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1000 Words Marathon Writing

I don't want my works to be diluted with conversation regarding the piece; the work should stand alone. I think that there are many ways of seeing art and there are many ways of discussing art but until I dive into an extreme narrative with my artworks I do not want them corrupted by a tidal wave of answers to a question that I did not want to be asked. My works need only to continue to focus on three elements: implied motion, repetition and a contradiction of mass. I am not taking any measures to ignore the other meanings that my works may present, whether intended or not. It is certainly important that various interpretations and feelings emanate from my artworks because realizing what other minds are able to extract from their forms will help me to better understand the works myself.

Working with steel provides a certain rawness and industrial feel which I assimilate to an feeling of simplicity. Mechanized systems are an accomplishment of mankind achieved over centuries ago. When I think about these ancient, iron machines, I feel connected to the ingenuity and creativity that has created machines throughout the ages; through my materials. Sitting in front of my works a burnt, earthly, metallic smell wafts towards me from the rust covered pieces of steel on the table. I am happy when I can lose myself within the forms that I have created and want to take the ideas that I have presented even further.

A welded mass of rusted iron sits in front of me entirely motionless; a state that is only emphasized by the thought of the force that it would take to move the small, yet dense collection of pieces. The work gives a forthcoming feeling of implied motion. Each of the parts that make up the whole piece is situated in a state of apparent sequence. Clearly no part of the piece moves, however the assumption of gravity allows for the piece to be seen as if it is in a state of motion

and is midway through an action. This implied motion within my works is made possible through the static energy of the work. Each one possesses energy that would be released if not for each individual fastening that has fused the parts together. This deliberate construction is how my ideas and visions manifest into physical products which have feelings of motion and balance.

Implied motion is a way to describe how my works capture a feeling of movement while they themselves are stationary. Line, angle and mass are all factors that work together to allow this to transpire while gravity is the force behind these factors. Some works sit or hang in such a way that the bulk of the lines that are in a piece are situated as if they are being pulled down by the force of gravity. Other works are situated in such a way that the lines of the piece seem to be affected by another natural force. The feeling of action by natural force is one that is apparent through a number of my works and provides a connection to the natural world through form and pattern. Repetition is another element present within my works that contributes to the suggested feeling of motion. I have utilized repetition in the general shape and size of pieces that make up a work but also through the manner in which pieces are attached to each other. Using the same or similar form repeatedly begins with a stock of pieces to choose from. Then pieces can be laid out in a way that denotes a sequence as each piece resembles the previous one yet is presented in a slightly different manner. Though utilizing repetition in various ways through my work I am able to reference forms that occur in the natural world as a matter of sequence. Just as one wave will make a line in the sand just as the wave before it, the second line cannot help but be slightly different and so is the case as the waves continue to break. I am not solely replicating waves, but I am pursuing the visual representation of progression that is produced by waves or other natural forces such as wind.

Another visual product from the utilization of repetition is that my works are able to achieve an impossibility of structure. There is a feeling that something may fall, slip, come off of, or snap. These works I sit in front of employ a contradiction of mass. Their relatively small form is nothing like the initial mass of steel that they came from and they have undergone heavy processes of manipulation in order to get to the state which they are currently in. Yet considering their 'small' size they still retain a weight that denotes the actual density that they possess. Through the production of these pieces as they have become distanced from the stock that they initially came from, the viewer has less ability to relate to the original material. This helps make the piece into an object that can be related to natural form and appear acted on by natural forces. The contradiction of mass also applies to the other materials that I have worked with as even pieces made entirely from paper appear to have a mass to them that exceeds the material. This is a return to the feeling of the action of gravity and other natural forces and a way in which I am able to connect to the forms that appear in nature as well. My work is not intended to be direct representations of natural forms but instead pieces that could have been affected by organic elements. While steel and paper are both processed materials and my works have strong architectural and monumental influences, paper and steel are derived from natural elements and do allow for me to pursue a connection to the organic world through my materials.

First Goal Statement

Static, potential, sequence, mass, energy. These are all words which help to make up the main ideas behind my works to date and what I want to continue to explore. My artworks have embodied feelings of implied motion, repetition, balance and a contradiction of mass. These themes are ones that I wish to further explore in my future works. I see these four as building blocks that can be arranged in many manners and through various constructions of these foundations I have multiple avenues down which I can take my artwork. Scale will also be an important factor in the progression of my works as I have touched on a range of sizes already, I want to continue to work throughout these ranges and find a rhythm of works that transcends a single scale. I want to continue creating a body of work that will summarize my interests and be able to visually exhibit the intentions behind my work. Select elements such as my ideas of implied motion within a stationary piece, balance of individual components and overall forms and lastly the contradiction of mass will be the driving forces behind my future artworks.

Second Goal Statement

Many of my works early on in the semester demonstrated an element of monumentality which was something that I veered away from with works for the midterm critique. My midterm work explored an avenue that was more of an undertone in my first collection of pieces through focusing on wall pieces that explored the use of line material other than steel. Going into the midterm critique I was attempting to explain my works through the terms that had come out of my marathon pieces. Since then I have been able to recognize the disconnect between the works and the language that I was using to describe them. This process of self evaluation has helped me to realize that my work seemed to spread thin as I pushed to explore different material and stylistic avenues and now I am returning to the studio with a more clear focus of the works that I want to make.

