

THESIS

PRINTS AND BOOKS

Submitted by

Rachel Ashley Catlett

Art Department

In partial fulfillment of the requirements

for the Degree of Master of Fine Arts

Colorado State University

Fort Collins, Colorado

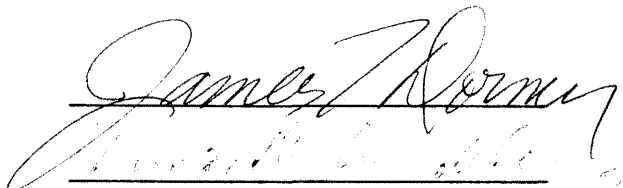
Spring 1991

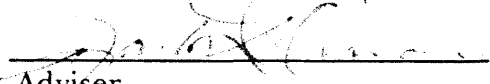
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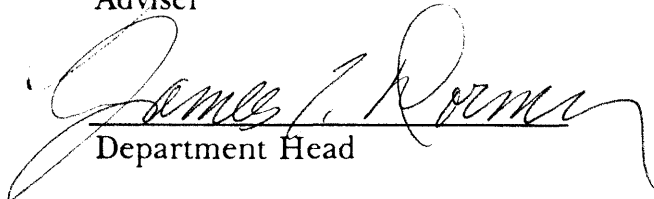
April 1, 1991

WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR
SUPERVISION BY RACHEL ASHLEY CATLETT ENTITLED PRINTS AND
BOOKS BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR
THE DEGREE OF MASTER OF FINE ARTS.

Committee on Graduate Work




Adviser


Department Head

ABSTRACT OF THESIS

PRINTS AND BOOKS

My work is about the idea of the individual in group situations. I am interested in this dynamic relationship because each gives to the other. Presenting the individual in a group underlines the distinct similarities and differences between the two. It underlines the commonality between them. I want my images to speak to the individual but in the context of the group. I want marks to be both about themselves and fit with others to depict a specific time and place or describe a figure. I want the figures to be specific and individual and also be part of the dynamic that happens when groups get together to eat, play, dance, be with each other. I want specifically remembered events in different times and places to be presented together as they do in the personal history of a lifetime.

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Spring 1991

DEDICATION

This body of work is dedicated to my mother, Susan S. Catlett for being my role model and instilling in me child-like delight in the world that surrounds me.

And to my father, William J. Catlett for having confidence in me and helping me maintain a sense of humor.

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THESIS STATEMENT

This body of work is an investigation in form and content with the concept of the individual in a group. I am interested in this dynamic relationship because each gives to the other. Presenting the individual in group underlines the distinct qualities and differences between the two as well as the commonality between them.

Formally, my interest in these prints lies in the arrangement of marks and values. I want the individual mark to be autonomous to speak to the act of making marks. I also want these marks to create the illusion of figure, place and moment. The mark is an individual in a group.

Conceptually, I have tried to underline this idea by placing the prints on the wall and in book form. The prints are bound in a group. However, in the book, the reader can only see one print at a time. The page is turned and another image becomes visible. The prints on the wall are in a large group but are individually hung as separate identities. The prints are individuals in a group.

In terms of content, my prints are about both individual figures and events in groups. I am interested in group dynamics and the subtle psychologies hinted at by arrangement, gesture, and body language. In groups, I am primarily interested in how distinctly people remain individuals even when engaged in

similar activities. The people who inhabit my prints are family members, friends, and self-portraits sifted through my memory and depicted as I see them. They are specific personalities acting individually and distinctly in the events depicted. The events are also individual moments that make up a period of time in my life. Though non-consecutive and seemingly unrelated in terms of traditional narrative, they speak to the way time unfolds and contemporary experiences fit together to form our personal histories. By this, I am talking about the way people can be in one place now and in a matter of hours be in another part of the country with people whose experiences are completely different from our own. We accept this as plausible. We can jump between experiences that are very different from each other. These prints are about this. They are similar to photos from a family album: watching my sister rowing a regatta in Boston, waiting for friends outside a hotel in Florence, Italy, a meal with my family in New Jersey and a camping trip with friends in New Mexico.

This aspect of memory is an important one in my work. The events are sifted and transformed by my memory. I want the images to have the hazy invented quality that memory has. I also want them to have an immediate, "just put down" freshness that reflects the way memories pop into our consciousness triggered by something we see, hear, or smell. I think the soft, textured qualities of the soft ground technique add to this. The patterns of the soft ground (lace, fabric, cardboard, and tinfoil) and their arrangement trigger the image itself. The use of value only, black and white, adds to the remembered quality. These images are not taken directly from life (color) but sifted, refocussed, translated, and

distilled to an immediate image of gesture, and arrangement of value, that suggest place and time. They are small, intimate pictures that are about the world that surrounds me. The individual, people, places and events form groups that in turn form my history.

The histories of all individuals are made up of people, places and events and our relationship to them. In turn, these histories, including mine, make up the history of humanity. Though mine is different in its specifics, it is not so different from yours. Therein lies my interest in the dynamic of the individual in a group.

PLATES

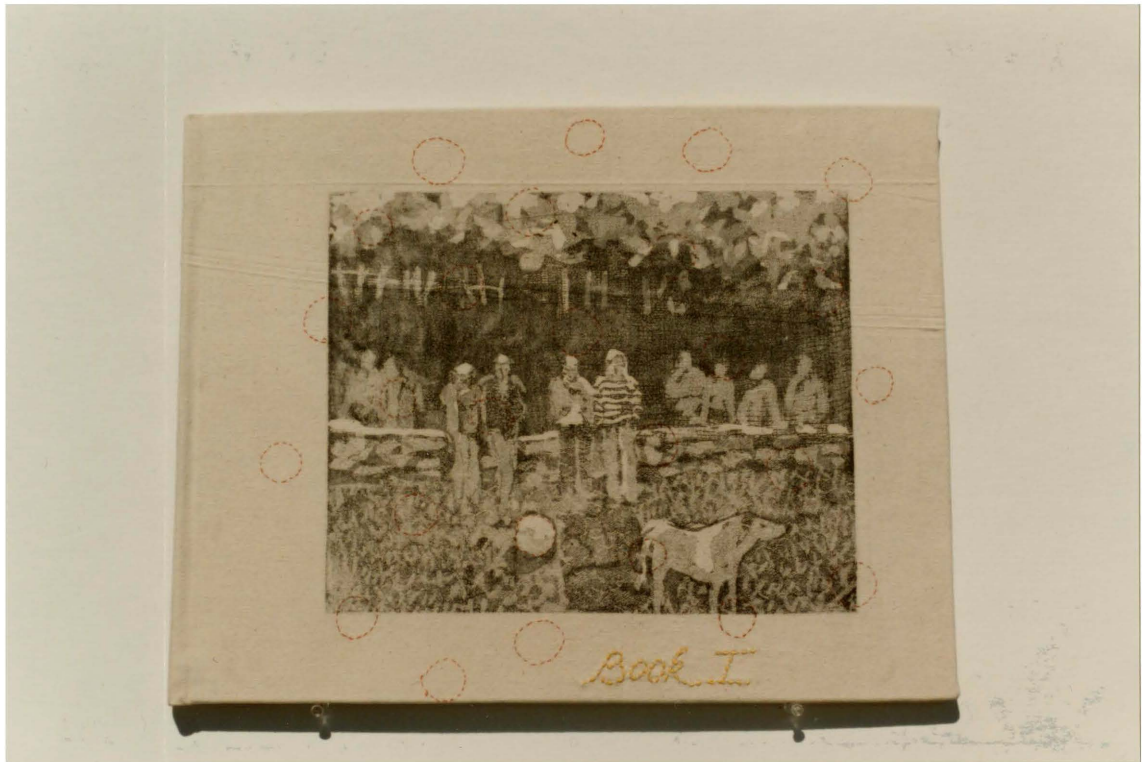


Plate 1. Book I, cover-intaglio on canvas, embroidery, body-intaglio on Rives B.F.K., 18-1/2" x 14-1/2".

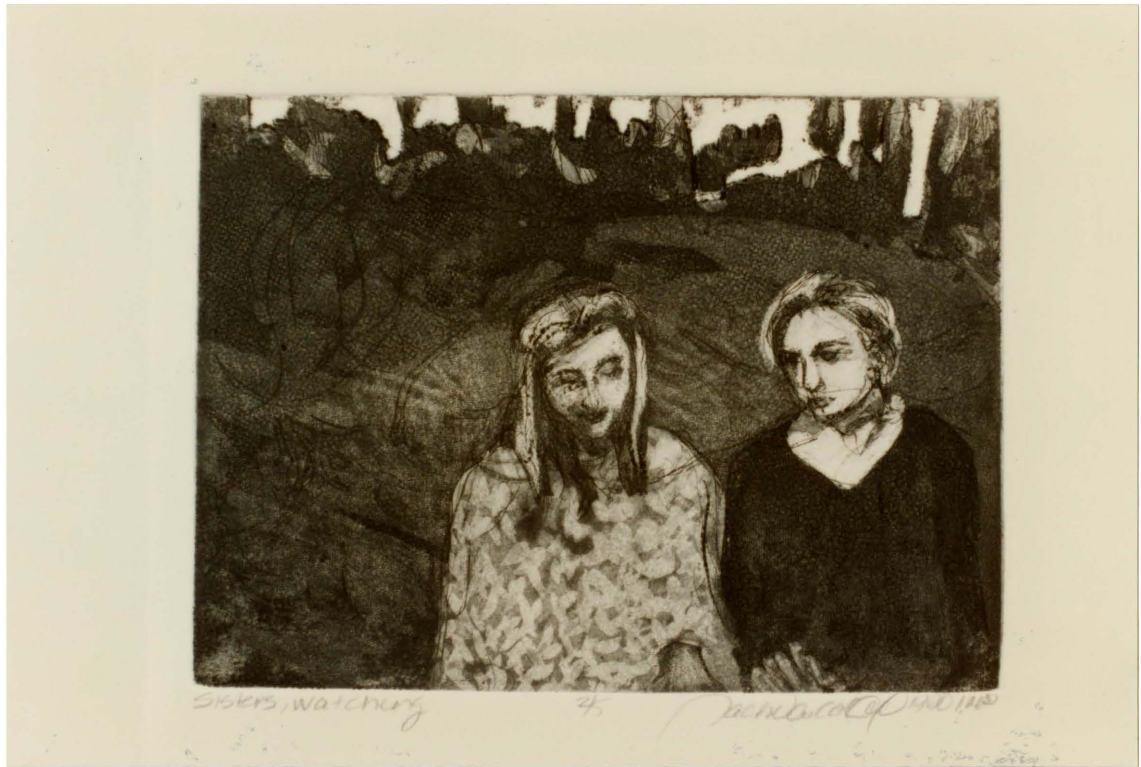


Plate 2. Sisters Watching, intaglio on Rives B.F.K., 12" x 8-3/4".

