

THESIS

INTERIOR EVENT

Submitted by

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In partial fulfillment of the requirements
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COLORADO STATE UNIVERSITY

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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION

BY Amy C. Bridges

ENTITLED INTERIOR EVENT

BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF

Master of Fine Arts

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ABSTRACT OF THESIS

INTERIOR EVENT

My work is based on rooms I have entered, where a corner or objects on a table quicken and stimulate me visually. The way things are placed geometrically and the way light falls to alter and distort them becomes a phenomenon or event. That arrangement or event spells out something very personal; a culmination of reality shown as pure form. It is a unique quality found only there at that moment, which is made up of unrepeatable consequences. These forms perceived in a certain relationship are an inspiration to me, and I create an image stemming from my emotion to it.

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INTERIOR EVENT

Occasionally when an artist looks at objects (the contents of a room, for instance) he perceives them as pure forms in certain relations to each other, and feels emotion for them as such. These are his moments of inspiration: follows the desire to express what has been felt. The emotion that the artist felt in his moment of inspiration he did not feel for objects seen as means, but for objects seen as pure form - that is, as ends in themselves. He did not feel emotion for a chair as a means to physical well-being, nor as an object associated with the intimate life of a family...doubtless an artist does often feel emotion such as these for the things that he sees, but in the moment of aesthetic vision he sees objects, not as means shrouded in association, but as pure forms. It is for, or at any rate through, pure form that he feels his inspired emotion.¹

Clive Bell, in an excerpt from the book Art, comes closest to explaining my own passion for form which is made visible through the use of interior space and the objects belonging there. Rooms are contained areas where groups of these objects can easily be seen and identified compositionally. The interior accommodates a background for form, and sets a stage for placement. As Bell stated, an artist perceives forms in relation to each other and feels emotion for that arrangement. My work is based on rooms I have entered, where a corner or objects on a table quicken and stimulate me visually. The way things are placed geometrically and the way light falls to alter and distort

¹Clive Bell, Art (New York: G.P. Putnam's Sons, 1958), p. 44-45.

them becomes a phenomenon or event. That arrangement or event spells out something very personal; a culmination of reality shown as pure form. It is a unique quality found only there at that moment, made up of unrepeatable consequences.

In looking at a room, I see the whole and search for the distinctions. As Fairfield Porter discussed in his book Art In It's Own Terms, "...it is not the details that count in art, but an integrity produced by differences"; thus the commonplace becomes original.² The arrangement of objects constitutes a complete entity; for what is "...unique and not reproducible, nor found in the pursuit of a comparison with something else", is whole.³ My integrity as an artist is spent seeking out this wholeness, which is exemplified through the relationship of pure forms; and in emphasizing this element I create a picture according to my inspiration and interior vision.

Interior space is also a symbol for me. The objects in a room are a code of values or a facsimile that substantiates life. A person surrounds himself with his integrity, and with sensations and illusions personified by these objects and space. The intimate glances into rooms and corners in my artwork are not divorced from life...they are life as I know it; a continuum of one event and epiphany after another; like arrangements which I seek out and distinguish. It is my awareness and insight into these experiences that clarify and give merit to my

²Fairfield Porter, Art In It's Own Terms: Selected Criticism 1935-1975 (New York: Taplinger Publishing Co., 1979), p. 263.

³Fairfield Porter, p. 260.

existence. Interior space is a refuge for envisioning private, intimate parts of life. It is an incubator for thought, where moments have a definite place - a disposition. Interior space becomes the interior mind.

Rooms afford me the chance to see objects and space clearly in a contained area. Pure form perceived in a certain relationship or arrangement in the room becomes an occurrence and event visually. I am inspired by this array and feel the need to express my emotions toward it. The image I see is a unique and momentary incident; it is a whole and complete entity of reality produced by its distinction. I project this distinction through pure form and create a picture acknowledging my inspiration.

SELECTED BIBLIOGRAPHY

Books

Bell, Clive, Art, New York: G. P. Putnam's Sons, 1958.

