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DAVIS, REBECCA SPOTSWOOD. Metamorphosis of the Horse. (1976)

Directed by: Peter Agostini. P. 1.

This thesis of sculpture and bas-relief was exhibited in the Weatherspoon Art Gallery of the University of North Carolina at Greensboro, from April 18 through May 9, 1976.

A 35 mm color transparency of each work is on file at the Walter C. Jackson Library at the University of North Carolina at Greensboro.

METAMORPHOSIS OF THE HORSE

This thesis has been approved by the following members
of the Faculty of the Graduate School at the University of
North Carolina at Greensboro:

by

Rebecca Spotswood Davis

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
1976

Approved by


Thesis Adviser

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of
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April 14 / 76

Date of Acceptance by Committee

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I wish also to express my appreciation to the following for their help in fabricating my large final piece: Jamie Miller, Keith Glancy, Debra Coltin, Ron Sharpe, and Nancy Seate.

CATALOGUE

- | | | |
|-----|----------------|-----------|
| 1. | First, 1974 | Bronze |
| 2. | Untitled, 1974 | Bronze |
| 3. | Young, 1975 | Porcelain |
| 4. | Call #1, 1975 | Porcelain |
| 5. | Call #2, 1975 | Clay |
| 6. | Inside, 1975 | Porcelain |
| 7. | Anna, 1975 | Porcelain |
| 8. | Glancy, 1975 | Porcelain |
| 9. | Form #6, 1975 | Porcelain |
| 10. | Form #10, 1975 | Porcelain |
| 11. | Untitled, 1975 | Plaster |
| 12. | Untitled, 1976 | Plaster |
| 13. | Untitled, 1976 | Plaster |
| 14. | Untitled, 1976 | Plaster |
| 15. | White #1, 1976 | Plaster |
| 16. | Untitled, 1975 | Porcelain |

The work in this exhibit encompasses the development of abstraction of form with the horse as a subject. The horse became the means by which I gradually realized my most recent work, that now is a bridge to pure form that is no longer necessarily associated with expressing ideas or feelings but seemingly complete in itself.

My sculpture is inspired by dreams and are connected with my attachment to certain forms in nature. Clouds pressing close to each other, bending, mingling and then folding apart, are a part of these pieces as are the broccoli bush-trees that rim a resevoir near Buffalo Creek Park.

The origin of the involvement with the horse is a dream in which a creature - it seemed at the time to be a horse - presses the walls of the rooms in which it stands, and its body fills the room with a white energy. The skin of the dream-horse can barely hold itself within its edge. The space in which it stands is altered by its presence.

From the earliest horse I have tried to achieve these qualities in my work. The works made before Anna struggle, and in some cases, demand space. There is a strong attachment to corporeality which is not found in Anna. From this point on the form is freed from a strict reference with the horse. In the last piece, White #1, emotions such as struggle are no longer presented as a reason for the shape of the forms, as are not the emotions longing and desire. Shape, volume, and color are elements which are used to convey dynamic energy.

In White #1, the excitement I have experienced throughout an extended study of the horse seems transferred here to forms now only remotely referring to the original subject but which now push tightly into the space which surrounds them.