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EVANS, DENNIS JAMES. Non-Preconception. (1971)
Directed by: Mr. Gilbert Carpenter. Pp. 2

This thesis consists of three fiber-glass pieces, two plaster pieces, two bronze pieces, and three stretched canvases. All the pieces are taken from four canvas structures.

The thesis was exhibited at the Weatherspoon Art Gallery, University of North Carolina at Greensboro, from May 2 to May 9, 1971.

35mm color slides of the exhibit are on file in the library of the University of North Carolina at Greensboro.

NON-PRECONCEPTION

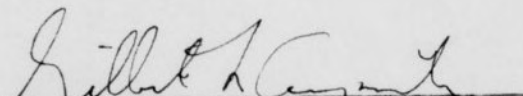
by

Dennis James Evans

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
1971

Approved by


Thesis Adviser

APPROVAL SHEET

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

Gilbert T. Cuyler

Oral Examination
Committee Members

Peter C. ...

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May 4, 1971
Date of Examination

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Mr. Peter Agostini

Dr. Joan Gregory

Dr. Warren Ashby, out-of-department adviser

Mr. Walter Barker

CATALOGUE

(Dimensions are given in inches.)

	Height	Length	Width
1. Negative Fiber-Glass	73	71	88 $\frac{1}{4}$
2. Positive Stretched Canvas	67 $\frac{1}{2}$	66 $\frac{1}{4}$	67 $\frac{1}{2}$
3. Negative Plaster	12	12 $\frac{1}{4}$	14 $\frac{1}{4}$
4. 16 Classic Bronzes	5 $\frac{1}{4}$	25	34
5. 10 Sand Bronzes	5	31	19 $\frac{1}{4}$
6. Circular Fiber-Glass	11	11	22
7. 4 Plaster Positives	11 $\frac{1}{4}$	10 $\frac{1}{2}$	45 $\frac{1}{2}$
8. 2B1F	5 $\frac{1}{2}$	8 $\frac{1}{2}$	8 $\frac{1}{2}$
9. 2 Small Canvases	3 $\frac{1}{4}$	5 $\frac{1}{2}$	15 3/4

Of the pieces exhibited, the canvas structures are the only originals. The remaining works are cast from stretched canvas constructions--some directly and some from molds taken from the constructions.

A wooden frame was first constructed. These frames emphasize geometric shapes and simple curves. Limiting the frames to basic shapes enabled a controlled and simplified form. The canvas is then stretched as taut as possible by hand and boiling water is applied to remove all the wrinkles through shrinkage and to create the desired tension.

The form of the canvas is basically dependent on the design of the frame but can be easily altered by the pulling of the cloth, as there are many variations in relation to the pull on horizontals, verticals and diagonals.

Although the stretched canvas is in its purest state, a skin over a structure, I found it necessary to reproduce it into a material that would not be as vulnerable to dents, punctures, and the quick aging the canvas forms seem to go through. The larger ones, especially, can be compared to the slow collapse of a balloon. Coating the canvases with paint, gesso or polyester resin offers some resistance to this "quick aging," but at the same time causes the dents to become more permanent. This fragility of the canvas forms makes the additional step of reproduction in plaster, fiber-glass and bronze a necessity for me.

The taut skin over the frame is important in that it presents the force, tension, and structure. Our knowledge of the thin canvas and its texture contributes to this effect. The reproductions no longer

create the same effect, but the resemblance becomes a different object and must be considered from a new point of view.

The fiber-glass, for reasons of mobility, sturdiness, and good reproduction of detail, is the most successful. It also maintains the lightness and thinness of the canvas.

In the casting of the "16 Classic Bronzes," the intended surface was lost in the process. In order to finish these pieces, I found it necessary to grind, polish, and patina the surfaces. This surface is hard and smooth and more easily compared to the dynamics of polished stone than to the tensions and forces created by the thin soft surface of the canvas.

The choice of environment is flexible but in building a piece I usually have a situation in mind--especially in considering the possibilities of landscape and architectural settings.