

THE INTERIORS

by

SCOTT SCHNEPF

B.A., Augustana College, 1975

A DOCUMENT IN SUPPORT OF A THESIS EXHIBITION

submitted in partial fulfillment of the
requirements for the degree

MASTER OF FINE ARTS

Department of Art

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1981

Approved by:



Major Professor

**THE FOLLOWING
PAGE IS CUT OFF**

**THIS IS AS
RECEIVED FROM
THE CUSTOMER**

PEC
COLL
LD
2668
.R4
1981
S36
c.2

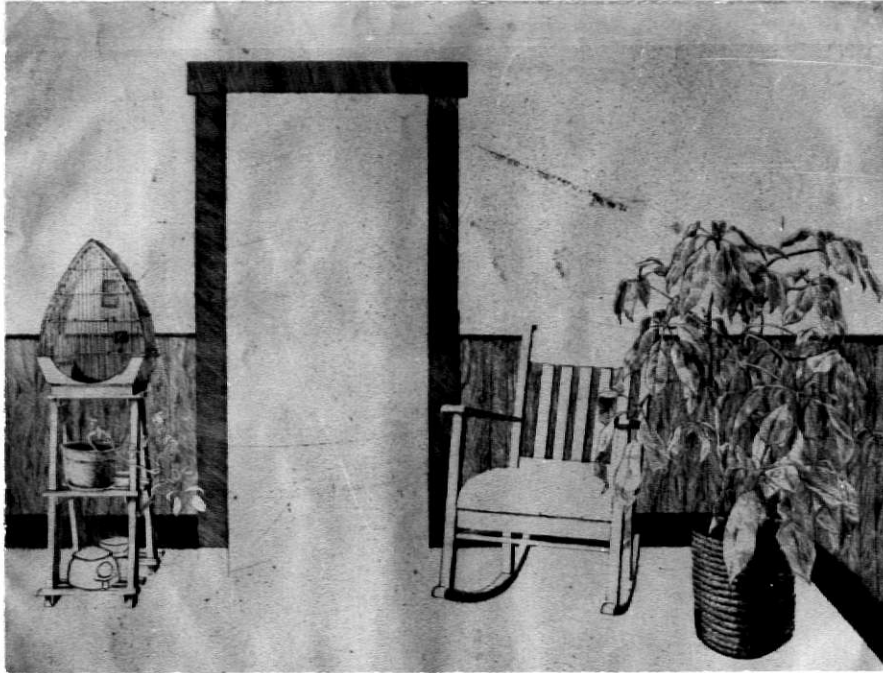
For the past two years my work has consisted mainly of a series of interiors. These images grew out of a number of sources. In the spring and summer of 1979 I was working on a portrait of my father, set within an interior (Lyon County Interior), this image excited me about the possibilities of the interior as subject matter for my work. At about this same time my wife and I moved out of an apartment complex and into an older home. The interior spaces within this house formed the basis for many of the images in the series of interiors. The seventeenth century Dutch interiors of Pieter de Hoogh, Emanuel de Witte, and Jan Vermeer along with the work of Edward Hopper formed another strong influence on the development of my images.

Working on a series of such closely related images was a valuable experience in that it allowed me to focus on a relatively narrow set of interests and also enabled me to explore these interests more fully than is possible in a single image. While specific interests and aims vary from print to print, certain general concerns appear throughout the series. These concerns include the behavior of light within an interior space, geometric relationships between different parts of or objects within an interior, the relationship between three-dimensional illusions and the two-dimensional surface of the page itself, and relationships between similar and/or differing patterns within the image.

This volume contains accompanying media (slides, audio recording, etc.), which was not scanned.

The accompanying media is available with the original print version of this volume. Ask at a library help desk for information on how to obtain the print version.

Due to age, some media may be deteriorated or unusable.



Thurston Street Interior #3 first state

I approach printmaking as an extension of drawing and consider myself to be first and foremost a draftsman and secondly a printmaker. Initial ideas for an image are generated through preliminary drawings. These first drawings are usually no more than quick compositional sketches. Once the major components and relationships of the image have been worked out in these sketches I like to begin the work on the plate. This method of working allows me to avoid starting from scratch on the plate and at the same time leaves me a great deal of flexibility so that the print does not become a copy of an already existing image. The first etch on the plate is used to establish the position of the major components. One of the things which I like most about etching is the ability to build layers of marks, one over another. I view this early stage of the print as a laying of the ground work on which the finished image will be built.