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## FOUR OBJECTS: A VISUAL HEARING

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FOUR OBJECTS: A VISUAL HEARING

by

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B. F. A., Richmond Professional Institute, 1967

Submitted to the Faculty of the School of the Arts  
of Virginia Commonwealth University

In Partial Fulfillment  
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## PREFACE

This thesis statement is of a two part nature. The first part shows photographs of my creative products in the process of making them and in their completed state. The second part deals with the process involved in my mental activity as these objects were created.

I have presented the photographs of my work first because I feel that viewing the work before reading the text is of primary importance. Visual comprehension of my work is my major purpose.

The photographs in the visual appendix are objects that exist within my world. They are abstractions. They are but a few of the things with which I am involved in my creative work. These are more than mere representations. They are my inspiration.

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I. A PHOTOGRAPHIC SYNOPSIS:

PERSONAL CREATIVE PRODUCT



PLATE I



COLUMN #3, in process



COLUMNNA #3, in process

PLATE III



COLUMN #3, in process

PLATE IV



COLUMN #4, in process



PLATE V: COLUMN #4, in process



PLATE VI: COLUMN #4, in process

PLATE VII



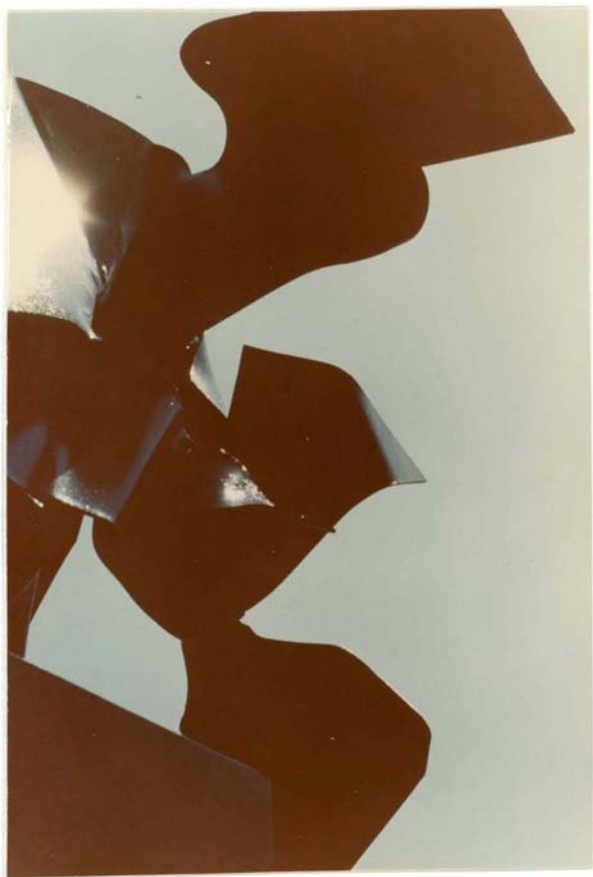
COLUMBIA #4, in process



PLATE VIII: COLUMN #1, detail



PLATE IX



COLUMN #1, detail

PLATE X



COLUMNA #1

PLATE XI



COLUMN #2, detail

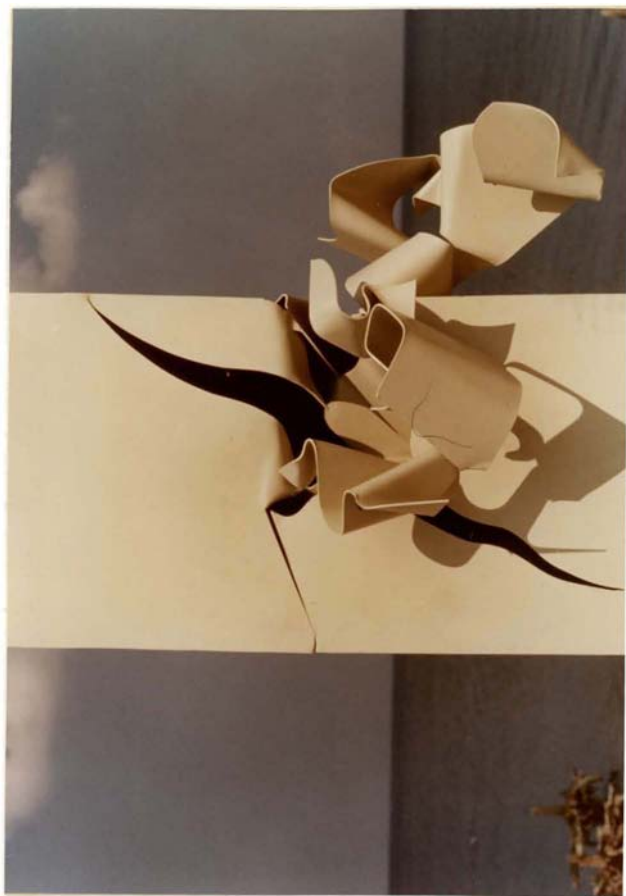


PLATE XII: COLUMN #2, detail

PLATE XIII



COLUMN #2

PLATE XIV



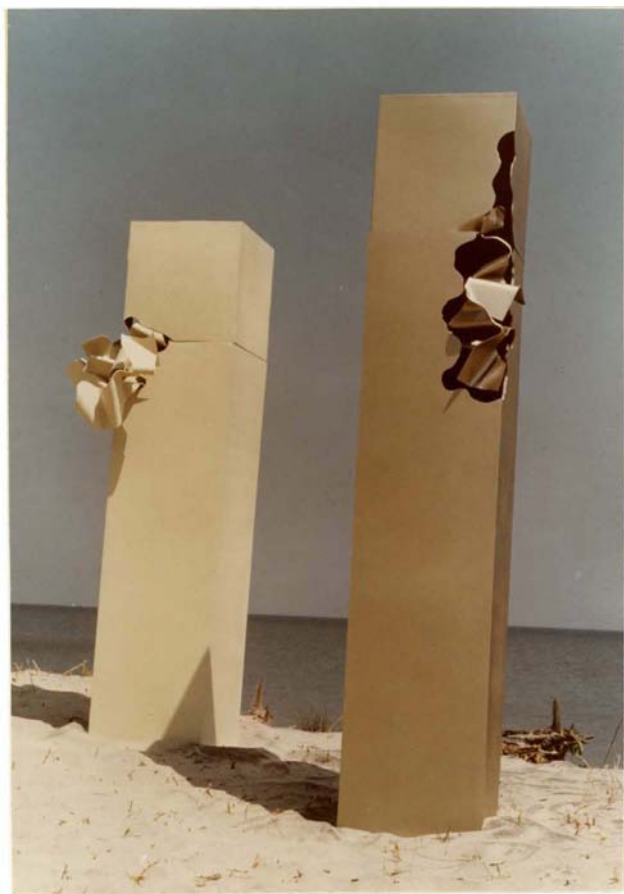
COLUMNA #3, detail

PLATE XV



COLUMN #3, detail

PLATE XVI



