

THESIS

PRINTS AND SCULPTURE

Submitted by  
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In partial fulfillment of the requirements  
for the Degree of Master of Fine Arts  
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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION BY BARBARA MARIE GILHOOLY ENTITLED PRINTS AND SCULPTURE BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF MASTER OF FINE ARTS.

Committee on Graduate Work

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ABSTRACT OF THESIS  
PRINTS AND SCULPTURE

The source of my work comes from a strong background in drawing. My subject matter is secondary to the constant need to draw. The choice to make prints is an obvious one because I feel printmaking is the direct result of drawing.

I rely heavily on multiple-line etches to achieve rich, active black areas. The zinc plate is scraped, after several deep etches, to pull up the middle valves and then burnished and polished to obtain the bright white areas.

This intense involvement with the incised and irregular surface of the intaglio plate is also prevalent in my sculpture pieces. The marks drawn into the wax echo the linear quality of the etched plates.

My work is an obsession of ongoing ideas that allows me to continually draw in a variety of media, allowing me to determine the material that has the greatest aesthetic impact for the perceived intent.

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TABLE OF CONTENTS

	<u>Page</u>
THESIS STATEMENT . . . . .	1
PLATES . . . . .	5

## LIST OF PLATES

<u>Plate</u>	<u>Page</u>
1	5
2	6
3	7
4	8
5	9
6	10
7	11
8	12
9	13
10	14
11	15
12	16
13	17
14	18
15	19
16	20
17	21
18	22

The strong connection between drawing and the print medium led me into the direction of printmaking. The technical aspects of the medium are an enhancement to the drawing involvement on the plate. I feel printmaking is the direct result of drawing, the success of a print is based on solid drawing skills rather than technical gimmicks.

The zinc plates are not precious to me. I choose plates that have been previously etched or use the back side of the plate. I rely heavily on multiple-line etches to achieve rich active blacks. After several deep etches, through numerous hard grounds, the line etches are layered on top of one another to form a complex, coarse texture that will hold a large amount of ink after the plate has been wiped. The zinc is then scraped to bring out the middle tones and then burnished and polished to achieve bright white areas.

This intense involvement with the incised and irregular surface of the intaglio plate is also prevalent in my sculpture pieces. The surface planes of the wax are drawn onto and built up in much the same manner as an intaglio plate, but instead of replacing the drawn areas with ink, the wax drawing is cast into metal. Unlike the zinc plates, the metal is the finished state.

With my sculpture, it is not enough to reproduce an object into another material. The image must demand a reason for the new material, whether it be scale, level of importance, or to contradict the function of the piece.

I will use any material that is best suited for the perceived intent. No material is precious. I never feel obligated to keep or continue with a piece that is not working aesthetically. I move quickly from individual pieces and their materials on to the next work with each one feeding the ongoing process of making art. This process evolves into a total concept of how to present the finished body of work. The prints and sculpture are linked by subject matter and similar linear qualities. I feel it is important to create a harmonious environment that enhances the individual pieces, but also works collectively as an installation.

My subject matter is chosen carefully even though it is secondary to the constant need to draw. When I come across a form that intrigues me, I become obsessed with the shape. Drawing the form several different ways, I begin to explore the aesthetic attraction of the object.

The images are a combination of two or more recognized entities. When juxtaposed with one another, they prove to contradict reason and logic. This dichotomy produces elements of comfort, fear, absurdity, power, and irony. As is apparent in the etching titled Loaf With a Three Blade Slicemaster (Plate 6), the loaf of bread and the kitchen

table are comforting domestic elements, but in contrast, the saw blades whirling through the table top produce a fearful reminder of dangerous, ear-piercing shop equipment.

My work is an obsession of ongoing ideas that permits me to continually draw in a variety of media, allowing me to determine the material that has the greatest aesthetic impact for the perceived intent.

When the series of related works becomes a habit of creating, I end the series and move in a different but connecting direction that will stimulate the basic drawing process.

**PLATES**



Plate 1.

TWO BLADES FOR A SLICEMASTER, intaglio and  
monoprint on Rives B.F.K., 12" x 24".

