

WAVES

BY

Mari LaCure

Submitted to the graduate degree program in Visual Art and the Graduate Faculty of the
University of Kansas in partial fulfillment of the requirements for the degree of
Master's of Fine Arts.

Yoonmi Nam

Chairperson

Committee members: Shawn Bitters

Michael Krueger

Date Defended: March 10, 2010

The Thesis Committee for Mari LaCure certifies that this is the approved

Version of the following thesis:

WAVES

Committee:

Chairperson

Date Approved: _____

In physics, *Waves* are known as the form by which energy is transferred from one particle of a medium to another. Light and sound travel as waves through space and time. Waves can also manifest visibly through other mediums, water for example, as they travel outward from where an object disturbs the surface. As the title of my thesis exhibit, *Waves* refers to my aim to imbue the surface of my drawings with a subtle vibration of energy.



detail of *Waves*. Colored Pencil, Watercolor, Pen, Thread on Paper 25"x37"

I work on thin paper that records and responds to my drawn marks by bending, stretching, and crinkling. The long fibers of the Mulberry paper bend with a strength and flexibility like that of

fabric. The imagery is built up through layers of different media, including woodblock printed motifs, watercolor, pen, colored pencil, and sewn lines. I use pens with very fine points and hard-lead colored pencils. The moisture of the watercolor causes the fibers of the paper to swell and buckle. I use watercolor to hand print woodblocks, which has a similar effect on the paper with the added pressure of the printed impression. Particles of Mica illuminate the surface of the paper by reflecting light. As a viewer approaches a drawing from different angles the light reflected by the image subtly changes intensity.

Sewing by hand further adds dimension where it is seen in the front, and creates a shadow where it can be seen through the back of the paper, as in the title piece *Waves*. The interaction of many different delicate materials in my work encourages the viewer to experience a heightened sensitivity and awareness to the visible and seemingly invisible in the world.

I draw patterns taken from images of nature that range from the microscopic to the macroscopic. Examples of microscopic forms include atoms and molecules, cellular structures, and veins. Macroscopic imagery extends to weather patterns, tree branches, constellations, and galaxies. I also make reference to printed matter such as scientific illustrations, photographs, and telescopic imagery. I am interested in the relationships between things we can see with our eyes and images we can only see aided by technology. In my drawings I layer and juxtapose images of both large scale and the



detail of *Quiet Garden*. Colored Pencil, Watercolor, Pen, Thread on Paper 25"x37"

minute to set up
harmonious relationships
between different
structures, as in *Quiet
Garden*. Finding unifying
patterns within things both
living and inanimate is both
comforting and

disconcerting. It is comforting because this knowledge shows us the beauty of the interconnection between things, but also reminds us of our temporality.



Cohesion. Colored Pencil, Watercolor, Pen, Thread on Paper 25"x37"

My initial *Waves* compositions were radial in symmetry, with one focal point receding into space in the middle of the paper. In later works I changed this layout by drawing at the

edges or corners of the piece and moving in a single overall direction, as in *Cohesion*. I created depth through the use of darker colors and obscured focus by building up layers of density. I connected the areas of density with delicate layers of pattern in which the underlying marks are visible. This allows the viewer to look closely to examine the details that make up the larger structure.

Drawing for me is an activity by which I can contemplate the visual world and interpret the many perspectives from which we can view it. I develop my work from simple elements and subtle materials in order to challenge myself to discover their visual potential and power. By using a cohesive vocabulary of marks and materials in this series, I was able to continuously reconsider the meaning of each element through the process of drawing and reinvent the language of my personal aesthetic.