

THESIS

NATURALEZA MUERTA

Submitted by  
Cynthia Mott  
Art Department

In partial fulfillment of the requirements  
for the Degree of Master of Fine Arts  
Colorado State University  
Spring 1995

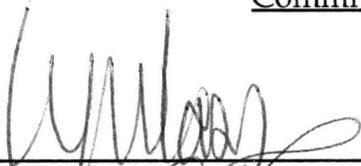
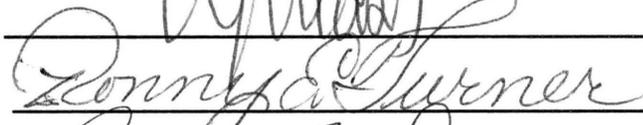
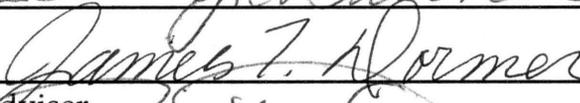
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COLORADO STATE UNIVERSITY

WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER  
OUR SUPERVISION BY CYNTHIA MOTT ENTITLED NATURALEZA MUERTA BE  
ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS.

MARCH 30, 1995

Committee on Graduate Work

  
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Adviser  
  
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Co-adviser  
  
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Department Head

## ABSTRACT OF THESIS

### NATURALEZA MUERTA

I am constantly seeking out images that surround my daily life. I am attracted to the refuse of man-made objects that are left behind in varying states of decay. They become the records of existence, of the comings and goings, of ordinary people. I identify with these images, attracted by the repetition of patterns and shapes. The redundancy of daily habits are reiterated by fences, buildings, and chairs. Basic elements create patterns, asserting control within a space, reflecting the human need to organize and define. Structure and shape may overtake the recognition of objects transcending the normal realm. Life is rarely static. These inanimate objects mirror the same cycle of birth and death as our own lives. They force us to confront our own mortality. My work visually embodies our inevitable place in the life cycle through the cultural aesthetic of the built environment.

Cynthia Mott  
Art Department  
Colorado State University  
Fort Collins, Colorado 80523  
Spring 1995

## LIST OF PLATES

1. Mad Ray , etching 23 3/4 x 53 1/2
2. Sienna , etching 35 1/2 x 23 3/4
3. 12th St., etching 35 1/4 x 24
4. Vina del Mar, lithograph/etching 35 1/2 x 23 3/4
5. Calle en Peru, lithograph/etching 34 x 24
6. 69th Ave., etching 35 1/2 x 23 3/4
7. Spit 'n Whittle Club , etching 24 x 35 1/2
8. Menage a Trois , etching 24 x 35 1/2
9. Behind the Armadillo I, etching 35 1/2 x 23 3/4
10. Behind the Armadillo II , etching 35 1/3 x 22 1/2
11. Homage to the Printmaker, lithograph 37 x 25
12. Blue Door , lithograph/etching 35 1/2 x 23 3/4
13. Suffering Chair, assemblage 31 x 21 x 17
14. Ode for the Printmaker , assemblage 35 x 24x 4 3/4

In a sense, my art has become a way of interpreting the world around me. Humble buildings and common objects document a way of life that follow the same birth, growth, decay and death cycle. They are in a process of transformation, witness to the temporal present of the living. When objects have lost their usefulness they are no longer valued. They become eyesores, offensive evidence of our inevitable place in the life cycle. The tendency is to disregard the obvious, to overlook what we wish were non-existent, in order to protect ourselves from what we cannot predict, control or understand. Yet, they remain as reminders of once important elements in our existence.

I am attracted by these weathered old things because they characterize the simplicity of everyday life. Repetition of shape becomes a visual metaphor for the familiarity of daily routine. I use worn and used objects in my sculpture as a personal reminder of an insignificant past. The sense of containment becomes a reverence for the objects within. The textural and sculptural quality of my prints generates an ambiguous reference to time. Simple shapes become vague and elusive providing a vehicle for abstraction of form. One finds a deep and obscure essence in the richness of a dark and somber mood. Through this body of work, I try to convey the longing for remembrance in this fleeting and transitory world.

