



5-2018

Things That Don't Work: an Exploration in Sculpture and Installation

Mark Tyler Frasier

Winthrop University, marktfrasier@gmail.com

Follow this and additional works at: <https://digitalcommons.winthrop.edu/graduatetheses>



Part of the [Sculpture Commons](#)

Recommended Citation

Frasier, Mark Tyler, "Things That Don't Work: an Exploration in Sculpture and Installation" (2018). *Graduate Theses*. 80.
<https://digitalcommons.winthrop.edu/graduatetheses/80>

This Thesis is brought to you for free and open access by the The Graduate School at Digital Commons @ Winthrop University. It has been accepted for inclusion in Graduate Theses by an authorized administrator of Digital Commons @ Winthrop University. For more information, please contact bramed@winthrop.edu.

THINGS THAT DON'T WORK: AN EXPLORATION IN SCULPTURE AND
INSTALLATION

A Thesis

Presented to the Faculty

Of the
College of Visual and Performing Arts

In Partial Fulfillment

Of the
Requirements for the Degree

Of

Master of Fine Arts

In Studio Art

Winthrop University

May, 2018

By

Mark Tyler Frasier

Abstract

This thesis statement will explore connections between my work and contemporary artists and its references to art movements including Minimalism, Dada and Surrealism, and Installation art. My thesis work explores the metaphors of current social and political constructs that seem to operate properly, but in reality, do not. My intention is to juxtapose constructed and found fragments of mixed media in such a way as to subvert their traditional associations in order to encourage viewers to question reality. My relationship to the materials and interest in the process are as important to me as the final product. No single piece of the entire installation is meant to be a stand-alone object and as such, each arrangement differs depending on the space and moment in time of creation.

Table of Contents

Abstract	ii
List of Illustrations	iv
Thesis: <i>Things that Don't Work: An Exploration in Sculpture and Installation</i>	1
Illustrations	17
Works Cited	36

List of Illustrations

<u>Figure</u>		<u>Page</u>
Figure 1	<i>Prairie</i> , Anthony Caro	17
Figure 2	<i>Titan</i> , Anthony Caro	18
Figure 3	<i>Bennington</i> , Anthony Caro	19
Figure 4	<i>Agricola IX</i> , David Smith	20
Figure 5	<i>Couch</i> (Detail view).....	21
Figure 5a	<i>Couch</i> (Installation view).....	22
Figure 5b	<i>Vent</i> (Detail view)	23
Figure 6	<i>Pins</i> (Detail view)	24
Figure 7	<i>Rods</i> (Detail view)	25
Figure 8	<i>Holes</i> (Detail view).....	26
Figure 9	<i>Welds</i> (Detail view).....	27
Figure 10	<i>Connections</i> (Detail view)	28
Figure 11	<i>Rug</i> (Detail view).....	29
Figure 12	<i>Wall</i> (Installation view).....	30
Figure 13	<i>Space</i> (Installation view).....	31
Figure 14	<i>Rug</i> (Installation view).....	32
Figure 15	<i>Suspension</i> (Installation view)	33
Figure 16	<i>Paper</i> (Installation view)	34
Figure 16a	<i>Paper</i> (Detail view).....	35

Things That Don't Work: An Exploration in Sculpture and Installation

This body of work consists of sculptural fragments made from steel, paper, and found objects whose function is implicit. These fragments are put together to form an installation. The composition of the fragments explores the metaphors of current social and political constructs that seem to operate properly, but in reality do not. The resulting compositions showcase a constructed object made with industrial materials in juxtaposition with found objects of a domestic nature. These collisions provide a starting point for the viewer to develop their own narrative around the arrangement of the pieces. I make models, draw, construct, and deconstruct. I collect and duplicate. I avoid strict plans to allow changes throughout the construction process. The tactile experience, assemblage, and work involved in the process are as important as the final product. The environment in which my work is presented informs how the work is arranged and displayed.

Working with steel involves the use of various tools and machinery. This part is simply just something I enjoy. Welding, grinding, and chopping up metal were all things that initially attracted me to the material in the first place. I come from a small town in upstate South Carolina where most people go to work in factories or workshops. However, having a profession in industry never interested me even though I always loved shop class and appreciated people with skilled trades. In a way, making things almost with the industrial processes I have chosen connects me to the people I grew up with, more so than painting or photography could. There is a level of self-justification to my blue-collar roots by working with tools and metal. I have a deeply rooted sense of importance regarding trades and labor from spending my developmental years around a working-class culture.

I choose to work with steel because it allows me to work at a more accelerated pace. The material is resilient and allows me to make extemporaneous changes quickly. My

components are continuously changing throughout the construction process. The arrangements are always different and depend on the surrounding space. As with works of art that were produced during the art historical movement known as “Minimalism”, this body of work allows the materials to appear in their raw state. The steel is not hidden. The paper is not processed to the point of being unrecognizable. This body of work is installation art that “reveals the gallery as an actual place, rendering the viewer conscious of moving through the space” (Meyer 15). Unlike the minimal works of Carl Andre, Sol Lewitt, or Robert Morris, my body of work does require intuitive decision-making and possesses a certain amount of expression that was completely void in Minimalist works. (Ibid). When I reference Minimalism in correlation to my own work, I do not mean to suggest that the visual language is the same. The correlation is a derivative of ideas about space and viewing brought forth by Robert Morris.

