7-14-2009

Spontaneous strategies

James D. Borders

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SPONTANEOUS STRATEGIES

By

James D. Borders

July 14, 2009
THESIS APPROVAL

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1. ABSTRACT

My thesis body of work combines sculptures and paintings which are visual essays reflecting the interrelationships of color and form. The sculptures are simplified geometric shapes integrated with brilliant saturated color fields. This thesis is an investigation into the process of making art and the condition of receiving it. I have explored ideas produced through the experience of chance, color, movement, rhythm, and form with a cohesive vision evolving into a personal direction that enables experimentation without the loss of integrity.
2. INTRODUCTION

The purpose of my thesis body of work is to examine how strategic work ethic and values can carry weight in determining the final visual aesthetics of sculpture and painting.

In pursuing the human element motivated by work effort, I intend to show a spontaneous regenerative process which takes place and forces me as the creator to intuitively explore the process. Traditional techniques are determining factors influencing the progress of the innovation.

It is through investigating this innovation that my sculptures and paintings have united. It is the process of making art and the condition of receiving it that has created a visual essay of interrelationships between color and form.

I realize such artists as Albert Paley, David Smith and Richard Serra have achieved monumental success in sculpture through developing their work process in direct compliance with the handling of materials and the development of new technology.

In pursuing my three-dimensional work, I have been drawn back into the world of two-dimension. I am aware of similarities among painters such as Frank Stella, Jackson Pollock and Mark Rothko which correspond with my abstract paintings where there is no recognizable image, but one where color is a dominant element. The assertive subconscious experience relative to academic research has superseded traditional and contemporary painters as they may apply to the technical process made throughout this endeavor so as to find my own answers and direction through the material experience.
My intention is to create a series of sculptures which combines two-dimensional and three-dimensional forms reflecting the experience and exploration of the seamless marriage between traditional techniques and modern technology.

Through this working process, subjective and objective form content are realized and actualized into a final visual statement. The outcome of this effort theoretically produces a challenging visual statement supporting the acknowledgement of craftsmanship and technology in the working process through human touch.

As an artist, it is my perception that an art form does not die; it is simply transformed into new languages through a variety of interpretations. I choose to communicate through sculpture and painting. My art work is developed by my work ethic and my values. My work does not always begin with a preconceived idea of what a finished piece looks like. Some of my best works come when I am uninhibited enough to allow the object to lead me while I respond intuitively. I begin each piece with an idea. If the process stops there, I would feel disconnected from it. I would have a strong desire to continue with the process, whether it is through research, investigation of techniques, or by working with a material.

I take the idea to the next level by breathing life into it consistent with the belief in one’s self in achieving the goals we set seemingly unattainable to the layman: setting goals challenging our will, our ability, and our talent. When we explore these, our knowledge and wisdom rises to a higher understanding. Our technical skills are brought to a level when synthesized, the synergy of these events and actions open up new worlds to explore, new emotions to feel, and most importantly, new objectives to achieve.
3. WORK INFLUENCES AND KINSHIPS

In going forward in the field of sculpture and painting, I must acknowledge what has come before me. By researching and developing my understanding of these previous artists I learned more about myself and my work. The following sculptors deeply influenced me in response to our kinship of values and work ethic: Richard Serra, Fletcher Benton, Albert Paley, David Smith, and Henry Moore.

One of the most accomplished sculptors in today’s culture is Richard Serra. In an interview with Charlie Rose, an American journalist who hosts an interview show by the same name and is produced by New York Public Television Station, WNET, Serra discussed how his work background in the industrial steel yards enabled him to become familiar with his materials which he later used in creating his sculptures.

Serra has been described as one of the most original and significant sculptors of his generation. He believes that if you want to make art, at some point you have to suspend judgment and involve yourself in play rather than worry about the outcome. Serra experiments with modulars in his studio until he decides exactly where to take them. This is not about what is foreseen it’s about the unknown.

Serra believes your origin is important insofar as where you come from, but says your academic origin can actually be a restraint. Serra is not bogged down by the academia of sculpture. He believes in the idea of giving all of oneself to the work because it’s the giving and extracting that proves to be empowering.

