

miChelle Vara

No. 237

Nucleus of Adam

Dimension: 16" h x 6" square

Material: Pewter, wood: table leg, acorn nut, spacer.

Finish: enamel, wax and linseed oil.

**Process:** This became a researched endeavor for effect, finding that the correct earth mix was an important part to the wanted tear effect of the exit pattern. After 4 days of testing and 2 weeks of preparation work, a process was created for the wanted visual spectrums of outcomes. The process begins with filling the object or container with earth and water and let sit overnight. Through testing it seems imperative that the earth, water mix sit overnight as it allows the earth to absorb the water and creates a density in dirt particles expanding the dirt and changing the overall properties. This change in earth property density makes for large exit tears in the material. The tears are made by the force of a high power riffle's shot. The tear is meant to reference the extreme experiences that change both person and environment leaving one and or the other different for remainder of time. The tear is not indigenous, bad or even unwanted, it is change or process of. The earth symbolizes interior nature and water stands in for spirit throughout this series.

- What is Artistic Research, Published in Germanin:Geneneorte 23, Berlin-Brandenburgisch Akademie der Wissenschaften 2010.
- Silver is commemorative, the objects are landmarks in people's lives. I wanted to change their meaning, their visibility, their worth, that is why I flattened them, consigning them all to the same fate. As a child I used to crush coins on a railway track – you couldn't spend the money afterwards but you kept the metal slivers for their own sake, as an imaginative currency and as physical proof of the destructive powers of the world. I find the pieces of silver have much more potential when their meaning as everyday objects has been eroded. 'Thirty Pieces of Silver' is about materiality and then about anti-matter. In the gallery the ruined objects are ghostly levitating just above the floor, waiting to be reassessed in the light of their transformation. The title, because of its biblical references, alludes to money, to betrayal, to death and resurrection: more simply it is a literal description of the piece. (Quoted in British Art Show, exhibition catalogue, Hayward Gallery, London 1990, p.88.)
- Shot Hear From Around the World, referring to several historical incidents, including the opening of the American Revolutionary War in 1775 and the opening stanza of Ralph Waldo Emerson's "Concord Hymn" (1837). Ralph Waldo Emerson's He was seen as a champion of individualism and a prescient critic of the countervailing pressures of society, and he disseminated his thoughts through dozens of published essays and more than 1,500 public lectures across the United States.
- Emerson gradually moved away from the religious and social beliefs of his contemporaries, formulating and expressing the philosophy of Transcendentalism in his 1836 essay, "Nature". Following this ground-breaking work, he gave a speech entitled "The American Scholar" in 1837, which Oliver Wendell Holmes Sr. considered to be America's "Intellectual Declaration of Independence".

- 5 Things You Should Know About the M1 Garand, by W.H. "Chip" Gross - Tuesday, March 8, 2016- General George S. Patton, Jr., said of the gun, "In my opinion, the M1 rifle is the greatest battle implement ever devised." That quote pretty much sums up the mystique of the rifle that served U.S. military forces during World War II, the Korean War, and to a limited extent, even into Vietnam. Beginning in 1936, it was the standard-issue service rifle of U.S. forces until 1957, when it was replaced by the select-fire M14.

The earth, water and shot act to create ceremonial occasion in the principal elements of life. In a group setting lead by one individual, referencing: leader's, metaphysics, social process and effect. This process is talked about in multiple ways in the book Flash of the Spirit (page 147). I use my technique similarly to James Hamptons, in his work called Throne of Third Heaven, Henry Dorsey, a stone mason transforms the walls in celebratory humor, fashioning a series of interlocking material puns on meditation and transience by recombining objects taken from their original function. In this series I use material pun and humor to unearth thoughts on life's fractions, social absurdity, in the joy of creating a dialog from physical object.

The shots were accomplished using a team of specialist in ammo on a shooting range with a high powered riffles. I intentionally choose the entrance holes by supplying drawings for each piece, shot. Small slight decisions were also presented, like on what angel the shot would be made and at what distance, talking to allowing- and claims to subtle, in the delicateness and balance of life.

The object seemed to have its own input and ideas showing signs of Object Oriented Ontology which is extensively talked about by Graham Harman and in this case altered the physical out put in an uncurtailable fashion that became included in the visual and process outcome. The objects shape and landing after the force of the shot, offers Chance outcomes leaving the exit placement and final shape un-controllable and without dictatorship of the leader. Placing control out yet in the lime light of question.

