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PAPER AS OBJECT

By

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B.A., Brooklyn College, 1967

A thesis submitted to the faculty of the  
Graduate School of the University of Colorado  
in partial fulfillment of the requirements  
for the degree of

Master of Fine Arts

Department of Fine Arts, Creative Art

1976



This Thesis for the Master of Fine Arts Degree by

Suzanne C. Anker

has been approved for the

Department of

Fine Arts

by

  
(signed by chairman of committee)

  
(signed by second member)

Date May 7, 1976



## Paper As Object

The formulation of my thesis rests upon the proposition of paper as object. Paper, a three-dimensional plastic material, can be made to act as form as well as surface. By macerating bits of cotton or linen cloth a fine paper pulp can be produced. This paper pulp can then be cast into molds, sheets or be hand manipulated. Color, texture, thickness and strength can be controlled by the artist.

It has been my concern to develop a personal image by using the material of rag paper pulp. The work in this exhibit concerns itself with exaggerated edges (deckles) which serve as a symbol of traditionally hand-made paper. The paper is cast extremely thick and thus contains many layers fused together. This is a subtle expression of one of the primary concerns of the image, that is, the image of layering. In "Layered Piece Three" this idea is expressed in physical or actual terms in which three separate sheets of paper are placed upon one another allowing what is underneath to partially show. In "Alluvial Number One" or "Laminated Layers Number One" the layering works as an impression that is illusionistically present. These pieces function as a whole rather than the sum of its parts. In "Hinged Accomodation" layering is employed as physical lamination, in which one piece is collaged onto another. The surfaces are tinted with pastel, water color and glue to help articulate the form.

The work in the exhibit deals with the concept of indirect mark-making and multiple imagery. The pieces function as modules that are open systems. They begin or end as a matter of choice and related to the actual space in which they are

transform materials in a situation that would not be possible in any other way. These cast paperworks represent paradox: How can a piece of paper be both folded and curved at the same time? By using such a casting process "seamless" collages can be created, thus fusing disparate materials in the form of an expanding notion of collage. Gestures such as tearing, ripping, scoring, etc. are frozen as well.

Since some of the imagery is dependent on the process of making these works, let me for a moment expand on this process. I begin by putting together a construction using corrugated cardboard, paper, foam, etc., materials by which a heavy texture can be departed. After the aesthetic decisions are made in regard to size, manipulation, form, etc. I take a latex cast from this model. The latex skin carries the impression of the original construction which is destroyed in the process of casting. A plaster mother mold is then made so that the latex skin may take a concrete form. Manipulation of the plaster/latex combination can be made to affect the image. For example, protrusions not within the original latex mold can be formed in the plaster one. Since the latex uses the plaster as an armature, the plaster affects the image. Paper pulp is then placed on top of the latex skin. It is carefully sponged to extrude as much water as possible, and then left to dry either naturally or with the help of fans. After the paper pulp dries, it bonds together naturally in the form of a web-like structure, so that no glue or sizing is necessary. The latex mold is removed from the plaster mold carefully and peeled away from the remaining paper piece. Transformation has taken place in the resulting image which is comprised of a continuous material.

exhibited. For example, in "Accomodation Number Four, Part Three", three box-like structures ranging from off-white to white rest side by side on the floor. The spaces between the structures are wide enough to walk through comfortably, allowing the viewer a variety of perspectives and the possibility of becoming more intimate with the piece and the space it displaces. Behind this piece the wall is left blank so as not to disturb the repose of the piece. The negative spaces of the gallery itself play an important role in viewing the pieces. "Accomodation Number Four" could not have extended to include more modules without the disruption of the space taking place. The work accomodates itself to the space it takes place in.

I have also been concerned with the subtleties and imperfections that exist in so called multiples. It is my contention that two pieces are never the same, and that it is a mindless act to try to reproduce them as such. I have used the multiple as a way to create visual images. For example, in "Alluvial Number Two, Part Two" both stick-like structures are cast from the same mold. The color differs slightly as well as the perimeter of each piece. This pair of sticks could go on and on and thus create a new visual image, due to the process in which they are made, namely casting. By having the opportunity of having a variety of solutions in the same image, the multiple functions as a conceptual asset to the artist. Each time one comes to the form with color, new solutions come to mind and old ones become more exacting.

