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DAVIS, MARGARET CARLEEN. Corners. (1977)  
Directed by: Mr. Walter Barker. Pp. 3.

The thesis consisting of eight oil paintings was exhibited in the Weatherspoon Art Gallery of the University of North Carolina at Greensboro in January of 1977.

35mm color slides of the exhibited works are on file in the Jackson Library of the University of North Carolina at Greensboro.

"Corners

by

Margaret Carleen Davis

A Thesis Submitted to  
the Faculty of the Graduate School at  
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in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

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Approved by

  
Thesis Advisor

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.

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Dec. 8, 1976  
Date of Examination

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CATALOGUE

Oil on Canvas

<u>Title</u>	<u>Date</u>	<u>Size</u>
1. Old Fashionable Brass	March 1976	28" x 22"
2. Morning Light	April 1976	29" x 24"
3. Wing Back Chair	May 1976	24" x 32"
4. Corners	May 1976	20" x 24"
5. Easy Street	June 1976	20" x 24"
6. Jim's House	June 1976	24" x 29"
7. Another Room	July 1976	24" x 30"
8. August Light	August 1976	24" x 29"

These thesis paintings resulted from a search for an intimate and significant image from my surroundings, accompanied by a striving for involvement with brush and paint.

Close observation and study of interior spaces led me to focus on the pictorial possibilities of objects within these spaces. The individual forms of tables, chairs, walls, their surfaces and architecture became the subjects for interior portrayals of my home. Exploring these objects through laborious handling of the paint, drew closer the impending, yet still unseen motif.

Suddenly, I became sensuously aroused by natural light flooding the room, and became aware of its interplay amid the space and a few bare forms. Consequently, I removed everything from the room except a chair. Then I concentrated on the exact nature of the light, the patterns it produced on the wall and the effects of light as it defined the forms of the chair. At this point began my adventure in seeing and my involvement with all the elements of the scene.

Color functioned in the following study as highly

personal and as a form building property. Forms were built up through the contrasts and the relationships of tone. I became increasingly aware of the importance of color for form and its interrelationship to every other color on the canvas.

A series of portrayals of neighborhood scenes followed. Again intensely aware of various strong lights as compositions were selected. The architecture of houses became increasingly significant as the late afternoon light further intensified their abstract and geometric properties.

Sketching with the paint, all perspective decisions were made completely by eye. No preliminary drawings preceded execution of the composition in paint. Literal representations of nature were not intended for the subject matter. Canvas size was not predetermined, as the composition was adjusted to the canvas.

Execution involved drawing major contour lines, thereby establishing and constructing the relationships among integral parts. Areas of tone were applied in such a way as to leave certain areas of the canvas unpainted as working parts. In this manner, volumes began to emerge.

Prime opposed forms juxtaposed, created keynote tension areas. Colors were built up throughout the canvas. As the total canvas advanced, outlines expanded or contracted as the color structure became more defined.

It is to Edward Hopper that I owe my interest in form and in design. In his work, the many uses of light suggest sharp patterns creating pictorial drama. There are dynamic elements in the uses of diagonals, horizontals, verticals, doorways, streets, sidewalks, windows, all acting as a base for more complex forms above and beyond.

From my study of Cezanne came a more intimate awareness of visual images beneath which there is a substructure of meaning to be found. With an inordinate amount of looking preceding the act of painting, surfaces and volumes are expressed in geometric terms. But it is only through the revelation of their meaning that the artist can express the deepest emotions.