



The Corn Palace is blue, or, Interiors I know [slide]
by David Paul Jacobson

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:
no abstract found in this volume

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OR INTERIORS I KNOW

by

David Paul Jacobson

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

April 1992

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APPROVAL

of a thesis submitted by

David Paul Jacobson

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.

APRIL 20, 1992
Date

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Approved for the Major Department

20/APRIL/1992
Date

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Head, Major Department

Approved for the College of Graduate Studies

April 22, 1992
Date

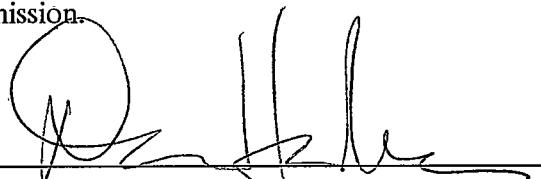
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Signature

A handwritten signature in black ink, consisting of a large initial 'D' followed by several loops and a long horizontal stroke.

Date

4-20-92

ARTIST'S STATEMENT

The abundant and pervasive qualities of light act as catalysts for me as an artist. Light is, in fact, the phenomenon which draws me to certain spaces and I see light as dominating and transfiguring those spaces. Thus, light is the key compositional element in my paintings and pastels. It is my treatment of light that allows viewers to orient themselves to a space because light emanates from a specific location within an interior, such as a window or doorway. Other actual architectural elements are subdued and become secondary to the light, especially to the color of this light.

Color expresses my ideas as well as my perceptions of light, space, architecture and geometry. My choice of color is in direct response to my impressions of the space I am experiencing. Recently I was at the Corn Palace in Mitchell, South Dakota. When I was sketching its interior spaces, I was overcome by the sensation of the light and space being blue. I conceived the overall atmosphere within the Corn Palace as being blue and similar, adjacent hues. Impressions such as this provide the basis for my compositions and color schemes.

Light is also important to me for its abstract formal qualities. The primary abstract component in my paintings and pastels is the intensity of color that is provided by my responses to light. The hues and geometric shapes of light and architecture subdue the illusion of three dimensional space: distant light - walls and ceilings - advance, while foreground - floors and furniture - recede. I design these architectural elements and paint them in colors that will facilitate a coexistent duality of flatness and perspective depth.

To achieve harmony in this contrast of illusion, I use both simple and complex processes. By sketching, drafting, and xeroxing, I investigate light and value, composition and color. The results of these explorations are skeletons for my paintings and pastels. I then translate these preliminary ideas into more complete pieces by using first opaque and then transparent layers of paint or pastel to achieve intense, but balanced color effects.

The spaces I portray are de-humanized even in my initial sketchings. Occupants in these public spaces have no importance to me. In this respect, I am a minimalist. My work manifests a personal and abstract narrative which consists of color, shape, geometry and design. The human element is, and is provided by, the viewer.

I use simplicity of color, shape and design to present my reactions to specific spaces and light. My paintings and pastels provide a pictorial depiction of existing spaces and a physical equivalent of my feelings and perceptions while in these places. It is not my wish to have the viewer identify with my feelings and perceptions directly, but with the formal means (color, shape, design, etc.) with which I present my reactions. I consider my transfigurations of the commonplace to be highly personalized statements about space and light through pastel, paint and canvas.

LIST OF SLIDES

1. Fine Arts and Design building
Iowa State University, Ames, Iowa
50" x 80"
oil on canvas
2. Clancy's Corner
Portage, Ohio
64" x 80"
oil on canvas
3. The Corn Palace
Mitchell, South Dakota
56" x 80"
oil on canvas
4. Old Wisdom Bookstore
Ann Arbor, Michigan
56" x 80"
oil on canvas
5. Jackson Subway Station
Chicago, Illinois
64" x 80"
oil on canvas
6. Rick Roccoco Patio Restaurant
The Dells, Wisconsin
64" x 80"
oil on canvas
7. Fitzgerald's Casino
Las Vegas, Nevada
56" x 80"
oil on canvas
8. St. Vincent DePaul's
Toledo, Ohio
56" x 80"
oil on canvas
9. Country Lanes Bowling Alley
Bozeman, Montana
30" x 44"
monoprint/pastel on paper

10. National Gallery
Washington, D.C.
30" x 44"
monoprint/pastel on paper
11. Bruggeman's Restaurant and Soda Fountain
Elmira, New York
30" x 44"
monoprint/pastel on paper
12. Lou's Place Diner
Toledo, Ohio
30" x 44"
monoprint/pastel on paper
13. Taylor Graduate Studios
Montana State University
Bozeman, Montana
30" x 44"
monoprint/pastel on paper
14. El Morocco Casino/Lounge
Las Vegas, Nevada
30" x 44"
monoprint/pastel on paper
15. Walker Art Center Atrium
Minneapolis, Minnesota
30" x 44"
monoprint/pastel on paper
16. #37 West Main, Unit C
Bozeman, Montana
30" x 44"
monoprint/pastel on paper

13-D. Jacobson 1992
30" X 44" pastel/p



Taylor Studios
Bozeman, Montana

9-D. Jacobson 1992
30" X 44" pastel/p



Country Lanes
Bozeman, Montana

5-D. Jacobson 1992
64" X 80" oil/canv



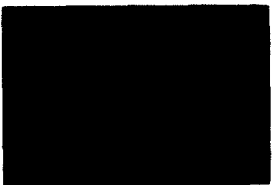
Jackson Subway
Chicago, Illinois

1-D. Jacobson 1992
50" X 80" oil/canv.



