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SHEPHERD, REBECCA McKAUGHN. The Emergence of Stripes. (1977)
Directed by: Andrew G. Martin. Pp. 2

Throughout graduate school at the University of North Carolina at Greensboro, I have concentrated on hard-edge, acrylic paintings. All of my work was geometrically oriented but lacked commonality.

After a month of working only on sketches and investigating artists working in a manner similar to my own, I chose stripes as the motif for my thesis paintings.

My work consists of six (6) paintings. These hung from April 24 through May 15, 1977, with the Thesis Exhibition in Weatherspoon Gallery .

THE EMERGENCE OF STRIPES

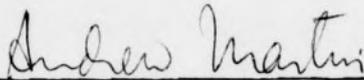
by

Rebecca M. Shepherd

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
1977

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 Paul Fredt
Andrew Martin
Pui Gant
Joan Gregory

April 11, 1977
Date of Acceptance by Committee

LIST OF PAINTINGS

<u>Title</u>	<u>Medium</u>	<u>Size</u>
The Emerging of Stripes I	Acrylic	18" x 48"
The Emerging of Stripes II	Acrylic	24" x 30"
The Emerging of Stripes III	Acrylic	8" x 16"
The Emergence of Stripes I	Acrylic	16" x 32"
The Emergence of Stripes II	Acrylic	10" x 20"
The Emergence of Stripes III	Acrylic	20" x 40"

THE EMERGENCE OF STRIPES

Within the geometric designs of my previous paintings, stripes have always played a major role. These stripes were used as bands that enclosed space or defined shapes. I have decided the "stripe" will be the subject of my thesis paintings.

My work has always been extremely deliberate and calculated. Every element of color and design was laboriously developed by making many drawings and color sketches. I would spend weeks mixing and manipulating colors. This process produced very mechanical paintings.

My new work is an attempt to be less rigid and more spontaneous. I no longer make preliminary drawings. The canvas is first covered with a background color. Using tape to mark the area on which to begin, I proceed by mixing one color and putting in vertical stripes of this color. The next color is mixed and applied in the same manner. When the relationship of stripes to spaces appears correct, I stop. The addition of horizontal stripes and their color or colors are determined by the overall look of the painting after the vertical stripes have been painted.

Changes in color and/or spacing are made at this point. These changes range from very minor to a complete reworking of the design. I try to have as few preconceived

ideas of color and arrangement of stripes as possible. By letting each stripe and each color suggest the next, my work has become less predictable and therefore more exciting.

My color preference has always been for less intense or subdued colors. I have never been comfortable with "pure" color straight from the tube. The use of subtle colors softens the rigidity and strength of straight lines (stripes) and brings about a sense of balance between these two elements.

I have always felt too organized, too ordered and too scheduled to produce anything really spontaneous in art. In my new work, my need for order and precision is satisfied by using the formal element, the stripe. And, not making preliminary design and color sketches brings about a certain spontaneity.

I also feel my new paintings are more intimate and personal than anything I have done previously. The small thin stripes and subtle colors tend to draw the viewer closer to the painting. This adds to my feeling of a more personal expression in art.