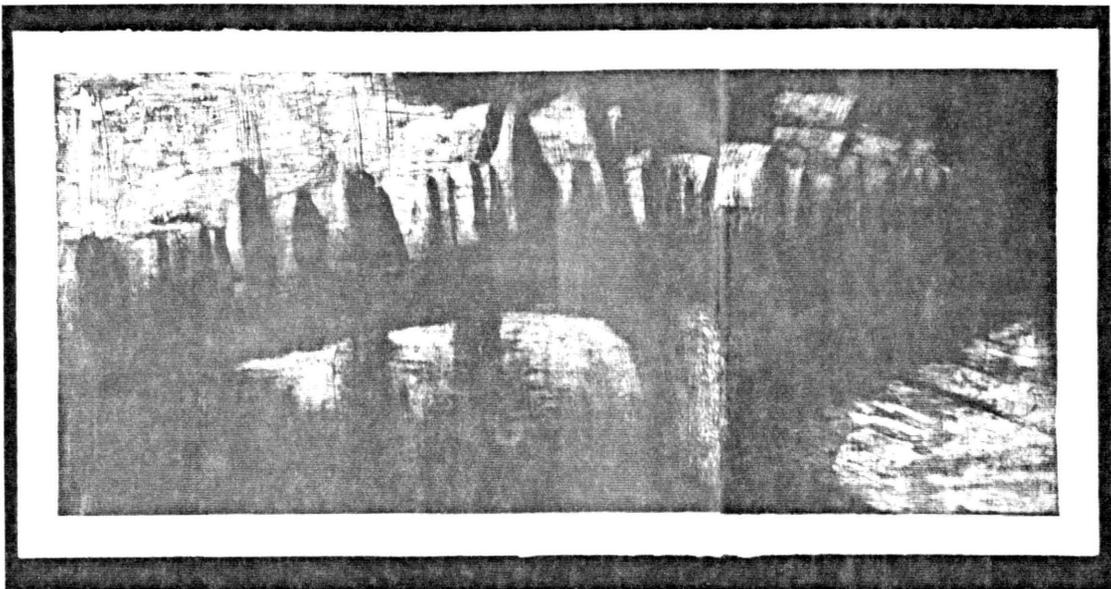


Plate 1. Mad Ray

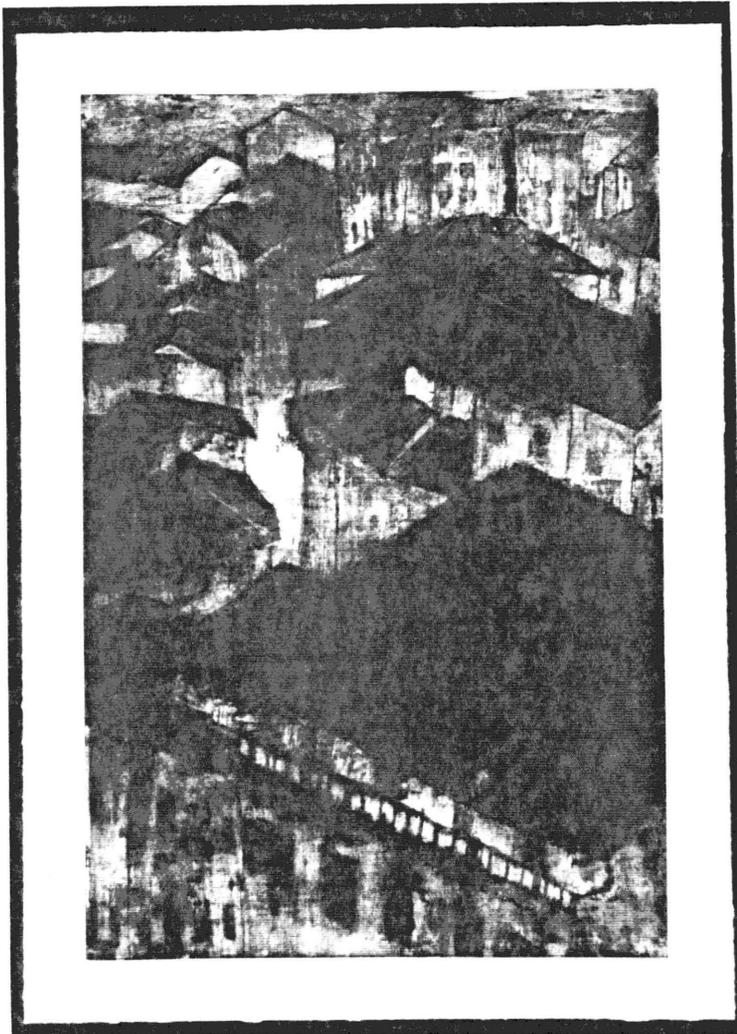


Plate 2. Sienna

