ALTARED STATES - A PROFOUND LOOK AT CHANGING ATTITUDES IN MY ART

A Thesis

Presented in Partial Fulfillment of the Requirements for the Degree Master of Fine Arts

by

Renée Elaine Reeves, Bachelor of Fine Art
Associate of Applied Science

The Ohio State University
1984

Copyright © 1983 by Renée Elaine Reeves
All rights reserved.

Approved by

Sidney Chatfield
Adviser
Department of Fine Arts
ACKNOWLEDGEMENTS

For Lali, because of your loving understanding, giving and persevering affection.

For Bonnie, my dearest friend and truest of all philosophers.

For Kenny, because of your patient technical wizardry and unselfish lending and kindness.

For Sid Chafetz and Charles Massey, a very special thank you for all your kindness and professional understanding. It shall never be forgotten.

And Richard Roth, alias "Mr. Zen". Thank you for making me think in the third dimension.
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Early Work--The Eclectic Dither Group</td>
<td>3</td>
</tr>
<tr>
<td>Work in the Interim Zone--Back to Two-Dimensional Prints</td>
<td>15</td>
</tr>
<tr>
<td>Altered Forms to Altared Constructions</td>
<td>18</td>
</tr>
<tr>
<td>Footnotes</td>
<td>22</td>
</tr>
<tr>
<td>Bibliography</td>
<td>23</td>
</tr>
<tr>
<td>Plates</td>
<td>25</td>
</tr>
<tr>
<td>Plate Titles</td>
<td>44</td>
</tr>
</tbody>
</table>
INTRODUCTION

Image making for me is a profoundly personal and religious experience. Sometimes the process is so extreme that I wish only to escape from it and live a life apart from the obsessional, time consuming, mind probing activity. But, for me it is the reality of self.

Over the past two and one half years that I have been in the OSU M.F.A. program, I have found art making to be a painful method for accomplishing self actualization. Documenting it in the thesis form has been just as difficult and challenging. Perhaps, I feel this way because the purpose of this writing is to analyze my diverse symbolic meanings and images, yet also explore the ways in which these meanings function in my daily life. I therefore see this thesis as a self exposed visual diary.

This is the struggle then. One urge is to honestly communicate all various experiences whether positive or negative in my art. Another urge would be to set up a self made defense mechanism to quell such an impulse. I am vulnerable to total honesty and frustrated by such an inhibition. However the following quote has helped me to continue my writing and also helped me to create my visual expressions.

"The process of teaching man to see himself . . . is the supreme function of Art."
My struggle for realization was not easy and could not have been so accurately stated without "floundering" about in Graduate School as I first did. Hordes of ideas which a student is pressured into thinking about and those ideas which are self imposed were just more added elements for my normal state of mental turmoil. Because the process of image making was not always clearly tangible or honest I spent better than half my stay here in a solid state of confusion.

I believe the word confusion to be a positive word although it usually denotes a negative attitude. Confusion is that terminal plague that worthy artists carry around with them through most of their careers. I brought this condition with me to the Ohio State University Graduate Program from the Rochester Institute of Technology. There, the teaching was extremely technical in approach. I was taught to think and draw mechanically but emotional and intellectual content were seldom discussed. I left there basically unable to communicate the thought processes or evolutionary components of true image making.

Before I came to Ohio State there was yet another stage of confusion caused by a marriage and part time work. This prevented me from realizing significant creative work. However, I feel that despite those difficult times the seeds of my later three dimensional work were suggested by drawings of mechanical layouts and machine shape drawings.
I ended a marriage of five years which left me with feelings of self-defacement, mistrust and vengefulness with regard to other relationships. The domain of male versus female associations became playgrounds for visual war games in my art work. It was with this sorry state of a pernicious personality that I entered into the graduate program.

EARLY WORK--THE ECLECTIC DITHER GROUP

Because of my confused state the first prints made in the graduate program reflected my feelings of suffering. However I spent a considerable time disguising those feelings through camouflage and decorative symbolism. I ended up at the end of the first quarter with four prints of eclectic dither which I did not have the verbal capacity then to defend and it may very well have been good work.

