

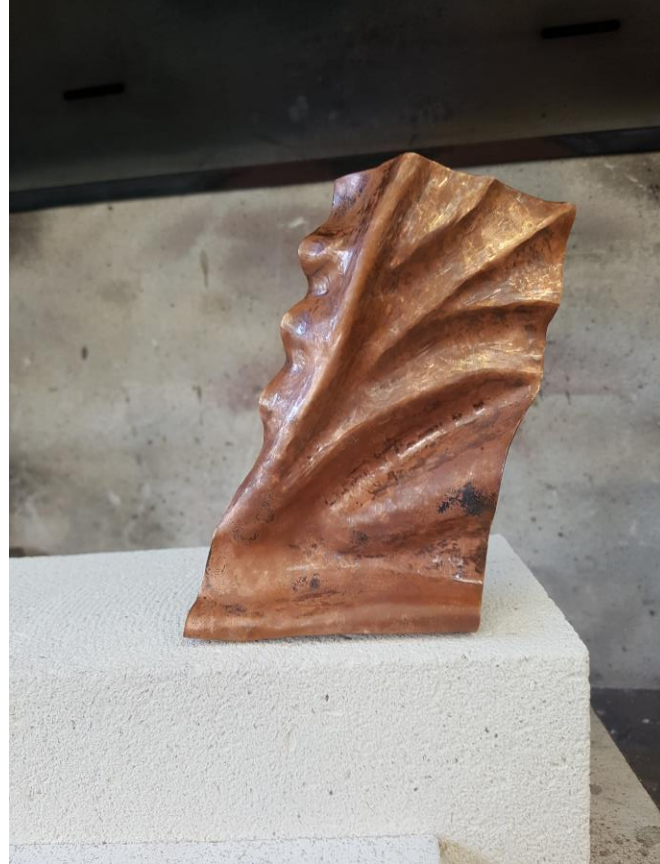
# Three - dimensional Development

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Samuel. S. Kent







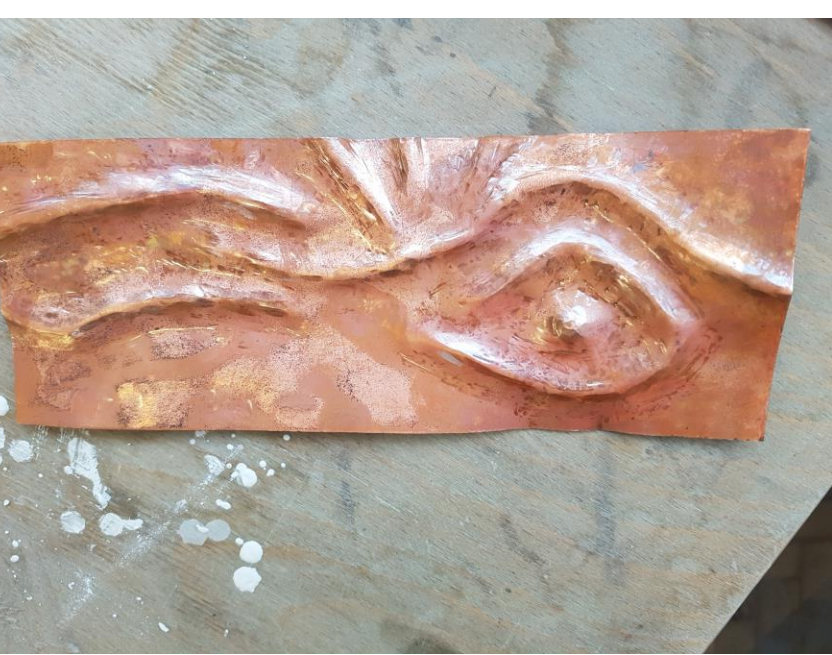
## First movments

This was my first attempt at making a fluid form for this project.

It set a direction of travel, without thought I was using a rectangle of copper and hammer techniques to create this form.







I first experimented with processes that involved combining repoussé and chasing techniques with raising techniques.

I was searching for a meditative style of making











As I ventured into steel, I found this piece to be to reminescent of landscape. I wanted to avoid the depiction of anything to specific.

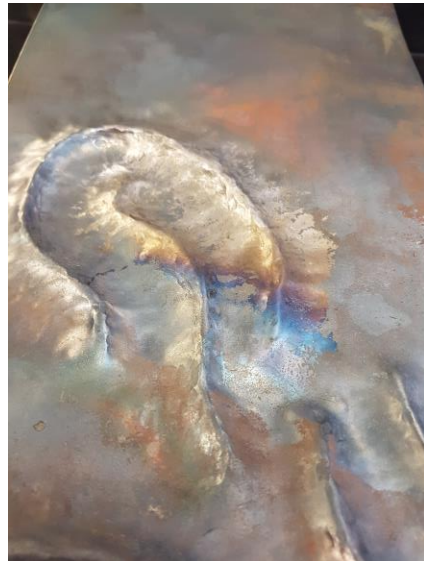






I quickly became influenced by 'Li' meaning organic order, a concept that lies within Taoism. These Taoist and consequently Zen philosophies would go on to influence the underlying beliefs behind my work.

Although from the beginning I was adamant that this would not become a project about any eastern 'religion'



At first, I really loved this piece, but my interest quickly dwindled as I began to find it very flat with too much going on. It wasn't satisfying to look at.





During my first mock exhibition, I hadn't given much thought to the curation and display of my initial work. I quickly realised hanging this main piece was a mistake.

It was seeing this 'Li' piece in this context that made me realise it wasn't the type of work I wanted to make.





'Please, let the water settle

Just look and see what you  
want to see

Maybe something will  
resonate'



Through conversation with  
my peers, it came as a  
monumental realisation  
that this wonderfully  
simple piece became more  
intriguing than any of my  
others.





Everything I had made seemed to be very *flat* I had to remind myself to play with depth and perspective.



I begin with a flat sheet;  
I should not finish with one too





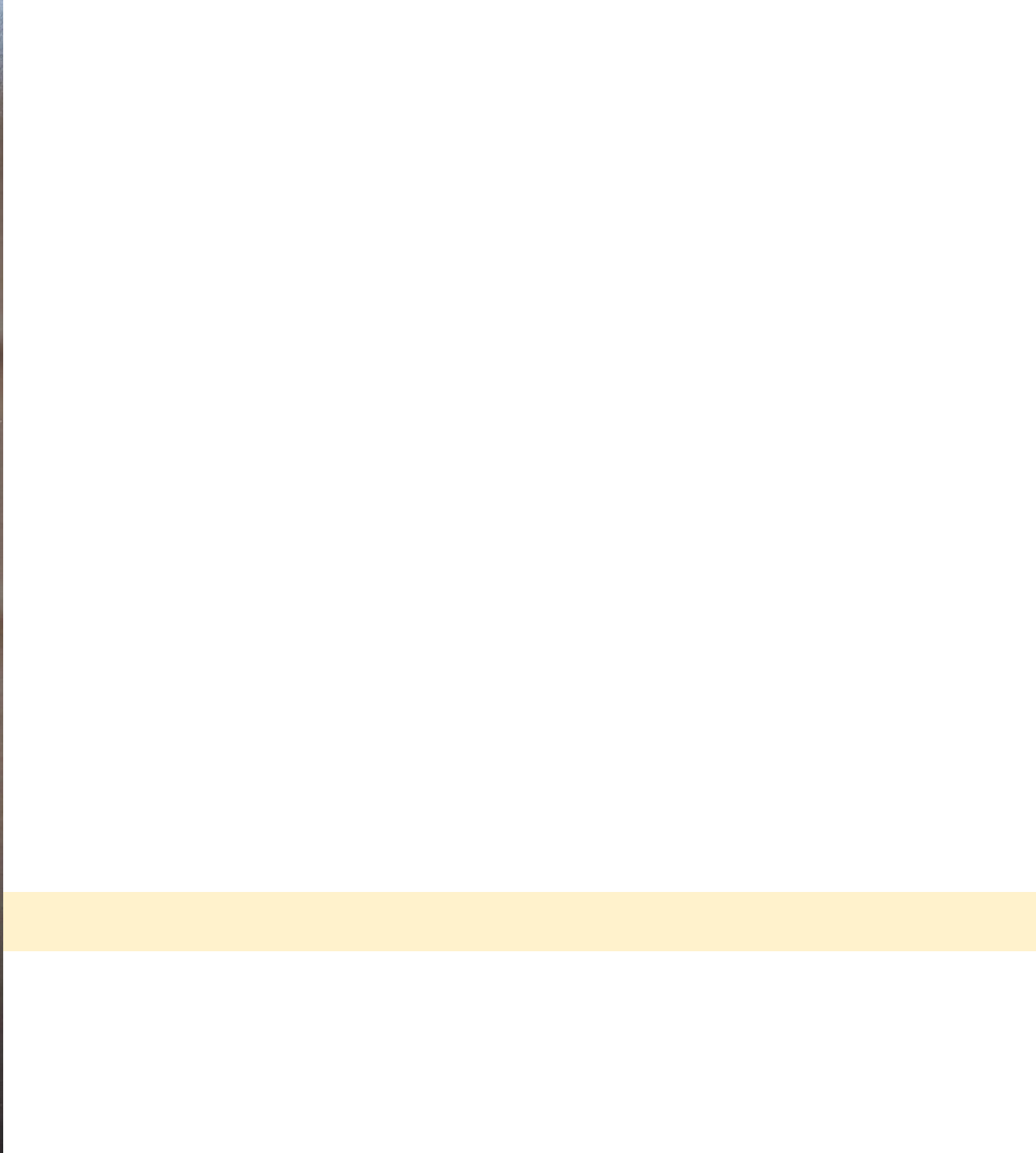


Fig i. This was an important influence for me as I moved forward.

It caused the birth of my next piece fig ii.

I realised simplicity and fluidity were important themes in my work, as I explored this path further, I saw my work moving towards monolithic forms that wanted to tower over the spectator. This caused me to gradually increase the scale of my sculptures and move towards steel.









I still found myself making complicated shapes and over working the material, it takes a lot of control to tell yourself a piece is finished.

I loved the look of this specific feature, it inspired me to make something with this form as the focal point.







I first placed this piece flat on the table, with its four points of contact it felt heavy and clunky.

I then folded a corner of it so that it would balance, now it seemed poised and weightless, like a discarded tissue in the wind.





Beauty proceeds language, by searching for definition we only confine.

Humans <sup>being abounded with senses</sup> have an innate urge to define everything. We put grid systems over the untamed nature to make it mappable. We reduce music to numbers and sequences. Words are used to describe and explain everything around us.

But if we forget about definition, forget what an object is meant to be. Then maybe the mind will get the <sup>beautiful</sup> opportunity to wonder freely.

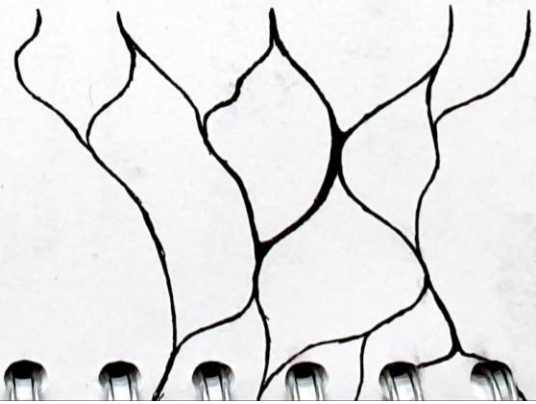
To me the only thing we truly have is our mind, our thoughts, our emotions.



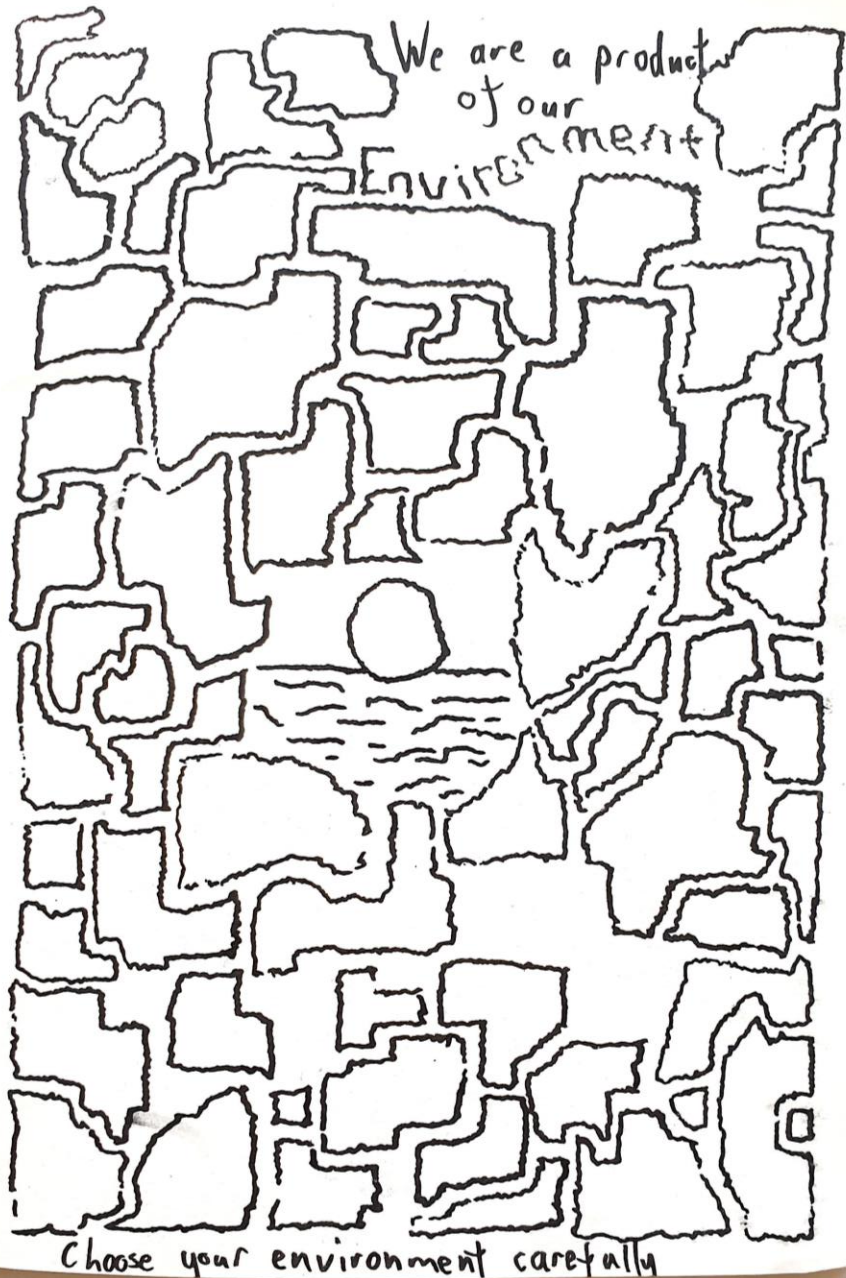
By making a 'something' my aim is to simply cause a reaction, an emotion felt, a thought had. The more those thoughts and feelings engulf the viewer the more effective my work has been.

