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HODES, BARNETT DAVID. Constructions in Color-Aid Paper, Formica, and Plexiglas. (1968) Directed by: Professor Walter Barker.

Nine constructions, executed in Color-Aid paper on a ground of heavy white paper, and five in Formica of various hues, mounted on either Plexiglas or Formica, explore aspects of sculptural composition within a two-dimensional context, through the use of color.

This thesis was exhibited in Weatherspoon Gallery, University of North Carolina at Greensboro, from May first to May ninth, 1968.

A 35mm color slide of each construction on exhibit is on file at the University of North Carolina Library at Greensboro.

This Thesis Submitted to
The Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Approved:
Date:

Accepted by:

[Signature]
Date:

CONSTRUCTIONS IN COLOR-AID, FORMICA,
AND PLEXIGLAS

by

Barnett Hodes

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
May, 1968

Approved by

Walter Barker
Director

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Thesis Director

Walter Barker

Oral Examination
Committee Members

Stephen Antonakos

Walter Ashby

Gilbert T. Lumpkin

Walter Barker

April 29, 1968
Date of Examination

CATALOGUE

Media	Date	Size in Inches
1. Color-Aid on Paper	1968	22 x 22
2. Color-Aid on Paper	1968	22 x 22
3. Color-Aid on Paper	1968	22 x 22
4. Color-Aid on Paper	1968	22 x 22
5. Color-Aid on Paper	1968	22 x 22
6. Color-Aid on Paper	1968	22 x 22
7. Color-Aid on Paper	1968	28 x 22
8. Color-Aid on Paper	1968	28 x 22
9. Color-Aid on Paper	1968	28 x 22
10. Formica on Plexiglas	1968	30 x 30
11. Formica on Plexiglas	1968	30 x 33
12. Formica on Plexiglas	1968	30 x 30
13. Formica	1968	40 x 24
14. Formica on Plexiglas	1968	24 x 36 x 48

None of the pieces in this thesis has a title. Height is followed by width in the dimensional notations.

The show on exhibit at Weatherspoon Gallery from May first to May ninth, 1968, presents the body of this thesis. The work is divided into constructions, executed in Color-Aid paper on a ground of heavy white paper, and others in Formica, mounted on Plexiglas or Formica. This body of work was executed during the period from late February to the end of April.

Previously, I had concentrated on making sculpture in the round, by carving wood or modeling clay. In the course of my work, I came to value clarity of organization over originality of form. Perhaps this was the influence of the Bauhaus curricula I researched for, and utilized in, the course I taught in the fall of 1967. My forms became, in turn, more limited in modulation and movement, as I tried to create clearer, stronger compositions. I realized that I was not intent on exploring the qualities of my materials, but rather the range of my ideas.

My ideas centered around certain aspects of sculpture that struck me as constant and basic. These were:

1. scale and proportion.
2. manipulation of weight toward balance or stress.
3. subordination of the part to the whole.
4. concrete connection of part to part.

In order to study these elements rigorously, I chose to abandon temporarily the third dimension, and elected instead to use a type of

two dimensional construction. For my purposes, this was like breaking up a piece of sculpture, and examining a side or view independently, without having to consider what was happening on the other side. Being able to cut out and rearrange different forms at will, almost instantly, gave me extreme latitude in examining what I had done, and in pursuing alternatives to it. At the base of my idea was the wish to compose as coherently as possible.

To my mind, this type of construction dictated the use of color as the most obvious way of asserting the individuality of a form, or of forging a relationship between forms. My lack of experience with color, which I had eschewed in my previous work, made using it a highly sensual experience. It came as a kind of indulgence to me, because I was subject to intense strain in my personal life during this time. For this reason, perhaps, I tended to use hues less shrill than those sculptors generally select. I believe now that a severe form benefits by being a lady-like pastel, in that this contrast reinforces both the harshness of the form, and the softness of the hue.

My palette was limited somewhat in the Formica and Plexiglas constructions, because it was difficult to obtain locally a variety of usable colors. Possibilities suggested by, but not practicable in, the Color-Aid constructions led to the use of Formica and Plexiglas. These were:

1. placement of compositions on both transparent grounds and fields of color.
2. new dimensional qualities inherent in the thicker Formica,

which introduced the idea of bas relief.

3. better possibilities for permanence.

There is a marked difference in the composition of these Formica and Plexiglas constructions, from those done in Color-Aid, possibly because of an increased rigidity of material. In the latter, I tried to maintain an atmosphere of fluid interchange of forms and colors. The Formica and Plexiglas constructions, on the other hand, work toward a quality of inevitability, which I find now very fitting to my material.

All in all, I feel at ease with this work. Its value to me is that something new has opened up, from which I feel able to extract a variety of suggestions for future work, and to which I can refer back.