Remembering that confusion was a good word, and in regard to questions that were constantly fired at me regarding content, I unhappily mulled over the two words, symbol and content and a positive, sublimative reaction occurred. The shape of a fan emerged in my imagination which would become the one constant theme in my work up to the present time. I saw this fan shape functioning on several levels of symbolism. It was both a functional and a decorative device women in many cultures have used for centuries to communicate flirtations with the opposite sex.
It was also similar to women's facial makeup which serves as a sultry feminine cover up. The last level of symbolism was that it functioned as a weapon of facade. By opening the fan up one could hide emotions, disguise feelings and still play the game of coy familiarity. If a viewer got too close to understanding one's intended truth, one could shrink modestly behind the fan and leave. The fan then was a good symbol for dual use in vicious war games between the sexes which I was trying to visualize and then make a tangible working object with which to hide honesty.

My first print which symbolized the antagonism between male and female was titled *Avrium's Five Fans*. It employed silkscreen, watercolour and prisma-colours pencils together with sewing and feathers. (Avrium is not a mythological character. He was a former male friend whom I dated while he at the same time was having affairs with four other women.) The five fans represented the five women, all of whom were decorated in different degrees of prettiness of detail for their master Avrium. Avrium was the antagonist and the women were the protagonists. It was "pretty" all right. When observers questioned its content they told me all they saw were decorative qualities and therefore it appeared superficial to them. The criticism hurt me and later, after mulling it over one night I acknowledged the shallow aspect and determined to concentrate on just the actual fan shape itself.
Since I have always held a fascination for sculptured paper, having worked a great deal with it in my undergraduate studies, I began to research books written on the subject. This fascination linked with my desire for making three-dimensional objects led to my producing actual three-dimensional paper fans. Of course they were all open in format to make the desired expressions of sculptural forms express the symbolic visual metaphors.

Self Portrait Fan With Altar (Plate I) Acrylic, thread, shellac and Bristol Board 3-ply. This was the first construction. It was technically overwhelming and complex. I fancied it an honest self-portrait, a metamorphic attitude of butterfly wings. It symbolized a free willed spirit which could escape quickly without damage if any remorseful or threatening situations should arise. Having accomplished the first construction I began my next fan piece really obsessed with the aesthetic possibilities of paper manipulation.

Platonic Love With Altar (Plate II) is a repeat on the above fan in media. Variations on decoration and design were used in the fan construction which was very similar in size and technical manipulation to the Self Portrait Fan. A poem by the Renaissance poet John Donne was etched into the base of the fan when the shellac was not quite dry. This method made the written embossed quality of the words barely perceptible. Now I think of it
as therapeutic work to help me realize my personal need for platonic relationships with men, since I was still frustrated with the desire to express vengeance on an "unjust" past relationship. I then took the failed print Avrium's Five Fans and from it made a third fan. This was even better than all the painting previously done because it already had the images upon the paper which I wanted to use. Another written memo was added and etched into this fan which expresses my being fed up with unfaithfulness.

Although I did not like the Avrium Fan (Plate III), it provided the initial idea for using prints in a three dimensional format. Professor Terry Barrett wrote the following about my method in a critical review for a group show titled Mixed Media at Newark, The Ohio State University.

"... tired of the flatness of prints she began making fans of them and then prints to make into fans ... Her fans are now meticulously constructed from flat, colored prints done in a variety of printing techniques, which are designed to be scored, folded, and glued into sculptures."^2

My mind was engaged in a constant submerged fervour of unconscious revenge. This revenge wasn't strong enough, however, to make itself successfully seen in my early prints or the above mentioned print sculptures. But it was acidic enough to burn away at my soul.
"... I hate that in women, no wonder they treat people the way they do, we are all a dreadful lot of bitches. I suppose it's all the troubles we have makes us so snappy."3

These "troubles" of not getting myself together because of soured relationships together with requests from my instructors to continue with the two-dimensional format made for absolute drudgery for me. I could not continue fast paced printing any longer. As a result I accomplished only two successful prints during that Spring Quarter, 1982.

