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Drawing in Space

Wesley Stewart
Georgia Southern University

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DRAWING IN SPACE

by

WESLEY STEWART

(Under the Direction of Marc Moulton)

ABSTRACT

This paper discusses the artwork for the thesis Drawing in Space. The title refers to the correlation between drawing on paper and fabricating in metal. For me these are highly similar processes. Contemporary artists are presented and referenced to convey inspiration and locate historical context. The paper discusses the importance of Street Art and video games in my decision making about color choices and linear qualities. Each sculpture will be analyzed individually and their connection to Street Art, video games and Contemporary art will be identified.

INDEX WORDS: Street Art, Graffiti, Video Games, Drawing in Space, Intuitive, Fabricate, Sketch, Doodling, Drawing, Metal, Sculpture, Linear,
DRAWING IN SPACE

by

WESLEY STEWART

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DRAWING IN SPACE

by

WESLEY STEWART

Major Professor: Marc Moulton
Committee: Christina Lemon
Tiffanie Townsend

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DEDICATION

I dedicate this to my beautiful and intelligent girlfriend Colleen Beyer; my loving parents Jack and Kim Stewart; my loving grandparents Billy and Mary Shivers and Elmer and late Dorothy Stewart, and to the rest of my fun and crazy family in Georgia, Texas and Louisiana. Thanks for believing in me and assisting me along the way.
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I would like to acknowledge my professors Marc Moulton, Christina Lemon, and Tiffanie Townsend for their help throughout my time at Georgia Southern University. Their passion for the visual arts is an inspiration that I will carry with me forever. Their level of expertise and professionalism is something that I strive for every day. Our talks and laughs will be missed in the years to come.

The one person who I cannot thank enough for all her behind-the-scenes help is Colleen Beyer. She was a muse when I felt uninspired and my biggest fan when I was insecure. I would have survived graduate school without her, but it would have been ten times harder and not nearly as fun.
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THESIS STATEMENT

The metal sculptures I create are three-dimensional drawings. I draw and doodle constantly in my sketchbook, making subtle changes with each new page. These countless drawings express various gestures, shapes, and linear qualities that will relate to how I intuitively fabricate. I call this process “Drawing in Space.” Inspired by street art and video games, my work contains similar qualities that are shown through the combination of strong line, gestural energy and layers of bold colors on planar shapes.
CHAPTER 1
INTRODUCTION

I have drawn and doodled since I could hold a pen. My grandmother told me a story about when I was two or three years old, while visiting family, we went out to eat, and though most kids my age there were running around the restaurant or being loud, I was quietly sitting at the table drawing in a pad my grandmother gave me. She had to take it away from me so I would eat. When I arrived home from eating, I persistently asked for the pad back to finish drawing. I devoted hours to filling up every inch of every page on that pad, drawing monsters, cars, comic characters, whatever sparked my interest.

Growing up did not weaken my drive to create. During class, I would take notes and doodle all over the margin areas. Each page of notes would be different, depending on the information that day. Sometimes I would get so caught up on doodling I would forget to take notes altogether. This habit became increasingly intense while in undergraduate school. Attending Augusta State University is where I decided to make art a career. Drawing and doodling became a part of my class work and my homework.

I was told that “drawing on paper was good, but printing on paper is great.” I signed up for a beginning printmaking class and discovered that I could draw something once and print the same image thirty times. The drawings and doodles from my notes were my subject matter for the new prints. I began to experiment with hatching and crosshatching. I would lose time marking the hatch marks. I found it amazing how many effects I could get from hatching: it could be a pattern, create a sense of depth on a two
dimensional surface, or both. It was at this point that I realized line could be the subject of my art.

While in college, I worked for my father's metal fabrication company, Stewart Sheet Metal. The business has been in the family for over fifty years. My grandfather, Elmer Stewart, began the company doing roofing and some metal work. My father worked for him at an early age until leaving his senior year of high school to work full time. Over the years, the business became less known as a roofing company and evolved into a custom, metal fabrication shop. They worked in commercial kitchen repair, fabricating grills, making industrial tanks for plants, creating copper awnings for condos, and the like. My grandfather sold the business to my father years ago while I was in high school. I still work for him as much as I can.

The shop is located in downtown Augusta, the more industrial side of town. About a block away from the shop is a rail yard for trains. When visiting my grandfather and father when I was younger, trains constantly passed by the shop, and still do, even to this day. About 75% of the trains I have seen in my lifetime have Graffiti sprayed on them. Seeing Graffiti on the passing trains is a vivid memory I associate with my family's business.