One idea that I find particularly useful is found in a section of The Sculptural Imagination by Alex Potts entitled *Staging Sculpture*. In this section of the book, Potts recognizes Morris’ focus on the phenomenology of sculptural viewing (236). At this point in the history of sculpture, the emphasis had been on the object itself, and Morris was concerned with breaking away from making sculpture that was viewed in the same fashion as painting. Morris’ concerns with scale, proportion, and shape would produce work that forces the viewer to not only observe the work, but also to physically engage with it through the placement within a space (Potts 237). The correlation between my work and Minimalism lies within this aspect of viewing sculpture. My thesis exhibition will be a staging of sculpture whose viewers will have to move around the elements of the installation in a manner that forces an interaction. Like Morris, I am interested in an experience that differs from viewing paintings on a gallery wall.

“Morris emphasized the ephemeral nature of the artwork, which would ultimately change every time it was installed in a new space. This replaced what Morris posited as the fixed, static nature of Minimalist, or "object-type," art” (Ng 2018).

The individual pieces within this body of work have morphed in shape and composition over time. Some no longer exist, while others are reconfigured or repurposed. The components are not stand-alone pieces and they must exist in relation to the others in some fashion. I use the implication of function, arrested status, and the collision of found objects with fabricated forms to raise questions about the true function of the constructs within our lives. The arrested status of the movable parts stresses the concept of non-function within a structure that at first glance would appear to indeed have a function. When an arrangement is made, the pieces interact with one another and start to build a narrative for the viewer. The implication of any utilitarian purpose or the intended use of the objects is subverted. I want the viewer to almost understand how an object or arrangement is supposed to work but never arrive to any real conclusion. This uncertainty provides a larger mental platform for individual viewers to develop their own narrative. When I make these objects and begin to install, the first connection I make is with the space. I treat it like a blank page and my objects are all marks that I make on the page. However, my goal is always to make the space disappear and become part of the work. The space is not just where the work resides. When I make the connections between objects and the space the visual conversation changes. Every object changes over time. Every space and installation is different. My mind changes with all of these variables. What is important is that I provide just enough cues for viewers to ask questions and develop their own personal response and narrative.

The development of these ideas within my work can be traced back to the beginning of my graduate study. The first year of graduate school seemed unproductive at the time. I was exploring different materials and never touched steel. At the beginning, I was only focused on making large-scale works, because from my perspective, it seemed that every creative idea developed in my work needed to be significant in its physical and spatial impact.

Because I was still working in an exploratory mode, I turned to slip casting in ceramics. This process provided the opportunity to produce many small units to compose one large work. The processes of mold making and slip casting were very time consuming. However, the clay proved to be more delicate to work with than my patience would tolerate. Unlike working with steel, the clay demanded cautious handling and minimal opportunity for changes after coming out of the mold. By the end of the semester I had produced over a hundred clay vessels, and yet it still was not enough to achieve the result I was looking for. Plain, white, hollow squares stacked, put into rows, or piled precariously did not possess the dynamic visual experience I originally expected it would. Frustrated with the slow process and determined to produce more work, I wanted variety in shapes, sizes, texture, and material. I went back to the material I love, steel. Very quickly I was able to dive into the scrap piles, clean off the rust, and start cutting shapes and putting them together. I no longer had to wait for clay to dry. There was no worry of breaking a fragile, carefully crafted item. And most importantly, I realized that constructing components from steel offered me the possibility of working on a much larger, impactful scale.

Without having the resources to produce such large, individual sculptures, I resorted to making three-dimensional models of my sketches. This allowed me to explore my options quickly without spending a lot of money. These models were mostly made of foam

board, dowel rods, and hot glue. However, after dozens of models and critiques, I began to understand that these ideas needed to be rendered on a larger scale and in a more formal material in order to have the visual impact I desired. During a critique, a crucial question led me to this revelation: why are these models not considered sculptures? When I realized that the informal nature of the material being used to make the objects was my only obstacle, the next step in the evolution of this body of work was simply using steel in the same way I was using the dowels and foam board to construct my forms. That small change led me to my current project.

Pieces of steel can be assembled, deconstructed, and then reorganized quickly. Not only can these changes be made when a particular piece is in its final stages, but changes can also be made without sacrificing the overall structure of the piece. With minimal work, a few cuts can be made and the piece can be drastically altered. In like fashion, individual elements can be added back to the piece in their original position, or elsewhere—radically altering the overall composition of the structural elements once again. This use of steel led to the machine-like pieces that started to appear in this body of work. Making compositions that have utilitarian qualities seemed natural, given the characteristics and common uses of steel. Creating movable parts that could be incorporated within the sculptures became another quality that resulted from the notion of implied function. Keeping this theme in mind helped generate ideas and acted as a starting point for this work. Once I began constructing pieces, problems would often arise after translating a sketch into a three dimensional form. Sometimes the problem is as simple as not having the right dimensions of steel, other times, weight or structural integrity had to be reconfigured. Instead of adhering to the initial plan, I like to pivot. This is a playful way of working. I like to capitalize on these mistakes by using them as opportunities for change in the work. The

transformation often led more ideas and new ways of putting pieces together. Often, I have scrapped 90% of a “finished” piece in order to keep the 10%. I allow the process of making and openness to get me to that point.

Steel has an innate value assigned to it. It can be finely polished or can retain its rusty patina but it still registers with people as a physical representation of strength and durability. It is monetarily valued by weight and intrinsically possesses visual weight. Whether it is a conscious effort or not, people observe something heavy or large and equate a certain high level of value. It is a part of our primitive sensibilities. This allows me to engage people who would otherwise walk past a framed picture on the wall.

