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LAMBERT, DENNIS KEITH. Basic Skeletal and Interior Forms. (1971)  
Directed by: Mr. Walter Barker. Pp. 3.

The thesis consists of 15 basic skeletal and interior forms. The individual pieces consist of a variety of materials such as: clay, steel, nylon fibers, glazed areas, and stained and burnt areas.

This thesis was exhibited at the Weatherspoon Gallery of the University of North Carolina at Greensboro from May 3 to May 10, 1971. On file in the Jackson Library of the University are 35 mm color slides of the thesis.

BASIC SKELETAL AND INTERIOR FORMS

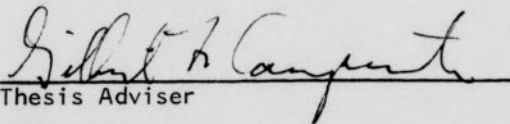
by

Dennis Keith Lambert

A Thesis Submitted to  
the Faculty of the Graduate School at  
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Approved by

  
Thesis Adviser

APPROVAL PAGE

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

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CATALOGUE

Sculpture

<u>Title</u>	<u>Date</u>	<u>Length</u>
1. Red swollen socket with line	1971	8' 6"
2. Hard and soft socket	1971	13' 2"
3. Two sockets brown line	1971	15' 4"
4. Black and yellow skeletal form	1971	12' 3"
5. Ball socket with many lines	1971	11' 8"
6. Two joint skeletal	1971	14' 3"
7. Round socket	1971	12' 3"
8. Little red joint	1971	32"
9. Little yellow joint	1971	38"
10. Red ball with two sockets	1971	7' 3"
11. Stretched ball with socket	1971	23' 6½"
12. Floor socket	1971	15' 2"
13. Flocked socket	1971	5' 2"
14. Flocked socket with soft pad	1971	5' 6"
15. Long yellow socket	1971	30'

Drawings

<u>Title</u>	<u>Date</u>	<u>Size</u>
1. Drawing for socket construction	1971	24" x 36"
2. Drawing for line and socket	1971	24" x 36"
3. Drawing for ball and socket	1971	12" x 18"

CATALOGUE (Continued)

	<u>Title</u>	<u>Date</u>	<u>Size</u>
4.	Drawing for ball socket with many lines	1971	12" x 18"
5.	Drawing for bone socket	1971	20" x 10"

I am using skeletal forms with an emphasis on the ball and socket in relationship to space and floor. The large size of these skeletal forms offers me a subject that allows the development of sculptural themes that relate to the floor. Some of the pieces are well grounded in one area. The extensions of the pieces lift off the floor and produce another situation. These extended forms offer a means to collect space and offer a type of space modulation in addition to the tactile values which are fully developed.

All of the objects in the exhibit were made of at least two kinds of materials. Among these combinations, forged steel is related to glazed and unglazed clay; clay in its natural color is held against areas flocked with nylon fibers. I do not feel a need to allow the material to exist in its natural state. If I feel polychroming to be necessary, then I will use this method to achieve an end.

My type of forms relates back to prehistoric times--a type of digging out of the ground and discovering the idea of knowing these forms and of making them. I feel a certain sensation of ceremony or religious feeling towards these forms.

Though my sculpture is placed upon the floor in various parts, I hope the mind of the viewer will regroup the parts into a whole. The viewer can recreate the parts into a totally different structure. The viewer can then recreate the parts into a life theme. Forms that had once lived together and are now separate are each typed with an individual life. The way in which some of the extensions move off the floor allows space to escape, thus producing a dead weight situation.



There is a pullness of dead weight on the floor, but an awareness of upward movement that produces a sense of lightness. The pieces are supported by a small welded wishbone crutch where they leave the floor. Because these supports are a part of the whole system, I leave them visible.

I feel that the skeletal forms with which I deal are in relationship to line. The linear character of the skeletal forms I find appealing. Under the skeletal forms I use a mirror image--a kind of permanent shadow. The purpose of the permanent shadow is to show a true relationship with the floor--a type of positive grounding.

The different kinds of tubing will give me the type of three-dimensional line that can be curved and undulated at my direction. Some of the tubes are used in a preformed condition while others have been reshaped.

I have used skeletal forms because of their strength and their subtle transition from one shape into another. This process of change occurs with considerable variety that offers many sculptural suggestions.

I have searched for a pure statement that I can use in reference to a three-dimensional figure-ground-form-space relationship. The forms I have developed reflect my interest in "primitive" shapes. As I have worked on this presentation, I have felt the forms come to life. For me they are filled with vitality.