

The University of North Carolina  
at Greensboro

JACKSON LIBRARY



CQ

na 1307

UNIVERSITY ARCHIVES

ELLIOTT, TERESA ANN. A Notion of Human Space. (1975) Directed by:  
Gilbert Carpenter. Pp. 2.

This thesis of paintings and drawings was exhibited in the  
Weatherspoon Art Gallery of the University of North Carolina at  
Greensboro from April 27 through May 11, 1975.

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

A NOTION OF HUMAN SPACE

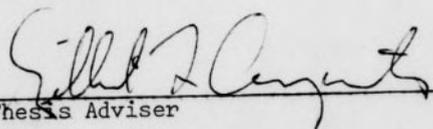
by

Teresa Ann Elliott

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  
1975

Approved by

  
Thesis Adviser

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

Richard Conquest

Committee Members

William R. Reid

Jean Gregory

Richard Conquest

Andrew Martin

April 17, 1975  
Date of Acceptance by Committee

CATALOGUE

- |                         |                |                 |
|-------------------------|----------------|-----------------|
| 1. Figures, 1975        | 42 x 38 inches | Oil on Canvas   |
| 2. Family, 1975         | 46 x 46 inches | Oil on Canvas   |
| 3. Io Resting, 1975     | 51 x 37 inches | Oil on Canvas   |
| 4. Studio, 1975         | 46 x 36 inches | Oil on Canvas   |
| 5. Figure Resting, 1975 | 40 x 26 inches | Pencil on Paper |
| 6. Figure Reading, 1975 | 26 x 19 inches | Pencil on Paper |
| 7. Self-Portrait, 1975  | 40 x 26 inches | Oil on Paper    |

The figure rests in a contrived situation--the intention being to emphasize relational elements between the model and the environment. The body of the figure either occupies much of the space of the picture plane or is cropped within the composition to prevent any tendency to view it as an isolated entity passively occupying a certain space.

My notion of human space results from the exploration of intimate personal environments in which I observe the figure as an active part of the composition. With this intention certain relationships occur. First, in the presence of the figure, architectural structures or any inorganic elements assume vital properties as they form a dynamic pattern of movement and tension interacting with the figure itself and are animated by association. Conversely, as the architectural elements are affected by the figure, they then allow the figure to assume monumental aspects as a living structure. Second, the introduction of arbitrary color areas move these interactions to assume a new sensuality apart from, but arising out of visual contact with the figure in space. It is important to mention here the necessity to control associations with the figure regarding specific identity, personality, and mood, for these things divert attention to an implied action on the part of the figure rather than a plastic intention. In fixing elements from my observations into paint on canvas, my perceptions are intercepted on the two-dimensional frontier and a chaos results--an escape from natural laws into a psychic state that precedes "known" identities.

My first attempts at a formal answer to my experience involved an essentially Cubist approach, rising from an exploration of analytical Cubism and related works of Paul Cezanne. But this was inferior to a more direct form and destroyed the credibility of my involvement with the figure as subject matter. My search for an appropriate structure of the painted surface led me always back to Cezanne, whose works continue to hold meaning--specifically in the stillifes and landscapes. In his work, the dynamic patterns of color and line function with the same integrity of his own vision. Other influences, directly or indirectly, are medieval illuminations, Japanese prints, and the works of John Heliker, Arshille Gorky, and Wassily Kandinsky.