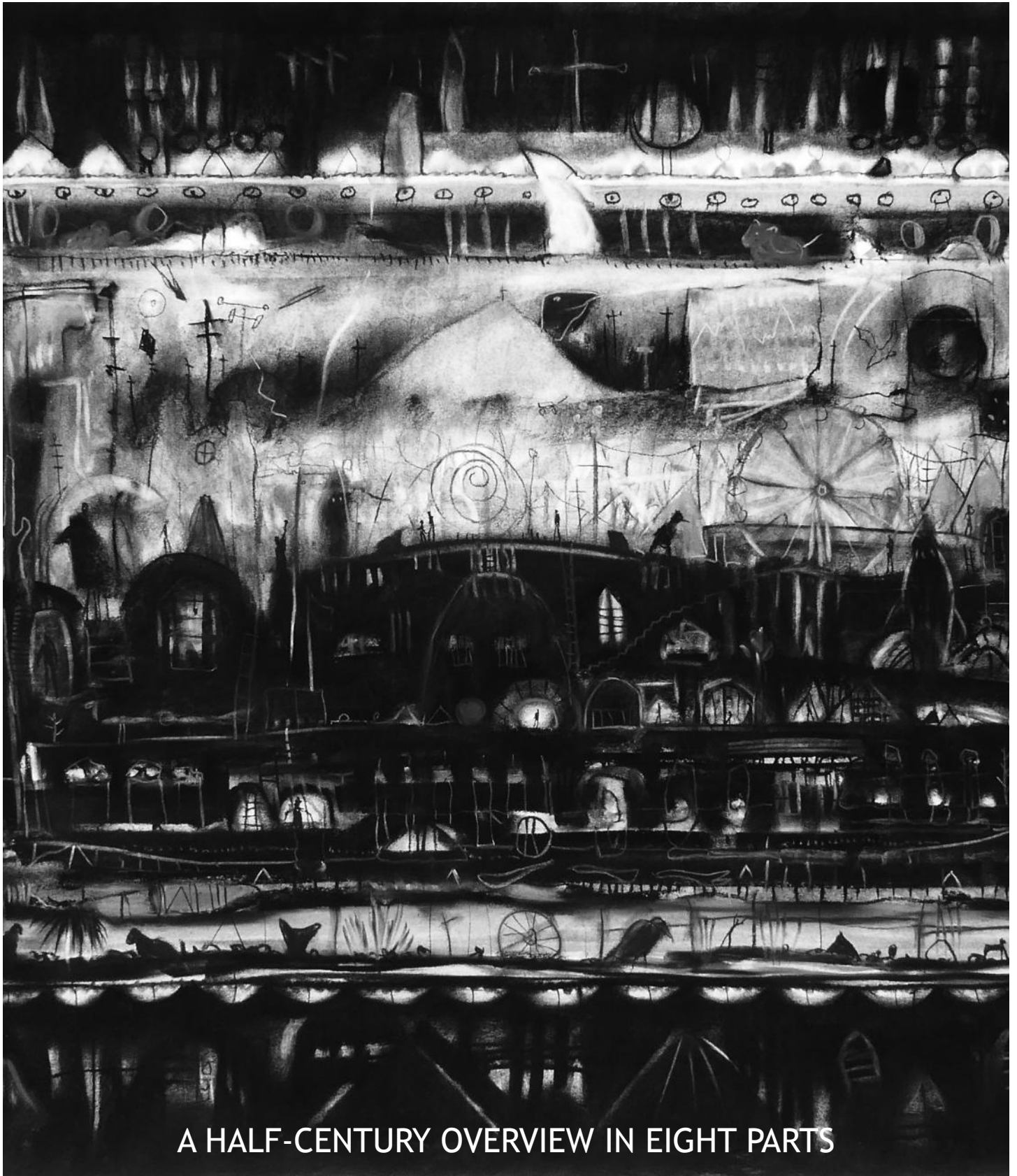


THE ART OF JAMES M. WILLIAMS



A HALF-CENTURY OVERVIEW IN EIGHT PARTS

Above: Detail from "*Coney Island of the Mind*," compressed and vine charcoal with white pastel linework on paper, 28.5" x 29.5," 1995.

• part one: a general introduction and overview •

This sixteen page document is the first of eight multi-page pdfs. Each successive survey documents the creative explorations of J. M. Williams into Charcoal, Watercolor, Figurative Art, Ceramics, Painting, Photography, Sculpture, Sketch Studies, Portraiture, Printmaking and Mixed Media (involving varied materials, pigments and processes). *Page 16 provides data for the enclosed, numbered works herein.*



Artist executing charcoal portrait in 1979.

about the artist

James M. Williams is a fine artist and graphics designer with wide-ranging creative interests.

He does large charcoal and mixed media works on paper. He also sculpts and casts bronze figurative pieces, based upon decades of life drawing experience.

From time to time, Jim accepts limited “super-realist” portrait commissions, executed typically in graphite.

While studying printmaking at Wayne State University, he devised and conducted the tutorial “Art for the Non-Artist” at Monteith College.

He went on to co-found the eclectic “Neighbor’s Cat Arttroupe” in Los Angeles. He co-published “L. A. Funnies,” a 50,000 circulation weekly paper promoting comic art (wherein he penned the strip “Gumby” at the behest of Art Clokey). He has created backgrounds for network animation and was a Senior Art Director at Landmark Theatre Corporation. He was also a graphic designer for FLM Magazine, a publication celebrating independent film.

Extensive worldwide travel comprises visits to over thirty countries, sketchbooks and cameras in hand.

Eclectic interests include chasing tornadoes on the Great Plains.

Varied exhibitions include showings with Schwartz Cierlak Gallery, Los Angeles, CA; Fiona Whitney Gallery, Los Angeles, CA; Council of Jewish Women, Los Angeles, CA; Avenue Gallery, Venice, CA; Michael Himovitz Gallery, Sacramento, CA; Los Angeles County Museum of Art, Graphic Arts Council, Los Angeles, CA; Santa Monica Museum of Art, Focus Gallery, Santa Monica, CA; SDAD (San Diego Art Department), San Diego, CA; Art Produce Gallery, San Diego, CA; Main Gallery, Cortez, Colorado.

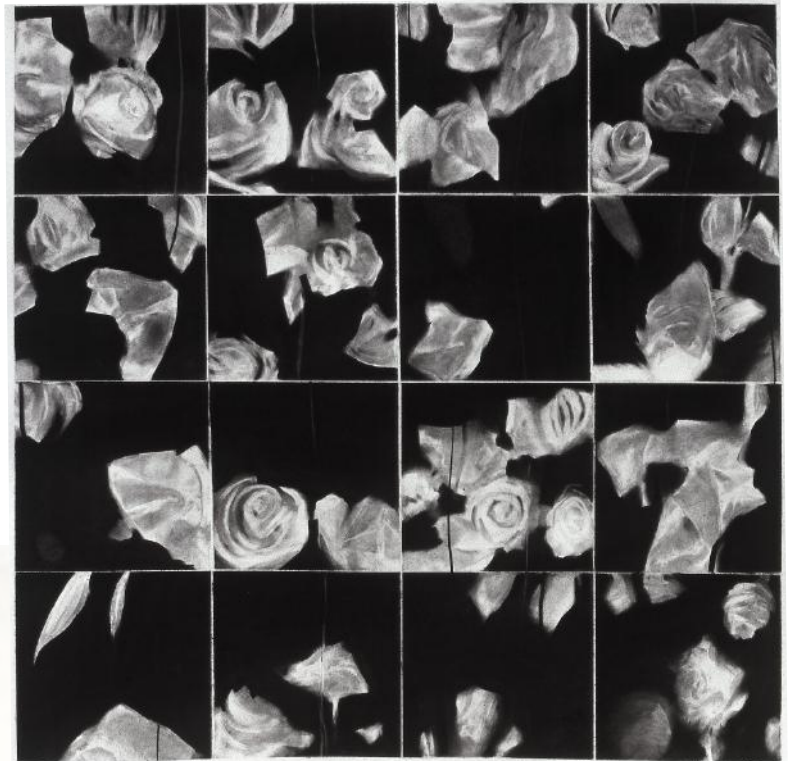
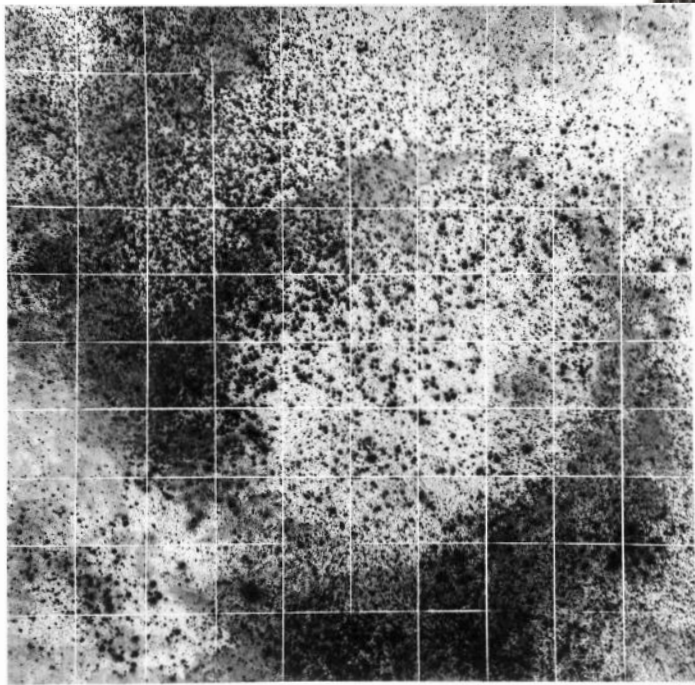
He holds a Master’s Degree in Humanities.

charcoal works on paper

by J. M. Williams

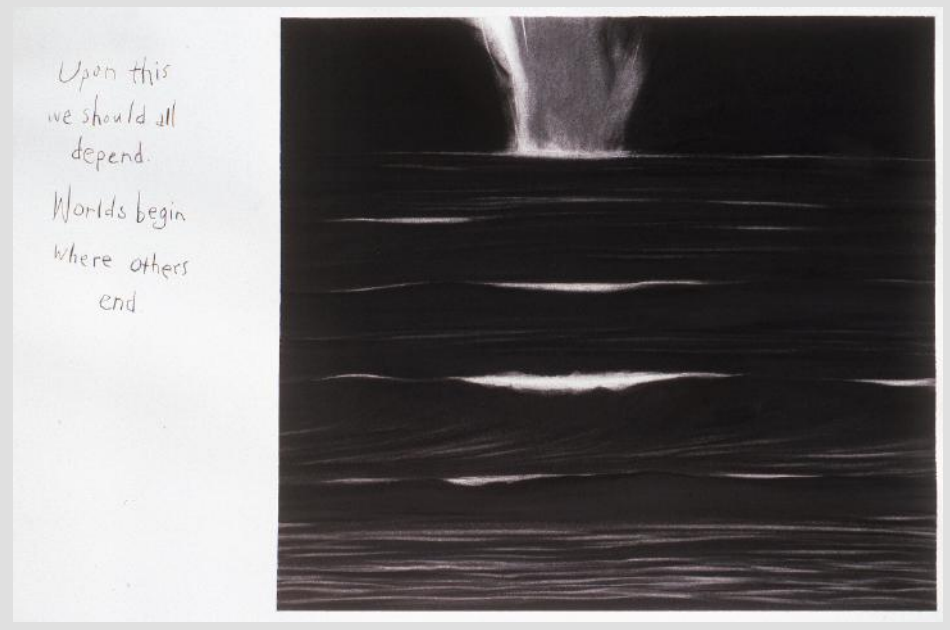
Experiments in charcoal evolved gradually into varied areas of expression: Portraiture. Studies of nature. Figurative studies. Birds in flight. Botanical blossoms at night. Complex abstract patterns. Multiple panel works that may or may not tell a "story." Quasi-abstract astronomical studies (sometimes based upon early, reversed photographic plates). And also the infusion of charcoal into other media, such as freshly gessoed surfaces and collage. A contiguous thread running through many of my forays into this medium is "mystery."

Not the solving of it, but its celebration.





Shadow Fables In 1995, I commenced a series of drawings that bring the archetypal dreams and fears of childhood into more adult settings. Accompanied by my simple “nursery rhyme” text, the pieces have an almost dreamlike quality.



Upon this
we should all
depend.
Worlds begin
where others
end.

why charcoal?

For me, working with charcoal is a “going down into” process akin to being atop a sooty skylight, rubbing and wiping until I can glimpse moving shapes and light below. There is something about its ashlike nature that beckons reflective feelings akin to grief or longing. It provides me access to subterranean psychological landscapes. Also, charcoal evokes an aura of things having been. It is the smoky residue of reminiscence.



Charcoal allows me to feel closer to the creative act.

My hands are right on the paper with no instrument, no buffer in the form of brush and slathered pigment between me and what I bring forth. I enjoy pushing and pulling forms into and out of its rich, atmospheric darkness.

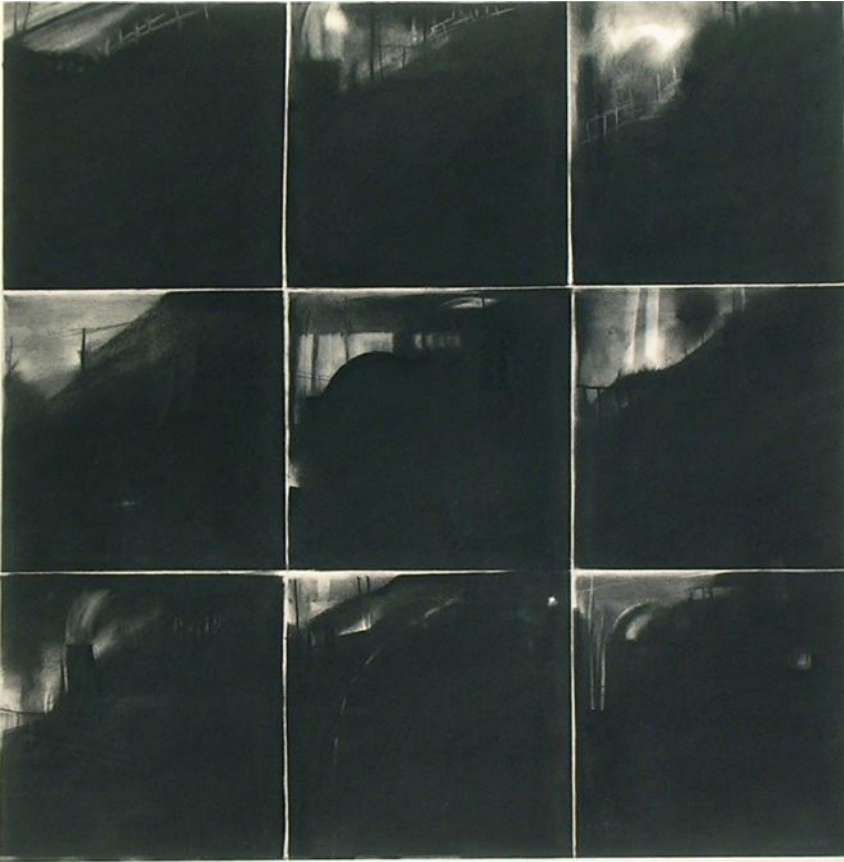
This “going down into” process deals with shadows. Charcoal is excellent for plumbing Jungian internal “shadow” material.

It is not surprising that within these realms, color can become somewhat intrusive and distracting.

Finally, from the standpoint of the viewer, drawings have a disarming immediacy and honesty. They can be very engaging and accessible. Perhaps most people as children drew more than they painted, and with this sense of familiarity, feel more willing or able to “read” a drawing.

In any case, I am pleased if I detect that someone is taking the time to look not just at my work, but *into* it.

charcoal “panel” works by J. M. Williams



14.

16.

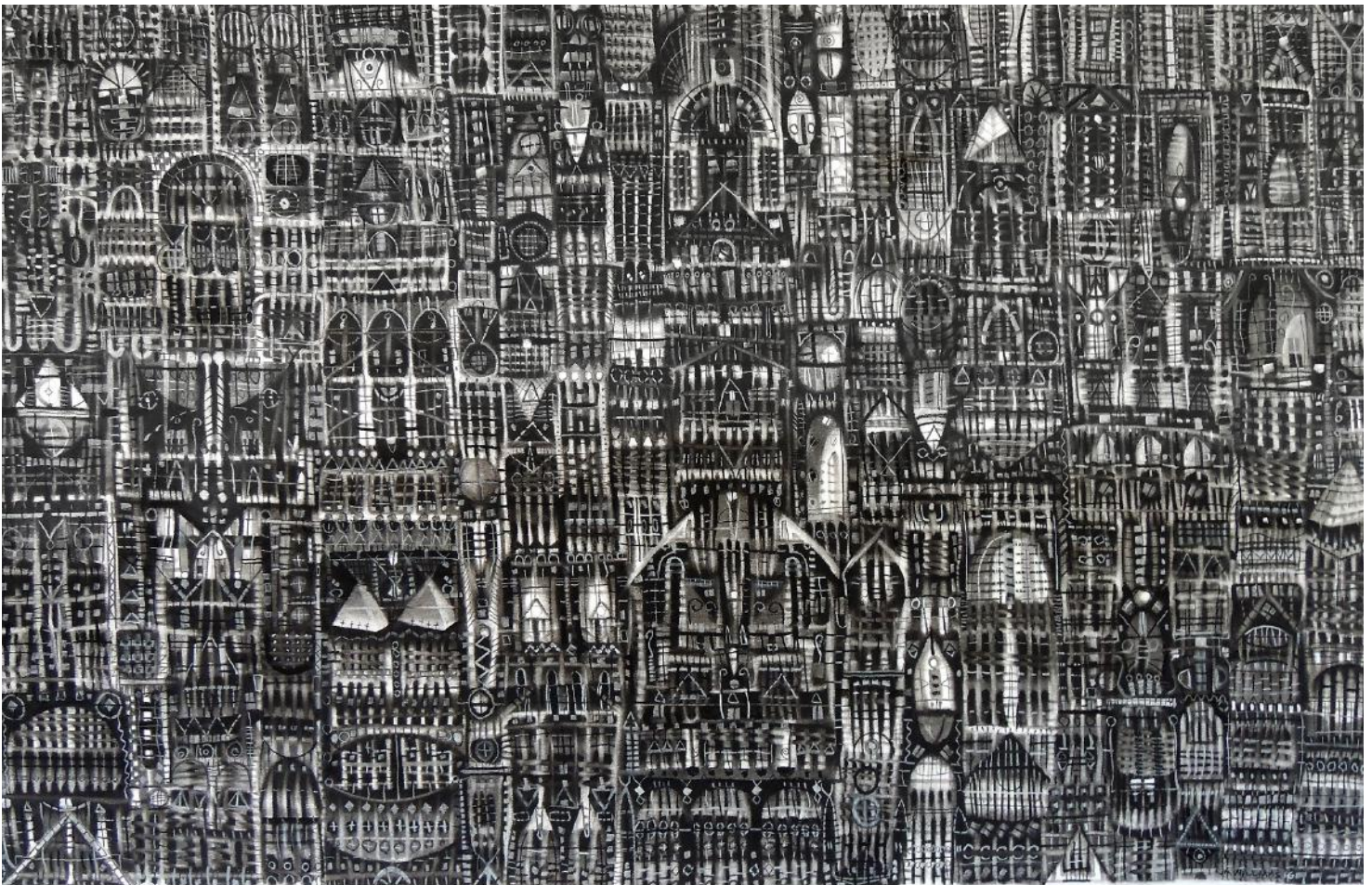
In trying to depict a sense of time or change or variation, I sometimes divide the picture plane into discrete panels. Also, I have created individual panels of the same subject, each with its own distinctive composition.



15.

And for decades, I have been intrigued by the concept of uniform (or disparate) pattern – from African textile design to the vast skein of our heavens. I often immerse myself into its varied mysteries...a sustained, visual mantra.

large pattern charcoal “matrix” or “grid” works



photography

by J. M. Williams

My camera has been a constant companion for over half a century. It has recorded events from cremations on the Ganges River to tornadoes on the Great Plains. More importantly, it has conjured for me the “image” in “imagine.” Before the digital era, I strove in my darkroom to juxtapose and manipulate images to create new realities. My cameras have kept me vigilant for those rare moments that provide a glimpse into enhanced or altered perceptions of my world.

