

Rochester Institute of Technology

RIT Digital Institutional Repository

Theses

2004

At dusk

Hyeyoung Cheon

Follow this and additional works at: <https://repository.rit.edu/theses>

Recommended Citation

Cheon, Hyeyoung, "At dusk" (2004). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact repository@rit.edu.

Rochester Institute of Technology

A Thesis Submitted to the Faculty of
the College of Imaging Arts and Sciences
in Candidacy for the Degree of
Master of Fine Arts

At Dusk

by Hyeyoung Cheon

May 2004

FINAL APPROVALS

Chief Advisor

Richard Hirsch

Print name

Richard Hirsch

Signature

Date

6/7/04

Associate Advisor

JULIA GALLOWAY

Print name

Julia Galloway

Signature

Date

6-7-2004

Associate Advisor

ALAN SINGER

Print name

Alan Singer

Signature

Date

June 7 2004

Associate Advisor

Jiyong Lee

Print name

Jiyon Lee

Signature

Date

6 / 7 / 2004

SAC Chairman

Michael Rogers

Print name

Michael Rogers

Signature

Date

8/11/2004

I, Hyeyoung Cheon, hereby deny permission to Wallace Memorial Library of Rochester Institute of Technology to reproduce my thesis in whole or in part. Please refer any party wishing access to this thesis to me directly at ceramicsculpture@hotmail.com

Date

6 / 7 / 2004

I am sincerely grateful to the following for my committee, Alan Singer, Ji-Yong Lee, Julia Galloway, Richard Hirsch, their assistance in making the completion of my thesis work possible. I also thank my husband, Jinhyung Ahn, for his unconditional love and support.

Many thanks and lots of love

Hyeyoung Cheon

TABLE OF CONTENTS

1. INTRODUCTION	5
2. PHILOSOPHY	6
3. FORM	
Metaphor of Form	8
Process and Composition of Form	10
4. COLOR	
Use of Color as Metaphor	12
Color and Its Use in My Ceramics	13
5. CONCLUSION	14
6. TECHNICAL INFORMATION	15
7. THE BODY OF WORK	16
8. BIBLIOGRAPHY	22

INTRODUCTION

I am the daughter of an architect. In creating the body of work for my thesis exhibition, I investigated the themes of my personal feeling toward Architecture that represents my father. The resulting ceramic sculptures explore my emotional response to architecture at dusk and my father.

I created both wall and pedestal sculptures, which show the landscape at a special time, at dusk. Dusk is when my father returns home, to his family: the moment when he changes from an architect to a father.

While working through these emotions to create sculpture, I studied modern sculpture and architecture and I found a connection between my ideas and the Minimalist sculpture with a romanticized sense of color. I also looked at abstract paintings to learn more about creating a specific mood as well as illusion of space using color. Using form and surface, my sculptures imply depth and invite contemplation. In each sculpture I included parts or sections that fit together which suggest interplay through their barriers.

When I was little, I understood Architecture through my father. Now, I understand my father through the impression of buildings at dusk.

PHILOSOPHY

While studying abroad in Rochester, New York, one day when I was coming back home, it felt like a dream of traveling to the home where my family lives. Ever since that day I had a mental image of moving into the time of dusk and into another space. Just as my car travels in the evening my eyes see the change of light through the window. The windows of the houses take on warm colors contrasting the cool dark colors that are happening outside. The warm window light seems to wait for a family coming back home.

Like a dream, dusk seems to be a special door that everything goes through then comes out changed back to its original state. Dusk speaks to me of the completion of a working day, the time when family once again reunites. Architecture at dusk returns to its natural state as a beautiful object and takes a break after playing an important role as a functional space during the daylight. Just like this, an architect takes a break from his work to become a father at home.

My sight is blurred due to the curtain that is dark. Outside of a car window the light dims. My eyes begin to adjust. Slowly they focus on the architecture wearing the silhouette of dusk. The changing colors of architecture caused by the splendor of the setting sun come into my sight. When dusk arrives my father returns to my family. Looking at the forms of architecture at dusk through the car window I keep imagining my father's figure. Within the architectural elements, I recognize the components of my father's character. Architecture is reflective of my relationship with my father. This allows me to construct architectural forms that transcend into sculptural objects. It serves as a metaphor for my father providing a symbolic dwelling for my spirit. It is

much more challenging to create new forms of my own, in response to the personal myths that dwell inside me.

