



Monuments [slide]
by Gail Mary Busch

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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MONUMENTS

by

Gail Mary Busch

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

May 1986

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Approval

of a thesis submitted by

Gail Mary Busch

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.

May 18, 1986
Date

Michael Reed
Chairperson, Graduate Committee

Approved for the Major Department

5.20.86
Date

E. J. Greenblatt
Head, Major Department

Approved for the College of Graduate Studies

June 10, 1986
Date

Nancy L. Parsons
Graduate Dean

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Gail Mary Busch
May 16, 1986

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ARTIST'S STATEMENT

The process of making the pottery forms I have chosen as building units is a way of linking my life with that of those whose thumbs have smoothed one coil of clay into another almost as long as there have been people. The vase and pitcher forms are traditional, influenced by archaic and modern peasant pottery, examples of which in some cultures are nearly identical to one another. I respect the vigorous grace of these pots, and suspect their strength comes from a clear memory of their functional origins. Although my own work is not functional, I preserve the vitality of the forms by avoiding the corruption of over-refinement, which fastidiously deletes essential nuances of form in the name of elegance. (Throughout ceramic history, this dainty concern has deadened many lively traditions.) I make portraits of pots I admire. My work with pottery as subject matter has led me to become involved with placing pots in visual, historical, and architectural contexts.

The tall, slender stacks of pottery forms put pots into an architectural context by implication. The work refers to towers, columns, pilasters. By most ceramic standards, these towers are quite large, stacking to heights between six and twelve feet. The significance of scale and the emphasis of repetition make this work a monument to pottery.

The repetition of forms within each column encourages manipulation of the perception of those forms. The pot forms may be individually

examined, compound forms created by the interaction of parts of two or more units may be discovered, and the silhouette of the combined forms may be read as a single shape. Some of the compound forms were deliberately pursued. I searched for a vase shape that when repeated yielded a compound form like the body of a violin.

Many of the towers are banded with colored slips and glazes. The stripes are an articulate way to describe the real or illusionistic volume of the forms without unduly distracting attention from those forms. These horizontal bands also assist in further segmentation of the columns. The stripes are stacked, too. The color of the bands may be used to stress different ways of perceiving the units which compose the columns, or facilitate blending those units into one flowing shape.

For me, color has content. Some surfaces refer to water, or a certain quality of light. There is a Mediterranean character about the work, attributable to the colors, reminiscent of pre-Renaissance Italian painting, and to an atmospheric suggestion of light on water.

Forthright as they are in their individual parts, the stacks are rhythmic, inviting the eye to measure the cadence of their contours. The historical references of the pottery forms and their contextual placement as monuments evoke the notion that they might be the artifacts of another time and place. The ambiance provides a quiet circumstance for contemplation.

LIST OF SLIDES

1. Gallery Installation, Thesis Exhibition
Fine Arts Gallery, Haynes Hall, MSU
2. Gallery Installation, Thesis Exhibition
Fine Arts Gallery, Haynes Hall, MSU
3. Ramparts (Violins)
9'x21'x15'
terracotta
4. Ramparts (Violins)
side view
5. Progenitors
30''x38''x14''
terracotta
6. Adriatic
12'x26''x26''
white earthenware
7. Red Guitar
5'10''x30''x30''
white earthenware
8. Red Ball
5'8''x13''x13''
white earthenware
9. Artifact/Icon
5'4''x30''x28''
terracotta, wood, plaster
10. Artifact/Icon
side view
11. A Matter of Taste
8'x14''x14''
terracotta, wood, ersatz gold leaf, formica, acrylic paint
12. A Matter of Taste
detail
13. Aegean
7'x24''x24''
white earthenware, wood

14. Aegean
detail
15. Lambent
7'6"x13"x13"
white earthenware, ink
16. Lambent
detail
17. Striped Spindle
6'x14"x14"
white earthenware, wood
18. Gazebo
10'x12'x10'
terracotta
19. Gazebo
side view (left)
20. Gazebo
side view (right)

1



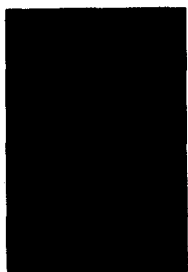
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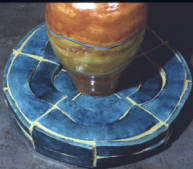










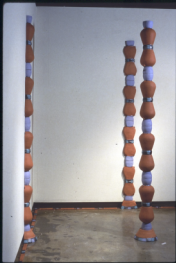
















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