A year and a half after graduating from Augusta State University, I missed being in an academic, art community. This longing informed my decision to return to school. After applying to a couple of schools in Georgia and South Carolina, I was accepted to Georgia Southern University and my work came under the guidance of Marc Moulton. Being in graduate school has made me analyze how and why I make my artwork. I've had to distinctly interpret my thoughts to express what I am doing to my viewer, which in turn
has strengthened my artwork. An additional benefit of this program included access to bigger facilities within the sculpture lab that was not offered before. This presented me with the opportunity to create larger works of art than I normally could have at the family business or undergraduate school.
CHAPTER 2

INFLUENCES

Street Art

Graffiti and Street Art are one in the same, although Street Art is more of a contemporary art term now. Graffiti refers to early typographical forms developed in the 1970’s. These traditional styles – bubble, block letter, 3D, and Wildstyle to name a few – were used by artists to show their real names, their nicknames, or pseudonyms. The type of Graffiti one sees on trains or subways began at the end of the 1970’s in Philadelphia with the artist Cornbread and in New York with the artist Taki 183 (Fig. 1). Presently, the word “Graffiti” tends to have a negative connotation associated with it, usually connected with vandalism, sometimes gang related, and is used as a generic term when talking about artwork on walls or trains for example.

Fig. 1 - Cornbread and Taki 183
The label “Street Art” was conceived in an attempt to disassociate the work from those negative stereotypes as well as to broaden its definition to encompass more than spray paint on a surface. Street Art is:

“Characterized by more innovated approaches to form and technique that go beyond traditional perceptions of the classic Graffiti style.” (Ganz 7)

Street Art can be traditional Graffiti, stenciling art, stickers, posters, installations, and sculpture. “Some Street Artists use ‘smart vandalism’ as a way to raise awareness of social and political issues. Other street artists simply see urban space as an untapped format for personal artwork, while others may appreciate the challenges and risks that are associated with installing illicit artwork in public places” (Wikipedia).

I discovered the work of Matt W. Moore during a web search of new artists. Matt W. Moore is based in Maine; he earned his BFA in Graphic Design from Maine College of Art in 2005. Matt has made his living off of his illustrations, clothing, murals, and more. His style is a juxtaposition of fantasy, whimsy, and tight geometry. Moore began his Street Art career spray-painting his moniker all over Maine, focusing on letter-based Graffiti. Over time, Moore began solely creating pieces that completely abandoned letterform entirely. His work now exudes a playfulness of pattern, geometry and vibrant color (Fig. 2). His work is from illustrations that he started on the computer called “Vectorfunk,” which is based on graphic design principles. Points are made to create a line, shape, or form. He uses these same principles when making his wall murals by using tape to section off repeating hatch lines or creating shapes. He then
Fig. 2 – Matt W. Moore, *Let's Colour Project - Walls Are Dancing*, France, 2010
spray-paints the taped-off areas. For the free-flowing, whimsical lines and shapes, he uses
paint brushes or pens. Moore's colors range from contrasting, brightly-colored whips and
lines on a building, dots and circles of colors within the same family on a wall, or
monochromatic diamonds in a square (Fig. 3).

Fig. 3 – Matt W. Moore, *Paris Mandala Trifecta*, France & Stockholm, Sweden, 2012
A few other graffiti artists include 123 Klan and Lokiss from France (Fig. 4), Dalek from USA, Inkie from the U.K., and Daim from Germany (Fig. 5). Looking at this group of Street Artists has brought to my attention recurring, visual cues within the Street Art community. Such imagery as clouds, drips, and outlines are common motifs on walls and buildings around the world. These artists have introduced me to a wide range of painting styles that I can use in my art, for instance similar color combinations, overall arrangement of shapes, design, or the composition of the pieces they create. As graffiti artist POSE 2 puts it:

“Graffiti has always been a personal expression…A nonconformist, I have my own set of rules, my own style, my own business, my own ideas of life…it’s a struggle, but it’s a challenge to be free” (Ganz p91)
Fig. 5 - Dalek, LoKiss, and Inkie (Top to Bottom)
Video Games

My generation has grown up with video games, most notably home consoles. Playing board games has always been a large part of my family’s activities. Board games often required more than a single person to play. When video games were introduced, there was no longer a need for that other person. Almost all the games had single-person playability. My first introduction to video games started with playing an 8-bit game called Pac-Man at the arcade or a sub shop (Fig 6). I had to be pried off the machine. The game teaches one to see the best path in a maze to collect orbs and to avoid ghosts who can kill the player. Once all orbs are collected the round is over, the game transitions to a different

