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LINK, HENRY E. Problems in Landscape Painting. (Spring, 1978)  
Thesis Chairman: Andrew Martin. Pp. 1.

The thesis, consisting of ten oil paintings was exhibited at the Weatherspoon Gallery of the University of North Carolina at Greensboro from April 30 to May 15, 1978.

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

5

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PROBLEMS IN LANDSCAPE PAINTING  
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by

Henry Link  
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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  
1978

Approved by

Andrew Martin  
Thesis Adviser

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 Andrew Martin

Committee Members Andrew Martin  
Pat Green  
[Signature]  
Pat Green

Catalogue		
<u>Title</u>	<u>Medium</u>	<u>Dimensions in Inches</u>
1 March #1	Oil on Canvas	20 x 20
2 March #2	Oil on Canvas	40 x 48
3 April #1	Oil on Canvas	32 x 36
4 April #2	Oil on Canvas	39 x 45
5 April #3	Oil on Canvas	34 x 36
6 April #4	Oil on Canvas	24 x 24
7 April #5	Oil on Canvas	24 x 24
8 April #6	Oil on Canvas	15 x 17
9 April #7	Oil on Canvas	14 x 15
10 April #8	Oil on Canvas	34 x 36

The group of paintings which comprises this thesis is typical of the kind of investigation I have been undertaking in landscape problems during the last two years. All the paintings were executed "at the scene", usually in one or two sessions of a few hours each.

For the purposes of this statement I have separated into four categories the things I have tried to accomplish in these paintings.

First, I have tried to set up a color system in paint which is analogous to what I see as a color system in reality. This involves establishing a contrast and, hopefully, tension between groups of warm tones and groups of cool tones.

Second, I have tried to establish by observed color and by placement of elements a space as fully readable, natural and coherent as possible.

Third, by the manipulation of interval, rhythm and direction of force I have tried to bring the elements in space into formal relationships.

Fourth, I have tried to express in paint and, by expressing, to make more fully realized within myself the high level of excitement and energy I feel in the midst of the natural world. Landscape forms and especially landscape spaces are intensely charged for me in a way the human figure, architectural spaces or still life situations are not. It is this excitement in the presence of landscapes which has led me to work almost exclusively with them during the last year.