Serra told Rose in their interview that he thought he could change how we perceive sculpture, bringing another meaning to perception. The emphasis of Serra’s pieces are really on the process of creating them through raw aggression and physicality,
combined with a self-conscious awareness of material and a real engagement with the space in which it was worked

Through this exploration of sculptors, I discovered the work of Fletcher Benton. Benton began his career as a sign painter, which gave him a sense of organization and discipline. Although he loved painting, he was a pioneer in kinetic sculpture. He loved to get in there and slug it out. He liked the battle, the physical challenge. He described it as going to war into battle. It was a struggle. Every piece started out with confrontation that could not be avoided

Benton was quoted in Sculpture magazine as saying, “I think artists become artists – those who stick it out – because they want to be…100 percent responsible for their actions…responsible from beginning to end for every single decision.”

Benton’s sculptures have become emblems of the independent, fully realized individual. The interviewer said Benton’s idea of the completely responsible self “may be utopia, but it is not irrelevant. It is by such ideas that we measure, and thus come to know ourselves.”

Albert Paley became a significant influence in my work. Just the fact that he is a living legend is inspirational. When Paley began working in steel, he consciously chose to focus exclusively on the material. As a modern day artist working in steel, he reflects the spirit and concern of our time. He has said that he deals with steel and structures and is able to translate that information and sell it to people. He works all the time and believes that one thing begets another thing. He calls it an incredible learning process a

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total evolvement. See Plates 1, 2, and 3 which depict the overwhelming evolvement of how one painting led to the next and ultimately consumed my studio. Paley has said that the actual working is quite an involved endeavor. His work is much more related to the decorative arts industry around the turn of the century than an independent studio of today.
Paul Smith of the American Craft Museum in New York states:

“Today, with industrialization and the technology of our time, the craftsman performs in a very different context. I say there are a social need and a psychological drive behind the individual because there has always been instinct of individuals to work with their hands and create beautiful works with materials. And this instinct becomes increasingly important in a society where the human influence is challenged daily as we become more affected by our electronic world. The human spirit seeks back to find those things that seem comfortable and the craft movement has to be looked at in that context.”

Paul Smith further calls Paley professional on every level, in maintaining his shop, in his relationships with other people, and as a teacher and craftsman; all goals which I aspire to attain.

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He finds much of his inspiration from a diverse and significant range of historical and technical traditions. Frances Wells, one of Paley’s closest companions, discusses Paley’s commitment to his work:

“Work has nothing to do with money, has nothing to do with getting well-known or any of those things that accompany it. It has nothing to do with that. Has nothing even to do with the finished product. I think really what it has to do with is a very personal search that somehow for him is manifested in this working process. And when the certain thing that he is working on is done and the search is over, that at that point, then you have a work. That’s the by-product. It’s a sideline. It’s a peripheral thing.”

Paley’s work articulates a given space. It is not something that is an intellectual dialogue. He states:

“The main function of ornament is to articulate emotion…It purely goes to the emotions through the senses. It’s very similar to the response you would have to music…How I think or feel about the work really doesn’t matter. All I can say is I respond in a given way and because I respond that way, I develop a design scheme that I think fulfills those problems. If that translates to the viewer, fine. It’s not really dealing with empathy. I’m not really trying to create music for the masses, at all.”

This quote from Paley rings true to my core. Even before researching Paley, this principle was a fundamental step in my creative process and it gave me great satisfaction and confidence to hear it come from such a renowned artist. This acknowledgement by Paley represented my own personal thoughts, justifying the path I chose. I believe bloodlines run through men of tradition carrying honor, dignity and respect of the past, and courage to step forward into a contemporary reality. We live in an age when almost any object and any form of activity can be classified as art. Paley believes that while this has liberated us to look at objects in a new way, it has also had some less beneficial side effects. One is a loss of respect, almost a dislike of craft skills, the ability to handle

5 Made in America: Albert Paley and Wendell Castle.
6 Made in America: Albert Paley and Wendell Castle.
materials in a way that respects their inherent nature and qualities, and at the same time pushes them to realize their full potential. Paley states:

“For one thing, the forms that I’ve developed, the vocabulary I’ve dealt with, are very hand-intensive. They take a lot of skill, but more of a nineteenth-century skill. A fabricator couldn’t do it. Or even if they could, it would be so expensive that it would be out of the question. So, rather than change my aesthetic to that required by commercial fabrication, I looked for ways round the problem. I build machines myself to do certain jobs, and I trained my own people. It became very much like a nineteenth-century craft atelier, with a team working together.”

Paley’s respect for humanity and nature, and acknowledgments of their complex relationship with purely artistic values, remind us that art is responsible for the human beings for which it is made as well as to its own history.