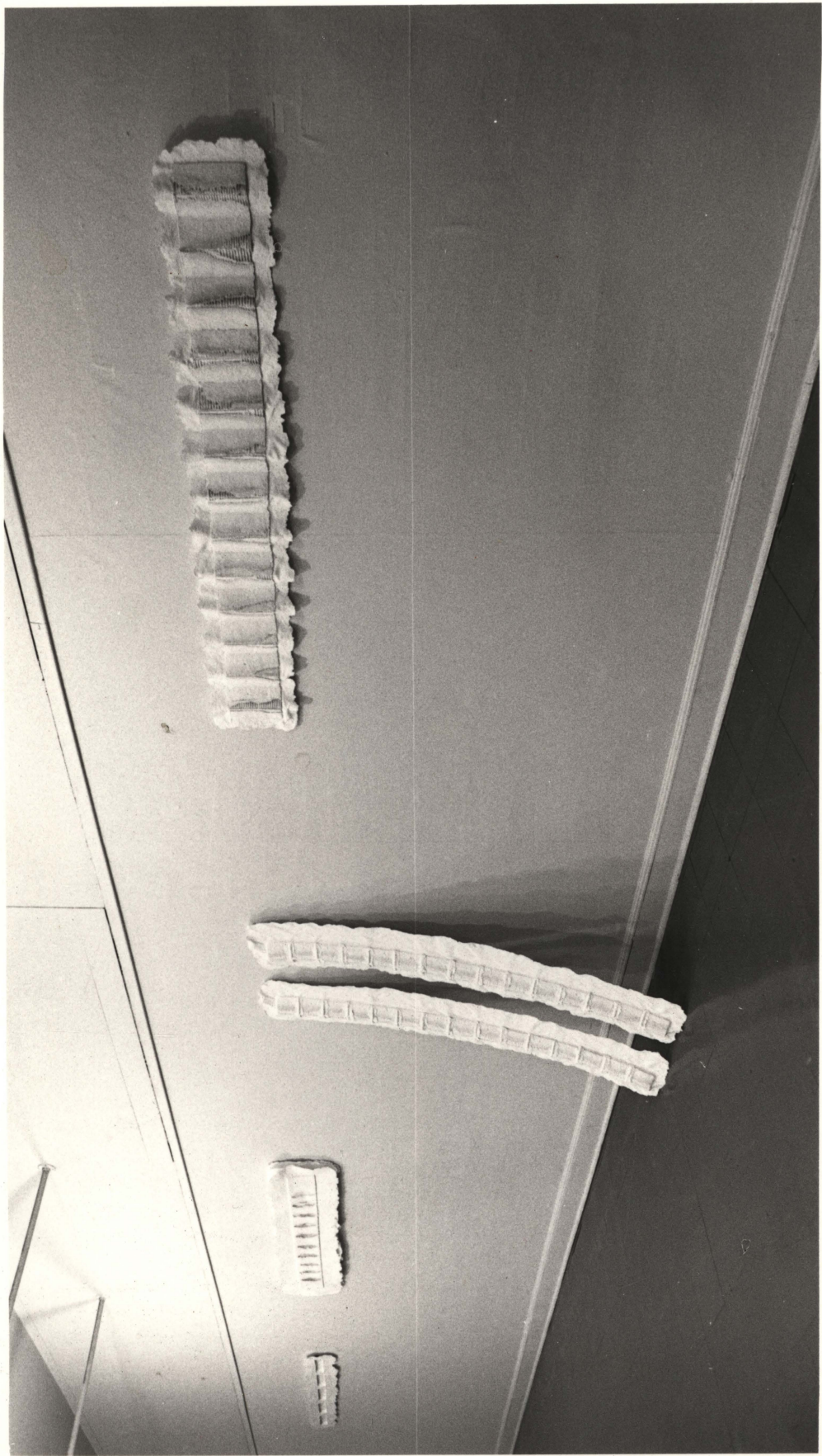
Notions of hard and soft angling, as exemplified in "Alluvial Number One" and "Alluvial Number Two", depend again on the process of making these works. Here the casting method can



The resultant paper pieces represent fragility, repetition, and a diffusion between sculpture, printmaking, drawing, and painting. The resultant objects take on a scultural appearance, although they are an extension of the printmaking concept of embossed paper.

