

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Theses, Dissertations, and Student Creative Activity,
School of Art, Art History and Design

Art, Art History and Design, School of

4-2013

Half True - All Real

Matthew G. Blache

University of Nebraska-Lincoln, mblache@huskers.unl.edu

Follow this and additional works at: <http://digitalcommons.unl.edu/artstudents>



Part of the [Fine Arts Commons](#)

Blache, Matthew G., "Half True - All Real" (2013). *Theses, Dissertations, and Student Creative Activity, School of Art, Art History and Design*. 39.

<http://digitalcommons.unl.edu/artstudents/39>

This Article is brought to you for free and open access by the Art, Art History and Design, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Theses, Dissertations, and Student Creative Activity, School of Art, Art History and Design by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

HALF TRUE – ALL REAL
by
Matthew G. Blache

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Fine Art

Major: Art

Under the Supervision of Professor Mo Neal

Lincoln, Nebraska

April, 2013

Half True – All Real
Matthew Gaston Blache, M.F.A
University of Nebraska, 2013

Adviser: Mo Neal

I love making things up.

I am a fabricator of moments: a storyteller who relies on construction rather than incantation. As a child, making was labor, holding ladders, watching, and helping carry heavy equipment. It was a requirement, a rite. Making was also playful - stacking something on top of something to make something. That *something* could be *anything*. There was, I learned, a satisfaction in bringing an object into the world. It was a marker of my existence.

"Half True-All Real" is a convergence of my compulsion to make things and my desire to give form to my narrative, which would otherwise be verbal and temporary. It transforms stories into relics, and allows me to relive, recreate and rebuild my past.

I am drawn to typical items, to the stuff that fulfilled a strictly utilitarian purpose. Nothing is simple or ordinary; these objects act as narrative beacons, seamlessly dovetailing with my memories. They are symbols embodying a time, place, mood or idea. How can these ordinary things be remade, manipulated and/or contorted to the point where it still has the implications of its original intended use, but lacks its original objectness? Where is the line when an object becomes a thing?

This is important because things and stories are similar. Both are limber, easily changed at the discretion of their creator. They can be pushed, pulled, exaggerated or erased for effect. A good story is honest, but it's never completely

true – and it shouldn't be. If someone believes something they hear, it could've happened, even if it didn't.

Telling a story is like tinkering – both require finding relationships between things that are loosely connected, but can somehow work together. Both are reconstructions; both change with time.

I love making things up.