Impromptu creation of metal sculpture

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In Candidacy for the Degree of
MASTER OF FINE ARTS

Impromptu Creation of Metal Sculpture

by

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Acknowledgements

There were a lot of things that happened to me during the last two years. I entered United States by the admission of Pratt Institute (Interior Design) during May, 1999. Then, I participated in the students’ orientation of the School of the Art Institute of Chicago (Interior Architecture) at the end of August, 1999. Meanwhile, I applied to RIT’s Department of Interior Design. However, I was admitted by the Ceramics Department. Finally, I began as a Metals major at RIT in September, 1999.

It was really a long journey for me both in psychological and physical aspects. Since I started learning art in the Fine Art Elementary School, twenty years have passed. My pursuit of art has never stopped challenging my will to identify myself in time and space. Sometimes I have been confused and sometimes I have felt frustrated about the future. However, I am now so happy after all of those winds and rains that I have learned how important it is for me to be a sculptor.

I want to thank my dear parents and family who always not only supported me unconditionally, but also encouraged me and gave me all the freedom to chase my dream in the arts. And I feel an immense gratitude to Leonard Urso, Mark Stanitz and Kenneth W. Hsu for what you have done to help me be a strong and confident person. To me, you have been both teachers and good friends in my time at RIT. Through your kindness, thoughtfulness and patience with my culture differences, you have helped me find my way to appreciate western aesthetics with an oriental heart.
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Introduction: What Does Creation Mean To Me

“The need to create comes from the need to express. The desire for expression comes from the need to be free.” 1 The reason and desire for me to be a creator are because I have some memories or feelings which I experienced, enjoyed, suffered or appreciated that I have to express--to speak out--to the world.

I feel that I have some specific talents to approach some things sensitively. I have a curiosity to observe or touch things in terms of form, color, texture or light. Sometimes, it seems that they are murmuring their stories to me. It is as if they could be connected directly to my personal or my childhood memories. I like to feel things by touching them, not only with my hands and body, but also with my eyes and heart. To me there is a touch of magic in the understanding of the history of the material itself and the creation of a relationship between the real world and that of my imagination.

“Art Is A Forest—”

“Art is a forest and the desire to create which burns inside my soul urges me to become a vigorous hunter. Endlessly and desperately I pursue any clue that reveals insight.

While concentrating on something for a long time, I can not help but lose myself. My consciousness is free amidst dreams and phenomenon. My senses are not engaged.

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1 Craig Evans, Metal Sculpture & The Mind of Art, page 41, Crag Trail Publishing, Boise, Idaho, 1999
And, the tension from the hunted object held in my hand concentrates my being in to serenity.”  

A work of art is a vision of vitality. For me, art creation is exactly an attitude toward life, so that the creation becomes a spiritual expression and an intensified life experience. The creation can shape or form the creator. To me, the creation of art is a personal expression: the expression of one’s life. When one is facing one’s own life, persistence sculpts the form cordially and modestly as long as one can concentrate on one’s being.

So, if I treat creation as a way in which I think/I am, the most important thing is that the more freedom I get, the farther my imagination can reach. If I want an idea free from practical limits and from my old experiences and habits (personal limits) in order to catch the vivid and *first-come-out original picture in my mind*, I have to ask myself to bear nothing but feeling and imagination while creating. That is to say, I must focus on my being.

*Impromptu Creation* is exactly the process of carting a metabolic mood swing into the studio and letting technique take me over the hump of my personal limits. By obeying my heart in the kingdom of my art, I have really found myself a pair of wings.

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2 Information in the author’s creation diary, date: November 22nd, 2000

3 Descartes, 1596–1650 A.D., French mathematician and philosopher. Considered the father of analytic geometry, he formulated the Cartesian system of coordinates. His philosophy is based on the rationalistic premise “I think, therefore I am.” [httm://www.dictionary.com/cgi-bin/dict.pl?term=Descartes](httm://www.dictionary.com/cgi-bin/dict.pl?term=Descartes)

4 Information from an interview with Jeff Ureles, Owner of the Gallery Upstairs, Rochester, New York, date: February, 2001
1. Impromptu Creation

Definition: *Impromptu Creation* means bringing the artist’s feelings into the studio—even if those feelings are vague and amorphous—then working on the materials directly to figure out these feelings. In other words, inspiration arrives “then and there” in the studio. The creator has to face them, capture them and reform them according to his art perception right then and there when they are absolutely fresh and vivid. Only if the artist uses the first idea on the materials, can he/she interprets his feelings through the language of the materials.

