

THESIS

WORLD IN MOTION

Submitted by
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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION
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BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF
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ABSTRACT OF THESIS

WORLD IN MOTION

My art is a personal and aesthetic record concerning my perceptions of nature. I am guided and compelled intuitively to visualize these perceptions through art. The prints of this thesis are emblems of what and how I see.

The necessity and desire to discover and express the movement and changes of nature, the quest for meaning and understanding of the world, the sensations of wind in my face, ocean beneath my feet, the variety of emotions I feel every day, the insights and inspirations I receive, these make up the substance of my art and form a philosophical connection between these prints. I view nature as a vast panorama of intelligence, feelings, and mystical energy. I sense a rhythm and an order in nature that is constantly moving; in a permanent state of creativity. In these prints, all elements combine to evoke sensations of a world in motion, a world of perplexity and mystery, and at times, a world of sublime tranquillity.

How I begin a print is very important. The initial spark, catalyst, or inspiration comes from the memory of a certain person, place, event, or series of events. My subject matter varies from portraits of myself, friends, animals, and plants, to varieties of landscape activity--the sea, the sky, and the earth. Whether I begin a print from direct observation,

or from a mere seed of memory, I always approach my subjects with questions: Who is this person?, What was the significance of that experience?. Through the process of drawing and printing, these types of questions become visible. I have no preconceived ideas of how a particular print --the "final product"--will look. My images grow and evolve, layer upon layer, line upon line, meaning upon meaning.

In this selection of prints, created during the past three years (1984-1986), notions of light, space, and form become connecting visual elements in understanding the way I see. The difference between form and space is sometimes vague. Forms are simultaneously solid, translucent, and transparent, reflecting and emitting light. Space and atmosphere are pregnant with matter, energy, and movement. The geometric light bouncing on and through form unifies and orders space. The pattern and rhythm of this light activates the surface of these prints setting the eye and mind in motion. In the landscapes, light acts as a guide, leading one through space to a distant or infinite horizon. The drypoint lines emphasize and contradict this movement setting up veils, obstacles, and detours along the path. The lines in all of these prints define space and form. They also act as vehicles for expressing energy and emotion. One furry line can define a form, make it shimmer and vibrate, suggesting movement and adding a dimension of time.

For an artist, the choice of materials and process is vital in the creation of imagery. After all, it is the combination of materials, ability, and desire that make art. I chose to work with Intaglio (specifically drypoint) processes because of their dependence on the activity of drawing. For me, drawing is a process of visualization. I draw not

for the sake of copying what I see nor in an attempt to illustrate narratives. I draw with the intention of discovering how and what I see. Of all the Intaglio processes, I believe drypoint is the most direct, spontaneous, controllable, and expressive. The variety of drypoint lines range from the delicate, precise, and subtle, to the bold, fuzzy, and dramatic. Drypoint lines are possible in no other medium. They are unique. The drypoint process is perfectly compatible with my approach to creating images.

