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INTEGRATION OF ELEMENTS
OF SCULPTURE AND PAINTING

by

Hiroko Miyake

B. F. A., University of Colorado, 1961

A thesis submitted to the Faculty of the
Graduate School of the University of Colorado
in partial fulfillment of the requirements for
the degree of
Master of Fine Arts
Department of Fine Arts
1968

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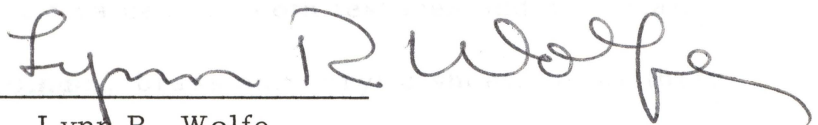
This thesis for the Master of Fine Arts Degree by

Hiroko Miyake

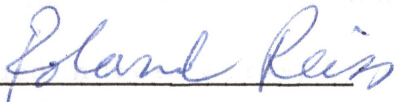
has been approved for the

Department of Fine Arts

by



Lynn R. Wolfe



Roland Reiss



Robert E. Day

Date

July 19, 1968

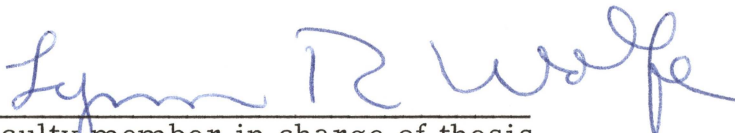
Miyake, Hiroko (M. F. A., Fine Arts: Creative Arts)

INTEGRATION OF ELEMENTS OF SCULPTURE AND PAINTING

Thesis directed by Professor Lynn R. Wolfe

The problem in the work presented for this creative thesis involved constructions integrating the elements of sculpture and painting. The uses of shaped canvases, highly glazed colors, white and nonchromatic values, smooth textures and materials, including wood, aluminum, brass and acrylic sheet, imply their own forces of expression. The selected nonobjective forms, simplified and clarified in these works, bring the various elements together in a unified whole with meaning to be experienced intellectually as visual reality. The constructions establish their own functioning environment, and to great degree become an environment for the observer with control and discipline of his own physical space. The inherent transparent and reflective qualities of polished acrylic sheet are contrasted with and related to the other elements of the constructions. Contrasting qualities of hardness and softness are used in the interplay of the various elements. The materialization of the artist's concept has resulted in a new relationship of form and a unique spatial experience for the observer. This abstract is approved as to form and content.

Signed


Faculty member in charge of thesis

A PERSONAL STATEMENT OF NEW RELATIONSHIPS IN PAINTING AND SCULPTURE

The problem of the work presented for this creative thesis involved the integrating of elements of painting and sculpture in new relationships in a personal statement. The uses of shaped canvases, highly glazed colors, white and nonchromatic values, smooth textures and materials including wood, aluminum, brass and acrylic sheet imply their own forces of expression. The negative space between the painting elements and the sculptured elements is made meaningful and is disciplined by the relationships and contrasts of the created form. The selected nonobjective forms, simplified, and clarified in these works, bring the various elements together in a unified whole with meaning to be experienced intellectually as visual reality. The painting of a constant value on an area of the canvas establishes a quality of recessiveness and repose which is in opposition to a chromatic area painted with a glazed technique on a series of narrow bands with active vibration and in contrast to the highly polished sculpture materials. The selection of the materials is critical to the desired ultimate form.

Mirror-like surfaces with highly polished sheets and clear acrylic allow us to see its spatial environment. High polish demands relatively absolute forms which the artist perfects and clarifies, exploiting the quality of the material to the extreme,

thereby achieving the utmost fulfillment of his intention. The simplified form through the supreme precision of its surfaces brings out the innate beauty of the material. Therefore, the use of the high-polish technique is more effective in introducing the reflected environment into the work, thus contradicting its volume. The use of reflection in sculpture replaces the natural chiaroscuro by bright highlights and fractured shadows, superimposed on the reflected image by the surroundings. The traditional agreement between volume and shadow is broken, yet the new relation between volume and light has its own laws. However, reflected images are deformed and follow the varied planes of the sculpture while one or more foci of light appear in the surfaces which echo the light sources of the larger environment.

The transparency allowed by the use of acrylic sheet makes it possible for the observer to experience the interior of the sculptured element. This enables a simultaneous perception of physical visibility, spatial ambiguity and an interesting complex of transparencies and reflections. In 1912 Boccioni wrote of a manifestation of new tendencies: "The sculpture can use twenty different materials or more in a single work if the plastic emotion requires it. . . . Transparent planes of glass or celluloid, sheets of metal, threads, exterior or internal electric light can show the planes, the directions, the shades and half-shades of a new reality." I am

interested in his statement and I am aiming at construction utilizing aluminum, wood, brass, and acrylic plexiglas to be set in the clear acrylic cases. In contemporary sculpture the mirror-like polished surfaces may derive from the industrial production of the polished machine or tool and synthetic material. The products of the chemistry laboratory, such as acrylic, may help to determine the external nature of the created object.

The use of highly glazed oil media, painted with a smooth surface of complex color and repetition of the bands, achieves the effect of vibrating physical reaction. The impression of speed and vibrating capacity is created by repetition of the narrow bands. The arrangement of the juxtaposition of color and metallic gray reinforces stimulus of sensation.

In each of the technical procedures employed, craftsmanship is extremely important, not only for beauty, but also for construction of the absolute forms. My painting is based on geometry which is important in expressing the clarified and perfect form of nonobjective art. A high level of craftsmanship is essential to the fullest realization of what concerns form and content.

The materialization of the artist's concept has resulted in a new unification of traditionally disparate elements and in a new relationship of form and in a unique spatial experience for the observer.

In partial fulfillment of the requirements for
the Degree M. F. A. in Creative Arts.

Hiroko Miyake

Name

has submitted this written thesis
as a supplement to the creative thesis

One construction

No. and Medium

52" x 56"

Size

Conjunction No. 2--Vertical

Title

which is in the permanent possession of the
University of Colorado and recorded with
the Department of Fine Arts.

Approved by

Lynn R Wolfe
Co-Chairman of Committee

Roland Reis
Co-Chairman of Committee

Robert Day
Chairman, Fine Arts Dept.

Date

July 19, 1968

