

PNCA+OCAC: MFA AC+D: SEMESTER III: Mø

Fall 2010: The Comprehensive Studio Explorations of J. Eric Morales, MFA Candidate 2011

Special Thanks...

The work contained in this publication reflects the invaluable mentorship of Mr. Bill Dieter - inspirational designer, entrepreneur, and all around brilliant guy - who has graciously and generously given his time, resources, counsel, and encouragement.

Thanks Dieter!

PNCA+OCAC: MFA AC+D: Semester III: Mø

Pacific Northwest College of Art & Oregon College of Art and Craft

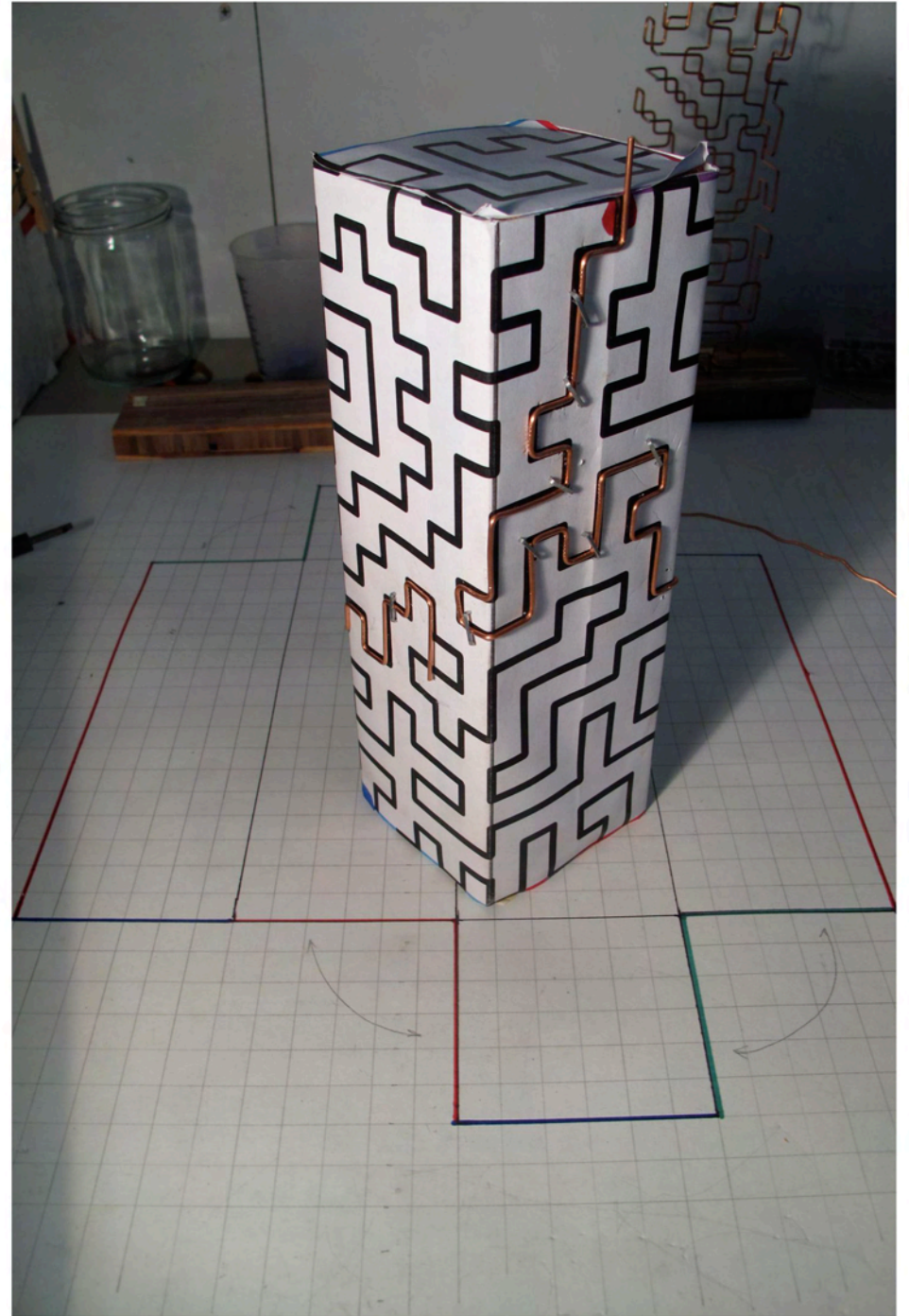
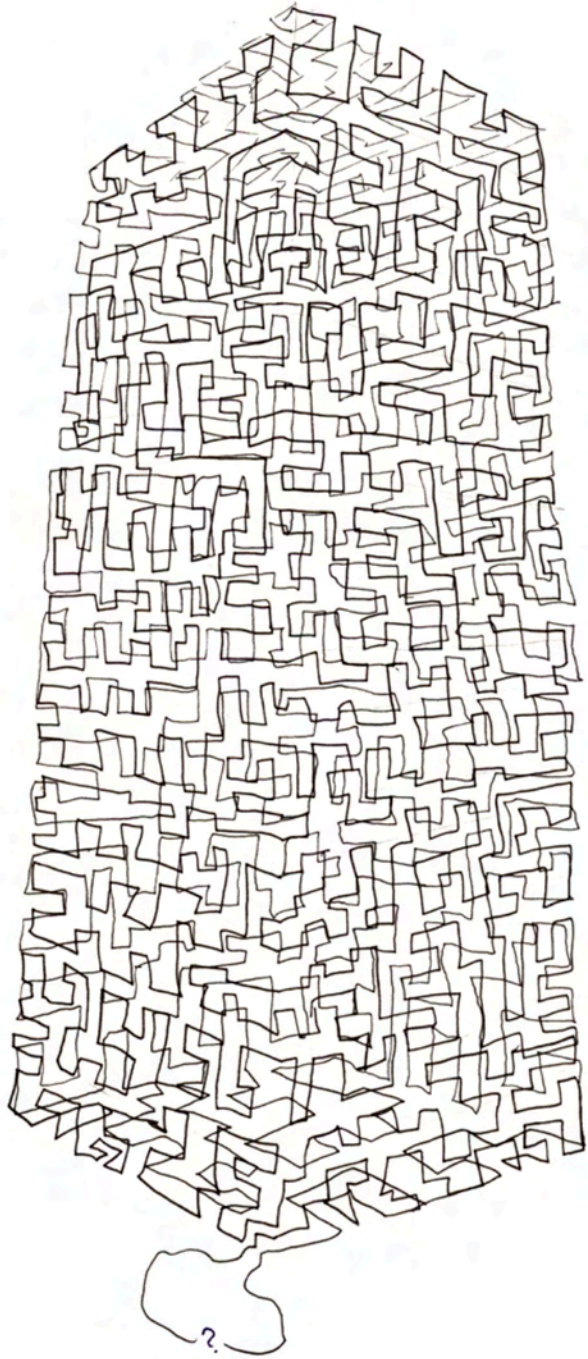
Master's of Fine Art in Applied Craft and Design

Third Semester's Work Review

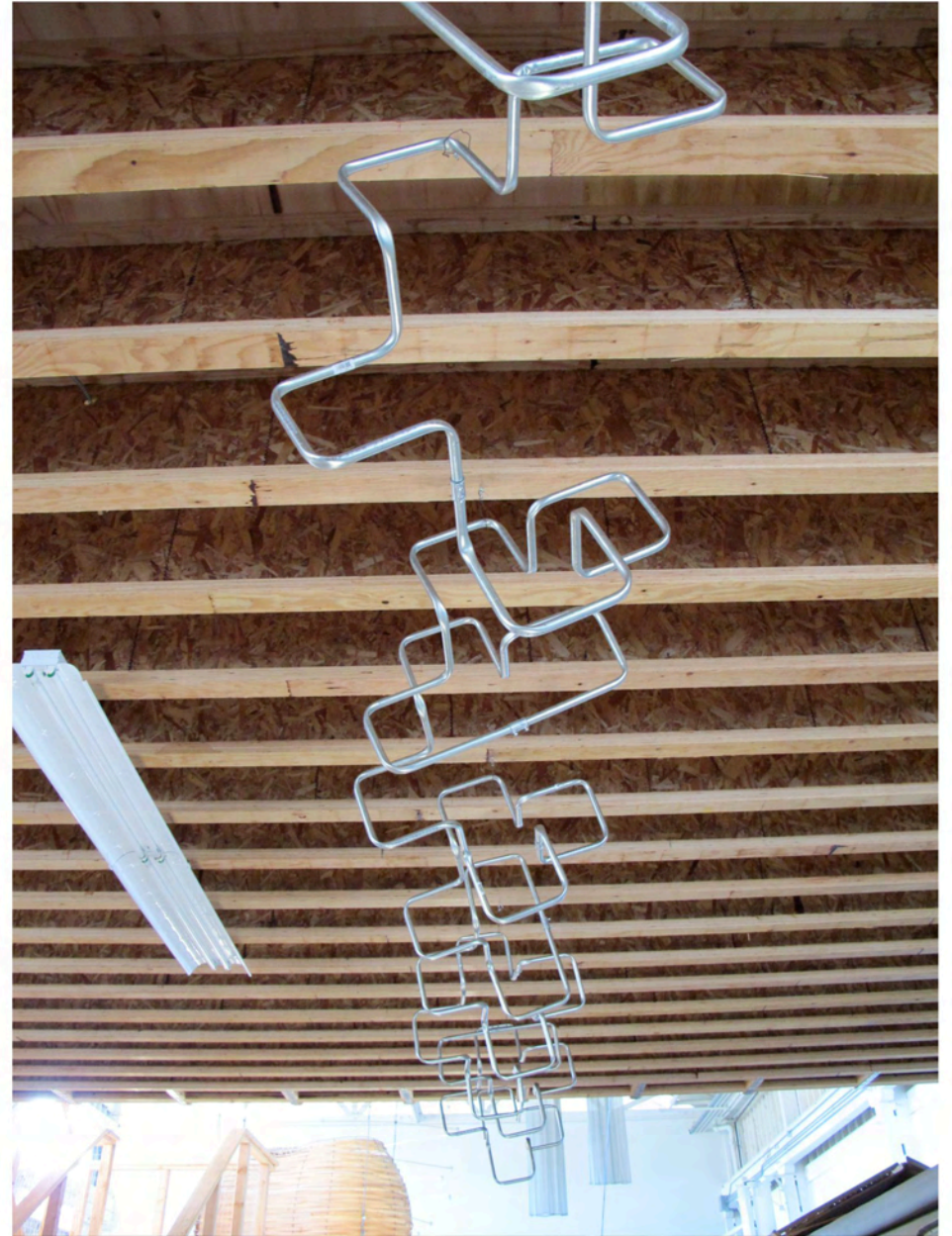
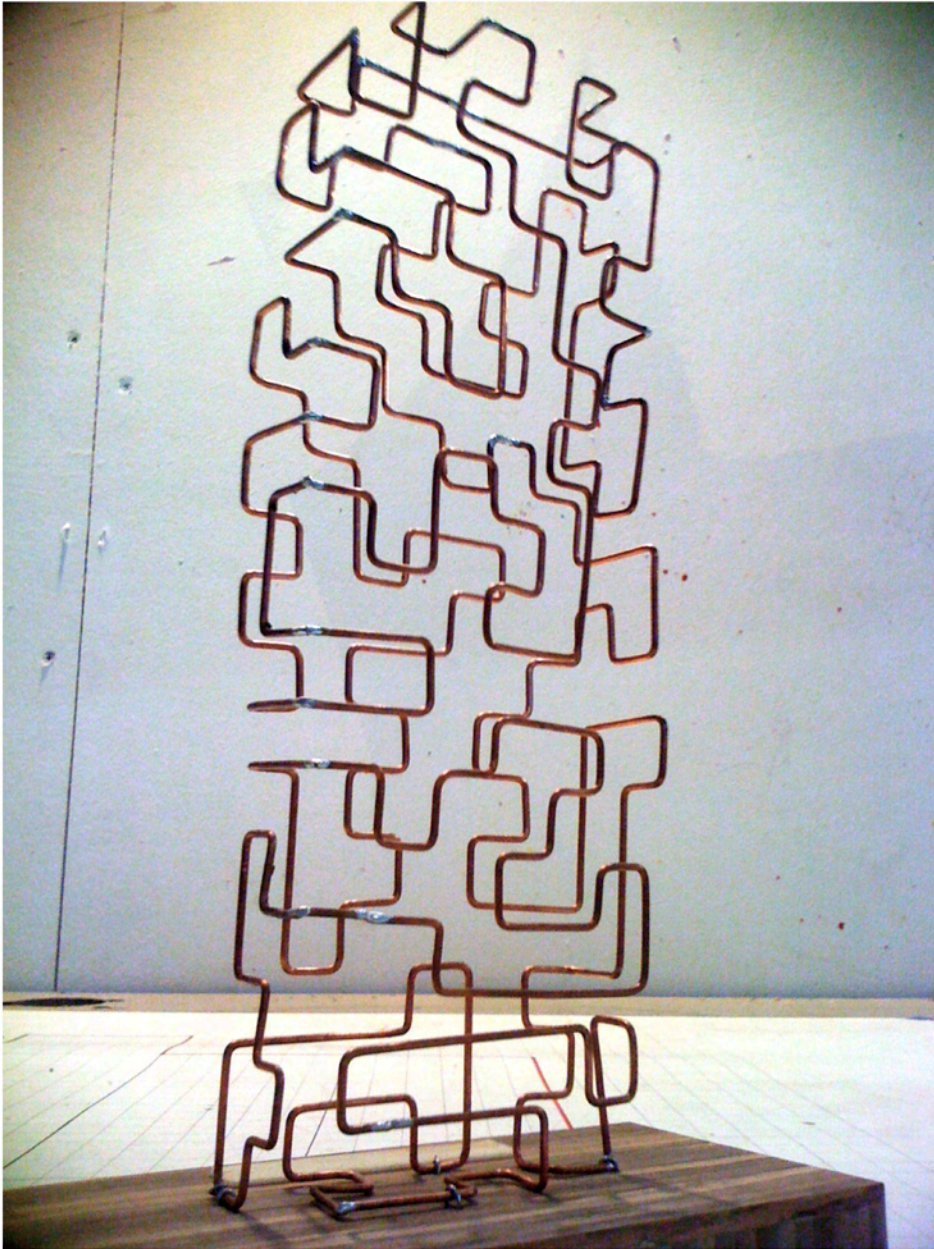
J. Eric Morales

This book is a collection of images records work in process as I solidified my MFA thesis. These images record explorations in concept, process and materials. A companion document to this book is an essay titled *Background and Influences*, an attempt to formalize and contextualize the finished work to be presented in May, 2011.

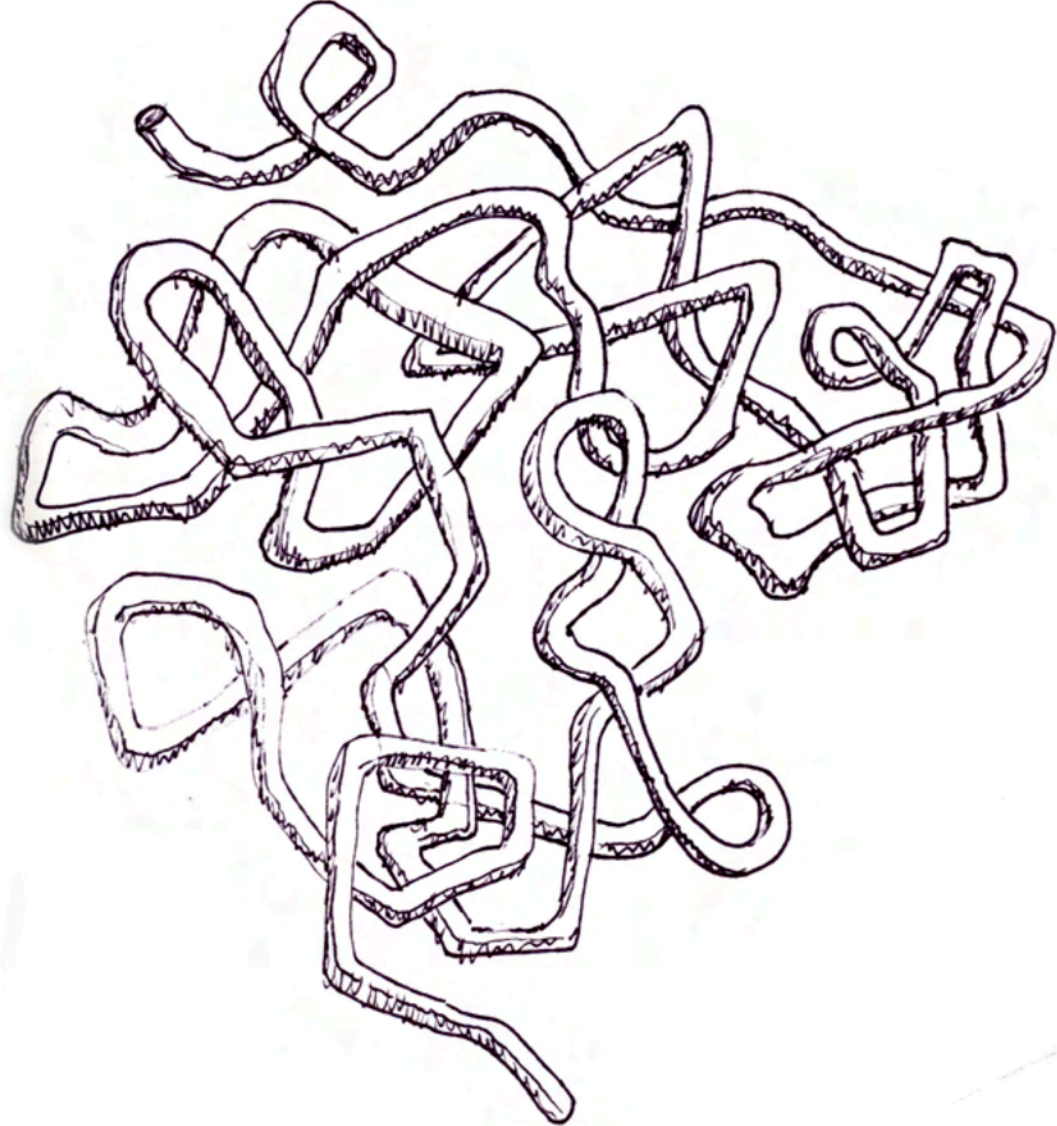
"WHERE'S THE VOICE OF THE WORK?"



Left: Concept sketch of monolithic labyrinth structure.
Right: Exploring process of crafting a monolithic labyrinth structure with 10 gauge solid copper wire.

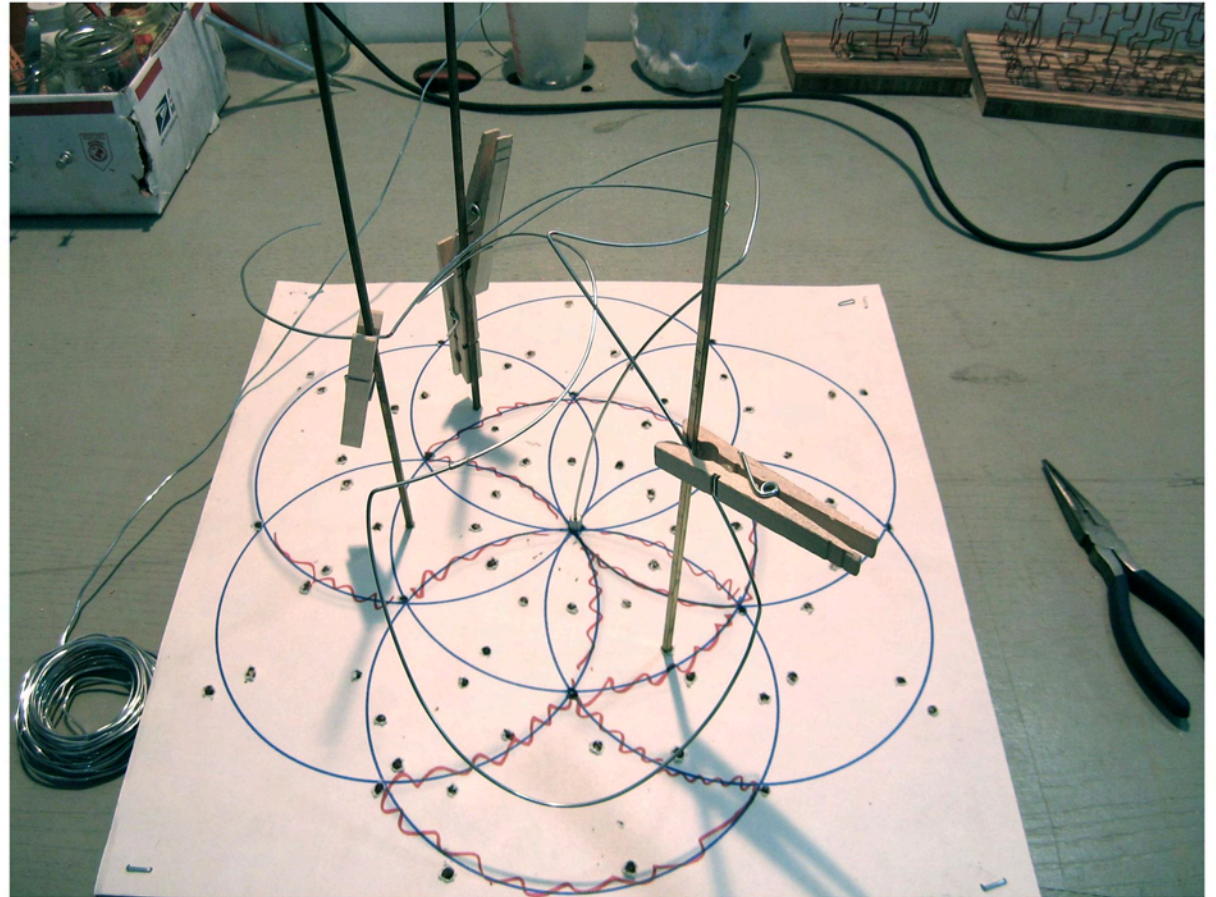
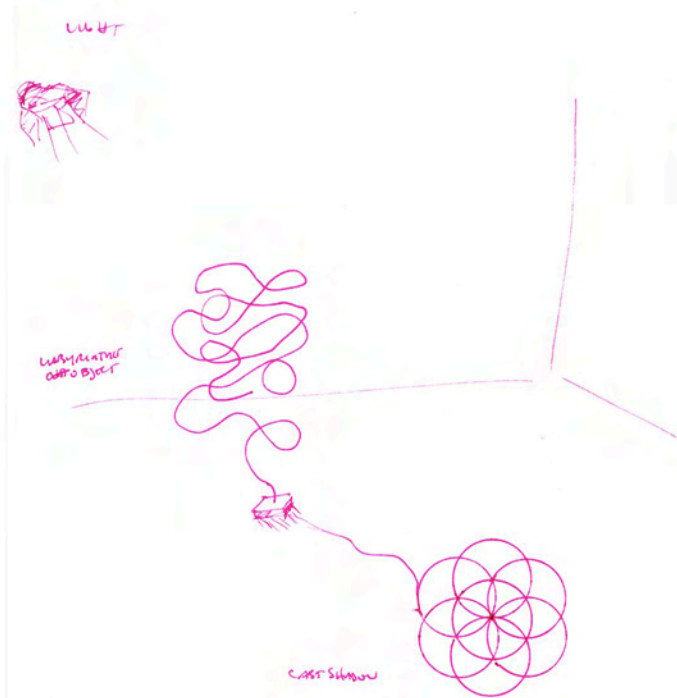


Left: First attempt at crafting a monolithic labyrinth structure from 10 gauge solid copper wire.
Right: 80' of 1" steel EMT conduit formed into a 25 foot long repeating clover pattern labyrinth form. Exploration of scale and material.

