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Lackey, Louise Baley. Deflections. (1973) Directed
by: Mr. Walter Barker. Pp. 2.

The thesis, consisting of eight paintings and
two drawings was exhibited at the Weatherspoon Gallery
of the University of North Carolina at Greensboro
from April 22 to May 7, 1973. The works show an
investigation of images reflected in nonplaner surfaces
which allow for a new visual experience with familiar
objects and stillides.

A 35mm. slide of the works is on file in the
Jackson Library of the University of North Carolina
at Greensboro.

DEFLECTIONS

by
Louise Baley Lackey

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
1973

Approved by

Walter Barber
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.

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Andrew Martin

April 19, 1973
Date of Examination

ACKNOWLEDGMENTS

I would like to express my gratitude for the aid and encouragement I recieved from the following individuals: Mr. Walter Barker, thesis adviser; Mr. Andrew Martin, Dr. Joan Grefory, Mr. Gilbert Carpenter and Mr. Joseph Crivey.

CATALOGUE

Drawings

<u>Title</u>	<u>Size</u>
1. Four Drawings: Limb	7"x7"
2. Drawing: Onions and Shells	5"x3"

Oils on Canvas

<u>Title</u>	<u>Size</u>
3. Onions	3'6"x3'6"
4. Thumb	10"x12"
5. Self Portrait in Knives	18"x22"
6. Limb	4'x4'
7. Sabre Saw	4'x4'
8. Philodendron	4'x4'
9. From Bruegal	4'6"x4'6"
10. Lightbulb	5'x5'

OFFICIALLY NOTED

Only 3, 5, 6, 8, 9, 10 included with thesis -
SAS

The exhibition is made up of paintings in oil on canvas which experiment with nonplanar surfaces and the images reflected by these surfaces. Each painting demonstrates an interest in an object or stilllife transformed by the reflective surface at a moment in time and space. This transformation is relative to the viewpoint of the spectator and establishes a new relationship between the spectator, or in this instance the painter, and the stilllife. Three transitions are involved: (a) from the object to the reflective surface (b) from the reflective surface to the painter (c) from the painter to the canvas.

Before the painting was begun, an image was selected from the reflective surface. In all the works there was a selection of portions of the reflected image where the position of the painter was of primary importance. Slight movement resulted in large alterations of the reflected image. The works, then, are not objective paintings or replicas of reflections, but composites of the various distorted images seen in the reflective materials.

In some of the paintings the reflected objects become unrecognizable, in others the objects maintain their identity while the peripheral and central forms are altered. The reflective surfaces allow for a combination of amplified, direct and suggested translations of the objects' visual

characteristics. Therefore the reflected shapes in all of the paintings are distorted, pushed, pulled, broadened and sometimes inverted. The paintings sustain a visual coherence which is attributed to the systematic alteration of shapes by the reflective surfaces.

The genesis of each painting is directly attributed to the position of the painter. The space occupied by the objects, their shape and form are determined by the point at which they hit the curvature of the reflective surface. Space, shape and form are often flattened into simple bands and areas of color.

All of the paintings were executed over a predetermined period of daylight and artificial light. Each session for painting was controlled in order to maintain a situation of uniform light. This constant in light was pertinent to color and value decisions made while the work was being done.

The transformation of shape, space and form shown in the paintings evokes a new reality and intimacy with each stilllife or object reflected by the surfaces.