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BARBER, RONALD CHRISTOPHER. Studies. (1977)  
Directed by: Andrew Martin. P.1.

This thesis consisted of three drawings in graphite pencil, three drawings in pencil with ink wash, and five bisque-fired clay pieces.

This thesis was exhibited in the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from April 24 through May 15, 1977.

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

STUDIES

by

R. Christopher Barber

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  
1977

Approved by

Andrew Martin  
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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Bill Goston

April 15, 1977  
Date of Acceptance by Committee

## ACKNOWLEDGEMENTS

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My appreciation goes also to my parents for their continuous understanding and support.

## CATALOGUE

### Drawings

1. Untitled - pencil drawing 12x9 inches (1976)
2. Untitled - pencil drawing 11x6 inches (1976)
3. The Gardener, a study after Rembrandt -  
pencil drawing 9x12 inches (1976)
4. Untitled - pencil with ink wash 12x9 inches (1976)
5. Untitled - pencil with ink wash 9x12 inches (1977)
6. Untitled - pencil with ink wash 12x9 inches (1976)

### Clay Pieces

7. Untitled - bisque-fired clay height: 9 inches (1976)
8. Untitled - bisque-fired clay height: 5 inches (1977)
9. Untitled - bisque-fired clay height: 8 inches (1977)
10. Untitled - bisque-fired clay height: 7½ inches (1977)
11. Untitled - bisque-fired clay height: 7 inches (1977)

## STATEMENT OF CONCERNS

OF IMMEDIATE AND OVERALL IMPORTANCE ARE THE REALIZATION OF FORM, THE MOVEMENT OF FORMS IN SPACE, AND THE FUNCTION OF LIGHT IN MAKING FORM AND SPATIAL MOVEMENT APPARENT.

AS LIGHT INDICATES FORM, BY SEARCHING FORM ONE DISCOVERS MOVEMENT. OR, IF ONE IS FIRST DRAWN BY A PARTICULAR MOVEMENT WITHIN AN OBJECT, THE FORM IS READILY AVAILABLE AS ONE FOLLOWS THAT MOVEMENT THROUGH SPACE.

THE RELATIONSHIPS OF LIGHT, MOVEMENT, AND FORM ARE CONSUMMATED IN THE TOTAL ENVIRONMENT OF A PIECE. ALL POINTS ARE RELATED TO OTHERS AND PROPER CONSIDERATION SHOULD BE GIVEN TO THE RELATIONSHIPS OF ALL POINTS WITHIN AN ENVIRONMENT OR SITUATION.

THE THESIS I AM PRESENTING IS INVOLVED WITH THOSE IDEAS AND INCLUDES DRAWINGS IN PENCIL, PENCIL WITH INK WASH, AND FIGURATIVE CLAY STUDIES.