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Schweninger, Patricia Jean Eames. The Self Portrait.  
(1977) Directed by: Andrew Martin. Pp. 2.

This thesis of paintings was exhibited in the  
Weatherspoon Art Gallery of the University of North  
Carolina at Greensboro from January 15 through January  
29, 1978.

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

THE SELF PORTRAIT

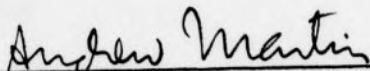
by

Patricia Jean Eames Schweninger

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  
1977

Approved by

  
\_\_\_\_\_  
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 Joan Gregory  
Robert L. ...  
Paul ...  
Andrew Martin

December 6, 1977  
Date of Acceptance by Committee

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CATALOGUE

- |  |                |               |
|--|----------------|---------------|
| 1. Self Portrait<br>Number One, 1977   | 12 x 13 inches | Oil on Canvas |
| 2. Self Portrait<br>Number Two, 1977   | 13 x 15 inches | Oil on Canvas |
| 3. Self Portrait<br>Number Three, 1977 | 11 x 13 inches | Oil on Canvas |
| 4. Self Portrait<br>Number Four, 1977  | 16 x 16 inches | Oil on Canvas |
| 5. Self Portrait<br>Number Five, 1977  | 13 x 15 inches | Oil on Canvas |

My thesis is a series of five self portraits that are based on the transformation of form by light. The oil paintings are small in size (from 11 x 13 inches to 16 x 18 inches) and they concentrate on the head and shoulders with no figurative elements in the background, which provides an airy atmosphere to complement and lend spatial placement to the portraits. Although color is used, an overall impression of the work is the balance of lights and darks in neutral tones with exceptions being made only for the color of the shirt.

The forms are modulated by light in several ways. Sometimes the change is in a modeled tone; sometimes it is defined by a dark outline; sometimes by a light outline. These changes in light define the forms. Light and dark brush strokes are often apparent in the work and these strokes move with the line and the forms. A dark halo effect behind the head has been used in two of the portraits; it serves to emphasize the receding or turning of the head and shoulders. Long dark hair in other portraits achieves this same effect. Turning the side of the face or head is also accomplished by using tones of light colors. The choice to use a dark or light tone is based on observation of the falling light patterns on the face and shoulders of the subject.

The total effect in the work is a balance between the visual reality of the portrait and the use of light crossing the face and shoulders. This balance of intent and subject gives the portraits their sense of credibility.