

6-15-1984

## R. F. Buckley: Landscapes, A Sculptural Discourse

The Visual Arts Gallery at Florida International University Frost Art Museum  
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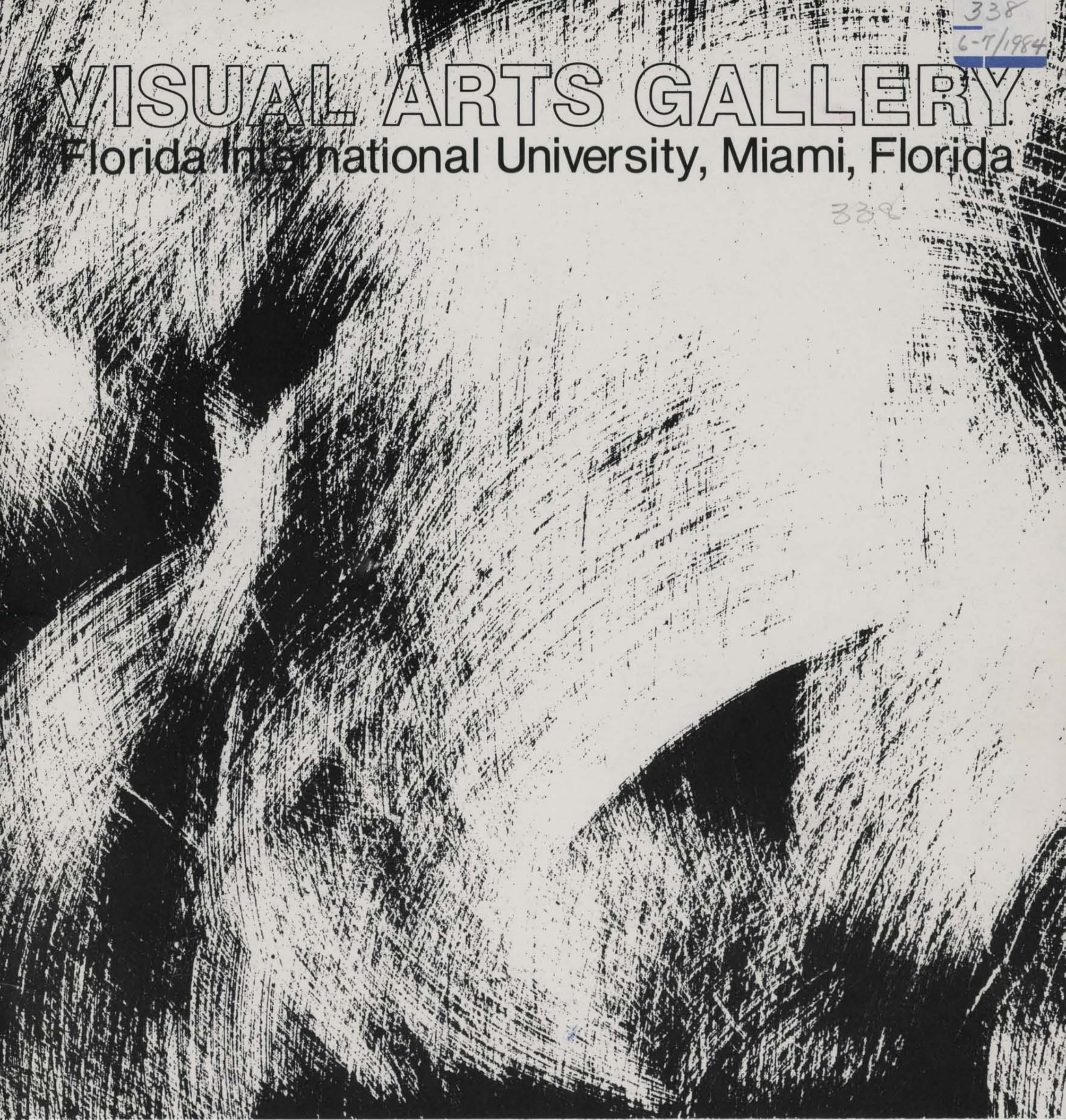
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# VISUAL ARTS GALLERY

