TABLE OF CONTENTS

RESUME'.............................. Page 1
AUTOBIOGRAPHY..................... Pages 2-3
ABSTRACT............................. Page 4
THESIS................................. Pages 5-8
TIMELINE.............................. Page 9
PHOTOGRAPHS OF ARTWORK..... Appendix
Thesis

In the past, I’ve been faced with the dilemma of which category I should associate myself with.... am I a metal sculptor, or am I a metalsmith? To this day, I still don’t know the answer, or even if there needs to be an answer. I am accustomed to working on a large-scale format with metal sculptures, including cast bronze, welding and fabricating. I am also proficient in the skills associated with small scale metal construction, including centrifugal casting, soldering, etching, raising, planishing, electroforming etc. Since I enjoy working with metal on both large and small scale and the techniques involved, it seems natural to pursue both. Consequently, for my final project, I plan to utilize the creativity, process, and technique of metal sculpture and metalsmithing to create a body of work of approximately eight pieces ranging in scale of about two feet to five feet. This body of work will focus on the aesthetic qualities of balance and harmony through repetition of form and symmetry.

The inspirations that influence me can be found both in nature as well as in architecture. It is evident that proportional harmonies exist in our everyday lives and in many instances are the building blocks to life itself. Some obvious examples found in nature include snowflake crystals, honeycombs, spider webs, seashells and plant life. I have a particular fascination for the geometry of the Dahlia flower, which serves as an iconic representation of my work. The petals of this flower are aligned in rhythmic order in a progression from new to old growth. Each petal serves as an individual element to unify the mass. The object becomes whole through a repetition of parts in this progressive sequence.
Man made objects, such as bridges and buildings also simulate the synchronization of components in rhythmic order to construct a unified form. The Golden Gate Bridge is a terrific example of proportional harmonies. This landmark serves as both a functional and beautiful architectural structure. Furthermore, the cables used to suspend the bridge also add an aesthetic appeal. The tension of the steel cables cut into the atmosphere and flow in an undulating motion. Each cable serves a distinct purpose in relation to the whole. The grouping of cables not only supports the weight of the structure physically, but also provides for a balance of visual harmony. I strive to capture the beauty of these elements in my own work.

I have chosen metal to create my artistic vision. There is something intriguing about the longevity of metal that interests me. It is both fascinating and humbling to know that the material will outlive me, and has the ability to convey my creativity and skill for generations to come. Each type of metal also contains unique characteristics that distinguish one type from another. The color, weight, strength, melting point, and malleability are some basic differences that separate each type of metal. As a result, I do not work with one metal in particular but enjoy the challenge of working with different kinds of metal depending on the project at hand.

Scale also plays a very important role in my sculptures. Ultimately, the scale of my work determines both the type of metal used as well as the techniques and processes involved in its production. Before graduate school, I had the preconceived notion that bigger meant better...that large-scale sculptures set precedence over small-scale work. After spending a semester working on a large-scale project, followed by a semester working on a small-scale piece, I realized that scale should not be used as a means of
comparing or judging one object from another. Even though the construction of each piece was different, the amount of time and craftsmanship put into each work was the same. This gave me a much greater understanding and appreciation for metalwork on both a large and small scale.

The design and construction of my artwork is what ties my concept with material and scale. Above all, it brings my ideas and thoughts to reality. It transforms my concepts into something tangible. In some cases my design is developed and transformed throughout the construction process. I prefer not to rely solely on drawings to convey my ideas because I still find it hard to duplicate a three dimensional form in my head onto a two dimensional surface. When working on large scale sculptures, I rely on smaller scale models to draft out my ideas in a three dimensional format. While working with small scale objects, I tend to design directly in metal.

There is also a direct correlation between scale and the necessary production processes required. The scale of the piece will determine what techniques, tools and machinery are used to fabricate the metal. Since I have developed the skills necessary to work on both large and small-scale metal sculptures, I am free to decide what form of construction I wish to use when starting a project. Therefore, I can choose a method of fabrication that will then dictate the scale of my work, or vice-versa. The scale of an object also influences the type of metal I use. If the piece has large dimensions, I prefer to work with bronze or aluminum. If weight is a factor, or the object is to be suspended, I would prefer working in aluminum. Copper, with its superior versatility, is the metal of choice for smaller sculptures.
I enjoy the challenge of starting each project. Once the foundation of design and material is established the next stage is the placement of forms. When I think of the placement, I think in terms of a chess match...two, three and even four steps ahead. This is a long and contemplative process that involves a lot of trial and error and a lot of movement and manipulation of shapes. With all the different possibilities associated with the placement of similar forms in relation to each other, it is a very difficult but rewarding process to complete. My goal is to combine these elements to achieve a finished product that exhibits the visual aesthetic of balance and harmony.

As I reflect upon my work as an artist, it is apparent that there are certain themes and characteristics inherent in each piece that are also present throughout my entire body of work. These themes can be seen within the content and creative design of my art as well as the physical process used to create each piece. The content of my sculptures is created through aesthetics, material and the construction process. I use symmetry and the repetition of forms to create stability, which in turn produces balance, which in turn results in harmony.
Timeline

Spring 2007
• Directed Study
• Directed Study
• Elective

Summer 2007
• Directed Study
• Elective

Fall 2007
• Directed Study
• GS Class
• Studio

Spring 2008
• Directed Study
• Directed Study
• Studio
David Sekoll
156, Fall 05
Aluminum, 24” H x 60” W x 60” D
David Sekoll
Rhythmic Balance Series #1, Spring 2006
Bronze, 14” H x 18” W x 16” D
David Sekoll
Rhythmic Balance Series #2, Spring 2006
Bronze, 9” H x 11” W x 5” D
David Sekoll
Untitled, Spring 2006
Copper, 19” H x 9” W x 9” D
David Sekoll
Spring 06
Sterling Silver, Cultured Pearls