



Stability and tension
by Richard Lyle Penziner

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
Montana State University
© Copyright by Richard Lyle Penziner (1987)

Abstract:

Sculpture enables me to translate thoughts and feelings into tangible form. The pieces included in this exhibition demonstrate two distinct, yet closely related, types of structural forms: the tenuous and the stable. Both of these forms have been used to activate or animate my sculptures.

The tenuous pieces possess an excited state with the potential of energy release. The focal point of these structures is the element within the piece that creates the force or resistance against the material. I relate to this aspect of my sculptures on a sensual level where the process of building and conceiving the idea is experienced through manipulation and construction of the material. This is an embodiment of my physical energy and is reflected through their tense gestures.

In the stable structural forms the material is not stressed; rather, the focal point is the idea of support, emphasizing the element which rests on top. These pieces represent stability and permanence and are the antithesis of tenuousness. I relate to them as the structures that support my intellectual and rational energies.

Together the sculptures achieve a balance of separate aspects of my working process. For me sculpture is most successful when it achieves that balance within itself.

STABILITY AND TENSION

by

Richard Lyle Penziner

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

June 1985

N378
P389

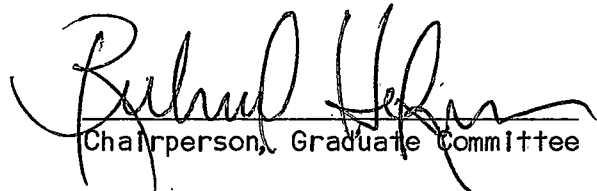
APPROVAL

of a thesis submitted by

Richard Lyle Penziner

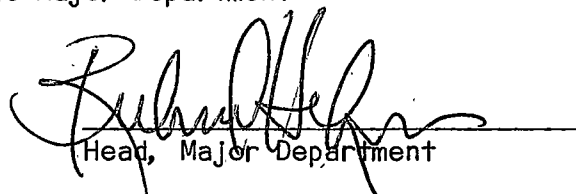
This thesis has been read by each member of the thesis committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

19/JUNE/85
Date


Chairperson, Graduate Committee

Approved for the Major Department

19/JUNE/85
Date


Head, Major Department

Approved for the College of Graduate Studies

6-20-85
Date

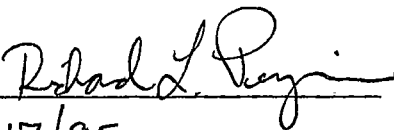

Graduate Dean

STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a master's degree at Montana State University, I agree that the Library shall make it available to borrowers under rules of the Library. Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made.

Permission for extensive quotation from or reproduction of this thesis may be granted by my major professor, or in his absence, by the Director of Libraries when, in the opinion of either, the proposed use of the material is for scholarly purposes. Any copying or use of the material in this thesis for financial gain shall not be allowed without my written permission.

Signature



Date

6/17/85

ARTIST'S STATEMENT

Sculpture enables me to translate thoughts and feelings into tangible form. The pieces included in this exhibition demonstrate two distinct, yet closely related, types of structural forms: the tenuous and the stable. Both of these forms have been used to activate or animate my sculptures.

The tenuous pieces possess an excited state with the potential of energy release. The focal point of these structures is the element within the piece that creates the force or resistance against the material. I relate to this aspect of my sculptures on a sensual level where the process of building and conceiving the idea is experienced through manipulation and construction of the material. This is an embodiment of my physical energy and is reflected through their tense gestures.

In the stable structural forms the material is not stressed; rather, the focal point is the idea of support, emphasizing the element which rests on top. These pieces represent stability and permanence and are the antithesis of tenuousness. I relate to them as the structures that support my intellectual and rational energies.

Together the sculptures achieve a balance of separate aspects of my working process. For me sculpture is most successful when it achieves that balance within itself.

LIST OF TITLES

- 1.) Untitled
8' x 1'
Wood
- 2.) "A Baseless Notion"
8' x 1'
Wood
- 3.) "Cara Mia"
7-1/2' x 4'
Wood
- 4.) "Pursuing What's Elusive"
7-1/2' x 2'
Wood
- 5.) "Arcadian"
7' x 5'
Wood
- 6.) "At Fifteen"
7' x 3'
Wood
- 7.) "Tied by the Ankles"
7' x 2'
Wood
- 8.) "Which Way to Turn"
7-1/2' x 4'
Wood
- 9.) "Dreams and Goals"
7' x 2'
Wood
- 10.) "Over-Indulgence"
7-1/2' x 2'
Wood

FRONT #10



FRONT #1



FRONT #7



FRONT #2



FRONT #8



FRONT #3



FRONT #9



FRONT #4



FRONT #10



FRONT #5



