There were incidents where the shot fired ricocheted, coming back past the firing station and hit a person with the hot deformed lead, this gives immense fodder for conversation towards process and life references again outing control.

The sound of the shot, marks, cuts, changes the atmosphere demanding dramatic focus, similar to a family member becoming extremely ill. A shocking snap to focus.

Please note: Everyone wears safety equipment.

In the future I plan on making amulets with the used lead bullet pieces reclaimed.

**Shot:** Shared Joy, Fun, together, Effect, rules, change, force, violence, focus, control, un-controlled, extreme, united front, apart, allowed, dis allowed, dis-assemble, rules.

**Pewter is in place of Platinum:** I really wanted to use Platinum but due to the cost and availability Pewter is used in Platinum's place. Pewter ends up being really good as a reference material, because it's made of Lead and Tin with a blue gray modeled shine finish. All the pieces I have used are polished by me and were purchased by going to antique auctions

throughout the state of NY. The Auctions became a real event in Joy and all have stories of their own that ironically tie back to this project like metaphors in circles.

The Object choice is for its commonality around a house hold and table but to include serving, function, class, distinction, place and time.

The color description is obvious- gray blue create lines to nature in water from sky which is the limitless existence- leading one to endless information and causing the inquirer to become, spirit to become. Becoming as far as the spirit will lead in allowance. Now the lead crosses the bullet material and the tin talks to lack of substance, as the common household object, speaks to a formality, table and serving. The shape is the circle in a pregnant form in my thought reaching for the full but -empty mind- spirit in open to opportunity. The Buddhist meditative practice says one must empty the mind to become full again. I think

- ESSAY, "Circles" By: R. W. Emerson

The eye is the first circle; the horizon which it forms is the second; and throughout nature this primary figure is repeated without end. It is the highest emblem in the cipher of the world. St. Augustine described the nature of God as a circle whose centre was everywhere, and its circumference nowhere. We are all our lifetime reading the copious sense of this first of forms. One moral we have already deduced, in considering the circular or compensatory character of every human action. Another analogy we shall now trace; that every action admits of being outdone. Our life is an apprenticeship to the truth, that around every circle another can be drawn; that there is no end in nature, but every end is a beginning; that there is always another dawn risen on mid-noon, and under every deep a lower deep opens.

The eye is the first circle; the horizon which it forms is the second; and throughout nature this primary figure is repeated without end. It is the highest emblem in the cipher of the world. St. Augustine described the nature of God as a circle whose center was everywhere, and its circumference nowhere. We are all our lifetime reading the copious sense of this first of forms. One moral we have already deduced, in considering the circular or compensatory character of every human action. Another analogy we shall now trace; that every action admits of being outdone. Our life is an apprenticeship to the truth, that around every circle another can be drawn; that there is no end in nature, but every end is a beginning; that there is always another dawn risen on mid-noon, and under every deep a lower deep opens.

- Bodhipaksa, a member of the Triratna Buddhist Order, says it clearly and quick "When meditation brings us to the point where self-talk ceases, the mind is anything but blank. Instead it's full — full of an awareness of those sensations, feelings, emotions, and images. I like to think of this as one of the meanings of mindfulness – "mind-full-ness," or the mind being so full that there's no need for, and no room for, inner self-talk.

Our inner self-talk, as well as generating or reinforcing unhelpful emotions, also has the effect of keeping us at a relatively superficial level of our experience. We get so wrapped up in what we're saying to ourselves inside our heads that we often don't really notice what's going on in the heart, the body, or even in the outside world.

<http://www.wildmind.org/background/making-the-mind-go-blank>

As we start to pay more attention to the breath, and therefore the body, we find that our thinking naturally starts to quiet down. And this creates an even greater opportunity to notice the body, feelings and emotions, etc.”

The placement of the object container in a pour stance, I repeat POoR- it can be in attitude, finances, health or just mind spirit. But wait it fills the interior of rot ending up overcoming the worlds chatter pressure, adding substance, filling, shaping, becoming the process of which Joy can become the leg in which it stands sturdy. All things work for the good of the whole if ones sit in creative positivity no matter the reality living at the moment.

