



Thesis  
by Silvie Claire Granatelli

A thesis submitted in partial fulfillment of the requirements for the degree of MASTER OF APPLIED  
ART i n ART  
Montana State University  
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Abstract:

This thesis is a portfolio that deals with putting visible and mental information together. The parts of this thesis do not stand alone. They are constituents that interact to fulfill a common purpose. They transcend individual purpose. My concern is to record the information that surrounds myself approaching clay in ways I have never experienced before.

It deals with the empirical versus the analytical.

It deals with the objective versus the subjective.

It deals with the fluid versus the restrictive.

It deals with my age.

It deals with my weight.

It deals With my height.

It deals with all of the above in terms of clay.

It deals with foregoing boundaries.

To let go of the idea that perhaps art is not the illustration of ideas.

I have not resolved this, but I have taken a step, by means of approach to abandon this in lieu of the traditional aspirations I had in the past regarding my work.

I think it is impossible to abandon visibility. One can only significantly alter this convention according to the degree of one's sensibilities.

I am not concerned with imperatives. I don't say this is how it must be, but rather that this is how it might be, in this thesis. It is neither correct nor incorrect. It is how it is because it comes from my understanding instead of yours.

THESIS

by

SILVIE CLAIRE GRANATELLI

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

of

MASTER OF APPLIED ART

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ART

Approved:

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MONTANA STATE UNIVERSITY  
Bozeman, Montana

June, 1975

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Signature

Silvia Granatelli

Date

May 20, 1975

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### ARTIST'S STATEMENT

My ceramic work has always been involved with traditional concerns, dealing with boundaries. My graduate experience has been a slow rejection of these boundaries, an acceptance of letting go certain controls in order to realize the varied possibilities that are open to one in art, in life.

SLIDES

1. #1
2. #1
3. #1
4. #1
5. #2
6. #2
7. #3
8. #3
9. #4
10. #5a
11. #5b
12. #6

## THESIS STATEMENT

This thesis is a portfolio that deals with putting visible and mental information together. The parts of this thesis do not stand alone. They are constituents that interact to fulfill a common purpose. They transcend individual purpose. My concern is to record the information that surrounds myself approaching clay in ways I have never experienced before.

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I wanted to maintain twenty-eight successive contacts of my weight, upon my weight in clay . . . through my hands.

When I was sixteen, I played soccer every afternoon after school. I was ranked somewhat of a "star" on my team.

When I was sixteen I was also a very good gymnast and considered physical fitness important. Twelve years later, instead of physical fitness, I am obsessed with maintaining my weight at one-hundred fifteen pounds.

I distributed one-hundred fifteen pounds of clay into a space that was my height by the width of my outstretched arms. I did a cartwheel across the clay in an arbitrary manner. I recorded the impressions as proof of the action. I did this twenty-eight times (my age).

As I made contact with the clay in this manner, the room filled with dust. My body sweated and when I was finished, I was covered with a film of clay.



I wanted to actualize an awareness of my body volume and weight in terms of clay and function.

I wanted to discover the various volumes I could come up with by throwing one-hundred fifteen one pound balls of clay into cylinders.

I wanted to know their volume total.

I wanted to determine how long it would take me to drink that amount of liquid.

I wanted to compare that volume to my body volume.

To proceed, I divided one-hundred fifteen pounds of clay into one pound balls, I threw each into a cylinder.

The constants of the procedure were:

Centering the clay

Opening the clay

The first pull

The second pull

The third pull

Straightening the side with a wooden rib

The variables of the procedure were:

That sometimes I might leave the bottom thicker than other times.

That sometimes I might pull more clay up on the first pull than on others.

That sometimes I might tear the clay because I was not being careful.

That sometimes there might be a bit of stone or piece of debris in the clay, that would cause the lip to be uneven.

To determine the results, I measured the cylinders when they were dry using the formula  $\pi \cdot r^2 \cdot h = v$  (pi times the radius squared times the height equals the volume).

#2a.

Out of one-hundred fifteen possible volumes, there were twenty-one variations with thirty-eight cubic inches being the average.

The total volume was three-thousand, eight-hundred thirty-two point five cubic inches.

At two-hundred thirty-one cubic inches per gallon, I determined that my weight in clay thrown into one pound cylinders (these particular cylinders) will contain sixteen point six gallons of liquid.

It took me twenty-nine days to drink sixteen point six gallons of liquid.

The volume of my body as measured by liquid displacement is nine point five gallons, or two-thousand, one-hundred ninety-four point five cubic inches.

If I suppose that I can divide my body into cylinders, what will the total volume of my body be?

