



Stories [slide]  
by Gina Morrill

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts  
Montana State University  
© Copyright by Gina Morrill (1996)

Abstract:  
no abstract found in this volume

STORIES

by

Gina Morrill

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY  
Bozeman, Montana

April 1996

N378  
M8299

APPROVAL

of a thesis submitted by

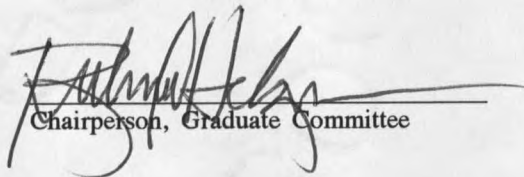
Gina Morrill

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.

Date

4/25/96

Chairperson, Graduate Committee

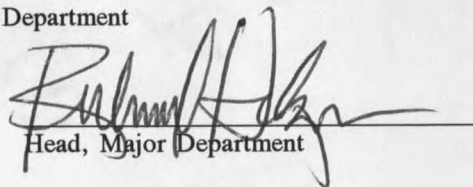


Approved for the Major Department

Date

4/25/96

Head, Major Department

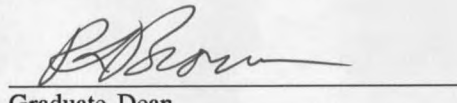


Approved for the College of Graduate Studies

Date

4/28/96

Graduate Dean



## 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



Date

4/25/96

## ARTIST'S STATEMENT

*The goal of the hero's journey is yourself, finding yourself,"*  
*-Joseph Campbell*

My drawings and sculptures reflect my enthusiasm for stories; they are life accounts, events and experiences of other people's lives and the incidents of my own, a mix of trivia, mythology, symbology and memoir. I believe all our experiences, even common ones have meaning because our perspectives of them are unique and even quirky. My work draws from my everyday experience as I search for understanding.

Usually I think carefully about what I want to portray because it is sometimes necessary to sort through all the related trivial information. I clarify the idea through a combination of drawings and block prints which eventually become sculptural. The piece "Going to Yellowstone" records an afternoon in Yellowstone park with my father. However, the drawing explores other issues as well; for example, the mythical symbolism of bears in cultures relates to creation stories and women's powers. Working in multiple media allows me to tell these separate stories.

Sometimes my response to stimulating experience is so strong and compelling, I construct a sculpture right away with only the barest rough sketch. "Empty Arms" followed this intuitive manner of working. Several events happened in close proximity including my Grandmother's death. My family gathered in Minnesota for the funeral and I was the only one who could not be there. This sculpture is an expression of feelings that had no words until it was almost finished.

While I may jump past the sorting process and start working sculpturally as previously described, I also may choose to go no further than the drawing. "Reconciling My Inner Natures" is one that I chose to express as a two-dimensional composition.

I use imagery and scale that is toylike. This focuses the viewer on the story and invites a special intimacy with the piece. When a viewer pulls the ring articulating a sculpture or laughs at the playful nature of a composition, that viewer is no longer merely an observer. The sculpture "Saint Behind the Glass," the patron saint of metalsmiths, metalworkers, artisans and craftsmen is a composition expressing my gratitude after three years of study and asking for a blessing as I go forward. Each person who pulls the ring is blessed.

Being a metalsmith influences the scale and sense of preciousness in my work. From this training I am accustomed to working small and using select materials. In accenting my work I like to explore the concept of value by mixing materials such as silver and semi-precious stones with objects having sentimental value, i.e. china doll pieces, pet tags or master links from a motorcycle. I use carvings to bring the parts together and make the sculpture whole.

Apollinaire called assemblage sculpture a visual poetry, but I feel compelled to add words, to make my visual poem a ballad. The text is used to complement the sculpture rather than explain it.