As an artist, I learn from the material a suitable language. With this information, I can decide what I will use. The character and qualities of these materials will directly and succinctly affect my creation. The greater an artist’s understanding of how to treat material is, the better he/she can clearly reflect the inspiration in the material. The material will strengthen the message and expression in a natural way. It is like a mirror which can reveal the image purely and simply when it is clean.

In other words, the artist has to purify him/herself first in order to see the image clearly, to know the materials, and then to make them follow his heart. Therefore, the situation of the creator’s inner nature or mood is the central point for *Impromptu Creation*. Even if the art is created by using expressional forms and techniques, the situation of the artist’s spiritual quality is always the primary power to control or decide the process. It is similar to the mood of people who play Jazz. *Impromptu Creation*
means to keep a free mood and an open-hearted imagination while one is creating. It is the way a person treats him/herself rather than the method for creating art.

In *Impromptu Creation* the final result, one’s art, is completed after he has met the basic decision (what color, what size, etc.) during the creative process. Even though an idea may already be formed, the ultimate fashioning depends on the process. Why? Because the artist’s experience, own aesthetic style and judgment is revealed within each of the decisions he makes. These thoughts affect the original idea, and also reflect the most important composition of his/her character: who he/she is, where he/she came from, and where he/she wants to go. That is the reason that I discussed why I have to create. It is to identify myself in time and space and to find proof of my existence.

I love to adopt *Impromptu Creation* as my way of working. It purifies my ideas and my being when I am creating. *Impromptu Creation* allows me to take advantage of the language of the materials themselves. When I try to feel them rather than control them, I can get a revelation through interacting with the materials. Most importantly, I can discover other different possibilities or forms for my original idea. The materials can challenge my beliefs by their character when I bring to them my experience. I take great pleasure in the process of *Impromptu Creation*.

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5 Existentialism: A philosophy that emphasize the uniqueness and isolation of the individual experience in a hostile or indifferent universe, regards human existence as unexplainable, and stresses freedom of choice and responsibility for the consequences of one’s acts. [http://www.dictionary.com/cgi-bin/dict.pl?term=Existentialism](http://www.dictionary.com/cgi-bin/dict.pl?term=Existentialism)
2. The Procedure of Impromptu Creation

“A Diagram of the Procedure of Impromptu Creation

“Jump before you think!” Jumping is always easier than thinking, especially at the very beginning. One will never be practical and firm until he/she starts to carry out his/her idea. Actually, the more one thinks, the more things become complex. Once a person worries about the result, he/she can hardly be free in the creative process. Being a creator, I always own the privilege to define things by my style and my will. We are absolutely unique in the world. A simple solution is to figure out the inspiration by
working on the real materials. In the arts, it is an honor and duty to explore and move forward.

If I enjoyed a very pleasant time and good mood while the creation proceeded, the work reflects the joy, the delight and the celebration of my expression. Every decision I make then and there in the studio is according to all of my own aesthetic concerns, beauty and personal preferences. All of these feelings happen, or are revealed in the moment while I am creating. People call it a “decisive moment” 6.

If art is regarded as a kind of “experience”. We always create and appreciate within a perceptive procedure that is in reverse order and experienced vicariously. We bump into all of those messages face to face during the processing. There is no preindicated condition of our mind. The sphere of the decisive moment, in the present, that is intertwined by the interaction of inspiration and message, is submitted to the artist’s open and complete aesthetic perception. It can reveal infinite and multi-dimensional new possibilities for the creation. And then, the subjectivity of artist is gradually purified, stimulated and embodied by each judgment the artist makes. The structure of the image has then been completed and its content sequentially generated by the following ideas. In short, the idea of art creation may be steadily completed in the process of the creative practice.

6 Cartier-Bresson, Henri, Born 1908, French photographer noted for his black-and-white documentary photographs of daily life. There was a speech he made for Taipei Fine Art Museum, Taipei, Taiwan, 1990. He spoke about “Decisive Moment: The strange magic in moments in which nothing much happens but all sorts of things are revealed.”
1. Personal Experience and Concerns

I care most that the process of creation completes me or not. Creating, for me, means to set free the desire that is burning within my nature. Once I feel something struggling, perhaps disturbing, inside me I have no choice but to try my best to carry it out. The more I pour myself into creation; the more alive it becomes.