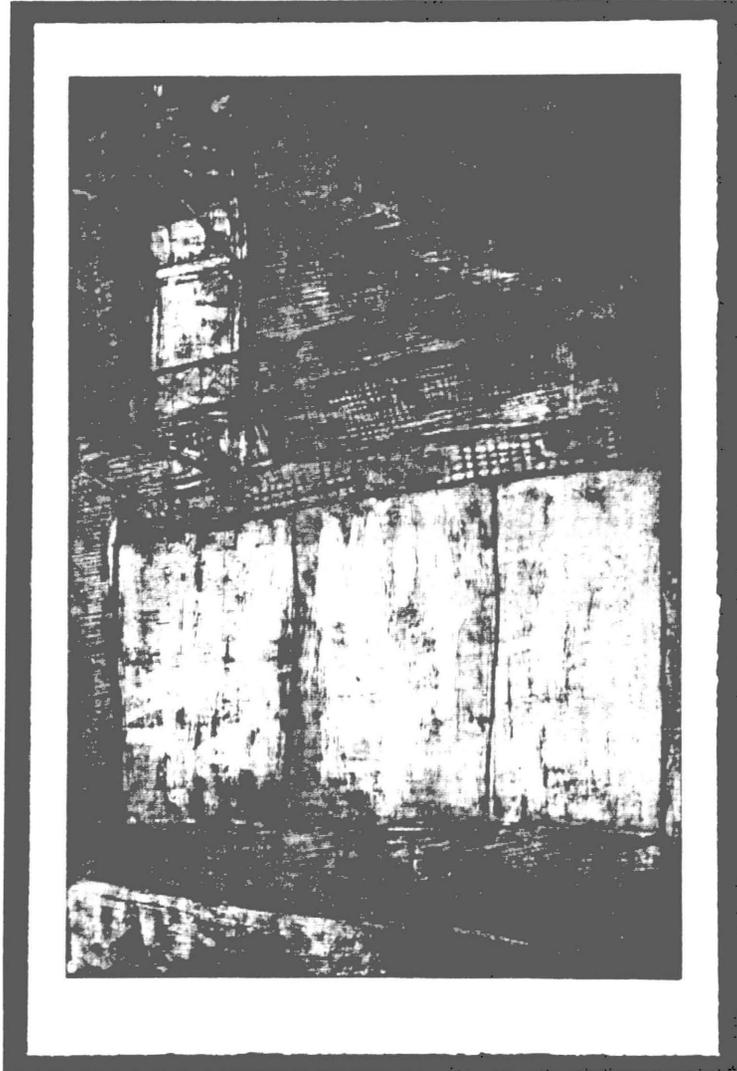


Plate 3. 12th St

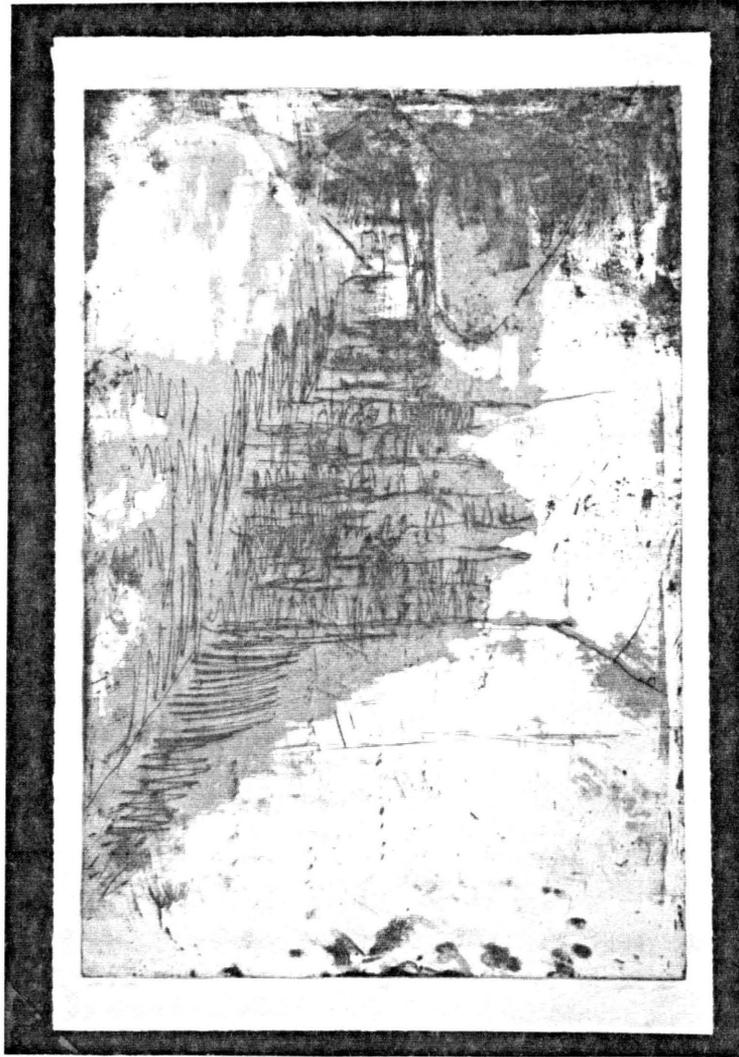


Plate 4. Vina del Mar

