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MONTGOMERY, KATHERINE MARSH. An Exhibition of Ceiling-Hung
Banners. (1970) Directed by: Mr. Walter Barker pp. 6

This thesis consists of banners constructed of woven fabrics and plastic sheeting. An aluminum rod is inserted in the top of the banners which are suspended from the ceiling on nylon cord.

The thesis comprises ten banners exhibited in the Weatherspoon Gallery of the University of North Carolina at Greensboro accompanied by a brief written statement about the work illustrated by 35mm (2" x 2") color slide photographs of the exhibit.

AN EXHIBITION OF CEILING-HUNG BANNERS
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by
Katherine Marsh Montgomery
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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

Approved by

Walter Barker
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

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Oral Examination
Committee Members

Walter Barber

Pete Agoston

Barbara A. Terry

Noma Hardin

May 7, 1970
Date of Examination

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Acknowledgement is also due my husband and family for their assistance.

When it became necessary in a course dealing with motion in art to create a piece of work using kinetic force, I turned to natural wind currents because of my complete lack of interest in machines. This choice plus an interest in fabrics and sewing, developed over a number of years, led quite naturally to a concern with banners of fabric and design highly sensitive to changes in wind current.

My first banners were of bold, simple designs executed entirely of cotton fabric in an appliqué method. They were usually three and four foot rectangles suspended on a rod and hung from the ceiling. A swivel allowed the entire banner to turn in response to air currents while the fabric was free to swing or flutter in the breeze.

It was my intention to create design images typical of the nineteen seventies, an era of precision, advanced technology, and interplanetary exploration. This motivated the simple forms on the banners as well as my decision to begin using plastic sheeting in certain areas of the pieces. Thus I began a study of positive and negative space while retaining a surface that offered wind resistance.

The subtle reflections on the plastic sheeting triggered a growing interest in reflective qualities of contemporary materials. With much searching, I have been able

to select fabrics which have been available only in the past few years or even months and which offer exciting metallic and reflective qualities.

Another design element of great interest in these materials is the degree of transparency and the effect of multiple layers of plastic, thus leading me away from the absolutes of positive and negative space toward the subtleties of an illusion of depth. In several of my creations I have abandoned the use of any woven fabrics and have employed only plastic sheeting.

These hanging pieces differ from the usual concept of banners and flags in that they are neither the symbol of a political group or geographic location nor are they signaling devices. They are not intended as purely decorative items, but are conceived as serious works with concern for the traditional elements of design.

It is my objective to create banners which are cohesive when analyzed for compositional qualities and which are satisfying when approached intellectually. It is also my desire that one viewing these works can respond to them with pleasure, enjoying their festive qualities intuitively if he is unable or disinclined to pursue a reasoned analysis of them.