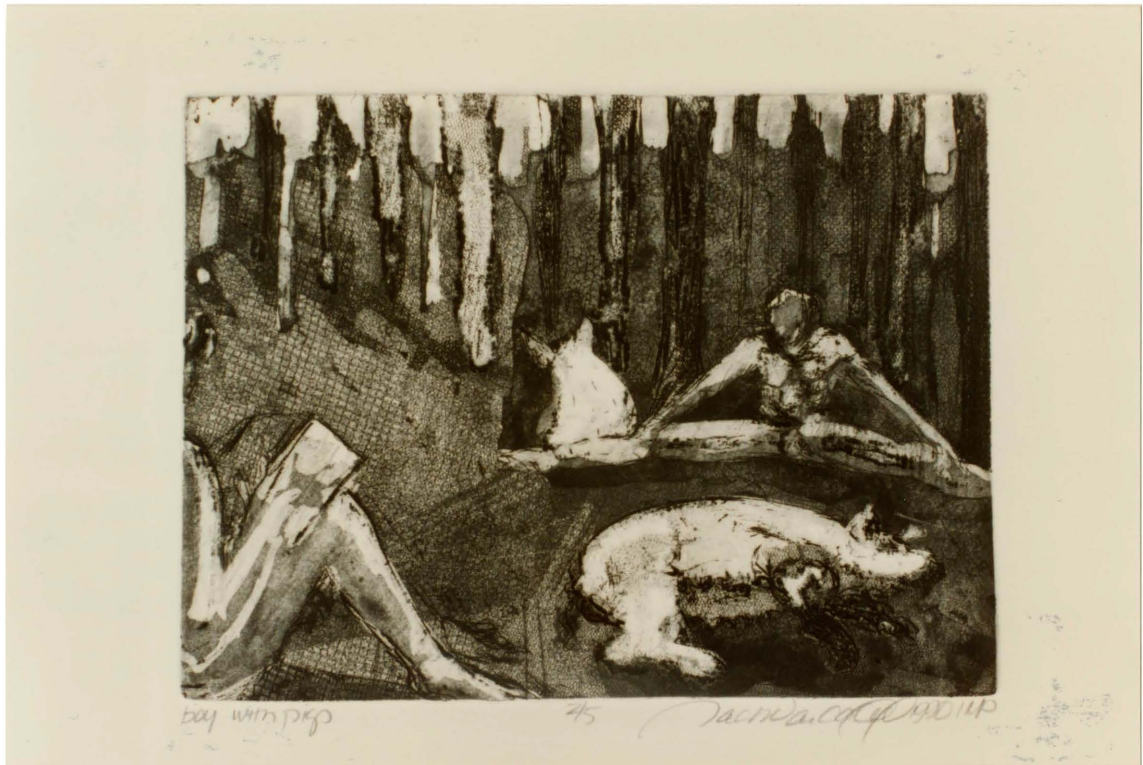


Plate 3. Boy with Pigs, intaglio on Rives B.F.K., 12" x 9".

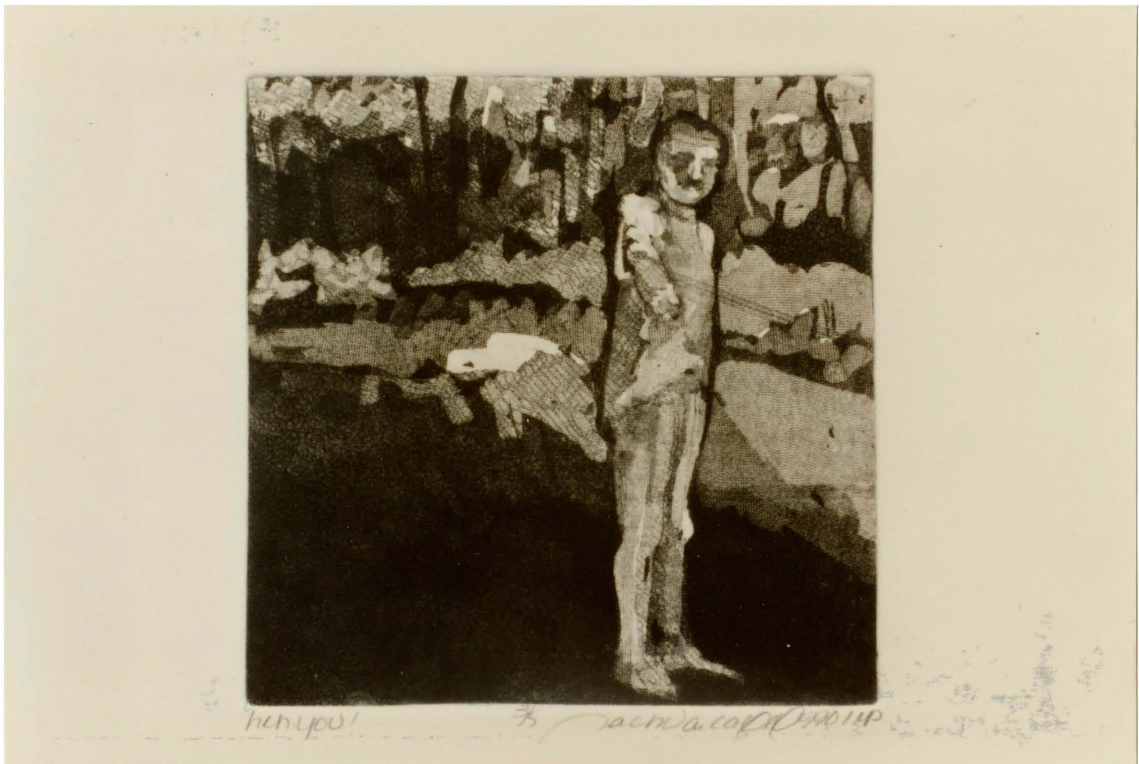


Plate 4. Heh, You, intaglio on Rives B.F.K., 9-1/4" x 9-1/4".

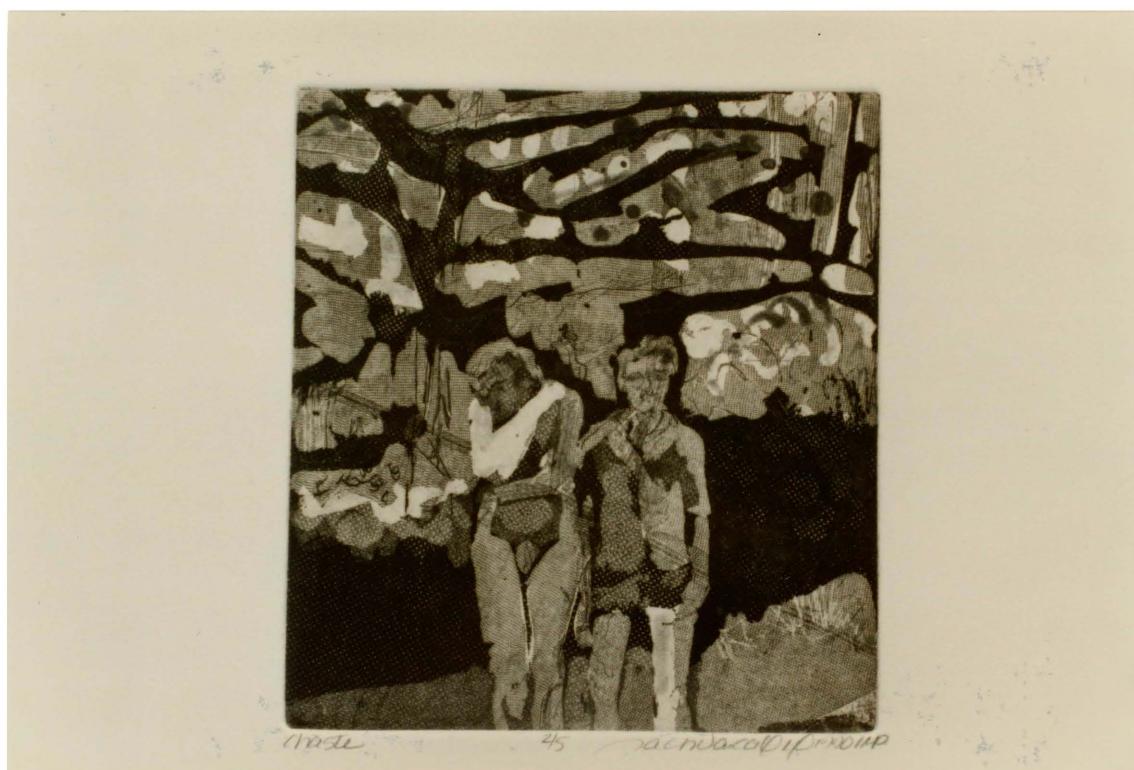


Plate 5. Chaste, intaglio on Rives B.F.K., 8-3/4" x 9-1/2".

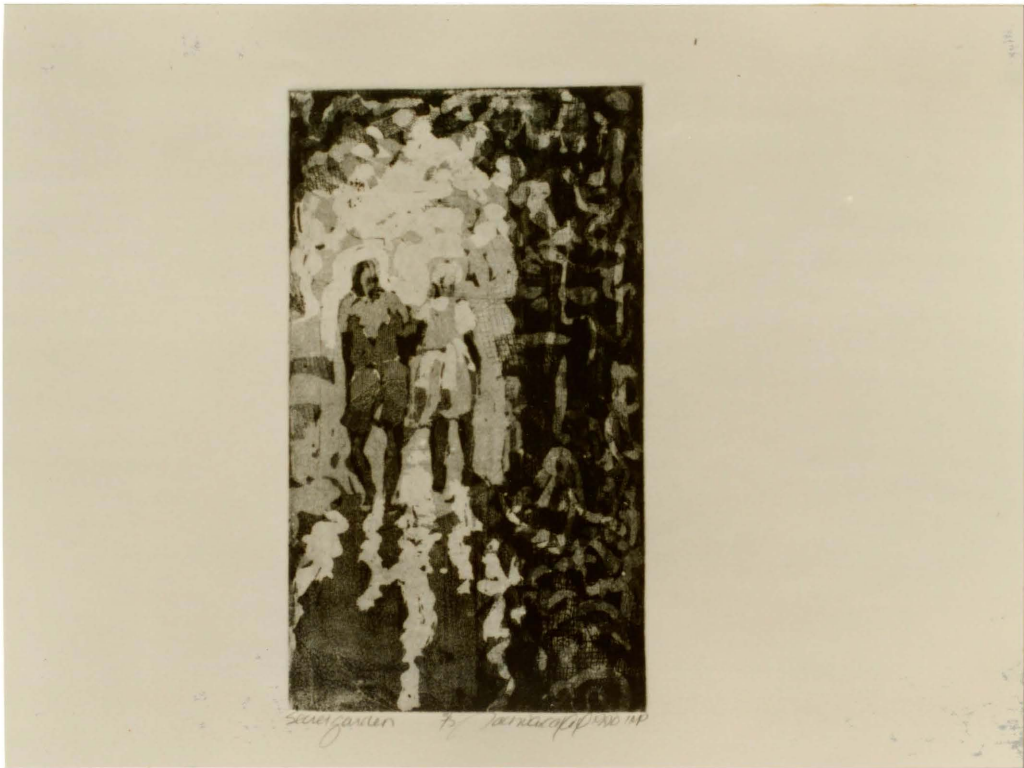


Plate 6. Secret Garden, intaglio on Rives B.F.K., 7-1/2" x 13".

