"I'LL JUST WRITE THE ...."

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in Fine Arts

by

Michael Alan Crowley

June, 1976
The abstract of Michael Alan Crowley is approved

California State University, Northridge

May, 1976
PAT AND ERIC
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Chapter 1

SCORE (EQUAL TO OR LESS THAN THE FORM WORD) FROM GUIDELINES FOR PREPARATION OF THESSES AND PROJECTS

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FOUR EQUAL PARTS
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EQUALS
FOUR EQUAL PARTS

PERFORMED ON FEBRUARY 29, 1976
FOUR CYCLES OF FIRST PART, READ AS YOU READ, EACH FOUR MINUTES IN DURATION.
FOUR CYCLES OF SECOND PART, READ AS YOU READ,
EACH FOUR MINUTES IN DURATION
FOUR CYCLES OF THIRD PART, READ AS YOU READ,
EACH FOUR MINUTES IN DURATION.
FOUR CYCLES OF FOURTH PART, READ AS YOU READ,
EACH FOUR MINUTES IN DURATION.
seeing a way
unobstructed at 90 degrees to itself
measuring my depth
admittance by side step
all in the fit
sheet of glass
vaseline massage
laid on glass
lit from beyond
system
cast shadow
essence of having been
white room
all angles drawn in
solidity as an illusion
coming forth
turning away
adversity
wonderment
exploration
faith
definition
sidestep

linsey

woolley

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Chapter 4

RUNNING ON ....

BOX ON CASTERS
BOX WITH Sanded, Stained AND Waxed INTERIOR
BOX WITH FOUR SIDES
BOX LIKE AN ARTIST
BOX WITH SIDES HELD TOGETHER FROM THE INSIDE
BOX WITH FINELY FINISHED INTERIOR
BOX HELD TOGETHER FROM THE OUTSIDE
BOX SECURED WITH CABLES AND SCREWS

A negative reproduction of the way in the opposing wall; beyond this way is the room of consonance (also being the entry from outside) with positive reproduction of way, in opposing wall of consonant room, on the wall beyond.

The mean tracing of a positive and negative field.

Latex mold, of my arm, turned inside out and stuffed with feathers; glass bottle below containing hair shaved from my arm; both suspended (from a suction cup hook, on outer surface of the cover glass) at either end of a waxed linen twine. Behind mold, is written, "latex mold stuffed with feathers"; behind bottle, "optional hair".

Window (scrupulous observance of prescribed forms, as in religious worship, social life, art, etc.) as a mold.

Window (the personality assumed by an individual for purposes of concealment, defense, deception, or adaptation to its environment) as a skin.

Window (so strong or well-made as to render loss, escape or failure impossible) with Halsted sutures to maintain its identity.

Window (outside structure of opposite wall) mold of latex.

Reinforcement bar held in place with rubber bands. Element to unify walls by transposing the corner. Bar that sings in movement.

Tip of white.
two complementary fields of white
balance of mind-body
physical-intellectual
posing the difference while finding a balance
proposing the inadequacies of the word
inability to maintain consistency of meaning
mean dissonance of symbol-abstraction and physical-reality
consonance as an arc on the ceiling
physical-intellectual is distorted by understanding

Wall (physical white) where latex mold was taken of the outside structure is lit with cool fluorescent white. Same wall (line that bisects room) with overlapping cool and warm white light (neutralized white) is not seen on copy.

Opposite end of same wall is lit with warm fluorescent white. Way to the consonant room is mostly obscured.
Way (opposite negative reproduction) to room of consonance is partially obscured.

Way is to room of consonance; a room all in white. Consonant in one dimension by ways of equal size and tension; top and bottom by physical extensions beyond and through their surfaces (extensions plugged into wall socket; carrying an intellectual message, the essence, being mass and energy); in the third dimension by the complementary effects of outside and inside the gallery system.

Way that leads to the consonant room; way that lives in opposite wall; positive reproduction of that way on the wall beyond; and an existence not within the system of ways are seen in perspective. Systems maintain consonance by resolving that dissonance does not exist, for without dissonance there can be no change (security). The other alternatives are: The rationalization of certain facts as to align the dissonant information with a category already maintained by the system; or the creation of a new category within the existing system to maintain the information found dissonant, therefore altering the system.

Way; positive reproduction on the wall beyond; and extrasystemic information becoming more evident.
Rushing toward the positive to get a closer look at reality. Vertical lines maintain your orientation, but even they are broken and unsure of their existence; or do they transgress the surface, leading beyond? Maybe a code read by a few and ignored by most, but where's the credibility in that?

Even the positive changes in feeling and texture when seen from a variety of points of view.

