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Thinking through Objects

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THINKING THROUGH OBJECTS

by

BRENT WILLIAMS

(Under the Direction of Professor Christina Lemon)

ABSTRACT

Thinking Through Objects is the culmination of my research on objects and design. It is a reflection of my interest in the concise construction of a three dimensional object from cut, manipulated, and glued sheets of paper. As a material, paper has an implied commonness, familiarity, fragility, and temporariness, with clearly understood characteristics and qualities. In the same way, the objects the paper sculptures represent have a familiarity and temporariness about them, serving a specific role for a period of time before being replaced or updated. Selected from my own person experience, the works represent a personal history or narrative. Each piece serves as a bookmark in my own timeline, with the cohesive body of work illustrating an evolution of objects through my life.

INDEX WORDS: Form, Aesthetic, Objects, Paper, Design, Thinking Through Objects
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by

BRENT WILLIAMS

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Fulfillment of the Requirements for the Degree

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THINKING THROUGH OBJECTS

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# TABLE OF CONTENT

**ACKNOWLEDGEMENTS** ........................................................................................................... 5

**TABLE OF CONTENTS** ........................................................................................................... 6

**LIST OF FIGURES** .................................................................................................................. 7

**CHAPTER**

1 **INTRODUCTION** ................................................................................................................ 8
   Autobiographical Origins of Work .......................................................................................... 10

2 **DISCUSSION OF INDIVIDUAL WORK** .......................................................................... 13
   Previous Work ...................................................................................................................... 13
   Contemporary Work ............................................................................................................. 21

3 **CONTEMPORARY INFLUENCES** .................................................................................. 33

4 **CONCLUSION** ................................................................................................................... 39

**APPENDICES**

A **REFERENCES** .................................................................................................................... 40

B **VITA** ................................................................................................................................... 41

C **PUBLICITY CARD FOR THE EXHIBITION** ................................................................. 42
LIST OF FIGURES

Figure 1: Childhood picture ................................................................. pg. 10
Figure 2: *Ogres are Like Onions* by Brent Williams ................................... pg. 14
Figure 3: *Untitled* collection of earrings by Brent Williams ................................. pg. 16
Figure 4: *Untitled* earrings and bracelet by Brent Williams ................................. pg. 17
Figure 5: *ROY-G-BIV* with detail by Brent Williams ....................................... pg. 18
Figure 6: *You and Me* with details by Brent Williams ...................................... pg. 19
Figure 7: *This is Jeopardy* by Brent Williams ............................................. pg. 23
Figure 8: *Call if you are Running Late* by Brent Williams ................................. pg. 24
Figure 9: *Pomona Car Show* by Brent Williams ............................................ pg. 26
Figure 10: *Hi Tops* by Brent Williams ...................................................... pg. 27
Figure 11: *Mom, look What I Did* by Brent Williams ...................................... pg. 28
Figure 12: *Just Two More* by Brent Williams .............................................. pg. 29
Figure 13: *Teddy Bearheart* by Brent Williams ............................................. pg. 30
Figure 14: *If you cook, I’ll Clean* by Brent Williams ..................................... pg. 31
Figure 15: *Pandora’s Box* by Peter Callensen ............................................. pg. 33
Figure 16: *New York Stock Exchange* by Jill Sylvia ..................................... pg. 34
Figure 17: *one piece at a time* by Jonathan Brand ....................................... pg. 35
Figure 18: *MICROSCOPE* by Chris Gilmour ............................................. pg. 37
Figure 19: *WHEELCHAIR* by Chris Gilmour ............................................. pg. 37
Figure 20: Publicity card for Thesis Exhibition .............................................. pg. 42
CHAPTER 1

INTRODUCTION

“Thinking Through Objects” is a body of work that is an exploration of objects and design represented through simplified recreations of objects from my personal history. Constructed from a heavyweight paper that is cut, manipulated, and glued, they provide a streamlined representation of some of the objects from my life.