When the inspiration bumps into the unconscious moment and excites all the linked reactions of the sensitivities within my being, it feels as if the inspiration lights a small spark and sets fire to a vast grassland. The inspiration triggers the whole creative process from the very beginning. I believe that only when the creation process moves me and grasps my expectations that the works will find a way to reach the viewer. “It is only when the work comes directly from your heart that it could reach others directly.”

The genuine creation is to create your own style with the language that you discovered yourself. Sometimes, we get lost during the chase, and are wondering or hesitating about what we are doing. However, in fact, people frequently make decisions in unclear situations or just by chance. Civilization has evolved because people searched unknown parts from the limits of known parts and with an adventurous heart. In being an artist, one should clearly and confidently believe in oneself. What one is pursuing is

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7 Information in a conversation with the author, from Kaung-yu Lee, Professor of the Fine Art Department, National Institute of the Arts, Taipei, Taiwan, 1996
supported and developed by the intuition, sensitivity, curiosity, desire and courage.

Maybe the creative pursuit is still amorphous or unclear, however, it will be constructed by its own logic gradually. Therefore, a genuine artist should be an explorer who is free to express oneself openly with full enthusiasm and passion.

“Difference” is an opportunity for communication. Do people not need to communicate in terms of the differences between their perceptions? All spacial imagination, which is provided by the sensational perception, is actually generating the possibility for aesthetic pleasure. A good path for the thought of creation can grasp a crucial opportunity and essential point, and make it a good approach for the execution of art. It could be said that the most fascinating aspect of art creation is to present the ambition of pursuing an ideal and to frankly confess the desire. It is also natural that people need to share their personal memories and feelings with others.

“Distance” is an extremely abstract concept. Even if a work of art is an existence separate from the artist, the pure will and wish of the artist still can make a deep and intense connection through the human mind in an universal aesthetic experience, if the work of art is pure and succinct enough.

Art creation indeed requires a cordial, serious and professional attitude. It is nearly the most absolute consciousness we may experience.
4. The Style of Creation

I enjoy myself in *Impromptu Creation*, I have discovered and experienced a lot of possibilities to carry out an idea or just an image of feeling. Not only have I explored the field of improvisation by a free creative logic, but I have also excited myself with a kind of brain-storming creation habit that includes my many aesthetic experiences. I have developed in several creative directions based on my many interests. After completing 40 pieces of work, I have developed a very clear chain-like relationship in the approach to *Impromptu Creation*. Attached is “The Family Tree of Yu-ting Shih’s Creations”. This tree interprets the evolution of my creations and the relationships between the “family members”. In the following pages, I will focus on thesis body of works.

a. The Family Tree of Yu-ting Shih’s Creations

b. Construction of Line: *Shuttling* and *Spreading*

c. Constitution of Surface: *Galaxy* and *Spring*

d. Constitution of Mass: *Gloria* and *Spirit*
THE FAMILY TREE OF YU-TING SHIH’S CREATIONS

9/1999 ~ 5/2001 by Yu-ting Shih

Diagram showing the relationship between various elements and concepts related to Yu-ting Shih's creations. The diagram includes symbols, arrows, and labels indicating how these elements interact and evolve over time. The text is not transcribed as natural text.
<table>
<thead>
<tr>
<th>NUMBER</th>
<th>TITLE</th>
<th>MEDIUM</th>
<th>DIMENSIONS</th>
<th>COMPLETION DATE</th>
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<td>Free Shadow</td>
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<tr>
<td>5</td>
<td>Shadow of Desire</td>
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<td>7</td>
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<td>13</td>
<td>Shuttling</td>
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<td>Flower Arrangement</td>
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<td>15</td>
<td>Fishy Plane</td>
<td>Steel &amp; Toy</td>
<td>7&quot;(H)x20&quot;(W)x18&quot;(L)</td>
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<td>Spirit</td>
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</tr>
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<td>1/2001</td>
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<tr>
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<td>Galaxy #2</td>
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<td>3/2001</td>
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<tr>
<td>38</td>
<td>Comet #2</td>
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<td>41</td>
<td>People</td>
<td>Steel &amp; Dyed</td>
<td>40&quot;(H)x20&quot;(W)x16&quot;(D)</td>
<td>5/2001</td>
</tr>
</tbody>
</table>
b. Construction of Line

The basic elements of form are line, surface, mass, volume, color and texture. These items are not only clues for carrying out an idea from the mind to the real world, but also provide directions to discuss a sculpture. Although I made the family tree of my creations and realized their relationships by analyzing them after they were finished. I would like to adopt this system as a convenient way to interpret the evolution of my creations. I hope in this way my artistic concerns can be better understood.