That said I have no right to tell people what to think, so I ask one thing of every person that sees my work.

Be true to yourself and see what your mind wants to see, let your mind think what it wants to think.







We are a product  
of our  
Environment

Choose your environment carefully

Thoughts into me, and want  
me to give them shape  
After each poem I look at it  
for a while

It's like someone is pouring these  
not the source.

like a possessed soul poetry flows  
through me. I feel like a medium,  
on your shoulder asking you  
to look up at the sky and mute  
the chaos around.

The mind becomes one with art.  
so each time when someone asks me,  
But how do you manage to go about it?  
I am so completely blank.  
The matter of fact is  
I don't know how I go about it.  
I am just taken about it, by some cosmic force.  
And I get so lost into it, that after that point  
Immense joy and immense pain seem the same.

Real travel requires a maximum of unscheduled  
wandering, for there is no other way of discovering  
surprises and marvels, which, as I see it, is the only  
good reason for not staying at home.

- Alan Watts



'Getting the wind knocked out of you is the  
only way to remind your lungs how much  
they like the  
taste of air'

- Sarah Kay



Every time a thought moves into the symphony  
of my being, I start looking for a pen and paper.  
No, not to write a poem but  
to get it out,  
to empty myself and  
see this new born breath  
on its own.

- Chandrama Deshmukh

Scribbles of quotes that influenced me; Alan Watts, Chandrama Deshmukh, Sarah Kay



# TENBō

A favourite of mine for its simplicity and depth.

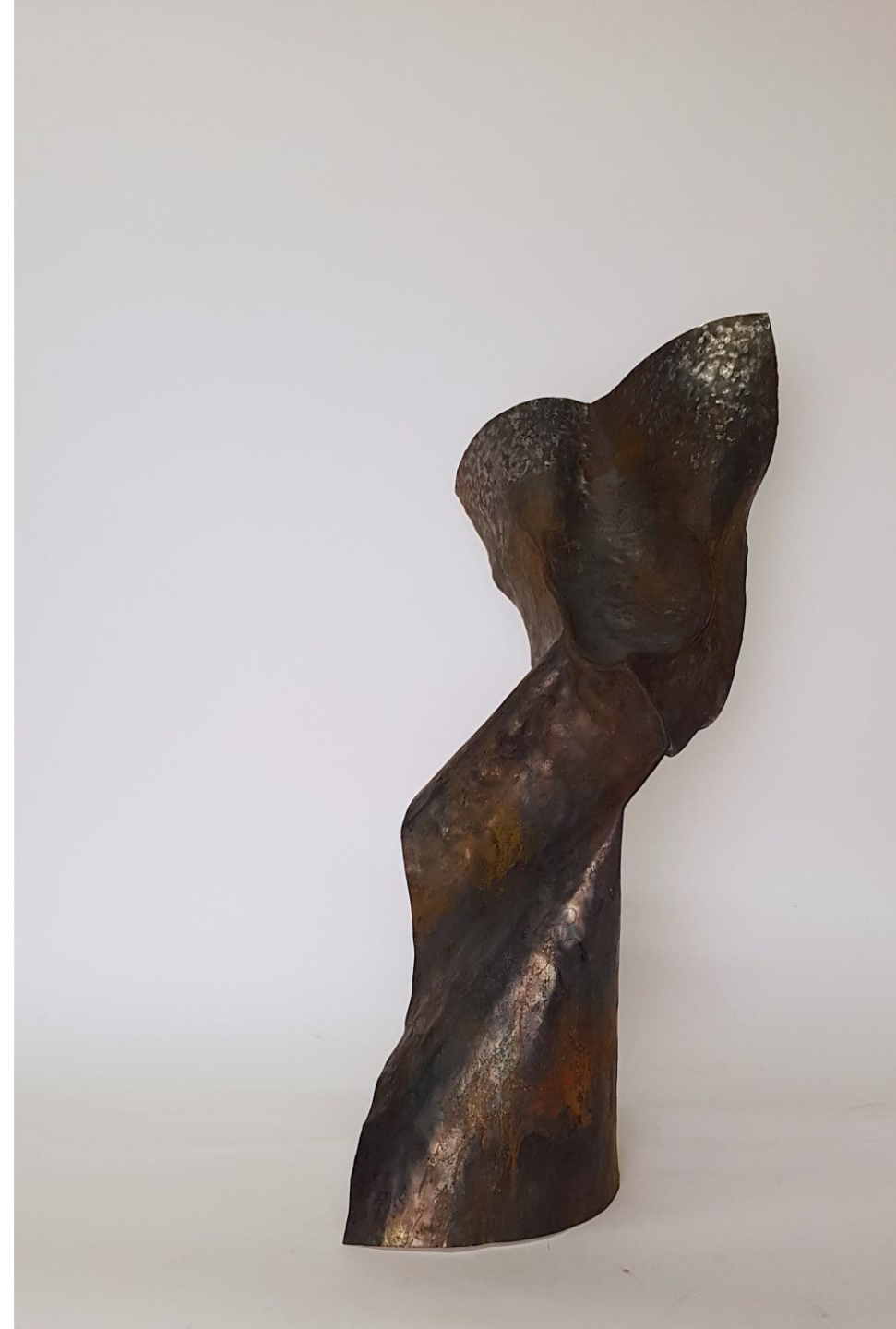
I found myself stuck on what to do next while forging this piece. I sat outside looking at this shape for a long time. Then a sudden realisation made me use my hands to bend the piece from the second picture to the third.





My first conscious realisation about  
the importance of a 'creative pause'.

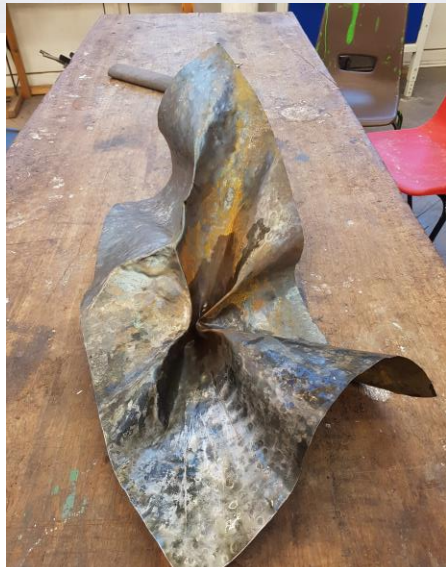
This creative pause, simply sitting outside to  
get some fresh air while staring at this shape  
without any intention of completion, but  
instead to just take in what I was making had  
such a profound impact on the piece and my  
process.







At first, I felt like I was wasting valuable workshop time and being lazy, but these contemplative breaks became incredibly useful for every piece I made.







Beauty proceeds  
language but it  
can't proceed emotion







I used my 35mm film camera to take some shots of the pieces I had made so far.

After developing the pictures and reflecting on them I realised using foliage, grass and nature in general as a backdrop is a mistake.



I didn't want my work to be associated with garden sculpture.

Therefore, a plain white background or something with a blanket texture was more appropriate.





These photos depict my work much better because they focus on the sculpture and the background is less dominating



Although, I think a simple white seamless backdrop is the best for photographing my work, it allows the sculptures to float in space with absolutely zero distraction. I want my work to consume the mind of the viewer.















An exploration into plasma cutting. The outcome was unsatisfactory. This piece was too literal of a tree, this kind of pattern and technique could have worked well as a wall piece, without a base that looked like a trunk.

Something to revisit in the future possibly.







I quickly dismissed this piece after making it, but as time has passed, I noticed its potential. If I had more time, I would continue to explore this form.

This was created with an interesting hammering technique to make a cratered tree trunk effect.

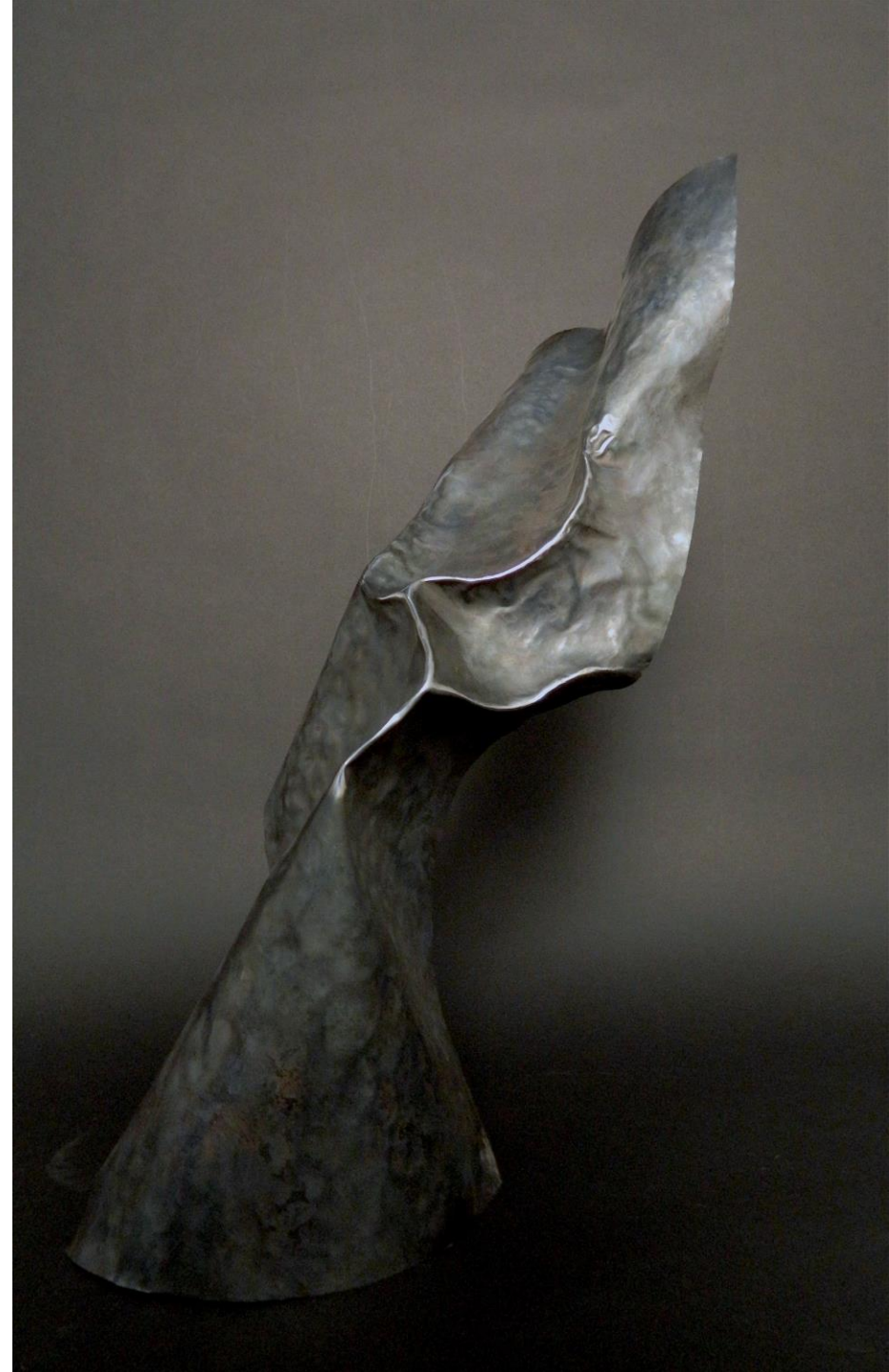
After leaving this piece for some time I then brought out a shine on the ridges with an angle grinder. It completely elevated the sculpture.

This caused me to look at other sculptures. Could a similar finish elevate another piece?





I revisited TENBō to refine his surface, I used steel wool to strip back the surface and clean it. Then after a thin application of oil I heated the piece to blacken the surface. Lastly repolishing the ridges brought out the detail.







Drawings with *Sumi-e* ink and tissue paper

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I experimented with ink drawings, connecting with the same headspace I found in the forge.