Florida International University, Miami, Florida

R.F. BUCKLEY

Landscapes: A Sculptural Discourse







*Prevailing Wind* 27"H x 7'2"W x 3'0"D Aluminum

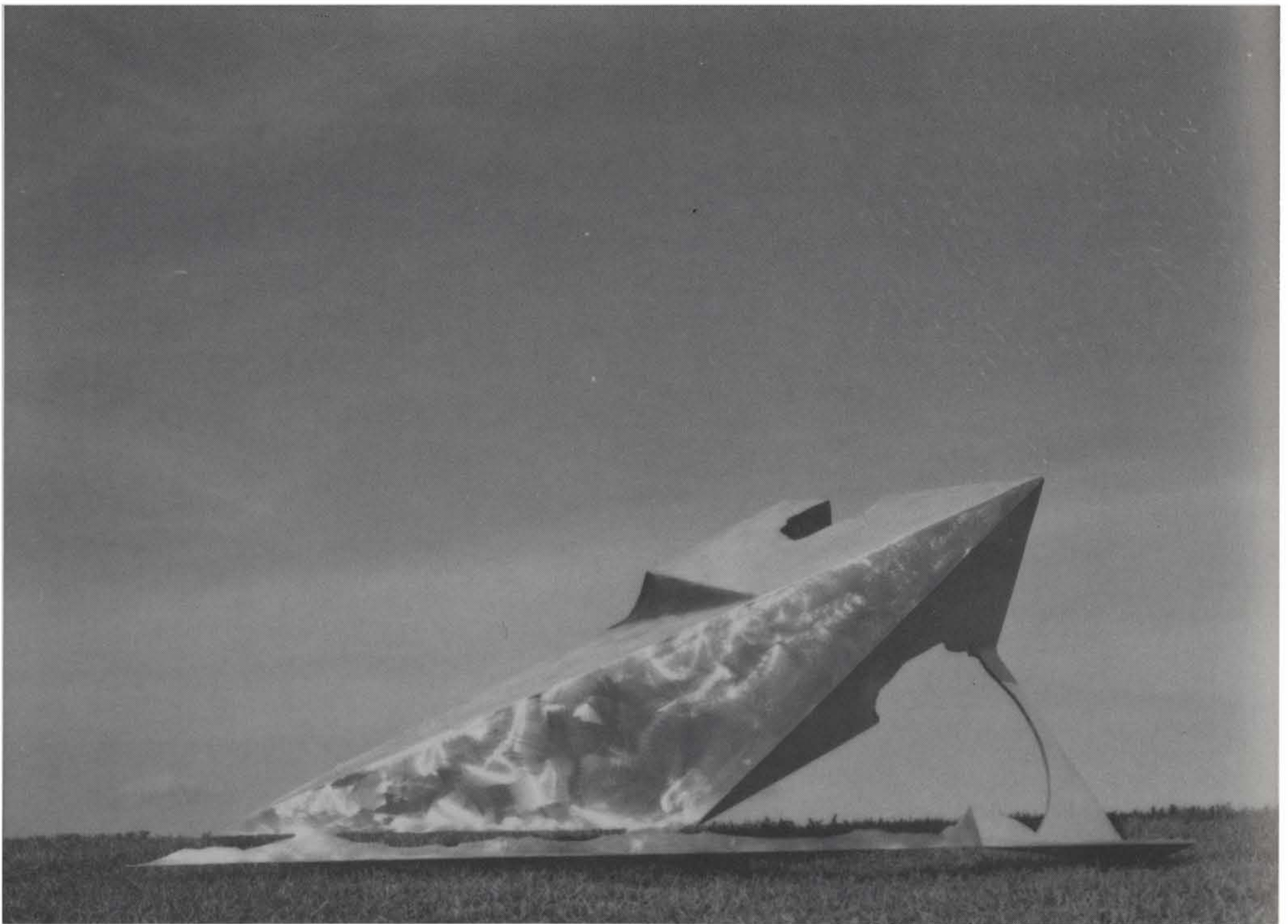
# VISUAL ARTS GALLERY

Florida International University, Miami, Florida 33199, Presents:

# R.F. BUCKLEY

Landscapes: A Sculptural Discourse • June 15 - July 20, 1984





*Carbon Cut* 34"H x 7'4"L x 34"W Aluminum & paint

## Acknowledgements

The Visual Arts Gallery of Florida International University is proud to exhibit the work of R.F. Buckley. This is an opportunity to provide an environment for sculpture that externalizes a personal vision, heroic imagery and unique craftsmanship.