*Shuttling*

*Shuttling* looks like tangles of a matchstick girder. This sculpture is made of steel rod and several small steel squares. The piece measures 10 inches in height, 46 inches in width and 8 inches in depth. *Shuttling* is a shadow that is moving back and forth quickly in my mind. The original image was of a two dimensional shadow and without a base flying in the air. There were two challenges with this piece. First, I had to sculpt the negative space that I could feel moving around and do so using solid materials, specifically steel. Secondly, I had to find a way to offset gravity, allowing the work to stand in the space.

I used steel rods to construct the negative image thinking it was possible to use the steel like a sketched line to form the body. Fortunately, the character of the steel allowed

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8 Information in a college class, “The History of Western Sculpture”, from Chee-man Lai, Professor of the Fine Art Department, National Institute of the Arts, Taipei, Taiwan, 1993
it to be cut and welded easily with a MIG welder and acetylene torch. This was a great help as I continuously changed the structure until a satisfactory situation was reached. One of the reasons I love to work with steel is because the techniques and quality of the resulting metal sculptures provide suitable expressions for my free will. Steel is a medium that remains adjustable according to my artistic perceptions.

I burned a black plastic bag and applied it to the construction. The melted materials enrich the texture of the line resembling drawing strokes. Then, I hung the sculpture from the ceiling to observe the lighting and shadows that interacted with the swinging sculpture. I tried several ideas for presentation. Which helped to keep the quality of movement in the sculpture. I also wanted the sculpture to be stable and free standing. Finally, I made up my mind to give it a solid square base, which is formed from three steel squares. The base succeeded in building a contrast between moving and stable; negative and solid. I found that a good contrast can help the viewer to discern both characters easier. The experience of this Impromptu Creation became a convention, a creation habit, in my creations.

**Spreading**

*Spreading* is 39 inches high, 21 inches wide and 16 inches deep and is made of steel wire and a steel cylinder. The original image of *Spreading* is a spreading dove, but I also tried to add the feeling of a flying dragon or a deer as I was sculpting the work. In fact, it is not so important what the work resembled. I just wanted to use the original
image to interpret or transform the feeling of the image inside my mind. The work takes on a form of something that I felt. It is not necessary to give it a name or title.

Furthermore, *Impromptu Creation* means to set free one’s imagination even if that would mix with his/her pre-existing experiences. One doesn’t have to follow his/her former experiences. A person can always step on old materials to reach new ideas. By this way, his/her creative abilities will be expanded.

I think that people need to know a name or title (the tag) of the art form because they need to make sure that the sculpture shown in front of them could be explained by (to belong to) their old or educated experience. A title helps them to feel safe and comfortable with this kind of identification. I wish to challenge my own experiences. Like Post-modernism 9, I believe that we can always discover a new field of vision by challenging our established knowledge or understanding.

Shadows play a very important part in my sculptures. Not only do shadows present the original image in my mind, but also they significantly interact with the sculpture itself in the sunshine. The texture, color and characteristics of steel are shown completely and lively there. For me, the appeal of outdoor sculpture is my love of sunshine and free standing works.

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9 Post-modern: of or relating to art, architecture, or literature that reacts against earlier modernist principles, as by reintroducing traditional or classical elements of style or by carrying modernist styles or practices to extremes: “the post-modern mode of tapering the tops of buildings” (Jane Holtz Kay). Post-modernism: art and literature and especially architecture in reaction against principles and practices of established modernism. [http://www.dictionary.com/cgi-bin/dict.pl?term=postmodernism](http://www.dictionary.com/cgi-bin/dict.pl?term=postmodernism)
c. Constitution of Surface

For me, surface is the medium with which to build a solid or positive space. If “line” has the qualities of direction and structure, surface has the qualities of indicating existence and movement. Both line and surface need to interact or connect with each other. They are words and phrases which need to be composed into a sentence.