For the midterm I completely left the idea of monumentality that had been a driving force behind my marathon work. Now that I have had a chance to visit other artwork and consider my own pieces I feel a strong need to return to this theme. I find the monument fulfilling through the process of creation and the result. My next works will be a return to the monument through both form and scale. My pieces will be stand-alone works that I am creating with the vision of placing them in outdoor environments, like the Mark di Suvero works that I have seen. I can only describe the way that I have reacted to di Suvero's work and philosophy as relieving as he is an artist whom I have felt the strongest agreement with. With this coming body of work I am going to return to the idea of making for the sake of making. Just like di Suvero, much of my interest in art comes from the thrill of working with my hands and I believe that applying this to a stronger focus on the works that I want to make will yield a strong collection of pieces.

Midterm Artist Statement

My work is the culmination of a focus on three elements; implied motion, repetition and contradiction of mass. These qualities are exhibited in unique ways through the materials that I have manipulated. Within each work the use of line and repetition denotes the idea of progression and sequence. A wave will break and make a line in the sand just as the wave before it, but the second line cannot help but be slightly different and so is the case as the waves continue to crash. I am not solely replicating waves, but I am pursuing the visual representation of progression as a result of natural forces.

The natural influence on my work does not occur in just a lateral manner, for progression and sequence can also take on a vertical itinerary. With the works that have a more monumental feel the idea of progression becomes a unification of natural growth and industrial material. In these works undertones of construction and industrialization seemingly bring life-like feeling to inanimate masses. The construction of some of the pieces helps to create an impossibility of structure, where there is a feeling that something may fall, slip, come off, or snap. Accentuated by the mass of the material, the feeling of motion is one that brings a feeling of potential energy to the works. This energy is one of the elements that I want to pursue in the future; working in different ways to draw it out of the material and make works that exhibit both potential and kinetic energies.

Final Artist Statement

As I continue to make art, allowing works to evolve and styles to progress, I am able to rediscover the force within me that drives me to create. I make art because of the love that I have for the process behind each piece. In the studio, I find solace. Wrapped in the smell of cold steel, pulling on a pair of worn gloves I look across materials and projects in varying stages of completion and let my mind churn.

These works are the direct result of this process that I love. As my artwork has grown I have filtered through ideas and themes to bring forth these pieces that are the purest form of creation. Within each piece are the themes of balance, structure and monumentality. The structures exhibit the element of balance in unique ways, each creating a visual experience for the viewer that enables confusion as to the work's stability. The relationship between stability and balance becomes the most important part of my process with each piece. Each work is physically demanding throughout the construction as I work to find structural and visual balance.

As individual structures, each of my works dances between the realm of industrial and organic forms. Steel inherently has an industrial and mechanical presence, yet it is also a deeply natural material as it begins as an Earthen ore. It is important to me that both qualities of industrial and natural influences be present in my works. The forms appear organic as they rise from the ground, while also paying homage to manmade structures. Throughout construction the works flirt between industrial and natural existence as they shift from careful planning to an energetic flurry of bringing various elements together.

The material is what unifies each of the themes I mention, even my love for the process of creation is based in a joy of working with steel and working with my hands. Through material

my works are not only connected to each other but also to myself. As each work stands, it stands as an extension of myself.

Source to Self

Mark di Suvero and Myself

Mark di Suvero considers his own work much like I do my own, seeing it as direct work,¹ meaning it is work done with his own hands. This connection between self and work is as important to his creative drive as it is to my own. Not only do he and I share similar artistic processes but also similar material experience, having both worked in wood and steel. In addition to these connections with di Suvero, he and I both display constructivist and abstract expressionistic styles through the approach and form of our works.

Born in China to Italian parents, Mark di Suvero first came to this country by boat, cruising underneath the Golden Gate Bridge and landing in California. One of four children, di Suvero grew up in San Francisco and worked as a house painter and boatbuilder once out of high school. He then attended the University of California, Santa Barbara and graduated from the University of California, Berkeley in 1956 with a degree in philosophy. It was at Berkeley where he first worked with steel and began his interest in the scale and forms that he has become famous for.

The glory of the industrial setting is one of di Suvero's creative influences and is also one of the ways in which his pieces create a powerful aura. Each piece facilitates an awe-inspiring experience for the viewer through scale, material and form. Material is one of, if not, the most important elements in di Suvero's work and is his medium of choice because of the capabilities of steel. He admires steel as a material that can be used and manipulated in ways that other sculptural mediums cannot. When talking about other artists' steel works, along with his own, he

¹ *Mark di Suvero Likes to Work with His Hands*. San Francisco Museum of Modern Art. 2013.

says they “look as close to magic as we can believe.”² By using the massive steel I-beams he is able to create a scale and forms that would be impossible with any other material. Large steel artworks alone create a visual experience that other mediums or forms of art cannot and di Suvero’s works reside in a realm of their own. The spatial action that he is able to create in piece’s such as *Pyramidian* and *Mon Père Mon Père* is a direct result of the material that he embraces. The strength of the material allows him to create large negative spaces throughout the work that help to communicate the feeling of the piece towering over the audience.

Pyramidian, like most of di Suvero’s works, incorporates a sense of monumentality that envelops the viewer. The use of steel I-beams communicates a visual and physical weight that is unique to di Suvero’s works and possible through his commitment to the use of industrial materials. In *Pyramidian* the viewer sees direct influence from structures such as bridges through



Pyramidian, 1987-1998
Steel
65’ x 46’ x 46’

the suspended element and the process of hoisting, maneuvering and connecting pieces during construction. As other artists wield a paintbrush, di Suvero wields a crane and the I-beams are his

² *Gates of Steel: Mark di Suvero and His Path to Welding*. San Francisco Museum of Modern Art. 2013

paint. The weathered surface conveys a rawness of the material and helps to explain di Suvero's creative intentions as the untreated surface is as pure as his genuine desire to create art with his own hands.