Porter, Fairfield, Art In It's Own Terms: Selected Criticism 1935-1975,
New York, Taplinger Publishing Co., 1977.

DOCUMENTATION

Fig. 1. "Wedgewood", spitbite, 6 1/2" x 8 1/2".



Fig. 2. "Wedgewood", drawing, 8" x 8".

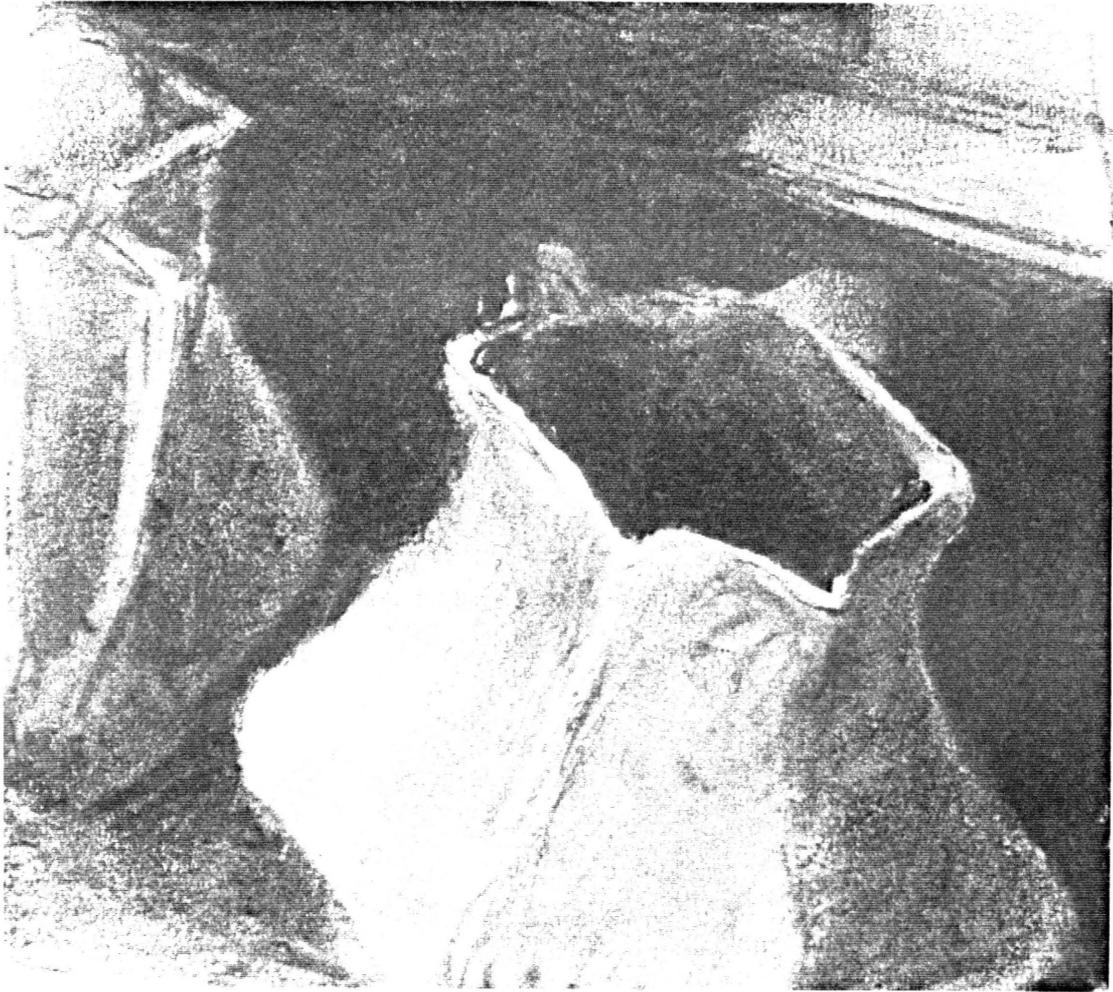


Fig. 3. "Avery House #1", pastel drawing,
17" x 12".

