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CONNELLY, FRANCES S. Approach to Landscape Painting. (1976)
Directed by: W. N. Reed.

This thesis concerns the creation of form and movement by light, by the interaction of color. The thesis consists of a body of work, predominantly landscape paintings and sketches, and a brief paper explaining purpose, sources, and results.

APPROACH TO LANDSCAPE PAINTING

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

by

Frances S. Connelly

"

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

Greensboro
1976

4/5/76
Date of Acceptance by University

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APPROVAL PAGE

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CATALOG OF WORK

1. WINTER FOREST. Oil on canvas (20" x 28").
2. LOMBARDY POPLARS. Oil on masonite (10" x 14").
3. SUMMER PATH. Oil on canvas (12" x 14").
4. MEADOW. Oil on canvas (16" x 16½").
5. SUN DAPPLES. Oil on canvas (10" x 13").
6. TROY. Oil on canvas (12" x 14").
7. POPLARS. Oil on paper (6" x 8").
8. YOUNG PINES. Oil on paper (8" x 10").
9. MORNING FIELD. Oil on masonite (12" x 14").
10. JACK PINE. Oil on masonite (12" x 15").
11. SPRING TREES. Oil on masonite (10" x 15").
12. APPLE TREE. Oil on masonite (8" x 10").
13. CHESTNUT OAK. Charecoal on manila paper (16" x 18").
14. MAPLE. Pencil on paper (12" x 15").
15. IMPROMPTU: WHITE OAKS. Pencil and wash on paper (12" x 14").

INTRODUCTION

I chose landscape as the subject for my thesis work. This category well affords me the formal studies of sunlight, earth colors, organic shape, and organic pattern.

I have learned much from Cezanne, particularly in trying to create space and form by the juxtaposition of colors and not by contour. I am interested in learning how colors react with one another, what vibrations or hierarchies exist. At the same time, I am doing as much direct observation as possible, gradually developing an understanding, a vocabulary of sorts, of various aspects of the landscape, such as natural light, patterns, seasonal color.

The work for my thesis breaks into three categories, each with its own formal emphasis. The oil sketches on paper or masonite I do on site, sometimes revising or finishing back in the studio. These are the strongest in the observation of natural light. The pencil and charcoal sketches, done on site as well, explore more the forms, the masses of a landscape, and deal more with the structure of it. There are also several finished paintings in oil on canvas, these done from sketches and sometimes from photographs. In these works, I try to create a harmonic composition integrating the elements and concerns I have mentioned above.