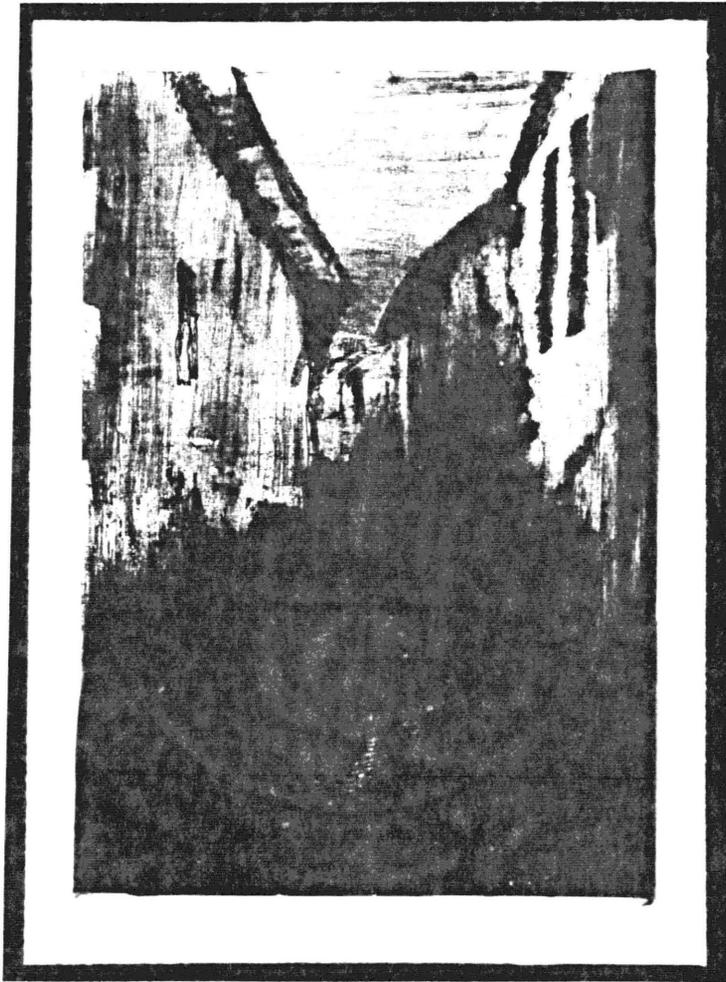


Plate 5. Calle en Peru

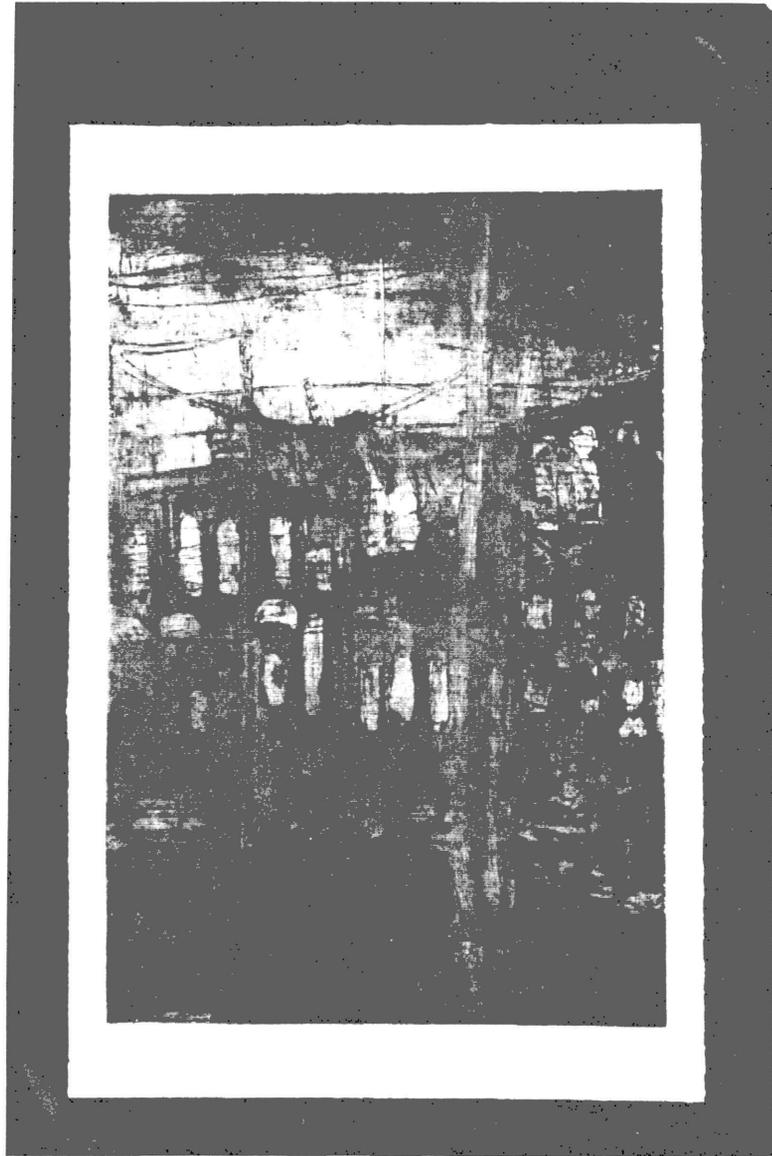


Plate 6. 69th Ave.