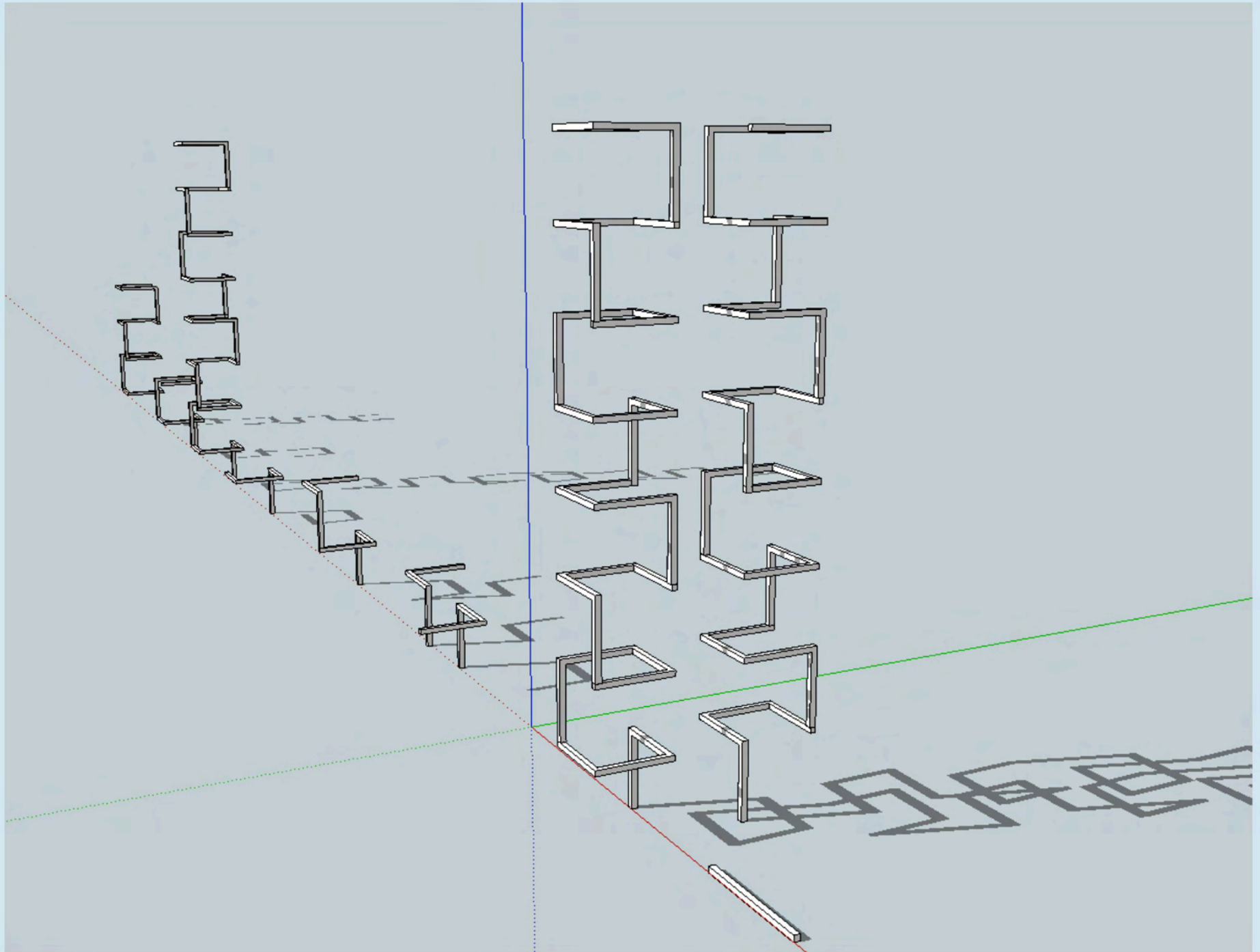


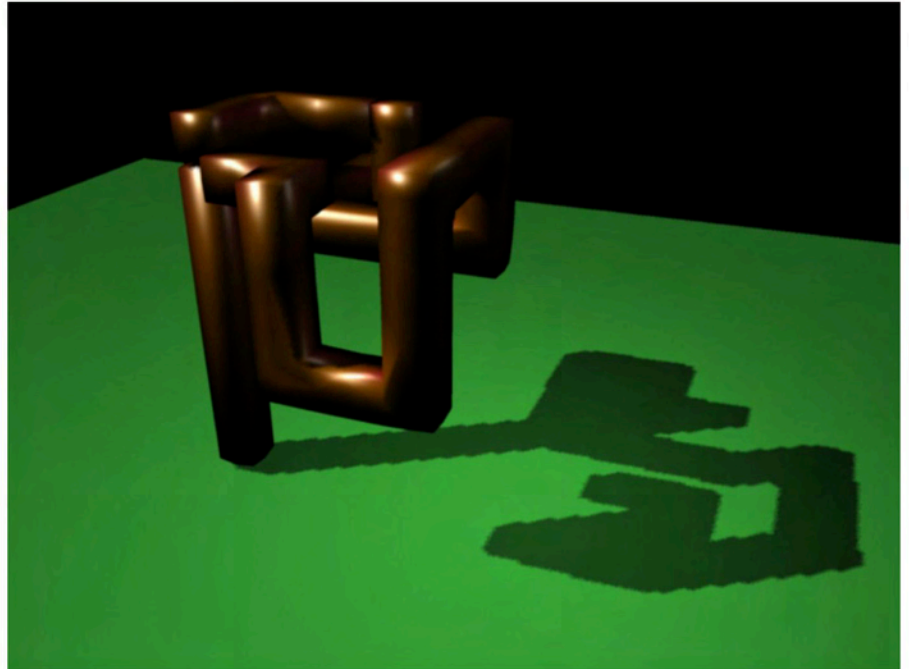
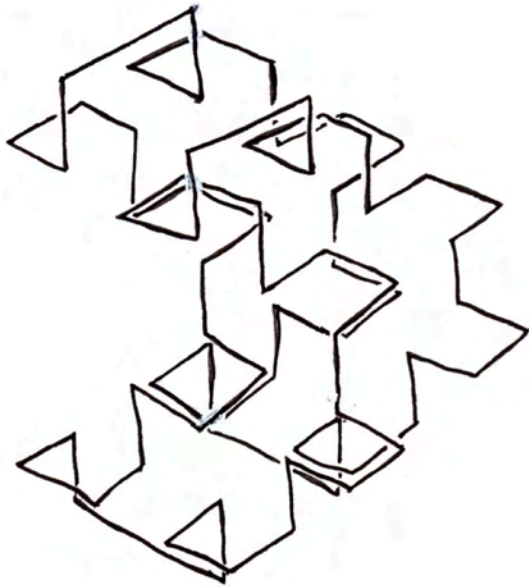
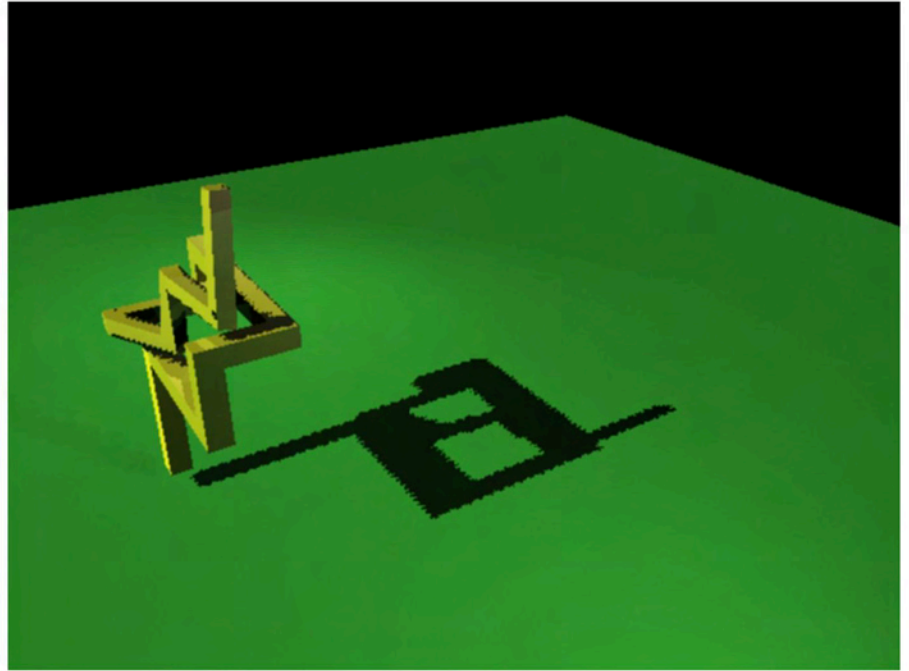
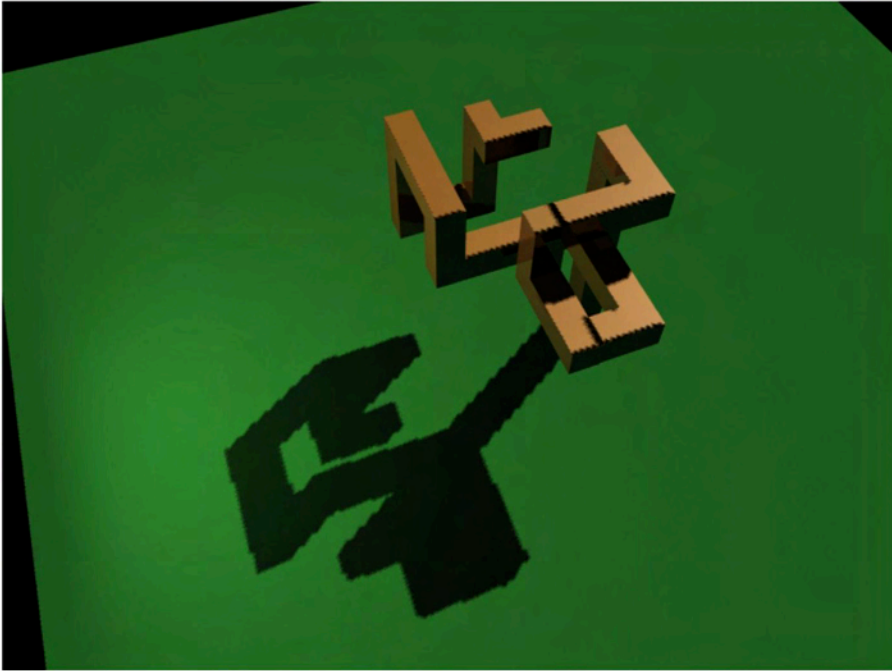
PROTEIN-INSPIRED FORM

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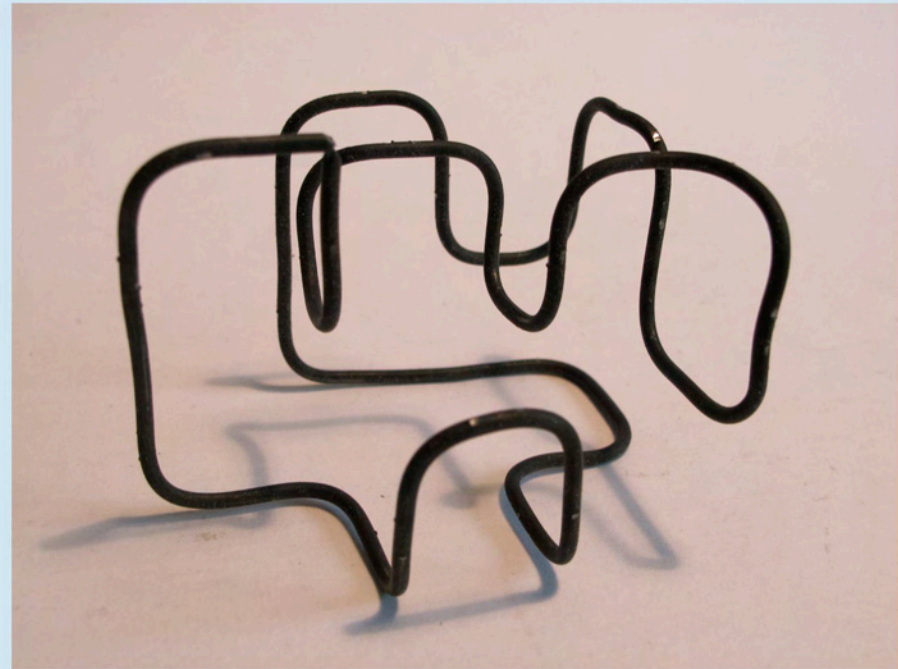
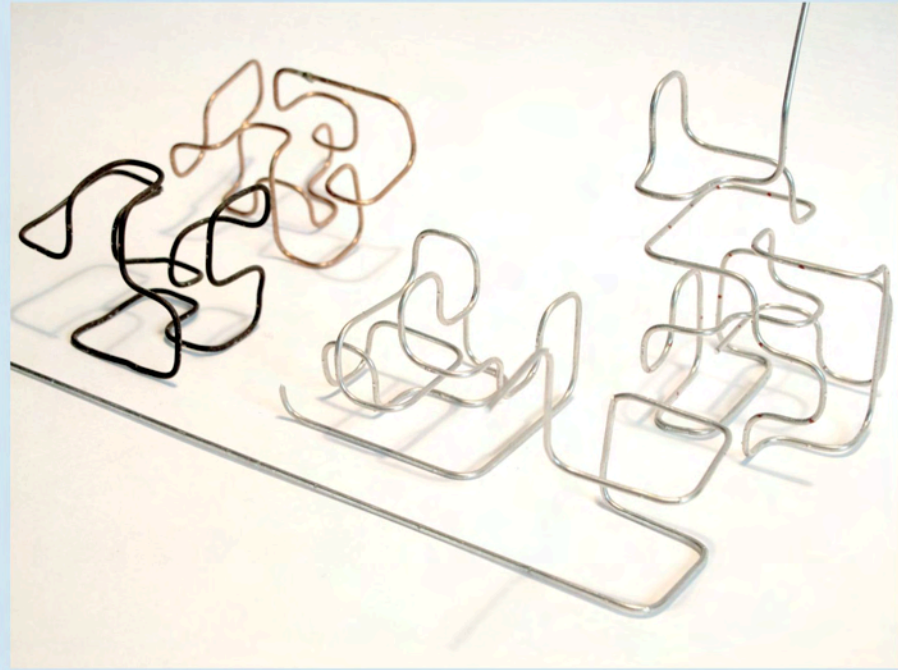


Left: Simple concept sketch of wire form that casts a “Seed of Life” spiral pattern from a fixed light-source.
Right: Process of creating wire-form shadow casting sculpture from 10 gauge aluminum wire. These explorations were discontinued due to lack of originality.



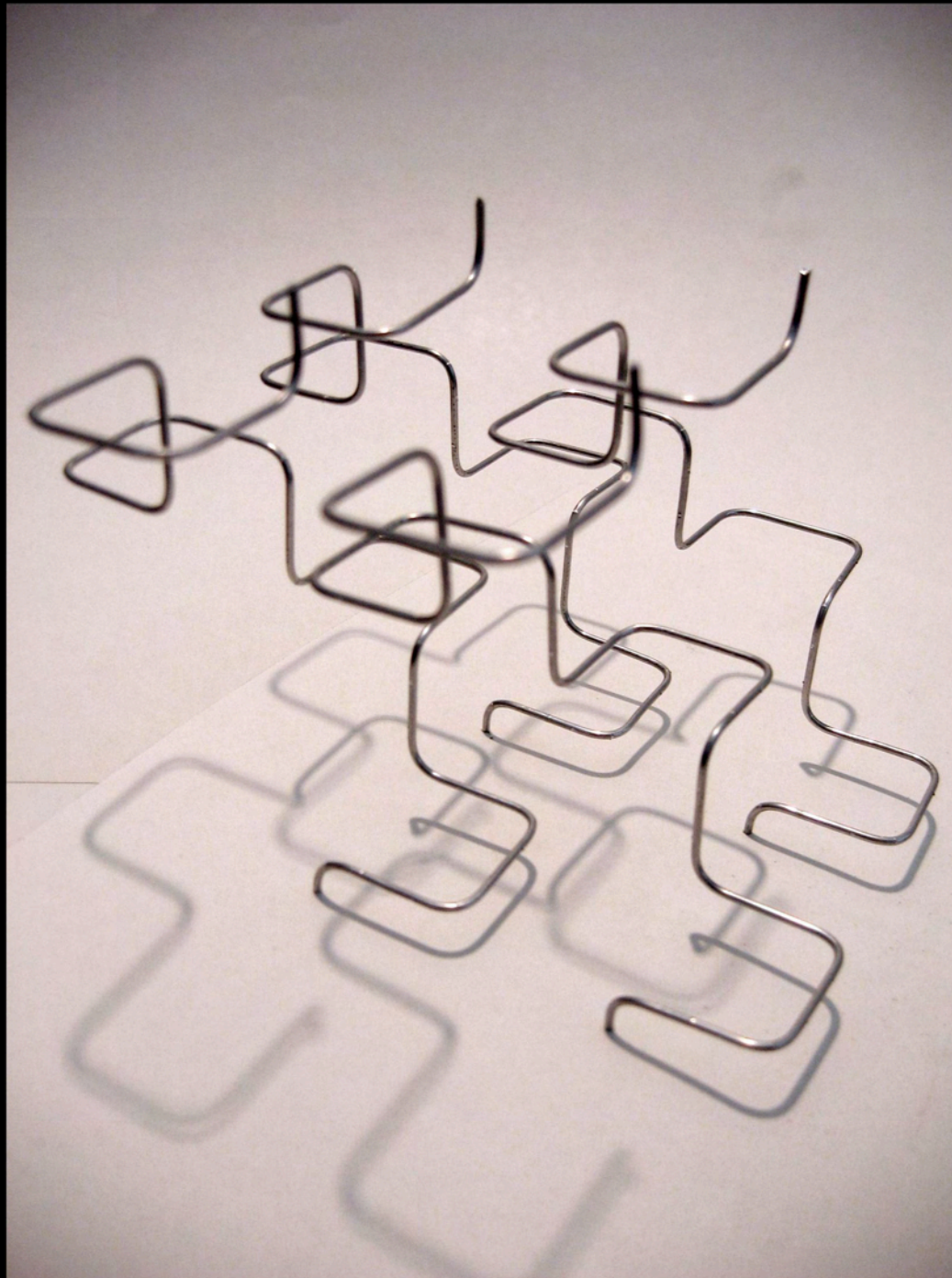


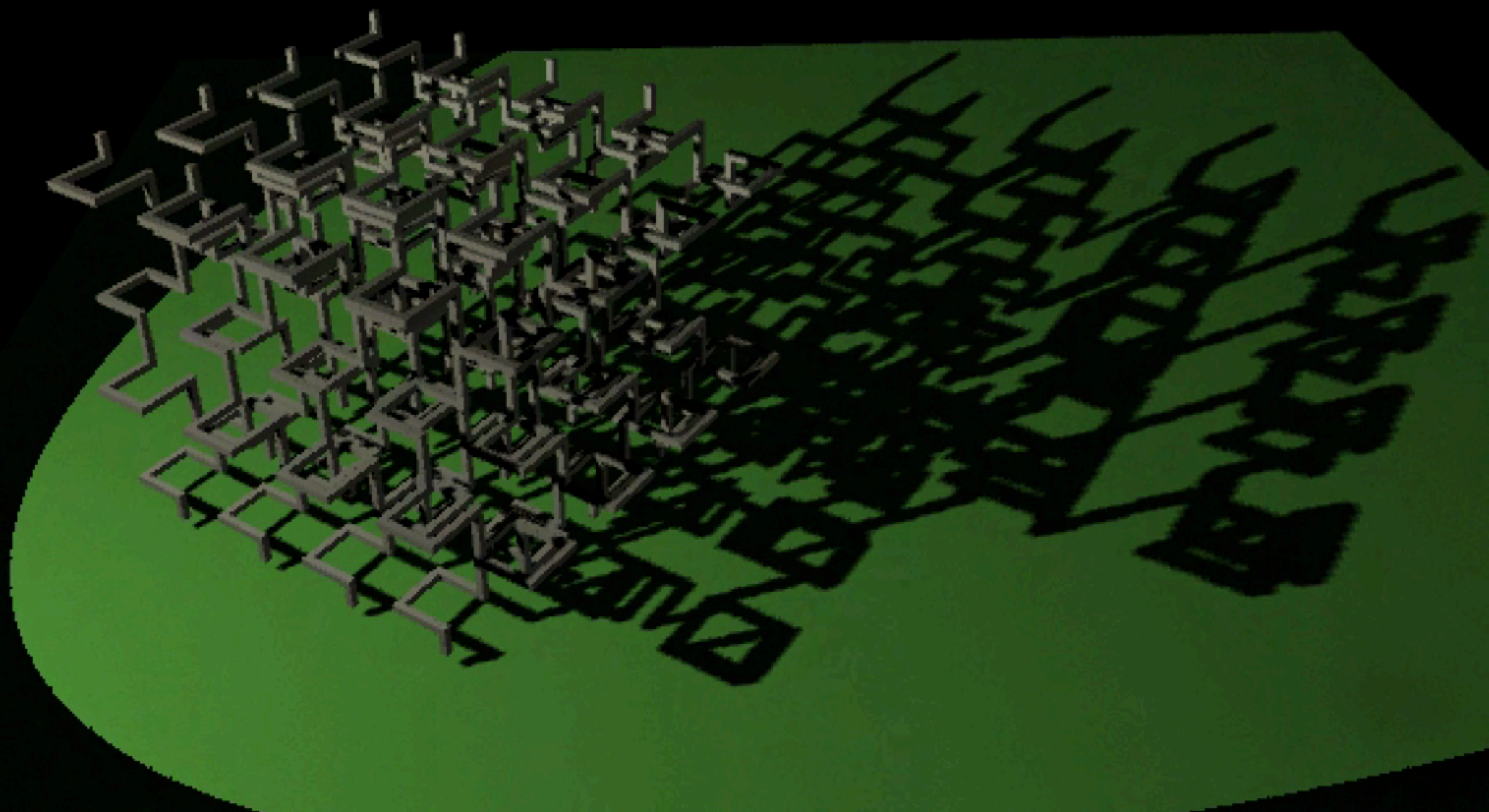
Explorations of form by hand and using *Maya*.

