



Floor piece suite : a re-examination of three historical visual devices
by Winferd Gilbert Bruhl

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

Montana State University

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Abstract:

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OF THREE HISTORICAL VISUAL DEVICES

by


WINFERD GILBERT BRUHL

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Approved:


Chairperson, Graduate Committee


Head, Major Department


Graduate Dean

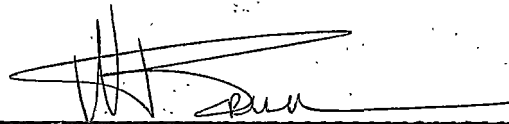
MONTANA STATE UNIVERSITY
Bozeman, Montana

August, 1978

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A handwritten signature in black ink, appearing to be 'W. H. ...', written over a horizontal line.

Date

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ARTIST'S STATEMENT

This suite of prints is the result of an intuitive extraction of three principles. At one time each had been considered revolutionary, but now they contribute to the wealth of information supporting all contemporary visual experiences: Objective Reality, Mathematical Systems and Abstract Expressionism.

The creation of an illusion of form, that is, an imitation of appearance, is among the oldest motivations for visual expression. It is seen here in combination with a systemic application of rules of measure and a spontaneous gestural expression. Objective Reality refers specifically to those elements in each composition which most accurately imitate a recognizable form. Through the use of light and shadow the egg forms as well as the ceramic tile surface convincingly allude to the reality of both.

The measured interval of the grid serves to further the illusion of a real tile surface. It also establishes a rational order which moves vertically, horizontally and diagonally, but has implications of movement spreading beyond the edges of the picture plane. This mathematical system, repetition of a four-inch by four-inch grid, is also in contrast with the personal gesture of the artist.