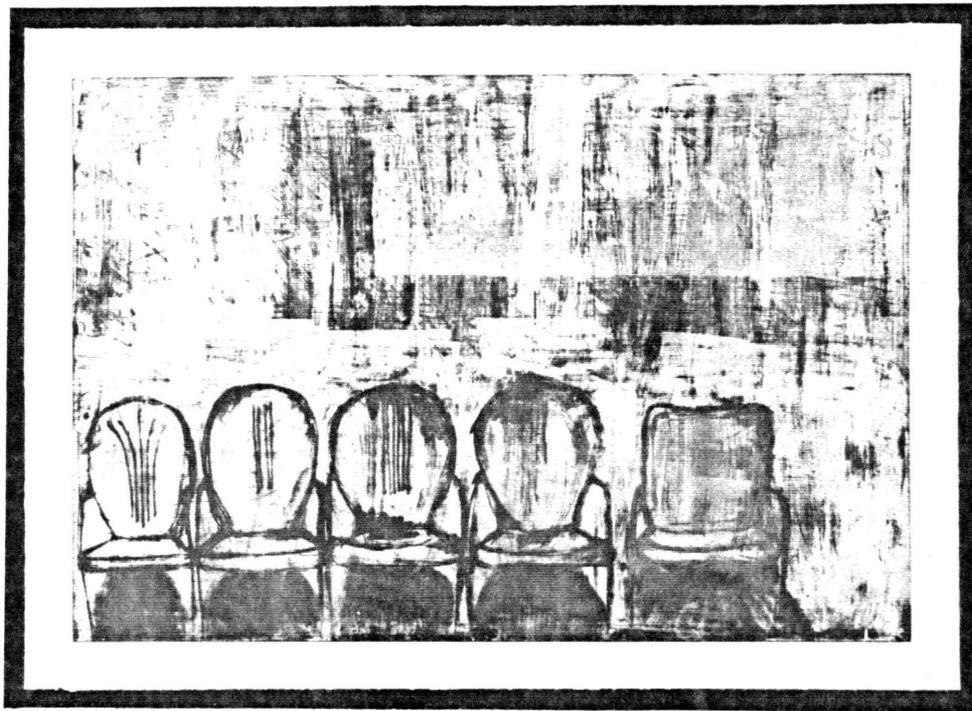


Plate 7. Spit 'n Whittle Club

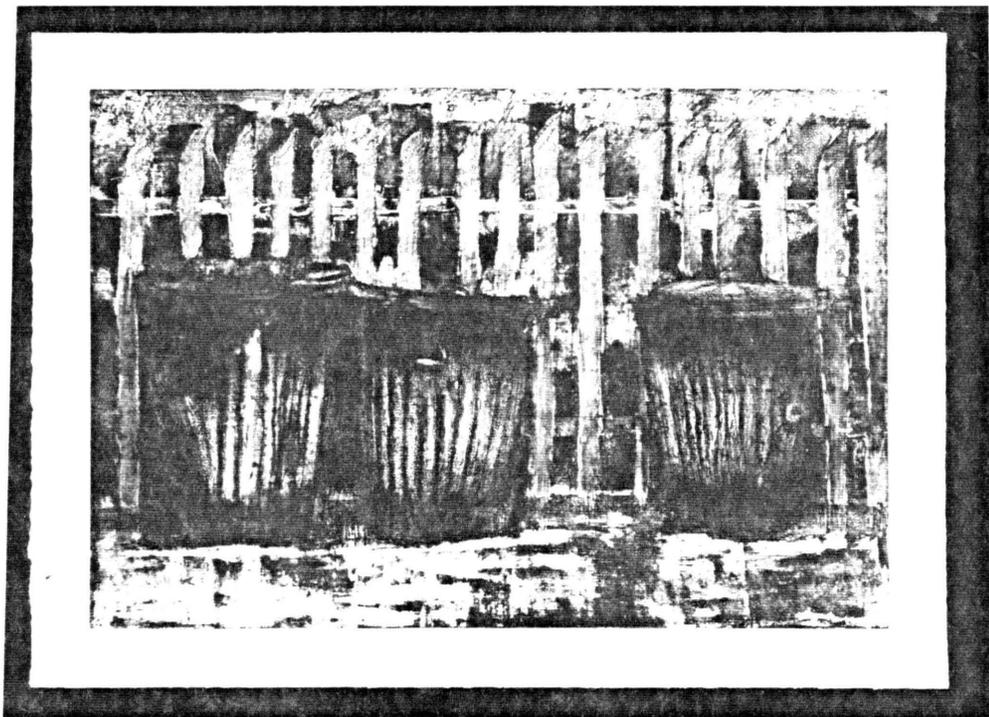


Plate 8. Menage a Trois

