



Sculptures [slide]
by Cynthia Dianne Barnes

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
Montana State University
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Abstract:
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SCULPTURES

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A thesis submitted in partial fulfillment
of the requirements for the degree

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

September 1987

APPROVAL

of a thesis submitted by

Cynthia Dianne Barnes

This thesis has been read by each member of the thesis committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

Sept. 20, 1987
Date

[Signature]
Chairperson, Graduate Committee

Approved for the Major Department

9.21.87
Date

[Signature]
Head, Major Department

Approved for the College of Graduate Studies

11-17-87
Date

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Graduate Dean

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Date 22 September 1981

ARTIST'S STATEMENT

Through the process of making art, I am learning about myself and my surroundings. I am looking into the mysteries of the cycle of life and death in an attempt to gain some understanding of my own existence. I combine personal fantasy with an examination of the natural world.

The objects that I make combine the science of metal casting with mythology, as ephemeral creatures of nature and fantasy become enduring objects. It is the interaction of the process, the material and the image that makes the object. The process of change and decomposition has been stopped in the exchange of metal for flesh, time is frozen and the object remains transfixed.

In the casting process, the bird's tissue is reduced to ash but the bones do not burn up completely. In some cases, they are covered by the metal and in others, they are exposed. Occasionally, the bones float around and become embedded in the surface of the bird in unexpected locations. The skeletal system remains to become part of the new object. The flesh, feathers, and skin have been replaced by metal which surrounds and completes the skeleton.

Another technique that I employ is mold-making. I have cast many snakes from a single mold of a garter snake and then altered and added onto them. In Celtic mythology, the snake is

associated with women and fertility. From one snake many were born.

I am working loosely within a Surrealist tradition. The surrealist object captures dream images in reality. The dream world for the Surrealists is the borderland which exists between the internal and the external realities. Lautrèamont's famous quotation, "the casual meeting of a sewing machine and umbrella on a dissection table,"¹ is a classic example of the phenomenon discovered by the Surrealists where two or more seemingly disparate elements could be combined to provoke strong poetic associations and images. It is in the veneration and transformation of the "object" that I find compatability.

Art is an act of renewal. It renews vision, it renews language, but most essentially it renews life itself by enlarging the sensibility, by making people more conscious of the terror and the beauty, the wonder of the possible forms of being.²

Some snakes are aberrations; several-headed, winged, and clawed. These images are more fanciful, in contrast to the straightforward birds. Renè Magritte said, "The creation of new objects, the transformation of known objects, the change of matter for certain other objects...were means employed with a view to establishing contact between consciousness and with the external world."³

I use images which depict and demonstrate the cycles of life. There are trees which are bare, in leaf, and in fruit. The tree, whose roots are in the earth, and branches which stretch toward the sky, give protection to a myriad of animals.

The snake, a creature grounded to the earth, and the bird that soars in the sky, find shelter in trees.

I often observe birds in flight. With the onset of this spring, I began finding numerous dead birds. I collected them. Handling the birds, reflecting on them as symbols of freedom and flight, I thought of death as a release from this world. In making the birds exist in my art, they seem to have achieved immortality on earth, for I have perhaps interrupted the cycle, by denying them death.

The myth of the Phoenix, consumed by fire and reborn has become a symbol of triumph over the mysteries of death. The birds, bugs, cats and snakes have undergone a transformation and have become for me, a way to help in my understanding of my relationship in this world, my collective past and offer a glimpse of the future.

¹Lucy Lippard, ed., Surrealists on Art, edition #1. (New Jersey: Prentice Hall, 1970), 135.

²Sir Herbert Read, ed., Surrealism, edition #1. (New York: Praeger, 1971), 90.

³Lucy Lippard, 159.