Fig. 6 – Pac-Man
Fig. 7 – *Light Cycles* in *Tron*

maze with smarter and faster ghosts. Other games I played were Tron and Tempest. Tron is comprised of a few mini-games, but the one I loved to play was Light Cycles (Fig. 7). Two motorcycles on either end of the screen moved about with a colored wall of light behind them. The game ended when one cycle ran into a wall, either its own or the opponent’s. Complex design could be made with these continued walls from both motorcycles. Tempest is a three-dimensional, fixed-view, tube shooting-style game (Fig 8). Polygon-shaped ships would fly toward the screen to destroy the player’s ship. The
game had a wide range of colors from deep blues to bright yellows. These games reinforced linear

movement and have unique geometric shapes that created ships or backgrounds. Later my family and grandparents got a Nintendo system. One of the first games we played was Tetris (Fig 9). Tetris is a tile-matching puzzle game which can be played with one or two people. Random, geometric shapes comprised of four blocks fall down the screen, and players are able to manipulate these shapes to fit into a continuous, horizontal line, thus making the line disappear.
Video games improved drastically over the years after moving from the arcade to home. The enhanced graphics and gameplay make the games more of an “experience.” Super Mario Bros. utilized the 8-bit graphics better than any previous game before it (Fig. 10). Rather than having a black background, environments were made that the character and objects could be part of, not floating amid a blank screen. This game has been reproduced multiple times from the 1985 to present, each time getting more elaborate. Each game in the series built upon the last, but refined the look. Colors are vibrant and expressive of the fantasyland it portrays. The side-scrolling game has objects like clouds and hills, but also green metal pipes, black cannons, platforms and other building
materials. The bushes, hills, and clouds reminded me of some of the Street Art I was looking at, which inspired me more to add them to my art. Some other video games that have inspired me are Crackdown, Bioshock and Iron Brigade.

Fig. 10 – *Super Mario Bros.* and *Super Mario Bros. 3*
Crackdown is an open-world, third person shooter in which you can control an enhanced character that has super-human abilities (Fig. 11). One of the aspects of the game that makes it unique is that it is “Cel Shaded.” Not only am I inspired by how it looks hand-drawn, but also by the color saturation in the video game. Cel shading is:

“A type of non-photorealistic rendering designed to make computer graphics appear to be hand-drawn. Cel-shading is often used to mimic the style of a comic book or cartoon. In addition to computer graphics, it most commonly turns up in video games. However, the result of Cel-shading has a very simplistic feel like that of hand-drawn animation. The name comes from cels (short for celluloid), the clear sheets of acetate which are painted on for use in traditional 2D animation, such as Disney classics.” (Wikipedia)
Bioshock is a first-person shooter set in a dilapidated, underwater city called Rapture (Fig. 12). The environments have beautiful colors ranging from blues, greens and the like. Many of the scenes’ lighting come from windows showing the ocean floor, which in turn gives dynamic lighting and shadows. Because it appears as a three-dimensional place, the player can walk around objects to see lights, shadows, and the color of environments and characters. The game itself is beautiful to look at while playing, and I

Fig. 12 – *Bioshock*

sometimes find myself just exploring and observing all the scenery rather than attempting to progress the story. The final game that inspires me is Iron Brigade (Fig. 13). Iron Brigade is a base-defense game, set after an alternate reality World War I. Players control
customized, massive robots, outfitted with weapons and armor, sent to fight off robotic species called the Monovision. Every Monovision is made of wires and televisions, created to attack your base. Each Monovision monster has its own unique, saturated color so the player can differentiate what they’re fighting. The colors have a neon quality too. Since each monster is made of wires, I respond to the linear quality and how they interact in the environment. Most of the monsters stand or walk on legs that end in a point. This was an inspiration for my work and creating sculptures that were both whimsical and mechanical.

