

The Dimock Gallery and the Art Department
George Washington University
present the

M.F.A. THESIS SHOW
Spring 1980

May 1 - 28

Checklist

Ceramics

SHARON MORRISSEY JOHNSON

Thesis Title: Female Imagery in Clay: A Transformation of Cylindrical Form

"The female imagery and the cylindrical forms interact in a way that express a tension between the ideas of growth and containment. The interaction between the hard and soft qualities of the clay helps retain this tension. The thesis piece, Offering to Isis, is presented as a series of offering vessels. The transformation of the vessel form within the series of offerings suggests a progressive resolution of this tension between growth and containment."

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| 1. OFFERING TO ISIS
porcelain with luster
13 x 2½" each (5 pieces)
\$100.00 each | 4. SUMMER DREAMS
porcelain with luster
13 x 2½" each (4 pieces)
\$100.00 each |
| 2. MORNING THOUGHTS
porcelain with luster
13 x 2½" each (2 pieces)
\$100.00 each | 5. EROS CONTAINED
porcelain with luster
13 x 2½" each (4 pieces)
\$100.00 each |
| 3. NARCISSUS
porcelain with luster
13 x 2½" each (4 pieces)
\$100.00 each | 6. WINTER SHELLS
porcelain with luster
10 x 3½" each (4 pieces)
\$100.00 each |

Painting

RUTH CLAUDE ANSEL

Thesis Title: Four Friends and a Self

"The portrait as a category of painting has come to be regarded as a celebration of man as an individual. A commissioned portrait is usually a formal depiction of the public character of the sitter. There is a difference between a commissioned portrait, or, rather, a portrait in which the sitter is a stranger to the artist, and one in which the artist and the sitter are friends. The latter type of portrait expresses the relationship between the artist and the sitter, as well as the physical and psychological likeness of the

sitter. The viewer is allowed to enter the informal and intimate atmosphere of the sitter/artist relationship. The portrait of a friend, then embodies, not merely a celebration of the individual, but also a celebration of the sympathy between individuals..."

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| 7. PORTRAIT OF FREDDIE
oil
30 x 22"
NFS | 10. IDA
oil
30 x 50"
\$600.00 |
| 8. MYSELF: AT WORK
oil
30 x 22"
NFS | |
| 9. THE BOOKBINDER: KATHY CHIANG
oil
30 x 42"
\$600.00 | |

MARC ANDREW GARDNER

Thesis Title: Content through Detachment

This thesis explores "why detachment is beneficial to the realist painter and how it can be attained and intensified through the manipulation of scale, surface, color and subject."

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| 11. B.M.C. VAN
oil
60 x 72"
NFS | 13. FAMILY ON A CENTRAL PARK BENCH
oil
40 x 56"
NFS |
| 12. WOMAN WITHOUT CHILD
oil
48 x 48"
\$450.00 | |

BARBARA GRUPE

Thesis Title: Time Out of Form

"Time as a phenomenon in painting can be considered from two viewpoints: time as form, or the visual dynamics of movement within the field, and time out of form, or the identification of time as subject matter with time as visual dynamics. When the artist relates his visual image to any of the aspects of time such as timelessness, arrested motion, simultaneity, or sequence, the emergent visual forms can literally act out their meaning as content."

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| 14. PROGRESSIONS: CHILDREN ON SEIN
ISLAND
oil
30 x 36"
NFS | 15. COMMEMORATIONS: VIEW NEAR
AUDIERNE
oil
30 x 48" each (diptych)
\$600.00 |
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16. PASSAGE: CHATEAU DE GUILGUIFFIN
oil
48 x 48"
\$600.00

SASJA LUCAS

Thesis Title: Forces of Formation

"The artist, believing that the world never presents a neutral picture to us, tries and test the validity of possible situations. Discovering that visible nature is only one manifestation of reality, he adjusts his techniques which give concrete form to ideas formerly inaccessible to illustrative painting. Impressed with the image of creation itself, as Genesis, he places emphasis on those forces which contribute to the formation."

17. HOVERING
oil
47 x 69"
NFS

18. MEMORIES
oil
59 x 72"
\$600.00

JOEY P. MANLAPAZ

Thesis Title: Body Portraits of Women: A Search for Style

"The thesis goes under the premise that the art world has been represented mainly by male artists, and that since Cezanne most of these artists have done "art" under the compulsion to dehumanize the human figure. The series of paintings presented here reflect a woman artist's reaction to such loss of sentiment by presenting the female human figure as a feeling and compassionate entity. The thesis, then, embodies an ever active effort to search out and arrive at a style suitable for an intensely felt feminist goal: to reclaim the graphic representation of woman in the fine art of painting."

19. THE WAIT
oil
36 x 30"
POR

21. A POIGNANT MOMENT
oil
36 x 40"
NFS

20. RENDEZVOUS
oil
30 x 42"
POR

ELLEN OSMANSKI

Thesis Title: Figure and Geometric Design Integration

"My thesis paintings are an integration of the figure into geometric space with the figure and environment having equal importance and each subjugated to the overall design. The acrylic paintings are not a search for the irreducible as in minimal art, but reductive abstractions in a search for an aesthetic integration of

opposites. It is the structure and geometrization of the painting that involves my interest and makes it a problem-solving, creative experience."

