



Primal evolutions  
by Julie Kerl Porter

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:

A childhood image occasionally returns to me. I am six years old making peanut butter and jelly sandwiches for my brother, Peter, and myself. Peanut butter and jelly; Peter and Julie. I carefully spread the peanut butter, then the jelly, over the bread and cut the sandwich exactly in half. I give Peter his half, the square end. Mine is the round end. That is my shape. The personal possession of certain shapes expanded to include milk glass hanging school light fixtures; the letters "J" and "e" and paper clips/ They belong to me and are an extension of myself.

I have been involved in an investigation of certain primal shapes which have continually reappeared in cultures' completely separated by time -and space. As Jung speaks of archetypal roles that emerge from an innate subconscious existence and are developed by each man and each woman; these shapes are also archetypal. The arc is one. It has repeatedly appeared in such diverse cultures as the Aztec, Roman, Japanese and Celtic as well as contemporary design.

The arc is a form to which I intuitively respond-, even as a child cutting peanut butter and jelly sandwiches, and which has become an integral element in my thesis work.

A more formalized investigation of this primal form evolved through an interest in the Art -Deco Period. As Art Deco was strongly influenced by Mexican, American Indian and Egyptian art, all of which boldly utilized the arc, so also was I influenced by Art Deco in that it provided new awareness of shape relationships. I have taken the shapes to which I innately respond and developed them to my own aesthetic demands by utilizing certain contradictions.

The arc is a bold straightforward form, suggesting an architectural feeling which I have attempted to expand upon in my work. Their size, however, is small and delicate, allowing them to be worn on the body. The smallness, suggesting intimacy, contrasted with the impassive 'monumental' of architecture, creates a paradox in scale.

The materials I have used continue the paradox. Silver is considered precious and has long been used in jewelry as a status symbol of wealth. Acrylic, the other major material, is common, a Dime Store imitative answer to everything from plants to jewelry. I have not used these two materials solely for the contrast in their monetary status, however. The properties of the two provide opposite yet complimentary visual and tactile sensations. Silver is cold and hard. Acrylic is warm and waxy to sight and touch.

While I have treated silver as an impersonal grey, the colors of acrylic are vibrant and dance, with each other. With both materials, I have attempted one other contradiction, the predictable reinforcement of patterning against the lyrical movement of flowing line.

Through paradox and contrast I have manipulated the primal shapes to which I am intuitively associated, resulting in the evolution of a half of a peanut butter and jelly sandwich.;

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Signature Julia Paul Porter

Date August 8, 1977

PRIMAL EVOLUTIONS

by

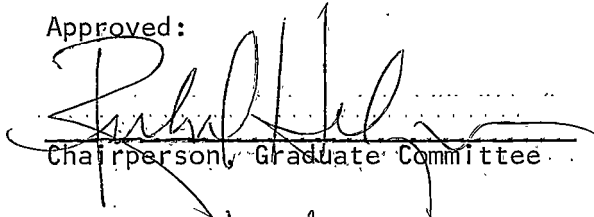
JULIE KERL PORTER

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

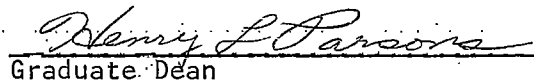
of

MASTER OF APPLIED ART

Approved:

  
Chairperson, Graduate Committee

  
Head, Major Department

  
Graduate Dean

MONTANA STATE UNIVERSITY  
Bozeman, Montana

August, 1977

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I wish to thank the art faculty, especially Richard Helzer, Rick Pope and Kyle Hanton for their support, encouragement and insight. Their accessible exchange has helped me to develop and articulate my verbal and visual concepts.

I also wish to thank the late Robert A. Porter for initiating a possibility.

## ARTIST'S STATEMENT

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Through paradox and contrast I have manipulated the primal shapes to which I am intuitively associated, resulting in the evolution of a half of a peanut butter and jelly sandwich.

## SLIDES

- |  |   |
|--|---|
| 1. Clock Radio with Attached Antenna, 5"x6"  | Sterling, bronze,<br>acrylic            |
| 2. Clock Radio, back view                    |   |
| 3. Pin, 2½"x2¼"                              | Copper, sterling                        |
| 4. Window Pin, 4½"x3¼"                       | Bronze, sterling,<br>acrylic            |
| 5. Reversible Pin #1, side 1, 2 3/4"x 2 3/4" | Sterling, acrylic                       |
| 6. Reversible Pin #1, side 2                 |   |
| 7. Reversible Pin #2, side 1, 2"x3½"         | Sterling, acrylic                       |
| 8. Reversible Pin #2, side 2                 |   |
| 9. Pin, 6"x2¼"                               | Sterling, bronze,<br>acrylic, moonstone |
| 10. "Jazzy Baby" pin, 3"x1 3/4"              | Sterling, acrylic                       |
| 11. "Jazzy Baby", back view                  |   |
| 12. Bracelet, 2½"x2¼"                        | Sterling, acrylic                       |
| 13. Neapolitan Pin, 2 3/4"x1¼"               | Sterling, acrylic                       |
| 14. Streak Pin, 4¼"x3½"                      | Sterling, acrylic                       |
| 15. Streak, back view                        |   |

STREAK PIN,  $3\frac{3}{4} \times 4\frac{1}{2}$ "  
STERLING, ACRYLIC



Porter.

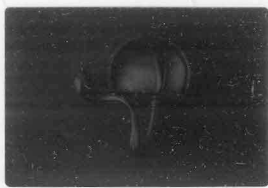
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BRACELET,  $2\frac{1}{2} \times 2\frac{1}{4}$ "  
STERLING, ACRYLIC



Porter

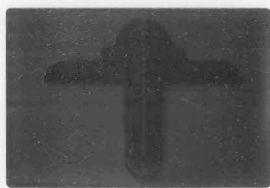
PIN,  $2\frac{1}{2} \times 2\frac{1}{4}$ "  
COPPER, STERLING



Porter

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WINDOW PIN;  $4\frac{1}{2} \times 3\frac{1}{4}$ "  
BRONZE, STERLING, ACRYLIC



Porter.

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REVERSIBLE PIN #1  
SIDE 1;  $2\frac{3}{4} \times 2\frac{3}{4}$ "  
STERLING, ACRYLIC



Porter

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REVERSIBLE PIN #1,  
SIDE 2



Porter

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REVERSIBLE PIN #2,  
SIDE 1,  $3\frac{1}{2} \times 2$ "  
STERLING



Porter.

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REVERSIBLE PIN, #2  
SIDE 2



Porter.

MADE IN U.S.A.

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Porter.

PIN,  $6 \times 2\frac{1}{4}$ "  
BRONZE, ACRYLIC, MOON-  
STONE

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Porter

PIN:  $3 \times 1\frac{3}{4}$ "  
STERLING, ACRYLIC

CLOCK-RADIO w/ ATTACHED  
ANTENNA,  $5 \times 4$ "  
STERLING,  
BRONZE, ACRYLIC



Porter

MADE IN U.S.A.

CLOCK-RADIO / BACK VIEW



Porter

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"NEAPOLITAN" PIN  
 $2\frac{3}{4} \times 1\frac{1}{4}$ "  
STERLING,  
ACRYLIC



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PIN

MADE IN U.S.A.

STREAK PIN; BACK VIEW



Porter.

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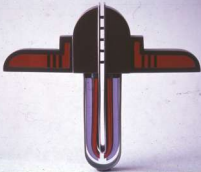
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