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BLANCHARD, SCOTT HAYDEN. Abstract Organic
Structures. (1975)
Directed by: Mr. Peter Agostini. Pp. 2

This thesis consists of a group of sculptures
exhibited at the Weatherspoon Gallery of the University
of North Carolina at Greensboro from December 9 through
December 14, 1975. 35mm color slides of each work
are on file in the Jackson Library of the University.

ABSTRACT ORGANIC STRUCTURES

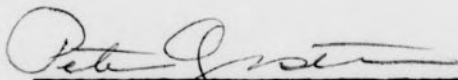
by

Scott Hayden Blanchard

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
1975

Approved by


Thesis Adviser

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of
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December 8, 1975

Date of Examination by Committee

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CATALOG

	<u>Title</u>	<u>Media</u>	<u>Height</u>	<u>Date</u>
1.	Structure II	plaster	29"	Fall 1975
2.	Structure III	plaster	31"	Fall 1975
3.	Structure IV	castbronze	26"	Fall 1975
4.	Structure VI	castbronze	29 3/4"	Fall 1975

The thesis consists of open, abstract-organic works. Within each work, several forms of varied sizes, sections and directions are combined into an organic whole. Each work represents an initiated rise or upward thrust in relationship to an opposing horizontal or descending movement. There is a concentration on the verticality of each with a continuous up-down interplay. The works are executed as maquettes from small drawings with an open interpretation of possible scale.

I refer to the pieces as being abstract, apart from any particular material form, not as a reduced-form inference. The individual forms make certain references to bones, wings, and so forth in as much as the accumulation of the forms creates a structure not unlike a bone-skeleton relationship, but they are not abstracted from a pre-existing relationship.

The relationship of forms creates order as a natural structure, with a balance that is more complex than the physical laws of weight and gravity. An order that is based on the forces inherent within a form and their complementary forces, forms, and subsequent surrounding and penetrating space creates a field of balance collecting each element into the whole. This, totaled with the quality of what the mind associates with this,

constitutes each work.

Each is a visual equivalent of an experience that is the collective response of the senses, existing as a unique presence capable of a free-existence, divorced from an object-oriented relationship where a sculpture consists of what it is of instead of what it is.

The formal considerations of the modelled forms are based on a European tradition rather than the contemporary American. From this tradition Jean Arp's Concretions, the powerful images of Alberto Giacometti, the early calligraphic and surrealist work of David Smith as influenced by Giacometti, Pablo Picasso's organic abstractions, and Umberto Boccioni's re-evaluation of painting and sculpture, as characterized by his statement: "Art is creation in itself, not an accumulation of knowledge," have been sources of reference.

The execution of each work, the development and ordering of the forms, suggests the possibilities of the meaning or the meaninglessness of its existence. My relationship to the work, as creator, parallels the validity of my existence with that of the work. In the attempt to create a free essence, I place one form against another refining their attitudes toward an equilibrium of mass and energy, searching the possibilities as a chemist combines his organic structures with aspirations of creating life.