CALIFORNIA STATE UNIVERSITY, NORTH RIDGE

SURFACE IMAGES on GEOMETRIC FORMS

An abstract submitted in partial fulfillment of the requirements for the degree of Master of Arts in Art;

Ceramics

by

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ABSTRACT

SURFACE IMAGES ON GEOMETRIC FORMS

by

Vincent Cavaliere

Master of Arts in Art; Ceramics

May 1974

As an artist I have chosen Surface Images on Geometric Forms.

My primary goal in adding surface images to geometric forms was essentially to capture and hold the viewer's interest on an otherwise simple piece of sculpture. The nude was chosen as the subject matter in an effort to capture attention. The method of combining a two-dimensional figure with a three-dimensional object was used in order to create an unusual illusion which would maintain the viewer's interest on the piece.

In an effort to establish the most effective way to represent the illusion of a three-dimensional surface design, the building methods progressed through three stages. They varied from ceramic tile, to hand-built slab forms, and ended with ceramic slip casting.

The techniques for adding the surface design to the very basic sculptural shapes varied in an attempt to find the most expressive way to illustrate the designs in a manner which permitted the viewer to visualize the diversity of the different materials used. The surface design consisted of a relationship between various com-
binations of underglazes, overglazes, metallic lusters, decals, and photographic emulsions. Through the use of decal images it was possible to create unusual patterns that when viewed from afar produced an overall visual texture—shadows and outlines. Particular attention was given here to the use of the decals to subdue the negative space. When studying the decal patterns closely, they reveal animals, people, cartoon characters and Greek letters, all containing minute details.

After satisfactorily completing several cube forms, evaluation revealed that some modification of the sculptural form was required, the cube was too confining. Too many corners and edges prohibited the surface design from achieving the full three dimensional perspective that was being sought.

In an effort to achieve a greater sense of flowing line, the slab was modified from a cube to a column. The building and surface design methods remained the same with the column as with the cubes. Since the column had no corners, the surface figures fit more naturally around it than on the previous geometric forms.

Furthering the concept of roundness, the column led to the sphere. The sphere essentially proved most suitable in that it had no edges. The surface design could then fit continuously and uninterrupted on this form.

After a long period of experimentation with different images and materials, I concluded that the importance of the image into the form was most essential.

Even though the major focus was on the surface design itself in the beginning, the importance of the sculptural form and the interdependence of the two became increasingly clear, as did the importance of the method chosen for display and presentation.

Concomitantly, therefore, increased experimentation with the techniques of exhibition concluded that studying the sculptures from approximately eye level
provided the best view for full perimeter observation.

In order to finalize the feeling of being completely three-dimensional, the sculpture was placed on a highly reflective acrylic surface to give the impression of floating rather than being attached to a surface plane.
Figure 1

Black Surroundings

9" diameter

underglaze pencil, pastel and luster
Figure 2

Easter #1

9" diameter

underglaze pencil, pastels and mother of pearl
Figure 3
Easter #2
9" diameter
underglaze pastels, pencil, and colored luster
Figure 4

Easter #3

underglaze pastels, pencil, glaze and colored lusters
Figure 5
Carriage Walk
9" diameter
underglaze pastels, decals, and overglaze painting
Figure 6

Country Tri

9” diameter

underglaze pastels, decals, and overglazes
Figure 7

Country Tri (detail)

decal, overglaze painting
Figure 8

Michael #1

underglaze pastels, luster, and photographic emulsion
Figure 9
Michael #2
9" diameter
underglaze pastels, luster, photographic emulsion
Figure 10
Afterward
9" diameter
underglaze pastels, pencil,
lusters, and photographic emulsion
Figure 11
Modesty #1
9" diameter
underglaze pencil, pastels,
lusters, and photographic emulsion
Figure 12
Modesty #2
9” diameter
underglaze pastels, pencils,
and photographic emulsion
Figure 13

Modesty #2 (detail)
Figure 14

Freedom

9'' diameter

underglaze pastels, lusters, photographic emulsion
Figure 15
Freedom (detail)