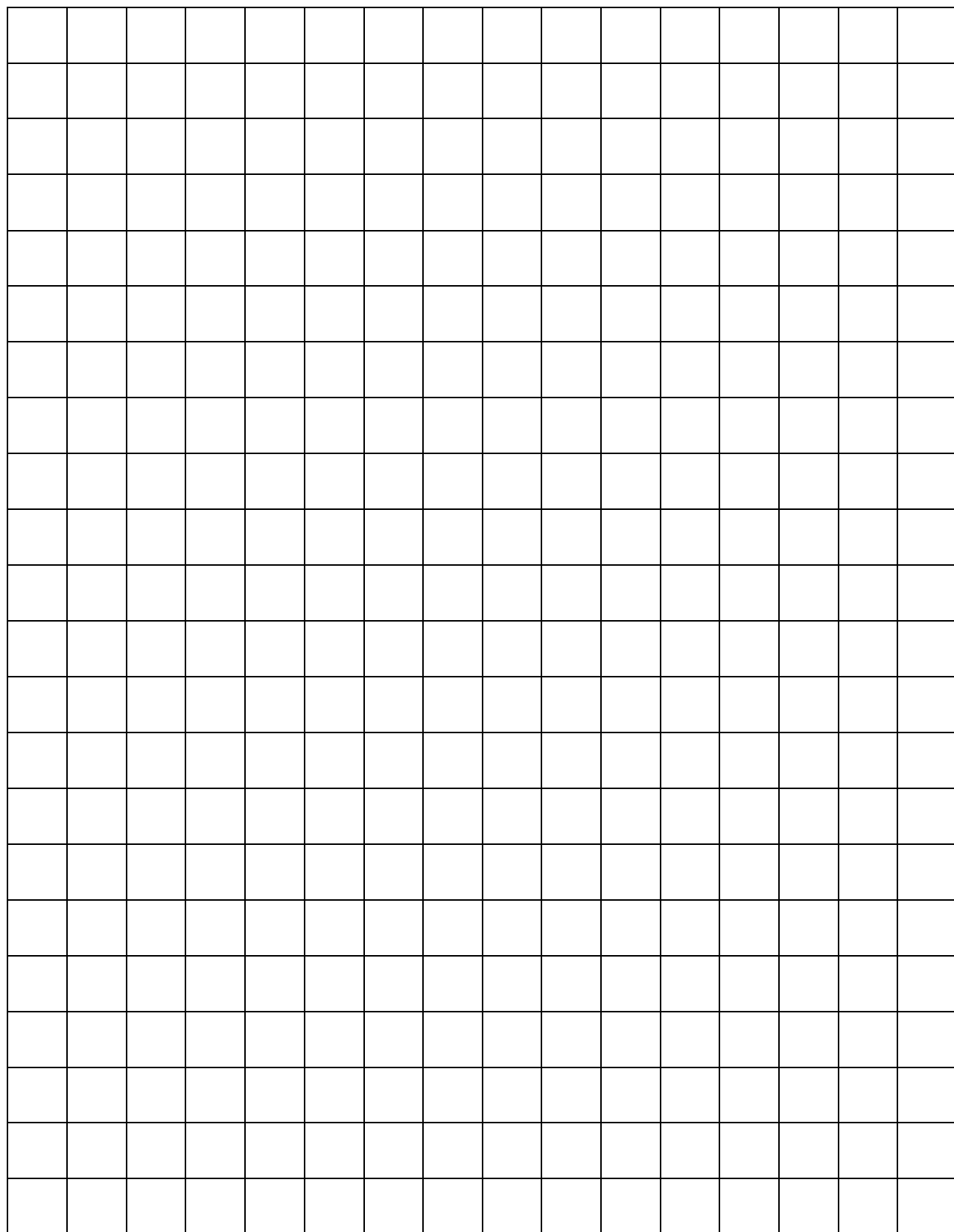
Intellectual intent will foster a question. Will one demonstrate room for form development with art? This development will be art production. To represent the previous question, an explanation of an applied example is demonstrated.

In the next section of the paper a random story is presented. Next, the sentence structure is diagramed. Further in diagramming this section, the grammatical (substitutive) symbols represent a heightened awareness of form. With this language exercise, a rule with academic structure changes natural material (letters) into a developed form (grammar). In that spoken language occurs prior to an individual's learning of the word's syntax. Similar, bronze will exist before form is aesthetically designed.

