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GREENE, JOSEPH CRAIG. An Exhibition of Painted Objects. (1968)  
Directed by: Mr. Walter Barker.

The thesis describes the evolution of an idea from its two  
diminsional beginnings into a realization in three dimensions.

The thesis consisting of seven scale models, one actual sized  
construction, and three drawings, was exhibited in the Weatherspoon  
Gallery, University of North Carolina at Greensboro during April,  
1968.

35mm color slides representing the exhibit are on file at the  
University of North Carolina Library in Greensboro.

AN EXHIBITION OF PAINTED OBJECTS

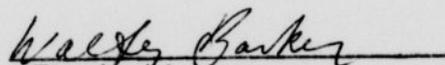
by

Joseph Craig Greene

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, 1968

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

Walker Barker

Oral Examination  
Committee Members

Gilbert L. Copenhaver

Walter Abbey

Norma Hardin

Walker Barker

May 2, 1968  
Date of Examination

## CATALOGUE

Media	Date	Model Size
1. Wood and Masonite	1967	16" x 4" x 4", 16" x 8" x 4"
2. Wood and Masonite	1967	16" x 4" x 4", 16" x 4" x 4", 16" x 4" x 4"
3. Wood and Masonite	1968	16" x 16" x 4", 16" x 16" x 4"
4. Wood and Masonite	1968	12" x 32" x 8"
5. Wood and Masonite	1968	11" x 32" x 16"
5A. Wood and Masonite	1968	5 1/2' x 16' x 8'
6. Wood and Masonite	1968	12" x 42" x 16"
7. Wood and Masonite	1968	12" x 42" x 16"
8. Pencil	1967	17" x 22"
9. Pencil	1968	17" x 22"
10. Pencil	1968	17" x 22"

The thesis is to describe the works in one particular exhibition, and to explain in part the evolution of one idea in my work.

Most of the works in this exhibition are models which have been built to scale from the drawings which are similar to those displayed along with them. These scale models are proposals for the actual pieces which will be executed at a later date. The great expense involved in the execution of the full sized pieces left no other alternative open to me, than the use of scale models.

The full sized piece included in the exhibition allows the viewer to understand the actual problems with which I am involved in these pieces. Those problems are, of course, (1) scale, (2) symmetry, and (3) three-dimensionality.

This particular approach to the problem grew directly out of my painting of the past few years, as a reaction against that painting. Until the fall of 1966, my work had been concerned with the figure as subject matter. A long period of introspection resulted in a new interest in the figure as form. As I became more involved with form I also became interested a more experimental use of color. It soon became evident to me that form and color were the center of my interest while the figure had been relegated to a position of minor importance. The forms became flat and the colors became pure. By the summer of 1967 the figure had completely disappeared from the paintings.

These early new paintings, though relieved of the figure, still contained organic contours. In some of these paintings I experimented with shaped canvases in the form of a circle and an ellipse. In all of these paintings which utilized organic forms I noticed an incongruity. This was an illusion of three-dimensionality created by the conflict between organic contours and flat surfaces. Illusion was the last quality that I desired in my work at that time.

At this point I began working with the square and the rectangle as a possible way to avoid illusion. On this surface I imposed a grid which would then be divided symmetrically either by the diagonals or verticals. The contours of the forms, created by the diagonal or the vertical became straight. The strong flat acrylic colors used in these paintings created still another illusion which was a tendency to project from the wall.

The constant reoccurrence of an illusion of three dimensionality led me to believe that the forms I was working with might demand a three-dimensional solution.

The first drawings for the three dimensional pieces were direct extensions of the paintings into a type of bas-relief. In effect I had merely taken the plane of the canvas and moved it through space thus creating a rectangular solid, divided by diagonal spaces and hung on the wall. These objects proved to be unsuccessful in relation to the idea which I was pursuing. They were after all three dimensional paintings which achieved an effect much like the paintings which they

emulated. The wall meant nothing to me as an element in the work. For these reasons, among others, I decided to use a free standing object.

The first two works in this exhibition were achieved by the use of an imaginary rectangular solid module with the dimensions eight feet by eight feet by two feet. This module is presented (piece number one) as two boxes eight feet in height and base measurements of two feet by two feet and two feet by four feet respectively. They are separated by a vertical space which is two feet wide. In piece number two the same module is presented as three boxes eight feet in height with base measurements of two feet square. These boxes are separated by vertical spaces one foot wide. Both of these pieces are to be painted a flat black to eliminate any distortion of the form or its actual weight.

The success of piece number two is much greater than that of piece number one. The reason for this seems to be in the feeling of a whole which three forms of equal size, placed equidistant to each other, creates for the viewer.

Piece number three is also derived from a solid rectangular module with the dimensions of eight feet by eighteen feet, by two feet. The piece is achieved by dividing the module in half by a vertical space and placed lengthways in the center of the room so that it can be seen from all sides. As in the first two pieces flat black is used to avoid any illusion.

Going back to an element from the earlier paintings, a diagonal is now introduced into the work. Still using the solid rectangular module in piece number four, I chose the dimensions of six feet by sixteen feet by four feet. The module was then cut by two foot wide diagonals which make a "V" form. The diagonals meet at the bottom center at an angle of  $90^{\circ}$ . Symmetry in this piece assumes a greater role as the separate boxes of earlier works become one piece.

Number five in this exhibition has been executed in its intended scale. (5, 5A) The module has as its dimensions five feet by sixteen feet by eight feet. The diagonals have been joined to make one form. The flat platform in the center serves the purely functional purpose of holding the diagonals at an angle of one hundred and twenty degrees to each other. This platform was raised in number five in order to support the intense weight of the diagonals. This necessary alteration changes the design by giving a greater weight to the piece in the center.

Number six is a variation of number five. However, in this piece the central angle has been omitted and the central platform was extended to a length of six feet nine inches which makes the piece twenty one feet long.

Number seven is a further extension of number six, with the addition of a third angle in the center.

Proposals #6 and #7 would probably require one piece construction in the braces. For this reason a change in material would be called for, such as aluminum. With this change in material I

would begin to consider the possibility of placing these works out of doors.

There are certain influences to which I should refer. The most obvious influence is the recent work of Ronald Bladen. I must also refer to the reading I have done in the past two years, which concentrated on articles in major periodicals by such artists as Donald Judd, Frank Stella, and Dan Flavin. Extensive reading in the area of Russian movements such as suprematism and constructivism, also had a great effect on my development.