

The background is a teal-to-blue gradient. In the corners, there are decorative white line-art patterns resembling circuit boards or neural networks, with lines connecting to small circles.

FIN 130 | UNIT 1 RESEARCH ASSIGNMENT | F2023
3D LINE APPLICATIONS IN ART + DESIGN

TOPIC:

CHANGING PERCEPTION OF FORM + SPATIAL RELATIONS USING LINE

JIM BAGLEY

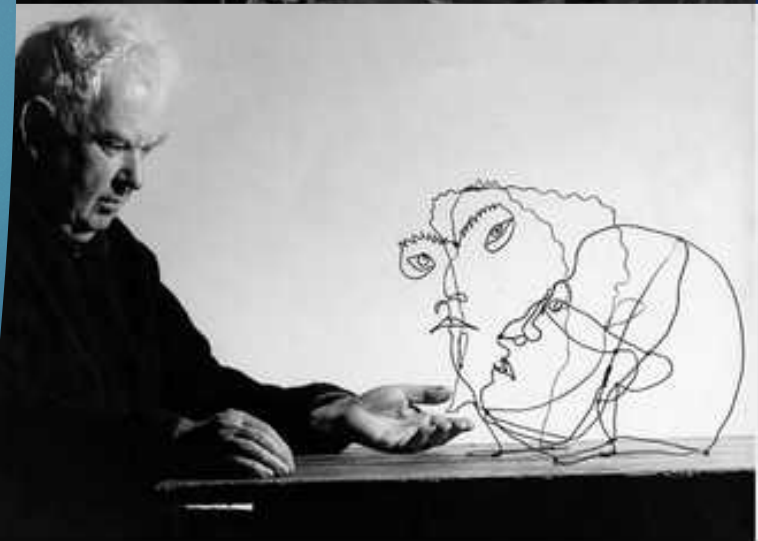
ALEXANDER CALDER

1898-1976

- ▶ Often cited as being the pioneer of wire sculpture.
- ▶ His early works in 1920s and 1930s were mainly caricaturistic representations of people and animals.

Herbert Matter, Alexander Calder in his New York City Shorefront Studio, 1936

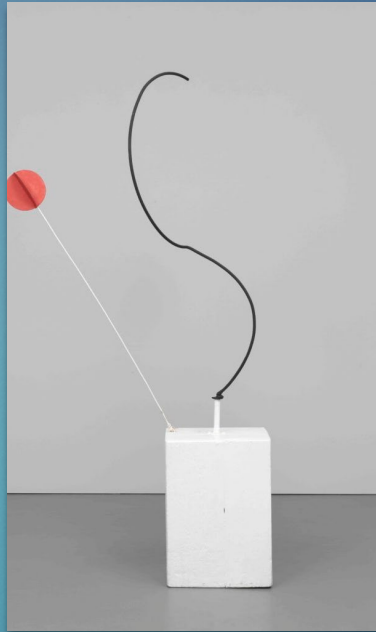
Ugo Mulas, Alexander Calder with "Edgar Varese" and "Untitled" 1963



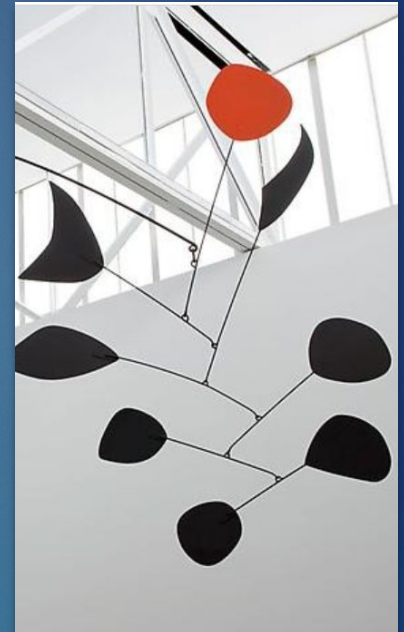
▶ Calder always carried wire and pliers with him so that he could “sketch” in his favorite material. This has come to be known as ‘drawing in space’ because he would literally use the wire to create a drawing in the air.

▶ Calder transitioned from representational wire frames to “kinetic art”, his mobiles were initially motorized but then driven by wind alone.

▶ Calder avoided analyzing his work, believing that: “theories may be all very well for the artist himself, but they shouldn’t be broadcast to other people.”



