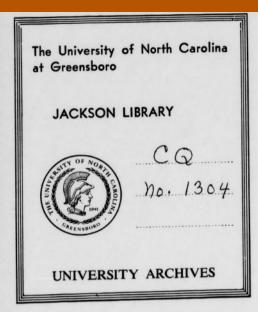
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BERRY, ERIC RAYMOND. Light and Space in the Figure, Still-life and Landscape. (1975)
Directed by: Peter Agostini. Pp.2.

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

Committee Members U el

Date of Acceptance by Committee

#### ACKNOWLEDGEMENTS

I wish to acknowledge my gratitude to my thesis adviser, Peter Agostini, and the members of my advisory committee, Andrew Martin, Joan Gregory and Carl Goldstein. In particular, I would like to thank Peter Agostini for his insight and guidance during my study in Greensboro.

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

## CATALOGUE

# Drawings

1.	Untitled	-	pencil	drawing	8 <b>x</b> 16	inches	(1974)
2.	Untitled	-	pencil	drawing	13x19	inches	(1974)
3.	Untitled	-	pencil	drawing	13 <b>x</b> 19	inches	(1974)
4.	Untitled	-	pencil	drawing	13x19	inches	(1974)
5.	Untitled	-	pencil	drawing	13x19	inches	(1975)
6.	Untitled	-	pencil	drawing	8 <b>x</b> 16	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 comprehand what it might mean to search, to see and have real knowledge.