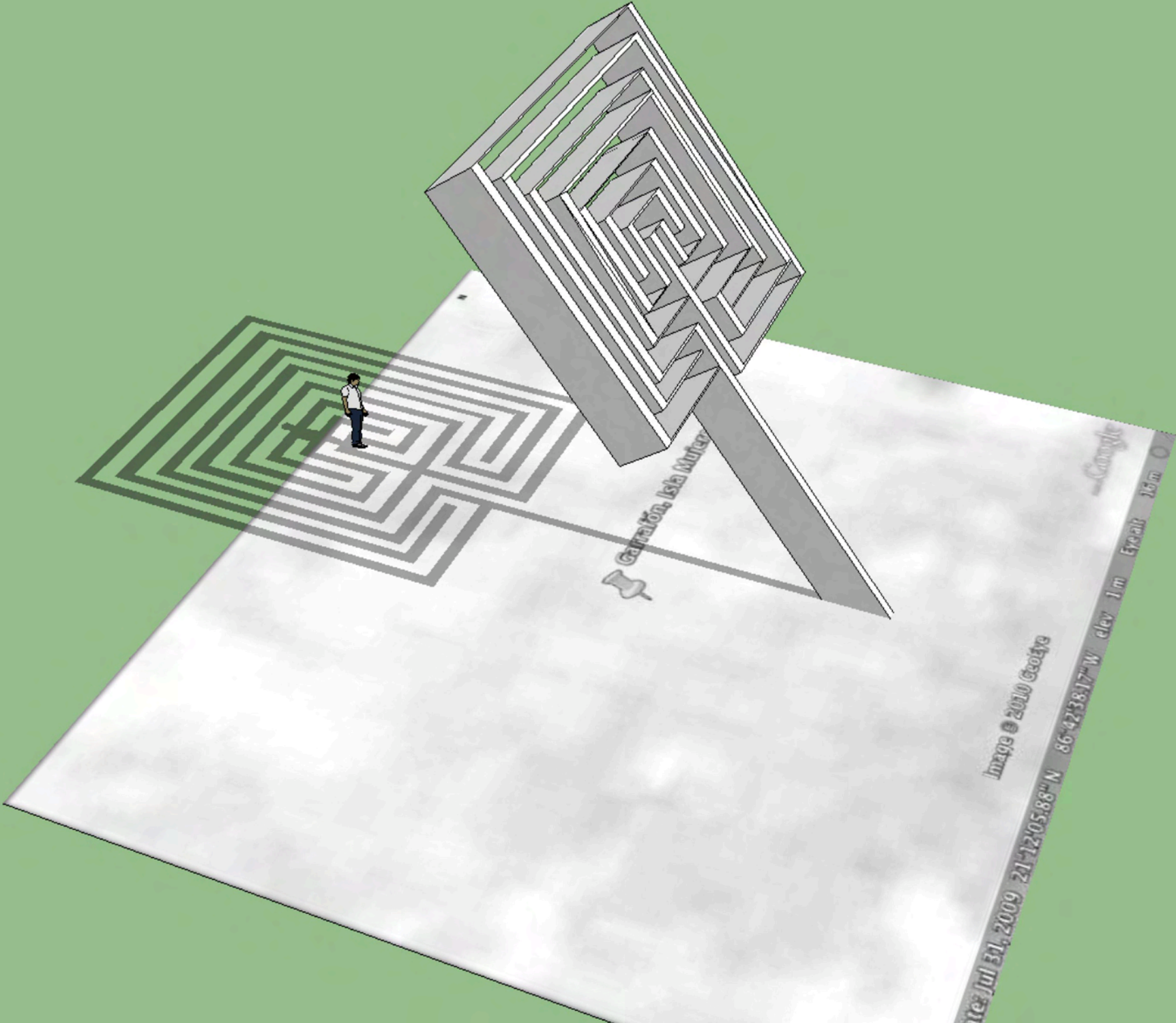




Process explorations led to the design of several tools such as this system of 90° elbows that can be used to construct *Hilbert*-inspired forms. The elbows have magnets in the ends which keep the pieces firmly, but non-permanently connected.



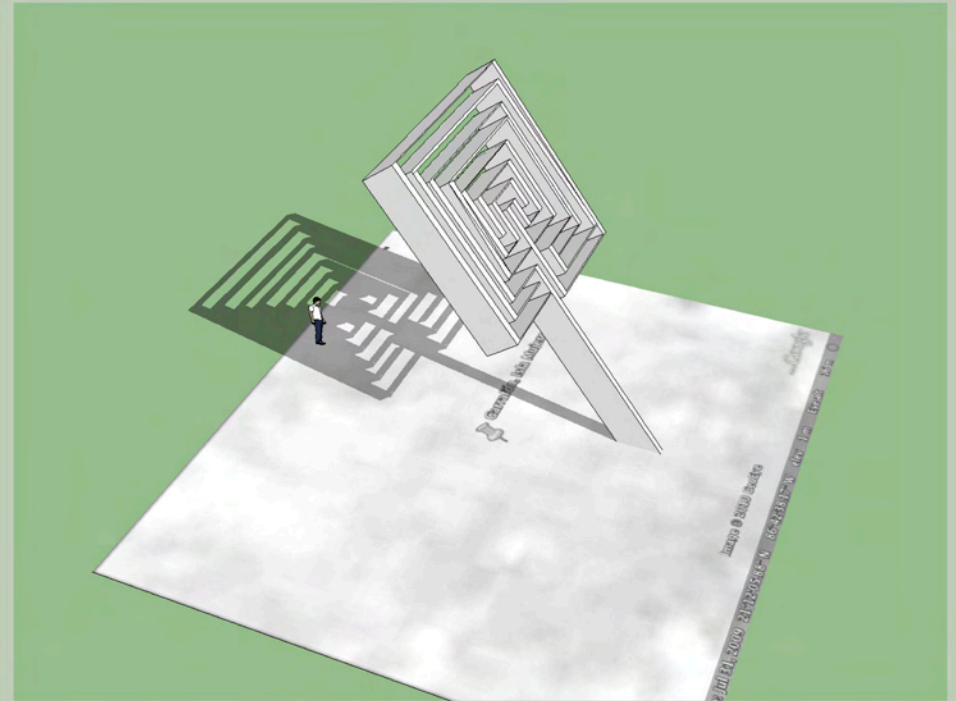
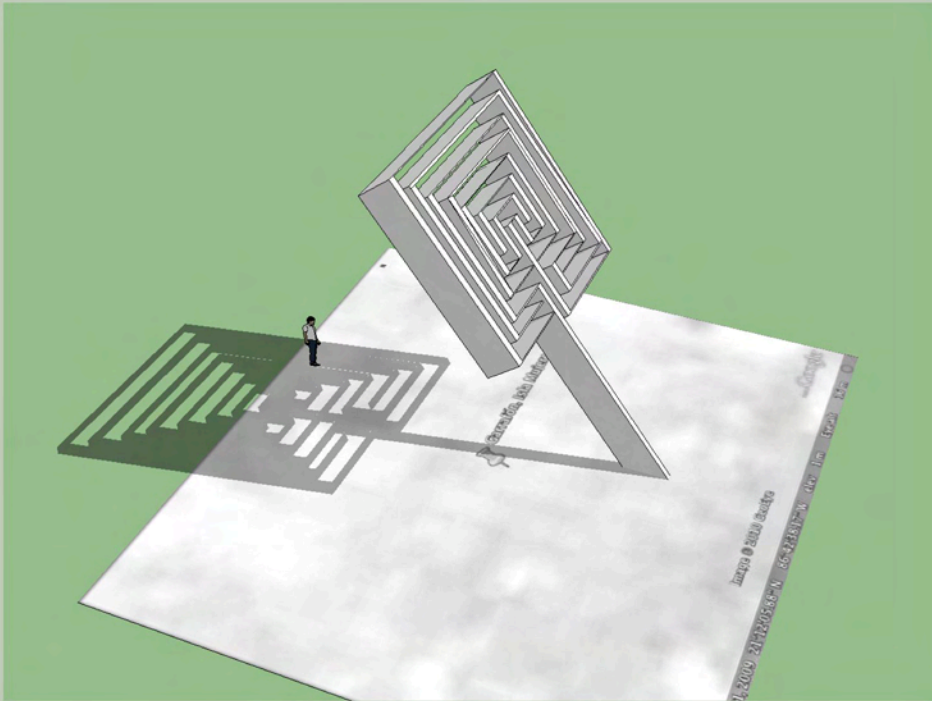




Gallatin, Isla Morisco

Image © 2010 Google

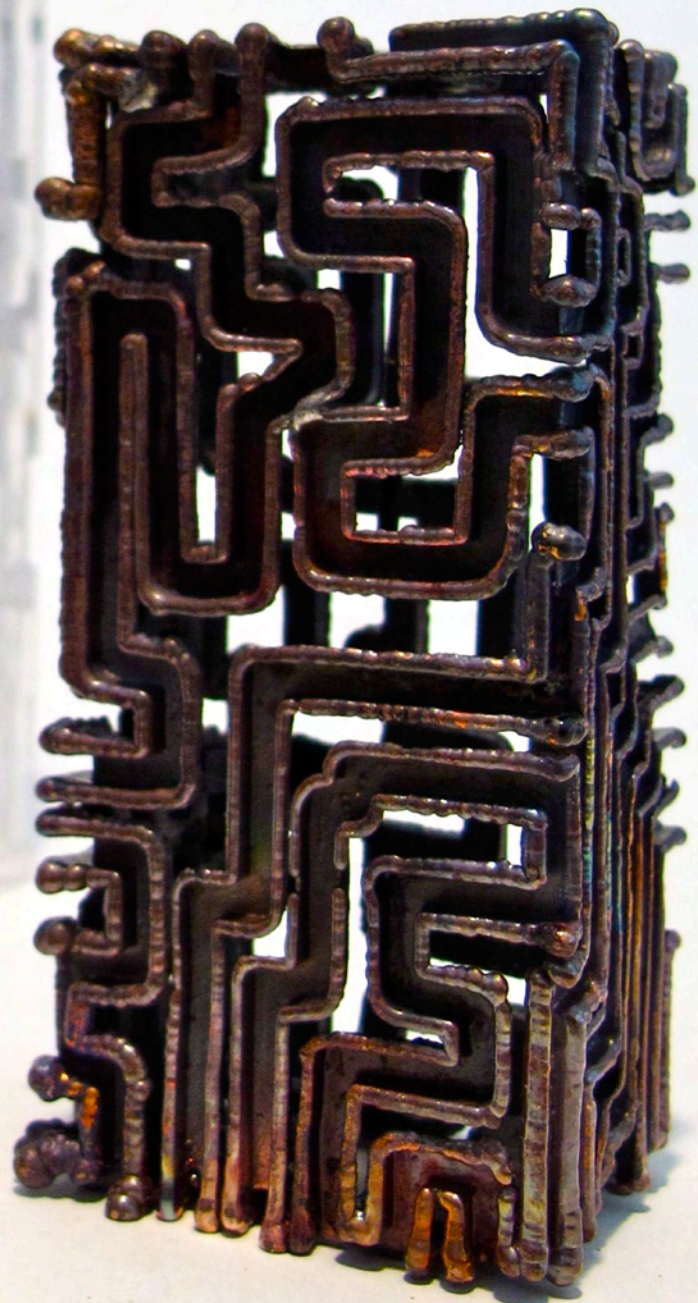
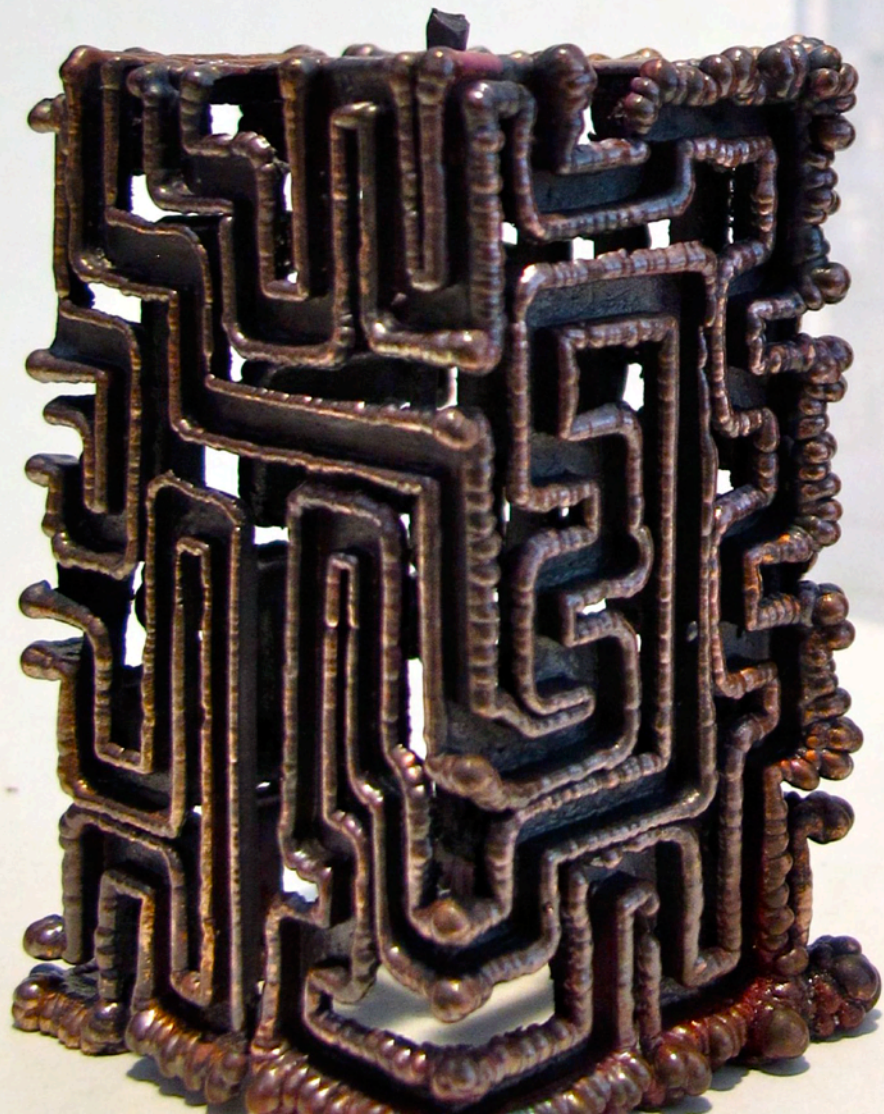
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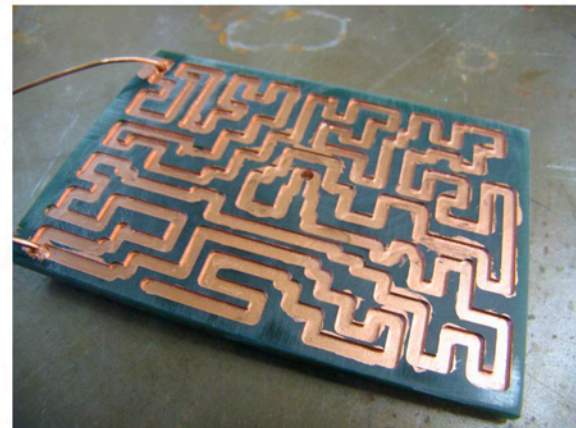
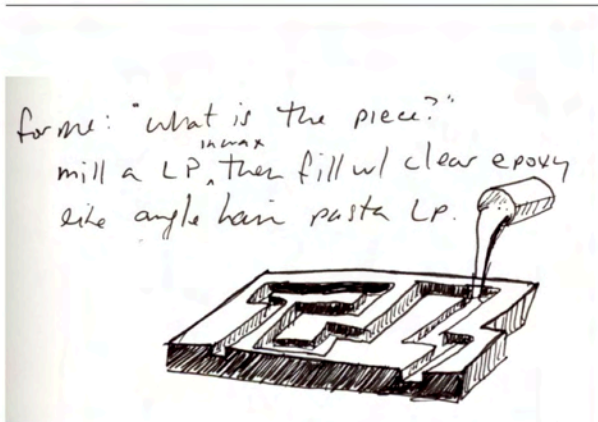
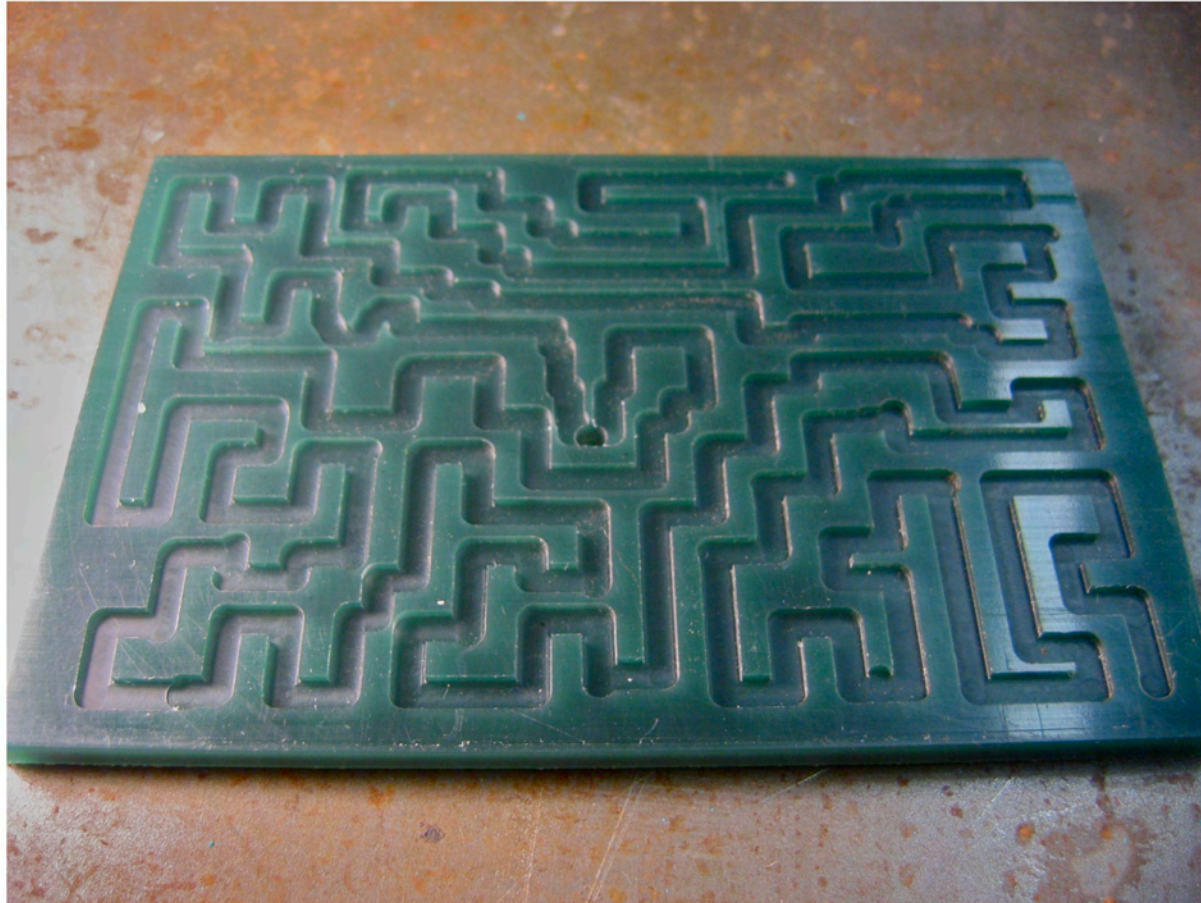


A rudimentary concept for casting a traditional labyrinth pattern on the ground at a specific place and time.
Above Left: Isla Mujeres, Mexico, December 21, 2012, 10:45am. Above Right: Isla Mujeres, Mexico, December 21, 2012, 12:45am.
Facing Page: Isla Mujeres, Mexico, December 21, 2012, 11:45am.

