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BERRY, ERIC RAYMOND. Light and Space in the Figure,
Still-life and Landscape. (1975)
Directed by : Peter Agostini. Pp.2.

This thesis consisted of twelve drawings in
graphite pencil and three watercolor paintings.

This thesis was exhibited in the Weatherspoon Art
Gallery of the University of North Carolina at Greensboro
from April 27 through May 11, 1975.

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

LIGHT AND SPACE IN THE FIGURE,
"STILL-LIFE AND LANDSCAPE


by

Eric Raymond Berry

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



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.

Thesis Adviser

Paul G. Goss

Committee Members

Paul G. Goss

Andrew Martin

Paul M. Holt

Jean Gregory

April 10, 1975

Date of Acceptance by Committee

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My appreciation goes also to Wanda Porterfield, whose funding has made this study possible.

CATALOGUE

Drawings

1. Untitled - pencil drawing 8x16 inches (1974)
2. Untitled - pencil drawing 13x19 inches (1974)
3. Untitled - pencil drawing 13x19 inches (1974)
4. Untitled - pencil drawing 13x19 inches (1974)
5. Untitled - pencil drawing 13x19 inches (1975)
6. Untitled - pencil drawing 8x16 inches (1974)
7. Untitled - pencil drawing 13x19 inches (1974)
8. Untitled - pencil drawing 13x19 inches (1974)
9. Untitled - pencil drawing 13x19 inches (1974)
10. Untitled - pencil drawing 13x19 inches (1974)
11. Untitled - pencil drawing 13x19 inches (1974)
12. Untitled - pencil drawing 13x19 inches (1975)

Watercolors

13. Untitled - watercolor 11½x17 inches (1975)
14. Untitled - watercolor 11½x17 inches (1975)
15. Untitled - watercolor 11½x17 inches (1975)

The landscape, the figure and the still-life exist as living forms and ideas. Each imparts to its constituent parts an essential and integral order reflecting contrast, growth, change and temporal movements and harmonies. The substance of such a scheme surely defines the existence of a living presence and the collective dialogue establishes a rhythm of form, light and space.

I maintain a position as an observer and interpreter of the movements and procession of events in each situation. As light shifts, expands, blends and contains, I try to follow its path, attempt to see its completeness in each situation. As a scheme reveals itself to me, I hold fast to the form and the flow of light that engages my vision. The area in question may be small, but one, nevertheless, that seems to have a harmony of space and form. Some parts are strongly defined, others seem to disappear or be barely present. This soft range of tone is most crucial to an appreciation of the strength of light and the sensitive relationships that can be formed by its presence. To observe such subtle tonalities and movements, I attempt to empathize as much as possible with each situation as it appears. To this end, I become part of a larger and more substantive function in respect to a final vision, a participant, an extension of the vision that directs my purpose.

Light directs, moves, envelopes and discovers the space and form of each situation. I perceive that action properly by a faith to remain open to its possibilities and closed to my own assumptions. This exhibition then becomes a record of a path taken, a commitment to comprehend what it might mean to search, to see and have real knowledge.