

THESIS

OBJECT, EMOTION AND MATERIALS

Submitted by
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In partial fulfillment of the requirements
for the Degree of Master of Fine Arts
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BY SUSAN CANARY

ENTITLED OBJECT, EMOTION AND MATERIALS

BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS

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ABSTRACT OF THESIS
OBJECT, EMOTION AND MATERIALS

The lithographs and watercolors of my thesis are still lives and landscapes which demonstrate my concerns with personal, emotional subject matter and simultaneous exploration of the mediums.

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TABLE OF CONTENTS

	<u>Page</u>
THESIS STATEMENT.....	1
DOCUMENTATION.....	3

LIST OF FIGURES

<u>Figure</u>		<u>Page</u>
1	<u>Dust Storm</u> , 1982, watercolor, 8 3/4" X 11 3/4"	3
2	<u>Window Still Life</u> , 1982, watercolor, 7" X 9 3/4"	4
3	<u>Daffodils</u> , 1983, lithograph, 13 1/2" X 9 1/2"	5
4	<u>Animated Hillside</u> , 1983, lithograph/drawing 9" X 12 3/4"	6
5	<u>Hillside</u> , 1982, watercolor, 8 3/4" X 11 3/4"	7
6	<u>Sangre de Cristos</u> , 1983, lithograph, 12 1/2" X 9 1/2"	8
7	<u>Afternoon Shower, Sangre de Cristos</u> , 1982, watercolor, 8 3/4" X 11 3/4"	9
8	<u>Dried Flowers</u> , 1984, etching, 5 3/4" X 4"	10
9	<u>Still Life With Landscape</u> , 1984, watercolor and acrylic, 11" X 7 1/2"	11
10	<u>Seedlings</u> , 1982, lithograph, 12" X 17"	12
11	<u>Single Aspen</u> , 1984, lithograph, 12 1/4" X 8 3/4"	13
12	<u>Backyard I</u> , 1982, watercolor, 12 3/4" X 8 3/4"	14
13	<u>Dried Flowers</u> , 1982, lithograph/drawing, 21 1/2" X 15"	15
14	<u>Storm, Wet Mountains</u> , 1983, watercolor and acrylic, 13 1/2" X 19 1/2"	16
15	<u>Studio Windows, Winter</u> , 1984, watercolor and acrylic, 13 1/2" X 19 1/2"	17

OBJECT, EMOTION AND MATERIALS

I have come to recognize the importance of subject matter for my work; in both still life and landscape, specific qualities of object or place are vital to my prints and paintings. Of equal importance is the emotion associated with the object or landscape. The connecting thread that runs through my work is the portrayal of something cherished, whether a gift of flowers, little bottles I have collected, the land on which I have built my home, or a unique moment of weather.

I have been concerned with the apparent contradiction between intense involvement with subject matter and simultaneous desire to reduce detail to a minimum. To paint a still life in an austere manner or a landscape without incident seems at first counterproductive, but through the process of working I have realized that the reduction of detail makes room for the sense of intimacy or love.

The essential aim of my work has thus been this continuing dialogue between representing the most significant aspects of object or landscape and having no extraneous detail. However, it is always the details that determine my choice, for example, of landscape: these mountains are unlike any others in the world; this rock formation exists

in a distinct configuration; this species of plant grows in just this certain way. I am always concerned with these details at the start, yet once a picture is underway, the medium claims its due. The way that watercolor flows, puddles or soaks into the paper, or the sensuous, mysterious properties of tusche on a lithographic stone, becomes, as much as emotion, a part of the structure of the painting or the print.

The best "results", i.e., pictures, have what I feel is the most satisfactory combination of depiction of the object or landscape, expression of the personal feeling involved with that object or landscape, and working properties, of the medium. Working in this simple and straightforward manner allows, paradoxically, an almost mystical approach to the most commonplace scene, whether a view out the window, or the shapes of a tree or a pot.