Mon Père, Mon Père is another di Suvero work that combines suspension and balance through materials that are otherwise never subject to such delicate interaction. Situated in the natural environment the piece can be viewed from all angles and stands tall enough for the viewer to easily walk underneath the structure. The rusted surface enhances the industrial experience created from the material usage. Balance is one of the strongest components of this piece as the structure appears precariously held together. The hanging steel forces the viewer to question the integrity of the piece, for the construction of the work appears delicate in comparison to the mass of the material. The piece is its own contradiction, as something so large seems impossibly supported by materials of such inferior mass.



Mon Père, Mon Père, 1973-1975
Steel
35' x 40' x 40' 4"

I am infatuated with steel in the same way that di Suvero is; he finds steel incredible as it is a material found throughout everyday life, yet rarely considered more than a construction ma-

terial. He says that “most people don’t know that they live in steel,”³ when talking about the cars that people travel in every day and the architectural feats of buildings that people rarely think twice of. This is part of the enjoyment that I get out of working with steel; that it is a material that affects every aspect of our life, yet so few people appreciate it, much less, are able to manipulate it. I am also attracted to steel for the rawness and industrial feel to the material and especially to the process of working with steel itself. di Suvero and I share this love for the process, for working with our hands. The activity and process is my favorite part of art making, as he gracefully explains. “There is a joy in doing the art... You have the dream, the vision... Some of these pieces go back 20,30 years unfinished. The time of finishing them is something that is very strange because the piece itself tells you that its complete, it has that moment where, you know, its over with.”⁴

di Suvero has not always worked with steel as he is famous for; many of his early works utilized wood to visually convey his artistic intentions. He found however, that steel was forgiving in ways that wood was not and could be used to create structures that far transcended the abilities of wood as a sculptural medium. In many of his works the great masses of I-beams appear impossibly held together by the use of cables that are a fraction of their size. This type of construction pays homage to the industrial forms that have influenced di Suvero, such as the Golden Gate Bridge which he first saw when he emigrated to the U.S. The bridge to di Suvero goes far beyond the physical connection that bridges are responsible for. Bridges appear as physical and conceptual structures between places, between people and even between ideas. His rep-

³ *Gates of Steel: Mark di Suvero and His Path to Welding*. San Francisco Museum of Modern Art. 2013

⁴ Ibid

resentation of bridges as a conceptual structure and the idea of connection can be seen through the gestural nature of his works as large I-beams extend into space. Sculptures such as *Pyramidian* and *Mon Père, Mon Père* display clear influence from bridges with their strong vertical lines and the action of suspension. The giant I-beams bolted together and suspended by thick cable also display perfect examples of abstract expressionistic and constructivist interpretations of these structures. di Suvero's trademark style applies a constructivist approach through the geometric, monumental pieces that he makes⁵. Constructivism is heavily based on the idea of making art that puts emphasis on the fundamental expression of the material. The experience of each artwork is facilitated by the materials that he uses as I-beams and cables work together to represent industrial structures while also creating a transcendence of space as the pieces extend from the ground.

He also employs an idea of 'flux and reflux'⁶ that I find to be a strong aspect of my own work. The meaning of this phrase is that there are works that the artist creates and then these works in turn shape the artist and their creations in the future. From considering this philosophy I find that I enjoy letting past pieces drive and direct my current work. To this di Suvero says that chopping off the past is the way to develop a liberated future. Whether it is through a furthering of, or abandonment of a past work, there are always ways for a piece that I have made in the past to influence my current creations.

Critics have praised di Suvero's works for his control of the materials that he utilizes and the creative vision them. Sidney Geist was quoted describing di Suvero's work as, "a body of

⁵ *To Make Meanings Real: A Conversation with Mark di Suvero*. The International Sculpture Center, 2005

⁶ *Mark di Suvero Likes to Work with His Hands*. San Francisco Museum of Modern Art. 2013.

work at once so ambitious and intelligent, so raw and clean, so noble and accessible, that it must permanently alter our standards of artistic effort.”⁷ An artist who di Suvero accredits influence for the artwork that gained such praise is Alexander Calder. Calder, famous for his mobiles and balancing sculptures, was admired by di Suvero for his understanding of balance as is displayed through his kinetic pieces. Calder’s influence on di Suvero is apparent when considering the composition of his sculptures and material understanding that is necessary to complete the works that di Suvero has.

Calder’s sculptural works employ a sense of delicacy and impossibility of structure which are two elements seen in di Suvero’s work, although through very different executions. The balancing pieces that Calder made were only possible as a whole; without any one part the rest of the components would crash to the ground. This is also true for many of di Suvero’s works such as the towering structures *Pyramidian* and *Mon Père, Mon Père*. With both of these works balance is integral to the success and stability of the piece. The element of balance within di Suvero’s work is taken to a level beyond Calder’s, or even any other artist’s work, with the scale with which he applies the idea of balance. Even though both artists are fascinated with kinetic works, di Suvero’s application is distinctively his own as he blends industrial architecture with sensitive, fluid motion.