Paper as a material shares similar qualities with the non-ferrous metals that I had been using to construct and create objects. Starting with a flat sheet or plate, forms are created through a concise planning, bending, folding, and connecting. Both materials have a physical memory, with all actions performed against it becoming evident in the appearance and behavior of the material. If handled correctly, the materials provide a clean and consistent surface on the finished piece.

Unlike works from silver, brass, or copper, the paper objects I create appear fragile and temporary. The ordinary construction material has an implied commonality and familiarity due to its accessibility and abundance. These implied characteristics help to reinforce the transitory nature of the sculptures I have created. Unlike the objects that they represent, the object I am presenting are not intended to last; they are fragile and impermanent, highlighting the temporary experience that I had with the objects represented.

Selected from my experience, the objects represent a personal narrative, with each piece highlighting a collection of events, people, or lessons that influenced who I am today. Although the represented objects carry a personal narrative, the actual work
provides little information to reflect this. The sculptures are devoid of color, functionality, and any personal identifiers. This simplification presents a more universal object that the viewer might be able to better relate to, filling in the missing components and characteristics based on their own personal experience with the objects.
Figure 1

When I was four, I spent an entire afternoon fabricating a scuba-diving costume. I barricaded myself in my room, only leaving when I realized that I needed additional supplies. I kept my project a secret from everyone, working intently to make sure that I included every aspect to make my costume as authentic as possible. When I felt that I had everything that I needed, I suited up. An empty two liter Moutain Dew bottle decorated and strapped on with a set of elastic belts became my air tank, a pair of my dad’s flippers and his snorkel mask, a rubber knife on my belt, a small rope, and a water bottle created my completed costume. I flopped around the house proudly showing off my creative genius and pointing out the intricacies of my outfit.
Since I was little, I have enjoyed creating. The process of examining, designing, and fabricating objects has always fascinated me. I have an affinity for minimal design, an appreciation of physical objects, and an interest in the process of construction. Clean lines and concise solutions are extremely beautiful to me. They represent a creative process that is very logical, but ultimately results in something aesthetically pleasing.

These thesis works are facsimiles of sentimental objects selected from my personal history. They are a reflection of my interest in design and the manipulation of flat sheets to create dimensional objects. My interests have led me to explore a variety of sculptural materials, techniques, and movements. Working in both metal and paper, I have explored and examined installation art, minimalism, conceptual art, and functional design. These explorations have taught me to more thoughtfully address the use of materials, the imagery used, and the presentation of the work I create. In assessing the evolution of my work through graduate school, it is apparent that each step has improved the quality and thoughtfulness of my work.

My educational background is in business management and marketing. The business ideologies and practices I learned highlight the benefits of logical and efficient thinking, the need for precision, the power and opportunities that innovative thinking create, and the advantages that continual self-assessment and evolution provide. These theories and practices influence the manner in which I approach art making, and additionally shape the visual aesthetic that I am drawn to.

My formal exposure to art began during college, with a studio art minor. The classes I took provided me with a carefree opportunity to experiment with a variety of
mediums and techniques, allowing me to discover the aspects of artistic creation that I was most drawn to. I discovered a fondness for working in three dimensions. The materials and creation process require a technical manipulation and physicality: reacting, changing, and ultimately representing the action of the hand or tool against materials such as wood, clay, or metal. Of the materials that I explored, small metals were the most influential.

My small metal explorations continued in my graduate work. Delving into studies of mechanisms, functional art, and surface treatment. The process of creating in metal taught me fabrication planning and spatial translation into three dimensions, fostered an interest in technical construction processes, and further instilled a need for precision. Structuring my investigations within set technical or functional constraints allowed me to develop an aesthetic vocabulary of forms. What I discovered was my interest in the work revolved around the formal attributes and technical creation over the function and material aspects of the work.

