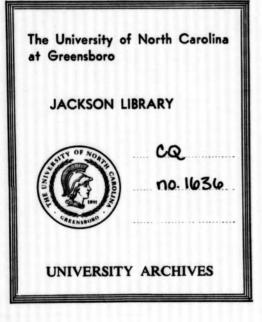
Provided by The University of North Carolina at Greensboro



STUMPF, JEFFREY LYNN. Painting Within the Realist Tradition. 91978) Directed by: Andrew Martin.

The thesis exhibit consists of ten paintings and one drawing.

The thesis was exhibited in the Weatherspeen Art Gallery of the University of North Carolina at Greensbero from April 30, 1978 through May 14, 1978.

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

PAINTING WITHIN THE REALIST TRADITION

by

Jeffrey Lynn Stumpf

A Thesis Submitted to the Faculty of the Graduate School at The University of North Carolina at Greensbore in Partial Fulfillment of the Requirements for the Degree Master of Fine Arts

> Greensbere 1978

> > Appreved by

natin

日日 日田 日日 日

- 1,7.78

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.

her Thesis Adviser

Committee Members

his

Date of Acceptance by Committee

i**i**

「 当日 二日 二日

ACKNOWLEDGEMENTS

I would like to express my thanks to my thesis adviser Andrew Martin, and to the members of my advisory committee, for their guidence.

CATALOGUE

eil en paper

eil en paper meunted te canvas

eil en canvas

oil on canvas

eil en canvas

eil on canvas

eil en paper

eil en linen

pencil en paper

oil on canvas

eil en masenite

mounted to canvas

TITLE

MEDIUM

DIMENSIONS IN INCHES

- 1. Self-Pertrait
- 2. Still-Life with Coffee Pot
- 3. Still-Life with Teapet
- 4. Jars and Brushes
- 5. Untitled
- 6. Still-Life with Potted Plant
- 7. Self-Pertrait
- 8. Nude
- 9. Still-Life on Yellow Tablecleth
- 10. Drawing of Matisse Bronze
- 11. Still-Life on Radiator

13 1/4 x 11 3/4 13 x 15 1/4 20 x 24 14 x 19 1/2 11 3/4 x 11 3/4 25 x 28 13 1/4 x 11 14 x 19 1/2 30 1/2 x 42 10 3/4 x 8 1/2

20 x 18

The work I am presenting for this thesis exhibition results from my active observation of nature and the problems encountered when applying this observation to painting. Since correctness of observation, or keenness of perception is a large part of this process my work involves drawing and painting from life. Through drawing and the careful application of color I attempt to present a credible visual reality as I perceive it in nature. The subjects I chose for this investigation have no great significance. They are simple still-lifes er self-pertraits. In the still-lifes my majer concern is presenting the objects as volumetric shapes and placing them in correct relation to each other upon the horizontal plane on which they rest. In my self-pertraits I use the same investigations of relative distances between points within space, except that these distances are not as great; I focus on a single volume within a more confined space.

1

Through these investigations I have found that painting goes beyond the idea, or pictorial image of the objects or situation depicted. Instead it obtains a presence or sense of life of its own apart from the situation taking place in nature. Painting is more than only investigating nature and observing well. I am conscious of paintingas form; the formal elements being its abstract properties. Who would deny that painting abstracts nature? A painting is, after all, two-dimensional while nature exists in three dimensions. Therefore, I have been searching for a way to transcribe my perception of nature through abstraction, with paint, to make a visual reality. 2

In observing nature directly for my work and trying to paint what I see, I have become aware that I must differentiate between preconception and perception. This also has made me concerned with what is essential in the ereating of form in my paintings. A command of form and pictorial organization, along with an understanding of the medium, and a keenness of perception are the aspects of painting with which I have been mainly concerned in the works presented for this thesis exhibition.