



Nude to line [slide]
by Rachel S Laudon

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
Montana State University
© Copyright by Rachel S Laudon (2004)

Abstract:
no abstract found in this volume

Nude to Line

by

Rachel S. Laudon

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

April 2004

N378
L365

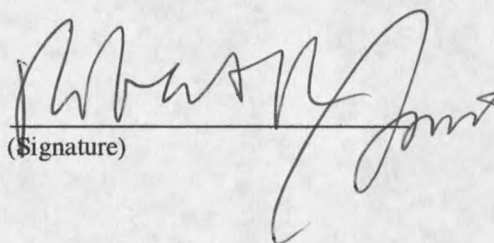
APPROVAL

of a thesis submitted by

Rachel S. Laudon

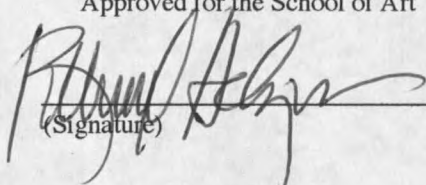
This thesis has been read by each member of the thesis committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

Robert Smith, Chairperson


(Signature) 4/16/04
Date

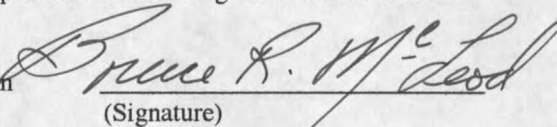
Approved for the School of Art

Richard Helzer, Director


(Signature) 4/14/04
Date

Approved for the College of Graduate Studies

Dr. Bruce McLeod, Graduate Dean

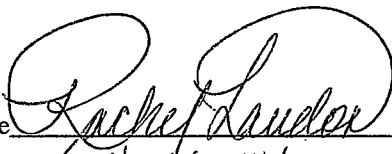

(Signature) 4-22-04
Date

STATEMENT OF PERMISSION TO USE

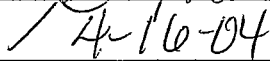
In presenting this thesis in partial fulfillment of the requirements for a master's degree at Montana State University, I agree that the Library shall make it available to borrowers under rules of the Library.

If I have indicated my intention to copyright this thesis by including a copyright notice page, copying is allowable only for scholarly purposes, consistent with "fair use" as prescribed in the U.S. Copyright Law. Requests for permission for extended quotation from or reproduction of this thesis in whole or in parts may be granted only by the copyright holder.

Signature

Handwritten signature of Rachel Lauder in cursive script.

Date

Handwritten date 4-16-04 in cursive script.

The body of work comprised in this exhibition is entitled "Nude to Line" and represents the culmination of my three years work in the Montana State University Fine Arts graduate program. "Nude to Line" consists of eight silver gelatin photographs, processed in the traditional methods of black and white printing. Each image is four feet by seven feet and the images are mounted without distinguishable borders. By not using frames or borders the images flow from one to the other without obstruction. The lighter portions of the images are intended to blend into the white walls of the gallery so the images become one installation and each individual image is but a single component of the whole work. The subject of each image is the nude. When shooting I used two models and focused on the details of line and contrast between the two bodies. While nude imagery lends itself well to the entire range between literal representation and abstraction, I concentrated on creating abstract compositions of line and form. I have always been fascinated by the reoccurrence of patterns of line and form in both the human body and nature. I have photographed different scenes on different scales in nature and after viewing the final prints, the repetitive shapes and lines, specifically the soft, subtle, and seemingly perfect curve reveals itself.

While the sexual essence of classic nude imagery, utilizing the whole of the human body, is often obvious and unmistakable, in this body of work I sought to capture a more ambiguous and androgynous sexuality. I sought to capture pure sexual essence. Both humans and the nature around them exude a similar sexual

or sensual essence that becomes obvious to me while I am shooting that expresses itself in recognizable forms from sand dunes to flowers. By ever increasing the size of the images, the grain of the image begins to separate which aids in the conception of lines, shapes and forms I see in nature. The grain of an enlarged image creates some distortion making it difficult to distinguish what part of the body one is viewing. This produces a sense of mystery, which flows within the same path as the ambiguity of line in nature. I have sought to produce a line the human eye can follow from one image to the next by use of composition, physical placement of each image, and the lack of any foreign objects such as; frames, glass, nails and other traditional methods of displaying photographs. The images become a single installation of the essence of natural sexuality and sensuality. The sheer size of the images intensifies that essence.

Over the past three years I have learned that the most interesting images are ones that are simple. There is a beauty in simplicity, which I had not found before. This realization has allowed me to separate from my rigid concept of photography and develop a vision, which has no borders or limitations. I believe my hardest task was combining the two, both rigid and fluid, free and disciplined. This enabled me to honor technical proficiency and at the same time allow myself to cut free the cords, which bound me to the philosophy I had when I began the program. It has been extremely difficult for me to allow myself this freedom. Freedom from borders and frames, freedom to express myself in the simplest way possible. With this freedom, I hoped to infuse the simple forms and lines in these

images with the subtle beauty that can be seen a hundred times a day in as many places.

LIST OF SLIDES

1. UNTITLED, 2004. Silver gelatin print. 48"x 84"
2. UNTITLED, 2004. Silver gelatin print. 48"x 84"
3. UNTITLED, 2004. Silver gelatin print. 48"x 84"
4. UNTITLED, 2004. Silver gelatin print. 48"x 84"
5. UNTITLED, 2004. Silver gelatin print. 48"x 84"
6. UNTITLED, 2004. Silver gelatin print. 48"x 84"
7. UNTITLED, 2004. Silver gelatin print. 48"x 84"
8. UNTITLED, 2004. Silver gelatin print. 48"x 84"

DATE:

ASSIGNMENT:

#1
Rachel Laudon

TOP



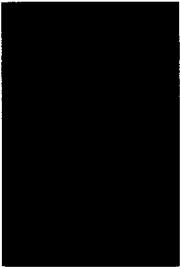
#2
Rachel Laudon

TOP



#3
Rachel Laudon

TOP



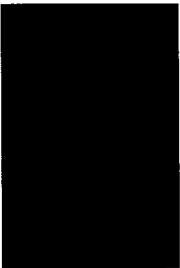
#4
Rachel Laudon

TOP



#5
Rachel Laudon

TOP



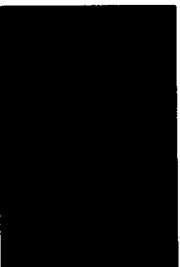
#6
Rachel Laudon

TOP



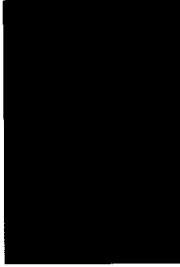
#7
Rachel Laudon

TOP



Rachel Laudon

TOP



















MONTANA STATE UNIVERSITY - BOZEMAN



3 1762 10396452 2

