

PASCAL



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PASCAL

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University of Colorado at Boulder



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(SCULPTURE)

By

Chuck Collings

B.A., University of California, San Diego, 1978

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

1988

This Thesis for the Master of Fine Arts Degree By

Chuck Collings

has been approved for the

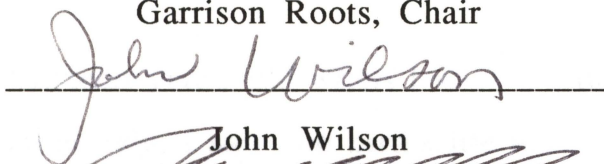
Department of

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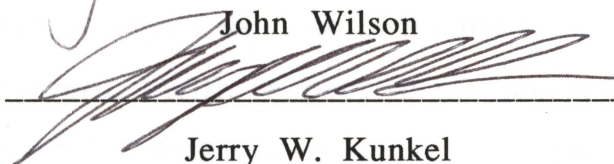
by



Garrison Roots, Chair



John Wilson



Jerry W. Kunkel

Date 12-7-88

*It was when I said,
"There is no such thing as the truth,"
That the grapes seemed fatter.
The fox ran out of his hole.*

- Wallace Stevens

The nature of my work echoes associations largely drawn from my childhood. Opposing objects and/or forms represent personal events that simultaneously present the possibility and impossibility of a relationship, or relative meaning. By working through these events, I am resolved, in the same manner as parentheses are used to enclose and highlight a word, a phrase, or a sentence that has been inserted into a passage, thereby enhancing the passage by way of giving significance to that which is enclosed through qualification or amplification.

I was thirteen years old when I shot a small bird out of a tree. Simultaneously, I saw the bird's life and death as a feeling not as an event. With respect to my piece, **DISPLACED DEAD BIRD AND TREE**, as metaphors the tree is home, a place of belonging and nourishment, the motionless bird is the innocent victim, undisturbed, sleep-like, with no evidence of how it might have died. And as parenthesis, the bird and tree enclosed me, enlightening my understanding and meaning of

life and death not simply through the bird (death), but more importantly, the balanced relationship to the less emphasized tree (life).

A more literal representation of this theme was used with **DIVIDED HOME**, where I present a "whole" house/home divided and sloping as the foundation leans. My parents divorced when I was 3 or 4 and I was raised by my father. During my adolescence I did not feel part of a family. I grew up with the idea of being incomplete as compared to families of friends. Just as a word, phrase, or sentence that deserves attention requires parenthesis to make better understanding of a passage, I too felt I needed parenthesis (parents) to make better understanding of my childhood. Each half of **DIVIDED HOME** is a parent (parenthesis) and I existed somewhere between the two.

As my work developed, I came to realize how important the concept of the self in my work was; I had to bring it (self) back, yet, less literally than in previous work. The piece **DIVIDED HOME** was the predecessor to my panels entitled, **PARENTHETICAL SERIES**. My constructed panels reduced the parenthetical elements from such images as houses, birds, and trees to monolithic solid forms. Here they incorporate both painting, in their decorated, flat, rectangular surfaces; and sculpture by way of emphasizing their exposed constructed process and non-painterly, solid presence.

Consistent with the parenthetical theme, a division naturally came about with the material and I followed it. As I have been between many people and events in my life where the simultaneous need and impossibility of relationship exists, I now posit myself within my panels - eternally between.

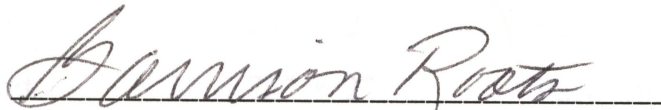
In partial fulfillment of the requirements
for the degree Master of Fine Arts

Chuck Collings

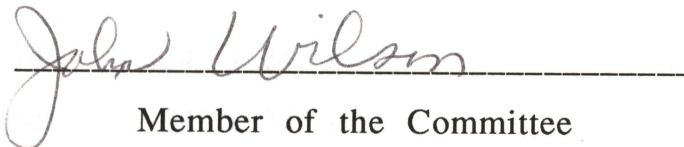
has submitted this written thesis
as a supplement to the creative thesis
and 19 slides

which are in the permanent possession of the
University of Colorado and recorded with the
Department of Fine Arts

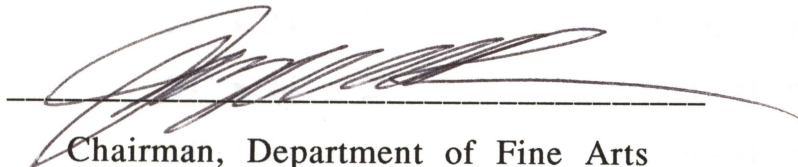
Approved by

A handwritten signature in dark ink, reading "Garrison Root", written over a horizontal line.

Chairman of the Committee

A handwritten signature in dark ink, reading "John Wilson", written over a horizontal line.

Member of the Committee

A handwritten signature in dark ink, written over a horizontal line. The signature is stylized and appears to be a name followed by a long, sweeping flourish.

Chairman, Department of Fine Arts

Number of Slides and Medium

| | | |
|------|-------------------|-------------------|
| Wood | 62" x 30" x 23" | Divided Home |
| Wood | 112" x 114" x 22" | Trapped |
| Wood | 125" x 48" x 26" | Bird Cage |
| Wood | 103" x 27" x 27" | Dead Bird |
| Wood | 115" x 48" x 29" | Dead Bird |
| Wood | 71" x 43" x 32" | Displaced House |
| Wood | 72" x 72" x 2" | Parenthetical #1 |
| Wood | 24" x 24" x 2" | Parenthetical #4 |
| Wood | 24" x 24" x 2" | Parenthetical #5 |
| Wood | 24" x 24" x 2" | Parenthetical #6 |
| Wood | 24" x 24" x 2" | Parenthetical #7 |
| Wood | 72" x 72" x 2" | Parenthetical #2 |
| Wood | 72" x 72" x 2" | Parenthetical #3 |
| Wood | 24" x 24" x 2" | Parenthetical #8 |
| Wood | 24" x 24" x 2" | Parenthetical #9 |
| Wood | 24" x 24" x 2" | Parenthetical #10 |
| Wood | 24" x 24" x 2" | Parenthetical #11 |
| Wood | 24" x 24" x 2" | Parenthetical #12 |
| Wood | 24" x 24" x 2" | Parenthetical #13 |