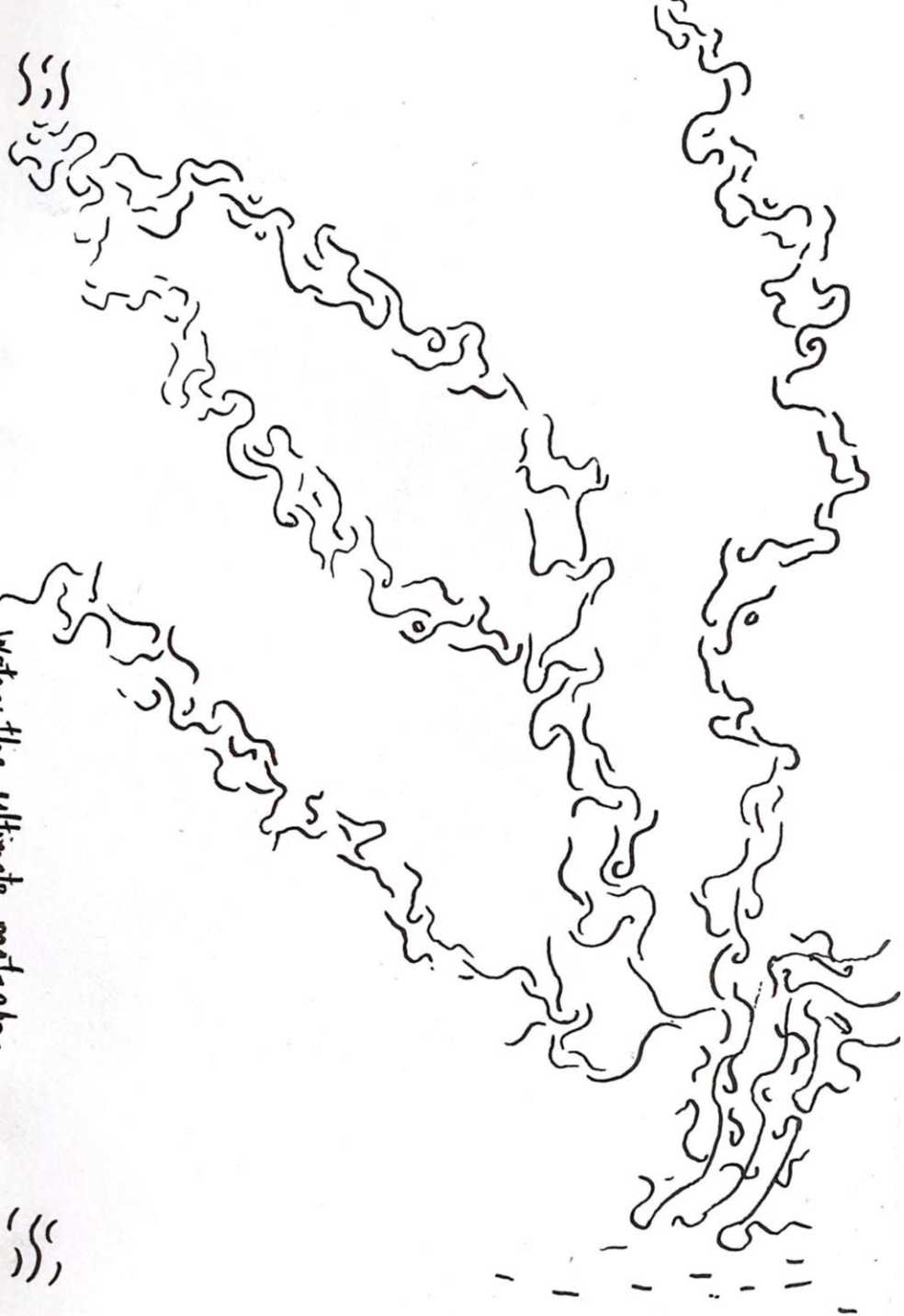
I was not drawing to plan my next sculpture but instead to simply explore the same state of mind, viewing drawing and forging as the same process. Letting my hands move in their own way.



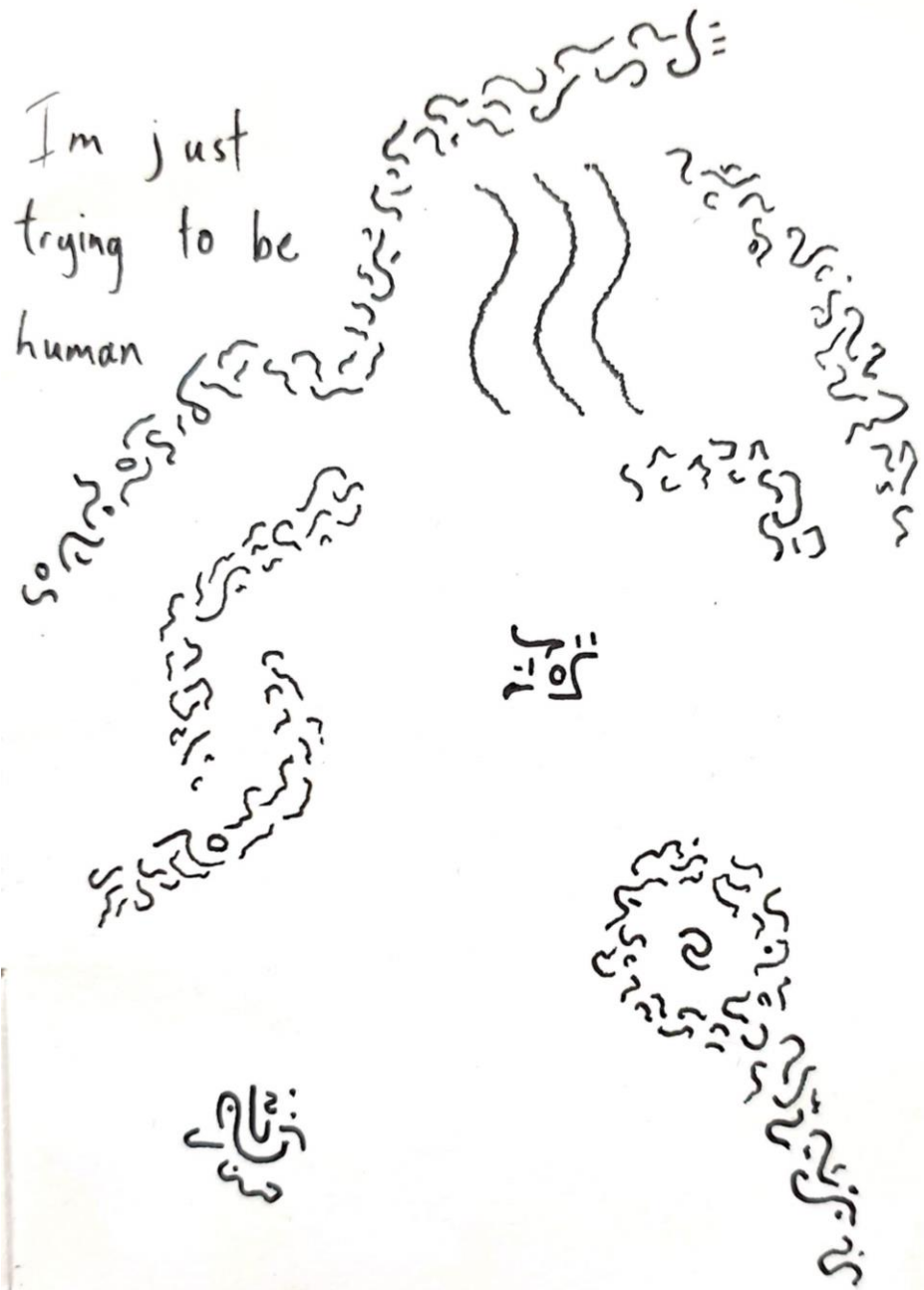




Water: the ultimate metaphor



I'm just  
trying to be  
human



Clippings of  
fineliner  
drawings from  
my notebooks





*Three - dimentional drawing*  
*Sumi-e ink on paper*

This was a very enjoyable excersize the freedom of drawing and then creasing form into paper had a lot of potential, I should have put moretime into this.







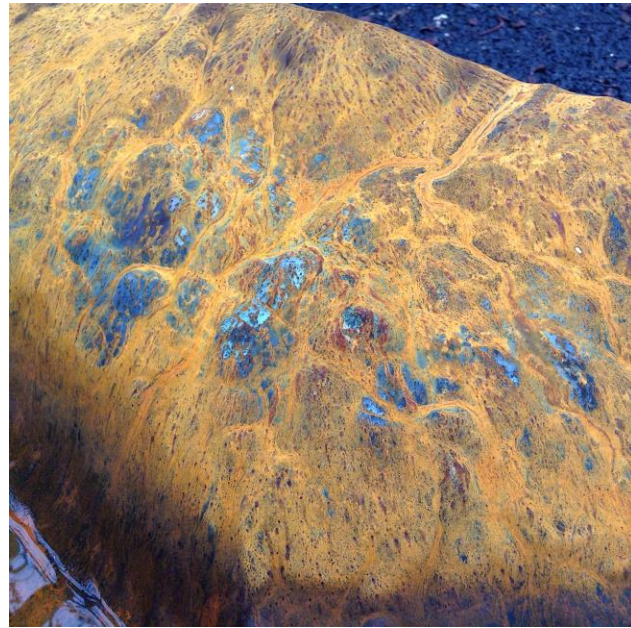
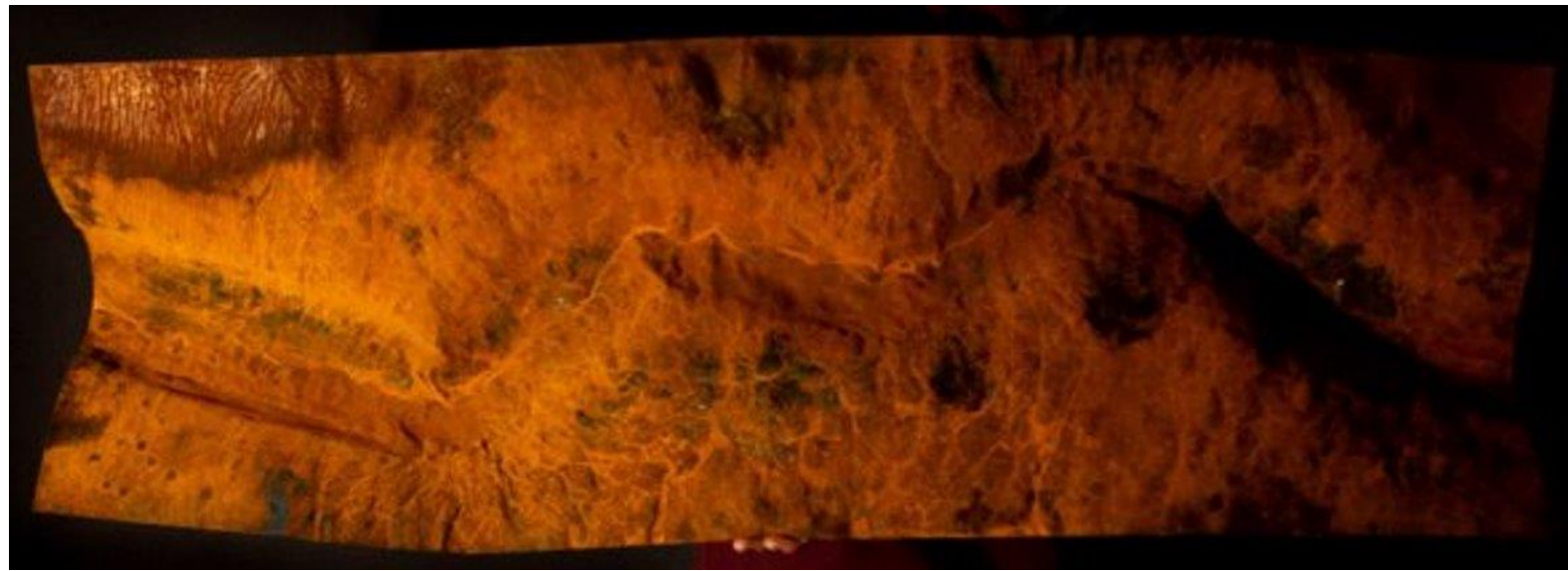
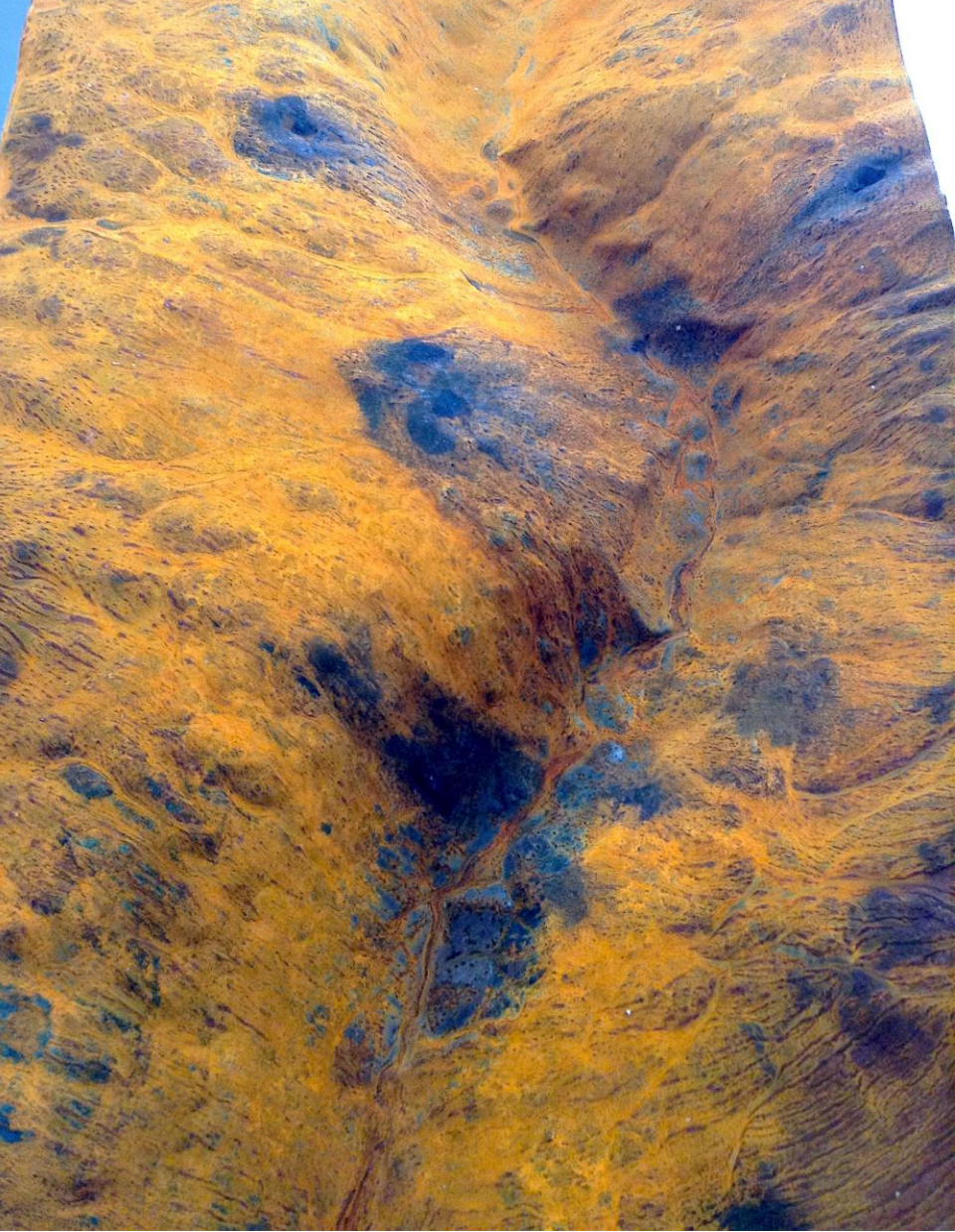
I began to find my limits in scale.  
I had access to steel that was 125 x 125cm.