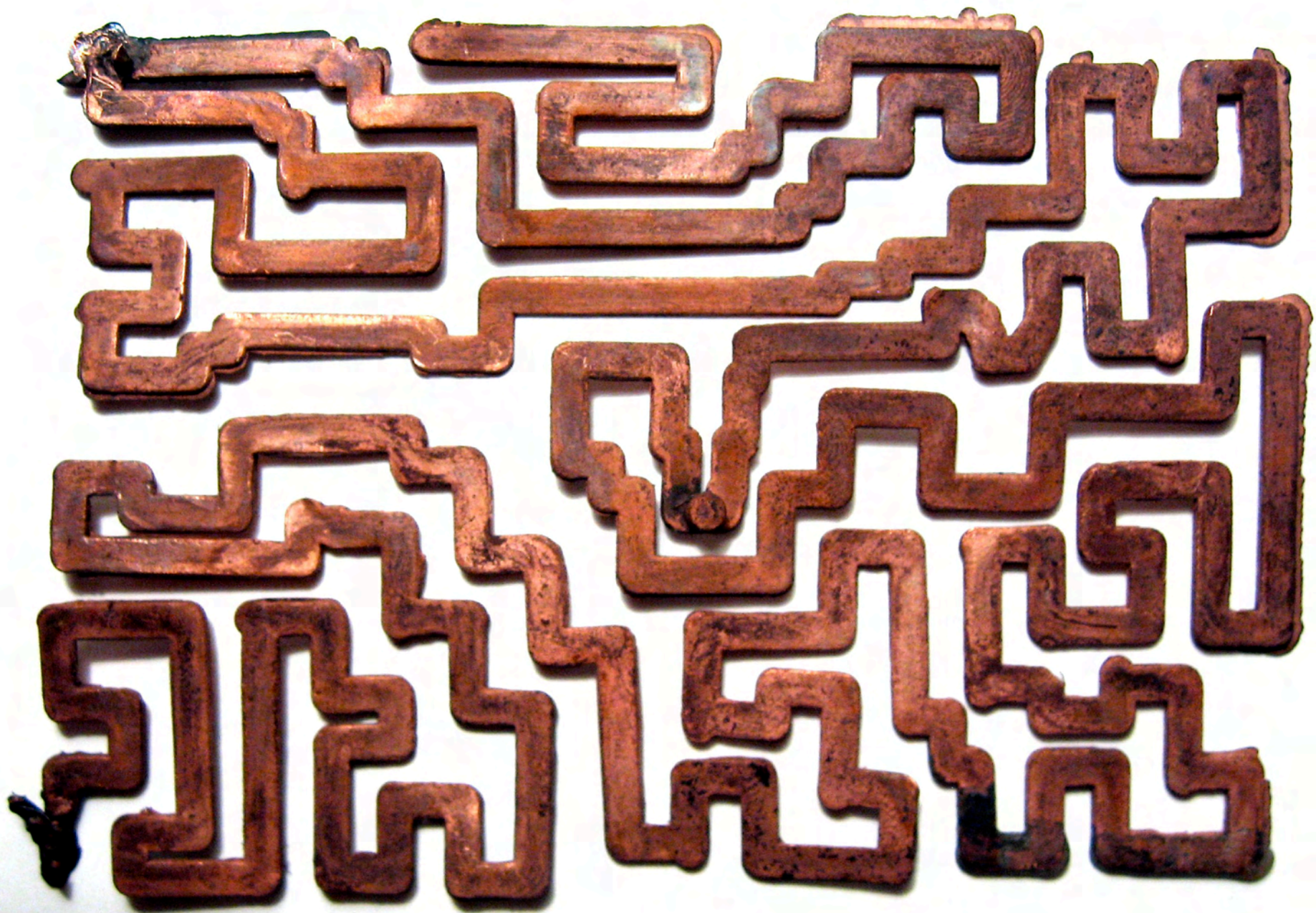
Designing Reverence

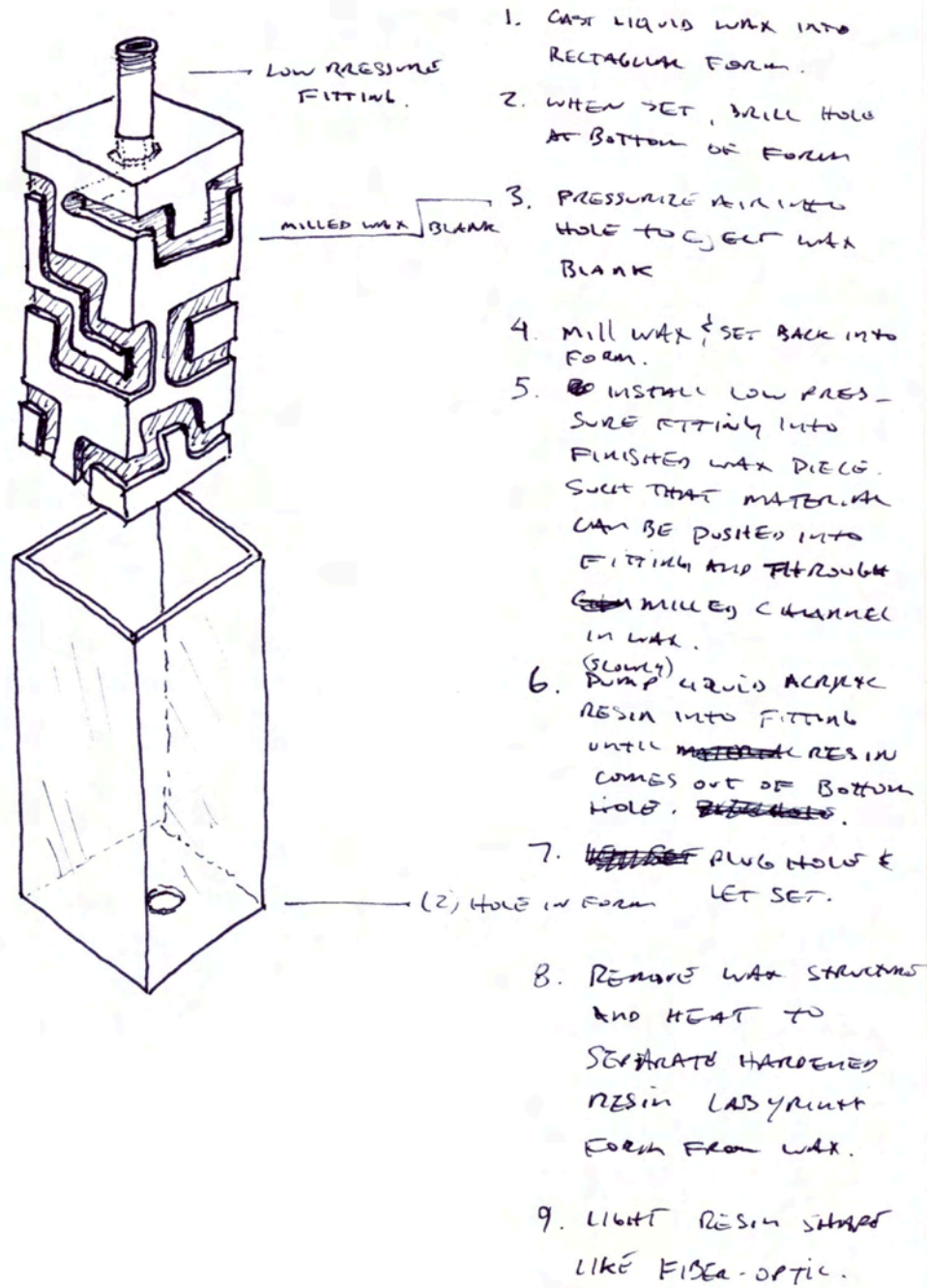
The real design question I'm asking myself: Can I create an object that communicates and elicits a sense of reverence for the unknowable Universe, one that draws the viewer into a personal moment of introspection? In other words, can I create an object that triggers momentary attenuation of ego? Can I design and craft an art object that is pure beauty?



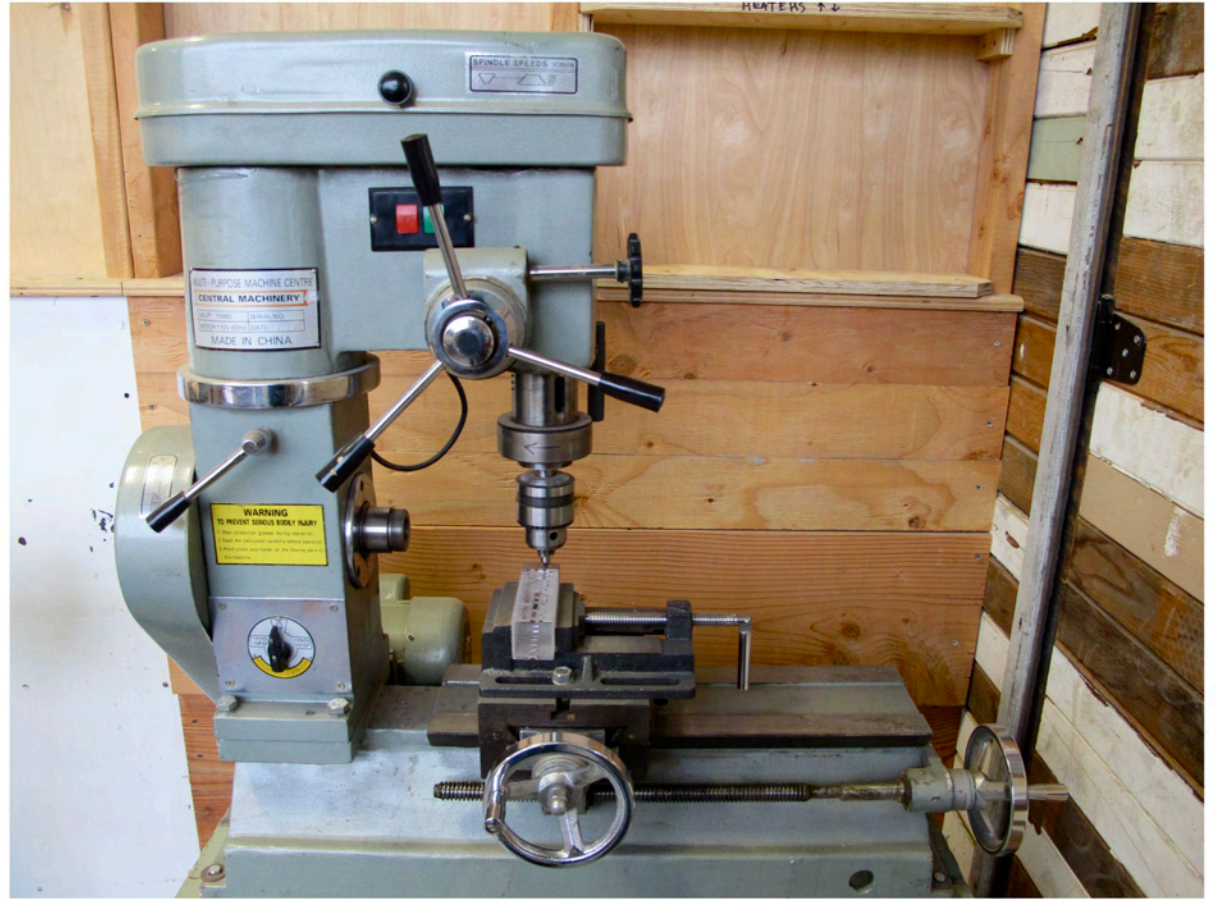


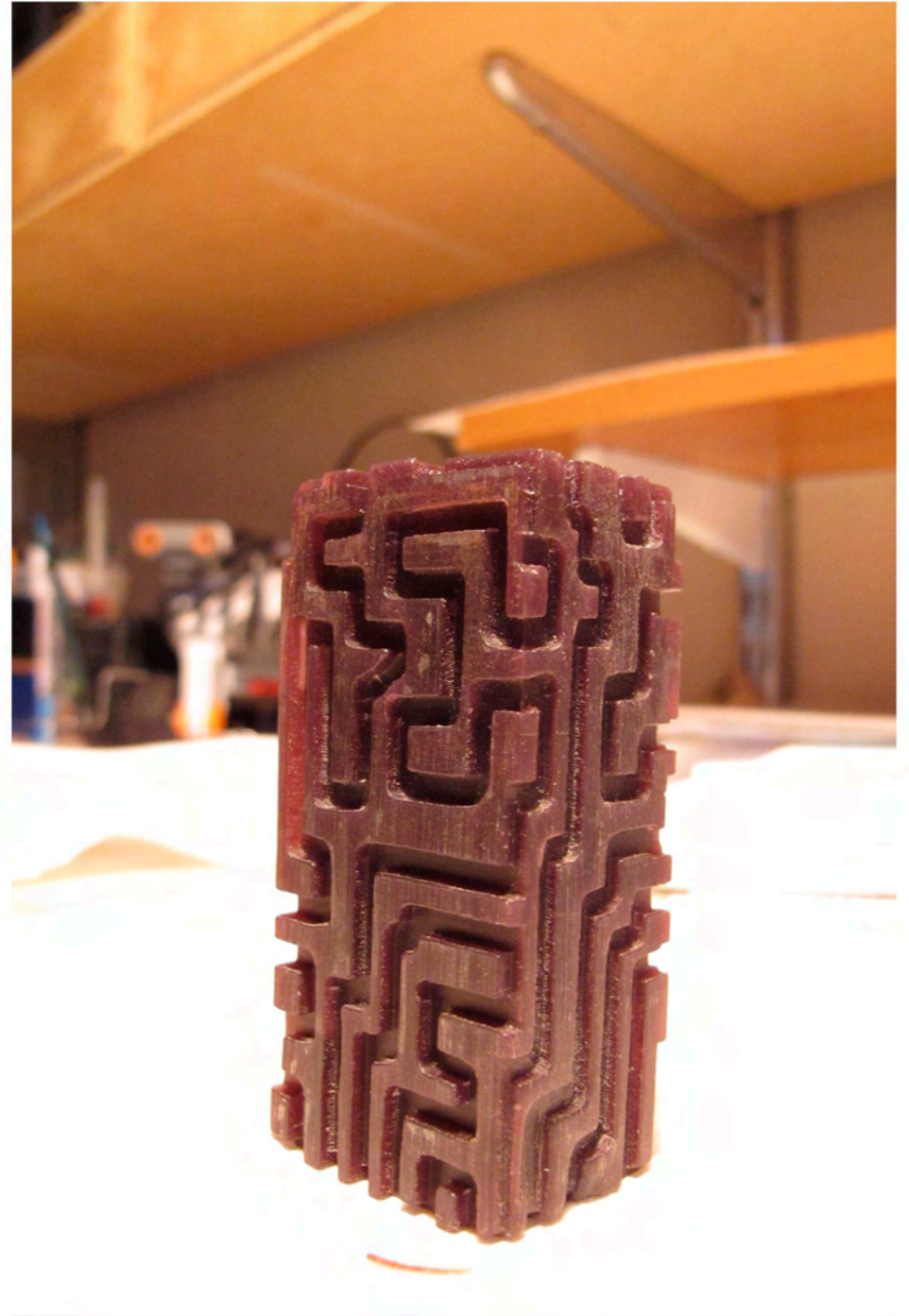
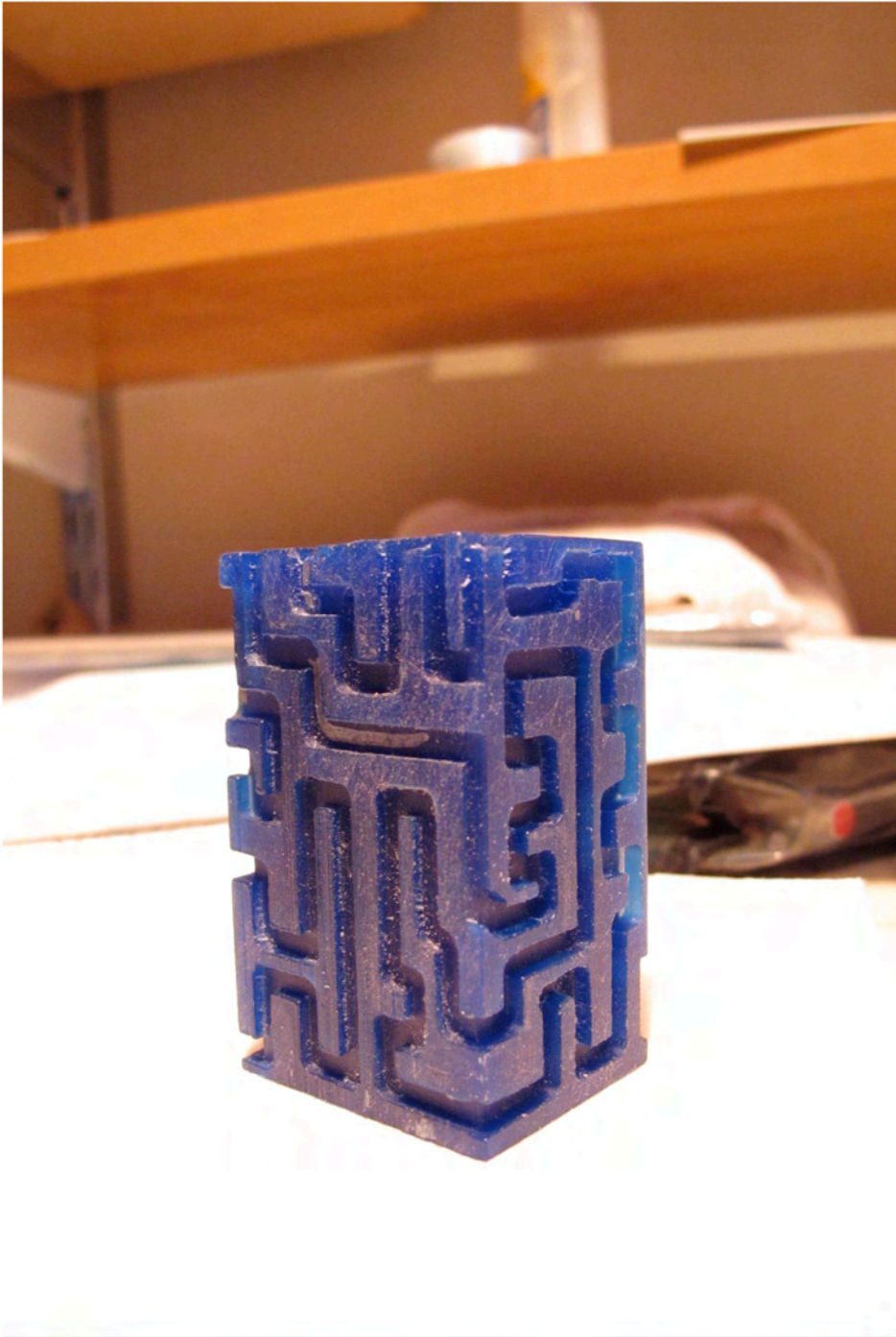
Above: A first step at taking the two-dimensional labyrinth form into three-dimensions.
Facing: Resulting semi-three-dimensional labyrinth made from electroformed copper.

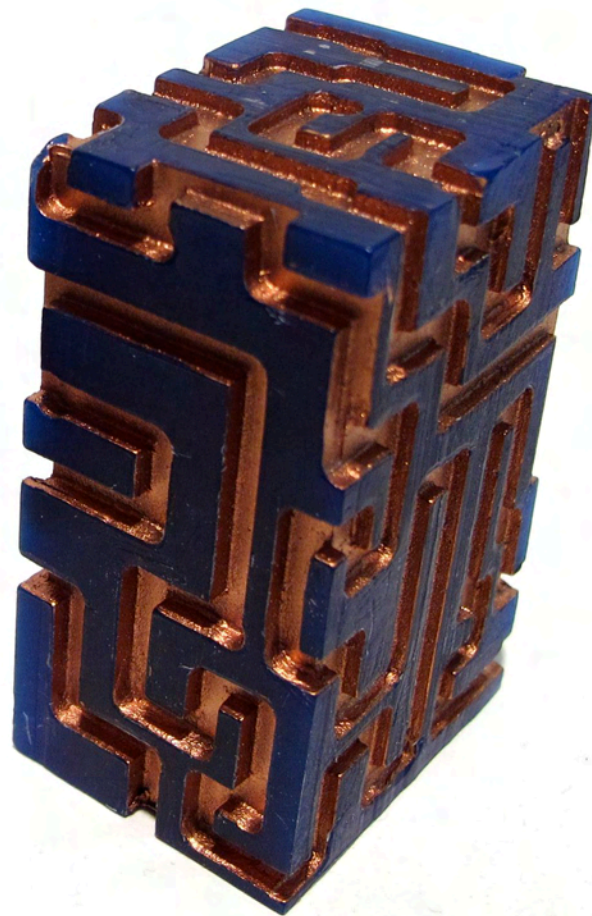
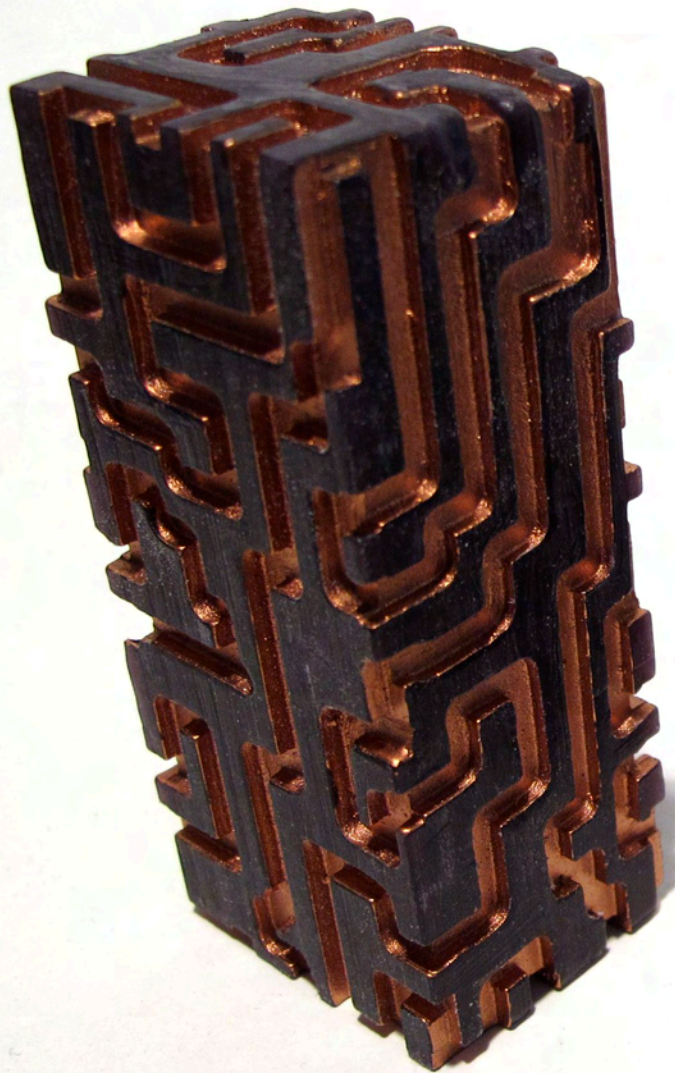