David Smith, although not an initial influence in my work, was discovered throughout this exploration, and my kinship to the sculptor was uncanny. Not only to his work, but even more so to his personality. Smith was described as powerful with a huge laugh from within. He was one who radiated energy and determination. His positive and energetic nature was reflected in his work. Painter Robert Motherwell, one of his closest friends, depicted him as both delicate and as strong as a Mack truck.

Smith knew iron and metal from a very young age. His grandfather was a blacksmith. Smith himself worked on an assembly line in a Studebaker factory in South Bend, Indiana during his early years. He was a Class A welder and a union member his whole life. Smith discovered iron and factory materials could be used to produce art. Smith began with painting, and Picasso and Gonzales were both major influences of

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8 David Smith, *David Smith by David Smith, Sculpture and Writings* (New York: Thames and Hudson, 1968), 8.
Smith’s first sculpture. He was further influenced by the surrealist’s idea of combining subconscious with images of pictorial obstruction.

Smith’s sculpture did not call for a conventional artist’s studio. Instead, he found a metal working shop on the Brooklyn docks and established a factory atmosphere. Motherwell said he was the locomotive behind the locomotives he was making. Smith felt the best way to inspire the workers within his studio was to show them you could do anything they can do as well, or better. He created a no-nonsense atmosphere, and was proud to be part of a working philosophy. Smith was innovative and used industrial technology to his benefit. He developed machines to cut off circles, and used overhead cranes. Nevertheless, he still sketched his ideas on the floor of his studio. He created a “mechanical ballet” where a manifestation of his dreams all came together. See Plate 4 of a working studio.
Plate 4
Smith created 400 works in 14 years, averaging 32 pieces a year. Once he was so inspired by his workers, by his material, and his factory, that he created 27 sculptures in 30 days. His response to his material was direct, and scale was not always limited by practical considerations. He found size as well as color additional challenges to face. Smith never threw anything away; he just kept a memory system for later retrieval.

In his stainless steel series entitled Cubi, Smith achieved a sense of monumentality which seems so akin to the character of the man himself. His sculptures were freely inventive. E. A. Carmean, Jr., Curator of 20th Century Art, said Smith’s life was reflected in his work: work representing one of the greatest odysseys in the history of sculpture. Smith knew not all of his sculptures were to be seen or exhibited, but would still get pleasure from them just sitting in his fields. This is another direct association to Smith. I have made works with no intention of exhibiting them, but I needed them around to see, to remember, to remind me of a moment. More importantly, it was an idea followed by a physical effort actualized. This became another step in my continuous journey of understanding the work process.

When Smith was asked about his work, he said, “My sculpture is part of my world. It’s part of my everyday living. It reflects my studio, my house, my trees the nature of the world I live.”

Aesthetically, my works tend to connect more with the previous artists mentioned. However, throughout this endeavor, I have found a kinship going much deeper than the aesthetics of visual art. It goes to the personality and soul of an individual. Smith, who died in 1965, has verbalized my thoughts word for word. Smith has justified the

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simplicity of my direct approach. Although that may be questioned, it cannot be denied. This is one of my greatest discoveries throughout this process.

Even though these artists all work in steel just as I do, the common thread uniting us as sculptors is our common will of steel. We all know how to articulate it, how to bend it, make it look flexible, and manipulate it to our desires. Not everyone can work in this material and do these things. It is our work ethic and values, our will of steel that allows us to believe and carry out these actions. See Plate 5.
Another influence in my work is Henry Moore. Although Moore did not work in steel as Serra, Benton and Paley, his works in wood, stone, and cement, are characterized by their smooth, organic shape. He too often began with no real preset idea. He looked at his clay sketches and moved them about, cutting them into new pieces, and choosing one to make larger and in more detail. His work was one of space and penetration which allowed light to pour though, and the viewer to be drawn in. Bringing the outer volume into his sculpture was one of Moore’s greatest achievements.

Moore experimented with opening up the voids, often to the point where the solids functioned as frames for the voids. He took these experiments with tension between the void and the solid and translated them back into his figures. His ability to develop negative space and to make it a positive, a definite part of his sculpture, was seen especially in his reclining figures. Moore’s belief that there were fundamentals which must be learned and adhered to inspired my conviction that your work comes from actually working.

