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NICHOLSON, MIKE McCOY. An Exhibition of Paintings, Drawings, and Prints. (1967) Directed by: Mr. Gilbert Carpenter.

The thesis shows an effort to synthesize opposing forces (organic line-shape opposing geometric line-shape) and to reconcile these forces into a unity that is greater than its parts.

The thesis, consisting of six paintings, three drawings, and seven prints, was exhibited in the Weatherspoon Gallery, University of North Carolina at Greensboro during March, 1967.

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

AN EXHIBITION OF PAINTINGS, DRAWINGS AND PRINTS

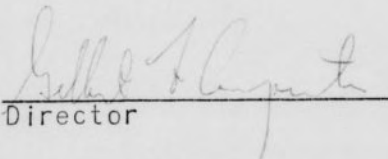
by

Mike Nicholson

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, 1967

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.

Thesis  
Director

Gilbert H. Carpenter

Oral Examination  
Committee Members

Gilbert H. Carpenter

James H. Gordon

W. S. Edgerton

Walter Barker

April 28 1967  
Date of Examination

## CATALOGUE

	Media	Date	Size in Inches
1.	Lucite Engraving	1967	6 x 10
2.	Etching	1967	3 x 2½
3.	Etching	1967	5 x 4
4.	Pencil	1967	20½ x 15½
5.	Lithography	1966	16½ x 14
6.	Lithography	1966	18 x 14½
7.	Lucite Engraving	1967	8 3/4 x 14½
8.	Pencil	1967	23 x 17½
9.	Lithography	1966	18 x 14½
10.	Pen and Ink	1966	8 x 10
11.	Acrylic on Canvas	1966	72 x 60
12.	Acrylic on Canvas	1966	72 x 60
13.	Acrylic on Canvas	1967	72 x 60
14.	Acrylic on Canvas	1967	70 x 70
15.	Acrylic on Canvas	1966	59 x 51
16.	Acrylic on Canvas	1967	59 x 51

The works in this thesis are untitled. Dimensions of the individual pieces are indicated with height followed by width.

The series of paintings, drawings, and graphics constituting the thesis grew directly out of a concentrated period of work during the summer of 1966.

My work immediately prior to that time was concerned with the use of materials not normally considered to be those of fine art. I used sand, dirt, dried oil paint, building aggregates and floor sweepings mixed with various glues, putties and acrylics in an effort to test the durability of these "foreign" materials as fine art materials. While this problem was approached in an academic manner, I tried to fabricate a condition in which intuitive pictorial conditions might arise. I also tried to take advantage of any favorable accidents and to build on them until they became assimilated in the progress of decision making. The paintings were not successful because I could not get these concocted methods to operate interdependently on the canvas. However, the paintings did show progression in a certain direction which I wanted to investigate.

I wanted to state the integrity of the two dimensional structure of the canvas and control the illusion of three dimensionality created by line and color on the flat surface.

During the summer of 1966 I attempted to clarify some of these notions by concentrating on drawing and lithography. By the fall term I had developed the following vocabulary:

1. even, localized color.
2. symmetrical composition.
3. curvilinear movement in opposition to directionally orientated movement.

The investigation now took on a sure radial movement from the center of this knowledge. The initial statement came without much effort. From that point a subtle adjusting of color and shape was very critical. The paintings are characterized by a large centrally located red or green circle. The circle is flanked by a form on the left and another form on the right that are identical to each other in shape and color. The color of these shapes is usually a complement to that of the circle. The violent clash of red and green is minimized by reducing the intensity of the colors with white or gray. The effect is further controlled and adjusted by surrounding the flanking forms with other greyed hues. These areas on the periphery of the canvas are directionally orientated to interpret the edges of the canvas.

Over all, the nature of the exhibit is hierarchical and emblematic. The imagery is of woman. However, the numerous connotations that the being and shape of woman brings forth, while exciting, is only a by-product of the mental and mechanical problems of painting itself.

The exhibit shows a steady progress in terms of quality of execution and a maturation in understanding painter-object relationships. The thesis is not a resolution of the problems to which I am committed. The paintings are moving in a certain direction. It is a direction in which the termination of movement is not known. For that matter, the direction or termination is of no particular concern to me because it is not answers or certainties that interest me but tensions created in the presence of difficult questions.