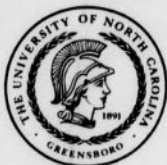


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White, Charlotte Cotting. Earth Landscapes. (1977)  
Directed by: Dr. Carl Goldstein. Pp. 2.

These landscapes in clay were exhibited at the  
Weatherspoon Art Gallery of the University of North  
Carolina at Greensboro from April 24 until May 15, 1977.

A 35 mm color slide of each work and this thesis  
are on file at the Walter Clinton Jackson Library of  
the University of North Carolina at Greensboro.

Earth Landscapes

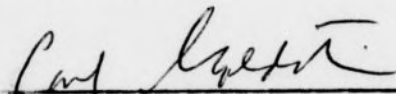
by

Charlotte Cotting White

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



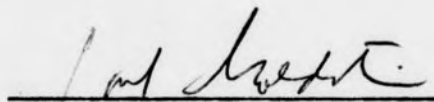
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Thesis Adviser

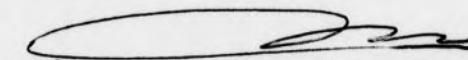
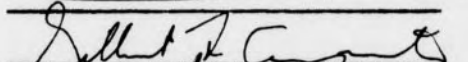
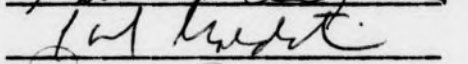
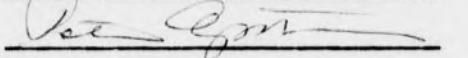
APPROVAL PAGE

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

April 19 1977  
Date of Acceptance by Committee

## ACKNOWLEDGEMENTS

I would like to gratefully acknowledge the State of North Carolina Department of Community Colleges which financed, in part, my education by granting me a paid leave of absence from my duties as instructor at Surry Community College. I would also like to acknowledge the advice given by Dr. Carl Goldstein, my thesis director, Peter Agostini, Ben Berns and Dr. Gilbert Carpenter.

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In mountains I see a soft beauty and sensuality. These things I see especially in old mountains, gentled by the ravages of nature, smoothed over and worn down. From far away, the trees and other vegetation seem like a soft blanket covering them. There are similarities in the basic forms, repeated over and over again. Yet each mountain or hill is, by virtue of its own details and the way it joins the next one, unique. Junctions of swells with valleys result in a rhythmic sensuality of form. This rhythmic sensuality is complemented by the individual characteristics in each segment of the landscape.

Colors are harmonious, earthy, and warm in nature. Even the brightness of Fall leaf color is subdued from a distance, by its commingling with other colors near it.

To choose to represent the landscape completely and perfectly would be natural. However, a personal interpretation is necessary. I feel the need to intensify the particular aspects of the mountains as I see them; to accentuate the soft undulating forms and the warm sensual colors. My mountains suggest actual representations of real mountains but are also meant to portray my psychological feelings about them.

The following statement written by Herschel Chipp about John Marin sums up my feelings about involvement with nature:

Marin soon became one of the 291 gallery group, but in 1915 he went to live on the coast of Maine where he could develop his close personal attachment to nature. Uninterested in aesthetic speculations, he wrote of his art as a vibrant living force which owed both its vitality and its structure to the model of nature.<sup>1</sup>

---

1

Theories of Modern Art, ed. Herschel B. Chipp (University of California Press, 1973), p. 509.



## CATALOGUE

1. Earth I, 1977, clay, 42"x88".
2. Earth II, 1977, clay, 40"x88".
3. Landscape, 1977, clay, 5"x8".
4. Earth Landscape, 1977, clay and plexiglas, 6"x12".
5. Roaring Gap I, 1977, pastel drawing, 22"x31".
6. Fisher Peak, 1977, pastel drawing, 22"x31".