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BUSH, WILLIAM PERRY. Reflections of Environmental
Images. (1972)
Directed by: Gilbert Carpenter. Pp. 10.

The thesis is an exhibit of fourteen paintings that reflect images of my neighborhood environment. In every painting I tried to transpose a segment of my neighborhood as it exists without over emphasizing or under emphasizing any of its parts, regarding color tones, color values, design or scale. A catalogue of the fourteen oil paintings is included.

A 35 mm color slide of each painting in the exhibit is on file at the University of North Carolina Library at Greensboro.

The thesis was exhibited in the Weatherspoon Gallery, University of North Carolina at Greensboro from April 30 to May 7, 1972.

APPROVAL SHEET

REFLECTIONS OF ENVIRONMENTAL IMAGES

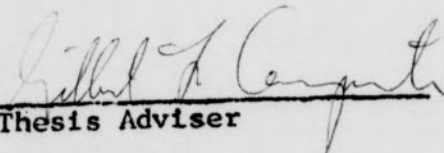
by

William Perry Bush

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
1972

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.

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May 5, 1972
Date of Examination

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I wish to acknowledge special thanks to Peter Agostini for his persistence in helping me overcome drawing inabilities.

I sincerely owe an unpayable debt to Andrew Martin and Gilbert Carpenter for their guidance, inspiration, and encouragement.

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My thesis show consists of oil paintings of my neighborhood environment. I attempted to paint the residential landscape around me as it exists without adding to or taking away any of its objects. In no way did I try to consciously or deliberately interpret any underlying character of the neighborhood and impose personal feelings in my paintings.

I began working outdoors following a period spent in drawing from the figure to overcome some inadequacies in my drawing. In working from the figure, I discovered the value of close observation in relating its various parts, each equally important to the whole.

When my interest turned to landscape painting, I considered each scene as an integrated object made up of related parts, each part as important as any other to the existence of the whole. So with my earlier experience with the figure, I assigned each element equal importance, painting everything before me.

I had no particular motive for painting outdoors. It was convenient for me to paint from my neighborhood and I

enjoyed being outdoors. I had no feelings toward cars, houses, land, and sky, but was fascinated by the relationships they formed on my canvas. By carefully studying the color tones and their value intensities in the landscape, I began to love each segment of my canvas and make it as beautiful as I could.

In starting a painting, the actual vantage point in space I adopt to work from is irrelevant to me. I usually do scenes of my neighborhood with objects such as houses, cars, trees, lawns, streets, and driveways. I do not look for ideal arrangements or special views of these objects but use them as they appear. While the visual field before me is large, (it may cover a scanning angle of 180 degrees) the field encompassed by the painting is restricted by the size and shape of the canvas in relation to the scale assigned a particular object on its surface.

Each setting, therefore, contains material for a large number of paintings, governed by my choice of an initial point of departure. Within the landscape segment chosen I carefully establish in pencil line the correct relationships of the various parts. This enables me to completely paint in a given area before moving to the next, and to carefully develop passages in their precise color and value from part

to part.

The size of any object in the painting is strictly determined by its apparent size that is subtended by the same visual angle on the canvas as in its natural setting. Close adherence to this relation of apparent size is critical to my method of working. I find I cannot transpose observed spacial relationships to another scale without losing control of the placement and position of the objects on my canvas.

My paintings are not designed as ordered arrangements of pictorial elements. I do not look for ready-made compositions, readily transposable from my subject into two-dimensional design terms.

Design relationships lie latent in the subject and emerge in the completed painting as the outcome of close observation and placement. To me, the landscape is an endless arrangement and a continuum of possibilities, each as valid as the next. Elements are ordered from small to large and conversely, in a sort of cellular structure. Correspondingly, each painting could be cropped to produce a number of self-sufficient paintings, or could be considered as a fragment of a possible larger painting.

The painting's formal dynamics rests on its ability to generate the sense of movement from part to part, to form connections between the experienced spaces of the landscape and the pictorial space of the canvas. The painted landscapes are, therefore, not records of a place or an idealized image of a setting, but the records of attempts to translate a visual experience into pictorial terms free from foregone conclusions, open to whatever combinations of color and form may affirm themselves to my experience. I see the close observation of nature as a liberating experience in my painting.

CATALOGUE

The fourteen neighborhood landscape paintings of the thesis exhibit are painted in oils on canvas. This list of titles and sizes are in sequence in which they were painted.

1. Lee Street and Murrow Boulevard, 16-1/4" by 16"
2. Parking Lot Behind Murrow Boulevard YWCA, 16" by 13-3/4"
3. '56 Ford Pickup and Side Door Entrance, 69-1/2" by 59-1/2"
4. The Bug at Home, 34-1/4" by 27-1/4"
5. High Point Esso, 34-1/2" by 29-1/2"
6. My House & New Car from the Side Lawn, 32-1/2" by 21-1/4"
7. My House & New Car from the Front, 28-3/4" by 25-1/4"
8. The Burke's Place, 30-1/2" by 23-1/8"
9. Borrowed Car, 28-1/8" by 23-3/8"
10. Jack & Maxine's Place, 26" by 22-1/4"
11. The Neighbors, 35-3/4" by 29-1/2"
12. Teddy's House, 23-1/8" by 27-1/2"
13. My House and Car on Florida Street, 60" by 34"
14. Mom & Dad is Here, 60" by 30"