Your position must be kept in mind, not allowing security to turn your head. Looking up and finding an image that is unseen when looking up. Beyond the ceiling which is normally accepted as limiting the system. An existence beyond is verified by reflected information previously thought to be dissonant to the system.

Four sheets of glass that hold the definitions of death, life and art. Frontally they are seen on three receding information layers. First part of a (the) six part piece.
Stepping closer to the layers and receiving more specific information: glass is held together by six aluminum clips and permanent black ink was used to transcribe the definitions; resting on a small wooden shelf that has been notched for receiving (not seen in copy). A shadow is cast on the wall where the layers become one (dimensional conflict). The second corner of the room is seen.

Looking back on the position once held, for the truth can only be seen from all sides. Way to room just entered with room of consonance beyond, as seen when standing in the middle of the room, and first corner of the room. Standing at the center where input is relative to distance.

Turning to the right where three layered glass piece is viewed frontally; this section is upside-down to maintain balance. When reference is made to an object that is not understood, that object has no orientation unto itself but only to the greater whole.

Finishing nail in the wall; holding \( \frac{3}{8} \) inch electrical conduit bracket, which is secure to (in order of incidence); a sheet of tempered masonite; a sheet of glass; the end of a six foot (my height) strip of video tape; and a second sheet of glass; with a copper rivet. Between the sheets of glass, which are held to the masonite with six aluminum clips, is a Shiseido pack peel-off masque of my face lying on top of the video tape, which changes direction upon intersection with the mouth.
The video tape transgresses the limits of the glass, where the other end is stapled to the top of a latex cast of my right leg whose toes are making contact with the ground. Parts two and three, with three closer to the center line of the wall. SIX SUCCESSIVE CASTS FROM A MOLD are the words defined (one to each) in sequence, at the top of each leg.

Part four is in the position described as, equidistant from the center line of the wall in the opposite direction of part three. The leg casts are held to the wall with clear plastic push pins. The change along the length of the legs (from top pinned flat to the wall, to the arched feet with toes making contact with the floor) describes a dimensional conflict.

Five and six are placed in equal but opposite positions of two and one, when related to the center line of the wall. Above the masks (on the masonite) is written the number of each unit and the total number of units, six times, one on top of the other.

Balance.
When close to the subject all overlapping views that extend from floor to ceiling. Subject (topic or main theme as of a discussion, written work, etc. Sometimes representing representing or serving as the basic idea for an artist's work.) artists work.) as the object (anything that is or may be apprehending the senses; especially, a tangible or visual thing. One who or that which is the focus or center of thought, action, etc.) thought, action, etc.). Understanding, limits information (seeking the completely integrated) control through understanding understanding (the limited system) faith to be found. Words become equal become equal to work (words that we are taught that we are taught (teachings for the benefit of teachers) in the in the formal doctrine of limited information (assumptions made by us all). made by us all).

Six sheets of glass, with writing on five, placed one on top of the other. Disregard for limited focus (reading as a three dimensional concern) demanding refined depth perception (the realization of a limitation).

Still in the center and viewing where we once were and soon to be again.
Standing at the eastern end of the line of the northsouth fence that divided the land, I could see the two sides of the land and the northern boundary of the property, which was on the north side of the fence. The southern part of the land was not visible from this point. The property was located on both sides of the fence, which was a boundary marker. The fence was made of wood and had a gate in the center. The property was large and appeared to be well-maintained. There were trees and shrubs along the fence line, providing some privacy and beauty to the area. The property was surrounded by other farms and fields, indicating that it was a rural area.

[Handwritten text continues on the right side of the page, but the content is not fully legible due to the quality of the image.]
viewing the past
(change in time but not position)
different position in time
(found to be inseparable)
looking up to view beyond the system
(possibly tangential spheres)
escaping the limit
(mean distance)
sensitivity when touching the shell
(between two positions in time)
we are to see
(anything two dimensional is an abstraction)

Hallway to the left of positive reproduction, of way, seen from over heater. Lacking in clarity when seen at arms length.

Standing at the hallways end; seeing the minute effect the balance; is a point for decision. Found at the upper limit, gripping the edge, unable to fall. nearly obscured by a presence above; standing alone, but part of the whole, it is integrated to limit the system.