_No More Floundering Twin_ (Plate IV), photographic intaglio with sewing and viscosity. I was weary of editioning so I printed a series of six artists proofs and one numbered edition of six prints. I used embroidery threads, zig-zag machine stitchery and embossing which helped reinforce my intrinsic need for feminine decoration and attraction. Producing these prints was masochistic and time consuming. Today I sit back and wonder why I did it. Again, I feel it must be my compulsion to make three dimensions more evident in a two dimensional format.

On an emotional level, the symbols of fish which are "Flounders" is a very personal image I use to designate problems my twin sister and I both have had with men and marriage. We both have had one failed marriage and were both convinced that whatever problem one sister had the other would have also. It seemed that we just fell from
one bucket of disaster into another. This term "Flounder" is used in a humorous way when we are together. It is used as a self actualization term.

The second print from the Spring Quarter 1982, was an untitled screenprint which is a mechanical rendering for a fan construction (Plate V). Although this print seems minimal in its layout I believe it is subject to a variety of interpretations on the part of observers. One viewpoint which has been expressed is the need to construct something sculptural from it, rather a Zen like quality to make something from nothing. For me it has absolutely no emotional content.

Although I was temporarily satisfied with the approaches used in the two prints above, I felt thwarted by my instructor's demand for editioning which I did reluctantly to satisfy his needs, not mine.

Later while editioning a coloured intaglio one night, I accidentally overdosed myself with a toxic amount of lacquer thinner which caused an absolutely horrifying illness. I could not function on a level of normalcy for over two weeks. The headaches I encountered were maddening and I literally had visions of dying in my sleep. I sought relief through prayer and a basic strength came back to me. The physician seriously lectured me to stay from all solvents for a period of two months. This left me with only one thing to do, concentrate upon paper constructions,
so not all was lost!

Because of my illness producing new prints was out of the question, so my work was limited to using existing editions. Tying old prints into new ideas was a difficult approach to fan making. The challenge was to stay fresh in the construction aspect and yet connect it with what had already evolved. I compare it to a true "systematic going around in circles". I welcomed back my old friend Confusion but he didn't stay around because I generated a lot of energy and made seven new pieces.

This prolific creative state was a Godsend. Although the technical aspects were grueling to master the outcome justified the intense effort.

The first two pieces from this group of seven came from the "eclectic dither" group of the go-no-where prints. I cut up and used a huge intaglio print depicting bones by a lake at night. The emotional content was again the need for a platonic affection. For the fans Midnight Fan I and Midnight By the Lake With Altar, I introduced beads, ribbons and wood into the work, for the first time (Plates VI and VII).

Adding the new materials proved to be a positive psychological step forward for me, since I had wanted for a long time to add "unconventional" things to the holiness of a print. I, as well as other printmakers, had often sneered at anything which touched the sacred surface of
paper except for ink, stone, plate, rollers, etc. This whole phenomenon, this lighted aura of sanctity which hovers about some printers' minds now bores me. Therefore, I deliberately take joy in contaminating its traditionalism. So, with this posture of removing the preciousness, I deliberately began to manipulate the sculptured artifacts with mixed media.

The next fan in chronological order, The Chase With Altar, intaglio with Chine Collé wood and feathers (Plate VIII), reflects my concern which was still haunted by soured relationships. My obsession with the fan took on yet another mode. These were practical objects which could fit easily into the spectator's hand. They could be looked at closely and could be touched without the imprisonment of a glass frame. These objects could be "used" which paralleled with how I felt about myself in past or former love relationships.

I sought to conjure up a traditional Japanese fan format and rummaged through several antique shops for battered fan parts that I could incorporate with intaglio prints. A skeleton of a fan was found at one of them. Five dollars bought a silk-screened, white and silver cracked fan framework. I stripped the old surface, glued it, painted it black and applied many coats of polyurethane. A poem I wrote was later added to the back to narrate the images on the front. I consider the fan shape as being
female and the triangular shape as the male. They fly about in each other's space chasing one another. It is my interpretation of flirtations of the sexes and the strange games they often play with one another.