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DOCUMENTATION



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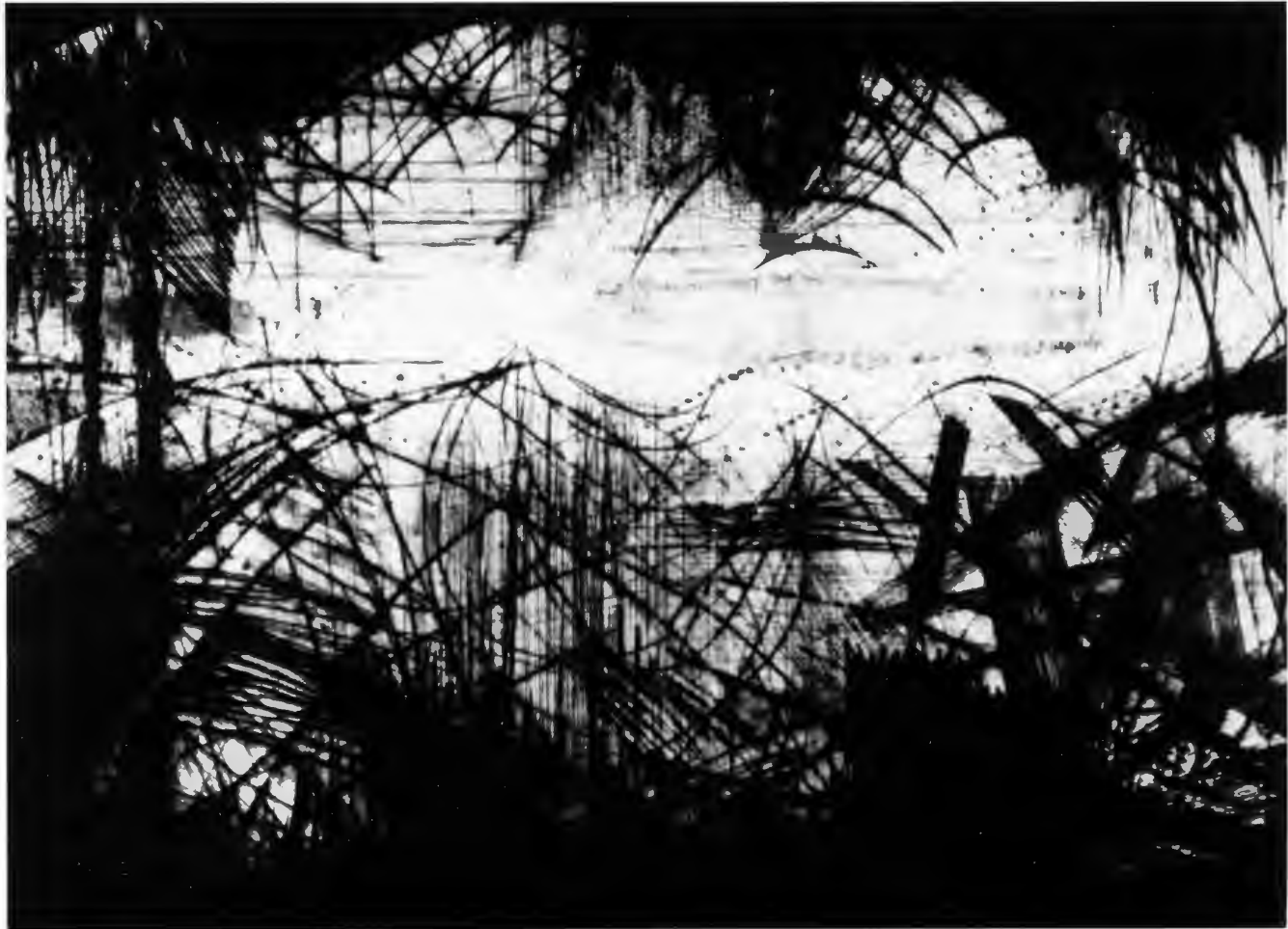
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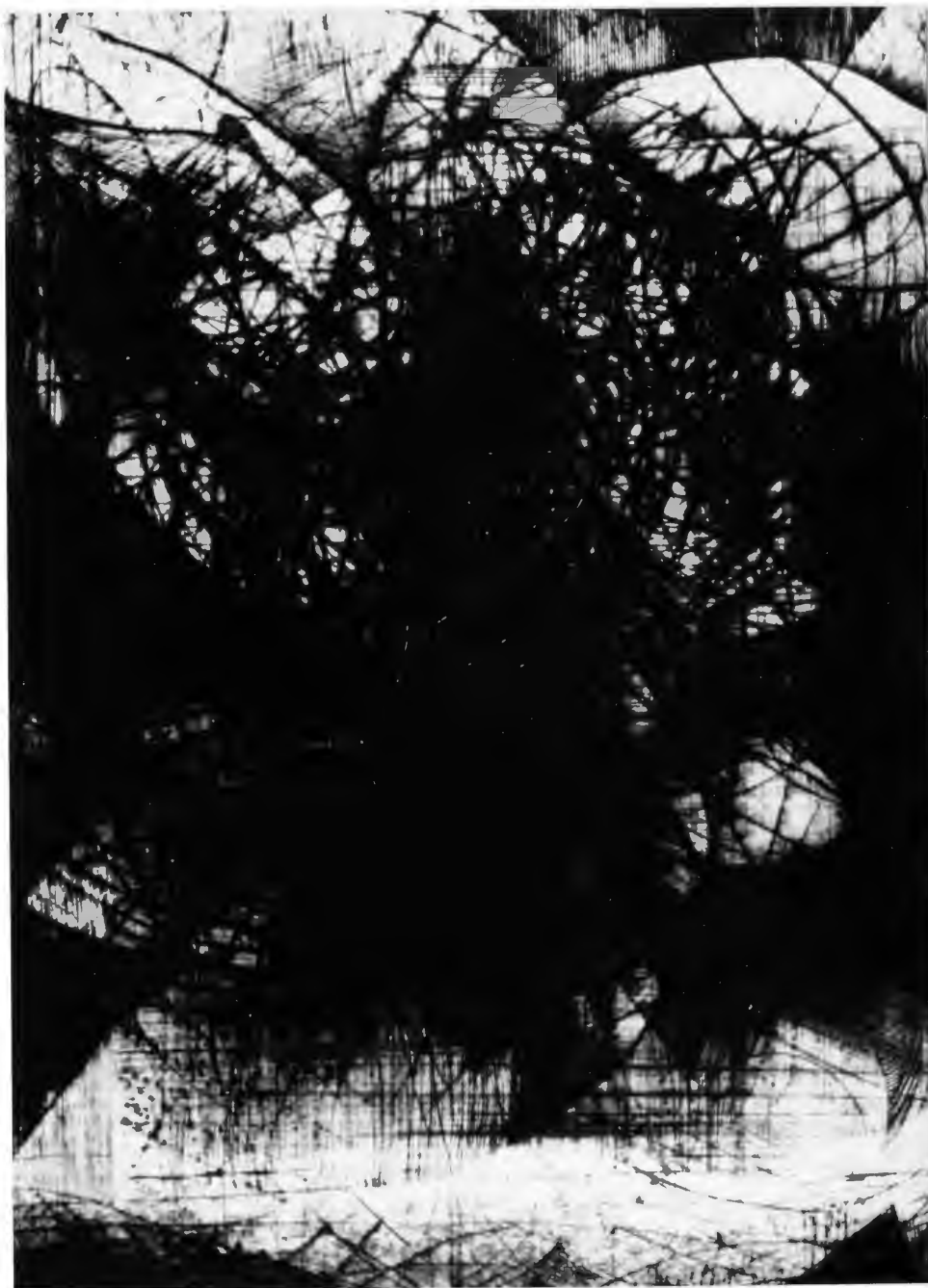
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7. Sea Meets Sky, Drypoint, Collograph. 36" x 24". 1986



8. Red Sky at Night, Drypoint. 24" x 36". 1986



9. New World, Drypoint. 24" x 36". 1986