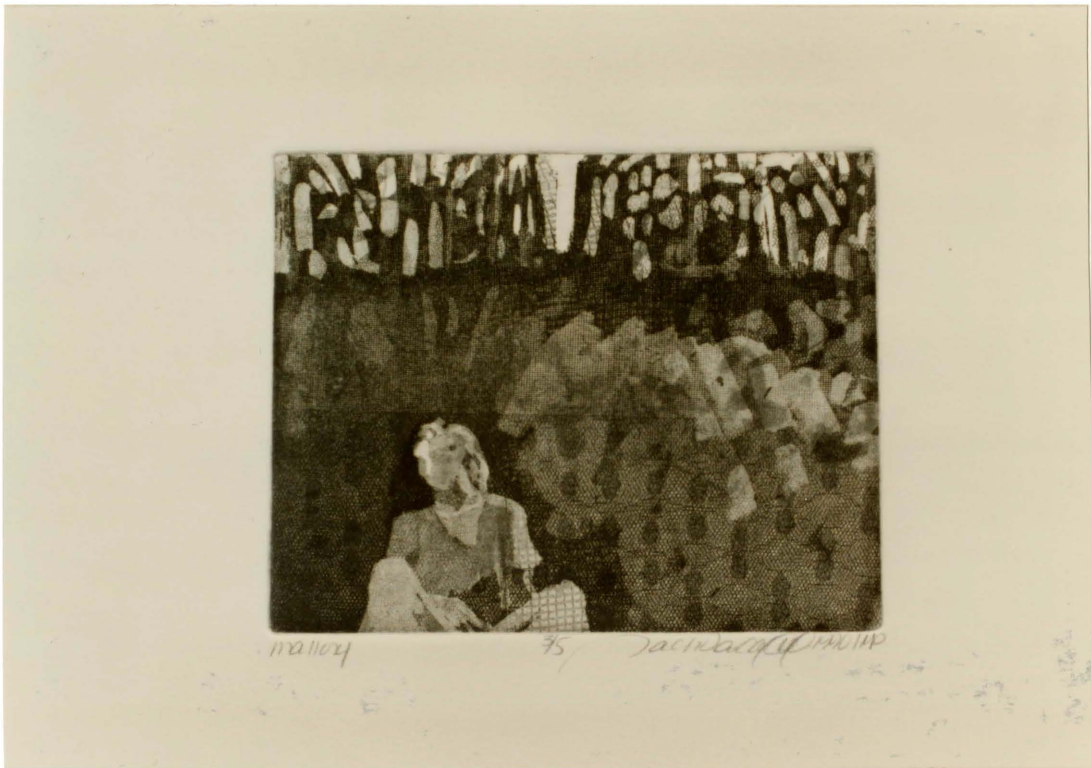


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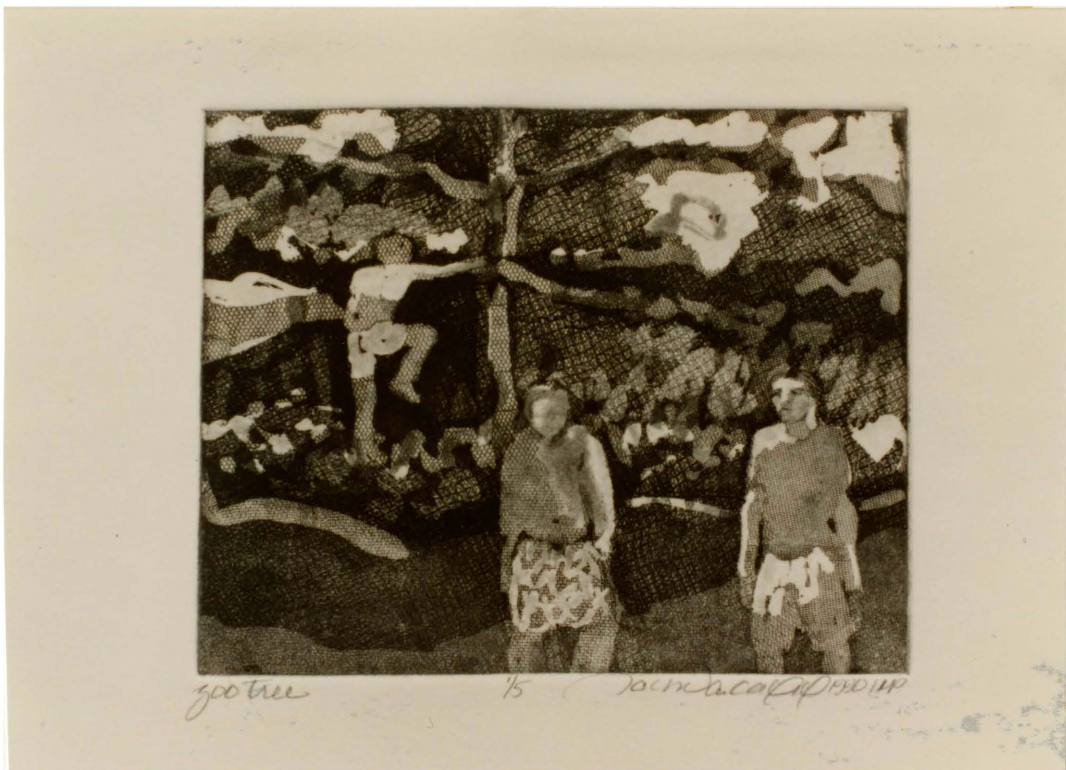


Plate 8. Zoo Tree, intaglio on Rives B.F.K., 9-1/4" x 7-1/4".

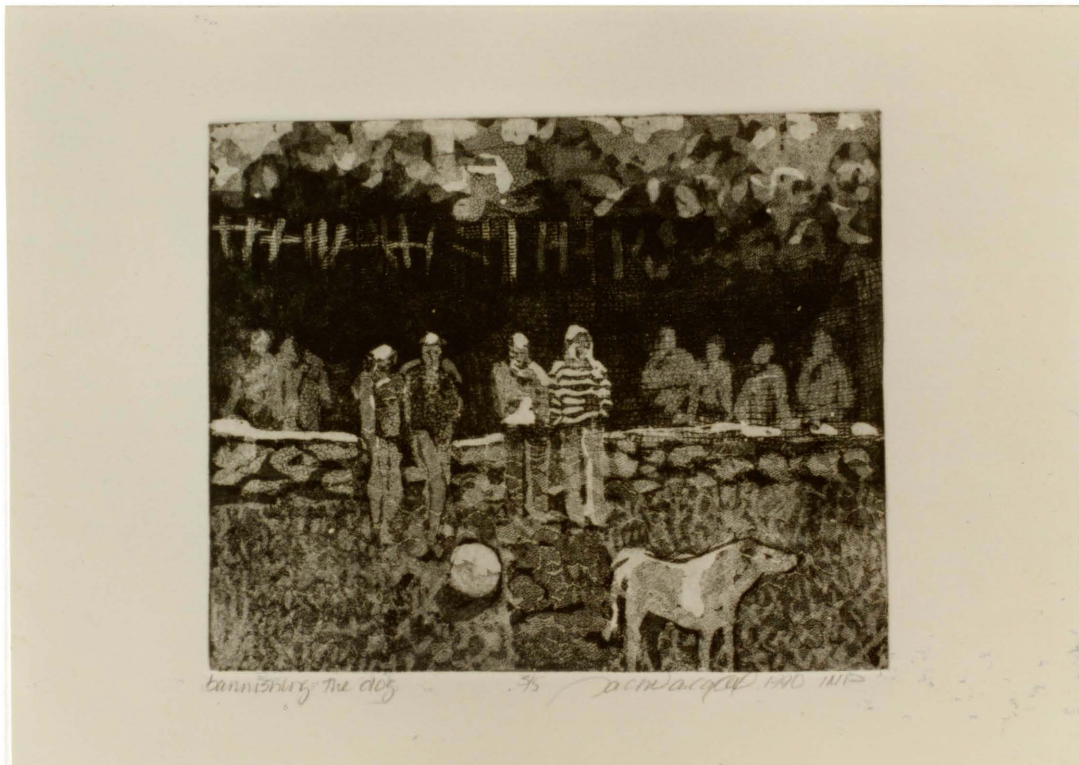


Plate 9. Banishing the Dog, intaglio on Rives B.F.K., 13" x 10-1/2".



Plate 10 Bacci Ball, intaglio on Rives B.F.K., 14-1/2" x 8-1/2".

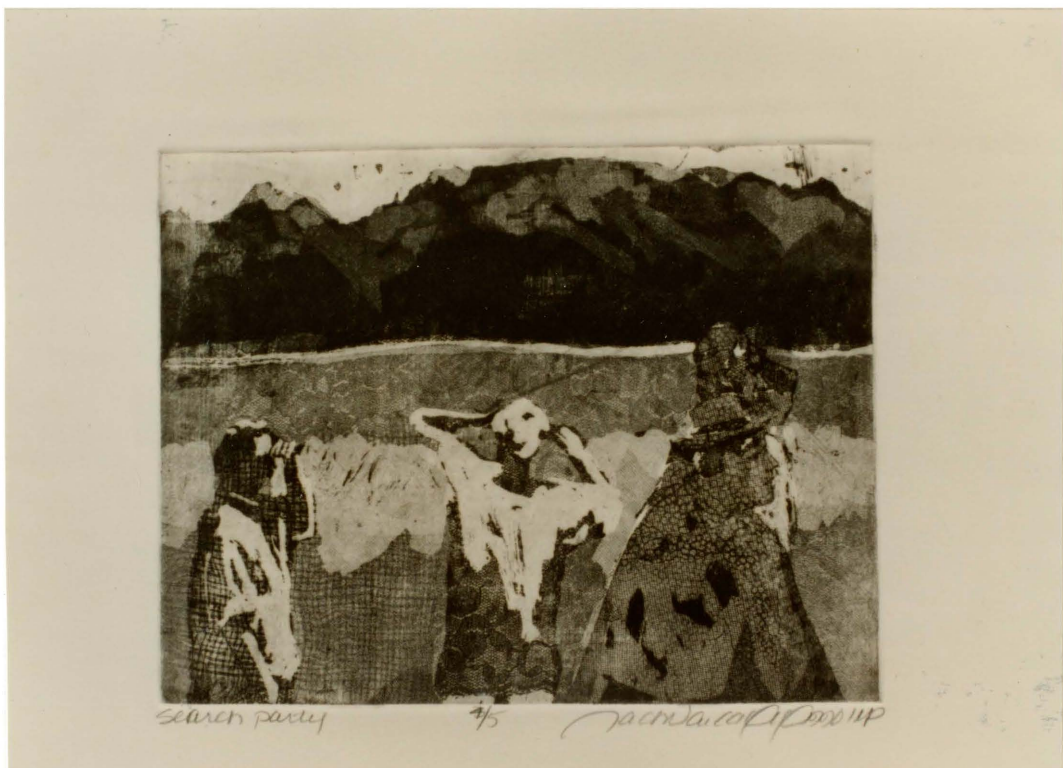


Plate 11. Search Party, intaglio on Rives B.F.K., 12" x 9".



Plate 12. Miss America, intaglio on Rives B.F.K., 12" x 9-1/4".



Plate 13. Book II, cover - intaglio on canvas, embroidery, body - intaglio on Rives B.F.K., 12" x 16-1/2".

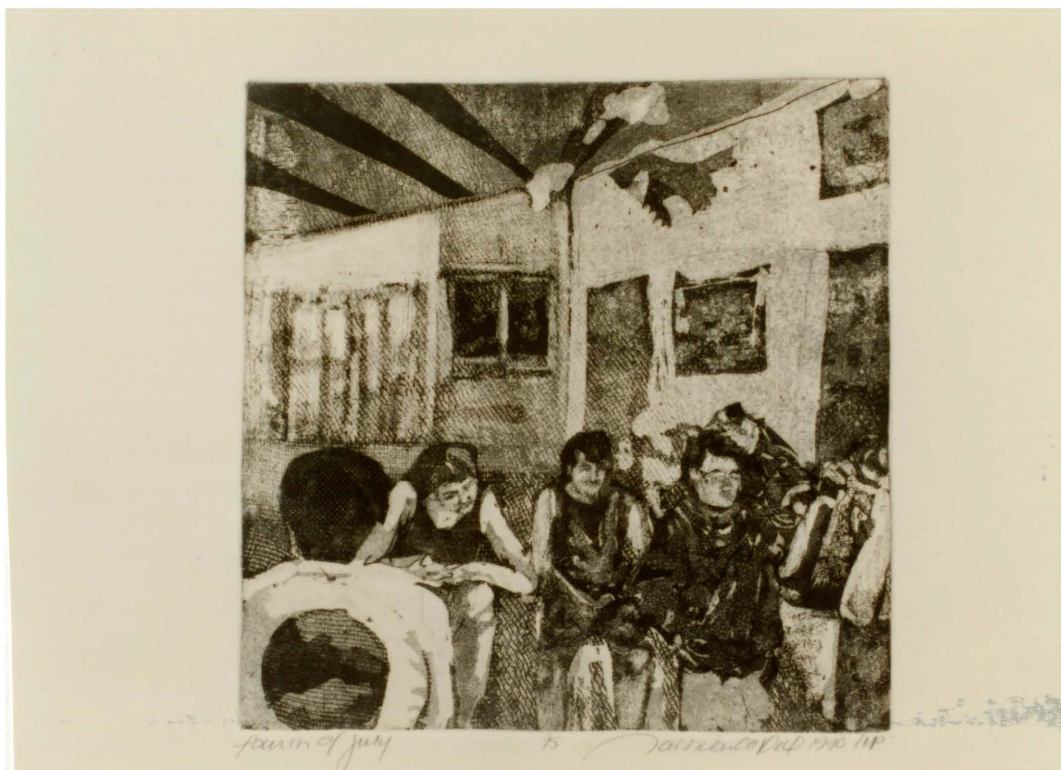


Plate 14. Fourth of July, intaglio on Rives B.F.K., 12" x 12".