Transparency “Sandwiches”

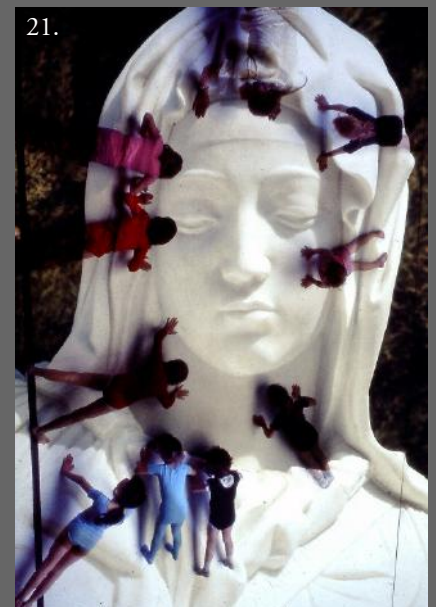


Throughout the 1970s, while sifting through hundreds of my 35mm transparencies, I found that by joining two seemingly disparate slides, face to face, I could create arresting and sometimes surreal composite images.

The American Southwest



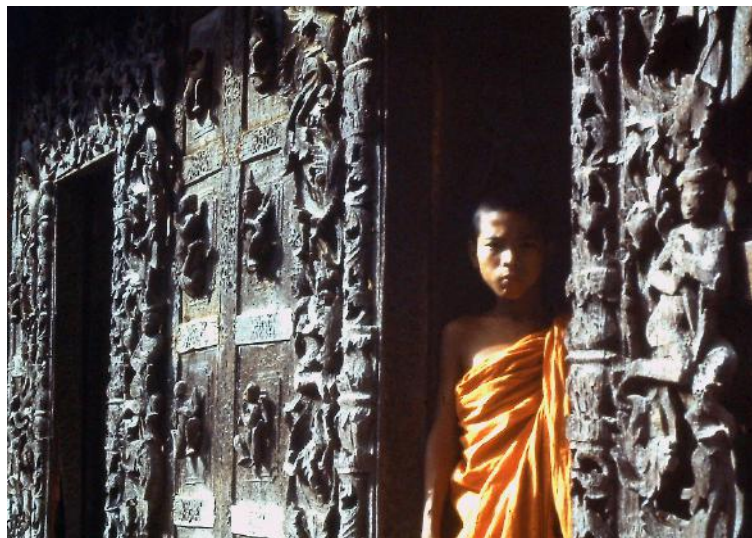
The Southwest has been my home for a score of years. Attracted by its rich history and haunting iconography, I have plumbed its beauty and mystery in diverse media.



photography: travel



22. Cairo, Egypt



23. Mandalay, Burma



24. Kabul, Afghanistan



26. Calcutta, India



25. Florence, Italy

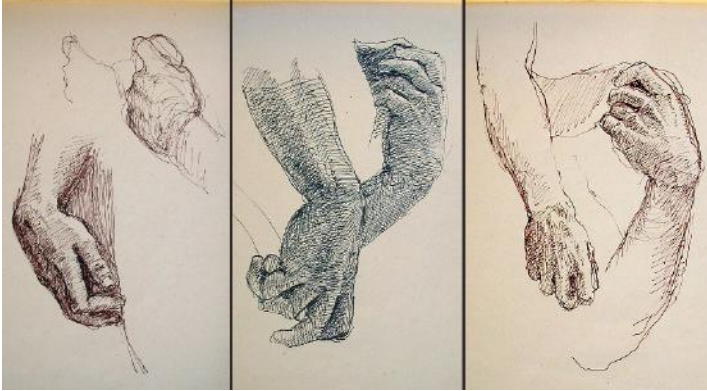


27. Near Last Chance, Colorado

sketchbooks: travel

by J. M. Williams

28.



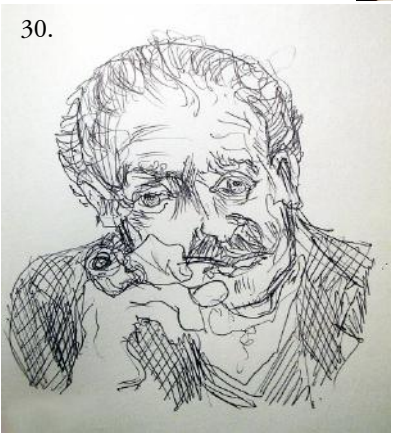
In museums throughout the world, time spent copying into my sketchbooks the works of masters has proved invaluable for me.

I started keeping sketchbooks when I realized their value in sharpening my perceptive skills. They also helped to solidify a sense of time and place, proof that I was there, in the moment, my senses focused. Initially, the books and pads were requirements for drawing classes. Eventually, they became permanent sidekicks in my travels through life. And now they are visual “portals” for rekindling cascading memories and feelings.

29.



30.



31.



32.

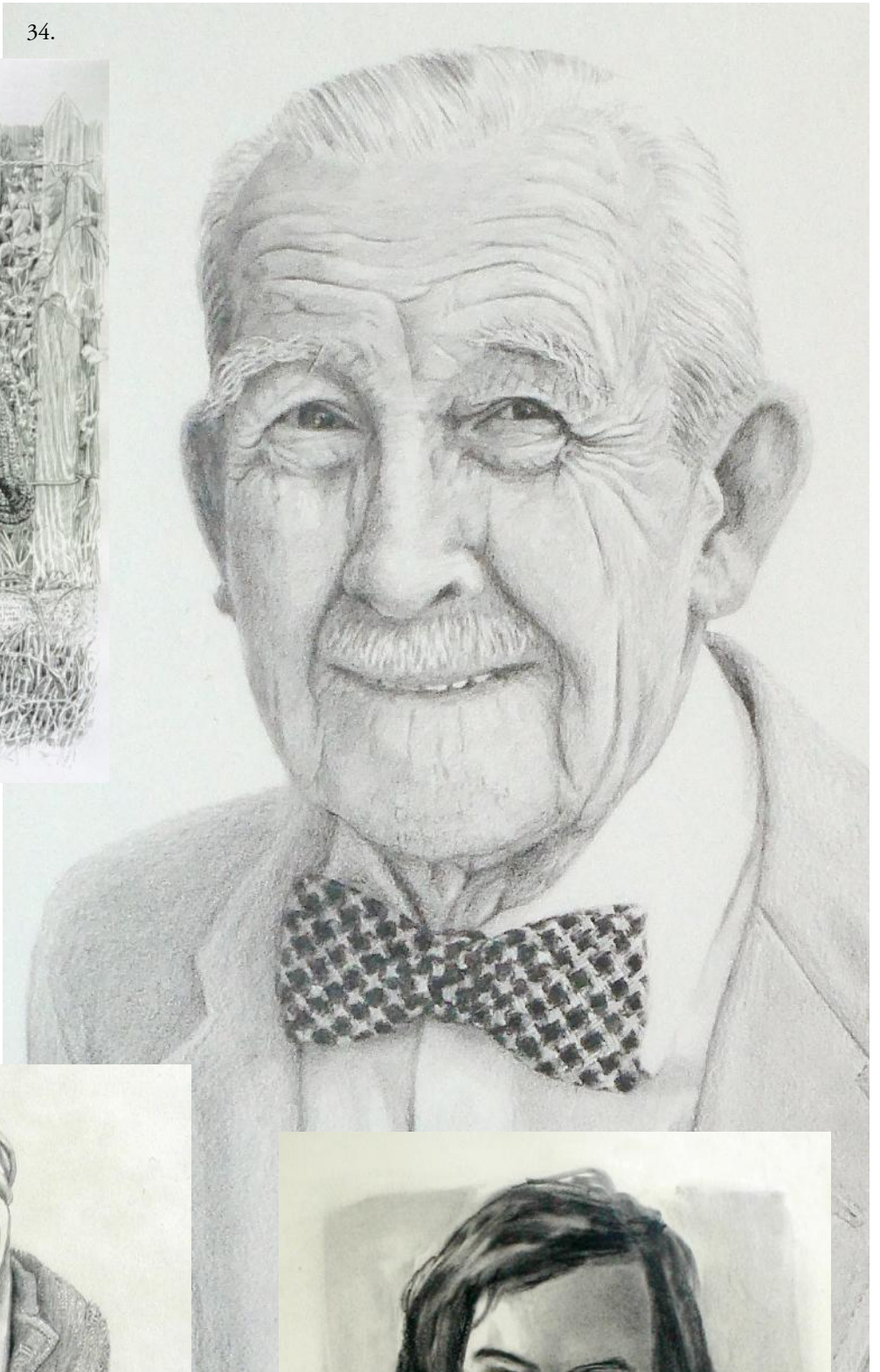


For me, drawing often transcends its “preparatory” and “intermediate” connotations to become in its own right, a vivid and valid fine arts form. I have in my travels gone far afield to seek out the renderings of favored artists. Reveling in these works, I can feel the presence of each artist in the room beside me. Such is the power of this medium, where technique and creative struggle are laid bare. And the trace of the artist’s passage is forever made manifest.

33.

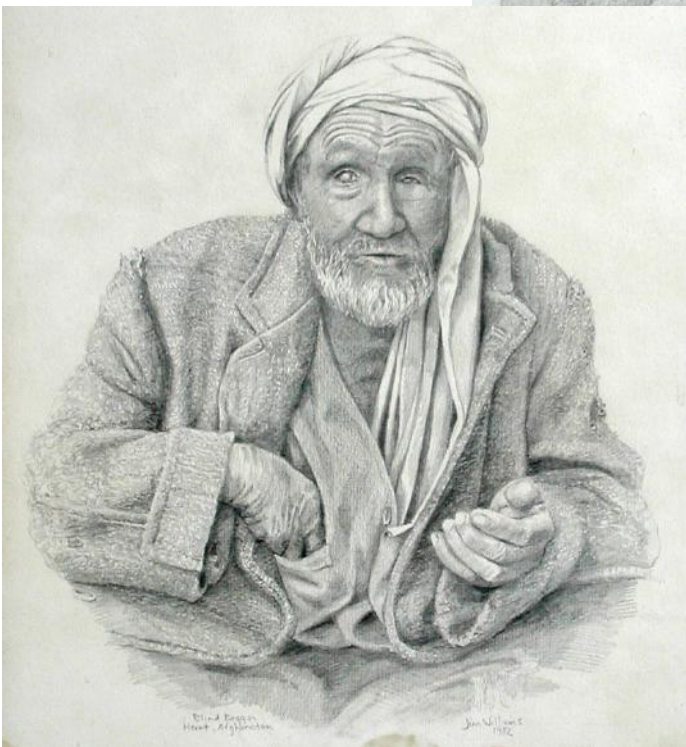


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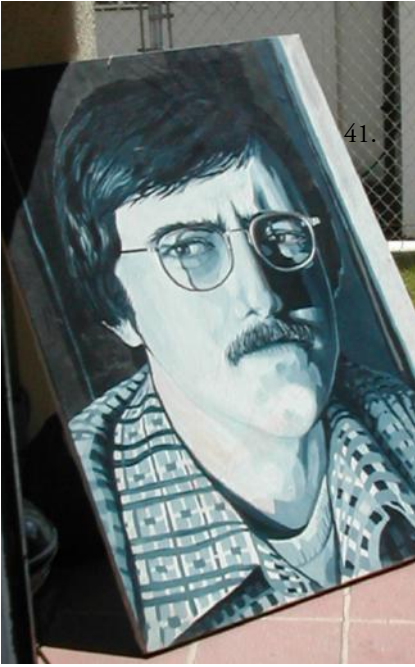
portraiture
by J. M. Williams

35.



36.

37.



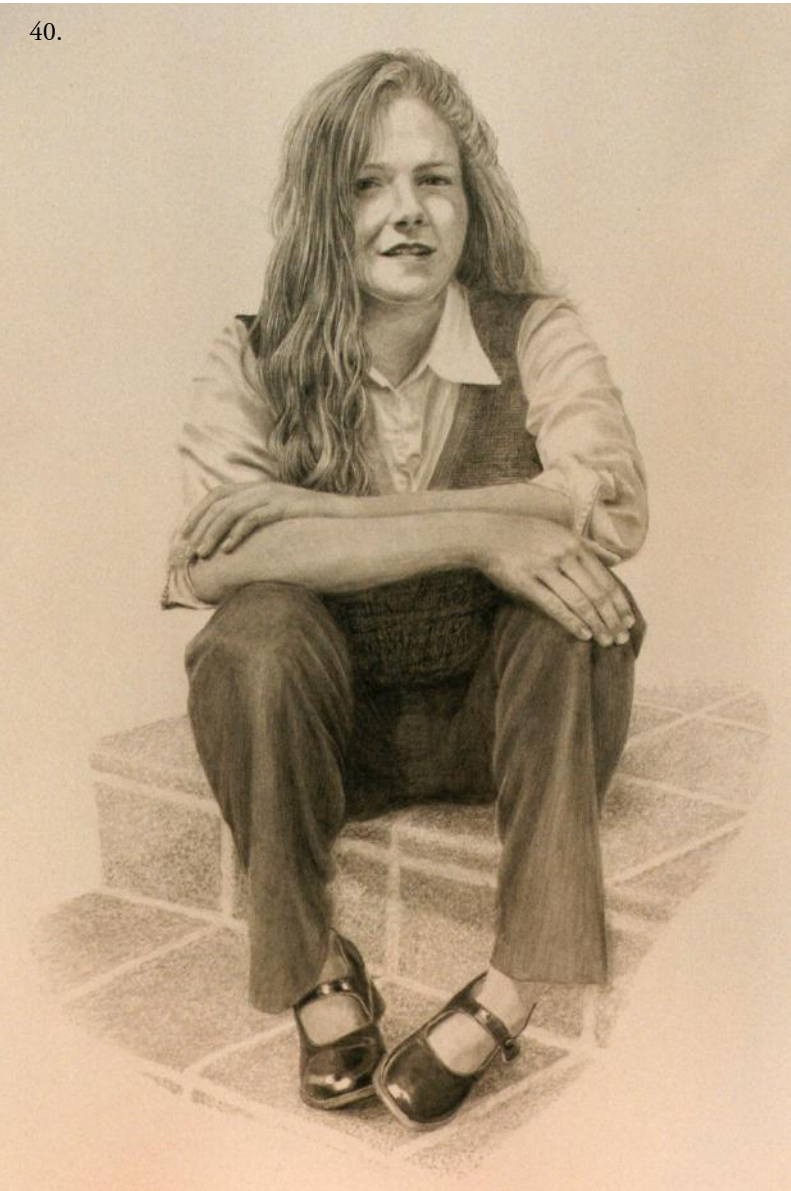
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39.

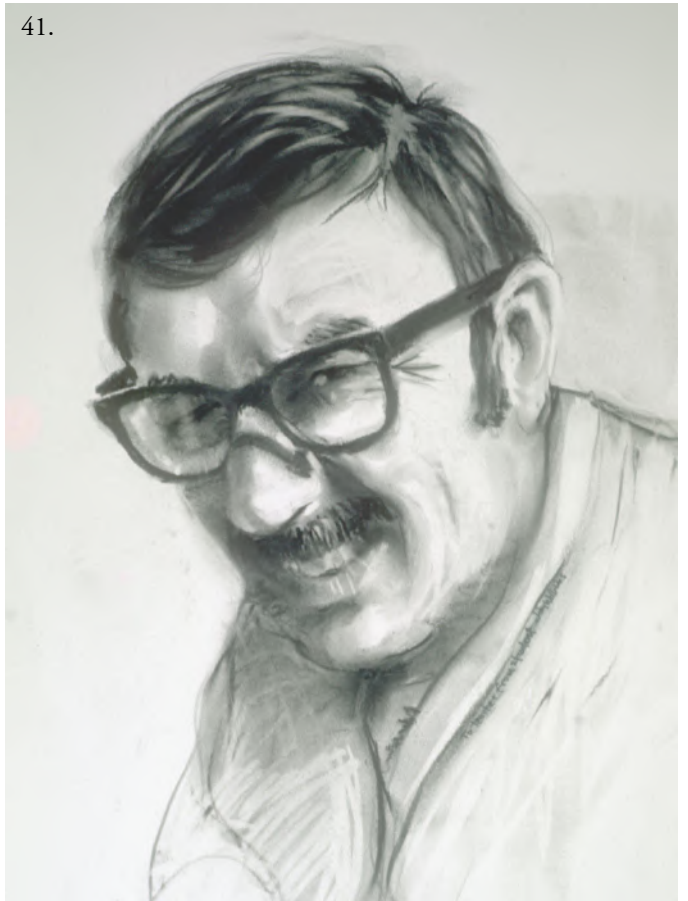


40.



portraiture continued

41.

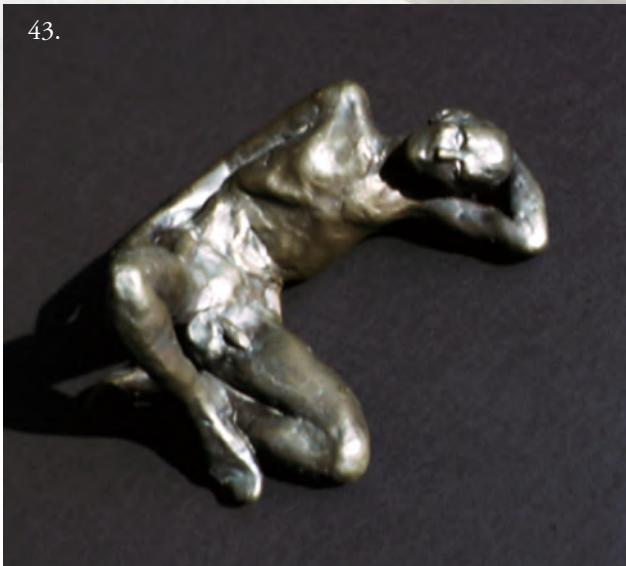


figurative sculpture and ceramics

by J. M. Williams



43.



44.

figurative works

by J. M. Williams

45.



48.



50.



46.

university training

From 1966 into 1970, I took over ten four credit hour courses in Life Drawing while enrolled as a pre-med student at Wayne State University. My lifelong, ubiquitous love of art eventually would edge out my career interests in medicine.

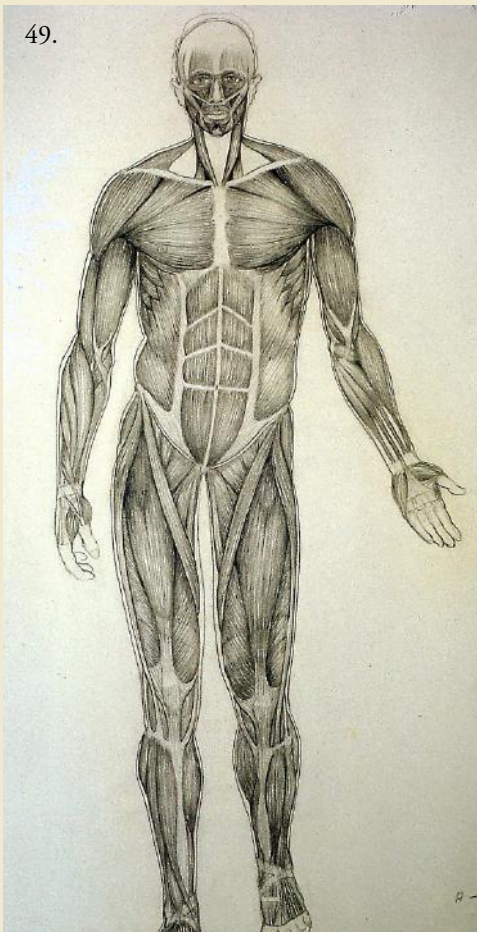
The drawings at left were made as learning exercises, often on disposable brown butcher paper or newsprint. No real effort was made to save the ephemeral works.

During those years, I did hundreds of charcoal and ink drawings, as well as studies in watercolor, oil and acrylic. Many were lost to fate. For example, I stored dozens of 18" x 24" sketchpads at my parents' home. My folks were proud to have sold the entire lot for \$5.00 at their garage sale. After all, the studies were described to them by me merely as learning exercises.

I frequently took evening classes of 3 or 4 hour duration. Typically, poses might start at gestural, warm-up lengths of a minute or two, then settle into 20 minute, one hour, and then perhaps "meatier" two hour sittings.

