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BY

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To the faculty of Washington State University:

The members of the Committee appointed to examine the thesis of HOLLY CRISTIN CAMPBELL find it satisfactory and recommend that it be Accepted.

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Abstract

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The work included in *Contents* deals with objects and their meaning. These everyday objects represent metaphors for non-verbal communication within interpersonal relationships in the form of separated pieces of a narrative. *Contents* creates this visual narrative for the viewer to experience through installation, putting the pieces together for themselves. Creating these objects mostly in pairs, while remaining idiosyncratic, represents an internal struggle, what is present, and what is absent. *Contents* explores the working out of these ideas through both drawing (internal) and sculpture (external) in the form of an installation.

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CHAPTER 1

Waves... Fables... puzzles... Meta-narrative... pin-ball... bread crumbs... m+n's... strings... beads... parts... mystery... Metaphors... Catalyzers... waves... interlocking... Cobwebs... tunnel... dower... parables... lamp... light... from... words do not... shoes... hands... cut up words... hinge... Lantear... Map... labyrinth... haze... Questions? Answers?

CHAPTER 2

I am drawn to objects and what they represent to me. This installation relates to objects and their meaning(s), representing metaphors for non-verbal communication within interpersonal relationships, taking the form of separated pieces of a narrative. These pieces are interconnected, dealing with memory and temporality. My work deals with paying attention to the common, obvious, unspoken, and even ignored communication I encounter.

Selecting familiar objects and materials is a path of entering the work. Using glitter and yarn facilitates emotive qualities such as: absurdness, excitement, colorfulness, tactile-ness, and boldness. There are no preconceptions about the materials intended purpose, instead wielding them in the way feel they should be used, covering large objects, such as a mailbox, or an iron. Covered in glitter or yarn, the objects within the installation become hard to ignore. The objects and materials become stimulating, textural, colorful, and seductive. Through embracing the garish, the viewer's gaze is challenged, creating a question of whether or not to physically enter the space.

Most of the work happens in my headspace first, making each piece as a drawing then as 3-D objects. These chosen objects come from photos, old books, and catalogues. From these drawings, the images are transferred into physical objects, turning both the drawings and the sculptures into the installation. This installation becomes an imaginary space filled with pieces of reality, taking the form of prodigious puzzle pieces, separated parts of a larger narrative, left to be put together. These puzzle pieces are what drive my work. The relationships between the drawings and sculptures allow the work to be viewed in various ways, facilitating possibilities unique to both drawing and sculpture. Using these objects and a constructed personal space furthers the conversation. The final outcome of the work is left undone until intuitively setting up the installation within the designated space. This arrangement includes the floor and wall covering, which acts as a shifting ground of possibilities within the separated pieces. This