Figure 1. Dust Storm, 1982, watercolor, 8 3/4" X 11 3/4"



Figure 2. Window Still Life, 1982, watercolor, 7" X 9 3/4"



Figure 3. Daffodils, 1983, lithograph, 13 1/2" X 9 1/2"

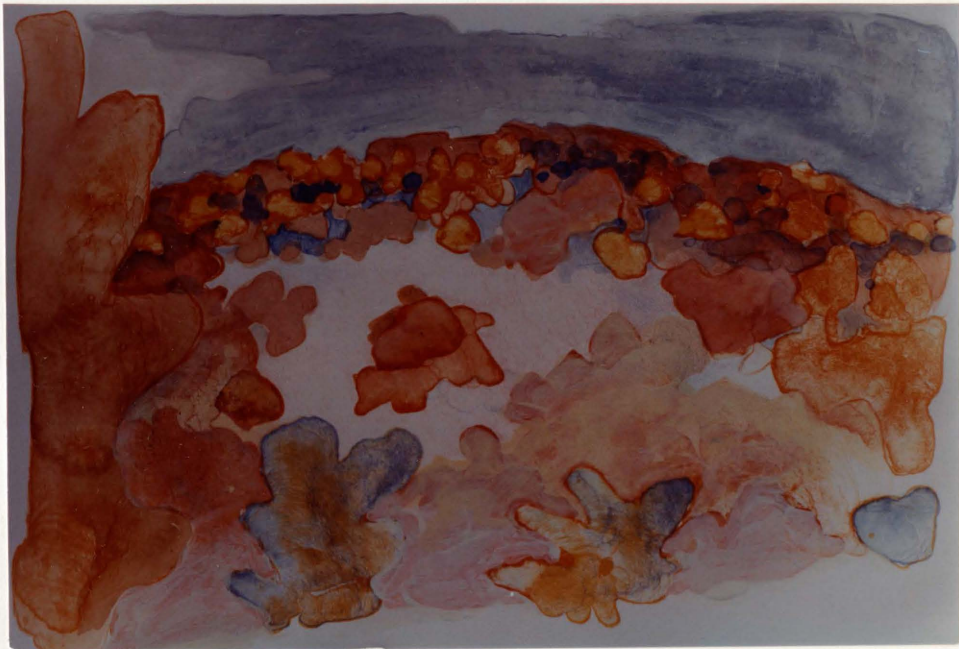


Figure 4. Animated Hillside, 1983, lithograph/drawing,
9" X 12 3/4"