22. Untitled
acrylic
60 x 60"
NFS

23. THEATER PLAYERS
acrylic
60 x 48"
NFS

WILLIAM C. REYNOLDS

Thesis Title: Views from the Studio Window

"The advantages of the series form is that it permits the visual recognition and extrapolation of ideas to be investigated in more depth, to be carried to a level of refinement not ordinarily so intensely achieved in a single painting or in a group of unrelated or dissimilar works. The painted interpretations build upon one another in a progressive synthesis of observation. Successive paintings rather than totally different interpretations of the scene represent sequential images, each evolving in turn from all of its predecessors in the series."

24. PAINTING ONE
oil
24 x 16"
\$300.00

27. PAINTING FOUR
oil
28 x 24"
\$300.00

25. PAINTING TWO
oil
32 x 24"
\$300.00

28. PAINTING FIVE
oil
38 x 26"
NFS

26. PAINTING THREE
oil
16 x 24"
NFS

JOANNA FOSTER WATKINS

Thesis Title: Dualities: Window and Landscape

"The thesis paintings, both individually and collectively, represent an experimentation with opposites. They are stark yet serene, attractive yet unsettling. Though individually tentative in their lyricism, taken all together, the paintings show a progression towards openness, harmony, and clarity. While each work combines color and composition to generate appeal, each also echoes the underlying conflict expressed in the collective series. The paintings may be most immediately enjoyed as simple landscapes, but their greater strength derives from their embodiment of tension as well as serenity."

29. PAINTING #4
acrylic
32 x 44"
NFS

30. PAINTING #2
acrylic
30 x 34"
\$250.00

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| 31. PAINTING #3
acrylic
30 x 46"
\$350.00 | 32. PAINTING #5
acrylic
46 x 36"
NFS |
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LINDA HENDRICK WOLLPERT

Thesis Title: Unstill Life - Inanimate/Animate Figure Substitution

"...wit depends upon the transformation and substitution of ideas. The substitution must be valid and the similarity real though unforeseen. It is characteristic of wit to penetrate in the hidden depths of things, to pick out there some telling circumstance or relation, by noting which the whole object appears in a new light." George Santayana, "The Sense of Beauty". "The basic concept behind the series has been to portray chairs in dramatic and viable situations, which, when pondered further, would suggest to the viewer activities or emotions usually attributed only to people. Because the compositions proved so dynamic and the anthropomorphic inference that resulted proved so facile, the term un-still life painting was coined to describe the animate/inanimate visual ambiguity."

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| 33. THE RAFT OF THE MEDUSA
oil
95 x 117"
NFS | 34. ABDUCTION OF REBECCA
oil
36 x 42"
NFS |
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Photography

JEFFREY LYNN STEPHANIC

Thesis Title: Personal Color: An Exploration of Hand Coloring Photographs

"These prints are part of my existence. Pieces of my passage through time and space, expressed in terms of my reality."

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| 35. INSPIRATION
hand tinted silverprint
11½ x 9"
\$150.00 | 39. EAST WING, NATIONAL GALLERY OF ART
hand tinted silverprint
11½ x 14½"
\$175.00 |
| 36. SELF PORTRAIT
hand tinted silverprint
8 x 10½"
\$150.00 | 40. TAMAR AND COMPANY
hand tinted silverprint
11½ x 14"
\$195.00 |
| 37. PEARS
hand tinted silverprint
8 x 11"
\$175.00 | 41. Untitled
hand tinted silverprint
12 x 14"
\$200.00 |
| 38. THE GRAINERY
hand tinted silverprint
10½ x 8"
\$150.00 | |

Sculpture

NANCY GEWIRZ

Thesis Title: Paper Transposed: From Ground to Art Object

"Paper is a challenging medium, but combining paper with needle and thread extended my scope of exploration. Stitches are used to construct the flat sheets of handmade paper into three dimensional objects. A simple repetitive stitch is a rhythmical line I use to repair and strengthen torn paper and to articulate the surface. Every stitch is purposely set down to ensure that the thread becomes an adjunct to the paper, not dominate it. I liked the idea of using one of the oldest forms of closures, sewing: with one of the oldest art materials: paper."

42. YÜGEN
handmade paper
5 x 5"
NFS

45. SABI
handmade paper
7 x 4"
NFS

43. WABI
handmade paper
10 x 8"
NFS

46. MARU
handmade paper
9½ x 8"
NFS

44. SHILO
handmade paper
17 x 17"

47. OMOTE-URA
handmade paper
9 x 9½"
NFS

JOAN BRIGHT KONKEL

Thesis Title: Segments on a Line

"Objects have a certain coherence even as they appear to our senses; but this coherence is much greater and more uniform if we suppose the objects to have a continued existence; and as the mind is once in the train of observing a uniformity...it naturally continues till it renders the uniformity as complete as possible. Let us fix our attention out of ourselves as much as possible; let us chase our imagination to the heavens or to the utmost limits of the universe; we never really advance a step beyond ourselves nor can conceive any kind of existence but those perceptions which have appeared in that narrow compass." David Hume

48. LOGARITHMIC CONTRADICTION
SEGMENT
stone and aluminum
84 x 80 x 18"
POR

50. TWO SEGMENTS, LINE Y
stone and aluminum
80 x 60 x 18"
POR

49. CURVILINEAR SEGMENT
stone and aluminum
78 x 56 x 9"
POR