Sculpture and drawings
by Marilyn Hurn Mohr

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:
My images come from two sources: the inner world of dreams and the outer world of nature. I use metaphor, sensuous appeal, and formal relationships to achieve meaning.

Organic forms are the source of the metaphors I use: plant and animal forms refer to ideas of growth; transformation, infinite variation, and cycles of change. I want to combine the organic references with ideas of integration, security, and alienation. A single humansized sculpture speaks of the simultaneous alienation and yearning to come together in our human consciousness, of knowledge of our separateness coupled with the capability to bridge the space of our aloneness. "Pockets," a group of separate yet similar pieces, can represent security and strength in numbers or the celebration of variety achieved by natural process.

Sensuous appeal comes directly from the surface, color, and form of my sculpture. Through materials and the very process I employ, I hope to share my "sense of touch" and thus, on another level, my care and sensitivity in touching, interacting with the world around me. I am searching for a responsive quality in my work, a place between action and passivity. This quality is like a growing spiral where initial thoughts or feelings evoke the unique ideas and emotions of each viewer.

I find much of my imagery to be healing. Dream images such as budding plant forms are positive, evoking hope of things to come. Ovens are warm places for transformation. The rift of sexism can begin to be healed with strong, upright, yet open forms free of machismo and horizontal forms no longer passive, but activated by color, line, or gesture.

It is important to me how the volume of the inside and outside relate to the supporting structure. The interior space in the pieces suggests a private, Spiritual place containing emotions, dreams, thoughts, and inner realities. The outer surfaces refer to the more tangible side of ourselves that we present to the world which, like skin, are protective of underlying parts and may hide or hint of that which lies within. The openings to inside spaces are protected by implied or actual barriers. While the supporting structures of some of the pieces are clearly visible, others are concealed below the external skin. These structures represent that which is eternal and constant, like the building blocks of subatomic structure, the "Golden Rule," or our basic human needs. By revealing supporting structure or interior volume, I am acknowledging their importance and giving recognition to a beauty which is often hidden from sight.

I am attracted to depth of surface on three levels. Visually, the play of dark and light is elusive and rich. Tactilely, my hands feel compelled to explore the varied surfaces created. Intellectually, the shadows and recessed areas create mysterious dark places which beckon my natural impulse to explore the unknown.

The charcoal drawings offer me a more immediate process for the exploration of ideas and often lead to future sculpture pieces. In drawing, my imagination is given free rein to create a world free of the restrictions of gravity.

My art process has been one of integration. Socially, it is a challenge to be able to clearly share my art with others. Physically, the materials with which I work are sensuously appealing. Intellectually, the creative process itself is awing and I am humbled by the infinite paths which can be taken in solving problems. Art fosters my personal spiritual and psychological development and in so doing causes me to confront who I am.

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by

Marilyn Hurn Mohr

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

August 1985

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Approval

of a thesis submitted by

Marilyn Hurn Mohr

This thesis has been read by each member of the author's graduate 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.

August 1st 1985
Date

Chairperson, Graduate Committee

Approved for the Major Department

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Date

Head, Major Department

Approved for the College of Graduate Studies

2 August 1985
Date

Graduate Dean

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Signature Marilyn Hurn Mohr

Date August 2, 1985

ARTIST'S STATEMENT

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LIST OF SLIDES

1. "They Bloom Once a Year"
   1985
   29½"x41½"

2. "Root Woman Looking Forward"
   1985
   41½"x29½"

3. "Hope Returning"
   1985
   41½"x29½"

4. "Armor for the Heart"
   1984
   41½"x29½"

5. Untitled
   1984
   41½"x29½"

6. Untitled
   1984
   41½"x29½"

7. "Tree Holding Up the Sky"
   1985
   41½"x29½"

8. "Cocoon"
   1984
   72"x27"x27"

9. "Incubation Place"
   1985
   53"x33"x24"

10. "Rooted"
    1985
    68"x28"x20"

11. "Tree Person"
    1985
    84"x54"x48"

