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Freezing Unbound Images

Linda K. Shaw

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FREEZING UNBOUND IMAGES

by

Linda K. Shaw

Bachelor of Arts, Concordia College

Moorhead, Minnesota, 1973

An Artist's Statement

Submitted to the Graduate Faculty

of the

University of North Dakota

in partial fulfillment of the requirements

for the degree of

Master of Fine Arts

Grand Forks, North Dakota

May, 1978

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This Artist Statement submitted by Linda K. Shaw in partial fulfillment of the requirements for the Degree of Master of Fine Arts from the University of North Dakota is hereby approved by the Faculty Advisory Committee.

ROMAN ECHARTER
(Chairman)

Jacquelyn M. Egan

Brian O. Paulson

Allan Johnson
(Dean of the Graduate School)

PERMISSION

TITLE Freezing Unbound Images

DEPARTMENT Visual Arts Department

DEGREE Master of Fine Arts

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Signature

April 26, 1978

Date

ACKNOWLEDGMENTS

I wish to express my thanks and appreciation to the instructors who were so kind to serve as my committee members, Mr. Ronald Schaefer, Ms. Jacquelyn McElroy, and Mr. Brian Paulsen from the Visual Arts Department. Their suggestions and encouragement were extremely beneficial and greatly appreciated.

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ABSTRACT

This statement is concerned with examining my development as an artist in the media of drawing and printmaking while in attendance at the University of North Dakota.

FREEZING UNBOUND IMAGES

Acknowledging that I am part of the continuum of life, my art permits me the power to freeze unbound images within the limits of a two-dimensional realm. Whether conscious of all my environment's influences or not, I feel an obligation to utilize a personal microscope to reveal images nurtured within me by time and reflection. Satisfaction with one style is temporary since the development of new imagery is motivated by the latest visual expression.

My present artistic development expands upon the security I felt from success with illustrative realism. My early work depended upon a mental game of technique with a preponderance of intricate detail or complicated composition. Eventually this spawned a challenge within me to probe deeper to touch and express imagery that was more closely mine. Keeping in contact with realism through organic imagery, I am presently exploring more abstract qualities that result from a shifting perspective of an identifiable subject.

The evolutionary process of uniting myself to my inner images moved forward dramatically with the drawing, Descent into a Maelstrom. This drawing released my mind from the constraints of tight compositional control toward the freedom of a more spontaneous, intuitive format. This drawing pushes me in new directions concerning composition and imagery since I exert no effort towards realistic representation. Descent into a Maelstrom nurtured my fascination for surface texture and compositional movement which began a complex journey into many interpretations.

Subsequent drawings continued to explore texture and movement, and while concentrating on these concepts my drawing technique changed in application. My drawings began to loosen up as is initially apparent in the drawing, Water Ballet. This drawing applies a looser stroke in order to effectively interpret a fascination for the power of water. Water Ballet becomes the harbinger of the short, bold stroke that marks a more mature freedom in the drawings, Aigrette, Anthracite, and Loose Edge.

Concerning my early ventures with these first drawings it is important to emphasize the decision I made to keep them black, white, and gray compositions. In order to explore composition, texture, technique, and movement it was essential to eliminate color. Color has such a powerful impact of its own that I feel it is essential to control it until an equilibrium is attained between composition and technique. Eventually, a readiness to expand the drawings to include color evolved when my curiosity grew about surface depth. My examinations of color and my drawing technique seemed to suggest to me that they would complement each other by producing a layering of translucent colors that would build the desired depths.

A timidity in composition is exemplified in my first attempt at a color drawing, Corolla. In order not to flounder in a chaotic, directionless state, I needed to control color to overcome its distracting presence. While learning color's potential and uniting it to my drawing style I found initial drawings needed to maintain a monochromatic color scheme as seen in Corolla and Blue Flag.

Blue Flag begins a more mature understanding of color, technique and composition. Unlike Corolla, Blue Flag utilizes a looser stroke that demonstrates more clarity and confidence. Because Blue Flag revealed my readiness for further challenges I decided to expand the color spectrum to increase opportunities for color vibrancy and depth.

Ootheca liberated my color drawings from monochromatic color schemes to envelop a color that exploded. A short, bold stroke built the desired translucent color depth and it emphasized a greater surety and confidence in my technique and color. This confidence stretched my command of the medium in later drawings: Chrysalis, Paper Nautilus, Caverns, and Emerald Hollow.

Emerald Hollow is the entrance upon a new phase of my drawings. It reveals an interest in landscape elements, yet it seeks to utilize the techniques that I had discovered with my previous efforts in drawing. At present my investigation is directed towards exploring a union of the abstract and the realistic elements.

My study of linoleum block prints progressed in directions similar to those of my drawings. Black, white compositions are probed so that the boldest contrasts can express my concern for surface texture. Initial studies in linoleum block prints such as Tropic of Pisces, Contorted Torso, and Cascades allowed me a break from the subtle gradations of my drawings as I utilized a more direct, forceful treatment of line.