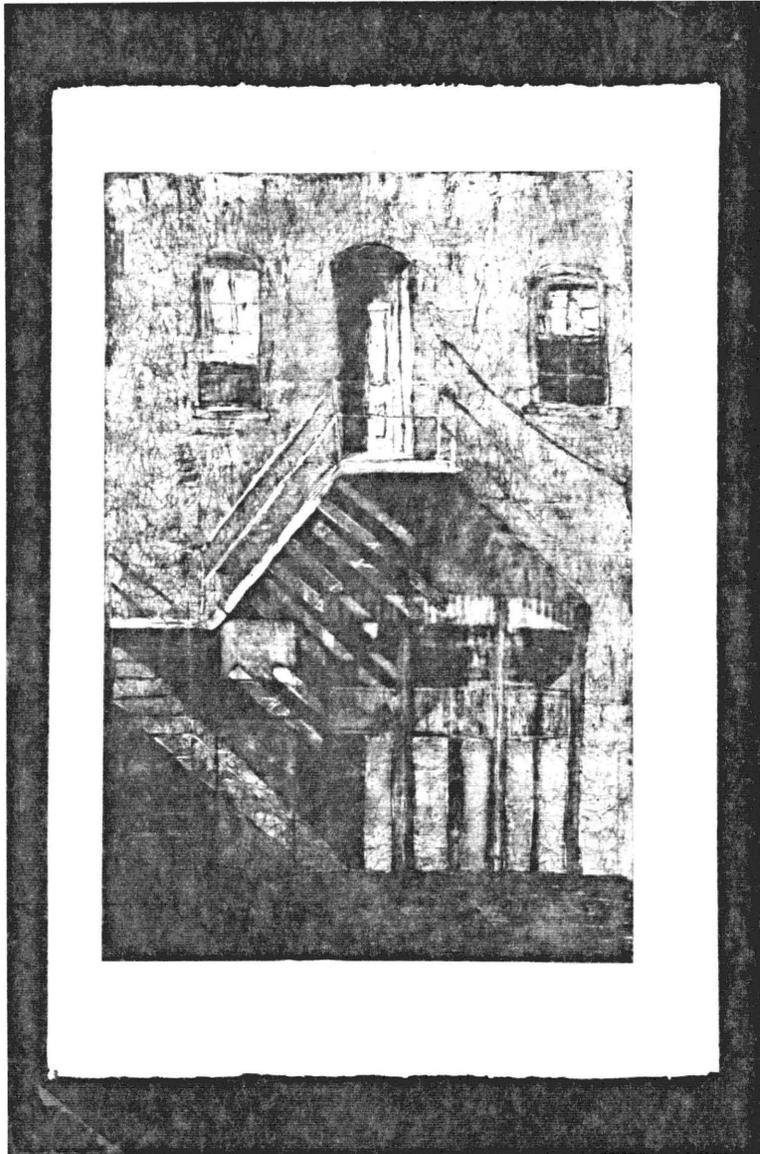


Plate 9. Behind the Armadillo I



Plate 10. Behind the Armadillo II