I cut off a section of 125x 40cm and hoped to  
create a form similar to the first piece that  
motivated my direction of work.




Maintaining control of such  
a large piece of metal  
with one hand while  
hammering the piece over a  
stake the size of my  
finger proved challenging.  
But it furthered my skill  
at controlling steel of  
all sizes.





Rust



The image shows three pieces of rusted metal art, each a different shape, standing upright against a background of corrugated metal. The pieces are made of a material that has been left to rust, giving them a rich, reddish-brown color. The first piece on the left is a large, irregular shape with a wide base and a narrow top. The middle piece is a tall, narrow, vertical shape with a slightly curved top. The third piece on the right is a tall, narrow, vertical shape with a slightly curved top and a small rectangular patch near the bottom. The background is a wall of corrugated metal with a light blue-grey color. The ground in front of the wall is dark gravel.

I battled with this piece for a while before leaving it outside to rust, I saw it was scrap-metal. I couldn't get it to balance standing upright, but after weeks of seeing it everytime I walked outside I realised how to shift the centre of gravity so that it would balance. I jumped on it and bent it until I was happier with the shape



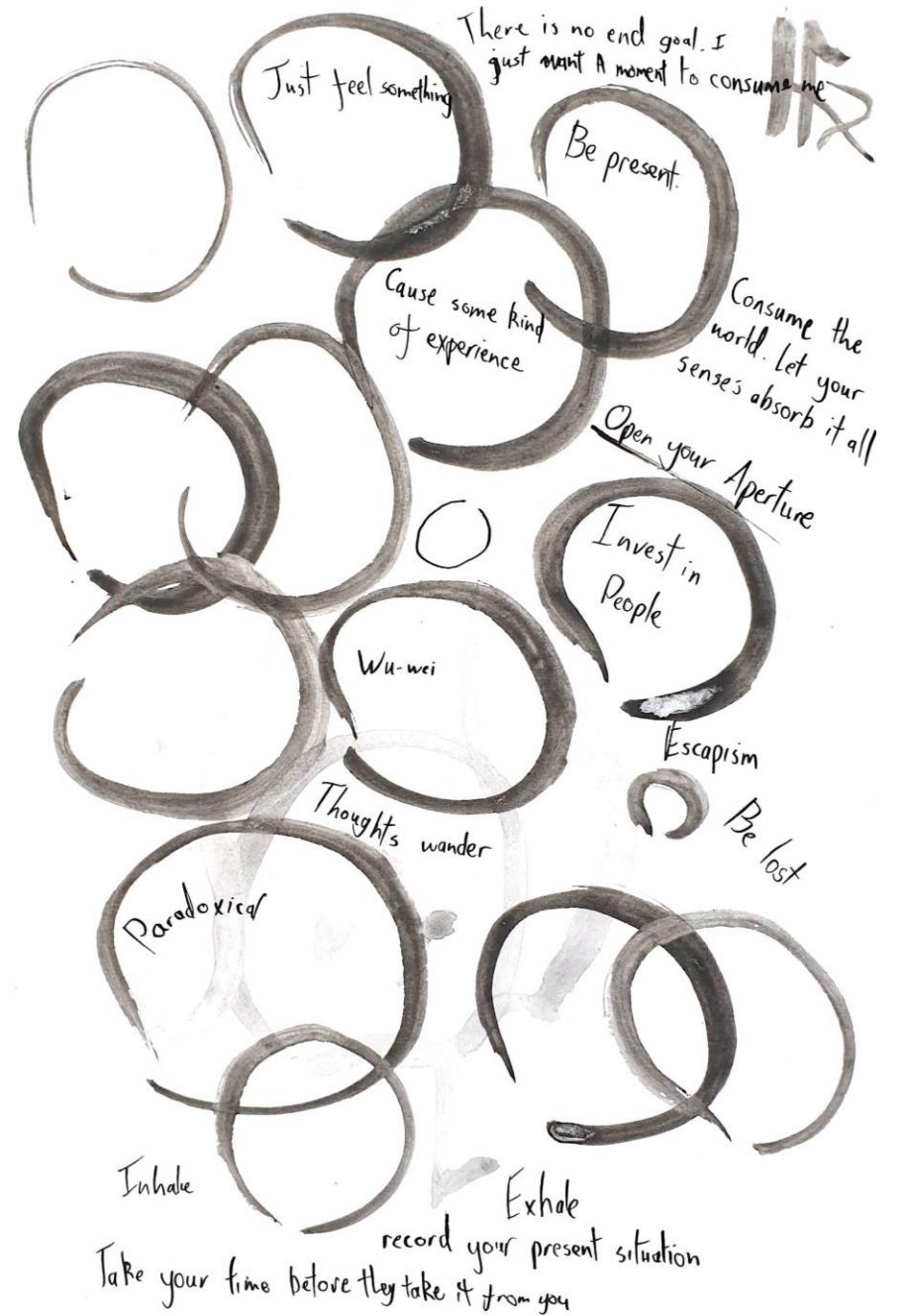
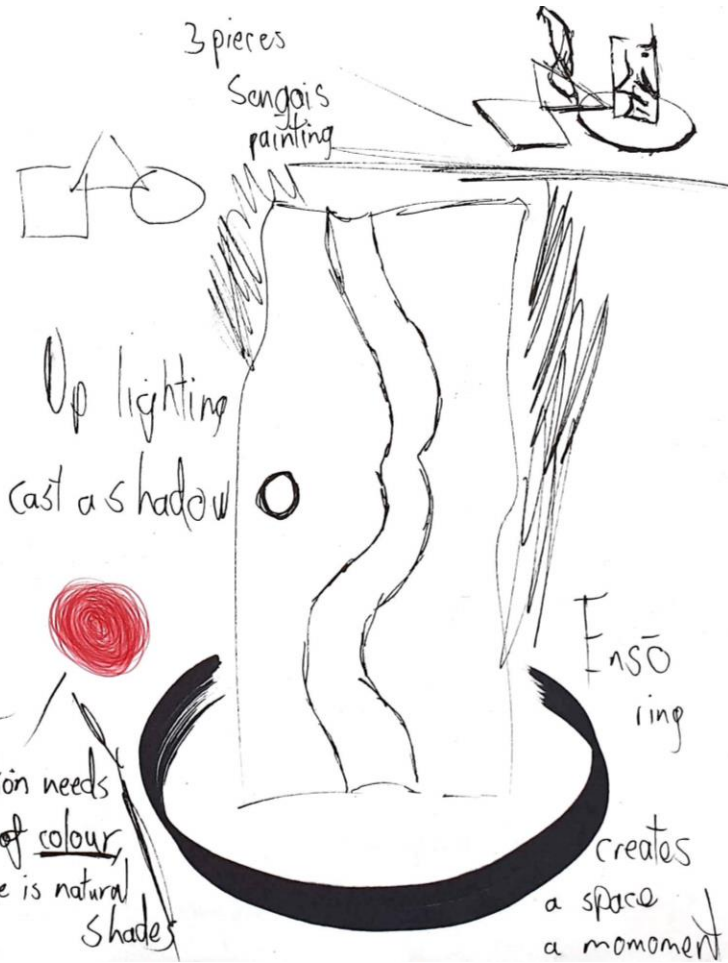
Context of work.

as the maker understand and have witnessed the creation.

How do I draw another person into that moment of creating. Drag them into my head.

The place and context is most important

Installation needs a single piece of colour, pale blue, all else is natural shades

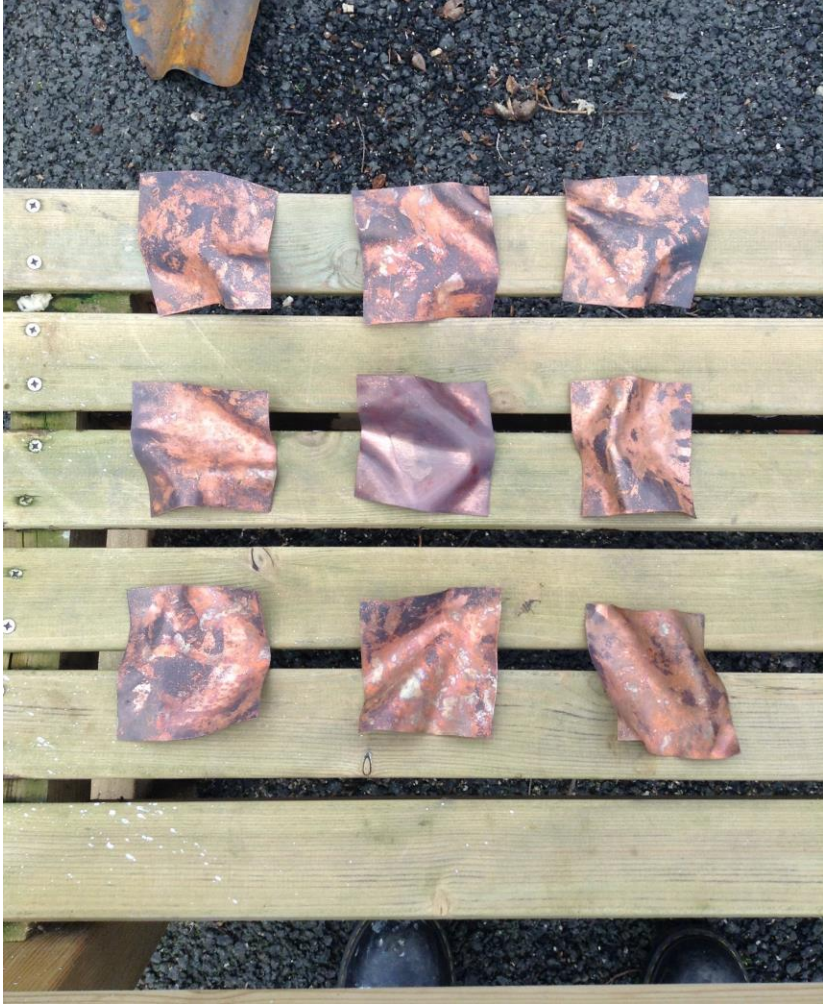








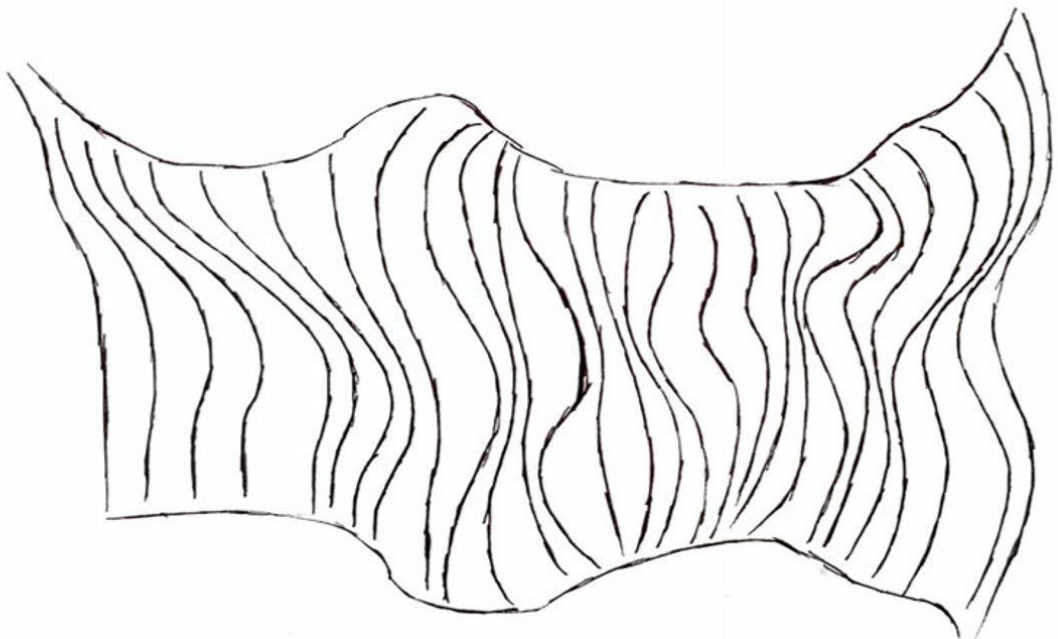
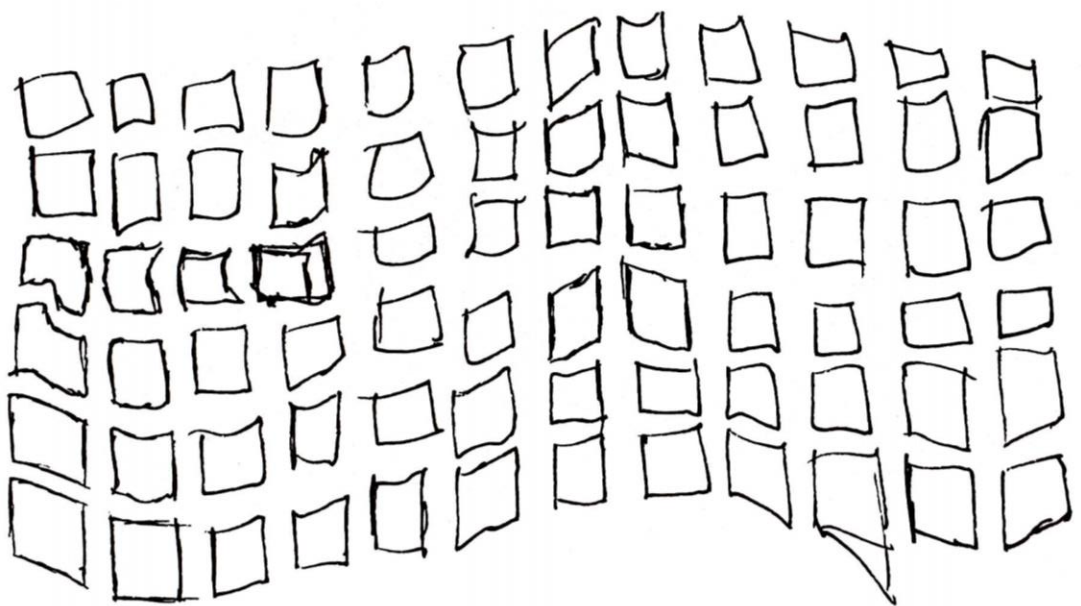
## The Grid



