

GODANDER2MALS

by

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

of

Masters of Fine Arts

in

Art

MONTANA STATE UNIVERSITY
Bozeman, Montana

April 2007

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April 2007

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As humans, we exist on the brink of solid matter (earth) and endless space (space) and are an incredibly small part of all that exists. My primary influences are the mystery of the universe that we are a part of, and the notion that outer space has no limits. A lot of my days are spent outside in extraordinary and unpredicted places observing and enjoying the simplicity of existing in a natural setting. The mental peace evoked by nature motivates my desire to create colorful lithographs depicting environments and creatures that are unknown in the natural world. These prints draw the viewer away from what they know and show them an experience that's mystifying and exciting.

I print an image using two different approaches: through a direct reference to an idea or picture in my mind, or by putting random marks of colored ink on paper which results in the determination of how the image is to develop layer by layer. Upon printing each subsequent color I am faced with a decision, is the print finished or does it want another color? The first method of creating a print shows effects of control and forethought, the second method of printing allows for a greater range of expression and a nonlinear impulsive thought process.

The three dimensional pieces called xumert ancreon also express a spontaneous form of creation and were constructed from found objects. The use of found objects required that I act in response to the object for the completion of a piece resulting in an unplanned assemblage of the found parts. This was vital to the nature of the sculpture in two ways: finding objects from different locations infused energy from a large geographical area into their creation, and found objects were an environmentally friendly method for creating art.

The prints and sculptures are visually compelling and may be experienced individually, however they were created in conjunction with a narrative text titled, “The Space Traveling Moon Monster.” A profound link was created between the text and artwork because they were generated simultaneously. The completion of a new print aroused perception for the next sequence of events or images. The ideas for this book were visualized as actual existing places but in a different time and space. The white of the paper depicted endless space and time was documented as a linear occurrence as well as a cyclical experience with no beginning and no end. In linear time, the more colors in a print, the longer it took to make. On a cyclical level, the individual experience of the viewer engaged with the print exists as soon as they first see it and continues on indefinitely from there

I make large-scale lithographs from stone because I like the effect I get with this medium. The effect extends from the visual experience through tactile properties achieved solely in lithography, such as shiny ink layers and solid blacks, and the ability to create an edition of prints that serve as an entire piece. I am expanding the boundaries of what is possible as a visual experience within an edition of lithographs by drawing non-visual experiences such as laughter and confusion.