Half-circle, Quarter-circle, and Sphere (1932). The Whitney Museum of American Art

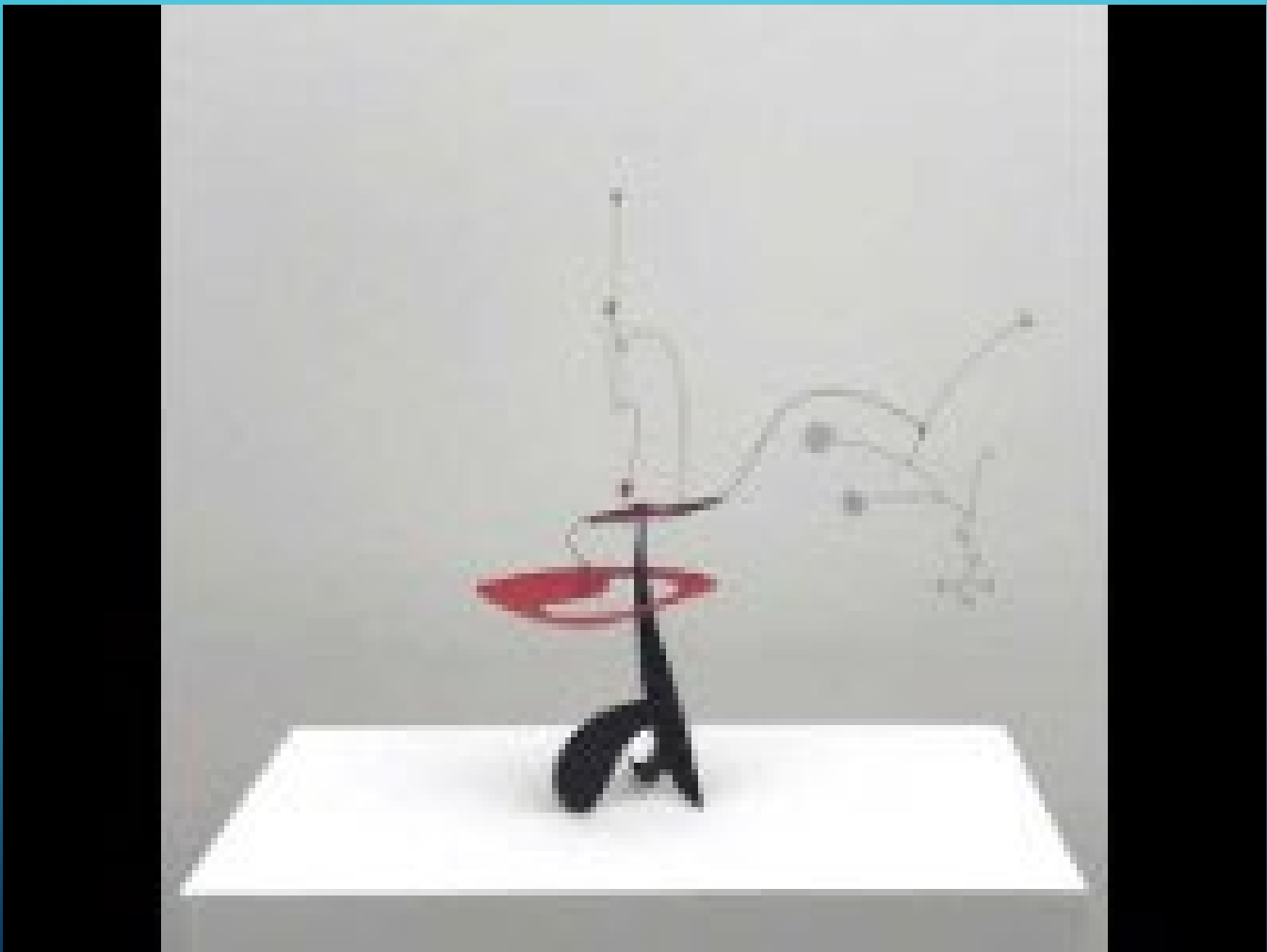


Triumphant Red (1963)
Nahmad Collection

CALDER'S CONCEPT OF KINETIC ART

- How can art be realized?
- Out of volumes, motion, spaces bounded by the great space, the universe.
- Out of different masses, light, heavy, middling- indicated by variations of size or colour- directional line - vectors which represent speeds, velocities, accelerations, forces, etc...-these directions making between them meaningful angles, and senses, together defining one big conclusion or many.
- Spaces, volumes, suggested by the smallest means in contrast to their mass, or even including them, juxtaposed, pierced by vectors, crossed by speeds.
- Nothing at all of this is fixed
- Each element able to move, to stir, to oscillate, to come and go in its relationship with the other elements in its universe.
- It must not be just a fleeting “moment” but a physical bond between the varying events in life.

