

BENNETT, JAMES MOORE. Sky Paintings. (1972)  
Directed by: Gilbert Carpenter pp. 2

The exhibit consists of 12 acrylic paintings, 6 drawings in various media, 2 prints, and 1 watercolor.

This thesis was exhibited in the Weatherspoon Art Gallery, University of North Carolina at Greensboro from January 9 through January 16, 1972.

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

SKY PAINTINGS

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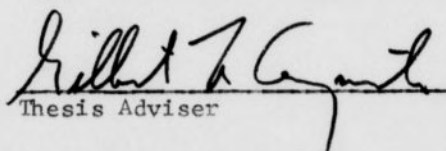
by

James Moore Bennett

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Master of Fine Arts

Greensboro  
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Approved by

  
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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Date of Examination

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CATALOGUE

TITLE	DIMENSIONS	MEDIUM
1. Drawing	12" x 9"	Ink on paper.
2. Sky Painting	56" x 56"	Acrylic on canvas.
3. Sky Painting	56" x 56"	Acrylic on canvas.
4. Sky Painting - To Monet	49" x 49"	Acrylic on canvas.
5. Sky Painting - To Turner	49" x 49"	Acrylic on canvas.
6. Sky Painting	49" x 49"	Acrylic on canvas.
7. To Klee	30" x 22"	Acrylic on paper.
8. Omen	49" x 49"	Acrylic on canvas.
9. There Are Demons	48" x 48"	Acrylic and sawdust on canvas.
10. Night	23" x 19"	Dry pigment on paper.
11. Tracings	31" x 26"	Wax crayon and pastel on paper.
12. Drawing	26" x 24"	Wax crayon and pastel on paper.
13. Waters	81" x 60"	Acrylic and coastal beach sand on canvas.
14. Crystal	30" x 25"	Acrylic on paper.
15. In The Sky	15" x 13"	Wax crayon and pastel on paper.
16. From My Head	81" x 60"	Acrylic and human hair on canvas.
17. Garden	24" x 19"	Monoprint.

- |                                  |           |                          |
|----------------------------------|-----------|--------------------------|
| 18. To Brancusi                  | 22" x 22" | Collagraph.              |
| 19. To Mondrian                  | 65" x 54" | Acrylic on canvas.       |
| 20. Struggle of<br>the Magicians | 24" x 19" | Watercolor on paper.     |
| 21. Leaf                         | 16" x 12" | Carbon paper impression. |

Two important considerations in talking about my drawings and paintings are what may be called their material properties, existence as physical objects, and their non-material qualities; images, appearances, associations, connotations, etc., which are perceived or recognized by the viewer. Important also to take into account is the relationship, in terms of apparent interaction, harmony and contrast, between the material and the non-material elements.

In terms of their physical properties, the techniques and materials employed in the making of the paintings, one notices at first that several of the works have highly textured surfaces. Texture, however, was a secondary concern. The major concern was to allow the materials to act as important aesthetic considerations. The surface qualities; whether flat or relief, smooth or rough, glossy or matte, are the results of my involvement in the use of the materials. The intention was that the works be recognized as being physical objects, that the paint be recognized for its material substance. Because of this, many of the decisions which I made during the making of the paintings and drawings were dictated in large part by the possibilities offered by the materials themselves.

The earlier paintings are titled "sky paintings", because they began as studies of the sky. Nevertheless, I did not want to make representational images, depicted scenes of the sky. I was interested in objectifying the sense of "sky-ness" which one experiences when aware of the sky as a boundless void, nebulous and uniform in terms of its emptiness but, at the same time, everchanging, full of

cosmic energies, and extraordinarily colorful. Over a period of time, my paintings developed in content to include similar visions of other related natural phenomena: specifically, the terrain and the oceans. What is intended is that the paintings connote such natural phenomena and that the viewer interpret the paintings, not as artificial representations or contrived fabrications, but as real manifestations of the forces which I observe in nature. For example, I have recognized both the processes of growth and decay, and thus the works, in many cases, intentionally connote the archaic, the timelessness of certain things and the mutability of other things, the fact that the old and the new are consistently intertwined.

In relating the material aspect of the paintings to their connotative and associative content, I have attempted to establish a harmonious, working relationship where the one element is the counterpart to the other. The two considerations and their relationship to each other are the "subject matter" of my work.