

THESIS

ON AND OF *PAPER*

Submitted by

Gail I. Miller

Department of Art

In partial fulfillment of the requirements

for the Degree of Master of Fine Arts

Colorado State University

Fort Collins, Colorado

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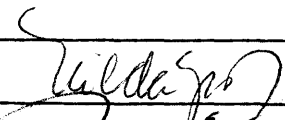
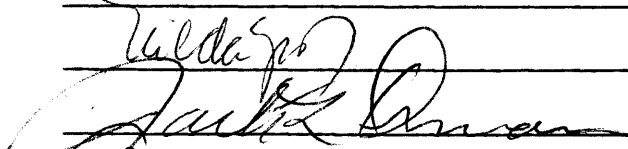
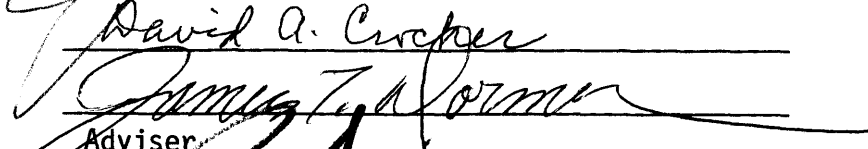
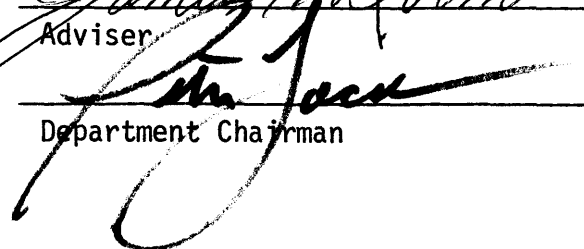
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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION  
BY GAIL I. MILLER  
ENTITLED ON AND OF PAPER

BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS

Committee on Graduate Work

  
  
David A. Crocker  
  
Adviser  
  
Department Chairman

ABSTRACT OF THESIS

ON AND OF *PAPER*

A personal interest and belief in nature has been the basis for the creation of this series of reflective, interior landscapes. Color is used to express subtle atmospheric light, and space appears to extend beyond the picture plane, which is defined by an abstract, geometric structure. These landscapes reach for the universal essence of nature rather than a sense of place and present a moment of timelessness within the everchanging.

Gail I. Miller

Department of Art

Colorado State University

Fort Collins, Colorado 80523

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*Our words and thoughts are reconstructions  
of experience in terms of abstract signs.*

*Alan Watts*

## ON AND OF *PAPER*

An unbroken expanse of subtlety,  
Alive with light and texture.  
A faded flatness and when viewed from afar;  
Whereupon closer observation reveals  
A wholeness filled with intensity,  
Harmony among contrasting elements.

This progression of images made on and of paper reaches for the universal aspects found in nature. The appearance of a land form or a patch of sky intrigues me with its subtle kind of mystery, yet the images on paper are not meant to represent a specific place of time in our environment. An interest in Far Eastern art and philosophy has led me to believe in an art that exists with a rhythmic vitality of its own. It comes into existence with naturalness and spontaneity and is an intuitive expression of one's experience.

These works celebrate that which goes beyond representation. They are visual rhymes that "speak" for themselves and allow the viewer freedom to hear the echo of the unique realities that are depicted. Color sets the mood or feeling and is rarely used for the sake of description. It expresses an atmospheric subtlety that contrasts with crisper, geometric structures used to define the picture plane. Texture and rhythmic allusions answer to nature and, at the same time, create their own existence. Motion originates in repeated shapes and

images and is subtly recreated through the movement of the viewer's eyes. The illusion of depth, and actual depth in later pieces, brings about considerations of space and atmosphere that give greater dimension to an image.

As a series, the pieces on paper record my creative process unfolding: from the exploration of lithography, with its multiple layers of transparent ink; to intaglio, with its infinite variety of possible textures; and monoprinting, with its expressive, painterly style. The culmination of this creative exploration has been my work with paper as the medium itself. The intuitive and spontaneous qualities inherent in the art of papermaking provide a most immediate, direct means of realizing an image. There is great flexibility for expression within a variety of artistic approaches.

