



Internal and external spatial relationships
by Michael Wayne (Coffee) Miklos

A thesis submitted in partial fulfillment of the requirements for the degree of MASTER OF FINE
ARTS

Montana State University

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Abstract:

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Internal and External Spacial Relationships

by

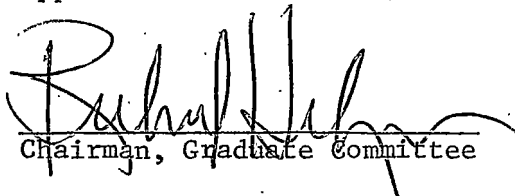
Michael Wayne (Coffee) Miklos

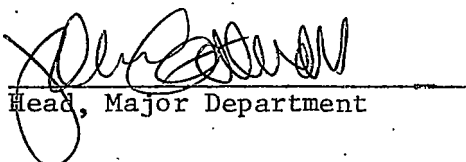
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MASTER OF FINE ARTS

Approved:


Chairman, Graduate Committee


Head, Major Department


Graduate Dean

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Bozeman, Montana
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Artist's Statement

Objects occupy space. There is the space that the object actually displaces: its depth, width, height; and there is that area that surrounds the object. For a viewer of an object to have any concept of the spacial relationships both of these spaces must be seen as co-existent. It is the interaction of these two types of space that develops the object's scale and presence. In some cases the relationship between the object and surrounding area begins to create an obvious and dominant geometry. An example of this dominant geometry would be a cube sitting in the middle of a square room. The cube creates a right angle straight line geometry that is complimented by the right angle, straight line geometry of the room. Other forms develop geometries that are more subtle. The way that an object and its surrounding space interact plays an important role in my art. Some of my work reveals these geometric relationships by physically illustrating both spaces. In other pieces an object has been created so that the object itself reveals the surrounding geometries.

I could use drawing or painting to portray the relationship between the positive space of the object and the negative surrounding area. By using linear perspective I could create images that become real space in the viewer's mind. Without the viewer's participation this created space would not exist. This participation is decidedly different than experiencing an object's physical presence. There is

the physical or external experience of a sculptural object interacting with space, and there is the intellectual, or internal experience of a drawing of an object and space. The differences and similarities of these experiences are the concepts that are continually present in this work.

The problem for me with drawing and painting is that these forms of representation are two-dimensional. The materials that a metal-smith uses are three-dimensional. In creating objects that emphasize their linear perspective qualities I have attempted to marry the internal and external experiences. The pieces deal with that area that exists between the physical and the illusion. This work relies heavily on both areas to create the illusionary qualities of the pieces. This is not intended to be "tricky" but rather to cause the viewer to think about spatial relationships in a different way.

Many of the pieces have a sense of animation to them. There is a strong sense of what just happened and of what is happening and that which is about to happen in these pieces. They appear to be in the process of moving or changing. These particular pieces are a permanent display of the period during which an action or event exists. They demonstrate the kinetic potential of the situation.

The materials are an important consideration in my work; however they are not allowed to dominate over the conceptual and aesthetic concerns. I use the materials associated with my craft to produce

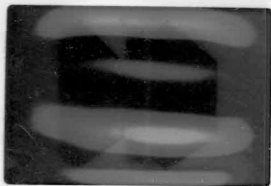
images much as the painter uses his paints and canvases. I am continually intrigued with the range of finishes and treatments involved with metals. For me, metal is a unique material that combines plastic qualities with structural integrity. When I use a material I want to say "This is brass, this is what can be done with this material: its shine, its luster, its color".

SLIDES

1. "Lead Piece" Sheet lead
2. "A Space" Sheet aluminum, pewter and enamels
3. "Fractured" Bronze, brass and nickel silver
4. "Gallery" Formica, wood and enamels
5. "Moonlight" Brass, copper and mycarta
6. Detail of "Moonlight"
7. "Two-Fold" Cast aluminum, and enamels
8. "Swing Frame" Sheet lead, pewter, lucite, brass & wood
9. "Splits" Brass and copper plating
10. Detail of "Splits"
11. Untitled Wall Piece Brass and Steel
12. "Room with a View" Copper and Brass
13. Untitled Wall Piece Linoleum, brass and aluminum
14. Untitled Pin Mycarta and copper
15. Untitled Pin Sterling silver and brass
16. Untitled Pin Sterling silver and brass
17. Drawing 22" x 30" Prisma color on black
18. Drawing 22" x 30" Pencil
19. Drawing 22" x 30" Pencil
20. Drawing 22" x 30" Prisma color

MADE IN U.S.A.

1. KLOS M.W. COFFEE



"LEAD PIECE"
NOV 80
APPR: 12" x 14" x 5"

APRIL 80
APPR. 14" x 12" x 10"



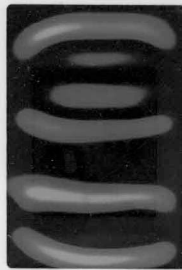
2. "A SPACE"
KLOS, M.W. (COFFEE)
MADE IN U.S.A.

MADE IN U.S.A.



3. COFFEE MIKLOS
"FRACURED"
APPR 14" x 12" x 1"

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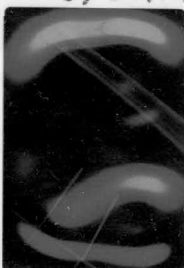
APPR. 18" x 12" x 4"



5. "MOONLIGHT"
KLOS, M.W.

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MOONLIGHT (DETAIL)



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6. "KLOS, MICHAEL W."

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"Two-fold"

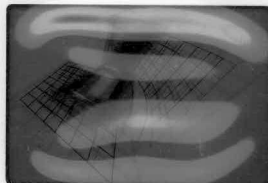
7. KLOS M.W. COFFEE
APRIL 80
APPR 11" x 9" x 1/2"

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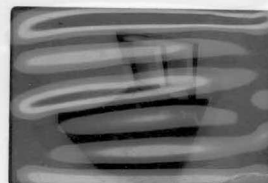
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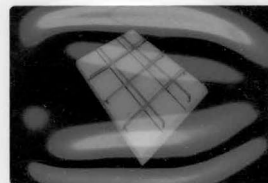
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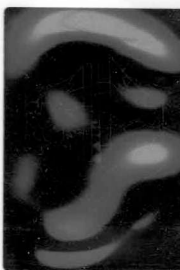


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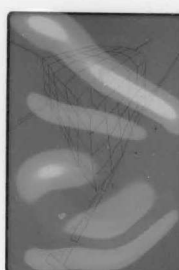
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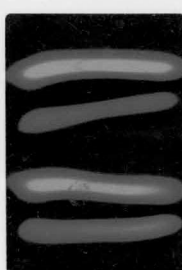
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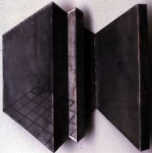
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10. KLOS, M.W. COFFEE



"LINOLEUM TILE"
DEC 80
22" x 30"

"DRAWING"















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