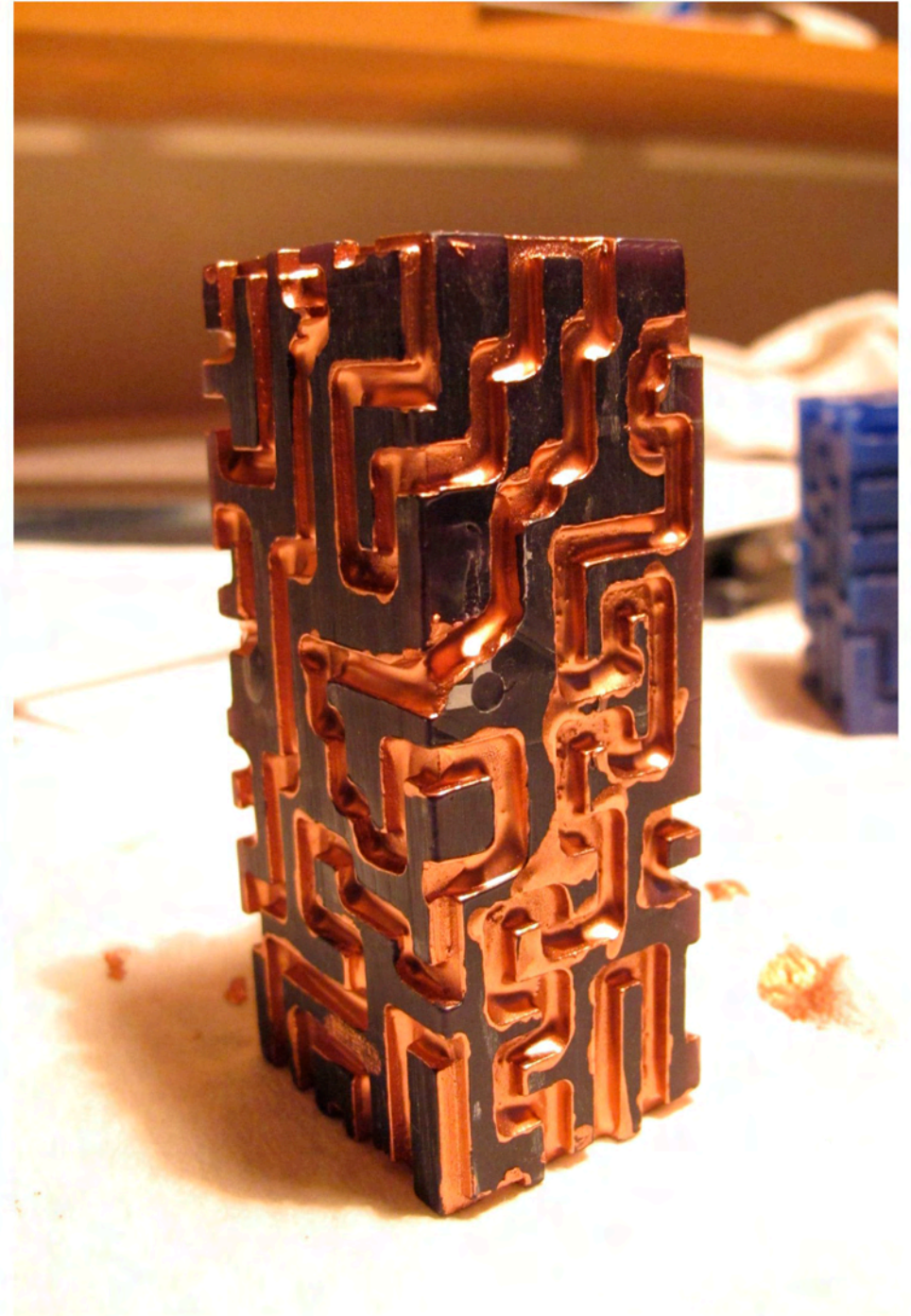
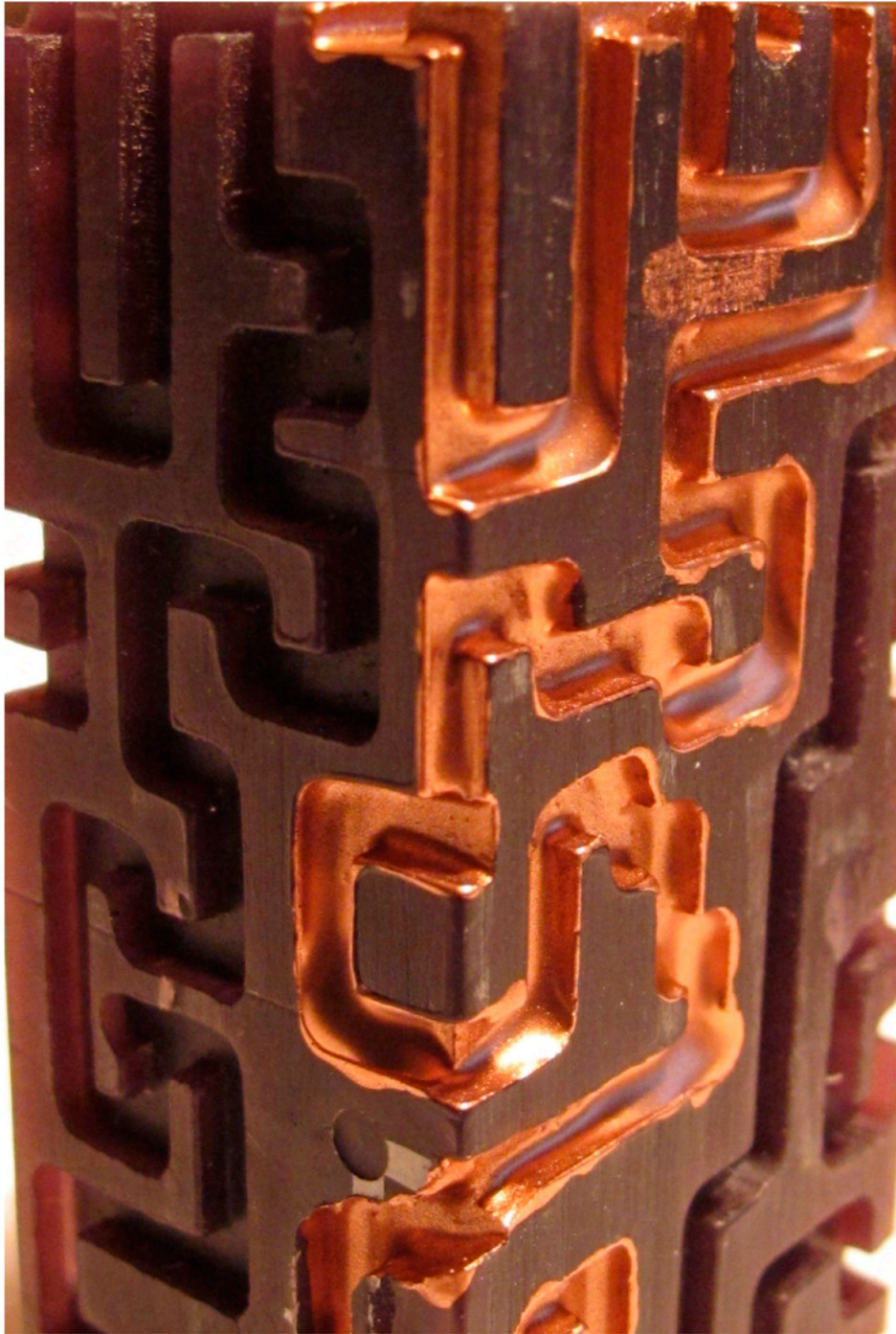


Above: Sketch of process for creating cast labyrinth structures.
 Facing: Hand-operated machine used to create milled channels in materials.



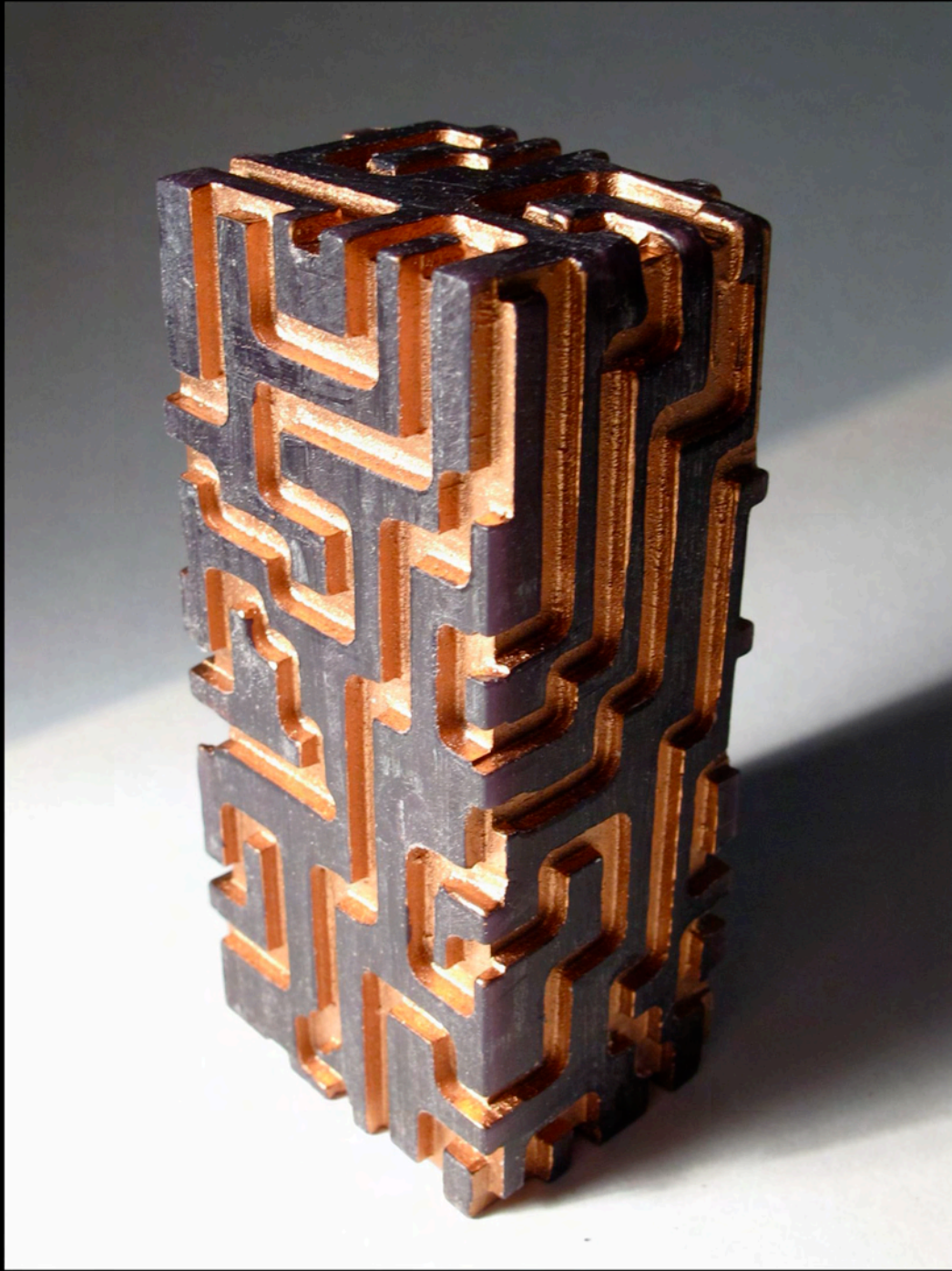


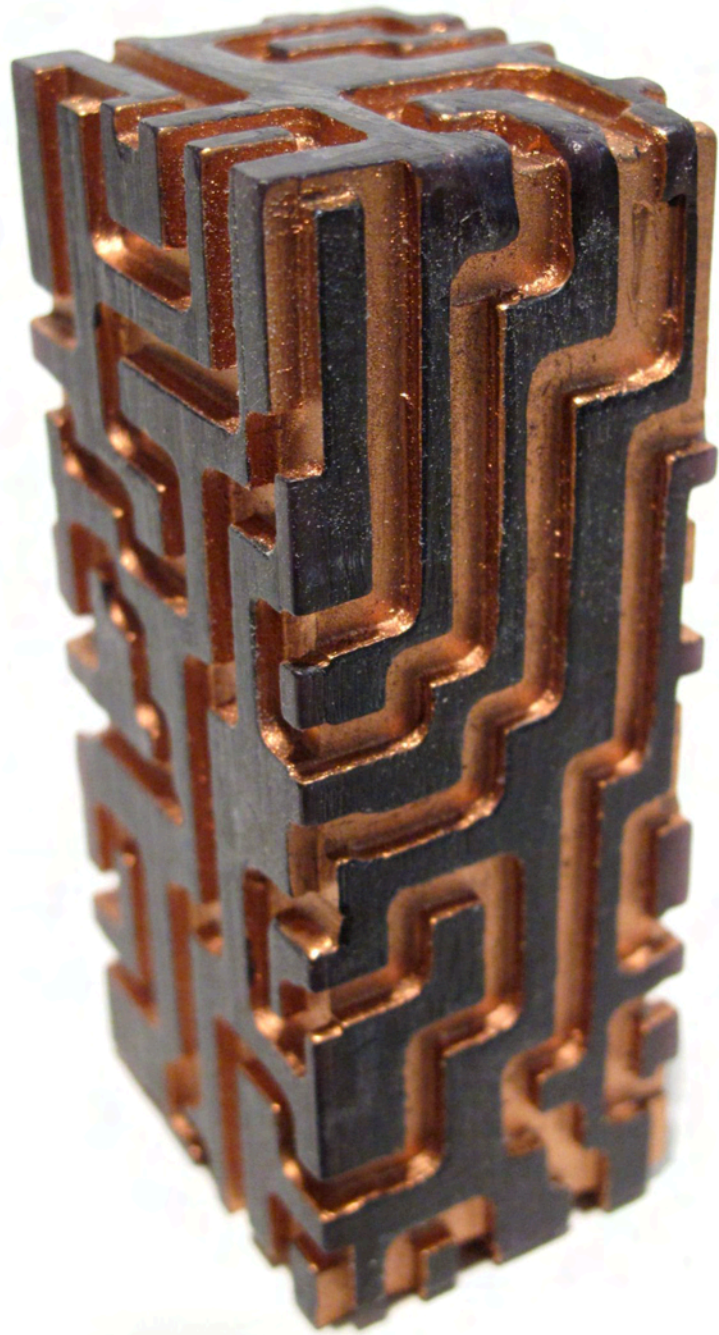


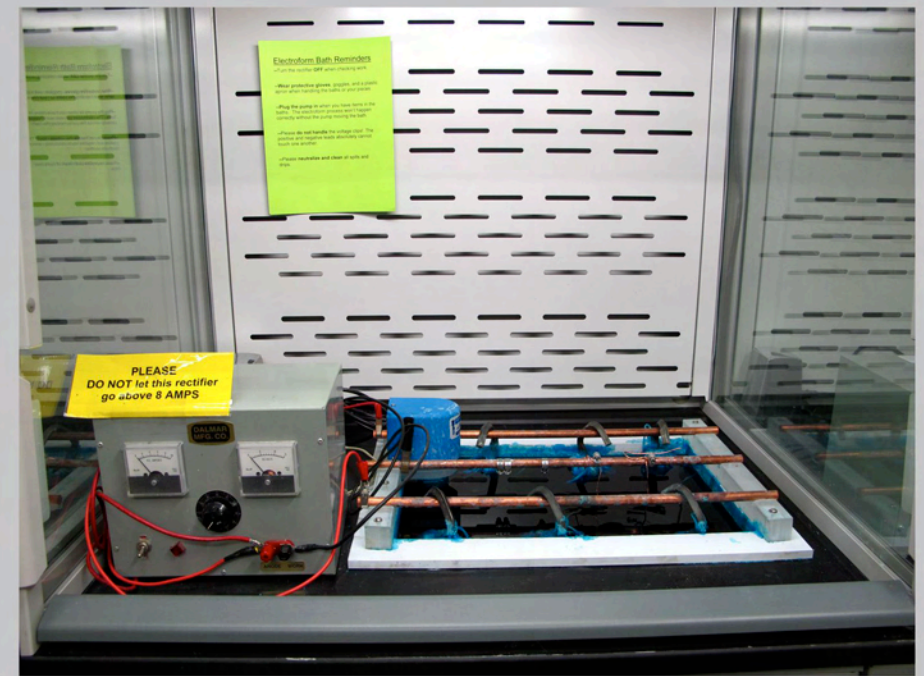
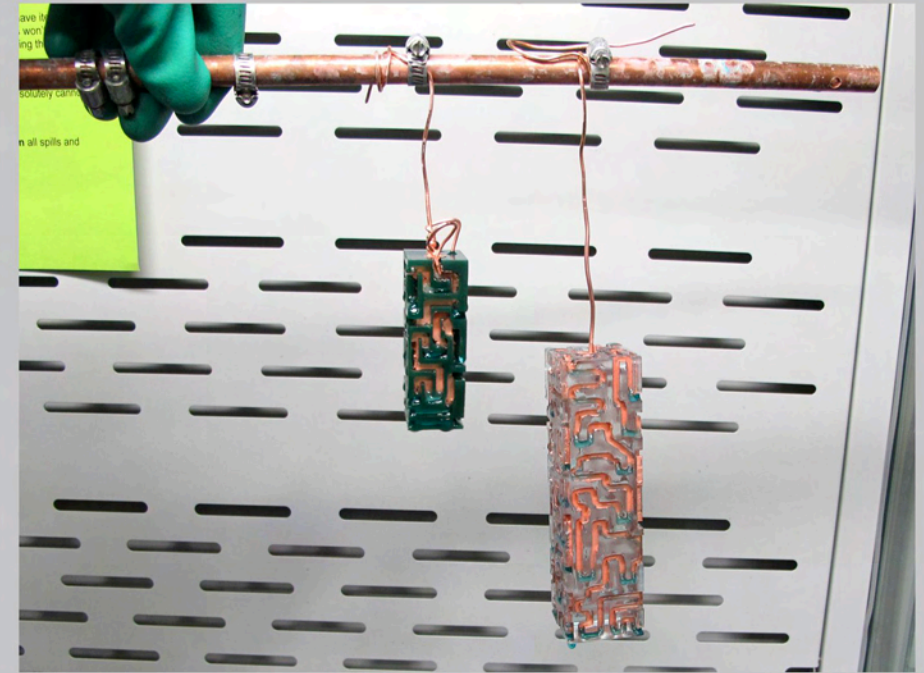
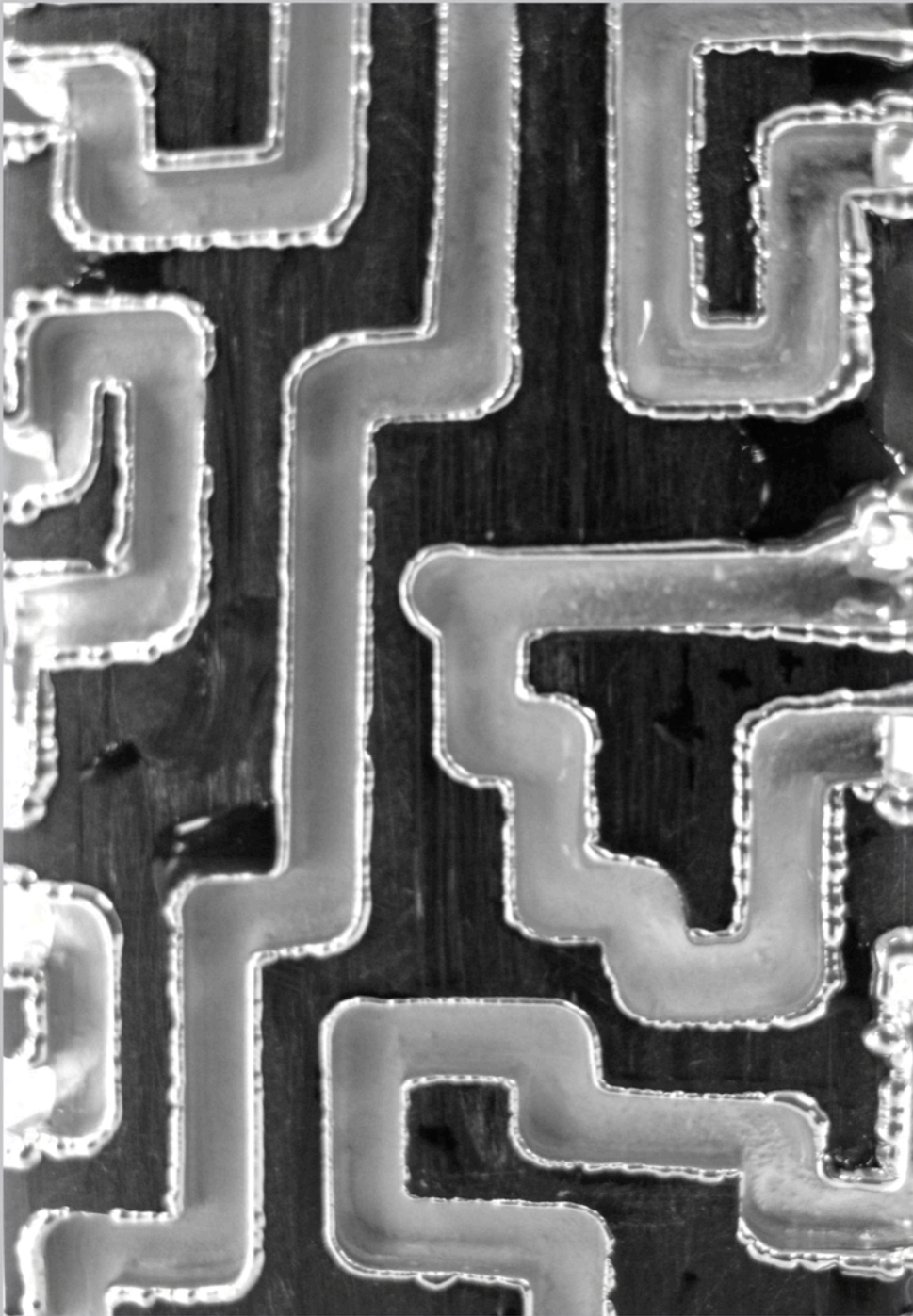




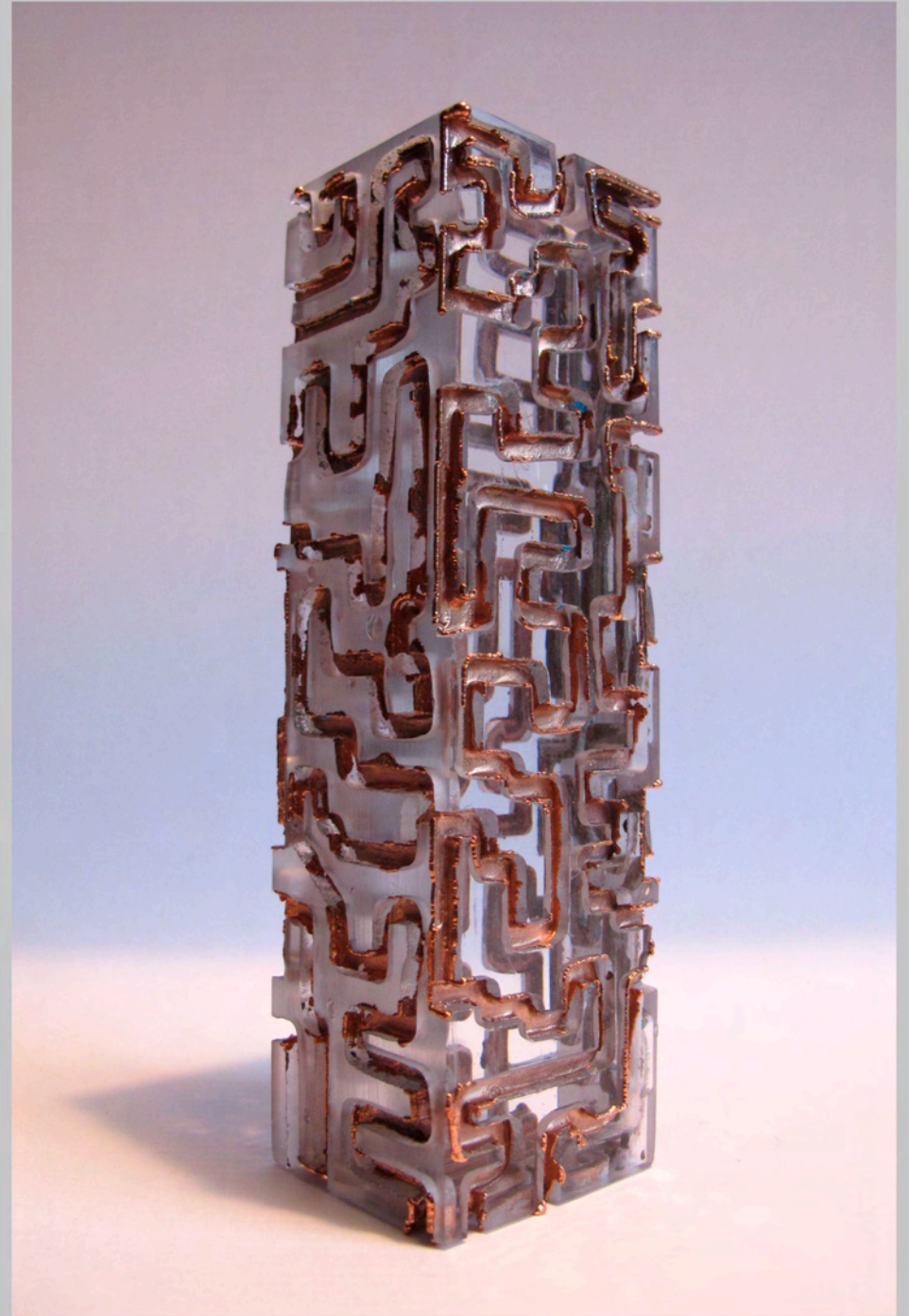
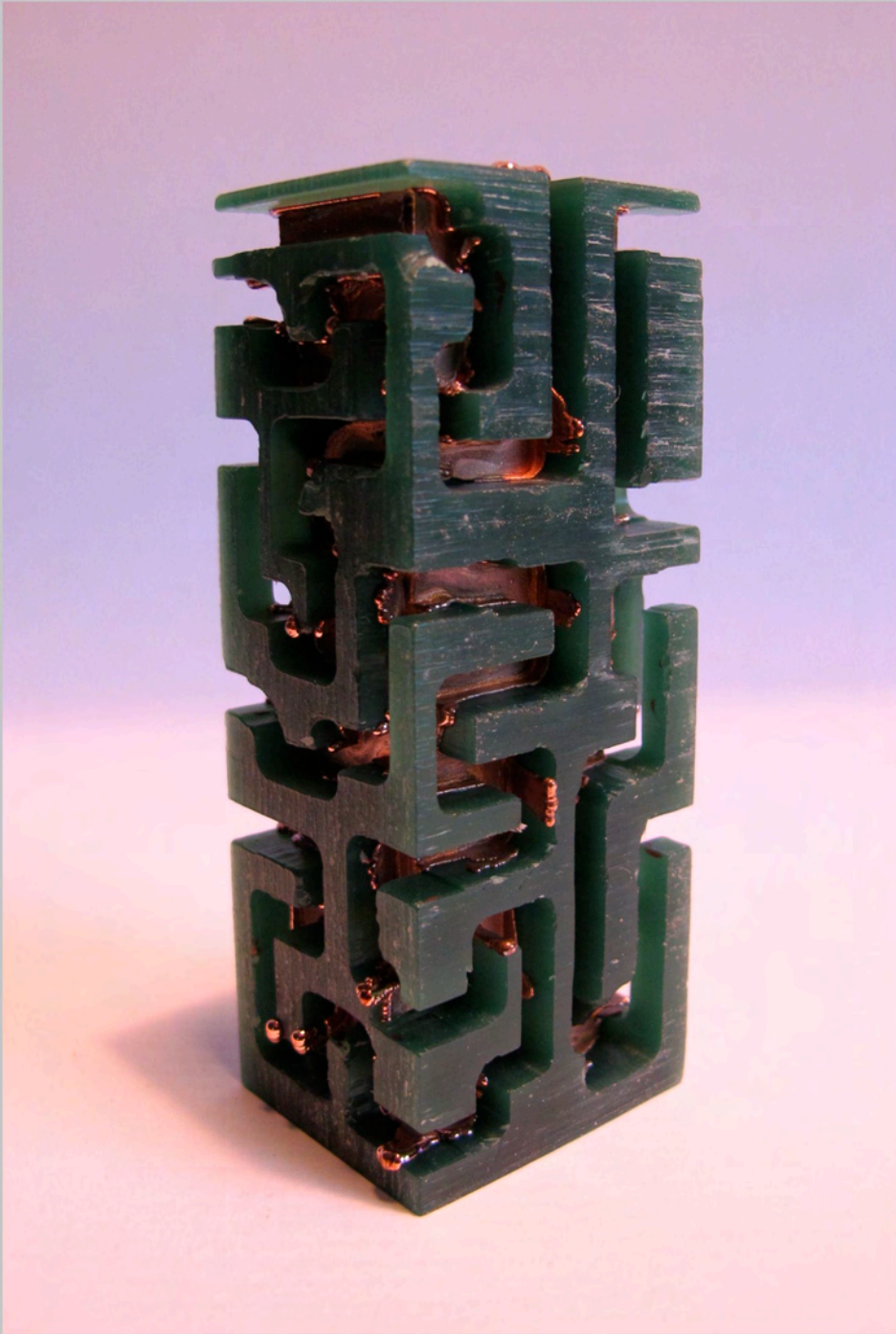
Milled, painted, and cleaned-up wax hull ready for electroforming.