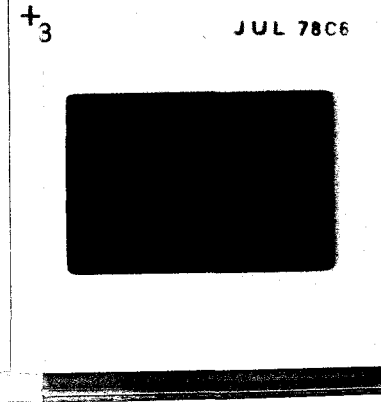
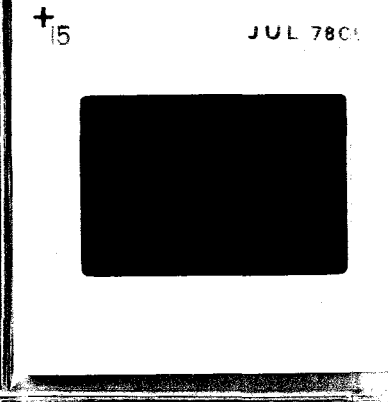
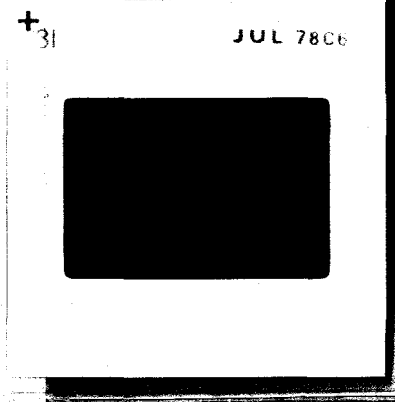
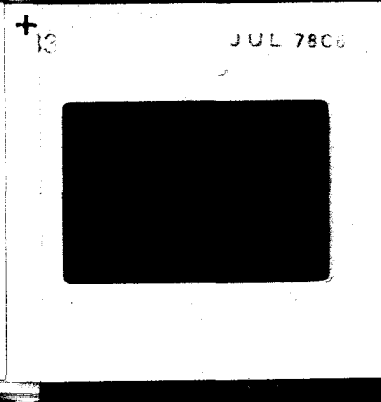
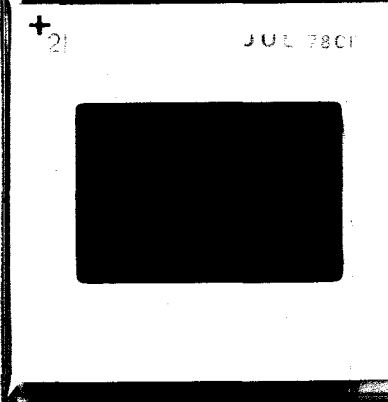
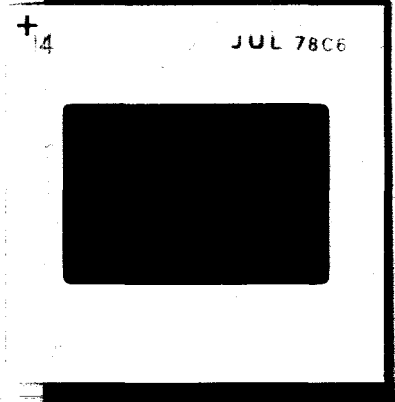
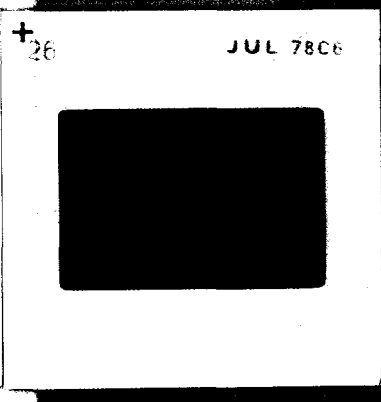
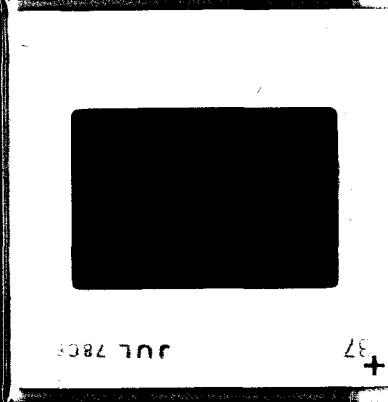
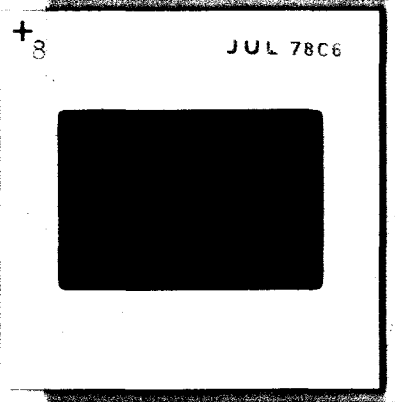
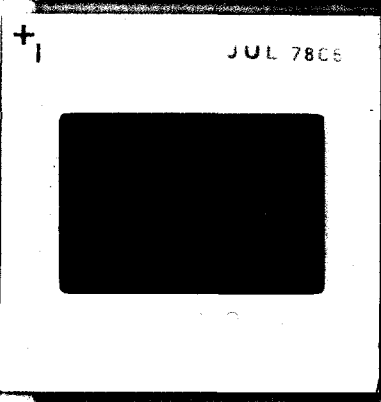
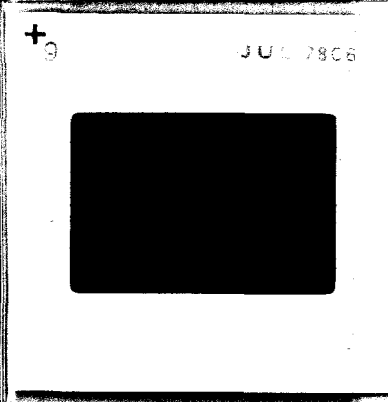
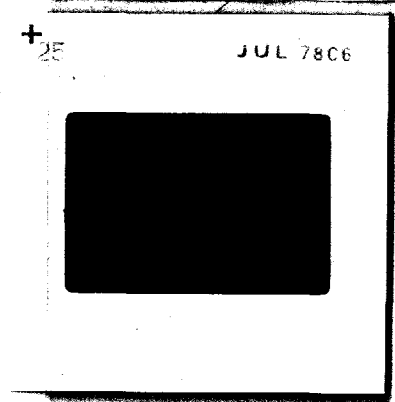
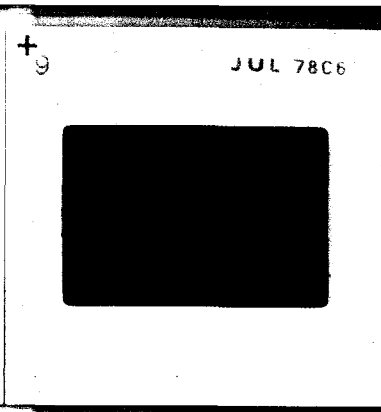
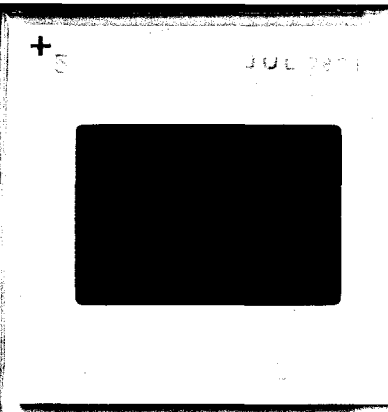
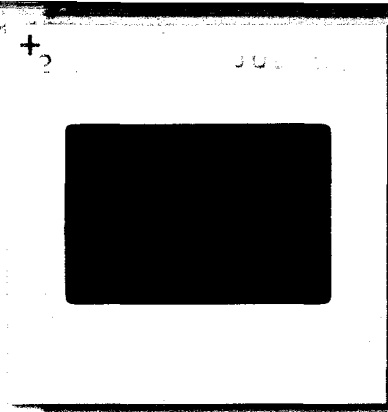
An element of Abstract Expressionism is seen in these gestures of the artist in the random marks, paint can messes and squeegee tracks. Although conceptually opposed to Mathematical Systems and