FORM

Metaphor of Form

My father is my principal inspirational axis. Since I was young, I grew up following his advice and directions regarding our society. I would like to say I learned the entire world through him. However, he didn't accept my social opinions. His directions did not allow me the freedom I wanted and limited my actions. In time, his opinions have always guided me to life's correct path.

Korea gave an impetus to the industrial development in a political way during the 1970's and 1980's. At that time my father started to design buildings after college. The buildings were created for business, which became my father's main focus. Because of the social climate and culture, he had to make bigger, higher, and more efficient office spaces. He didn't think of architecture as an Art. All of his interest in architecture was focused on the building, which contained a functional space. He had to push down his aesthetic sense and desires as an architect into geometric pattern. This simple style was popular in those times and that was architecture's destiny. In reflection, he would say that he worked on following the international style that was functionalism. Rather than horizontal landscape, my father's architecture was part of what became a vertical concrete and steel forest city. His buildings were boxes; everything was contained. "Form follows function" by Louis Henry Sullivan exactly corresponds to my father's aesthetic.

My father's focus was on inside space following the rule of functionalism. But my understanding and idea about space with my sculpture is on the outside of the form following minimalism to achieve perspective in landscape. As Michael Auping points out:

“Space rather than form is at the core of minimalist movement; the successful discovery of minimalism lies in the development of an active space which radically alters the meaning of the object as art when the spectator is aware of his/her own perceptions at the moment when he/she moves through a space in expansion”¹

I compose strong and clear images because of my father's voice lives inside of me. Like a blue print, I start to build my sculpture. I fabricate my work with these ideas. I tend to produce simple forms because they evoke multi-dimensional meaning. These geometric and minimalist pieces with their mysterious openings express a sense of the unseen and the unknown; red accents, awkward angles, gradations in colors and pass-ways, contain perspective. To begin, I start with vertical and horizontal lines to create different compositions. When I began graduate studies, the edges of my sculptures were sharp. The more I observed architecture at dusk my sculptures reflected the edges of buildings that disappear as the light diminishes.

¹ Auping, Michael: “Beyond the sublime”, Minimalism catalogue, Tate Gallery, Liverpool, 1989, p.11.

Process and Composition of Form

Much like the work of an architect, I need to know the basic elements of my sculptures. I understand how form and shape can be manipulated in the development of a design concept, while realizing their visual implications in the implementation of a design solution. Because I am not an architect I do not build a space where people can physically live, rather I create a space through which people can visually sense an atmosphere of authority. I did not know about the architectural material that my father used but I clearly understood my material, clay.

Growing up, my relationship with my father changed from listening to interaction. During the process of working my sculpture began to reflect the maturing of my own ideas. I reference this interaction by fitting two different forms together. One completes the other in composition and one balances the other in relation to size. When I combine the pieces into a group, it becomes a landscape and when I separate the pieces, they become independent. This idea stems from Paul Klee.

“Klee often incorporated letters and numerals into his paintings, as in *Once Emerged from the Gray of Night* (1917-18; Klee Foundation, Berlin). These, part of Klee's complex language of symbols and signs, are drawn from the unconscious and used to obtain a poetic amalgam of abstraction and reality. He wrote that "Art does not reproduce the visible, it makes visible," and he pursued this goal in a wide range of media using an amazingly inventive battery of techniques. Line and color predominate with Klee, but he also produced series of works that explore mosaic and other effects.”²

I use two-dimensional sketches to discover beautiful relationships and to see perfect proportion. This has become my technical process. Compositionally, one piece is a

² www.cartage.org.lb, “Paul Klee”, Biography

static form and the other contains directional movement. I create a visual continuation between sections through carving, surface colors and by avoiding symmetric shapes. By looking at the work from multiple viewpoints, I ensure that these elements flow throughout the piece. I take a solid piece of clay and cut it apart, and then reorganize the cut fragments in a new composition that is more beautiful than the original form from which it was derived. I ask myself, if the composition is complete. I make dominant, subdominant, and subordinate relationships, while trying to balance all three. The scale of the sculptures intensifies these experiences, the viewer who stands close to my work has a sense of basking in the expansive areas of form.