This body started as a series of conceptually driven minimalist paper sculptures depicting, exploiting, and examining issues of control while exploring installation art and sculpture on a scale larger than jewelry. The selection of paper was a result of its similarities to metal, inexpensiveness, immediacy, and familiarity. I had used paper as a model building material in my small metal work and recognized its construction similarities. Able to quickly create and viscerally react to the work, I could rapidly move through ideas and draw conclusions in response to my reactions and interests.
CHAPTER 2
Discussion of Individual Art Works
(Previous Work)

My graduate work began as a series of technical studies. I designed and fabricated brooches that taught me the processes of sheet metal fabrication, piercing, pinback fabrication, cold connections, and issues involved with the mixing of metals. I explored the application of color on metal through enameling, colored pencil, surface texturing, and patination. Finally, I created box forms from sheet metal. I became informed of the various ways of metal preparation, box fabrication, and the process and effects of soldering. With each of these studies, I became more adept and comfortable working in the studio.

As my technical abilities became more proficient, I started to look at a variety of historically famous artists and movements that might help to better inform the aesthetic choices and style of my own work. Recognizing an interest in geometric shapes and clean lines, I started looking at the work of Wassily Kandinsky and Piet Mondrian. Their simple non-representational, geometric, and colorful forms got me to begin thinking about how I could combine the technical skills that I had been developing with the aesthetic styles that I was interested in. What resulted was a small metal box construction.
“Ogres are Like Onions” is a 3 ½” cubic box constructed of sixteen gauge copper. Each face of the box has been pierced with a hand drawn geometric design. Soldered to each face are dimensional brass and copper forms that enhance the pierce work, creating additional depth. The exterior box hinges open to reveal an interior containing a sterling silver cube with a holster. The holster is composed of various geometric forms that have been fabricated to cradle the sterling cube, making it appear as though it is floating inside the box. When removed, the sterling silver cube opens by twisting the top to reveal an empty, frosty white interior.

Upon completion of the work, I realized that I enjoyed the technical aspects of creation and the control that I had over the work. I was responding to the various fabrication methods, the required precision, and the seemingly logical order of fabrication
that I determined. Visually, I was appreciating a more simplistic design style, finding the complexity of piercing, layering, and incorporation of multiple metals to be distracting. By deconstructing “Ogres are Like Onions” and utilizing some of the design elements, I believed that I could make a more visually interesting and successful piece.

Recognizing that I was honing in on the visual style that I was attracted to, I decided to examine the work of different artists, architects, and designers whose aesthetic shared similarities with my own. Focusing on art, I was interested in the non-representational work of Tony Smith. His formal interest in the object as an object was something I could relate to. Examining architecture, I looked at the work of Albert Frey, the Bauhaus, and Frank Lloyd Wright. Architecture attempts to bring together both form and function. Looking at the mid-century modern designs of these architects brought together the visual style in which I was interested with a functional object. Finally, I studied the work of jeweler Hong Sock Lee whose work strives to simplistically present complexity through objects ranging from outdoor sculpture to earrings with simple elegance and style. After seeing the aesthetic connections between the traditional arts and the functional world of architecture and design, I decided to explore functional jewelry as a means of further developing my visual style.

Creating functional jewelry was a big shift for me. There were technical issues that needed to be resolved, there were changes to scale, as well as changes in thinking due to the fact that everything was evaluated in terms of function and design. What I found however was that I was able to quickly move through a series of earrings. Making one piece, I could assess and quickly react. There was a sense of visceral responding to the work. I was creating and manipulating shapes, playing with the interaction of various
forms, and exploring the qualities of line, shape, and volume in all of the work. This quick and intuitive process enabled me to hone in on the visual attributes that I was interested in and better understand the aesthetic process that I was going through.

Figure 3 *Untitled*, Brent Williams

I started working on the fabrication of earrings. I decided to begin with a set of identical forms and see how I could visually push my designs through a series. I fabricated twelve “boat hulls” out of brass to use as my building blocks. By modifying the original pieces, subtracting and adding material, I was able to create a series with a broad visual appeal, while still maintaining a cohesive style. As I continued, utilizing the ear wire as a means of enhancing the overall design became extremely important to me. I began to recognize that I responded to specific intentionality in all of my designs. As I moved forward, if aspects of the work were not fully considered or evaluated, I viewed them as not completely successful.

