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A Search For Balance

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A thesis

presented to

the faculty of the Department of Art and Design

East Tennessee State University

In partial fulfillment of the requirements of the degree

Master of Fine Arts in Studio Art

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by

Scott Matthew Brown

May 2012

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Professor Catherine Murray, Committee Chair and Advisor

Professor Travis Graves

Professor Don Davis

Keywords: sculpture, river rock, steel, curvilinear, form, life, motion, family, nature

## ABSTRACT

### A Search For Balance

by

Scott Matthew Brown

“Art is contemplation. It is the pleasure of the mind which searches into nature and which there defines the spirit of which nature herself is animated” (Auguste Rodin). My intention as a sculptor is to explore the intersection between nature and industry. I seek to find a balance between the industrial (steel) and the natural (stone). Steel represents societal obligations. Stone (river rock) is specific to place and representative of family. With these juxtaposed elements I strive to create sculptural forms of wonder and contemplation. I attempt to interpret and understand my involvement with the complex world through the process of creating sculpture.

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Thanks to all my friends and family for the humor, friendship, love, and guidance over the years.

This sculpture is dedicated to those who have helped me along my journey.

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## CHAPTER 1

### INTRODUCTION

Herbert Read explains sculpture as "The whole 'drive' in any purposive will to form ( the only rational explanation of artistic development ) is towards an equilibrium of inner feeling and the outer world of experience, and the work of art functions as the realization of such an equilibrium. It is thus a symbol of reconciliation, of appeasement, and it serves such a purpose more effectively when it is 'abstracted' both from the immediacy of our feelings and from the immediacy of an objective or impersonal world. The work of art therefore functions best when it acts as a bridge between the two worlds of feeling and perception, giving definition to feeling and form to perception" (Read 54).

I search for balance in my sculpture and life. I see my work as autobiographical, with each sculpture capturing a moment in time. Wild and natural places are where I go to escape the everyday monotony of life. Whether on a secluded mountain stream or in the forest, these are the places that appeal to all my senses. In the natural world I can be alone with my thoughts and find inspiration. In the words of Henry David Thoreau:

"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived" (qtd. in Polley 80).

Thoreau's philosophy and closeness to nature are similar to my own beliefs. Life without nature for me would not be much of a life at all. Sculpture is my bridge.

## CHAPTER 2

### INFLUENCES

One of my earliest influences was the sculptor Constantine Brancusi. His "simplicity and purity" of organic forms are what I admire the most (Read 80). Simplicity is a difficult attribute to achieve in sculpture. Sculpture today has become inundated with a wide range of expressions, materials, and mass media. The numerous directions and possibilities can be overwhelming to think about. I choose to communicate my experiences and the stimuli that convey my identity as an artist. Brancusi once said "one achieves simplicity despite oneself by entering into the real sense of things" (qtd. in Pearson 23). The "real sense of things" for me is expressed in the materials I choose to sculpt with. All materials carry their own characteristics and connotations. My intent can be found in the arrangement and relationship between the contrasting materials of steel and river rock. Brancusi, like Thoreau, spoke of his travels (Pearson 78). "I rambled through forests singing my joy and happiness... People don't realize how good it is to be alive; they don't know how to look at the wonders of nature" (qtd. in Pearson 78). Brancusi's sculptures are about the simplification of natural forms and not about abstraction. He was searching for the essential "essences" or "spirits" according to James Pearson (20). Brancusi states:

"There are imbeciles; who call my work abstract; that which they call abstract is the most realist, because what is real is not the exterior form but the idea, the essence of Things" (Pearson 20). This essence can be found in such works as Bird in Space and Fish. Brancusi reduces all recognizable characteristics of a fish or bird to a mere suggestion.