I focus on creating a sense of unity by fitting together positive and negative shapes. I try to balance the composition between light and dark. Light and dark have a long history of symbolic meaning of coexistence. I explore this coexistence by merging and submersing sections of the pieces to play with light; reflection of light and then create a shadow or darkness. These ideas take shape through my wall and pedestal sculptures.

COLOR

Use of Color as Metaphor

My personal color associations are rooted in my memories and experiences. I hope to convey contextual meaning through the manipulation of color and surface, to pull the viewer inside my work, and create an environment in which the viewer can sympathize.

Architecture is affected by the splendor of natural light.

“Emotions are intangible, invisible, often indescribable, but fully real to all of us. Artists who paint emotions can illustrate what a specific person looks like experiencing some emotion-or they can find a broader, more direct expression for the emotion. The color expresses emotional states, we all accept.”³

The color of dusk is a soothing feeling to me coming back home after work. As darkness moves from earth to sky, architecture absorbs the color of dusk: orange, dark brown, and various mixtures of murky tones. While exposing my vision of dusk, I want to appeal to the viewer through visual, emotional and relaxed feeling. The intensity of color and the purpose of the gradation describe tension and softness representing the quality of light during dusk.

³ Chave, Anna: “Mark Rothko: Subjects”, Catalogue, High Museum of Art, Atlanta, Georgia, 1983, p.8.

Color and Its Use in My Ceramics

I am using clay and glaze instead of canvas and paint. I looked at the work of Mark Rothko and Lyonel Feininger. From studying their paintings, I looked at finding a way to capture some of the atmosphere and depth that Rothko achieved. I created the illusion of depth and perspective by using the surface to imply additional depth. This process creates a surface similar in feeling to the abstract landscape of Lyonel Feininger, showing a dreamlike illusion and the great force of nature.

“Lyonel Feininger created a memorable series of mystical Cubist paintings of Manhattan skyscraper-paintings in which the vertical cityscape, newly discovered after half a century abroad, is depicted in highly poetic crystalline structures of light. They remain some of the most beautiful paintings ever inspired by the Manhattan skyline”.⁴

In order to create more depth of visual space and cement-like surface, different thicknesses and gradations of glazes were applied. First, magnesium is applied to the surface of the bisque ware and then wiped off with water. Using tape to section off the surface, a spray gun is used to apply glazes at an angle. Different colors and thicknesses of glaze allowed gradations and textures on the surface to occur. Multiple forms add to the gradation and surfaces depth.

⁴ Luckhardt, Ulrich: “Lyonel Feininger”, Munich: Prestel-Verlag; New York: Distributed in the USA and Canada by the Neues Pub. Co., c1989

CONCLUSION

My thesis work expressed my inner spirit through the influence of my father. My father began his work with blue print and my process started with renderings. I rendered many drawings for the structure of my architectural sculpture. I did not try to build on the large scale of the architecture that my father used but I made the intimate scale of my sculpture more clearly expressed my relationship to him.

I agonized over what I needed to know to get a good structure like my father did, and I tried to understand his real concern as an architect and as a father during the process. The culture of his time did not allow him to recognize the beauty of the architecture that excluded utility. His thoughts were taken from functionalism, and I have transferred them into minimalist sculpture in my work.

The vertical element and the horizontal element are metaphors for my father's various roles for him. The color of dusk on the surface is a visual metaphor for my emotional feelings. My forms wore a beautiful shine on the surface.

I am a new generation who's cultural influence is different than what my father experienced. My father could not be a graphic designer or sculptor in the Architecture field due to a sense of duty. I now have many choices to create new forms of my own, in my own aesthetic way. My fascination lies in viewing the outside landscape and space as a format for expression. Unlike my father, my work will be horizontal to capture a nice sense of landscape. The three elements of my personal expression are: sculpture, the natural space, and the viewer. I hope to combine these three elements into a harmonious object. My father has given me insight. I hope to continue to build off of his insight and that my father will understand ceramic sculpture through me as an artist.