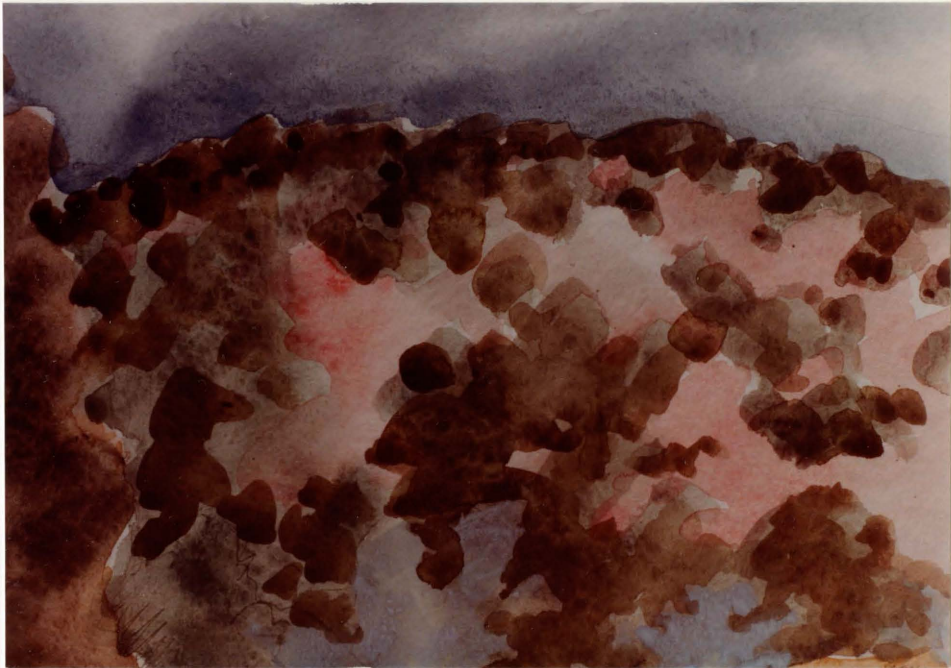


Figure 5. Hillside, 1982, watercolor, 8 3/4" X 11 3/4"



Figure 6. Sangre de Cristos, 1983, lithograph, 12 1/2" X 9 1/2"



Figure 7. Afternoon Shower, Sangre de Cristos, 1982,
watercolor, 8 3/4" X 11 3/4"



Figure 8. Dried Flowers, 1984, etching, 5 3/4" X 4"



Figure 9. Still Life With Landscape, 1984, watercolor and acrylic, 11" X 7 1/2"

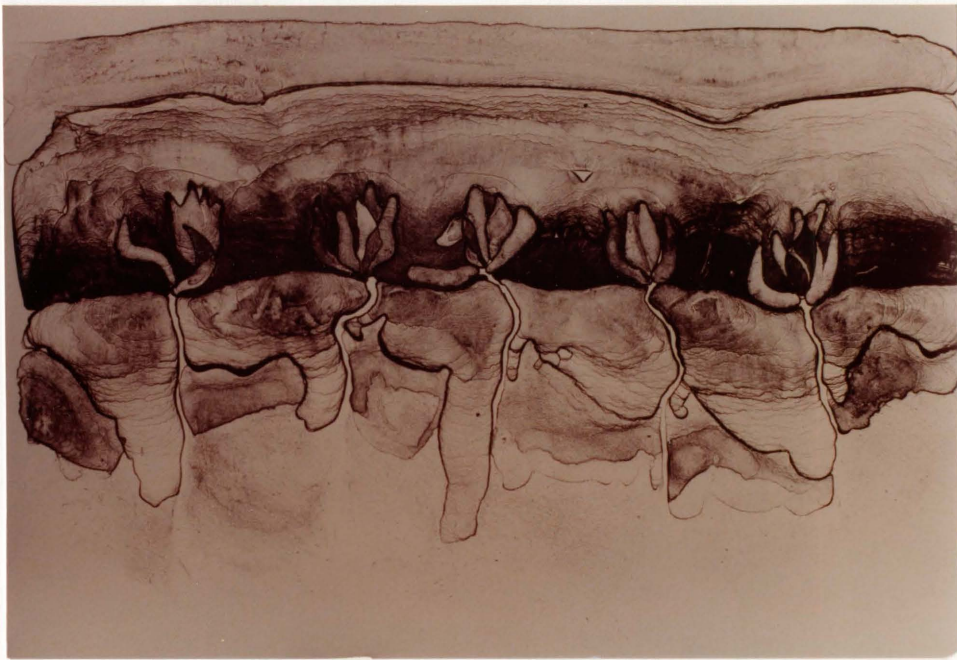


Figure 10. Seedlings, 1982, lithograph, 12" X 17"



Figure 11. Single Aspen, 1984, lithograph, 12 1/4" X 8 3/4"



Figure 12. Backyard I, 1982, watercolor, 12 3/4" X 8 3/4"



Figure 13. Dried Flowers, 1982, lithograph/ drawing, 21 1/2"
X 15"



Figure 14. Storm, Wet Mountains, 1983, watercolor and acrylic, 13 1/2" X 19 1/2"



Figure 15. Studio Windows, Winter, 1984, watercolor and acrylic, 13 1/2" X 19 1/2"