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SPENCER, LUCILLE MANN. Paintings and Drawings, A Private Lifestyle. (1975)
Directed by: Andrew G. Martin. Pp. 2.

The exhibit consists of ten paintings and ten drawings. They display the lifestyle of the artist by dealing with the forms of things in her immediate surroundings. The colors of those things and the light dealing with the colors and shapes are exaggerated so as to display them as they are seen and felt by the artist.

The thesis was exhibited in the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from January 13 through February 1, 1976.

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

PAINTINGS AND DRAWINGS:

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A PRIVATE LIFESTYLE

by

Lucille Mann Spencer

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

11-13-75
1975
Andrew Martin
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

Andrew Martin

Committee Members

Andrew Martin

Paul Kestel

Walter Barker

Peter Agoston

11-19-75

Date of Acceptance by Committee

I would like to express my thanks to my parents for their moral and financial aid throughout my education and to Andy Martin for his encouragement during my graduate studies.

1. Introduction	III on Canvas	21-2/2 x 24
2. Date-Cut at Night	III on Canvas	13 x 13
3. Interior With Cat Tulle	III on Canvas	12 x 12
4. Animals and Gullies	III on Canvas	11 x 12
5. Three Turns in Water	III on Canvas	10 x 12
6. Green Intention	III on Paper	12-1/2 x 12-1/2
7. Cat II	III on Paper	12-1/2 x 8-3/4
8. Cat on Intention	III on Paper	11 x 12-1/2
9. Waves	III on Canvas	12 x 12
10. Blue Intention	III on Paper	8 x 12
11. Kitty	Small on Paper	10-1/2 x 12
12. Interior With Cat	Small on Paper	10-1/2 x 12
13. Interior Study With Cat	Small on Paper	10 x 12
14. Two Cats	Small on Paper	10 x 12
15. The House	Small on Paper	10-1/2 x 12-1/2
16. Blue Cat	Small on Paper	10 x 12-1/2
17. Spot and Kitty	Small on Paper	10 x 12-1/2
18. Because	Small on Paper	10-1/2 x 12-1/2
19. Figure Study	Small on Paper	12-1/2 x 12-1/2
20. Shadow	Small on Paper	12 x 12

CATALOGUE

	TITLE	MEDIUM	DIMENSIONS IN INCHES
1.	Interior	Oil on Canvas	25-1/2 x 24
2.	Interior at Night	Oil on Canvas	13 x 13
3.	Interior With Set Table	Oil on Canvas	12 x 12
4.	Bananas and Onions	Oil on Canvas	12 x 12
5.	Three Forms in Window	Oil on Canvas	12 x 12
6.	Brown Interior	Oil on Paper	10-1/4 x 16-1/2
7.	Cat II	Oil on Paper	12-3/4 x 8-3/4
8.	Cat in Interior	Oil on Paper	15 x 21-1/2
9.	Onions	Oil on Canvas	12 x 12
10.	Blue Interior	Oil on Paper	9 x 18
11.	Kitty	Pencil on Paper	14-1/2 x 17
12.	Interior With Cat	Pencil on Paper	14-3/4 x 18
13.	Interior Study With Cat	Pencil on Paper	18 x 21
14.	Two Cats	Pencil on Paper	18 x 21
15.	The Roach	Pencil on Paper	14-3/4 x 18-1/4
16.	Baby Fat	Pencil on Paper	11 x 13-1/2
17.	Spot and Kitty	Pencil on Paper	11 x 13-1/2
18.	Bananas	Pencil on Paper	10-1/2 x 9-1/2
19.	Figure Study	Pencil on Paper	12-1/2 x 14-1/2
20.	Shadow	Pencil on Paper	13 x 16

The paintings and drawings I am exhibiting in this show are autobiographical, being glimpses of my own surroundings: my cats and the interior of my house. I have chosen to deal with interiors because the dark colors of my old furnishings and the shadow patterns cast by my shaded lamps are very attractive to me. The cats, living there, naturally enter the picture. I treat them as beautiful woman-shapes in elaborate surroundings or put them in comical or anecdotal situations. However, they read most legibly as forms among other forms. The drawings and sketches of them are more explicit as to the cats' characters than the paintings are, and I am also better able to catch their acrobatics in drawings. Then I often think of them as Degas' ballerinas.

The interiors, when dealt with simply as interiors, become a series of shapes and colors forming a close space packed with objects and shadow patterns. The room and its furnishings have their own life and inhabit the space with no need of other forms to cause interest for me. The colors of the objects change with the light and I exaggerate this change. I also like to use the colors, exaggerated thus, to form the mood of the room. The shapes are those I've chosen to live with--rounded, fat, arabesque. I am comfortable in changing their character with color or their importance with placement. I often exclude a large part of what is within my vision to concentrate on a detail of the scene. This makes the feel of the work closer, in either a cozy, inviting, or introspective way.

I prefer a rich texture to my paint, and therefore use a thick medium of damar varnish and linseed oil, applying my paint with a sable brush. Brush strokes and thick and thin areas of paint are as natural to me as the subject matter, and just as dominant. This love of this kind of paint I feel as a bond with Manet, for he also sought to let the paint and the subject matter exist with equal vitality. I also feel a strong kinship with Vuillard and Bonnard because of subject matter and the model-painter relationship. One could say that my daily association with my cats is akin to Vuillard's with his mother and Bonnard's with his wife, in that they are an integral part of my daily existence. We also share a love of the light from a shaded lamp, the dense, overstuffed atmosphere of a then-fashionable room, and the pale blue light from a window. These are comfortable parts of life, and it would seem we have, or had, a mutual love for and need of this secure, quiet, interior life.