



Firewall [slide]
by Anne Elizabeth Goetz

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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Anne Elizabeth Goetz

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

of

Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

March 1994

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APPROVAL

of a thesis submitted by

Anne Elizabeth Goetz

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.

Mar. 22, 1994
Date

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Chairperson, Graduate Committee

Approved for the Major Department

APRIL 27-94
Date

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Head, Major Department

Approved for the College of Graduate Studies

5/11/94
Date

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Graduate Dean

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Ann Job
April 28, 1994

ARTIST'S STATEMENT

The interaction between process and materials captivates me. This is an integral part of my work. The processes of layering, forming, scraping, molding, and burning become a meditative activity, and through this meditation the form and its meaning emerge. The final form is not only an entity unto itself, but a record of the activities and events that went into its creation. It is my hope that the viewer will appreciate not only the final forms, but also be intrigued by the elements of intention and chance which are involved in their construction.

Plaster is the one material which is common to this group of sculptures. Outside of the art world, plaster is seen simply as a building material. In walls plaster insulates, retards fire, or is used as a cosmetic. For artists plaster has functioned historically as a mold material rather than a finished product. For my purposes, the most important aspect of plaster is its role as a mold material. Since plaster preserves a material's impression, fulfilling my intention to record processes, I use it as both a tool and as a final product.

The effect burning has on materials introduces an element of chance to my procedures. As a process it leaves natural lines by eroding away the structure. The final burning process is one in which I have various degrees of control. Sometimes I will totally abandon control, and let the decisions come from the fire, truly allowing the sculpture to finish itself. If my initial motivation does not demand this, I will douse the flames when the desired result has been achieved. Partial burning of the structure removes and records the material imbedded in the plaster.

The basic sculptural forms in my work are shapes that I recognize in nature. The

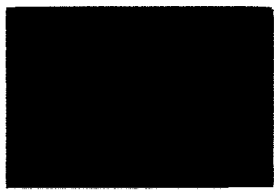
cone is an intriguing shape to use because it simultaneously expands into space and draws space into itself. Several works are spherical deriving from a collapsed cone. Bivalve's flattened ovals developed from the cone as well. I identify the shapes with elements of my body; cone as womb, sphere a stomach, and strings between elements as vertebrae or skin structure. The thin shells of the sculptures represent skin, a layer which both protects the interior from the environment and vice-versa.

Historically, mass has been used to evoke an emotional response. I am more interested in the interior space of masses. My aim is to evoke an emotional response to the emptiness of the space created inside of the sculpture. Towards this end, I use active, chaotic, and sometimes coarse interior surfaces. When I give a distinctive surface to an interior, I look at the form as a container, which is constantly leaking information. It is my objective that the viewer will study the detail of the sculpture in order to understand the process, and that this will evoke a meditation that is a reflection of my own.

LIST OF SLIDES

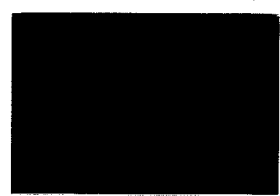
1. View of exhibit
Looking into the gallery from south entrance.
2. View of exhibit
Standing in east room looking south.
3. View of exhibit
Standing in west room looking south.
4. View of exhibit
Standing in west room looking north.
5. Failure #4
Two elements each 53" x 45" x 45"
plaster, expanded aluminum, rope
6. Bivalve
Two elements each 45 1/2" x 33 1/2" x 12"
plaster, expanded aluminum, string
7. Aim
32" x 29" x 32"
beeswax, string, plaster
8. Aim
9. Porrus
38" x 25" x 19"
beeswax, cardboard
10. Well
34" x 31" x 29"
plaster, wood varnish, waxed string
11. Well
12. Tangle
Two elements each have a radius of 11 1/4"
plaster, beeswax, waxed string
13. Coil
37" x 29" x 12"
sisil rope, plaster
14. Surge
39" x 38 1/2" x 33" (condensed)
plaster, string, motor oil

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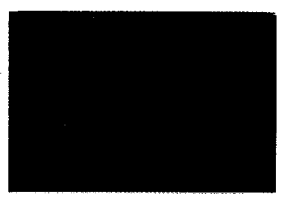
View of exhibit

Anne Goetz 2



View of exhibit

Anne Goetz 3



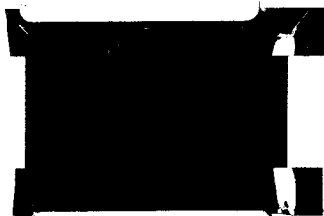
View of exhibit

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View of exhibit

Anne Goetz 5



Failure #4

Anne Goetz 6



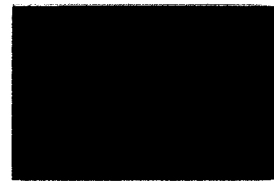
Bivalve

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Aim

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Aim

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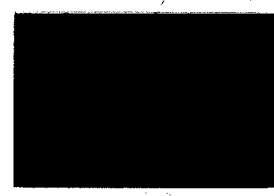
Porus

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Well

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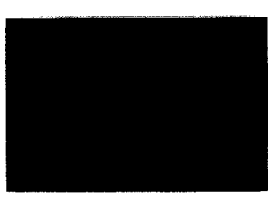
Well

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Tangle

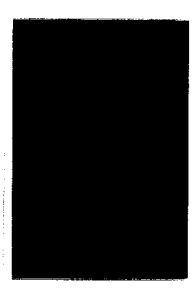
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Coil

Top

Surge



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