Fig. 13 – *Iron Brigade*
Contemporary Artists

Frank Stella, an Abstract Expressionist from the 1950’s began painting and eventually moved into sculpture during the course of his career. His wall reliefs and sculptures work the same way as his paintings do - in a pictorial way. Each piece can be sectioned off into a foreground, middle ground, and background. It was not until I came across his most recent sculptures in *Sculpture* magazine that I became intrigued and excited about his artwork. His exhibition, *Stella Sounds: the Scarlatti K Series*, is inspired by music from Domenico Scarlatti, an Italian, Baroque composer. The artwork, with its steel tubing and rods, undulates and whip out from the center in every direction making the viewer aware of his or her proximity to the piece. The sculptures are whimsical with pops of bright color. Each piece possesses an organism-like quality that I find fascinating, making each piece incredibly dynamic. The works are arrangements of bold colors and linear elements. One of my favorite sculptures from the series is *K.81 combo (K.31 and K.43)* (Fig. 14). The metal tubing pierces the jumbled center of rainbow-colored fiberglass. In between some of the fiberglass are welded rods that resemble cages or architectural supports. This allows the viewer to see the backside of the fiberglass or the surrounding room. The sculpture seems to be in mid-stride, adding to the animated quality of the piece. Some of the planar fiberglass is painted in one solid color. Other pieces have a fade of color from dark green to bronze, visible where it was sprayed, echoing the techniques used in Street Art. The linear elements, such as the leg-like rod, are what I respond to and attempt to incorporate into my own artwork, giving similar life to my sculptures.
Fig. 14 - Frank Stella, *K.81 combo (K.41 and K.43)*, fiberglass and stainless steel, 2009

Diana Cooper is a contemporary artist who melds together sculpture and drawing. She describes her work as:

“Visual hybrids of drawing, painting, sculpture, and installation that are experiential in nature. It was drawing, or I should say "doodling," that facilitated the transition from an impersonal to a more personal form of expression. For me, doodling is simultaneously a process and an image. Doodling is a visual way of thinking or of tracing one's thoughts” (Cooper).
I first came across Cooper’s work in a copy of *Art in America* magazine. There was a four-page, color spread of a recent solo exhibition she had at the Museum of Contemporary Art in Cleveland. Of all the work, *All Our Wondering* (Fig. 15) struck a chord with me. The piece is made of wood with interlocking, graduated, rectangular sections faced in bold red vinyl and trimmed with black foam rubber. The interior is covered in red, graffiti-like drawings, which gives a silly playfulness to the piece. The interior was originally a digital combination of images from drawings and paintings of her earlier work, but then recreated again by hand. I love how the obsessive quality of the drawings in the interior contrast with the flat exterior of the sculpture. It is amazing how the complexity of the drawings complement the simple geometric forms. She uses markers and pens and ink in her sculptural work that reinforces her love of drawing and doodling. I can relate to the statement “…doodling is simultaneously a process and an image” (Cooper). When I draw in my sketchbook, I am also considering how this mark on the page can become a rod in the studio or a planar piece of sheet steel.
Fig. 15 - Diana Cooper, *All Our Wandering*, wood, ink, vinyl, paint, pencil, pen, & foam, 2007
CHAPTER 3
ARTWORK

All of my artwork stems from drawing that either is in my sketchbook or what I fabricate in the studio. I go through sketchbooks very fast, although they hold only 75% of my drawings. My compulsive drive to draw is not confined to the sketchbook or studio. Many of my doodles are recorded on restaurant napkins, the margins of my art history notes, or random scraps of paper. The point is that I draw if I have the means to, regardless of the circumstances. My sketchbook is filled with drawing after drawing, making subtle changes with each new page. I may draw one idea over fifty times before moving onto another. My choice of drawing utensil is a Sharpie marker, which are available in a vast array of colors like red and Boysenberry and have different tips: fine, chisel, ultra-fine, and brush. The different tips can be used to express various gestures and linear qualities that inspire me as I fabricate in the studio. For instance, hatch marks made with a fine tip marker become welded steel rods. Each mark in the sketchbook can coincide with physical materials in the studio. I do not work from one drawing though. I use what I learn in my sketchbook to utilize elements that I like to help me in the studio. One sculpture may be made from twenty different parts in my drawings. These countless drawings help me intuitively fabricate or “draw” with welding. This is one main reason why I work in metal. It gives me almost the same speed that I have in the sketchbook. Two pieces of metal can be welded together, and it is done. There is an immediate conclusion without having to wait for glue to dry or cool.
The thesis work began with undergraduate printmaking. I would make the whole page a print full of hatch-marks in different sizes, lengths and positions (Fig. 16). I loved how the hatch-marks gave depth to a two dimensional surface and yet was a pattern at the same time. From there I began fabricating wall reliefs with small, steel rods to mimic the prints. I was trying to figure out how the sculptures would look in three-dimension. It was a good step, but the sculptures were too flat. Some of the other flat, rod sculptures were put into a roller so they were more volumetric. Once I could see how it looked off the wall, I began fabricating the rod in multiple planes together rather than on a single plane. I would start

Fig. 16 - *Untitled*, Intaglio, 2005
with welding two rods together at the end just like beginning a drawing from a single point. Then the rod would be added to again and again, just like hatch-marks on paper.

