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WORKING CONCEPTS OF THE EXHIBIT

By

Leo P. Vera

B.F.A., University of Colorado, 1976

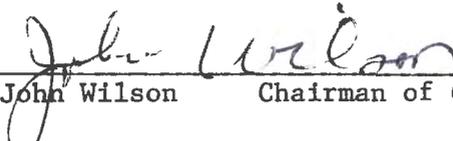
A thesis submitted to the faculty of the Graduate
School of the University of Colorado in partial
fulfillment of the requirements for the degree of

Master of Fine Arts

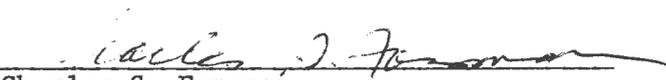
Department of Fine Arts, Creative Art

1976

This Thesis for the Master of Fine Arts Degree by
Leo P. Vera
has been approved for the
Department of
Fine Arts
by



John Wilson Chairman of Committee



Charles S. Forsman

Date May 3, 1974

Most of my endeavors are initially worked out in pencil on graph paper. Graph paper allows for a personal system of notation. By this method I can work rapidly towards a total composition. The final selection is the one which is most completely perceived on paper in simplest terms, and that which most solidly incorporates the successful elements of past works. The use of graph paper also allows me to consider projects in a variety of media; canvas and acrylic, earth, interiors and exteriors, floors and ceilings, small and large. The basic design elements of all of these can be noted easily on graph paper.

I include this discussion of the graph paper since it is an important unifying element of the project, the graph paper is after the fact when the piece is complete.

In this show, I have confined myself to use of materials easily represented in the scheme of the graph paper grid. The basic elements are chairs, cement form pans, chalk line, measurements, elevation, given space, floor key and ceiling design.

I am able to push the use of the key to its extremes, beyond the countless sheets of graph paper grid, and have the ability to perceive the key in its potential states of solid, spacial, formal, modular, atmospheric, etc. The grid form is adaptable in that I am able to perceive and deal with the space from eye to grid, the grid plane itself, and the space beyond the grid.

The plastic bags were of secondary concern when considering the arrangement and form of the chairs; but of primary concern in

that their color aids in defining the two concentric lines of the key at once, (the grey line of the pans, pink line of the chairs), as perceived on the graph paper.

The process of determining the ceiling is the same as the process of determining the floor, the chalk line grid on the ceiling is identical to the floor grid in that the same proportions and same graph paper were used to simulate the space. Both are worked in six-foot increments, they are simply two different interpretations of the key.

The blue chalk powder is used to note the binary element of the key that exists in the ceiling, in the same way that the pink bags on unfolded chairs emphasize the two concentric lines of the key on the floor.

The total layout can best be noted while standing on the floor pans, and viewing the ceiling. The ceiling completes the occupation of the given space; the actions of the viewer cause the communion between floor and ceiling. The orange grid panels against the wall echo the paper grid. The shadows cast by them conform to the undulations of the pan forms below, allude to the plasticity of the use of the paper grid.

Along with the capabilities of adding to the key, there exists the state of subtraction. This can best be noted in the right one-half of the gallery room, where I have used my "knife" to dissect the key. What is left is a segment of the ongoing and eternal design.

A strict dependence upon the square grid would be equal to living in a world without change. However the diagonal allows me

to perceive the key in a state of change. The installation upon entry must be viewed diagonally, from an oblique viewpoint, because of its size and layout. The piece is segmented, off-centered. There exists an inability to perceive the installation as a symmetrical whole.

The gallery when not in use is waiting to be used, recreating the air of anticipation as dialing between radio stations, leaving one channel, tuning in another. The piece itself includes this air, one element leading to another. Therefore, I also chose to include altered transistor radios to voice those anticipations.

In anticipations there are invitations not only to the artist, but to the viewer as well. The invitation is threefold. First, there is the direct obstruction of the front entrance, disallowing the normal capabilities of proceeding into space. Second, the rear entrance is neither a direct invitation nor a complete disallowance of mobility. The audience chooses to walk into the piece or not. Third, there exists the purposely unconstructed side with the invitation of a ladder, scaffolding, pans, chalk. The invitation to fill it with these objects is physically impossible. There is not enough material, but enough information is provided so that the invitation can be accepted mentally and spiritually.

In partial fulfillment of the requirements
for the degree Master of Fine Arts

Leo P. Vera

has submitted this written thesis
as a supplement to the creative thesis

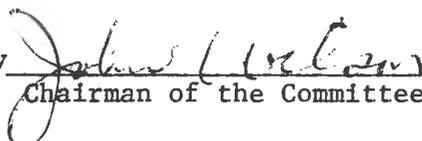
One Installation

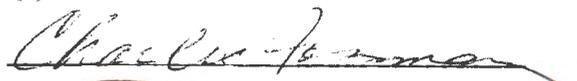
17.5 feet x 50 feet An Exhibit

and 8 slides

which are in the permanent possession of the
University of Colorado and recorded with the
Department of Fine Arts

Approved by


Chairman of the Committee





SLIDES OF EXHIBIT

1 through 10

