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Constructs

Pamela Jean Burg

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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

CONSTRUCTS

by

Pamela Jean Burg

June 15, 1982
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The purpose of this thesis is to make constructions which are derived from familiar forms: e.g. quilts, table cloths, bags, and boxes. The feelings and connotations associated with these forms will be contrasted with the imagery that make up each form. Methods of working with monofilament, color Xerox, plexiglass, epoxy resins, and handmade paper will be explored.
The written portion of the thesis begins with a hypothetical statement describing the sequence of both creative and conceptual development of the thesis work. Terms within that hypothesis are then defined. My three major areas of concern are next established. They are "form", "personal orientations", and "fabrics". Within these major headings, subheadings are defined and developed. The hypothesis and definitions provide an outline of the process. Further in the paper, my influences through a review of literature are cited. This is followed by a description and discussion of each work displayed in the thesis exhibition. The last portion of my thesis focuses on a final discussion and conclusion.
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CHAPTER I
INTRODUCTION

Hypothesis

While describing the intimate yet complex relation between content and structure of modern art and the social context within which it had come into being, Meyer Schapiro commented, "... The picture is not a rendering of external objects.... but the objects assembled in the picture come from an experience and interests which affect the formal character." In support of such rationale, the work in this thesis reflects my intense and personal orientations to textiles and to architectural spaces. These feelings are projected into a specific format: a paper and acetate collage yielding fabric-like qualities. A formula or hypothesis was used to prescribe the direction of the reaction which took place while working on the thesis. Stated as:

FORM + PERSONAL ORIENTATIONS = FABRICS
(Collage) (Textiles and Interior Spaces) (Paper and Acetate Constructions)

this equation allows for those factors, experience and interests, to which Meyer referred. The understanding of these factors, along with the supporting reference material substantiate my intentions concerning my thesis work.

Definitions

In order to understand each factor within the equation, definitions of terms are required. The definitions incorporate a general explanation and also a personal interpretation which allow the reader to understand my personal connotations of a term or an idea. The order in which the terms are introduced follows the sequence of their appearance in the hypothesis. Thus, a sequence of the thought processes I went through while formulating this thesis will become evident to the reader as the terms of the reaction are defined.

Form

Form is "the manner in which the artist presents his subject matter or content in creating a work of art. Form is the product of the artist's organization, design, com-
position and manipulation of materials."² Collage was the form used to present the ideas of my thesis work.

Collage

Collage is a term (from the French, collor, meaning to paste or stick) for a technique consisting of cutting and pasting natural or manufactured materials on a painted or unpainted surface.³ "Collage evolved out of papiers collés, a nineteenth century 'art recreation' in which decorative designs were made with pasted pieces of colored paper."⁴ It was first employed by Pablo Picasso and George Braque about 1912-1913 when they began to incorporate into their Cubist paintings a wide variety of "prosaic" materials (newspaper clippings, tickets, folded paper, pieces of wood and glass, wire, sand, etc.) selected primarily because they offered new mediums with which to represent planes and textures.⁵ The insertion of fragments from visual realism into increasingly abstract cubist paintings was part of the artist's concern with the central problem: what is illusion and what is reality?

⁴ Mayer, op. cit., p. 83.
⁵ Ibid.
Is reality in the eye of the spectator? Or is it the absolute of the canvas?"6 Later, the Dadaists and Surrealists began to combine such materials on the basis of their connotative and associative values.

Thus, a piece of reality—which usually reflected some aspect of the 'civilized' world—entered into the work of art, where it fulfilled a dual function: on the one hand it existed in its own right as a representative element of the real world, whilst on the other hand it was used as a formal element within the total composition. But the essential quality of the collage—and this is true in all cases—was its tendency to break the bonds of the traditional two-dimensional painting, thus creating a spatial or environmental painting or sculpture. Over and above this, of course, the collage technique enabled the artist to introduce elements of social criticism and to make direct statements on the current political situation.7

Once collage represented a novel means of picture making, but it has since been accepted and adopted by representatives of almost every major art movement of the twentieth century, and is, therefore, no longer unusual.8

Personal Orientations

Personal orientations refers to my attitudes and interests based on a wide variety of factors specific to

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6 Arnason, op. cit.
me: genetic coding, upbringing, education, environmental factors, luck, etc. Two topics, textiles and interior architectural spaces, stemming from my personal orientations, are addressed in my thesis work.