The cooperation and interaction of many individuals make an exhibition of this scope possible. I would first like to express my gratitude to R.F. Buckley for so enthusiastically providing us with his new work. He aided in the organizational process and was in continuous communication with our staff regarding the publication of this catalogue and all aspects of the exhibition.

I would also like to express my thanks for support to the project from the Student Government Association. They offer enlightened general support to the Gallery and make much of our program possible.

Many of the critical operations of the Gallery, including installations, are in

the capable hands of Gallery Manager William Humphreys. His skill and patience are a source of wonder to me. I am deeply indebted to him.

A special word of gratitude must be expressed to Wynne Leavitt, our Administrative Assistant. Her good humor and organizational skills make working with her and the Gallery interns and assistants a pleasure.

Dahlia Morgan  
Director  
Visual Arts Gallery



## The Discourse of Sculpted Form

Metonymy, the trope that establishes associations between things and ideas through continuity rather than resemblance, is the central force in the sculptures of R.F. Buckley, as it is also the force behind the most distinctively North American patterns of visual thinking. Buckley's metonymies are elaborated between forms, silhouettes, volumes as these suspend themselves conceptually between reference and abstraction. Thus, folds of fiberglass which evoke the draped, abandoned presence of a human wearer are echoed in the cloud-like stratifications employed in *Finnian Fantasia*. Likewise, the muted allusion to the human figure inherent in works—like those of the *Quicksilver* series—which employ fiberglass drapings emerge in the pieces which evoke geological forms, mountains in particular, as is the case with *Outward Bound* and *Transpassage T.L.S.*

It is clear that the metonymies forged by Buckley at the visual level stand for metonymies on a more profound, conceptual level. Transposing fluid drapery into cloud silhouettes might seem more like a metaphor than a metonymy, until the transposition is conceived in sculptural or, more exactly, in spatial terms. The sculpture positioned in the open terrain picks up the whole range of volumetric and textural values that surround it. Leaf and mist, shadow and facade, the indifferent passer-by, bird, nimbus, and yesterday's wind torn news are images and shapes which the sculpture dialogues with, as it does with memory and art history. Night clothes that acquire a ghostly presence in a child's eye. The rhythmmed, abrasive buffings and grindings of metal surface left to stand as images, at times sharing the surface with paint, which recall David Smith. The very conception of the creative act in terms of welding, a tradition that is presently very rich and which springs from Julio González.

What metaphors emerge in Buckley are subordinated to metonymy. The erect, anthropomorphic posture of some of his sculptures, or the use of convulsive spaces and jagged outlines that conjure wreckage or violence are the result of that dialogue, that contiguity between forms which is the essence of Buckley's spatial discourse. The draped form in the studio or installed in the open casts the cloud shadow. There is no break, the sculptures seem to say, between forms that

echo each other, between the human shell of cloth, the mineral bones of the terrain, and the sculptural canopy of mist on the horizon. The sculptures of Buckley draw on these fluidities to make rather poignant statements on the frailty of life and creative vision. Through metonymy's door, Buckley has passed to find an unarticulated suspicion that in the constant dialogue between forms lies the final testimony of their punctual insignificance as discreet entities. In this sense, then, Buckley's sculptures are as much cenotaphs of a commemorated finality as they are metal prisms that speak of continuity and the infinite language of formal thought.

Ricardo Pau-Llosa  
Adjunct Professor of Latin-American Art History at F.I.U., and a Senior Editor of *Art International*.





