



Drawings  
by Selisa Claire Rausch

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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by

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY  
Bozeman, Montana

May 1989

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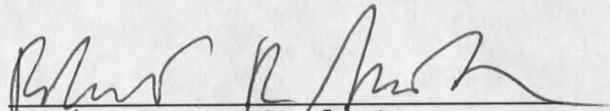
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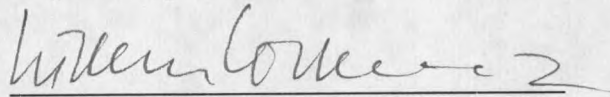
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Date

  
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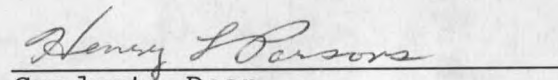
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Head, Major Department

Approved for the College of Graduate Studies

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## ARTIST STATEMENT

Until recently, I used drawing simply to illustrate my ideas; the medium was only a means to an end. Now the time I spend manipulating the medium in response to an image, or visual source, is the main focus of my work. The experience of drawing itself is as significant as the visual product.

Drawing from life involves a period of intense concentration and visual analysis. My hand records simultaneously the formal relationships, overlooked details, and curiosities that my eye discovers. Drawing is also a process of questioning. For me, it is an attempt to do away with preconceived ideas about who we are and how we should live. I look to my own environment for subject matter, which is usually based on intuition or aesthetics. Through drawing, I pursue the image and question its relevance to my state of mind or situation. Consequently, I discover more about myself and come closer to understanding my sensibility.

The chair first appeared as subject matter in my earlier works, where it came to represent the absence of another individual. Looking back, it marked a point in my life when I needed to reevaluate my sense of self and accept being alone. My thesis works in culmination of that search for personal (as well as aesthetic) identity. The chair now

serves as my partner in silent conversation. Acting as a stand-in for a human figure, it personifies the visual dialogue between artist and subject. The chair is removed from its original environment and drawn in a studio situation. With its back to the wall and raised up on boxes, I humbly address it face to face. In the process of drawing, when I transfer all my attention to a form that seems to be looking back at me, I end up searching not for the character of the chair, but for the uniqueness of myself.

This physical condition is also a kind of therapeutic situation. Having the actual chair in front of me, my hand automatically responds to what I see. My conscious mind is then free to explore the problems and questions I have in my life and my work. It offers me the chance to assess my predicament and work toward change and personal growth. Ultimately, my drawings are more a personal meditation than an outward expression of ideas.

The neutrality of my subject matter enables me to concentrate more on the manipulation of pictorial elements. I initially choose a chair by how well it lends itself to drawing. Sometimes the dirty yellow color or slick pink vinyl the chair is made from, the pattern on the sofa or the compositional structure of the form itself will suggest different ways of manipulating the drawing surface. Because the chairs are more a vehicle for a creative process, I am not interested in giving them a specific environment or

story line. Rather, they exist in the drawing in timeless space.

The chairs are not cropped, but drawn life-size, or on a human scale, which to me gives them a sense of physicality or presence of form. Most of the drawings are monochromatic where figure and ground are united by an overall surface pattern, color, or texture. Repetition within the form as well as the repetition of marks add to the visual harmony. Repetition is also evidence of the amount of time spent in visual dialogue with the object. Ellen Johnson of Oberlin College acknowledges the element of time in Jackie Winsor's work, suggesting that "the energy inherent in Winsor's sculptures may be in ratio to the energy expended in their making." Time is easily associated with quality and respect because it is limited therefore precious. This time, or commitment, is essential to my drawing process and the key to a drawing's physical presence.

How we choose to spend our time says much about who we are as human beings. Making art gives my life meaning, for through the process I learn more about myself and my relationship to the world. The process of visual analysis and exploration parallels my search for personal identity. The act of drawing is both immediate and intimate. Its handmade quality asserts the expression of an individual and is therefore an appropriate means for recording my personal and artistic development.

