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PASCAL





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EXPLOITATION OF LATEX RUBBER

By

David W. Fox

B.F.A., University of Colorado, 1973

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

1975

University of Colorado Libraries - Boulder

*This Thesis for the Master of Fine Arts Degree by*

*David Fox*

*has been approved for the*

*Department of*

*Fine Arts*

*by*

*John B. Wilson*

Chairman of committee

*Clifton C. Clark*

Second member

Date \_\_\_\_\_

All of this recent work seems to be affected by two common concerns. The first might be called a work attitude or procedural rule. It requires that I not completely know the final result of any one piece as I start it, that I allow a good deal of the outcome to be the result of an investigation into the working qualities of the material. This attitude was established by my early experiences with clay and predates any conceptual intention; which is the other common concern.

The intention or function of the first two rubber pieces shown, is closely related to my earlier ceramic work. They were intended to serve as 'anatoms' or bodily presences that were manipulated and thereby turned into objects or commodities. On another level, I think that this idea has more to do with a view of the 'systems approach' to reality. This, after all, allows us to be effective as manipulators. The other three rubber pieces attempt to gain believability as systems by intimating larger scale references. I knew that the earlier ceramic work could not transcend its objectness simply because of its scale. A more enigmatic feeling was needed. In the sculpture this more enigmatic situation is possible through the use of latex rubber. The rubber also allowed me to get directly in touch with an issue that had been only a hidden but important aspect to me in my previous work. The false bottom of my clay things always fascinated me the most of all because though they were hidden, they recorded a surface of working, cutting, firing, and handling that was quite refreshing. It was very nice to see the actuality of what the clay object really was -- for it looked sort of soft and solid from the outside, the very opposite of what it really was. With the rubber I can not only eradicate any incongruities about how my surface looks and then feels, but can deal directly with this issue of exposing 'what is' to the image of a piece. This is achieved by exposing both sides of the pieces. The 'image' side is supported by the 'structural' side.

The immediacy of clay and rubber allows me to be completely responsive to the materials while staying within the frame work of a few conceptual requirements. These requirements are; that the forms be organic and of such a nature that they lend themselves to not only analogical references but to a wide scale range. This organic quality is necessary to the presentation of a living presence. A wide scale range allows the intellectual possibility that the piece is linked to frame references beyond the viewers'. The 'animal' presence of the first two pieces is the most interesting image to expose as a 'made' thing however, and I think I may have to combine this bodily-type feeling with the wider scale range of the more system-like pieces in the future.

My need to be excited by not knowing the outcome of a piece is satisfied by not only building it upside down and in reverse, but by doing things to and with the piece, as in the re-introduction of positives into the holes.

By exploiting the procedural nuances of my materials and working process, it is possible for me to encounter the unexpected and exciting while serving the function of attaching some metaphoric identities to my forms that deal with image making and association.

*In partial fulfillment of the requirements  
for the degree Master of Fine Arts*

*David Fox*

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

*(3 pastel drawings - (3x40))*

*(5 pieces laytex sculpture)*

*and (10) slides*

*which are in the permanent possession of the  
University of Colorado and recorded with the*

*Department of Fine Arts*

*Approved by*

*John B. Wilson*  
\_\_\_\_\_  
*Chairman of the Committee*

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*Co-Chairman of the Committee*

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*Chairman, Department of Fine Arts*

Number of slides and medium

<u>#1 Drawing - pastel, acrylic &amp; oil crayon</u>	<u>32" x 40"</u>	<u>Untitled</u>
<u>#2 Drawing - same</u>	<u>30" x 40"</u>	<u>Untitled</u>
<u>#3 Drawing - same</u>	<u>32" x 40"</u>	<u>Untitled</u>
<u>#4 Latex, rubber, cheesecloth, sawdust</u>	<u>24" x 48" x 16"</u>	<u>Untitled</u>
<u>#5 Rubber - same</u>	<u>30" x 12" x 9"</u>	<u>Untitled</u>
<u>#6 Rubber - same</u>	<u>48" x 42" x 12"</u>	<u>Untitled</u>
<u>#7 Rubber - same</u>	<u>4½" x 2½" x 1½"</u>	<u>Untitled</u>
<u>#8 Rubber - same</u>	<u>72" x 72" x 48"</u>	<u>Untitled</u>
<u>#9 Detail</u>		
<u>#10 Detail</u>		







