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BEAMAN, HOPE SPAULDING. Pictorial Composition and Plant Forms. (1972)
Directed by: Mr. Walter Barker. Pp. 2.

The thesis consists of 22 works, in the following media:
9 oils on canvas, 10 watercolors, 1 pencil, 1 pastel, and 1 colored ink.

This thesis was exhibited at the Weatherspoon Gallery of the
University of North Carolina at Greensboro from April 30 to May 7, 1972.
On file in the Jackson Library of the University are 35mm color slides
of the thesis.

PICTORIAL COMPOSITION AND PLANT FORMS

by

Hope Spaulding Beaman

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1972

Approved by

Walter Barker
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Thesis Adviser

Walter Barker

Oral Examination
Committee Members

Stan Sugor
L. V. Asch

Andrew Martin

Walter Barker

May 5, 1972
Date of Examination

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CATALOGUE

Oils on Canvas

<u>Title</u>	<u>Date</u>	<u>Size</u>
1. Green Forms	1971	12 1/2" x 12 1/2"
2. Caladium I	1971	21" x 23 3/4"
3. Big Green	1971	49 1/2" x 50 1/2"
4. Cuttings I	1971	31 1/2" x 29 1/2"
5. Blue Geranium	1972	24 1/2" x 24 3/4"
6. Wax Tears	1972	33 1/4" x 31 1/2"
7. Floating Alo	1971	27 1/2" x 29 1/4"
8. Caladium II	1971	25 1/2" x 37 1/2"
9. Spring Coleus	1971	18" x 21"

Watercolors

<u>Title</u>	<u>Date</u>	<u>Size</u>
1. Coleus	1971	13 1/4" x 15 1/2"
2. Alo	1971	10 1/2" x 14 1/2"
3. Cuttings III	1971	10 3/4" x 15"
4. Wax Tears	1972	6 1/4" x 7"
5. Cuttings II	1971	11 1/2" x 13 3/4"
6. Coleus Group	1971	12" x 15 3/4"
7. Passion and Begonia	1971	10 1/2" x 14 3/4"
8. Purple Passion	1971	12" x 13 1/2"
9. Blue Forms	1972	15 1/4" x 20 1/4"
10. Yellow Form	1972	15 1/4" x 20 1/4"

CATALOGUE (Continued)

Pencil

<u>Title</u>	<u>Date</u>	<u>Size</u>
1. Squash	1971	11 1/4" x 14 1/2"

Pastel

<u>Title</u>	<u>Date</u>	<u>Size</u>
1. Caladium II, Study	1971	10" x 13"

Colored Ink

<u>Title</u>	<u>Date</u>	<u>Size</u>
1. Abstracted Caladium	1971	8 1/2" x 11 1/2"

A correlation exists between design elements and the plant world; for example, the natural structure or the linear growth pattern may be visually interpreted as pure line which carries the viewer's eye from the tip of a leaf to the stem; it may change direction or bring attention to another area thus offering variety by setting up visual rhythms within a composition. The same may be stated with the other design elements, color, volume, and space. These elements may be called characteristics or growth patterns by which each plant establishes its own identity. The composition or view sought in presenting a plant consists of all these elements working together to achieve a visually stimulating variety. These natural relationships are retained in my works much as they appear because I feel they are interesting and offer many visual possibilities. I, therefore, am attempting to achieve a work that is more than just a botanical representation or illustration.

All of the works in the exhibit are in several media: oil on canvas, water color, pencil, pastel, and colored ink. Various types of plants were used with design emphasis on their natural structure. The variety of angles or views allowed for many possibilities of composition. Some of the works place more emphasis on linear elements, while others emphasize volume, space, and color. Thus, the use of plants offered a means of exploring the various design elements three dimensionally on the flat picture plane.

The plants were presented from different view points, at different stages of development, under different growing conditions, using different scales, and different positions in space. I have attempted to achieve a sense of the plant extending or reaching out to the observer from the flat picture plane and in order to draw the observer into a plane or world unfamiliar in the everyday situation. By presenting the plant in this manner the observer's attention is focused. It is not allowed to wander because the various design elements or composition direct that attention. The position in space aids and reinforces the observer's attention by increasing the awareness of edges, the positive and negative spaces, and thus preventing an involvement with objects behind the plant. This maintains the subject or plant in the foreground and holds it there.

This exhibit reflects my deep-seated interest in plants based not only on the propagation, care, and observation of them but influences stemming from childhood. I grew up surrounded by plants; however, it was not until last year that it occurred to me that plants held infinite possibilities to be pursued in paintings. Thus, I have tried to present a "clean" statement of the plant which, in itself, is intrinsically dynamic in all its elements.