⁷ “Mark di Suvero.” In *Bits & Pieces Put Together to Present a Semblance of a Whole: Walker Art Center Collections*. Walker Art Center. 2005



Blue Feather, 1948
Sheet metal, Wire, and Paint
42" × 55" × 18"

Within Calder's work lies a lighthearted nature that is conveyed through the gentle, swooping lines of the shapes that make up his sculptures as well as the overall form. His style of artwork was revered for the way in which he was able to draw in space with cut pieces of metal. *Blue Feather* is a prime example of Calder's style and the forms that he used within each piece. Each shape is delicately hung from the one before it and each one interacts with the others by their connections and balance. The piece shows influence of constructivist theory through its assemblage as the individual metal shapes hang in the air amongst each other. The fastenings between the shapes that hold the piece together are as important as the individual shapes that make up the body. Calder makes specific decisions to emphasize or attenuate these hanging connections to help satisfy the visual intentions of the work. As constructivists, spatial organization and construction are two elements that are important to both Calder and di Suvero. These elements contribute to each artist's ability to draw in space while embracing an elegantly industrial style of work fitting of the materials that they utilize.

I am able to draw connections from di Suvero's and even Calder's works to my own through materials, intentions and processes, but by no means are we the same artist. Compared to di Suvero's sculptures, mine are typically a more dense structure while his works are more gestural. The gestural nature of his works is created from his placement of enormous lines in space and the formation of negative space within each piece. My works create gesture in a different way as pattern and progression create implied motion. The pieces that do come across as gestural are not considered such in the same way that di Suvero's are. My sculptures tend to either appear as if they are succumbing to or fighting against gravitational pull and even fall somewhere in-between resulting in a directional ambiguity.



Formation, 2015
Welded Steel
60" x 4" x 22"

Formation is a piece of mine that rises from the ground with a strong implied feeling of stretching upward. This sculpture was inspired by naturally occurring rock formations and previous paper study's that I originally made as wall pieces. The piece was designed to be freestanding to emphasize it's own monumental presence. As the foil-like structure reaches upward it also extends outward, contributing to the motion of the sculpture and the feeling that the formation could continue to grow beyond its existing structure. It is important to the work that it can be described as growing, rising and stretching because of the organic nature that these descriptions imply. The piece is a combination of industrial and organic influences as is seen through both material and form. My process to create the piece is heavily industrial through the tools and techniques used to shape and connect the steel pieces. However the form of the sculpture is much more organic as it's body is similar to stalagmite formations. The work balances between these worlds of the industrial and the organic as its obelisk-like appearance is similar to monumental works created by man and other naturally occurring formations.

In this sense my work differs greatly from di Suvero's as his works do not reference organic influence in the same ways that mine do. My process and my passion, however, is precisely where I align with di Suvero. Working with my hands was a staple of my childhood and continues to be so to this day. From tinkering with old motors to building from scraps of wood; working with my hand has always been a source of enjoyment and this is reflected through my sculptures. I have never considered myself a part of one movement in particular until exploring di Suvero's process and finding the constructivists. When I compare the constructivist emphasis on material to my own artistic process, I find the same interest in medium. To me, steel is fluid. I think in steel and when I make artwork, I make artwork out of steel. It is a material that I fell in

love with some time ago, by similar means as di Suvero did, after being exposed to woodwork on furniture and in boats. Learning to work with metal presented me with new processes and material capabilities that I was enthralled with. Suddenly I had steel, a sculptural material that I could draw with by heating and bending and cutting and twisting and this process became one of my greatest enjoyments in making art. Through metal I have been able to bring my ideas and feelings to life.

During the beginning of the source to self assignment I bounced between sculptors, grabbing at each one once I felt a connection with their works or philosophy. In finding Mark di Suvero I felt a form of relief as I realized my artistic intentions, which I had felt were lacking certain substance, were entirely sound and all I needed to do was place faith in my work. Realizing and embracing the importance of the material and the process in my sculptures established a foundation for why I make sculptural works. From that point I was able to grow with my works realizing the importance that I find in balance, mass, organic and industrial forms. As a result of this experience I have gained a better understanding of my own work and artistic process and will carry this knowledge into my future sculptures.

Faculty Visit: Professor Lucchesi

Professor Lucchesi was able to bring a wonderfully insightful and critical eye to my artworks. Through our discussion he helped me to draw out some of the visual qualities of, and intentions behind my works. While looking over my sculptures the main points we discussed were my work's relationships with motion, mass, organic and industrial forms. By talking about these elements of my works he was able to gain firsthand explanations of my process and creative intentions, while I was able to better understand both myself.

Motion has been one of the strongest components of my work since my earliest sculptures this semester. In our discussion of my works he commented on the implied motion of the pieces, noting that the fluidity contributes to the organic feeling of certain pieces. Professor Lucchesi observed how motion and mass intertwine with each other throughout my sculptures as even pieces that appear dense possess a graceful flow that contradicts their density. Motion and mass also have a unique relationship in the sculptures that are less dense and compact as the weight of the material is easily forgotten because of the graceful, slender lines created with the steel.

We lastly focused on the organic and industrial influences behind my works as they blur the lines between the two environments. The collection is entirely comprised of steel works, some of which feel distinctly industrial while others harness organic influences such as rock formations. Through our discussion of these two influences we explored how my works reflect each in varying ways and the conversation will undoubtedly help to shape my works in the future.

Faculty Visit: Professor Patterson

Professor Patterson provided me with feedback unique to her interpretation of my work that helped me to see how my sculptures are received beyond my own perception. After looking over my sculptures one of her main points was noticing the gestural nature of the works. Her reaction to my sculptures also included commentary on the use of material to create lines in space, essentially drawing with the steel.