Textiles

From traditional and ethnic fabrics to contemporary "materials", I have always been interested in textiles, the people who did the making, the processes and the products. To narrow the immense history of textiles to a manageable issue for consideration in this thesis, I chose to concentrate on the topic of pieced quilts: the quilting tradition, the technique and those who practiced the art.

Quilts

Quilts are objects of aesthetic value and expressive significance... artifacts which express not only the lives and skills and tastes of women, but also their undauntable will to create. Pieced quilts were considered utilitarian and represented the everyday bedcover. They were made by sewing small, straight-edged bits of fabric together to

form an overall patterned top.\textsuperscript{10} Fabrics were sometimes saved for a generation before they were used in quilt-making; thus a single quilt might incorporate textiles of different periods. Sometimes a woman spent years on a single quilt, piecing together fabrics with highly personal associations: a scrap of mother's wedding dress, a bit of calico from India, or a special gift from a relative. Patterns were passed down from mother to daughter and circulated from one household to another. Pieced blocks might represent a gift for a special occasion, or symbolize historical events, native flora and fauna, frontier life, simple country humor or a waste not, want not attitude.\textsuperscript{11} Pieced quilts or fabric collage served as a personal diary for the maker, while on a large scale, quilts document the values and events of past times.

**Interior Architectural Spaces**

In addition to pieced quilts, there is another personal orientation I have introduced to my thesis work: interior architectural spaces. For whatever reason, I have found myself clinging to the memories of spaces, rooms, buildings, corners and closets which I have lived


in, visited, saw once, saw everyday or only dreamed about. In my mind, the myriad of emotions evoked by these memories were compared and contrasted with the coldness and impersonal repetition of the architecture of an anonymous city.

Fabric

Fabric is any cloth produced by joining fibers as by knitting, weaving or felting. Fabric is a general textile term embracing the gamut of clothes, rugs, carpets, tapestries, matings, canings, etc. Though special fabrics have been produced for very specific needs, in a general way, they serve as clothing, shelter, utensils and art. Utilitarian as well as aesthetic needs determine color, texture, pattern, construction technique and materials. While one cloth may be considered an heirloom, another is a rag. We have a multitude of specific feelings and associations about the fabrics that are part of our everyday environment.

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Paper and Acetate Constructions

Paper and acetate constructions were the direct results of this thesis and the objective of my hypothesis. The constructions are meant to be fabrics with the purpose of conveying a sense about my "personal orientations": textiles, pieced quilts and interior architectural spaces. While making these fabrics, I went through a similar decision making process that every textile maker has been through. However, considerations about material, process and form were the most integral in defining my personal orientations.

Materials

Paper and acetate were the chosen materials to complete the thesis work. Unlike fiber (cotton, linen, wool, silk and synthetics) which has a history and specific association to textiles, paper and acetate have few or no weighty connotations in regards to textiles. Having so completely saturated our contemporary society in the form of disposable containers, much of the value associated with wrapping materials is placed not on the materials at all, but on what they contain and/or what they protect. Paper and acetate are inexpensive and readily available. Not high in monetary value and, at times, because of over abundance, these waste materials can be a nuisance. But they provide the artist with an easy to obtain, anonymous
substance, from which artistic and conceptual expression may grow.

Form

Traditionally, tapestries have assumed a flat planar form, exhibiting picturesque illusionism within their borders. The art object made of fiber has evolved from flat fabrics for interior spaces and apparel, 1940's, to "the new tapestry": fiber sculpture and three dimensional reliefs, 1960's.\textsuperscript{14} Currently, 1980's,: Most artists... don't see themselves as belonging to a group. Their art is more personal, sometimes autobiographical. Psychological issues, intellectual concerns and personal visions are the concepts related through fiber as an art form. The scale varies from miniature to monumental; however, the tendency is to relate the viewer and environment on a more intimate basis. Works are becoming less physically dimensional and more involved with visual illusions. Bold, heavy textures have been replaced with subtle complex color and textural relationships. Fiber as a sensuous material no longer seduces the artist or viewer. Thinner yarns and current "high tech" materials reflect an accelerated technology and culture.\textsuperscript{15}