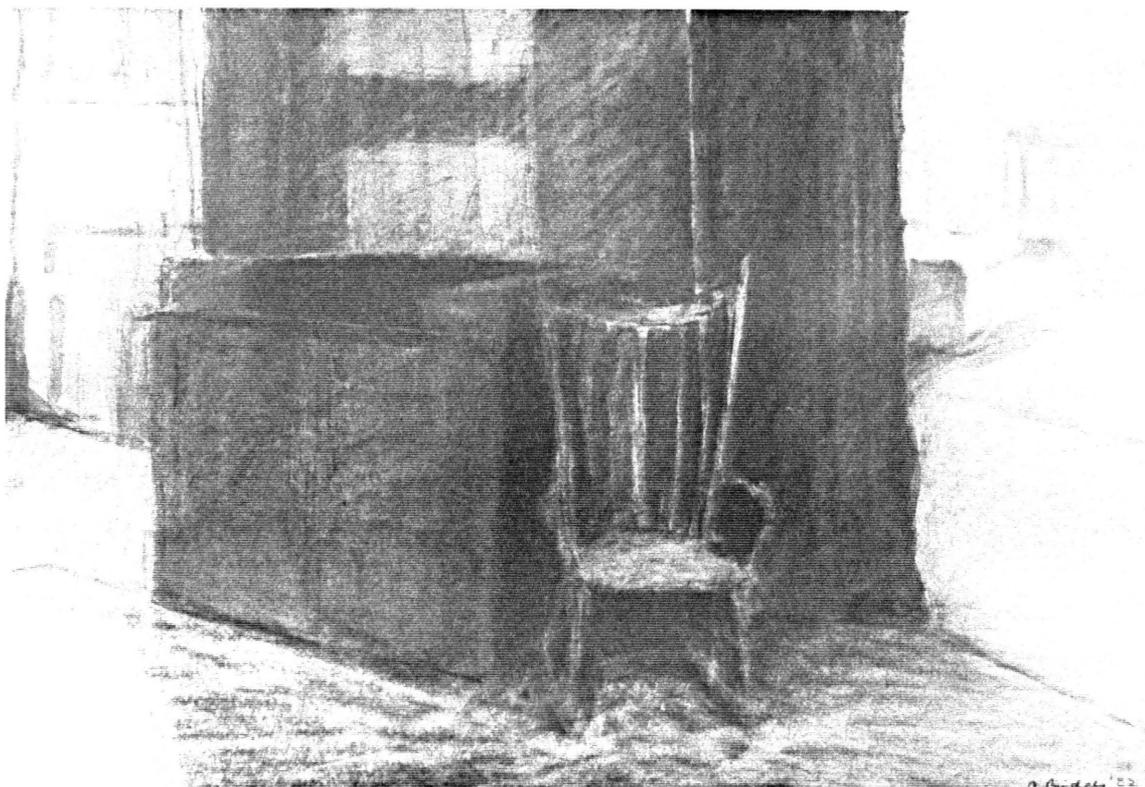


Fig. 4. "Avery House #2", pastel drawing,
12 1/2" x 16".