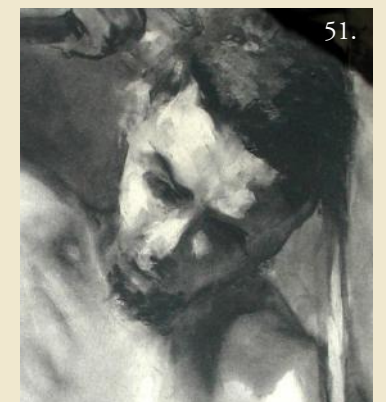


47.



49.

At left: an Anatomy and Life Drawing final. The two hour test was done in graphite on an 18 x 24 inch illustration board. The class was set in a circle around the life model. A bottle was spun on the floor and the model faced in that direction (so students had to know a 360 degree view of anatomy). Then the "skinless" drawing exam commenced.



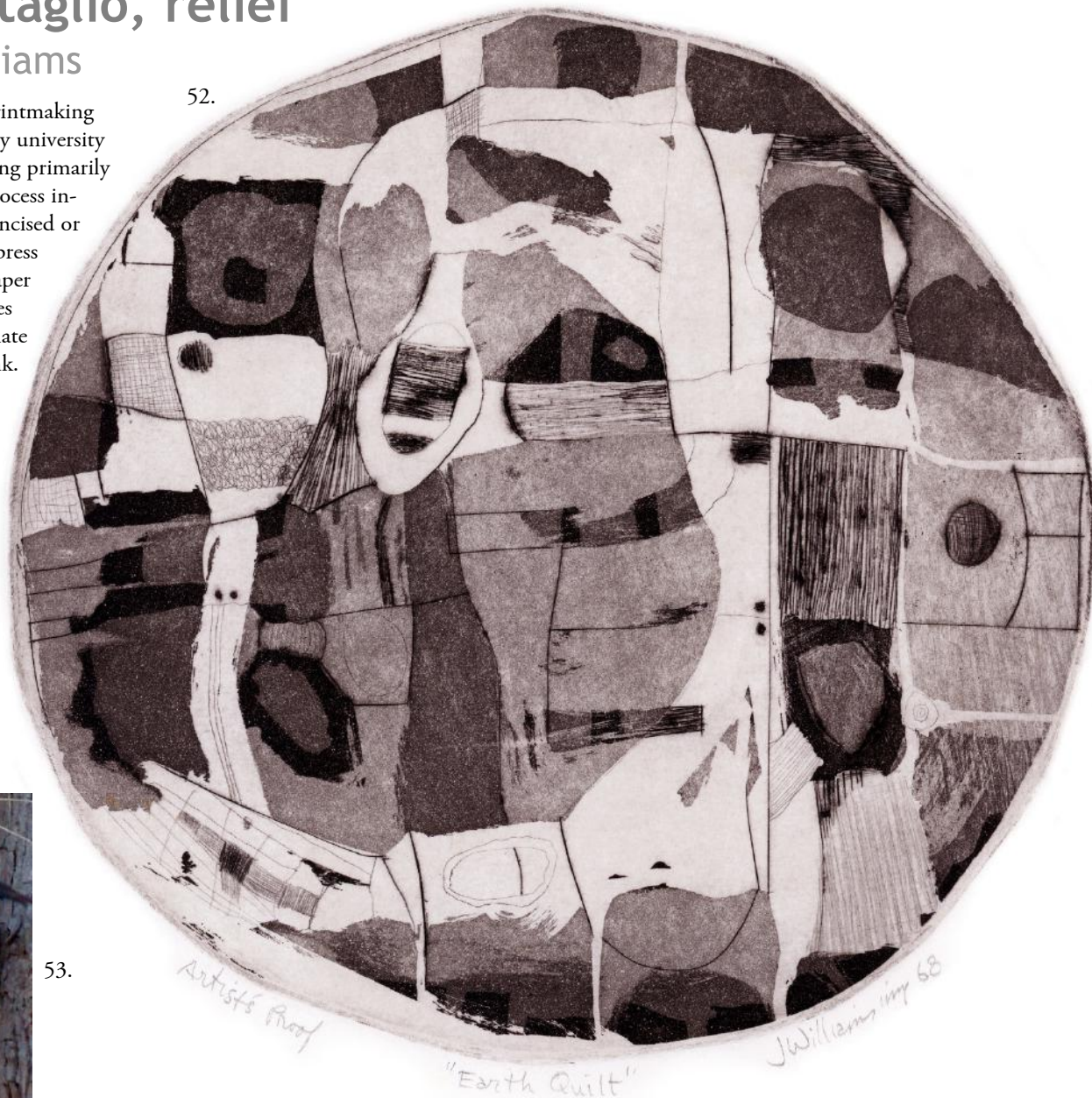
51.

prints: intaglio, relief

by J. M. Williams

Varied experiments in printmaking commenced for me in my university years. Intaglio printmaking primarily uses metal plates. The process involves rubbing ink into incised or etched lines. A printing press then forces dampened paper into the ink-laden grooves after the surface of the plate has been wiped free of ink. This is the opposite of relief or block printing, wherein ink is applied by roller only to the raised surface of the wood (or linoleum) and then transferred by pressure onto the paper. My forays into the intaglio realm (drypoint, mezzotint, aquatint) have been key to my understanding of texture and pattern.

52.



53.

54.



55.



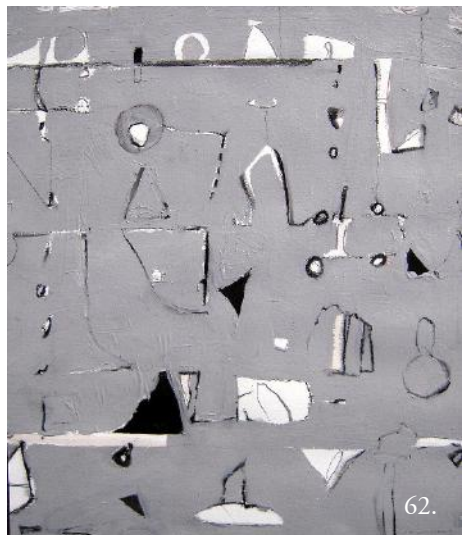
56.



mixed media works by J. M. Williams



60. Mixed media sometimes has afforded for me a means of arriving at a "one plus one equals three" creative result, providing that the process is not blatantly incongruent or forced, or contrived.



miniature watercolors

by J. M. Williams

Much of my fine art experience has dealt with charcoal works, bronze figurative sculpture and portraiture. A return to watercolor was undertaken to explore the emotional aspect of color, something that I had avoided in my monochromatic work.

Soon enough a longstanding interest in landscapes found its way into my color experiments. I became captivated by how these small depictions became more expansive if the right juxtaposition of abstraction and realism was achieved.

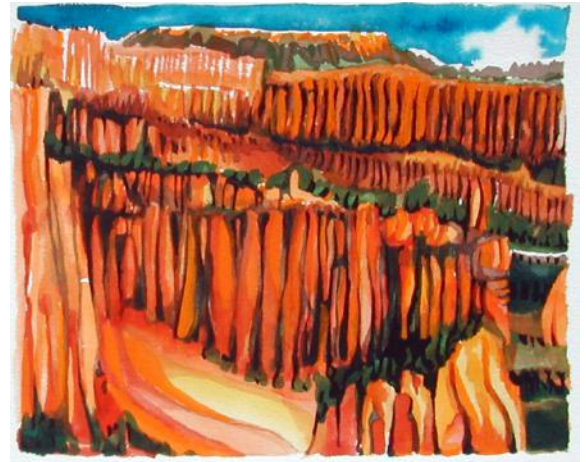
It is not particularly difficult to depict a little scene in watercolor.

The challenge and reward for me has been to go beyond that, to create a little world, replete with its own atmospherics, its own sense of time and season. From that, a quality of “presence” emerges that draws us out of our own world and into a unique realm.

My work might be seen to be “haiku-esque,” wherein a feeling of richness, depth and completeness is achieved within a deceptively small framework.



65.



66.



“To see a World
in a Grain of Sand
And a Heaven
in a Wild Flower,
Hold Infinity in the palm
of your hand
And Eternity in an hour.”

*(Fragments from
“Auguries of Innocence”
by William Blake)*

67.

paintings by J. M. Williams



68.



70.



71.

“radiographica” series



Long fascinated by x-ray imaging, I found a way to create faux radiographic effects by finely spraying pigment onto arranged objects. Subjects as varied as feathers, toy soldiers, costume jewelry and insects would attain for me a heightened sense of mystery and wonderment.

69.



This concludes Part 1, a fifteen page general introduction and overview of the art of James M. Williams. To follow are more visual monographs of a fine arts odyssey that has spanned over half a century. This survey is not an attempt to chronicle or theorize the artist's creative evolution, but rather a simple need to share his ongoing visual perceptions with a larger world. See it as the tossing of his small denomination coin onto the amazing treasure pile that has been called Western Art.

LISTING OF ART (Dimensions in inches, first by height, then width).

PAGE 1: INTRODUCTION

- 1). Study of boats in Aberdeen Harbor, Hong Kong.
Ink wash and graphite, 10.5" x 9," November 21, 1977.
- 2). "*Woman Leaning Back*," bronze figurine, 8" tall, 1970.
- 3). *Artist with charcoal portrait: "Steve Lenenberg,"* 36" x 21," 1979.
- 4). "*Colorado Outflow*," miniature watercolor, 2.25" x 4.25," 2001.
- 5). "*Night Flock*," charcoal on paper, 14" x 23.5," 1994.

PAGE 2: CHARCOAL WORKS ON PAPER

- 6). "*Atget's Willows*," charcoal on gessoed paper, 30" x 40," 2002.
- 7). "*Nebula*," charcoal on paper, " 15 x 15 ," 1994.
- 8). "*Wads And Blossoms*," charcoal on paper, 26" x 26," 1993.
- 9). "*Dark Wings*," charcoal on paper, 39.5" x 55" diptych, 1995.

PAGE 3: CHARCOAL WORKS ON PAPER

- 10). "*Gathering*," charcoal on paper, 33" x 26," 1994.
- 11). "*Torn Church*," charcoal on paper, 5.5" x 5," 1994.
- 12). "*Falling*," charcoal on paper, "30 x 20," 1991.
- 13). "*Entry*," charcoal on paper, Shadow Fable Series,
23" x 25," 1995.

PAGE 4: CHARCOAL WORKS "PANELS AND GRIDS"

- 14). "*Hill Story*," charcoal on paper, 25" x 25," 2007.
- 15). "*25 Towers*," charcoal on paper, 15"x 15," 1992.
- 16). "*Grid Lattice*," charcoal on paper, 25.5" x 40," 2016.

PAGE 5: PHOTOGRAPHY

- 17). "*In Memory*," Interior room of El Santuario de Chamayo,
Chamayo, New Mexico. Sepiatone print, 6" x 9," 1990.
- 18). "*Ranchos de Taos, San Francisco de Asis*," Taos, New Mexico.
Sepiatone print, 6" x 9," 1990.
- 19). "*Screech*," 35mm transparency "sandwich" of two images,
mid-1970s.
- 20). "*Pier Walkers*," 35mm transparency "sandwich" of two
images, mid-1970s.
- 21). "*Madonna and Children*," 35mm transparency "sandwich"
of two images, mid-1970s..

PAGE 6 : PHOTOGRAPHY: TRAVEL

- 22). "*Passengers*," Cairo, Egypt. 35mm black and white film, 1978.
- 23). "*Curious Monk*," Mandalay, Burma. 35mm transparency, 1978.
- 24). "*Going Places*," Kabul, Afghanistan. 35mm black and white
film, 1978.
- 25). "*Spooked*," Florence, Italy. 35mm transparency, 1975.
- 26). "*Backstreet*," Calcutta, India. 35mm black and white film, 1978.
- 27). "*Backlit Sundown Tornado Under Supercell*,"
Nikon digital image, near Last Chance, Colorado, 2010.

PAGE 7: SKETCHBOOKS: TRAVEL

- 28). "*David's Hands*," a composite of three separate 8" x 11" ink
sketches, Galleria dell' Accademia, Florence, Italy, 1978.
- 29). "*Fira*," ink and wash on paper, Thera, Santorini, Greece
(as seen from Porto Fira), 8.5" x 11," 1994.
- 30). "*Man with a Pipe (Gachet)*," ink sketch from Van Gogh's sole
etching of Dr. Paul Gachet, Paris, France, 5.75" x 3.75," 1978.
- 31). "*The Nunnery*," ink and wash on paper, Mayan ruins of Uxmal
(north group in distance), Yucatan, Mexico, 8.5" x 5.25," 1991.
- 32). "*Cemetery, Bamboo Forest*," ink and wash on paper,
near Nara, Japan, 10.5" x 8.5," 1977.

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PAGE 8 : PORTRAITURE

- 33). "*Daughter Robin*," graphite on paper, 18" x 13," 1988.
- 34). "*Gus McClanahan*," graphite on paper, 15" x 12," 1991.
- 35). "*Blind Beggar*," Herat, Afghanistan, graphite on paper,
17" x 14," 1982.
- 36). "*Bill Black*," charcoal on paper, 14" x 11," 1974.

PAGE 9 : PORTRAITURE CONTINUED

- 37). "*Self-Portrait in Guatemalan Shirt*," Acrylic on canvas,
48" x 36," 1987.
- 38). "*Zarley*," (Jean-Paul Bedard), graphite on paper, 17" x 14," 1992.
- 39). "*Jerry Leibowitz*," graphite on paper, 10" x 7," 2015.
- 40). "*Beth*," charcoal on paper, 40" x 27," 1987.
- 41). "*Ralph Hashoian*," charcoal on paper, 14" x 11," 1970.

PAGE 10 : FIGURATIVE SCULPTURE AND CERAMICS

- 42). Two sitting figures: "*Woman In Repose*," pre-cast wax state, 10"
long, 1991 and "*Woman Leaning Back*," lost-wax bronze figurine,
10" long, 1970.
- 43). "*Man Resting*," lost-wax bronze figurine, 8" long, 1990.
- 44). "*Weeping Monk*," ceramic sculpture, 8.5" tall, circa 1973.

PAGE 11: FIGURATIVE WORKS

- 45). "*Laidback*," Watercolor, Venice Beach, CA, 8.5" x 8.5," 1970.
- 46). Academic 24" x 18" life drawing gestural sketch studies
on paper, late 1960s.
- 47). Life drawing gestural sketch study on paper, 24" x 18," 1970.
- 48). "*Shrouded Object*," charcoal on paper, 12" x 12," 1992.
- 49). Anatomy and Life Drawing, Posed Model Final Exam,
graphite on illustration board, 24" x 18," 1970.
- 50). "*Sue*," graphite gestural drawing on paper, 14" x 11," circa 1968.
- 51). "*Face*," charcoal on paper, detail of life drawing exercise, 1967.

PAGE 12 : PRINTS: INTAGLIO AND RELIEF

- 52). "*Earth Quilt*," intaglio etching, 8" diameter, 1968.
- 53, 54). "*Maggie Moon*," source photo and lino block relief print,
6.5" x 5," 2011.
- 55). "*Silent Night*," intaglio etching, 4.5" x 4," 1968.
- 56). "*Sophie*," lino block relief print, 4" x 3," 2014.

PAGE 13: MIXED MEDIA

- 57). "*Nude Collage Study*," Mixed media, collage, 39" x 27," 1966.
- 58). "*Untitled #47*," Mixed media on paper, 32" x 40," 1997.
- 59). "*Calla Lily Stem*," Charcoal and pastel on paper, 12" x 9," 1997.
- 60). "*Finger Shapes*," Mixed media on paper, 6" x 4.5," 1997.
- 61). "*Hooves*," charcoal, gesso and acrylic on canvas, 5" x 7," 2004.
- 62). "*Rough Shapes*," gesso, charcoal, collage and acrylic on paper,
20" x 17," 2008.
- 63). "*Blue Fish*," Pastel, graphite, charcoal and gesso on paper, 1997.

PAGE 14 : MINIATURE WATERCOLORS

- 64). Painting the miniature "*Winter Ridge*," 2.25" x 4.25," 2002.
- 65). "*Murmuring Pines*," miniature watercolor, 2.25" x 4.25," 2002.
- 66). "*Bryce Canyon*," small watercolor, 8" x 8.5," 1994.
- 67). "*Lake Effect*," miniature watercolor, 2.75" 4.25," 2002.

PAGE 15: PAINTING

- 68). "*Spheres*," acrylic on canvas, 12" x 12," 1966.
- 69). Preparatory sequence for "*Radiographica*," finely sprayed
flat black enamel over fixed objects on canvas, 12" x 12," 2012.
- 70). "*Cloud to Ground*," acrylic on canvas, 14" x 14," 1994.
- 71). "*Blue Window*," oil on canvas, 12" x 12," 1996.

part two: a medley

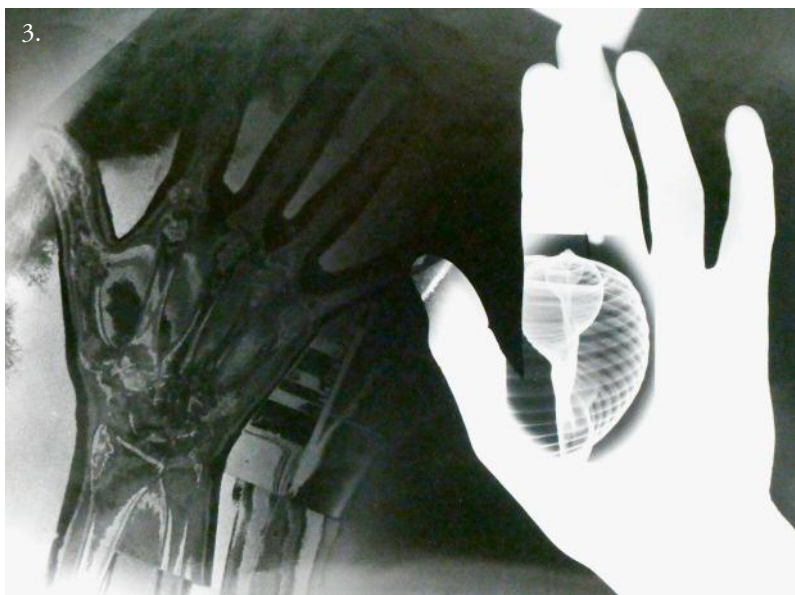
Having released Part One, this 12 page document is the second installment of eight multi-page pdf surveys. The upcoming surveys display some of my forays into a wide range of artistic disciplines. **Page 12, the last page of this document, provides data for the numbered works herein.**

Some subjects inside:

Watercolors: The Desert Road Experiments (p.4)



Photography: "Juxtaposed" (Master's Thesis Solo Exhibit) (p.5)



Sketch Studies: Within the USA (p.7)



about the artist

James M. Williams is a fine artist and graphics designer with wide-ranging talents and interests.

He does large charcoal and mixed media works on paper. He also sculpts and casts bronze figurative pieces, based upon decades of life drawing experience.

From time to time, Jim accepts limited "super-realist" portrait commissions, executed typically in graphite.

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He holds a Master's Degree in Humanities.

charcoal works on paper

by J. M. Williams

5.

The Shadow Fables Project

The charcoal work at right, "Deep Room," 22" x 23," was created in 1987. It explored the notion that for all our evolving technology, for all our lofty scientific savvy, one slip...and we're food for fish. The piece (as with many works done at that time) seemed to well up from deep within. I allowed it to exert its own presence. It gave birth to itself while I assisted in a fitful midwifery of darkenings and erasures.

In 1995, in pursuit of that welling of feeling, I commenced a series of studies that brought the archetypal dreams and fears of childhood into more adult settings. Accompanied by simple "nursery rhyme" text, I have been striving for otherworldly, almost dreamlike effects. The process has been somewhat haphazard and unmethodical, in that the harder I push analytically, the more lackluster and "forced" the results. These works seem to have their own sense of time and revelation.



6.

Tree of
night
If you
might
With your
arms
Embrace
the light.



7.

Bird of
prey
Bird of
prey
Let me have
another
day.



8.

