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THE ULTIMATE FICTION

By

Yoshiko Iwamoto Wada

B.F.A., Kyoto City University of Fine Arts, 1967

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, Creative Art

1971

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THE ULTIMATE FICTION

Art for me is a fiction of concepts, a world of unreal structure.
I believe art should always provide a new sensory and intellectual
experience to both an artist and the viewers.

Art, as a whole, embodies one's individuality. It is a subjective
expression. **This Thesis for the Master of Fine Arts Degree by**

thoughts, emotions, and environment.

Yoshiko Iwamoto Wada

Everything exists in a state of flux, so does art.
As my concepts grow, they demand an evolution of my modes of working.

has been approved for the

My concepts are based on my desire to reach the ultimate fiction:
the ultimate of the present, a timeless proof of a moment.

Department of

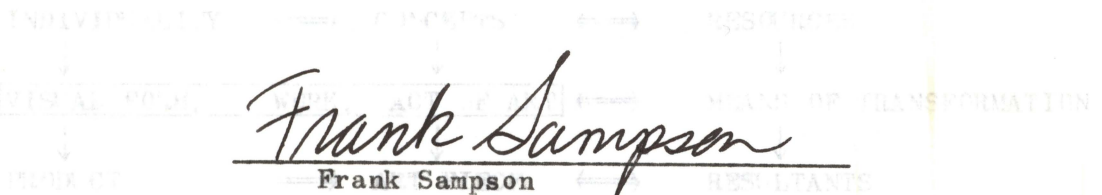
My desire is to grow with my inner awareness. With each
growth, further elaboration of a fiction occurs as the concepts

Fine Arts

are transferred into visual and tactile structure.

The concepts of a fiction are structured by the system described
below.

SYSTEM OF ART



Charles A. Qualley
— Charles A. Qualley

At present, my concept of a fiction structure is that of
the fourth dimension. In order to explain this concept, it is
imperative to review my past history of works with a fiction.

The following "Flow-Flux Chart" indicates the "System
of Art" described above. Date May 25, 1971

THE ULTIMATE FICTION

Art for me is a fiction of concepts, a world of unreal structure.

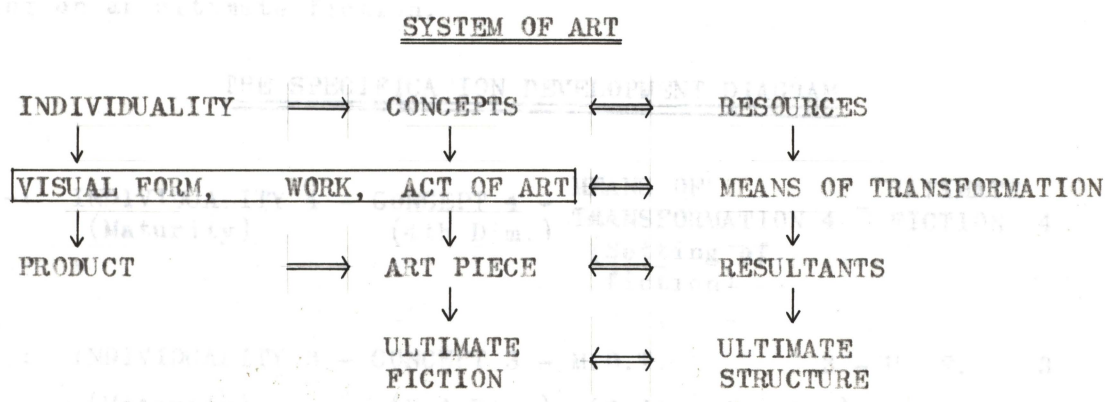
I believe art should always provide a new sensory and intellectual experience to both an artist and the viewers.

Art, as a whole, embodies one's individuality. It is a subjective impression of one's past and present total being which includes thoughts, emotions, and environment.

Everything exists in a constant state of flux, so does my art. As my concepts grow, they demand an evolution of my modes of working. My concepts are based on my desire to reach the ultimate fiction: the ultimate of the present, a compulsive proof of a moment.

These concepts grow with my increased awareness. With each growth, further elaboration of a fiction occurs as the concepts are transformed into richer and more stable structure.

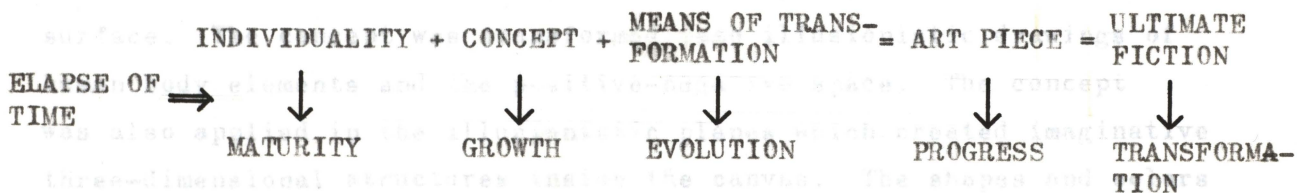
The concepts of a fiction are structured by the system described below.



