

WHAT'S LEFT BEHIND/WHAT STILL REMAINS

A CREATIVE PROJECT

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MASTER OF ARTS

BY

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Statement of the Problem

“...Every sign refers to another sign... Signs form an infinite network, but the network of signs is infinitely circular. The statement survives its object, the name survives its owner...”

Deleuze and Guattari, “On Several Regimes of Signs”

Throughout time, human societies fabricated objects made of metal and stone, imbued them with deep cultural significance, and incorporated them into activities both mundane and sacred. These objects, due to their durable and precious nature, were passed down through generations as heirlooms or have been rediscovered as artifacts - presented in museums, galleries, and sold at auction. Objects manufactured as part of contemporary visual and consumer cultures overwhelmingly embody aspects of transience and superficiality, expressions of a disconnect from the continuity of generational shifts. I am not the first to detect this creeping disposability about contemporary culture, the dissolution of our collective sense of even the most recent historical events. As a people we have “begun to live in a perpetual present and in a perpetual change that obliterates traditions of the kind which all earlier social formations have had in one way or another to preserve.”¹

In this culture of temporariness, how does one create work about permanence? Could ephemeral objects evoke this sense of constancy? How can honor be conferred on events we prefer to overlook? What form would our ritual objects take? Can art create a pause - a space - in which significant but overlooked moments can be memorialized? Do the fundamental qualities of a memorial evoke thinking? Does the mode of the memorial move away from

¹ Jameson, Fredric. “Postmodernism and Consumer Society.” in *The Anti-Aesthetic: Essays on Postmodern Culture*. Edited by Hal Foster. Port Townsend, Washington: Bay Press, 1985.

presentations of violence, such that the viewer is liberated to truly contemplate the event memorialized within?

My intent was to create a body of work exploring the heirloom and ritual aspects of traditional metalwork, bringing these ideas and forms into use to address the concerns of the 21st century. My research has investigated the history of miniature enamels, the practice and philosophy of memorials, and contemporary perspectives on the confluence of postmodernism and art making. I am attracted to art that engages with the visceral nature of human experience, the deep passages of longing within the individual. I am drawn to artists who engage with negative space and absence, histories personal and political, and artists who recontextualize common items and create art objects that are at once surreal and familiar.

My work is a combination of casting, electroforming, fabrication, and enameling, incorporating a variety of materials both traditional and experimental. The final result was a series of pieces, some wearable some sculptural, creating a liminal space in which the viewer can engage in the memorialization of insignificant items and threshold moments. The goal of the work was to negate standard perceptions of temporality, allowing the viewer to step out of linear time and into a space in which the viewer could engage with modern-made objects evocative of antique objects: jewelry, toys, armor.

Contemporary jewelry challenges traditional perceptions of value through the juxtapositions of materials and contexts. Utilizing forms and materials not normally valued as jewelry or art, I remove these discarded objects to a place of contemplation and consideration. I invite the audience to re-examine their feelings about an often background object. By making the forms beautiful, engaging, and made of a precious material associated with human

intervention and creation, I ask the audience to translate this new-found value to their everyday experience. I recontextualize remnants, natural objects, and body parts emphasizing the similarity of forms natural and fabricated, human and non-human. Through my work referencing jewelry as an heirloom object, I explore the ways in which we pass down ideas, genes, and appearances - the ways in which some things remain, while others fade. I seek to provoke a contemplative response in the viewer and wearer of my work on the transitory nature of life and our human drive to create lasting impressions of ourselves in myriad ways.

Influences

I am inspired by a variety of artists, each in their own way coming to terms with humanity, the corporeal form, and the human condition. This art engages — without sentimentality — with the most visceral facets of human experience, the deep wells of longing within the individual. I am drawn to artists who engage with absence, artists who cast before us the entrails of experience, and artists who recontextualize objects. Through their work, artists like Felix Gonzalez-Torres, Christo and Jeanne-Claude, Doris Salcedo, Kiki Smith, and Rebecca Whiteread “draw attention to that elusive thing we call reality... fused with fantasy and personal obsession.”² I appreciate the ability of these artists to fuse the personal and the everyday in a ways that remains relatable to the audience.