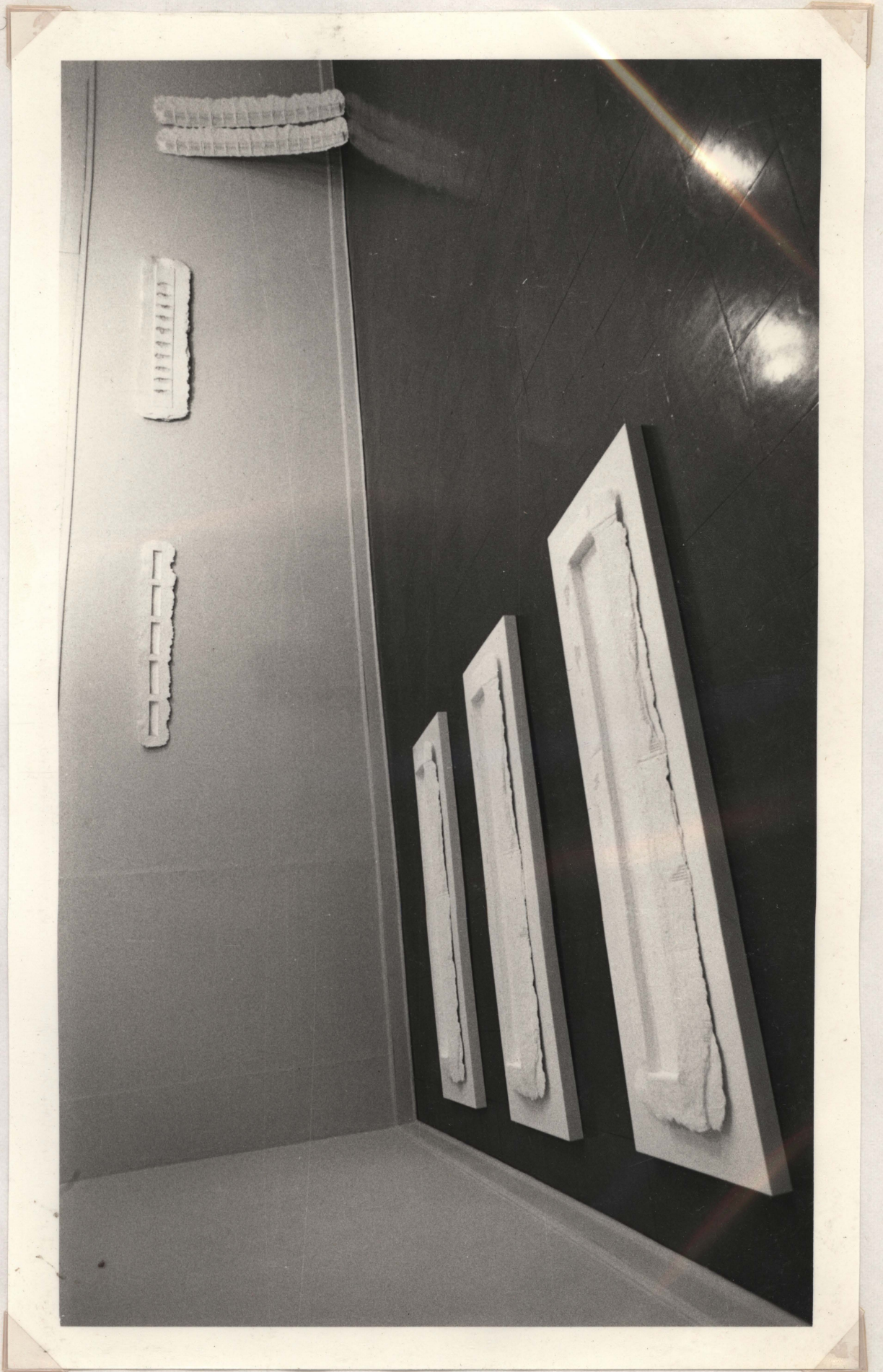


From left to right: "Accodation Number Five", 1976 "Target Suite Three", 1976  
"Alluvial Number Two, Part Two", 1976 "Alluvial Number One", 1975-76





Floor: "Accomodation Number Four, Part Three" 1976 18" x72" x 2" modules





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"Alluvial Number Two, Part Two"  
Hand-colored Cast Paper, 1976



"Alluvial Number Two, Part Two"  
Hand-colored Cast Paper, 1976  
18" x 72" modules