Gesture is not a theme that I have focused on but it is closely tied to motion which is an idea that I have explored through my works. The majority of my pieces explore motion through static sculptures as their form creates an implied motion. The descriptions of gesture and implied motion articulate how the works appear to have a motion that they are carrying out or a trajectory that they are following. The formation of lines in space is a driving force behind the feeling of gesture and motion that the works present. Many of my pieces are heavily reliant on the creation of lines, as she pointed out repeat and build upon one another to support the ideas of motion and gesture. Her perception of my work was valuable insight as to how the works can be interpreted. With her background in and current practice of making art her response to my work has helped me to refine my process of making sculptures to better communicate my intentions.

Bibliography

- Stella, Frank. *Working Space*. Massachusetts: Harvard University Press, 1986. Print.

Frank Stella's *Working Space* is a wonderful assessment of abstract art. Stella's two-dimensional works are explorations of line and geometric form that I find visually satisfying in a unique way. While my main focus is on making sculptural works, Stella's use of pattern and line has been influential to my work as I have explored themes of pattern and sequence.

- Teicher, Handel. *Joel Shapiro, Sculpture and Drawings*. New York: Harry N. Abrams, Inc, 1998. Print.

Teicher's book of Joel Shapiro's work struck me because of the elements of his work that I admire. Shapiro's sculptures exhibit ideas of geometry, weight and repetition; all elements that have been features of my own artwork at various points. The themes of repetition and potential energy within Shapiro's work are the two themes that I found the most applicable to my own works as I consider the way he created composition and structure through shapes.

- Goldsworthy, Andy. *A Collaboration With Nature*. New York: Abrams, 1990. Print.

Andy Goldsworthy's work can appeal to nearly any audience for the aesthetic pleasure taken from his artworks in nature. I enjoy viewing and reading about Goldsworthy's artwork because I find it extremely impressive because of the patience that is required to make works through his process. Goldsworthy's artworks are entirely based on the natural environment and in various works, whether they are static or moving, there is a sense of organic pattern and progression. Organic form has been an influence on my artwork and referencing Goldsworthy's artworks has helped to effectively coax out my intentions from my artwork.

- Rose, Barbara. *Alexander Liberman*. New York: Abbeville Press, 1981. Print.

Alexander Liberman's monumental artworks as shown in Rose's book have left a lasting impression on me. Through her documentation of Liberman's work I have found that I am not only inspired by his style, scale and use of material but also by his process. Much like Liberman, process is an instrumental aspect of my sculptures and materials may sometimes sit for long periods of time before they are finally used in a piece. Having a collection of materials to pick through for a sculpture, like Liberman does, creates a unique type of process and construction that is a satisfying way to make sculptures.

- Sweeney, James. *Alexander Calder*. New York: Museum of Modern Art, 1951. Print.

Alexander Calder's works are beautiful executions of balancing delicate forms to create graceful, flowing sculptures. While my works do not strongly align with Calder's, the guiding elements of his pieces; form, geometry, material and motion are all themes that help to shape my sculptures. Sweeney's presentation of Calder's artwork provided me with information and inspiration that has helped me to find an identity for my sculptures.

- Kelleher, Patrick. *Living With Modern Sculpture*. New Jersey: The Art Museum, Princeton University, 1982. Print

Kelleher's book contains images of Alexander Calder's, along with others', works from which I drew information and inspiration for the construction and composition of my sculptures. There is no single artist that I have drawn inspiration from and of modern artists there are many that I can look to for similar reasons. When considering Calder's and other sculptors' works, their ideas of balance and construction are the most important to my art making.

- Causey, Andrew. *Sculpture Since 1945*. New York: Oxford University Press, 1998. Print.

Causey's book on post 1945 sculpture has exposed me to artists who would not have crossed my path otherwise as they differ from my preferred medium and techniques. Sol LeWitt is one such artist that I had not previously paid attention to. His studies of line and pattern have been inspiring to me in similar ways as Frank Stella's works as I have explored dimension through three-dimensional works.

- Heartney, Eleanor. *Kenneth Snelson, Forces Made Visible*. Massachusetts: Hard Press Editions, 2009. Print.

Kenneth Snelson approaches sculpture with a very different approach than I do. But, like Mark di Suvero's sculptures, I admire Snelson's works for the impossibility of structure that he is able to accomplish. Snelson's artworks place emphasis on constructing lines in space. Through careful suspension his intricate works also communicate a certain balance and structural knowledge that I find impressive and inspirational.

- di Suvero, Mark. *Dreambook*. Berkeley: University of California Press, 2008. Print.

di Suvero's work is extremely important to my art making as I feel a strong connection to his process and artistic intentions. *Dreambook* is an exploration of di Suvero's work, addressing elements of his sculptures including; scale, motion, balance, material, mass, gesture and process. All of these components to di Suvero's artworks are elements that also pertain to my own sculptures and are ways which his work has impacted mine.

- Moorhouse, Paul. *Anthony Caro: Presence*. United Kingdom: Lund Humphries, 2010. Print

Anthony Caro's sculptures make up a body of work that I have found to be congruent with my works. Moorhouse's book documents Caro's artworks that stylistically I have been in tune with especially considering the smaller, desktop pieces I have made. Caro's work has been influential to me through his composition and use of material and ability to create an industrial visual experience.

