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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
James Bradley Barnaby

August 1970

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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 inter-
vals; arranged in a series, rank or

row.

system: a regularly interacting or inter-
dependant 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.

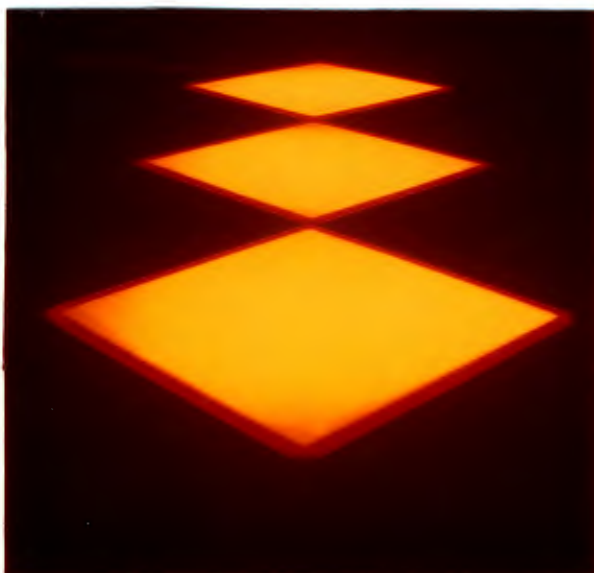


Figure 1. View of Series A, Number 1.

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.

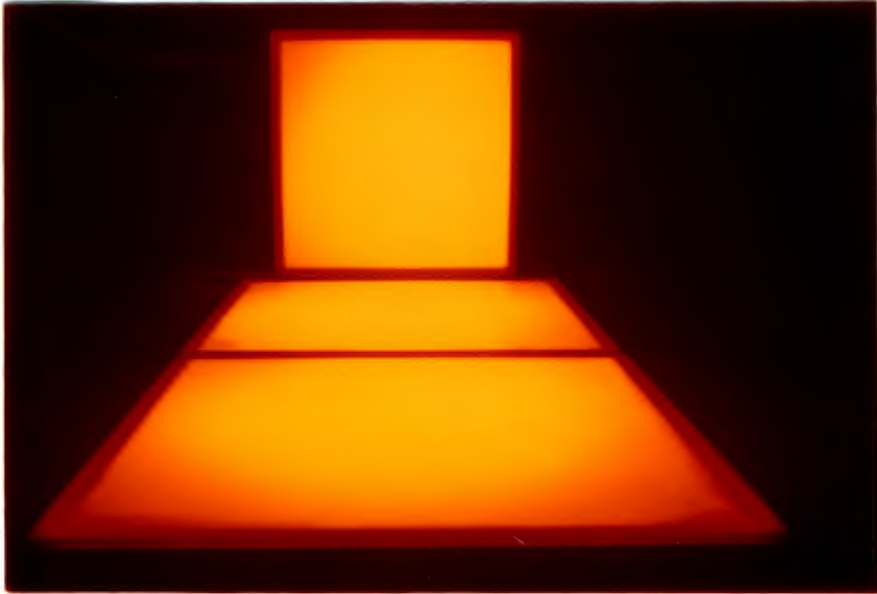


Figure 2. View of Series A, Number 1.

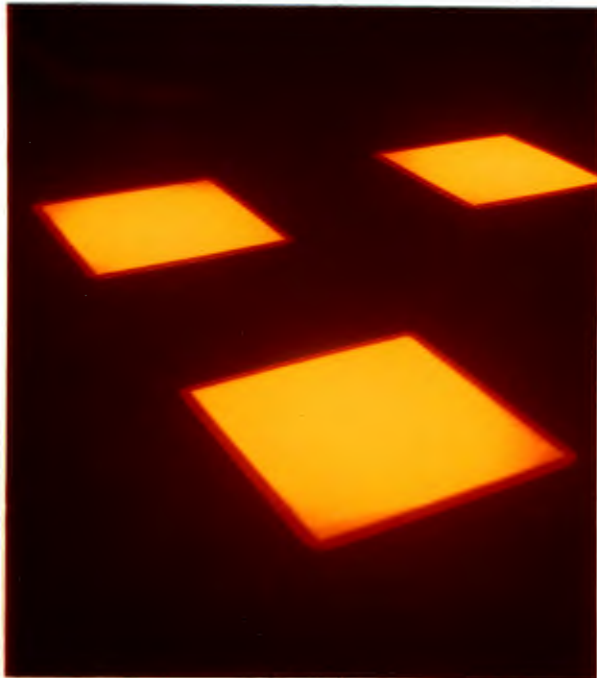


Figure 3. View of Series A, Number 1.

