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ARTS

By

Beverly Seiger

B.F.A., University of Colorado, 1984

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.

NON-CIRCULATING

University of Colorado at Boulder



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This Thesis for the Master of Fine Arts Degree by

BARRIERS

Beverly Geiger

By

has been approved for the

Beverly Geiger

Department of

B.F.A., University of Colorado, 1984

Fine Arts

Eugene E. Matthews
Eugene E. Matthews

Selected Review
J. Frank Sampson

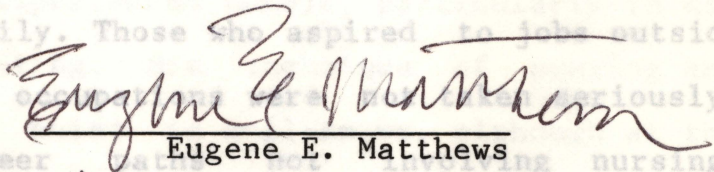
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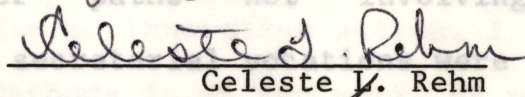
Department of Fine Arts, Creative Art

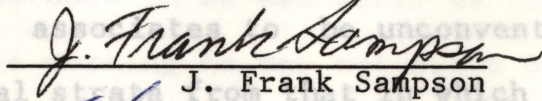
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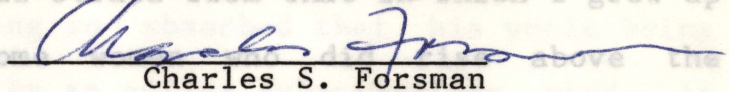
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The subject of my thesis show is "Barriers".
This Thesis for the Master of Fine Arts Degree by
Beverly Geiger
has been approved for the
Department of
Fine Arts
by
lack of money. The barriers that I have experienced
derive from a time when opportunities for women of
my social class were very limited. They were
expected to find their happiness by marrying and
raising a family. Those who aspired to jobs outside
the accepted
Lifetime career
teaching and
by most of my
different social strata
there were some
generally accepted aspirations, but in my own case
those of us in the blue-collar, poor working class
environment were expected to hope for no more than
to become a "second-class citizen" subservient to
husband and children. Our destiny was to be super-
giving both emotionally and physically. Even today


Eugene E. Matthews


Celeste V. Rehm


J. Frank Sampson


Charles S. Forsman

Date _____

when my thoughts dwell on this subject I seethe with
resentment and remember how I felt totally trapped
in a position with little room for self-realization.

The subject of my thesis show is "Barriers".
There was not much interest in my goals and desires
This title encompasses obstacles, whether real,
outside the ordinary. There was no one to listen to
imagined or self-imposed, which bother different
my dreams except to ridicule them, and nobody who
people at various times during their lifetimes. The
would try to understand my hopes. These barriers,
most common barriers result from racial
which took me a long time to overcome, are the
discrimination, physical handicaps, sex, age,
subject of my paintings.

education, religion, ancestry, social position and
lack of money. The barriers that I have experienced
works of four artists. One of these is Jackson
derive from a time when opportunities for women of
Pollock who I believe to be one of our greatest
my social class were very limited. They were
contemporary artists. He gave us a measure of
expected to find their happiness by marrying and
freedom not experienced before, particularly in his
raising a family. Those who aspired to jobs outside
method of painting. His technique of pouring and
the accepted occupations were not taken seriously.
dripping the paint is well-known, although at the
Lifetime career paths not involving nursing,
time it was quite an innovative action. I have used
teaching and secretarial vocations were considered
some of these methods in my own work. He once stated
by most of my associates to be unconventional. In
that when he was working he was not aware of what he
different social strata from that in which I grew up
was doing, being so absorbed that his whole being
there were some women who did rise above the
was controlled by an active sub-conscious mind. It
generally accepted aspirations, but in my own case
was only after a "get acquainted" period that he
those of us in the blue-collar, poor working class
could see what he had accomplished. I know exactly
environment were expected to hope for no more than
what he meant. In my own work I find that my best
to become a "second-class citizen" subservient to
paintings have been done when I stay out of my own
husband and children. Our destiny was to be super-
way. The other artists are Antoni Tapies, Jean
giving both emotionally and physically. Even today
Dubuffet and Alberto Burri. They all used collage,