- Romans 8:28
- And we know that all things work together for good to them that love God, to them who are the called according to his purpose.
  
- Darby Bible Translation
- But we do know that all things work together for good to those who love God, to those who are called according to purpose.
  
- World English Bible
- We know that all things work together for good for those who love God, to those who are called according to his purpose.
  
- Young's Literal Translation
- And we have known that to those loving God all things do work together for good, to those who are called according to purpose;

This leads me to exposing the Working mantra of everything always works out for good. If one can remember that in the storm of becoming or change, the circle is full as the object is the product of which milk is once served. Milk as the nutrition of all start to life, induced- ideas belief's, culture.

- **Pewter:** is a malleable metal alloy, traditionally 70% tin, with the remainder consisting of copper, antimony, bismuth and lead. Silver is also sometimes used. ... The word pewter is probably a variation of the word spelter, a term for zinc alloys (originally a colloquial name for zinc).
- Pewter was used in the ancient world by the Egyptians and later the Romans, and came into extensive use in Europe from the Middle Ages[5] until the various developments in pottery and glass-making during the 18th and 19th centuries. Pewter items are often found in churches. <https://en.wikipedia.org/wiki/Pewter>
- <http://www.tierracast.com/article.php?id=31>
  
- **Platinum:** is a chemical element with symbol Pt and atomic number 78. It is a dense, malleable, ductile, highly unreactive, precious, gray-white transition metal. Its name is derived from the Spanish term platina, which is literally translated into "little silver". <https://en.wikipedia.org/wiki/Pewter>

- **Atomic Number:** the number of protons in the nucleus of an atom, which determines the chemical properties of an element and its place in the periodic table.

**Periodic Table Leg:** is used here as an elemental property. Historically the table is where family and parties, gather or come together as a social unit. The leg is what we stand on supporting motion and travel. The metaphors of “you don’t have a leg to stand on” here I give one leg or a leg up!~

Leonardo Da Vinci’s Last Supper in the refectory (ie: a room used for communal meals, especially in an educational or religious institution.) of the Convent of Santa Maria delle Grazie.

Da Vinci’s last supper has been classified as a new era in art, the painting started in 1495 and finished in 1497. Heydenreich wrote about the “superdimension” of The Last Supper’s painted bodies in relation to space.

Body and form: I am referring to the submissive visual of body form in the overall dimension of sculpture shape. In using the table leg that was purposefully rotted off, this visual talks to interiors that are not rudimentarily formed in light, expressing moral content of being and not being. This is place making for contexts of the human in social formats, human rights, ego, disability’s, agendas and the general world state. The rotted leg shows, bumps, cracks, crevasses and rawness of the rotted wood finished in linseed oil. application all current world state and how it effects without notice.

- Periodic Table: a table of the chemical elements arranged in order of atomic number, usually in rows, so that elements with similar atomic structure (and hence similar chemical properties) appear in vertical columns.
- The periodic table: is a tabular arrangement of the chemical elements, ordered by their atomic number (number of protons), electron configurations, and recurring chemical properties. [https://en.wikipedia.org/wiki/Periodic\\_table](https://en.wikipedia.org/wiki/Periodic_table)
- formed a man<sup>[6]</sup> from the dust of the ground and breathed into his nostrils the breath of life, and the man became a living being. Genesis 2:7, Bible: New International Version (NIV)
- It provides the basis for the belief that humanity is in essence a single family, with everyone descended from a single pair of original ancestors.  
Azymardi. Azra. "TRIALOGUE OF ABRAHAMIC FAITHS; Towards the Alliance of Civilizations". Paper presented at Conference. "Children of Abraham: Trialogue of Civilizations" Weatherhead Center for International Affairs & Divinity School, Harvard University, Cambridge, Mass., 22–23 October 2007
- “for dust you are and to dust you will return.” Bible: Genesis 3: 15, New International Version (NIV)

**Finish:** six coats of enamel then sanded to expose the colors in a worn like shabby chic fashion. The distressed fractures are indications of experience, exposing, and the process of time and age on true self. The solid color indicates known and or healed infractions and mended fences.

**Gold Band:** Classic in the marriage to something and wanting to once again bring the circle into the viewers focus. To include the thoughts on negligible mass presented by Marcel Duchamp.

