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SHERRILL, JAMES BIX. Images. (1973)
Directed by: Walter Barker. Pp.2

The exhibit consists of fourteen drawings, ten of which have been heightened with a Blaisdel white china marker, and eight sculptures, all of which were formed from ceramic clay.

This thesis was exhibited in Weatherspoon Art Gallery of The University of North Carolina at Greensboro from January 8 through January 15, 1973.

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

IMAGES

by

James Bix Sherrill

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

Walter Baskin
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

Walter Barber

Oral Examination
Committee Members

Robert J. Caputo

Clair Kellum

Andrew Martin

January 11, 1973
Date of Examination

CATALOGUE

<u>Title</u>	<u>Medium</u>
1. still life	pencil, china marker
2. feast	pencil
3. farewell	pencil
4. chapel	pencil, china marker
5. redemption	pencil, china marker
6. prelude	pencil, china marker
7. presentation	pencil
8. prelude	pencil, china marker
9. prayer	pencil, china marker
10. circus	pencil
11. veil	pencil, china marker
12. blood	pencil, china marker
13. ash	pencil, china marker
14. verge	pencil, china marker
15. manure	clay
16. grace	clay
17. mirror	clay
18. tumor	clay
19. salad	clay
20. exchange	clay
21. still life	clay
22. decision	clay

The fourteen drawings and eight sculptures exhibited in this thesis show each are concerned with total image conveyance. Except for the largest drawing, each drawing is situated behind a window composed of from four to seven sheets of a frosted matte film. Depending on the number of sheets used and whether the window is placed tangent to the drawing or set away from it, the visual effect can range from that of a very thin glaze to that of a very thick, dense glaze. The window, then, disassembles detail and, along with it, draughtsmanship, forcing line and color to become subordinate to the total image itself, which is the intent of my work. This is not to infer, however, that line or draughtsmanship, in becoming subordinate to the image, lose their own importance or function. On the contrary, the absolute clearness and precision of detail become requisite to the retention and comprehension of the image through the translucence of the window. The sensation is rather like that of peering out into a fog, being able to discern an image in the distance, but not being able to articulate that image. In the drawings this sensation becomes most sensual, intriguing and, at the same time, frustrating for the viewer, who is subjected to a totally indirect communication of image. This is a purposed debar-kation from the traditional direct relationship which for so long has existed between viewer and work.

In the eight sculptures exhibited, as well as in the largest drawing, the communication of image is direct. Without the use of the translucent window, detail in these works is held to a minimum or, in cases where precise detail is essential, areas of complete nakedness are offered as counterpoise. Whatever the methodology employed in the arousal of each image, the concern in all the drawings and in all the sculptures is still with total image conveyance, and the intent of each work remains the securing of a subordination of line and draughtsmanship to the total image presentation.