From Abstraction-Création, Art Non Figuratif, no. 1, (1932)



MICHAEL CRAIG - MARTIN

- Michael Craig-Martin is a British artist known for his contributions to the development of conceptual art and his distinctive use of line and color in his works.
- His wireframe works are a subset of his broader body of work and are characterized by their minimalist style.

<https://gagosian.com/artists/michael-craig-martin/>



<https://www.carlingdalenson.com/artists/michael-craig-martin>

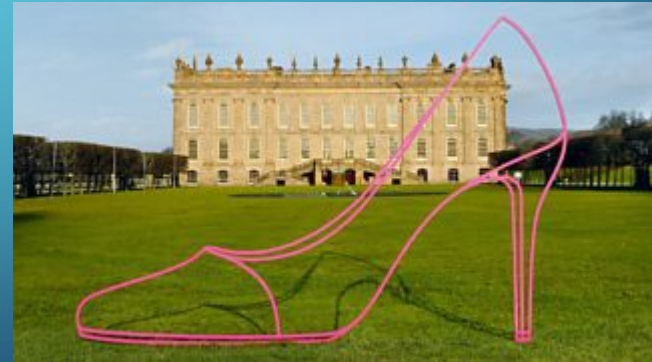
- Craig-Martin's wireframes often depict ordinary objects from everyday life, such as chairs, telephones, shoes, and other common items.

- These objects are reduced to their basic outlines, emphasizing their essential forms and reducing them to a set of lines and angles

https://en.wikipedia.org/wiki/Michael_Craig-Martin



Michael Craig-Martin installing sculptures at Chatsworth House Photography by Mark James - Widestream Films



Shoe by Matthew Bullen. © Michael Craig-Martin. Courtesy Gagosian Gallery

Many of Craig-Martin's wireframe works are created on a large scale and can take up entire walls or rooms or large outdoor open spaces.

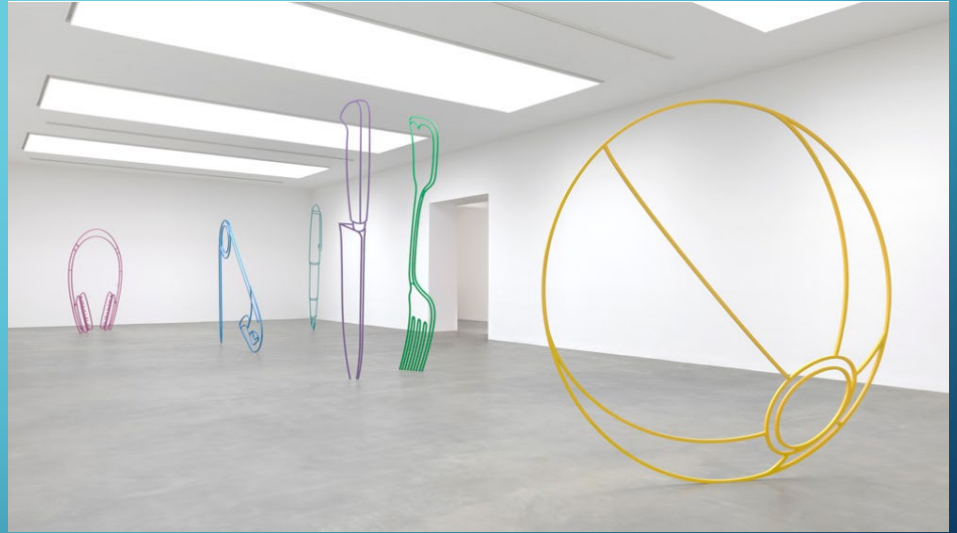
These installations challenge viewers to reconsider the familiar in a new and abstract context.

<https://gagosian.com/exhibitions/2019/michael-craig-martin-sculpture/>



Michael Craig-Martin Safety Pin (Blue) (2019)
Photo Lucy Dawkins

- Craig-Martin's wireframes challenge viewers to question the nature of art, perception, and representation.
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- By reducing objects to their simplest forms, he prompts viewers to contemplate the essence of the objects themselves and their relationship to the viewer.



Michael Craig-Martin: Sculpture, installation view, The Gagosian, 2019.
Photo: Lucy Dawkins

<https://www.studiointernational.com/michael-craig-martin-sculpture-review-gagosian-london>