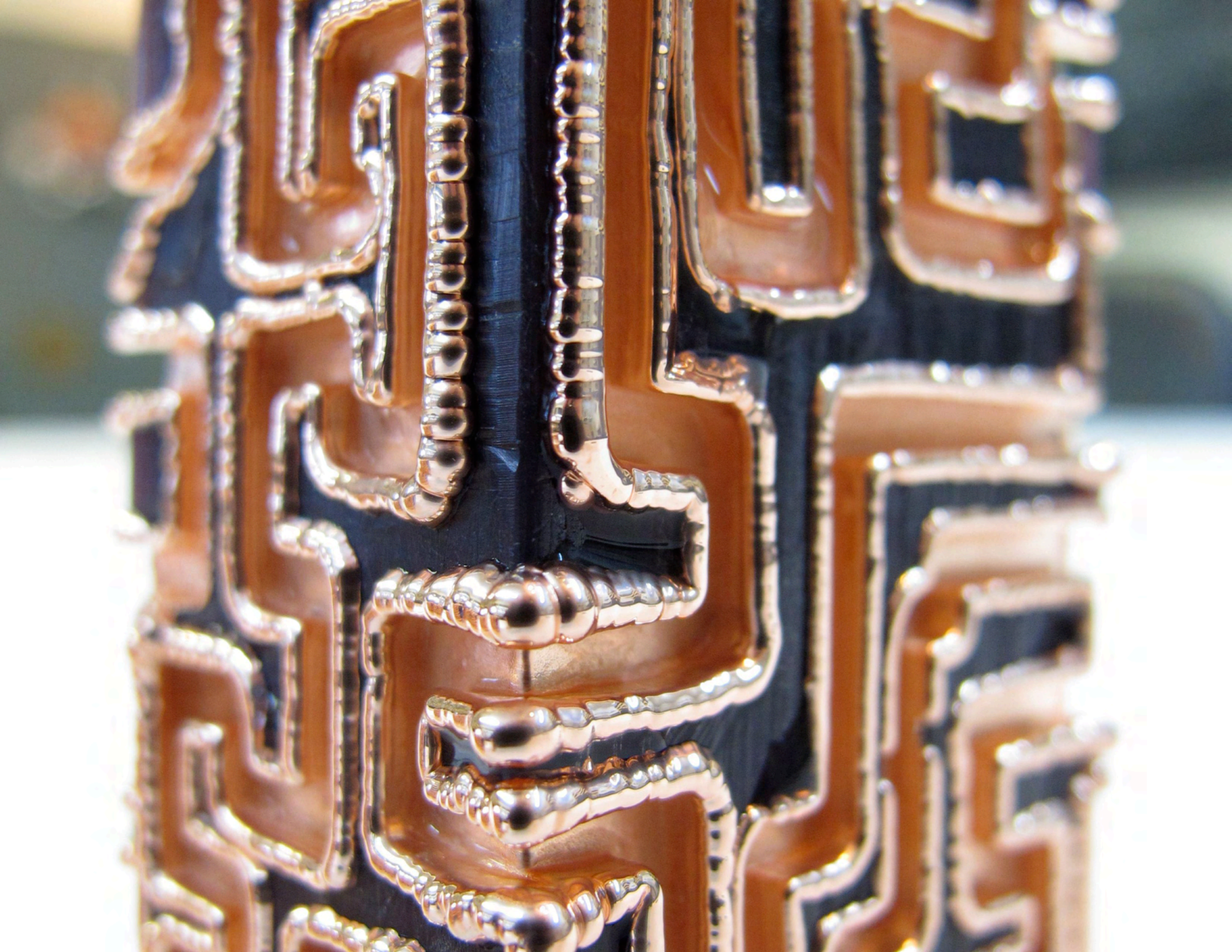




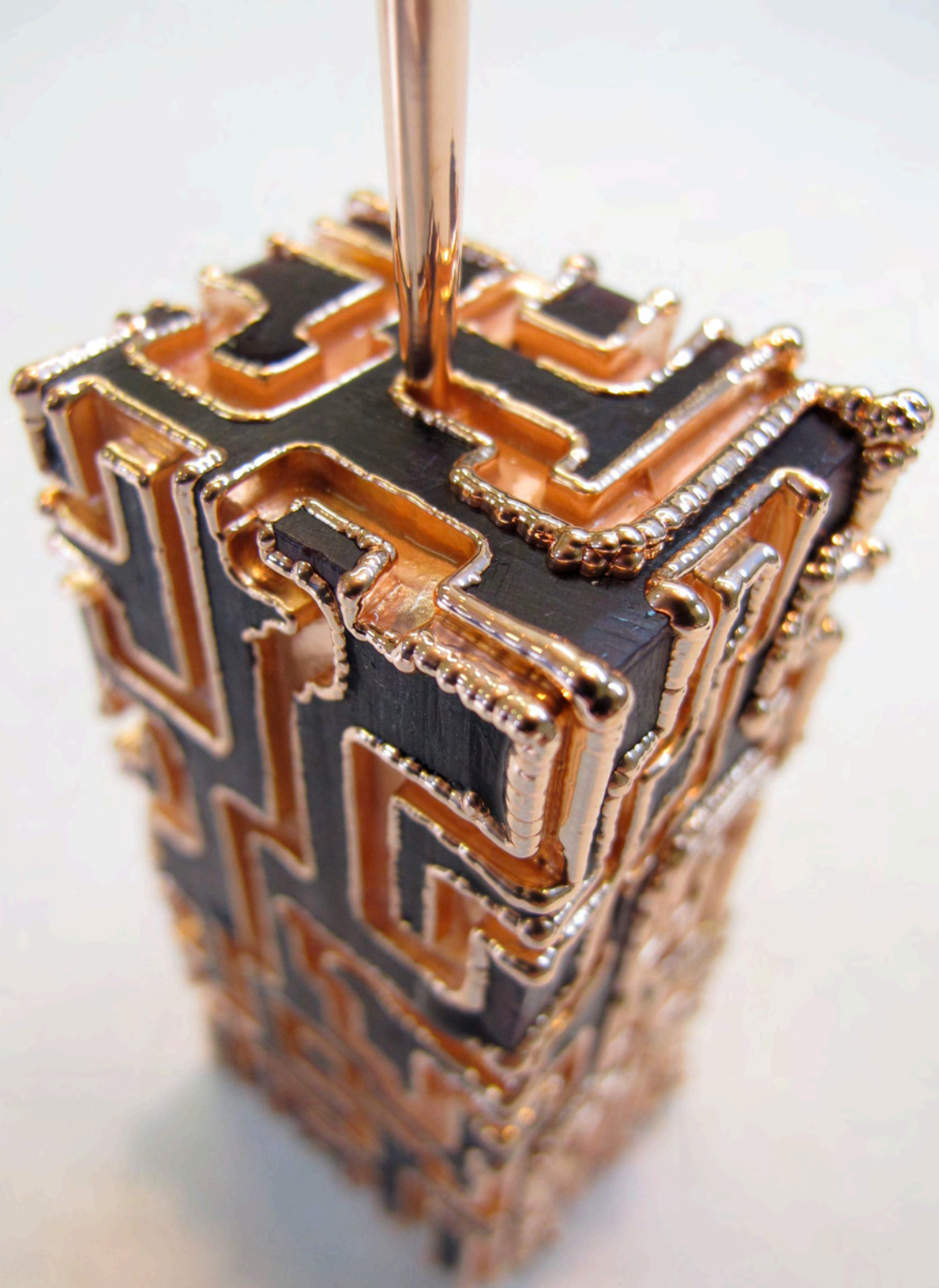
Top: Wax and acrylic hulls electrically connected to bus-bar removed from bath after ~24 hours. Bottom: Electroforming tank filled with copper-acid solution and powered by ~3 amperes of direct current at ~5 volts.

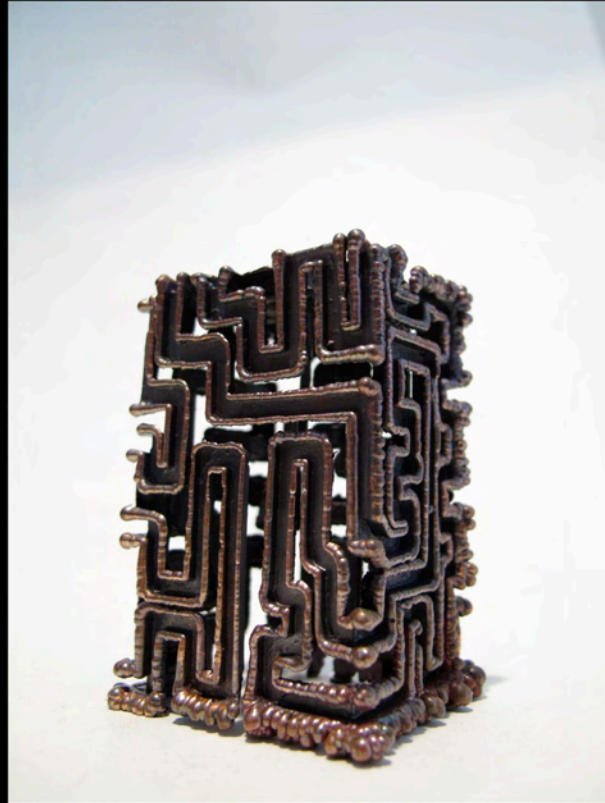


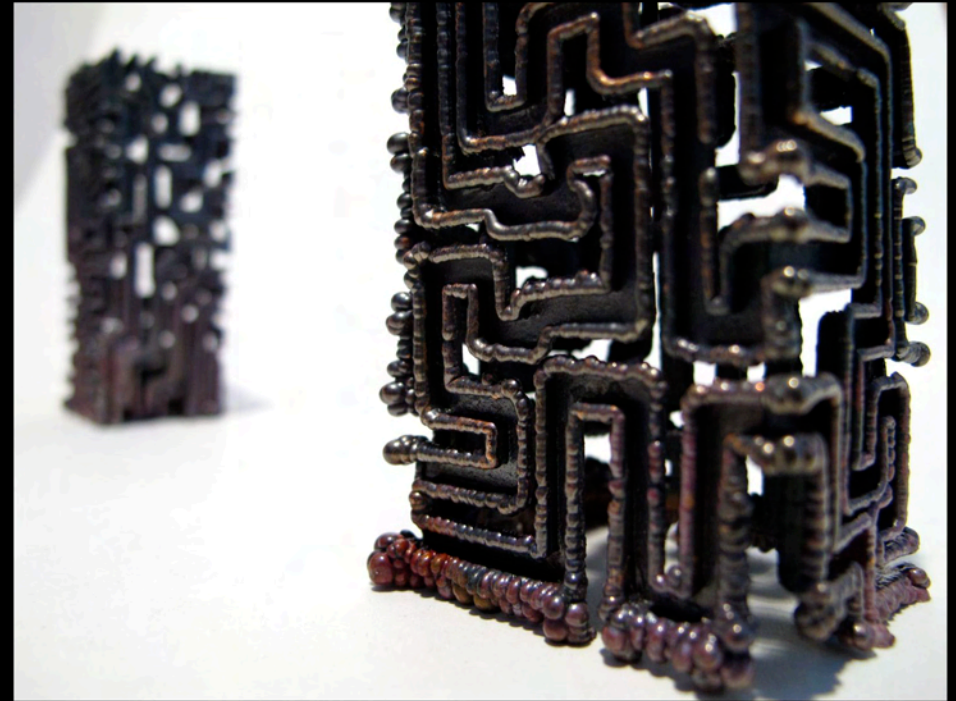
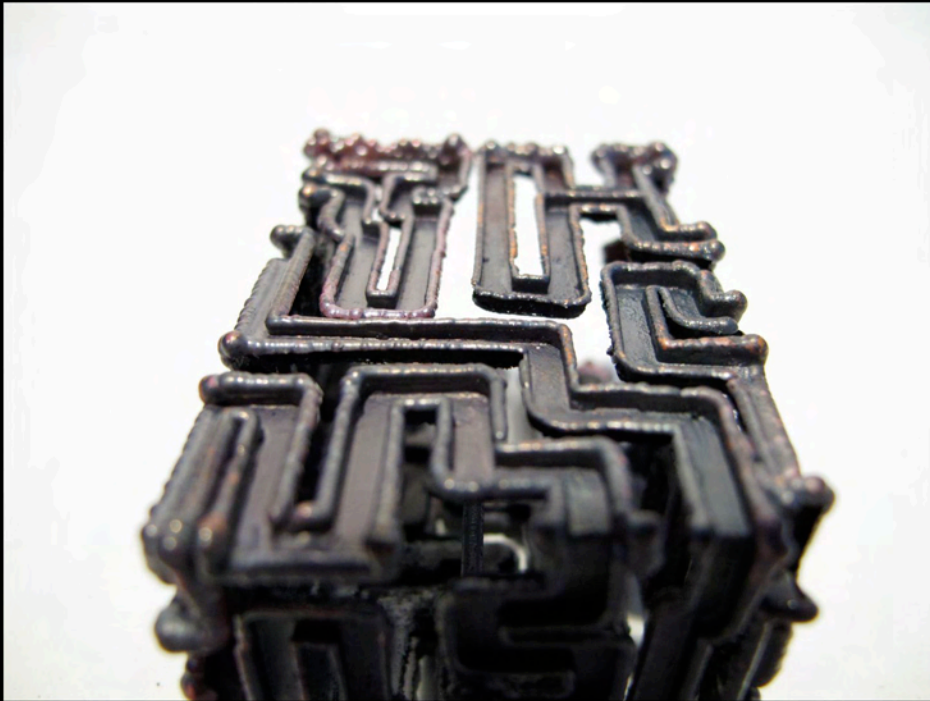




