

SMITHS ONION INSTITUTE EXHIBIT: A PERHAPS HAND

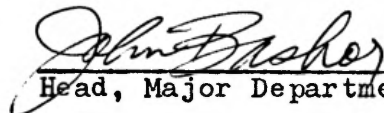
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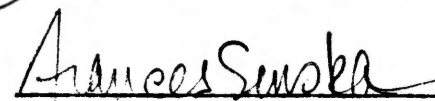
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A paper submitted to the Graduate Faculty
in partial fulfillment of the requirements
for the degree
of

MASTER
OF
APPLIED ART

Approved


Head, Major Department


Chairman, Examining Committee

Graduate Dean

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I wish to express my sincere gratitude to those people who made this exhibition possible through long hours of their dedicated assistance.

I especially thank Douglas James and Larry Shorthill, students of the Electrical Engineering Department for their expert advice and custom computer designs.

I also deeply appreciate the loan of certain expensive equipment by ELECTRONICS SERVICING of 27 South Willson.

And finally, but most importantly, my gratitude to Judy who as my wife, chief critic, and typist still found time to be a devoted mother.

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I enjoy the plastic nature of clay and the texture and surface caused by stretching out the clay from the inside. This results in a very unprecise, organic quality. I like contrasting the unprecise organic forms with more precise nonorganic forms, but also the result of translating rigid, traditional or mass-produced forms into unprecise organic ones.

I noticed that one area little touched upon as subject matter for art was the future. It seems to me that this is fertile ground for the seeds of art ideas to germinate.

Being an amateur collector of antique guns I first started exploring the idea of ray guns which presently do not exist and offer limitless possibilities for the imagination. After working with them I found, however, one major drawback. Because they are basically a hand held or operated tool, while nice to handle and enjoy, they do not necessarily display themselves well out of the hand (i.e sit up gracefully). Though this display-ability can be designed into the ray gun I felt it was a strong limitation.

It occurred to me that I could take advantage of clay's strength in container-massiveness if I made other things like machines and technical apparatus of the future which sit when they are used, the form being a housing for the works.

I also liked the "toy" idea for art, raising (or lowering, if you will) art to the point of physical participation. One of my last ray guns emitted a variable high pitched sound and flashed, being controlled by the participant. Ceramics was not a very applicable vehicle for a portable electronic object because of the weight. I tried papier-maché and though it was effective it was not satisfying to me.

At this point my work began to split into two definite areas; the three-dimensional "machines" and the two-dimensional

primarily the display of ray guns in use. The potentials in creating the Smiths onion Institute as the framework to unify loosely related forms was very exciting.

Some of my observations of life have entered into this and helped formulate several axioms for the Smiths onion Institute.

1. Smiths onion ray guns do not kill. But they do make it rough on the enemy (i.e. changing to crybabies, giving them a headache or a toothache, putting them to sleep, etc.)
2. Woman is the superior human animal, gifted with greater stamina, patience and understanding, sensitivity and intelligence - when emotions do not interfere. Woman's Liberation of the early 1970's on Terra (Earth) began to prove this, gradually elevating woman to the prime positions of responsibility and control.

Smiths onion Intergalactic Time Agents (S.I.T.A.) were, are and will be all women attired in self-pride, self-respect, self-confidence, their space-time helmets and carrying Smiths onion ray guns. They travel through space and time affecting history, primarily in time of war or conflict. The nude female form, long an inspiration for art, is an epitome of organic form. And I believe, contrary to contemporary taste, that all variations of the female can be beautiful: slender, plump, stocky, short or tall. I intended to show as great a variety of figures as possible as S.I.T.A. Agents. The differences were considerably neutralized during the process of making the finished photographic historical scenes. I went further in several cases to visually experiment with contrasting crisp, cold metal with the soft grace of female forms. The effect, though jarring, is softened by the total processing. Several S.I.T.A. Agents were seasoned veterans of 20,000 assignments and lost parts of their bodies which had to be replaced with metal appendages.

I must add that I mean no disrespect to the artists whose art I have modified.

This was the primary foundation for the two-dimensional presentation. The three-dimensional developed the concept of making art respond to man rather than relying on man to respond to art. This is geared especially to the layman (unschooled in art) who is not sure what he likes. The psychology used is that a person responds positively after having been first positively recognized. Seven of the pieces in the show respond "positively" to a human presence by lighting up or glowing. It is a flickering-to-constant light and the individual has no control over its actions.