Through the realization of this entire series of printing and papermaking I have developed this illustration of the creative expression (Figure 1.):

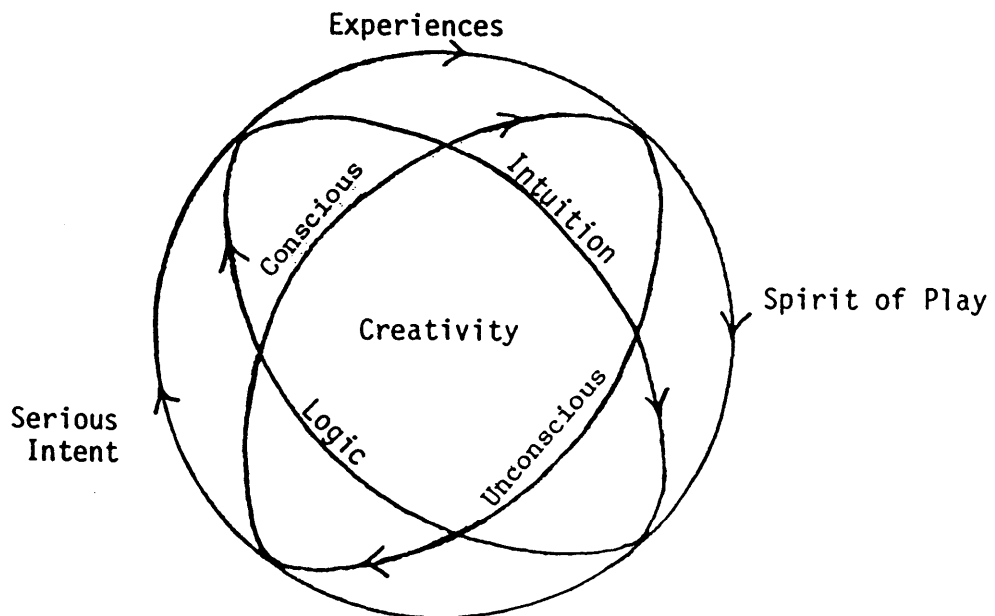


Figure 1.

The handmade paper book entitled, "Vagabond Journey" draws more from the spirit of play while the installation piece, "Variations on a Screen," has a more serious intent which originated in an energetic impulse to create an event; something more than a picture. And every piece carries the thread of my experiences within it. Each is an abstract symbol of the creative process, a moment of timelessness when the mystery of creativity was intuitively grasped.



## DOCUMENTATION

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Figure 1. "Forest-Cool," Lithograph, 14"x20".



Figure 2. "Time Contemplates Color," Lithograph, 22"x56".

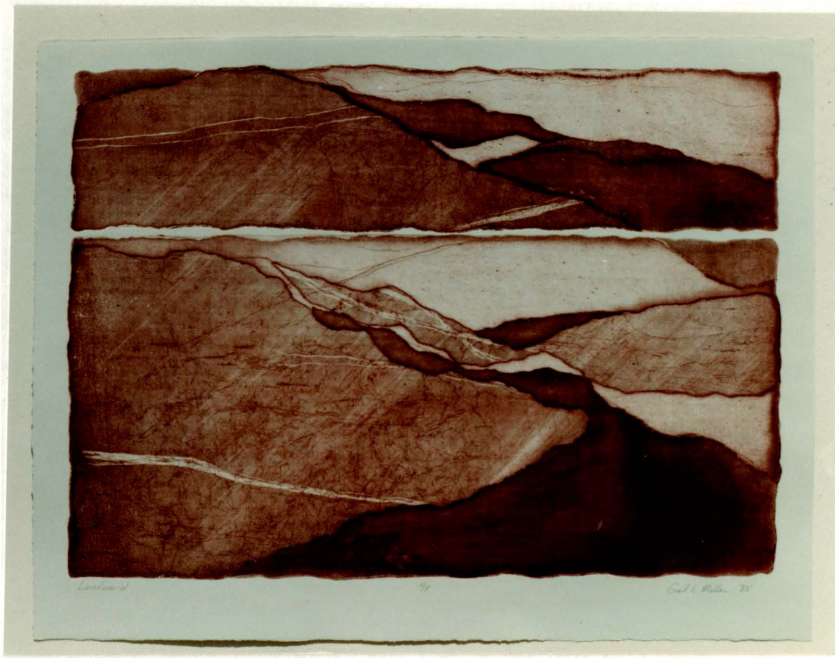


Figure 3. "Landward," Intaglio, 18"x24".