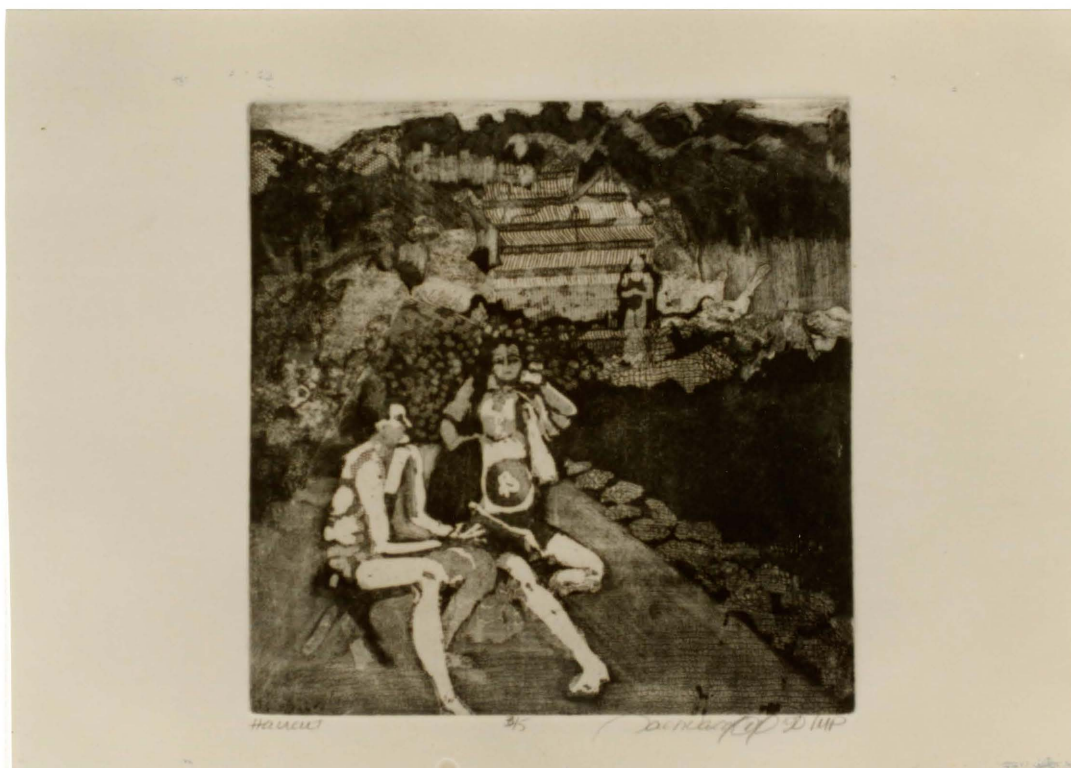


Plate 15. Haircut, intaglio on Rives B.F.K., 12" x 12".

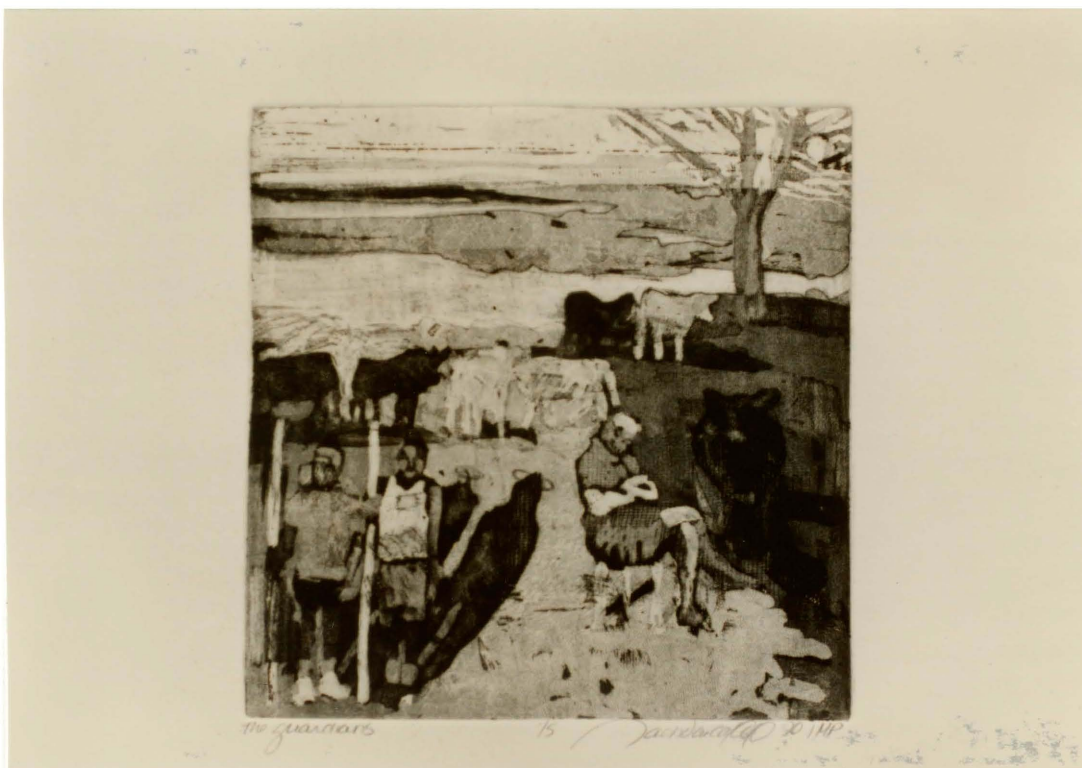


Plate 16. Guardians, intaglio on Rives B.F.K., 12" x 12".

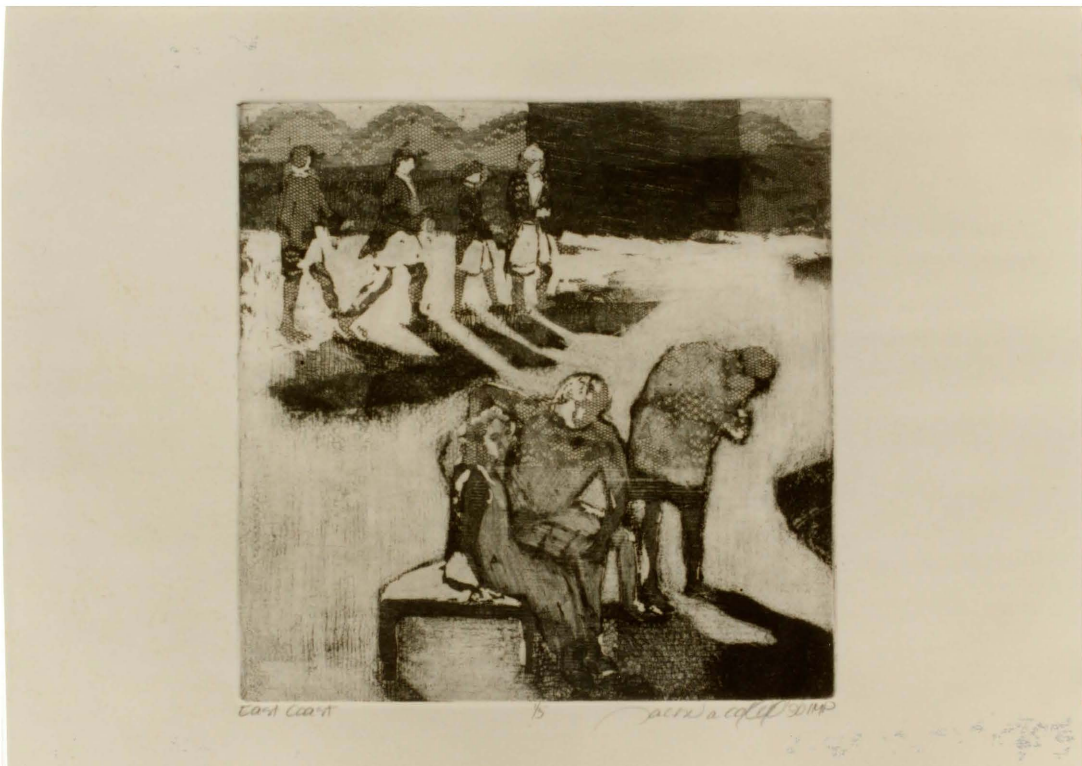


Plate 17. East Coast, intaglio on Rives B.F.K., 12" x 12".

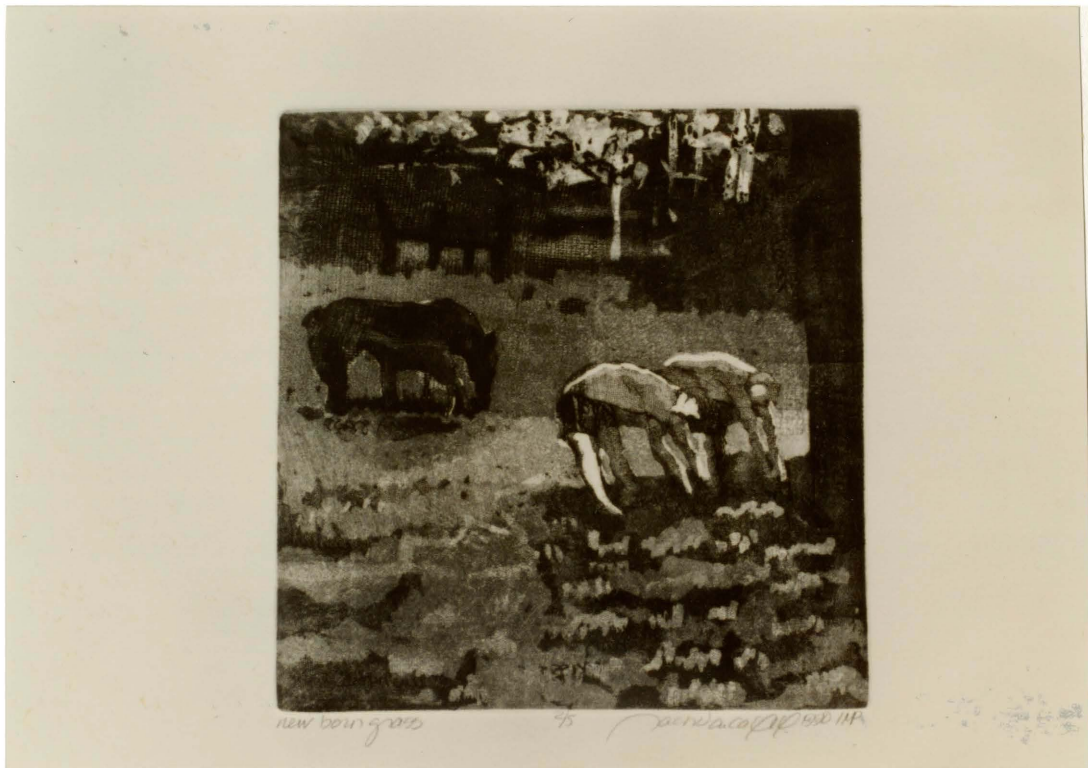


Plate 18. Newborn Grass, intaglio on Rives B.F.K., 12" x 12".



Plate 19. Rock Princesses, intaglio on Rives B.F.K., 12" x 12".

