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THE PRINCESS CAN'T SAY IT WAS SHEER THE
PRINCESS COULDN'T SAY IT WAS SHEER
SHEETS THE SHEETS SHE SHEETS

James L. ...

B.F.A., University of Colorado, 1978

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
The Arts, Creative Art

NON-CIRCULATING

University of Colorado at Boulder



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THE PRINCESS CAN'T HIDE IT COME INSIDE THE
PRINCESS COULDN'T BALANCE ANYMORE STAINED
SHEETS THE WEDDING AND THE MARRIAGE

By

Janet Laden

B.F.A., University of Colorado, 1978

by

A thesis submitted to the faculty of the Graduate
School of the University of Colorado in partial
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Master of Fine Arts

Department of Fine Arts, Creative Art

1982

Date

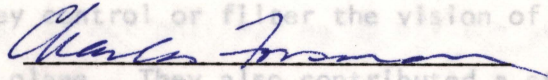
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biographical experiences that have a universal aspect in their nature.
The images I have created attempt to place these events into a
humanistic context that is meaningful to many people. In order to do

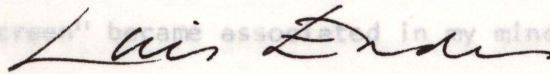
this, the collected information has been translated into a visual
vocabulary and reassembled for presentation to a viewer. With reference
to an interest in the many levels of interaction found in human society--
in its people, its events, and its relationships--my thesis is con-
structed on several levels. This is true in both a literal and a
figurative sense. I hope to entice a viewer into looking beyond the first
plane encountered to discover hidden or veiled areas of the work. Beyond
this, I have tried to inject an emotional level into my art work that
may be perceived by some viewers.

This series grew from an attraction with screens--venetian blinds,
matchstick shades, room partitions, and lattices. I was intrigued with
the spatial divisions created by each of these objects as well as the
manner by which they control or filter the vision of the environment

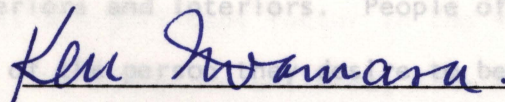


Charles Forsman

located beyond its plane. They also contributed a structural format to
the pieces in that horizontal elements are strung together to form a
vertical sweep. "Screen" became associated in my mind with the words
shield, cover, block, protect, interior, exterior,
front, and back. The connection of these words pointed to the division
of people into exterior and interiors. People often build "fronts" to
create an illusion of protection or feel they should
be. This screen protects an inner vulnerability. In the sculpture,
"The Princess Can't Hide", I was interested in creating a
elegant "front". Extending out from the piece are long triangular
shapes which flow to the floor, bound to the base figure by swatches of



Luis Eades



Ken Iwamasa

Date

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biographical experiences that have a universal aspect in their nature. The images I have created attempt to place these events into a humanistic context that is meaningful to many people. In order to do this, the collected information has been translated into a visual vocabulary and reassembled for presentation to a viewer. With reference to an interest in the many levels of interaction found in human society--in its people, its events, and its relationships--my thesis is constructed on several levels. This is true in both a literal and a figurative sense. I hope to entice a viewer into looking beyond the first plane encountered to discover hidden or veiled areas of the work. Beyond this, I have tried to inject an emotional level into my art work that may be perceived by some viewers.

This series grew from an attraction with screens--venetian blinds, matchstick shades, room partitions, and latices. I was intrigued with the spatial divisions created by each of these objects as well as the manner by which they control or filter the vision of the environment located beyond its plane. They also contributed a structural format to the pieces in that horizontal elements are strung together to form a vertical sweep. "Screen" became associated in my mind with the words shield, cover, block, veil, mask, hide, protect, interior, exterior, front, and back. The connection of these words pointed to the division of people into exteriors and interiors. People often build "fronts" to create an illusion of the person they desire to be or feel they should be. This screen protects an inner vulnerability. In the sculpture, "The Princess Can't Hide", I was interested in creating a quiet and elegant "front". Extending out from the piece are long triangular shapes which flow to the floor, bound to the base figure by swatches of

cloth. A few of these shapes have been left exposed, while others are beginning to work their way through the translucent veiling to reveal themselves to the viewer. As the piece is executed entirely in white, I relied upon the textural contrast between the smooth, soft fabric and the rough, irregularly edged paper to further differentiate between the various levels in space occupied by the piece.