Image 1: GODANDER2MALS door



Image 2: installation view entrance



Image 3: installation view main room



Image 4: Moon

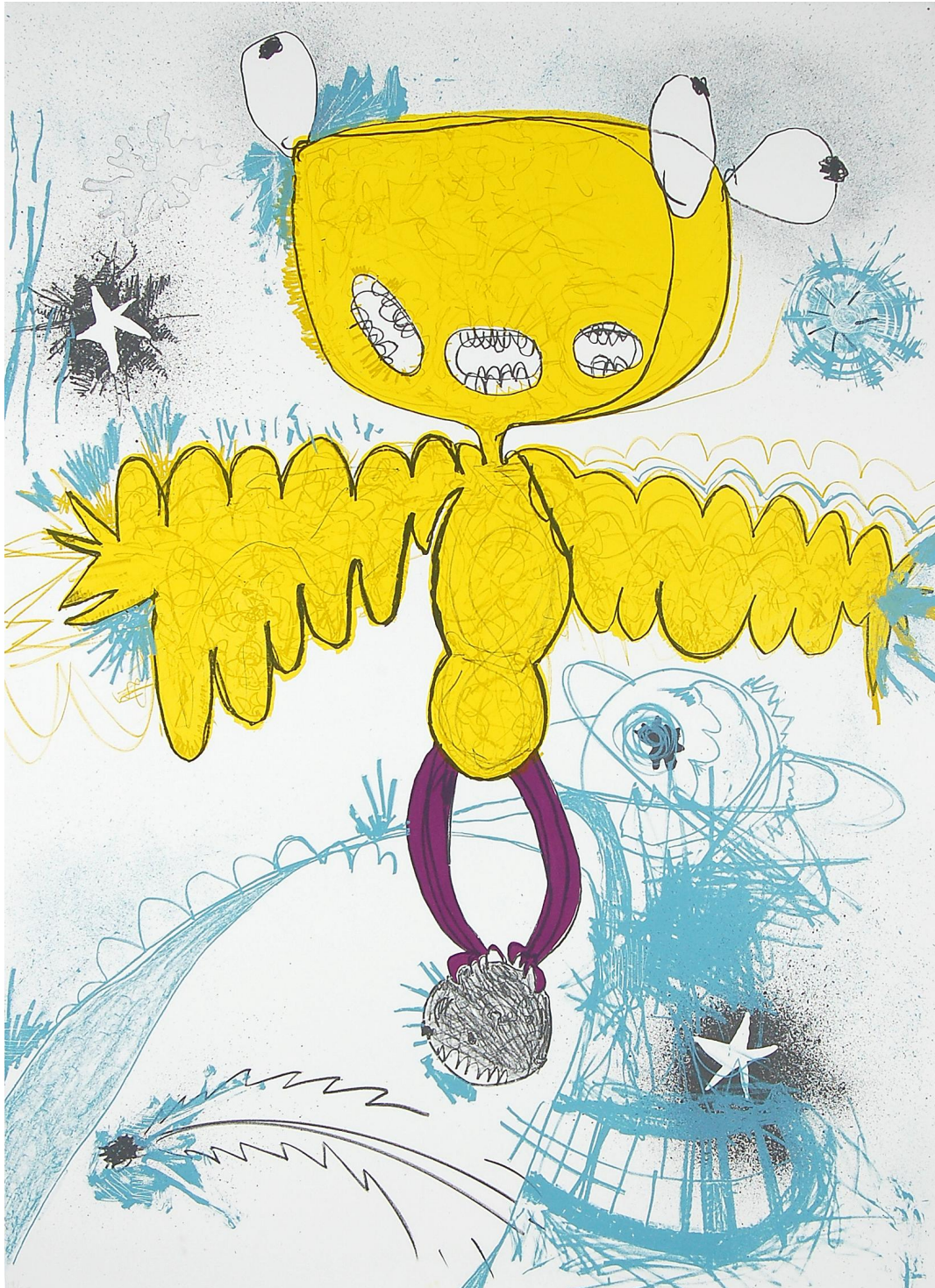


Image 5: Moon Monster



Image 6: Oorkfünd



Image 7: Sixteen phases of confusion

