

The University of North Carolina
at Greensboro

JACKSON LIBRARY



ca

no. 1368

UNIVERSITY ARCHIVES

BROWN, DALE BRADFORD. Self Portrait Drawings (1976).
Directed by: Walter W. Barker. Pp. 2.

This thesis of drawings was exhibited in the Weatherspoon Art
Gallery of the University of North Carolina at Greensboro from April 18,
1976, through May 9, 1976.

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

SELF PORTRAIT DRAWINGS

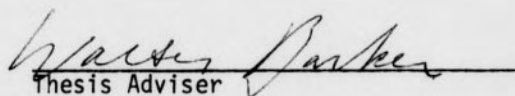
by

Dale Bradford Brown

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
1976

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

Walter Barker

Committee Members

Walter Barker

Joseph Crum

Andrew Martin

Carl Grobstein

April 12, 1976
Date of Acceptance by Committee

ACKNOWLEDGMENTS

I wish to thank Walter W. Barker for his enduring encouragement and support, the Art Department for providing a Graduate Teaching Assistantship, and most especially my wife, whose support and patience made it all possible.

CATALOGUE

Drawings

- | | | |
|--|-----------------|--------|
| 1. Self portrait #11 - colored pencil | 6x8 inches | (1976) |
| 2. Self portrait #19 - colored pencil | 7 1/2x9 inches | (1976) |
| 3. Self portrait #14 - pencil | 14x14 inches | (1976) |
| 4. Self portrait #25 - colored pencil | 10x14 inches | (1976) |
| 5. Self portrait #33 - pencil | 11x14 inches | (1976) |
| 6. Self portrait #29 - pencil | 11x14 inches | (1976) |
| 7. Self portrait #27 - pencil | 11x15 inches | (1976) |
| 8. Self portrait #32 - colored pencil | 12x16 inches | (1976) |
| 9. Self portrait #22 - pencil | 15x20 inches | (1976) |
| 10. Self portrait #34 - colored pencil | 15x20 inches | (1976) |
| 11. Self portrait #30 - colored pencil | 16x20 inches | (1976) |
| 12. Self portrait #9 - ink | 7 1/2x10 inches | (1976) |
| 13. Self portrait #23 - colored pencil | 10x11 inches | (1976) |

The self portraits that comprise this thesis exhibition are all drawn by direct observation with mirror, pencil or pen, and paper. The problems of the self portrait as a genre extend beyond those of a normal portrait. The artist is literally and figuratively more familiar with his own physical attributes than those of any other person, and he is more likely to know his own emotional nature, his "gestalt," than he could assume of others. Yet it remains difficult to be objective and direct in interpreting one's own countenance and attitudes.

I have attempted to be honest and render an uncalculated impression of my own image. However, it seems inevitable that the viewer will draw conclusions about content in the drawings which I have not consciously intended to present. I have purposefully chosen not to direct the image to a preconceived end but to let the drawings establish themselves through observation and action.

This exhibition of drawings marks an intentional redirection in my art. The innately private and insular characteristics of self portraits reflect the resolve I have adopted for an art which does not consider the public forum a required element of creativity. The choice for self portraits symbolizes my awareness that my art must be principally for myself.

The act of observing myself as drawing subject has sensitized me to a consideration of myself, beyond appearance, that I had not done before. If an artist's role is essentially a subjective interpretation of his view of the world, then a self portrait can be seen as a turning the eye "lens" back upon itself.

A special situation occurs when studying one's own eyes in such

drawings; the eyes in the mirror are at once your own, and at the same instant those of another objectively and newly perceived image, coincidentally like yours. There is a brief moment when the reality of self is confused with the reflected image, then the realization that we never can see ourselves in a literal physical sense, but depend upon "ghosts" in reflective surfaces.

These self portraits have provided a beneficial perceptual experience that is more complex than might be assumed by a passive witness. The lessons have been subtle ones of metaphysical self-knowledge and may be best shared in the viewing of the portraits themselves.