The placement of the pieces, "The Princess Can't Hide," and "Stained Sheets," across a corner space allowed me to focus the viewer's attention on the forms protruding out from the base figure by eliminating the possibility of a backside. This particular installation also brought the ends of the support rods so close to the wall that it is impossible to pass behind the "front" without being poked by the tips of the dowel rods. This sets up one more barrier to total familiarity with the piece. By moving the two remaining sculptures completely away from the wall, I was recognizing the existence of both a front and a backside. The focus of these two pieces was not only moving up off the surface of the base figure, but also sheltered behind it. In the work, "The Wedding and the Marriage", it became especially important for the viewer to be able to move around the entire sculpture and discover the activity that was concealed behind the formal, elegant figures. The chaotic, colorful elements of this piece are initially shielded from the viewer, but assert themselves as a significant factor in the visual impact of the rear of the piece. The sculpture entitled, "The Princess Couldn't Balance Anymore," does not attempt to totally hide the pink "back", but it is tempered with an overlay of white, frilly lace evoking an association with the words sweet and feminine. Once the viewer moves to the

back of the sculpture the pink drops the lace and asserts itself, so that hopefully it becomes slightly overbearing. If the viewer perceives this subtle difference in the reaction to the two pink areas, it will serve to further the distinction between the sculpture's front and its back. By utilizing the same unsheltered pink in the section of the piece that falls down the side of the pedestal, I have attempted to establish a connection between the back of the work and this liberated area of paper.

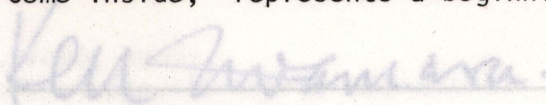
Regardless of their actual proximity to the wall, I felt it was important to place the sculptures away from the wall so as to accentuate the penetrable nature of their surfaces. By the same reasoning, the drawing, "Come Inside," is anchored to the wall, since its surface is solid and unbroken. Allowing the light to move behind the paper constructions was a means of calling more attention to the irregular edge of the horizontal elements. This edge provides me with the primary motivation for using handmade papers in the sculptures. The meandering line that defines the border of each horizontal piece is meant to help instill a fragility and delicacy into the figures and contrast with the rigid regularity of their structure. This shattered edge also relates to the organic movement of the triangular elements across the planar surface of the base figure. My other reasons for employing handmade papers revolve around characteristics I associate with paper--light weight, delicate yet resilient, and vulnerable to environmental factors such as air currents and moisture. All of these qualities contrast with the stability found in the actual construction of the sculptures. In addition to the edge variation, the visual forms I have created also

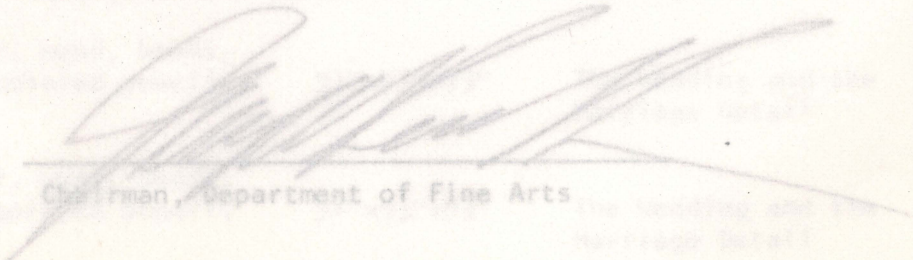
include references to elements of the traditional paper vocabularies involved in pop-ups, cut-outs, and origami. The importance of handmade paper is minimized in the drawing, "Come Inside," where the color and the arrangement of shapes tend to dominate the composition. The art delicacy of each of the triangular shape's edge is lost at a distance amidst all of the noisy confusion.

The desire for a certain delicacy to surround the work also dictated my choice of other materials, such as fabric, lace, ribbon, and pearls, to place in combination with the paper. All of these objects have soft, feminine associations. To contrast with this fragile aspect of my work, I tried to add at least one disparate element into each piece. I accomplished this in several of the sculptures by the addition of pointed, brass tips and wire to selected triangular forms, as in the work entitled, "Stained Sheets." My intention was to create a more aggressive or threatening area within the pieces. I also sharpened the tips of many of the dowel rods serving as supports to the paper "slats" to produce an abrasive edge to an otherwise elegant figure. To accentuate those areas of danger, I stained the pointed tips red or black, or as in "The Wedding and the Marriage" I had the sharp end protruding from a ribbon bow. The written narrative on two of the sculptures was also meant, when read, to counterpose the pleasant nature of the "fronts" and add a sharp edge to the sculptures.