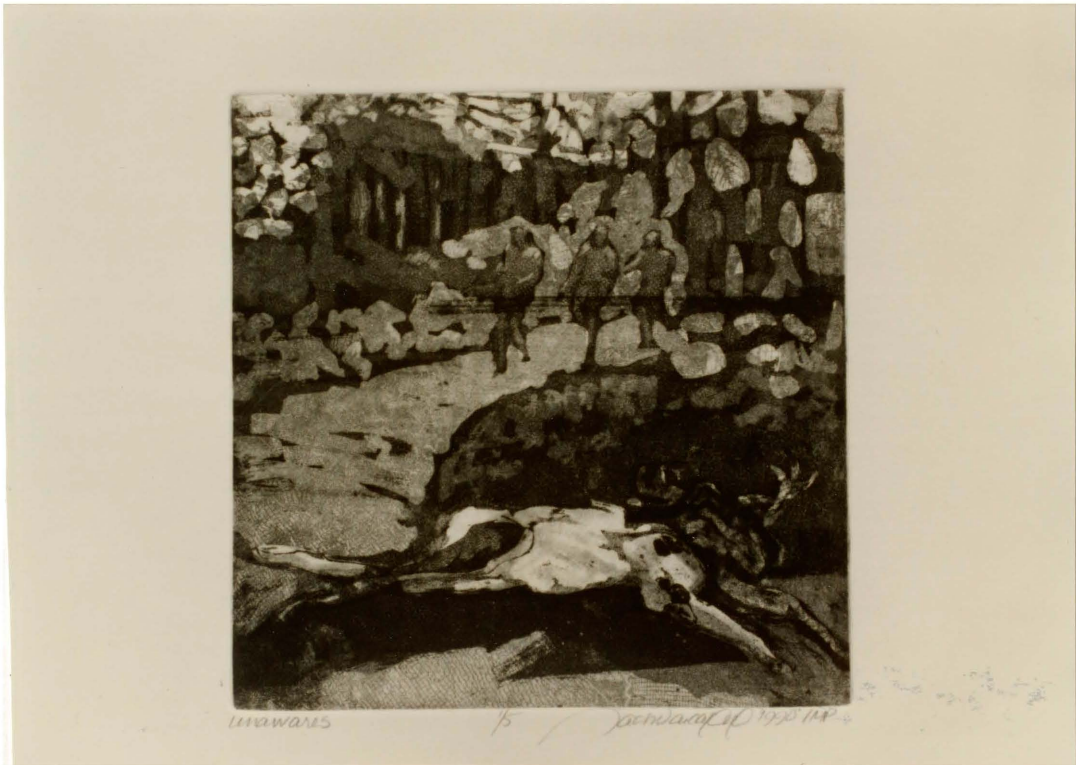


Plate 20. Unawares, intaglio on Rives B.F.K., 12" x 12".

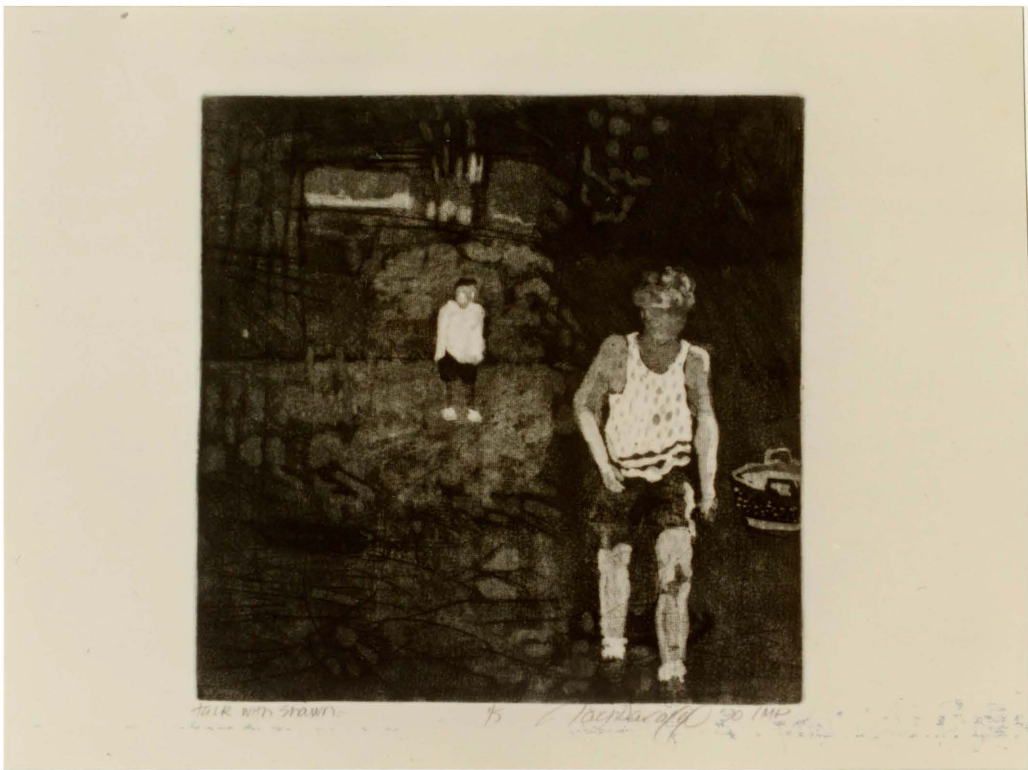


Plate 21. Talk with Shawn, intaglio on Rives B.F.K., 12" x 12".

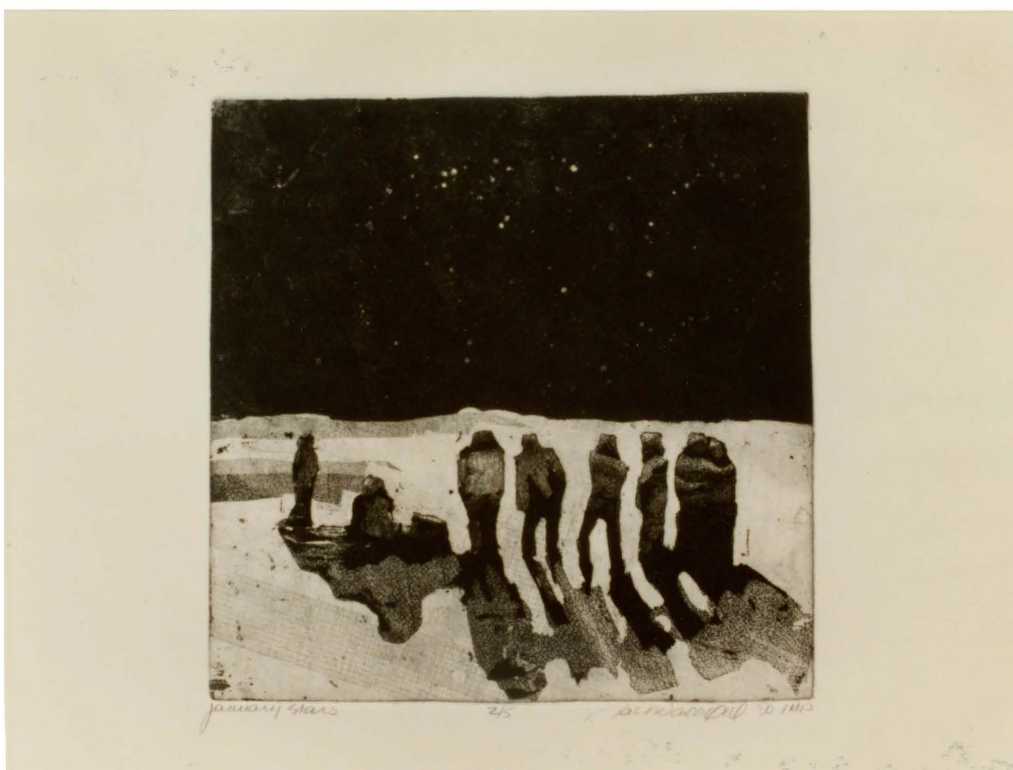


Plate 22. January Stars, intaglio on Rives B.F.K., 12" x 12".

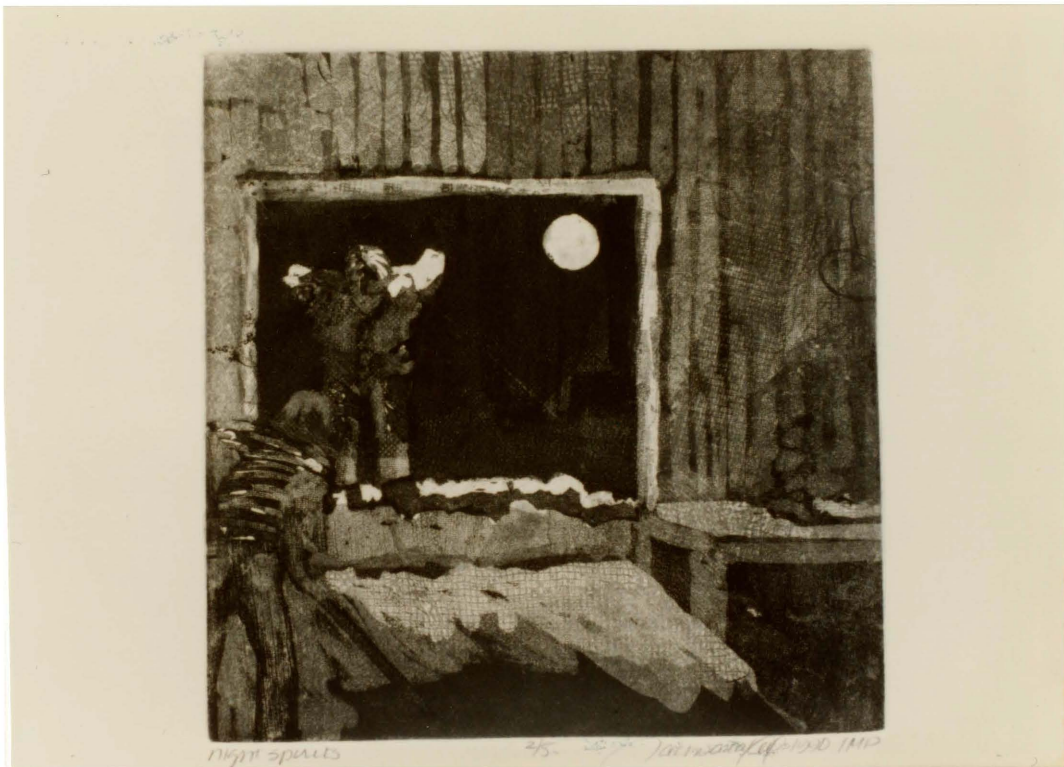


Plate 23. Night Spirits, intaglio on Rives B.F.K., 12" x 12".

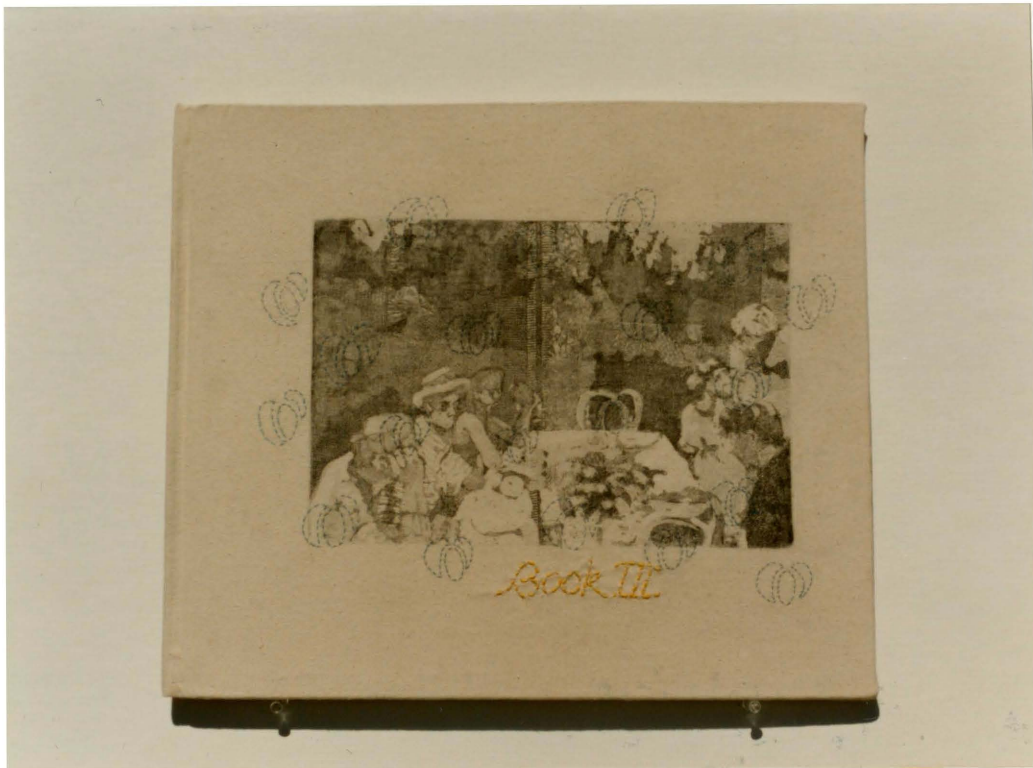


Plate 24. Book III, cover - intaglio on canvas, embroidery, body - intaglio on Rives B.F.K., 16-1/2" x 14-1/2".

