MARTIN, CAROL SUTTON. Four Three Dimensional Works Executed in Two or More Opposing Materials. (April, 1969) Directed by: Mr. Walter Barker

Four three dimensional works, executed in two or more opposing materials, are structured in such a relationship that their visual differences become pronounced.

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35mm color slides representing the exhibit are on file at the University of North Carolina Library in Greensboro.

Four Three Dimensional Works Executed In Two Or More Opposing Materials

by

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APPROVAL SHEET

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1. A color line in fold of wall and floor, functioning with and determining boundaries for color pyramid and cluster of no-color clear spheres forming oval around pyramid.

   line - 13' 4" - galvanized steel and latex
   pyramid - 16" base - wood and acrylic
   spheres - 5" diameter - polished cast polyester resin

This work consists of transparent and opaque materials selected in proportions and numbers to emphasize the geometric quality of the structures. The total effect of the relative positions of these geometric elements denies logical order. The pyramid base side is 1/10 the length of the line; the 16" base determined the 13' 4" line. The 5" diameter sphere size was determined by the proportions of the pyramid.

The pyramid and line are a formal visual solution. The four-sided pyramid is turned so that the base point of two equal sides is nearest the line. This position occupied and activated more visual space than a parallel position and allowed the side planes to point toward the ends of the straight line. The approximately 2" diameter line was placed in the fold of the wall and floor to activate the wall and floor space with minimal means.

The placement and number of the spheres is not logically ordered. Twenty-three spheres surround the pyramid; the selection of this number was arbitrary. An odd number was preferred over an even number which tended to result in couple-groupings around the pyramid. The clear spheres invert the colored images of the two opaque forms. Yellow pyramid color is reflected in a portion of the spheres. The line functions as more than a determining element for the visual boundaries of the piece: it is reflected by all of the spheres. Transparent no-color spheres were used because color transparency detracts from its ability to be played upon by its surroundings and emphasizes its stability as an object. Color, a secondary consideration in transparency, dilutes its function and strips transparency of its elusive quality.

2. Three 4' color tri-sided cones attached to the wall 10' off the floor by one of their three equal points and one colored transparent surface three looped line which rests on a floor space of approximately 5' x 15'.

tri-sided cones - 4' high - wood and latex
three looped line - approximately $4\frac{1}{2}$' x 5' x 15' - steel and vinyl

The form of the material establishes the major poles; the line is looped three times in a flowing organic movement and the three geometric shapes remain stable. The form differences are emphasized by the two different elements being physically separate, by the different color of each form, and by the geometric forms being solid and opaque and the organic form being linear and its surface transparent.

The placement is matter-of-fact. The three looped line rests on the floor out in front of the tri-sided cones. The distance is not critical; it rests out of the space delineated by the tri-sided cones, but close enough to be in visual proximity. The three tri-sided cones are placed at equal distances from one another. These tri-sided cones were attached ten feet off the ground so that the four feet length of the tri-sided cones would easily enter the visual

eye level of a person and have a definite relationship to his physical height. These three geometric shapes break up and activate the wall space. The frontal sides of the three objects are all on the same plane. The diminishing points of the tri-sided cones point downward toward the floor, creating points of tension between the point and the floor and thereby emphasizing the vertical.

3. Four layers of 16" x 11' no-color translucent polyethylene plastic; each layer alternated with four layers of approximately 24 small silver spheres. Unit rests on floor.

sheet - 16" x 11' - polyethylene plastic
spheres - approximately 2" diameter - glass

This work is largely determined by: the selection and use of materials for their specific material properties; and the distribution of these materials functioning as a play between a random gesture within selected boundaries. Two materials are used, one opaque and the other translucent. Translucent plastic was selected, instead of clear, because it meshed the silver color of the spheres with the plastic color as additional layers were added.

One layer of plastic is placed flat on the floor; 24 glass spheres are distributed over the entire length of the plastic sheet. This process is repeated until four layers of each are alternated. The weight of the plastic is critical. Plastic of 6 mil thickness was selected as adequate support for the spheres. Gravity also affected the choice of the light weight hollow glass spheres. The combination of these two materials made possible additional

alternating layers without the materials sinking to the floor level.

4. Well Work - Large amount of no-color transparent water tower molds (approximately 580 Corning glass pieces) placed randomly on the floor within selected space and large amount of rope (1,830' of manila) suspended approximately 7' above glass, forming loose ceiling, and altered enclosed space.

   glass piece - 9" high x 5" top diameter
   rope - 3/8" diameter x 1,830' - manila

This work stresses the distribution and handling of materials within a selected environment. The two materials, one transparent and one opaque, are placed physically separate from one another. The number of glass pieces selected was arbitrary. The approximate number was dictated by the size and shape of the glass piece, its inherent transparent qualities, and the selected floor surface. A large amount allowed enough pieces to cover the floor space with both a clustered and sparse distribution. Rope footage selection was governed by the size of the area. Each material was used as manufactured and not altered in any way.