TECHNICAL INFORMATION

Clay Body (%)

EPK	30
Hawthorne Bond	30
Gold Art	25
OM4 Ball Clay	15
Talc	10
Coarse Grog	5
Medium Grog	5
Bentonite	3
One handful of nylon fibers*	

Glazes (%)

Petalite	20	Petalite	20
Spodumene	10	Spodumene	10
Lithium Carbonate	30	Lithium Carbonate	30
Borax	20	Borax	20
Zircopax	25	Zircopax	25
Chrome	2	Burnt Umber	4

Petalite	20	Petalite	20
Spodumene	10	Spodumene	10
Lithium Carbonate	30	Lithium Carbonate	30
Borax	20	Borax	20
Zircopax	25	Zircopax	25
Copper Carbonate	3	Burnt Umber	8

Frit 3124	52	Frit 3124	52
Kona	15	Kona	15
Gerstly Borate	17	Gerstly Borate	17
Whiting	3	Whiting	3
EPK	2	EPK	2
Flint	11	Flint	11
Red Iron Oxide	2	Black Nickel	8
Black Nickel	5		

THE BODY OF WORK: Images

<i>At dusk 7:12pm</i>	Low-fire clay, glaze 11"x 9.5" x 7.5", 14"x 7"x 6.5"
<i>At dusk 7:23pm</i>	Low-fire clay, glaze 9"x 5"x 5", 13"x 8" x 8", 9"x 10"x 9"
<i>At dusk 7:58pm</i>	Low-fire clay, glaze 5"x 11"x 11", 14"x 7" x 6.5"
<i>At dusk 8:17pm</i>	Low-fire clay, glaze 18"x 13" x 8"
<i>At dusk 9:12pm</i>	Low-fire clay, glaze 19"x 13" x 6", 13"x 15"x 6"