Not only have I drawn upon objects in my environment as sources for creating this thesis exhibition but other artists have also influenced the development of my ideas. Peggy Prentice introduced me to paper making, both as a technical skill and as an art medium. Her use of color

and pop-up forms has been integrated into my own vocabulary. Jerry Kunkel and Barbara Jo Revelle prompted me to begin investigating the possibilities of incorporating words into my art, as well as showing me the accessibility of personal experiences as a resource for my art work. I feel my greatest area of recent influence comes in the area of color. Robert Kushner hit a resonant chord when he described color as an emotional and expressive tool which could be used to create movement within a composition. At his suggestion, I studied works by the Fauves and the Expressionists. A few of the paintings which were particularly influential were Matisse's "Harmony in Red," 1909; "The Dance" by Derain, 1906; Alexey von Jawlensky's "Portrait of Resi," 1909; and Wassily Kandinsky's "Improvisation #3," 1909. The drawing, "Come Inside," represents a beginning of the lessons I have learned from such paintings. The color helps to activate the surface of the piece and create a playful mood which entices the viewer into the drawing. I have also used color to enhance the confusion that becomes a barrier to further exploration of the recesses located behind the large pillars. The use of applied color on handmade paper was also new to my work and opened up new freedoms of expression to me. For this reason, the creation of the piece, "Come Inside," represents a beginning to me, not an end.


Member of the Committee


Chairman, Department of Fine Arts

In partial fulfillment of the requirements

for the degree Master of Fine Arts

Janet Laden

has submitted this written thesis

as a supplement to the creative thesis

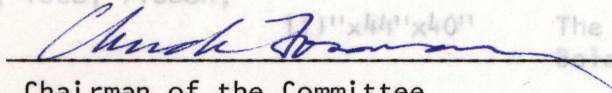
and 15 slides

which are in the permanent possession of the

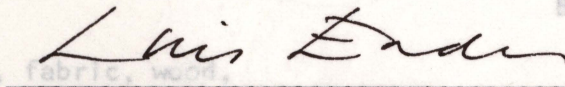
University of Colorado and recorded with the

Department of Fine Arts

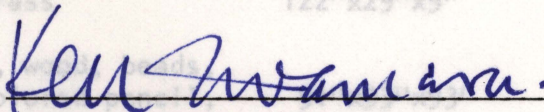
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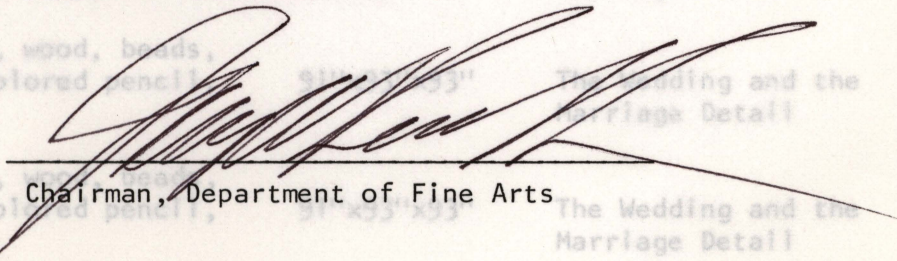
Chairman of the Committee



Member of the Committee



Member of the Committee



Chairman, Department of Fine Arts

Number of Slides and Medium

Handmade paper, fabric, wood	90"x30"x9"	The Princess Can't Hide
Handmade paper, fabric, wood	90"x30"x9"	The Princess Can't Hide Detail
Handmade paper, fabric, wood	90"x30"x9"	The Princess Can't Hide Detail
Handmade paper, pastel, colored pencil, plastic	99"x41½"x8"	Come Inside
Handmade paper, pastel, colored pencil, plastic	99"x41½"x8"	Come Inside Detail
Handmade paper, pastel, colored pencil, plastic	99"x41½"x8"	Come Inside Detail
Handmade paper, lace, ribbon, wood, brass	111"x44"x40"	The Princess Couldn't Balance Anymore
Handmade paper, lace, ribbon, wood, brass	111"x44"x40"	The Princess Couldn't Balance Anymore Detail
Handmade paper, fabric, wood, pastel, ink, brass	122"x29"x9"	Stained Sheets
Handmade paper, fabric, wood, pastel, ink, brass	122"x29"x9"	Stained Sheets Detail
Handmade paper, wood, beads, ribbon, ink, colored pencil, brass	91"x93"x93"	The Wedding and the Marriage
Handmade paper, wood, beads, ribbon, ink, colored pencil, brass	91"x93"x93"	The Wedding and the Marriage Detail
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