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ROGERS, JOSEPH SHEPPERD. An Accommodation of Intuitively Combined Images employing objects with Constructed Forms. (1969) Directed by: Mr. Walter Barker. pp. 7

The thesis is a manifestation of three-dimensional objects constructed of paper mache or plaster and burlap, on wire and wood frames. These employ objects interpolated and applied to the basic construction.

Primarily, the thesis comprises twelve objects exhibited in the Weatherspoon Gallery of The University of North Carolina at Greensboro accompanied by a brief written statement about the work illustrated by 35 mm (2" x 2") color slide photographs of the exhibit.

A TEMPORAL ACCOMMODATION OF  
INTUITIVELY COMBINED IMAGES

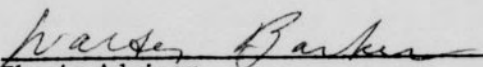
by

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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  
May 1969

Approved by

  
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  
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April 29, 1969  
Date of Examination

## ACKNOWLEDGEMENTS

I would like to express my gratitude to the following instructors and thesis committee members for their kind and able assistance:

Mr. Walter Barker, Thesis Director and painter

Mr. Gilbert Carpenter, Adviser and Art Historian

Mr. Andrew Martin, Lecturer and painter

Dr. Lawrence M. Vanella, out-of-department adviser and speech therapist.

## CATALOGUE

Paper mache on wire and wood frames	Height Width
1. Laced hand-breadth accompanying simian aureate pinioned speculum (applied mirror and other images under gold leaf)	84" x 34"
2. In Praise of Ezra Pound (interpolated Chinese figures with applied center sea shell)	28" x 23"
3. Argent Globulai Clincher (interpolated plastic molds)	36" x 23"
4. Actinic Apteryx (applied colored stones with an angel)	18" x 22"
5. Facetious Seraph Smile on Mellifluous Chirography (rectangle with applied and interpolated multi-images)	48" x 37"
6. Yellow Gobelin Dogs (transfer picture with Chinese dog figures)	36" x 26"
 Plaster and Burlap	
7. In Praise of Madame Surratt (applied molded hands)	51" x 26"
8. In Praise of S. M. W. (Chinese figure in plastic globe)	29" x 18"
9. Objects #102 Juxtaposition (interpolated images centered around a sea shell)	27" x 28"
10. In Praise of A. A. D. (Chinese figure in plastic cylinder)	30" x 19"

11. In Praise of The Summer of 67 58" x 32"  
(frame of Louis XIV throne with  
interpolated mirrors and silver  
seat)
12. Duenna 31" x 28"  
(semi-antique French table with  
applied bosom images reflected in  
a mirror)

The major pieces in this thesis are three dimensional objects constructed of paper maché, or plaster and burlap, on wire and wood frames with objects interpolated and applied to the basic construction. Materials that congeal, such as paper maché or plaster and burlap, are used since they take the immediate stamp of suspended animation. Paper maché is preferable when the reshaping of a basic construction is desired before completion since it maintains its flexibility for several days. Conversely, plaster is desirable where the basic construction is not to be reshaped or where the application of plaster may be considered later.

I use these materials to make physically concrete, inner images already conceived in order to project them into the world of real objects. I am not concerned with a final image when a piece is started. My inner images in physically concrete forms are reshaped by the viewer's dreams, desires, and experiences to form a new inner image that expresses the individuality of the viewer. These materials, paper mache, plaster on burlap, wire and wood frames, are used, therefore, to form a basic construction upon which dissociative images may emerge in their own.

Man adopts the world for his own use, filling it with objects which clarify his existence. He measures out spaces and fills them with symbols of wealth and power, work and worship, which are devised to arouse esthetic responses. These are "ready mades" of many clearly articulated systems, complete within themselves or within a given



context. Seen in the aggregate, however, they become odds and ends that clutter the attic of the subconscious, as many broken dreams, fragments, concessions to guilt, a "Collyer"<sup>1</sup> world.

Lautreamont's phrase concerning the juxtaposition of an umbrella on an operating table was adopted by the Surrealists as a working model of a possible method well suited to their intention of subverting the stable dictum of the old esthetic of the schools--even the later schools of Cubism and Futurism--and discovering a new sensibility for the new man.

In the main, my work follows an analagous method in that it relies heavily on the capability of a richly cluttered environment to coalesce into chains unrelated objects that in the natural world are more rationally connected. My project is to institute a series of associations between objects, using the disparate and often conflicting connotations these objects carry. Moreover, as the constructions I am involved with are not confined to a closed picture plane, they are free to reach out and affect the other objects in the room or gallery.

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<sup>1</sup>"Collyer Brother Found Dead at Seventy," New York Times, March 22, 1947, p. 1, col. 3.