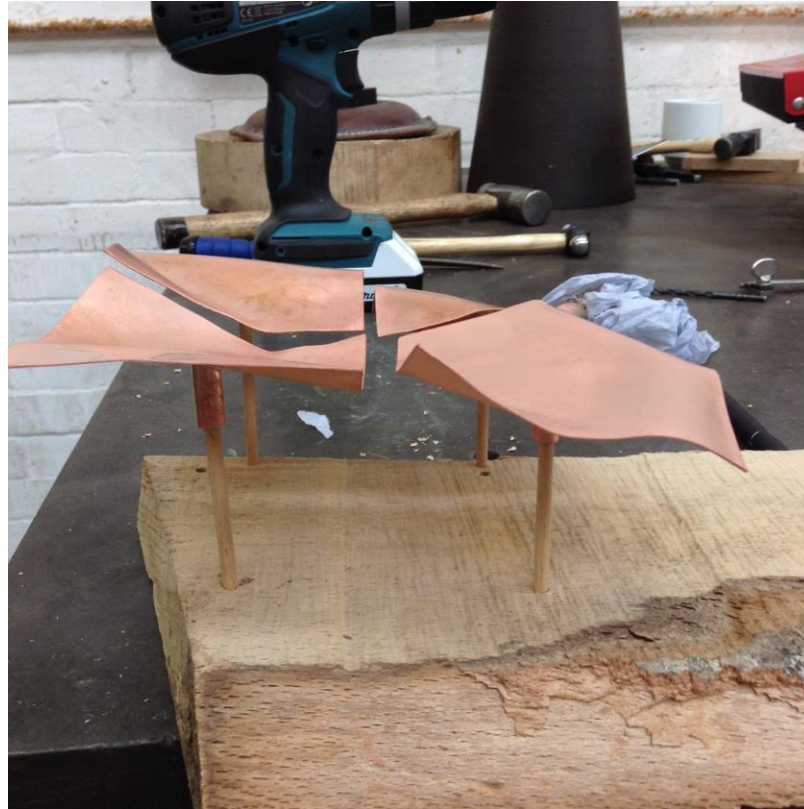
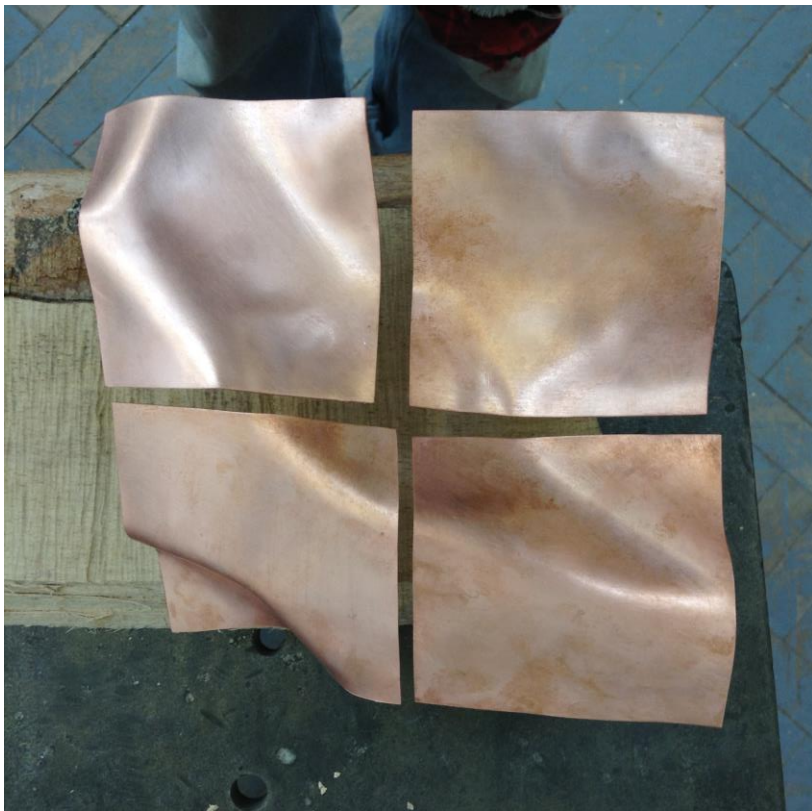
I decided to use 8cm copper squares to make a large flowing form. I started with a set of nine, bending them into shapes with my hands and tying them to align the forms.





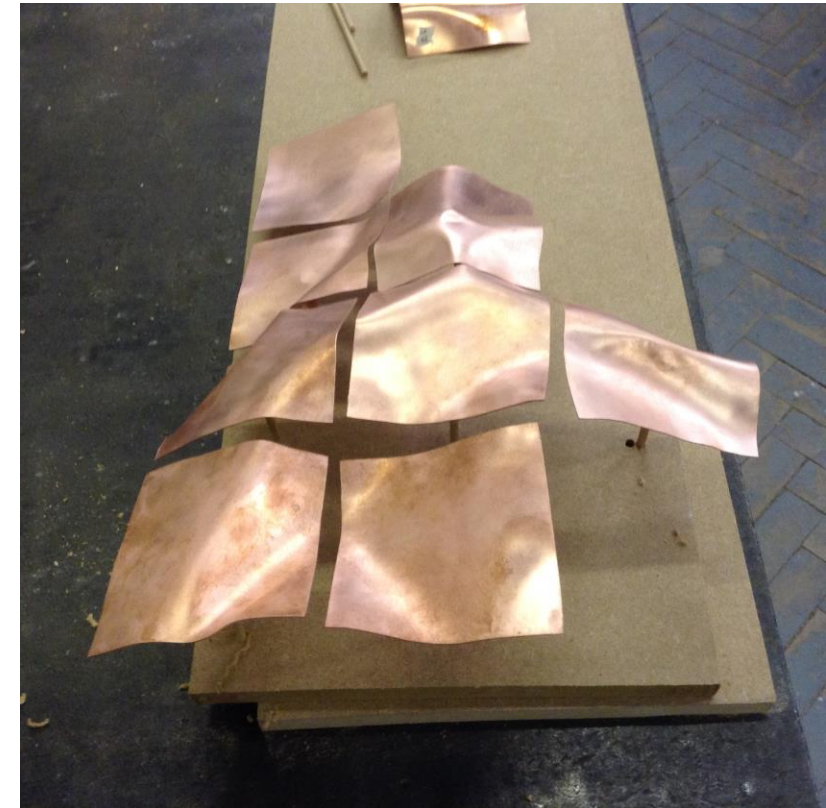




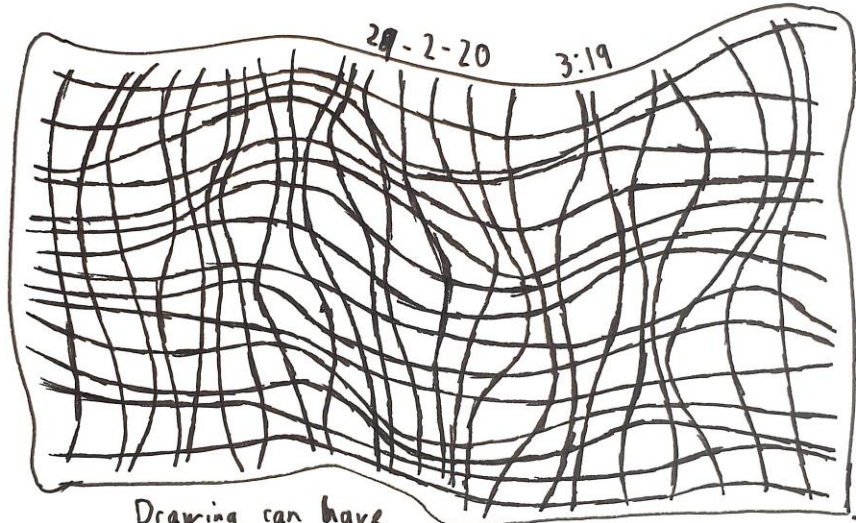


I used wooden dowels in a scrap piece of wood to mockup 'The Grid'

The final piece would have been installed with steel rods into ply-wood painted white and mounted on a wall.