At present, my concept for the ultimate structure is that of the fourth dimension. In order to explain this concept, it is imperative to review my short history of work with a fiction.

The following "Time-Flow Chart" indicates the changes of the "System of Art" elements.

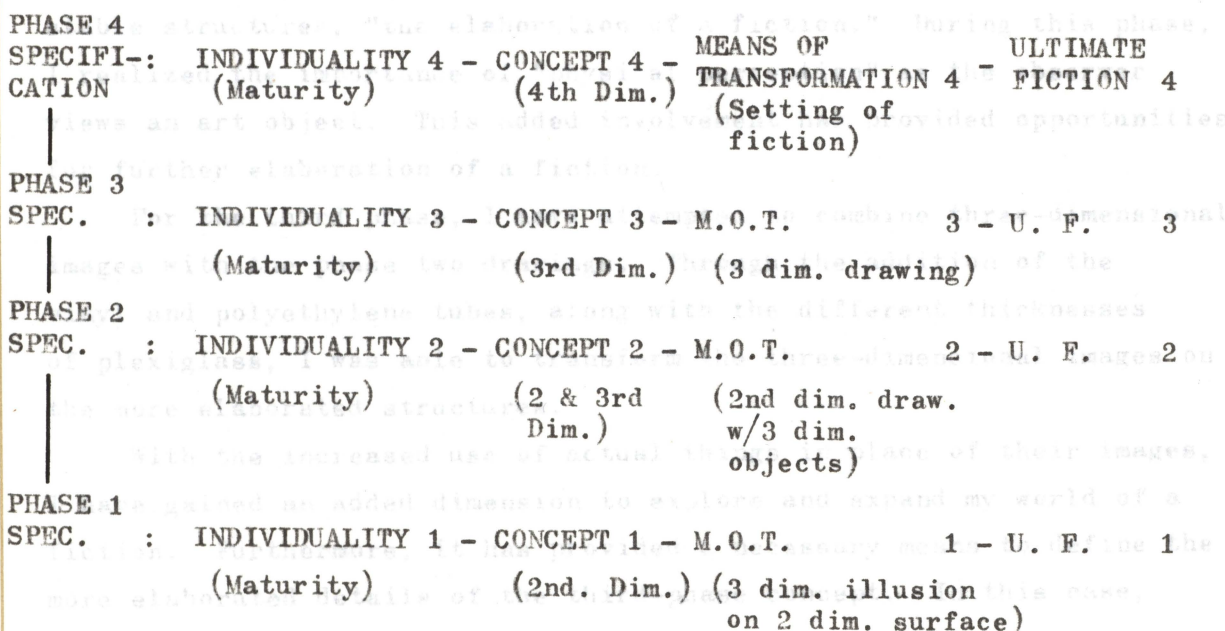
TIME-FLOW CHART



In my work I believe that the time element eventually produces a maturity of individuality which in turn triggers growth of a concept. The means of transformation will evolve accordant with the changes of one's individuality and concept. Thus, an art piece will clearly reflect the kinetic progress of the first three elements (individuality, concept and means of transformation). However, an ultimate fiction does not reflect any of the improvements made by the other elements. It merely meets the specifications of an ultimate structure of a fiction.

"The Specification Development Diagram" presented below shows the pattern of formulating the specifications and their direct bearing on an ultimate fiction.

THE SPECIFICATION DEVELOPMENT DIAGRAM



During the first phase, my concept of the fiction was to capture the three-dimensional elements, volume and space, on a two-dimensional surface. The concept was transformed into illusionistic drawings of human body elements and the positive-negative space. The concept was also applied in the illusionistic planes which created imaginative three-dimensional structures inside the canvas. The shapes and colors of the images were emphasized more than their volumes and spaces to achieve the effect.

The concept for the second phase was to return the two-dimensional images of three-dimensional objects to their natural dimensions. In my paintings, for the transformation of the concept, the various shaped-canvases mounted on the different thicknesses of the plywoods are used to characterize the elements of my concept. Each shape contains its own volume of shape and color, space and planes.