I am not solely influenced by visual artists. Reading — from essays and philosophy, to fiction and current events — is important to my practice. The potential of infinitely unfolding and compounding meaning concurrently extant within a word or work of art excites me. Deconstructionist and postmodern analysis encourages me to dig deeper within my experiences making and viewing art.

I do not wish to make inherently sentimental work - dusty and nostalgic, full of neutered emotion. When engaging with concepts of ritual and memorialization, sentimentality is a constantly lurking danger. The artists discussed below create fetish objects through which the absent part(ies) can be conjured. The memories invoked are specific and undegraded because it depends on the passive, reflective aspects of the memorial, and not on the inherently new and

² Norman Rosenthal, “The Blood Must Continue to Flow,” In *Sensation: Young British Artists from the Saatchi Collection*, (London: Royal Academy of Arts, 1997), 10.

obliterating forces of personal remembrance.³ Simultaneously, the memory conjured through the artwork remains unique to the individuals and their experiences of the art object. These artists provide examples of a Janus-like perspective: simultaneously looking both ahead and behind.

Felix Gonzalez-Torres

Felix Gonzalez-Torres is most famous for his process pieces: “spills” of candy, “stacks” of paper. Guests of the museum or gallery are permitted to take a piece of candy or paper from the bounty. The individual components of the sculpture go beyond the walls of the museum, taking the work outside its original context. Gonzalez-Torres’ work does not disappear, though. Rather, his work dissipates. In this dispersion, there is growth.⁴ Gonzalez-Torres’ work uniquely embodies the experience of a memorial through the manufactured engagement of the viewer in a gennuine act of remembrance.

Above my workbench I have a Gonzalez-Torres quote from an interview with Tim Robbins: *“I’m not afraid of making mistakes; I’m afraid of keeping them.”* Oblique, personal, understated, poetic, the art of Gonzalez-Torres reflects the importance of editing and revision in one’s artistic identity.

³ As the word suggests, when we *remember* something we literally reconstruct, re-live, re-engage with the experience in question. Remembering is just that, **re**-membering, putting back together, re-constructing the event

⁴ Like a consensual virus, the audience having chosen to become *infected* with the world, taking it sometimes literally inside themselves through the ingestion of the candy

Jeanne-Claude and Christo

Obliteration, binding, piercing, concealment, veiling - these are the techniques employed by the artistic duo Christo and Jeanne-Claude. Through various methods of applying fabric to a structure or space, Christo & Jeanne-Claude draw the audiences' attention through obscuring the familiar. Altering city skylines and concealing shorelines, causes the audience to re-consider that which they cannot see but always have seen. Both whimsical and menacing, these interventions in public space captivate even those who do not care about art.

Doris Salcedo

I was familiar with Doris Salcedo's Tate Modern commission, *Shibboleth* (2007), a fissure running the length of the turbine hall floor. On a visit to MoMA last year, I encountered her *Atrabiliarios* (1993), which included shoes set into tiny boxes carved out of the wall, and cow-bladder stretched across the opening and then stitched into the wall with surgical thread. I re-visited these pieces several times over their installation at the museum - enchanted by their combination of beautiful, common, and visceral bits, enshrined in the wall like a sacred relic. These shoes became the bones of saints, encased in drywall and cow gut. Objects may be removed from their original context, acted upon, and re-presented to the world in a way both heart-rending and transcendent.

Kiki Smith

Kiki Smith's repetitive use of the female form in a variety of scenarios, creating an endless string of characters in an endless series of life-events, has created a vocabulary with which one could begin to speak about the socialized woman through history up to the present

day. The play between casual and tight forms, and selective refinement within her works lends a feeling of honesty and raw creation. Her work moves across format and media, using whatever material required to create the art she intends to make. This approach, this fearlessness about material and technique, is something to which I aspire.