- the oldest recorded exchange of wedding rings comes from ancient Egypt, about 4800 years ago. The Roman's also eventually adopted this tradition but with their own twist. Rather than offering a ring to a woman as a symbol of love, they awarded them as a symbol of ownership. Roman men would "claim" their woman with the giving of a ring. Roman betrothal rings were later made of iron and called "Anulus Pronubus." They symbolized strength and permanence. <http://www.todayfoundout.com/index.php/2010/09/the-origin-of-wedding-rings-and-why-theyre-worn-on-the-4th-finger-of-the-left-hand/>
- the circle is never ending, the ring symbolizes the never-ending love of a husband and wife who have been joined together.  
<http://agonist.org/LearningCenter/wedding/thesymbolismoftheweddingband.html>
- declares their eternal love for each other. Google
- common ceremony- Ascetic- Tradition
- 1. A ceremony is for a day but a marriage I for a lifetime. The rings that you are about to exchange mark the beginning of a long journey together. They are also a symbol of infinity, time without end. Let your rings be a reminder of your union, and of the love that you share. As a ring is unbroken, so will your love for each other be without end.
- <Bride>, as you place the ring on <Groom's> finger, please repeat after me:
- The words I say to you now
- are words I say in friendship, respect, and love.
- I see in you a strong, growing partner,
- the person with whom I wish to share my life.
- I offer you all the days before me,
- no matter what may come our way.
- I freely take you as my husband.
- Take this ring as a symbol of my commitment.
- 2. <Bride>, I give you this ring as a symbol of our vows.
- Please wear it with love and joy.
- 3. From the earliest times, the circle has been a symbol of completeness, a symbol of committed love. An unbroken and never ending circle symbolizes a commitment of love that is also never ending. The rings you give and receive this day are the symbols of the endless love into which you enter as husband and wife. Such a love has no beginning and no ending, no giver and no receiver. You are each the beginning and the ending, each the giver and the receiver.
- <Bride>, as you place the ring on <Groom's> finger, please repeat after me:
- I <Bride>, give you <Groom>, this ring,
- as a symbol of my commitment
- to love, honor, and respect you.
- 4. <Groom>, take this ring as a symbol of my love,
- and of my commitment to our marriage.
- 5. I offer you this ring,
- shaped as a symbol
- of completeness and eternity,
- please wear this ring
- as a symbol of our love
- and as a reminder
- of the promises we have made today.
- 6. With this ring I give you my heart.
- I promise from this day forward
- you shall not walk alone.
- May my heart be your shelter
- and my arms be your home.
- 7. With this ring
- I <Bride> take you <Groom> to be my husband,
- my best friend,
- my partner in life,
- my soul mate,
- my everything.
- 8. These rings are the symbol of promise and intention. Now, the intention is realized and the promise fulfilled. It is an outward sign of an inward and spiritual bond which unites two hearts in endless love. <Groom> please place this ring on <Bride's> finger to symbolize that the love that brought you together will always protect and sustain your marriage. As you do so, please repeat after me
- <Bride>, I give you this ring as a symbol of my love.