I seek clarity in simple curvilinear forms and enjoy sculpture that is devoid of clutter and straightforward in meaning and content. My journeys into the outdoors cause a strange paradox, much like James Pearson states about Brancusi:

"A paradox, the further he moves away from nature and reality. It is a paradox he celebrates, criticizes, reviews, has doubts about and continued to explore throughout his career. It is the paradox of all sculpture (and all art): the paradox between something being there (the art object) and something not being there, which is 'represented' (the 'content', 'theme', or 'subject').

When I am immersed in nature thoughts drift back to the necessary obligations and responsibilities associated with my family. Back in society my thoughts tend to lead back to nature. It is this contradiction that I attempt to show with this body of work. I strive to find in form sculpture that is tangible not only to the hand but as well as the mind.

English sculptor Henry Moore is another important influence on my work as an artist. Originally, Moore's abstract forms caught my attention. Many of his sculptures contain voids and utilize positive and negative space as well as suggesting or alluding to the human figure. Moore found inspiration from nature and would often reflect in his sculpture on natural forms that he found. Henry Moore stated:

"There is an infinite amount to be seen and enjoyed in the world- the texture of bark on trees, the shape of a shell, a nut, a plum, a pear, a tadpole, a mushroom, a mountain peak, a cloud, a kidney, a carrot, a tree trunk, a bird, a bull, a lark, a ladybird, a bulrush, a bone. Everything you think of has its own individual, unified idea of form" (qtd. in Levine 48).

One of Henry Moore's common themes was of family or mother and child. In comparison to my sculpture, Moore's sculpture contains mass and is more representational. I am using the idea of family and form differently, using river rocks to represent my family. My forms are open, skeletal, and curvilinear for a purpose. With these open forms, I am revealing my innermost thoughts on life. Open without restriction, like looking through tree branches on a winter day, I want people to move freely through my sculpture as if in a landscape.

I am drawn to the work of sculptors who also work and find inspiration in nature. For example, sculptor Richard Long speaks about place: "The material and the idea are of the place; sculpture and place are one, the same" (qtd. in Pearson 78). This idea differs slightly from my work. My sculpture is created when I have returned from the place. Though I remove the river rocks from their original environment, they still retain the content matter of the place or river. Long states about his sculpture: "each marks what was the centre of the world when I was there. The forms are forms of movement" (Long 43).

Richard Long also believed that the straight line was the most artistic way to walk in the landscape (R.H. Fuchs 73). He believed that a straight line could "be described precisely and completely" (73). Long believed this to be the nature of man. I prefer curvilinear lines, which are more creative and less invasive. Rarely do you see straight lines in nature. Tree branches are curved and crooked and rivers do not follow a straight path. I would rather wander through the landscape on my own accord. A straight line is artificial and eliminates the curves and undulations of the natural world. Life after all is dynamic and ever moving and changing. My sculpture provides a momentary view of this.

I have recently discovered the sculpture of Truman Lowe. I became interested in his sculpture through his use of materials and his subject matter. Lowe is a Native American sculptor who unites his sculptural forms with his passion for combining natural materials with experience and heritage. According to Jo Ortel, “Lowe’s art can be deceptively straight forward and direct. Within the natural environment, streams figure prominently as a subject of many of his sculptures. He has made works- surprisingly, out of wood- that capture the essential spirit of cascading falls, of streams at dusk, of quiet pools among marshland grasses. Dynamic or still, surface reflections or a river’s inner life: Lowe is able to describe and translate his careful observations of freshwater streams into striking sculptural forms” (Ortel 3).

Close contact to freshwater streams is an influence that we both share. My own experience of life in and around cold mountain streams is what first influenced me to become an artist. The beauty that exists in pristine and wild places affects my thought processes. Whenever I am immersed in nature, my senses become highly responsive, hence the old adage: one-with-nature. This is what generates the flow of my creative processes. Lowe speaks of this very idea: “the creative process: I believe each artist invents a personal language,” (qtd. in Ortel 3). Lowe also stated, “You assemble elements of a visual language shaped by your own perceptions and interpretations. Then you begin to tell a story in your own language, and those who recognize or understand what you are expressing add to their own knowledge” (qtd. in Ortel 4).

