Luminous Multiple and Serial Systems as an Expression of the Infinite

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LUMINOUS MULTIPLE AND SERIAL SYSTEMS
AS AN
EXPRESSION OF THE INFINITE

A Thesis
Presented to
The Faculty of the Department of Art
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
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APPROVED FOR THE GRADUATE FACULTY

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The visual expression of the infinite; the feeling of endless and inexhaustable progression or the relation of all works

is my primary concern.

from Webster's Seventh New Collegiate Dictionary:

luminous: energy transferred in the form of visible radiation; emitting light.

multiple: involving more than one.

serial: a work appearing in parts at intervals; arranged in a series, rank or row.

system: a regularly interacting or inter­dependant group of items

forming a unified whole;
a group of interacting bodies under the influence of related forces;
a group of devices or artificial objects or an organization forming a network.
infinite: unlimited extension of time, space or quantity.

Sensation of the infinite reveals itself in three ways.

Relational juxtapositioning of multiple objects
is one solution. Given all conceivable placements and distances, there are

unlimited situational patterns.

The repetition of identical objects produces a mental projection unlimited in potential.

Predetermined placement and structure of the object, or objects,

is such that the internal makeup creates a

geometric progression,

which has implied sensation and imagery beyond
the tangible limits of the visual.

It is my intention to explore the subtleties of luminescence

and to create expression of movement which the mind perceives

in progressing through the infinite.

Light commands a feeling of isolation and a high degree of impersonality between

the subject and the object. This helps to express my contention that beyond
the sensation of infinity,

my objects are free and void of all content.

These works can only be dealt with as luminous objects viewed in the total absence of light.

Any situation other than total darkness voids the intent of the objects and renders them
valueless.

The manner in which the pieces are constructed is incidental to their function and should not be confused with it.

The object is merely evidence in visual terms of the idea.

In the aspect of relationships, there is no one permanent position, making it possible to relate these objects as I feel necessary.
Feelings of preciousness are broken down through repetition,

the use of industrially manufactured shapes,

and the continuing openness to change.

I am not at all concerned with

the life of an object, or objects,

but only with the immediate sensation of infinity.

The repetition of forms should not be confused

with the usual notion of

"art" existing forever.
The immediate experience of the infinite is in itself adequate.

The very self-exhausting nature of the repetition of construction and the infinite positions possible imparts a feeling of mental and physical exhaustion and a sense of completeness to the objects.

These objects are not in the "tradition" of Primary art.

I am engaged with most objects in dealing with the relationships of all parts. The use of shielded luminescence creates a sensation of imagery
beyond the visual range

and it also creates an illusionary aura.

All are departures from Primary involvements.

A transition in my thinking is occurring continuously as exploration is made into the possibilities of using industrially manufactured forms and methods.
Concepts relevant to my work only recently have become outdated as new ideas present themselves; some in harmony and others in opposition.
Figure 1. View of Series A, Number 1.

Fabricated aluminum objects.
24.0" square x 12.0" high.

Translucent red plexiglass.
23.75" square x .125" thick.

Translucent white plexiglass.
24.0" square x .250" thick.

12" circular fluorescent lamp.
30 watt cool white.
Figure 2. View of Series A, Number 1.

Figure 3. View of Series A, Number 1.
Figure 4. View of Series A, Number 2.

Fabricated masonite objects.
5' 0" long x 2' 6" wide x 9" high.

Translucent white plexiglass.
59.75" long x 6" wide x .250" thick.

36" linear fluorescent lamp.
30 watt cool white.
Figure 5. View of Series A, Number 2.
Figure 6. View of Series A, Number 2.
Figure 7. View of Series A, Number 3.

Fabricated aluminum extrusions.
17.0" long x 2.0" wide x 3.0" high.
25.0" long x 2.0" wide x 3.0" high.

Translucent white plexiglass.
4.5" high x 2.0" wide x .250" thick.

5 watt clear lamp.
Figure 8. View of Series A, Number 3.
Figure 9. View of Series A, Number 4

Fabricated aluminum extrusion.
51.0" long x 2.5" wide x 2.0" high.

Translucent white plexiglass.
50.5" long x 2.0" wide x .250" thick.

5 watt clear lamp.