- Carpenter, Elizabeth. "Mark di Suvero." In *Bits & Pieces Put Together to Present a Semblance of a Whole: Walker Art Center Collections*, edited by Joan Rothfuss and Elizabeth Carpenter. Minneapolis, MN: Walker Art Center, 2005.

This essay documents some of the highest praise that Mark di Suvero received for his works and is able to convey the regard with which his sculptures are held. Through this comprehensive assessment and critique of di Suvero's sculptures I have been able to look more deeply into the implications of the compositions of his work.

- *Mark di Suvero Likes to Work with His Hands*. Mark di Suvero. San Francisco Museum of Modern Art, May 2013. Web. November 2015.

As I have never had the opportunity to sit and talk with Mark di Suvero this video interview is the closest that I can get for now. Hearing him talk about why he enjoys making sculptures is an enlightening experience and ultimately what let me realize how strongly I agree with his artistic interests and creative process. The dialogue also gave me pure insight into di Suvero's artwork, allowing me to better interpret his work.

- *Gates of Steel: Mark di Suvero and His Path to Welding*. Mark di Suvero. San Francisco Museum of Modern Art, May 2013. Web. November 2015.

The interview is a wonderful collection of video and audio clips of di Suvero explaining how he came to fall in love with steel sculpture. Every artist's journey to art making is unique but di Suvero and I share a similar backgrounds of material experience as we have both worked with wooden boats and then moved into steel sculpture. Listening to him talk about how he has come to be a sculptor has been an important part of understanding the growth his works have undergone and imagining the growth that mine may see as well.

- di Suvero, Mark. Interview by John Yau. *Mark di Suvero with John Yau*. The Brooklyn Rail, 2005. Web. November 2015.

Yau's interview with Mark di Suvero is relatively casual and candid but provides insight to di Suvero's artwork. The interview provided further perception as to the path di Suvero took to become the sculptor that he is and has encouraged me to consider my own works and path differently. The conversation with Yau is not as influential to my work, artistic or written, as other sources have been but presents di Suvero in a way that has helped me further understand his artwork.

- di Suvero, Mark. Interview by Jan Garden Castro. *To Make Meanings Real: A Conversation with Mark di Suvero*. The International Sculpture Center, 2005: 24-5. Web. November 2015.

Castro's conversation with di Suvero has given me some of the most clear explanations of his influences and artistic process. His commentary of constructivist work was useful not only for understanding his own work but also for understanding my own. The process of creation is so important to me that it is easy to pay less attention to other aspects of the work such as formal intentions. Castro's questions to di Suvero invite him to talk about his own formal intentions and process; helping me to recognize, collect and refine my own intentions.