There are two ways to construct a space with surfaces. One way is to surround a space with a surface, and the other is to occupy the space by space itself. The former tends to become a hollow form, and the latter tends to show a solid structure. They are different worlds, but both come from the use of surfaces. However, even if the same quality of surfaces are used by different people, the final form may not be the same. It is interesting that Impromptu Creation urges you to use a common language to compose your own style. With more freedom for expressing oneself, we make communication with each other by individual ways easier. There are more and diverse possibilities.

Shadow creates an interesting image. No matter how complex is the object, its shadow is always two-dimensional. Therefore, if you have an original image like a shadow, you can create many possibilities according to the form. From the master of the shadow.
Galaxy

Galaxy is 9 inches high, 47 inches wide and 4 inches deep, and is made of polished steel blades, steel wires and a steel cylinder. It is a horizontal style piece.

I used rough and fine polishing disks to make the steel blades shine, and I burned linseed oil on the base and the wires to make them dark. Creating a contrast is a way to distinguish the body of sculpture from the base. Viewers can also understand the different indicated meanings or functional positions of each part by different colors or textures that utilized on the sculpture.

Coldness, strength, nonnegotiability and shining texture are my favorite characteristics of steel. I tried to adapt all kinds of techniques and materials to show these distinguishing features of steel in the image of Galaxy. I felt the process of the creation of Galaxy almost like fighting those materials with my own hands. I poured out all my energy torching, grinding and polishing the work. I pressed myself to challenge the limits of the materials as if to see my own limits. The will of the materials and my own will were literally contesting each other. We communicated and reacted with each other’s “opinions”. We became dedicated to each other for harmony and beauty. Finally, we worked out an aesthetic conclusion.

Galaxy has became a record of our fighting and communicating process. Like a photograph or an historic artifact it presents evidence of what specifically happened then and there. Impromptu Creation keeps or leaves everything which occurred during the process. Not only because they are all part of the story, but also because they are true
memory, for the materials and myself.

_Spring_

_Spring_ is 40 inches in height, 5 inches in width and 5 inches in depth, and is made of welded steel sheets, and the surface is polished. The sculpture is vertical in style.

The image of “spring water” had been existing in my mind for a long time. It is a kind of natural power that can be shown through the resistance of gravity. A falling spring occurs because of gravity and at the same time, the water diffuses and disappears due to gravity. There must be something supporting inside the transparent and soft material (water) itself that is beyond our sight. I am so curious. What is it? And, when the water is welling up, the form is varying at every moment. What is its structure in the single moment? And, I was also wondering if I could exploit the characteristics of steel’s shining surface to transform or interpret the water in a visual manner. I played around with the polished sheets of steel and welded them and cut them continually. I was looking for the feeling of water by using the steel. Working for a long time I could almost hear the sound of water in the studio. My memories of water engaged me in my experience for working with steel. Finally, the structure of the image/sculpture revealed the feeling of water itself.

Surface is a variable element in forming. It can either indicate the metaphor of line or become the beginning of mass. The direction and texture of surface interact with lighting and with the viewers from different viewpoints or positions. Especially when the sculpture is vertical, the character of surface provides greater variety.
d. Constitution of Mass

Mass is the body of an idea; it is like the trunk of a tree. Mass is the most important, and for me, the ultimate element in sculpture. Mass is the evidence that things occupy space and possess weight. That is a primary reason why sculpture differs from two-dimensional artforms.

In my *Impromptu Creations*, I complete my sculptures with my particular concerns and experience. That is, the concept of mass always has bearing on my aesthetic concerns in the creative process. I get an inspiration of an image and that directs the style of the mass. I then go along with the feeling of mass to search for the proper form. I use (and must use) the idea of mass, without knowing it, as a fish swims without knowing water exists.

I apply mass as the final element of form in the consideration for my sculpture. There are generally three ways that I portray mass in my sculptures; solid, semi-open and open.

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10 “To the ancient stonecutter in Greek, the mass means the final remainder after a stone sculpture had rolled down from the hill.” (In this example a sculpted figure rolled down the hill. By the time it reached the bottom the arms and legs and head had broken off. All that was left was the torso, the mass of the work.) Information in a college class, “The History of Western Sculpture”, from Chee-man Lai, Professor of the the Fine Art Department, National Institute of the Arts, Taipei, Taiwan, 1993
**Tango**

*Tango* is made of steel blades. It is 65 inches in height, 34 inches in width and 12 inches in depth. The image conveys a sweet couple dancing to a lovely aria. They hold tightly together as if the world just existed between their arms (semi-open space). I chose geometric leaves to construct my image of turning and circling because the negative space among those leaves can create a perfect motion with the background, light and shadow. The various structures of the space, negative vs. positive, can also create diverse and interesting forms when viewers look at it from different viewpoints. All these elements interact to make *Tango* a vivid and visually moving sculpture.