- As it encircles your finger,
- may we feel this joy forever
- and remind you always
- that you are surrounded by my enduring love.
- 9. Wedding rings are made precious by our wearing them. Your rings say that even in your uniqueness you have chosen to be bound together. Let these rings also be a sign that love has substance as well as soul, a present as well as a past, and that, despite its occasional sorrows, love is a circle of happiness, wonder, and delight. May these rings remind you always of the vows you have taken here today.
- <Groom>, as you place the ring on <Bride's> finger, please repeat after me
- I give you this ring as a sign that I choose you
- and as a reminder that I will always love you.
- To be my lover, my partner and my best friend,
- to the end of my days
- Wear it, think of me, and know that I love you.
- 10. The ring, a circle, is one of nature's simplest forms. The arc of the rainbow, the halo of the moon and the smallest of raindrops simulate the circle. When a stone is cast upon a pond, it generates waves in ever expanding circles. Consider this marriage as being two stones striking the water simultaneously. The ensuing waves interlock, and the growth of the enlarging circles show the combined energies of the lives of you both. The interlocking of your two lives will be symbolized in the exchange of these rings.
- <Bride>, as you place the ring on <Groom's> left hand please repeat after me:
- 
- <Groom>, I give you this ring
- as a sign of my devotion and love
- and with my all my heart
- I promise to you all that I am.
- With this ring I marry you
- and join my life to yours.
- 11. Vena amoris is a Latin name meaning, literally, "**vein of love**". Traditional belief established that this vein ran directly from the heart to the fourth finger of the left hand. This theory has been cited in western cultures as one of the reasons the engagement ring and/or wedding ring was placed on the fourth finger, or "ring finger". Some believe that the oldest recorded exchange of wedding rings comes from ancient Egypt, about 4800 years ago. Sedges, rushes and reeds, growing alongside the well-known papyrus were twisted and braided into rings for fingers. The circle ring is the symbol of eternity, with no beginning or end. For not only to the Egyptians, but many other ancient cultures the hole in the center of the ring also has significance. It isn't just considered a space, but rather a gateway, or door; leading to things and events both known and unknown. The rings signify never-ending and immortal love.
- <Groom>, as you place this ring on <Bride's> finger, please repeat after me:
- <Bride>, you are my best friend, my partner, the other half of my heart
- The person with whom I wish to share my life
- I offer you all the days before me
- No matter what may come our way
- I faithfully take you as my wife
- Please accept this ring
- as a permanent symbol of my commitment,
- In mind, body and spirit.
- 12. <Groom>, please place the ring on <Bride's> finger to symbolize the love that brought you together will always protect and sustain your marriage. As you do so, please repeat after me:
- <Bride>, I give you this ring as a symbol of my love
- As it encircles your finger
- May we feel this joy forever
- and remind you always
- that you are surrounded by my enduring love
- 13. This is the point in the ceremony where we usually talk about how wedding bands are perfect circles with no beginning and no end. But we all know these rings do have a beginning. Rock is dug up from the earth. Metal is liquefied in a furnace at 1000 degrees, the molded, cooled and painstakingly polished. Something beautiful is made from raw elements. Love is like that, it is hot, dirty work. It comes from humble beginnings, made by imperfect beings. It is the process of making something beautiful where there was once nothing at all.
- <Groom>, as you place the ring on <Bride's> finger, please repeat after me
- I give you this ring as a sign of my love and respect for you
- Please wear this gift with honor and joy
- And as a sign to others that I am committed to you
- And our life together

**Linseed Oil:** this ties back to the seed series that I have created. The seed series is a time based contemplation series and reveals lines of bonds to nutrition and transformation. In

transformation I think towards the seeds system, once growing in the ground then changing to the plant form moving into seed bearing while the plant dies the seed can be harvested for roasting, pressed or stored to be replanted. Once in oil form if used as a finish it yellows over time and if used on wood the bugs and mice will eat the wood in attempts to gain the nutritional value. In contemplating the seed: it occurs to me as the human process. All the while I have been trying to exhaust the seeds implications of context and metaphor or even application. Here I tie its material properties of bonded molecular units with the physical idea of being dried and pressed into usable form.

- The Linseed oil use is as ancient process of finishes, cooking, message,
- To create Linseed oil dry are seeds pressed. The oil is bonded molecular units.
- a nutritional supplement, as a source of  $\alpha$ -Linolenic acid,  
[https://en.wikipedia.org/wiki/Linseed\\_oil](https://en.wikipedia.org/wiki/Linseed_oil)
- 20:50 (named after the viscosity grade of sump oil used) By: David Macaluso, "I employ used motor oil as both a metaphor for this age in world history, and as means of recycling the substance into art." The gallery is filled to waist height with recycled engine oil, from which the piece takes its name. A walk way leads from a single entrance, leading the viewer into the space until they are surrounded by oil on all sides. The impenetrable, reflective surface of the oil mirrors the architecture of the room exactly, placing the viewer at the mid-point of a symmetrical visual plane.the pc has traveled several times and has been on display in 9 locations. Since 2010, 20:50 has been on display in the Saatchi Gallery in London, although there are plans for the installation to move within the next couple years to David Walsh's museum in Tasmania (Walsh has paid a deposit to purchase the piece). <http://www.industrialoutpost.com/motor-oil-art/>
- 

Light: can be as in Da Vinci's painting referring to higher connection, head, religion or to honest action both gathered by the reflective nature of the creamer container placed on top and the gold band on the leg.