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ART SHOW

by

Jim Nist

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

Department of Fine Arts, Creative Art

1987

This Thesis for the Master of Fine Arts by

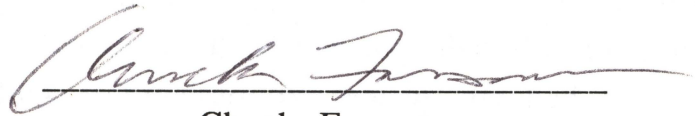
Jim Nist

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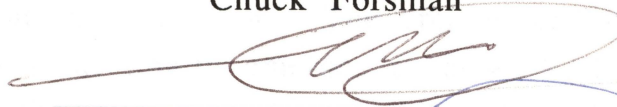
Department of

Fine Arts

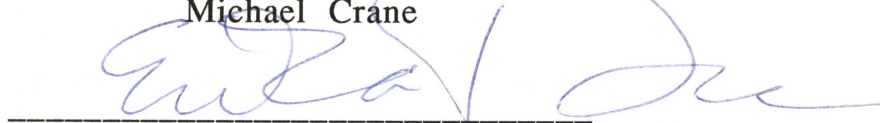
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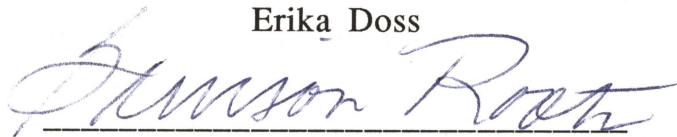
Chuck Forsman



Michael Crane



Erika Doss



Garrison Roots

Date _____

My Master of Fine Arts Thesis Show, *Art Show*, is a combination of the conscious aspirations I have for my artwork and a partially intuitive approach to imagery. I believe that the possibilities for power and complexity in the visual arts are beyond the realm of comprehension of a twenty six year old -if not any- artist. Attempting to create an airtight theoretical basis for one's work seems to result in work that could be defended 'til death but simultaneously lacks the capacity to generate an interest in any argument. While the use of systems and reason play a very crucial role in the development and construction of my art work, I also try to tap into my subconscious by working with images as they pop into my head. I try to understand and rationalize these things after they are completed. This experience then combines with the past and possibly influences the work that follows. I like to think of the way that my mind works as an expanding architecture of reason attached to a supply blob of subconscious slop. The architecture shapes and influences what finally emerges as artwork, but it does not have complete control over the end product.

In the most general sense, I aspire to make artworks that have the potential to enrich and enlighten a viewer. By this, I do not mean to imply some sort of moralistic illumination. What I do mean can be clarified with a little story. Let's assume that the viewer is walking along a narrow path in a long line of people. The path is narrow and no one can pass anybody else and our viewer is forced to look at the person in front without relief. Being forced to stare at this rear view, the viewer begins to make make judgements, projections and

assumptions about the person in front. What I hope that my artwork would be able to do is knock the viewer sideways off the path, momentarily presenting a different view, thereby broadening their basis for understanding of the object in the viewer's gaze.

I see my work as being very **political**. Like many artists I suppose that one of my major motivations for making art is to change the world. At the same time, I think that much of what ails society is the tendency to reduce extremely complex situations to simple models. To deal with this I try to present viewers with extremely complex models which on the surface seem very basic. Hopefully, these will be models which the viewer can project his/her situation onto, and subsequently become more involved in the complexities of the work.

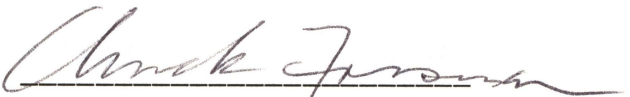
I also want my work to be **ostentatious**. I think in this day and age of visual conditioning, largely by quick hit media such as television, it is very important to be like a venus fly trap and get a viewer's attention fast. Once the impression has been made, there is the possibility for interaction. Whether the viewer stands and becomes involved with the image or takes it home on the brain, the first impression is most important. I try to accomplish this through the use of humor and the attempt to make visually attractive work.


I also think it is very important that my work be **object oriented**. I think that the artist must focus on the art object and on making it something worthy of attention. This is not an argument for well crafted art; nor is it an argument against well crafted art. I feel that the art object should be the focus of the artist's concern. The artwork is paramount and the explanation should be subordinate to the possibilities of final piece. I feel that

there is a tendency to overemphasize the explanation by connecting a series of "correct" decisions which seem to narrow the range of possibilities and subsequently the potential for power of the art. The more physical and creative energy invested in the image and art object, the more energy the piece will have to offer a viewer.

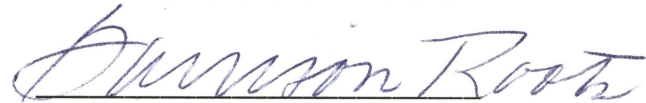
I also recognize and accept paradox in my work. As the artist, I expect that my work be able to teach me something. I do not even aspire to infallibility.

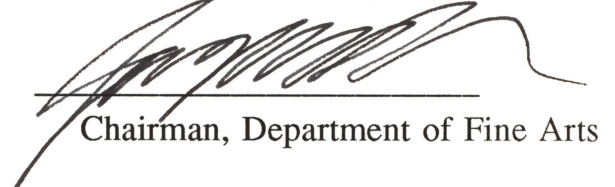
In partial fulfillment of the requirements
for the degree Master of Fine Arts
Jim Nist
has submitted this written thesis
as a supplement to the creative thesis
and twenty slides
which are in the permanent possession of the
University of Colorado and recorded with the
Department of Fine Arts

Approved by 
Chairman of the Committee


Member of the Committee


Member of the Committee


Member of the Committee


Chairman, Department of Fine Arts

- | | | | |
|-----|--|-------------|------------------------------------|
| 1. | Oil on Wood | 25"x19" | <i>Artist with Soul</i> |
| 2. | Acrylic and Oil on Canvas | 117"x69" | no title |
| 3. | Acrylic and Oil on Canvas | 48"x96" | <i>Earache</i> |
| 4. | detail of #2 | | |
| 5. | H.C. Woodblock | 11"x17" | no title |
| 6. | Acrylic and Oil on Canvas | 66"x54" | no title |
| 7. | Acrylic and Oil on Canvas | 90"x60" | <i>Death Painting</i> |
| 8. | installation view | | |
| 9. | Acrylic and Oil on Canvas | 55"x77" | <i>Deodorant Stick</i> |
| 10. | Painted Ceramic | 11"x4"x3" | <i>Art Souvenir</i> |
| 11. | Oil and Acrylic on Canvas | 70" round | <i>Female God</i> |
| 12. | Acrylic on Wood | 36"x10" | <i>Essay on
Post-Modernism</i> |
| 13. | Acrylic and Oil on Canvas | 49"x48" | <i>Vengeful God</i> |
| 14. | Acrylic and Oil on Wood | 57"x4"x1.5" | <i>A Stick</i> |
| 15. | Painted Ceramic | 48"x14"x6" | <i>Man</i> |
| 16. | detail #15 | | |
| 17. | detail #15 | | |
| 18. | Acrylic and Oil on Canvas
with Wood and Plaster | 120"x132" | <i>Ladder of
Success</i> |
| 19. | detail #18 | | |
| 20. | detail #18 | | |

