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BETTY LOUISE BURRIS

BURRIS, BETTY LOUISE. Exhibited at Weatherspoon Gallery, May 4-15, 1969.  
The Edge. Directed by: Mr. Peter Agostini. pp. 6

The thesis paintings and drawing are records of my manipulation on  
a flat surface, information gained by observation of the edge in nature.

A slide of each thesis work is on file at the University of North  
Carolina Library in Greensboro.

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THE EDGE

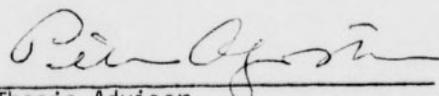
by

Betty Louise Burris

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  
April, 1969

Approved by

  
Thesis Adviser

APPROVAL SHEET

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

Pete Goshen

Oral Examination  
Committee Members

Pete Goshen

Andrew Martin

Walter Barker

Louis J. ...

4/30/69

Date of Examination

## CATALOGUE

Title	Medium	Size in Inches
1. Still Life No. 1	Oil	8 x 8
2. Still Life No. 2	Oil	8 x 8
3. Still Life No. 3	Oil	8 x 8
4. Still Life No. 4	Oil	8 x 8
5. Still Life No. 5	Oil	8 x 8
6. Still Life No. 6	Oil	8 x 8
7. Drawing from the Figure	Pencil	10 x 13

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The paintings and drawing exhibited were made from my observation of still life and the human figure in nature. I was particularly involved with the edge perceived by the eye as volume and space meet. According to my observation of still life arrangements and the human figure in its environment, the edge exists and changes only in relation to the viewer. At first my eye receives impressions of physical variety rather than complete homogeneity in nature. I see physical variety as spaceless at this time. I realize mentally the space existing in nature. At this stage in the development of my observation I begin the painting or drawing, continually referring to nature.

The paintings and drawing on exhibition are images of physical variety. I tried to avoid outline when making a pictorial transition from the image of one object observed in nature to another. I found outline detrimental to the pictorial space I have tried to create. By the manipulation of the edges in the picture I positioned the images of objects observed in nature in the pictorial space. By the manipulation of the pictorial edges I gave the illusion of volume to the images of objects. The pictorial edge is not a part of the object image or of the pictorial space I have indicated surrounding the object image.

In the paintings colors of different hues and values meet creating an edge. By the reaction between different colors the image of the observed object is placed in the pictorial space. Hues such as yellow and orange react at the edge with green and blue in such a way that the image of the object or the pictorial space described by yellow or orange is projected. The object or space described by green has an intermediate position in the pictorial space. When blue meets

another color to form an edge the object or space described by blue is recessed. The reaction between colors at the edge places the object image in the pictorial space.

In the paintings the edge is interrupted by represented light. I have represented light by color because I observed natural light to be color. Pigment is applied to the canvas in a manner which makes the colors visually disconnected. In the paintings the represented light is positioned in the pictorial space surrounding the image of the observed object by the color which describes it. The represented light interrupts the edge in much the same way as light in nature interrupts the edge perceived by the viewer. Represented light interrupts the pictorial edge by causing the hue and value of the suggested space at the edge to be the same as that of the adjoining object image. The pictorial edge is interrupted when like color meets. When the pictorial edge is interrupted the limits of the object and space have a twisted appearance.

The drawing exhibited is made from observation of the figure. The drawing is made of lines symbolizing the edge. The lines are placed around an imagined central axis corresponding to that of the observed figure. The lines symbolizing the edge observed in nature separate partially the image of the figure from the image of environment and give volume to the image of the figure. The lines in the drawing operate by tension and release. A curved line presses toward the imagined central axis of the figure. The line gives the environment adjoining the figure image at the line a force greater than that force coming from the central axis. Because of the force of the environment adjoining the figure

image at the curved line, the point of the figure image nearest the pictorial surface is to the middle of the figure image, away from the curved line. The volume at the middle of the figure image is released toward the edge by a line curved away from the imagined central axis of the figure. The curved lines regulating tension and release do not meet. An outline completely separating the figure image from its environment has resulted in previous drawings in an image of little volume. I have used interrupted curved lines in the drawing exhibited to separate partially the figure image from its environment and to give volume to the figure image.

The works result from my observation of nature. I have had almost daily access to the figure model. The discoveries made during my study of the figure aided in my study of still life arrangements and vice versa. My observations of the edge in nature were made more keen by the instruction of Mr. Peter Agostini. Although the paintings and drawing result more from my observation of nature than from the study of the paintings and drawings of past or present artists, I admire and study particularly the oil and watercolor paintings of Paul Cézanne and the Notebooks of Leonardo da Vinci.