**Spirit**

*Spirit* is 40 inches high, 25 inches wide and 15 inches deep, and is made with rusted steel in the form of blades. The mass of the space that surrounds or is encompassed by the blades has the leading role. The rusted texture has the supporting role. Indeed, one will find that his/her eyes are caught by the texture of the surface so easily because the mass is so clear and complete that one hardly notice it. However, from a distance you will focus only on the mass.

*Spirit* was inspired by the image of fire. In oriental culture the form of spirit and the human soul is usually portrayed as the form and meaning of fire. *Spirit* connects the heat of the fire with the symbol of life and with our origin in nature. It acts as a bridge
between the form of fire and the soul. Therefore, I thought that it would be interesting if I used rust to interpret the image and feeling of fire as it contains the natural memory and history of time. Furthermore, the steel blades, the negative space and the shadow inside the sculpture all enrich the mass with interesting contrasts and possibilities.
5. Conclusion

Have you ever seen the line of the wind? How do you know the expression of the ocean? What kind of color is your mood today? What is the actual shape of feeling when you just felt something capture your heart? How on earth to make a single inspiration translate into a piece of work?

“The Romantic poets had a favorite metaphor for creativity, the Aeolian harp—a harp with stretched strings often placed in window so that when the wind blew, it would make music. Many of these poets looked upon themselves as writers who waited passively for inspiration to blow through them… Well, we are harps, and inspiration is real…” 11 For me, inspiration is a kind of stretch that urges me to say something, a desire to express some of my feeling to share with others. In my opinion, as long as we keep curious eyes toward the external world, we can always discover interesting things happening around us daily. Joy and inspiration will pour like a spring continually. We can find new feelings or meaning from old or ordinary things. This can happen only if we truly open our eyes and heart to the real world.

*Impromptu Creation*: “Following with your heart rather than operating your mind” is an easy way to expose yourself to more inspiration and opportunities for creating.

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http://firstsearch.oclc.org/FETCH/, Article number: BRDGG99065582, ISSN: 0043-9517
One should try to make his/her mind as empty as his/her can. The more empty the mind gets, the more room for new possibilities. Zen theory had indicates this point, “Ordinary mind is the Way.” 12

The artist’s emotion finds its way into the genuine creation. I can keep in my mind that “The world is laughing because I am laughing.” Then, when I feel it to be touching or beautiful I can transfer similar feeling to others through my creations. I try to feel and enjoy it rather than find or discover it.

For me, every single work is a symbol of vitality. It is the expression of my life, and a wonderful dream, that I continually look forward to.

Shuttling  Steel & Dyed  10”(H)x46”(W)x8”(D)  11-2000
Spreading Steel & Dyed 39”(H)x21”(W)x16”(D) 9-2000
Galaxy Steel & Dyed 9”(H)x47”(W)x4”(D) 10-2000
Spring Steel & Polished 39"(H) x 5"(W) x 5"(D) 12-2000
Tango  Steel & Dyed  65"(H)x36"(W)x15"(D)  1-2000
Spirit  Steel & Dyed  50"(H)x40"(W)x10(D)  5-2000
Bibliography


2. Yu-ting Shih, *Yu-ting Shih, A TAIWANESE SCULPTOR* (PORTFOLIO), Published by the author, Taipei, Taiwan, 2001


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Birthplace

Born in Lu-kang Town, Chang-hua County, Taiwan on May 22\textsuperscript{nd}, 1972

Education

1999–2001  
M.F.A. Candidate (Master of Fine Art) in Metal and Jewelry Design/ Minor: Sculpture  
School for American Crafts, Rochester Institute of Technology, Rochester, New York, U.S.A.

