

THESIS

OBJECTS AND INTERIORS

Submitted by

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We hereby recommend that the thesis prepared under our supervision by Ayn Hanna entitled Objects and Interiors be accepted as fulfilling in part requirements for the degree of Master of Fine Arts.

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ABSTRACT OF THESIS
OBJECTS AND INTERIORS

I am attracted to the object/mechanical forms of typewriters, vacuums, lanterns and irons because they are part of my personal world and they have an implied human presence. I see them not only as figurative, but also as feminine. Their general shapes/forms, complicated mechanisms, implied energy, and associations with traditionally assigned feminine work all suggest a human quality in both form and content. Their raw nakedness and complete self-containment suggest qualities that I associate with the imagery of goddesses from the ancient Paleolithic time period; a time when our society was matriarchal in nature and the goddess image contained both feminine and masculine attributes. In a sense, these objects become my goddess imagery. I use them as subjects because I feel able to exude my own energy and personality through them.

There is an expressive quality to these forms that goes beyond my personal response to them. I am also intrigued by these objects on an abstract, visual level. Their shapes, the materials they are made from and the configurations of how they are put together attract me from a formal, visual standpoint. The objects' implied energy, sense of volume and beauty are all part of the aesthetic attraction as well.

The interior spaces are images that come from the environments which I inhabit and the sense of security/safety I feel while inhabiting such. Because they are personal spaces, I try to simplify the forms into basic shapes and play with a flattened three-dimensional space that often includes multiple perspectives. I try to use color and form that, in a personal way, express my feelings about each particular environment.

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I am attracted to the object/mechanical forms of typewriters, vacuums, lanterns and irons because they are part of my personal world and they have an implied human presence. I feel comfortable with these objects because they are my own personal possessions and they are part of the environment which I inhabit. I am able to work with these forms as my subjects in much the same way that other artists work with the human figure. For me, these objects' general shapes/forms, complicated mechanisms, implied energy and associations with traditionally assigned feminine work all suggest a human quality in both form and content. These forms become animated creatures and I enjoy exploring the various ways of depicting my visions of them through the use of a variety of media, including lithography, intaglio and relief processes.

I see these objects not only as figurative, but also as feminine. They are all objects that contain the potential for helping to make life better in some way. This aspect of these forms can be compared with the feminine quality of nurturing. Also, their raw nakedness and complete self-containment suggest qualities that I associate with the imagery of goddesses from the ancient Paleolithic time period; a time when our society was matriarchal in nature and the goddess image contained both feminine and masculine attributes. In a sense, these objects become my goddess imagery. I use them as subjects because I feel able to exude my own energy and personality through them.

There is an expressive quality to these forms that goes beyond my personal response to them. I am also intrigued by these objects on an abstract, visual level. Their shapes, the materials they are made from, and the configurations of how they are put together attract me from a formal, visual standpoint. These are objects made from multiple mechanical parts that, when taken separately, contain very little value, but when put together, possess the potential for movement or change. Because of this, the objects' implied energy, sense of volume and beauty are all part of the aesthetic attraction as well.

The interior spaces are images that come from the environments which I inhabit and the sense of security/safety I feel while inhabiting such. Because they are personal spaces, I try to simplify the forms into basic abstract shapes and play with a flattened three-dimensional space that often includes multiple perspectives. I try to use color and form that, in a personal way, express my feelings about each particular environment.

I feel it is important to work with a variety of media in order to explore different ways of expressing a particular form. I find that working with various media allows me not only the excitement of finding new ways to express a form, but also suggests new ways to approach technique within other media. In this respect, I feel that involving myself with painting and sculpture has helped me to become a better printmaker.

PLATES



Plate 1. It's a Kirby, lithograph on Rives B.F.K., 36"x24".



Plate 2. Typewriter, lithograph on Rives B.F.K., 36"x24".



Plate 3. Typewriter, Too, lithograph on Rives B.F.K., 36"x24".



Plate 4. Typewriter 1, etching on Rives Heavyweight, 9"x7".



Plate 5. Typewriter 2, etching on Rives Heavyweight, 9"x7".



Plate 6. Color Iron One, monotype on Rives B.F.K., 36"x24".



Plate 7. Upright Monster, collograph on Rives Heavyweight, 36"x12".



Plate 8. Kirby Cutout II, collograph on Rives Heavyweight, 43"x20".



Plate 9. Typewriter, lithograph on Rives B.F.K., 20"x12".



Plate 10. White Typewriter, lithograph on Rives B.F.K., 22"x16".



Plate 11. Self, lithograph on Rives B.F.K., 30"x21".



Plate 12. Reaching In, etching on Rives B.F.K., 9"x12".



Plate 13. Ponderosa Hall, oil on canvas, 65"x34".