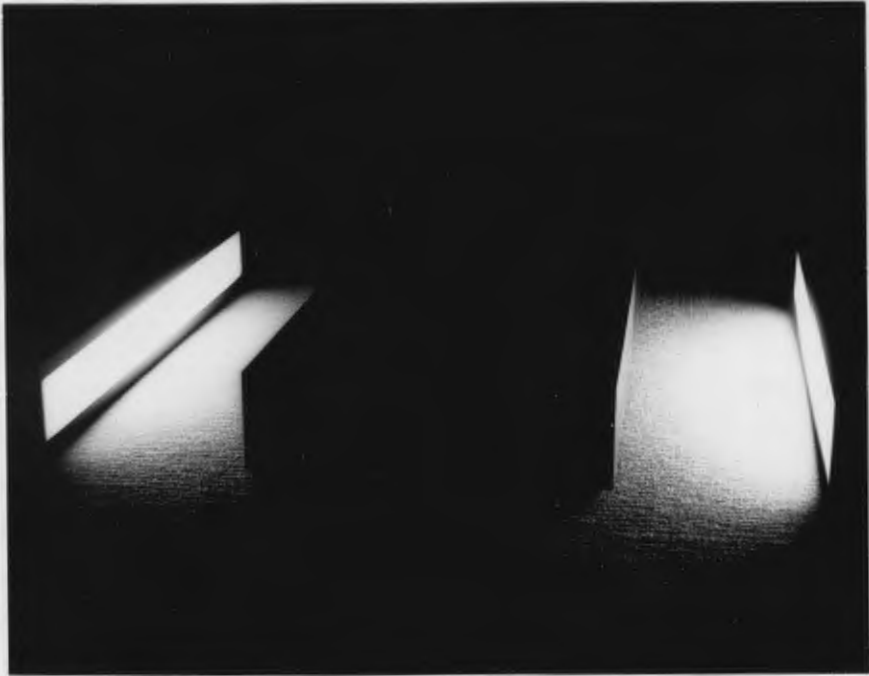


Figure 4. View of Series A, Number 2.

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.

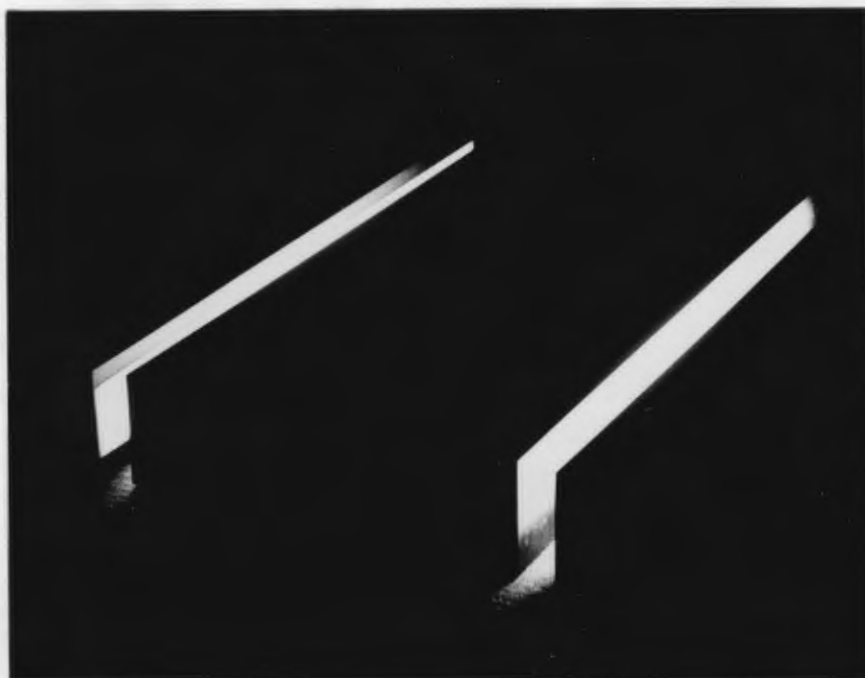


Figure 5. View of Series A, Number 2.



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.

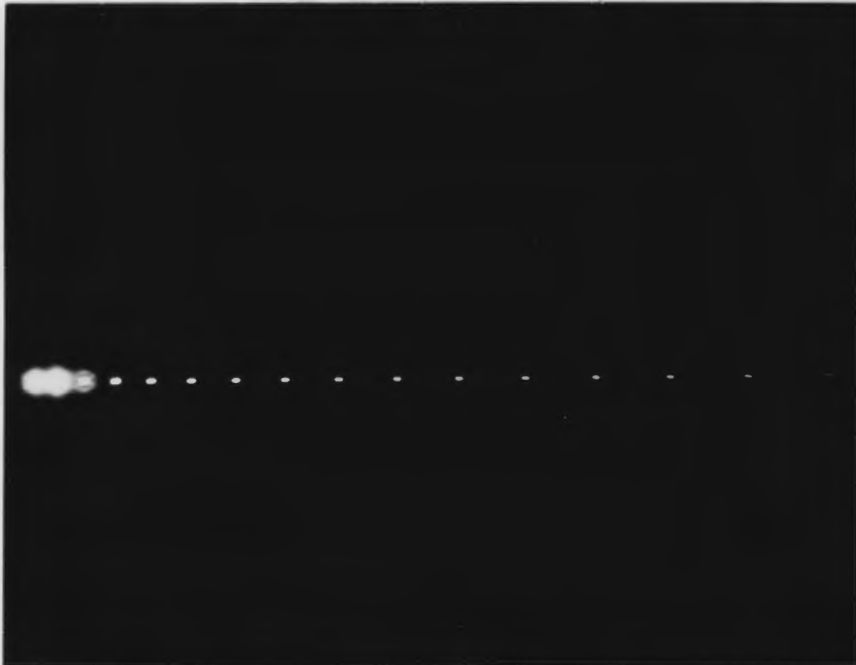


Figure 9. View of Series A, Number 4

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.