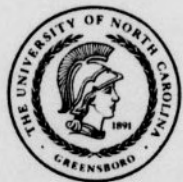


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HOLLOWAY, WILLIAM MARTIN. Images. (1970) Directed by:
Mr. Walter Barker pp. 6

This thesis consists of three free-standing shaped paintings and one wall-hung shaped painting. The standing works consist of two or more separate panels hinged and extending at various angles to balance on the floor. The material used is particle board, obtainable at most lumber companies. In addition to the large works, ten cardboard models of proposed pieces are shown.

This thesis was exhibited at the Weatherspoon Art Gallery, University of North Carolina at Greensboro, from May 3 to May 10, 1970.

35mm color slides of the exhibit are on file in the library of the University of North Carolina at Greensboro.

IMAGES

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by

William Martin Holloway

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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
April, 1970

Approved by

Walter Barker
Thesis Adviser

APPROVAL SHEET

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

Walter Barker

Oral Examination
Committee Members

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Andrew Martin

Gilbert H. Campbell

Robert P. Swanson

May 6, 1970
Date of Examination

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Mr. Walter Barker, Thesis Adviser

Mr. Gilbert Carpenter

Mr. Andrew Martin

Dr. Arthur Svenson, out-of-department adviser

CATALOGUE

No.	(Dimensions are given in inches.)	Height	Length	Width
1, 2, 3	1. Triptych, Bernie	83	130	25
3, 4, 5	2. Peter, Nan, and Two Nudes	90	37 1/2	41
5, 6, 7	3. City Landscape	83	198	30
7, 8	4. Thomas	93	—	30
The following pieces are models for proposed large-scale models.				
8, 9, 10	5. Triptych, Bernie	12 1/2	16 1/2	5
10, 11, 12	6. Peter, Nan, and Two Nudes	8	3 1/2	3 1/2
12, 13, 14	7. City Landscape	5 3/4	14 1/2	3
14, 15, 16	8. Hollywood Cemetery, Richmond	7 1/2	7 1/8	3 3/4
16, 17	9. Two Figures	11 3/4	—	4
17, 18	10. J.S.R.	8	—	3 1/4
18, 19	11. From Norfolk	8 1/2	19 1/2	17 3/4
19, 20	12. The Park	5 3/4	12 1/2	3
20, 21	13. Window, Moon	5 3/4	—	13 5/8
21, 22, 23	14. Street, House	6 3/4	14	5 3/4

The work presented in this thesis consists of three large, free-standing shaped paintings, one large shaped painting that is wall hung, and several models for proposed works.

The paintings are figurative. Shape is determined partly by the contour of the human figure and partly by elements of the surrounding environment. A diagonal edge may suggest perspective. A straight edge may simply cut off a portion of landscape. The adopted structural solution is the hinging and angular extension of the shaped panels so that they become free-standing. The viewer is involved with the actual space occupied by the paintings and with the implied, or illusionistic space created by the painted surface. The illusion of space is used to create a mood or environment for the figures. The figures themselves engage in no obviously purposeful activities. The viewer is challenged to find meaning in a mundane activity or attitude which is given unexplained importance by visual articulation. The unexplained quality of the spacial juxtapositions and of the images suggests an enigmatic element of poetry that I feel is essential to my work. This grows out of a personal response to the environment. The problem that I have set is to give meaningful visual definition to this response.

I use two basic tools in projecting my ideas. One is realistic imagery. I avoid obvious narrative, symbolism, and specific imagery that could be read as supporting political, social, or any other kind of cause. The choice of subject matter is intuitive, rather than being intellectually calculated. This reliance on intuition in the selection of subject is to avoid literary content so that the work merely presents images for the viewer to relate his own feelings and ideas to.

The second tool is the purely visual element. I begin with colors more or less from nature and alter them until the image is clearly stated, but preferably not until the colors lose their natural references. I do not emphasize color or design at the expense of the imagery. The choice of a specific color or shape stems directly from the pictorial content of the painting. The abstract elements must function as realistic illusion but this does not mean that they can not take on an autonomous quality of their own.

I work chiefly from photographs and occasionally from the live model or from imagination. Seven of the seventeen figures in the large paintings were based on photographs of the ordinary snapshot variety that were taken specifically for the purpose. The live model was also used, posed in the same position as in the photograph. Four of the figures were based on photographs that were not originally intended to be used for paintings. Five were based on photographs from magazines and books. One was done from imagination.