Rebecca Whiteread

Through her work casting the negative spaces underneath chairs and beds, Rebecca Whiteread creates a series of memories of forgotten landscapes. Capable of monumental expressions, Whiteread once filled the inside of a Victorian home in a demolished neighborhood with concrete, dismantling the house around her cast object once the concrete had set. Entitled *House* (1993), this memorial of (sub)urban decay was only temporary, being demolished a few months later to complete the clearing of the block. Haunting and subtle, her work forces into the view of the audience that which we never see — space — through its obliteration and the removal of the object creating the space. Two objects have vanished through the creation of the work of art: both the space presented as the sculpture, and the object that had created that previously unoccupied space.

"The Examined Life"

Recently, I watched documentary titled *The Examined Life* (2008). In this film the documentarian (Astra Taylor) interviews eight contemporary philosophers, including several of my personal favorites like Judith Butler, Cornell West, and Slavoj Žižek. The title of Taylor's documentary is a nod to a quote attributed to Socrates: "The unexamined life is not worth living."

Each philosopher spends about ten minutes strolling, discussing the idea of “the examined life,” and what it means to examine one’s life: the implications, the process, and the results. Naturally, no one actually addressed the question at hand. Instead, these individuals wove a fascinating tale around the idea of what it means to be living now, at this moment in time. Slavoj Zizek wandered around a landfill, being extremely quotable about environmentalism and nature, which he insisted was “a series of catastrophes.” In his ten minutes he discussed the way in which the human race is inextricably a part of nature, and the same as any other catastrophe to befall the earth,.

Watching this film reminded me how invigorating it is to listen to brilliant people talk about the world, meaning, and the development of these concepts of being and otherness. Ideally, my practice involves engaging in these discussions, reading these books and essays, learning the vocabulary of references and developing new connections and understandings between ideas previously unlinked in my mind. This desire to engage in a larger dialog makes its way into my artwork. My work is the processing of these ideas, in one way or another.

DESCRIPTION OF THE ARTWORK

“Pleasure is the true occasion for looking at anything”

Dave Hickey, *The Invisible Dragon*

Overview of the Intent of the Artwork

While previous civilizations created an abundance of rituals for everyday life and objects with which to mark the significance of those moments, in our society, we have few rituals for personal milestones. For what moments could one create these heirloom objects? In engaging in this practice, can one confer value upon overlooked, common items or events that are often not marked within our lives?

I have taken seedpods, bodies and nests - the detritus of natural processes, of life in abundance and cast them in various metals and media, transforming them into precious jewelry and decorative art-objects. Having investigated the potential of cast natural forms as precious and beautiful objects, I then wondered if similar beauty and reverence could be applied to the contemporary experiences of the individual. I chose events based on their personal nature, choosing events that are some combination of personal, unpleasant, difficult to talk about, or prone to public dissection. Though none of the events for which I have created ritual objects embody all of these characteristics, the events are all threshold moments. Within these threshold moments physical and emotional autonomy are tested. I wanted to rescue these experiences, wrap them up in love and comfort, and confer upon them respect, beauty and space. My goal was to create for the viewer an opportunity to engage with the subject matter in a place beyond reproach. Through the formal presentation of works of art, the value of the experiences represented is automatically established. As art, these experiences become something interesting, beautiful, and worthwhile.

Overview of the Methods Used to Create the Art

This body of work was executed using a variety of techniques within and beyond metalsmithing. I will discuss each piece separately, but here I will present a general overview of techniques utilized in the creation of this series.