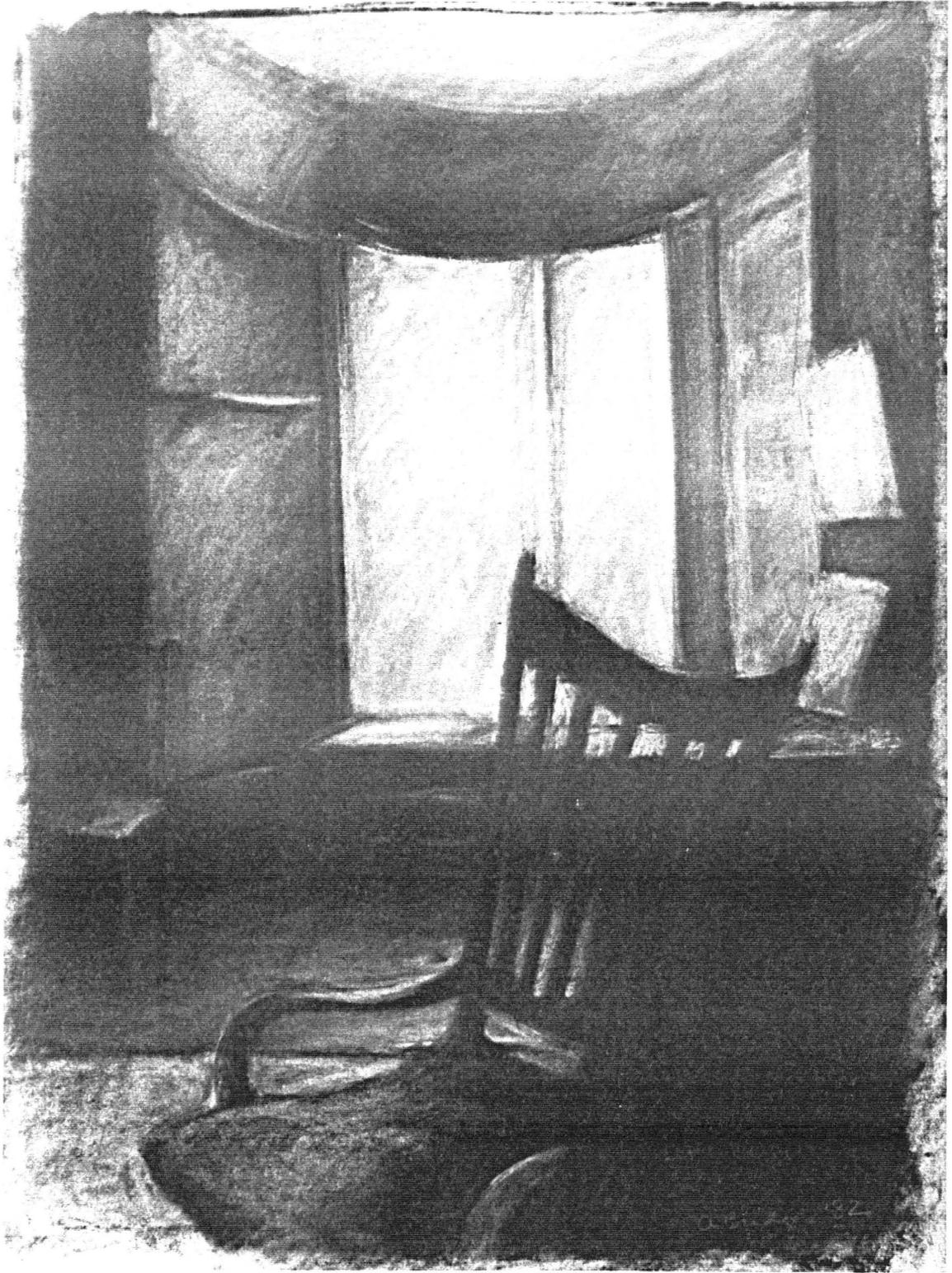


Fig. 5. "Clemmer Jars", monotype, 11 1/2" x 15 1/2".



Clément - Paris

monotype

1855

Fig. 6. "Santa Fe Interior #3", monotype,
12 3/4" x 23 3/4".



Fig. 7. "Calhoun Kitchen", monotype, 17 1/2" x 23 3/4".



Fig. 8. "Grandlake", monotype, 17 3/4" x 23 3/4".



Grand Lake Kitchen

monotype

A. Budge '83

Fig. 9. "Warren Backyard", monotype, 23 1/2" x 30 1/2".