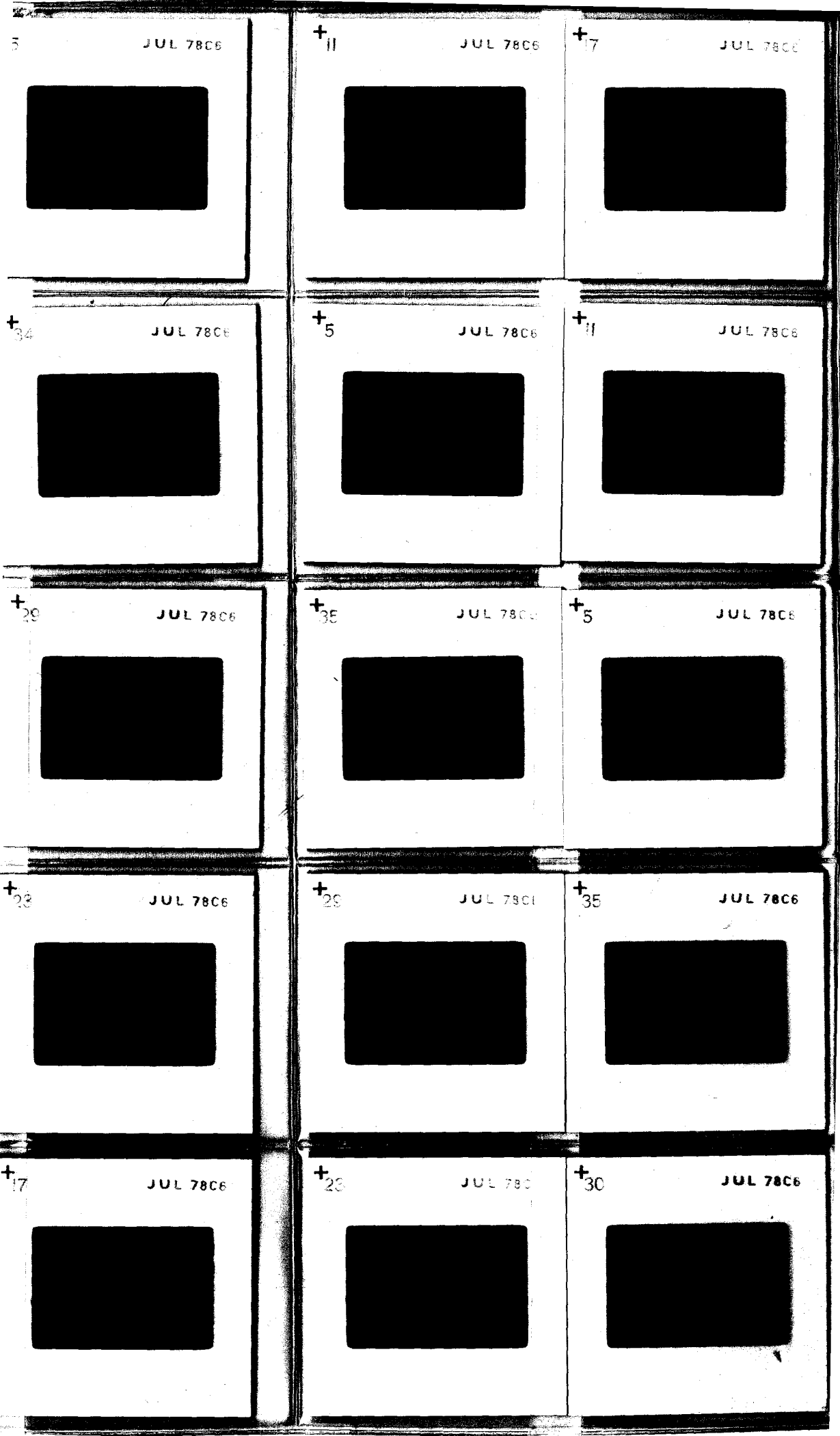
Objective Reality, it establishes here a completeness of structure and meaning.

