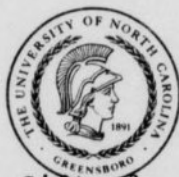


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COLLEGE COLLECTION

ROGERS, NANETTE MIZE. Animal Environments. (1970) Directed by:
Mr. Walter Barker pp. 6

The thesis composed of 5 oil paintings, 12 mixed media drawings, and 2 collages was on exhibit in the Weatherspoon Gallery of The University of North Carolina at Greensboro from May 3-10, 1970.

The oil paintings were prepared by applying rabbit skin glue and white lead to build a painting surface. Crayon, pencil, pen and ink, and acrylic paints were used in the mixed media drawings. The collages were made up of parts of many drawings which were cut and glued to gessoed canvas that had been stretched over wooden frames.

Accompanying the thesis work was a short written statement about the work. On file in the Jackson Library of The University of North Carolina at Greensboro are 35 mm color slides of the thesis.

ANIMAL ENVIRONMENTS

by

Nanette Mize Rogers

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, 1970

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 Walter Barker

Oral Examination
Committee Members Andrew G. Martin

Paul Chappell

Richard G. Cozart

P. Cozart

May 6, 1976
Date of Examination

ACKNOWLEDGMENTS

I would like to express my thanks to Mr. Walter Barker, Mr. Andrew Martin, and Mr. Gilbert Carpenter, members of the Art Department, and Mr. Fred Chappell, from the English Department, for their kind assistance.

CATALOGUE

| | Title | Medium | Size |
|-----|--------------------------|---------|------------------|
| 1, | Animal Environment No. 1 | Oil | 48"x 48" |
| 2, | Animal Environment No. 2 | Oil | 48"x 48" |
| 3, | Animal Environment No. 3 | Oil | 48½"x 48½" |
| 4, | Animal Environment No. 4 | Oil | 48½"x 48½" |
| 5, | Animal Environment No. 5 | Oil | 48½"x 48½" |
| 6, | Drawing No. 1 | Mixed | 14 3/4"x 11½" |
| 7, | Drawing No. 2 | Mixed | 16½"x 12 3/4" |
| 8, | Drawing No. 3 | Mixed | 12 3/4"x 12 3/4" |
| 9, | Drawing No. 4 | Mixed | 14 3/4"x 11 3/4" |
| 10, | Drawing No. 5 | Mixed | 12¼"x 11½" |
| 11, | Drawing No. 6 | Mixed | 17¼" x 13½" |
| 12, | Drawing No. 7 | Mixed | 12"x 13" |
| 13, | Drawing No. 8 | Mixed | 10"x 13¼" |
| 14, | Drawing No. 9 | Mixed | 16½"x 14½" |
| 15, | Drawing No. 10 | Mixed | 16 3/4"x 13¼" |
| 16, | Drawing No. 11 | Mixed | 17½"x 13" |
| 17, | Drawing No. 12 | Mixed | 17"x 13¼" |
| 18, | Collage No. 1 | Collage | 14"x 14" |
| 19, | Collage No. 2 | Collage | 14"x 14" |

Since my very early work of six years ago I have been interested in the problem of positive-negative space, animal shapes, and in evoking moods. In earlier versions of my work I dealt with extremely simplified, almost primitive horse shapes. The horses often had oversized birds perched on their backs. Those animal forms were placed within brightly-colored background areas. The backgrounds were composed of simple geometric shapes that because of their colors, seemed to hint at circus environments.

Since these first paintings, I have become more aware of, and more interested in, the plastic elements of painting. The animals and animal-human combinations shown in this thesis exhibition appear rigid, somewhat like statues with their immobility. Any distortion has to do with satisfying structural needs more than symbolic ones. My somewhat spontaneous and emotional approach to painting has predominance over objective control of technique, color, and design. Later I would work back into the painting, paying more attention to the structure, design, and organization. I kept working and re-working the painting, going back and forth from conscious emphasis on plastic elements to working emotively and intuitively again. I have tried to achieve some kind of union between feeling and reality.

I worked from photographs of animals and people and tried to paint, letting the painting, drawing, and collage happen almost on their own. I painted animals, but they did not appear on canvas as they occurred in nature, nor as they have been reproduced photographically; neither did the forms I painted come out of any dream material.

I have always done a lot of drawing. Often I have worked only on drawings and did not actually paint for long periods of time. When I began a painting, I started directly with no drawings to go by. Frequently I used the same photographs as I used to do the drawings. What happened in a painting might be very like one drawing, or like parts of several drawings. They were not reproductions of the drawing. For the past year I have relied on the books, Animals in Motion and The Human Figure in Motion by Eadweard Muybridge as the main source for my photographs. The Muybridge books were also used by the painter, Francis Bacon, whose paintings of monkeys and dogs I have very much admired. I have also been impressed by the enigmatic and mysterious moods in certain works by Giorgio de Chirico, particularly the paintings, "Enigma of a Day" dated 1914 and "The Nostalgia of the Infinite" dated 1913-14.

The animal forms many times were mixtures of several animals, often combined with human forms. Many parts of animals evolved out of one form within a restricted area. Thus the assurance of knowing that a form was an absolute form was broken down.