1991–1996  
B.F.A. (Bachelor of Fine Art) in Sculpture, GPA: 3.73 (4.0)  
Fine Art Department, National Institute of the Arts (N.I.A.), Taipei, Taiwan

1987–1990  Fine Art Class, Chung-cheng Senior High School, Taipei, Taiwan
1984–1987  Fine Art Class, Ming-luen Junior High School, Taipei, Taiwan
1980–1984  Fine Art Class, Ming-tsu Elementary School, Taipei, Taiwan

Art Skills

Drawing (pen, pencil, charcoal, fountain pen, etc.)  
Chinese Calligraphy/ Chinese Painting/ Watercolor/ Oil Painting/  
Printmaking (copper-intaglio, woodcut, lithograph, screen, etc.)  
Graphic Design (medical illustration, logo-design, art edit, etc.)  
Sculpture (plaster, clay, woodcut, mix-media, and etc. figure or abstract form)  
Ceramics (hand-forming, wheel-spinning, and etc.)  
Metal Work (acetylene torch, mig welding, arc welding, etc.)

Achievements

2001  Award of Merit Sculpture in “Memphis/ Germantown Art League 6\textsuperscript{th} Annual National Juried Exhibition/ Competition”, Metal Sculpture, Memphis, Tennessee
2001  “2-3-4- Dimensional II International Juried Art Exhibition”, Metal Sculpture, Period Gallery, Omaha, Nebraska
2001  Finalist of “NICHE 2001 Student Awards”, Metal Sculpture, NICHE Magazine, Baltimore, Maryland
2000  “Louisville Arts Festival 2000”, Metal Sculpture, Louisville Art Association, Colorado
2000  “Made In NY 2000”, Metal Sculpture, Schweinfurth Art Center, Auburn, New York
2000  13\textsuperscript{th} Annual Outdoor Sculpture exhibit for downtown Lawrence, Kansas
2000  “Spiritual Art”, RIT all campus competition, Sculpture, Gallery r, Rochester, New York
1996  15\textsuperscript{th} National Printmaking Exhibit R.O.C., Taipei, Taiwan
1996  Art Scholarship of Chr-ji, Taipei, Taiwan
1994  Art Scholarship of Chr-ji, Taipei, Taiwan
1993  Fourth Prize of Photograph Competition of Den-shieh Handicapped Association, Taiwan
1993  Third Prize of Art Theory & Fourth Prize of Media Art in the Annual Fine Art
      Department Exhibit Of the National Institute of the Arts (NIA), Taiwan
1993  Fourth Prize of Watercolor Competition of Kau-hua International Lion Association,
      Taipei, Taiwan
1991  Second Prize of Printmaking in the Fine Art Department Exhibition of the NIA, Taiwan
1990  Superior Prize of Printmaking in the Taiwan Provincial Exhibit, Taiwan
1990  Second Prize of Printmaking in the 17th Taipei Annual Arts Competition, Taiwan
1989  4th International Biennial Printmaking Exhibit of R.O.C., Taipei, Taiwan
1989  First Prize of the Chinese New Year Printmaking of the Chinese Cultural Renaissance
      Committee, Taipei, Taiwan

One-man Shows

2001  “Impromptu Dream”, Metal Sculpture, Gallery Upstairs, Downtown Rochester, New York
2000  “Impromptu Sculpture: Yu-ting Shih’s One-man Show”, Christian’s Gallery Café, 
      Village Gate, Downtown Rochester, New York, U.S.A.
1995  “The Exhibition of the Painting Process”, Action painting show in South and North 
      Gallery, Fine Art Department, National Institute of the Arts, Taipei, Taiwan, R.O.C.
1993  Watercolor One-man Show in the Students’ Union of the NIA
1992  Printmaking One-man Show in the S & N Gallery, NIA