No More Floundering With Altar was the next in line. However, unlike the intaglio from which it was made (see Plate IV), I greatly disliked it because the content I felt in the print-form was not present in the sculptural form. This, however, has been altered too, and will be discussed later on (Plate IX).

A suggestion from one of my instructors to change the scale of my work was readily accepted. From this suggestion a small jewel-like intaglio fan evolved. Feather Fan With Fish Hooks and Altar, intaglio, wood feathers and fishhooks (Plate X). I believe the id versus the ego tendency exists here and that the beauty of the fan as an object entices the viewer. It is so jewel like and precious one wishes only to hold it and examine it like a new relationship. There are hooks within the feather trim however which could rake at flesh and cause one to bleed. So one stays a respectable distance from this deceiving tease. Men have hurt me and I hurt them, when what I really wanted was honest affection and not just a passion game.

The scale changed again when Wedding Fan For Another Time was produced. Feathers, rice, pipe, wooden dowels,
Kodak Film experiences (Plate XI). This was taken from a screen print from the "dither group" also and became a ritualistic piece for me. I was tired of the "chase" game and I wanted something secure. I made this fan to represent this desire. I used materials that didn't necessarily complement one another. Electrical pipe found in the Physics Department trash barrel was a choice find. (I will admit to the fact that I could be found picking through dumpsters for what I consider usable essentials. This has also become a way of life for finding wood for my present work.)

Although this fan is not one of my favorite pieces the following writings from an Art Criticism class seem to truly interpret and closely parallel my own views and I wish to share them:

"The piece itself seems to be made up of two separate halves, possibly a man and a woman about to be joined in marriage. There is a separation of the halves at the top of the fan suggesting that perhaps the lovers will not totally become one, but rather these identities will still be separated. The viewer's eye pierces this middle portion of the art work and is allowed to go through the piece and look at it from all angles."^4

"Since the work is so beautiful and meticulously made, the viewer senses marriage to be an institution of great value to the artist. Ideally this union of the two people should be an uplifting, euphoric event that can not be weighted down to the ground with material objects or a base to support the sculpture. Hence the two fans combined into one seem as if they are floating almost in an angelic way."^5
"The fan, held in place by a barely visible thread, was not meant to be picked up and used like the other fans. If this fan (the people of the union) were used it would ruin the whole effect of the sculpture and union. In fact the members of the union should trust each other enough to know they won't be used and tear down personality barriers that hide vulnerable emotions. Thus, the fan which has been used as a facade to hide behind, has been parted to reveal the individual within."6

These quotes sum up the many unconscious thoughts and attitudes which one recognizes after the piece has been completed.

The last summer construction from the group of seven is title A Standard A Man Can Live By. Screen prints, fish hooks, crackers, photographs, ribbons, wood, feathers, and bells (Plate XII). This title was meant as a pun.

Standards in ancient history are large poles with a fan or flag type structure on the top. The Japanese, as well as the Romans, carried these poles around with them during travel.

The purpose of this symbol was to announce the pending arrival of an emperor or important government official but I was using this structure to announce to any man in the area that a vicious female, a sovereign ruler of men's hearts, was within range. It is illustrated with photographs of female pikes swimming toward chromosomal genes XY which I have used to represent men on the front of the structure. On the back is a poem by a Hungarian poet Endre Ady. He envisions women as bitter, devouring,
scaled creatures made only for the function of eating men. After the feast they just swim away unscathed by the wrong they have done. I saw this obviously as a play on my own attitudes regarding how I finally saw myself. I was that vicious female pike. Making this object gave me the therapeutic self-exposure I needed to do something positive in changing my behavior. Enough was enough!

The entire summer was concentrated mostly upon the emotional and intellectual failing relationships. Even though I had started growing very restless with the intellectual content I continued the seven fans, finding it important to complete a train of thought before delving into something new.