Jo Ortel also states, “In its materials, forms, and subject matter, his art is a visual meditation on the significance of human connection and the transformative passage of time. Science tells us that rivers and streams are chaotic systems. They may appear to be un-changing,

but their medium is constantly fluctuating and undergoing renewal. Lowe's art is similar: there is constancy in his themes and motifs, but the work and ideas that generate it are continually shifting and modulating" (Ortel 4).

Water can be powerful literally and physically. I particularly enjoy his thoughts on the river as metaphor. Lowe states, "No one is really ever going to stop the river," he says. "It's going to continue. The viewer only sees the surface. In actuality, the water is constantly moving; it's not just a linear flow. If we could see the bottom of the stream, we would see how complex it is" (qtd. in Ortel 9). Lowe then concludes, "we've polluted it with talk about art movements" (qtd. in Ortel 9).

Truman Lowe is a man of vision, his words are highly insightful and have great meaning. I agree with his philosophy. I think art tends to get categorized and compressed into the "isms" James J. Kelly mentions in his book The Sculptural Idea (12). We should take the time and make a closer observation beneath the surface glare, to observe what lies beneath can make viewing art and nature more pleasurable. My sculpture although simple in form contains complexities (rocks) that should to be observed more closely. My work contains a deeper meaning; My family are my rocks and foundation for my river of life. Lowe states:

"If we are to really understand art, we have to describe every part of it; we can't simply describe the surface. We have to know each and every current, he concludes. We have to know the fish, the stones, the stream-bed" (qtd. in Ortel 9). This statement resonates in me deeply, echoing what I have been searching for in my sculpture. The surface is not multi-dimensional. More often than not, the real meaning lies somewhat deeper.

I strive to create sculpture that gives form to a particular thought. Sometimes this can be the only way to describe the indescribable. My sculpture is the product of experience and

consciousness. My abstractions are derived from objects similar to those that Lowe uses. For example he says, “The designs often realistically or abstractly represent the shapes and outlines of plants, leaves, and flowers of the local environment” (qtd. in Ortel 65). Although Lowe’s themes vary, his use of water as metaphor proves to be the strongest and most prominent. It is a powerful subject and resource that should not be taken for granted. Truman Lowe once said, “You look upstream, up river and you know it comes from somewhere else to make it move through this particular place today. Then, as you follow it down, it disappears.... That’s really a person’s life to me” (qtd. in Ortel 95).

## CHAPTER 3

### NATURAL CONNECTIONS

Sculptor Barbara Hepworth once said, "All my early memories are of forms and shapes and textures. Moving through and over the landscape with my father in his car, the hills were sculptures; the roads defined the form. Above all, there was the sensation of moving physically over the contours of fullnesses and concavities, through hollows and over peaks- feeling, touching, seeing, through mind and eye. This sensation has never left me. I, the sculptor, am the landscape. I am the form and I am the hollow, the thrust and the contour" (qtd. in Zelanski and Fisher 87).

Of my earliest sculptural influences, nature is the most prominent. My childhood days were spent exploring the forests and streams that surrounded my home in the foothills of North Carolina. The flora and fauna were my earliest friends. I spent hours hiking, rock-climbing, hunting, fly-fishing, canoeing, and camping. These adventures took me to some of the most beautiful locations imaginable. I consider nature as a spiritual place. My church is outside, under the stars, and beneath the clouds, standing on top of a mountain, or wading through a river, slipping on the metaphorical stones of life. Painter Paul Cezanne made a statement about nature that resonates deeply within me:

"Here on the edge of the river, the motifs are plentiful, the same subject seen from a different angle gives a subject for study of the highest interest and so varied that I think I could be occupied for months without changing my place, simply bending a little more to the right or left" (qtd. in Chipp 22).