LIST OF SLIDES

1. "View of the Gallery," Thesis Exhibition,
Fine Arts Gallery, Haynes Hall
1987
2. "View of the Gallery, Thesis Exhibition,
Fine Arts Gallery, Haynes Hall
1987
3. "Tree of Life"
1987
7-1/2 x 5-1/2' aluminum (a.)
4. "South Wall"
1987
24.5'
5. "Garter Snake"
1987
20-1/4 x 1/2" (a.)
6. "Copper Snake"
1987
18-3/4 x 2" (copper plate)
7. "Life Dance"
1987
22-1/4 x 1-3/4" (copper plate)
8. "2-Headed Snake"
1987
20-1/4 x 2" (a.)
9. "Beaked Snake"
1987
19-1/2 x 2" (a.)
10. "Clawed Snake"
1987
19-1/2 x 4" (a.)
11. "Wingèd Couple"
1987
top snake 20-1/2 x 1-1/2" (a.)
bottom snake 21-1/2 x 1-1/2" (a.)

12. "West Wall"
1987
34.5'
13. "Mòrrìgan"
1987
9 x 11 x 1" (a.)
14. "Wren"
1987
5 x 2-1/4 x 1-1/2" (a.)
15. "Birdie in the Shell"
1987
2-3/4 x 1/2 x 3/4" (bronze and copper plate)
16. "Bear Canyon Bird"
1987
6 x 3-1/2 x 1" (copper plate and bronze)
17. "Campus Starling"
1987
6-1/2 x 2-1/2 x 1" (a.)
18. "Mourning Dove: Highway 55"
1987
8 x 6-1/2 x 1" (a.)
19. "Big Foot Bird"
1987
4-1/4 x 1-1/4 x 2-3/4" (bronze)
20. "Taylor's Barn Swallow"
1987
4 x 5 x 1" (a.)
21. "Cemetery Baby Magpie"
1987
7-1/4 x 5 x 1/2" (a.)
22. "The Family"
1987
29-1/2 x 19-1/2" (a.)
23. "Missoula Flicker: Hwy. 104"
1987
6 x 12-3/4 x 1-1/2" (a.)
24. "Snake Disc"
1987
8 x 7-1/2" (a.)

25. "Grasshoppers"
1987
12 x 13" (bronze)
26. "Orchard"
1987
25 x 12 x 7' (a.)
27. "Ode to Surrealism"
1987
8 x 8 x 3-3/4" (a. and organics)
28. "Not the Haybale"
1987
8-1/2 x 8-1/2 x 4-1/4" (a. and bronze)
29. "Carl's Robins"
1987
5 x 4-1/2 x 4" (a. and copper plate)
30. "The Conversation"
1987
16-1/2 x 3-3/4 x 7-3/4" (a. and bronze)

BIBLIOGRAPHY

- Lippard, Lucy, ed. Surrealists on Art. edition #1. New Jersey: Prentice-Hall, 1970.
- Read, Sir Herbert, ed. Surrealism. edition #1. New York: Praeger, 1970.

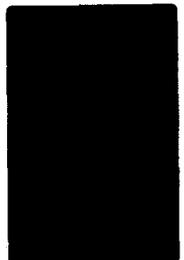


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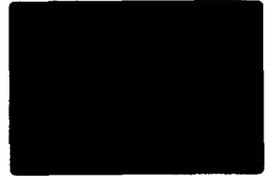
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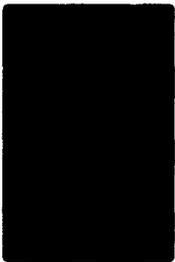
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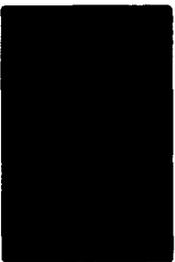
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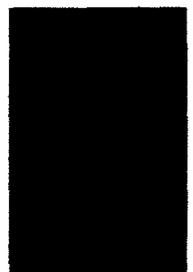


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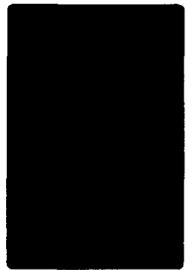
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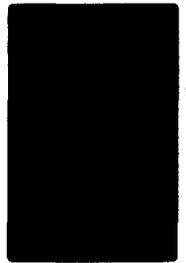


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