For my thesis work, a carton form was utilized to express my personal attitudes towards interior architectural spaces. Not unlike the design of many contemporary


\textsuperscript{15} Ibid., p. 7.
housing complexes, the flat graphic form of an unfolded carton is a product of a cost/effect conscious industry. The carton form acknowledges its capacity to interlock not only with itself, but also to dovetail with the next form down the line. The results are maximum yield with minimum waste. While advertising product information, the flat form alludes to its function as a three dimensional en-casement with strength and integrity. Beyond the affiliation with twentieth century industry, the container form typifies many associations. It is linked to female imagery, as well as the house, home and interior and exterior architectural spaces. Shapes and patterned surfaces specific to certain packages imply ideas and disclose the contents held within. Though dismissed as a disposable wrapper, the carton may be what the pieced quilt was to past eras: an artifact of the twentieth century, a descriptive device speaking to future generations about our culture, the materials and technology at hand, and societal values.

Process

The process of sewing to make a fabric is of primary importance to my thesis work. The juxtaposition of materials (acetate and paper) to process (applique and quiltmaking) was essential for creating the suggestion of a quilt. Initially, I entertained thoughts of painted or
printed surfaces—or pasted collage. However, the use of and reliance on a base strata for structural soundness seemed to deny the structure of the process and the strength of the materials. By sewing matched edges, component parts play an integral role of supporting each other while also producing a slightly prismatic, quilted plane. The additive, rather than subtractive, sculptural process was employed to construct a fabric which displays an inseparable yet unlikely association of materials to process.

The utilization of Xeroxed materials demonstrates another portion of the work's intent. With the push of a button, the unique, special and rare qualities of a favorite scrap e.g. delicate embroidery or perhaps, hand crocheted doily, are captured and duplicated a multitude of times. Through the use of the Xerox machine, the personal and uncommon, can be made accessible to all.
CHAPTER II
INFLUENCES: A REVIEW OF LITERATURE

Decorative Arts as Related to Fine Arts

As art in the twentieth century became increasingly abstract, artists and critics struggled to create a clear distinction between the abstract and the merely decorative. In order to define and maintain the position of abstract art as "high art", its supporters were compelled to fight off the stigma of association with so-called "low art", that was defined as "the decorative and often domestic handicraft production of commercial artists, women, lower class, peasants and savages." But despite the declarations and manifestos which have worked to deny the status of the decorative, art historians of late have become increasingly aware of the crucial role decorative art and decorative impulses have played in the formation and emergence of some of the major modernist styles of the early twentieth century. For example, it is now generally recognized that Art Nouveau and the Jugendstil arts and crafts movement, stemming from late nineteenth century Symbolist thought, provided the basis and stimulation for artists such as Henri Matisse and Wassily Kandinsky, as well as the segment of twentieth century artists who work
to "convey content and meaning through abstract and non-representational forms." To be art, according to Kandinsky, non-representational forms must have meaning. They have to "call forth vibrations of the spirit", or risk deterioration into what he called "mere decoration".16

Both Kandinsky and Matisse borrowed from the decorative arts, but the influences of decoration were submerged and transformed by being placed within another context. For example, fabrics were painted on canvas and cut and pasted papers imitated the look but never the methods of the lowly crafts. Both of these twentieth century artists borrowed from the decorative and applied arts to create yet another form of high art.

**Miriam Schapiro**

Like Kandinsky and Matisse, American artist and feminist, Miriam Schapiro has taken the product of craft and transported it, through contextual change into the realm of high art, but with one difference. When Schapiro incorporates craft into a high art context, she does not treat her sources as borrowings to be transformed. Unlike Matisse and Kandinsky, she does not transform her materials in an effort to disassociate them from their original character. Instead, she reveals them (fabrics, knicks knacks, hand work, etc.) as objects of aesthetic value and

expressive significance (see Figure I). She brings forth Kandinsky's call for "powerful and meaningful embodiment of the human spirit" by presenting artifacts which express not only the lives and skills and tastes of women, but also their undismayed will to create. Schapiro's works with their social and political as well as aesthetic message are "significant abstractions" and not "mere decorations".