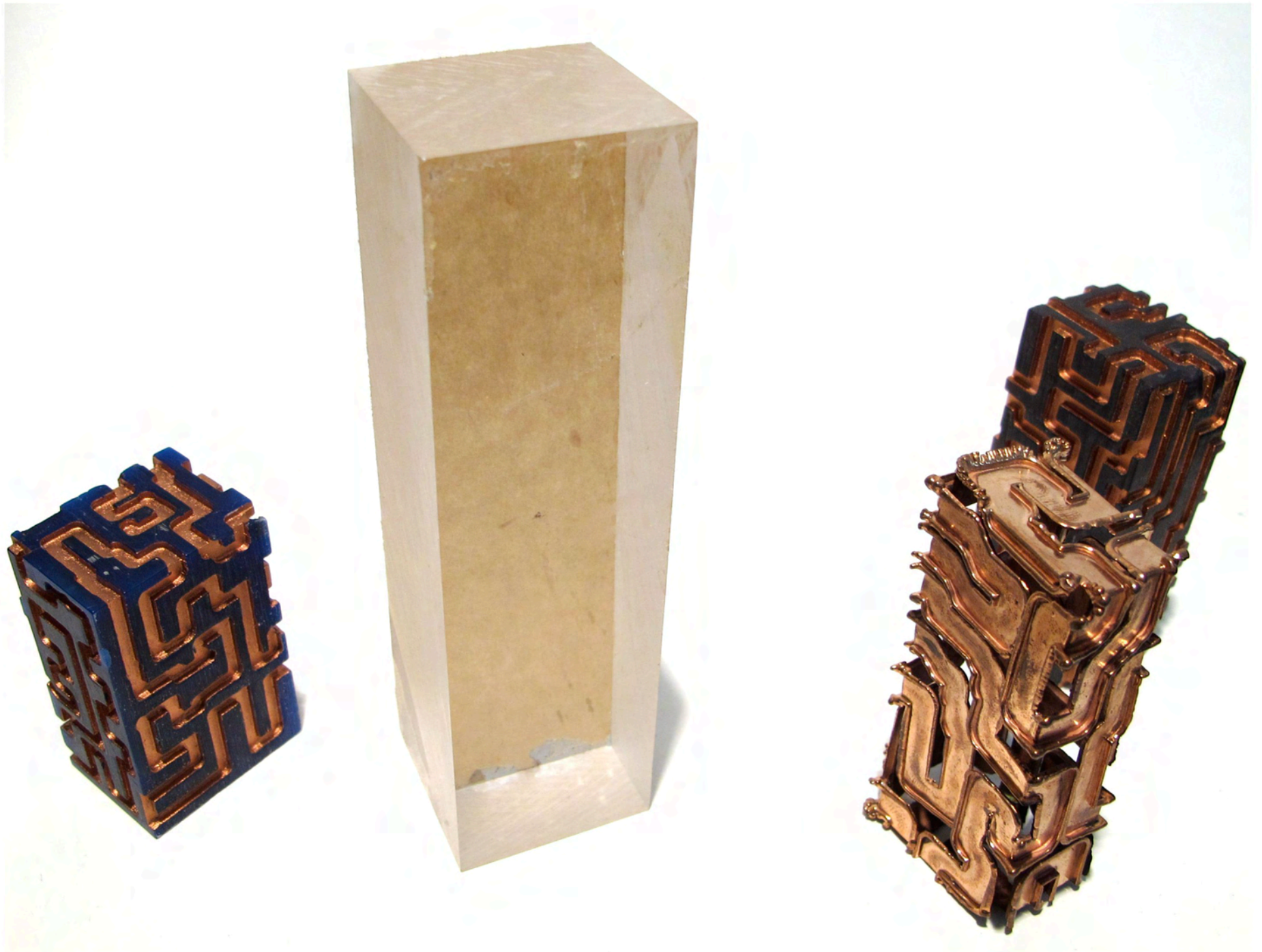


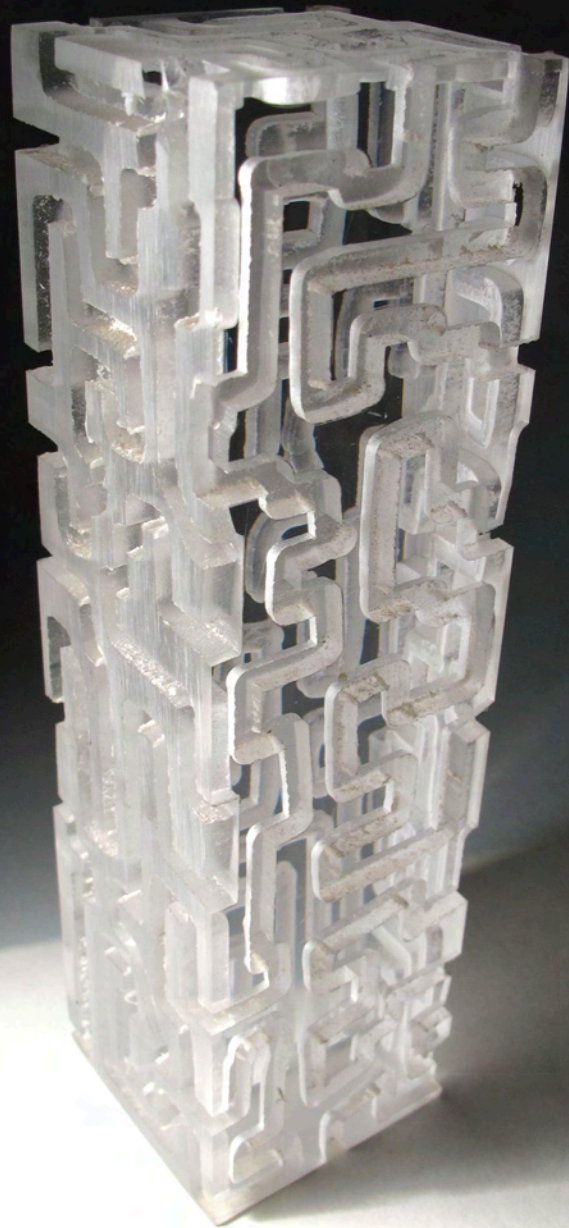


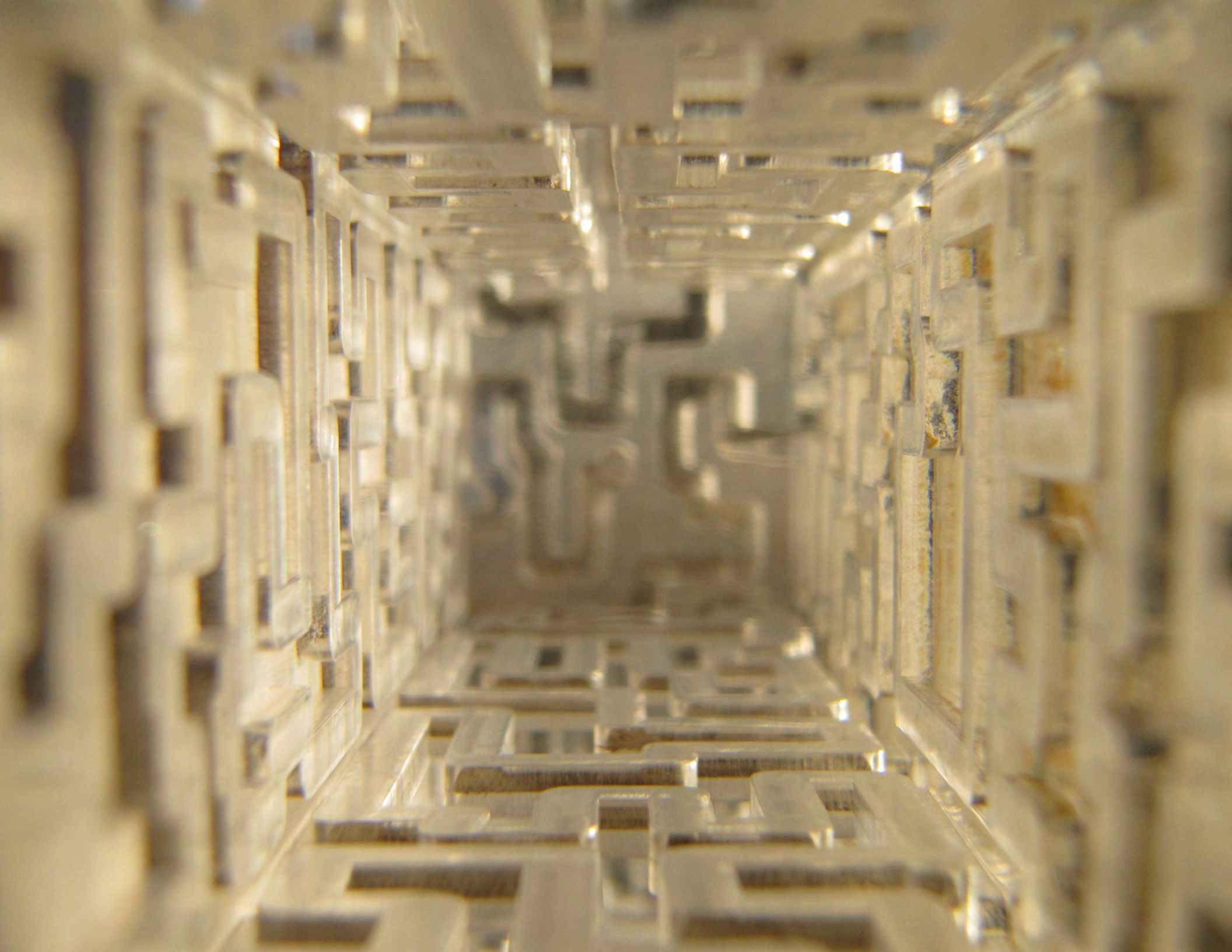


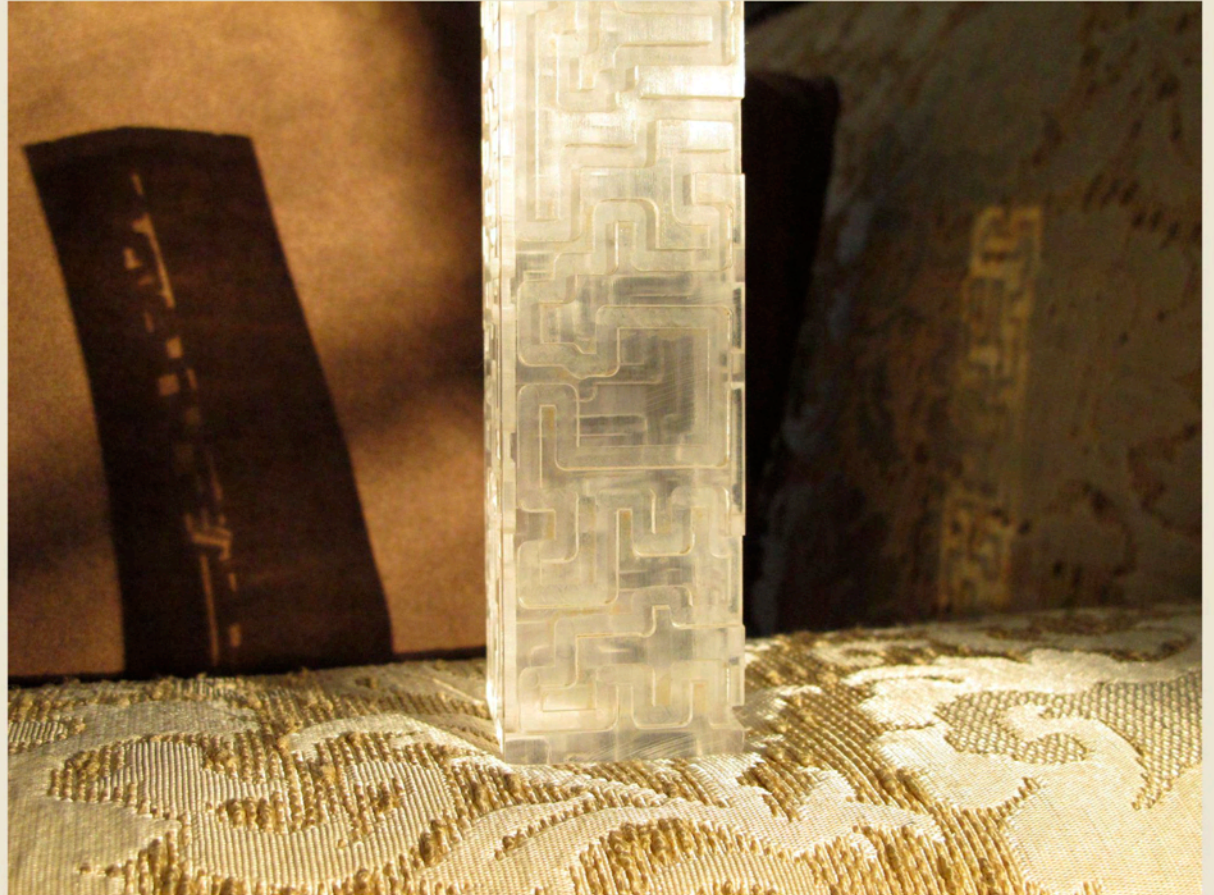


After wax hulls are melted away, only the copper labyrinth remains. A natural blackish patina results from the heat used to melt the wax.

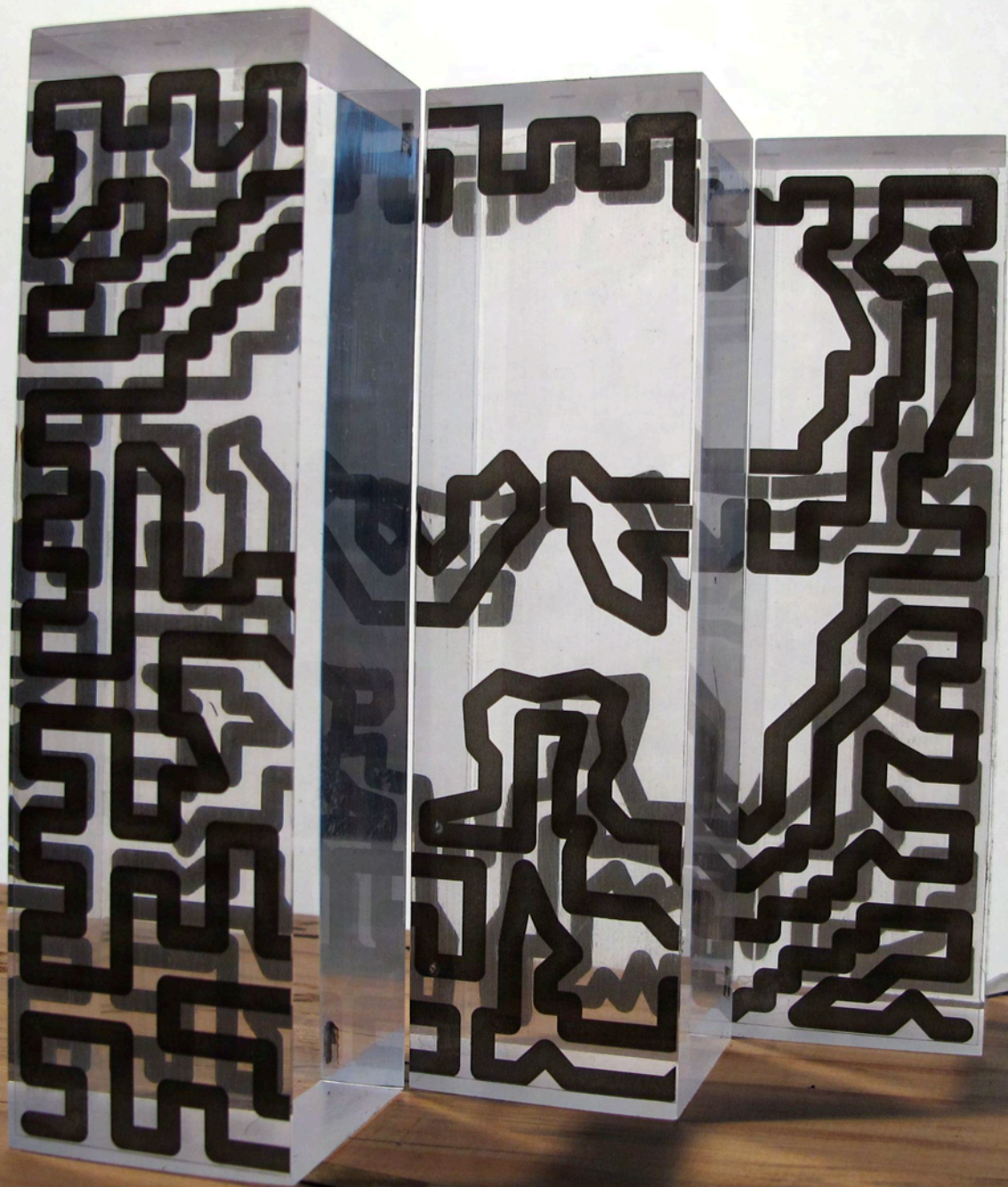


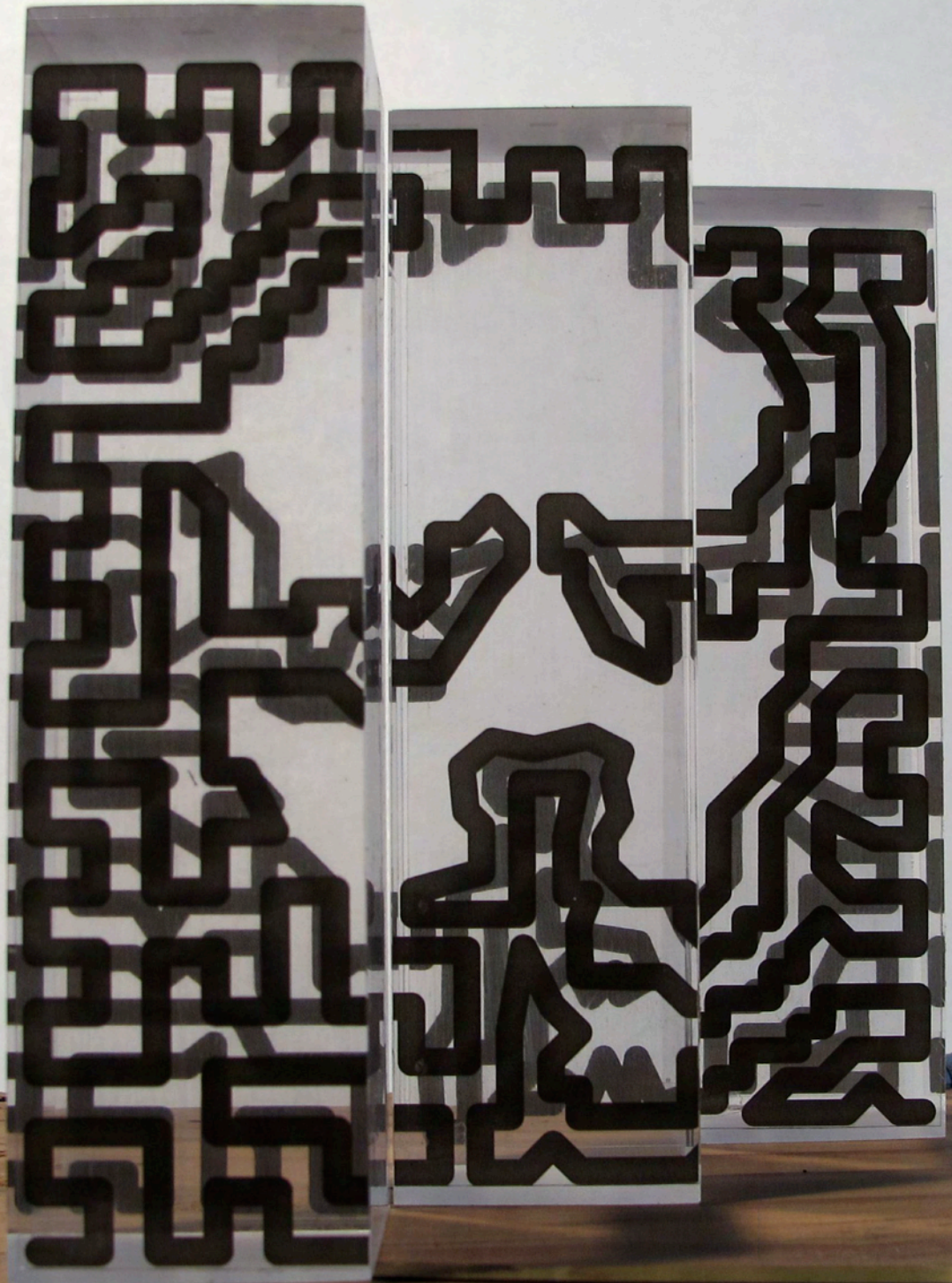


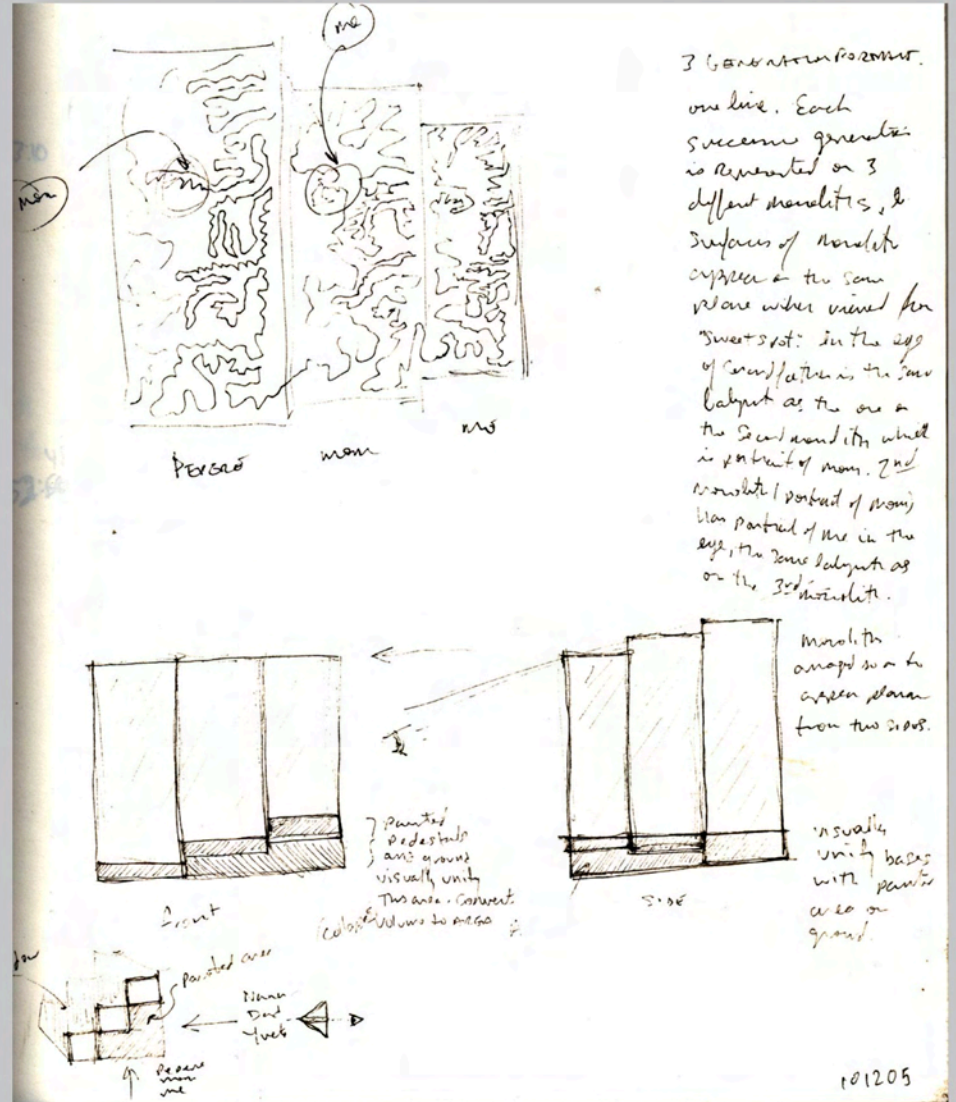
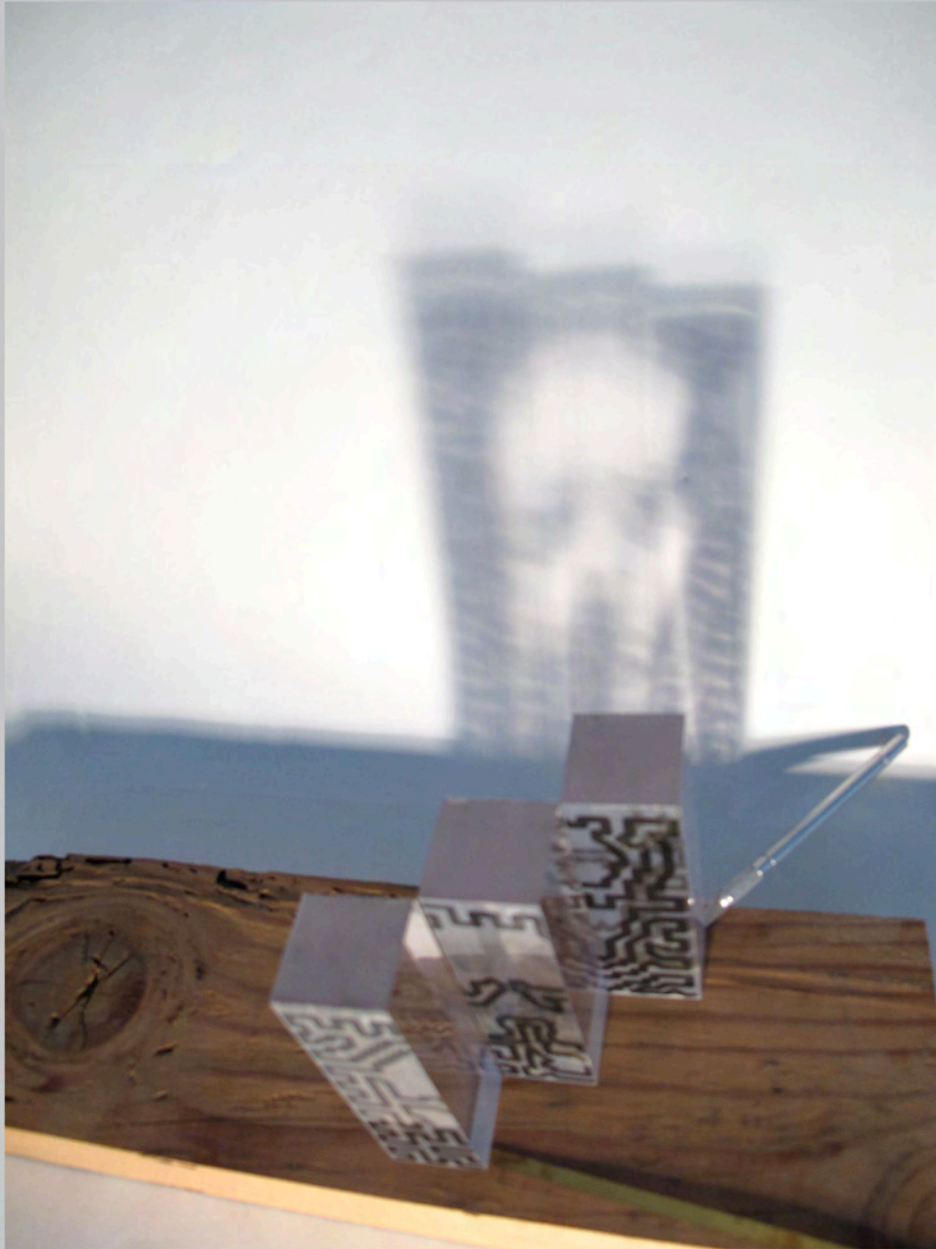


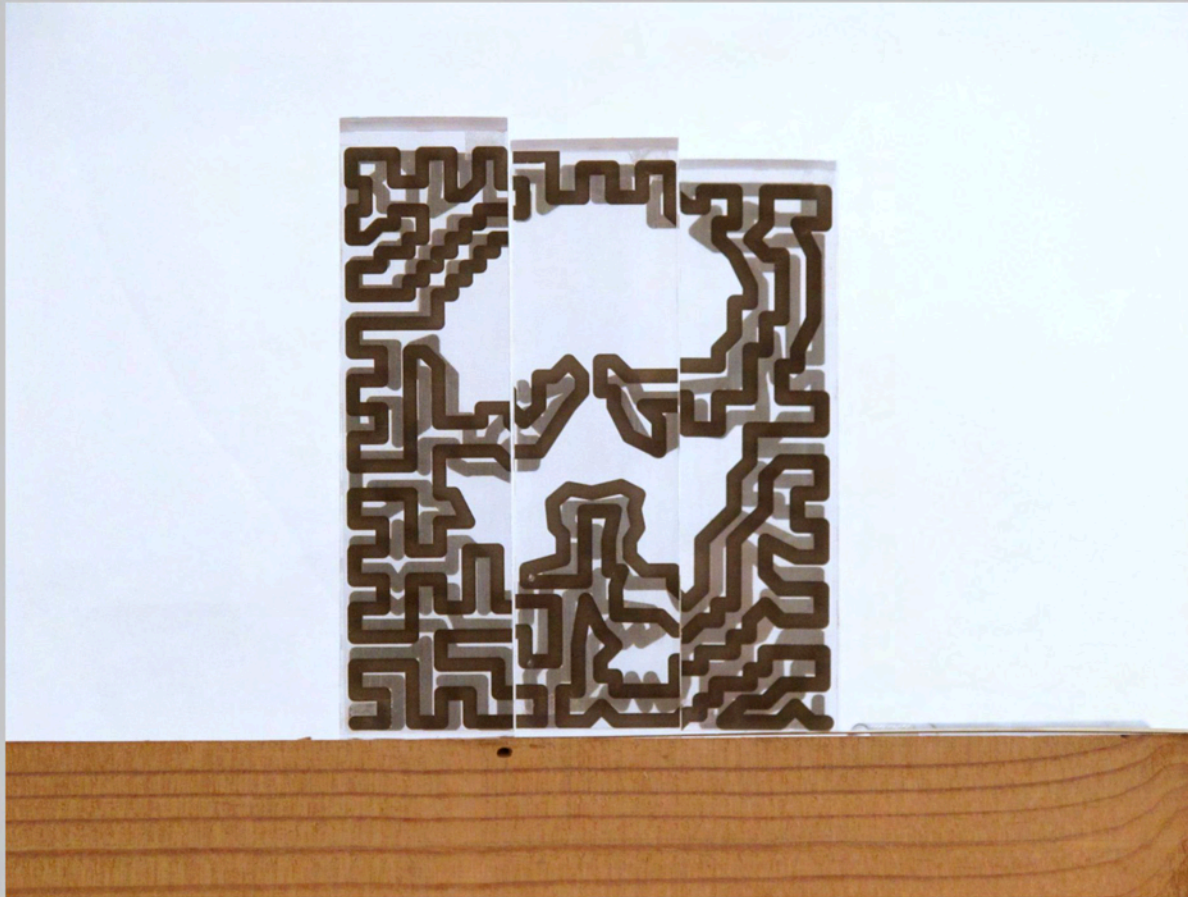


Above: Acrylic opens three image channels simultaneously: the surface, the shadow, and a reflected image.
Facing: The interior is very interesting, as well.

