Victims of circumstance, victims of ourselves
by Deborah Groome Toland

A thesis submitted in partial fulfillment of the requirements for the degree of MASTER OF FINE ARTS
Montana State University
© Copyright by Deborah Groome Toland (1981)

Abstract:
no abstract found in this volume
STATEMENT OF PERMISSION TO COPY

In presenting this thesis in partial fulfillment of the requirements for an advanced degree at MONTANA STATE UNIVERSITY, I agree that the Library shall make it freely available for inspection. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by my major professor, or, in his absence, by the Director of Libraries. It is understood that any copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Signature

Date May 21, 1981
VICTIMS OF CIRCUMSTANCE, VICTIMS OF OURSELVES

by

Deborah Groome Toland

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

MASTER OF FINE ARTS

Approved:

[Signatures]

Chairperson, Graduate Committee

[Signatures]

Head, Major Department

[Signatures]

Graduate Dean

MONTANA STATE UNIVERSITY
Bozeman, Montana.

June, 1981
ARTIST'S STATEMENT

My art is about the human condition and my view of human experiences. We are victims of life, it often seems, either through circumstances or by illusions created in our minds. Caught in predicaments, our humaness surfaces, and it is this struggle that is the primary concern of my work.

I am trying to represent a feeling or psychological state; the situation and figures in my work are often used as metaphors. The drama becomes a symbolic representation of an emotion or inner condition. There is an exaggerated sense of drama or melodrama throughout the work, which increases the potency of the scene and promotes self-consciousness in the viewer. In creating scenes where the figures look out at the viewer, it is my intent that the viewer becomes aware of his own observation. Many scenes depict fragments of an implied narrative creating a mystery open to the viewer's interpretation. The use of light and shadow support the melodrama and increase the level of fantasy and mystery. Each isolated scene, beyond describing a condition, asks the viewer for his involvement in the drama, while making him self-conscious in the process. My work is often satirical. This satire co-exists with an empathy for the situations created.

Applying one form of reality to another creates new contexts along with different psychological interpretations. It is through varied
associations that a new psychological response is drawn from the viewer.

Some ideas are derived from the clay itself. It is a plastic media which has sensuality and influences the ideas as well as the forms. Clay lends itself readily to textures and the appearance of other materials.
<table>
<thead>
<tr>
<th>Title</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1 Meltdown</td>
<td>12&quot; x 20&quot; x 3&quot;</td>
</tr>
<tr>
<td>#2 Reveal Conceal</td>
<td>27&quot; x 14&quot; x 2&quot;</td>
</tr>
<tr>
<td>#3 Cafeteria on the Island</td>
<td>15&quot; x 11&quot;</td>
</tr>
<tr>
<td>#4 From Viet Nam to Baltimore</td>
<td>18&quot; x 18&quot;</td>
</tr>
<tr>
<td>#5 Inside-Out</td>
<td>24&quot; x 12&quot; x 10½&quot;</td>
</tr>
<tr>
<td>#6 Bon Nuit Paris</td>
<td>25&quot; x 27½&quot; x 10½&quot;</td>
</tr>
<tr>
<td>#7 My Mother thanks you, My Father thanks you, My Sister thanks you,</td>
<td>18&quot; x 16&quot; x 26&quot;</td>
</tr>
<tr>
<td>My Sister thanks you and I thank you</td>
<td></td>
</tr>
<tr>
<td>#8 The Interrogation</td>
<td>20&quot; x 14&quot;</td>
</tr>
<tr>
<td>#9 The Visit</td>
<td>18&quot; x 16&quot;</td>
</tr>
<tr>
<td>#10 12 Sketches from Notebook</td>
<td>8&quot; x 10&quot;</td>
</tr>
</tbody>
</table>