

PASCAL



Dep	Mod	Ran	Sect	Shelf	Tray	Item
P	1	07	06	19	02	016

PASCAL

DATE DUE

ICR LIBRARIES SPEC

NON-CIRCULATING

University of Colorado at Boulder



U18304 0249602

ARCH
T
1989
Ev 15

DELICATE PLEASURES

JAMES ROBERT EVANS

B.A. HONOURS DEGREE. CENTRAL SCHOOL OF ART AND DESIGN.
JULY 1987.

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.
1989

UNIVERSITY OF COLORADO LIBRARY
BOULDER, COLORADO

This Thesis for the Master of Fine Arts Degree by

JAMES ROBERT EVANS

has been approved for the

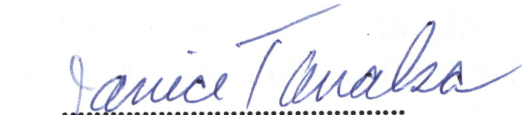
Department of

Fine Arts

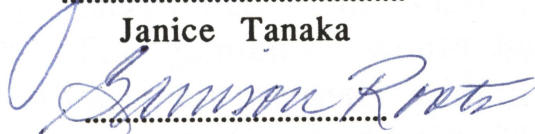
by



Scott Chamberlin



Janice Tanaka



Garrison Roots

Date.....

DELICATE PLEASURES

My Masters in Fine Arts thesis show contains two bodies of work. The "Thigh Grasp Comforter's" and ceramic pieces within various contrived contexts. The "Thigh Grasp Comforter", as an idea, are the only pieces where I have reached a conclusion. I do not think I can do any more to enhance the form or idea, and more importantly I do not want to. Its not that I dislike them, for I am pleased at the way they have developed, it is because they are finished statements. Unlike the other pieces in the show the "Thigh Grasp Comforter" is displayed without a particular context. I wanted to make an ornate and functional object, both functions being inherent to ceramics. I was looking for ways to exaggerate both. The finished "Thigh Grasp Comforter" is to be placed on the lap between the thighs. The temperature can be regulated with hot or cold water. When I first had the idea I had envisioned them being used in a "Gentlemen's Club". The gentlemen would be seated in the smoking lounge reading their journals with a "Thigh Grasp Comforter" on their laps. For some the "Thigh Grasp Comforter" could be an object of pleasure fulfilling some sexual phantasy. Should someone question their intent they could reply that it is a thigh warmer as part of their doctors' prescription. In the gallery setting the viewer is not going to be aware of my reasoning but I feel that the setting and the accompanying text will reveal the humour. This is where the gold frames play a role. They contain nothing but a sheet of clear glass through which you can see the bare wall. They create a different environment in which to view

the "Thigh Grasp Comforter"; from shop window displays to Victorian living spaces.

The humour (as in all my pieces) is an important part, but at the same time I do not wish it to be blatant. I would hope the viewer is slightly hesitant about laughing. The need to laugh similar to watching someone slipping on ice (as long as no injuries are sustained). Next to these is a vase resting between two gold cornices situated above head height. I would say that this is possibly the weakest piece in the show, for it was meant to act as a prop setting the atmosphere within the gallery. It fails for it is too intriguing. Therefore I must see it as a piece. In doing so I realize it is unfinished. I had originally thought of suspending it between the two cornices, but how I am to do this I am still unsure, hence it is incomplete and the possible implications absent.

The ceramic vase in the glass case is next in line on the hit list for it is too simple. This was my intention and although I was advised otherwise in using it in the show I had to see for myself whether my idea would come across within the gallery. I wanted to present a ceramic vessel rarely considered for its beauty and craftsmanship, and show it as if it were with the help of the gallery and the gold framed cabinet. All this the piece reveals, but in comparison to the other work it appears relatively shallow. Although I think I was right to show it, I don't feel I perused the idea enough.