Between the
worlds
of think
and feel
clouds obscure
what we
call real

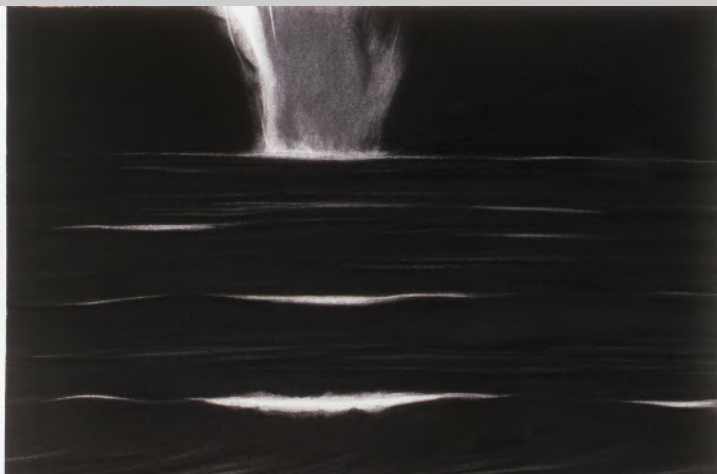


charcoal works on paper

by J. M. Williams

The Shadow Fables Project continued

9.
Upon this
we should all
depend.
Worlds begin
where others
end.



10.
We laugh
we cry
we live and die
Stones in the sky
drift ever by.



11.
All the fires
we may
light
Will never
harm
the blessed
night.



12.



Above is a work entitled "Formal Childhood." Late one night in 1991, I was at the easel pulling charcoal forms into and out of the darkness. Soon enough, structural components began to form within the piece. And then a crib-like shape appeared, followed by a barred window overhead. As I rubbed into being the shadowy, amorphous shape behind the bars of the crib, I was overcome by an aching and enduring feeling of loss. The piece was remanded to a large box of works, rarely to be seen again.

"Bone Forest." (Work in progress.)

13.



*Bone Forests look so grim at times.
But listen! Hear the bamboo chimes?*



watercolors by J. M. Williams

The “Desert Road” Experiments

Driving at sunrise up into the desert mountains of Arizona provided sharp verticals, horizontals and diagonals that begged semi-abstract explorations of shape and structure. I did several 18” x 24” broad-brushed, watercolor studies, mindful of the intrusive, out-of-place presence of the road, as it disjointed its way through undulating, long-shadowed landscapes.

These experiments were never thought to be successes or failures, but rather struggles with how we map reality through the intersection of the physical eye – and the mind’ s eye. Eventually, the works became flatter, more patterned, more atmospheric, and less realistic. 18.



My first real encounter with the landscape artists of the West was dismissive. Sometime in the 1970s, escaping midday heat, I strolled through galleries of works in the Palm Springs Art Museum. I found the “Easter basket” pastelish coloring that permeated many of the paintings oddly artificial and buoyant. It seemed that desert artists in the early 1900s were casting an idealized, unnatural reflection upon an unforgiving environment. All of that was upended twenty years later during a sunrise while driving northward toward Payson, Arizona. The sun cast an odd glow upon the stirring earth. Nature’ s spectrum gleaned the slightest turn of neon. Ochres made a barely perceptible shift into gold. Cobalt blue seemed enlivened by phthalocyanine. So, those regional artists, old and new, were not really embellishing, but rather trying to capture an elusive visual reality specific to our West.

19.



I continue to pursue these fusions of color and atmospherics. p.4

photography

by J. M. Williams

“Juxtaposed.”

California State University
Solo Photography Exhibit,
May, 1977

*As part of my Master's Thesis,
I presented an exhibit of ten 11"x 14"
multiple-exposure photographs.
They were created in my darkroom
from 35mm black and white personal
and travel negatives. The images
were combined carefully beneath my
enlarger through burning in, dodging,
matting and other means. After drying,
some of the prints were sepia-toned by
chemistry. Accompanied by personal
poetry (much of it lost), the images
covered a diverse range of topics,
including reflections upon my years
of work in critical care units.*

Owls and cats
come out at night
and have a frightful stare.
Owls and cats devour mice,
but that is all they share.

20.

This particular universe insists upon light and shadow...

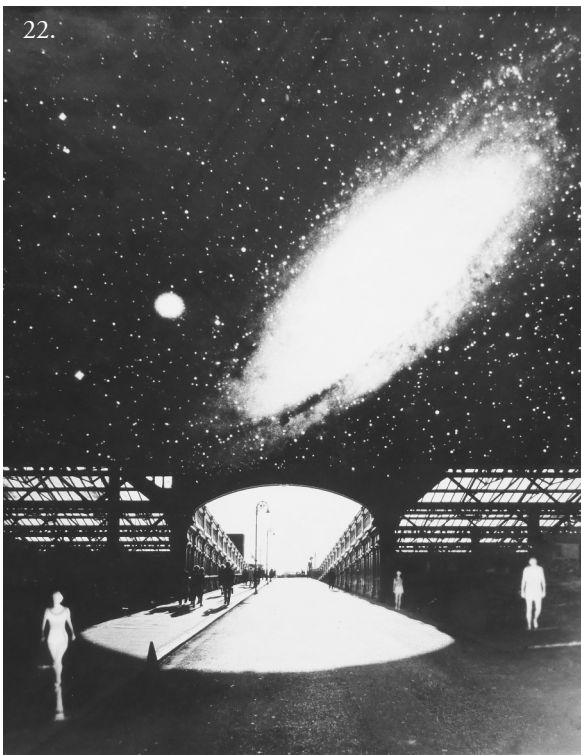


21.

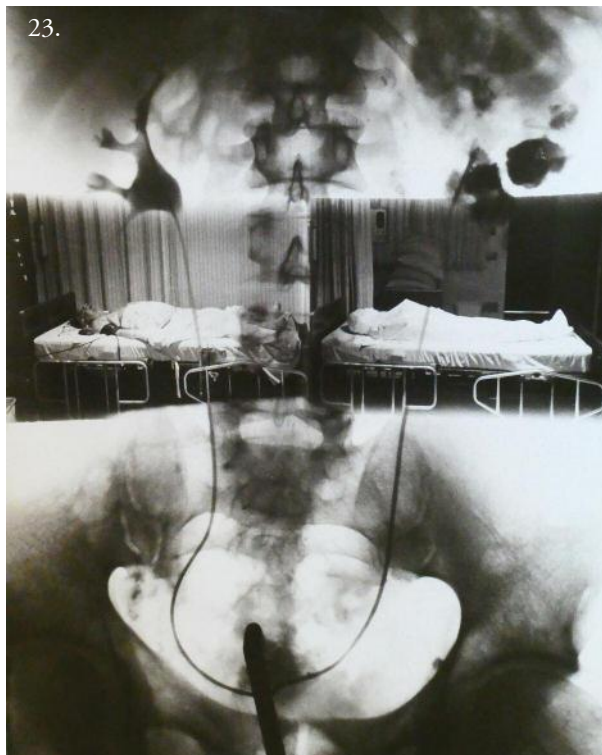


“Andromeda Station...All aboard!”

22.



23.



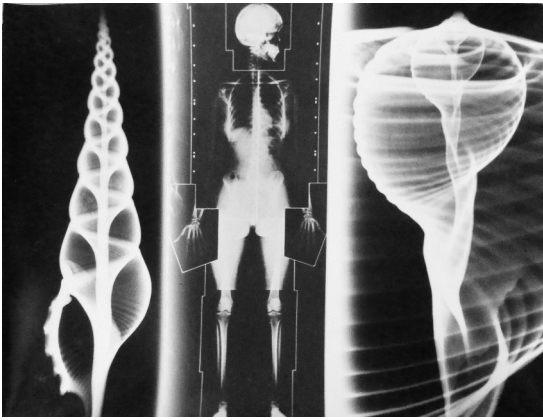
big city hospital send-off
send yourself away
splashing on
white lab coats,
breastbone breaking
beneath big city
hospital fists.
somewhere under neon
and linen you fretted,
you hoped.
and while computers
chattered forth
the mismatched numbers
of your failing systems,
you became a smear
on stainless steel.

photography continued

“Juxtaposed.”

California State University
Solo Photography Exhibit,
May, 1977

24.



“developing a proper framework”

26.



Superimposition of the head of an embryo into the shroud of a 2400 year-old mummy from the Vatican collection in Rome.

Upon learning that our TV transmissions are radiating outward undeterred into space, I realized that civilizations thousands of light years into our galaxy may someday be watching our used car commercials.



27.

28.



“Riders on the Storm.”
Light from a darkroom enlarger passes through transparent negative film and down onto photosensitive paper. By tilting the paper, I was able to distort and elongate desired images.

And by merging images from five disparate negatives, a disturbing composite came into being.

29.



“sweet forever”

what a false portrait
is given woman
when as a child
first she sees.

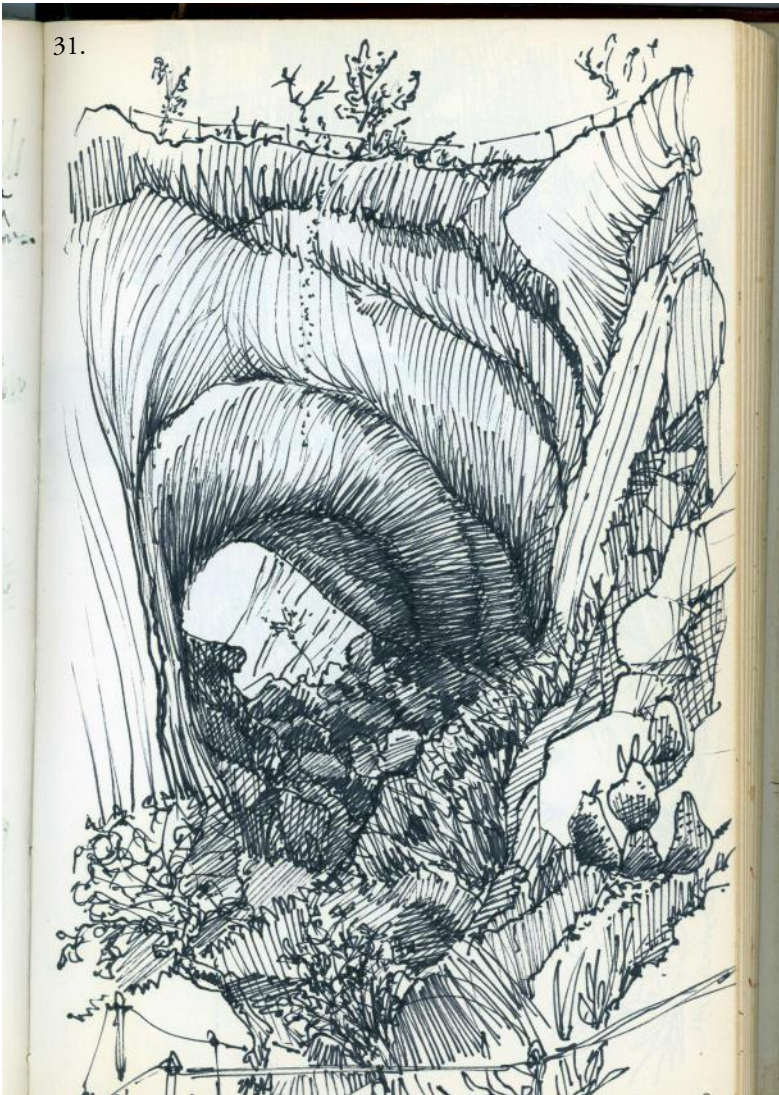
what contortions
painful and degrading
does she assume
to fit its deluding image.

how the neglected self
amid the distorting
does wither so
or never grows at all,

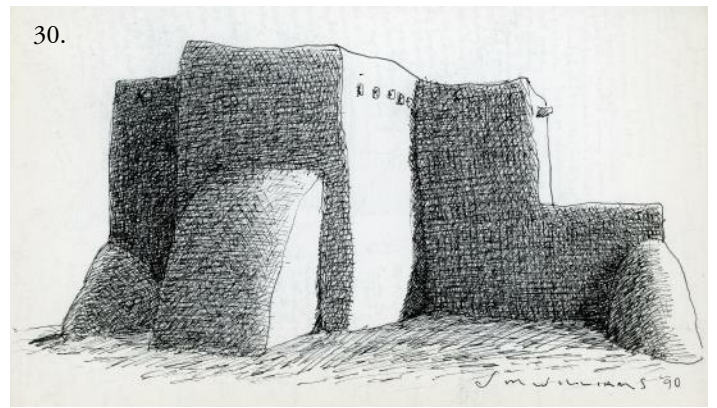
while the body
is preserved
in sweet
forever burial.

sketches: within the USA

The ink studies and washes in this segment were done during travels through Michigan, Florida and a few western states. Upcoming intallments will expand out into the world, and also explore varied subjects that interest me (wildlife, skulls, lighthouses, gloves, etc.).



Tonto Natural Bridge, North of Payson, AZ, 1989.



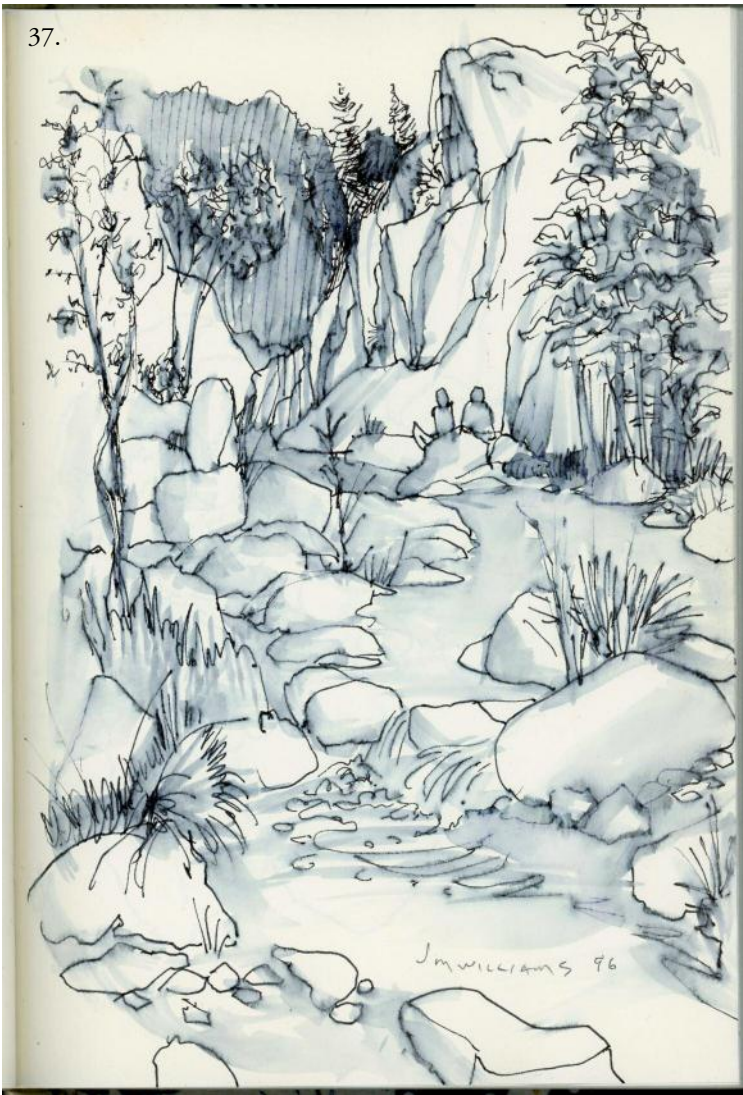
San Francisco de Assisi Church, Taos, NM, Dec. 1990.



Two of twenty-four Great Lakes lighthouses visited in Oct. 1994.



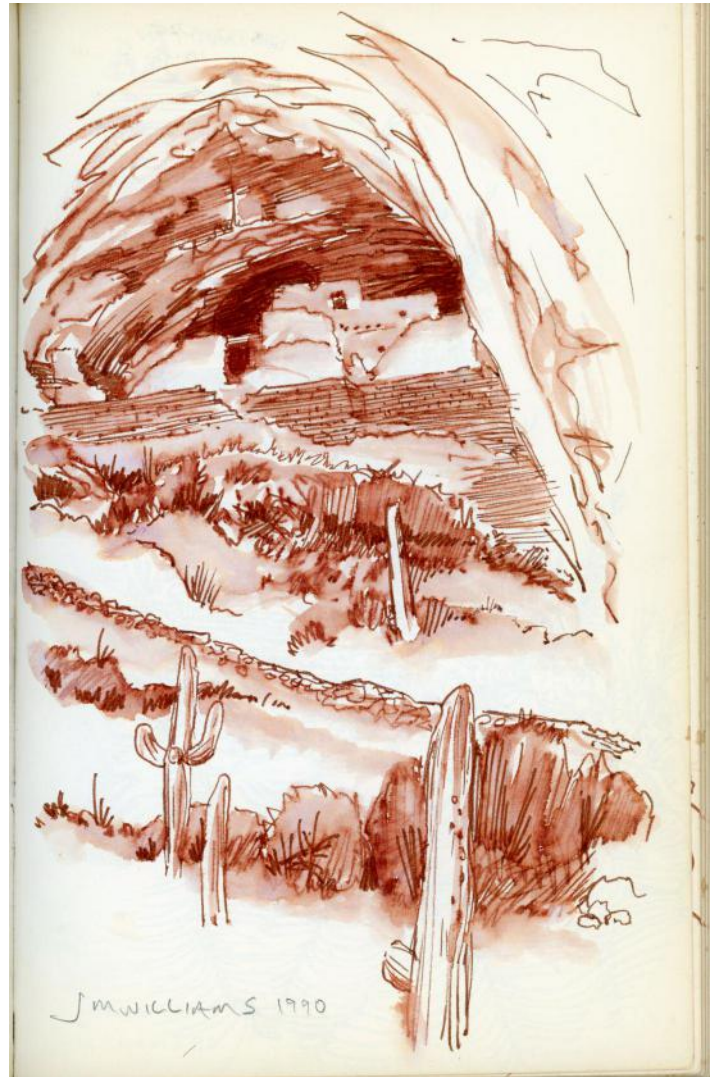
37.



Wife and daughter, East Verde River, north of Payson, Arizona, 1996.

sketch studies: within the USA continued

38.



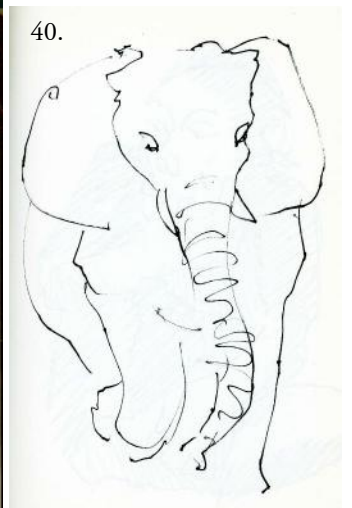
Montana de Oro ranger station, Los Osos, California.

Tonto National Monument,
north of Payson, Arizona,
1990.

39.



40.



Juvenile elephant,
San Diego Wild Animal Park,
November, 1990.



Source photo.

prints: relief by J. M. Williams

"Sophie"

We adopted a feral barn cat. Almost toothless and blinded in one eye, she had been a real scrapper. Eventually, she warmed up to us and became a frequent subject of drawings and photographs. Her two-tone face was divided strikingly down the middle, prompting me to do this limited edition relief print.

42.



Rough layout sketch.

43.



Reversed image transferred to block.

44.

45.

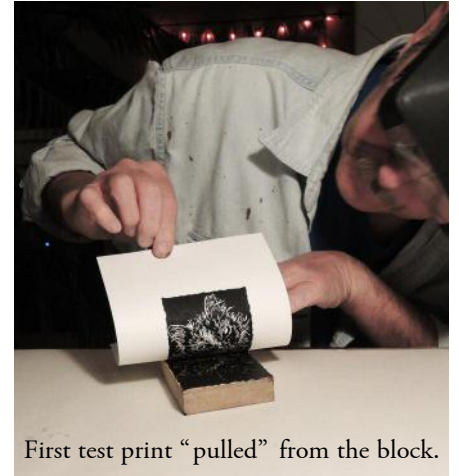


Careful carving with aid of magnifying goggles.



Incising not too shallow to collect ink.

46.



First test print "pulled" from the block.

47.



Oil-based black ink applied by roller. Limited edition of fifty prints, 4" x 3," 2014.

48. Completed print, (actual size).



miniature watercolors: atmospherics

by J. M. Williams

The fluidity of watercolor and its diffusion into paper are perfect properties for exploring our wondrous skies. My efforts have been not simply to depict, but to transcend illustration in an ongoing quest to capture the physical and emotive power of our heavens.