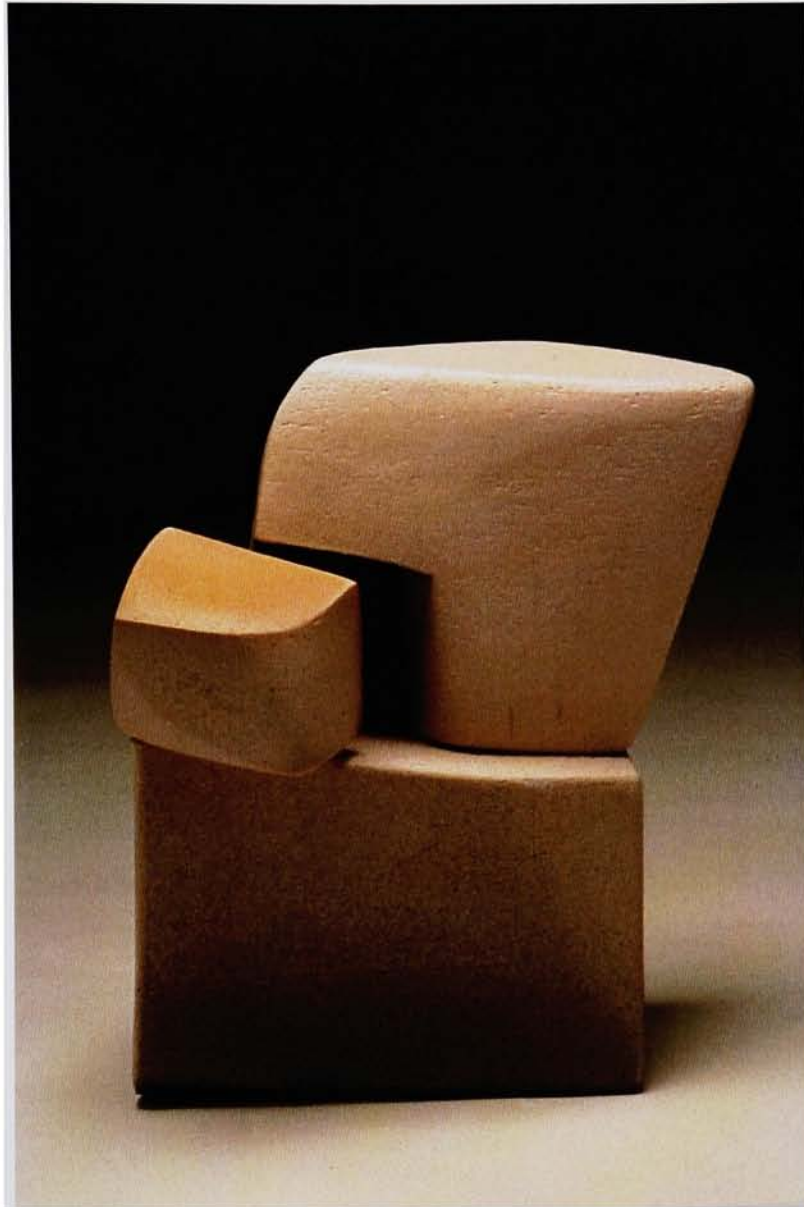
At dusk 7:12pm



At dusk 7:23pm



At dusk 7:58pm



At dusk 8:17pm



At dusk 9:12pm

BIBLIOGRAPHY

Cooper, Harry and Spronk, Ron: "Mondrian: The Transatlantic Paintings", Catalogue, Cambridge, Massachusetts: Harvard University Art Museum. 1989

Chave, Anna: "Mark Rothko: Objects", Catalogue, Atlanta, Georgia: High Museum of Art. 1983

Shiff, Richard: "Donald Judd", Catalogue, New York, New York: VAGA. 2002

Zweite, Armin: "Kandinsky: Small Pleasures. Watercolors and Drawings", Catalogue, Dusseldorf, Germany: the Kunstsammlung Nordrhein-Westfalen, Dusseldorf. 1992

Colquhoun, Alan: "Modern Architecture", London, UK: Oxford University Press 2002

Hartley, Marsden: "Lyonel Feininger", Catalogue, New York, New York: Museum of Modern Art, 1966

Luckhardt, Ulrich: "Lyonel Feininger", Geneva, Germany: COSMOPRESS. 1989

Meyer-Buser, Susanne and Orchard, Karin: "In the beginning was Merz - From Kurt Schwitters to the present day", Catalogue, Landeshauptstadt Hannover, Germany: Sprengel Museum Hannover. 2000

Savi, Vittorio and Montaner, Joep M.: "Less is more", Catalogue, Barcelona, Spain: Col·legi d'Arquitectes de Catalunya y ACTAR. 1996

Hyeyoung Cheon 2004

At dusk 7:12 pm

11" x 9.5" x 7.5", 14" x 7" x 6.5"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 7:23 pm

9" x 5" x 5", 13" x 8" x 8", 9" x 10" x 9"



Low Fire Clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 7:58 pm

5" x 11" x 11", 14" x 7" x 6.5"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 8:17 pm

18" x 13" x 8"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 9:12 pm

19" x 13" x 6", 13" x 15" x 6"

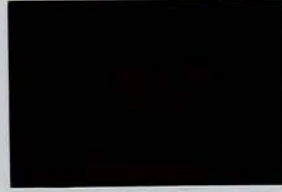


Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 7:45 pm

9" x 19" x 8"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

one and the other
18" x 7" x 4", 9" x 12" x 4.5"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 7:35 pm

28" x 5" x 5", 16" x 7" x 7"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 8:03 pm

11.5" x 8" x 5.5", 11" x 12" x 15"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 7:20 pm

14" x 11" x 7", 9" x 7" x 7"

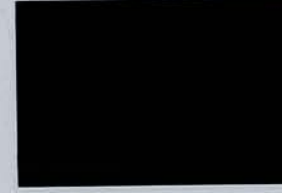


Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk

10" x 18" x 14"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 7:02 pm

8.5" x 17" x 5"



Low fire Clay, glaze
Hand built

Hyeyoung Cheon 2004

At dusk 8:42 pm

13" x 15.5" x 6"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

Untitled at dusk I

28" x 17" x 11"



Low fire clay, glaze
Slab built

Hyeyoung Cheon 2004

At dusk 8:58 pm

9" x 13" x 8, 9.5" x 15" x 7"



Low fire clay, glaze
Hand built

Hyeyoung Cheon 2004

Untitled at dusk II

21" x 9" x 9", 13" x 15" x 12"



Low fire clay, glaze
Slab built

Hyeyoung Cheon 2004

Untitled at dusk III

12.5" x 13" x 8.5"



Low fire clay, glaze
Slab built

Hyeyoung Cheon 2004

Untitled at dusk IV

20" x 16" x 7"



Low fire clay, glaze
Slab built

Hyeyoung Cheon 2004

Untitled at dusk V

20" x 15.5" x 8"



Low fire clay, glaze
Slab built

Hyeyoung Cheon 2004

Untitled at dusk VI

31" x 14" x 7"



Low fire clay, glaze
Slab built