

THESIS

PLANES OF REALITY

Submitted by
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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER
OUR SUPERVISION BY TRACY LEE TISDALE ENTITLED PLANES OF
REALITY BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS
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ABSTRACT OF THESIS

PLANES OF REALITY

I am using a format of a barrage of selected images to show the inundation of images we as individuals receive on a daily basis. Each panel is composed of bordered images, combined to produce a comprehensive subject. The United States West, Outer Space, Music/Television/Film, and Art are the four subjects I chose. Their sources--reality and fantasy--as well as their influence on me brought about my interest in the exploration of these subjects. Through personal experiences they have become interrelated and create a sense of change and adventure for me. It is my personal feeling that in many cases there is no concrete distinction between reality and fantasy. I have created and operated, made decisions by, and have lived based on multiple planes of "reality."

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My thesis is about the possible confusion of reality and fantasy. I am using an image-barrage format to show the inundation of images that we are exposed to on a daily basis. Today there are images typical of our society such as television, commercials, newspapers, billboards, etc., which are often disassociated from one another, but demand recognition, separation, and assimilation. This filtering process is often used to cope with the deluge of images and information and contributes to the creation of a multi-leveled "reality."

My thesis is collage-oriented due to how I view the world around me. For example, while driving down a road in a neighborhood, I might encounter a multiplicity of architectural styles with various functions, not to mention billboards, traffic lights and other automobiles, all thrown together. Content is both individual images or objects and the total view. To treat each object on an equal footing with the whole, I have separated the images so that each inhabits its own space; some pieces are intended to look caged and are then added with other images to produce a cohesive subject in each panel.

For my thesis I have chosen four broad subjects important to me, which are: United States West, Outer

Space, Music/Television/Film, and Art. Each panel is presented in regard to my relationship with the subject and how it affects me. They have all reinforced in me a sense of change, adventure, physical and mental expansion, growth, fantasy and creation.

Today's vision of the west seems to be the combination of both reality and fiction created by literature and film. Men like John Chisholm and Sam Houston were hailed as heroes and then brought back to life and redefined by men of cinema, such as director John Ford and actor John Wayne. Similarly the space dichotomy has been created through television chronicling events such as the space shuttle flights, and fictional space adventures such as Alien and E.T. Helped by the constant exposure of the television medium, shows like Star Trek, The Next Generation's philosophy of non-aggressive exploration and expansion may supplant in our minds the more militaristic aims of our government's space program. This illustrates, once again, the way lines between fiction and reality can begin to blur. The merging of fact and fiction creates not one simple reality, but a multiplicity of levels of "reality."

For my statement I have concentrated more on the fanciful and less on the tactical weapons side of the space issue, creating a somewhat optimistic expression. The arts, film, music and television bring us the magic

of something new, and that excitement can take us out of our daily routine to transport us to another dimension or world. This process at times can inspire change and growth. Conversely, fantasy can also retard the growth process by obscuring reality. I feel it is important to be aware of the possible confusion in the contemporary world between reality and fantasy.

For that reason the intent of my exhibition is to propose this duality and allow the viewer to confront it. I have purposely refrained from drawing conclusions through the panels by presenting a minimal amount of information. The spectators can then fill in the missing aspects by drawing from their own experiences. I hope the viewers will participate by bringing their knowledge, insights and perceptions to integrate the work into a cohesive unit in their minds and discern for themselves their impressions about the various subjects presented.

My intent is to have my work reflect ways in which much of our society has been affected or sometimes conditioned to receive, judge and classify information. These images come from various sources ranging from space shuttle launchings to action-adventure movies, thus combining factual data with fiction to create what I entitled "planes of reality." Like planal fields which create an illusion of depth on a canvas, planes of reality create an illusion of order out of the constant barrage of images and information.

In addition to establishing the duality created by reality and fiction, I wish to clarify further the existence of these planes and to consider the sources, whether they are actual or fictitious, and the influence they have had on me. I feel fantasy has played the greatest role in my development, the extent of which I am only beginning to explore.

Another challenging aspect of this complex proposition is to understand the power we now give to legend, fiction or fantasy. As we examine our culture and its scientific advancements, we realize there is a different emphasis placed on science and reality. Many of the ideas of ancient legendary adventures have been replaced or updated by mechanical or nuclear adventures to reflect our industrial atomic age. Even when this "new" fantasy may be based on old legends, it is given a new setting and technical advancements by the use of computer-graphics. This was seen in the Star Wars trilogy: the plot line was based on England's Arthurian legends, and Merlin and the Knights of the Round Table, but presented with "contemporary futuristic" scenery and technique. Hercules metamorphosed into the 20th century as Superman, which is another example of this phenomenon.