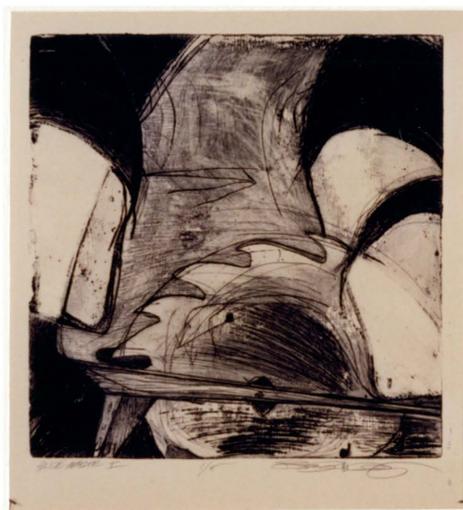


Plate 2. SLICEMASTER I, intaglio on Rives B.F.K.,  
16 1/4" x 15 3/8".



Plate 3. SLICEMASTER II, intaglio on Rives B.F.K.,  
16 1/2" x 16".



Plate 4. SLICEMASTER III, intaglio on Rives B.F.K.,  
15" x 15 3/4".

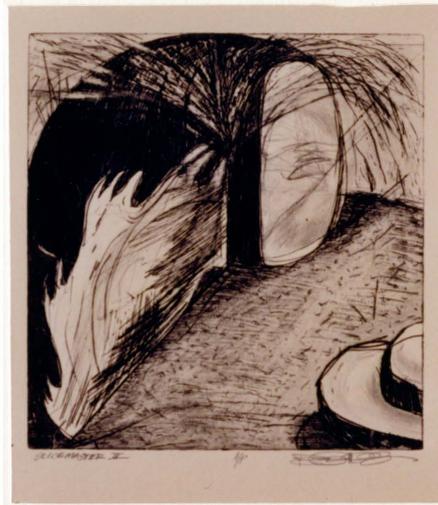


Plate 5. SLICEMASTER IV, intaglio on Rives B.F.K.,  
16 1/2" x 16".



Plate 6.

LOAF AND A THREE BLADE SLICEMASTER, intaglio  
on Rives B.F.K., 24" x 36".



Plate 7.

BLACK BLADE SLICEMASTER, intaglio on Rives  
B.F.K., 24" x 36".



Plate 8.

TWO-TONE HALF BLADE, intaglio on Rives  
B.F.K., 18" x 43".

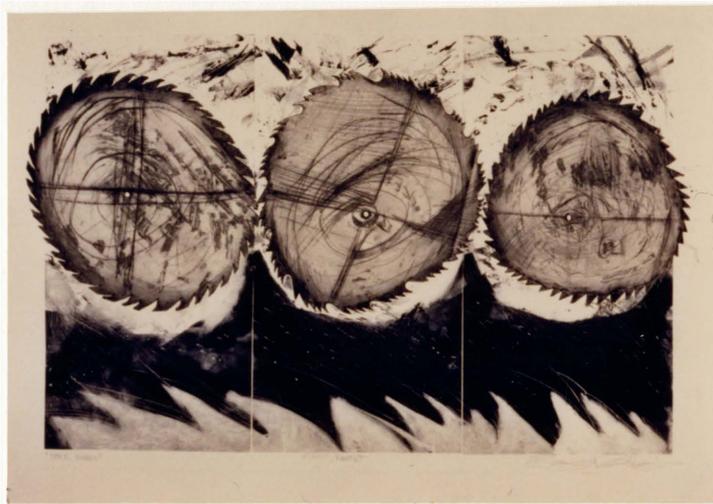


Plate 9.

THREE BLADES, intaglio and monoprint on Rives  
B.F.K., 24" x 36".



Plate 10. PERFORATED LOAF, intaglio on Rives B.F.K.,  
24" x 30".

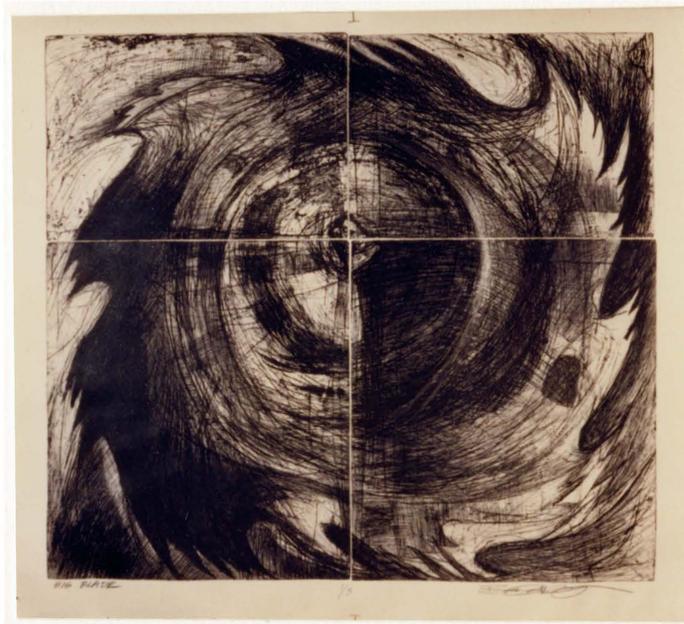


Plate 11. BIG BLADE, intaglio on Rives B.F.K., 36 1/2" x 37".