Moving from the brass forms, I began to explore the effects of different materials, changes in scale, and how the interaction of multiple forms influences a design. Focusing mainly on the use of sterling silver, I continued to create and respond to the materials that I had at my fingertips. The work continued to evolve as I began to experiment with the
line quality and spacing of forms through the use of additional wire, allowing me to better control the relationship that occurred between forms. The functional aspects and the limited space that an earring requires presented a concrete set of material constraints that allowed me to freely explore aesthetics.

Using some of my more successful earring designs as a starting point, I began to experiment with other functional jewelry pieces, making bracelets and pendants. The interaction with the user, the functional requirements of a bracelet or necklace, the space that was taken up, and the movement of the pieces changed and had to be addressed. Still using the successful designs from my brass and sterling silver earrings as a starting point, I experimented to see what the functional impact of creating bracelets and necklaces would have on the forms I was using in my earring designs. Examining the completed pieces, I found that the functional constraints limited my control in presenting the forms and resulted in a loss of dimensionality to the object. I discovered that my interest is ultimately in the formal and technical creation aspects of the work over the functional and material processes.
I once again began researching artists and artistic movements. Recognizing my interest in a high level of precision, a visual aesthetic involving geometric shapes, a need for logical thinking and order, and an interest in very streamlined finished product, I started looking at the minimal and conceptual artists of the 1960s. The works of Donald Judd, Richard Serra, and Anne Truitt became very inspirational. I decided to use the aspects of the work I was researching and enjoyed the most as a springboard.

Examining minimalism and conceptually driven work allowed me to incorporate the visual aesthetic and construction process interests I had identified into sculptural pieces that represented significant changes in scale, concept, material, and location. The work I created dealt with the issue of control, highlighting systems of control from my own life but also seeking to control the viewer through the physical object, the incorporation of text, and the installation of the object.

Figure 5 *ROY-G-BIV* with detail, Brent Williams
“ROY-G-BIV” is a series of ten, eight-inch paper boxes of various colors; the forms are line up down the middle of an empty gallery space. Towards the middle of the row, a single white cube has been stepped on and crushed.

The cube is a very simplistic form. The clean lines, crisp edges, and precise angles of each fabricated cube appears to be structurally very solid, although made from paper. It is the white, crushed box, which is different from all the others, that brings the viewer to question things. The box appears to have been very intentionally destroyed, with the faint imprint of a shoe marring the pristine white surface. The solidity and perfection of the remaining cubes is no long the same, the potential for destruction is only a step away.

Figure 6 You and Me, Brent Williams

“You and Me” is a series of thirteen paper tower forms that go from a square piece of paper sitting on the ground, to a tower twenty-four inches tall, and then back to a square piece of paper. On the form second from the far left, the word “You” is stenciled. On the tower second from the far right, the word “Me” is stenciled.

The sculpture creates a clean rhythm of forms that rise and fall. Placed in the center of the room, the viewer engages with the work on all sides and must interpret the meaning of the limited amount of text that is included in a very specific way.
In both *You and Me* and *ROY-G-BIV*, the viewer is given a limited amount of information to interpret the work, requiring every aspect presented to be deliberately selected. Although successful pieces, I value the work more for what the thoughtful consideration taught me than what it represents.

The work lacks the complex formal object and construction requirements that I had come to appreciate in my small metal work. I was forced to address the question of materiality and the conceptual weight that materials carry. The works presented could have been more successfully represented in a different material that more strongly reinforced the conceptual ideas behind the work. I recognized the significance that installation can have, informing and reinforcing the intent and purpose of the work. Conceptually, the strongest pieces had a personal connection or motivation that better informed my decision processes.
(Contemporary Work)

Paper as a material has an implied commonality, fragility, familiarity, and temporariness due to its easy accessibility and abundance. Growing up, paper has been a fundamental material used for a wide variety of purposes ranging from entertainment, to work, to education. As a result of this continuous interaction, paper has understood physical characteristics and conceptual implications that inform its use as a sculptural material.