Most of my work is made from scrap steel. These discarded shapes of varying lengths and degrees of “damage” often informed the direction of the composition. Although chance plays a role in the materials that end up being incorporated into the work, this is not to say that there is no advanced planning involved in the making process. Sketches and models have been crucial in the development of my ideas. However, I try to let the material inform the composition before, during, and after the making process.

I cannot discuss my own work with steel without referencing Anthony Caro. My love for working with steel is in direct correlation with Caro’s own love for the material. Caro often spoke of the *physicality* of the material. In *A Discussion with Peter Fuller* from 1979 Caro stated:

“In my beliefs about sculpture I am very conscious that it has to do with physicality. I don’t think it is possible to divorce sculpture from the making of objects. I found certain materials, like plaster and plastics, difficult and unpleasant to cope with simply because they do not have enough physical reality” (Stiles 128).

I, too, am attracted to the physical attributes of steel. Steel has a strength that people can access just by observation. Conversely, it is often regarded as a harsh material. It is cold and rigid. You need specific tools to manipulate it and they are cumbersome as well. I feel, however, that metal can be quite fluid. Caro understood this.

I feel that an observation of Caro's work by Michael Fried, a modernist art critic and historian, correlates with my work in that it also has implications towards some other reality. With Caro it was architecture, with my work it is utility. His work often had forms attached in precarious ways that defy any architectural logic (Figure 1). In my own work, a steel object may have holes that imply a connection is to be made with another object found adjacent within the space. Some items have a handle or knob that suggests a cause and effect if one were to physically turn it (Figure 6, 7, 8). These *structures* are contradictory to utilitarian logic. They exist only as an expression through art. Fried discusses the relationship to architecture that Caro's work has. This was a relevant point that needed to be discussed when observing Caro's work.

“Like several recent sculptures by Caro, *Deep Body Blue* explores possibilities for sculpture in various concepts and experiences which one would think belonged today only to architecture...Not that Caro's work is architectural in look or essence. But it shares with architecture preoccupation with the fact, or with the implications of the fact that men have bodies and live in the physical world”(Fried 96).

This statement is a precursor to a key point he makes about Caro's work. Fried argues that the work has a level of “architectural-ness “, but Caro's place as an artist of significance lies within his abstraction. From this abstraction is a work that is “anti-literal” (Fried 96). The metal objects within my installation possess the same “anti-literal”

abstraction but loose associations can be made to machinery or appliances. It is Caro's approach that is more akin to mine, as an artist, than the actual work produced. Caro was playful and intuitive. He allowed the object to manifest itself. I, too, use my environment and current state of mind to shape the outcome of my work. This applies to both the construction, as well as the presentation of the works.

In a 1965 essay written by Clement Greenberg, the first word he uses to reference Caro's work is "breakthrough". In this writing Greenberg discusses the current work of Anthony Caro at that time while referencing two specific pieces, *Titan* and *Bennington* (Figure 2, 3). The essay discusses the successes in Caro's decision-making in his art. To give the reader a reference point, Greenberg addressed the similarities and important distinctions between another well-known sculptor of the time, David Smith. Greenberg states:

"He [Caro] is the only new sculptor whose quality can bear comparison with Smith's...Caro is also the first sculptor to digest Smith's ideas instead of merely borrowing from them...Unquestionably, he was led to the use of ready-made materials by Smith's example...But Caro's sculptures invade space in a quite different way" (88).

Caro's work had a "radical unlikeness to nature" that "is less pictorial than Smith's" (Greenberg, 88). In my research, this particular essay led me to the work of David Smith. The immediate connection from Smith's work to my own was the gestural way in which he handled steel. Since he initially studied painting and not sculpture, it is no surprise that he used the material in such a painterly way (Smith 232-233). The way I have used steel; working quickly, spontaneously attaching pieces, and leaving exposed welds, has a similar

aesthetic that I believe aligns with Smith's (Figure 4, 5a, 5b). Like Smith, I resorted to scrap metal piles, transforming waste material into objects.

“The first thing I did was to take those things and make a sculpture out of them—sent them out and had them cast and brought them back and welded up a sculpture. That's all the aesthetics involved in that, outside of personal choice. But it was the first pile of junk I walked into when I came there, before I cleaned the studio up” (Smith 442).

In the workshop at Winthrop there were several piles of scrap metal available for students to use at their disposal. These became my supply. It was a challenge, but also an advantage, to pick through the discarded bits and give them new life. Sometimes the pre-existing shape would inform the composition of the work, and at other times the assemblage process was more spontaneous, even arbitrary. These scrap piles reminded me of watching my grandfather turn junk lawnmowers and go-carts into functional, seemingly new products. At the time, I did not understand the mechanics or reasoning behind his occupation. The lasting impression was the transformation, old to new and newborn purpose. Once I made this connection, I knew that my innate desire to make use out of the useless came from a place of truth. Soon my studio was full of steel odds and ends. Even though I had made connections with my past through using scrap steel, I felt the need to create additional components with different materials. I wanted variety.

The counterpart to the steel objects needed to be not only visual, but possess a physicality that contrasted to the characteristics of steel. My logical choice was paper: newspaper and advertising flyers.

Because I could work more quickly, the individual steel objects began to reveal certain qualities that would lead to deeper exploration. At first, the steel was the unifying

element between the new pieces. Then paper found its way into the work. The jump from only steel to paper and steel led to the incorporation of found objects. The overall aesthetic of the work began to evolve exponentially. The steel components had taken on an industrial, quasi-functional, and aggressive aesthetic. When viewing these pieces arranged together in a space, sharp edges and right angles dominate. Parts that are mounted to the wall reach out towards the viewer, engaging them in a confrontational way. There are knobs, pins, hinges, empty holes, and steel rods connecting pieces together (Figure 6, 6a, 6b, 10). With dramatic lighting, parts of the arrangement shine brightly, while others are dulled from oxidation.