Another piece, the Composeitron, responds precisely to the control of the individual. It is a small digital computer. There are knobs and switches which program sound. It is not played like a piano but the participant can select from 1728 different 63 note sequences, combine with 63 pause combinations to produce 108,864 different melody lines. The participant can alter volume, pitch and tempo, can play melody forward or backward, rightside up (normal scale) or upside down (inverted scale). The participant can select from six different voices to sound like almost any string or reed instrument and many others uninvented. The participant has control of the attack, sustain and decay of the musical notes.

The largest piece, the Ligistrathon, again responds to an individual. Lights flicker inside of a glass domed form which contains a small, flat container encapsulating a quantity of liquid crystal. As a person nears the piece the lights go on stronger and constantly. A motor in the stem of the piece turns a pattern of small metal fingers which move concentrically about on the sensitive backside of the liquid crystal container. The result is a three inch circle of rich and brilliant colors, predominantly warm reds and yellows with greens and blues resulting from the patterns of the fingers. A burst of recorded stereophonic electronic sound was to be emitted during this time from both sides of the piece beamed at the individual.

The complex computer circuit which was to have augmented each of six responsive pieces of sculpture, including this one, unfortunately ran into technical snarls. The computer is built but because of the necessity of relays being linked into the emitters of transistors in the "flip-flop" circuit, the system is extra sensitive to magnetic impulses and false triggers at the slightest provocation. This problem might be solved by the second week of the show.

A third computer is near completion which controls a large ray gun which swivels 360 to emit hot air, sound and light at an individual circling near it. This piece is unfinished due to late arrival of parts and the complexity of the circuit containing over 22 "and-or" logic units. It too will possibly be finished later.

With my Smiths onion machines and tools from time and space I have translated the form and surface of mass-produced items into unprecise organic and nonorganic forms taking advantage of certain qualities of clay.

I worked with the contrasts of existence conceptually as well as visually, and used the strangeness of illusion created electronically and photographically along with visually tactile qualities of materials. Stone, fur, soft metal, hard plastic, wood, glass and other materials have been combined with light and sound to produce stimulating allusions to the future.

Because there are over 40 individual objects in the show it would be very lengthy to describe and discuss each. An annotated list of slides of a selected group of these objects is appended. The slides are on file with the School of Art, M.S.U.

As can be seen the complexity of this undertaking required assistance and cooperation of other people. It has been a tremendous experience seeking out and working with people from other fields who have been interested in my ideas. The eight S.I.T.A. models were in fields as diverse as Language, Philosophy, and Biochemistry. In the beginning I had much more difficulty

finding a model here than I had 10 years ago in Oregon. Then after the first several here I had more volunteers than I had time to photograph. Five of the first six were from the Woman's Liberation Organization here. The others became interested upon seeing some of the first results.

Before each session I had to analyse the scenes that I would use for lighting direction and camera level, and plan a pose for each. I began with 25 different scenes. I discovered afterward because so much detail was lost through the final processing that the lighting was not so critical.

The two advisor-designers, Douglas James and Larry Shorthill from Electrical Engineering, were especially helpful and spent many long hours working on their respective computer designs as well as advising me on other pieces. I am very sorry that the two computers were not finished in time to be used.

I also had very able assistance from several art students. Marjorie Stewart assisted with much of the dark room lab work and easily cut my time and labor in the lab in half.

Don VanNice spent almost as many long nights as I during the last weeks before the show working on electrical circuits and assemblies. Bob Johnstone, the last few days before the show, spent much of his time aiding me fit and assemble pieces. Both Bob and Don were invaluable in actually setting up the show at the Ketterer Art Center.

Everyone involved has learned from the experience. The work process has been as meaningful and rewarding as the result. The Smiths onion Institute has existed in actuality during this thesis.

ANNOTATED LIST OF SLIDES

Smiths onion institute exhibit: A PERHAPS HAND

SLIDE A Introduction

SLIDE B View of 3D area

SLIDE C Serbolongifier: Responds to human presence by lighting up eighteen small multicolored Serbos in high points of base. Presence is longified when the plain white screen in top turns respectively multicolored, silhouetting "the perhaps hand" of time.