In her recent work, Schapiro shapes the multiple implications of patchwork to a variety of formal and expressive ends. Femmage, her format, is a term she uses to describe the activity practiced for centuries by women who used traditional craft techniques such as sewing, piecing, hooking, quilting and applique. It is a variant on collage; "pictures assembled from assorted materials..., describes an activity with an ancient history". Collage has in the past, forced a testing of previously established structures of form and content by confronting the supreme aesthetic value of the canvas with the aesthetic non-value of newspaper or oilcloth, ticket stubs, waste paper, rubber tires or fabric scraps. Too often, the implications of collage materials as a meaningful content, activated rather than suppressed by its new content, have been neglected.18

17 Ibid., p. 34.

18 Nochlin, op. cit., p. 20.
The extensive use of fabric swatches, patchwork and embroidery, as both formal and iconographical elements in Schapiro's femmages, is part of her conscious effort to re-establish her connections with this older and more authentic tradition with which she as an artist and feminist identifies. Miriam Schapiro travels around the country and asks women she has just met to contribute a souvenir, a handkerchief, an apron to be recycled in her work. When speaking about the feminist tradition, Schapiro says: "We are Lavenia Fontana's lace, Artemeia Gentileschis' self-portrait and Marguerite Zorach's needle work." She continues: "The connection reaches across centuries, linking the signed with the anonymous, fine art with folk art, preserving and mingling the experiences through collaboration."19

From her discussion on the waste not, want not tradition of women who assembled collages (quilts, valentines and scrapbooks), Schapiro creates her femmages. The linens and embroideries she has collected were, for those who made them, a means of social identification, offering some sense of security and place. She arranges them to allow for a dialogue to occur between the original patterns of the fabrics and the paint marks Schapiro applies

to their surface. "Patterns and intermittent touches of paint produce palimpsests", like a tablet that is written on again after the original writing is erased, "that mediate feminist concerns, formalist issues, and decorative elements." The fabric bears a social message, transcending its function, but not its identity, in order to comment on its origin.

Luis Barragan

As stated before, one of my personal orientations has to do with the idea of interior architectural spaces. To me, the sight of simple corners, doorways, and floors intersecting with walls merging with ceilings brings forth memories of the past and also projections to the future. In a pursuit to satisfy the public's forgotten psychic needs for beauty, magic and silence, Mexican architect, Luis Barragan has been highly influential to the aesthetic considerations of this thesis. The hallmarks of his work are privacy and intimacy. His houses, serene, poetic and focusing inward, offer the possibility for an interior life (see Figure II). Relying on memory to trigger the experience, Barragan gives one or two of his architectural elements exaggerated dimension and presence that create a

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Figure II. Luis Barragan, House for Luis Barragan, Tacubaya, Mexico, 1947 from The Architecture of Luis Barragan by Emilio Ambasz (New York: The Museum of Modern Art, 1976), p. 35.
surreal and hypnotically compelling environment. For example, his graceful stairway of cantilevered pine boards without railings, leads to a door that is always closed, and "although the stair is very sturdy, its visual delicacy is such that to ascend it would seem possible only if gradual weightlessness was achieved".\textsuperscript{21} Like many other admirer's of Surrealism, Barragan has been fascinated by the dream-like quality solitary architectural spaces can acquire. Barragan's rooms are "magical places for meditation from a lifelong memory".\textsuperscript{22} In a process of further abstraction, the mass of Barragan's architecture is condensed into planes. "Thus a part comes to stand for the whole; the wall becomes the surrogate for the rooms..., and the life these rooms once housed--a child playing on the floor, a woman pedaling on her sewing machine, the smoke of darkened kitchens--seem now to dwell as unseen presences behind these walls."\textsuperscript{23} Luis Barragan is an architect of seclusion who represents serenity in a noisy world. He states: "Solitude is good company and my architecture is not for those who fear or shun it... Art is made by the alone for the alone."\textsuperscript{24}

\textsuperscript{23} Ambasz, \textit{op. cit.}, p. 107.
\textsuperscript{24} Baker, \textit{op. cit.}, p. 50.
CHAPTER III
RESULTS AND DISCUSSION