So, I sat down at this point with all my fans, and began to challenge myself with the following questions:

What was I going to do with all these fans that I felt narrated chapters of my personal life?
Did they really achieve the attitude of a visual diary?
How could all this prolific work evolve out of the frustrations of soured relationships when I was so tired of the intellectual content?
Were not some of these fans too conservative in appearance and looked as though an interior designer had ordered them to decorate a wealthy client's walls? That thought really bothered me!
What about the fact that for over six months I began to really transform my negative attitudes into a positive relationship with God? Hadn't I at last moved up from the grueling self pity I had steeped myself in?

Asking these questions proved beneficial and led to what I consider another sublimative yet conscious decision. I moved to relate the fans toward the face of God rather than to male relationships with their often disastrous side effects. In doing so I began looking for shapes and symbols which represented my visual interpretations of who and what God means to me.

He represents forgiveness, loving guidance, protection from my enemies, the total of the triade, patience and a resting place, a shelter.

"Whenever you begin, you will have to begin again twice over."

WORK IN THE INTERIM ZONE--BACK TO TWO-DIMENSIONAL PRINTS

I was no longer frustrated. I felt relieved. Confusion was on extended vacation. I knew it would be back so I took advantage of its absence. I returned to working in a two dimensional format because I was encouraged to do so by my instructors. The prints which developed began to evolve with symbols which represented protection from my enemies, the total of the triade, and
a resting place.

In the print *He Is My Shield* (Plate XIII), which incorporates intaglio, litho relief and screen printing, the viewer sees a large red shape which represents a shield. This shield overlaps a fan in the background which is upside down, a symbol for myself. An obtuse triangle overlapping the shield shape unifies all the elements together in one formalistic composition. Obviously, the shield represents protective armor and traditional triangles represent the triade in past art history examples. I needed a better and more secure relationship than what any mortal could ever offer me, and thus God becomes my answer for internal peace. This was my illustration for the following scriptural reading:

"Above all taking the shield of faith
where with ye shall be able to quench
all the fiery darts of the wicked."\(^8\)

The next print *Fans With A Psalm* (Plate XIV), uses lithographic plates, screenprints and watercolour. This is also an interesting piece with regard to formalism. Although the placement of all elements were carefully thought out I was not totally pleased with the colour which appeared too intense in the last fan.

Again I will share a written analytical writing which does not parallel my interpretations but which, nonetheless, I find to be interesting as a valid interpretation. It makes sense based on all the intellectual content I have
discussed. The writer also defends his written motives
with criteria I can accept. I find it enlightening and
honest.

"Another interpretation may stem from the psalm
or passage 'I am His Fan He Holds His Fan In
His Hand.' The artist may be making a statement
on the male dominance in an oriental society
because of the association of the fan with this
culture. To agree with this interpretation
we can view the triangular fans as symbolic
for females while the semi-circular fans are
stronger and more masculine, which are symbolic
for males. Also, the semi-circular fans
dominate the space in the print thus making a
statement on male dominance."\textsuperscript{9}

My interpretation as explained to a student when I
was questioned about the print is that it represents a
spiritual transformation. The three centralized fans in
the foreground change visually from left to right. A
very dark blue colored fan with many stick type shapes is
the first fan representing confusion and mental turmoil.
The second fan has much of its dark and heavy colour
removed but the majority of the sticks are still present.
The last fan is almost totally transparent but radiates
light with an intense yellow I have painted onto the
lithographed fan. This emergence of a new life symbolized
by the radiating light represents the change in my heart
and mind which I have undergone. It is a very private
reading showing my interpersonal relationship with God.

The last print I made during this period is \textit{His Fan
Is In His Hand} screenprint, intaglio and relief litho roll
(Plate XV). This, like the first print in this group, is also an attempt to illustrate another scriptural reading which helps me deal with the vengefulness problem I have had before. I used many of the same visual elements only in different formalistic sequences.