Creating sculpture allows me to share myself with others, it is the vehicle for my thoughts and ideas. Through my work I can express feelings that may otherwise go unseen. Henry Moore said,

"I am a sculptor because the shape of things matters even more to me than the colour of them. For me, it is the three-dimensional reality and shape which one wants to understand, to grasp and experience. This is, I think, what makes me a sculptor- I need these three dimensions, as a musician needs sound and notes of music, and a writer must be interested in words. The actual three dimensions of a form are what I like and need" (qtd. in Levine 45).

I think of my sculpture as spiritual expressionism, and my sculptural process is ever evolving much like nature itself. With each sculpture I become closer to understanding my place and purpose in this constantly shifting and evolving world.

My current sculpture is an expression and search for balance between contrasting materials. This idea was generated in my struggle to find the time to enjoy nature while succumbing to the pressures and obligations that our society has come to dictate. The question arose: How do I balance my interests in nature with my commitments as a working member of society? After struggling with this idea the past two years I came to the conclusion of combining the materials of steel and stone. Brancusi wrote: "Each material has its own life, "The essence must be brought out by the artist" (qtd. in Pearson 27). I found that by combining these two very different materials that a wonderful thing began to happen. I began to understand that my sculpture could serve as a metaphor for life. My life has not always followed a straight line. Why then should my sculpture? By bending multiple pieces of steel into curvilinear lines and using the industrial processes of welding and forging I can represent the demands of society and show

how these external forces and pressure have shaped me as an individual. Throughout our lives we are bent and pulled in different directions. This is caused by factors that we cannot always control. These aspects are unfortunately part of life. More than often these factors entail a consequence. Sometimes all we can do is go through the motions and hope for the best. According to Mary Pat Fisher and Paul Zelanski "Curving lines remind us of flowing motion" (Zelanski and Fisher 122).

Life is about motion, and is dynamic at times. "Single lines that curve, may evoke a poignant sense of beauty, even in so mundane an object as the Japanese gardener's shears, for they tend to mold our awareness itself into a flowing line. No matter how brief the experience, it may be a welcome change from the scattered, frenetic pace of modern life" (Zelanski and Fisher 122). My work embodies multiple elements of life that I am concerned with, such as family, place, and life. Sculptor David Smith once said,

" His work can show who he is, what he stands for, with all the fluency he desires, for every step and stroke is his own. The stream of time and the flow of art make it plain that no matter what the sculptor's declaration or individual vision, he cannot conceive outside his time. The flow of art, the time of man still places him within his own period, out of which he cannot fly, and within which all other men exist" (Smith 98).

My vision is to share my journey and explorations of form and how I have been shaped along the way. Japanese American sculptor Isamu Noguchi once stated,

"For me it is the direct contact of an artist to material which is original, and it is the earth and his contact to it which will free him from the artificiality of the present" (Noguchi 11).



Steel and stone each have unique and inherent qualities. Steel is an industrial, man-made product. I use steel to represent society. River rock speaks to a specific place, to a river or stream as well as to time and family. In my sculpture, I often add three rocks. The combination of these three elements represent my wife and son and myself. I search for unity and balance. I search for a place for the family to rest amongst the chaos. The arrangement of rocks depends on the composition and idea behind the sculpture.

I create open and simplistic forms which use positive and negative space and are free standing. It is my intent to show contrast between the natural and manmade materials. Focal points are created by surrounding the rock with additional curvilinear pieces of steel. This adds further emphasis to the importance of family and nature. River rocks are often rounded forms that have been shaped and eroded over time by a constant tumbling through an often turbulent body of water. We as people go through a similar discourse throughout life. We become products of our environment. We are shaped by external as well as internal factors throughout our lives. Noguchi said,

“The stones age with a wild exuberance, both those from mountain streams and those worked by hand. There is a time passage to stone not like our own. Time stops not by contest but by becoming a part” (Noguchi 36).