In my later attempts, I have also introduced a few actual three-dimensional objects into my drawings. Such objects as metal screws and plexiglass sheets are used to specify the spaces, shapes, volumes, and planes on two-dimensional surface. By determining the various characteristics of the images, I was able to make the specifications for the phase two ultimate structure. Thus, the increased inputs into the specification results in the creation of richer and more stable structures, "the elaboration of a fiction." During this phase, I realized the importance of "physical perception" as the observer views an art object. This added involvement has provided opportunities for further elaboration of a fiction.

For the third phase, I have attempted to combine three-dimensional images with the phase two drawings. Through the addition of the vinyl and polyethylene tubes, along with the different thicknesses of plexiglass, I was able to transform the three-dimensional images on the more elaborated structures.

With the increased use of actual things in place of their images, I have gained an added dimension to explore and expand my world of a fiction. Furthermore, it has provided a necessary means to define the more elaborated details of the third-phase concept. In this case,

the concept was to transform a three-dimensional image in my mind into an actual three-dimensional structure. For the transformation of the concept, the several plexiglass sheets are cut and mounted edge-wise on the plastic background. Some of the edges are painted to give volumes to the colors and to create various colored planes. Thus, the transformed images are represented in the plastic planes, the spaces between the planes, and the volume of the structure.

The concept for the fourth and present phase is to seek the fourth dimension in a three-dimensional setting. This attempt was made by defining the major elements (volumes, spaces, and planes) along with colors, textures, and shapes.

Since there exists no tangible proof of a fourth dimensionality, its existence, if any, must be perceived by individuals. Thus, if we wish to experience the fourth dimension, then we must do so only with what we have at our disposal. Two such faculties which may serve us in this case are our powers of abstraction and our abilities to perceive any and all stimuli.

Looking at any object from outside is a three-dimensional experience. However, if the perception is possible from the inside of a three-dimensional object, we must be perceiving something which can penetrate our limitation of three-dimensionality. I choose to call this an expression of the fourth dimension.

Therefore, in order to transform this concept into a physical existence, I have created a three-dimensional setting in which the viewer can enter and perceive the dimension. In order to provide such a setting, I have created two hanging and one "bubble" settings. In both of the hanging settings, the tubes are used to obtain the line effects, and the polyethylene sheeting panels with the cut-out shapes are employed to give volumes to the sets of the perforations and to produce the effect of the volumes penetrating the planes. All the elements of the settings are placed in predetermined locations and, thus, they are fixed structures. However, in order to give the viewer an experience of being inside of these three-dimensional art settings, I have dealt mostly with the planes and the spaces created by the planes.

In the "bubble" setting, a large air-inflated polyethylene tube is filled with numerous balloons. The loose balloons are placed there to represent the effect of arbitrary points, a one-dimensional effect. But, if the viewer steps inside of the tube, he must encounter physically the balloons' two and three-dimensional properties; planes and volumes. With the powers of abstraction and perception, I believe I have created a setting where one can experience 1) a unique encounter with the one-dimensional situation; 2) a sense of being inside of all three dimensions; and 3) a viewing of an art object from within, a situation which in itself provides a crucial aspect of my concept of the ultimate structure—the fourth dimension.

These three qualities characterize at present the ultimate fiction of my fourth phase concept as mentioned in the "Time-Flow Chart". The ultimate fiction of my present concept is the inevitable outgrowth of the ever-evolving process of my art, my fiction.

The need to create the ultimate fiction of my concept comes from inside of myself, with the desire of structuring my own world of imagination in order to find myself.

From time to time, an artist finds his creativity only appearing to exist in a static state, because he uses his life as a measurement.

The novelist Mishima lived a part of his own fiction. He finally found the ultimate means to create his ultimate fiction by performing IT by himself. He carried the elaboration of his ultimate structure to the limit by living and dying in accordance with his fiction.

The next phase of my fiction may result in a kind of theater performance or a creation of a complete environment. Or, perhaps, performing the fiction myself.....

In partial fulfillment of the requirement
for the degree M.F.A. in Creative Arts

Yoshiko Iwamoto Wada

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

One-Mixed Medium
Number and Medium

10" x 11"
Size

Untitled
Title

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

Approved by

Frank Sampson
Chairman of Committee

Roland Reiss
Yuse Woodman
Co-Chairman of Committee

Charles A. Grally
Chairman, Fine Arts Department

Number of slides and medium

#1 Setting 8' x 10' x 17' (Bubble)

#2 Setting 7' x 9' x 13' (Lines)

#3 Setting 7' x 7' x 14' (Panels)

#4 Drawing 9" x 12" Untitled-Mixed Medium

#5 Drawing 10" x 11" Untitled-Mixed Medium

#6 Drawing 9" x 12" Untitled-Mixed Midium

#7 Drawing 9" x 11" Untitled-Mixed Medium