Each of these sculptors exercised a strong work ethic which continues to be seen in their work. Their fundamental values such as their love of drawing and their belief in experimenting and playing led these sculptors to greatness. In following in the steps of experimentation coupled with the excitement of spontaneity, I deliberately chose to avoid considering the works of Stella, Pollock and Rothko, or other painters suggested throughout my research. I am aware of the visual similarities of the work, but I wanted to obtain all information directly from the material allowing me to be intuitive to the spray paint’s nature without any predetermined ideas of research from other artists.

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4. PAINTING METHODOLOGY

The process of working in both paint and metal at the same time prompted the investigation into the collaboration of materials and technique. I began by researching and practicing with paints to determine how best to manipulate and control them. Spray paint was chosen not only for its wide range of colors, but also because of the reaction of the paints to each other.

The vibrant colors of aerosol paint and its transparent quality intrigue me. Their use demand research to support and create techniques that work in unison with the inherent drying time of this particular medium. It is the timing issue that is the main element in working with aerosol paint.

Analyzing the relationship between the material and the physical action in which to manipulate the paint onto a substrate is something I do both consciously and intuitively.

The production of my paintings is a reflection of the physical process and conceptual continuum, with one painting acting as a premise for the next. In each stage of the work, numerous possibilities present themselves; one idea breeds another, while maintaining contact with the previous thought, but constantly in movement toward a new idea.

Investigation is an integral part of my creative process. Through the painting, a new visual language is established to communicate the essence of movement, form, color and light. Individual parts of each image may not appear significant on their own, but tend to have a particular logical relevance within their atmospheric arrangement. The resulting paintings are abstract and implore dramatic contrasts of high intensity. The
compositions arise spontaneously through blended color fields, which express the radian of light. Their synthetic color creates structure, form, movement and energy that are borne by the technical and physical process.

This phase of my work comes through a meditative study of the image, wherein I edit and crop the original, thereby creating the painting within the painting.

Throughout the practice of painting, I expose the different effects of the paint and its response to varying factors such as drying times that are dependent upon both size and technique. In considering varying textures in the paintings, I use sheets and bags made of plastic. I use pieces of wax paper, Seran wrap, and aluminum foil. I make scrapers and drifters, allowing me to push and pull the paint across substrates. I attempt lifting wet paint off of wet paint and wet paint off of dry paint.

It was through developing new techniques that I chose the ones that were ideal for reproduction and that I could control with consistency. After weeks of drawing over paintings and defining shapes, outlines and patterns with drawing techniques, I stopped this part of the research as it was too much of a departure from the material. See Plates 6, 7 and 8. It came to the point where it was no longer in the moment of the experience, so I returned to the painting process.
After completing over 200 paintings in four months, it became time to do something with the paintings. My research continued while thinking of presentation and different methods of mounting. I began cropping for the frame, and soon realized that the sum of the parts had as much value as the whole. I began an editorial process which led me to find the painting within the painting: a microscopic endeavor which became overwhelming and physically draining because it became like a hypnotic trance of gazing into its atmosphere landscapes.

In sitting at a desk for six or seven hours and only coming up with a handful of miniature paintings, the mental challenge became even harder. It was difficult for me to convince myself I was not wasting time by sitting and analyzing the paintings instead of being up, moving around, working to create something. I eventually had to persuade
myself that I was spending my time wisely, as hard work comes in all forms. Even if I was not physically working by moving heavy objects or equipment around, this part of the process had no less value. I realized that although this is not how I usually measured success, that this too was an important part of the process.

A natural part of my art and life is curiosity. I am always researching materials, techniques and artists. This led to great friends and colleagues who have enriched my art and my life. It was after many discussions with peers and colleagues about the possibilities and techniques of this particular type of painting, I found conclusions.
5. LAMBDA TECHNOLOGY

In beginning new experiments with the paintings, I had conversations about paper and printing with a fellow artist who is an expert in digital graphics. I took the small edited composition, the painting within the painting, and scanned it into the computer. The composition was then enlarged ten to twenty times at a high resolution to capture minute textural detail. After checking the color, contrast and clarity in the scanned images, it was reproduced as big as the printer would allow before pixelating, or losing its clarity.