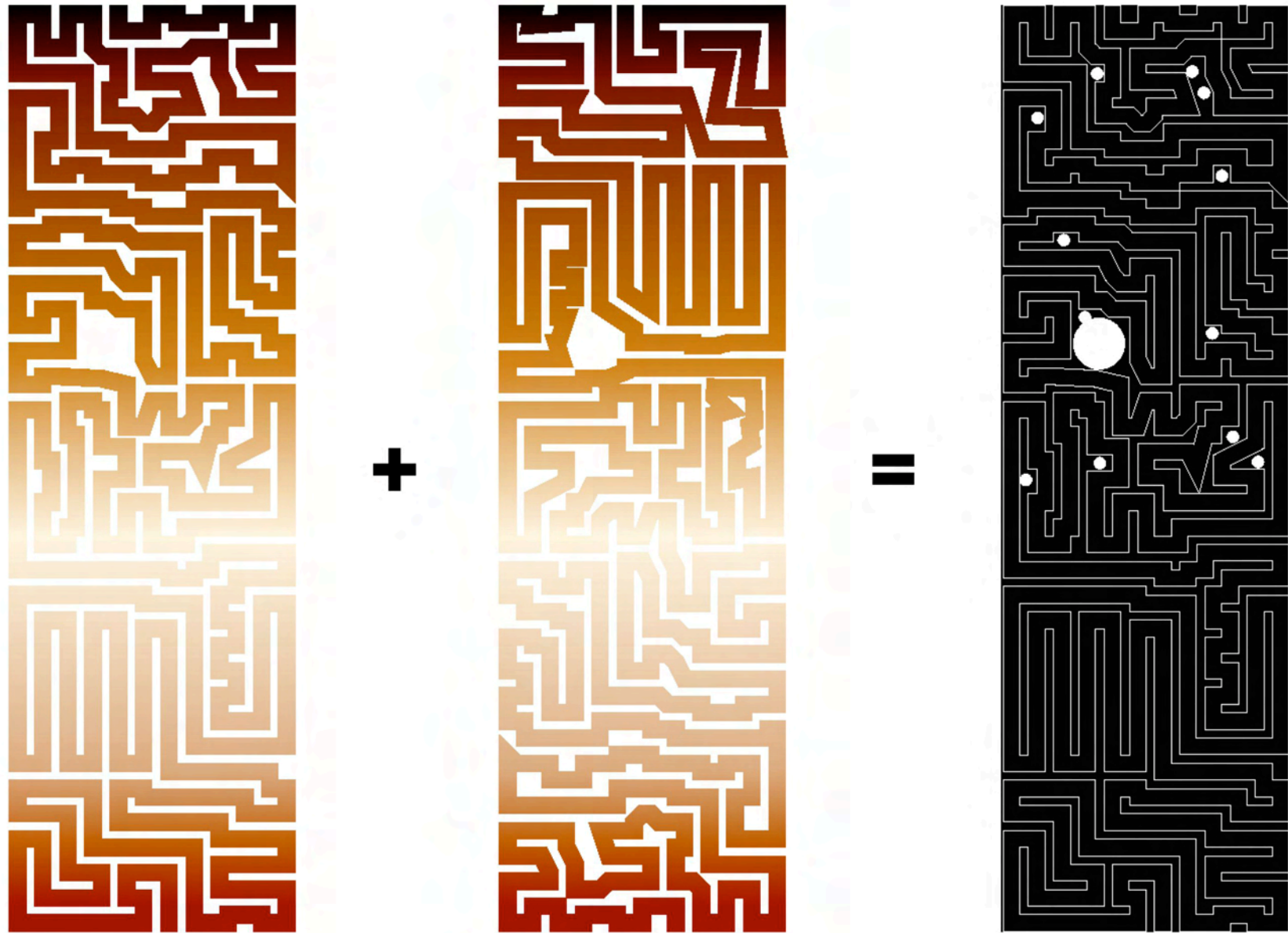




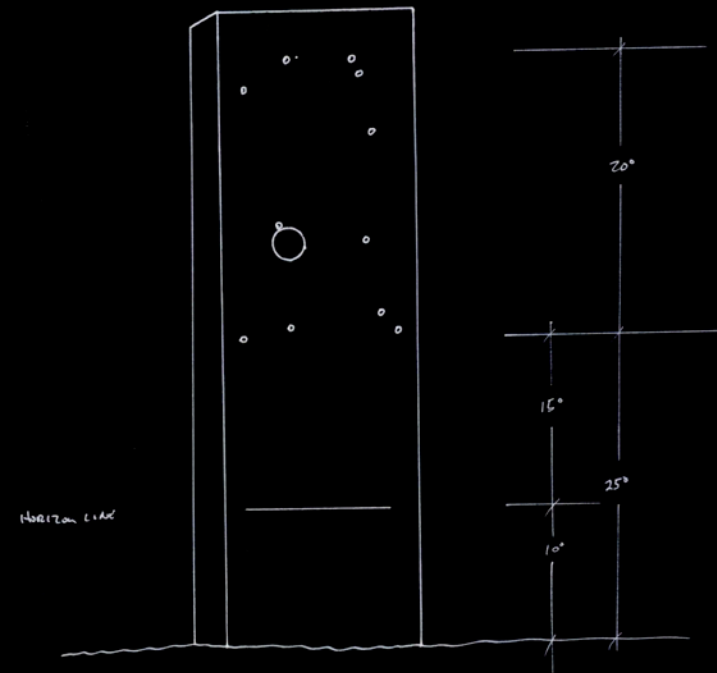
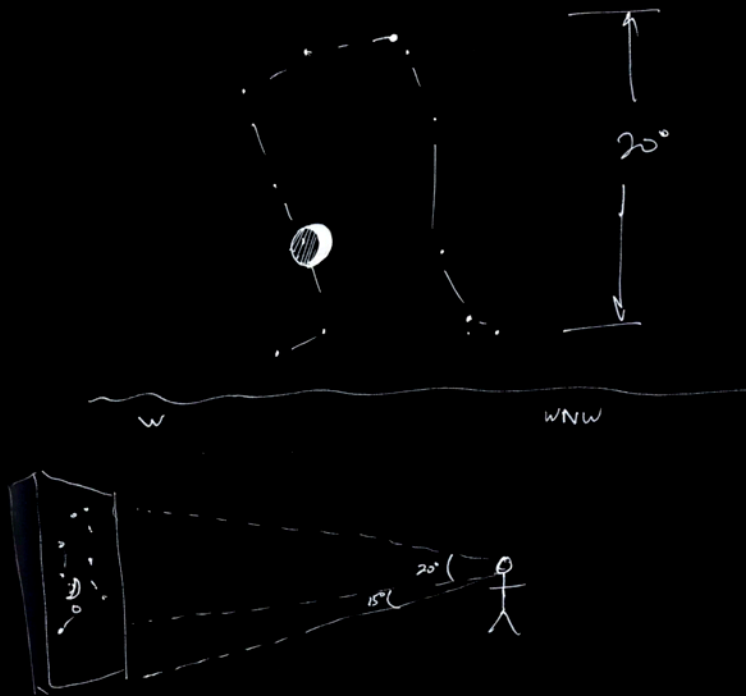




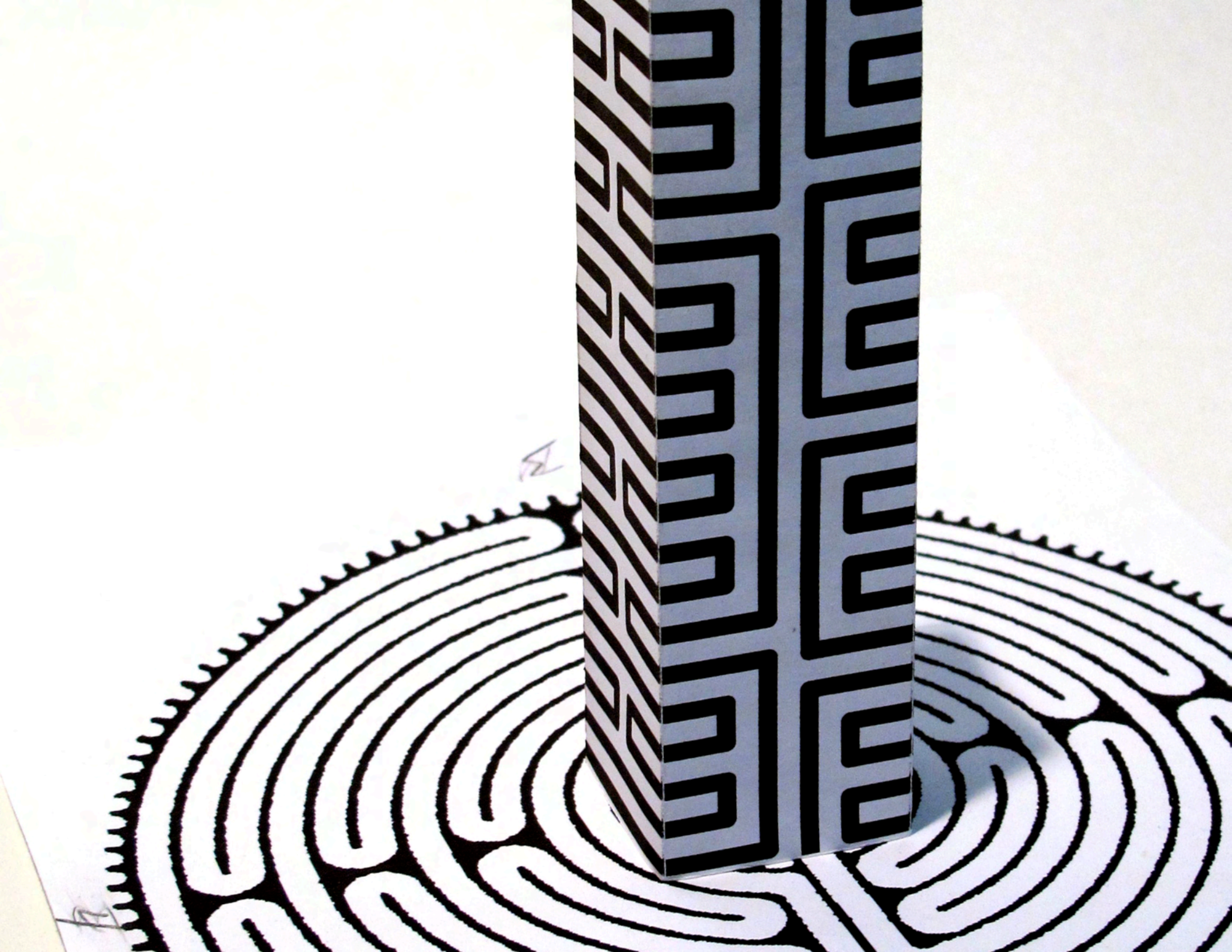
Left: From a specific point in space, the six surfaces (fronts and backs of three monoliths) articulated by the integrated labyrinth line collapse visually into a single, two dimensional image which resolves to a photo-like image as is consistent with the definition of the Labyrinthine Projection (right).

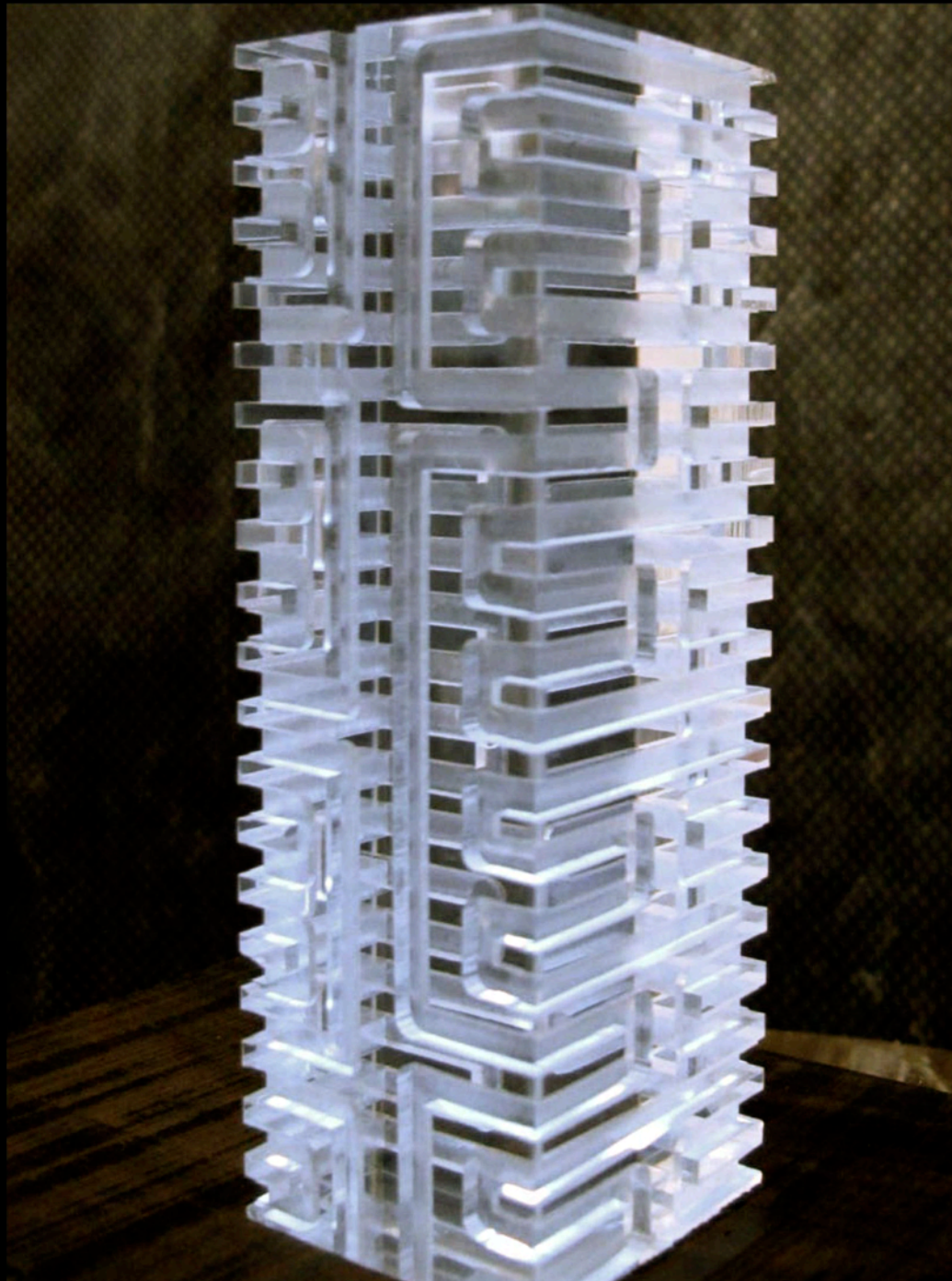


"Gemini" International Labyrinth Day, May 7, 2011 21:00 facing : 278° from 45° 31' North, 122° 39' West



Another exciting application of the labyrinthine monument is to bring awareness of the Earth's time/space signature by framing key celestial bodies. Erecting a labyrinth monolith that allows certain stars to be visually isolated annually demarcates the Earth's course through space. This ancient practice reinforces the direct connection between man and the universe.





Facing: A traditional Chartres labyrinth super-dimensionalized into a monolith.
Above: The pattern milled into a block of acrylic.

The In-Process Exhibition 101208

This mid-year exhibition showcased both first and second year MFA student work. To my delight, viewers instinctively responded to cues that encouraged and rewarded the active engagement of the work by moving to and fro, left and right, to position their eyes at the *sweet spot*. Once in position, the words, “TRANSDIMENSIONAL MANIFOLD ARRAY” were readable. This experiment had two purposes: First, it was an initial foray into demonstrating the principle of transdimensionalism. Second, the experiment aimed to validate my hypothesis that my audience will actively neutralize obstructions to meaning and understanding. Additionally, the experiment served to validate that I can design an experience with enough power to physically coax my audience into a specific perspective. These are important lessons for me as a designer intent on creating works of presence imbued with the power to create a momentary loss of ego – a sense of interconnectedness – in my viewer.

Facing: Announcement design by 2nd year MFA candidates Leslie Vigeant, and Matthew Williams.

MFA APPLIED CRAFT & DESIGN



**WORKS IN
PROGRESS**
OPEN HOUSE EXHIBITION

date
12.08.10

**BISON
BUILDING**

6:00 PM

421 NE 10TH AVE

NSI
NIFMENS
LD



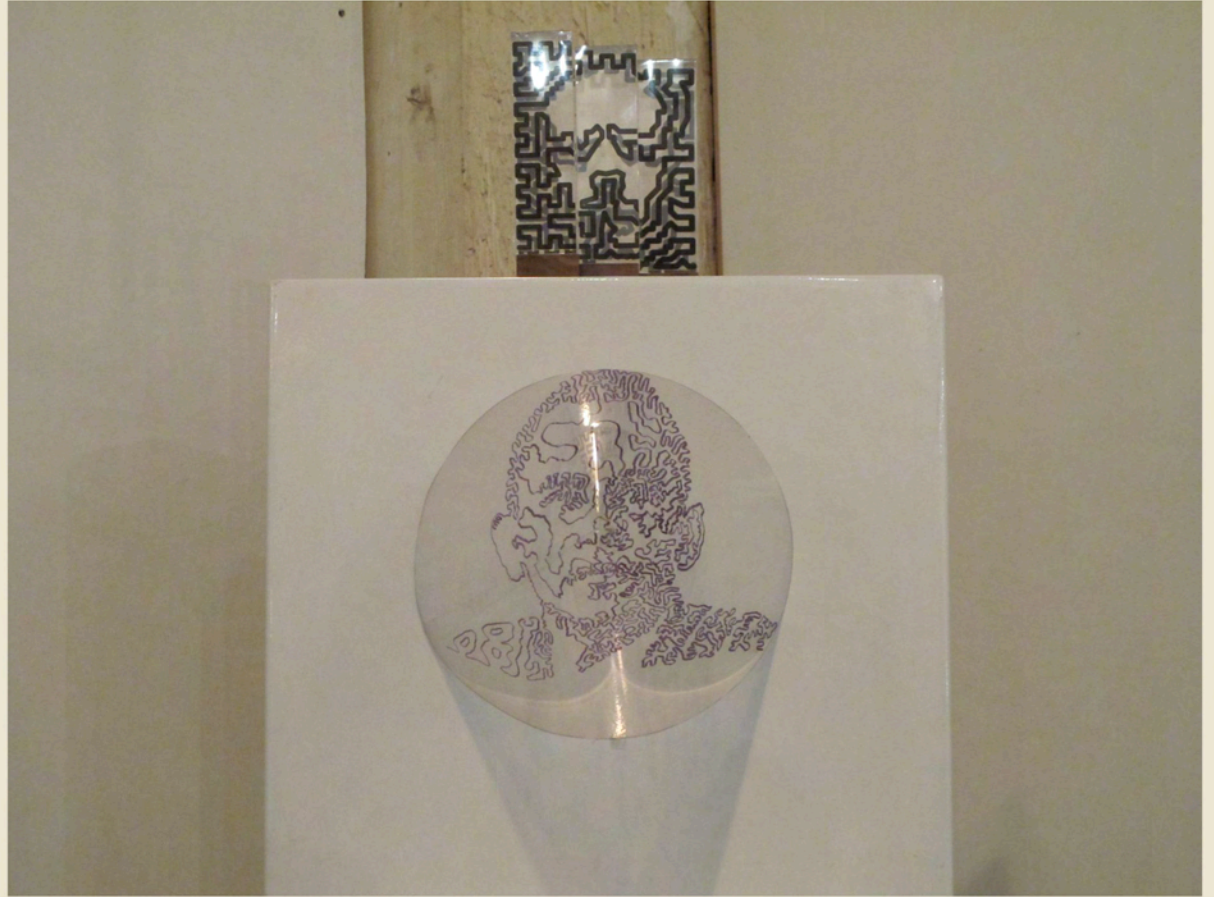
ONVAL
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Facing: A close-up of the main collection of objects on display.

Above Left: The entire display as seen from a typical vantage.

Above Right: The display as viewed from the "sweet spot" which demonstrates transdimensionalism.



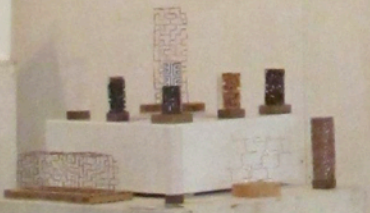
Above: Two variations of transdimensional labyrinth designs.

Facing: The entire display including the 25 foot clover-form EMT sculpture which demonstrates contrasting scales of material explorations.



TRA
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A Bit On

Transdimensional Perspective

Single, highly specific, privileged views are non-dimensional because they cannot be measured. A perfect non-dimensional perspective is binary: The new, relevant information is either perceivable or not perceivable. This place exists in the middle between two-dimensional and three-dimensional space and is therefore fractionally dimensional. A work that intentionally exploits this, or other in-between dimensions, is said to be *transdimensional*.

The boundary layer between object and experience is a fractionally dimensional space I endeavor to guide my audience into. It is a space where privileged perspectives offer unique opportunities to glimpse through the sliver of space between the known and unknown.

It is a space large enough for big questions, but small enough for real answers – a space entered through the eyes and guided by line to one's own personal Minotaur.

n +2 dimension

n +3 dimension

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mo@virtualmo.com





Transdimensional Labyrinthine Projections™

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