With only steel components, my earlier work felt cold and stark. By incorporating paper, I was able to balance and contrast the harshness of the steel objects with something more organic and soft. Using old newspaper and advertisement booklets, which are very fragile, I layer these together with common wallpaper paste. Building the layers up with the paste distorts the information and images on the paper, and also adds texture as the paper absorbs the moisture.

My next goal was to make the paper physically interact with the steel. I wanted the paper to have a presence within the steel objects, not simply placed along the sides (Figure 16, 16a, 16b). To further build up the physicality of the paper, I began to roll it. This accumulation of paper into large and small rolls transformed the material into a significant visual component within the body of work. The built up paper took on more visual weight. However, this weight can be seen to varying degrees, depending on its placement within the steel components. Since the paper is not rigid, the heavy roll can rest on steel pins that are mounted on the wall in various ways. As it sits in between, on top of, or suspended

from these pins it takes on a variety of organic presentations. The steel serves as support for the paper.

Incorporating paper elements was crucial in the development of this thesis body of work. Adding a new material forced me to consider other designs for the metal objects. At this time, a great deal of work was accumulating in my studio space, disrupting the functionality of the space. After further critiques and individual discussions, an idea was revealed. I had subconsciously been arranging my pieces around the preexisting objects residing in my studio. Objects that were domestic in nature had been serving as a visual counterpart all along. In my studio the entire floor was covered in an ornate rug, a second hand floral chair with faded yellow and pink floral patterns, and decorative lamps that had only served as a break from the horrible fluorescent lights used in campus buildings. My fellow students and professors were viewing these items as a part of my work, not secondary. They were viewing it in its entirety as an installation. From that point forward, I decided to incorporate found objects, specifically items commonly found in homes or offices.

My work is dependent on the process of making because my creativity depends on the internal conversation I am having with the material as I work with it. This conversation grows and revolves around the decision-making involved in putting these things together. Working this way allows any kind of plan to change because I do not always know where the conversation is going. My working process is similar to the process used by artist Richard Deacon.

“ Deacon employs simple methods, such as riveting; he uses unaesthetic materials, like steel and linoleum... he permits initial idea, material, and process to

interact to produce sculptures that announce their presence even as they imply absence” (Arnason 706).

This thesis body of work showcases three-dimensional objects of varying size and scale. Welds are exposed, and holes are drilled leaving an empty space (Figure 9). Connections between objects serve as a practical function, but also as visual elements that serve the aesthetic of the body of work. The screw that attaches the metal to the wall is meant to be seen. The paper is exposed; allowing the viewer to see its original state is some form. I do not manipulate the materials to an unrecognizable state. Also, the arrangement of the work varies. The setting informs how the pieces come together, creating new compositions with each installation. The handmade quality in my work has become part of the visual language that I use to communicate my ideas. The process is not hidden.

My work has developed towards referencing faulty systems and the implication of function. However, there is a lack of obvious intention of the objects. Whether it is a found object or a metal component, the true nature of what should be happening is lost. News and advertisements are full of information whose intention is push a certain product or perspective. They rely on plucking our appetites and our dissatisfactions or simply scream the loudest to get our attention. Today’s political climate questions any news being valid. Truth often gets lost or hidden beneath modified facts. This phenomenon that has consumed our media has helped generate ideas within my concept for this thesis work.

By stripping down the material and disorienting the piles of words and pictures, I am changing its original intent. The information still exists, but it has been dislocated and distorted. Like the other objects that make up this body of work, the intended use becomes disrupted and subverted.

The compilations of fragments, some of which are disparate, have been assembled together in one installation. Some of these items - chairs, carpet, and old furniture - serve as familiar references for the viewer. These common items are forced to exist in a space with non-traditional, handmade sculptural objects. These quasi-abstract objects possess visual attributes, which suggest a vague, utilitarian purpose. For example, the objects possess handles or hinges that serve as visual cues for purpose, items one would not expect on an art object. The familiarity of space and object is disrupted through the abstraction and juxtaposition of the fragments existing in the space. New connections within the installation are meant to reveal the constructs within our lives that lack a proper function, and this is shown in my work through the disruption of the normal function of the found object. For example, the couch that exists within this body of work has been completely stripped of its intended use (Figure 5, 5a). A large, steel rectangular prism rests on the seat and slices through the arm rests, forcing the two objects to become one.

The steel rectangle that rests inside the couch, (Figure 5, 5a, 5b), comes equipped with vertical vents facing outwards. The top has a narrow strip that has been peeled back like an old can of sardines. However, nothing *real* is happening. There is an implied absurdity. There is no smoke billowing from its ventilation. There are no items resting inside that required the top to be opened. Here lies the metaphor that addresses the social and political constructs that exist around us. These constructs become so familiar that we do not notice how arbitrary they can be. I want the viewer to reflect on their observations of these qualities within my work, and apply them to any relevant construct in their life. Since we become so desensitized to how our world works, we do not always observe our own dysfunctions.

I believe that in order to progress, people have to first recognize the need for change. If the construct through which we see the world seems to be working, then no questions are asked.. This body of work is meant not only to evoke dysfunction, but also to propose the idea of simply questioning the status quo. Once a question is raised then we can begin to recognize the faults within our systems of existence.