The Lambda printer is a new piece of technology I discovered throughout this process. It is a $300,000 machine with only 80 in the country. The cost of printing on a Lambda printer is $75 per square foot. The high quality of this technology is extremely appealing to me. Similar to building my own tools for sculpting and painting in an effort to solve potential problems, it is just as appealing to me to find high quality technology such as Lambda printers, laser cutters, mig welders, and vinyl printers to help make my vision become a reality. I find that sometimes in the process of discovering new technology, I am led in a new direction.
6. TRIAL AND ERROR

At this point in the process, I pause to take in all that is happening and to look at the enlarged prints while thinking about the sculptures that have been running parallel to the paintings. The sculptures contain many of the same elements of the paintings: movement, form, color, intensity and the capturing of a moment in time.

Forging the steel is in the same vein for me as the painting process. In capturing the moment, manipulation of materials give me the same sense of gratification and pleasure. The question that leads me back to more research is, “is this enough for the sculptures and paintings to coexist?“

The actual presentation of the paintings and sculptures was the issue working its way to the forefront hopefully bringing answers to the questions that preceded them. In contemplating framing the prints, I came to the realization that because of their size, I did not want to have them matted or behind glass. I wanted the prints to have more durability and a closer relationship to the sculptures. This decision led to more research this time in mounting the prints to a ¼” piece of masonite, which would help solidify the print. The framing of the enlarged prints in a 4” black smooth frame became a formal aesthetic which accentuated the print. This research led to more questions and subsequently more discussions which led back directly to the sculpture. The black frames created bold possibilities which forced me to re-exam the sculptures that had become obstacles in my pursuit to combine them with the paintings. See Plate 9.
Several attempts to work the sculptures over the painting or to actually paint on the sculptures were visually unsuccessful to me. They began to compete with one another, and in fact, they just became too obvious of an answer. It was the expected thing to do. It was almost an easy way out. The black frame was a direct statement of my personal aesthetic. Therefore, I came to the conclusion that the complexity of the forged steel sculptures had to be reinterpreted to carry the same possibilities as the black frame.
7. THE TURNING POINT

Eventually, I made a determining factor to eliminate all fifteen forged sculptures, which were created parallel to the paintings, out of the final equation of the thesis. Although this decision created an enormous void, and could have been a crippling setback, it instead became a strategic choice, which without doubt, led to clarification, excitement and a new direction.

With earlier questions answered, new ones then appeared: If not the forged sculptures, then what? It was then I went back to the drawing board, literally. After approximately 50 evolving drawings, the sculpture form was no longer organic and full of energy and movement, but was conformed to straight lines and right angles. These geometric forms hinted to monolithic ruins and were in direct contrast to the paintings’ organic forms and vibrant energy. It was like they became the vessels that would contain the movement of the paintings or portals to look through while complimenting and unifying the two-dimensional and three-dimensional work as a completed statement.
8. SCULPTURE METHODOLOGY

Again, it was back to researching to complete the sculptures. Not only did the sculptures change, new questions arose. Not only had the form changed, but the scale, as well. Instead of pedestal work alone, there were now floor sculptures, which more likely than not would become outdoor sculptures.

The sculpture process continued with the making of models in miniature scale. This led to the next step of fabrication of the steel using technology, including computer laser cutters, and mig welders.

The fabrication of the sculptures is of great personal enjoyment for me. Regardless of what materials I come across, I am always drawn back to the steel. My relationship with it is like a marriage: it always challenges me and yet still gives me extreme satisfaction through new discoveries.

For me, the working of the steel is a personal gauge of my strength and sensibilities. It always lets me know exactly where I am throughout the process. There are no illusions. The material demands that I be accountable. There is an intense association between me and the material.

The direct approach of plasma cutting the steel, using industrial breaks to bend the metal, and taking small scale models and blueprint drawings to create precise patterns, as well as realigning the large steel patterns, welding and grinding them, all go into creating my final form. My welding strategy is a thought-out sequence and specific arrangement of the steel patterns. Each form develops from patterns placed together with welds and countless hours of grinding, which conceals the welds creating a smooth surface. This time-consuming and strenuous combination allows the simplicity of the form to be viewed in the sculpture without interruption. However, this technique is often accused of
getting lost in the craft because of pursuing the perfect weld and flawless surface, but this is something I take great pride in accomplishing. If not for the flawless surface, any imperfection would be visible in the powdercoat finish subsequently applied to the steel. The gloss black powdercoat adds an element of sophistication to the form reflecting its environment while allowing the painting to be devoted to its color and its power to emote.