Arts and Design
Building Ames, Iowa

14-d. Jacobson 1992
30" X 44" pastel/p



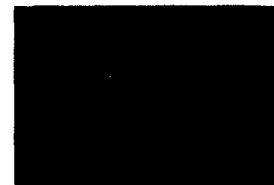
El Morroco Casino
Las Vegas, Nevada

10-D. Jacobson 199
30" X 44" pastel/p



National Gallery
Washington, D.C.

6-D. Jacobson 1992
64" X 80" oil/canv



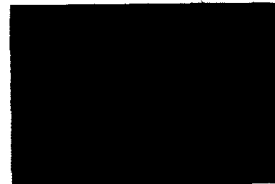
Roccoco Restaurant
The Dells, Wisconsin

2-D. Jacobson 1992
64" X 80" oil/canv



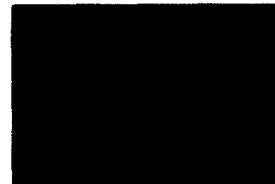
Clancy's Corner
Portage, Ohio

15-D. Jacobson 1992
30" X 44" pastel/p



Walker Atrium
Minneapolis, Minn.

11-D. Jacobson 199
30" X 44" pastel/p



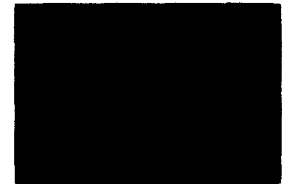
Bruggeman's
Elmira, New York

7-D. Jacobson 1992
56" X 80" oil/canv



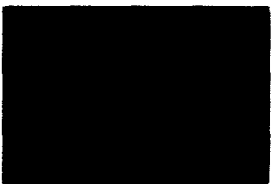
Fitzgerald's Casin
Las Vegas, Nevada

3-D. Jacobson 1992
56" X 80" oil/canv



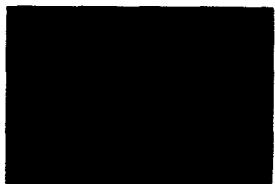
The Corn Palace
Mitchell, S. Dakot

16-D. Jacobson 1992
30" X 44" pastel/p



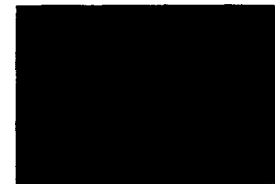
#37 West Main C
Bozeman, Montana

12-D. Jacobson 199
30" X 44" pastel/p



Lou's Place Diner
Toledo, Ohio

8-D. Jacobson 1992
56" X 80" oil/canv

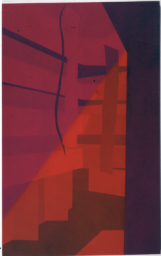


St. Vincent Depaul
Toledo, Ohio

4-D. Jacobson 1992
56" X 80" oil/canv

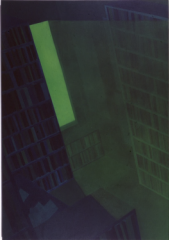


Bookstore
Ann Arbor, Michiga

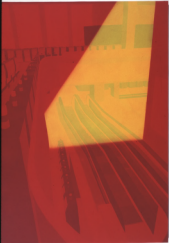


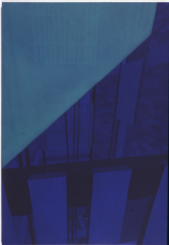




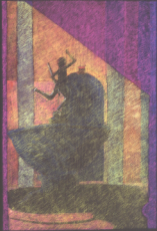


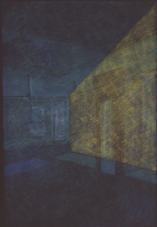




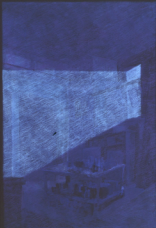
















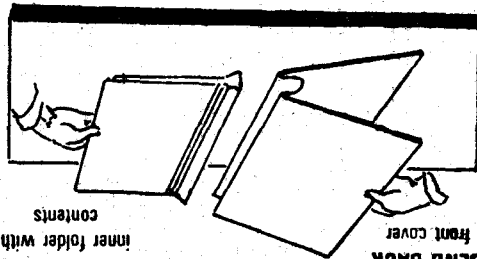




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