My use of found objects is rooted in the importance of association. In this body of work the viewer sees an ornate rug (Figure 14). The rug rests on the floor as it is designed to do. However, this rug does not lie flat on the floor. The rug has been stretched like a canvas over a rectangular frame causing it to rest a few inches above the ground. This rug cannot be walked on. The center is removed, where a steel lined cavity exists that obstructs the true purpose of the rug. This cavity is not empty, however. Inside the center of the cavity is a steel spiral that slightly protrudes through water. This is another example of how I alter and transform a universally understood item, negating its intended use, and creating a new hybrid reality.

Creating components, which changed as I moved from project to project, allowed me to see ideas develop over time. Once these ideas became physical objects in space, then I began to assess not only what they meant to me, but also what art historical connections could be made. I began to see references to the Dada and Surrealist periods.

William S. Rubin references Jean Arp in his book on the two periods and states:

“Dada wished to destroy the hoaxes of reason and to discover an unreasoned order... At the heart of Dada lay the “gratuitous act”, the paradoxical, spontaneous gesture aimed at revealing the inconsistency and inanity of conventional beliefs” (12).

I feel that my work connects to this ideology in that the objects that exist collectively as an installation become an “unreasoned order”. The actual making of the work has involved spontaneous decision making, which results in objects whose actual use does not exist, although its physical representation does. The Surrealists drew from the Dadaist mentality, but worked in a more controlled way. Rubin provides Andre Breton’s definition of Surrealism as follows:

“SURREALISM. Noun, masculine. Pure psychic automatism, by which one intends to express verbally, in writing or by any other method, the real functioning of the mind. Dictation by thought, in the absence of any control exercised by reason, and beyond any aesthetic or moral preoccupation”(64).

My work is not derived from dreams, but some of the directions my work has taken stems from the subconscious. I rely on automatism, to a degree, in the process of making my objects and for their arrangement. For example, the incorporation of ready-mades came from the realization that I was subconsciously arranging my steel objects in accordance with the preexisting furniture and items within my studio. Unknowingly, I had made the space and the unrelated pieces within it a part of my installation.

I began to think about how my work should be displayed visually, the use of installation became more important as a strategy for exploring the relationships between objects and how those relationships are dysfunctional. Unlike Caro, who made sculpture as stand-alone objects, I did not see my pieces existing in a singular manner. I wanted to create a setting or new environment in which the space itself became as separate as the pieces arranged within it. I became interested in creating an environment that was *other*, or an alternate reality. I was inspired by a quote regarding Duchamp’s ideas about a fourth-dimension.

“The sensory experience of Readymades presupposed the existence of a “metal-world,” which Duchamp has described as “fourth-dimensional... The fact is that sculpture does not separate itself as clearly as does painting from the world of objects. Almost any three-dimensional form can be *seen as sculpture*, if not necessarily as good as sculpture” (Rubin 17-19).

In pursuit of creating an installation, I referenced the work of Judy Pfaff. Pfaff’s installations fully engulf the space they occupy. She uses a plethora of materials and processes that create dynamic works. “Within an installation one is *immediately all-enveloped*, physically encompassed by a world of the artist’s imagination. In fact, in order to see Pfaff’s work you had to be *in it*” (Sandler 1). My goals and interests as an artist are to engage and achieve a response like this from the viewers. Installations allow me to fully exercise all of my creative interests in the pursuit of evoking such a response.

Throughout the research for this body of work, I have gained a real understanding of my creative process. This exploration has allowed me to develop my own language with the use of these processes. This body of work allowed me to fully exploit my interests in steel. Through that exploitation, the incorporation of other materials and objects developed. These small breakthroughs led to recognizing underlying concepts within my work. I will continue to make things that do not work in the traditional sense, in the hopes that it keeps raising questions about the social constructs that need to be repaired in a literal sense.