"Whose fan is in his hand, and he will thoroughly purge his floor, and gather his wheat into the burner; but he will burn up the chaff with unquenchable fire."¹⁰

For the first time I took note of the way this print as well as the others took on centralized icon-shapes. Fans interwove themselves with shields. Shields interwove themselves with triangles and triangles into space. They were all very symmetrical, centralized structures, which held all the other elements together in the composition. Thus, I began to think about "altars" and the cognitive thought process took me back to the question: What was I going to do next with all those fans? Logic answered back. Building altars for the fans to rest in would be the next step.

Altered forms to altered constructions

So, I took on the added challenge of carpentry and began to construct wooden altars for every fan that I had made. It occurred to me that although each fan had been a representation of myself in questionable nervous states I had finally found peace in God and literally leaned on
Him to help resolve my personal problems. Therefore the fans would lean on the altars.

Also, an altar is a structure which has been used as a symbol for sacrifice. I found this a suitable image to represent my need for God's guidance in my life. I wanted to symbolically portray to myself as being willing to allow Him to resolve every questionable situation I encountered, to sacrifice my will for His.

Another important concern was to not attach the fans permanently to their housing structure (the altar) so they could be easily removed. Of course, I can at any time reject this will of God's and seek my own pleasures, but when this happens I generally find that I flounder and become lost in the confusion of my errors. Thus, the fans are removable and may still be used by others separately from their altars.

The willow sticks in the altars represent these errors I have made in my past. These errors symbolize issues which deal with my personal morality which included revenge, love and forgiveness.

Using willow sticks for their linear quality is significant also. They become graphic markers or lines in space, which direct my visual attention and serve as memorials or epitaphs. They remind me of wrongs I have done to myself, to others and to God. When embellishing them with feathers, triangles and bound threads they
become the obvious attention grabbers. I need the obvious symbolically illustrated in front of me so the error will not be repeated. But, often these errors are repeated when my own stubborn subconscious will intervenes.

In the following pieces titled In Which Direction Now? (Plate XVI) and This Error I Give To You (Plate XVII), and Untitled Altars One and Two (Plates XVIII and XIX), the work has become more simplified than in the past constructions and I feel confident that this is worthwhile continuing.

By stripping down the decorative qualities somewhat and concentrating more on the structural relationships of the altar to fan has allowed me to make an entire series which is based on a devout worshipper. The fans have lost their importance which I show by condensing their shape and size. Magnifying the importance of the geometrical altar forms and comparing them to my errors has been the next step in this simplification process.

"The colors are enlivened by the work's smooth, shiny texture that coats all components of it, giving it a new clean feeling . . . The strict geometric design is given an organic effect by the tips of the triangles bending over the ridge created by the indentation in the altar which is fastened down with green dots, making them appear less static and more fluid. The long willow stick provides the greatest contrast to the clean-cut geometric shapes with its bumps and bends. This illustrates Reeves symbolic meaning of the stick, error, which opposes the perfect geometrical forms."
Inasmuch as the interpretation of my work by others is beyond my control I try to direct how they see the fan placed within the context of the altar by constructing as strong an aesthetic context as possible. Whether these fans remain within the altar or whether they are removed and used separately they exist as visual clues which may help the viewer solve the interpretive process. However, while the viewers occasionally see the ritualistic nature of my work they also perceive it as being either Oriental or Black African in origin. This surprises me since my influence is decidedly Christian but I am pleased that the spiritual and ritualistic aspect appears to be obvious to all.

In conclusion I use this posture to continue with my creative work in a far more confident manner than I have had previously. It serves my spiritual needs as well as the profane needs I have as a woman and artist.
FOOTNOTES


5. Ibid.


9. Todd Kuhn, "Criticism on Fans With a Psalm" (unpublished paper presented at The Ohio State University class of Art Education 360, 1983), p. 3.


BIBLIOGRAPHY


Barrett, Terry. "Coia, Deetz, Kendrick, Reeves, and Taaffee." Review of The Ohio State University at Newark Gallery Exhibition, October 26, 1983.


Ogawa, Hiroshi. Forms of Paper. Xeroxed copy from the library of Professor Richard Roth at The Ohio State University, Department of Art, 1982.