The Fox and Porcupine:

Postmodernist the fox was working the counter. Modernist the porcupine walked in the store. The fox asked Modernist, "What can I get you?" The porcupine replied, "A thousand eraser heads." Postmodernist got them and passed them over the counter. Modernist showed his appreciation and walked out the door saying, "You need a horse." The fox smiled.





Conclusion:

Sculpture exists in art. The exhibited thesis sculptures focus on cast form as it pertains to the depiction of a subject and arrived completion of technique. Currently, the presented sculptures form a fox.

In presentation, the series of thesis work (five individual sculptures defined through a grid) explore the substitutive process in cast-lost-wax sculpture. These sculptures are created for relation to cognitive reason, material use, and aesthetic value.

The sculptural background is developed in an applied cast process through defined isolated vocabulary. The conceptual approach defines cast sculpture beyond a specific process or material. The experimental approach acknowledges the relationship of an understood process of casting without disposed mold-waste. The relational approach is departure for the viewer to understand an external with change in visual representation of sculpted internal. In the context of fine art, this approach patrols conflict between expressionism with thought and design of process.²¹ The formal approach adheres to construction of a structured material composition articulated through a developed intent. Subsequently, the form's core cast visual boundary is the object. The representational approach is historic formation in fine art; in that the present matter forms a visual substitution for the studied external subject.

The current installed and defined sculptural series establishes actual space through construction of a represented table, with objects of variance. With the table as a supportive structure, the rigid form focuses a notion of artistic intention toward stability. Further, a table is

²¹ Roojen van, Pepin. *Structural Package Design*. (The Pepin Press, 2010). Cited, is a series of books that represent structurally accurate, scalable packaging templates. The refined style of format represents a transition through technology to negate individual concern for representation, into an accessible mechanical issue of precision.

the prosthetic element in proximity to the structured foundation of a pedestal. In sum, the relationship for a localized gallery contextualizes the presented sculptural series. This sculptural intention is to express collaboration between architecture and art in located presentation of the pedestal with a table. Here, form is articulated as the complete object. As a perspective with fine art, the established pedestal functions to place a sculpture in the context of a gallery. In allowance, the table's function will support an appreciation for theoretical design. This specific relationship represents a sculptural existence of material use and formal handling toward aesthetic encouragement for enjoyment. Each defined element is the sculpture.

Visual cohesion in the sculptural series forms around the specified subject of a fox. This allows artistic marks to represent texture and form in presented sculptures. These elemental details demonstrate artistic ability as well as, an artistic focus for relevance in craftsmanship. The subject of each sculpture is a fox.

With each sculpture, I imagine what a viewer will see. I am tuned to edit my own concept from created work through aesthetic decisions. I uphold interest and stimulation in importance for represented presentation of a series. The sculptural series constructs the subject.

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Index Images

(fig. 12) *Boy with Thorn (Spinario)*. Palazzo dei Conservatore. Rome, Italy. Fratelli Alinari,
Florence.

Images



(fig. 1) *Installation view of MFA Thesis Exhibition. (52" x 20' x 20')*



(fig. 2) *With Hole*. Alabaster, Plywood, Lacewood (48" x 40" x 40")



(fig. 3) *With Hole (Detail)*. Alabaster, Plywood, Lacewood (48" x 40" x 40")



(fig. 4) *With Legs*. Cold-Worked Glass, Concrete, Plywood, Lacewood (46" x 40" x 40")



(fig. 5) *With Legs(Detail)*. Cold-Worked Glass, Concrete, Plywood, Lacewood (46" x 40" x 40")



(fig. 6) *With Pinecone*. Aluminum, Acrylic Paint, Plywood, Lacewood (47" x 40" x 40")



(fig. 7) *With Pinecone (Detail)*. Aluminum, Acrylic Paint, Plywood, Lacewood (47" x 40" x 40")



(fig. 8) *With Bow*. Iron, Acrylic Paint, Plywood, Lacewood (52" x 40" x 40")



