PROKOP, CLIFTON ANDREW. Combinations and Variations of Related Forms. (1972)
Directed by: Mr. Peter Agostini. Pp. 2.

This thesis consists of three cast aluminum sculptures, one cast bronze sculpture and one cast copper sculpture. All pieces were cast by means of self setting sand melt-out process, or ceramic shell molding techniques. The bronze sculpture is the only complete casting, the other sculptures were castings in combination with fabricated parts of a similar metal.

COMBINATIONS AND VARIATIONS OF RELATED FORMS

by

Clifton Andrew Prokop

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
1972

Approved by

Thesis Adviser

APPROVAL SHEET

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

Thesis Adviser _____

Oral Examination
Committee Members _____

_____

_____

_____

May 4, 1972
Date of Examination

ACKNOWLEDGMENTS

I would like to express my gratitude to the following individuals for their assistance:

Mr. Peter Agostini, Thesis Adviser

Mr. Gilbert Carpenter

Dr. Joan Gregory

Mr. Tal Streeter

Mr. Garnett Hughes, for his personal friendship and professional help.

CATALOGUE

(Dimensions are given in inches.)

	Height	Length	Width	Diameter
1. Rectangular Form	72 3/4	73 1/4	48	
2. Column No. I	15			6 1/2
3. Column No. II	85 3/4	36	36	23
4. Column No. III	78 3/4	36	36	23 1/2
5. Column No. IV	29 1/2			12

Of the sculptures exhibited, the aluminum rectangular form and Column No. I were originally conceived as drawings. Columns No. II, No. III and No. IV are simple variations of the related geometric elements established in the drawings of the first two conceptions.

The sculptures in the exhibit are composed of both organic and simple geometric forms. In order to successfully exploit the divergent qualities of the materials, the organic elements were cast by the lost-wax process. This process proved to be the best method of manifesting the more complex nature of the organic forms. The simple geometric forms were fabricated, making it possible to attain the smooth and undisturbed surface required for this part of the piece.

In some areas of the pieces it was necessary to join the cast components with the fabricated parts to complete a volume. The joining welds were then eliminated to achieve a harmonious surface. Because of the required simplicity of the geometric forms it became necessary to eliminate as much as possible any indication of process or any other surface disturbance which would detract from the coolness of the form.

The metallic qualities of the cast organic elements were softened by the use of a chemical patina. The subtle coloration of the organic elements juxtaposed with the untreated geometric parts created a deeper tension between the divergent forms.

Column No. IV was cast in entirety in bronze. Because of the absence of fabricated surfaces, the resulting surface texture required a different consideration. The total surface was patinaed, enhancing the warmer organic color of the bronze.

In the exhibition there are two possibilities open to the viewer. The sculptures exist as individual statements, separate and independent from each other; or as a metallic environment created through variations in scale and geometric elements common to each piece in the group.