Plate 12. TWO SLICEMASTER BLADES, intaglio and  
monoprint on Rives B.F.K., 12" x 24".



Plate 13. BRONZE BLADE #1, bronze relief, 22" diameter.



Plate 14. BRONZE BLADE #2, bronze relief, 22" diameter.



Plate 15. BRONZE BLADE #3, bronze relief, 22" diameter.

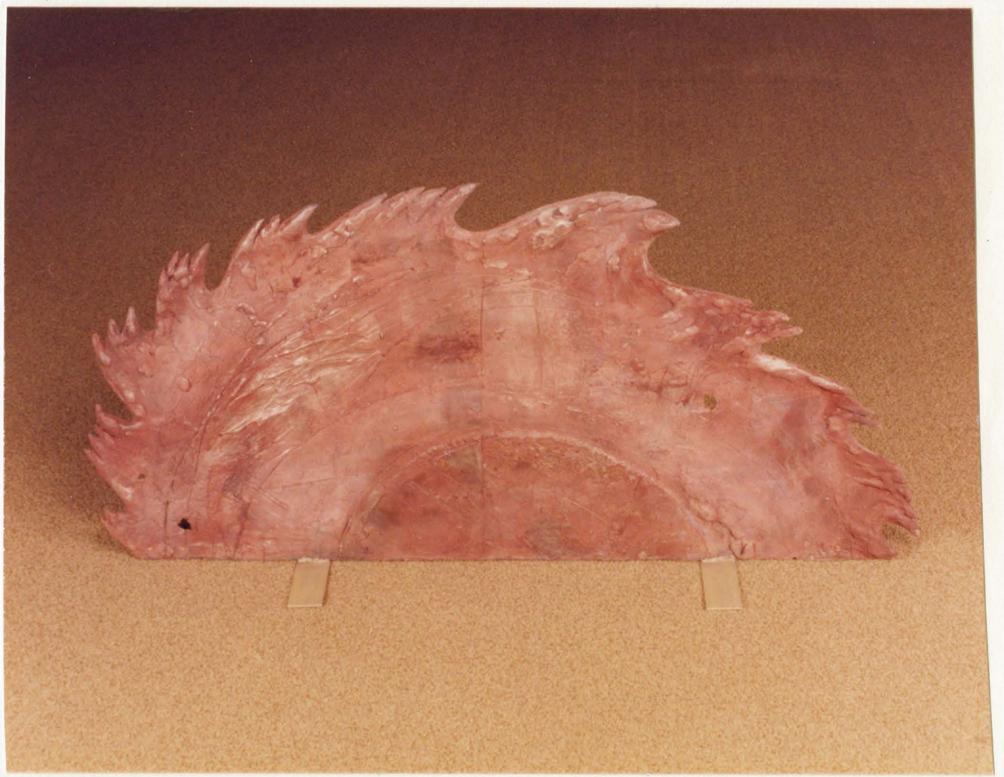


Plate 16. HALF BLADE #1, copper-coated cast aluminum,  
4 1/2' across.

