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COLOR AND SPACE IN THE STILL LIFE

ELDRIDGE, JANITA HAYWORTH. Color and Space in the Still
Life. (1977)
Directed by: Peter Agostini. Pp. 2.

The thesis consists of seven paintings.


The thesis was exhibited in the Weatherspoon Art Gallery
of the University of North Carolina at Greensboro from
April 24 through May 15, 1977.

A 35 mm color transparency of each work is on file at
the Walter Clinton Jackson Library of the University of North
Carolina at Greensboro.

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

Greensboro
1977

Approved by



Thesis Advisor

COLOR AND SPACE IN THE STILL LIFE

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

by

Janita Hayworth Eldridge

Thesis Adviser 

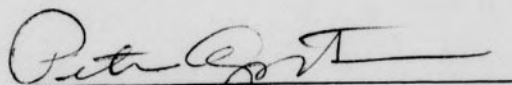
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April 13, 1977
Date of Acceptance by Committee

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Thesis Adviser

Red Gott

Committee Members

Andrew Martin

Carl Gott

Paulson

April 13, 1977
Date of Acceptance by Committee

CATALOGUE

TITLE	MEDIUM	DIMENSIONS IN INCHES
1. I would like to express my thanks to Peter Agostini for his unending patience and encouragement.		8 x 10
2. Still Life III	Oil on Canvas	8 x 10
3. Still Life IV	Oil on Canvas	8 x 10
4. Still Life V	Oil on Canvas	8 x 10
5. Still Life VI	Oil on Paper	12 x 18
6. Still Life VII	Oil on Paper	12 x 16

CATALOGUE

TITLE	MEDIUM	DIMENSIONS IN INCHES
1. Still Life I	Oil on Canvas	8 x 10
2. Still Life II	Oil on Canvas	8 x 10
3. Still Life III	Oil on Canvas	8 x 10
4. Still Life IV	Oil on Canvas	8 x 10
5. Still Life V	Oil on Canvas	8 x 10
6. Still Life VI	Oil on Paper	12 x 16
7. Still Life VII	Oil on Paper	12 x 16

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 under reliably consistent
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 I used a system of color
 (earth pigments and chem-
 and their complements. This system gave my
 a clarity which became very important in capturing
 the movement of light in a situation.

The point most interesting to me as I worked was the way
 related to each other along a horizontal line. I be-
 working outward from this line, placing color its proper
 distance from the line. It followed that a vertical line
 would set up the same condition, so I placed a vertical line
 perpendicular to the horizontal line.

The idea of setting up space along perpendicular lines
 was one I had been concerned with for a long time in my
 drawing and painting of the figure and the still life. I
 found that, in painting the still life, by focusing these
 lines at any point on the situation, I could successfully
 relate the color and light in space.

Eventually I came to see the lines as axes around which
 light created movement. I iv now investigating light as it

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The paintings I am exhibiting are the result of a period of intensive study of color and light refractions. I chose to work mainly with the still life because it afforded a lengthy examination of a situation under reliably consistent conditions.

When I began painting the still life, I was concerned with color relationships in space. I used a system of color mixing based on two groups of reds (earth pigments and chemical pigments) and their complements. This system gave my colors a clarity which became very important in capturing the movement of light in a situation.

The point most interesting to me as I worked was the way colors related to each other along a horizontal line. I began working outward from this line, placing color its proper distance from the line. It followed that a vertical line would set up the same conditions, so I placed a vertical line perpendicular to the horizontal line.

The idea of setting up space along perpendicular lines was one I had been concerned with for a long time in my drawing and painting of the figure and the still life. I found that, in painting the still life, by imposing these lines at any point on the situation, I could successfully relate the color and light in space.

Eventually I came to see the lines as axes around which light created movement. I am now investigating light as it

falls on each side of the lines and radiates from the lines to create the particular atmosphere of the situation. Having limited myself to studying two still lifes extensively, I am able to capture the essence of light as it envelops the objects involved.