The biggest change came not in storyline but in presentation. With the invention and growth of film and television, these updated legends, Batman, Superman, and

others, made into movies, took on a new dimension of physical presence. Where oral narration or the theater were used in the past, we now have the all-involving environment of the movie theater with its monumental screen, as well as our ongoing experience through television. It appears that one of our deliberate efforts in the fields of fictional literature and film has been to use these new-found technological developments to elaborate, re-invent or create new legends.

In addition to complete fantasy films, other films document or parallel current events or people; Spinal Tap and The Decline of Western Civilization, Part II, The Metal Years, portray as fantasy certain lifestyles and jobs. Inspired by "heroes" that actually exist off screen, they extend further the mystique of larger-than-life people, such as rockers and musicians. With this, the creation is not just a mere legend but provides faces, color, physical action and places which may or may not actually exist. In these, the confusion between reality and fantasy become more intense.

I would like to reiterate that my thesis represents my effort to understand the differences between what I once considered fantasy and now view as simply another plane of reality. Because of the importance that fiction can play in our lives, it seems to have lost a distinct category of its own. The main impact of this

idealization was the seductive dream that anything, even when going beyond reality, could be accomplished. The bewitching sense of optimism that fiction mediums can offer may boost our confidence; a sense of perspective must be maintained: the realization that in addition to an optimistic attitude, there are still limitations imposed by reality.

The creativity behind these fantasies is the most inspiration for me. Others' creations and the combination of optimism and frustration fed my own imagination; their insights encouraged me to grow and mature.

PLANES OF REALITY



TV 1

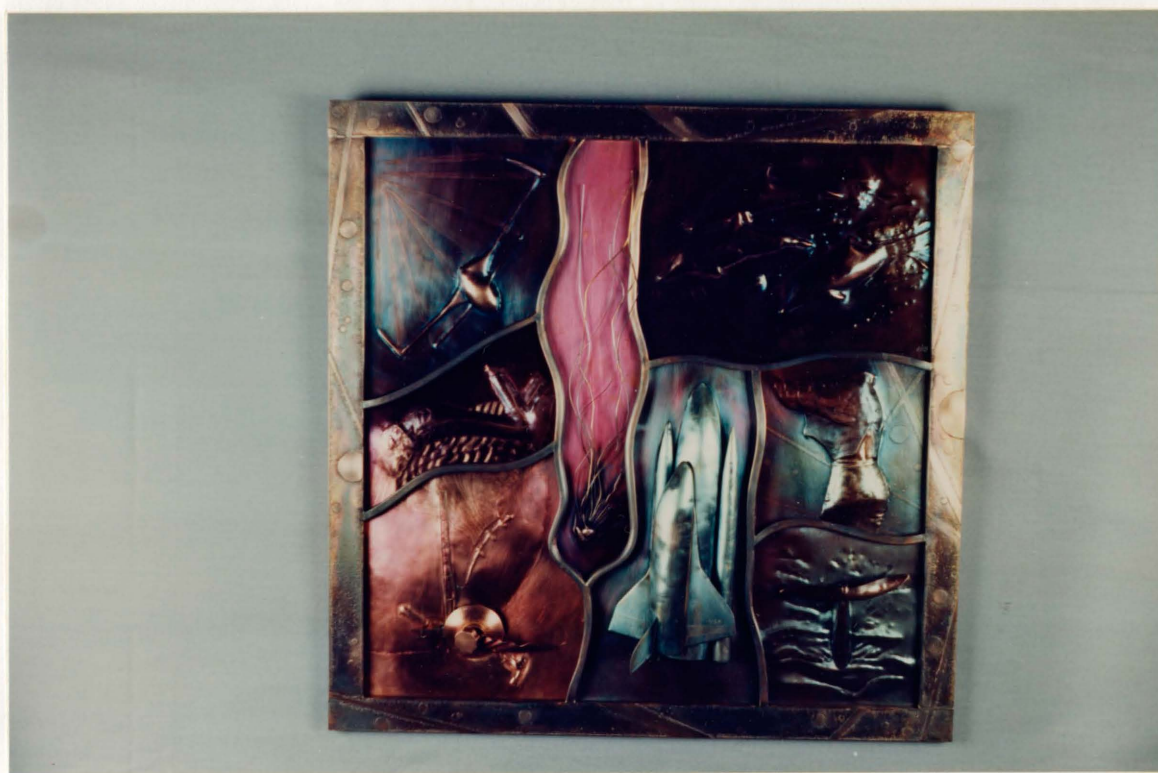




U. S. WEST 1



U. S. WEST 2



OUTER SPACE 1



OUTER SPACE 2



ART 1



ART 2