Three works comprise the substance of my thesis: Curtain, Construct No. 2: Carton Complex, and Construct No. 3: Tiles. The conceptual considerations of my thesis work are embodied in the notions of pieced quilts and architectural spaces. I am influenced by the values and graphic quality represented by quilts. Quilts reflect the history of women's roles and activities, the concern for craftsmanship, and the idea of individual creativity; whether naive or well-studied. Another conceptual aspect of my thesis work is the contrast between my definition of interior architectural spaces (which allows for individual identity), and the cold impersonality of modern housing complexes which provide little chance for variation and individual uniqueness. The formal presentation of these concepts is manifested in the form of a pieced quilt which contains perspective drawings of interior architectural spaces. The tradition of the pieced quilt was put in a new context by making a quilt-like construction from non-traditional materials: i.e. paper and acetate. The perspective drawings were infused within delineated, repeat-designs similar to the layout of modular housing projects.
Each of the three constructions employs a different pattern. "Patterns in general are the systematic repetition of a motif or motifs used to cover a surface uniformly. The spaces between motifs are either other motifs or are an integral part of the repeat."25 In all three of my constructions, pattern provides spatial organization upon which the drawings of interior spaces play. In a second way pattern represents a fabric: i.e. both the structure of construction and the overall surface design. The connotation a fabric might yield is determined by the colors and type of pattern employed. For example, in Curtain, the colors are pastel and the pattern is a simple repetition of a diamond shape. Thus, this particular paper and acetate fabric assumes similar connotations to that of fabric used for decorating a bathroom or bedroom.

Curtain

The intent of the first construct, Curtain, is to evoke memories of sheer curtains and the atmosphere they create, suggest the illusion of empty, lonely, interior architectural spaces and acknowledge some of the materials common to twentieth century American culture. Curtain is a two dimensional modular construction (see Figure III).

Figure III. Curtain, 30 in. × 50 in. × 1\(\frac{1}{2}\) in., 1981
Each module is a rectangle made of paper and transparent acetate and is decorated in two ways. First, there are perspective drawings of interior architectural spaces in the center of each module; and second, a pattern of diagonal pink lines which decorate the edges of each module. The modules are sewn together. They constitute a semi-flat, undulating surface, i.e. in essence, a "fabric" patterned by a repeating motif.

*Curtain* may be discerned on two structural levels. The macrostructure of *Curtain* displays a patterned surface of repeating diamond shapes, modest in detail. Visually light weight, the overall pastel coloration in combination with the semi-transparency of the plane suggest the feeling of a veil or sheer curtain. The lightness of the "fabric" is visually reinforced. As light passes through the semi-transparent plane, shadows are produced which interact with the imagery on the original surface. Upon inspection of the microstructure, one realizes there are breaks in the patterned surface which reveal small, detailed and brightly colored perspective drawings of interior architectural spaces. These drawings also produce another pattern but it is closer, tighter, more concentrated than the overall pattern of the "fabric". What is perceived from the macrostructure as a fabric-like plane, (light in color, pattern and illusionary content), now becomes denser in color, pattern and suggests illusionary
depth. A sense of contrast is created between the spatial effects of the perspective drawings and the overall surface of the patterned, light colored "fabric". Curtain becomes both a "fabric" and an architectural structure with rooms inside.

Construct No. 2: Carton Complex

Construct No. 2: Carton Complex employs a basic unfolded carton shape as a repeating structural unit which is fabric-like and has architectural implications (see Figure IV). Composed of rectangular panels and folding flaps, each carton shape takes on visual qualities similar to a quilt motif. The clearly delineated periphery of each carton shape interlocks with that of its neighbor. An integrated plane representing carton shapes is created. Unfolded, the shape alludes to the fact that it could be fashioned into a carton-like object (a structure with a top, bottom and sides), not unlike an interior architectural space.

In Construct No. 2: Carton Complex, a contrast is created between the exterior carton shape, projecting from a background surface; and the interior perspective drawings, receding into the background surface. The exterior edges of each carton shape are brightly colored and boldly patterned. This gives the dynamic effect of the object projecting out into space. Each of the rectangular panels
within each carton shape incorporates a frame. Looking through the frames, illusions of interior architectural spaces are revealed. These are general depictions of corners, walls, floors and ceilings, all components of a carton. Though some of the drawings fold out, away from the flat background surface, most are flat, and all are deliberately static in feeling. This immobile feeling, coupled with colors and patterns softer than the flaps of the carton shape, help to create spatial illusion. A network of cavities is created. The cavities are held within the outlined structure of the carton shape. Inside this structure, paper and acetate perspective drawings suggest the corners of empty rooms. At the same time, the drawings are subtle enough for the viewer to be captured by the play of pattern on the total fabric-like surface.