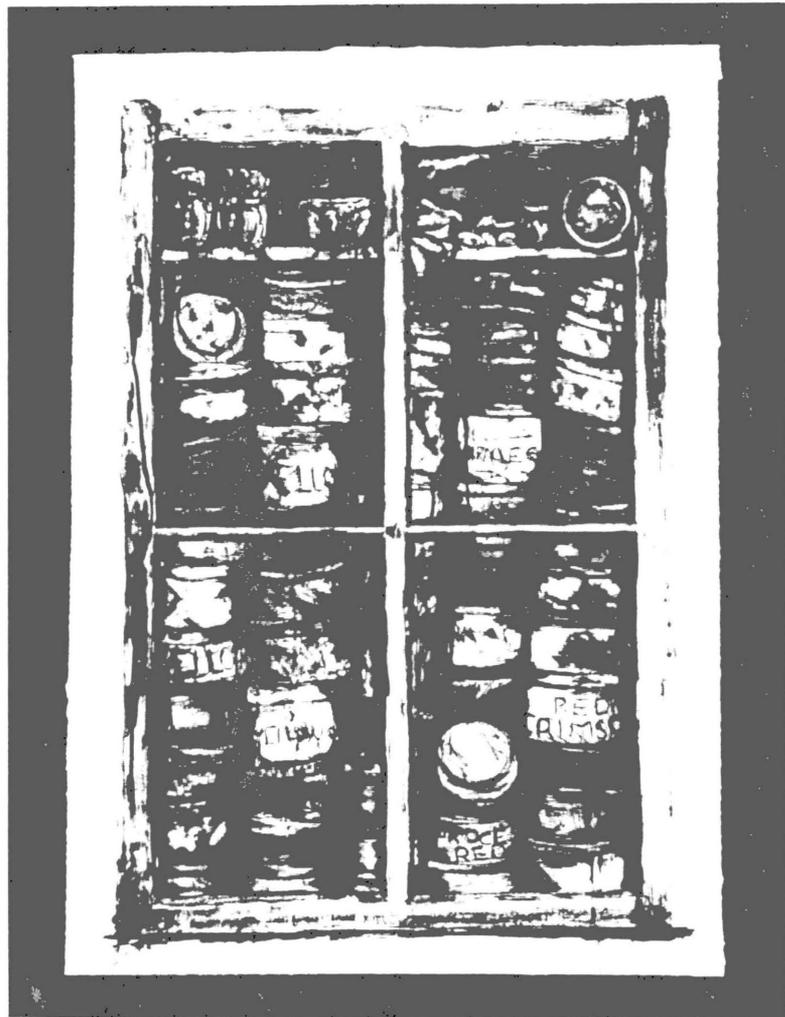


Plate 11. Homage to the Printmaker

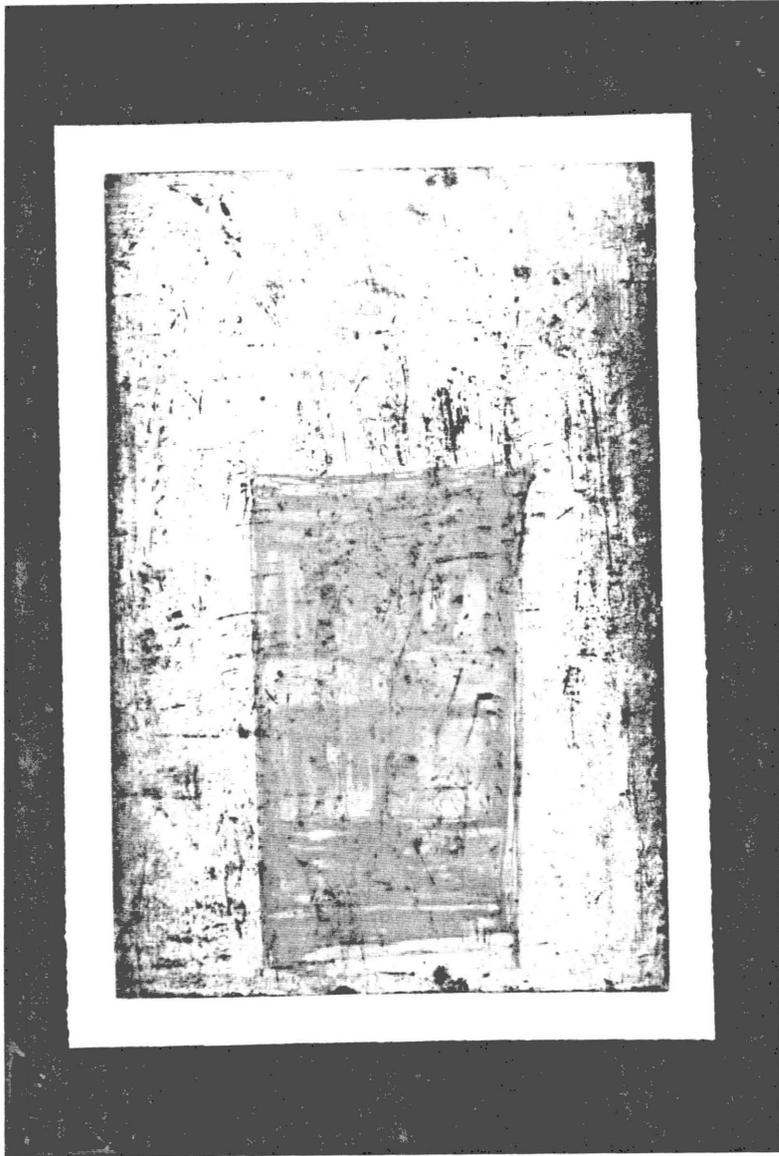


Plate 12. Blue Door

