



Drawings
by Selisa Claire Rausch

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
Montana State University
© Copyright by Selisa Claire Rausch (1989)

Abstract:
no abstract found in this volume

DRAWINGS

by

Selisa Claire Rausch

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

May 1989

N378
R1935

APPROVAL

of a thesis submitted by

Selisa Claire Rausch

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.

June 8, 1989
Date

Robert R. Smith
Chairperson, Graduate
Committee

Approved for the Major Department

JUNE 8, 1989
Date

William L. Moore
Head, Major Department

Approved for the College of Graduate Studies

July 11, 1989
Date

Henry L. Parsons
Graduate Dean

STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a master's degree at Montana State University, I agree that the Library shall make it available to borrowers under rules of the Library. Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgement of source is made.

Permission for extensive quotation from or reproduction of this thesis may be granted by my major professor, or in his absence, by the Director of Libraries when, in the opinion of either, the proposed use of the material is for scholarly purposes. Any copying or use of the material in this thesis for financial gain shall not be allowed without my written permission.

Signature Selvia C. Raisch

Date June 7, 1989

ARTIST STATEMENT

Until recently, I used drawing simply to illustrate my ideas; the medium was only a means to an end. Now the time I spend manipulating the medium in response to an image, or visual source, is the main focus of my work. The experience of drawing itself is as significant as the visual product.

Drawing from life involves a period of intense concentration and visual analysis. My hand records simultaneously the formal relationships, overlooked details, and curiosities that my eye discovers. Drawing is also a process of questioning. For me, it is an attempt to do away with preconceived ideas about who we are and how we should live. I look to my own environment for subject matter, which is usually based on intuition or aesthetics. Through drawing, I pursue the image and question its relevance to my state of mind or situation. Consequently, I discover more about myself and come closer to understanding my sensibility.

The chair first appeared as subject matter in my earlier works, where it came to represent the absence of another individual. Looking back, it marked a point in my life when I needed to reevaluate my sense of self and accept being alone. My thesis works in culmination of that search for personal (as well as aesthetic) identity. The chair now

serves as my partner in silent conversation. Acting as a stand-in for a human figure, it personifies the visual dialogue between artist and subject. The chair is removed from its original environment and drawn in a studio situation. With its back to the wall and raised up on boxes, I humbly address it face to face. In the process of drawing, when I transfer all my attention to a form that seems to be looking back at me, I end up searching not for the character of the chair, but for the uniqueness of myself.

This physical condition is also a kind of therapeutic situation. Having the actual chair in front of me, my hand automatically responds to what I see. My conscious mind is then free to explore the problems and questions I have in my life and my work. It offers me the chance to assess my predicament and work toward change and personal growth. Ultimately, my drawings are more a personal meditation than an outward expression of ideas.

The neutrality of my subject matter enables me to concentrate more on the manipulation of pictorial elements. I initially choose a chair by how well it lends itself to drawing. Sometimes the dirty yellow color or slick pink vinyl the chair is made from, the pattern on the sofa or the compositional structure of the form itself will suggest different ways of manipulating the drawing surface. Because the chairs are more a vehicle for a creative process, I am not interested in giving them a specific environment or

story line. Rather, they exist in the drawing in timeless space.

The chairs are not cropped, but drawn life-size, or on a human scale, which to me gives them a sense of physicality or presence of form. Most of the drawings are monochromatic where figure and ground are united by an overall surface pattern, color, or texture. Repetition within the form as well as the repetition of marks add to the visual harmony. Repetition is also evidence of the amount of time spent in visual dialogue with the object. Ellen Johnson of Oberlin College acknowledges the element of time in Jackie Winsor's work, suggesting that "the energy inherent in Winsor's sculptures may be in ratio to the energy expended in their making." Time is easily associated with quality and respect because it is limited therefore precious. This time, or commitment, is essential to my drawing process and the key to a drawing's physical presence.

How we choose to spend our time says much about who we are as human beings. Making art gives my life meaning, for through the process I learn more about myself and my relationship to the world. The process of visual analysis and exploration parallels my search for personal identity. The act of drawing is both immediate and intimate. Its handmade quality asserts the expression of an individual and is therefore an appropriate means for recording my personal and artistic development.