The remaining pieces in the show are made from a number of mediums: gold leaf, wood shelving, fabrics, mirror and a few pieces of found ceramics. I juggled these materials around to create settings and contexts centering around an item of ceramics. This work is my most recent and I have found it hard to evaluate. To criticize and find fault is easy enough, but to understand where I have succeeded is still unsure. The clock piece fits nicely into this category. The clock centered between chintz curtains is in a style similar to that of Eighteenth century French ceramics, but it is

weak in its representation. This could be due to the fact that it was mass produced and the time verses money syndrome and consumer demands became the domineering factors in its production. Even without this knowledge the clock was never meant to be considered on the same par as its French counterpart. This I felt was in some way ironic, so I wanted to exploit this factor. Hopefully within the context I have created, the clock can be viewed in a more generous light.

This again I have managed to ridicule, for within this glamorous setting I have left the clock's electrical cord showing. I find the cord the saviour of this piece for it interrupts, quite calmly, the tranquility. It was later pointed out that the cord and the clock, and the fact the clock is suspended above the shelf, take on the appearance of a balloon and string floating, which does not really add to the piece for me, but is nice to know.

As I mentioned above the clock nestles between curtains.

There is also another piece in the show where I have introduced drapes this time in the style of Austrian blinds acting as a backdrop to four lidded jars in the guise of the early Chinese masterpieces. It was not until I had put up the show that I realized that I had never taken into account the lack of windows. I think this stems from seeing curtains at home being constructed on the floor by my mother and in interior design magazines where they are used as decoration. I saw them functioning as screens as well as objects of beauty to manipulate. The Austrian blinds made from green velvet were constructed in style and material reflecting wealth and stature and to elevate the four lidded jars. The jars are suspended above a gold mantelpiece presented away from the wall. Like the clock, the jars and the mantelpiece are both presented in a class above that in which usually considered, this along with the fact that one of the jars has a lid encrusted with clay fruit makes up a majority of the nonsensical humour. The clay fruit is a result of a personal bewilderment at the popularity of bowls

of fruit made entirely of clay resting on glass top coffee tables.

The mantelpiece like all the shelves in the show is gilded with gold to help the feeling of opulence and wealth. The irony is that I have only adorned with gold, a valuable and sought after material, the somewhat basic and seemingly mundane elements of each environment. That and the abundance of the rare material seem to lessen the monetary value of gold within the gallery.

If I was to isolate one of the pieces, the above could be put aside to make way for religious connotations in connection to the presence of gold. This piece is the one with the mirror and gold banana boat. This piece is I my strongest, for reasons I have yet to fully understand. When I started this piece I had no intention in making a shrine or alter piece, in fact that was exactly what I was trying to avoid, but now I have succumbed to the fact. What has helped in this change of hearts is the fortuitous cracking of the mirror. Not that I was unhappy with it before, but now for the viewer who inspects this piece carefully they are rewarded with the image of a penis made up from the cracks in the mirror and its relationship to the round handles and the form of the bowl. The way the mirror is hung stems from my original intentions of elevating the beauty of this ceramic banana boat. I wanted the vessel to be seen from all angles (although the resulting image was predictable), at the same time I did not want the viewer to be taking themselves into account. Hence the angles similar to that of a vegetable stand or that of a museum show case.

The last piece I wish to comment upon is the oval cushion containing the pink slip cast vase. This was a product of exercises involving ceramics and plush upholstery. The image was at first a square, but I felt the oval lead one to think of portrait paintings which I felt leant itself to the pink vase. This train of thought was left in the wake of the

present sexual image. Although seemingly blatantly sexual I feel safe in saying that like the gentlemen in their club this piece can be construed otherwise. For example one might see it as an elaborate packing case for a vase recognized for its reference to historical Greek vases.

On the whole I have succeeded in presenting somewhat everyday ceramics that represent historically valuable wares, on par with their predecessors.

In partial fulfillment of the requirements

for the degree Master of Fine Arts

JAMES ROBERT EVANS

has submitted this written thesis

as a supplement to the creative thesis

ten slides

which are in the permanent possession of the

University of Colorado and recorded with the

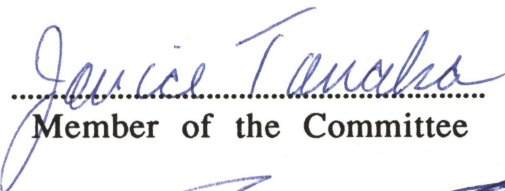
Department of Fine Arts.

Approved by 

Chairperson of the Committee



Member of the Committee



Member of the Committee



Chairperson, Department of Fine Arts.