COLUMN #3 and COLUMN #2



PLATE XVII



COLUMN #4, detail

PLATE XVIII



COLUMNNA #4, detail

PLATE XIX



COLUMN #4, detail

PLATE XX



COLUMNA #4

PLATE XXI



COLUMNA #4

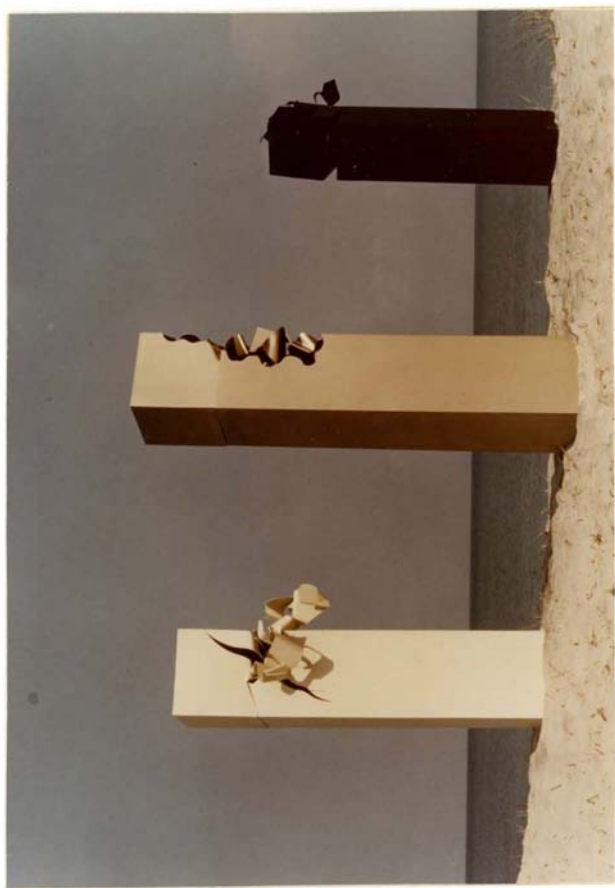


PLATE XXII: COLUMNA #1, COLUMNA #2, and COLUMNA #3

## II. PERSONAL CREATIVE ATMOSPHERE

## II. PERSONAL CREATIVE ATMOSPHERE

It is a quiet world in which I live. It is filled with light that bends and flows, emitting shadows and color in a space that is opened and closed. There is no need for sound, for silence is the only necessary element. There is no need for words to describe the essence of this atmosphere of silence. It is this "silent hearing" that tells me of the world from which my work evolves.

This silent hearing implies a paradox of terms. Silence is the mode or essence of the atmosphere in which I exist. Hearing, in terms of this silence, is receiving communication in some form. I receive my communication by accepting the existence of visual images in my environment. Thus, this silent hearing is a dialogue between myself and the things in my atmosphere. It is a silent hearing because my particular environment is the teacher of my world and the visual images are the only elements needed to describe its essence. This atmosphere is an outcome of objects and things that I see and experience which produce images in my mind. From these images develops a visual thinking, an eye of the mind. The intrinsic worth of my work cannot be easily defined because its essential quality lies in the value of the feelings bestowed by visual comprehension.



Nature--the collective forces of the physical world--contains Her own potentialities for bringing Her state into fuller awareness. She is in a flux of continual change with Her own elements. My part in perceiving this environment is an attempt to become aware and more sensitive to some of the