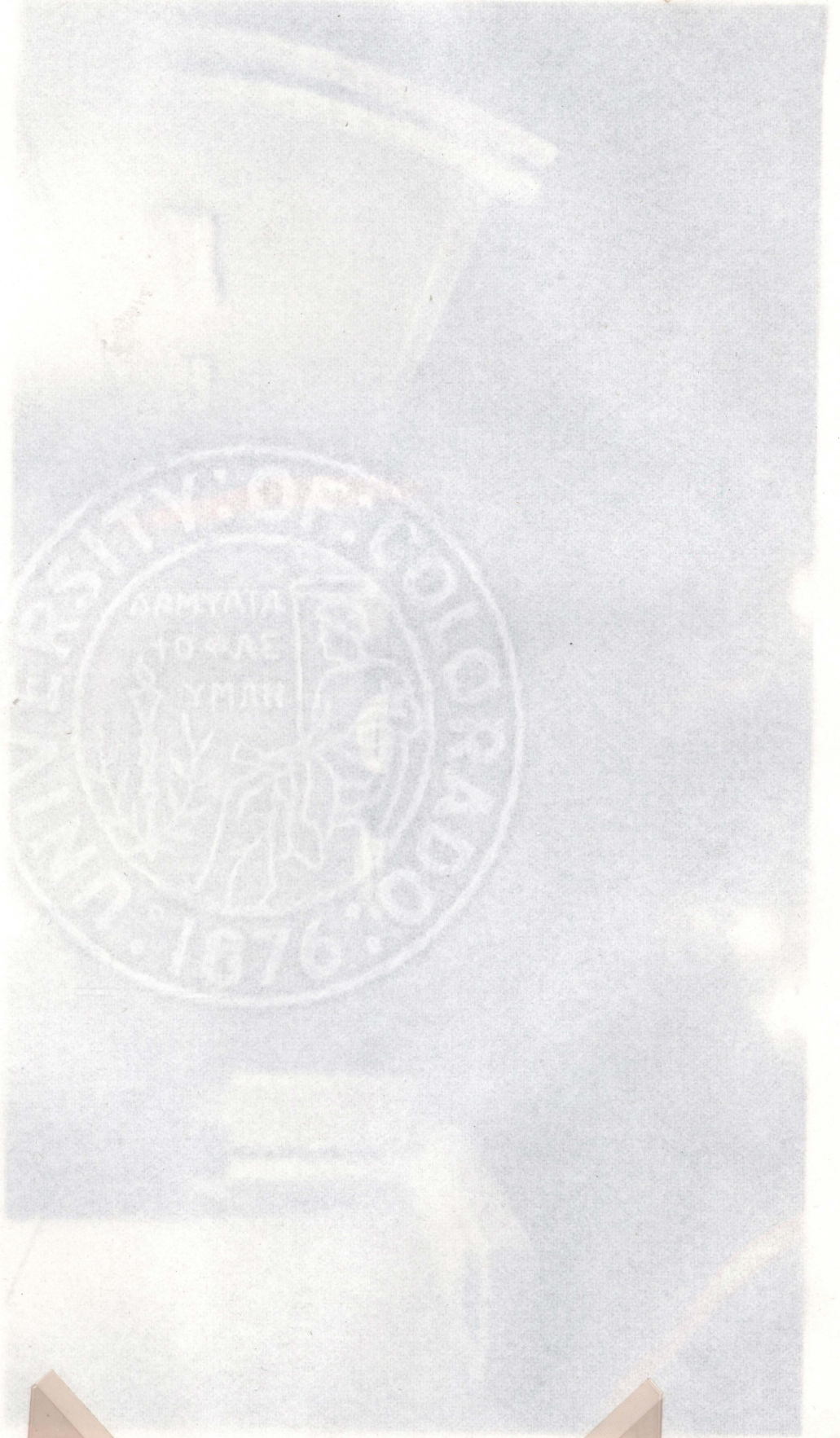
From left to right:

"Laminated Container Stack, Part Two"  
"Laminated Container Stack, Part Three", "Abbreviation Number One"  
"Laminated Container Stack, Part Two"

"Laminated Layers Number One"