I am interested in presenting a representation of original objects that I have experienced. There is no intent of creating functionality with the work. Each object has a clean and cohesive aesthetic appearance; pristinely white, lacking any markings or branding identifiers. This specific presentation helps the viewer to focus on the physical form and representation of the objects, with shadows representing subtle changes in the shape and volume of the forms.

The objects being represented are common, every-day objects. They are familiar items that serve clearly understood functions and purposes. Some objects serve as aids to increased productivity, some provide entertainment, and others are objects of modern day living. Regardless of function, the items presented represent mass produced products that are part of a cyclical design and marketing process. Items are designed and sold, and ultimately redesigned, making the original object obsolete and continuing to fuel a culture in need of new things.

We live in a material society with an interest in collecting things. As a result, the objects in our lives are being replaced at such a rapid pace that the idea of an object and
its abilities are an ever-evolving concept. The physical objects we are given represent a period of time and capabilities in the overall and continually evolving product timeline. Thinking about my own history with objects, I realized that I assign memories of my personal history to various objects. Whether obsolete or no longer in my possession, these objects serve as bookmarks to an event or period of time. These sculptures represent through objects my personal experiences, interests, and influences. As a thesis body, the objects presented represent individual vignettes, memories, or bookmarks throughout my life. Each sculpture serves to highlight my interests, ideas, and past.

Paper serves to reinforce the fragility and temporariness of the objects presented. Each construction is not designed for longevity. In a similar manner to the short product life, my sculptures are doomed to a short life span because of the material.

Paper shares many qualities with the metal fabrication that I have a history in with similarities in designing, construction processes, and material behavior. Like metal, paper has a memory, with all actions performed to it remaining evident. This dictates the design and construction processes, with dimensional translation that must occur in order to move from a flat sheet of paper to a dimensional form. Economy of pattern design, crisp folds, and correctly placed glue tabs results in the cleanest finished pieces possible.

Paper gives an intriguing quality to the objects. The stark white objects seem to “pop” in contrast with the solid black pedestal beneath. There is no attempt to deceive the viewer, but instead the material provides a means of better focusing the viewer on the physical attributes of each object. Using clean construction and even surface highlights the form and represent details of each item's design.
The use of paper also dictates the manner in which the work is presented. Placing the objects in a more natural setting, their non-functionality and clean presentation stood in stark contrast to the traditional background. However, when placed in this type of setting, I realized that the works focused on the basic implications of fragility, temporariness, and irony relating to non-functionality.

A traditional gallery setting seems to raise the forms that I have provided beyond a simple recreation of the object. The gallery serves to lift the commonness of the material. Providing an environment where the work can be addressed in a more formal respect. The structure of the gallery also limits the viewer participation with the work. Placed on pedestals toward the center of the room, viewers are able to examine the dimension of the forms, viewing all the represented elements, but prevented from being able to touch the work.

Figure 7 This is Jeopardy, Brent Williams
*This is Jeopardy* (26 x 13 x 16) is a representation of my family’s first home computer. The computer was purchased in the early 90s, and it was a big purchase for the whole family. As a new technology, it came with a steep learning curve and represented a tremendous number of possibilities that I didn’t fully understand. Being too young to fully appreciate the capabilities of the technology, my strongest memory of the computer was playing a Jeopardy video game with the whole family, huddled around the keyboard to make sure that everyone could reach their respective key to buzz in.

![Image of a computer](image)

Figure 8 *Call if you are Running Late*, Brent Williams

*Call if you are Running Late* is a representation of my experienced progression of cell phones. Growing up, even more than the car, the cell phone represented freedom.
Whenever I was headed out of the house, my parents would always remind me to “call if you are running late.” The cell phone allowed me the ability to go and explore and the flexibility to be able to reach my parents if plans changed.

