



Grace Morris

Spring 2021

Capstone - Printmaking

Department of Art and Art History

Artist Statement:

Preservation and more specifically the act of keeping an event or structure in existence is the driving force behind my research and creativity. I create visual representations of specific historical events and architectural sites through various printmaking techniques. Recently, the focus of my art pieces has been on decaying structures and historical events resulting in destruction. I am captivated by the structure of architecture, but knowing the historical significance of a structure along with its degradation furthers my motivation to preserve it through art. I research sites and occurrences in the United States, with a more recent, narrow focus on Colorado. I utilize a combination of linear marks with gestural, painterly marks to depict recognizable architectural structures amidst chaos and disorder. Structures that are visually unsafe and unstable influences my work and challenges the perception of permanence and indestructibility.

When portraying a building that is decaying and being reclaimed by nature, I research to find the reason why humans abandoned the structure. The condition of the building provides further context to the changes in society and the issues humans were facing at the time of abandonment. For example, changes in the economy such as depressions or shifts in modes of production have resulted in the abandonment of buildings that no longer serve a purpose in society. If the building was destroyed by a natural disaster or human violence, I research to learn the historical event behind the deconstruction. These pieces are based on primary sources such as photographs, personal accounts or newspaper articles to best interpret the event. This work of damaged structures represents and symbolizes human unrest, inaction with natural disasters or societal anger and violence that are seen multiple times throughout history.

Title	Original Format
Figure 1: Old Main Fire - May 8, 1970	Intaglio, 22 in x 30 in
Figure 2: Detail 1	Intaglio, 22 in x 30 in
Figure 3: Old Main Fire	Cyanotype, 22 in x 30 in
Figure 4: Old Main Fire - May 8, 1970 (Print from Variable Edition)	Intaglio and Cyanotype, 22 in x 30in
Figure 5: Private Emanation	Intaglio from laser-engraved cast acrylic, 13 in x 16 in
Figure 6: Students? Anti-War Activists? Outside Agitator?	Intaglio and Monotype, 22 in x 30 in
Figure 7: Detail 2	Intaglio and Monotype, 22 in x 30 in
Figure 8: Sobering Effects	Intaglio and Monotype, 22 in x 30 in
Figure 9: Detail 3	Intaglio and Monotype, 22 in x 30 in
Figure 10: Spring Creek Flood	Lithograph, 17 in x 23.5 in
Figure 11: July 27-28, 1997 in Fort Collins, CO	Lithograph, 17 in x 23.5 in