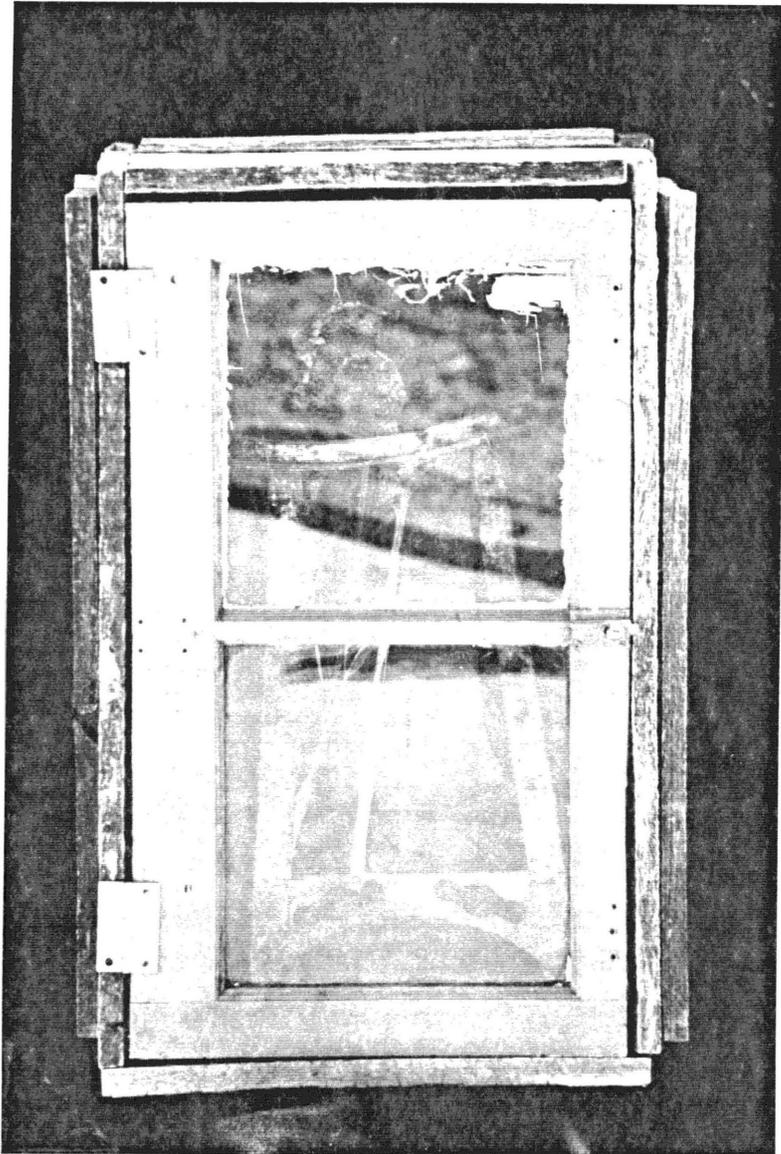


Plate 13. Suffering Chair



Suffering Chair, detail



Plate 14. Ode for the Printmaker