12. "Uprooted"
    1985
    90"x28"x16"

13. "E-motion"
    1985
    34"x36"x32"

14. "Pockets"
    1985
    84"x70"x19"

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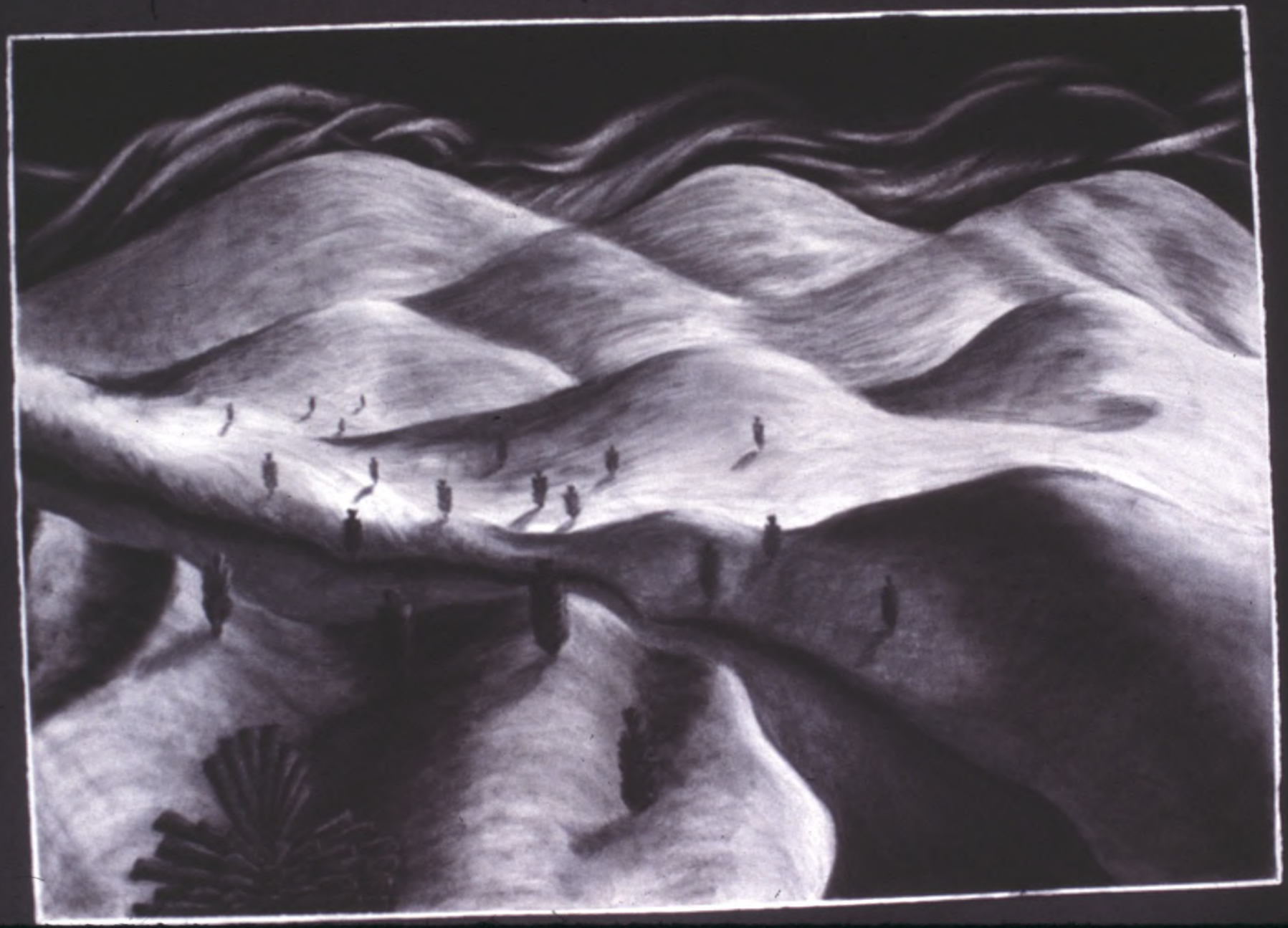