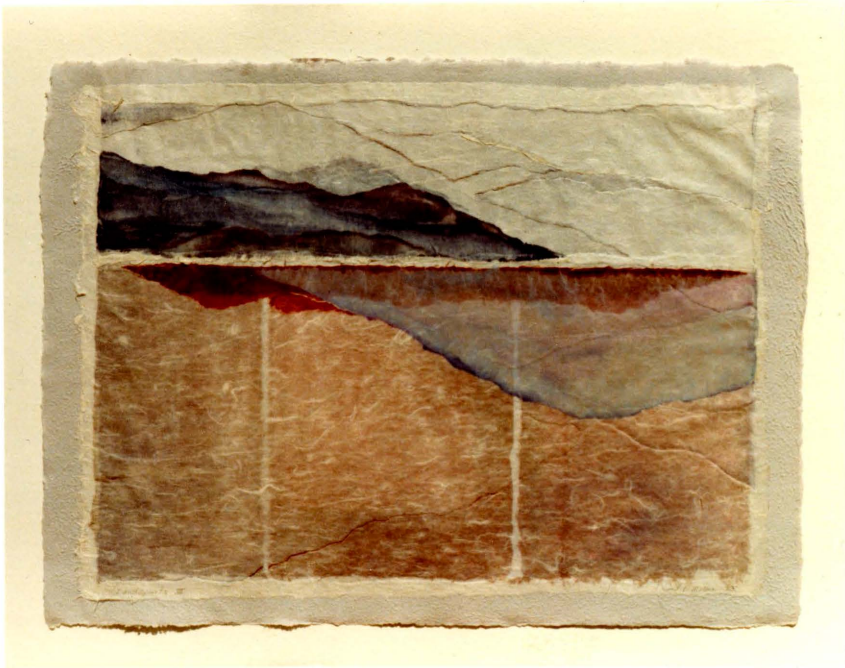


Figure 4. "Landspirits III," Monoprint, Collage,  
Handmade paper, 21"x27".



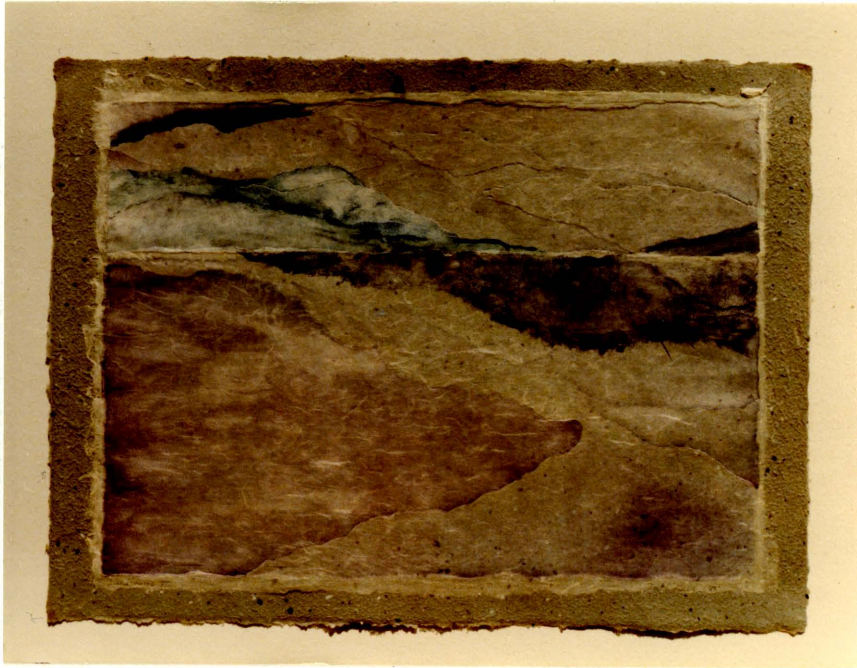


Figure 5. "Landspirits VI," Monoprint, Collage,  
Handmade Paper, 21"x27".

