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YORK, ROBERT LEE. An Exhibition of Paintings. (1968) Directed by:
Mr. Walter Barker.

AN EXHIBITION OF PAINTINGS

The thesis is an attempt to present a personal statement in a group of paintings executed from an intuitive point of view with landscape and figures as subject matter.

The thesis comprises ten two-dimensional paintings exhibited in the Weatherspoon Gallery of the University of North Carolina at Greensboro accompanied by a brief written statement about the work illustrated by 35mm (2" x 2") color slide photographs of the exhibit.

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
April, 1968

Approved by

Walter Barker
Director

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APPROVAL SHEET

AN EXHIBITION OF PAINTINGS

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

by
Robert York

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
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of the Requirements for the Degree
Master of Fine Arts

Committee Members

[Handwritten signatures of committee members]

Greensboro
April, 1968

April 29, 1968
Date of Examination

Approved by

Walter Barber
Director

ACKNOWLEDGMENTS

APPROVAL SHEET

I would like to express my gratitude to the following instructors
This thesis has been approved by the following committee of the
Faculty of the Graduate School at The University of North Carolina
at Greensboro. Andrew Martin, Painting Instructor; Dr. Warren Ashby,
Committee Member.

Acknowledgement is also due The University of North Carolina at
Greensboro for awarding me financial assistance in the form of a
teaching fellowship for the academic year of 1967-68.

Thesis
Director

Walter Bunker

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Gilbert K. Caputo

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Andrew Martin

April 29, 1968
Date of Examination

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I would like to express my gratitude to the following instructors and thesis committee members for their kind and able assistance: Mr. Walter Barker, Thesis Director; Mr. Gilbert Carpenter, Art History and Advisor; Mr. Andrew Martin, Painting Instructor; Dr. Warren Ashby, Committee Member.

Acknowledgement is also due The University of North Carolina at Greensboro for awarding me financial assistance in the form of a teaching fellowship for the academic year of 1967-68.

All paintings in this thesis were executed in a polyester medium. Dimensions of the paintings are indicated with height followed by width.

CATALOGUE

	Title	Date	Size in Inches
1.	Landscape with Two Figures	1968	38 x 48
2.	Landscape with Figures	1968	29 x 36
3.	Landscape with Figures	1968	36 x 59
4.	Landscape with Two Figures	1967	19 x 22
5.	Landscape with Three Figures	1967	33½ x 26
6.	Landscape with Two Figures	1968	33 x 43
7.	Landscape with Three Figures	1968	38 x 50
8.	Landscape with Figures	1968	40 x 48
9.	Landscape with Three Figures	1967	18½ x 22
10.	Landscape with Figures	1967	26 x 33

All paintings in this thesis were executed in a polymer medium. Dimensions of the paintings are indicated with height followed by width.

When the artist begins a painting he tries not to concern himself

This thesis is in the form of an exhibition of paintings and the following statement presents a point of view held by the artist in relation to this particular group of paintings. Accompanying these brief notes is a catalogue and 35mm (2" x 2") color slide photographs of the paintings exhibited. The paintings are two-dimensional and were executed in a polymer (plastic) medium on stretched canvas.

The artist has become involved in a process of painting that can perhaps be described as inner directed. More than anything else he is seeking to develop an iconography that is clearly a statement of his individuality. This can be done through an intuitive approach rather than consciously reasoning out his every decision.

The landscape as well as the figure has been adopted as a part of the artist's visual vocabulary. He does not work through observation of nature or the model, but almost wholly from memory so that the figures take on an impersonal or anonymous appearance in a generalized setting of trees, sky, and ground. The figures are apt to repeat themselves from some impression long since committed to his subconscious.

He has developed a rapport between polymer paint and the traditional means of applying it to the canvas. The quick drying qualities of the paint allow for swift overpainting that is imperative to the intuitive manner in which he paints. The painting can also be underpainted in thin solutions of fast-drying transparent paint displaying images to which he can react with heavier impastos that create more satisfying surfaces.