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STEEVER, CAROL ANN. Self-Portrait Series. (1973)
Directed by: Mr. Joseph Crivy. Pp. 3.

The thesis, consisting of a series of self-portraits executed in oil on circular and rectangular canvases, was on exhibit at the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from December 11 to 18, 1972.

A 35 mm slide of each thesis work is on file at the Jackson library of the University of North Carolina at Greensboro.

SELF-PORTRAIT SERIES

by

Carol Ann Steever

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
1973

Approved by

Joseph Cruz
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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12-7-72
Date of Examination

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Self-Portrait 2 011 12 1/2" x 12"
Self-Portrait 5 011 12 1/2" x 12"
Self-Portrait 6 011 24" x 30"
Self-Portrait 7 012 24" x 30"

CATALOGUE

<u>Title</u>	<u>Medium</u>	<u>Size</u>
Self-Portrait 1	Oil	9" x 12"
Self-Portrait 2	Oil	9" x 12"
Self-Portrait 3	Oil	9" x 12"
Self-Portrait 4	Oil	12 $\frac{1}{4}$ " Diameter
Self-Portrait 5	Oil	12 $\frac{1}{2}$ " Diameter
Self-Portrait 6	Oil	24" x 30"
Self-Portrait 7	Oil	24" x 28"

Many, perhaps most, artists have at some point in their careers produced one or more self-portraits. Both Rembrandt and Max Beckmann painted large numbers of self-portraits of a very revealing nature. Proportional to the length of time he worked, van Gogh also produced a great many self-portraits. Rembrandt and Beckmann frequently represented themselves costumed, projecting themselves into roles other than that of a painter. Though the artists are costumed, the intensity of the personality of each was sometimes, in most cases, to be fully exposed. All three seem to indicate in their self-portraits a search for the

The paintings on exhibit have been completed since late September of this year as part of an on-going study over the past several years of the head and face in general and my head and face in particular.

My approaches to the problems of the self-portrait have covered a fairly broad range over this extended time period. Previous works include studies of my face on large scale (up to sixty-five inches in height), inclusion of all or substantial parts of the figure in the format, inclusion of a complex, subjectively meaningful background area with the face and the approach of the head from unusual, even awkward, angles. The works on display offer current solutions to the posed problems.

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real individual, stripping away all pretense in their quest to find their own individuality at different times in their lives. This search may indeed explain my prolonged study of the self-portrait.

When I began to use myself as the subject, working with a mirror image seemed to be only a partial answer. In the early works of this series, the drawing was done from black and white photographs of the snapshot type. The photograph was then dismissed having served its dual purpose of providing me with a variety of angles not possible in using a mirror and providing me with a constancy of image also not possible for me when using a mirror.

Painting the photograph in a non-personal manner solely to reproduce it is for me an inadequate goal and therefore an impossible one. Contrary to trying to develop an objective photographic image on canvas, it was my attempt to re-present the basic photographic image in terms of my subjective view of myself. This introspective approach has led me away from the use of the photograph and its record of external appearances. The latest works were painted as I observed myself in a large mirror from a distance of about eight feet. The distance involved eliminates details and the use of the mirror removes the possibility of observing a constant image. As a result, the paintings have changed considerably in effect and are nearer to a representation of me at this time. Without

the photographic image to interfere, I am able to interpret color and form with greater freedom and discrimination. Because I have difficulty seeing a work in progress tomorrow through the same eyes with which I view it today, it is advantageous for me to complete most, if not all, of a painting in one day. This lends an immediacy and directness to the current works making them more representative of me as I see myself now. Each painting provides new answers as well as raises new questions in the continuing search for representative images of myself.