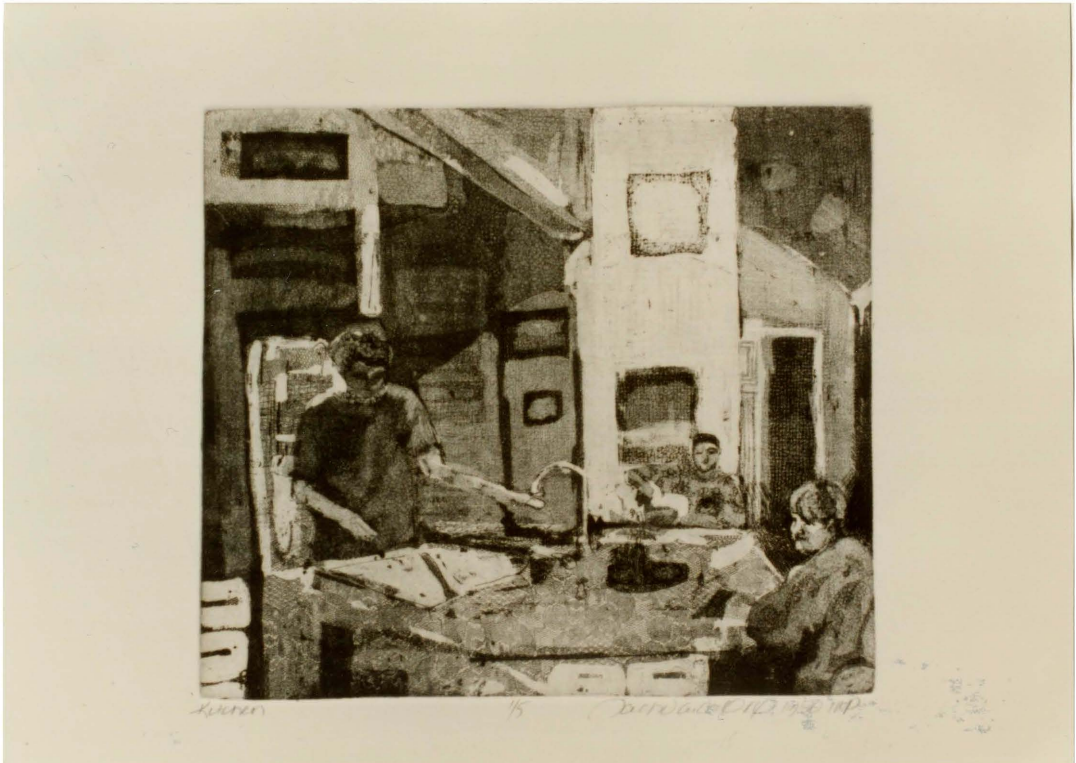


Plate 25. Kitchen, intaglio on Rives B.F.K., 13-1/2" x 12".

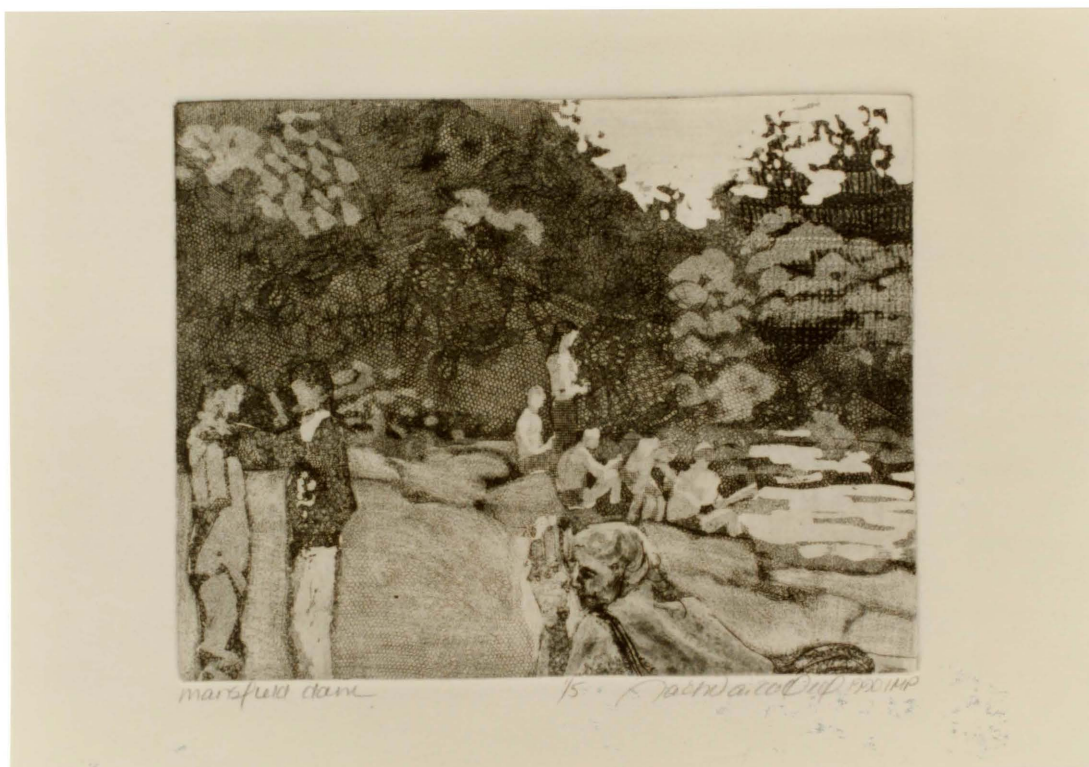


Plate 26. Mansfield Dam, intaglio on Rives B.F.K., 12" x 9-1/2".

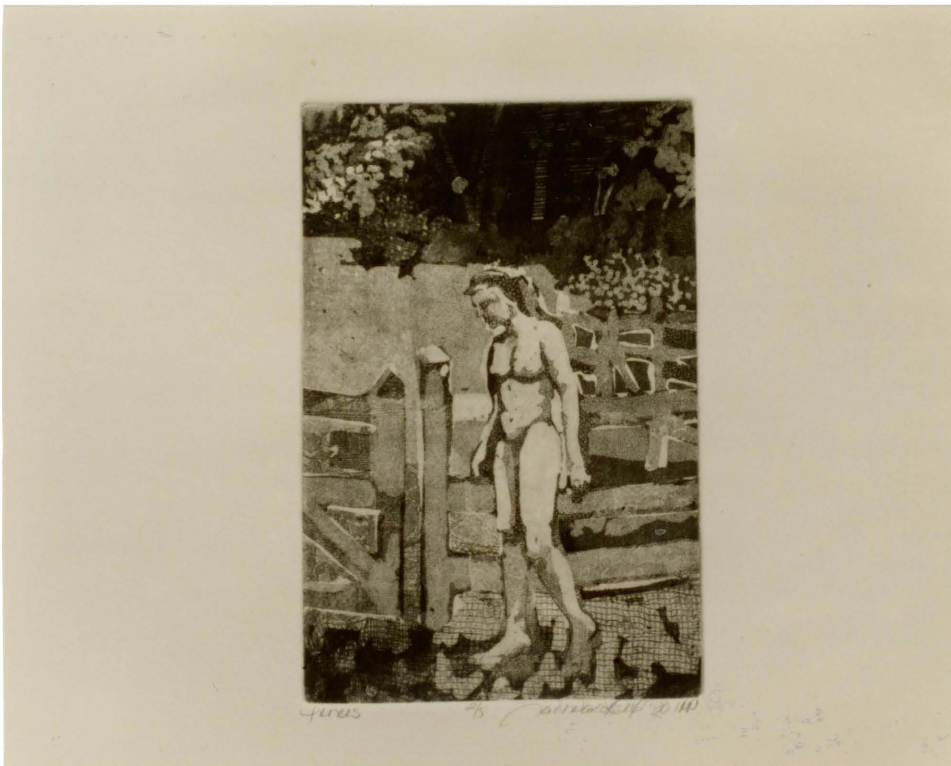


Plate 27. Fences, intaglio on Rives B.F.K., 8" x 12".

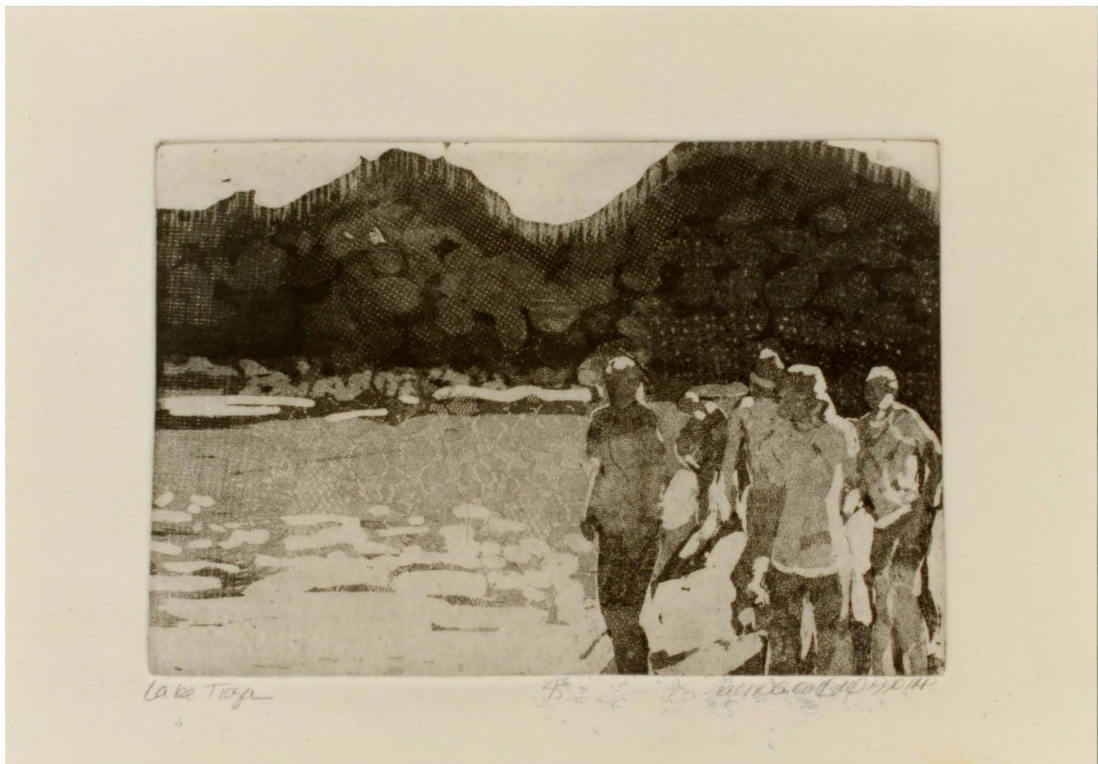


Plate 28. Lake Tioga, intaglio on Rives B.F.K., 12" x 8".

