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WHISNANT, JOE LANE, JR. CHAIRS (1975)

Directed by: Walter W. Barker, Associate Professor. Pp. 3.

The exhibit consists of five wash drawings.

The basis of this thesis is to explore the meta-physical nature of this object, a chair. This body of work consists of the dialogue between artist and object and is a representation of a period of growth and exploration on the part of the artist.

This thesis was exhibited at the Weatherspoon Art Gallery of The University of North Carolina at Greensboro (January 18 - February 1, 1976). 35 mm slides of the exhibited work are on file in the Walter Clinton Jackson Library of the University.

This thesis has been approved by the following committee  
of the Faculty of the Graduate School at the University of  
North Carolina at Greensboro.

CHAIRS

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by

J. L. Whisnant, Jr.

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  
1975

Approved by

*Walter Barker*  
Thesis Adviser

This thesis has been approved by the following committee  
of the Faculty of the Graduate School at The University of  
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Committee Members Jean Gregory

Paul Kester

Andrew Martin

Walter Barker

December 10, 1975  
Date of Acceptance by Committee

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I would like to express my appreciation for the assistance which I received from the members of my Thesis Committee: Walter Barker, Andrew Martin, Carl Goldstein and Joan Gregory.

CATALOGUE

TITLE	DIMENSIONS	MEDIUM
Chair I	14" by 18"	Watercolor
Chair II	14" by 18"	Watercolor
Chair III	14" by 18"	Watercolor
Chair IV	14" by 18"	Watercolor
Chair V	14" by 18"	Watercolor

The objects which surround us in our everyday existence form a part of humanity's universal experience and are just as relevant to us as corresponding objects were to our ancestors. The object that I have chosen to render is a chair, defined by both a strong, directional light and its containment in the corner of a room. I have rendered it in a Paynes gray wash, using watercolor as my medium. The chair and its shadow are clearly defined objects in an otherwise unoccupied space and seem to maintain an isolated existence of their own.

Previous artists such as Rembrandt, Goya, Van Gogh and Cezanne have concerned themselves with the representation of objects, and evolved a symbolism for the still life which went beneath the surface of the objects represented. In the manner of these artists, Giorgio de Chirico also explored the metaphysical nature of objects. "The Sacred Fish" illustrates this through the use of precisely defined textural surfaces, tilted planes, extensive shadows and architectural space used like a stage setting.

Similarly, Video-tape - or electronic reconstruction of the real world, transmits the objects into stylized, black and white images contained in a limited space and defined by high contrast and strong lighting. The tactile nature of the object becomes greatly magnified. It is my experience with

this medium that has shaped the nature and presentation of the image I have chosen. Video has caused me to be concerned with both the moment of light as it plays across the surface of these forms and their existence in an isolated environment. The objects have become greater than the sum of their composite parts and have begun to exist with a life force of their own. It is the dialogue between artist and object which is the main characteristic of this body of work.



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