Sculpture is my way of making sense of the procession of life. The materials I use, whether they be stone, wood, or steel speak to this concept of time as well. All of these materials are created over time, whether by natural forces or the hand of man. The forms I create are an

attempt to show the tensions and connections found between the two materials. Within each sculpture I find myself closer to understanding life and the great mysteries it contains. After all, David Smith said it best,

"In his regard for nature the contemporary artist stands in much the same position as primitive man. He accepts nature, intuitively. He becomes a part of nature. He accepts it for his own statement as existence. He marvels. Nature is beauty. Beauty becomes the point of departure- for celebration to produce the work of art" (Smith 101).

## CHAPTER 4

### MY SCULPTURE PROCESS

Process: “a natural phenomenon marked by gradual changes that lead toward a particular result” (Webster 574). My process begins in the wilderness.

To seek inspiration for this series of sculpture I traveled to the foothills of North Carolina's Blue Ridge Mountains where two small streams can be found. These streams are located in close proximity to my childhood home and are places that contain memories of countless days spent exploring and interacting with nature through various outdoor activities. I search along the stream banks for river rock, looking for characteristics of color, size, shape, location, and inherent geological properties of hardness (Figure 1). The process of searching can



take a considerable amount of time and energy, often in steep and slippery terrain, but is necessary in order to locate these stones. Once a desirable river rock is found I have to test it for hardness with a piece of quartz, which is one of the harder and more abundant rocks found in this region. If the outer surface can be scratched with the quartz, this will determine if I will be able to drill through it back in the studio. More often than

**Figure 1: *Collecting River Rock*** not this method has proven to be reliable. Once I have gathered enough river rock, it is stacked and transported back to my vehicle via several trips depending on the amount of material needed for a sculpture. This part of process can be physically demanding. Depending on the size, smaller rock can often be stuffed into pockets of a vest or into a bag. The larger rocks have to be carried out separately. Once I have enough river

rock collected, I can transport it back to the studio where it can be separated into groups of size and proportions.

In the studio, I make preliminary sketches, which aid in the visual process of creating a sculpture. Drawing out an idea on paper enables me to see how each element will be joined and how the sculpture will activate the space it will occupy. These sketches often change due to working on a two-dimensional surface opposed to interacting with three-dimensional space.

The primary materials for this series of sculpture are river rock and steel. These contrasting materials reference very different things. I want the focus to be on the river rocks. The manmade surrounds the natural in order to convey my ideas. Painter Wassily Kandinsky spoke of similar ideas:

"But the organic form possesses all the same an inner harmony of its own, which may be either the same as that of its abstract parrallel (thus producing a simple combination of the two elements). However diminished in importance the organic form may be, its inner note will always be heard; and for this reason the choice of material objects is an important one. The spiritual accord of the organic with the abstract element may strengthen the appeal of the later (as much by contrast as by similarity)" (Kandinsky 31).

By contrast my idea of balance between the two materials is found. James J. Kelly speaks about material in his book The Sculptural Idea:

"The sculptor takes a material, itself evolved through many experiences, applies his or her stuff, experiences, and entire being to it and gives it new form and meaning. It is a virgin form or idea of a specific material, tangible or otherwise, that has assumed a new life and a new reality" (Kelly 61).

The steel rod I use is a linear pre-manufactured material that is available in various straight lengths and diameters. It basically resembles long pieces of graphite pencil lead. I find this interesting, for the fact that I am using it to draw in space and a direct correlation can be seen in my sketches. According to Andy Goldsworthy: "Drawing is not restricted to or defined by pencil and paper; it is related to life, like drawing breath or a tree taking nourishment through its roots to draw with its branches the space in which it grows. A river draws the valley and the salmon the river" (qtd. in Abrams 82). The method of transformation from straight and linear to curvilinear is dependant on the diameter of rod and the proportions to the size of river rock and the scale of the sculpture. For example, If I am working on a smaller scale for a model, quarter inch steel rod will be used (Figure 2). As the scale of my work increases so does the proportion of the material. I will often bend quarter inch rod by hand or in a vice. The actual bending can be



**Figure 2: *Round and Round (model). River Rock, Steel,***  
14" x 12 x 4". 2011

therapeutic and is an important part of my process. There is satisfaction in physically bending this steel. It is my way of controlling the material and controlling the situation at hand. James J. Kelly states, "The artist must devise ways to manipulate, shape, and control the materials to establish a reality for the ideas" (Kelly 58).