LIST OF TITLES

1. Green Chair  
1989  
Graphite 41 1/2" X 72"
2. Green Chair  
Detail
3. Kitchen Chairs  
1988  
Graphite on Vinyl 74" X 54"
4. Kitchen Chairs  
Detail
5. Blue Boobs  
1988  
Charcoal, Pastel 41 1/2" X 54 1/2"
6. Blue Boobs  
Detail
7. Three Seater  
1988  
Graphite, Acrylic 94" X 45"
8. Three Seater  
Detail
9. Sculptured Chair  
1988  
Graphite 52 1/2" X 48"
10. Sculptured Chair  
Detail
11. Tom's Couch  
1989  
Graphite 133" X 40 1/2"



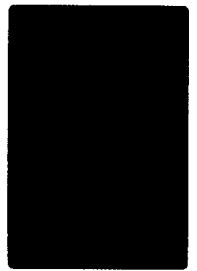
12. Tom's Couch  
Detail
  
13. Wicker Chair  
1989  
Graphite 59 1/2" X 85 1/2"
  
14. Wicker Chair  
Detail
  
15. Untitled (Braided Rug)  
1989  
Mixed Media 237" X 132"
  
16. Untitled (Braided Rug)  
Detail
  
17. Untitled (Braided Rug)  
Detail

L. RAUSCH 1989  
Green Chair



↑  
TOP  
Graphite  
41 1/2 x 72"

L. RAUSCH  
Green Chair



↑  
TOP  
DETAIL

L. RAUSCH 1988  
Kitchen Chairs

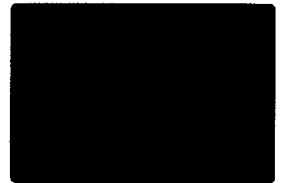
↑  
TOP



Graphite on Vinyl  
74 x 54"

L. RAUSCH  
Kitchen Chairs

↑  
TOP



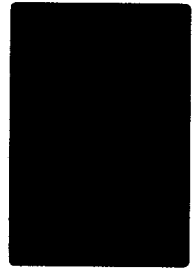
DETAIL

L. RAUSCH 1988  
Blue Boobs



↑  
TOP  
Charcoal, Pastel  
41 1/2 x 54 1/2"

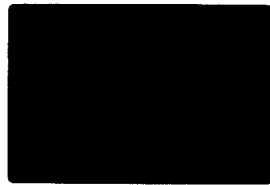
L. RAUSCH 1988  
BLUE BOOBS



↑  
TOP  
DETAIL

L. RAUSCH 1988  
Three-Seater

↑  
TOP



Graphite, Acrylic  
94 x 45"

L. RAUSCH  
Three-Seater

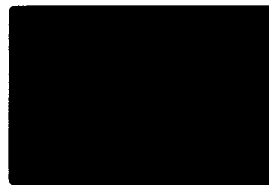
↑  
TOP



DETAIL

L. RAUSCH 1988  
Sculptured Chair

↑  
TOP



Graphite  
52 1/2 x 48"

L. RAUSCH 1988  
SCULPTURED CHAIR

↑  
TOP



DETAIL

L. RAUSCH 1989 ↑  
TOM'S COUCH TOP



Graphite  
133 x 40 1/2"

L. RAUSCH ↑  
TOM'S COUCH TOP



DETAIL

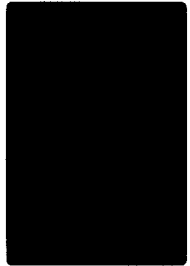
L. RAUSCH 1989  
Wicker Chair



↑  
TOP

Graphite  
59 1/2 x 85 1/2"

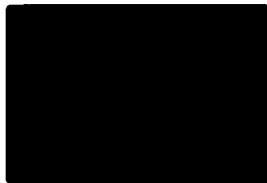
Graphite on Vinyl  
74 x 54"



↑  
TOP

L. RAUSCH  
Wicker Chair

L. RAUSCH 1989 ↑  
Untitled (Braided Rug) TOP



Mixed Media  
237 x 132"

L. RAUSCH ↑  
Untitled (Braided Rug) TOP



DETAIL

L. RAUSCH ↑  
Untitled (Braided Rug) TOP



DETAIL