Group Exhibitions

2001  “Desiring Image, a Mail Art exhibit”, Watercolor, Little Theatre Café/ gallery, Rochester
2001  “K through College & Beyond The Rochester Study of Art”, Metal Sculpture, Center at 
      High Falls, Rochester, New York
2001  “The Language of Metal, An Exhibition of Jewelry, Metalcraft and Sculpture”, Metal 
      Sculpture, Bevier Gallery of Rochester Institute of Technology, Rochester, New York
2001  “Shadows & Dreams”, International Mail Art Exhibition, Watercolor, Rosenthal Art 
      Gallery, Fayetteville State University, Fayetteville, North Carolina
2000  “Supernova Arts Festival”, Metal Sculpture in the Village Gate, Rochester, New York
2000  “People, Places, Art!”, Public Art: New Form’s Community Project Proposal’s Exhibit 
      in Gallery 1, Downtown Rochester, New York
      Gate, downtown Rochester, New York
1996  “B.F.A. Graduate Exhibit”, Metal Sculpture in NIA, Taipei, Taiwan
1995  “Annual Photograph Group Exhibit of the Fine Art Department of NIA”, Photograph 
      in Jazz Photo Gallery, Taipei, Taiwan
1995  “Chang-hua Country Artists’ Ally Exhibit”, Printmaking in the Chang-hua County’s 
      Cultural Center(CCCC), Chang-hua county, Taiwan
1995  “Chang-hua Country Artists’ Ally Exhibit”, Printmaking in CCCC, Chang-hua, Taiwan
1994  “Convergence and Divergence of the Nine”, Installation show in S & N Gallery, NIA
1994  “The Guan-du Art Festival’s Art and Technology Exhibit”, Media Art in NIA, Taipei
1994  “The 19th Printmaking Exhibit of National Universities in Din-ten City, Japan”
1994  “Chang-hua Country Artists’ Ally Exhibit”, Printmaking in CCCC, Chang-hua, Taiwan
1993  “Chang-hua Country Artists’ Ally Exhibit”, Watercolor in CCCC, Chang-hua, Taiwan
1992  “Chang-hua Country Artists’ Ally Exhibit”, Printmaking in CCCC, Chang-hua, Taiwan
1991  “National Printmaking Ally Exhibit” in Kim-men County’s Cultural Center, Taiwan
1991  “Chang-hua Country Artists’ Ally Exhibit”, Watercolor in CCCC, Chang-hua, Taiwan
Collections

Wallace Library, Rochester Institute of Technology, Rochester, NY (Sculpture: Emerging)
Chairpersons' Office, College of Imaging Arts and Science, RIT (Metal Sculpture: Comet)
Michelle M. Michael, Rochester, New York (Metal Sculpture: Wind)
The Public Art Office of Lawrence City Government, Kansas (Metal Sculpture: Tango)
T. Schneider, Dayton, Ohio (Metal Sculpture: Landscape)
Gallery Upstairs, Rochester, New York (Metal Sculpture: Gloria & Bowtie.Fish)
Christian’s Café Gallery, Rochester, New York (Metal Sculpture: Shadow of desire)
Virginia Lee Martin, Hilton, New York (Metal Sculpture: Angel Style)
Faith D. Adams, Pittsford, New York (Metal Sculpture: Phoenix#2 & Leaf Fall)
Taipei Fine Art Museum, Taipei, Taiwan (Printmaking)
Kim-men Cultural Center, Kim-men, Taiwan (Printmaking)
Chinese Cultural Renaissance Committee, Taipei, Taiwan (Printmaking)

Professional Experience

1996~1998 Served as an art designer, photographer, and art editor in the Military Commun/elec School, the Army of Republic of China, Taiwan
1994~1998 Worked as a part-time art editor and illustrator for a medical periodical of Taiwan Spine Research Foundation, Taipei, Taiwan
1995~1996 Worked as a teacher in Pei-tz Children Fine Art Education Center, Taipei, Taiwan
Teaching sculpture, drawing, painting and printmaking,
1991~1992 Designed the playbill, handbill, and poster for the 6th Public Graduate Dance Performance of the Dance Department of the NIA, Taipei, Taiwan

Language

Chinese/Mandarin
Taiwanese (mother’s language)
English: Test of English as Foreign Language (TOEFL) scored 223 computer based (or to a certain degree of 563 handwriting system)/Writing: 4.0

Traveling Experience

Taiwan: Extensive travel in my home/Taiwan. In 1988, I traveled around the island (about 900 kilometers) by bicycle, and again in 1995 by motorcycle.
United Stated: New York City, Rochester, Buffalo (NY)/Jersey City (NJ)/Philadelphia (PA)
Washington (D.C.)/Orlando, Miami, Key West, Melbourne (FL)/Chicago (IL)
Boston (MA)/Portland (ME)/New Haven (CT)/Indianapolis (IN)/Detroit (MI)/Cleveland (OH)
Canada: Niagara, Toronto, Ottawa, Montreal, Quebec, Fredericton, Prince Edward Island
Japan: Kyoto, Nagoya

Publication

1. SHIH YU-TING, PORTFOLIO WORKS 1990~1998, 32 pages, full color, 9.5”x12.5”, published by Yu-ting Shih, Taipei, Taiwan, 1999