From my drawings this three-legged form kept coming up. There are a couple of reasons for this. I wanted to add a life to my sculptures, as if they could start moving and walk away. Another reason was to create a signature style that was unique to my work, a key idea in Street Art. Street artists strive to have their own styles shine through, whether it is in creating on certain spaces or buildings, their signature color palates, or how they

Fig. 17 – o.o.m.o (a piece of me; a piece of you), steel, 2010
illustrate their lettering or shapes. I began creating small sculptures to see if there was a personal style I could create within the work. Each small form stood upon three legs, each ending in a point. Researching sculpture in Art history, it was difficult for me to find artwork that had three legs, so I focused on creating smaller forms to help realize my style faster (Fig. 17). I then moved to larger works that I added randomly cut sheet steel pieces to. These planar shapes gave me the opportunity to draw on them. This helped to reinforce my idea of drawing on paper and in the studio.

I wanted to have innovative, new work for my graduate Thesis Exhibition. I wanted to have large and small sculptures within the gallery to explore the size of the space and their relationship with the viewer. For my first piece there were numerous, initial drawings of three focal, intersecting lines with tiny marks in the center to hold it together as a main body. I went to the studio to create this sculpture, starting with cutting thirty feet of steel tubing in different angles. On one tube I welded a few key pieces of rod so that I could attach other tubes. More rods were added as I built. This is my normal method and gives the responsiveness to the process. After the structure could stand on its own, I randomly joined more rods in the center for support. I combined planar pieces of steel to the bottom of the legs, then added rods so the piece would stand on three direct points. So that the sculpture could be portable, the legs were cut and bolt-plates were welded at each end. These bolt-plates could be bolted and unbolted. Once finished, I decided to call the sculpture *Creature 3* (Fig. 18) because it was the third piece I created in a similar fashion. Painting it with fun, bold colors was the idea in mind, especially colors that contrasted with a green paint pen, but deciding on a color was
Fig. 18 – *Creature 3*, Steel, 2011-12
proving difficult. All I knew is that the color had to match the Sharpie colors in my arsenal. Looking at the hardware store, the primary color choice was a deep purple, and the added pop of color came from fuchsia. I put a base coat of purple first, and then sprayed fuchsia to certain areas, making sure to add a fade effect with the paint. This is a common painting technique in Street Art from around the world. Once dry, hatch marks were drawn onto the planar pieces with green. The green was a subtle change over the purple, almost fading into the color. When the green was over the fuchsia, it seemed to pop off the sculpture (Fig. 19). The piece is 84” x 85” x 96”.

Fig. 19 – *Creature 3* (detail), Steel, 2011-12
Fig. 20 – *M.G.D. #1*, Steel, 2012
The next artwork created for the show was *M.G.D. #1* (Fig. 20). I wanted to add more planar pieces on which to draw. I was also experimenting with how to use different steel products and the overall construction of the forms. This time I used tubing for the body and support and rods for the legs. The randomly-cut planar shapes spiral up and around the form to give movement to the piece. I added colors that were similar to the Sharpie pens. Then hatch marks were drawn over each shape with the corresponding color ink pen (Fig. 21). This piece was inspired from the works of Diana Cooper, by drawing and doodling on the planar forms in similar colors as the background. The sculpture is 30” x 24” x 48”.