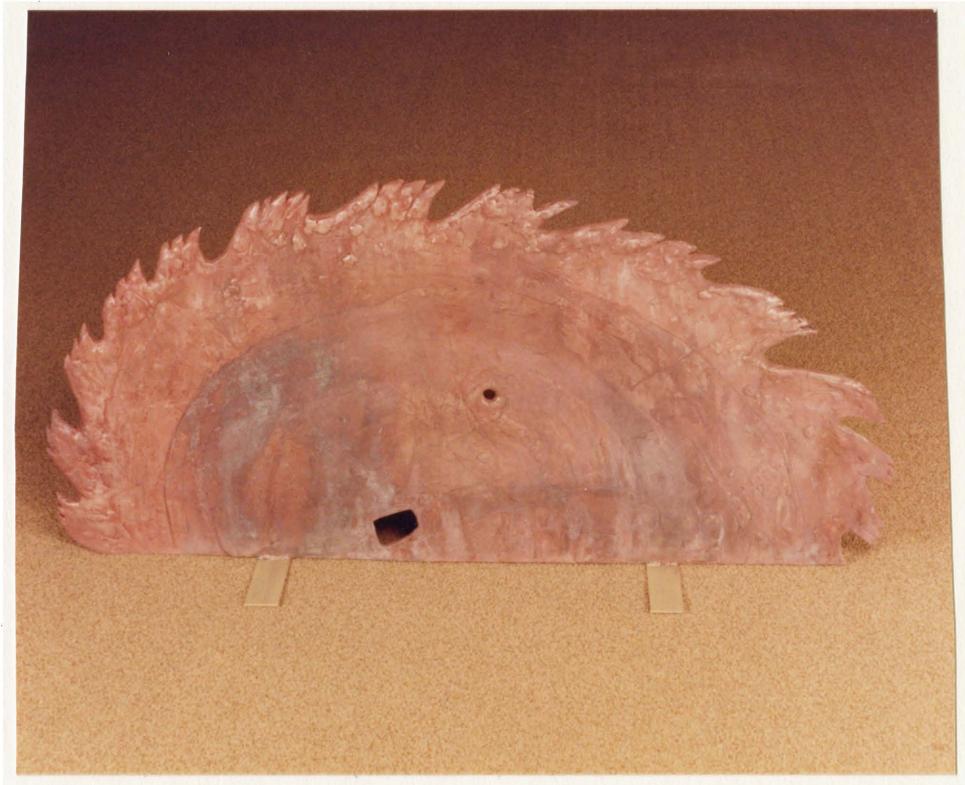


Plate 17. HALF BLADE #2, copper-coated cast aluminum,  
4 1/2' across.

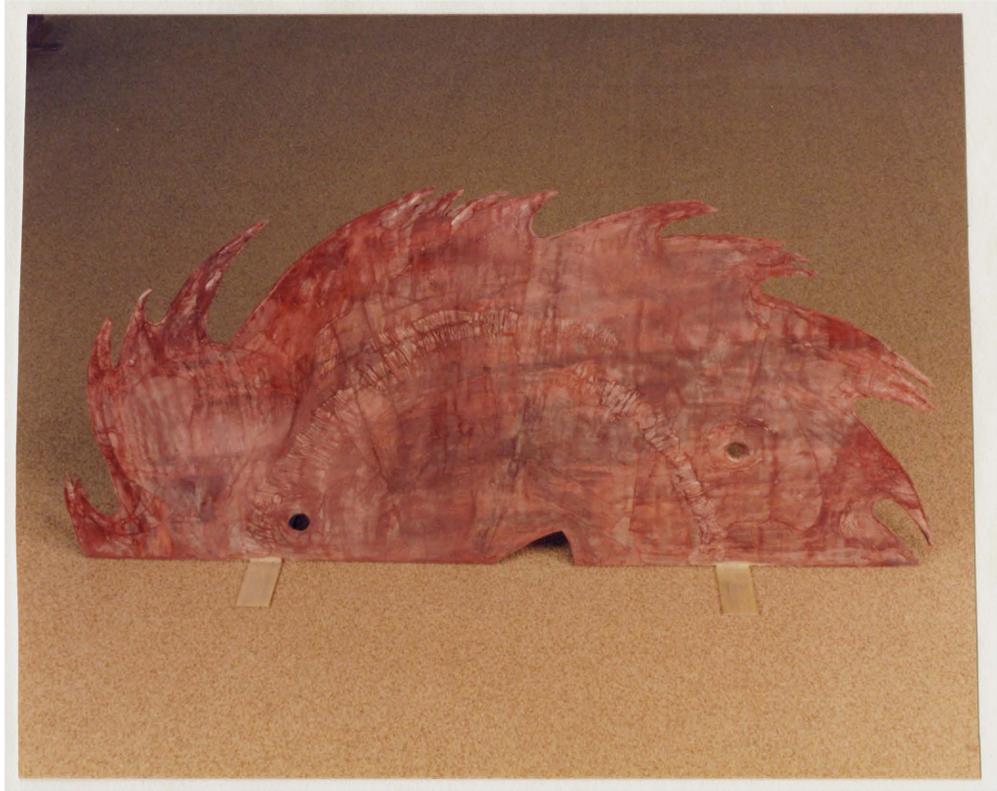


Plate 18. HALF BLADE #3, copper-coated cast aluminum,  
4 1/2' across.