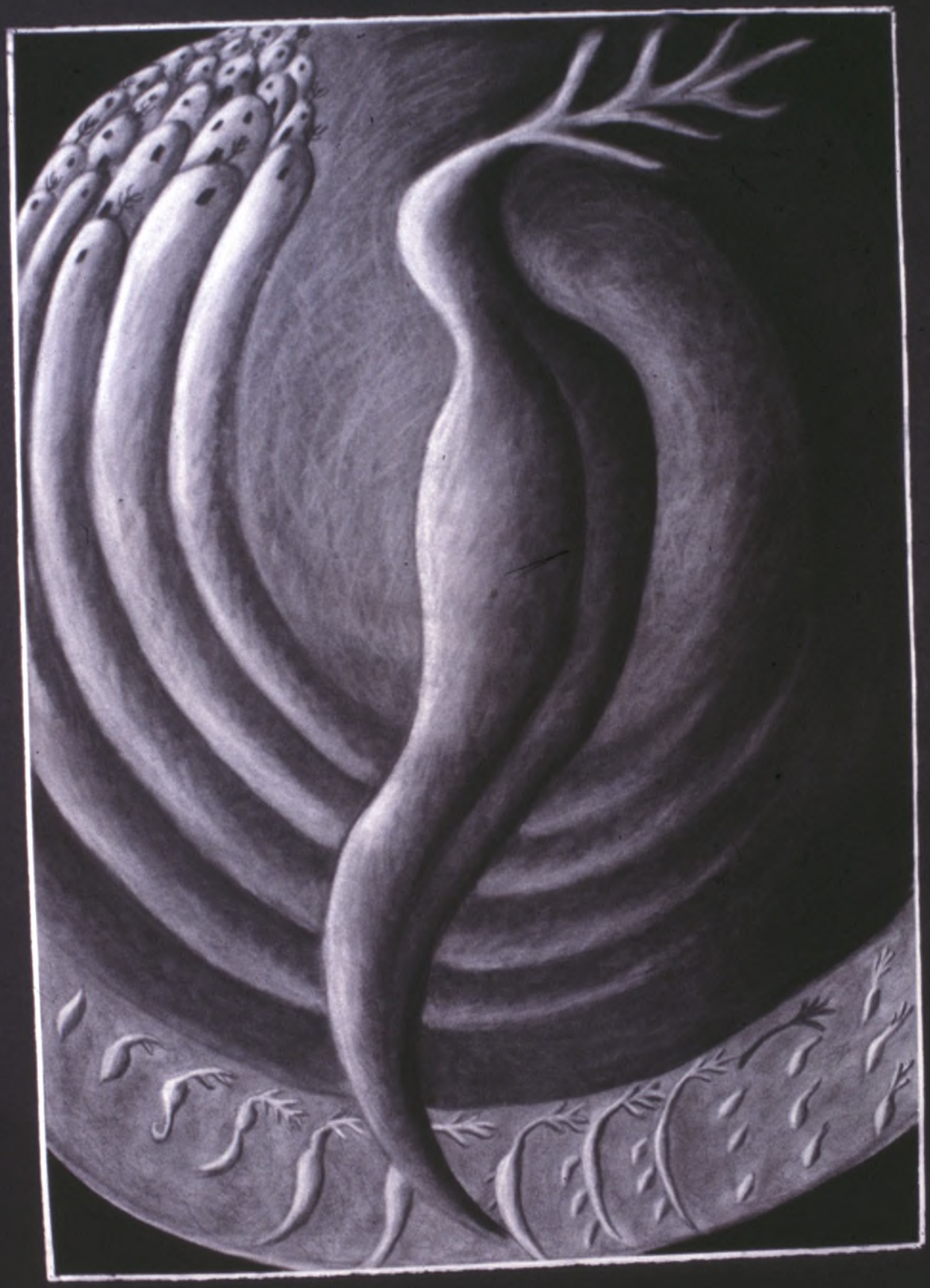

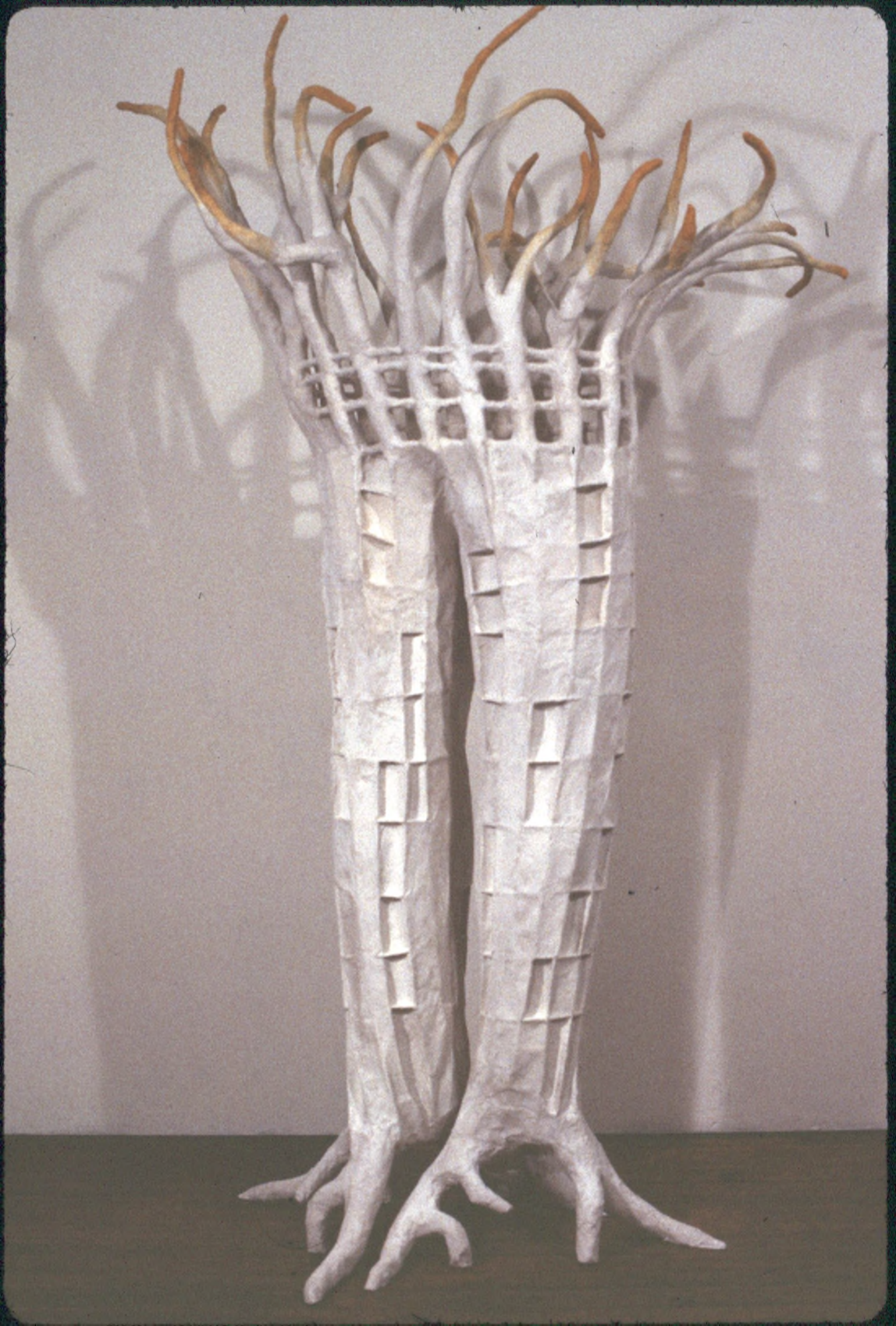

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