



Focalizations, articulations : an involvement with space and time
by Joy Couchman Bencivenga

A thesis submitted in partial fulfillment of the requirement for the degree of MASTER OF APPLIED
ART

Montana State University

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Abstract:

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INVOLVEMENT WITH SPACE AND TIME

by

JOY COUCHMAN BENCIVENGA

A thesis submitted in partial fulfillment
of the requirements for the degree

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MASTER OF APPLIED ART

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I wish to thank my committee, John Catterall, Mary Loring, Francis Noel, and Frederick Schoepflin for their continued support of my work and growth as an artist. I also thank the faculty as a whole for creating an atmosphere of exchange and learning.

ARTIST'S STATEMENT

My thesis deals with an ongoing process of externalizing my feelings and reflections. In attempting to visually articulate this process I have drawn upon my experiences in dance and music. Both of these disciplines are integrally involved with space, time, movement and focus: terms which for me vitally define my work in visual art.

To establish a common ground of communication I quote the following from Webster's Seventh New Collegiate Dictionary:

- space /n/: a boundless three-dimensional extent in which objects and events occur and have relative position and direction.
- time /n/: the measured or measurable period during which an action, process, or condition exists or continues: duration.
- : the point or period when something occurs.
- movement /n/: the act or process of moving; esp: change of place or position or posture.
- focus /n/: the area that may be seen distinctly or resolved into a clear image.
- : a center of activity, attraction, or attention.
- /vb/: to cause to be concentrated.

I see the space around me as a void to be filled. It becomes alive and actualized by the body reaching out to define its shape, displacing its stillness with tensions -- tensions of motion. The dancer as artist is highly conscious of movement defining space. The dancer relates to her or his own and others' space by being keenly attuned to tensions felt through the body. Each must move in a pattern that is kinesthetically correct for that moment.

This correctness in space is for me dance's ultimate relation to visual art. The form on paper must also be in absolute correct relationship to itself and other forms in order for it to create the necessary tensions that make a piece come alive for the eye.

In dance, needed tensions are called forth from an inner source. Energy is generated and externalized into outer body placements and focal points of expression. In music, particularly song, established tensions are used to create vibrations of energy that cause sound to focus into a pure point of tone and then to swell and expand into the fullness of song. It is this use of energy in a focalizing manner and this expansion of pure points that I find overlapping in the arts and that adds for me such an exciting dimension to my work.

The use of 35 mm slides enables me to work with form as an expression in time: time as a sequence of movement and time as a still point between occurrences. One present moment replaces another present moment, establishing a flow that demands the viewer to become involved either as a connector through memory or a connector through anticipation.

The slides become documentations of feelings and reflections in time and exist for this documentation. They also serve as a source from which especially moving, personal feelings are translated into enlarged drawings, recording more pointedly their important place in my life.

SLIDES

	<u>Title</u>	<u>Size</u>
#1-5	Documentations	35 mm slides
#6	Suspended at this point in time	23 x 42
#7-9	In some sequences of time, there is a definite beginning and end	42 x 54 1/2
#10	Diagram for a riotous ending	29 1/2 x 41 1/2
#11	What comes through the veil to the outside	24 1/2 x 40
#12	Amplitude within the limits of two points	14 x 18
#13	Tremolo	12 x 15
#14	Kaddish	13 3/4 x 20 3/4
#15	Intervals of focus	18 x 24



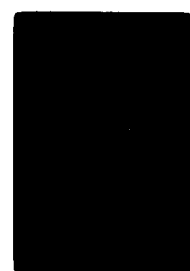
#1



#2



#3



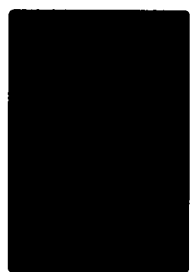
#4



#5



#6



#7



#8



#9



#10



#11



#12



#13



#14



#15



