potentialities offered by Her. There is a search for a solidarity based on an intensification of unity between Nature and myself. My work becomes this search and the search becomes the inspiration. My perception is transferred to the work. After the work is completed, the task that follows is one of perception, whether it be my own or another person's. This is a continuous process, for without this the work has no life.

Out of my involvement and my work comes a personal expression which reflects the dialogue with my atmosphere. It is a dialogue between the physical world of objects and the self. There can be no separation between myself and this atmosphere because I exist in constant interaction with this environment. There is a continuous search and uncovering before my work can progress, for growth is consciousness that is turned inward.

Each time I begin a new piece of work, I experience new awareness and understanding. The awareness gained from past experience with the work makes me realize potentialities for another piece: hence, one work leads into the next. The work is not unique in the sense of being the only one of its

kind; it is only another presentation of things that already exist.

### III. PERSONAL INVOLVEMENT WITH THE PRODUCT

### III. PERSONAL INVOLVEMENT WITH THE PRODUCT

The four objects presented in this paper are the results of my involvement with plastic forms. I, as an individual, select from my environment that which affects me most deeply; I observe it, act upon it, and, through this interaction, learn from it. By selecting certain elements from the environment, I create a working atmosphere which becomes an inspirational source for the object to be created. Certain elements from this atmosphere become more important and these seem to direct my activity. In the following chapter I would like to discuss how my philosophy relates to my work.