How many pounds of clay will I use to manifest this volume?

What will the percent of shrinkage be?

I set up a chimerical situation;

If my foot is going to be a cylinder, I measure it's length and then determine some point that seems average to measure it's diameter. Using the formula  $\pi \cdot r^2 \cdot h = v$  (pi times the radius squared times the height equals the volume), I calculated it's volume. Using that result as pounds, I weighed out the poundage (my foot equals two point two pounds), and quickly rolled that amount of clay with my hands to the length of my foot (eight inches), thus duplicating my foot as though it were a cylinder. I let the clay dry, and measured to determine it's shrinkage.

The total volume of my body, according to this method, is one-hundred six point seven cubic inches.

The total pounds of clay used was sixty-three point six.

The total shrinkage was two percent.

While doing these calculations and translating them into clay, certain things became apparant. I found it very hard to think the process through. In doing this investigation, I was forcing myself to work within the confines of a chimerical, mathematical structure. In retrospect, I realize I used intuitive assumptions to deal with analytical data. This resulted in incorrect information.

Primitive man based his smaller units of measurement on some part of the human body.

Contemporary man bases measurement on precision standards that are maintained in a controlled and secured environment. Contemporary man has the capability to be absolutely correct based on his precision standards, but he is probably not absolutely correct since rulers and scales are often inaccurate.

I wanted to make measuring tools out of clay based on my body, to determine my height.

I used the palm of my hand.

I used the width of my knuckle.

I used the length of my foot.

While writing this explanation, I realized that I had based the tools on those parts of my body, but also on inches.

I did this unconsciously. This contradicted my original intent. In this case the intuitive assumption was based on tutored intelligence.

When I lay next to each of these lengths of clay, I can easily say I am seventeen palms tall, sixty-seven knuckles tall, or eight feet tall.

Length A, based on the palm of my hand, measures seventy-one inches. Each unit is four inches long.

Length B, based on the width of one knuckle, measures sixty-seven and one-fourth inches. Each unit is one inch long.

Length C, Based on the length of my foot, measures sixty-three inches. Each unit is eight inches long.

I am sixty-seven inches tall.

#5a

I can measure the surface of my body mathematically, with measuring tape and calculus.

I can measure the surface of my body visually by looking in a mirror.

I wanted to have a contiguous understanding of my body's frontal surface through tactile experience but with a calculated result based on that experience.

By placing my hands in various positions I covered the front surface of my body.

The front of me is thirty-nine hands large (my hands).

#5b

I can't know how much I weigh by feeling my body.

I can't know how much I weigh by lifting myself.

I wanted to feel how much I weigh.

I wanted to lift my weight, carry it and push it around.

Using one-hundred fifteen pounds of clay, I found:

I could not lift my weight.

I could not carry my weight.

It was difficult to push my weight around.

The clay was very wet - too wet to form into a ball. When I tried to roll it into a coil that would equal my height (sixty-seven inches), it would not release itself easily from the cement floor. After much deliberation, the results of my actions were that I could not easily manipulate my weight.

According to mathematical calculation, it should be possible for me to roll one-hundred fifteen pounds of clay into a rectangle that is exactly sixty-seven inches by twenty-four point five inches by one inch thick.

(note) If I spread my volume which is two-thousand, one-hundred ninety-four point five cubic inches into a rectangle, the rectangle would be sixty-seven inches by thirty-two point six inches by one inch thick.

Using a large rolling pin and my body, I wanted to see how close I could come to these dimensions.

To proceed, I tore one-hundred fifteen pounds of clay into sections.

I laid the sections into a space sixty-seven inches by twenty-four point five inches.

I pushed the clay together with the rolling pin until the sections were joined.

The clay was too stiff, which made it difficult to manipulate. If it had been slightly wetter it would have moved with more ease on the cement floor.

If I had used canvas or dry powdered clay under the one-hundred fifteen pounds of clay, my endeavor would have been easier.

If I had placed one inch thick sticks along the sides of the rectangle, I could have rolled this amount of clay closer to the mathematical possibilities. (One inch thick)

①

#1



②

#1



③

#1



④

#1



⑤

#2



⑥

#2



⑦

#3



⑧

#3



⑨

#4



⑩

#5a



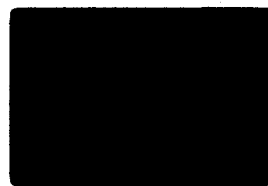
⑪

#5b



⑫

#6

















Handwritten text on a large sheet of paper, possibly a document or report, with a header and several lines of text. The text is mostly illegible due to blurriness.

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