Fig. 21 – *M.GD. #1*(detail), Steel, 2012
With all of the drawing that I do, day and night dreams about drawing tend to happen a lot. One day I dreamt that a drawing was being made from a whirlwind, which ripped it off the page. The whirlwind was spinning the sculpture around and around. I wanted to capture that whirlwind by using gestural energy in the sculpture. I call this sculpture *Swirling Doodle* (Fig. 22). The lower body of the piece had to be symmetrical so as not to compete with the upper portion. This same idea was also applied to the interior structure and exterior planar shapes. I began by measuring, cutting, and welding three steel tubes the exact same. The piece rests on as little as possible to give the feeling that it is still spinning and not grounded. Once the main structure was completed, long, planar strips were attached, starting with the legs and moving up and around the body. Some of the strips were cut into shorter shapes to give a variation to the visual movement. All of the planar pieces were attached by rods. I had intended to paint the long, planar strips and shapes with bold colors, but enjoyed the shine from the new steel. I also wanted to give more emphasis to the linear quality of the piece. I decided to paint the planar pieces with silver spray paint, but add a black line that went throughout the form (Fig. 23). I sprayed the planer shapes black first, and then applied fine-line tape in the same way I would draw with a chisel-tip Sharpie pen. I finally sprayed the planar pieces silver, removing the tape once dry. The black line unified the design and provided continuity through the composition. The piece is about adding fluidity and movement to a rigid object. I left the tubing a bare metal so that when it would rust, there would be a stark contrast between the rusty metal and the silver paint. The back of the planar shapes
Fig. 22 – *Swirling Doodle*, Steel, 2012
were also left bare because it was not important to me. I am trying to marry two dimensional with three dimensional elements without being overbearing. The main body can be taken apart for transportation and for the sculpture to fit inside. The sculpture is 96” x 96” x 130”.

Fig. 23 – *Swirling Doodle* (detail), Steel, 2012
Fig. 24 - *For Us*, Steel, 2011-12
I kept pushing the planar shapes more and more in my later sculptures. *For Us* (Fig. 24) was built on the same idea as *M.G.D. #1*, only in larger scale and so that the drawings on the planes would be different. I began making the lower, main body from various thicknesses of steel rod, making sure to put emphasis on one leg by making it higher than the other two. This was to give movement to the form. The rods came to a point in the center like a tree trunk, a steel plate was added, and then a large piece of tubing was welded to that. This gave a support for the planar pieces to attach to. I kept pushing the planar shapes more, but modified the planes to create a variety in shapes and sizes. The planes are separated into four groups of two, each attached by a web of rods to the support tube. Each group has a cloud-like shape - a common motif in Street Art and in video games like Mario Bros. The clouds and the background have either completely different colors or they are in the same family. My color choices were influenced by Street Artists who use color to create a visual impact within their wall pieces, the Sharpie pens I was using, and from the Graffiti spray paint I employed. This spray paint is made for Street Artists, having a quick drying time and comes in colors not found in a hardware store. All the planar shapes have clouds on them, while some have hatch marks in the background and others have vines, drips, and swirls (Fig. 25). These two combinations of images represent the duality of my girlfriend Colleen and me. Colleen recently graduated with a Masters in Fine Arts from Georgia Southern University, where we first met. She is a painter who uses vines and roots in her work to represent relationships. This is a common style in most of her work and is a something I picked up in the beginning of our relationship. I wanted to show vines in my sculpture, but drew them in my style rather than hers. I set the vines in some of the clouds and circles to emphasize Colleen’s
gentleness. The drips of color on those same planes are both representative of common Street Art and that Colleen always liked drips in her work and others. In the rest of the planes the hatch marks are in the background. These marks are representative of my style. I placed them in the background for the contrast of imagery between the planes with vines on them and not. The final sculpture is 62” x 60” x 138”.

Fig. 25 - *For Us* (detail), Steel, 2011-12
Fig. 26 – *Untitled*, Steel, 2011-12
Inspiration for my final piece came from Matt W. Moore’s vivid use of color and linear elements. The piece began using rod as elegantly as possible to make the legs. Rather than welding a lot of smaller rods together, my choice was to weld as few as I could while still keeping the integrity of my style. The legs are undeveloped, diamond shaped. I left the center of each leg open, attaching a single rod from the body to each leg. A tiny piece of rod was added for support underneath. The body is composed of an open, diamond form with twisting and undulating planar pieces welded on (Fig. 26). From there the whole piece was painted a safety yellow-orange. I was going to draw on it with my paint pens, but the color choices were limited. The decision was to use what I did for the *Swirling Doodle* piece and “draw” with paint. I gathered all my Graffiti spray paint and added color after color, making sure to try to incorporate diverse spray techniques that Street Artists use (Fig. 27). Once there was enough color added, the fine-line tape was applied to resemble how I draw with all types of Sharpie tips like fine and chisel. The central diamond form was taped off too. Black paint was sprayed on and left to dry. Once removed, the colored lines seemed to dance and pulsate in between the black. I removed the paint from the legs so to match the rest of the pieces in the show, to have an industrial feel, and to give a contrast to the colorful body. The final piece is 23” x 25” x 50”.

