



Electrostatic collage
by Judith Adrienne Dieruf

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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ELECTROSTATIC COLLAGE

by

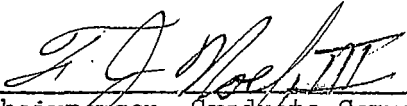
JUDITH ADRIENNE DIERUF

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

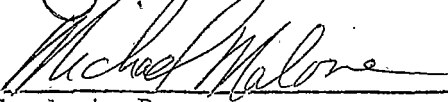
of

MASTER OF FINE ARTS

Approved:


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Graduate Dean

MONTANA STATE UNIVERSITY
Bozeman, Montana

May, 1981

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Judith A. Pierce

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May 28, 1981

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I wish to thank my parents and Brian and Marc for their tolerance and support.

ARTIST'S STATEMENT

In an anachro-cosm, "A rose is a rose is a rose is a rose,"¹ but "There is more to a zebra than just a zebra."²

Electrostatic collage interests me both in its technological and symbolic manifestations as print media. Initially, it suggested itself only as a rapid-image sketch approach to painting; it emerged as an elegant and eloquent final state print form. Rich in the drama of forced, velvety blacks; rich in visual metaphor; rich in philosophical implication.

Electrostatic collage intrigues me as the appropriate carrier for my interest in the paradox of contemporary Western art, life and mythos. Awareness and acceptance of paradox seems to me a means to deal both with life and art, as well as an appropriate subject for art.

To create art on a copying machine, symbolic producer of the paper detritus of our age, to make it carry a kind of "information" for which it was not designed seems appropriately ironic; to express the dissociation of our age with associative images seems equally meritorious.

Many of my prints derive from such rapidly formed associative images...perhaps in much the same manner in which dreams are thought to occur, as the random electrical play of nerve impulses along the dendrites. Carl Jung disagrees; for him nothing is an accident and dreamers are drawing on innate, primitive archetypes. We can all concur, however, that the individual in its development echoes that of the race (ontogeny recapitulates phylogeny) or as Robert Ardrey notes, "We stand

upon creatures lost in the pre-cambrian slimes. Our genes still reflect their ambitions...the animal compulsion of their nature."³

Carl Jung speaks of the more primitive fears generated by the machine: "In fact the terrors that stem from our elaborate civilization may be far more threatening than those that primitive people attribute to demons."⁴ He urges us to acknowledge primitive fears and archetypes. So do Robert Ardrey⁵ and Desmond Morris.⁶ Perhaps, paradoxically, use of the mundane office copier, mass-producer of the non-art "leavings" of our age may be the best way to accomplish this: confrontation with our demons. On a machine which seems to separate us from our primitive fears and concerns and creates new ones. "A thing becomes a work of art when it is assigned new roles and is shifted from its utilitarian, information-transmitting function,"⁷

FOOTNOTES

¹Stein, Gertrude, "Sacred Emily," Geography and Plays (The Four Seasons Company, Boston, 1924), p. 187.

²Myers, Norman, The Long African Day (The Macmillan Company, N.Y., 1972), p. 270.

³Ardrey, Robert, African Genesis (Atheneum Publishers, N.Y., 1961), p. 87.

⁴Jung, Carl, Man and His Symbols (Dell Publishing Company, Inc., N.Y., 1979), p. 31.

⁵Ardrey, Robert, African Genesis (Atheneum Publishers, N.Y., 1961), p. 1.

Man is a fraction of the animal world. Our history is an afterthought, no more, tacked to an infinite calendar. We are not so unique as we should like to believe. And if man in a time of need seeks deeper knowledge concerning himself, then he must explore those animal horizons from which we have made our quick little march.

⁶Desmond Morris. The Naked Ape (The McGraw Hill Company), N.Y., 1967), p. 8.

I am a zoologist and the naked ape is an animal. He is therefore fair game for my pen and I refuse to avoid him any longer simply because some of his behavior patterns are rather complex and impressive. My excuse is that, in becoming so erudite, Homo sapiens has remained a naked ape nevertheless; in acquiring lofty new motives, he has lost none of the earthy old ones. This is frequently a cause of some embarrassment to him, but his old impulses have been with him for millions of years, his new ones only a few thousand at the most--and there is no hope of quickly shrugging off the accumulated genetic legacy of his whole evolutionary past. He would be a far less worried and more fulfilled animal if only he would face up to this fact. Perhaps this is where the zoologist can help.