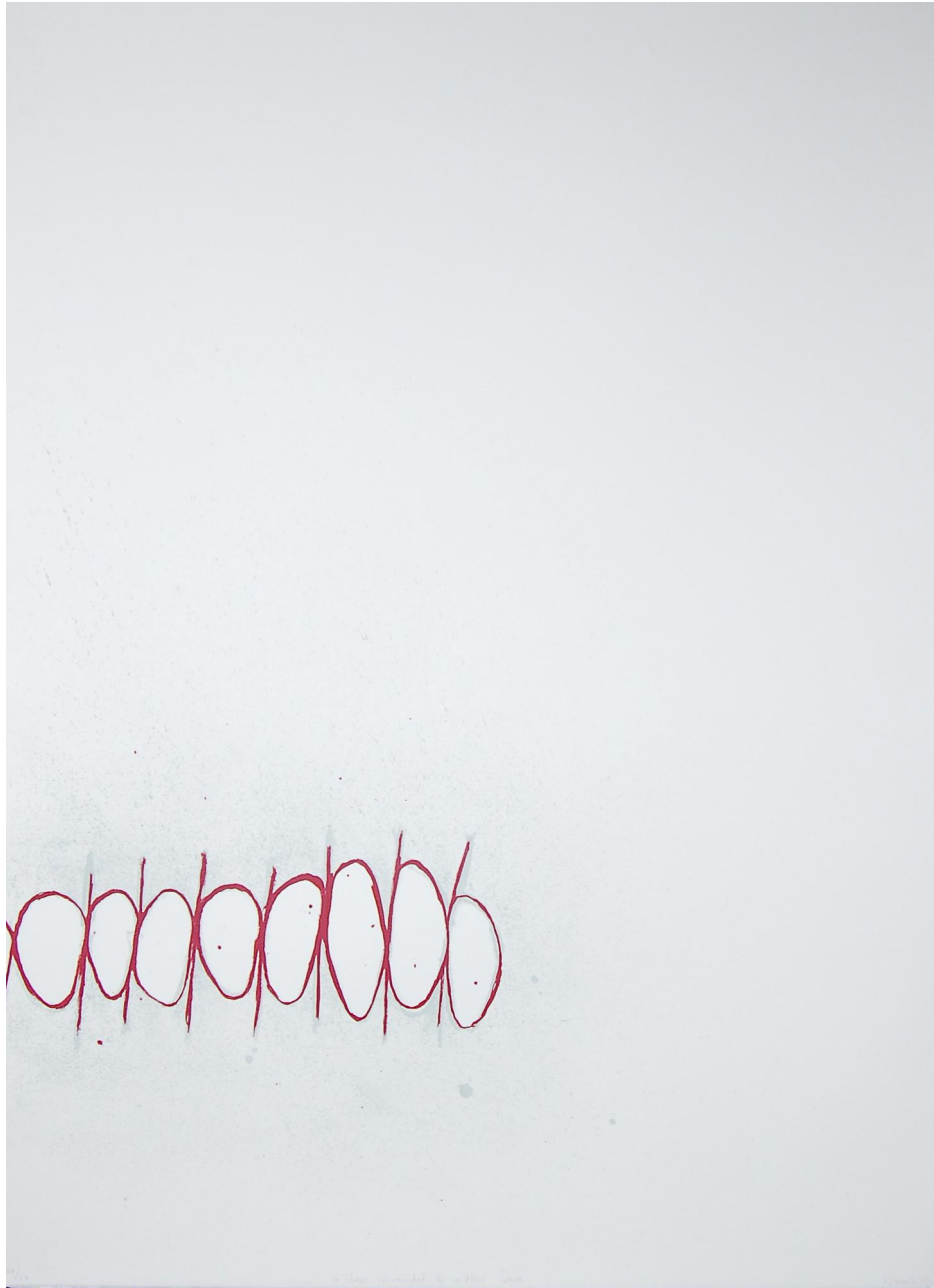


Image 8: A shape surrounded by endless space



Image 9: Itithway Kukoo

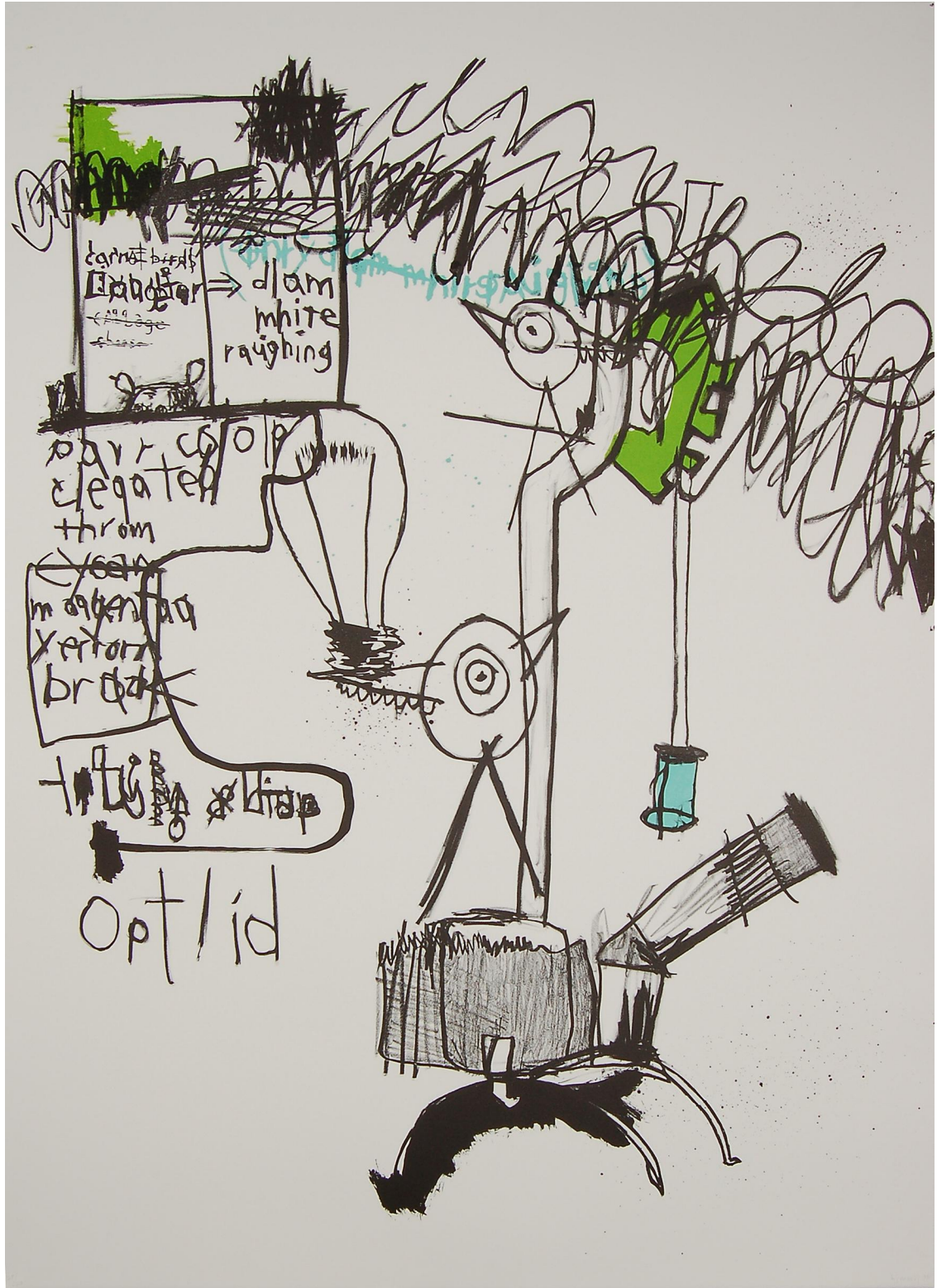


Image 10: Carrots Birds



Image 11: Laughter



Image 12: A nother jerky wizbang



