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ELIZABETH FRINK

FRINK, ELIZABETH. The Use of Color to Extend the Suggestion of Space and Volume. (1969) Directed by: Mr. Walter Barker.

Four groups of paintings in acrylic and day-glo sprayed or sponged on canvas and plastic investigate the suggestion of extending space and volume through the varied application of color.

This thesis was exhibited in Weatherspoon Gallery, University of North Carolina at Greensboro from May nineteenth to May thirtieth, 1969.

A 35mm color slide of each group of paintings on exhibit is on file at the University of North Carolina Library at Greensboro.

THE USE OF COLOR TO EXTEND
THE SUGGESTION OF SPACE
AND VOLUME

by

Elizabeth Frink

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

Wacey Barker
Thesis Advisor

APPROVAL SHEET

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

Thesis Advisor Walter Barker

Oral Examination
Committee Members Arturo Vivante

Walter Barker
Gilbert F. Conner
Joan Gregory

April 28, 1969
Date of Examination

CATALOGUE

1. Untitled. Acrylic on canvas. November 1968.
Seven and a half feet square.
2. "Cascade". Acrylic on canvas. March 1969. Nine canvases each measuring nine feet eight inches tall by eight inches wide.
3. "Pink Puffs and Lemon Drops". February 1969.
Acrylic and day-glo on varied sizes of canvas forms filled with shredded foam rubber.
4. "Transparent Ceiling Hanging". May 1969. Six pieces of super-clear plastic each measuring three feet wide by six feet long sprayed with acrylic paint and suspended from six clear plastic rods each measuring three feet long and three-eighths of an inch in diameter.

I use color to extend the suggestion of space within and without the actual art object. This extension of space is not optically rigid but fluid.

The surface quality of the painted canvas is taut, skin-like, with no visible brushstrokes. I wish to remove the painter's hand from the mind of the viewer so that he may focus more directly on the art object.

Control is an important element in my paintings. I control the application of the paint in order to achieve a skin surface and to remove brushstrokes. I desire a kind of control that is not altogether restricting but flexible. I wish my paintings to avoid the look of scientific color experiments.

The ideas for the type of painting with which I am now involved came from a landscape watercolor technique which I greatly enlarged and simplified. The landscape element has disappeared altogether. The color idea has become for me the most important aspect of my painting.

I use colors that are intense and which suggest either a depth that penetrates space behind the canvas or which suggest an extension that flows out in front of the canvas.

My thesis show consists of four major groups of paintings.

1. The first and earliest painting in the show is a

canvas seven and a half feet square painted with acrylic paint applied with a sponge. The intention of this painting was to achieve a subtle blending of colors. I chose a square format because it eliminated the decision of length to width proportion which I would have encountered had I chosen a rectangular format. With a square I had only to decide "how big". I chose to make it seven and a half feet square, so it would be larger than the average viewer and would become environmental rather than a spot on the wall.

2. "Cascade" is a series of nine stretched canvases each one measuring nine feet eight inches tall by eight inches wide. These vertical paintings were designed to fill a wall space, so the overall space of the nine canvases would be a square shape. I sprayed each of these canvases with different shades of green, blue and violet acrylic paint in the same manner: darker at the bottom and fading out to white at the top. By painting them in this manner, I hoped to use the two-dimensional elements of the paintings to extend the space of the wall three-dimensionally. Thus the wall, with the paintings, would seem to recede at the top, and flow out toward the viewer at the bottom, like a waterfall.

3. "Pink Puffs and Lemon Drops" are an expansion of the color idea to a three-dimensional statement. I sewed

numerous rounded forms out of canvas and stuffed them with shredded foam rubber. They were designed to be displayed in a random manner on the floor of the gallery. They were made completely three-dimensional so they could be rearranged in any manner desired. I sprayed them with acrylic and day-glo paint in colors to which I attributed the quality of softness: pink, yellow and orange. I painted them in such a way as to emphasize their roundness and softness.

4. The idea for the "Transparent Ceiling Hanging" developed from making the rounded, foam rubber forms. In making these I used a piece of clear plastic underneath the forms to protect them from dirt and damage. When I painted the forms, the plastic was sprayed with paint and I liked the look of semi-transparency. This fourth piece consists of six pieces of super-clear flexible plastic each three feet wide and six feet long. Each piece of plastic is attached to a clear, rigid plastic rod three feet long and three eighths of an inch in diameter which will then be suspended from the ceiling of the gallery. The plastic sections should extend downward to the average viewer's knee-level. I sprayed the pieces of flexible plastic with thin coats of different colored acrylic paint. In this collection I wish to increase the viewer's involvement with the pieces. He can see through them, walk around them, and wander among them.