(simplification through definition)
in way, at end of hall, looking to the upper left
(a function familiar to most)
Zip-Lok bag containing the palm of my left and the back of my right hands stapled together
(seen are things placed in our centralized view)
to bring down would reduce abstraction, increase tension and offer no solution.
(a moment realizes a moment.)
Looking down to see many things. One explains all four. A chair, which is stackable with its like kind. On the chair is found the definition of formalism part one-two-three (formalism as defined by the dictionary; the definition of each word in the above definition; and again the definition of each word in the second definition) which establishes confusion by means of increased clarification. The definitions are written over images of me at important stations in my life. Collar and leash used in making the invitation to show. Wooden box used to hold latex while making the mold of my arm. Latex mold of box's interior is stapled to the open end and both are supported by a flashlight held in position with rubber bands. Light was emitted until the batteries ran out. Box is rigid with soft edges. Latex is pliable with hard edges. The flashlight is held at the point of mean distance from the ends of box and latex. Towel in the corner which was first used to dry my body, then to polish the layered glass pieces and finally to clean the floor of this room.
Stick used to stir latex when making mold of my arm and box. Latex is beginning to release from stick creating negative copy of sticks exterior surface (interior of latex skin).

Top of stick pointing to crack in wall (which I tried to cover or conceal for two weeks with no avail) that is stapled. The staples do not conceal the crack but are reassuring.

Partial view of dictionary, on roll of tarpaper, in the second corner of the room.
Dictionary is placed on top of tar paper roll and held open with rubber bands to the page defining, definition. A closed system limits information to necessitate its own existence; primary importance; to change would destroy all.

Space between two elements.

Recorder on surveyors stand containing information pertaining to the elements in the room, viewer must stand near because information is whispered. The stand is part of a WW II kit I bought, two years ago at state surplus, because it was only four dollars.

Connection on the diagonal neutralizes vertical-horizontal
Balsa wood bought by me to construct a geodesic dome, pinned together at the middle to make a rectanguloid for easy storage, is held to the wall with rubber bands.

Brief case, bought when I returned to school, containing elements from my past (old check stubs, assembly and test procedure for a communications satellite's attitude stabilization propellant valve and a pickett slide rule) is setting on a trash can used during the installation of the show. The past (mine) brought forward to establish the present (your's) is found to be still of the past (mine, your's?). Teaching is the past. Learning is the present. Security is found when being taught. Learning may only come with insecurity and tension, both of which are shunned by most.
First is sample one of six parts (blood-skin-hair-saliva-urine) between two sheets of glass, secured on all edges with duct tape, leaning against the wall. And the third corner of the room.

Second and third are the fourth wall of the room with mirror at the intersection with the floor (extension beyond?) and where we were upon entry.

Fourth is emergence from the room to view the heater, with partial view of the bathroom door (second in importance to the door leading outside) where one can escape another's pattern.
Positive reproduction of way, at left and viewed acutely, with bathroom door and heater.

Found upon leaving.

Edge of way, in focus, as seen from above the heater.

Wall of consonant room; adaptation of energy to fix a position in space; edge of door; wood in the form of slats, for heterogeneous transit; threshold; concrete; lawn of grass; and other things; and the rest; and so forth....
Glossary

a- one; any; some; each; expressing singleness, unity, etc., more or less indefinitely. It is used before a noun expressing an individual object or idea: a word.

art- an esthetically pleasing and meaningful arrangement of elements, as words, sounds, colors, shapes, etc.; also the productions embodying such arrangements.

balance- as in compositional.

casts- shaped in a mold.

complementry- one gives meaning to the other.

consonance- agreement; accord.

death- the permanent cessation of all vital functions in an animal or plant. The condition of being dead.

dissonance- harsh disagreement; incongruous.

equals- alignment of man (earth centered) with nature (universe centered) through synchronization of time cycles.

february 29- day that is added to february to compensate for the difference between the length of the common (man) and astronomical (universe) years.

five- excerpts from: thoreau- civil disobedience; einstein -general theory of relativity; alan watts- wisdom of insecurity; jean paul sartre- being and nothingness; henry miller- the colossus of maroussi.

formalism- scrupulous observance of prescribed forms, as in religious worship, social life, art, etc.

from- out of (a holder, container, etc.): he drew it from his holster.

life- the form of existence that distinguishes animals and plants from inorganic substances and dead organisms, characterized by the properties and functions of protoplasm as manifested in metabolism, growth, reproduction, irritability, and internally initiated adaptations of individual organisms to the environment.

linsey-woolsey- balderdash.

mental- of or pertaining to the mind or intellect.
mold- a form or matrix that gives a particular shape to anything in a fluid or plastic condition.
negative- relative to space or state of mind.
pattern- a representative example.
persona- the personality assumed by an individual for purposes of concealment, defense, deception, or adaptation to its environment.
physical- apparent to the senses; external; carnal.
portal- doorway.
positive- relative to space or state of mind.
score- rhythm established by recitation of four or less letter words. (third cycle, chapter 2)
security- so strong or well-made as to render loss, escape or failure impossible.
six- the sum of five and one.
successive- following in sequence; consecutive.
system- methodical arrangement of parts; physical or mental.
understanding- mental process used to explain the physical, therefore giving more value to the intellect.
way- portal.
window- art.