Much of the work was executed through casting, mold making, and fabrication. Centrifugal casting (lost-wax casting) is a method common to both modern dentistry and jewelry. Lost-wax casting allows the artist to create metal reproductions of objects both natural and modeled in wax. The object (called a model) is encased in a porous plaster-like compound called *investment*, then burned out overnight in a kiln, eliminating the original model and leaving a cavity in the investment the exact dimensions of the original model. The following day, the flask in which the object was invested is placed into a small centrifuge, wound, and metal is melted in a crucible (a dense, ceramic vessel capable of withstanding the heat of the torch and molten metal) abutting the flask. When released, the spinning motion of the centrifuge forces the molten metal flow into the negative space created when the model was burned out of the flask. The investment is washed away from the cast object and the jeweler is left with a metal reproduction of the model.

I use a variety of metals when casting. It is recommended that one use a 50/50 mix of old, previously cast metal and new casting grain. Casting grain is small pieces of metal (silver, bronze, et. al.), clean and guaranteed to be of a particular alloy, manufactured and sold specifically for casting. The small pieces melt more quickly, using less heat and creating less chance to contaminate the metal with oxidation resulting from long heating time. I frequently utilize 100% used metal, as this metal produces interesting color shifts and a degradation of surface texture I find desirable in my work. The cast component appears to be worn and pitted,

as though through the passage of time and exposure to the elements. When casting shibu-ichi — a traditional Japanese alloy of fine silver and copper — I create the alloy by measuring out three parts copper to one part silver.⁵ The higher percentage of copper within the shibu-ichi increases the range of colors one can achieve when applying a patina to the metal. Patinas are applied through the use of specific chemical compounds to create a range of colors on a completed piece of jewelry. Often these tones mimic those that naturally occur with age and oxidation on the surface of the metal.

I use a flexible silicone rubber to make highly detailed molds of cast pieces, natural objects, or models. These molds can then be injected with hot wax, creating a perfect wax replica of the original object. This wax replica can then be cast as-is or altered to repair problems. This process allows me to produce exact metal replicas of natural objects, potentially molding and reproducing that item an infinite number of times.

Four pieces in this body of work involve the use of electroforming. Electroforming occurs through an extended time in an electrified electroplating solution. Electroplating (electroforming) is a process by which one can create a layer of copper onto an object (a wax form or a natural object). This is achieved by coating the object in conductive paint, attaching lead wires to it, attaching this to a conductive rod or wire and submerging the object into an electrolyte solution through which a current is run. A copper billet is positively charged, while a negative current runs to the item to be plated. The electroplating occurs through the running of a low-voltage direct current, allowing “metal ions to travel through the solution” from the cathode to the anode and accumulate on the surface of the object.⁶ Once a sufficient coating of copper has been created (it takes days to create a thick layer such as what I used for my enameled

⁵ Eitoku Sugimori, *Japanese Patinas*, (Portland, Maine: Brynmorgen Press, 2004), 99.

⁶ Tim McCreight, *Complete Metalsmith*, (Portland, Maine: Brynmorgen Press, 2004), 153

collar), the object is removed from the plating solution, and rinsed in water and baking soda (to neutralize the acid). The wax is then boiled out from its copper shell, or the natural object is burned out with a torch.

Anodization, like electroplating, involves the use of electricity, anodes and cathodes, and a specialized acid bath in which the process takes place. There, however, the similarities end. The process of anodizing aluminum creates millions of pores on the surface of the metal through the electrically-aided development of an aluminum oxide coating on the surface of the metal.⁷ This coating accepts dyes, allowing the artist to dye the metal any number of brilliant colors. Once the dyeing process is complete, the color is sealed through boiling in hot water.

Enameling is another way in which I incorporated image, color, and mark-making into my art works. Enameling is the process in which finely ground glass mixed with metallic oxides are melted onto the surface of metal in a furnace or kiln to create tone and image.

