



Sculpture
by Elizabeth Ann Parsons

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

May 1984

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APPROVAL

of a thesis submitted by

Elizabeth Ann Parsons

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.

May 24 / 1984 [Signature]
Date Chairperson, Graduate Committee

Approved for the Major Department

24 MAY 1984 [Signature]
Date Head, Major Department

Approved for the College of Graduate Studies

June 1, 1984 Henry L. Parsons
Date Graduate Dean

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Date May 24, 1984

ARTIST'S STATEMENT

My sculpture is a record of my experience and it proposes an experience for the viewer. I am seeking a balance which is both engaging and enigmatic.

My experience is the process of making the sculpture. I work in an intuitive way, never knowing the exact outcome; the materials and forms show me how they will work together. I want the parts to become a whole and to tell a story, though not necessarily a literal one.

I contrast geometric forms with a way of working which is a repetitive and gradual building, similar to the way things grow. The sense of movement I imply in my sculpture relates to movement in nature. I am interested in the way things get caught and built up by wind, rain, snow, etc. My work and processes derive more from my subconscious understanding of nature and my relationship to it, and its rhythms and layerings, than the actual appearance of the natural world.

Some of my forms make references to boats and houses which are both simple geometric, archetypal shapes. The use of the boat form mirrors a movement or journey through life. Boats and houses become our smaller environments and set parameters from which we view the world. These environments are in constant motion and vulnerable to change. Because nature is ever present and dominant, the parameters

we define are essentially false, as is our sense of control and stability. Still, it is human nature to look for and attach ourselves to those things.

In my newer work, I use paper for its apparitional and ephemeral qualities which allow the forms to fade in and out. I have stopped using natural materials such as sticks and rocks because their reality does not allow for that experience of a vision which I am interested in. I also do not want to rely on their inherent beauty. I want my sculpture to have a unique and less obvious beauty.

My sculptures are both a realization and a completion. They are a manifestation of materials, ideas and processes which have a self-contained, mysterious meaning and function.

LIST OF SLIDES

1. Untitled
(front)
58"x20"x2"
2. Untitled
(back)
58"x20"x2"
3. Untitled
18"x17"x10"
4. Untitled
30"x56"x29"
5. Untitled
46"x43"x29"
6. Untitled
(front)
59"x18"x19"
7. Untitled
(back)
59"x18"x19"
8. Untitled
36"x57"x14"
9. Untitled
(front)
78"x16"x13"
10. Untitled
(back)
78"x16"x13"

3

Dori Color



Bozeman Montana

2

Dori Color



Bozeman Montana

1

Dori Color



Bozeman Montana

(front)

5

Dori Color



Bozeman Montana

(front)

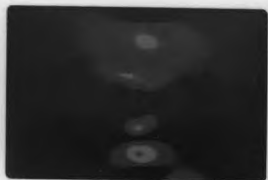
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EKTACHROME



EKTACHROME

EKTACHROME 4



EKTACHROME

7

Dori Color



Bozeman Montana

(back)

8

Dori Color



Bozeman Montana

9

Dori Color



Bozeman Montana

(front)

9

Dori Color



Bozeman Montana

(back)





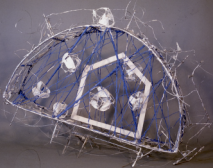
















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