Figure 1. *Prairie*, Anthony Caro



Figure 2. *Titan*, Anthony Caro

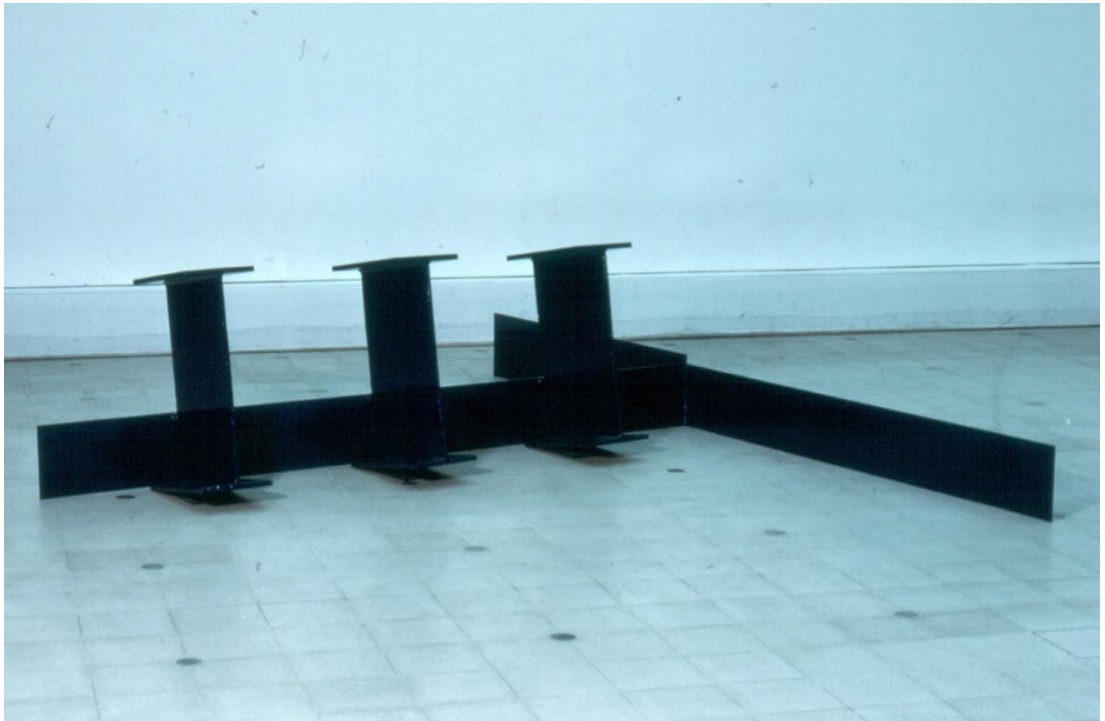


Figure 3. *Bennington*, Anthony Caro



Figure 4. *Agricola IX*, David Smith



Figure 5. *Couch* (Detail view)



Figure 5a. *Couch* (Installation view)



Figure 5b. *Vent* (Detail view)



Figure 6. *Pins* (Detail view)



Figure 7. *Rods* (Detail View)

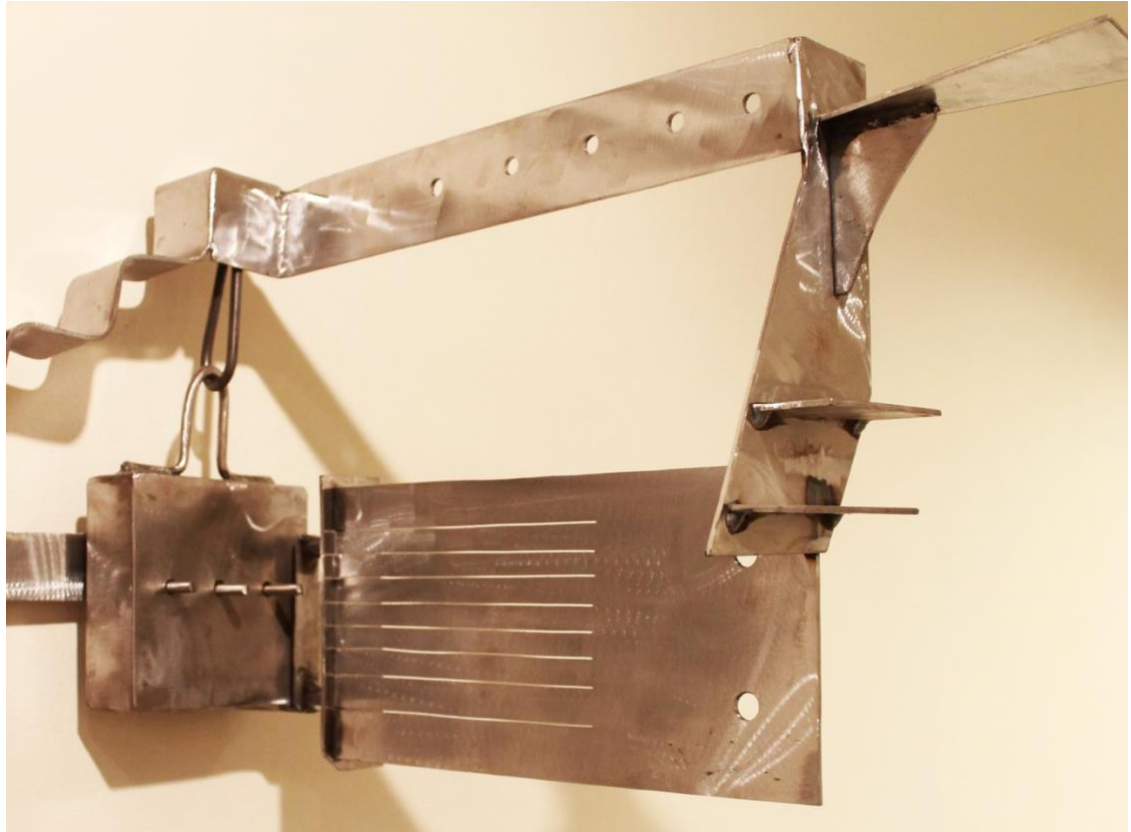


Figure 8. *Holes* (Detail view)