I have had the opportunity to see and experience a tremendous expansion in the function, capabilities, and purpose of technology. As I grew older, my interest in technology expanded as well. As an undergraduate I minored in computer science. Learning to program a computer, I appreciated the logical thought processes associated with program design, coding, and algorithms that make technology so efficient and convenient. More recently, my interest in technology has focused on product design. The continual evolution of design and the approach towards technology not only as a function object but a piece of functional home décor or fashion is fascinating to me. Alice Rawsthorn stated in the documentary Objectified that “We now have a new generation of products, where the form bears absolutely no relation to the function.”1 It is this dichotomy of design that has piqued my interest, leading me to examine the design and evolution of objects in my own life.

The pieces in this body of work were created with limited research about the original objects. For each construction, I did not take measurements or have direct reference to the original object. Intending to represent the idea of an object, I examined found images of similar objects as well as utilized my own personal memory to determine

1 Alice Rawsthorn is the design editor for the International Herald Tribune.
the manner in which I would create the work. Critically considering the representation of the object, I adjusted the size, elements, and appearance of item details based on my original response and memories of the object. Ultimately, a piece was complete when it reflected enough identifiable elements to encourage recognition.

The sculptures are not accurate in their scale and depiction. Some components have been simplified while others have been removed. With each piece, there is a familiarity and inviting nature to the work; the suggested realism encourages the viewer to engage with the work, which they cannot do. Through personal experiences with similar objects, the viewer completes the missing elements with their own memory, and may recognize a shared history with the object.

Figure 9 Pomona Car Show, Brent Williams

*Pomona Car Show* (Car: 13 x 13 x 10 remote: 6 x 3 x 12) is a representation of a remote control car with a controller, referencing my fascination with cars. My dad is a
car buff, and his passion has rubbed off on me. Growing up, we would regularly attend car shows, watch auto races on television, and spend countless hours playing with Hot Wheels and remote control cars. Cars represent quality time and common interests with my dad. The pinnacle of all things car related was the Pomona car show. A car show and swap meet that occurs every six weeks at the LA fairgrounds, Pomona fostered a love of cars, introducing me to the work of car customization and design and the personal relationship and individualization that a mass produced product can represent.

Figure 10 Hi Tops, Brent Williams

*Hi Tops* (Individual Shoe: 11 x 5 x 8) is a representation of Converse Chuck Taylor Hi-Tops that references my progression towards a personal aesthetic. I love shoes and have an affinity for Converse. I have discovered that my aesthetic is overarching, with some aspects of my life informing others. I have an interest in objects that are simple, clean, and have a history of design to them. Chuck Taylor’s meet these criteria.
Their design has stood the test of time, with a clean, minimal style clearly representing Converse.

Figure 11 *Mom, Look What I Did*, Brent Williams

*Mom, Look What I Did* (Drill: 17 x 4 x 6 Hammer: 15 x 5 x 2) is a recreation of a hand drill and a sledgehammer that references an early and a continually growing relationship and interest in tools. When I was little, I took my dad’s hand drill and used it to drill numerous holes in the wall behind my bed. I proudly came down stairs and got my mom to show her how I had drilled just like dad. As a graduate student who has created works in small metals, tools serve to aid the hand made nature of the work by speeding up processes helping to more efficiently achieve an outcome. Flexible shafts, buffers, anvils, die presses, saw frames, stakes, and countless hammers have fueled my fascination with tools, their design and function.
As a metal smith, I have developed an appreciation for the handmade process. Personally, I am interested in design. I have an admiration for craftsmanship, with an appreciation of minimal design and an interest in physical objects and their construction process. I appreciate clean lines and concise solutions. The objects presented are created by hand, but in many instances the evidence of the hand has been removed. The precision of the sculptures serves as a direct reflection of my personal aesthetic and prior training.