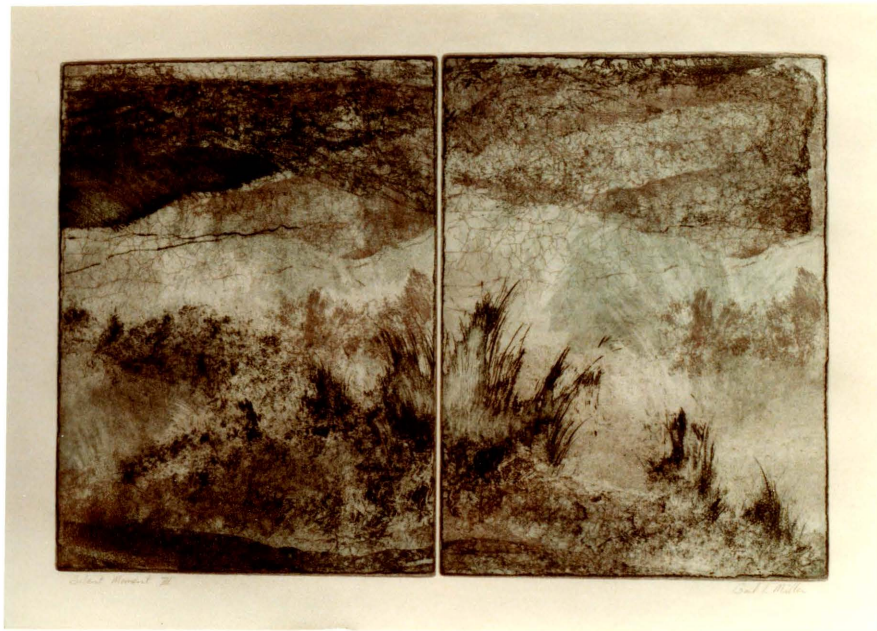


Figure 6. "Silent Moment III," Intaglio,  
Handmade Paper, 15"x23".



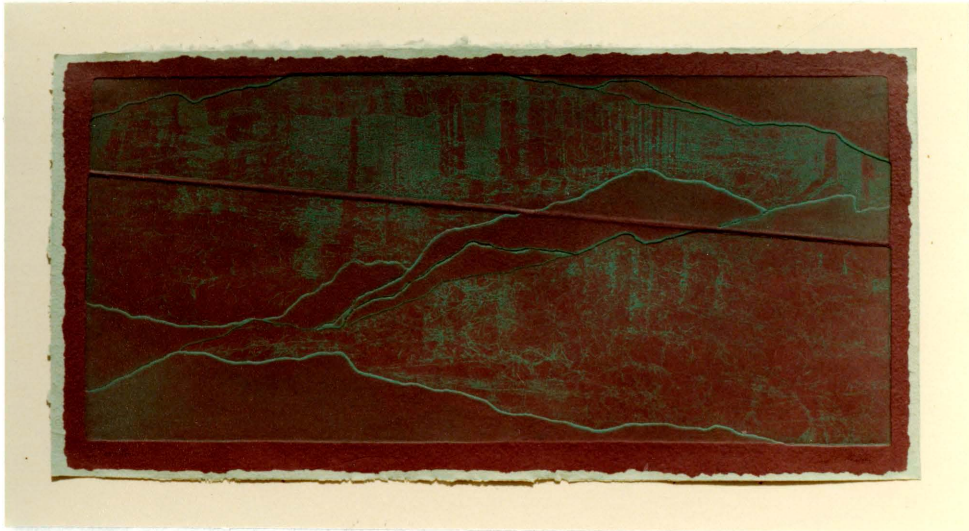


Figure 7. "Echos II," Intaglio, Handmade Paper, 17"x35".

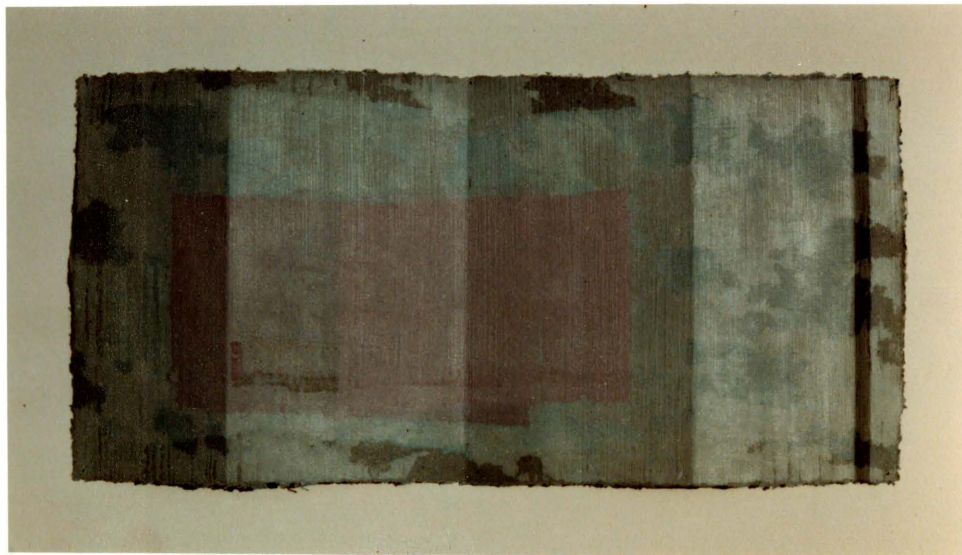


Figure 8. "Skylights I," Handmade Paper,  
Pearlescence, Embossing, 17"x35".

