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LINK, PHILIP ANTHONY. Two Self-Portrait and Stillife Series.
(Fall, 1977). Thesis Chairman: Andrew Martin. Pp. 2.

This thesis consists of one dozen oil paintings, and five pencil drawings.

The thesis was exhibited in the Weatherspoon Gallery of the University of North Carolina at Greensboro from January 15 through January 29, 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.

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

Tom Frost

Joan Gregory

December 7, 1977
Date of Acceptance by Committee

CATALOGUE

	TITLE	MEDIUM	DIMENSIONS IN INCHES
1.	Self-Portrait	Oil on Paper	11 x 14
2.	Self-Portrait	Oil on Paper	11 x 14
3.	Self-Portrait	Oil on Paper	14-3/4 x 19
4.	Self-Portrait	Oil on Canvas	24 x 30
5.	Self-Portrait	Oil on Canvas	18 x 24
6.	Stillife with Black Table	Oil on Paper	11 x 15
7.	Stillife with Black Table	Oil on Paper	22-1/4 x 18-1/8
8.	Stillife with Black Table	Oil on Canvas	26 x 32
9.	Self-Portrait, Head Lifesize	Oil on Canvas	16 x 20
10.	Self-Portrait, Head Lifesize	Oil on Canvas	16 x 20
11.	Self-Portrait, Head Lifesize	Oil on Canvas	16 x 20
12.	Self-Portrait, Head Lifesize	Oil on Canvas	16 x 20
13.	Stillife	Pencil on Tracing Paper	11 x 14
14.	Stillife	Pencil on Tracing Paper	11 x 14
15.	Self-Portrait	Pencil on Tracing Paper	11 x 14
16.	Self-Portrait	Pencil on Tracing Paper	11 x 14
17.	Self-Portrait, Head Only	Pencil on Tracing Paper	14 x 17

Just before I returned to UNC-G to study art (after over five years of almost complete inactivity), I told family and friends that I wished to find out if I truly wanted to make a career in art. More to the point, I wondered if I could become an artist. Now, after four semesters in various classes and almost another semester working independently, I am a person whose chief interest in life is to recreate various selected bits of my environment through the media of oil paint, pencil and clay. Above all I prefer creating directly from nature. The results are realistic, but not photo realism. Rather than superficial details, I seek an overall unity and sweep. I am most attracted to subject matter that has presence. I strive to capture this force which emanates strongly from certain objects and locales. When a balance is achieved among the chosen elements in, for example, a stilllife, a wonderful tension results. The space around the component parts of a work then is revealed as plastic and dynamic.

I experience little difficulty in locating (setting up), a subject when the desire is upon me to celebrate a bit of the environment. The problem of course has always been in the act of rendering of the subject. Perhaps Cezanne referred to it when he spoke of "realizing his sensation."

It has become plain to me that continuous confrontation with the endless problem of execution contains the best avenue to something approaching success. Also, I feel that constant production stemming

from the same or very similar subject matter is essential for a significant increase in powers of perception.

My instructors' criticism and encouragement have made it possible for me to take the first steps in recording my perceptions. Also essential is looking at the work of artists of the past whom I feel have something to offer in the way of lessons-in-seeing-. Their respective visions of natural phenomena in landscape, interiors, stilllife, and the figure, are vital components of my artistic growth. For example, the way in which Constable, Corot, or Cezanne treat the branching of trees, foliage and sky, influences, but does not control, my own response to the same subject matter.

Needless to say, aesthetic realizations are conveyed through exposure to the above mentioned sources as well. Thus I come to know what is important and should be included and dealt with as well as what should be allowed to fall by the wayside as useless and incidental.

In the final analysis, despite whose work I look at and whatever I read about the artists and art, whatever I am taught or told to do or not to do, the fact remains that I am voluntarily involved in a presumably lifelong effort to train my hand to render truthfully with certain selected implements and media, that which my eye and mind perceives as reality.