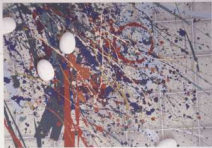
Within each composition both rational and intuitive processes are brought together. The result is a synthesis of realism (Objective Reality) with intellect (Mathematical Systems) and emotion (Abstract Expressionism).

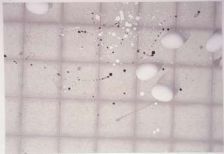
SLIDES

<u>Title</u>	<u>Size</u>
Floor Piece Suite #1	23 x 16
Floor Piece Suite #2	23 x 16
Floor Piece Suite #3	23 x 16
Floor Piece Suite #4	23 x 16
Floor Piece Suite #5	23 x 16
Floor Piece Suite #6	23 x 16
Floor Piece Suite #7	23 x 16
Floor Piece Suite #8	23 x 16
Floor Piece Suite #9	23 x 16
Floor Piece Suite #10	23 x 16
Floor Piece Suite #11	23 x 16
Floor Piece Suite #12	23 x 16
Floor Piece Suite #13	23 x 16
Floor Piece Suite #14	23 x 16
Floor Piece Suite #15	23 x 16
Progressive Proofs 1 - 15 of Floor Piece Suite #15	23 x 16

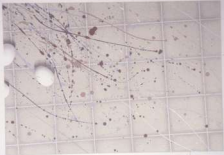


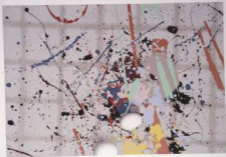




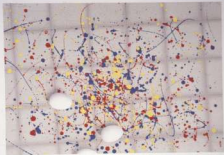




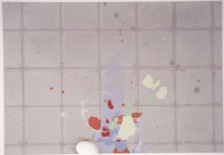


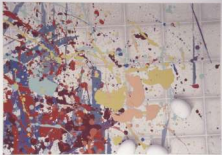


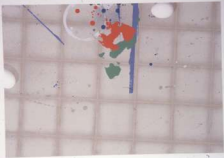


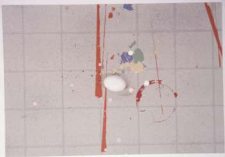


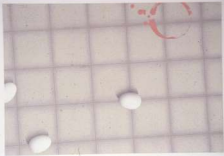


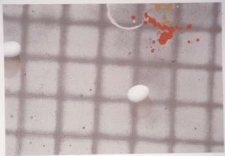


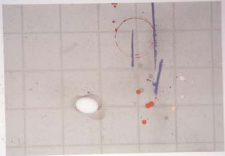








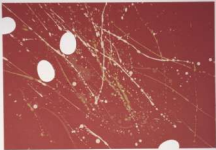


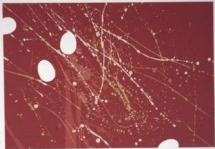


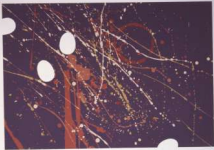








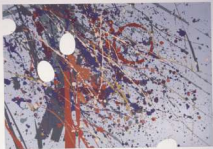


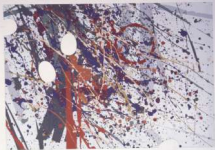


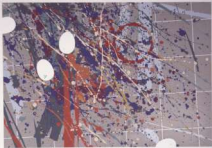


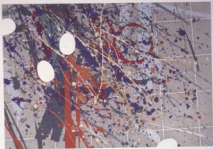


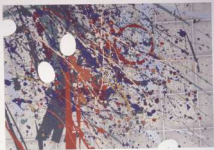














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