LIST OF TITLES

1. Green Chair
1989
Graphite 41 1/2" X 72"
2. Green Chair
Detail
3. Kitchen Chairs
1988
Graphite on Vinyl 74" X 54"
4. Kitchen Chairs
Detail
5. Blue Boobs
1988
Charcoal, Pastel 41 1/2" X 54 1/2"
6. Blue Boobs
Detail
7. Three Seater
1988
Graphite, Acrylic 94" X 45"
8. Three Seater
Detail
9. Sculptured Chair
1988
Graphite 52 1/2" X 48"
10. Sculptured Chair
Detail
11. Tom's Couch
1989
Graphite 133" X 40 1/2"

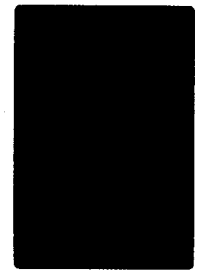
12. Tom's Couch
Detail
13. Wicker Chair
1989
Graphite 59 1/2" X 85 1/2"
14. Wicker Chair
Detail
15. Untitled (Braided Rug)
1989
Mixed Media 237" X 132"
16. Untitled (Braided Rug)
Detail
17. Untitled (Braided Rug)
Detail

L. RAUSCH 1989
Green Chair



↑
TOP
Graphite
41 1/2 x 72"

L. RAUSCH
Green Chair



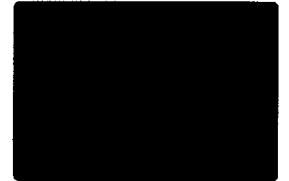
↑
TOP
DETAIL

L. RAUSCH 1988
Kitchen Chairs



Graphite on Vinyl
74 x 54"

L. RAUSCH
Kitchen Chairs



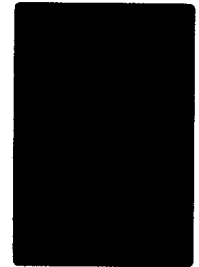
DETAIL

L. RAUSCH 1988
Blue Boobs



↑
TOP
Charcoal, Pastel
41 1/2 x 54 1/2"

L. RAUSCH 1988
BLUE BOOBS



↑
TOP
DETAIL

L. RAUSCH 1988
Three-Seater



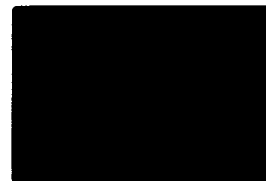
Graphite, Acrylic
94 x 45"

L. RAUSCH
Three-Seater



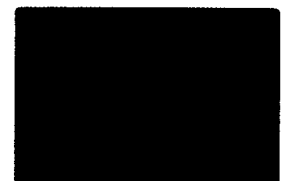
DETAIL

L. RAUSCH 1988
Sculptured Chair



Graphite
52 1/2 x 48"

L. RAUSCH 1988
SCULPTURED CHAIR



DETAIL

L. RAUSCH 1989
TOM'S COUCH ↑ TOP



Graphite
133 x 40 1/2"

L. RAUSCH
TOM'S COUCH ↑ TOP



DETAIL

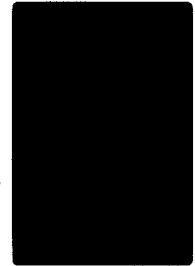
L. RAUSCH 1989
Wicker Chair



↑ TOP

Graphite
59 1/2 x 85 1/2"

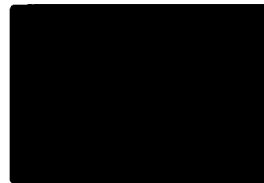
Graphite on Vinyl
74 x 54"



↑ TOP

L. RAUSCH
Wicker Chair

L. RAUSCH 1989
Untitled (Braided Rug) ↑ TOP



Mixed Media
237 x 132"

L. RAUSCH
Untitled (Braided Rug) ↑ TOP



DETAIL

L. RAUSCH
Untitled (Braided Rug) ↑ TOP



DETAIL

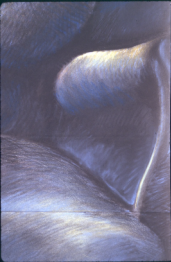




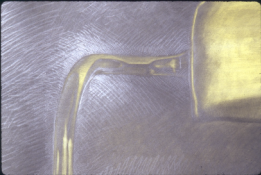






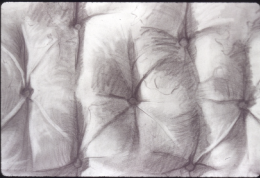










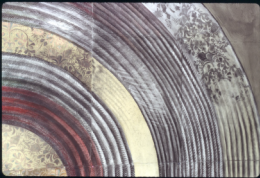


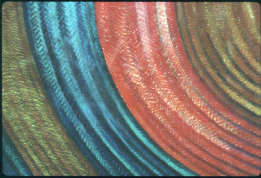














DATE DUE

[illegible]

Demco, Inc. 38-293