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DAVIS, TROY TIMMONS. Oil Paintings and Pencil
Drawings. (1975)
Directed by: Mr. Walter Barker.

The thesis consists of five oil paintings on canvas and eight pencil drawings on paper. The work was exhibited in the Weatherspoon Gallery at the University of North Carolina at Greensboro in Greensboro North Carolina. On file in the Walter Clinton Jackson Library of the University of North Carolina at Greensboro are 35mm color slides of the thesis.

OIL PAINTINGS AND PENCIL DRAWINGS

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by

Troy Timmons Davis

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
1975

Approved by

Walter Barker
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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Committee Members

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Joan Gregory
Gilbert K. Campbell
Andrew Martin

April 21, 1975
Date of Acceptance by Committee

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LIST OF WORKS

	Number
OIL PAINTINGS	
Self-Portrait in Purple Shirt with Onslow Wine 42"x40".....	1
Self-Portrait with Mirror Dividing Face 27 1/4"x18 1/2".....	2
Self-Portrait with Carolyn 22"x30".....	3
Elaine in Rocker 32"x24".....	4
Profile of Boy in Blue and White Shirt 20"x20".....	5
PENCIL DRAWINGS	
Self-Portrait with "X" 14"x11".....	6
Self-Portrait with Jar 14"x11".....	7
Self-Portrait with Books 14"x11".....	8
Evans with Plant 14"x11".....	9
Girl in Water 14"x11".....	10
Girl seated with Arms on Chair 14"x11".....	11
Male Model with Background Figures 14"x11".....	12
Male Model with Arm on Stool 14"x11".....	13

It is evident that some responses to the image that I see are done with little hesitation and without long, preplanned studying. Another response to a subject will show that I investigated the model that I saw and drew or painted only after careful planning. Either I draw what I see by responding totally to the way I first "accept" the subject or I plan and paint the way I have preconceived it.

When I view the model, my eye's first recording determines how I hold the pencil or brush. It is an automatic engaging of visual response and the mind's reaction to this recording. One drawing might be done with "softness"; another will be done with a completely different pressure on the pencil.

The purpose of this study was to investigate and record my visual responses to the subject. Eventhough I have been responding to my own image for several years with drawing and painting, it was only after I began this thesis study that I could accept my "first" impression or response to the way I wanted to record the model. Before this study, I felt a need to work out all details and complete compositional relationships before beginning the work and only end the work when the canvas arrived at a uniform "finished" look. Now it "feels" comfortable and valid to do work both in a quick response recording as well as in the more studied, long-involved methods. I feel my work can stand on it's own using either response.