

Robert M. Gaston

Personal Information

Exhibitions

1969 North Carolina Artists, Juried Exhibition, Raleigh, N.C.
1969 Gallery of contemporary Arts, Juried Exhibition, Winston-Salem, N.C.
1972 Gallery of Contemporary Arts, Juried Exhibition, Winston-Salem, N.C.

Education

Belmont High School, Belmont, N.C., 1961-1965
University of North Carolina, Chapel Hill, N.C., 1965-1966; 1968-1969, BFA
North Carolina School of the Arts, Winston-Salem, N.C., 1967
University of Colorado, Boulder, Colorado, 1971, graduate school sculpture
University of North Carolina, Chapel Hill, N.C., 1971- graduate school sculpture

Experience in various media

plaster, clay, wood, steel, casting aluminum, fiberglass and polyester resin

Work Experience

Theater Properties Manager, "Horn in the West", Summer, 1966
Carpenter Bucks County Playhouse, March, 1970
Art Handler Ackland Art Museum, Chapel Hill, N.C., Fall, 1969
Whitney Museum of American Art, New York City, Summer and Fall, 1970

College Activities and Honors

Freshman Honors Group, University of North Carolina, 1965-66
Phi Mu Alpha, Music Fraternity, University of North Carolina, 1966
University of North Carolina Television Production of Menotti's "The Medium", 1968
Graduate Assistant, Art Department, University of North Carolina, 1972-73

References

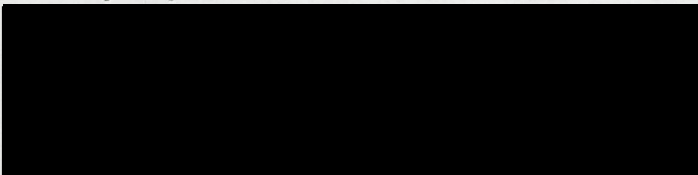
Robert Howard, Professor of Art, University of North Carolina (on leave 1972-73)
visiting Professor of Art, University of Southern California,
School of Architecture and Fine Arts
University Park, Los Angeles, California 90007
Marvin Saltzman, Associate Chairman for Studio Art University of North Carolina
George Wheelock, Instructor of Art, University of North Carolina

Statement of Intent

My main purpose in making sculpture the past year and a half has been to create series of images which are exempletive of the phenomena which result from the adaptation of what, to our minds, seems to be uncontrolled energy, to a structure based upon horizontal, vertical, and diagonal planes. This structural apparatus is chosen because of the powerful role it has played in determining the linear and sequential patterns of thought, culturally, socially, and esthetically. This nondefinitive energy is visualized by referring to biomorphic forms, curved lines, rounded, and amorphous shapes.

I do not wish to rely upon the sensuality of biomorphic forms nor to emphasize the categorical limitations of the straight lines as the total basis of content. To avoid the immediate and rather overplayed solution for the synthesizing of these contrasting elements, I make use of multiple elements from both sides, always referring to an idealized form, but never attempting to portray it directly. By not attempting to attain a perfected image, the inevitable failure which results in the classis struggle of making personal visions tangible is avoided; furthermore, by exploring the variations derived from the pure forms and presenting them together as a group, one exhibits the simultaneous nature of reality, and escapes the sacred quality of a single presicious object. By adhereing to the structural principle of linear thought when constructing such a presentation, one is able to arrange them in an order wich is comprehensible and familiar to the viewer.

Compositionally, one begins with the visual derivations of the pure form and arbitrarily decides which vertical, horizontal, and diagonal planes to activate with these variations. It is necessary to choose as arbitrarily as possible to avoid lending too much relevance to the linear elements. It is necessary to abide by the linear elements to avoid using the biomorphic forms too much for their own sake, which would cause them to be subject to consideration as pure form. The resulting phenomena are ideas which are visualized as a pattern, variations of which are used in another pattern, all of which is used in a larger pattern. It is hoped that when one is witnessing such an interpolation, he will realize that what he is seeing is not dogma nor doctrine, but only a set of possibilities. It is hoped that by using sufficiently varied references to the idealized form, one might be able to strike a resonance in the mind of a viewer with the form being treated; and, that the categorical planarity will not limit his own realization of this pure form, but that, as he views the various planes activated, and senses even more possibilities for different variations of form on what is eventually an infinite number of planes, he will realize the intensity and immediacy of infinity, and that he is very much a part of it, having his own choices as to which planes to activate and what directions they may take.

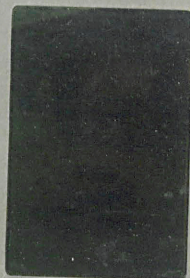


polyester 1972
10x3x6

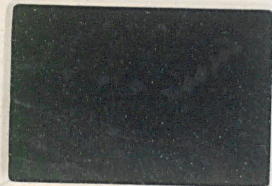


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KODAK



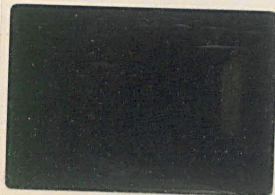
Kodachrome
DUPLICATE

polyester - 1972
5x5x12

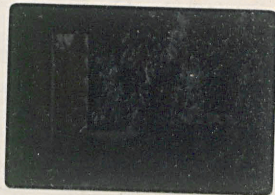


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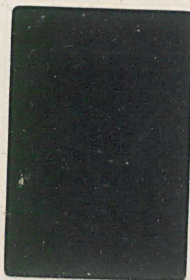
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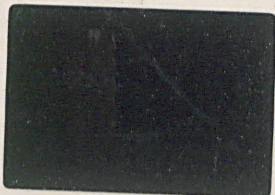
polyester - 1972
6x8x12



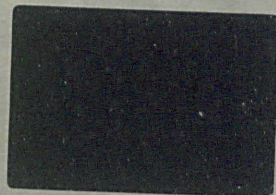
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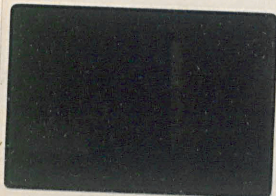
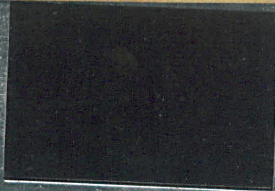
Kodachrome
DUPLICATE



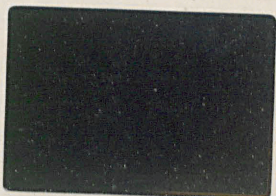
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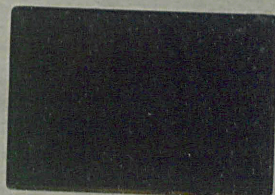
URETHANE - 1972
30'x36"



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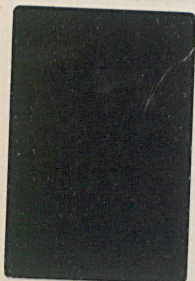


aluminum foam
TAPE, ETC 1972
discs 3' in diameter

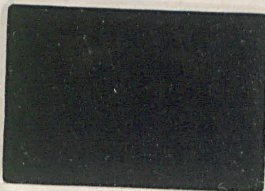


SEAL EDGE WITH WARM IRON.
DO NOT TOUCH FILM.
MADE IN U.S.A.

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KODAK



Kodachrome
DUPLICATE