Contorted Torso and Cascades utilized an intuitive approach to composition relying on my reactions to surface quality and the application of surface cuts. The composition of Tropic of Pisces is much more controlled, yet

the application of strokes draws upon my desires for spontaneity and intuitiveness.

As with my drawings, color was not approached in my initial ventures in linoleum block prints. Again, there was more concern for exploring what bold contrasts could do compositionally as in the later print Balanced Reflections. At present, color is not yet a necessary element in my linoleum prints, but I am examining its potential for possible future inclusion.

Serigraphy united my drawing style with the technique of print-making. Serigraphy was the only media that allowed me to initially execute in color. It appeared to be the natural direction. By drawing with soft colored graphite pencils or oil pastels onto the screen, then squeegeeing half-tone base over the drawings, I produced prints that had textured strokes, translucent depths, blending of colors and spontaneity of application.

The serigraphs, Vacation, Subtle Meanders, and Strokes represent my first ventures into the medium. In Vacation and Subtle Meanders the colors became soft and blended, yet individual strokes maintained their clarity throughout the edition. Strokes, which utilized the oil pastels, was more spontaneous in application and is a monoprint with each printed copy producing another variation of the original drawing.

My present work continues to expand in outward directions by developing new techniques and new images, yet exercising the option to swing back and

reinterpret previous stations in my artistic development. Areas of future studies include drawing, linoleum and woodcut prints, serigraphy and painting (oil or acrylic). My intentions are to probe each medium to its most effective point of execution in relation to my own style and imagery. The unique expression of each of the different media continues to excite me with a sense of personal growth and discovery.

APR 0-24

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 8" X 10"
VIRGINIA

APR 0-20

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 8" X 10"
SUBTLE GREENISH LINDA SHAW

APR 0-27

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 8" X 10"
STOCKS

APR 0-14

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 10" X 20"
BALANCED EXPOSITIONS

APR 0-29

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 8" X 10"
TROPIC OF PISCO

APR 0-24

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 5" X 7"
SCOTTISH TOWN

APR 0-24

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 8" X 10"
LINDA SHAW

APR 0-09

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 15" X 22"
OLDEN GRAPHIC DESIGN

APR 0-02

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PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 8" X 11"
GREENS

APR 0-12

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 8 X 8"
COLUMBIAN

APR 0-19

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 10" X 10"
GREEN GRAPHIC DESIGN

APR 0-27

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 10" X 22"
GREEN GRAPHIC DESIGN

APR 78

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 17" X 19"
GLUE FLAG

APR 0-15

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 20" X 30"
COROLLA

APR 78

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 24" X 30"
LOOSE EDGE

APR 0-29

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 20" X 30"
GRAPHIC DESIGN

APR 0-19

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 20" X 30"
GRAPHIC DESIGN

APR 0-04

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 24" X 30"
GRAPHIC DESIGN

APR 0-34

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 24" X 30"
GRAPHIC DESIGN

APR 78

PROCESSED BY **PAKO PHOTO**

PROCESSED BY **PAKO PHOTO**

LINDA SHAW
Surgicaph 24" X 30"
GRAPHIC DESIGN

A R D - 15 #21
 segmented surface LINDA SHAW
 LINDA-cut 9" X 12"



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PROCESSED BY
PAKO PHOTO #22



SHALL LINDA SHAW
 LINDA-cut 9" X 12"

PROCESSED BY
PAKO PHOTO

A R D - 14 #23
 ORIFICE LINDA SHAW
 LINDA-cut 9" X 10"



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PAKO PHOTO

PROCESSED BY
PAKO PHOTO #24



A R D - 20

CAMOUFLAGE LINDA SHAW
 LINDA-cut 9" X 12"

PROCESSED BY
PAKO PHOTO #25



A R D - 22

COLORED GRAPHITE SURFACE LINDA SHAW
 LINDA-cut 9" X 12"

Blank Polaroid photo

PROCESSED BY
PAKO PHOTO



A R D - 24

IN FEELT PLATES LINDA SHAW
 LINDA-cut 9" X 12"

PROCESSED BY
PAKO PHOTO #26



A R D - 24

MOLTING LINDA SHAW
 LINDA-cut 9" X 12"

A R D - 22 #29
 Autumn Imprints LINDA SHAW
 LINDA-cut 9" X 12 1/4"



PROCESSED BY
PAKO PHOTO

PROCESSED BY
PAKO PHOTO #30



Bottom of the cone LINDA SHAW
 LINDA-cut 9" X 12"

PROCESSED BY
PAKO PHOTO

Blank Polaroid photo

PROCESSED BY
PAKO PHOTO #26



CONE LINDA SHAW
 LINDA-cut 9" X 12"

PROCESSED BY
PAKO PHOTO