surface textures and symbols in different ways. The when my thoughts dwell on this subject I seethe with psychological meaning of some of the works of resentment and remember how I felt totally trapped Tapies, notably "Cut Squares" and "Covered Gate" is in a position with little room for self-realization. significant in my own work and relates to barriers. There was not much interest in my goals and desires Burri's extensive use of discarded materials such as outside the ordinary. There was no one to listen to old burlap bags and pieces of plastic wrapping my dreams except to ridicule them, and nobody who created distinctly textured works which are very would try to understand my hopes. These barriers, powerful. Some of my previous paintings have also which took me a long time to overcome, are the incorporated such unconventional materials. Jean subject of my paintings.

Dubuffet had a similar revolutionary spirit. He In preparing for this series I recalled the completely disregarded the so-called "Classical Art" works of four artists. One of these is Jackson of his time. Some of his paintings have a very Pollock who I believe to be one of our greatest childlike quality and most are highly textured contemporary artists. He gave us a measure of with a very earthy look.

freedom not experienced before, particularly in his method of painting. His technique of pouring and also had some of these qualities. I have always dripping the paint is well-known, although at the been inspired by the surfaces that surround us. I time it was quite an innovative action. I have used have lived in Colorado for many years and this has some of these methods in my own work. He once stated probably been responsible for my interest in the that when he was working he was not aware of what he texture of rocks and earth strata. Also, I am awed was doing, being so absorbed that his whole being by all the phenomena that occur naturally, such as was controlled by an active sub-conscious mind. It earthquakes, volcanoes, the flow of molten lava and was only after a "get acquainted" period that he the restless motion of the ocean. I find ancient could see what he had accomplished. I know exactly artifacts and old buildings, even rusty iron, very what he meant. In my own work I find that my best interesting. I think that any surface seems to have paintings have been done when I stay out of my own a vocabulary of its own, which can be interpreted in way. The other artists are Antoni Tapies, Jean many different ways. I have used some collage Dubuffet and Alberto Burri. They all used collage,

surface textures and symbols in different ways. The techniques to express my individual and very psychological meaning of some of the works of personal inner turmoil. My feelings reflect the feminist problem concerning the repression of women all through times past. Burri's extensive use of discarded materials such as old burlap bags and pieces of plastic wrapping constitutes a series of non-objective works all of which are three-dimensional created distinctly textured works which are very collages. The textured surfaces are made up of various materials, usually different kinds of fabric laid over batting to give it a sculptured look. The texture is not uniform. It is interrupted by strips or bands either collaged or painted on the original surface. Most of these works measure about seven feet square. I believe a large format is important because the texture is exaggerated dimensionally, which does not give the effect I want when done on small canvases. Also the larger size and scale have a greater emotional effect. Primarily, I am attempting to emphasize a condition of repressed power, relating not only to my own inner feelings but also to external landscape phenomena. For this series I have used mostly red, black, gray and white tones with some underlying touches of color. All of these works are built up from the surface in layers to parallel the psychological struggle going on within me. The bands are usually painted gray, white or black contrasting with the highly textured many different ways. I have used some collage areas. Sometimes I have used small painted stripes

From the very start as a painter my work has also had some of these qualities. I have always been inspired by the surfaces that surround us. I have lived in Colorado for many years and this has probably been responsible for my interest in the texture of rocks and earth strata. Also, I am awed by all the phenomena that occur naturally, such as earthquakes, volcanoes, the flow of molten lava and the restless motion of the ocean. I find ancient artifacts and old buildings, even rusty iron, very interesting. I think that any surface seems to have a vocabulary of its own, which can be interpreted in many different ways. I have used some collage areas. Sometimes I have used small painted stripes

to represent prison bars. These are references to techniques to express my individual and very personal inner turmoil. My feelings reflect the feminist problem concerning the repression of women all through times past.