Figure 1: Old Main Fire - May 8, 1970

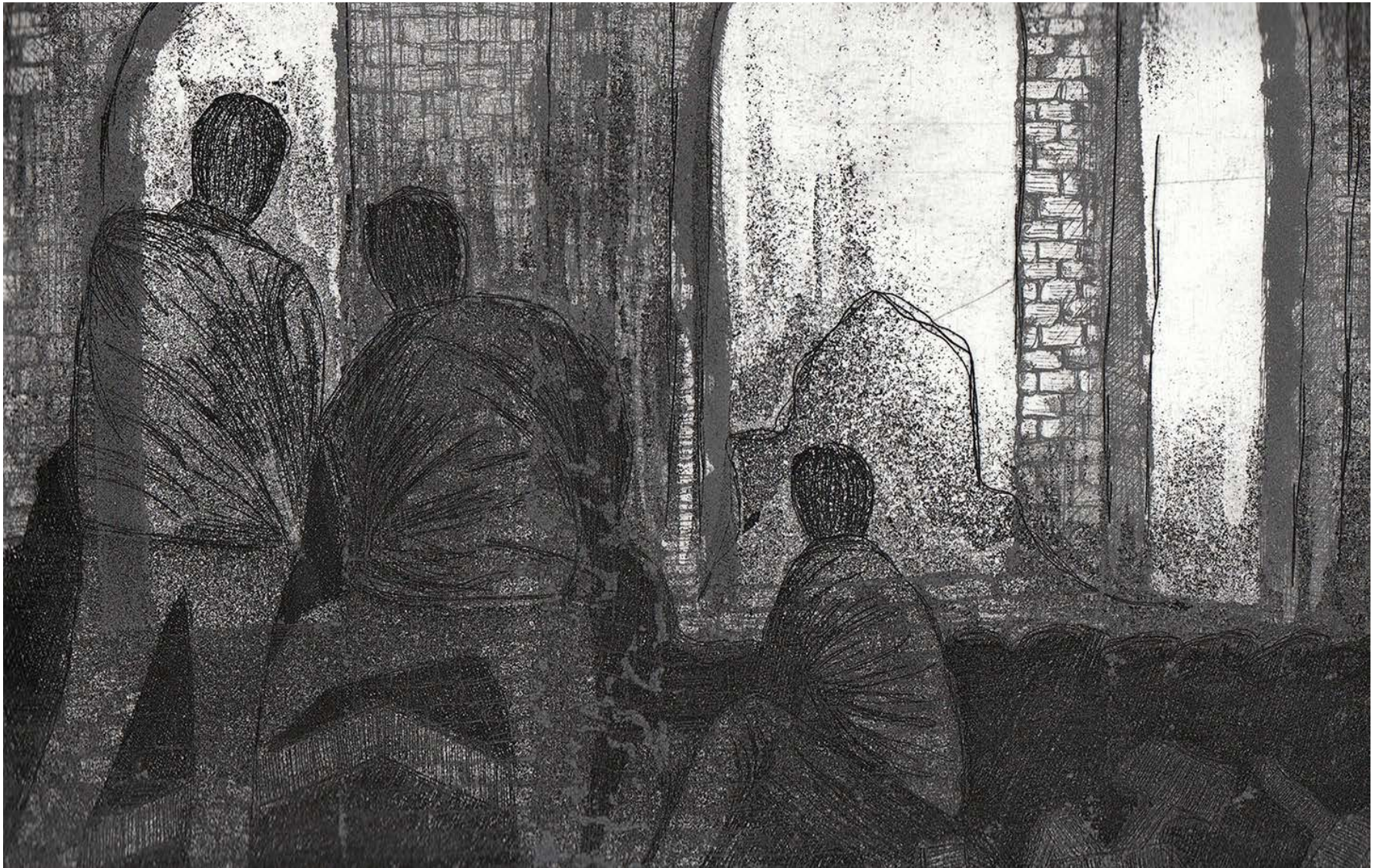


Figure 2: Detail 1

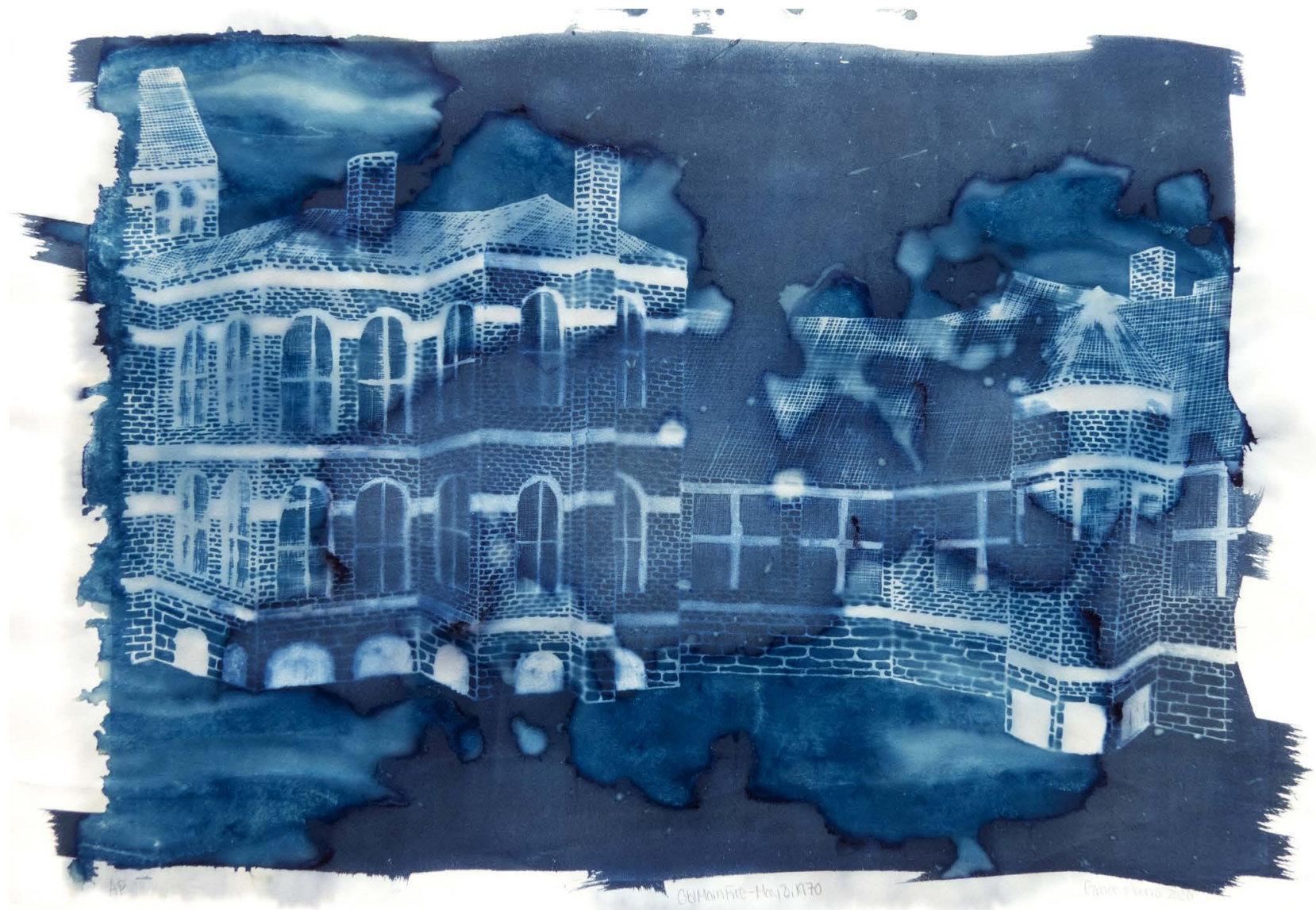


Figure 3: Old Main Fire



Figure 4: Old Main Fire - May 8, 1970 (Print from Variable Edition)