Image 13: Xumert Ancreon 1



Image 14: Xumert Ancreon 2



Image 15: Xumert Ancreon 3



Image 16: Bokemon



Image 17: Bokemones



Image 18: Katesch



Image 19: Phig

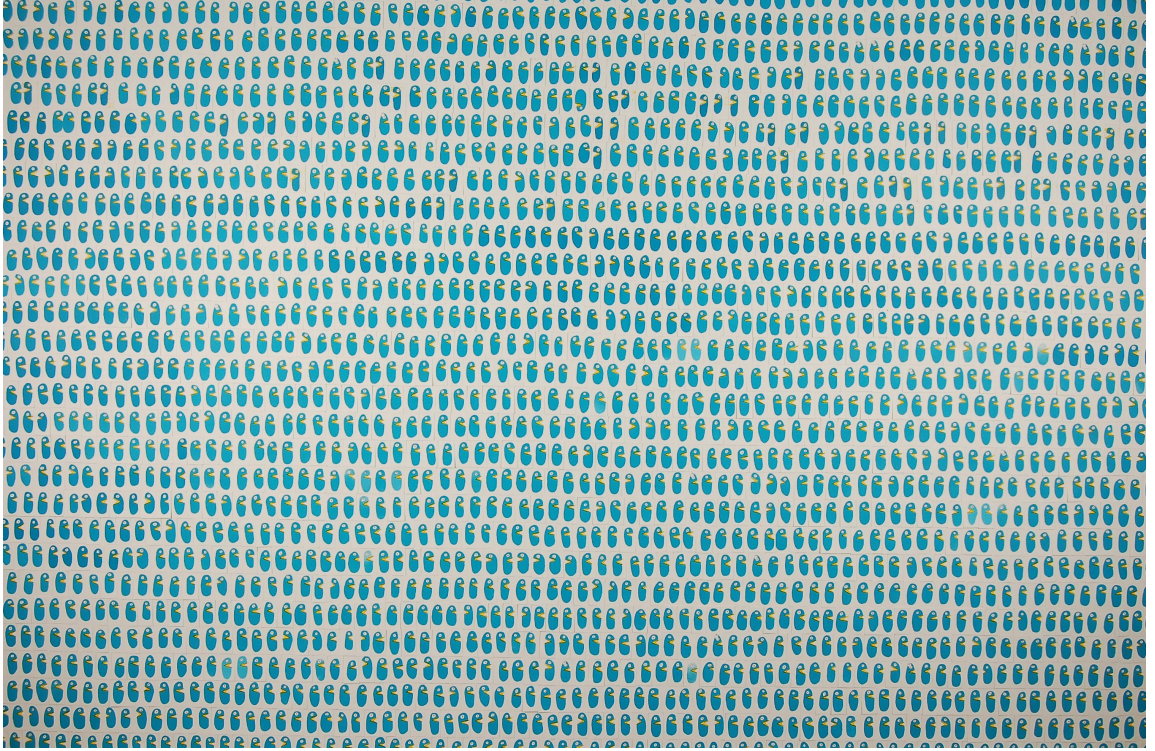


Image 20: Blip wall