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BUDNY, VIRGINIA. An Exhibition of Sculpture. (1970) Directed by: Mr. Gilbert F. Carpenter. pp. 2.

The exhibition, consisting of brass figure studies, ceramic still lifes, and plaster squeezed knees, was on display from January 7 through 13, 1970, at the Weatherspoon Gallery of the University of North Carolina at Greensboro. It was accompanied by a written statement about the pieces and by 35mm color slides of the exhibition which have been placed on file with the Walter Clinton Jackson Library of the University.

AN EXHIBITION OF SCULPTURE

by

Virginia Budny

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
January, 1970

APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro, Greensboro, North Carolina.

Thesis
Director

Richard F. Conner

Oral Examination
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Lyndon Barker

Walter Hobbs

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Jan 13, 1970
Date of Examination

ACKNOWLEDGMENTS

I acknowledge my gratitude to the teachers who introduced me to sculpture: Miss Concetta Scaravaglione at Vassar College and Mr. Peter Agostini, with whom I studied at Columbia University and at the University of North Carolina at Greensboro and whose influence I hope will be seen in my work.

Also, I thank my parents for their warm encouragement.

CATALOGUE

BRASS FIGURE STUDIES

CERAMIC STILL LIFES

PLASTER SQUEEZED KNEES

My thesis exhibition is composed of three separate parts which are meant to form a thematic whole. The three parts -- brass figure studies, ceramic still lifes, and plaster squeezed knees -- are intended to form a visual metaphor conveying certain erotic feelings, no matter how obscurely presented. I will not go into a discussion of the erotic motive, which is secondary to my sculptural concerns of creating a sense of life and of exploring a vision of light.

The terra-cotta originals of the brass figure studies were the last six of a series made in summer classes in 1968. In the spring of that year, I had been working on figure studies made in three and five hours. In the summer my teacher, Peter Agostini, suggested that I work instead in one and two hours; and this I did for a month, working with a schematization of the figure and making two a day, five days a week.

This, I believe, resulted in the new freedom with which I handled the figures, so that each new one in the series seems to come more and more alive. The last one, almost a caricature, was left just so when the model collapsed in the middle of the session. The seated figures are hunched over and almost squeezed into themselves. The feet are ridiculously large, and the last figure is especially comic. But the bits of clay that build up the figures are, I feel, applied elegantly.

My main influence in working from the model has been Peter Agostini.

The ceramic still lifes as well owe their existence to the suggestion of Peter Agostini and the example of his plaster still lifes.

My still lifes are composed of bottles, fruits, and draperies. Bottles and fruits were selected for their place in the scheme of the exhibition, and casts of them were made in the five different clay bodies. At first, I twisted and fluttered the draperies to express the different lights of the clays and feelings about the colors, but gradually I became more interested in purely formal considerations.

I think of each still life as having an aura of light. In other words, I think of sculpture as primarily a manipulation of space and of light, and in making and placing the objects of the still lifes in relation to each other, I think of the objects as reflectors.

I first made plaster cast squeezed knees in the summer of 1965 but could not resolve the problem at that time. The idea comes from a baby game I played of squeezing my knees to make a "dragon's mouth." When I first made these knees, I think I was interested mainly in the swells of flesh, and I planned to put a number of them together in some way. Each time that I made a group of the knees, I used more of the hand. First I introduced the tip of the index finger and thumb; then I used more of the fingers and hand, which gives a greater relief to the forms. Now the fingers begin to predominate and their attitudes seem to 'rhyme' with the tosses of the draperies.

In my exhibition, I have brought together these three parts so that each part would illuminate and give both formal and emotional meaning to the others.