Figure 5: Private Emanation



Figure 6: Students? Anti-War Activists? Outside Agitator?



Figure 7: Detail 2



Figure 8: Sobering Effects

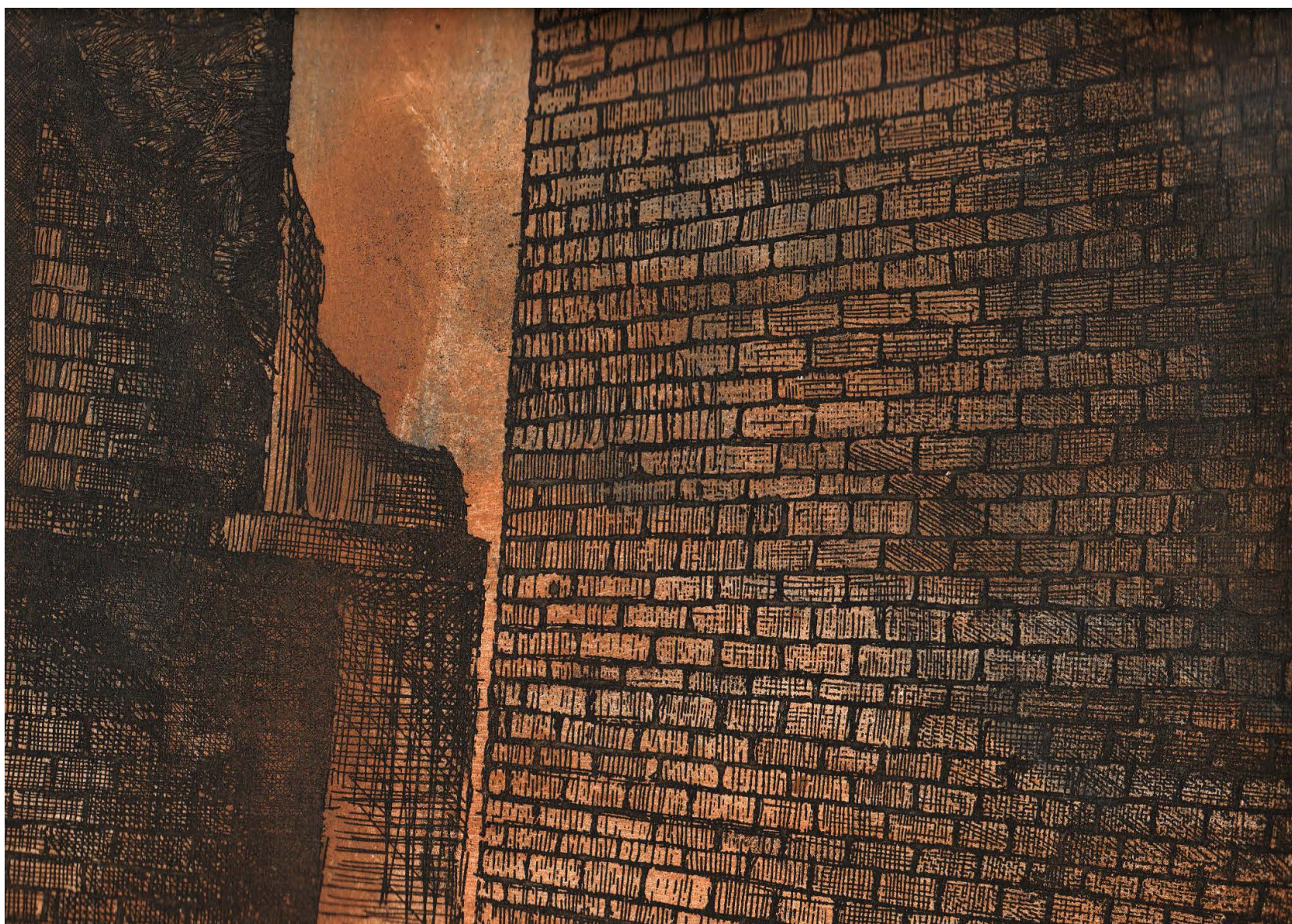


Figure 9: Detail 3



Figure 10: Spring Creek Flood



Figure 11: July 27-28, 1997 in Fort Collins, CO