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STOKES, STEVEN RAY. Figure Paintings and Drawings. (1978)
Directed by: Andrew Martin

These figure paintings and drawings were exhibited at the
Weatherspoon Art Gallery of the University of North Carolina at
Greensboro from April 30 until May 14, 1978.

A 35 mm color slide of each work and this thesis are on file
at the Walter Clinton Jackson Library of the University of North
Carolina at Greensboro.

FIGURE PAINTINGS AND DRAWINGS

by

Steven Ray Stokes

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
1978

Approved by

Andrew Martin
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

Andrew Martin

Committee Members

Andrew Martin

Robert T. C. Smith

Paul J. Smith

April 21, 1978
Date of Acceptance by Committee

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My thesis show consists of a number of paintings and drawings, all dealing with the figure.

The drawings are straightforward studies and do not, I believe, require too much discussion. They are from life and are realistic in intent. I concentrated especially on a correctness of proportion and placement in these studies. Without an over elaboration, I also described the roundness of volumes in space. I used what I consider a naturalistic or non-stylized line, and tried to faithfully follow the interior and exterior contours of the figure.

I believe these studies are quite important to my painting. They helped to give me a good working knowledge of the figure. They also provided a basis from which I was able to make or pursue the alterations that constitute a part of the experimental nature of my paintings. In any event, the knowledge I gained from studying the figure is vital to my paintings, as they are done basically without models.

My paintings reflect some of the same concerns as my drawing. Rather than the actual observance of a physical phenomenon, however, I have, in my paintings, generalized and concentrated more on shapes and forms that are simplified so as to bring an order to the figure that is reflected throughout the painting. I have carried this thought through into my use of color. The color I used is not really "naturalistic"; it is used as a structural element intended to bind together the various elements within the painting into a cohesive, and hopefully vibrant, whole.

These various formal elements are not, of course, the sum total of my painting. They are the structural ways in which I approach my subject matter. Like a certain approach toward color, or texture, or form, my paintings contain a feeling, largely indefinable. I mention something indefinable because it seems important. For I really believe that all the formal elements within my painting are only a means to an end - the end being that indefinable feeling that is, perhaps, the core of my painting.

CATALOGUE

1. Couple, 1977, oil on canvas, 44" x 40".
2. Couple II, 1978, oil on canvas, 44" x 40".
3. Seated Figure, 1978, oil on canvas, 40" x 36".
4. Man in a White Shirt, 1978, oil on canvas, 20" x 18".
5. Figure Study, 1978, pencil, 10" x 16 and 1/4".
6. Figure Study, 1978, pencil, 11 and 1/2" x 17 and 1/4".
7. Figure Study, 1978, pencil, 11 and 1/2" x 17 and 1/4".
8. Figure Study, 1978, pencil, 11 and 1/2" x 17 and 1/4".