The "silent hearing" which I discussed in Chapter II becomes a solidifying feeling when expressed in a physical material. In this sense, the work unites all the feelings at that time I can translate into solid matter. Since I cannot give all the feelings and all the thoughts unto one piece, I select that which seems most important to me. My eyes perceive, my hands act, and together, supported by the selective activity of the mind, my feelings are translated into actual form. I condense the environment in which I live into an environment that becomes a very personal interpretation of it.

The point of departure in the actual physical making of the sculpture is the column. Because of its solidity,

there is malleable space. The column creates an adaptability for my ideas and yet retains a vitality unique to itself. Within this column format, I attempt to explore the possibilities that it contains. The metal rhythmic forms demonstrate what I feel about the solidity of this column. The metal forms seem to imply a frozen, pregnant moment of imminent movement for they cut, twist, and tear at this space without any implication of sound.

Symbolically, a membrane covers the solidity of the column of my later work. This membrane of the column's surface controls the feeling of implosion of the internal space of this form. This inward collapsing seems to be the result of a controlled pressure exerted upon the column's external membrane without breaking its elasticity. Although the metal rhythmic forms imply silent cutting, tearing, and twisting, their sharpness is cushioned by this pressure of the membrane.

The reverse of this feeling exists in Columna #1 and Columna #2, the works preceding my exploration of the internal space. In the two later works, the feeling becomes one of explosion. Related to these pieces, explosion is a quality of being freed and of giving kinetic meaning to the surrounding external space. The function of the membrane differs between the membrane of the implosion and explosion. Indeed, the membrane exists in explosion, but only superficially. Here the metal rhythmic forms rip, tear, cut, and twist, destroying the membrane. The metal forms are freed. They

thrust out into the surrounding space and create the anticipated movement implied in the process of implosion. Here this anticipation of movement is transferred into kinetic movement.

It is a conceptional manner in which these pieces evolve. The materials become the means for expressing the idea. The idea then becomes the form. The material must contain some of the same properties as the feelings that I wish to express. There must be a uniting of the two before the work can express a complete idea. When the concept dominates the material and it is allowed no freedom to express its properties, the piece becomes contrived.

The completed work exists because of its end rather than its origin or compositional matter. Although the form could not exist without physical or conceptual matter, its reason for existence as a form is because of its end product. Yet the beginning is the time when I am most closely connected to the work; it remains within my mind, my visual thinking. When the work is completed, there is no more that I can offer it. It is a complete unit. There remains with me only the memories of the beginning and the ideas from which it originated.

The supporting pillar becomes a matrix of all the impressions that I can give to it. The pillar becomes a principle and a binding substance which can receive these impressions. As a result, the pillar is a personal input

which produces an output that gives it existence. A mold of solid matter originates, develops, and contains this atmosphere of silent hearing and visual thinking.

APPENDIX :