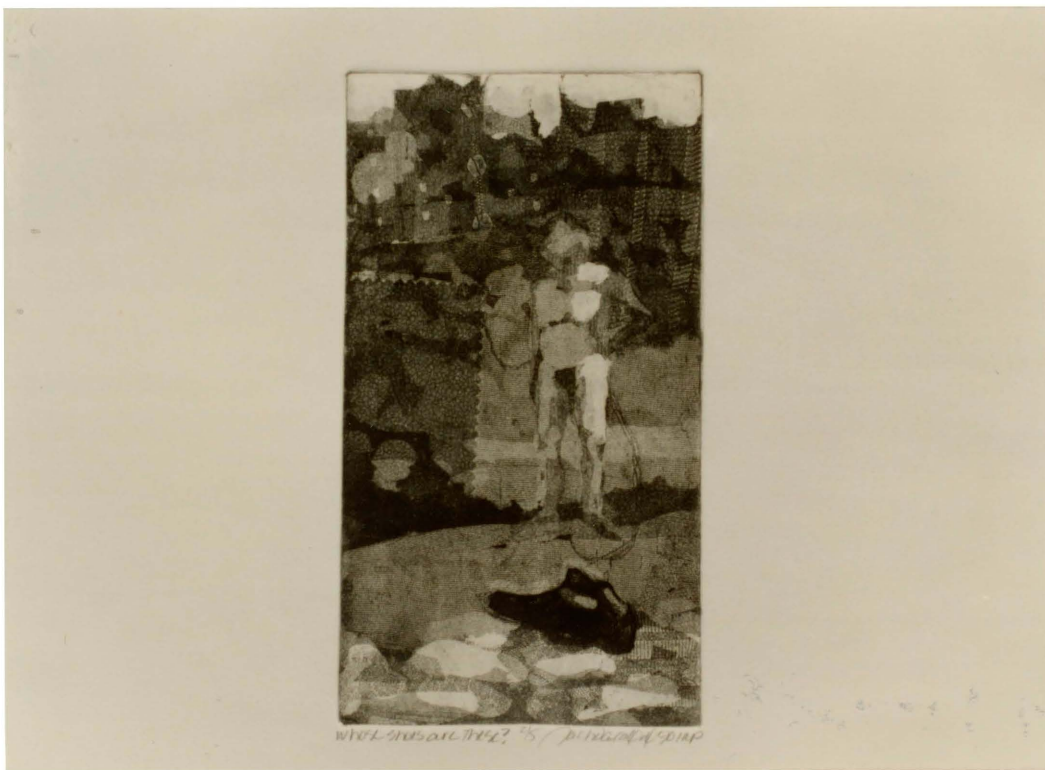


Plate 29. Whose Shoes are These, intaglio on Rives B.F.K., 6-1/2" x 12".



Plate 30. Outside Meal, intaglio on Rives B.F.K., 12" x 8".

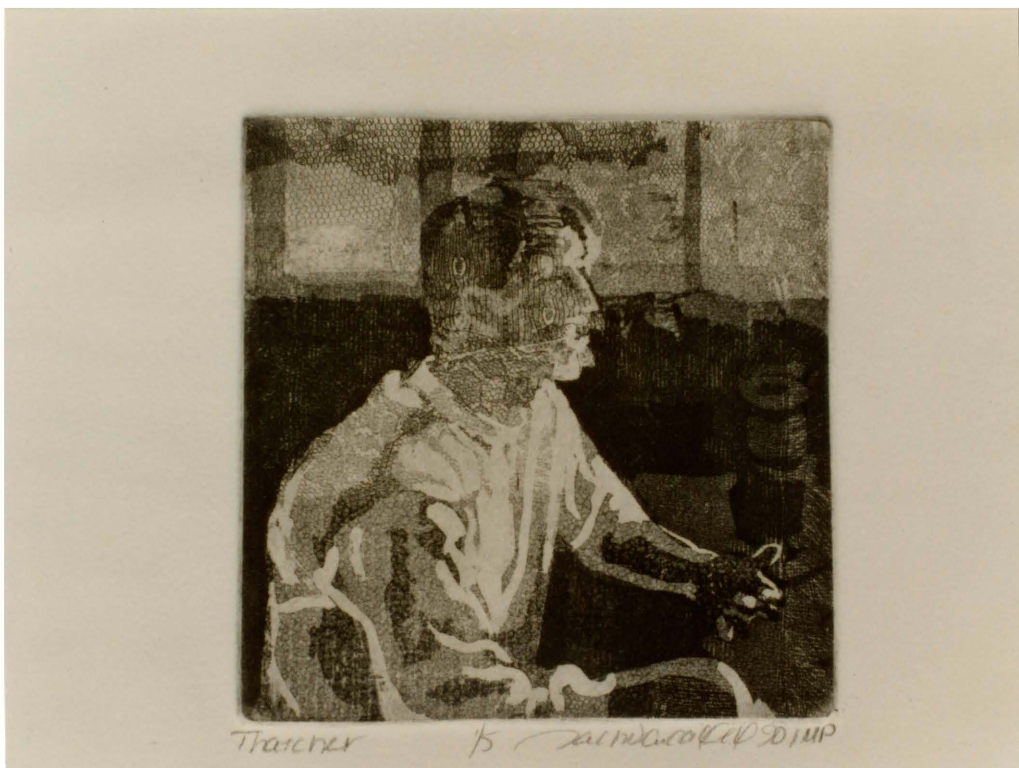


Plate 32. Thatcher, intaglio on Rives B.F.K., 6" x 6".



Plate 33. Edges, intaglio on Rives B.F.K., 6" x 6".



Plate 34. Fresh Fish, intaglio on Rives B.F.K., 12" x 10-1/2".

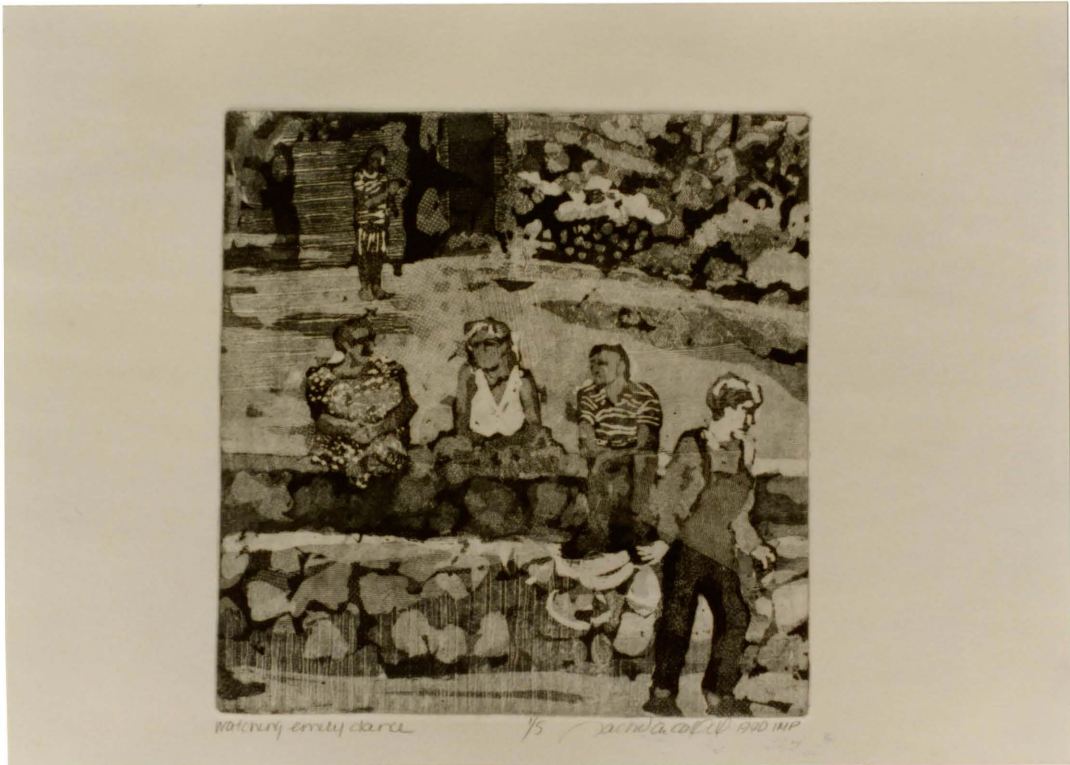


Plate 35. Watching Emily Dance, intaglio on Rives B.F.K., 12" x 12".

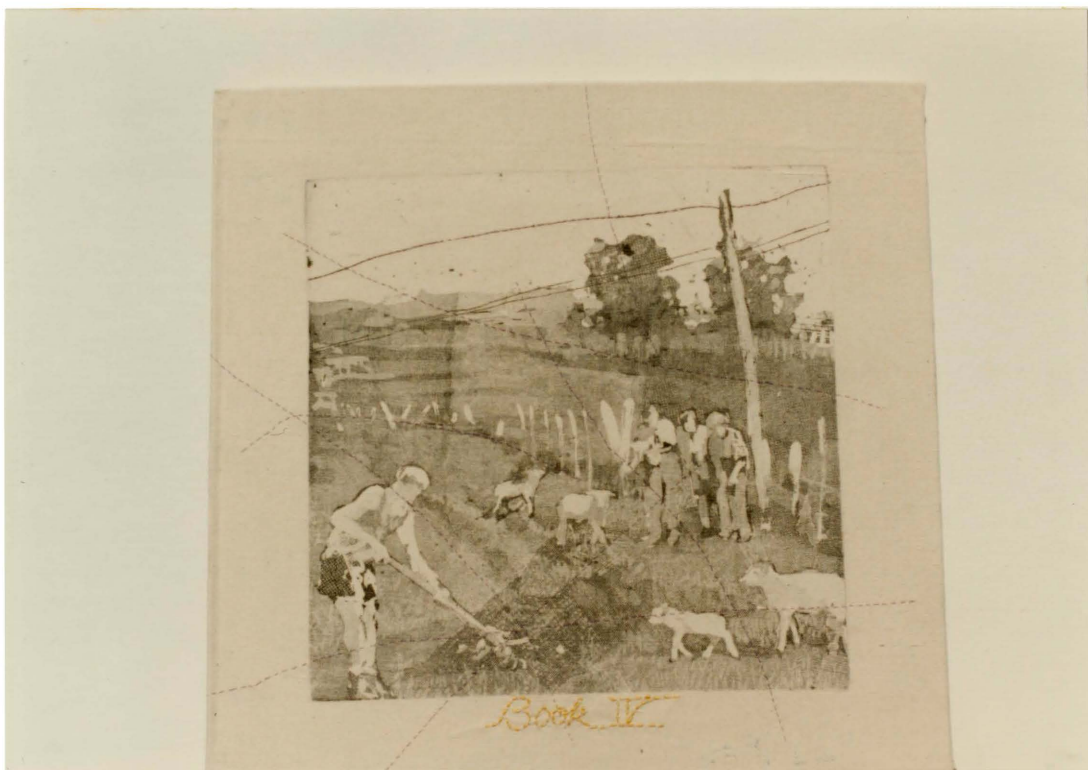


Plate 36. Book IV, cover - intaglio on canvas, embroidery, body - intaglio on Rives B.F.K., 18-1/2" x 18-1/2".



Plate 37. Breakfast, intaglio on Rives B.F.K., 12-1/2" x 9".



Plate 38. Rito Alto, intaglio on Rives B.F.K., 14" x 14".

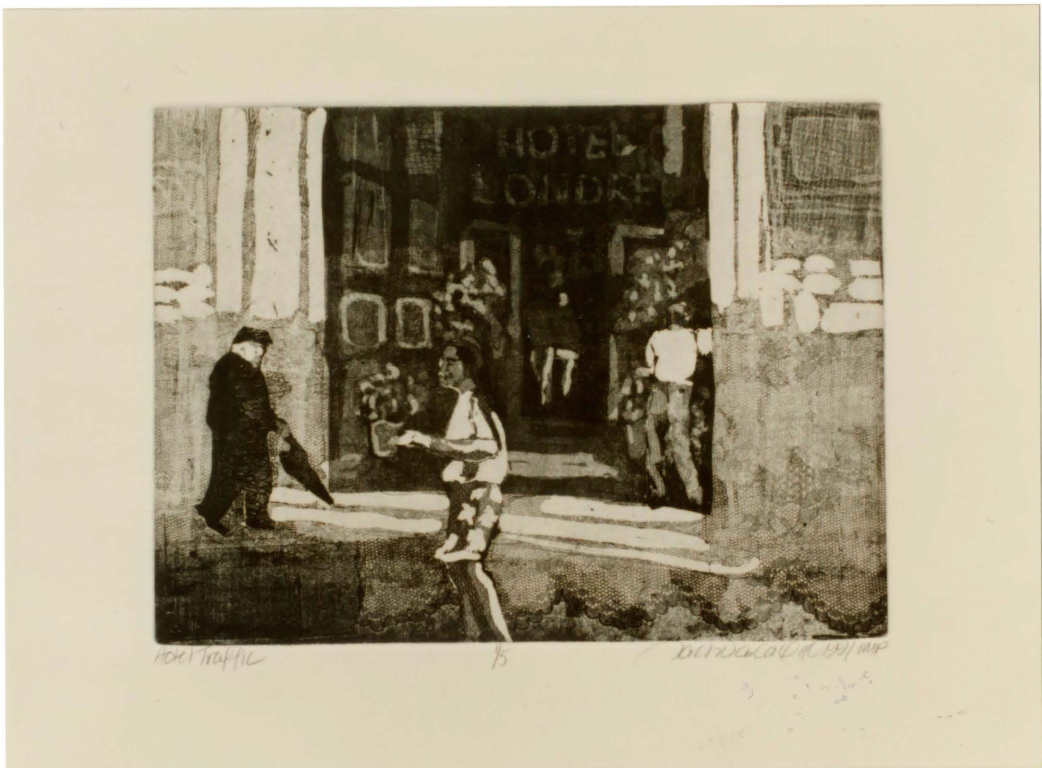


Plate 39. Hotel Traffic, intaglio on Rives B.F.K., 14" x 10-1/4".

