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ROUGHTON, BECKE. A Study of Space, Object and Reality. (1974)
Directed by: Mr. Andrew Martin. Pp. 2.

The purpose of these works derives from a need to see and understand reality and to respond in two and three dimensional drawings. This confrontation involves an investigation of the relationships of space, containment, fragmentation, unity, the seen and the unseen.

This thesis, composed of thirty drawings and six clay pieces, was on exhibit in the Weatherspoon Gallery of the University of North Carolina at Greensboro from January 19 to February 2, 1975.

On file in the Jackson Library of the University of North Carolina at Greensboro are 35mm. colour slides of the works.

A STUDY OF SPACE, OBJECT AND REALITY
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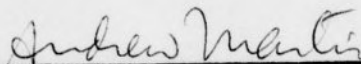
by

Becke Roughton
"

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
1974

Approved by



Thesis Adviser

APPROVAL PAGE

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

Andrew Martin

Committee Members

Robert Watson

Paul Gosh

Walter Barker

Dec 3, 1974

Date of Acceptance by Committee

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CATALOGUE

TITLE	DIMENSIONS IN INCHES	MEDIUM
1. Interior	16½ x 14	Pencil
2. Cat in Box	13 3/8 x 10½	Pencil
3. Cat with Snake Plant	16 3/4 x 14	Pencil
4. Cat in Chair	13 3/8 x 10½	Pencil
5. Interior, Chair with Coats	14¼ x 11¼	Pencil
6. Interior with Chair	16 3/4 x 14	Pencil
7. Chair with Coats #1	14¼ x 11¼	Pencil
8. Interior with Wandering Jew	14 x 10	Pencil
9. Cat Study	9 x 12	Charcoal
10. Wandering Jew	9 x 113/4	Pencil
11. Table	10 1/16 x 7 5/8	Pencil
12. Figure #1	10 1/16 x 7 5/8	Pencil
13. Figure #2	10 1/16 x 7 5/8	Pencil
14. Whistle	8 x 10	Oil
15. Stool	16 3/4 x 14	Pencil
16. Philodendron	14 x 11 3/4	Pencil
17. Begonia	11½ x 9	Pencil
18. Sleeping Cat	12 x 9	Pencil
19. Sleeping Cat in Chair	10 15/16 x 8 1/8	Pencil
20. Figure #3	10 1/16 x 7 5/8	Pencil

TITLE	DIMENSIONS IN INCHES	MEDIUM
21. Figure #4	10 $\frac{1}{16}$ x 7 $\frac{5}{8}$	Pencil
22. Figure #5	10 $\frac{1}{16}$ x 7 $\frac{5}{8}$	Pencil
23. Chair with Coats #2	9 x 8 $\frac{1}{4}$	Pencil
24. Three Pots	8 $\frac{7}{8}$ x 8 $\frac{1}{8}$	Pencil
25. Reclining Cat	10 $\frac{15}{16}$ x 7 $\frac{1}{8}$	Pencil
26. Interior with Box and Bag	10 $\frac{15}{16}$ x 8 $\frac{1}{8}$	Pencil
27. Smiling Cat	13 $\frac{15}{16}$ x 10 $\frac{9}{16}$	Pencil
28. Interior with Single Plant	14 $\frac{1}{16}$ x 10 $\frac{1}{16}$	Pencil
29. Cat Resting	14 x 10	Pencil
30. Chair with Coats #3	11 $\frac{3}{4}$ x 9	Pencil
31. Pillow	2 h	Fired Clay
32. Stool	3 $\frac{1}{4}$ h	Fired Clay
33. Pillow and Mat	2 h	Fired Clay
34. Pillow on Box, Mat	2 $\frac{1}{2}$ h	Fired Clay
35. Open Box	3 $\frac{1}{4}$ h	Fired Clay
36. Chair with Cat	5 $\frac{1}{2}$ h	Fired Clay

About six years ago I was making constructions to incorporate objects and words (my poems and those of others). In these constructions the objects found in everyday existence and the poems were to coexist as visual and psychological compliments. All the while I was drawing from life. Gradually drawing the objects became more interesting than rearranging them. I was less interested in making than seeing. So the writing went one way and the objects another. The psychological vision seemed too fixed as if I were working from the outside of things. I tried to become more objective and less aware of self while working.

These present drawings are a response to the need for understanding what is before me. I am not interested in forming theories or conclusions, for I believe in the voice of the drawings. Much of my direction has come from a tenacious involvement with drawing and seeing, being as objective as possible and giving liberty to intuition which I have found to be one of my assets in working. Other insights have come from artists -- most notably and constantly Giacometti. I have considered the work of Degas, Rembrandt, Chinese ink drawings in general, Whistler and Gorky.

My chief concerns are distances (object to object and object to viewer), space as both environment and limit, and the relationships of object and space. The placement of the object or the entire drawing on the page in relationship to the edge of the page is as important as the relationship of distances among objects themselves. The line

quality is either positioned often in regard to contours or searching as objects dissolve, reappear, stabilize and dissolve again.

Drawing is the basis for my seeing -- two dimensional drawing in pencil and three dimensional drawing in clay. A good quality of paper and a medium pencil in the range of H, HB or B have been used whenever possible. For the three dimensional drawing I have mixed my own clay and experimented with neutral colourants in the clay body in order to get a better bisque finish, visually speaking. I prefer drawing in pencil and clay for their immediacy of expression and ability to be erased and reworked without technical interruption.

I have been trying to reconcile the opposition of round and angular and open and closed that is exemplified in the generalized forms of the cat, chair and stool. The drawings are a study of two interests -- forms which are positioned and simplified and forms of a fluctuating image in space.