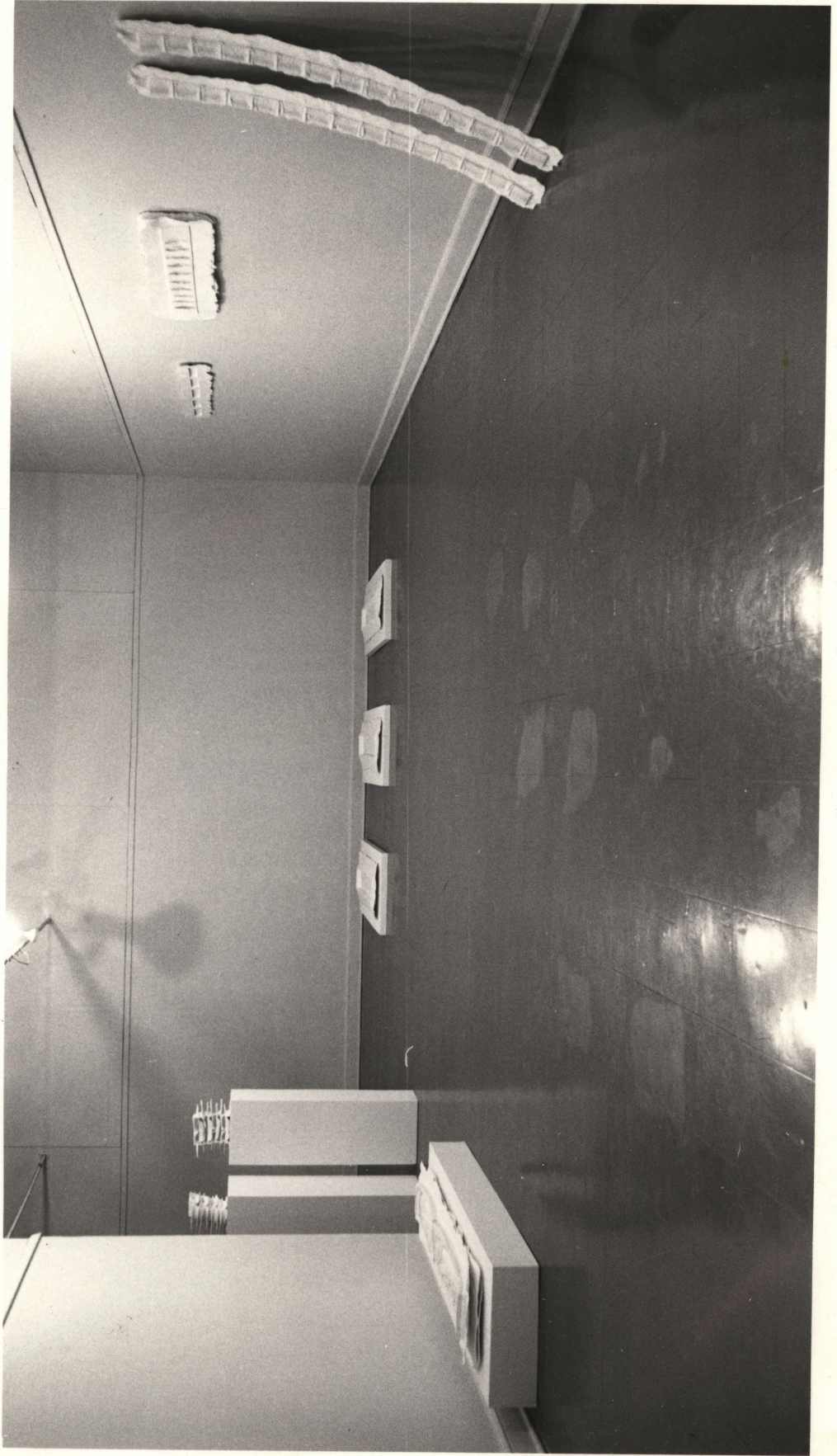
20" x 63"

Hand-colored Cast Paper, 1976





From left to right: "Layered Accomodation Number Two", "Cardboard Container Stack, Part Two  
"Accomodation Number Four, Part Three", "Accomodation Number Five",  
"Target Suite Three", "Alluvial Number Two, Part Two"





In partial fulfillment of the requirements  
for the degree Master of Fine Arts

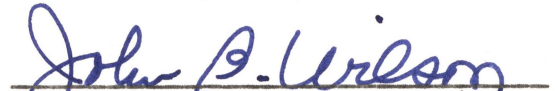
Suzanne C. Anker

has submitted this written thesis  
as a supplement to the creative thesis  
One Cast Paperwork  
20" x 63", "Laminated Layers Number One"  
and ten slides

which are in the permanent possession of the  
University of Colorado and recorded with the  
Department of Fine Arts

Approved by

  
Chairman of the Committee

  
Co-Chairman of the Committee

  
Chairman, Department of Fine Arts

Number of Slides and Medium

#1 Paperworks		Installation View
#2 Paperworks		Installation View
#3 Paperworks		Installation View
#4 Paperwork	20" x 63"	"Laminated Layers Number One"
#5 Paperwork	12" x 72" x 3"	"Alluvial Number One"
#6 Paperwork	18" x 72" x 2" modules	"Accomodation Number Four, Part Three"
#7 Paperwork	18" x 72" x 3"	"Layered Accomodation Number Two"
#8 Paperwork	18" x 72" x 2"	"Target Suite Three"
#9 Paperwork	18" x 72"	"Alluvial Number Two, Part Two"
#10 Paperwork	10" x 15" x 8" modules	"Cardboard Container Stack, Part Two"