My influences, like my work, are varied and eclectic; they include children's book authors like Maurice Sendak and Chris Van Allsburg, to whom I became attracted while reading "Where the Wild Things Are" and "Jumanji" to my children. Other persons on my list include artists Frida Kahlo for the autobiographical nature of her work, Joseph Cornell and H.C. Westerman for the stories inherent in their sculptures, and contemporary artist

Betye and Alison Saar for their multiculturalism. I am also interested in mythology (particularly classical), folk/primitive art and cultural anthropology.

In summary my sculptures and drawings are shrines to the memories, experiences and questions in my life, mementos to the hero's journey.

## LIST OF SLIDES

1. "House," wood, copper, paper, shingle, keys, 5 x 14", 1995
2. "House," detail
3. "Manipulated Toy," wood, copper, mirror, doll piece, 9 x 14", 1995
4. "Empty Arms," wood, copper, silver, 18 x 23", 1995
5. "Empty Arms," detail
6. "Going to Yellowstone," wood, copper, chicken wire, plastic, silver, 12 x 19", 1996
7. "Celestial Intervention," wood, copper, mirror, bridle ring, hair, 24 x 16", 1996
8. "Celestial Intervention," detail
9. "Baby in the Garden," wood, copper, photograph, 10 x 11", 1996
10. "Prayers on a Motorcycle," wood, copper, map, silver, found objects, 22 x 24", 1996
11. "Still Life With Familiar," wood, copper, found objects, silver, acrylics, 19 x 24", 1995
12. "Still Life With Familiar," detail
13. "Saint Behind the Glass (Eligius)," wood, glass, copper, silver, found objects, 9 x 29 x 11", 1996
14. "Saint Behind the Glass," detail
15. "Frances the Motorist Saint," wood, glass, bronze, found and electroformed objects, 9 x 22 x 11", 1996
16. "Partsfather's Funeral," prisma-color and acrylics on paper, 22 x 30", 1996
17. "Conjugal Felicity - House Study," prisma-color, blockprint on paper, 22 x 30", 1995
18. "Reconciling My Inner Natures," prisma-color, blockprint on paper, 22 x 30", 1996
19. "Study - Going to Yellowstone," prisma-color collage on paper, 22 x 30", 1995
20. "Searching for the Thesmaphoria," prisma-color, blockprint on paper, 22 x 30", 1995





GINA MORRILL  
"HOUSE"

APRIL 1996



GINA MORRILL  
"HOUSE" DETAIL

APRIL 1996



GINA MORRILL  
"MANIPULATED TOY"

APRIL 1996  
GINA MORRILL  
"EMPTY ARMS"



APRIL 1996  
GINA MORRILL  
"EMPTY ARMS" DETAIL



GINA MORRILL  
"GOING TO YELLOWSTONE"

APRIL 1996



GINA MORRILL  
"CELESTIAL INTERVENTION"

APRIL 1996  
GINA MORRILL  
"CELESTIAL INTERVENTION"



DETAIL

APRIL 1996  
GINA MORRILL  
"BATH IN THE GARDEN"



APRIL 1996  
GINA MORRILL  
"PLAYERS ON A MOTORCYCLE"



APRIL 1996  
GINA MORRILL  
"STILL LIFE WITH FAMILIAR"



APRIL 1996  
GINA MORRILL  
"STILL LIFE WITH FAMILIAR" DETAIL



GINA MORRILL  
"SAINT BEHIND THE GLASS" (EUGIUS)

APRIL 1996



GINA MORRILL  
"SAINT BEHIND THE GLASS" DETAIL

APRIL 1996



GINA MORRILL  
"FRAMES THE MOSTRIST SAINT"

APRIL 1996  
GINA MORRILL  
"PARISFATHER'S FUNERAL"



APRIL 1996  
GINA MORRILL  
"CONJUGAL FELICITY-HOUSE STUDY"



APRIL 1996  
GINA MORRILL  
"RECONCILING MY INNER NATURES"



APRIL 1996  
GINA MORRILL  
"STUDY-GOING TO YELLOWSTONE"



GINA MORRILL  
"SEARCHING FOR THE THESMAFORIA"















