Once the scale was determined, the fabrication was completed. See Plates 10, 11, 12, and 13. With the new possibility of outdoor pieces, questions of durability for the prints arose that had to be answered. The Lambda prints on paper and mounted to the sculptures would not hold up to the elements and were no longer feasible. It was necessary to find a printer that could print high resolution prints on a substrate that would prove to withstand the environmental elements.

Plate 10
9. VINYL WRAPPING TECHNOLOGY

This led me to the networking process and to more discussions, this time with a materials technician in Industrial Design who had over 30 years of experience working with materials. Again, I found a knowledgeable and great resource. This was another example of how the working process was in direct correlation with the way I create my art and live my life. Networking was part of my research.

I was then directed to sign companies in the area where I could gather information about the durability of their signs. Through this, I found vinyl wrapping, a discovery that helped me finalize the material research of unifying the prints and the sculptures. This research led to 3M Products, a company producing a vinyl film, 180Cv2. This soft, two-mill, opaque film is specifically designed to print large formats and provides the highest quality in digital graphics on vehicles. The digital work for the vinyl printing uses the same scanning and computer file procedures that produce the Lambda prints. The only difference is the printer, the Manaki Solvent GB3. It has a UV laminate protection, edge to edge printing, up to 63 inches wide with a roll-fed vinyl which can withstand environmental elements.

Once the paintings were printed out in vinyl, the inks were allowed to gas out overnight: a process also used with the powdercoat finish. This insured the prints adhered to a powdercoated finish of the sculptures without bubbling or peeling. Pressure-activated adhesive allowed the film to be slid and repositioned. This provided much needed flexibility for the installation and precise placement of the prints onto the sculpture. See Plates 14, 15, 16, and 17.
Plates 16 and 17
10. PRESENTATION

After all of the steps have been taken for the integration of the prints to the sculpture, my final concerns are for presentation and installation. The cleaning and waxing of the sculptures, the floor plan in relationship to the 2-D prints hanging on the wall, the placement of lighting: these are all steps that carry no less consideration than the making of the objects themselves. My work process demands that careful attention be paid to each detail to ensure my work is completed and presented in agreement with its environment. To ensure that the placement was ideal, I created a complete gallery model in 1” scale thereby confirming the best position for each piece in relation to each other. See Plates 18 and 19 for the final results.
11. CONCLUSION

I believe that through my belief in hard work and intuitive involvement with two-dimensional and three-dimensional editing of form and color relationships I have found the continuums are a driving force for my future in the contempiorize world of Art.

In concluding this body of work, I foresee new opportunities to expand the direction of the sculptures and paintings. I hope to continue investigating new tools and machines to further define the directions of this work. In considering the form, the color and the conversion of flat surface to high relief, I could modify and broaden my current concept.

The sculptures’ primary focus was on simple geometric shapes. However, I have considered using sharp angles and geometric forms to produce a softer and more organic body of work bringing curves and adding more fluent movement. These new forms in the sculptures would be a direct pattern outlining the movement in the paintings.

The black powdercoat was used to bring out the formal qualities that complimented the vibrant blended color fields. However, I have considered the strength and quality of the metallic prints and how that could be transferred to the sculptures by using a metallic illusion powdercoat in place of the glossy black. This would present a unified monochromatic scheme. Further, I have contemplated using a seasoned patina that would impart a timeless quality to the contemporary sculptural forms, thereby creating a sense of history without a direct historical reference. The possibility that the paintings themselves would come from the patina lends itself to endless options for me.

Finally, one of the most intriguing possibilities returns me to the CNC technology. I hope to find a computer program that can convert the flat paintings into a topographical sculpture that would specifically involve the recording of relief (the three-dimensional
qualities of the surface and the identification of specific forms in the spray paintings). This would allow the high-relief sculptures to be machined out in material such as stainless steel or brass, then welded to the sculptural forms made from the same material. The elevated machined surface and the sculptural form would then be polished to a mirror finish.

Form, color, and the CNC technology are all avenues worth pursuing in the furtherance of this work. I hope to continue my research as I believe the process is the catalyst to my creativity. Through developing a high quality of artistic and technical skills, I hope to better understand and use the process and materials in a sensitive manner which emphasizes my artistic vision.
Spontaneous Strategies

Completed Sculptures
12. SOURCES CONSULTED


Smith, David. *David Smith – American Sculpture: National Gallery of Art Collection.* Produced by Trustees of the National Gallery of Art. 55 min. 20\textsuperscript{th} Century Art.