⁷ *ibid.*, 134

Descriptions of the Individual Works of Art

Redbud Variations: What's Left Behind When the Show is Over

...Collars to Remind One 'Time is Fleeting'

A series of three neckpieces: cast bronze redbud pods are arranged in three unique collars, accentuating different aspects of the collarbone, shoulders, and neck. These pieces are investigations of what one can do with a particular jewelry form and a specific object out of which one will make that form. Each redbud is a unique seedpod, cast directly. Redbud pods were individually prepared and invested in flasks. The flasks were then burned out in a kiln overnight, and molten bronze was cast into the cavity left by the redbud pod. The pods were cast from the originals, no rubber mold being made, because I wanted to focus on the almost identical nature of the pods, on similarity in infinite difference.

Brooches to Create Personal Space:

These three brooches are pierced copper, cast silver wasps, and found pieces of wasp nest. The actual nest is constructed by the wasps using their own saliva, the individual hollows filled with eggs and more spit. Traditionally, the jewelry one wore indicated something about their class status, their marital standing, or personal background through their delicacy and the rich materials involved in the manufacture of the ornament. Easily crushed, the nests discourage close contact and boisterous behavior. The cast wasps provide a reminder of the pain and danger than can attend the delicacy embodied by the papery nest. These delicate, natural, objects are set to juxtapose the durable, firm, precious attributes of the metals.

I Think I Know Where She Gets it From:

Four cast sterling silver cicadas are paired with cast knots and bows of bronze, silver, and shibu-ichi. The cicadas are attached to the bows/knots with strings of individually knotted pearls. The design references Victorian lockets. Into the backside (stomach) of each cicada, a miniature enamel is set. The miniature within a locket has a rich history of use: from depicting the eye (or other feature such as a nose or lips) of a lover, to an image of a child, or a silhouette of a beloved figure (even royalty). These artifacts and the images contained within are “associated with a more personal and individual moment” due to their inherent nature as “a handicraft ... associated with such objects of personal daily use that it seems to retain something of the nature of its original owner.”⁸ Pearls are precious objects resulting from irritation, from a small pain progressively covered by saliva, slowly hardening and gradually becoming beautiful and valuable. This series of lockets are a family portrait. The eyes are those of my immediate family and myself: mother, father, brother, and me. So much of who I am radiates from these people and is visible in my face. I have taken away the more obvious aspects of our resemblance through the use of just the eye.

Brood 2 - Family Reunion:

A column of cast cicadas, made out of different materials - glass, iron, copper, bronze, silver, paper, and plaster dangle from the ceiling. These cicadas hang from thin cord, creating a sculpture through which one can only see through the spaces not occupied by cicadas. The relative quietude of the space will be unlike the heavy thrum of cicadas recently emerged from the ground. The identical form replicated over a variety of materials

⁸ Max Von Boehn, *Miniatures and Silhouettes*, trans. by E.K. Walker (New York: Benjamin Bloom, 1970), 18.

will recreate visually the sound of millions of different cicadas singing their courtship song. Simultaneous similarity and difference: both in the obvious differences in materials of the cicadas and in the less obvious variation between each cicada (even within the same material). At a family reunion one is in a sea of relations: the relatives to whom one is obviously and undeniably related, and those relatives from whom one could not be more different. Serendipitously, 2013 is the year of the *Brood 2* seventeen-year cicada emergence in the North Eastern United States, marking an entirely different sort of *family reunion*.

Epaulette for Going Out Dressed Like That:

In a nod to both formal military dress and armor, I have created an electroformed shoulder, lined with fur and leather, from which are dangling cast bones in sterling silver and shibu-ichi, mink feet, and pearls. A scrap of fur forms a collar on the edge of the electroformed shoulder. The rivets connecting this fur to the shoulder-piece are topped with sterling silver spikes. Leather straps and shibu-ichi buckles shaped like fingers secure the body fragment to the body, much like a medieval pauldron. Thinking about the phrase “going out dressed like that,” this sculpture simultaneously addresses cat-calling, survivor-blaming with Rape Culture, and social constructs about appropriate feminine attire. A fur stole and a strand of pearls are classic attire for an evening out at the opera, but sharpened spines hide within the fur, and from the pink and peach pearls dangle bones and paws.

