

THESIS  
THE VITAL FORCE

Submitted by  
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Department of Art

In partial fulfillment of the requirements  
for the Degree of Master of Fine Arts  
Colorado State University  
Fort Collins, Colorado  
Fall, 1980

COLORADO STATE UNIVERSITY

Fall 1980

WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION  
BY VICKI LAMBERT SQUARE  
ENTITLED "THE VITAL FORCE"  
BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS

Committee on Graduate Work

[REDACTED]

Adviser

## ABSTRACT OF THESIS

### THE VITAL FORCE

In a discussion of my work my inclination would be to focus in on my use of light. Most probably the reason for this is that using a strong light source, most often sunlight, is always a conscious decision in my work. In fact, I am not at all inclined to draw of that strong light is not present. The light in my work appears in one of two ways, or in combination.

In some cases, particularly in the figures, the light appears as an opaque coating of the surface, describing volume as well as surface texture. In others, and these may be combined with the opaque quality, an atmospheric light pervades. This type of light establishes a space, but more importantly it creates the mood, or spirit if you will, by which the subject is enveloped.

I am using light in a very conscious way, but the real forte of my work is the gestural, expressive, and strong line. The line is intuitive and is the very thread of continuity in my work. I believe I see things in terms of an active, dancing line enlivening the shadow, and therefore my line embodies movement. The line is what makes my work distinctive as coming from my hand.

In terms of subject matter, my graduate exhibition is

a most personal one. The progression of my artistic development and personal maturation is most evident in the self-portrait series. It goes from a beginning of a more superficial way of seeing myself and hiding things within me, to taking a hard and objective look desiring to lay bare hidden things; taking an unabashed look and not being afraid of what I see. Hands become an increasingly important part of my portrait. My hands are what I do things with, what I say things visually with, what I either hide or reveal with. Possibly they may be more expressive than the face, but together the hands and face constitute an undeniable force the viewer must deal with.

I learn the most from doing the self-portrait, about the progression of my artwork. I believe I can go from the self-portrait to other subjects taking a fresh look, but always knowing the intensity of work that accompanies the understanding of the inner spirit of whatever subject I am dealing with. Most probably I will always return to the self-portrait to take new steps, to experiment, and to progress. I believe it to be a blessing to know concretely that I have a direction to always encounter an intense learning experience.

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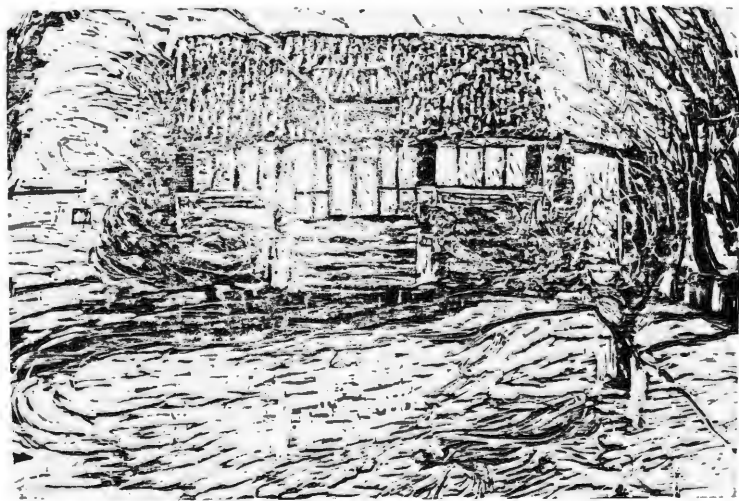
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## DOCUMENTATION



1. The Tile Roof, reductive color woodcut on pine, 24" x 24".





2. Interior Sunlight, reductive color woodcut on fir,  
22½" x 56".



3. Trees, woodcut on basswood, 14½" x 17½".



4. Expanding Tree, woodcut on basswood, 14½" x 17½".



5. Self Portrait, crayon drawing, 20½" x 29½".





6. Self Portrait, pastel drawing, 29½" x 41½".



7. Self Portrait, India ink drawing, 30" x 43½".



8. Self Portrait, lithograph head study, 18" x 23½".



9. Self Portrait #1, woodcut on fir, 23" x 37½".





10. Self Portrait #2, woodcut on red gum, 24½" x 36".



11. Self Portrait with Hands Clasped, woodcut on red gum,  
24" x 36".



12. Self Portrait, woodcut on pine, 18" x 24".



13. Tree, woodcut on red gum, 24" x 36".





14. Prince of Prints, woodcut on fir, 20" x 22½".



15. Tricia, lithograph, 24" x 34".



16. Jill, lithograph, 24" x 34".



17. Jill, black chalk drawing, 26" x 40".





18. Jill, black chalk drawing, 26" x 40".



19. Tricia, India ink drawing, 26" x 40".



20. Self Portrait, intaglio, 24" x 36".



21. Back study, intaglio, 24" x 36".

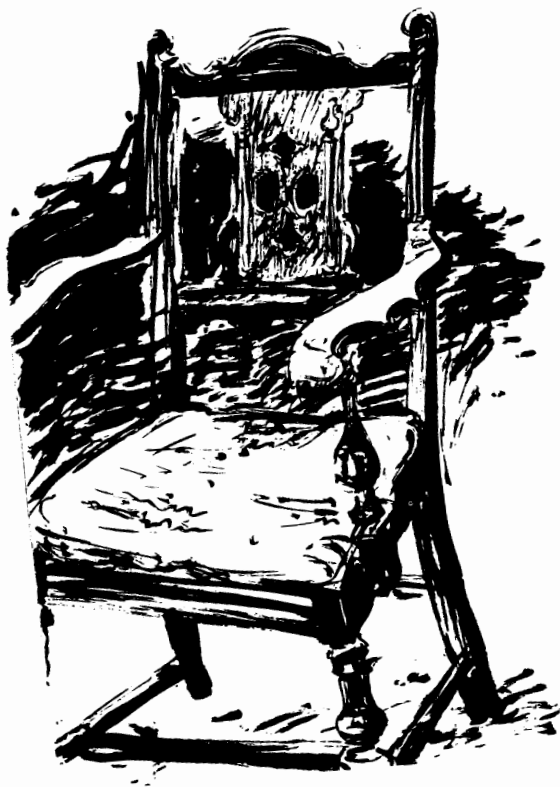




22. Chair, intaglio, 24" x 36".



23. Chair, India ink drawing,  $29\frac{1}{2}$ " x  $43\frac{1}{2}$ ".



## APPENDIX

### PROPOSAL

I propose my thesis work to be a study in describing visually that vital force within a subject that gives it life. My intent is to visually bare the intrinsic nature by capturing only the essentials, be it figurative or otherwise, through a unique and personal combination of light and line.