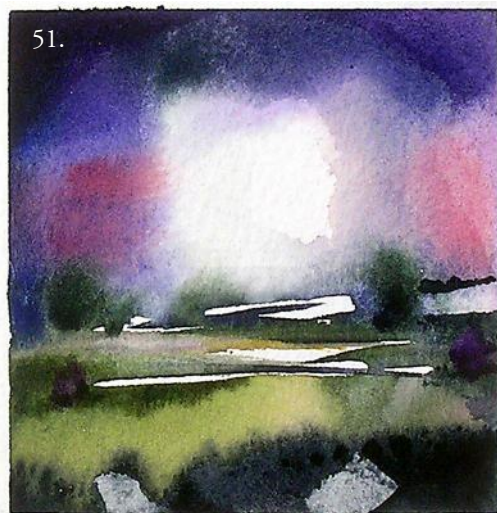


50.



52.

Most of my “atmospheric” watercolor experiments are done in the West during late summer monsoonal events. Skies are alive, and the landscape, a vibrant, stirring palette.





53.

miniature watercolors: atmospherics continued

Each season presents its own temperament. Each locale declares its own color and textural integrity. Each stroke of the brush is a singular note in a song of wonderment for a living, witnessed event.

For me, the medium of watercolor has been a paring down process to a few basic tenets. In my childhood, I was content just to have something look like something. Art was a coloring book process, wherein artists created their own outlines, and then filled them in with their own available colors.

At some point, well along the way, watercolor asserted for me its distinctions. It is not a forgiving medium. It demands authority and a sense of spontaneity. With oils, reworking and retracing are allowed, given the slick opacity of the medium.

However, such retracing, such repetitive revisiting (pentimento) undoes the aliveness of watercolor. If I feel I am plowing the same tired furrows, then I feel disconnected from the magic of the creative act. In effect, I am pursuing an approximation. I have failed.

Watercolor now has come to be a spontaneous dance between the substantial and the enigmatic; a dance that I have been witness to as often as I have choreographed.

This concludes Part Two of an eight part compilation of the fine arts odyssey of J. M. Williams



54.



55.

PART TWO **LISTING OF ART** (Dimensions in inches, first by height, then width).

PAGE 1 : PART TWO: VARIED EXPERIMENTS

- 1). Artist in studio with "*Still Objects*," charcoal on gessoed paper, 42" x 82," 1982.
- 2). "*River Road*," small watercolor, 10" x 13," 1990.
- 3). "*Hands*," multiple-exposure photograph, 17" x 11," 1977.
- 4). "*Montana de Oro Cliffs*," ink sketch on paper, 5.5" x 8.5," 1991.

PAGE 2 : CHARCOAL: SHADOW FABLES PROJECT

- 5). "*Deep Room*," charcoal on paper, 23" x 22," 1987.
- 6). "*Tree of Night*," charcoal on paper, 23" x 25.5," 1995.
- 7). "*Bird of Prey*," charcoal on paper, " 23" x 25.5," 1995.
- 8). "*Cloud Night*," charcoal on paper, 23" x 25.5," 1995.

PAGE 3 : CHARCOAL: SHADOW FABLES PROJECT *Continued*

- 9). "*Entry Fable*," charcoal on paper, 23" x 25.5," 1995.
- 10). "*Stone Sky*," charcoal on paper, 23" x 25.5," 1995.
- 11). "*Fire Night*," charcoal on paper, 23" x 25.5," 1995.
- 12). "*Formal Childhood*," charcoal on paper, 23.5" x 23.5," 1991.
- 13). "*Bone Forest*," charcoal on paper in progress, 23" x 22," 1991.

PAGE 4 : WATERCOLORS: DESERT ROAD EXPERIMENTS

- 14–17). "*Desert Road*," watercolor studies on paper, 18" x 24," 1985.
- 18). "*River Road*," watercolor on paper, 10" x 13," 1990.
- 19). "*Sunrise 2009*," watercolor on paper, 3" x 5.25," 2009.

PAGE 5 : PHOTOGRAPHY: "JUXTAPOSED" SOLO EXHIBIT

- 20). "*Night and Day*," multiple-exposure photograph, 11" x 14," 1976.
- 21). "*Cats and Owls*," multiple-exposure photograph, 11" x 14," 1976.
- 22). "*Andromeda Station*," multiple-exposure photograph, 14" x 11," 1976.
- 23). "*Big City Hospital Send Off*," multiple-exposure photograph, 14" x 11," 1976.

PAGE 6 : PHOTOGRAPHY: "JUXTAPOSED" *Continued*

- 24). "*Frameworks*," multiple-exposure photograph, 11" x 14," 1976.
- 25). "*Sweet Forever*," multiple-exposure photograph, 14" x 11," 1976.
- 26). "*Young and Old*," multiple-exposure photograph, 14" x 11," 1976.
- 27). "*Long Running*," multiple-exposure photograph, 11" x 14," 1976.
- 28). "*Beach Reach*," multiple-exposure photograph, 11" x 14," 1976.
- 29). "*Untitled*," multiple-exposure photograph, 14" x 11," 1976.

PAGE 7 : SKETCH STUDIES: INK AND WASH, STATESIDE

- 30). "*Taos Church*," cross-hatching ink study of the well-known church in New Mexico, 5.5" x 8.5," 1990
- 31). "*Tonto Natural Bridge*," ink and wash on paper, Pine, Arizona, 5.5" x 8.5," 1989.
- 32). "*Lighthouses*," ink and wash on paper. Whitefish Point Light and Big Bay Point Light, Upper Peninsula, Michigan, 11" x 8.5," 1994.
- 33). "*Great Egret*," ink and wash on paper, Indian Shores, Florida, 8.5" x 5.5," 1988.
- 34). "*Black Crowned Night Heron*," ink and wash on paper, Indian Shores, Florida, 8.5" x 5.5," circa 1983.
- 35). "*Great Blue Heron*," ink and wash on paper, Indian Shores, Florida, 8.5" x 5.5," 1988.
- 36). "*Snowy Egret*," ink and wash on paper, Indian Shores, Florida, 8.5" x 5.5," circa 1983.

PAGE 8 : SKETCH STUDIES: STATESIDE *Continued*

- 37). "*Deb and Robin*," ink and wash on paper, East Verde River, north of Payson, Arizona, 8.5" x 5.5," 1996.
- 38). "*Tonto National Monument*," ink and wash on paper, Superstitious Mountains, Gila County, Arizona, 8.5" x 5.5," 1990.
- 39). "*Ranger Station*," ink on paper, Montana de Oro, Los Osos, California, 5.5" x 8.5," 1991.
- 40). "*Young Elephant*," ink on paper gesture sketch, San Diego Wild Animal Park, 8.5" x 5.5," 1990.

PAGE 9 : PRINT: RELIEF "SOPHIE"

- 41). "*Sophie*," source photo for linoleum-block print, 2014.
- 42). Graphite work sketch of Sophie on paper, 7" x 5," 2014.
- 43). Graphite sketch reversed on block, 4" x 3," 2014.
- 44). Artist carving upon block.
- 45). Block partially carved, examined for clean incisions.
- 46). Test print carefully pulled.
- 47). Inked block and test print carefully examined.
- 48). Finished example, actual size. A limited edition of fifty printed

PAGE 10 : MINIATURE WATERCOLORS: ATMOSPHERICS

- 49). "*Gullywasher*," watercolor on paper, 3.75" x 6," 2003.
- 50). "*Towers*," watercolor on paper, 2.25" x 4.25," 2001.
- 51). "*Lone Cloud 2*," watercolor on paper, 2.5" x 2.5," 2008.
- 52). "*Untitled*," watercolor on paper, 5" x 7," 2019.

PAGE 11 : WATERCOLORS: ATMOSPHERICS *Continued*

- 53). "*Cloud Flash*," watercolor on paper, 2.125" x 4.25," 2001.
- 54). "*Snow Fog*," watercolor on paper, 4" x 6.25," 2012.
- 55). "*Seasons Come, Seasons Go*," watercolor on paper, 4" x 6," 2013.

Coming in Part Three: *Early Works*



"*Ba (Souls in Flight)*," charcoal on paper, 30" x 20," 1989.

part three: early works, the university years and beyond.

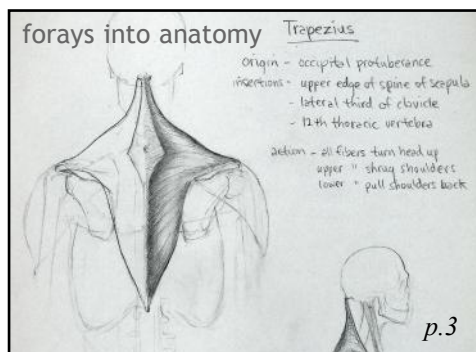


"Big Pattern,"
charcoal and white
chalk on paper,
33" x 54," 2004.

Having released Parts One and Two, this 12 page document is the third installment of what is to be eight multi-page pdf surveys of my art. Part Three examines art created during my formative years at Wayne State University in Detroit, Michigan. During those tumultuous times, I was enrolled (with growing ambivalence) in the Pre-Med curriculum at Monteith College. While I kept my hand in the healing arts (at nearby Harper Hospital), I was drawn as well into fine arts courses at the University. Part Three includes my solo exhibit of works on paper at Monteith College in 1970. This installment also includes my later solo exhibition of figurative sculpture and charcoal works at the Fiona Whitney Gallery in 1991. *Each Part of this series has some contextual importance. If viewers have not seen Parts One or Two, please contact me.*

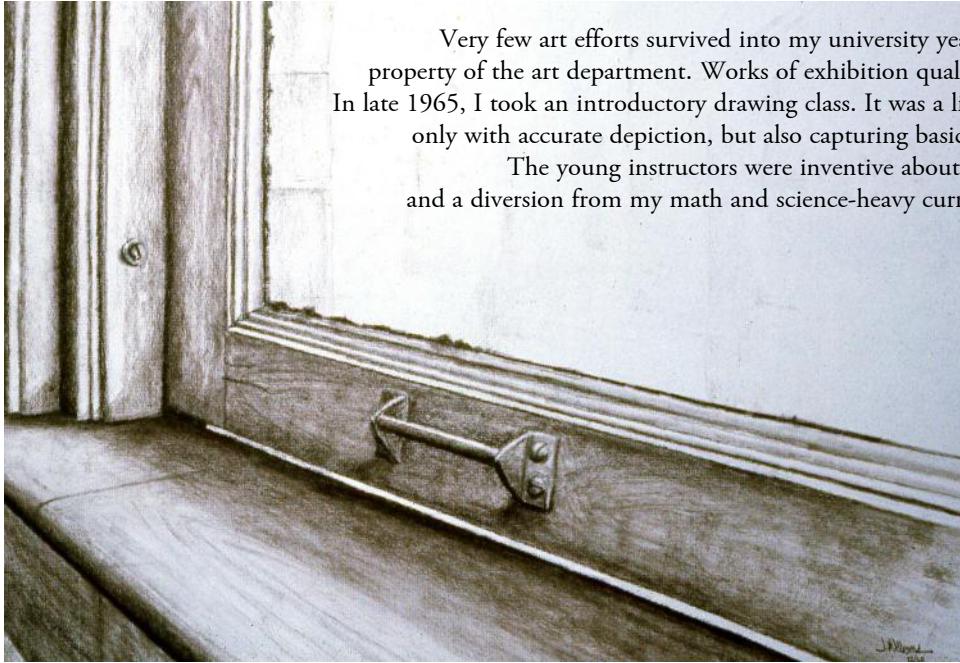
(Also, viewers may note occasional word spacing problems throughout Parts 1 through 3. A glitch in my Quark application. Working to fix it.)

Within this Part Three installment:



early works: the university years by J. M. Williams

Studies on this page were not meant to be kept. As disposable learning exercises only, they were done on 18" by 24" drawing paper, newsprint, or off of 200 foot rolls of tan butcher paper available in the classrooms. Typically, drawing media included charcoal (compressed and vine), conté crayon (compressed synthetic chalks) in natural colors, and graphite. The smell of a kneaded eraser or spray fixatif still conjures those days.



Very few art efforts survived into my university years. And within the university, student art was the property of the art department. Works of exhibition quality often were kept as study aids for future classes. In late 1965, I took an introductory drawing class. It was a liberating experience. Subsequent courses dealt not only with accurate depiction, but also capturing basic light and shadow as it played upon varied forms. The young instructors were inventive about subject matter. Classes were an inviting challenge and a diversion from my math and science-heavy curriculum. I felt that a door was opening within me.

Instructor: "Find something in this artroom where you can explore texture and perspective."



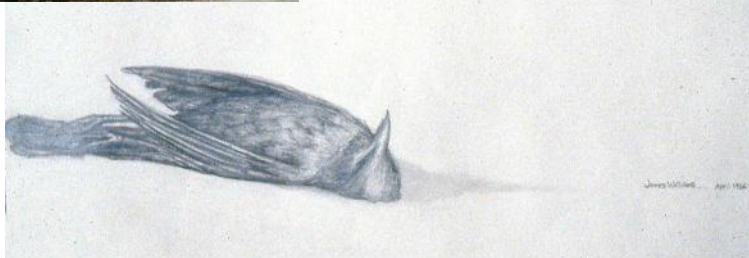
Instructor: "This room is full of still life objects. Find one and exploit its reflective qualities."

Instructor: "Peggy, come sit on this stool while the class spends ten minutes trying to get your pose right."

Instructor: "Figure out a way to capture the idea of the wind or a breeze."



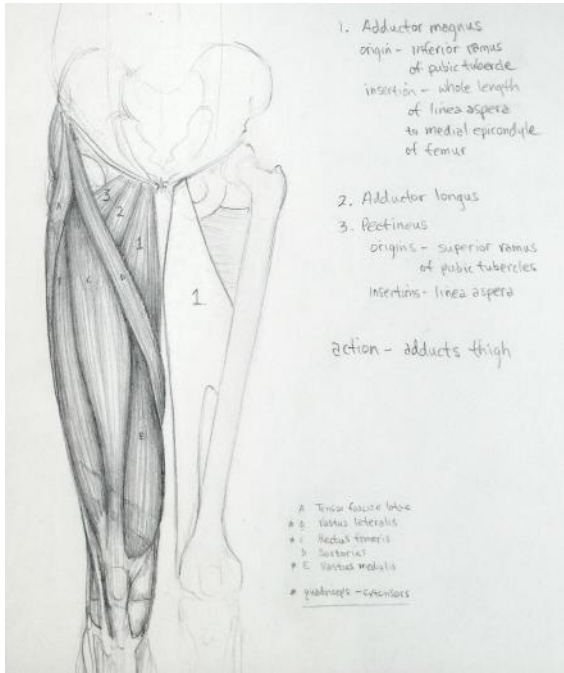
"*Sleep*," Graphite on paper, 18" x 24," 1965. A deceased bird that someone brought in off the street.



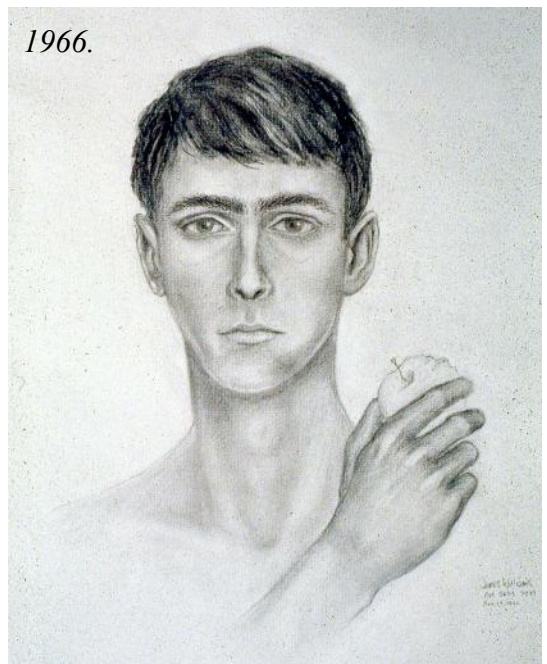
early works: the university years continued

by J. M. Williams

forays into anatomy

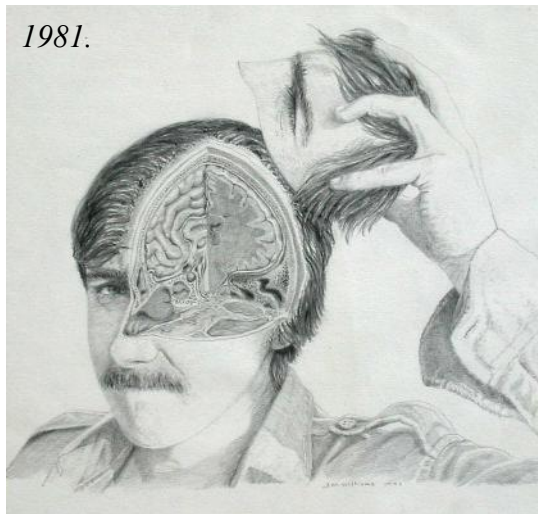


The drawing at right is my first real self-portrait. It was done as part of a graphite drawing exercise in 1966. Still pursuing pre-med, I enrolled in "Anatomy and Life Drawing" and was very fortunate to have a Mr. Zambryski for my instructor. As an "old school" Eastern European anatomist, he taught us as though we were medical students. No shortcuts. No expressive, "interpretive" takes on the human body. You learned, or you dropped the class...or you failed.

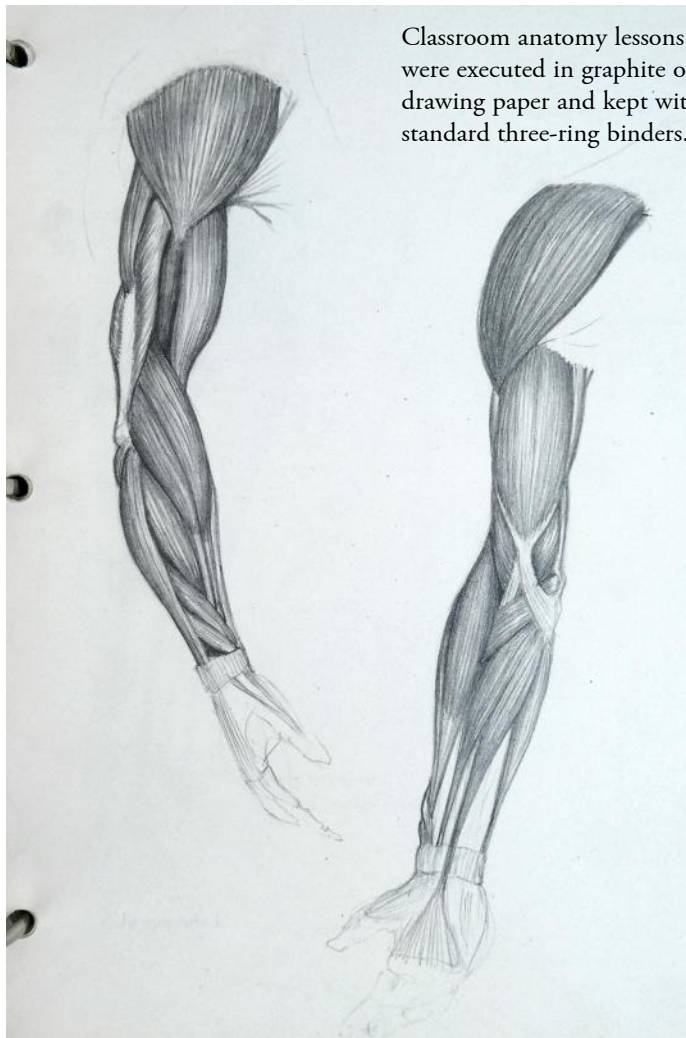


Self-portrait in charcoal, 24" x 18," 1966.

Fifteen years later, in homage to my anatomist mentor, I did another self-portrait with my brain very accurately rendered.