There are many aspects in life that are out of our control, thus by imposing my will on this straight manufactured material I can transform it into something new and exciting. The larger steel rod can be difficult to bend, so I have to use different methods to do so. Any steel larger than quarter inch is bent by either the gas forge or an oxy-acetylene torch. This can take a few

hours or an afternoon. It depends on the amount of steel and the difficulty of the bend needed for a particular sculpture. To maximize my time I will try to bend a variety of curvilinear rods in one session. This can be methodically slow because only several inches of steel can be heated at a time in the forge. To speed up this laborious process I usually heat three pieces of rod stock at a time. Once a piece is heated enough to bend I will remove it from the heat and insert it loosely into a vice. By leaving space on either side of the rod, I can begin to shape the steel. This can be a very strenuous, for I use my body weight as a fulcrum to physically bend the rod. In small



**Figure 3: *Drilling Rock* 2012**

increments, of a half inch, I hurriedly pull up and back on the steel. This is necessary in order to get a smooth bend in the steel rod. Once an achieved bend is created, the steel will be placed back on the forge for further heating and another is put into the rotation. This is then repeated throughout the length of steel until a desired bend is found. The more complicated the bend, the more difficult it becomes to achieve due to the limitations of the forge. After the

bends are achieved, the heated steel is quenched in a bucket of water to cool down.

For the next step of the process, I relocate to the wood studio where I insert the river rock into a vice that is supported by wood on each side (Figure 3). The wood acts as a cushion and keeps the rock from splitting under the pressure of the vice. After measuring to find center of the rock and marking with a pencil I can drill through the rock with a masonry bit. This is usually performed by drilling half way through one side at a time. Now that a hole is in one side the other side can be drilled to match up with the previous hole. The purpose for this is to prevent the



**Figure 4: *Peaks and Valleys. River Rock, Steel, 22" x 48" x 24"*. (Assembly) 2012**

rock from splitting prematurely and creating a seamless hole into which I can later insert a steel rod.

After all the holes have been drilled, I can relocate back to the metals room to cut specific lengths of the bent steel rod. This makes the steel more manageable. Pipe is also cut to various lengths here and brushed on the grinding wheel. The pipe is used to add variety to the lengths of steel rod and as a means of hiding the connections between the river rock and

steel rod. These short sections of tubing enhance the overall composition dramatically. Once all lengths are cut, the fabrication process can begin. With the wire fed electric mig welder, I weld the steel to fasten the various curvilinear pieces into a form (Figure4). This is where my original sketches can be subject to change in accordance with the specific bends that I am working with. Sometimes a bend may have to be further adjusted in order to fit with a specific rock. These are



**Figure 5: *Horizontal. River Rock, Steel*. 2012**

things that just have to be dealt with along the way and are part of my process. Once my form has been welded together and all the pieces assembled, I grind down all the welds with pneumatic bits and a side grinder. The amount of time spent on this is determined by how well it was constructed.

Next, I will sand off all of the black protective coating that remains on the steel in order to begin the patination process. This is

usually done by using an electric hand sander as well as hand sanding(Figure 5). Once the coating is removed I can start heating the steel with a portable propane torch and a spray bottle containing ferric nitrate. The ferric nitrate speeds up the rusting of the steel and is brown in coloration. Aesthetically, the deep browns of the steel and the natural characteristics of the stone compliment each other. My motive is to deliberately rust the steel in order bring out its inherent qualities. Sculptor Andy Goldsworthy said: "Steel has a rawness that retains a quality of the earth from which it comes" (qtd. in Abrams 35). This conveys my idea of staying true to the materials. The idea is that the steel will eventually break down over time and eventually return to the the earth as it once was before it was created by the hand of man. The rock will return as well with time. The last step involves adding a protective layer of wax that is brushed on to the surface of the steel sculpture. A propane hand torch lightly heats the steel to insure the wax will be distributed evenly along the surface contours of the sculpture.

