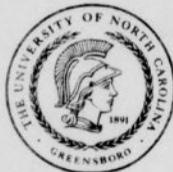


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Mary Robeson Coe
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COE, MARY ROBESON. Light-Space (1972)
Directed by: Mr. Andrew Martin. Pp. 2

The thesis of 4 drawings and 11 paintings was on exhibit in the Weatherspoon Gallery of the University of North Carolina at Greensboro from January 9-16, 1972.

The paintings were done in oil on canvas or gessoed paper.

Accompanying the thesis was a short written statement about the work. On file in Jackson Library of the University of North Carolina at Greensboro are 35mm color slides of the thesis.

LIGHT-SPACE

"

by

Mary Robeson Coe
"

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

Andrew Martin
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

Andrew Martin

Oral Examination
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Andrew Martin

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James J. W. W. W.

Robert H. Conyers

10 JANUARY 1972
Date of Examination

ACKNOWLEDGEMENTS

I would like to express my appreciation to Mr. Andrew Martin for his assistance throughout my MFA program and as my thesis advisor. Also, I want to thank my committee, Mr. Gilbert Carpenter and Mr. Walter Barker of the Art Department and Mr. James Wimsatt of the English Department for their opinions and assistance.

CATALOGUE

<u>Title</u>	<u>Medium</u>	<u>Size</u>
Untitled I	Oil	36" x 35"
Untitled II	Oil	13 3/4" x 13 1/2"
Untitled III	Oil	14" x 12"
Untitled IV	Oil	18" x 22"
Untitled V	Oil	12" x 11 3/4"
Untitled VI	Oil	22" x 20"
Untitled VII	Oil	48" x 50"
Untitled VIII	Oil	24" x 18"
Untitled IX	Oil	24" x 18"
Untitled X	Oil	35" x 44 1/2"
Untitled XI	Oil	36" x 44 1/2"
Untitled XII	Oil	36" x 44 1/2"
Untitled XIII	Pencil	36" x 39 1/2"
Untitled XIV	Pencil	16 1/2" x 11 3/4"
Untitled XV	Pencil	19" x 24"
Untitled XVI	Pencil	14" x 16 3/4"

The works which comprise my thesis show are oil paintings and drawings done directly from life. The subjects of the works are either still life objects with plants, the human figure with plants and some objects without plant material. The paintings explore a number of the myriad possibilities of light and space offered by direct painting in a particular environment.

The still life situations used for my work generally include objects on hand and a variety of plant material. Most of the plants selected are large with a varied leaf or stem structure. The backgrounds include some drapery, white paper and the walls and partitions of the studio area.

While a number of objects may be used in any given painting, they are generally dispersed in open arrangements permitting free visual movement from one to the other, corresponding to my intention of treating them as elements of a spatial continuum rather than as distinct entities. The objects themselves are unimportant as subject matter.

While exploring what light and space does to objects in a particular environment, I discovered that light can make objects as light or heavy as the negative light-space which surrounds them. A leaf need not appear to be floating if its space and light are such to give it the weight of the leaf's container. The light-space of the environment gives substance to the objects or figures within it.

I have also found that light can intensify space, creating a greater or lesser tension or pull between the objects. I discovered that this same activity often carried the movement into the surrounding space.

Bare canvas plays a part in most of my paintings. In many works, I painted with white or off-white on the gessoed surface to express the activity of a particular spatial situation. More recently the bare canvas has been used to a greater degree.

Because oil paint is viscous, I prefer it as a medium to acrylic or water color. This viscosity permits a variable impasto as well as passages of transparent thinness in my work. Also, an oil base gel which allows for increased texture is used in some of the works.

I used a relatively smooth duck canvas along with a slightly textured paper for all the paintings in the show. The surface of the canvas was roughed slightly when I gessoed the surface to allow for a partial resistance to my stroking. The surface does not have as definite a texture of its own as a rough surfaced canvas would.