*Gateways & Clouds & Other Means of Uncertain Passage* 9'2"H x 9'8"W x 8'3"D Aluminum





*"Transpassage T.L.S."* 20'H x 20'W x 20'D Aluminum





*Midnight Approach* 6'5" H x 9'0" W x 5'3" D Aluminum & paint

## Biography

**Education**—M.F.A. in Sculpture, 1970, Rinehart School of Sculpture, Maryland Institute, College of Art, Baltimore, Maryland. University of Southern California, 1968. Graduate Sculpture Program. B.F.A. in Sculpture, 1967, Cleveland Institute of Art, Cleveland, Ohio

**Teaching Experience**—Associate Professor, 1977-Present, Florida International University, Visual Arts Department

### Selected Exhibitions and Awards

1983—"Southeastern Sculpture: Outdoors," 20 ft. high sculpture traveling for four years to Birmingham Museum of Art, Alabama; Hunter Museum of Art, Tennessee; Mississippi Museum of Art; Loch Haven Art Center, Orlando, Fla.

1981—One-Person Exhibition, Hollywood Art and Cultural Center, Hollywood, Fla.

1980—Group Exhibition, Environmental Sculpture Competition, Georgia Botanical Gardens, Athens, Georgia

1978—Invitational Exhibition of large outdoor sculpture, New World Center Bicentennial Park, Miami, Fla.