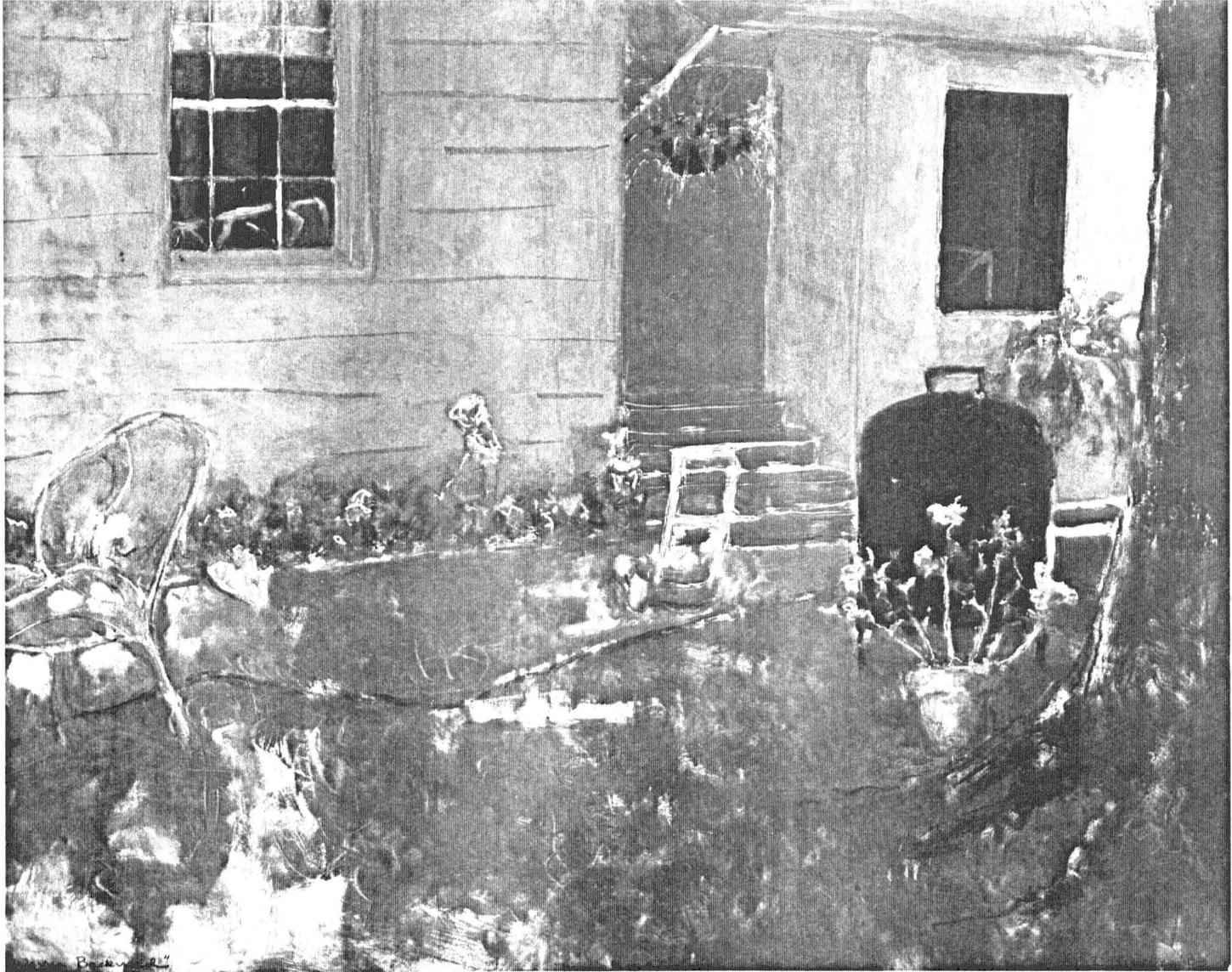


Fig. 10. "Joppa Series #2", spitbite, 12" x 14".