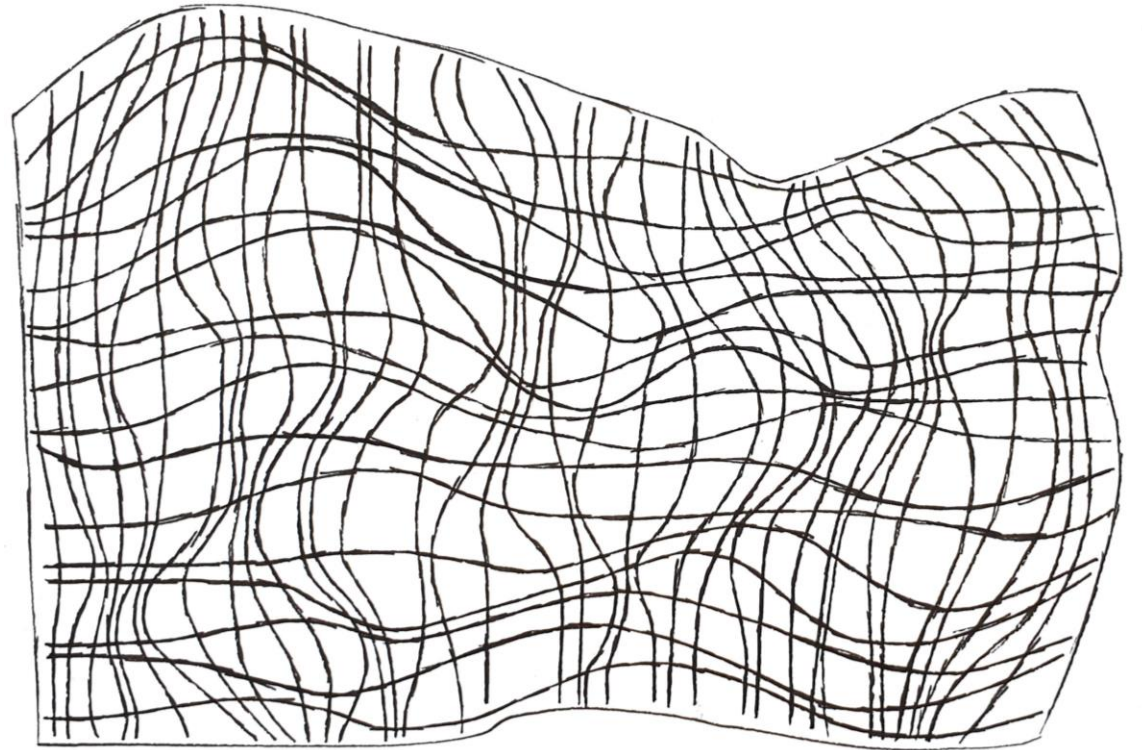




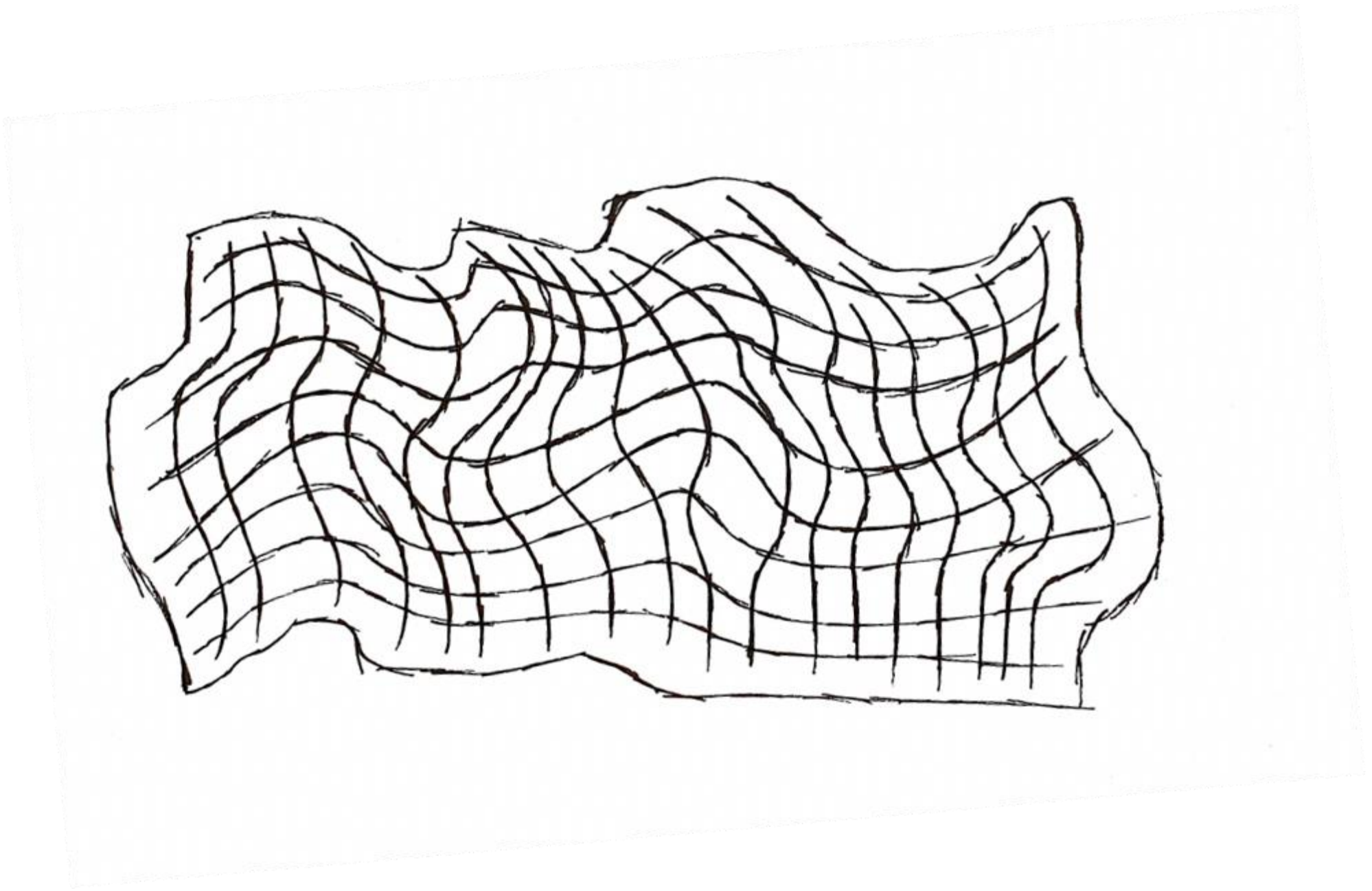


Drawing can have  
similar flow state qualities as making/sculpting

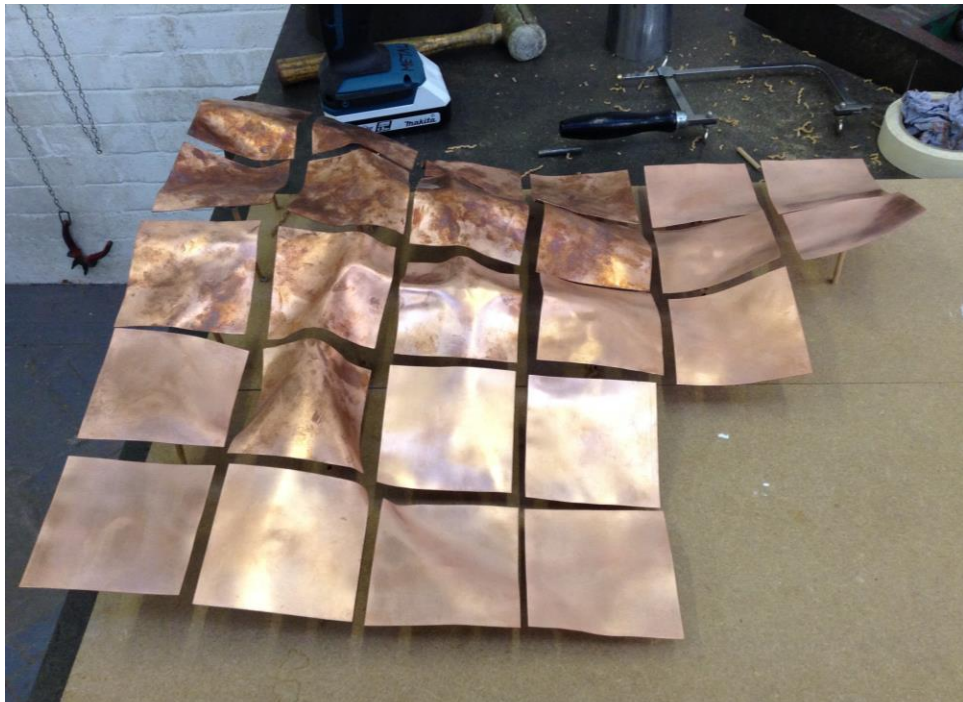
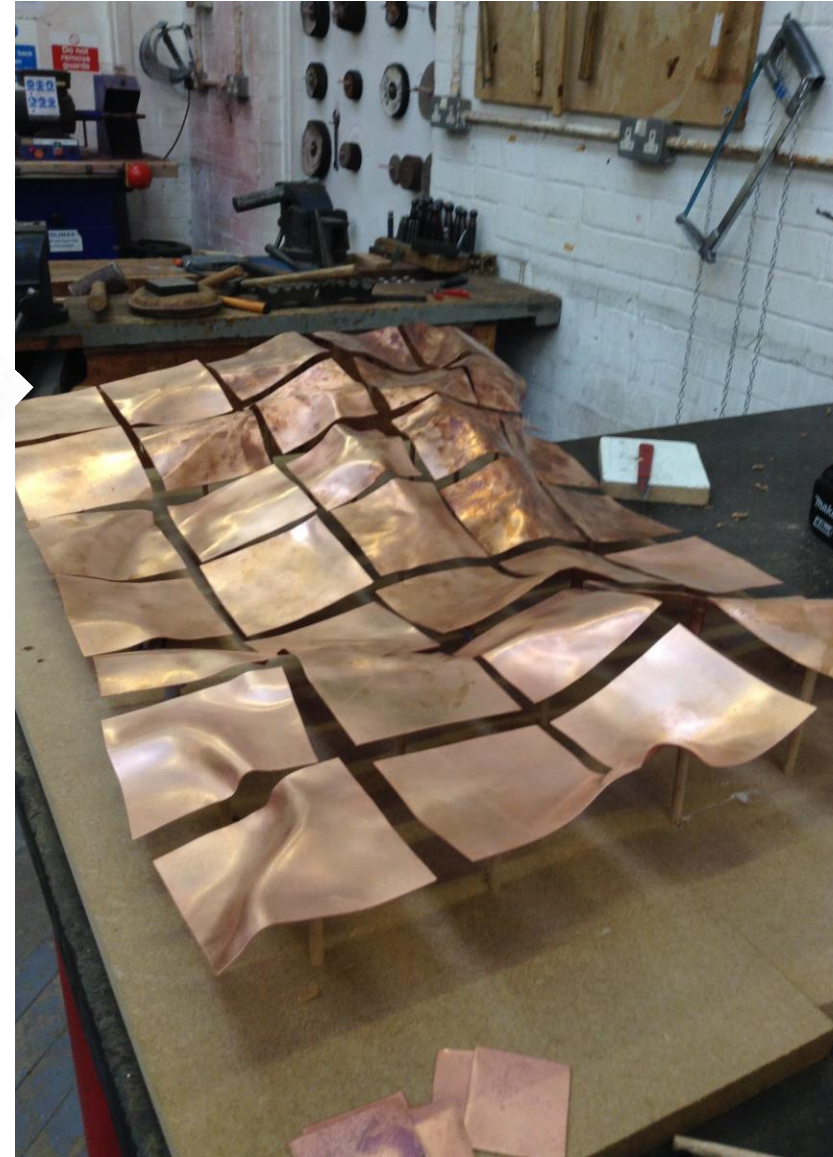
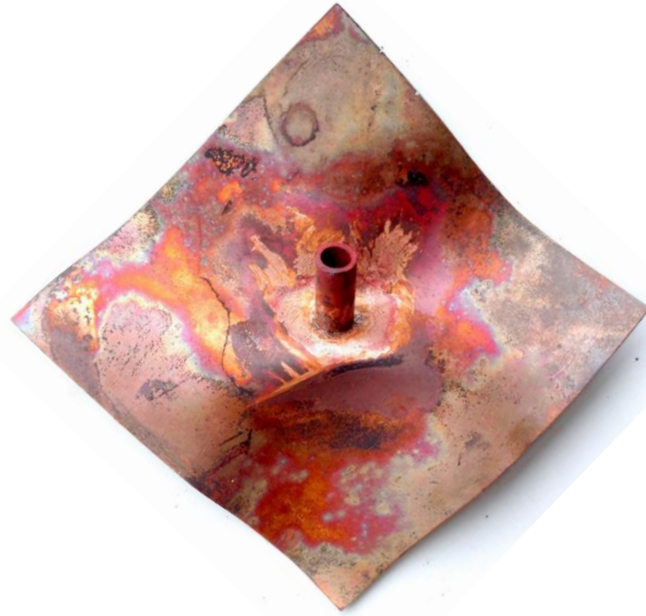
Finding a 'rigid' style  
and exploring its limits of freedom





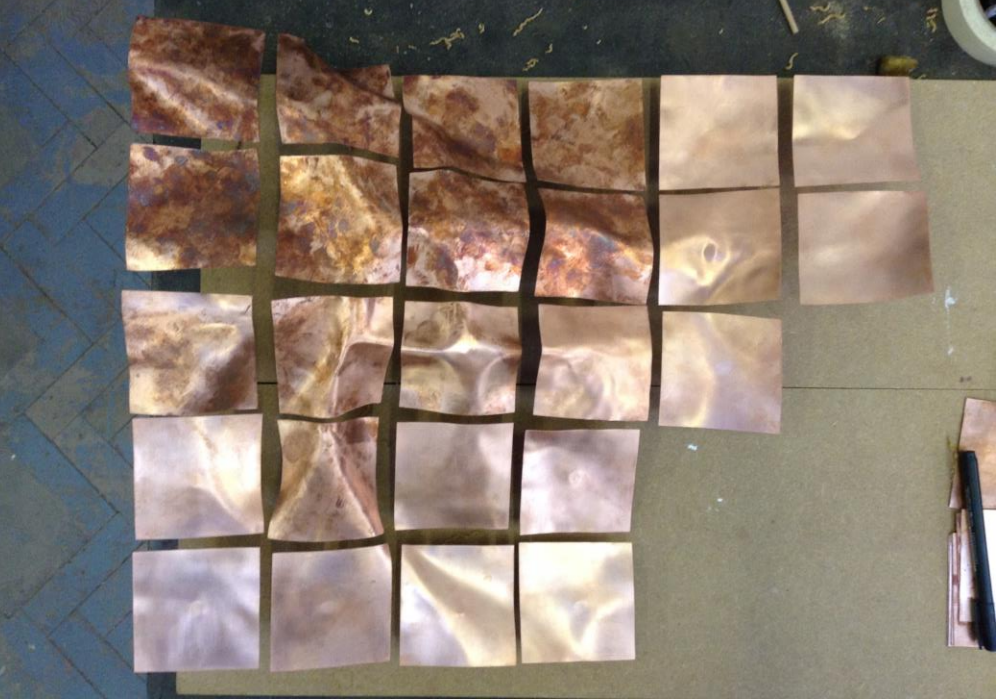






Solidering each square at the correct angle was very time consuming.  
Since time in the workshop was limited, I decided to work on other pieces and come back to The Grid if I had time.









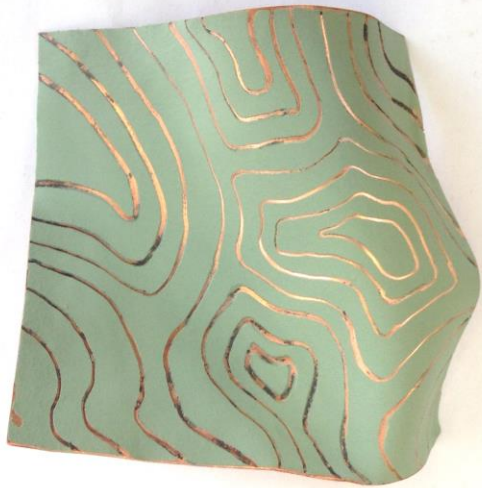
A finished surface is a  
considered surface

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While working on 'The Grid' I  
began contemplating if I would use  
a surface finish on the squares.

I didn't want to draw attention  
away from the overall form, so I  
needed something simple.





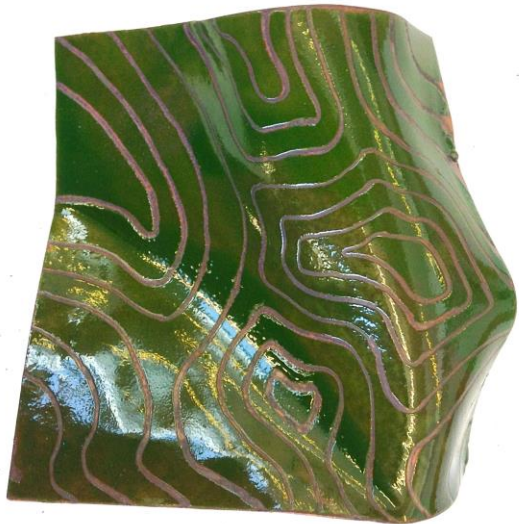
Interesting contour lines, but the colour may be too bold



Wonderful effect but once applied to around 100 squares it wouldn't give the same effect



Incredible colours adding to the flow of the shape, but something feels a little childish. Looks like it's a colour choice for my new waterbottle







I found how difficult it was to enamel and solder the same piece of copper without effecting the finish or melting off the solder.



Especially when my favourite finish is done by overheating a copper groundcoat and the soldering had to be done before the enameling so that I could get the shape to match its surrounding squares on the grid.



