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HAWKINS, LEWIS GRESHAM. Motion In Time. (1976)
Directed by: Mr. Walter Barker. Pp. 3.

This thesis is comprised of five oil paintings which were exhibited January 16 through January 30, 1977 at the Weatherspoon Gallery of the University of North Carolina at Greensboro.

A 35 mm color transparency of each work exhibited has been placed on file with the Walter Clinton Jackson Library of the University of North Carolina at Greensboro.

MOTION IN TIME

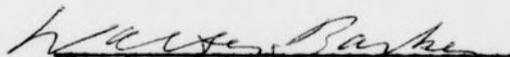
by

Lewis Gresham Hawkins

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
1976

Approved by


Thesis Adviser

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of
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Dec. 20, 1976
Date of Acceptance by Committee

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CATALOGUE

1. Lacuna, 1976 30 x 31 inches oil and tape on canvas
2. Trigon, 1976 30 x 37 inches oil and tape on canvas
3. Ebb, 1976 60 x 60 inches oil on canvas
4. Withershins, 60 x 59 x oil and tape on canvas
1976 59 x 60 inches
5. Vexillum, 1976 84 x 60 x oil on canvas
Slide 5 missing
(1/9/78) 83 x 61 inches

My work initiates in the grid of the graph paper which is the sub-structure for all my images. The sub-structure not only refers to the graph paper image but to the final, overall canvas as well. During the growth of my work, I became involved in making canvases which were not square. For example, the painting Withershins (starting at the top and moving clockwise) measures 60" by 59" by 59" by 60". The effect is not just an offsquare canvas but an irregular grid as well. The one inch difference is slight yet the result is an image which visually appears initially symmetrical but, is actually asymmetrical. This aspect is just one of the overall ambiguities that I try to achieve in my work.

The beginning of my image evolves from the unconscious mind and flows onto the grid as lines connecting points in space creating shapes and patterns. After developing a series of images I then go through a conscious decision making process of re-evaluating the work in retrospect, adding to, taking away and rearranging until I reach a conclusive image. I do not try to predetermine the effects of an image, instead I deliberate on possibilities and keep myself open to them as I work.

The refinement of the images is in their simplicity as well as in the method I have established for fixing them on the canvas. I utilize two means of drawing the image on

the canvas; the use of tape as lines or outlines of shapes and the use of raw canvas to create the lines or shapes. The application of tape creates a physical relief between the lines of the image and the color field of the surface. The raw canvas lines and shapes have a similar effect yet in reverse since the canvas is emerging from beneath the surface of the field. In the paintings Trigon and Lacuna, the use of tape establishes the structure of the grid which reasserts the space in relation to the edge as well as being a visible container for the image. Both of these paintings establish a non-systemic reference as to the development of an image within the space. The paintings Ebb, Withershins and Vexillum make no reference to the grid structure as a visible container, thus the structure becomes the framework for the images.

The colors I have used are generally combinations of shades and compliments which subdue the overall affect as well as provoke a sense of mystery. Through the dark colors I have tried to obtain a sense of luminosity by underpainting. The action of light on the dark colors effects one's perception of the activity on the surface and is always changing as the body moves through the space around the paintings. These different activities created by the movement of the images across the surface and the different directional forces they assert, along with the color experience and the effect of light are all parts of the motion involved on and around the paintings.

The intent of my paintings is to involve the viewer in time through the movement of the image within the space. The method I employ is a system of lines and shapes placed in the space in repeated patterns and sequential arrangements. These two elements create rhythm, motion and direction which activates the eye to move up and down and back and forth across the surface. The activity of movement is subdued within a dark color field which makes the experience a subtle but seeking one, involving the viewer in an ordered movement in time discovering and reading the activity of the image and color.