The process of creating sculpture is a necessity for me. I create objects with various materials that fascinate my imagination. Sculpture captures a period of time in my life. The perception varies as does the individual viewer. That is the focus of my thesis. My sculpture evolves and changes with time as does life. I hope to find meaning and the truth along the way. My process of creating sculpture is as important as the final product. This is where inner feelings combine to form outward expression. James Surls said “ Within the art lies the answers. Art will not lie, it will only tell the truth” (qtd. in Suhre 5).



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## THESIS SHOW EXHIBITION



***ANY WHICH WAY***

River Rock, Steel

14" x 16" x 8"

2011



***THE JOURNEY***

River Rock, Steel

38" x 26" x 12"

2011





***THE BIG BEND***

River Rock, Steel

22" x 28" x 16"

2011



***HORIZONTAL***  
River Rock, Steel  
16" x 32" x 10"  
2011



***FAMILY***

River Rock, Steel

38" x 26" x 16"

2011



***WITHIN***  
River Rock, Steel  
12" x 14" x 8"  
2011



***MISSING***

River Rock, Steel

10" x 16" x 6"

2012



***FALSE CRADLE***

River Rock, Steel

10" x 14" x 8"

2012



***PEAKS AND VALLEYS***

River Rock, Steel

36" x 44" x 24"

2012





***SPWING FAMILY***  
RIVER ROCK, STEEL  
24" x 18" x 8"  
2012





***WHAT LIES AHEAD***

River Rock, Steel

14" x 12" x 6"

2012



VITA

SCOTT BROWN

- Education: Master of Fine Arts, Sculpture  
East Tennessee State University  
Johnson City, Tennessee, 2012
- Bachelor of Fine Arts, Sculpture  
Appalachian State University  
Boone, North Carolina, 2005
- Teaching Experience: Adjunct Instructor  
East Tennessee State University Johnson City, Tennessee  
Course: ARTA 1140: Three Dimensional Design,  
2011 - 2012
- Teaching Assistant ( Instructor of Record)  
East Tennessee State University, Johnson City, Tennessee  
Course: ARTA 1140: Three Dimensional Design,  
2009-2011
- Work Experience: Research Assistant, Art Annex  
East Tennessee State University  
Johnson City, Tennessee, 2009-2012
- Student Lab Monitor, Herbert Wey Hall  
Appalachian State University  
Boone, North Carolina, 2004-2005
- Publications: *East Tennessean 2011: Graduate student art exhibition  
under way at Reece Museum.*
- East Tennessean 2012: 'Listen' features ETSU art students'  
work.*
- Exhibitions: "A Search For Balance" Slocumb Gallery, Johnson City,  
Tennessee, 2012
- "Listen" Tipton Gallery, Johnson City, Tennessee, 2012  
"Sculpture 2012: An Exhibition of Sculpture by ETSU  
Students" Nelson's Fine Art Gallery, Johnson City,  
Tennessee, 2012
- "Untitled" Ninth Gallery, Boone, North Carolina, 2012

"Composed" Reece Museum, Johnson City, Tennessee,  
2011

"Stimulus" Reece Museum, Johnson City,  
Tennessee, 2010

"Sculpture 2010: An Exhibition of Sculpture by ETSU  
Students" Nelson's Fine Art Gallery, Johnson City,  
Tennessee, 2010

Awards: *Student Merit Award Winner. Art Expo, Appalachian State  
University, Boone, North Carolina, 2005*

Tuition Scholarship. East Tennessee State University,  
Johnson City, Tennessee, 2009

Professional Organizations: College Art Association: Treasurer: 2010-2012