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KOLLATH, RICHARD CHARLES. New Ridges. (1968) Directed by
Mr. Gilbert F. Carpenter.

This thesis exhibition is comprised of a series of
mountain paintings on bent metal shapes and the drawings
and collages from which the metal paintings evolved.

Richard Kollath

A Thesis Submitted to
the Faculty of the Graduate School
of the University of North Carolina at Charlotte
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Approved by

Approved by

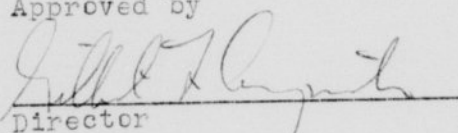
NEW RIDGES

by
Richard Kollath

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
May, 1968

Approved by


Director

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, North Carolina.

Thesis
Director

G. H. Wright

Oral Examination
Committee Members

L. C. Wright

Andrew Martin

Helen Thrush

Peter Egerton

May 8, 1968
Date of Examination

Catalogue

Title	Media	Size
1. Drawing	Pen and Ink	20 x 14
2. Tondo	Oil on Canvas	9
3. Diamond	Watercolor Collage	18 x 18
4. First Hill	Magna and Oil on Aluminum	11 x 15 x 17
5. Big Valley	Magna and Oil on Aluminum	24 x 18 x 19
6. Blue Ridge	Magna and Oil on Aluminum	18 x 14 x 22
7. Storm	Magna and Oil on Aluminum	9 x 10 x 24
8. Valley	Magna and Oil on Aluminum	9 x 9 x 10
9. Blue Up	Magna and Oil on Aluminum	9 x 16 x 6
10. Yellow Blue	Magna and Oil on Aluminum	8 x 8 x 15
11. Soft Ridge	Magna and Oil on Aluminum	8 x 8 x 15
12. Roll	Magna and Oil on Aluminum	9 x 9 x 25
13. Haze	Magna and Oil on Aluminum	9 x 11 x 25
14. Green Hill	Magna and Oil on Aluminum	10 x 9 x 8

Dimensions of the individual pieces are indicated with width followed by height followed by depth.

The Development of NEW RIDGES

From the beginning my painting has been involved with natural forms -- trees, fields, mountains. For several years I have been interested in placing the paintings in nature, out of doors, where I painted most often. It seemed to me that they would be much more expressive of my real purpose in a natural environment than in a flatly lit interior.

When I began to place the paintings out of doors, I realized that bent shapes which angled or rolled would be much richer than flat paintings, would better reflect light and shadow and movement in nature (both literally and artistically). Because I learned something by first placing the paintings out of doors, it seems to me that the new paintings now work in an unexpected way in the interior, although I am still interested in the outdoor environment.

The mountain series began last fall with a group of drawings and tight watercolors. This developed into flat paintings, as earlier series had done, but I found them somewhat unsatisfactory. I returned to the watercolors and found that by tearing out the strokes and reassembling them into collages, that I was beginning to achieve the movement in line and color that I had been wanting. The collages seemed to demand diamond shapes because of the

greater spatial freedom. From these re-ordered watercolors grew paintings of a new conciseness, similar to the collages in their calligraphic nature.

The freedom of line within the collages seemed to evolve naturally into the bent shapes (in which I was already interested). I had expected that the bent shapes would be, like the collages and paintings, abstract and calligraphic. I was very surprised. The first of the bent paintings were muddy; then the strokes began to merge together in a totally unexpected way and became somewhat representational. A horizon line was introduced and the painted mountains seemed to echo the real ones, although not in a strictly representational way; the contours of the real mountains have been minimized and the use of color is, of course, used in abstract relationships rather than for natural perspective. The angular paintings (which came first) make use of solid planes of color to reflect tones upon the painted planes, thus deepening them; I feel that this concept may work more successfully in future outdoor paintings.

The new forms have opened up many possibilities in experimentation with perspective, which I am just beginning to explore. In many ways I feel that these paintings on bent metal, which are a culmination of several years work, constitute the beginning of a new direction which I will be developing for some time.

Technical Information

I first made paper mock-ups of the intended shapes and then drew them on graph paper to establish their size and the degree of the angles. A metal company then made the specified shapes. The smaller shapes are made of aluminum; the large one, which is meant for the out of doors, is of twelve gauge steel.

I prepared the surfaces for painting by cleaning them with a high grade solvent and then applying a coat of flash bond to prevent the paint from peeling. Each of the shapes required at least three coats of gesso. A combination of acrylic and oil paint was used.