# Putta in coppa'

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Experiments with putta cast into the stress fractures of copper.

Interesting activity but tedious and the outcome looked clunky.





## Distressed experiments



Seeing the effects of dripping enamel through stress fractures.



I found this piece repulsive and moved on quickly, but maybe there is something of interest, to toy with the repulsive.







## Putting experimentation into practice

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After spending my time experimenting with enamel, I started to use it on a few small pieces

I like the textures enamel creates when I used a thicker mixture, the cracks and bobbles were unpredictable and unique, it made each piece individual.

I taped out a rectangle to create a boarder for this piece, seems as though 'The Grid' had gotten into my head. I also scratched a few lines into the enamel before firing, I wanted to accent the contours of the shape.



Using smaller pieces of copper allowed me to quickly make simple and interesting forms using my hands.



I could anneal the copper and the forms copper naturally finds when you use your hands seemed fluid, like they came easily to the material.

Contours



I also didn't have to use any tools which made me feel more directly connected to the piece.





# No. Seventeen

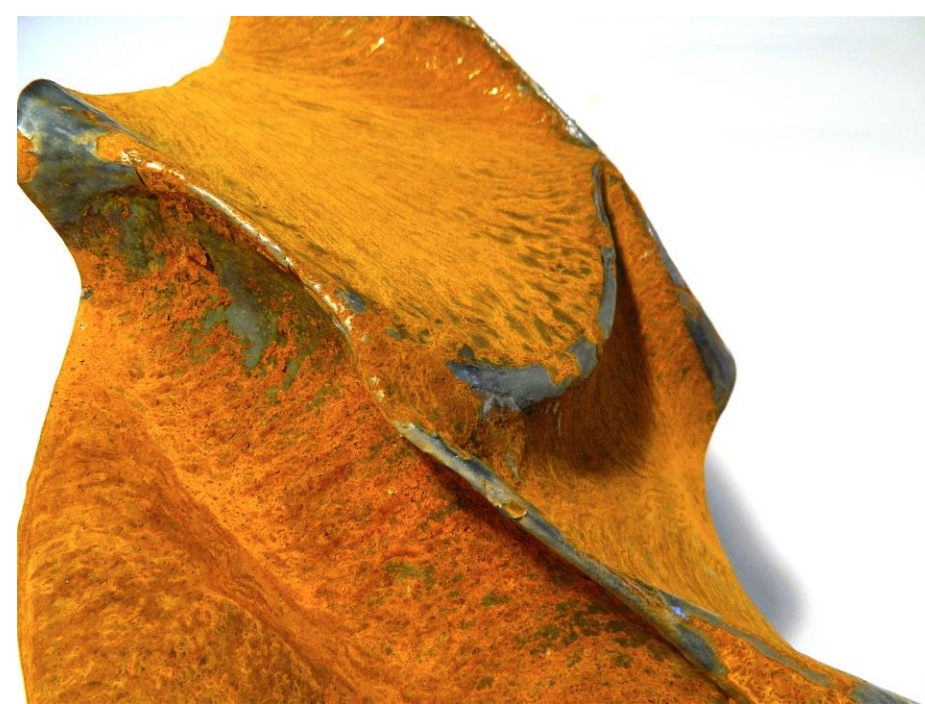
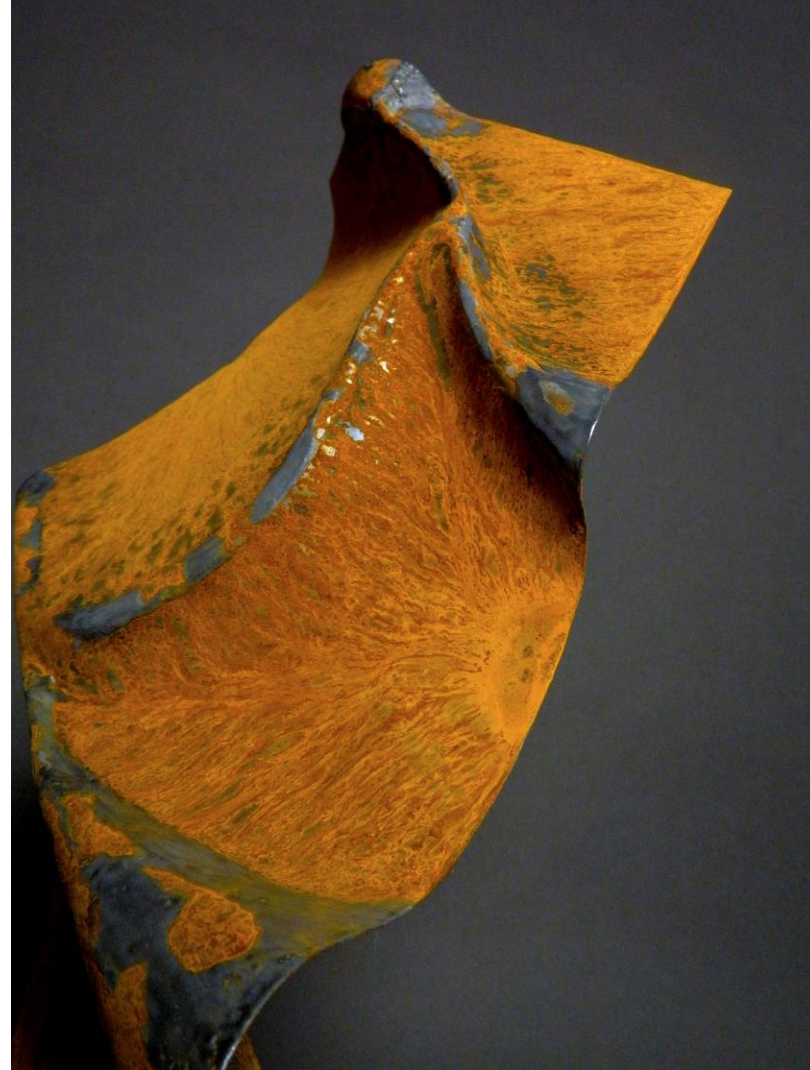
I decided to use a base coat of enamel to highlight and detail the ridges of No. Seventeen. The enamel would protect the specific areas from rust.



I sprayed a salt and vinegar water solution on the steel and left it outside to rust. Within 2 days it went bright orange.

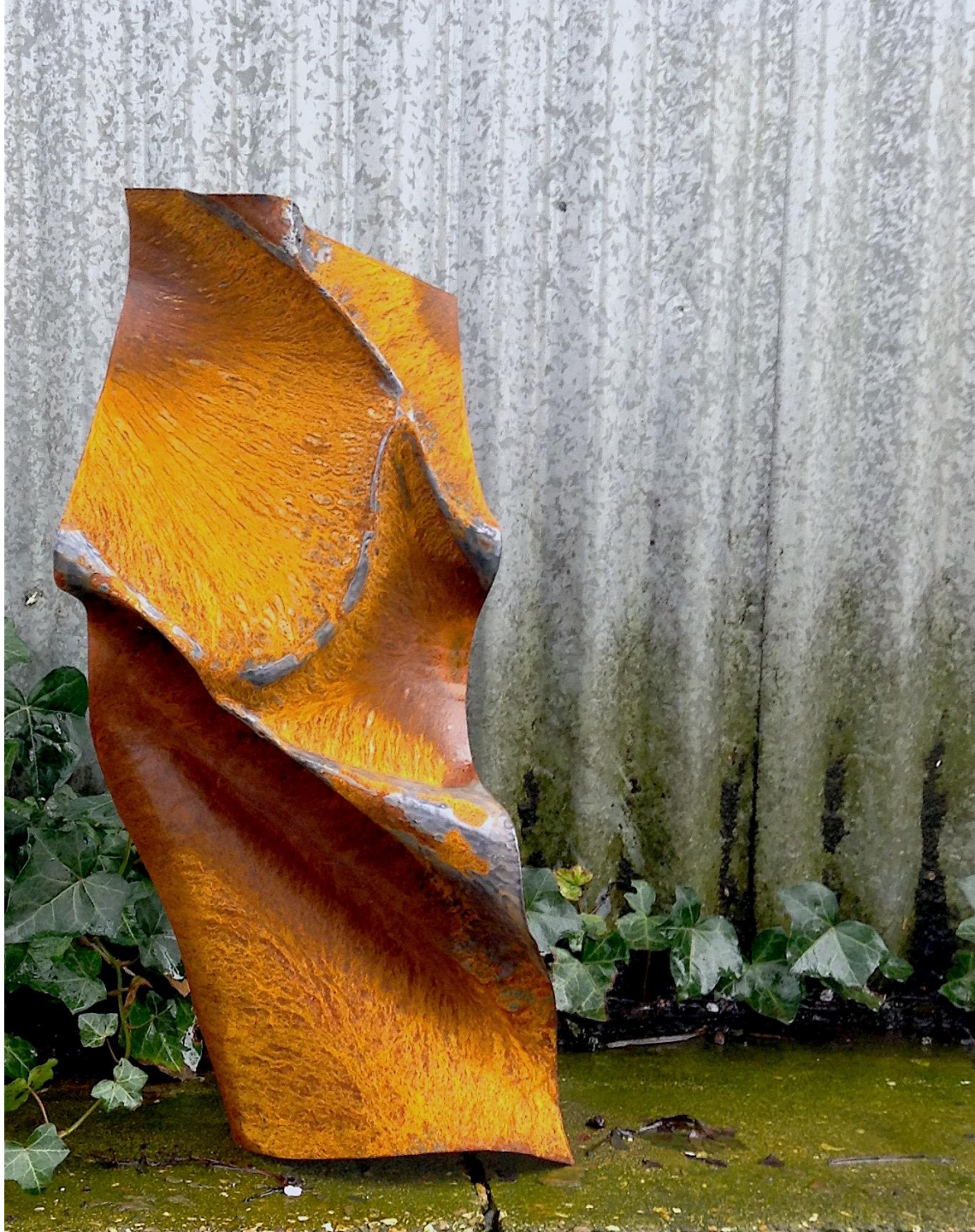


No. Seventeen Finished

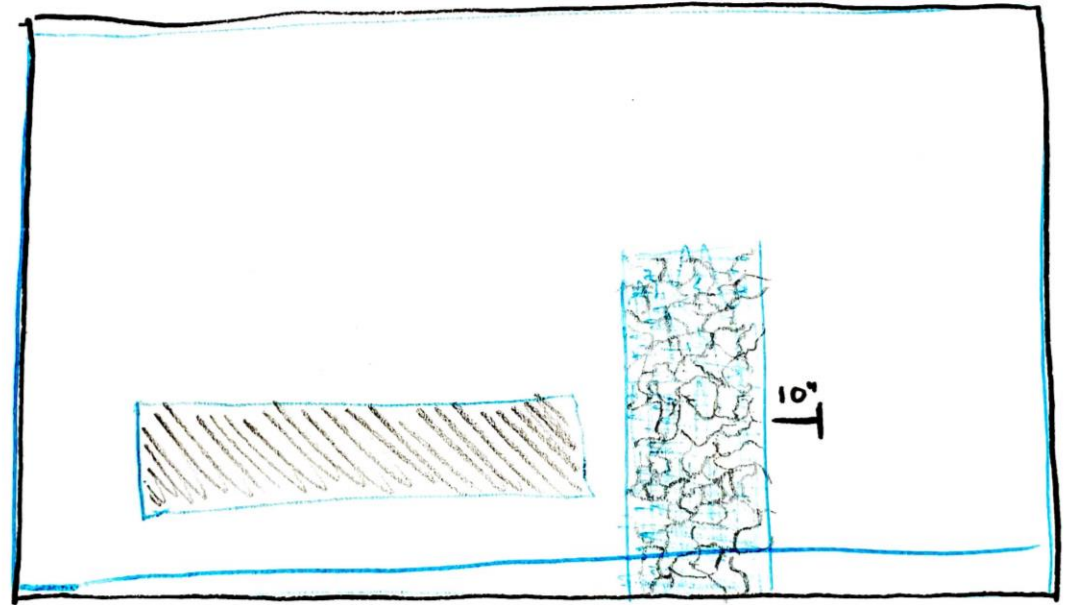
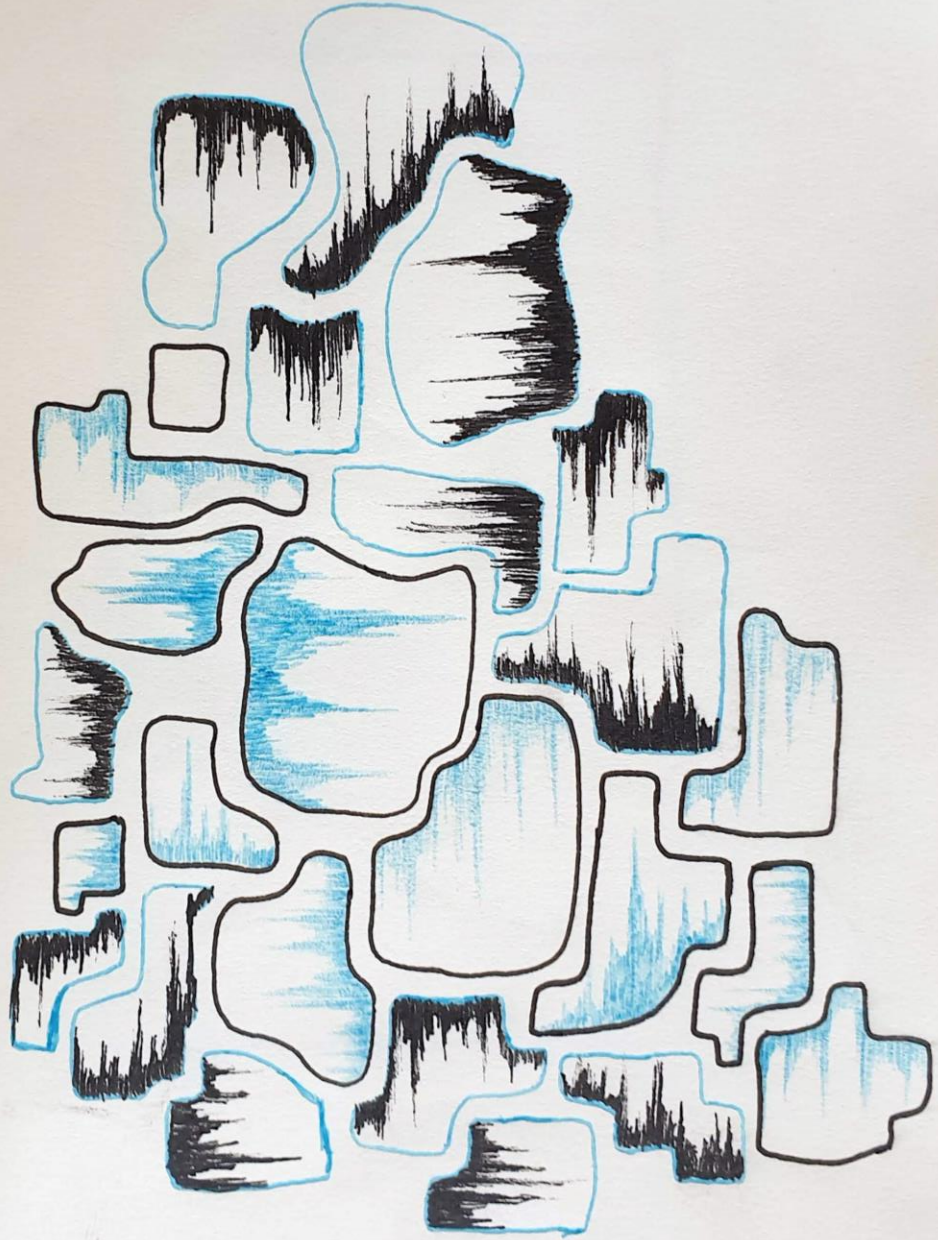


I was very happy with the effect of the rust.  
The water solution accented the curvature of the piece as it ran down and off the metal.