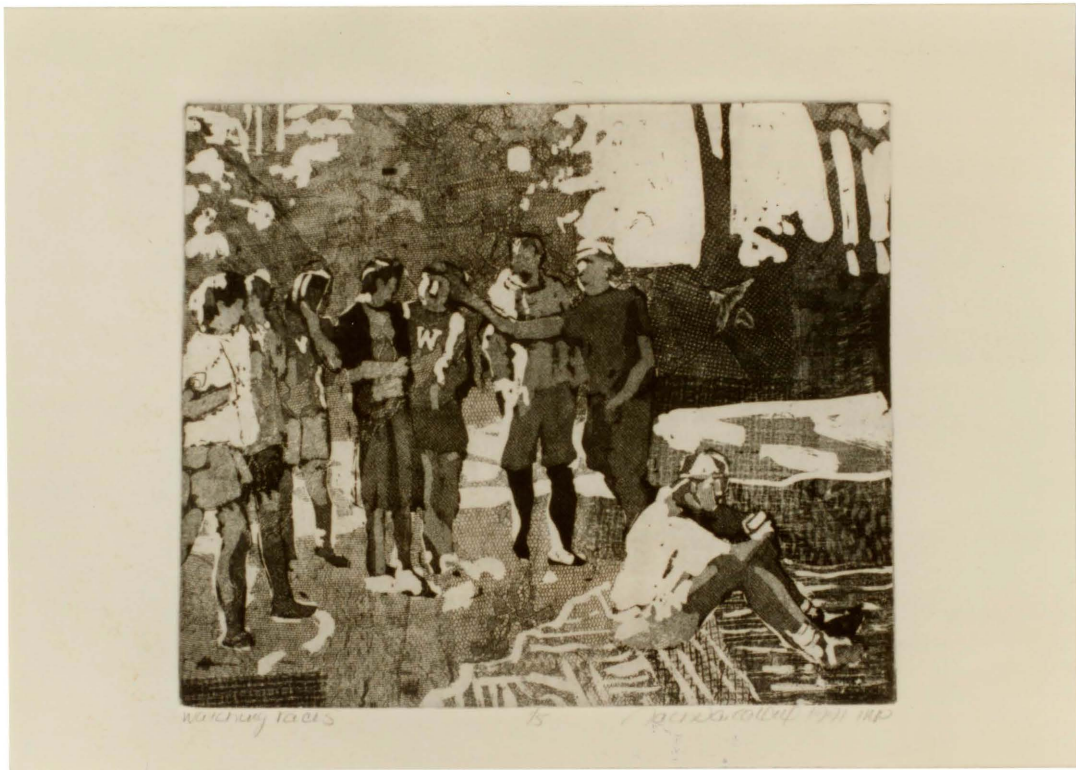


Plate 40. Watching Races, intaglio on Rives B.F.K., 12-1/4" x 10-1/2".

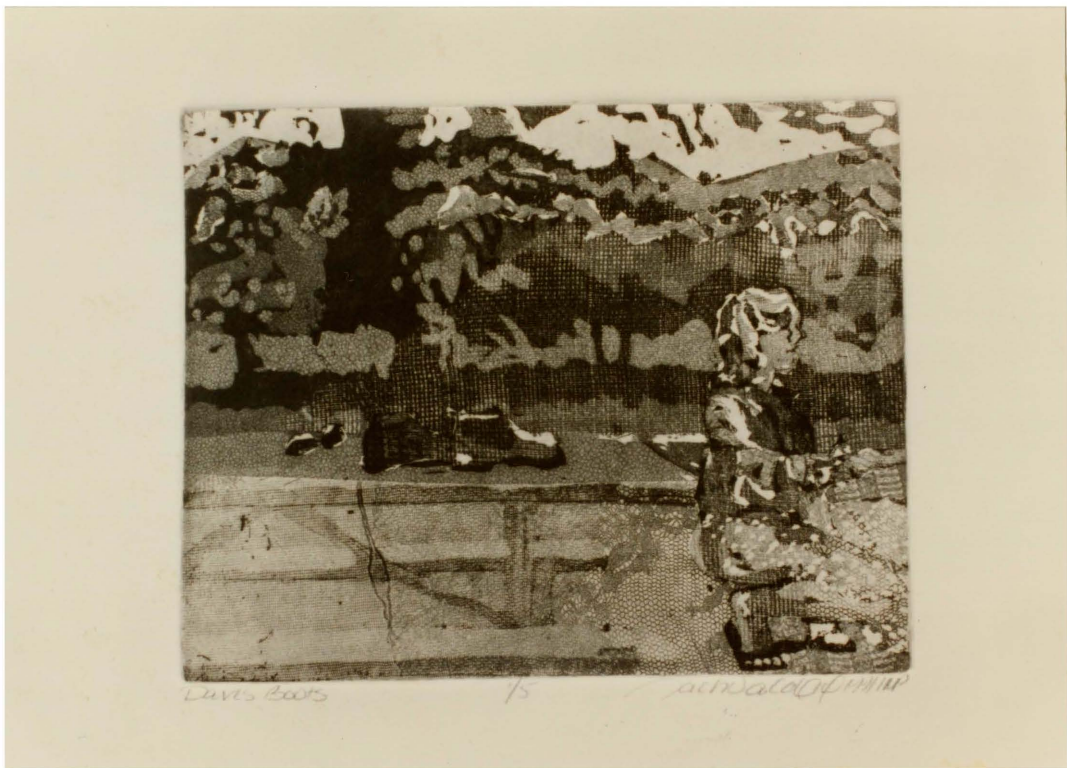


Plate 41. Dave's Boots, intaglio on Rives B.F.K., 10" x 8".



Plate 42. Watching Paul Dance, intaglio on Rives B.F.K., 9" x 11-3/4".

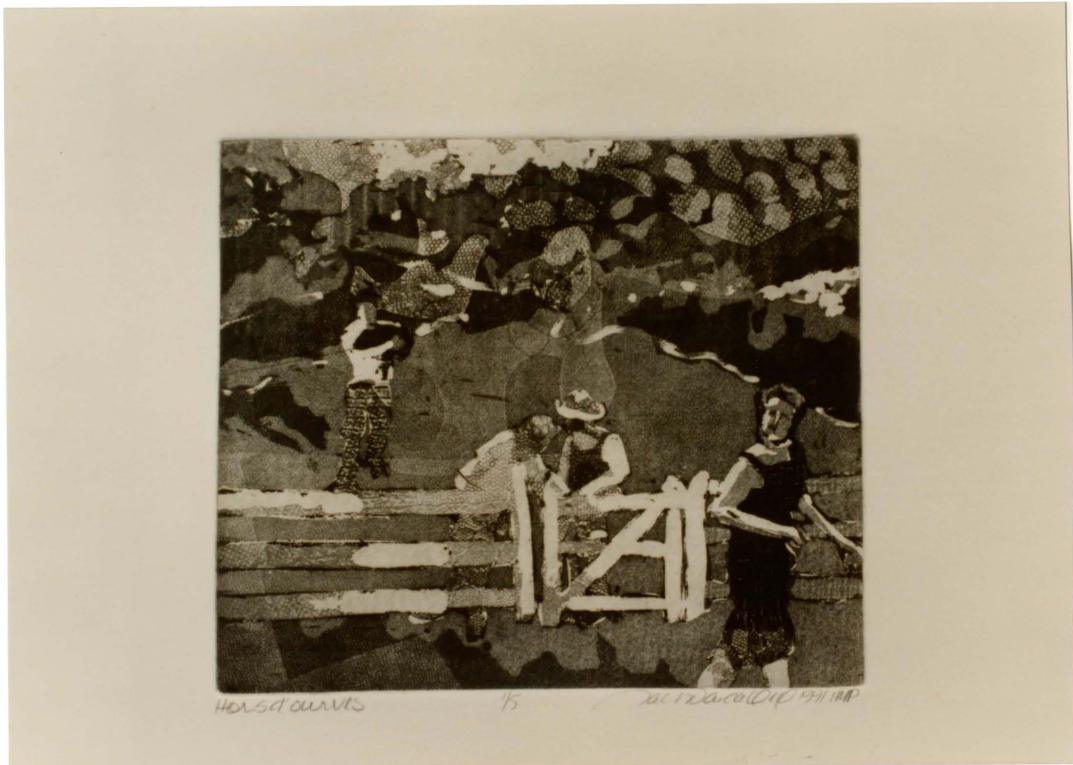


Plate 43. Hors d'oeuvres, intaglio on Rives B.F.K., 10-1/4" x 8-3/4".



Plate 44. Six O'Clock News, intaglio on Rives B.F.K., 11-1/2" x 11-1/4".



Plate 45. Spring Night, Bandolier, intaglio on Rives B.F.K., 11" x 8".



Plate 46. Camp, intaglio on Rives B.F.K., 6" x 6".

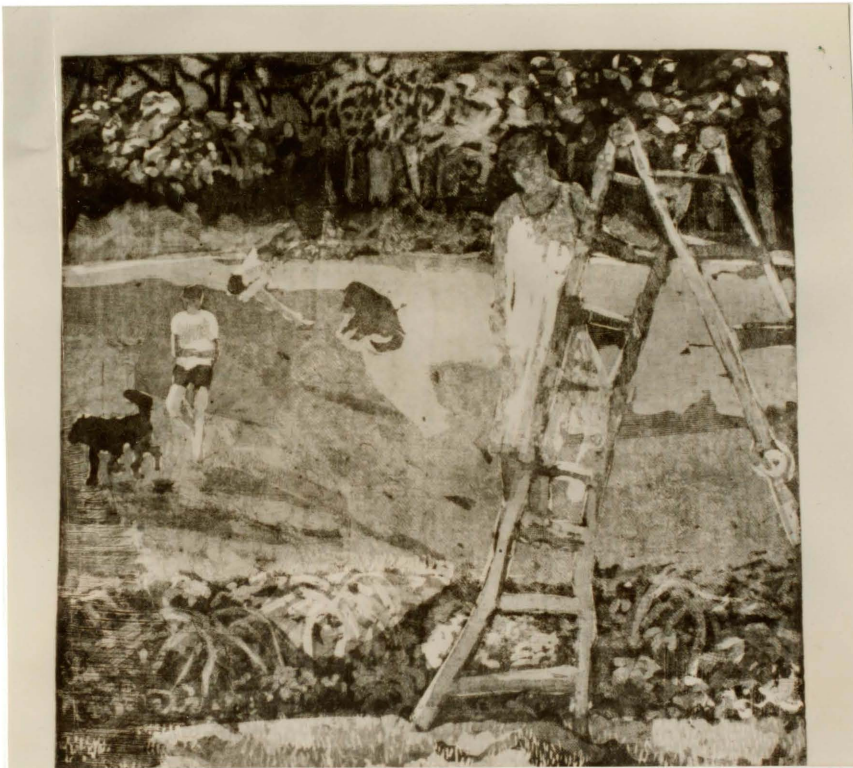


Plate 47. Dog Day Dances, intaglio on Rives B.F.K., 24" x 24".