Images



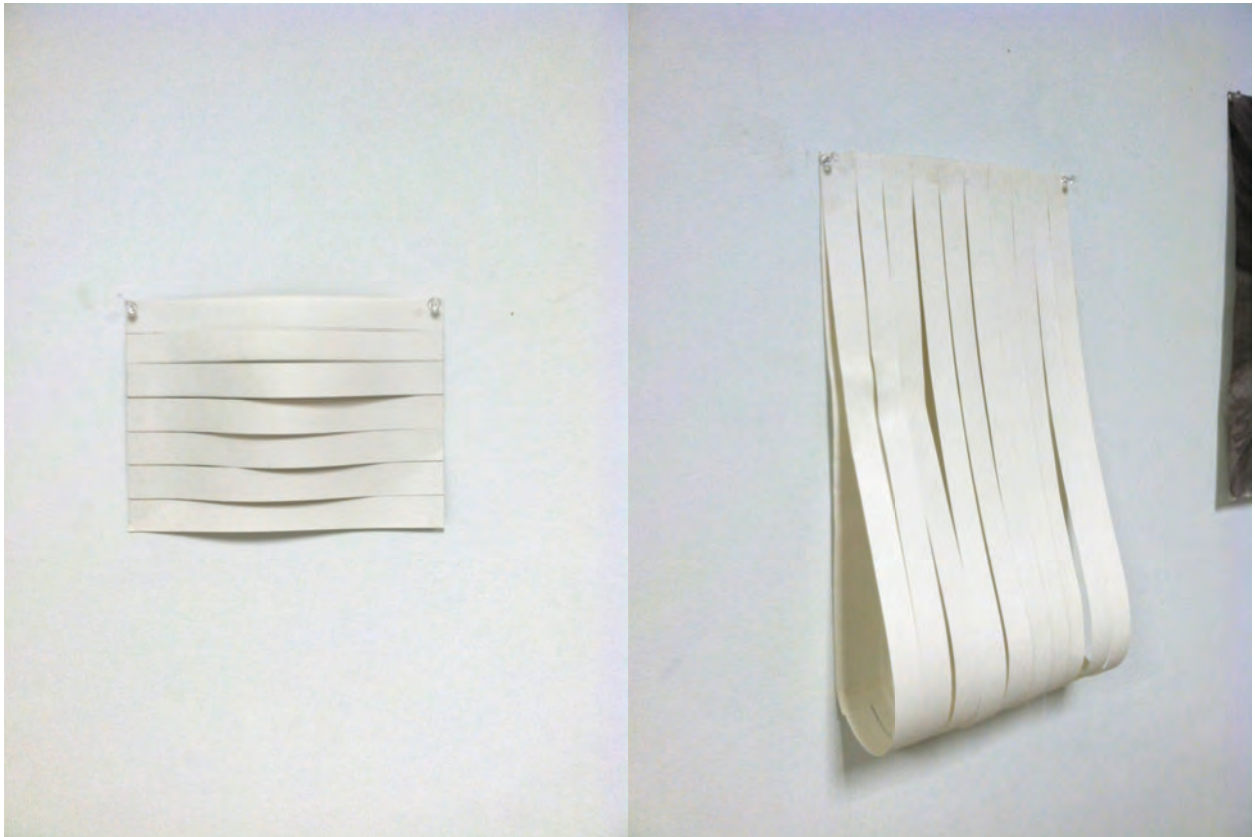
Marathon work, *Balance*, Welded steel



Marathon work, *Study 1*, Welded steel



Marathon work, *Study 2*, Welded steel

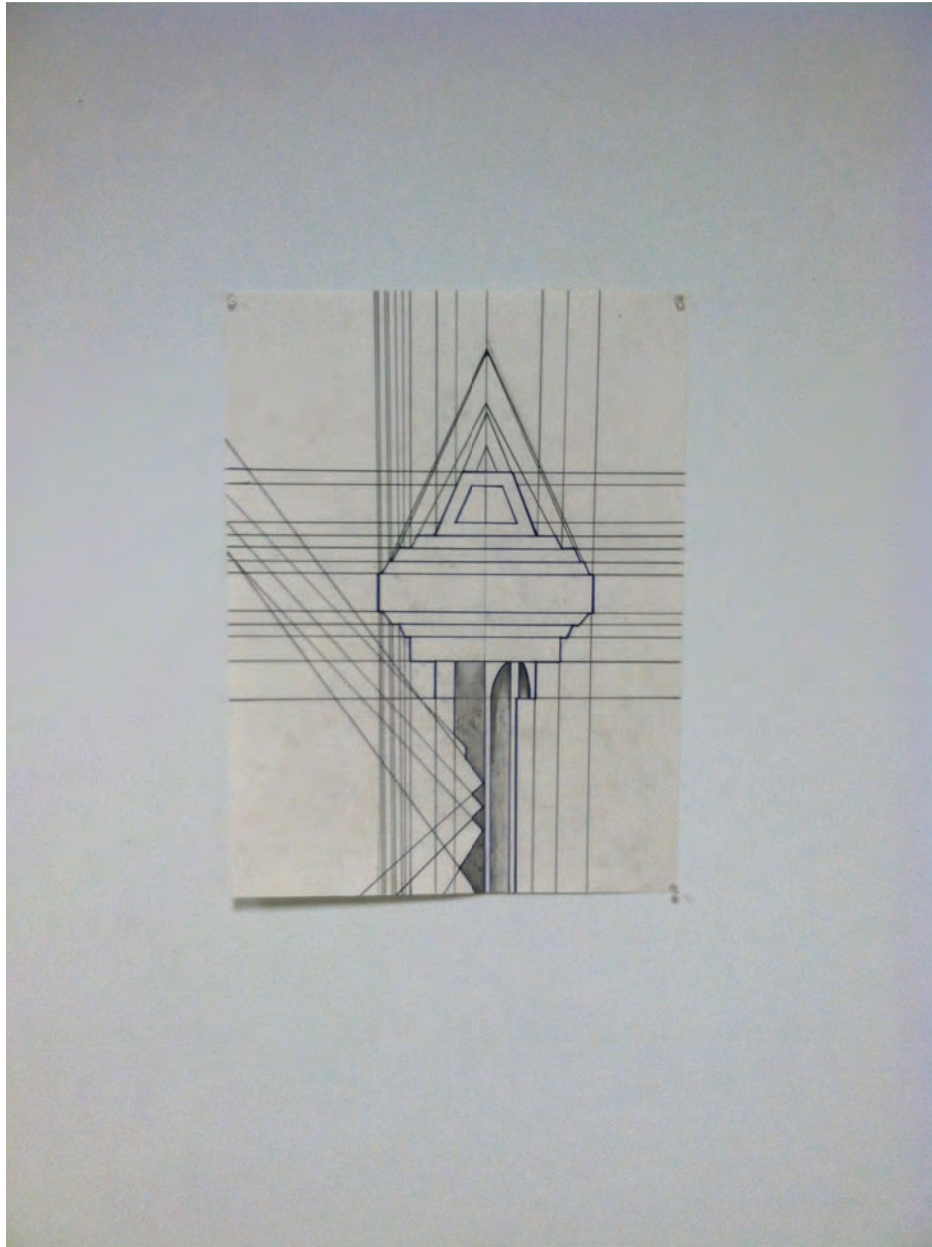


Marathon work, *Paper Study 1*, Paper with glue

Marathon work, *Paper Study 2*, Paper with glue



Marathon work, *Paper Study 3*, Paper with glue



Marathon work, *Key Study*, Ink and pencil on paper



Marathon work, *Line Study*, Ink on paper



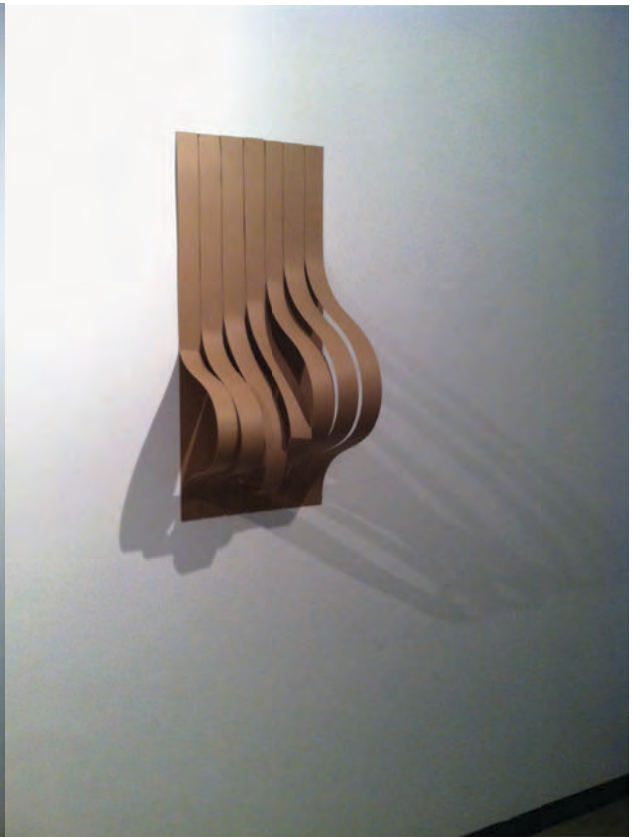