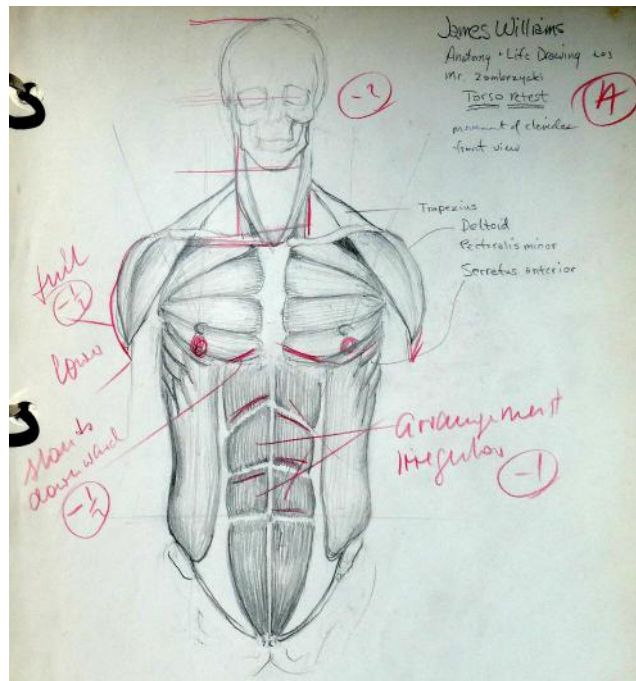


Self-portrait in graphite, 16" x 16," 1981.



Classroom anatomy lessons (shown here) were executed in graphite on smooth 11" x 8.5" drawing paper and kept within standard three-ring binders.

We were quizzed weekly.



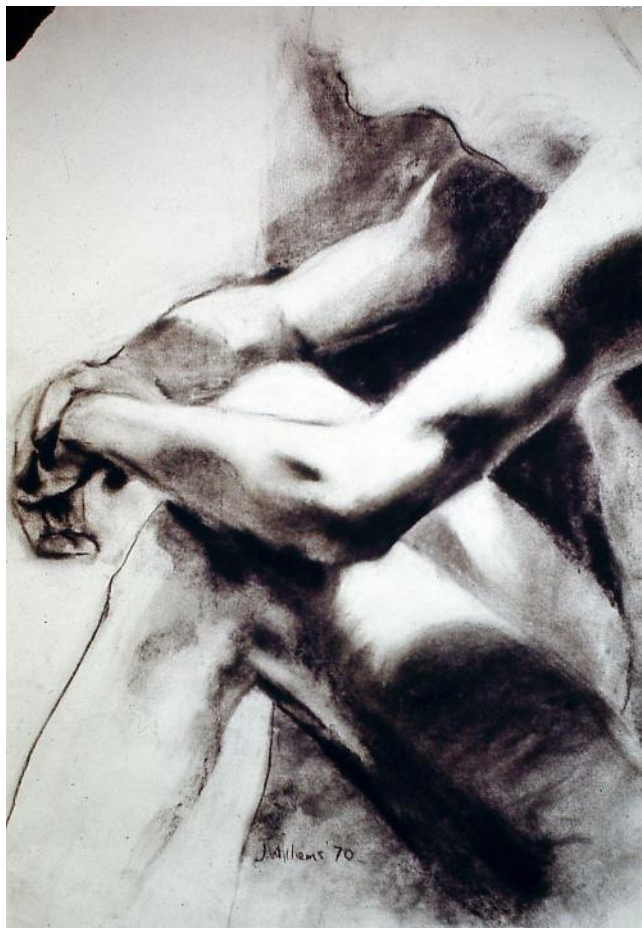
early works: the university years continued

by J. M. Williams

figurative studies; some surviving, untitled exercises



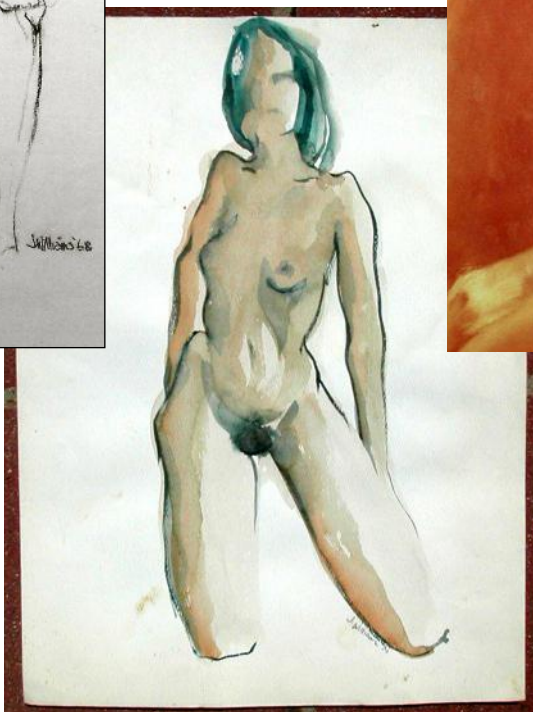
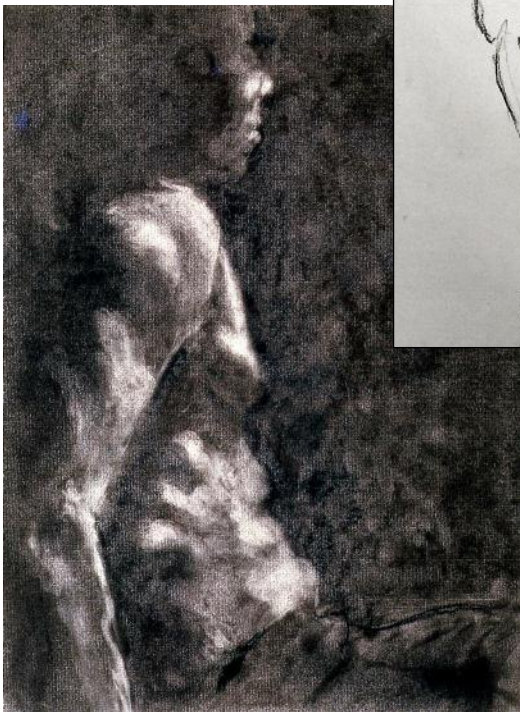
Very early in my figurative studies, I showed an intuitive grasp of modulating line. It would show up particularly in spontaneous gesture drawings. It was not learned behavior. I never thought to myself "Press harder here." It was all part of a creative dance between the eye and the hand as they sought to capture a visual truth.



In charcoal exercises, I fed upon the drama of chiarascuro. Classroom lights would be turned down and the model spotlighted. Highlights never were achieved by white chalk, conté crayon or pastel, but by the natural, untouched whiteness of the paper.



Oil pigment could be applied evenly to a surface, then wiped away with a turpentine-soaked rag. An exercise in reverse painting!



Gestural watercolor figuration had its own special challenges. Among them, how to lay down pigment resolutely, yet not heavy-handedly. Go with the flow.

early works: the university years continued

by J. M. Williams



“Code Blue.”

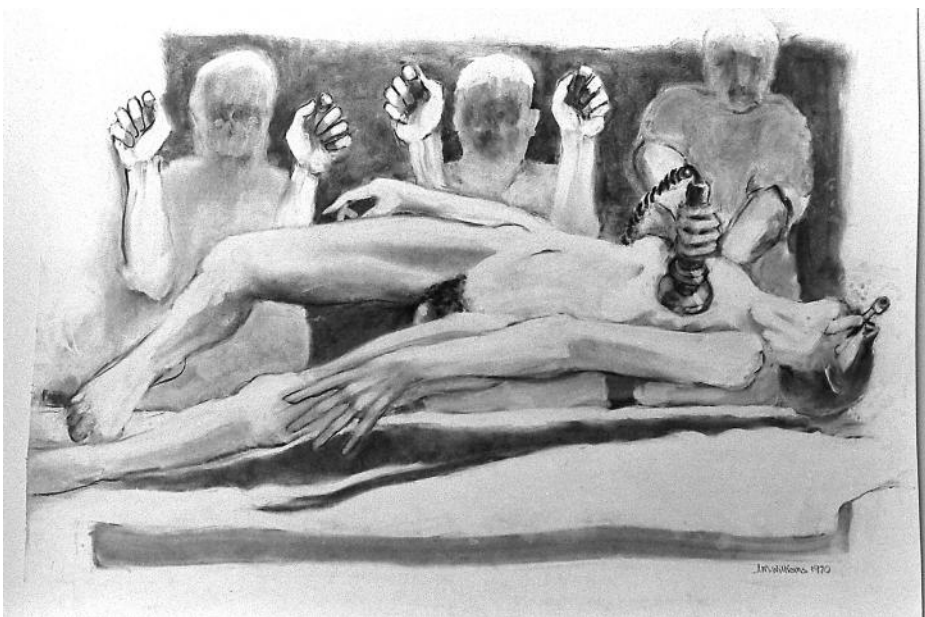
Wayne State University, Monteith College Works on Paper Solo Exhibit, April, 1970

I exhibited figurative works on paper in a solo show, as part of my B. A. requirement in 1970. The studies portray the grim realities encountered on my job in the ER and ICU at Harper Hospital, a large, inner-city medical facility in Detroit. The charcoal works are 36 x 48 inches; the ink studies, 11 x 14 inches.



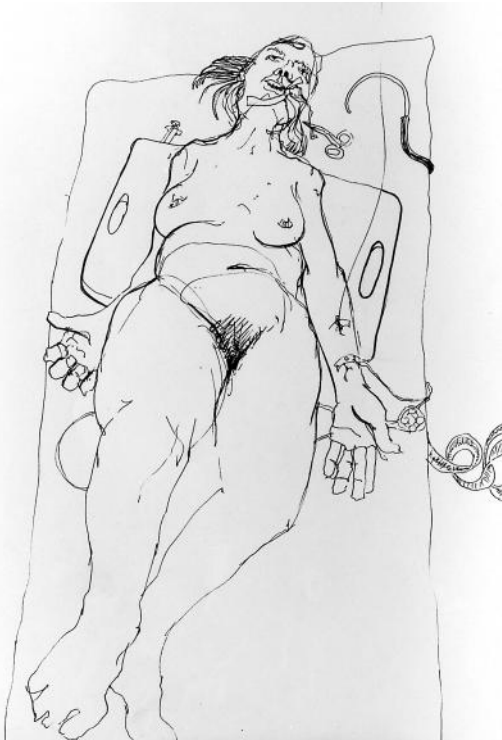
“Charcoal #7,” Code Blue Exhibit, 1970.

The depictions were an attempt to share with general viewers the disturbing realities of a world seldom seen. Also, they were my efforts to come to terms (unsuccessfully) with the often numbing and dehumanizing events I faced as an “inhalation therapist” while on the “crash team,” when I was 22 years-old.



“Charcoal #6,” Code Blue Exhibit, 1970.

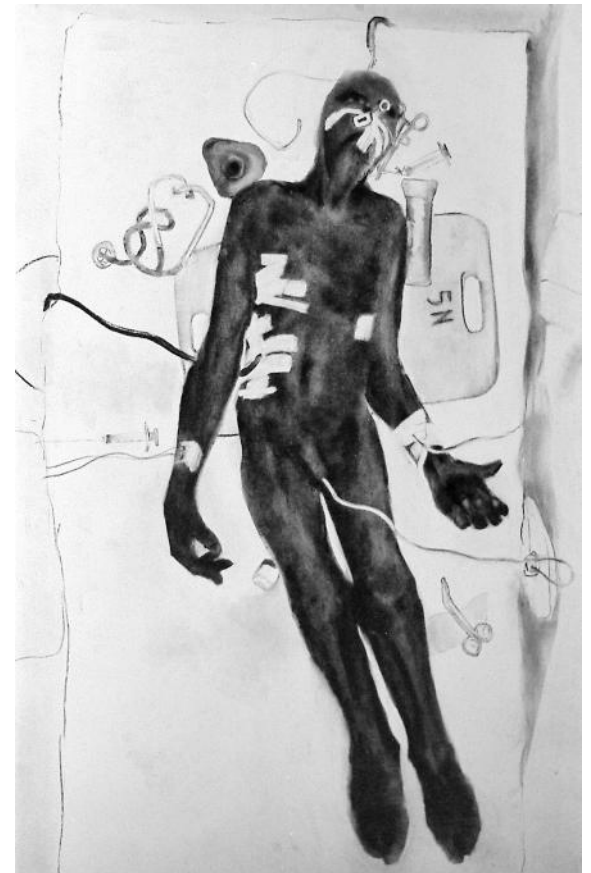
Cardio-pulmonary resuscitation is a brutal event for all involved. Even in the most ideal conditions, success is far from assured. Though techniques have been honed over decades, it still comes down to forcefully wresting someone leaving the world back into the world, for better or worse.



“Ink Study #2,” Code Blue Exhibit, 1970



“Ink Study #3,” Code Blue Exhibit, 1970



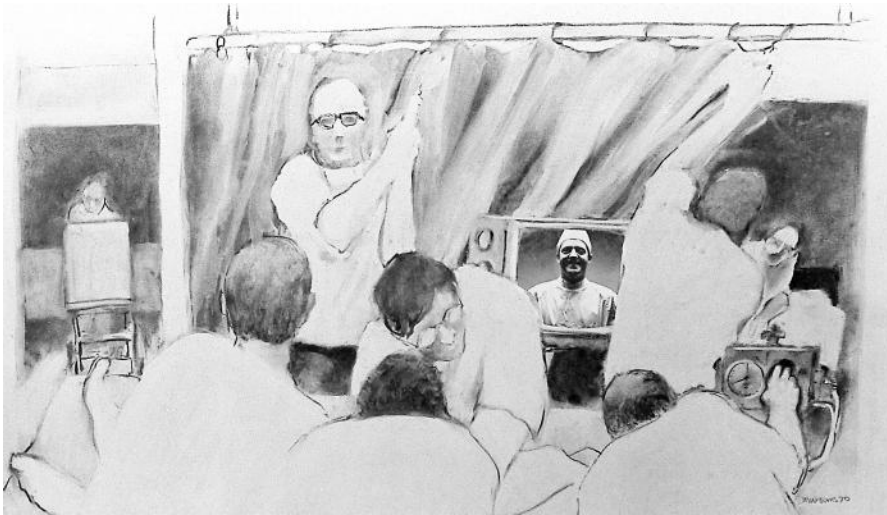
“Charcoal #1,” Code Blue Exhibit, 1970.

early works: the university

years by J. M. Williams

"Code Blue" exhibit continued.

Wayne State University, Monteith College,
Works on Paper Solo Exhibit, April, 1970.



"Charcoal #9," Code Blue Exhibit, 1970



"Charcoal #2," Code Blue Exhibit, 1970

It became apparent that medical illustration actually might diminish my love of both medicine and fine art. I would not have a hands-on connection to the healing arts; and I would be constrained to faithfully depicting spleens, etc., at some sanitized drawing table, far removed from directly helping others.

This exhibit fulfilled my degree requirements at Wayne State University, and also marked the end of my employment at Harper Hospital. By mid-August, 1970, I had relocated to Southern California.

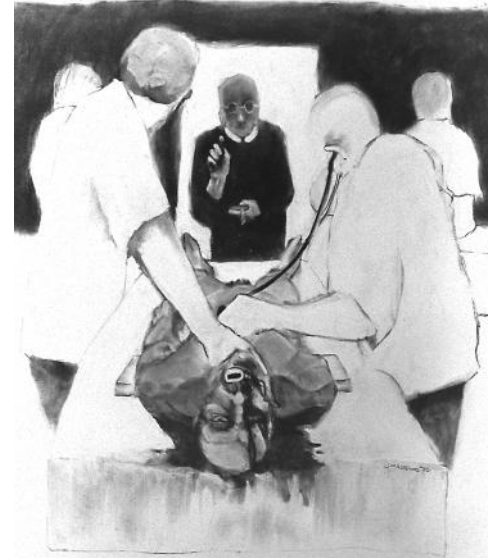
I was given fortuitous access to the dissection labs at the Medical School of Wayne State University. Though many of the specimens at that time had been picked over by multiple students, I did gain some valued insight into the human body as a musculo-skeletal machine. Could I somehow combine my two loves of medicine and art? I was very impressed by the work of Dr. Frank Netter for Ciba Labs. I looked into the prestigious medical illustration department at University of Michigan. "Congratulations," the assistant said, "You are our seven-hundredth applicant." "How many do you accept?" I asked. "Five," she replied.



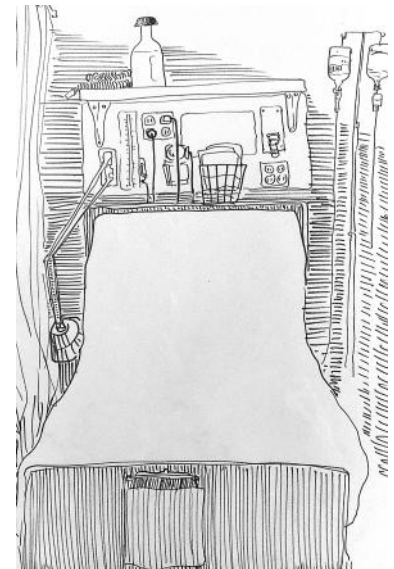
"Ink Study #1," Code Blue Exhibit, 1970



"Charcoal #4," Code Blue Exhibit, 1970



"Charcoal #3," Code Blue Exhibit, 1970



"Next Please," Code Blue Exhibit, 1970 p.6

sculpture

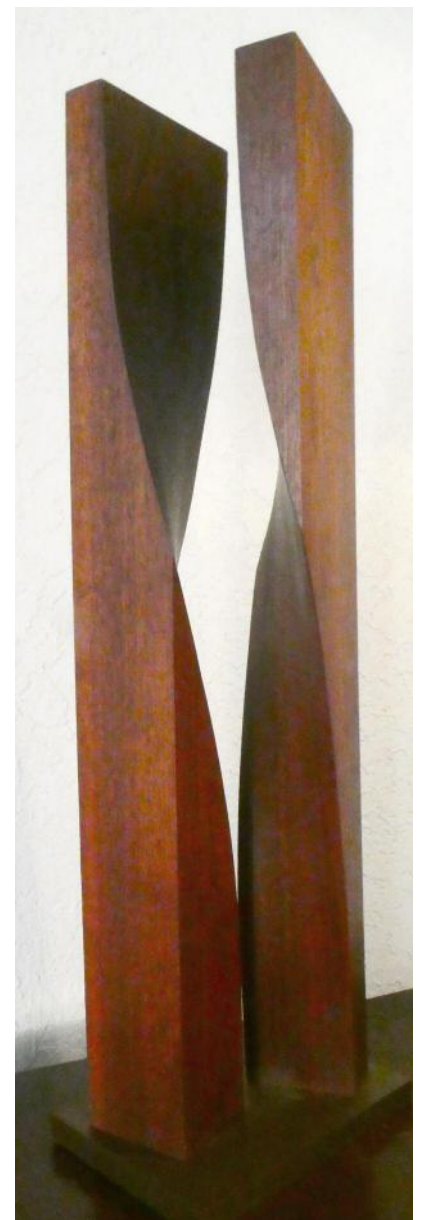
by J. M. Williams

The evolution and execution of a challenging, minimalist sculpture.



"Locus," baked walnut sculpture, 27" x 7" x 5," 1967.

In early 1967, I took a course in non-figurative sculpture. The eleven-week quarter was surging along while I puttered about, out of focus, and out of ideas. I had possessed for a couple of years a beautiful block of baked walnut, so pristine and pure that I felt merely polishing it smooth would bestow the blessing of art upon it. But then I wondered what would happen if I started sawing at the top while slowly rotating the block 90 degrees. Wooden airplane propellers are created that way, but I was told that half of the block was destroyed (chipped away) in the sawing process. I experimented with flexible bandsaw blades, and sure enough, it was possible to devise a gimbel that would help swivel the block as a fresh bandsaw blade whined its way tortuously through the resistant walnut. Two graduate student friends helped as I slowly pirouetted the piece to its right angle conclusion. If the distorted blade had snapped, or if we had slipped, or paused to readjust, the smooth continuity would have been lost. I would like to brag that my deft maneuvering spelled success, but it was just pure, dumb luck. The work was exhibited center floor because my experiments in styrofoam had shown that as one walked around the piece, a shaft of light would ascend between its two halves. Later, from time to time, I would swivel it open to reveal the tactile, almost sensuous inner curves of its topology.