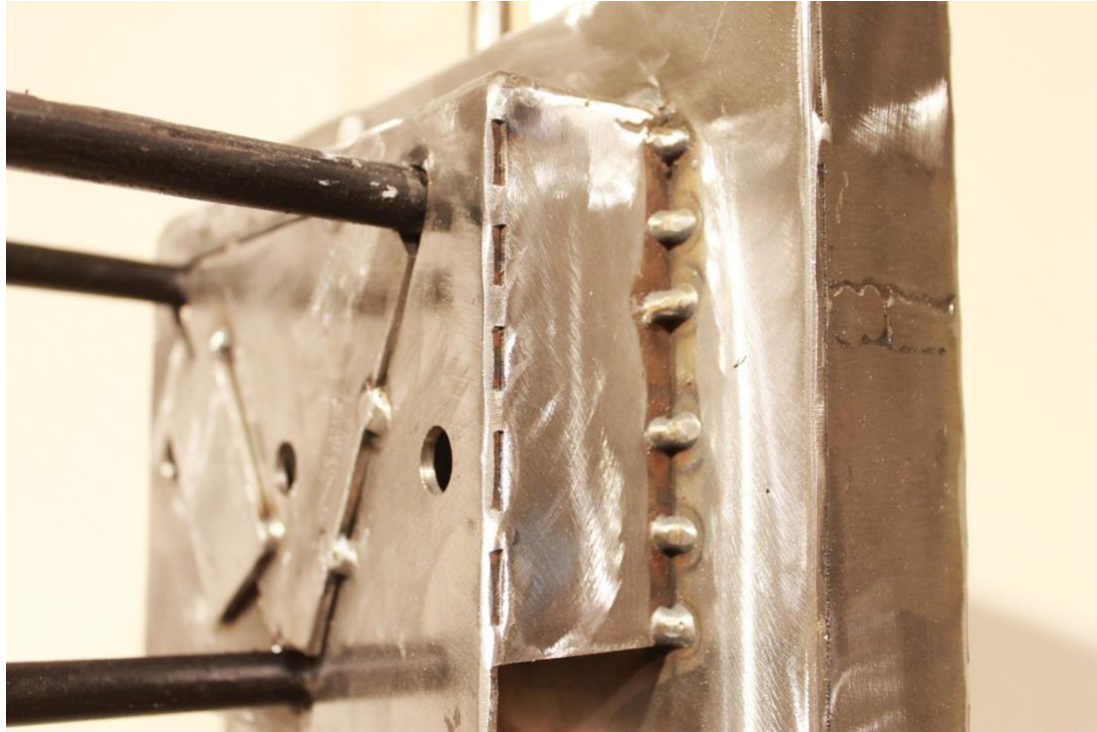


Figure 9. *Welds* (Detail view)



Figure 10. *Connections* (Detail view)



Figure 11. *Rug* (Detail view)

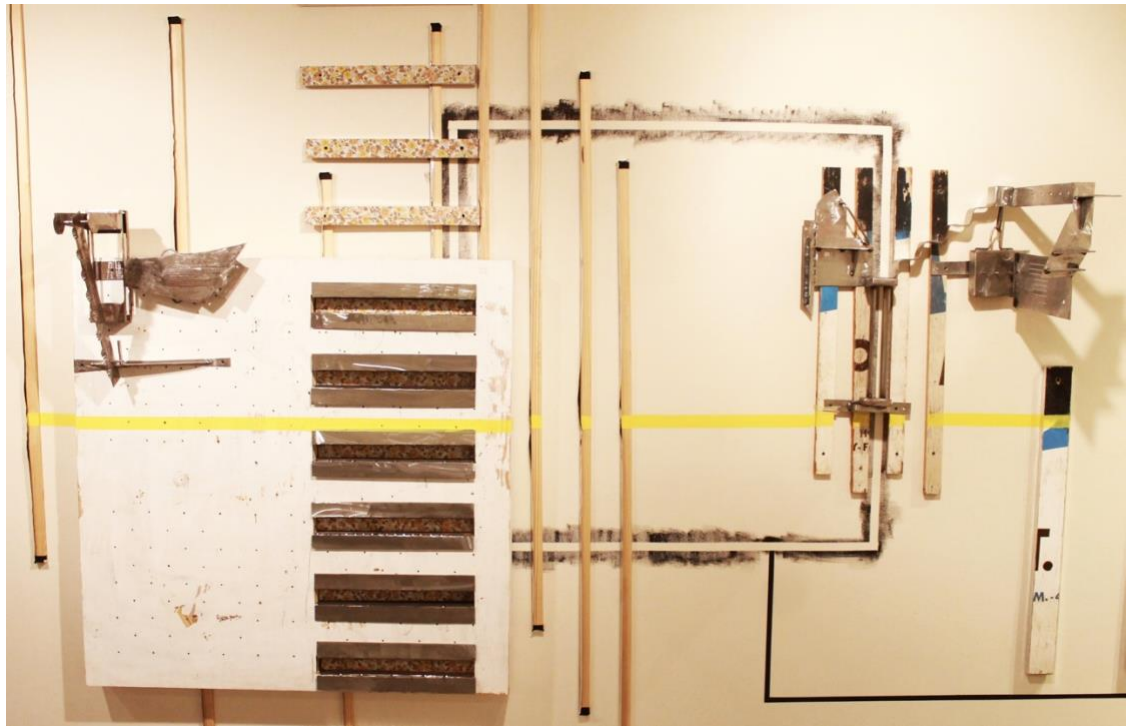


Figure 12. *Wall* (Installation view)



Figure 13. *Space* (Installation view)