Fig. 27 – *Untitled* (details), Steel, 2011-12
CHAPTER 4
CONCLUSION

Drawing has always been an integral part of my artistic style. I rely heavily on my sketchbook to experiment with ideas and fabrication possibilities. This process reinforces my intuitive nature when I am in the studio. Using an array of pens with different tips and enormous color possibilities gives me the opportunity to simultaneously see the drawing and imagine the sculpture. Since welding is part of my family history and I am technically capable, I can focus on creating rather than technical skills. I use metal and welding similarly as pen and drawing. Street Art influences me with its color combinations and strong, linear marks. Video games build upon these qualities, combining elaborate environments that the viewer can immerse themselves in. Artists such as Matt W. Moore, Frank Stella and Diana Cooper lend me visual elements that inspire me as I work on a drawing or in the studio.

My thesis work falls into the contemporary lineage of sculptures by Frank Stella, the doodling and drawing of Diana Cooper, bold hues and tints from Matt W. Moore, and other artists who work with combinations of color, line, and shape. Stella is a gallery artist while Street Artists create works for the urban environment. Street Art exists in urban environments, in public spaces, and as such it can be vandalized and/or directly approached and experienced in a raw way that is fundamentally different than gallery art. Upon reflection, this thesis body of work has been created for a gallery audience rather than for the public streets. I would be upset if the sculptures were painted over with other imagery or defaced in another way other than what was intended by me. These sculptures
have been fabricated from raw metal that is manipulated into legs or planar shapes that paint is applied to. What is being fabricated is just as, if not more, important as the paint and imagery, although the work would be incomplete without it. I have discovered within my work an affinity to fabricate and explore other geometric forms, rather than shapes, upon which to paint on.

After graduation, I plan to seek both teaching opportunities and gallery representation. Ideally I will be able to find a teaching position within the South to remain close to family and friends. Using the position listings of College Art Association, Higher Education Jobs and the Chronicle of Higher Education websites, I am seeking full-time, tenure track teaching.

Over the past two years, I have taught as a Graduate Assistant teaching Art Appreciation, 2-Dimensional Design, 3-Dimensional Design, and Sculpture-1. I am attracted to the involvement and interaction with students, the hands-on demonstrations, and the intellectual conversations. I enjoy nurturing a student’s idea and seeing it come to fruition on paper and/or sculpture.

Simultaneously, I am pursuing professional exhibition opportunities and gallery representation. Currently my work is displayed on the campus of North Georgia College and State University, Dahlonega and at the South Fulton Arts Center, Atlanta, both in Georgia. I am actively applying to other outdoor competitions and exhibitions across the country, especially outside of Georgia. Results are pending on one in New York, New York. I recently attended a lecture called “Starving to Successful: Learn how to get into galleries and sell your art” by Jason Horejs. He has owned an art gallery in Arizona for
over twenty years and was a wealth of knowledge. Mr. Horejs gave tips on how to approach galleries professionally from an owner’s point of view. I plan on implementing these tips after graduation beginning with Augusta, Atlanta, and possibly a few places in Texas where family live. I plan to have my studio up and running soon after graduation because I love making art.

My recent work is an exploration with geometric forms such as diamonds and prisms in addition to cubes. On these forms, I am exploring patterns and hidden pseudonyms. Hiding my chosen pseudonym–Hyena–within these patterns is a new interest. I am also experimenting with creating wall-hangings and exploring more of the two dimensional qualities within the work.
APPENDIX A

BIBLIOGRAPHY


“Visualizeus.”

“Wassily Kandinsky and Frank Stella @ the Phillips Collection.”
WESLEY STEWART
2029 Pheasant Creek Drive, Martinez, GA 30907
(706) 294-9317
midwaydod@hotmail.com
info@wesleylstewart.com
www.wesleylstewart.com

EDUCATION

2012 M.F.A. Sculpture Georgia Southern University, Statesboro, GA.
2007 B.F.A. Studio Art Augusta State University, Augusta, GA.