Thick Enamel  
Trickle in thin enamel

Wall piece - concept for steel sheet with rectangles cut out and sections enameled.



## Pouring the Blue

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I took to enameling larger pieces.  
Finding that test pieces left me overthinking my process.  
So, I began working and acting on ideas quicker.



Pouring white a blue enamel so that they only mixed once on the metal created an interesting wispy tendril like effect.

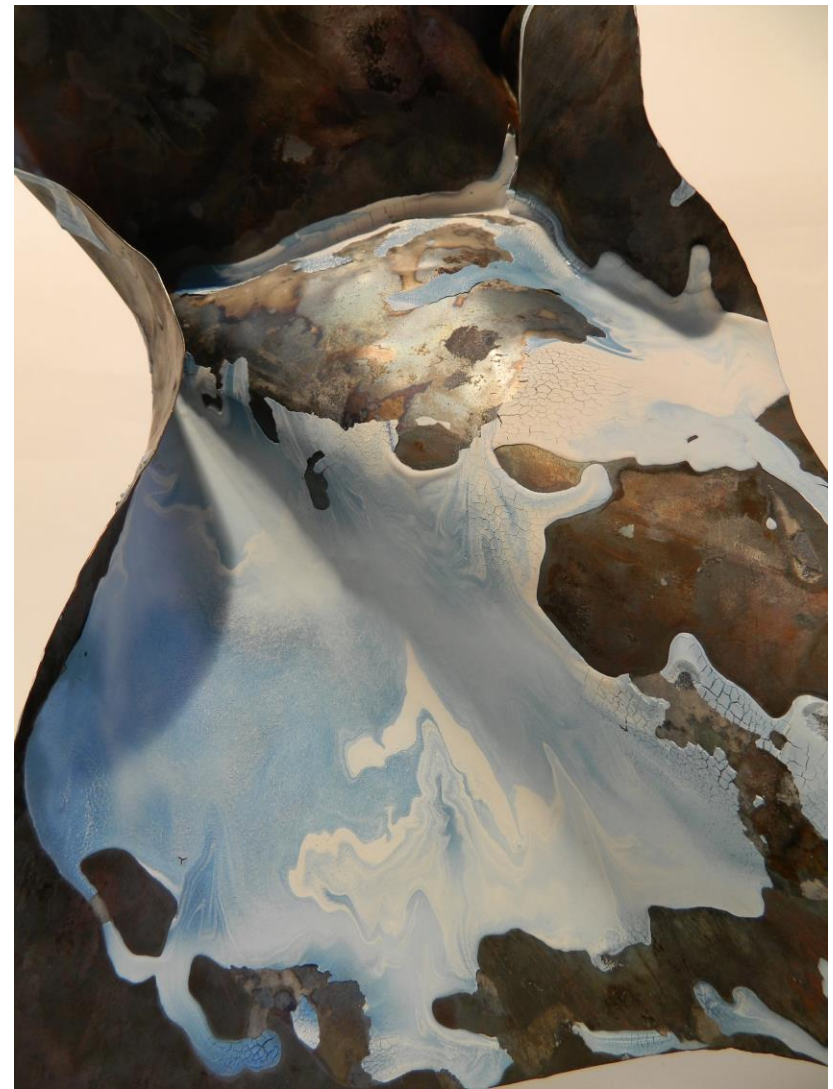




Front

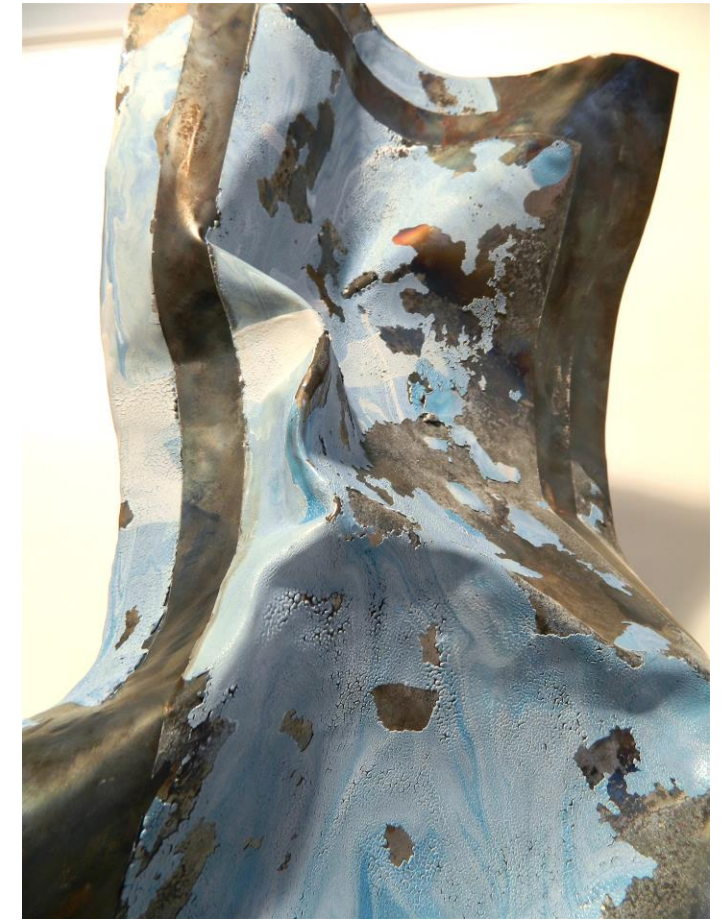


Implies



Back





This approach comes with mistakes.  
I didn't use a ground coat and so, it began to crack and fall off  
during firing.

A mistake, but with a very interesting outcome.

The enamel continues to fall off making this piece ever changing.





## Groundcoat

Next, an attempt at an even groundcoat causing another discovery of interesting texture.

The enamel split and drew itself into globules making an interesting array of small glass balls on the surface of the steel.

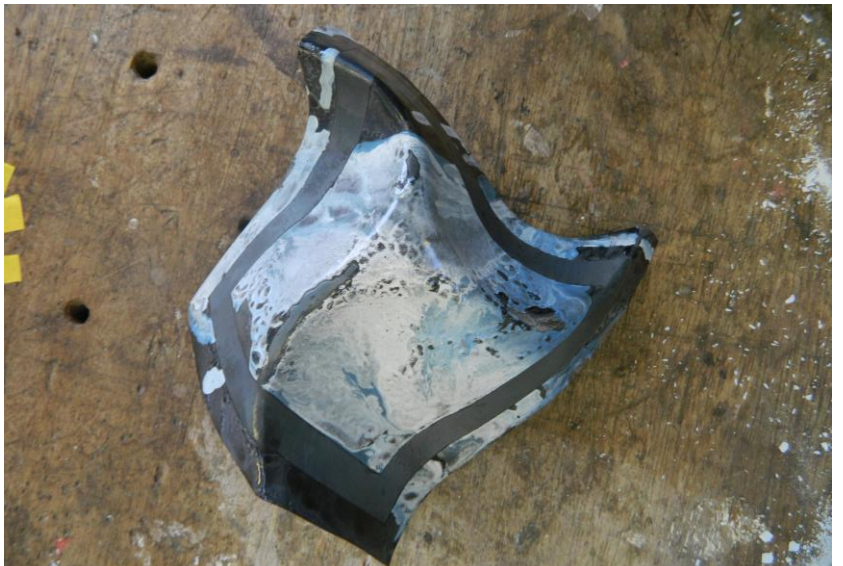
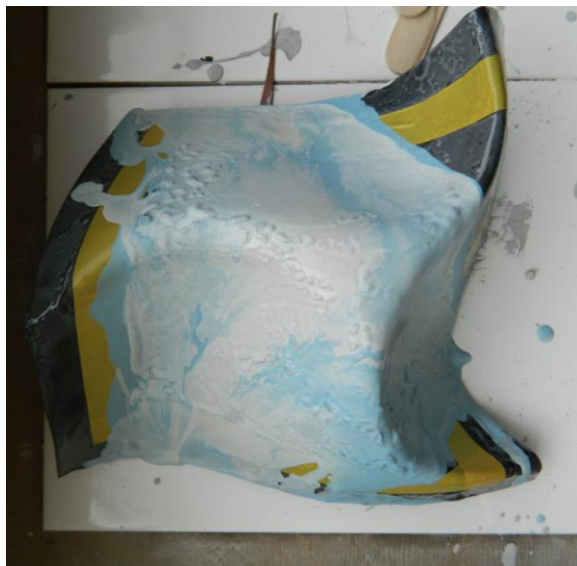
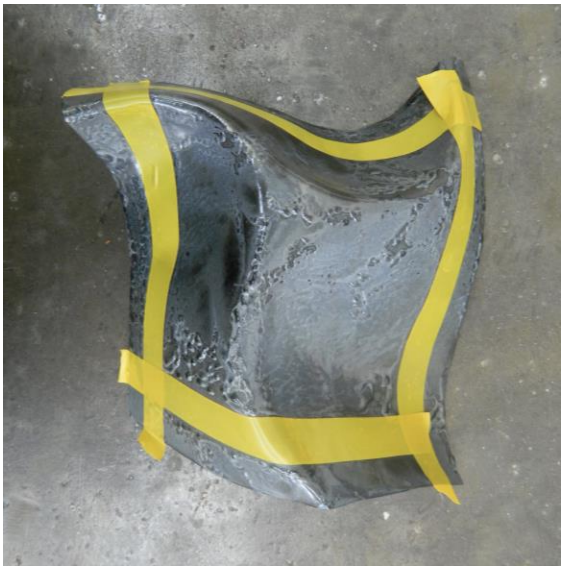


'Black is not a colour'



I didn't attempt to add a layer of colour to this piece because I found the outcome too interesting







## Refining Groundcoat



By taking my time while firing the groundcoat glassed evenly.



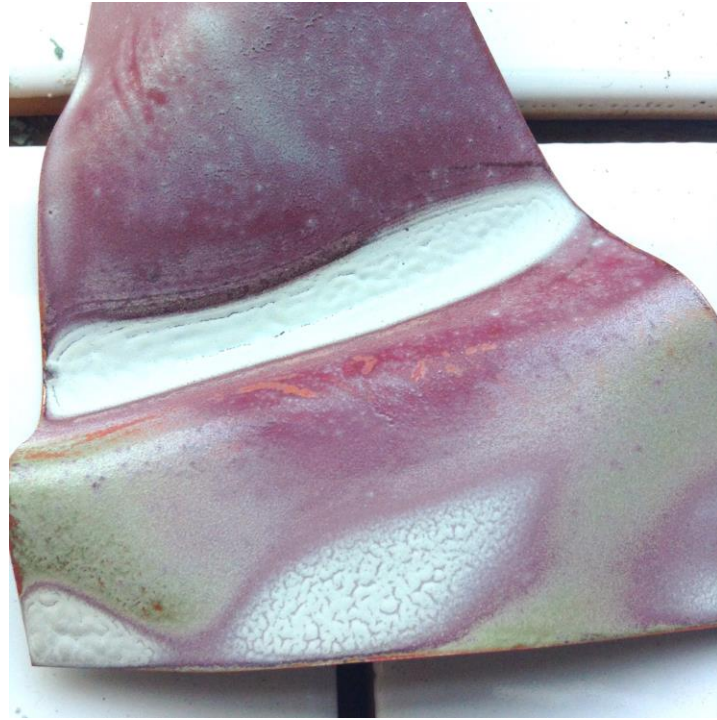




I really love the surface of this piece, but its ratio and shape seems a little off.







## Copper ground coat

I noticed copper groundcoat enamel could create a wide range of outcomes. But working out how to create specifically desired effects was very diffi.cult



I discovered that by 'burning' it in other words violently and rapidly overheating a thin coat of enamel made a wonderful dull green and organe specturm of colour.





Once I finally worked out how to create this effect, I applied it to a hand bent sculpture. This finish is something I will definitely return to in the future