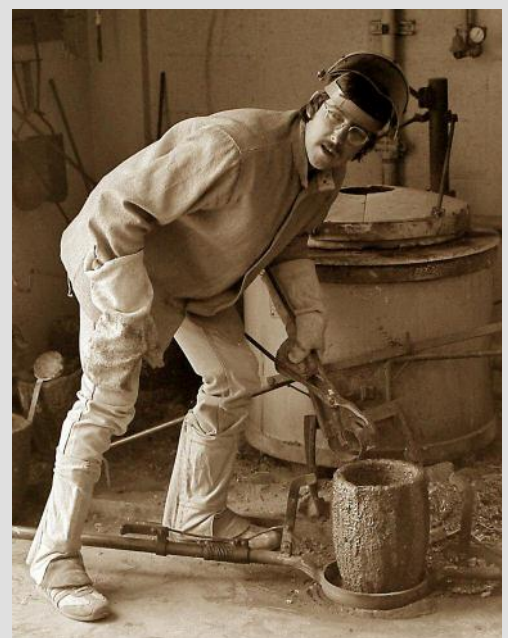


A figurative sculpture "sketch"



"Waif In Chair," bronze figurine, 3" tall, 1970.

The bronze piece at left, later titled "Waif in Chair," began as a piece of wax that I twisted into shape while we all waited in line for our final grades. I liked the gestural spontaneity of her pose and I piggy-backed her onto another wax figure for later casting. The waxen waif would be "invested" into a plaster mold, inverted and heated. Her melting wax would drain out of the mold. Then molten bronze would be poured into the emptied space. Hence, the term "lost wax" process. The mold would be broken away, and the magical metamorphosis from wax to bronze would be complete. Metal casting has always held for me the transformative marvel of alchemy.



The artist awaiting his casting call.

3 breakthrough charcoal pieces

by J. M. Williams



"No. 12," charcoal on paper, 25.5" x 17," 1987.

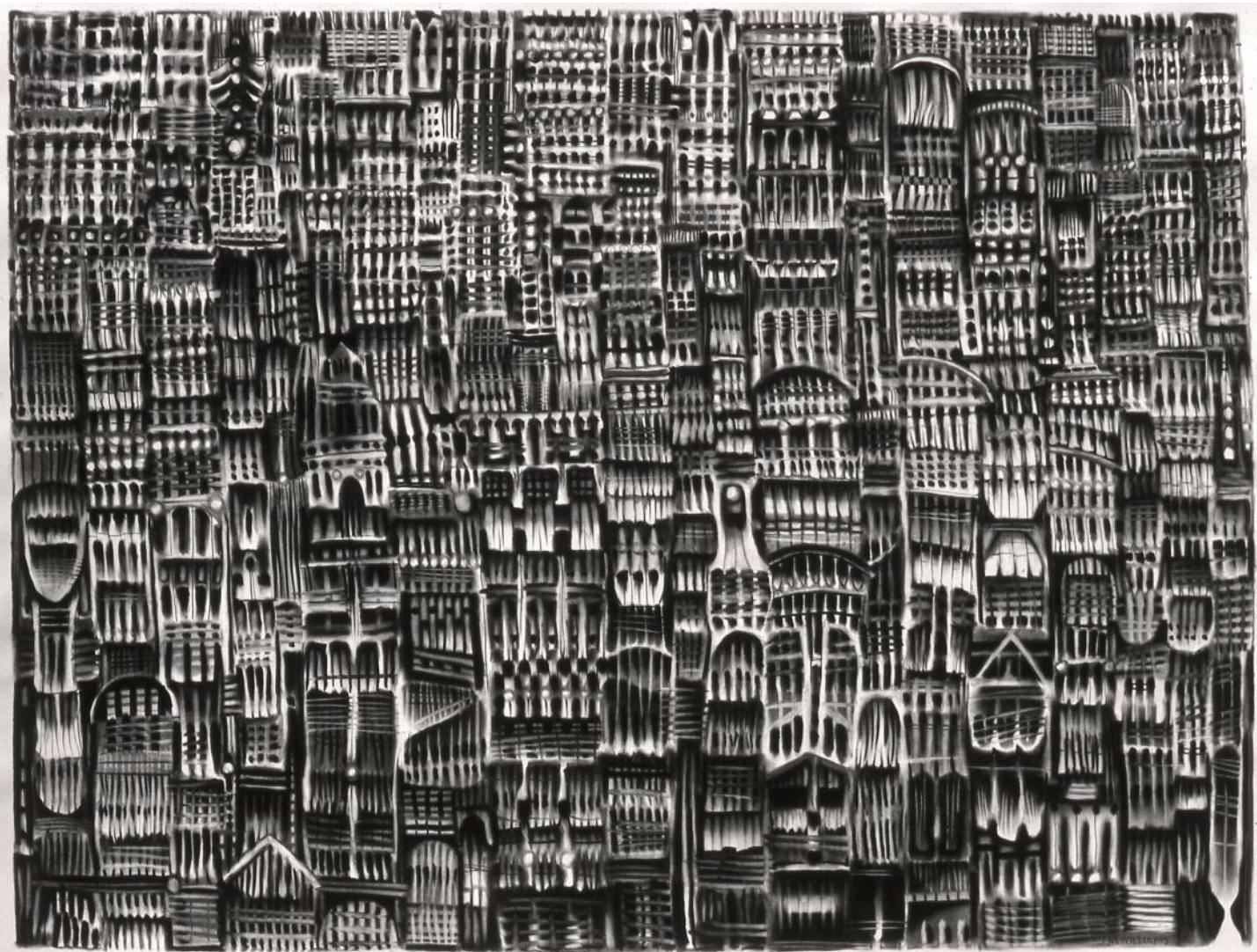
At left: In 1987, my art was taking me either nowhere, or to places I did not want to be. One night in a fit of pique, I lashed out upon a piece of Strathmore drawing paper with both vine and compressed charcoal. The softness of the vine charcoal and the smooth "tooth" of the paper produced a wondrous, smoky effect. And the deep richness of the compressed charcoal evoked a feeling of dark mystery. I just let the disparate, primitive forms emerge unrestrained.



"Moonhouse," charcoal on paper, 28" x 17.5," 1987.

At right: Within a few iterations, I developed a richer feeling of atmosphere, more textural variation and a deeper sense of mystery. The medium of charcoal now suited my need to sound out the unknown, and the unknowable.

Below: During that period, I began exploring with charcoal the concept of pattern; mysterious in its own way. I spent hours creating patterns within patterns. Below, in a piece entitled "Italia," I constructed quasi-architectural facades evoking motifs I encountered in my travels through old Italy. This piece inspired me onward into the complex works that I call "grids."



"Italia," charcoal on paper, 28.5" x 39.5," 1990.

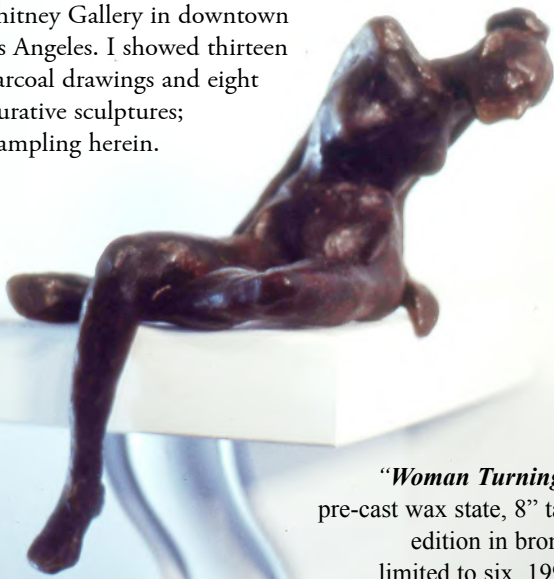
“Burnt Offerings” Fiona Whitney Gallery, Los Angeles, California



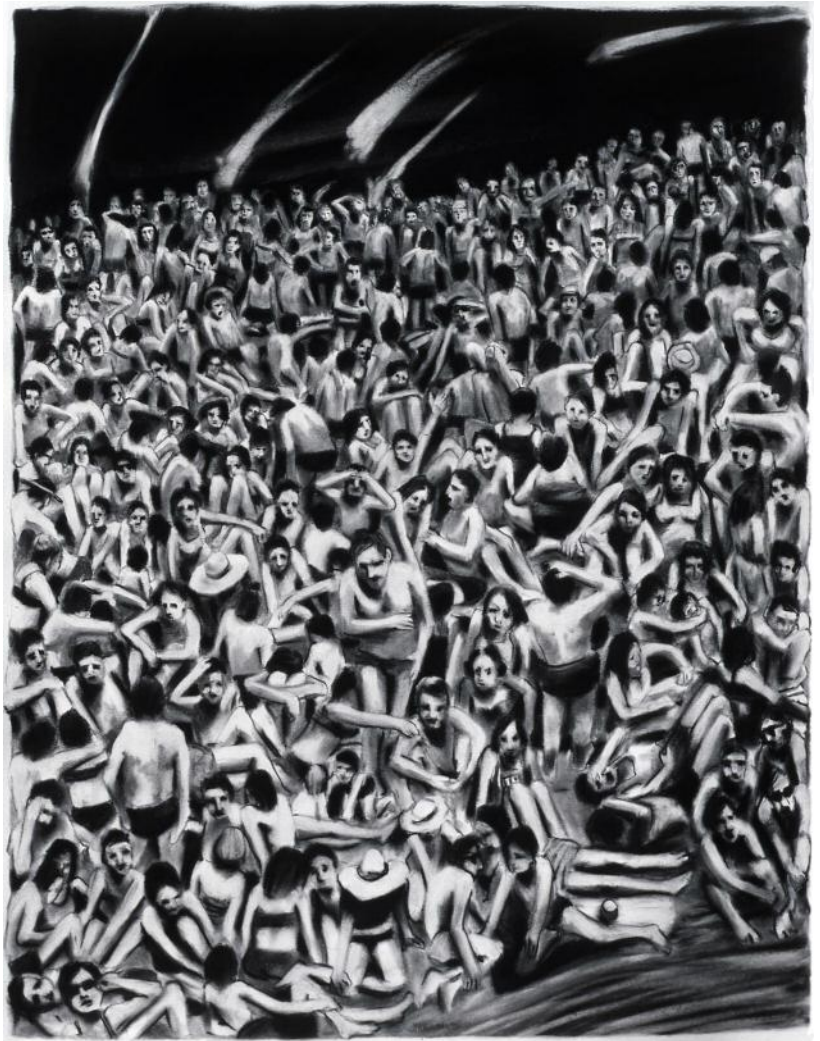
a solo exhibition of charcoal drawings and bronze figurines,
June 14 - July 11, 1991

Artist with “*Fires at Noon: Ahmadi Oilfield, Kuwait,*” charcoal on paper, 24” x 88,” 1991.

After appearing earlier in group show,
I was given a solo exhibit at the Fiona
Whitney Gallery in downtown
Los Angeles. I showed thirteen
charcoal drawings and eight
figurative sculptures;
a sampling herein.



“*Woman Turning,*”
pre-cast wax state, 8” tall,
edition in bronze
limited to six, 1991.



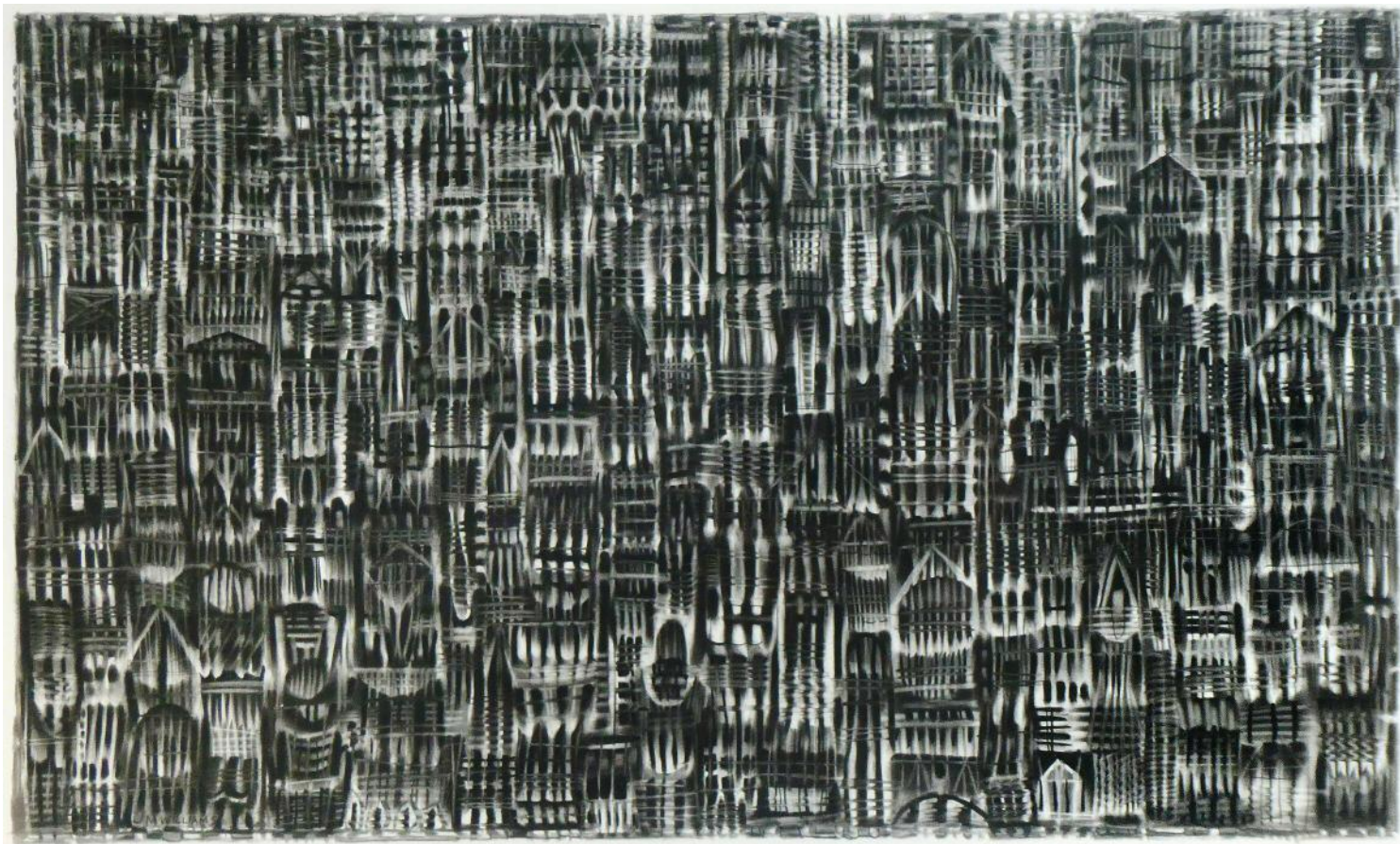
“*Gathering,*” charcoal on paper, 33” x 26,” 1987.

The piece above (sadly lost in a California wildfire), came pouring out of me late one evening in 1987. A crowded gathering of people on a beach... at night. One by one I interlaced the tangle of figures, no smiles, no cavorting about; only waiting. (I am somewhere in the middle, taking a bow.)



“*Incoming,*” charcoal on paper, 15” x 18,” 1991.

“Burnt Offerings” Fiona Whitney Gallery, Los Angeles, California
 a solo exhibition of charcoal drawings and bronze figurines, 1991, continued.



Above: *“Inside Liebnitz,”* charcoal on paper, 21.5” x 36.5,” 1990. My fascination with pattern has led to these time-consuming, visual mantras. Layered structural matrices are deposited into and erased out of the darkness, in an incantation to the mystery we are all born into..



“Ba (Souls in Flight),” charcoal on paper, 30” x 20,” 1989. A marveling at the ancient Egyptian triumvirate concept of the soul; the ka, the akh and the ba. The ba (a bird form with the head of the deceased) gives movement to the soul. It must find its way back to the well-preserved body of its host, hence the elaborate mummification process.



“Ladders and Tightrope,” charcoal on paper, 22” x 15,” 1987. I used the eerie texture and tonality of charcoal to explore the idea that after we struggle up the ladder of success, we often find at the top a tightrope.



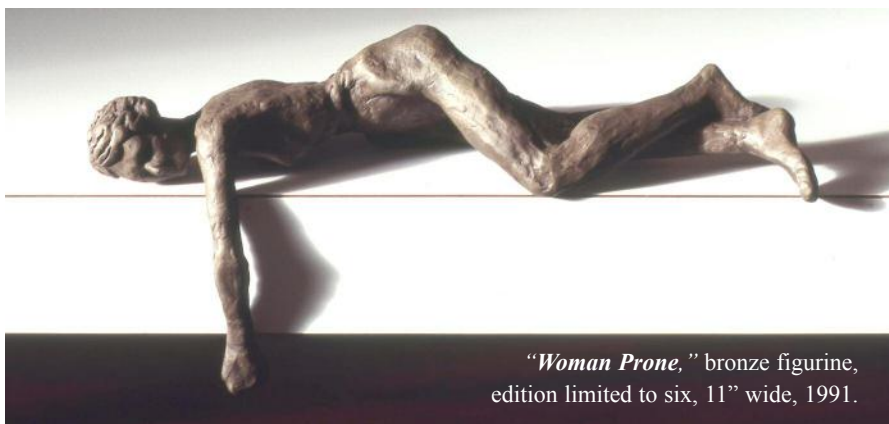
“Woman Peering Down,” bronze figurine, edition limited to six, 11” tall, 1991.

“Burnt Offerings” Fiona Whitney Gallery, Los Angeles, California

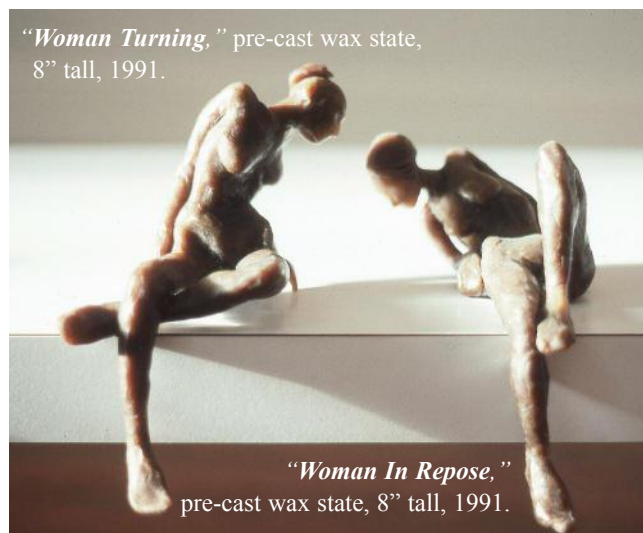
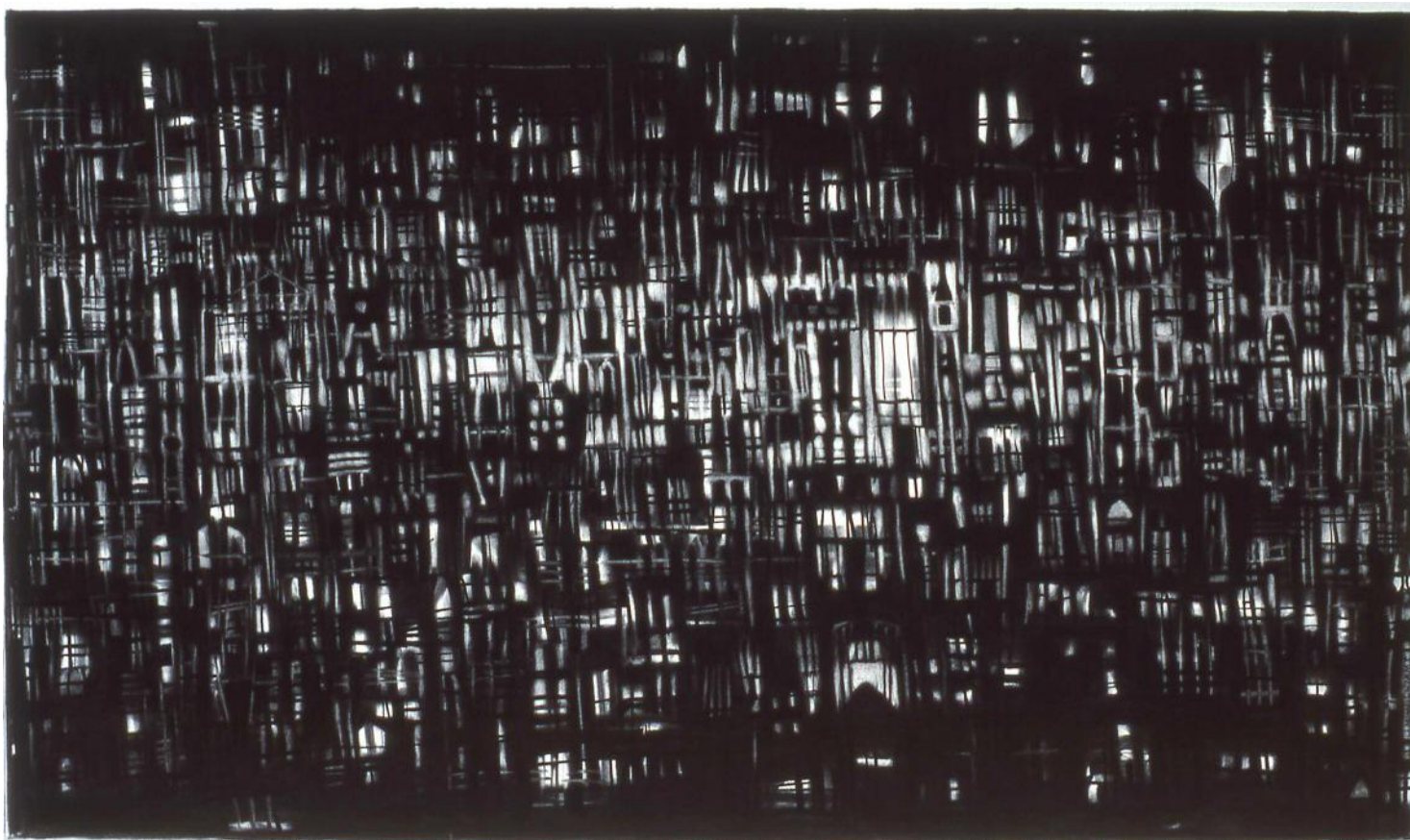
a solo exhibition of charcoal drawings and bronze figurines, 1991, continued.