PHOTOGRAPHIC ELEMENTS OF MY INVOLVEMENT



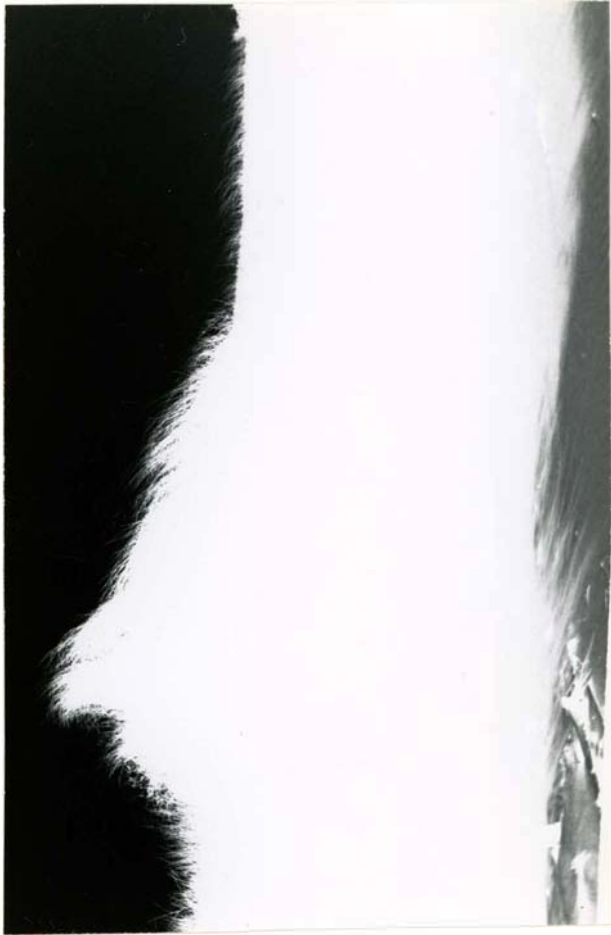
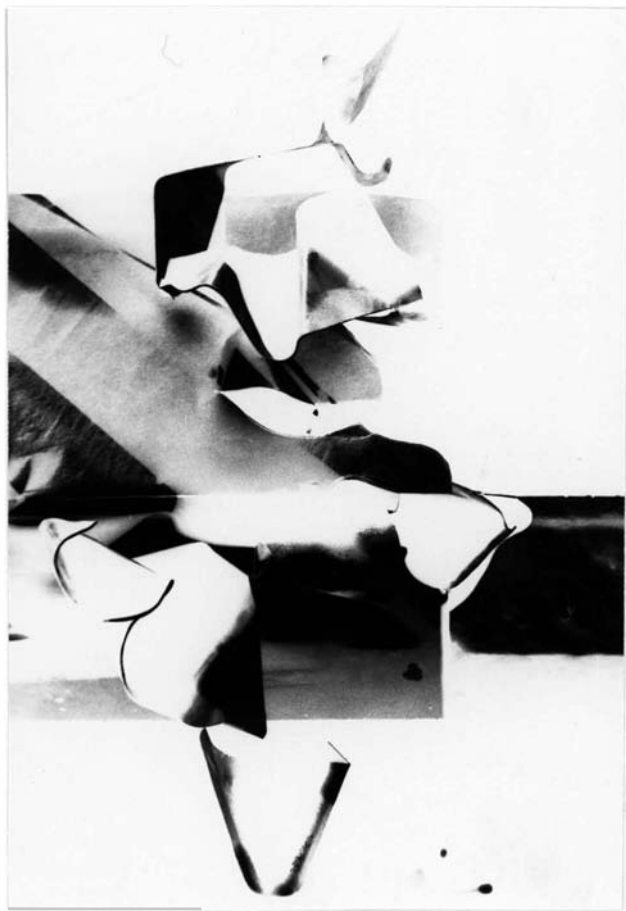


