



Using experience as a way to make pictures
by Beth M Reuter

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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MONTANA STATE UNIVERSITY
Bozeman, Montana

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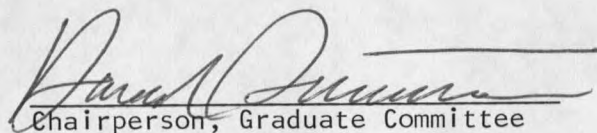
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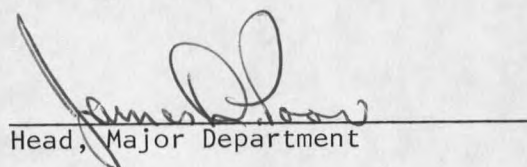
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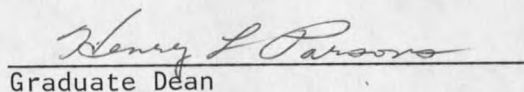
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ARTIST'S STATEMENT

My present work deals with minimal and at times abstract images of animals combined with a visceral handling of paint. It is most important that the images are recognizable as animals, not what type of animal they may be. For me, painting elements of daily life is a continual and ongoing proposition. I deem importance to the visually recurring everyday experience. Animals are an important part of my life; therefore, they are currently the mainstay of my art.

In the act of painting, artists use their own collection of experiences as a base for expression. Therefore, the art is an extension of the artist. My images appear from a very thin and gradual layering of paint, just as people are made up of layers of their past. We retain past experiences and may recall a previous event or create a visual picture at any given moment.

I use paint in both an additive and subtractive manner, by painting a picture and then slowly removing images or parts of images with the gradual lightening of color. Simple images or shapes are portrayed in pale or translucent paint, each having their own temperament. I believe every person develops a certain color sense or favored scheme. They may work within that scheme for their entire life. Evidence of this can be seen in the colors with which people surround themselves or choose to wear. I strive for some level of transparency in each painting, each piece having an inner light or subtle glow. I relate the transparency

of the paint to the unfulfilled expectations life occurrences may at times hold. The question of what is really solid in our lives is one I believe we deal with more often than not.

Images may seem vague at times, as the questions and directions of our lives. Although I draw from my everyday experiences, the intention is for the viewer to respond with emotion in a personal way. The presentation of everyday experiences ranges from simple daily rituals to more complex situations. The "simple" might be as mundane as teaching a dog new tricks, and the "complex" could be the way in which the dog responds to his new training.

I agree with Jasper Johns on the difficulty of distinguishing between the idea and the creation. After all, when the work is done, the idea is the painting. Says Johns, "I am just trying to find a way to make pictures." I share this philosophy and feel my art is a direct extension of my world. I expect my art will continually change to reflect current situations, cumulative experiences and their emotional interpretation.

LIST OF SLIDES

1. "Enough Rope to Hang"
1985
60" x 72" (acrylic on canvas)
2. "Quiet Conversations"
1985
60" x 72" (acrylic on canvas)
3. "Through the Hoop"
1985
60" x 72" (acrylic on canvas)
4. "Domestic Possibilities"
1985
60" x 72" (acrylic on canvas)
5. "Standing in the Shadow"
1985
60" x 72" (acrylic on canvas)
6. "Out of Balance"
1985
60" x 72" (acrylic on canvas)
7. "Merely a Dot in Space"
1985
60" x 72" (acrylic on canvas)
8. "Still Within Reach"
1985
60" x 72" (acrylic on canvas)
9. "Walking on Water"
1986
60" x 72" (acrylic on canvas)
10. "Taking the Dive"
1986
60" x 72" (acrylic on canvas)

Beth Reuter 1985
1. "Enough Rope to Hang"
60" x 72" (acrylic on canvas)



Beth Reuter 1985
2. "Quiet Conversations"
60" x 72" (acrylic on canvas)



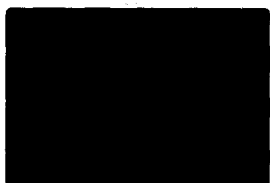
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