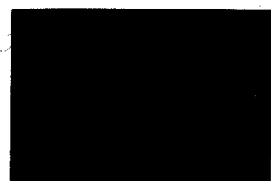
⁷McCray, Marilyn, Electroworks (International Museum of Photography at George Eastman House, N.Y., 1979), Introduction. Cooper-Hewitt exhibition catalogue.

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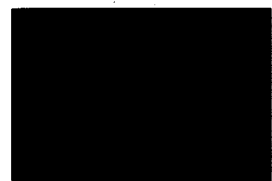
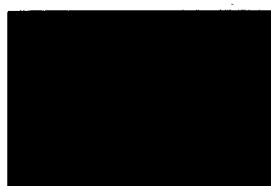
SLIDES

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|-------|---|-----------|
| 1-30: | "Xebra: A Study in Black and White," mural
electrostatic collage master, brownline edition | 42" x 51" |
| 31-32 | "He; She": a pair
electrostatic collage | 30" x 40" |
| 33: | "Jungle Spots"
electrostatic collage | 36" x 40" |
| 34: | "Stripe Saga"
electrostatic collage | 24" x 30" |
| 35: | "Striped"
electrostatic collage | 17" x 22" |
| 36: | Installation Shots, Gallery | |



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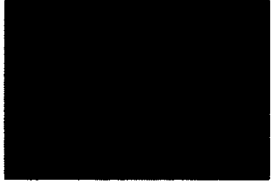
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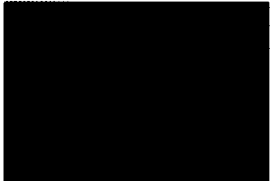
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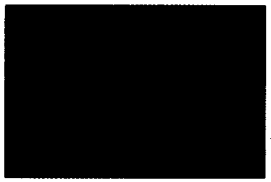
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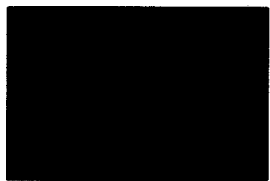
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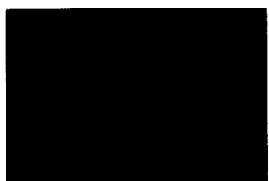
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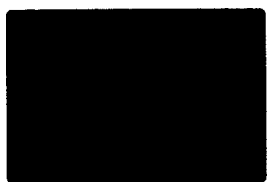
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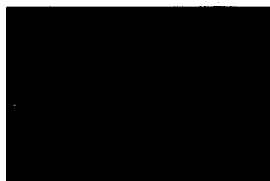
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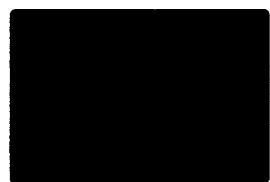
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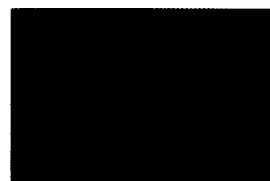


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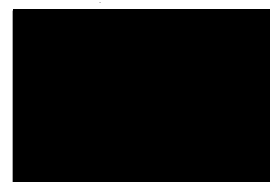


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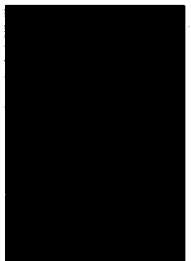


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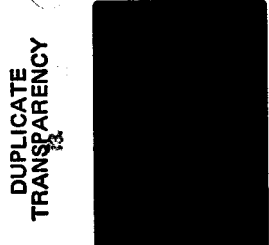
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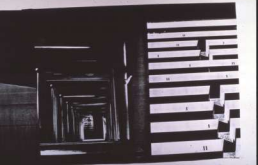


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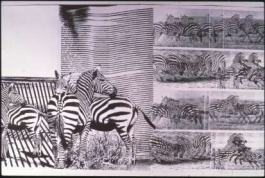








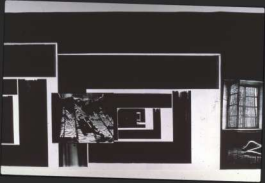






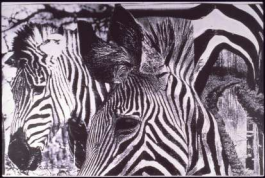














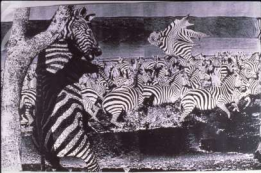




































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