Figure 12 Just Two More, Brent Williams

Just Two More (15 x 12 x 12) is a representation of a SLR camera with flash that references family trips and the time spent posing for pictures. Instilling a love of travel in me, my family would spend two weeks every summer on a family vacation, exploring a different part of the country. These trips were always well documented, with my mom doing the posing and my dad taking the pictures. As a sense of encouragement, my dad would say “just two more” when we were growing tired of posing. Without fail, just two
more would be said multiple times and seemingly dozens of pictures would be taken before we were actually finished. For me, the camera acts as a symbol of the time spent smiling throughout the entire country.

![Teddy Bearheart](image)

Figure 13 *Teddy Bearheart*, Brent Williams

*Teddy Bearheart* (12 x 14 x 14) is a recreation of the teddy bear that my siblings and I had growing up. Instead of each person in my family selecting a different stuffed animal that they took everywhere, we each choose the same bear that our older sibling had used. As a result, Teddy Bearheart was used to the point of being threadbare, carrying sentimental significance for multiple members of my family.
If you cook, I’ll clean (13 x 7 x 15) is a collection of kitchen utensils placed in an eight-inch container. Composed of representations of a wire whisk, spatula, pizza cutter, can opener, and tongs, the piece references my experience learning to cook. My mom taught me how to cook, initially having me bake cookies, experiment with other desserts and eventually try more complex recipes. As a further motivation to cook, the standing deal in our house was, if a kid cooked, my mom would clean. The time spent in the kitchen has fed an appreciation for cooking, a fascination with the design and use of various cooking utensils, as well as a love of food.
My interest in the work is in the design and construction of the representation sculptures. The selected objects represent a collection of sentimental things from my own life. Each work is important to me. They reflect experiences, individuals, and opportunities that inform who I am today. Paper provides a fragile and temporary material that reinforces the temporary experiences that I have had with each of the objects. The clean and precise finished work reflects my personal interest as well as the evolving aesthetic and artistic choices that I have made.
CHAPTER 3

Historical and Contemporary Influences

My work has been most informed by a group of contemporary paper artists. Their approaches to art, material justifications, conceptual thought, and the physical objects they create all vary. By examining, reading, and determining the aspects of their work I am responding to, they have enabled me to approach and analyze my own work from all angles. As a result, I am better equipped to address and articulate the purpose and reasoning for my work.

Figure 15 Pandora’s Box, Peter Callesen

Peter Callesen’s work was my first introduction to paper art. Creating three-dimensional objects from single sheets of paper, Callesen incorporates the cut sheet used to create three-dimensional forms into the finished work. The images often read as playful or humorous, but represent an incredible understanding of pattern making and planning. In discussing the work, Callesen talks about the fragility, familiarity and
unfamiliarity that the viewer has with paper. By incorporating the original sheet of paper into the finished work, Callesen is able to better control the viewing of the work as well as the context of the dimensional object.

In reading and examining Callesen’s work, the aspects that I was most drawn to were his use of pattern making, the opportunities that working within a framework of a single sheet provided, and the thoughtfully considered imagery and presentation of the work. Callesen uses the framework of paper and single sheets to explore a variety of conceptual ideas and imagery.

Figure 16 New York Stock Exchange, Jill Sylvia

Jill Sylvia creates sculptures using hand cut and manipulated ledger paper to create various installations and models of famous buildings. Discussing the work, Sylvia

states that the ledger paper, used as a tool for accurate accounting, is the material of economics. By hand cutting the paper, she seeks to reflect the time spent and call in to question value associated economic progress.3 To further reinforce this, the buildings that she recreates reiterate the economic underpinnings of the paper and her concept.

Researching the work, there is a clear connection between the conceptual ideas of the work and the physical product that she creates. The paper has been manipulated to a point that adds a level of visual interest but does not blatantly express the intent of the work. In addition to recreating buildings, Sylvia also explores more minimal avenues, leaving sheets of cut ledger paper hanging off of the gallery wall. This led me to further exam the implications of material as well as the importance of the physical object.