Gorget for a Five O'Clock Shadow:

A gorget is a piece of armor – ornamental or functional – covering the neck. Here, the gorget is an electroformed neck, with boars-head brush bristles for stubble, lined with leather and fastened with sterling silver rivets. Shibui-chi buckles and leather straps hold the piece onto the body. This piece acknowledges a young man's first shave, beginning a life-long habit of shaving (or, at least, being confronted with making the choice of to shave or not to shave.)

Toy to Replace a Dead Pet:

This sculptural object is a cast bronze bone, onto which is attached a raised aluminum cup. This aluminum cup has been anodized gold and purple. The opposite end of the cast bronze bone has attached to it a small ring, to which is tied a silk cord. At the end of this silk cord is a felted ball into which shed cat claws have been incorporated. This piece references both the reliquary (a vessel for the bones of saints or shards of the Holy Cross) and the exquisite sterling silver and coral rattles played with by the infants of wealthy Victorians. A brightly colored toy is intended to distract from the sadness resulting from the death of a family pet, but it is a poor replacement.

Crown for a Root Canal:

For this sculpture I created a cobalt blue anodized aluminum crown, pierced with molar designs, onto which I have riveted enamel tooth samples from old dentistry equipment. The two halves of the crown are connected with rivets, topped with raw diamonds set inside sterling silver cups. The raw diamonds mimic the beige, brown, and yellow tones of the

enamel tooth samples. The crown rests upon a mustard gold-colored pillow, finished with a cast shibu-ichi tooth. The pillow is reminiscent of both the tooth-fairy pillows used by children to trade their lost baby teeth for money, and of the pillows used to present the head of state with their crown.

Robe for a Woman on the Occasion of Her First Abortion:

For this sculptural object I have enameled onto an electroformed collarbone, to which I have attached a long, soft blanket. The fabric-like decoration I have painted with watercolor enamels onto the collarbone is a series of Queen Anne's Lace flowers and strawberries. Queen Anne's Lace is a common flower, used as an abortifacient by generations of herbal doctors. Strawberries were traditionally used in early religious depictions of the Virgin Mary and various saints. The strawberry was an image representative of "good works".⁹ Intended to be comforting, this robe warms the body more than a hospital gown. Most women I know choose not to talk openly about their abortions, and so I wanted to create a piece that represented a warm "Welcome Home."

⁹ Elizabeth Haig, *Floral Symbolism of the Great Masters*, (London: Kegan Paul, Trench, Trubner & Co.), 1913. 30

Conclusion

Ritual and memorialization are co-attendant practices. Creating this body of work caused me to reflect on the processes by which civilizations have variously created objects to mark passages within the periods of a lifetime. I asked myself a number of questions while approaching the artwork for the creative project. Do the fundamental qualities of a memorial provoke remembrance? Does the mode of the memorial move away from presentations of the represented occasion to such a degree that the viewer is liberated to truly contemplate the event memorialized within? Through erasure of aspects of the memory, can one create the distance necessary to “reveal ‘real meaning’ and allow it to be felt?”¹⁰

Inherent in the memorial is absence. Someone is not there. Something has transpired. The memorial is then a fetish object through which the absent party can be conjured through specified modes of remembrance. The memorial’s being is inherently against individualized memory, as it seeks to codify and control that which one remembers through regulating the language of remembrance. Constantly evolving webs of personal meaning heighten the experience of the memorial space through the contradictory stories the individual might construct.