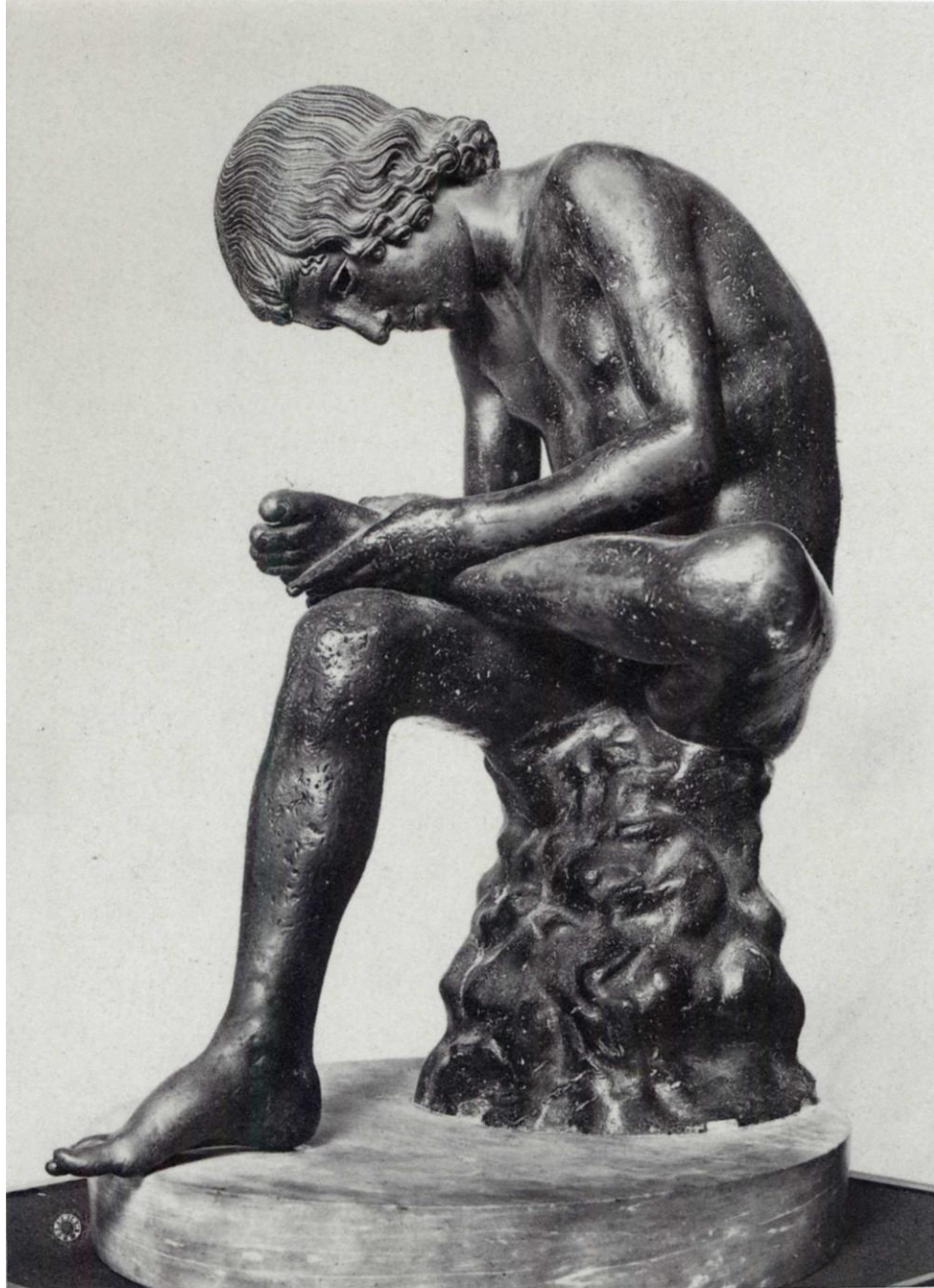
(fig. 9) *With Bow (Detail)*. Iron, Acrylic Paint, Plywood, Lacewood (52" x 40" x 40")



(fig. 10) *With Brush*. Bronze, Acrylic Paint, Plywood, Lacewood (50" x 40" x 40")



(fig. 11) *With Brush (Detail)*. Bronze, Acrylic Paint, Plywood, Lacewood (50" x 40" x 40")



(fig. 12) *Boy with Thorn (Spinario)*. Bronze.