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Jonathan Brand creates objects that reflect his personal and family history though objects. Modeling on a computer all of the components of a Ford Mustang that he and his dad were restoring, Brand then printed out the forms, cut, and constructed a replica of the car out of paper. The intricate model is a reflection of a family history in Detroit working in car factories, time spent rebuilding cars with his dad, and the sacrifice of selling the original car to buy an engagement ring.\(^4\)

My initial interest in Brand was because of the intricacy and complexity of his recreations. As I began my research, I was intrigued by the use of a personal history as an underlying conceptual reasoning. The models are created using images as reference, although they appear to be exact due to their complexity, they are not totally accurate. Discussing the idea of memories, Brand represents the incompleteness and often idealism of memories. His representation of memories spread beyond the use of paper, representing the story of the Mustang in a number of different media using wood, installation, and found object

Chris Gilmour recreates everyday objects out of cardboard that is found on the street. He selects common objects that represent a cultural familiarity as well as a desire for interaction. Playing with scale and presentation of the work, Gilmour uses the viewer experience with the original objects as a means of filling in missing components. He talks about selecting and recreating items that require some type of act for the device to be totally functional. It is the physical connection with the work that creates additional intrigue. The commonality of the cardboard serves to reinforce the commonality of the objects presented. The work is presented in a gallery, situated in a manner typical of the

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actual item, allowing for easy interaction with the work. By maintaining the original size and presentation of the object, the viewer is able to better relate to and appreciate the work.

Gilmour has been the most influential artist on me, of the artists that I have researched. His technical ability at recreating objects is what I most appreciate. Although one recognizes that there are inaccuracies within the work, the object is presented complete enough to be accepted as real. His selection of objects that require some type of user interaction to fully function helps to draw the viewer in.

With each of the artists that I have looked at, paper products have been the material connection. Although their approaches and finished products vary, each artist serves to inform aspects of my work and the thought process behind its final completion.
CHAPTER 4

Conclusion

Thousands of objects play a role in our everyday life. They serve as tools of convenience and entertainment, reflections of our personality, and instruments of survival. Often, our interaction is second nature, going unnoticed and unappreciated unless pointed out.

It is through my sculptural pieces from paper, a material that often also goes unnoticed and unappreciated, that I hope to represent the objects of my personal history and their design. By reconstructing each article based on my memory with a pristine white paper, I create a facsimile of the original item. Placing the precise and colorless finished work in a formal gallery setting removes the typical interaction that might occur with the object, allowing the viewer to examine the formal qualities of the form and fill in missing components based on their own experience with a similar items.
BIBLIOGRAPHY


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Education
2012 MFA Candidate, Georgia Southern University
2009 BS, Taylor University

Group Exhibitions
2012  *MFA Thesis Exhibition*, Georgia Southern Center for Art and Theatre
2011  *Solo Exhibition*, Averitt Arts Center in Statesboro Georgia
   2 Person Show, Averitt Arts Center in Statesboro Georgia
   *Club Mud Exhibition*, Georgia Southern University
2010  *MFA Biennial*, Georgia Southern University
   *MFA 3D Candidate Show*, Averitt Arts Center in Statesboro Georgia
   *Miscellany* magazine submission
   *Club Mud Exhibition*, Georgia Southern University
2009  *Miscellany* magazine submission
   *Club Mud Exhibition*, Georgia Southern University

Professional Activities
2010  Graduate Research Symposium, Georgia Southern University

Awards and Recognition
2010  Best in Show at The Arts Place Juried Show in Marietta Georgia
2009  Second place in jewelry division in Taylor University juried student show
2008  First place in jewelry division in Taylor University juried student show
       Recipient of Taylor University marketing scholarship

Collections
Betty Foy Sanders
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Professional Experience
Fall 2011 – Present  Graduate Teaching Assistant, Instructor of Record
Spring 2010 – Spring 2011  Graduate Advising Coordinator
Fall 2008  Marketing Intern, Taylor University Business Department
Summer 2008, 2009  Office Intern, Desert Diamond Growers
Figure 20 Thesis Exhibition Publicity Card