PROFESSIONAL EXPERIENCE

2011-2012 Graduate Teaching Assistant (Instructor of Record),
Georgia Southern University, Statesboro, GA.
- Drawing 1, 3-D Design, Sculpture 1

2010-2011 Graduate Teaching Assistant (Instructor of Record),
Georgia Southern University, Statesboro, GA.
- 3-D Design and Art in Life

1998-Present Stewart Sheet Metal, Augusta, GA.
Assistant Manager
- Custom metal fabrication, installation, and repair

AWARDS

2010 CJX Juried Art Show. 3rd Place. Cobb Community Arts Center. Atlanta, GA.
EXHIBITIONS

2012

**Building Blocks.** Juried. South Fulton Arts Center. Atlanta, GA.

**Metro Montage XII.** Juried. Marietta/Cobb Museum of Art. Atlanta, GA.

**Drawing in Space.** Solo Exhibition. Georgia Southern University. Statesboro, GA.

**North Georgia Outdoor Sculpture Exhibition.** Juried. North Georgia College and State University. Dahlonega, GA.

2011

**A Sense of Place.** Juried. Gertrude Herbert Institute of Art. Augusta, GA.

**Valdosta National 2011.** Juried. Valdosta State University. Valdosta, GA.

(catalogue)

2010

**3-D Exhibition.** Legends Gallery. Statesboro, GA.

**Wet Paint Party.** Invitational. Augusta, GA.

**MFA Biennale.** Georgia Southern University. Statesboro, GA.

**Chiaha.** Rome, GA.

**Miscellany Magazine.** Juried. Georgia Southern University. Statesboro, GA.

**CJX Juried Art Show.** Cobb Community Arts Center. Atlanta, GA

**Sculptures and Shrubbery.** Juried competition. Georgia Southern University. Statesboro, GA.

2009

**Miscellany Magazine.** Juried. Georgia Southern University. Statesboro, GA.

**Oysters on Telfair.** Invitational. Gertrude Herbert Institute of Art. Augusta, GA.

2008

**Oysters on Telfair.** Invitational. Gertrude Herbert Institute of Art. Augusta, GA.

2007

**Oysters on Telfair.** Invitational. Gertrude Herbert Institute of Art. Augusta, GA.

**Chaotic Fabrication.** Solo Exhibition. Fort Discovery. Augusta, GA.

2006

**Adam’s Fault.** Studio 222. Augusta, GA.

**Oysters on Telfair.** Invitational. Gertrude Herbert Institute of Art. Augusta, GA.

**Something About Soul.** Juried. Augusta, GA.

**CJX Juried Art Show.** Cobb Community Arts Center. Atlanta, GA.

**Juried Student Art Show.** Augusta State University. Augusta, GA.

**Morris Outdoor Installation Show.** Invitational. Augusta, GA.

**Tire City Pottery Opening.** Invitational. Augusta, GA.

2004

**Liberty Arts.** Invitational. Waynesboro, GA.

CONFERENCES/SYMPOSIA

2011

Graduate Research Symposium. “Lines in Space”. Statesboro, GA.
PROFESSIONAL SERVICE

2012 Judge. Chiaha Harvest Fair. Rome, GA.
2009-2012 Artsfest. Volunteer. Georgia Southern University. Statesboro, GA.
2007 Gallery Crew. Augusta State University. Augusta, GA.
2005 Patrick Dougherty Installation. Augusta State University. Augusta, GA.

TECHNICAL ABILITIES

Welding – MIG, GAS, Stick, Spot, TIG
Steel, Stainless Steel, and Sheet Metal Fabrication and Forging
Casting – Aluminum, Wax, Plaster
Concrete Construction
Wood Fabrication and Construction
Minor repair of machinery and tools

PROFESSIONAL ORGANIZATIONS

Delta Epsilon Iota Academic Honor Society
Delta Chi Fraternity

COLLECTIONS

Public Collection. City of Palm Desert. Palm Desert, CA
Private Collection. Multiple Cities (Eino Family)
Private Collection. Augusta, GA (Whiting/Williams Family)
Private Collection. North Augusta, SC (Blair Family)

COMMISSIONS

2011 Howl for UWG. Painting of fiberglass wolf. Carrollton, GA.
Eagle Nation on Parade. Painting of fiberglass eagle. Statesboro, GA.
Frog Hollow Tavern. Multiple wall hangings. Augusta, GA.

2010 Georgia Southern Newspaper. Children coloring section for University fans, family, and Statesboro community. Statesboro, GA.
2006  **Tribeca Bar & Lounge.** Decorative Metal Tables. Augusta, GA.

2004  **Waynesboro Country Club.** Mural. Waynesboro, GA.

**TRAVEL**

2007  **Study Abroad**  
5 cities in Italy - Venice, Ravenna, Florence, Sorrento, & Rome  
Drawing, Photography, Art History and guide experience