1,414,7719

1920 A.D.

SLIDE D Energy diffuser: Actually a watch-fob which protects carrier from ray gun energy rays when carried dangling from his watch pocket. This is inert because there are presently no ray gun energy rays to diffuse on terra.

57, Seda, Pleiades

2200 A.D.

SLIDE E Infinitrap: Lightless opening housed in stone hexoid reveals shimmering moire pattern with purple light upon approach of an individual. Upon entry into the opening, individual is confronted with infinite possibilities for travel - a better mousetrap.

DETAIL

Mercury, Sol, Milky Way

10500 B.C.

SLIDE F Grefroclafer set: Receiver (with tripod-telescoping antenna) absorbs only middle frequency Grefros sent through the Scentesphere by the emitter. The receiver then clafers the grefros. Because there is no Scentesphere on terra the set is inert.

Aston, Kruger 60B, Orion

999 B.C.

SLIDE G Bolbalon: Sensitive stone membrane on right absorbs alien individual's friendly-waves. Silvered surface of area on left responds by becoming transparent, revealing shimmering crystalized purple radiance.

Jones, Jones, Cygnus

10011 A.D.

SLIDE H Lamarks mistator II: Normally the strands absorb Lamarks and mistatify them into stroms which activate circuitry behind glass shielding finally resulting in extreme mistation. Because there are no Lamarks on terra it is now inert.

DETAIL

Nosliv, Ram, M87, Virgo

1490 B.C.

SLIDE I Spallator: Turned on manually by an individual. Spallates radio waves. On terra picks up several local radio stations simultaneously usually emphasizing one until something important or interesting to the listener comes on. Then it emphasizes another station or fades out. There is no selection of volume or station by the listener, only "on" or "off".

Talaf, KCALB, Alpha Centori

20000 B.C.

SLIDE J Ligistrathon: A highly precision piece used for tracking ligists (blue-green observances). See page 3 of paper for more explanation.

Eartha, Ston, M87, Virgo

807 A.D.

SLIDE K Thobolatifier: Receives thobos unconsciously emitted by alien bodies. The thobos are latified immediately resulting in a barrage of small light emissions incandescencing.

Aeion, Eion, NGC4594

5000 B.C.

SLIDE L Chargiz F: This piece was captured and caged by the Beans near the well of the sleeping gypsys. It has been a family pet for many centuries responding to loving presence by emitting its shimmering purple light.

B, Argaz, M31, Andromeda

5 B.C.

SLIDE M Composeatron and emitter: Used by spacetime travelers to compose expeditions. See page 3 of paper for more explanation.

SLIDE O Award for valor

57, Seda, Pleiades

5031 A.D.

SLIDE P Award for valor

Jones, Jones, Cygnus

10000 A.D.

SLIDE Q Lensetray gun and percussray

Terra, Sol, Milky Way

1500 A.D.

SLIDE R View of photo display

See page 2 of paper for explanation of following:

SLIDE S Alemap with Union Scouts, Berlin, Md., 1862

SLIDE T Noeram with Dinosaur, Germany, prehistory

SLIDE U Enirehlac with McCoys, Appalachia, U.S.A., 1931

SLIDE V Eelasor with people of France, France, 1830

SLIDE W Htebasile at Manchester, England, 1670

SLIDE X Sirhcyram with Josephine, Paris, France, 1805

SLIDE Y Eirojram at breakfast, France, 1853

SLIDE Z Yhtac with great seal, U.S.A., 1958

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The present study is noteworthy in that it is the first to report on the effects of a single session of a structured, group-based, self-help program on the self-efficacy of people with chronic low back pain. The results of this study suggest that a single session of a structured, group-based, self-help program can significantly improve the self-efficacy of people with chronic low back pain. This finding is important because self-efficacy is a key factor in the recovery of people with chronic low back pain. The results of this study suggest that a single session of a structured, group-based, self-help program can significantly improve the self-efficacy of people with chronic low back pain. This finding is important because self-efficacy is a key factor in the recovery of people with chronic low back pain.

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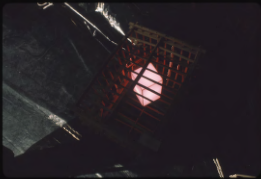








PLATE 10
THE GRID



Small, dark, irregularly shaped object, possibly a fossil or a piece of ancient material, mounted on a light-colored background.



