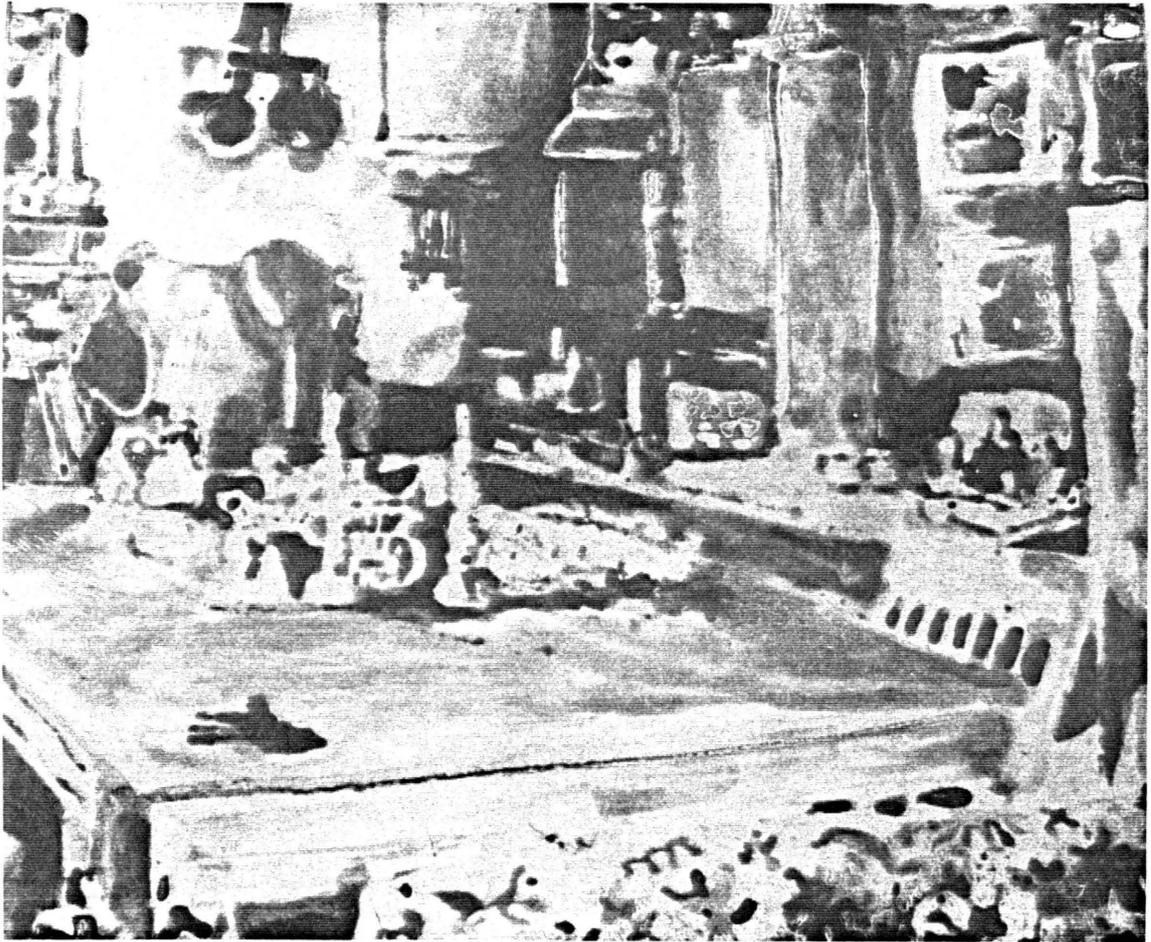


Fig. 11. "Joppa Series #3", spitbite, 12" x 14".



Fig. 12. "Stanley House Porch", lithograph,
13 1/2" x 17".



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TECHNICAL PRINCIPLES

Spitbite - a form of intaglio printmaking. The process involves using an aquatinted zinc plate and brushing a solution of one-part water to one-part nitric acid on the plate. The nitric-water solution is applied repeatedly in specific areas to produce a dark tone. Lighter tones may be achieved with one application of the solution on the plate.

Pastel - drawing using a chalk pastel on 100% rag paper.

Monotype - A form of both printmaking and painting. The process involves applying oil or water-based pigments on a non-absorbant surface. After the image is made on the plate using the pigment, a piece of paper is placed over the surface and pressure is applied. A printing press may be used to transfer the image from the surface to the paper. A spoon or the palm of the hand can also be utilized for transferring.