Construct No. 3: Tiles

Decoration offers a multitude of prototypes which are generated from surprisingly few pattern modes. At the heart of decoration lies the omnipresent grid.\(^26\) Grid motifs, generated by different cultures, reflect habits of perception, even cultural patterns, that might lead us to an anthropology of decoration. "To Western perceptions some types of decoration are, if looked at at all, unread-

\(^{26}\) Ibid.
able. In the intricacies of Islamic repetition for instance, Western eyes search for reassurance of an individual's presence, a frustrating habit to bring to an art form in which that concept of the individual is vertically missing."  

Not unlike Islamic patterns, heavy and tightly entwined, Construct No. 3: Tiles is a graphic delineation of a carton shape imposed upon a regular grid system (see Figure V). A tight, highly ordered screen is created. Beyond this point, further similarities to traditional, Islamic patterns can not be made. Construct No. 3: Tiles depicts interior architectural spaces within the screen grid. The boldly colored perspective drawings (inferring the presence of individuals), are suspended both in front of and behind the screen's open grid work. A sense of visual density and conceptual complexity is created. This represents all living complexes, all habitats. Interjecting perspective drawings is a deliberate attempt to infiltrate the Islamic tradition where the tiled walls allow no individual identification, and where there is no concept of the individual. Although there is no direct reference to the human form in the perspective drawings, there is a reference to the spaces which shelter individuals; the private architectural units that men create.

27 Mayer, op.cit., p. 84.
Figure V. Construct No. III: Tiles, 8 ft. × 26 in., 1981
CHAPTER IV
CONCLUSION

The intention of my thesis work is to make a fine-art statement which employs a reference to the textile arts and my personal associations with interior spaces. The work grows from the tradition of woven textiles that are pieced and appliqued to form patterned surfaces. The "fabric" is constructed of inexpensive paper and acetate, materials commonly utilized for contemporary disposable containers. The imagery of the "fabric" incorporates bold patterns and subtle suggestions of architectural spaces. Each thesis work is a construct; a general idea or concept, synthesized in the mind by combining historical and contemporary information.

The work is not without technical difficulties. There are two problems which need resolution for improving the presentation. The first is inherent in the materials which comprise the "fabric". Similar to collages of the past, which were constructed with inappropriate glues or with pulp paper and materials with fugitive colors, my thesis work is susceptible to rapid deterioration. The use of intricate and fragile elements preclude cleaning. In essence, the "fabrics" are not archival. Most contem-
Temporary artists use a polymer medium as a collage adhesive and give their works a protective coating of mat polymer medium.27 I have had limited exposure to that solution; I have not found polymer medium applicable to the process or aesthetic of my work. Another problem is that the work is framed. The frame acts as a protective device which helps to preserve the fabrics. This conservation effort separates the work from direct contact with environmental elements (dirt, dust, sunlight, accidental ripping) which would hasten deterioration. But within the frame, each work loses some of the intended fabric-like qualities. There is less revelation of the transparent qualities of the "fabrics". Being less accessible to the viewer, the work seems more precious, an unintended attribute. Also, the mat board within the frame acts as a base surface on which to apply the work. But it is not intended to be part of the work. Therefore, the question arises: if it is not an integral part of the work—is the mat board necessary?

Through the writing process, I have verbalized, categorized and delineated three points: (1) the topic for consideration, (2) specific conceptual concerns, and (3) elements which communicate concepts. Some elements of my work are structural (interlocking sewn shapes), some are aesthetic (color), and some are conceptual (interior architectural spaces). In retrospect, two topics are
interwoven throughout the discussion of the work. The first is macrostructure which represents a need for overall structure. The second is microstructure which signifies a need for detail. These necessities of my creative approach were superimposed on two of my personal orientations: (1) fabric and (2) interior architectural spaces. Fabric demonstrates an overall macrostructure, a gestalt. But it also has a microstructure which can provide conceptual content. Interior architectural spaces, as described before, hold many personal associations for me (loneliness, security, self-expression, memories). On another level, interior spaces seem to fit into larger structures, such as: mass housing suburbia and city planning. These are ideas which have become clearer to me through writing my thesis and provide a basis from which I am working now.
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