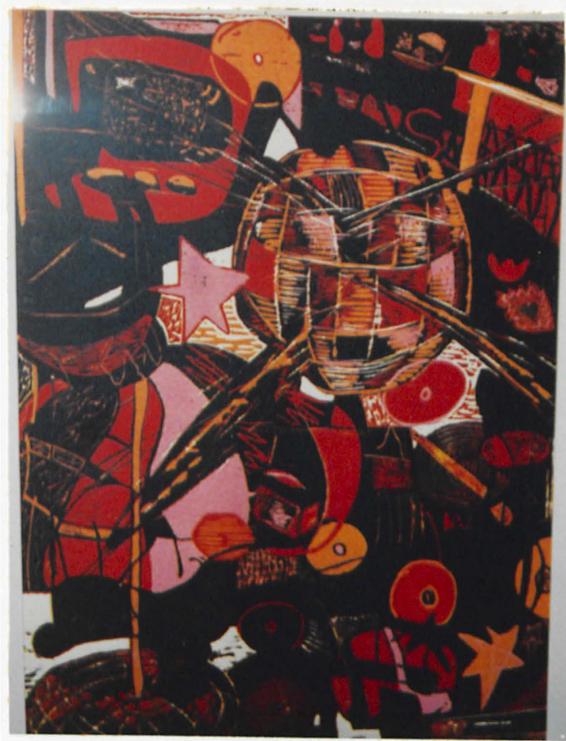


Plate 14. Last Call, reduction woodcut on Rives B.F.K., 24"x18".



Plate 15. Untitled, woodcut on Rives B.F.K., 41"x29".

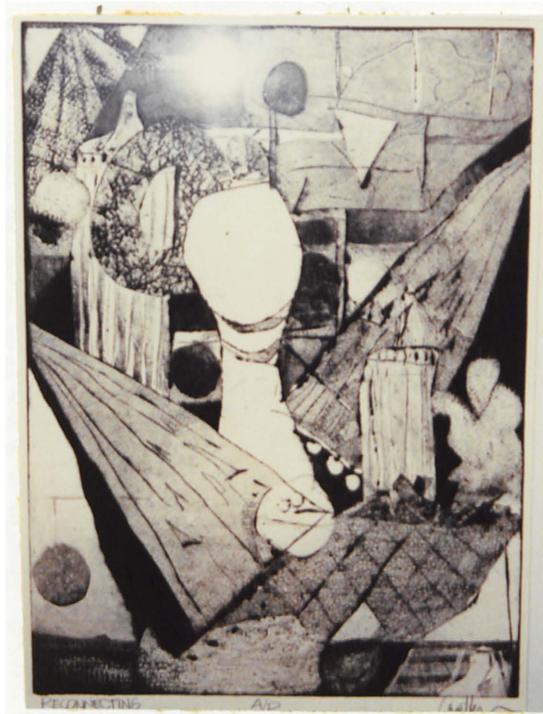


Plate 16. Reconnecting, etching on Rives Heavyweight, 16"x12".

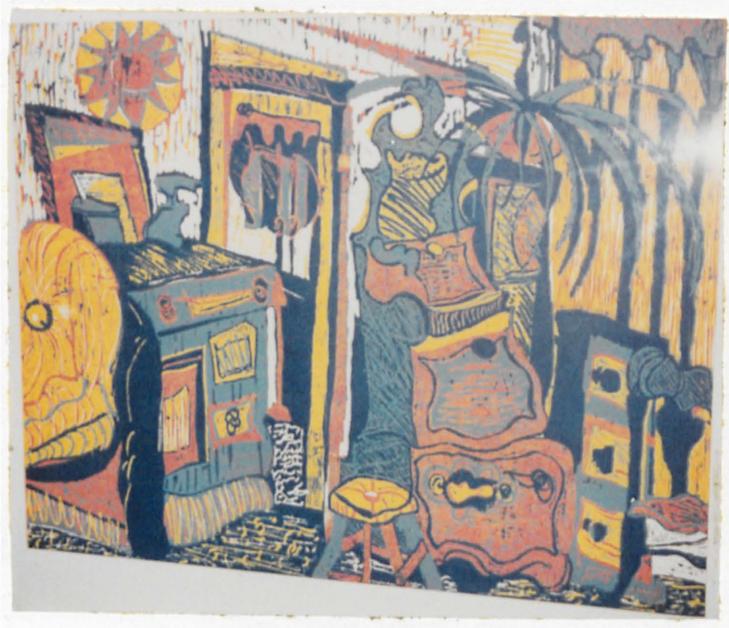


Plate 17. Mom's Place, reduction woodcut on Rives B.F.K., 18"x24".

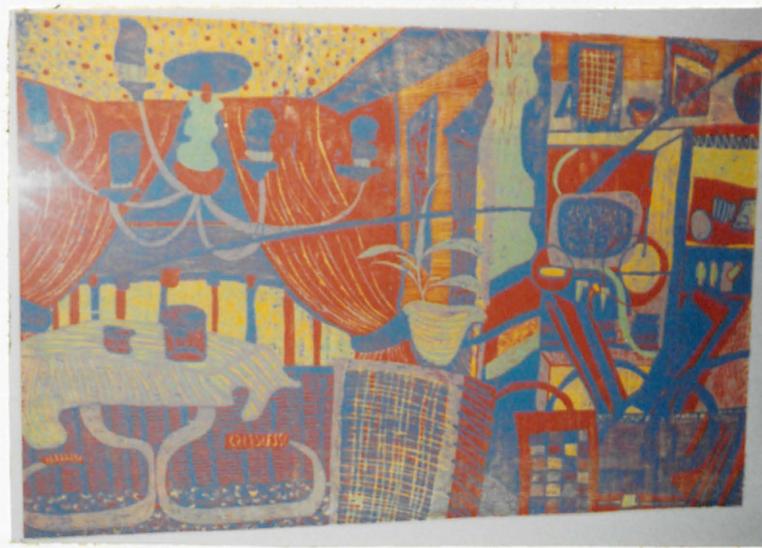


Plate 18. Ponderosa House, reduction woodcut on Rives B.F.K., 24"x36".