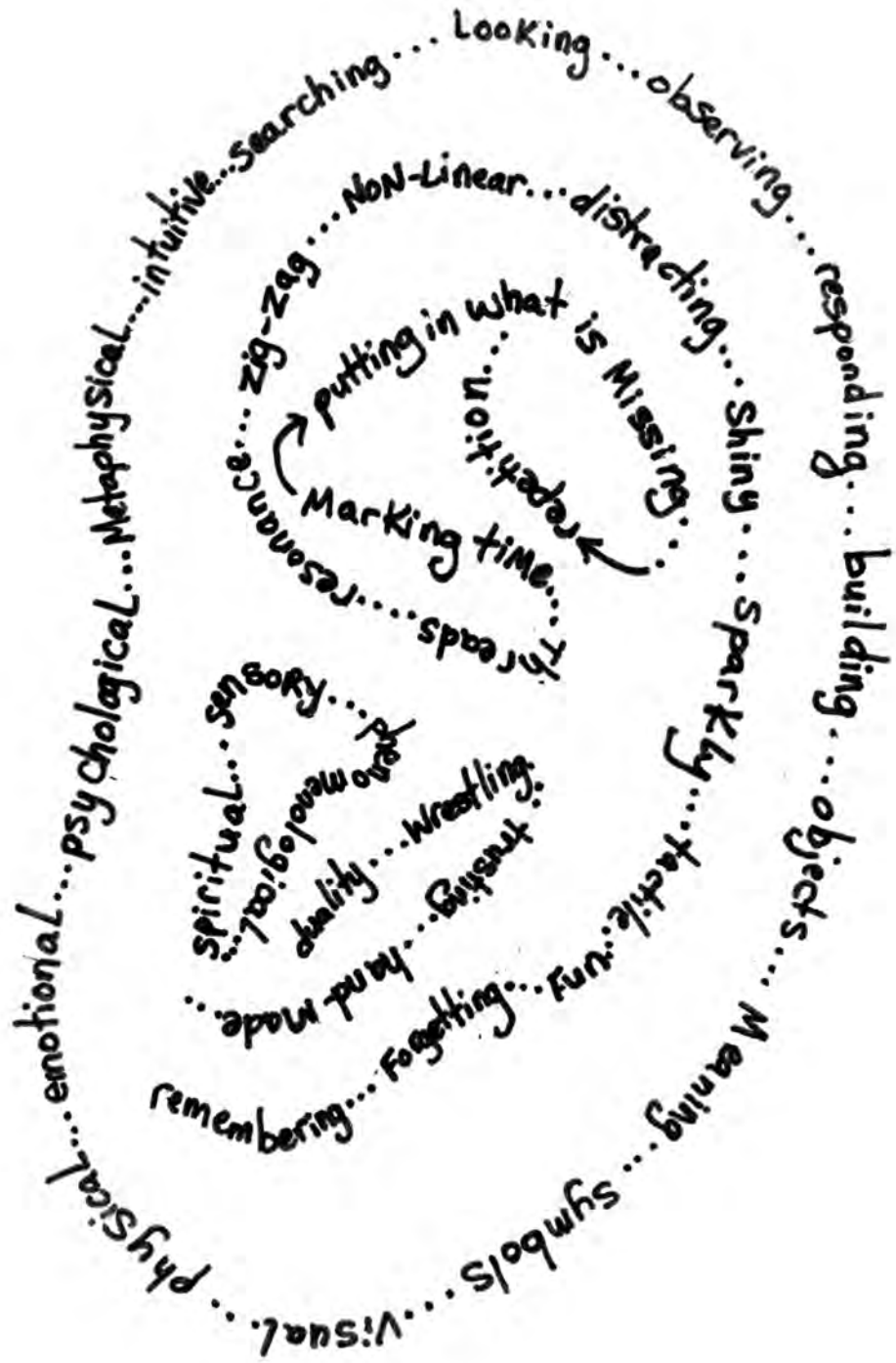
installation is intended to engage the viewer as more of a participant rather than just a viewer, to experience the physical area, energy, and meaning.

My work stems from interpreting what I experience through images as a way to ambiguously navigate through my headspace in the form of a puzzle. Both the drawings and sculptures are made to reference familiar objects. Hand-making each piece and altering scale removes it from being what the object actually is, changing the interaction with it. For example: pillows are hard, a mailbox that does not open, a stuffed bird, and giant disconnected ears. By doing this the objects become components, adding to the open-ended-ness of the puzzle, metaphors for the real objects, settling into a (separated) narrative.

Having two of each object represents duality, choices, exaggeration, idiosyncrasies, and communication. Bringing attention to what is there, what is missing, what has remained unspoken, the separation between objects, what is remembered, and forgotten, and infers transmission between two (or more) objects within the installation. Objects existing in pairs correspond to the internal struggle(s) I am often immersed within.

Making objects provokes me to discover the meaning of the work on additional levels, leaving the exploration open. Curiosity drives my process and without this mysterious wrestling it becomes too easy, too predetermined, creating a tendency to lose interest. The components used are pieces of a puzzle and it is how they are put together within the installation that intrigues me. Probing these components enhances the idea of impermanence within the work, they are not meant to last forever.

CHAPTER 3



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