OPPOSITION AND ACCOMMODATION

by

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OPPOSITION AND ACCOMMODATION

My art-making is a process in which materials are enlisted and concepts explored through a joint effort best described as "opposition and accommodation." This process occurs within the broader framework of life experiences, academic work, feminist insights and self-conditioning which shape my reality. This framework is continually adapted, altered, and examined by means of opposition and accommodation in a process which forms the silent background for ideas made tangible.

Much of my art addresses nature. I frequently depict myself as generic "man" in relationship to nature (which includes all living things), and explore the choices and limitations available to him. Man's age old dependence on nature, even while he seeks to control all aspects of it, is still very much in evidence as indicated by how vulnerable we are to phenomena such as global warming and the AIDS virus, just to mention two examples. We have been seduced by technology; but nature is still very much in charge.

I grew up in the edge of the Chattahoochee National Forest. I learned that natural life has a rhythm all its own; that we are meant to be part of it, and that it is a part of us. There is joy in stillness; the wind makes music of its own; deer browse and never destroy anything, except when their own food sources have been destroyed. I do not consider these lessons trivial, but crucial. In the forest listening is an art. My art is not for everyone; my reality is not your reality. I offer my art to those willing to listen.

Time is an inescapable companion to natural life, conceptualized in cycles of birth, growth, and death; human lives are measured by one of these yearly cycles. It is a natural expression of this relationship which locates my art in a type of human/nature meld.

My art is also driven by my feminine consciousness; to be female requires conscious opposition and accommodation in the larger world, and a rethinking of my own reality.

My intention in my art is to incorporate experiences and insights from my reality, manipulate these ideas in a process of opposition and accommodation, toward a goal of resolution which can never be achieved. It is a parallel irony that the ultimate resolution in nature is death.
CAROUSEL HORSE

This self-portrait is a very personal expression of the ambivalent and destructive relationship man has had with nature since his distant origin, here expressed through the metaphor of the horse. The wild, free spirit man most admired was also that aspect of the animal to be broken, in order to bend him to the domination of man. It is characteristic of man's relationship with nature and the horse, that in order to claim it for his own, he recreates by his own hand a dim parody of the original; in this case a carousel horse, held firmly by a chain, which symbolizes the fact that he has been broken, confined, and recreated.
Creation myth is a symbolic exploration of the strength of women expressed in the form of the creator of life. I used my own hands as symbols of personal empowerment in this piece, but they also function on the feminist level as empowerment for all women through appropriation and relocation to a possible female creator. The "other worldly" feel to the piece is meant to throw open new possibilities.
MADONNA

When I lived in New Mexico I was struck by how vast and powerful the landscape was, and how small and insignificant the people were when placed in opposition to it. The Madonna-like religious symbol represents the hope humans have for conquering nature expressed as death. The ironic wearing away of the Madonna as she stands alone against the weather and the sky is a parody of the process of human life itself. She is symbolic of the human contest with nature whose outcome is certain. In her fading and eventual destruction lies resolution, the ultimate accommodation. The fragile humming bird and transient flowers represent the beauty and brevity of life.
MOMENT IN TIME

This self-portrait explores the relationship of life and time which are both infinite and limited. The work is an exploration of my own limited life which incorporates family images from past time periods, but it also represents in broader context the relationship of life to nature. In a time when technology has put the very definitions of life and nature in question, it is appropriate to ask if time may be running out for all of us; nature is not necessarily forgiving in accommodation.