"Barriers" constitutes a series of non-objective works all of which are three-dimensional collages. The textured surfaces are made up of various materials, usually different kinds of fabric laid over batting to give it a sculptured look. The texture is not uniform. It is interrupted by strips or bands either collaged or painted on the original surface. Most of these works measure about seven feet square. I believe a large format is important because the texture is exaggerated dimensionally, which does not give the effect I want when done on small canvases. Also the larger size and scale have a greater emotional effect. Primarily, I am attempting to emphasize a condition of repressed power, relating not only to my own inner feelings but also to external landscape phenomena. For this series I have used mostly red, black, gray and white tones with some underlying touches of color. All of these works are built up from the surface in layers to parallel the psychological struggle going on within me. The bands are usually painted gray, white or black contrasting with the highly textured areas. Sometimes I have used small painted stripes

to represent prison bars. These are references to the imprisonment of a spirit. In some instances I have imposed over the whole surface an outer color. It is almost as if I wished to reinforce the repressiveness of the barriers.

I wanted each one of these paintings to conform to the general series title. My use of random texturing relates both to inner chaos and to the earthy look of primitive nature. This activity expresses the intuitive part of my work. The bars, X's and wide bands together with what looks like stitching indicate repressiveness. The object of these features is the repression of all random movement of the textured surface. The three-dimensionality of the texture gives it the appearance of reaching out towards the viewer. It is this interaction which is a basis for the intellectual expression of my work.

The four artists previously mentioned have many points in common. They were all quite revolutionary and all were inspirational to many later artists. They were not afraid to use uncommon materials and their techniques were very individualistic. Best of all they were not afraid to take chances. I would like to hope that in my own paintings I can emulate the qualities I so admire in their work.

In partial fulfillment of the requirements
for the degree Master of Fine Arts
Number of Slides and Medium
Beverly Geiger

has submitted this written thesis

Collage, Mixed Media as a supplement to the creative thesis X
and nine slides

Collage, Mixed Media which are in the permanent possession of the X
University of Colorado and recorded with the

Collage, Mixed Media Department of Fine Arts WHITE BARS

Collage, Mixed Media 7' x 8' NO ESCAPE

Approved by

Ernest E. Mattman
Chairman of the Committee UP

Collage, Mixed Media

Celeste D. Rehm
Member of the Committee UP II

Collage, Mixed Media

Frank Simpson
Member of the Committee UP

Collage, Mixed Media

[Signature]
Chairman, Department of Fine Arts I

Collage, Mixed Media

Collage, Mixed Media 6'6" x 7'6" CONTAINED

881 888

Number of Slides and Medium

Collage, Mixed Media	6'6" x 7'6"	BIG X
Collage, Mixed Media	7' x 8'	DOUBLE X
Collage, Mixed Media	7' x 8'	WHITE BARS
Collage, Mixed Media	7' x 8'	NO ESCAPE
Collage, Mixed Media	4' x 14'	TIED UP
Collage, Mixed Media	6'6" x 7'6"	TIED UP II
Collage, Mixed Media	6'6" x 7'6"	BOARDED UP
Collage, Mixed Media	6'6" x 7'6"	BOARDED UP II
Collage, Mixed Media	6'6" x 7'6"	CONTAINED

884

888

in partial fulfillment of the requirements

for the degree Master of Fine Arts

Number of Slides and Medium

University of Oregon

are submitted this written thesis

Collage, Mixed Media 6" x 7" x 5" BIG X

and nine slides

Collage, Mixed Media 7' x 8' DOUBLE X

and eight slides and mounted with the

Collage, Mixed Media 7' x 8' WHITE BARS

Collage, Mixed Media 7' x 8' NO ESCAPE

Collage, Mixed Media 4' x 14' TIED UP

Collage, Mixed Media 6'6" x 7'6" TIED UP II

Collage, Mixed Media 6'6" x 7'6" BOARDED UP

Collage, Mixed Media 6'6" x 7'6" BOARDED UP II

Collage, Mixed Media 6'6" x 7'6" CONTAINED