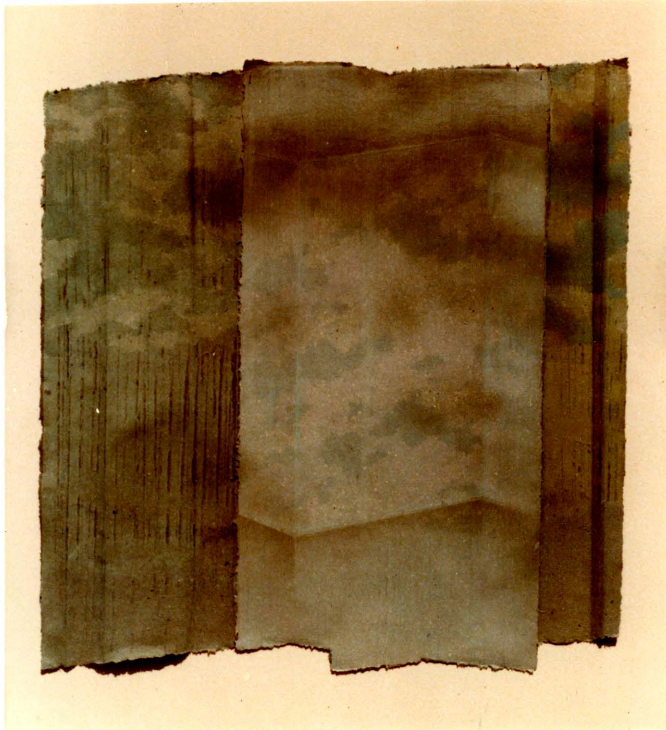


Figure 9. "Reflections," Handmade Paper,  
Pearlescence, Embossing, 34"x35".



Figure 10. "Vagabond Journey," Mixed Media, Handmade Paper Book, 10"x15"x1".



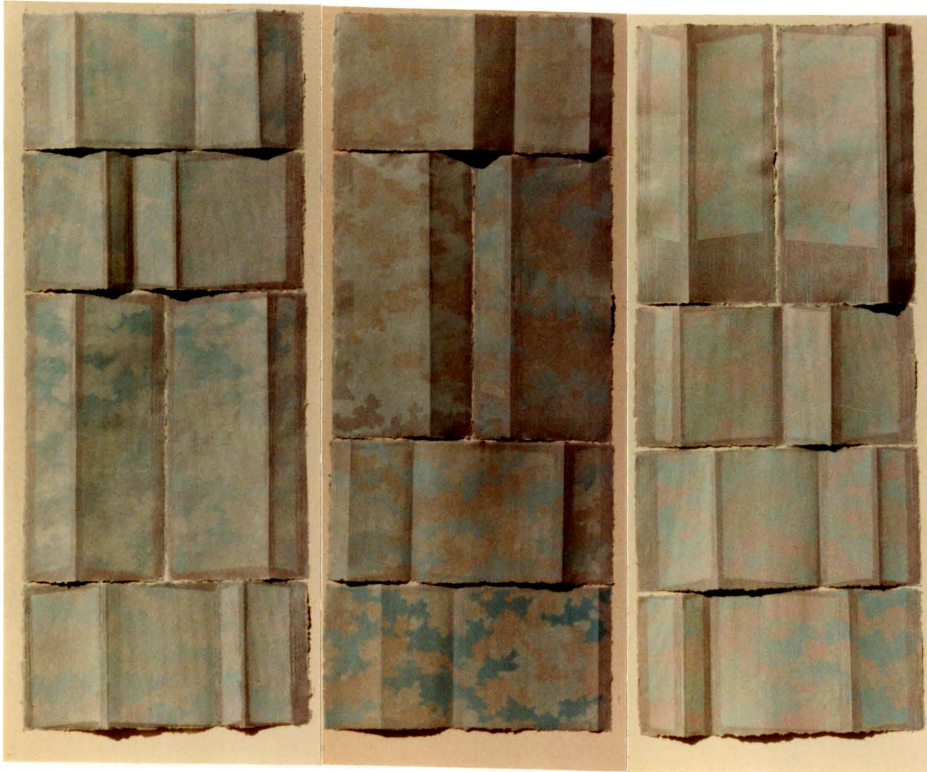


Figure 11. "Variations on a Screen, " Handmade Paper, Pearlescence, Embossing, 87"x105".