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**MATSUNOBU, MORRIS TATSUO. An Exhibition of Paintings.
(1968) Directed by: Mr. Walter Barker.**

The thesis is an attempt to present works that fully utilize the space in which they are hung and to make both paintings and space function as a unit.

The thesis, consisting of five paintings, was exhibited in the Weatherspoon Gallery, University of North Carolina at Greensboro during May, 1968.

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

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AN EXHIBITION OF PAINTINGS

by

Morris T. Matsunobu

**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

Walter Clarke
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
Director**

Walter Barber

**Oral Examination
Committee Members**

Richard K. Campbell

Walter Barber

Norma Hardin

Walter Barber

April 30, 1968
Date of Examination

CATALOGUE

Title	Date	Size in inches
1. For Nat Horowitz/Saratoga	1968	84 x 240
2. Tucumcari	1967	75 x 130
3. The Sound of Geese Flying	1968	32 x 240
4. Orinoco	1968	85 x 120
5. Uzbek	1967	26 x 120

The medium of all the works is metallic powder suspended in acrylic polymer on canvas. Dimensions of the individual pieces are indicated with height followed by width.

My thesis exhibition consists of five paintings, each composed of one or more segments. My paintings deal primarily with space and utilize the walls, the floor, and the activation of the physical space in which the works are hung.

Essentially most of traditional painting has dealt with visual illusion. The work usually occurred within framed borders or was usually done with the idea of framing in mind. My work, on the other hand, no longer remains bound within the frame or the framing edges. Instead, it moves into space. The paintings and the surrounding space must interact in order for the work to succeed.

These paintings are the result of efforts I started in the spring of 1967. The general idea was to paint paintings that would take the dimensions of Weatherspoon Gallery as the basis for their size and shape. The gallery height is approximately nine feet eight inches; the gallery is about one hundred feet long by fifty feet wide. The important factor was the height of the walls. The paintings were then more or less plotted so they could work in certain locations. From one pillar to another, for example, the width is about twenty feet -- enough room to put two ten-foot sections side to side. It would be of course a risk, because of the irregularities in the construction of the gallery. One must allow for those

normal factors of construction. Therefore, I settled on segments that were ten feet long, with the exception of one painting which is a diamond-shaped painting designed to fit into a corner.

The sections are therefore movable enough so that they can accommodate the changes in the location of the portable gallery walls, some of which were moved since I first took the measurements of the area in which I was told I would hang my work. The designs have been altered, even dropped, on some occasions when the physical location made it impossible to execute certain ideas.

The paintings are acrylic with metallic powder added. The powder was added because I wanted to get away from paint that had the connotative factor of "art." I wanted a paint that would be disturbing to the normal sensibility and would break with the convention of what paint was. The work is, then, nothing more than slabs of color affixed to the walls or from wall to floor or from wall to wall, as in one instance where one wall is recessed thirty-seven inches behind and beside another. Although the work appears impersonal, it still is an effort to present a statement that is highly personal.

The show is the culmination of a year's work. In fact, the actual beginning was two years ago, when I started painting with metallic paint. I am quite anxious to see the work, because until this time it existed essentially as an involved concept, since the area in which the paintings were intended

to be hung was not available for test viewing. My work remains almost totally conceptual, which may present a problem for the traditionally-oriented viewer. But painting, or art for that matter, demands a state of newness -- an idea of personal discovery. For me it is the discovery of a system that allows me to plot works on paper without the discomfort of trial and error during the actual painting execution. No hocus-pocus is involved. Conceive it and we can make it. There are many who would argue that this is not art. Whether what I am doing is art or not seems too vast and too distant an argument. It is simply there.