In the creation of this body of work, I investigated the traditional functions and forms of personal nature - such as lockets, boxes, as well as those of more public or functional objects such as robes, masks, or armor. Whether a small memento of a lover, or a denotation of rank, these historical objects conveyed information, they possessed a message (however secretive) for its intended audience. These sorts of intimate objects serve as a record of “not only the

¹⁰ Peter Eleey, “A Lollipop/Two Branches,” in *September 11*. NYC: MoMA PS1, 2011. 56. Here, Eleey reflects on an earlier-mentioned quote from Elsworth Kelly: “*Making art has first of all to do with honesty...My first lesson was to see objectively, to erase all ‘meaning’ of the thing seen. Then only could the real meaning of it be understood and felt*”

development of the art itself, but also the way in which society changes, taste alters, and needs increase in number and refinement.”¹¹ We create markers of our own identity through the fabrication of these personal items.

Each artwork in the series represents a variety of metalsmithing techniques. The collage nature of the artworks allowed me to use the technique most appropriate to create the object I saw in my mind. The method was directly in service of the final result. Techniques such as casting, electroforming, and mold making dominate, as they enabled me to create perfect replicas of existing objects. This echoing of realistic objects heightens the dual sense of reality/surreality. Recognizable “real” objects juxtaposed with brilliant colors, metals, or worn as armor create a dreamlike environment to help remove the viewer from their “everyday” mindset.

¹¹ Max Von Boehn, *Miniatures and Silhouettes*, trans. by E.K. Walker (New York: Benjamin Bloom, 1970), 18.

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Appendix: Mold making worksheet

Mold-Max 25 is a silicone rubber developed for high-detail mold-making. It can be either poured-over or brushed-on to an original. This demo addresses the use of Mold-Max 25 for poured molds.

Materials List:

- Legos
- Piece of masonite or plexiglass for a base
- Oil clay
- Wax tools or fettling knife
- Original object of which a mold will be made
- Mold release
- Mold Max 25, Parts A & B (by Smooth-On)

Prepping for the first Pour:

- Determine where you want the seam to occur on your wax pieces.
- Press the original into a piece of oil clay, trimming the oil-clay to fit within your lego “coddle boards”. You only need between 1/2” and 1” of room around the original on each side.
- Build up a small ridge of clay from one end of the mold/oil clay to the original. This will become the channel into which the wax is injected.
- Using a wax tool, create divots in your oil clay. These recesses become the keys on your finished mold.
- After preparing your original in it’s oil-clay & lego mold, spray the original, et. al., with mold release before beginning to mix your Mold-Max.

Mixing your Mold-Max 25:

Measuring the silicone and catalyst accurately is of the utmost importance. Too little catalyst and the silicone will not set. Too much and the silicone will set quickly and not capture the detail of the original.

- Zero out the weight of your mixing cup on the scale.
- Measure part A into your cup - pick a multiple of 10 for easy math.
- For each 10 g of part A, measure .5 g of part B (catalyst) into the cup.
- Stir for THREE MINUTES.
- Pour the thoroughly blended silicone into the mold, *scraping* the sides and bottom of your cup to get *every last drop* into the mold.
- Allow the silicone to set-up for 8-12 hours before moving on to the next step. The silicone will be firm but not hard.

Pouring the Second Half

- Remove the blocks from around the mold.
- Gently remove the oil clay from the silicone, trying not to pull out your original from the silicone half.
- Place the silicone half on the board, original facing up.
- Put the legos back around the silicone.
- *Spray with mold release.*
- Repeat directions for mixing your mold max

Tips & Tricks

- If you want to pour a mold for which each half will be approximately 1 1/4”x 1 7/8”x 1/2”, mix **20 g** part A and **1 g** part B for each of the two halves.
- For some particularly delicate castings, it may be necessary to lightly “bulk up” thin areas with some extra oil clay, to allow hot wax into the mold.
- build keys and channels for wax into the original mold, instead of cutting them into the silicone afterward.
- plan to put the seam of your mold along a natural, less noticeable place on your object. For example: along either the coronal or midsagittal line of a pod. Or, place the object largely in one half of the mold, to ease clean-up.