Weaver, Lois. "Criticism on Wedding Fan for Another Time." Unpublished paper presented at The Ohio State University class of Art Education 360, 1983.
Fig. #1  Self Portrait With Altar, fan-19" X 21" X 6", altar-26" X 33" X 5-1/2", acrylic, bristol board, wood, thread, and sewing, 1982-1983.
Fig. #2  Platonic Love With Altar, fan-21" X 19-1/2" X 3/4", altar-17" X 44" X 7", acrylic, bristol board, wood, thread, sewing, shellac, and lithographs, 1982-1983.
Fig. #3 Avrium Fan, 19" X 21" X 6", screenprint, thread, and shellac, 1981-1982.
Fig. #4 *No More Floundering Twin*, 30" X 22", photographic intaglio with sewing and chine collé, 1982.
Fig. #5  Untitled Screenprint, 30" X 22", screenprint, 1982.
Fig. #6  Midnight Fan I, 12" X 6" X 1/4", intaglio, acrylic, wood, and glass beads, 1981.
Fig. #7 Midnight By The Lake With Altar, fan-15-1/2" X 6" X 1-1/8", altar-13" X 24" X 6", intaglio, acrylic, wood, glass beads, thread, and satin ribbon, 1981-1983.
Fig. #8  The Chase With Altar, fan-15-1/2" X 13" X 1/8", altar-24" X 23" X 2", silkscreen, intaglio, chine collé, acrylic, wood, thread, shellac, and feathers, 1982-1983.
Fig. #9  No More Floundering With Altar, fan-18" X 18-1/2" X 3/4", altar-17" X 44" X 7", photographic intaglio, chine collé, acrylic, wood, thread, satin ribbon, shellac, and glass beads, 1982-1983.
Fig. #10 Feather Fan With Fish Hooks and Altar, fan-8-1/4" X 5-1/2" X 3/4", altar-48" X 6-1/2" X 2", intaglio, lithograph, wood, feathers, acrylic, thread, shellac, and fish hooks, 1982-1983.
Fig. #11  Wedding Fan For Another Time, 38" X 35" X 7", screenprint, feathers, string, wood, rice, Kodak film experiments, and satin ribbon, 1981-1983.
Fig. #12  A Standard A Man Can Live By, 6' X 20" X 5", screenprint, acrylic, thread, satin ribbons, feathers, bells, crackers, fish hooks and photographs, 1982-1983.
Fig. #13  He Is My Shield, 30" X 22", intaglio, lithographic relief, and screenprint, 1982.
Fig. #14  *Fans With A Psalm*, 27" X 18", lithographic plates with screenprints and acrylic, 1982.
Fig. #15  *His Fan Is In His Hand*, 18" X 22", intaglio, lithographic relief, screenprints, and acrylic, 1982.
Fig. #16 In Which Direction Now, 8 7/8 x 8" x 2-3/4", intaglio, feathers, wood, thread, acrylic, and shellac, 1983.
Fig. #17. This Error I Give To You, 51" X 15" X 3", intaglio, feathers, wood, thread, and acrylic, 1983.
Fig. #18  *Untitled Altar One*, 54" X 11" X 1-1/2", intaglio, acrylic, and thread, 1983.
Fig. #19  Untitled Altar Two, 54" X 11" X 1-1/2", intaglio, acrylic, and thread, 1983.
PLATES


Plates (Cont'd)


15. **_His Fan Is In His Hand_**, 18" X 22", intaglio, lithographic relief, screenprints and acrylic, 1982.

16. **_In Which Direction Now_**, 8 7" X 8" X 2-3/4", intaglio, feathers, wood, thread, acrylic, and shellac, 1983.

17. **_This Error I Give To You_**, 51" X 15" X 3", intaglio, feathers, wood, thread and acrylic, 1983.

18. **_Untitled Altar One_**, 54" X 11" X 1-1/2", intaglio, acrylic, and thread, 1983.

19. **_Untitled Altar Two_**, 54" X 11" X 1-1/2", intaglio, acrylic, and thread, 1983.