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STUMPF, JEFFREY LYNN. Painting Within the Realist Tradition.
91978) Directed by: Andrew Martin.

The thesis exhibit consists of ten paintings and
one drawing.

The thesis was exhibited in the Weatherspeen Art
Gallery of the University of North Carolina at Greensboro
from April 30, 1978 through May 14, 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.

PAINTING WITHIN THE REALIST TRADITION

by

Jeffrey Lynn Stumpf

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

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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 Gilbert T. Campbell

W. M. Brown

Andrew Martin

[Signature]

April 21, 1978
Date of Acceptance by Committee

ACKNOWLEDGEMENTS

I would like to express my thanks to my thesis adviser Andrew Martin, and to the members of my advisory committee, for their guidance.

CATALOGUE

TITLE	MEDIUM	DIMENSIONS IN INCHES
1. Self-Portrait	oil on paper mounted to canvas	13 1/4 x 11 3/4
2. Still-Life with Coffee Pot	oil on paper mounted to canvas	13 x 15 1/4
3. Still-Life with Teapot	oil on canvas	20 x 24
4. Jars and Brushes	oil on canvas	14 x 19 1/2
5. Untitled	oil on masonite	11 3/4 x 11 3/4
6. Still-Life with Petted Plant	oil on canvas	25 x 28
7. Self-Portrait	oil on canvas	13 1/4 x 11
8. Nude	oil on paper	14 x 19 1/2
9. Still-Life on Yellow Tablecloth	oil on linen	30 1/2 x 42
10. Drawing of Matisse Bronze	pencil on paper	10 3/4 x 8 1/2
11. Still-Life on Radiator	oil on canvas	20 x 18

The work I am presenting for this thesis exhibition results from my active observation of nature and the problems encountered when applying this observation to painting. Since correctness of observation, or keenness of perception is a large part of this process my work involves drawing and painting from life. Through drawing and the careful application of color I attempt to present a credible visual reality as I perceive it in nature. The subjects I chose for this investigation have no great significance. They are simple still-lives or self-portraits. In the still-lives my major concern is presenting the objects as volumetric shapes and placing them in correct relation to each other upon the horizontal plane on which they rest. In my self-portraits I use the same investigations of relative distances between points within space, except that these distances are not as great; I focus on a single volume within a more confined space.

Through these investigations I have found that painting goes beyond the idea, or pictorial image of the objects or situation depicted. Instead it obtains a presence or sense of life of its own apart from the situation taking place in nature.

Painting is more than only investigating nature and observing well. I am conscious of painting as form; the formal elements being its abstract properties. Who would deny that painting abstracts nature? A painting is, after all, two-dimensional while nature exists in three dimensions. Therefore, I have been searching for a way to transcribe my perception of nature through abstraction, with paint, to make a visual reality.

In observing nature directly for my work and trying to paint what I see, I have become aware that I must differentiate between preconception and perception. This also has made me concerned with what is essential in the creating of form in my paintings. A command of form and pictorial organization, along with an understanding of the medium, and a keenness of perception are the aspects of painting with which I have been mainly concerned in the works presented for this thesis exhibition.