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TAYLOR, THEOLANDER. Paintings in Oils and Acrylics. (1971)
Directed by: Andrew Martin

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The exhibit consists of fourteen paintings of which nine are executed in acrylics on canvas, three in oils and acrylics on canvas, one in oils on canvas and one in acrylics on wood.

This thesis was exhibited in Weatherspoon Art Gallery, University of North Carolina at Greensboro from May 2 to May 9, 1971.

A 35mm slide of each painting is on file at the University of North Carolina Library at Greensboro.

PAINTINGS IN OILS AND ACRYLICS

by

Theolander Taylor

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
1971

Approved by

Andrew Martin

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 Andrew Martin

Oral Examination
Committee Members

Pete Nolan

Gill H. [unclear]

Andrew Martin

Pete [unclear]

5/6/71
Date of Examination

CATALOGUE

<u>Title</u>	<u>Medium</u>	<u>Size</u>
1. Study # V	Acrylic	5' x 5'
2. Studies # IX & X	Acrylic and oil	3' x 3'
3. Study # XIV	Acrylic and oil	4' x 4'
4. Study # XII	Acrylic	3' x 4'
5. Study # IX	Acrylic	5' x 5'
6. Study # XIII "Skyline"	Acrylic	3' x 3'
7. Study # VI	Oil	3' x 3'
8. Study VII	Acrylic and oil	3' x 3'
9. Study VIII	Acrylic	4' x 4'
10. Study # III	Acrylic and oil	3' x 4'
11. Study # IV	Acrylic	4' x 4'
12. Study # II "Matinee"	Oil	1½' x 2'
13. Wood	Acrylic	2' x 1½'

In this group of paintings I have explored a number of possibilities for arranging geometric--essentially architectural--forms in a spacial setting as a vehicle or means for statements about my own experience in life thus far. They are, in a sense, a contemplation of this experience, seen as a series of shifting appearances, of open and closed structures that dissolve and reform as the observer moves within it. To this extent, they are metaphoric statements in which I have attempted to fix as concisely as possible some aspects of my own reality of living stripped of anecdotal content, while allowing the painting as much self-sufficiency as possible as an object with its own presence, its own conditions and implications.

In some cases the paintings operate as clearly defined forms caught in a subdued light. Shifts in the direction of a surface or overlaps may create ambiguities in the reading that cause sudden changes in the orientation of forms. Elsewhere, subtle alterations in color or in the texture of the paint condition the position of a space or surface. Linear elements may carry vestiges of representation: parallel lines arranged in expanding or diminishing intervals suggest the fluting of a column; the outer edge of a parallelogram expands to form a labyrinth, while its inside contour encloses a space within which a knife-like form can become a guillotine. But such readings are the personal excursions of the viewer along its pathways.

I attempt to use color as an element that operates within the terms of the painting; on one hand an element of illusion must be maintained--

a surface, for example, may reflect a certain quality of light, contrasting with a surface in shadow--on the other hand, the illusion must be prepared to collapse and redefine itself within another interpretation. As a result, I find that my choice of color must be based in certain instances on a fairly precise transcription of colors I have observed in the environment around me. But the illusionistic requirement can never be allowed to take over completely, and must serve the larger idea behind the painting as a self-contained statement that has a specific quality of its own--for example, it may be a feeling of freshness like that of a bunch of grapes. In general, the colors are relatively subdued, with very few highly saturated tones. Whatever capabilities they have for conveying a sense of richness are based more on subtlety of relationships than on an intensity of hue. These considerations have governed to a large extent my choice of size. For me, the "correct" size of a painting depends on the possibility it affords to sustain the perceptual conditions of illusion I seek to develop together with the subjective quality of the painting I am trying to make.