Midterm, *Sequence Study 1*, Paper with glue



Midterm, *Sequence Study 2*, Paper with glue



Midterm, *Sequence Study 3*, Paper with glue



Midterm, *Sequence Study 4*, Paper with glue



Midterm, *Facade Study*, Welded steel



Final, process of *Expansion*



Final, process of *Expansion*



Final, process of *Expansion*



Final, *Expansion*, Welded steel



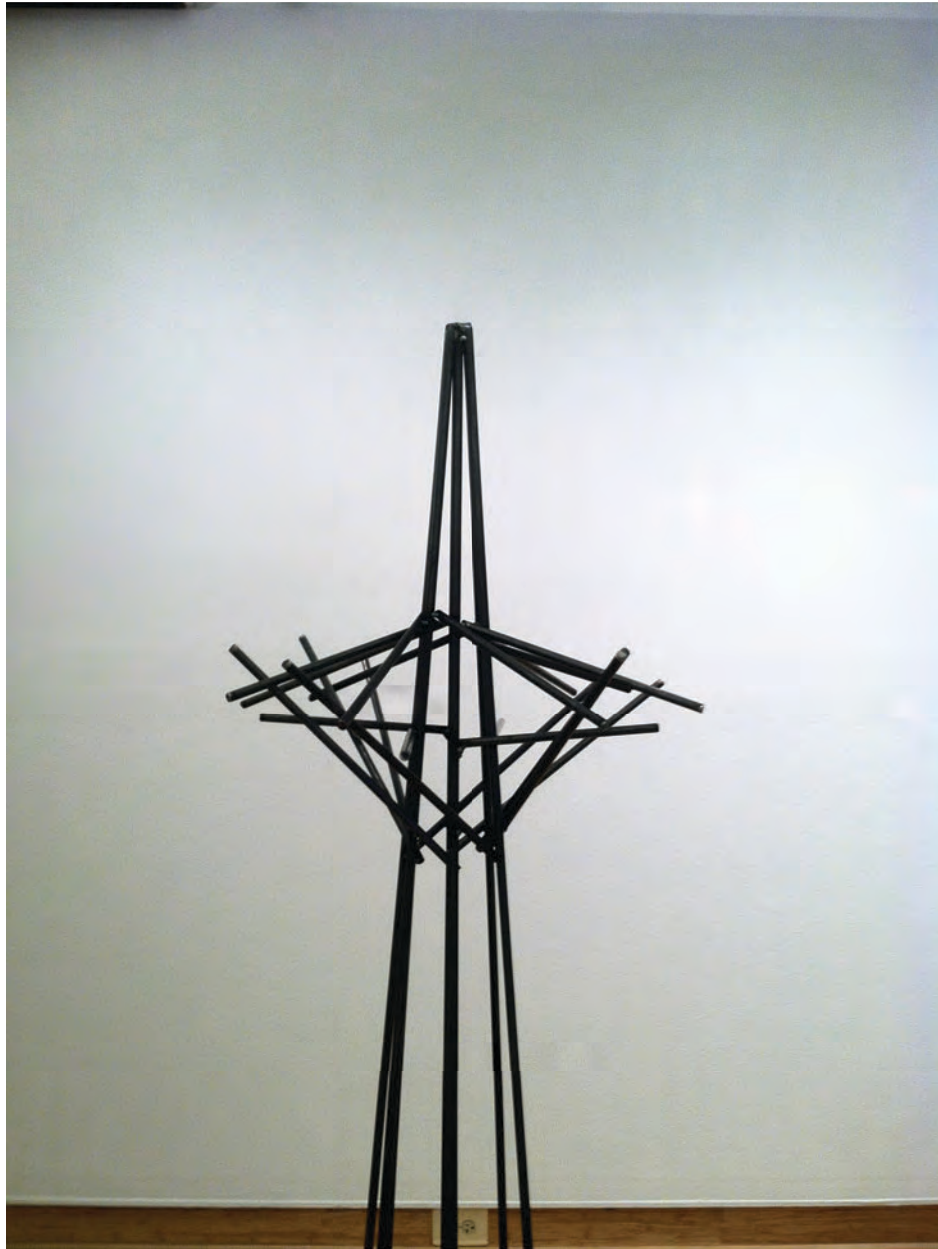
Final, process of *Formation*



Final, process of *Formation*



Final, *Formation*, Welded steel



Final, *Spire*, Welded steel