### Private Collections

Chesterfield Corporation, Cleveland, Ohio

1 cast bronze sculpture, 40" high

Mark Twain Bank, St. Louis, Missouri

3-piece architectural landscape group

Cor-Ten steel, brass, copper, 16'0" high x 12'0" x 12'0" commissioned

L'Hermitage Corporation, Miami, Florida

1 sculpture—aluminum and fiberglass

17'0" high x 6'0" wide



## List of Works

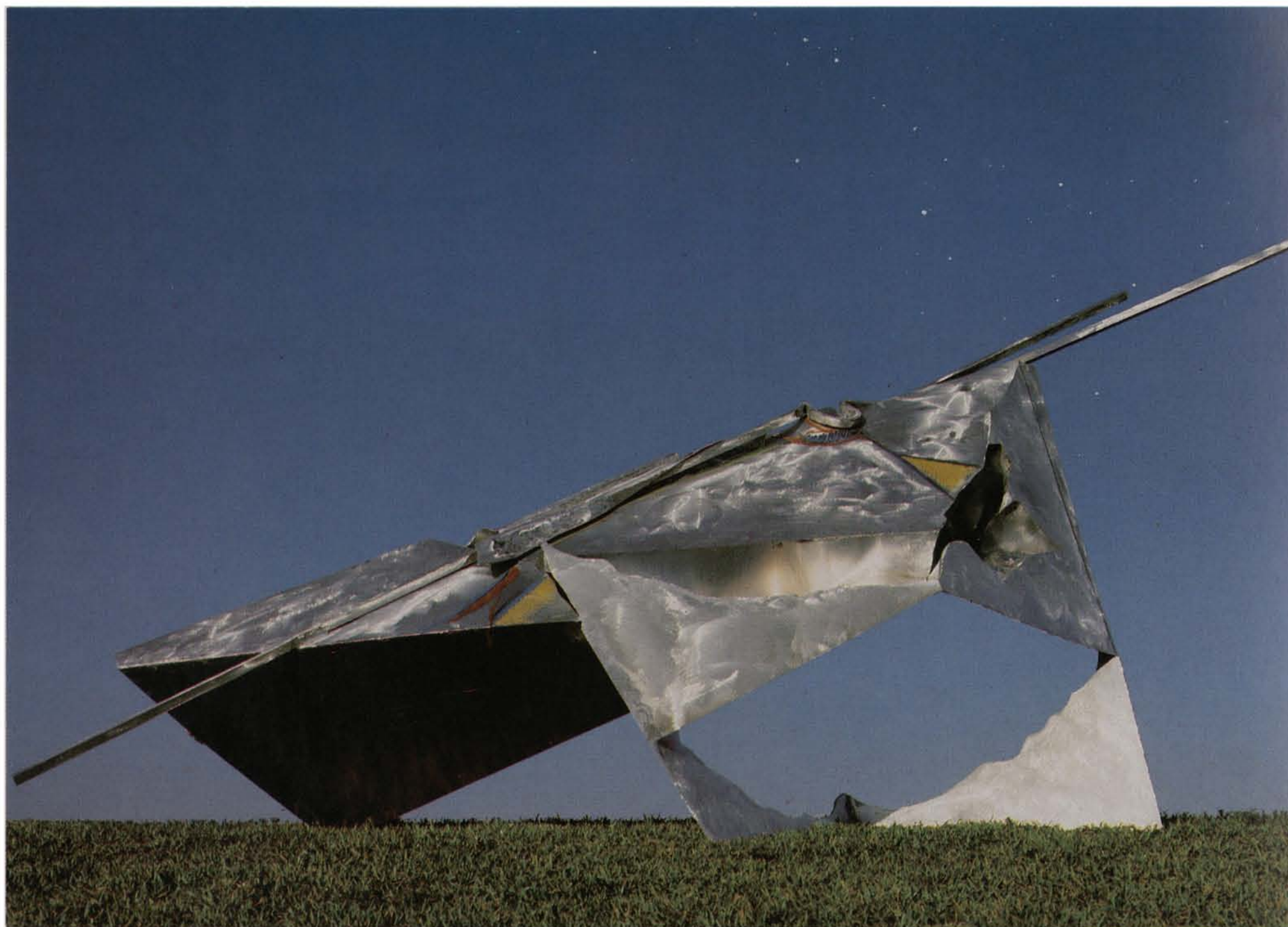
### Sculpture

1. *Outward Bound*  
6'0" H x 6'0" W  
Aluminum & paint
2. *Model for Transpassage—T.L.S.*  
4'6" H x 5'0" W x 4'7" D  
Aluminum
3. Photo—*Transpassage—T.L.S.*
4. *Gateways & Clouds & Other Means of Uncertain Passage*  
9'2" H x 9'8" W x 8'3" D  
Aluminum
5. *Midnight Approach*  
6'5" H x 9'0" W x 5'3" D  
Aluminum & paint
6. *Ultra Violet*  
8'11" H x 3'0" W  
Aluminum & marker
7. *Blue Line Prefiguration*  
6'0" H x 3'0" W x 8" D  
Aluminum & paint
8. *Distant Memories*  
35" H x 9'0" W x 9'0" D  
Aluminum
9. *Prevailing Wind*  
27" H x 7'2" W x 3'0" D  
Aluminum
10. *Carbon Cut*  
34" H x 7'4" L x 34" W  
Aluminum & paint
11. *Riparian Way*  
3'0" H x 8'0" L x 2'6" W  
Aluminum
12. *Prairie Confluent*  
5'0" H x 10'0" W x 4'0" D  
Aluminum & paint
13. *4043—HQ*  
6'0" H x 7'0" L x 4'0" D  
Aluminum
14. *Scree Line*  
8'11" H x 5'0" W x 5'0" D  
Aluminum & paint

### Paintings

1. *Transpassage—Red*  
5'0" x 3'6"  
Acrylic on canvas
2. *Transpassage—Blue*  
4'6" x 3'6"  
Acrylic on canvas
3. *Canyon Cutter Series #8-105*  
20" x 16"  
Oil on canvas
4. *Canyon Cutter Series #8-63*  
14" x 12"  
Oil on canvas
5. *Canyon Cutter Series #8-97*  
14" x 12"  
Oil on canvas
6. *Canyon Cutter Series #8-111*  
12" x 9"  
Oil on canvas
7. *Canyon Cutter Series #8-113*  
12" x 9"  
Oil on canvas
8. *Transpassages #20-20*  
20" x 30"  
Acrylic on illustration board





*Model for Transpassage—T.L.S. 4'6" H x 5'0" W x 4'7" D Aluminum*

## Credits

### **Gallery Staff**

Dahlia Morgan, Director of Galleries  
William B. Humphreys, Curator  
Wynne Leavitt, Administrative Assistant

### **Catalogue**

Juan Urquiola, Director  
Terry Cwikla, Design  
Publications, F.I.U.

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Student Government Association.



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public about a special program.

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