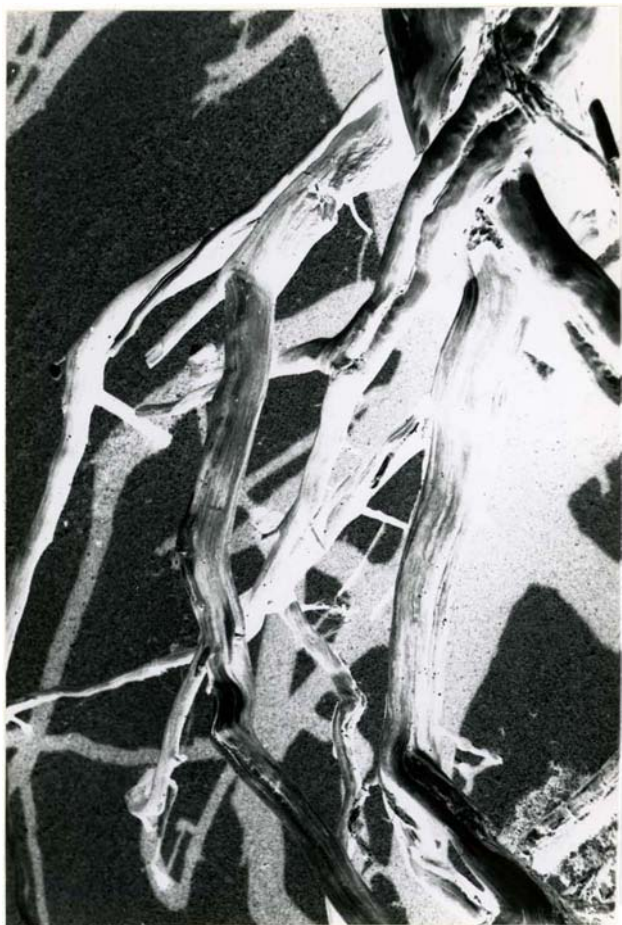
PLATE XXIII: PHOTOGRAPH

PLATE XXIV



PHOTOGRAPH

PLATE XXV



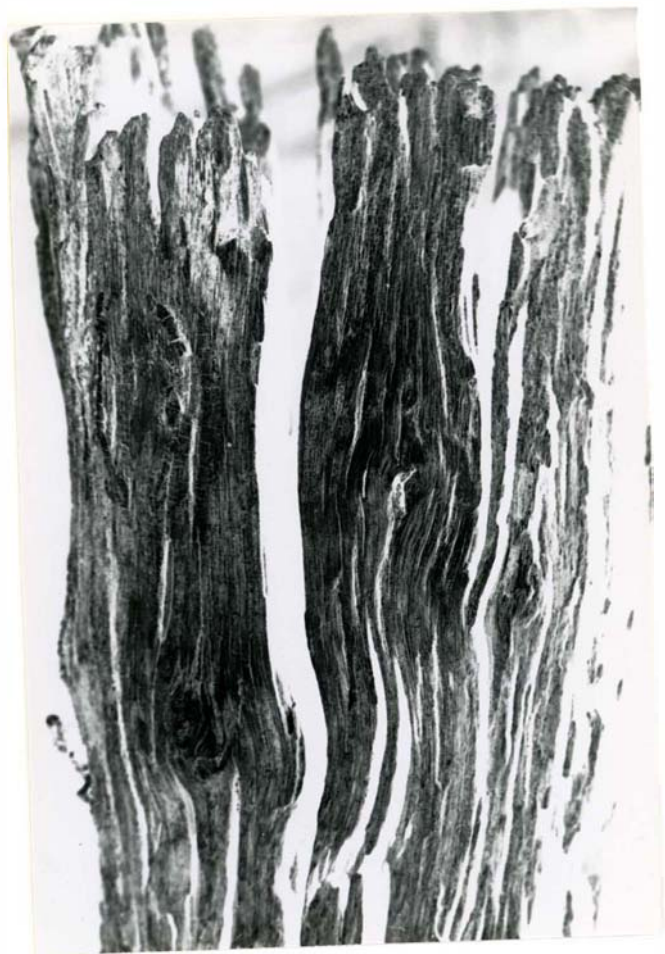
PHOTOGRAPH

PLATE XXVI



PHOTOGRAPH

PLATE XXVII



PHOTOGRAPH

PLATE XXVIII



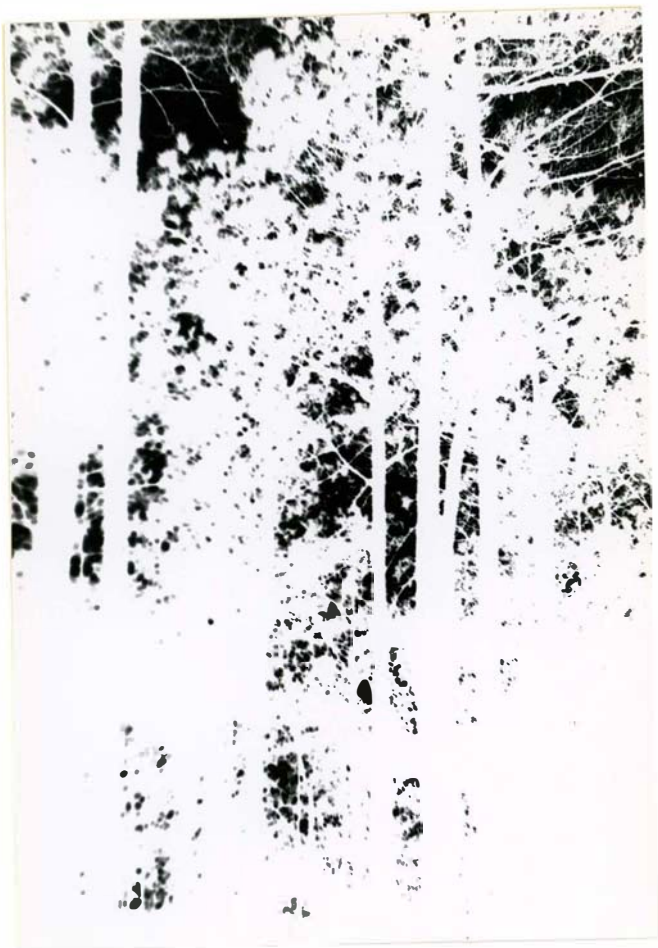
PHOTOGRAPH

PLATE XXIX



PHOTOGRAPH