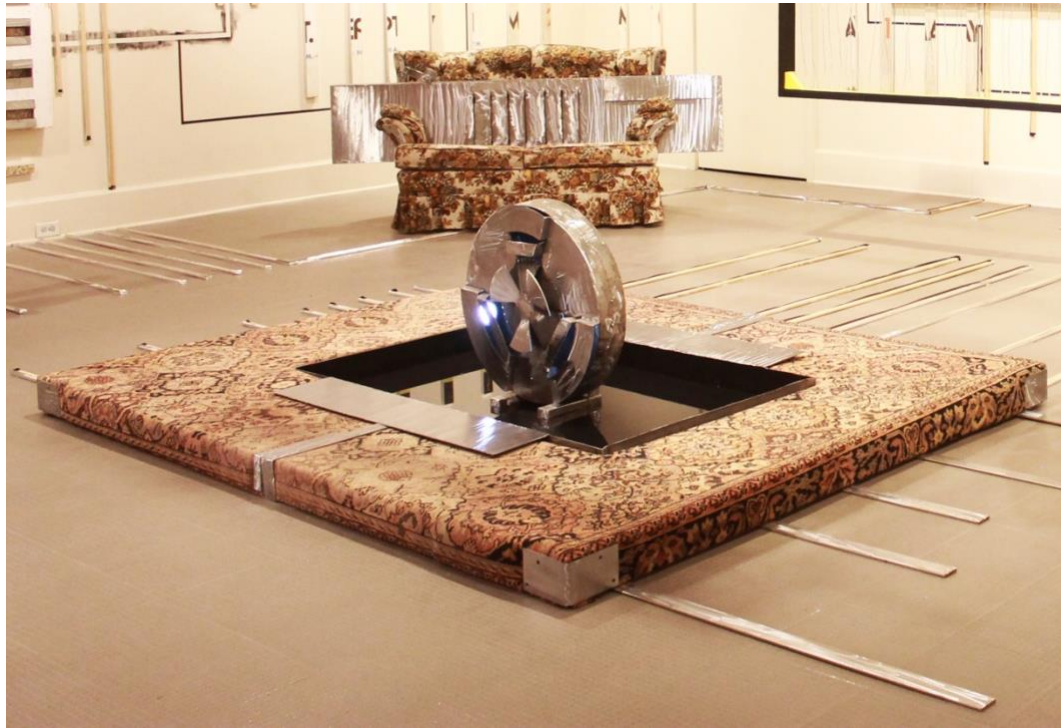


Figure 14. *Rug* (Installation view)

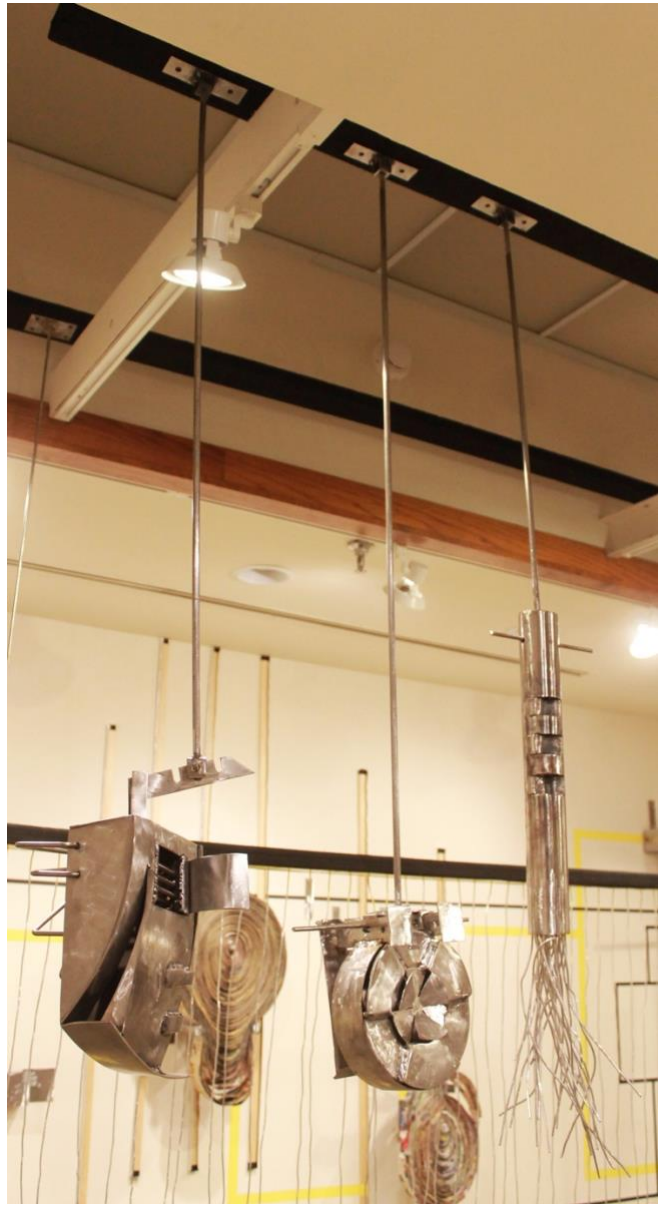


Figure 15. *Suspension* (Installation view)



Figure 16. *Paper* (Installation view)



Figure 16a. *Paper* (Detail view)

Works Cited

- Arnason, H.H, And Daniel Wheeler. *A History of Modern Art: Painting, Sculpture, Architecture, Photography*. Thames and Hudson, 1988.
- Fried, Michael, and Richard Whelan. "Michael Fried: Two Sculptures by Anthony Caro." *Anthony Caro*, E.P. Dutton and Company, 1975, pp. 95-101.
- Greenberg, Clement, and Richard Whelan. "Clement Greenberg: Anthony Caro." *Anthony Caro*, E.P. Dutton and Company, 1975, pp. 87-93.
- Meyer, James. *Minimalism: Themes and Movements*. Phaidon Press, 2005.
- Morris, Robert, and Alex Potts. "The Staging of Sculpture: Morris." *The Sculptural Imagination Figurative, Modernist, Minimalist*, Yale University Press, 2000, pp.236-244.
- Ng, Tracee. "Robert Morris Artist Overview and Analysis." *Theartstory.org*, The Art Story Contributors, 2018, www.theartstory.org/artist-morris-robert.htm.
- Rubin, William Stanley. *Dada, Surrealism, and Their Heritage*. Museum of Modern Art, 1985.
- Sandler, Irving, and Russell Panczenko. *Judy Pfaff*. Hudson Hills Press, 2003.
- Smith, David, and Susan J. Cooke. *David Smith: Collected Writings, Lectures, and Interviews*. University of California Press, 2018.
- Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A source book of Artists Writings*. University of California Press, 2012.