PLATE XXX



PHOTOGRAPH



PLATE XXXI



PHOTOGRAPH

PLATE XXXII



PHOTOGRAPH

PLATE XXXIII



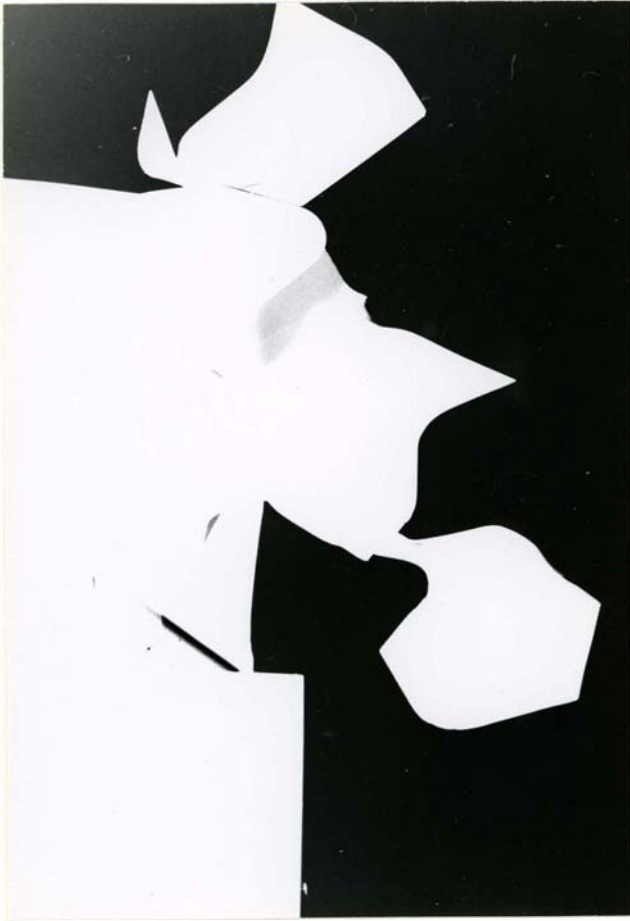
PHOTOGRAPH

PLATE XXXIV



PHOTOGRAPH

PLATE XXXV



PHOTOGRAPH

PLATE XXXVI



PHOTOGRAPH

## SOURCES

## SOURCES

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