Aside from the joy of sharing my artistic efforts with very dear friends and family, this exhibit afforded me insight into how my art was evolving. I had no reservations about the quality or integrity of my efforts. I felt on track, albeit in a somewhat out-of-the-way aesthetic railyard. I vowed to pursue only themes and directions that moved me.

Below: “*Shadow Matrix*,” charcoal on paper, 22” x 38,” 1991. Before commencing a “grid” work, I create sample test pieces that explore the paper stock, drawing media, textures, shapes, values, and importantly, the degree of intricacy that will be carried forward throughout the piece.

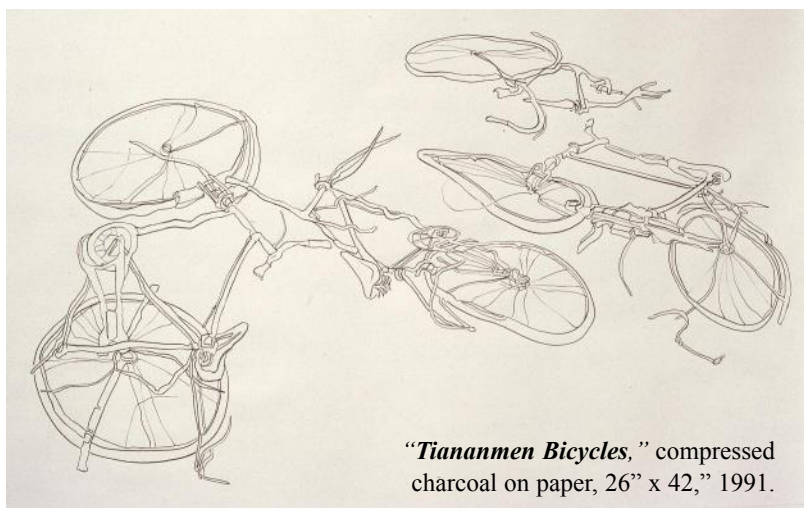


“*Woman Prone*,” bronze figurine, edition limited to six, 11” wide, 1991.



“*Woman Turning*,” pre-cast wax state, 8” tall, 1991.

“*Woman In Repose*,” pre-cast wax state, 8” tall, 1991.



“*Tiananmen Bicycles*,” compressed charcoal on paper, 26” x 42,” 1991.

photomontage

by J. M. Williams

I have always held reality suspect. As far back as my young childhood, I exploited any opportunity to subvert the “real” in favor of the “what if.” Decades before the digital age, I was creating fanciful worlds with scissors and glue. I resected images from magazines. I transferred images with lifting solutions like lighter fluid. And I augmented postcards with varied pigments.

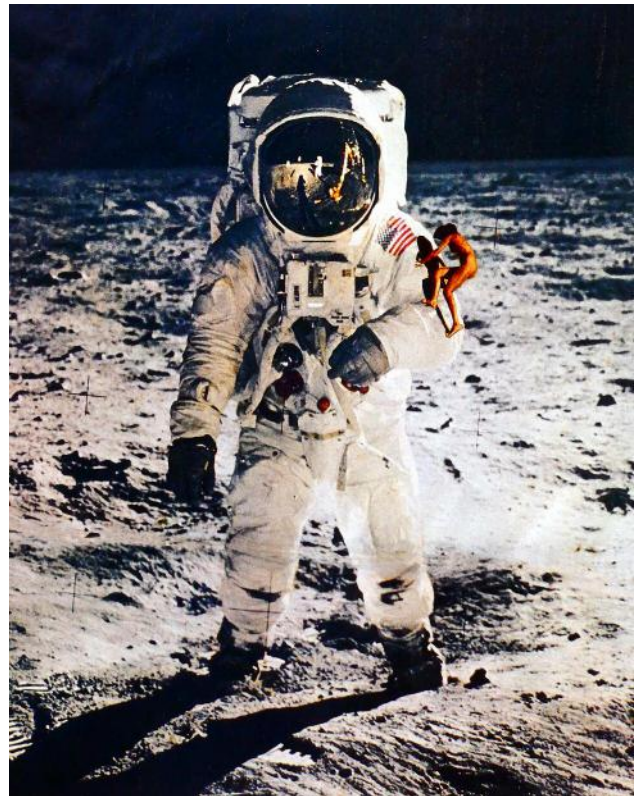


“Courageous Meets Formidable,” photo-montage with collage elements from a sailing calendar. 15” x 17,” 1991.

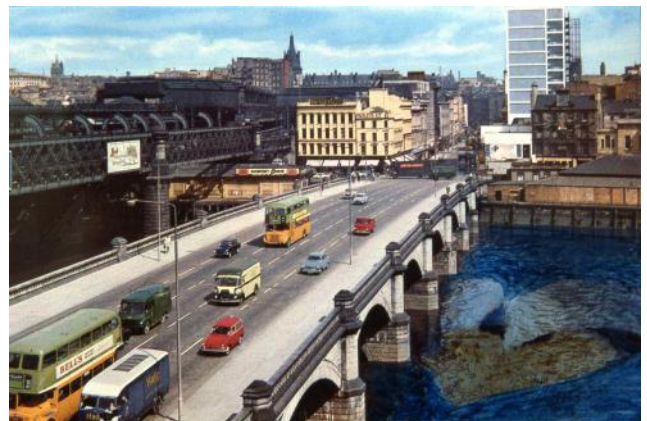


“Above It All,” photo-montage with collage elements from various issues of National Geographic Magazine, 15” x 17,” 1991.

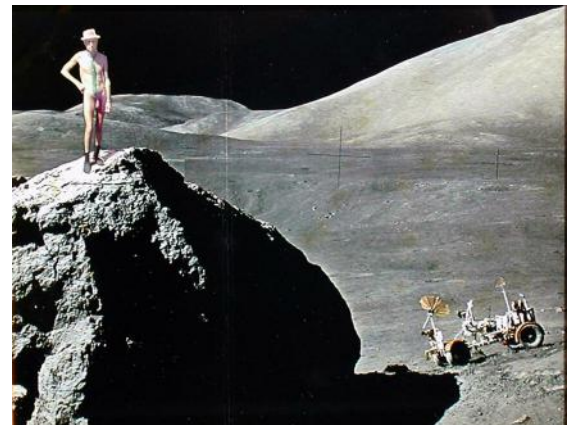
Below: An untitled, mixed media “stitching together” exercise. Magazine images, pastels and ink sketching were combined within the pages of 11” x 14” student sketchbooks, assigned to be filled during an eleven-week drawing course.



“Moonwalker,” photo-montage with collage elements from a Life Magazine. 12.5” x 10.5,” circa 1969.



“Water Under the Bridge,” pigment applied to a postcard from Glasgow, Scotland 4.25” x 6,” 1980.



“Man on the Moon,” photo-montage with collage elements from a National Geographic Magazine and a nudist magazine, 8” x 10,” circa 1969.

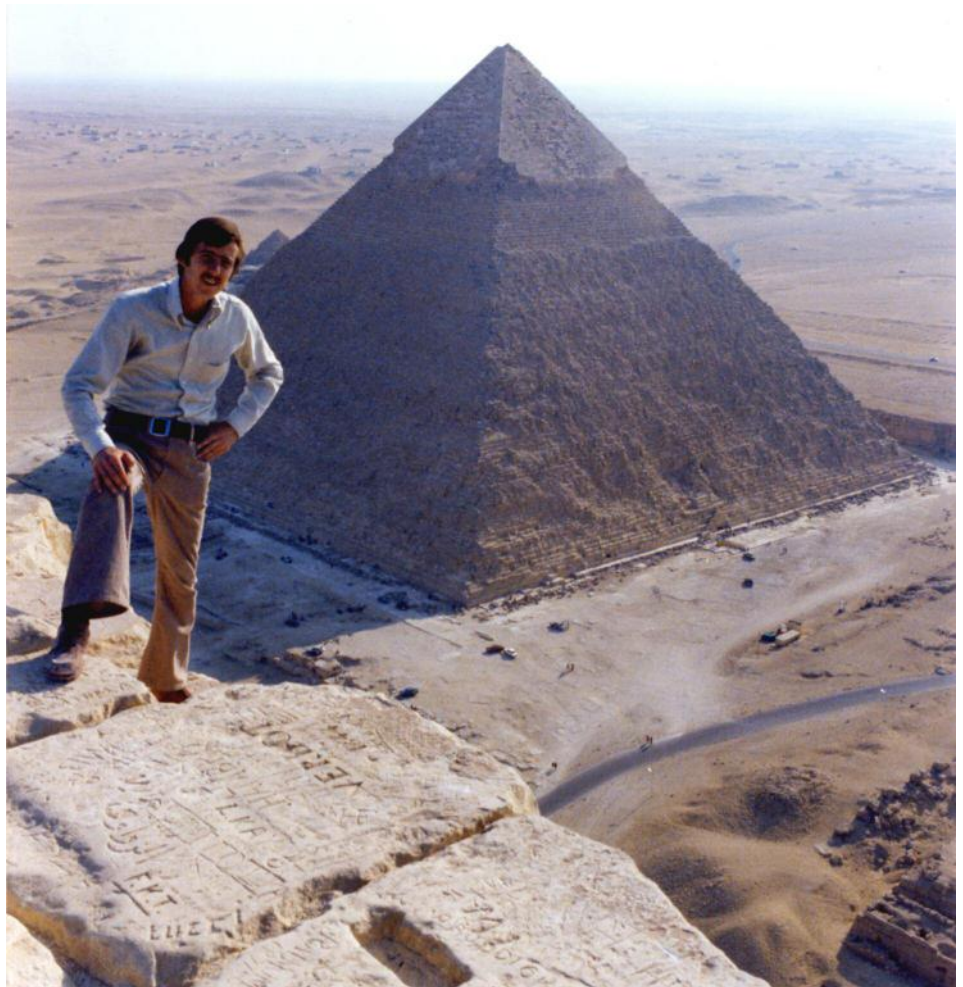
p.12

part four: on the road(s). cameras and sketchbooks, half a world away

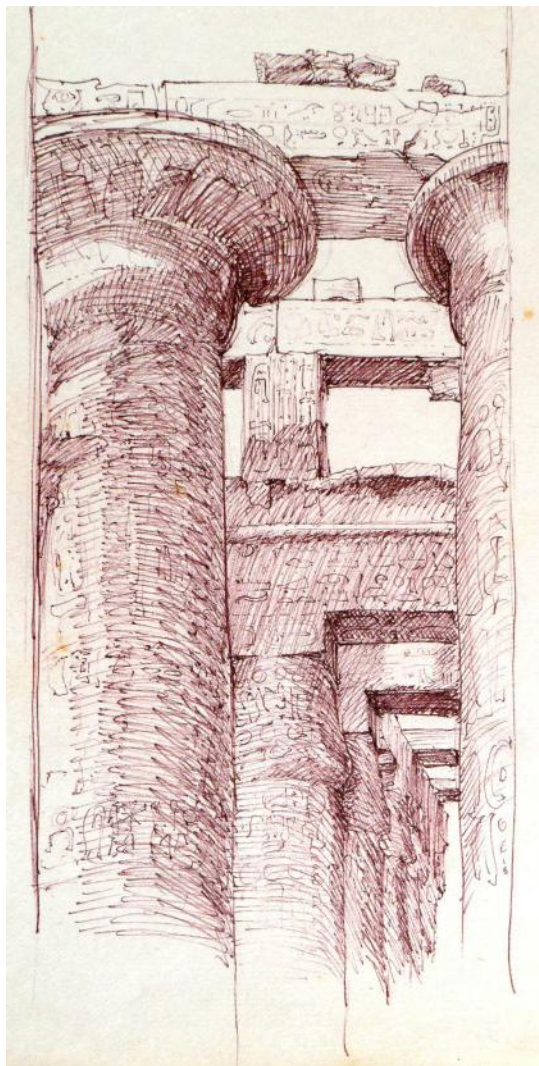
egypt, photographs and ink studies by J. M. Williams

Having released Parts One through Three, this 12 page document is the fourth installment of what is to be eight multi-page pdf surveys of my art. Part Four contains drawings and photographs gleaned from travels half a world away.

At right: A milestone event. Not long past toddlerhood in Detroit, my grandmother introduced me to volume “E” of a supermarket encyclopedia offer. Not yet of reading age, I thumbed my way to an impossibly exotic place... ancient Egypt. I vividly recall a beautiful woman with a conical hair-do (the famed statue of Queen Nefertiti, now in Berlin), but what floored me was a photo of the Cheops Pyramid. I vowed to my grandma that someday, I would “go up on top of it.” On March 31, 1978, a couple of weeks after my 32nd birthday, I finally scaled those two million blocks of hewn limestone. By then, wanderlust had augured deep into my nature.



Artist atop Cheops (Khufu) pyramid, March 31, 1978, (amid centuries of chiselled auto-graphs). Climbing was tolerated back then, though self-appointed tomb guards often would attempt to fine climbers. Ascent is now illegal. Current prison sentence three years. Behind me is the pyramid of Khafre (Khephren) who followed Cheops, c. 2520-2494BC.



“Karnak,” ink drawing of the temple complex, Luxor, Egypt, 1978. 11” x 9.”



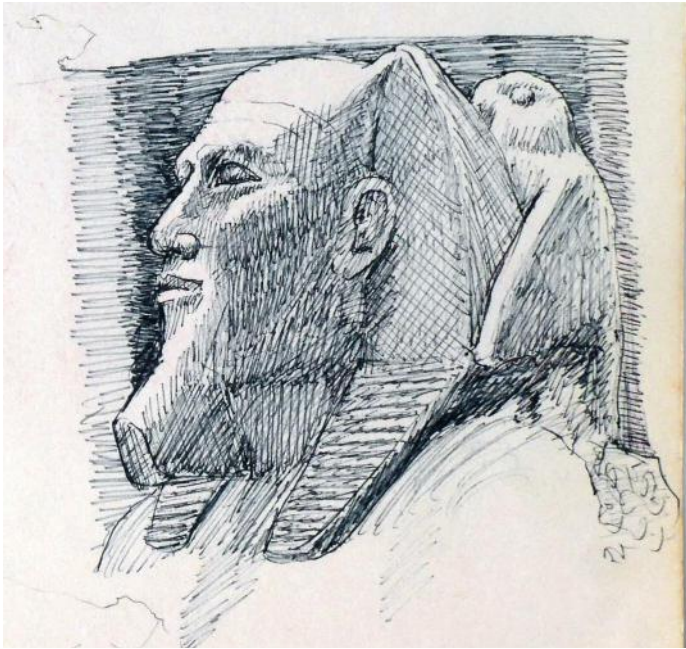
Tweri, (Tawaret, Ta-urt), my favorite of the many Egyptian gods. As a bipedal, pendulously-breasted hippopotamus, she was the protector of fertility, gestation, maternity, and childbirth.

At left:
The carefully mummified cat is not related to Tweri.

“Tweri (Ta-Urt),” ink drawing on paper, 1978, 10.5” x 9.”

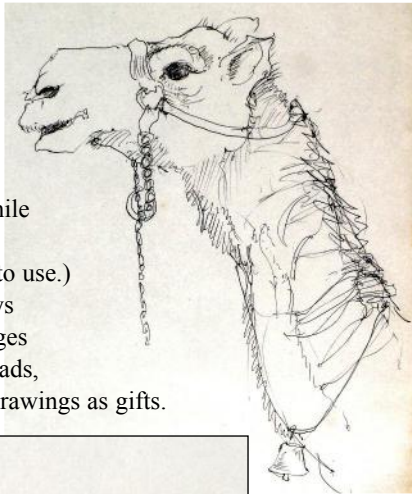
part four: on the road.

egypt: photographs and ink studies
continued by J. M. Williams



"*Khafre (Khephren)*," 2520–2494BC, ink drawing on paper, 1978, 9" x 10.5," from his seated dolomite sculpture on the first floor of the Egyptian Museum. Embraced by a falcon symbolizing Horus, this sculpture is a timeless masterpiece. I marvelled at it until the museum closed. I've since discovered that the falcon may be shoring up a perceived weakened spot within the stone.

At right and below:
I found camels to be favorite drawing subjects. (They stood pretty still while they milled about public squares waiting to be put to use.) Their handlers were always intrigued to see their charges immortalized into sketchpads, sometimes receiving the drawings as gifts.



Two ink drawings of camels on paper, 1978. 9" x 10.5." Luxor, Egypt.

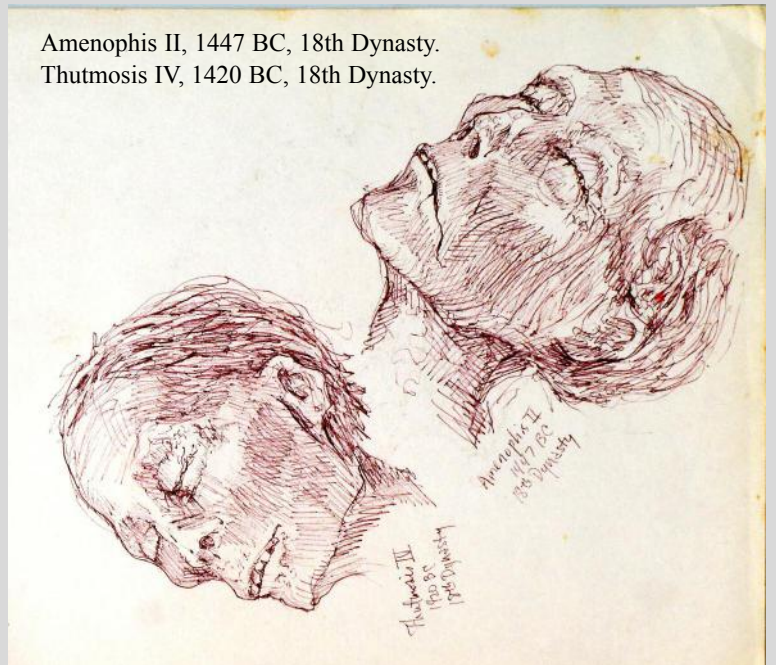
The Egyptian Museum, Midan el Tahrir, Cairo, Egypt.

I spent two occasions immersed in this greatest collection of Egyptian antiquity under one roof (over 150,000 objects). The fact that it was not well-lit, not well-arranged and not well-labelled only added, for me, more darkened mystery. I found amazing works stacked dejectedly behind shattered stellas. And the puny (and only) statuette of mighty Cheops seemed an afterthought in its glass casement. Something of a gloomy warehouse, the Egyptian Museum nonetheless was an astounding experience. The ground floor presented a chronology of unforgettable works dating back to the Predynastic Period. The second floor focused upon the excavations of Tutankhamun's tomb and other priceless discoveries. Tucked in the southwestern corner was the gallery of the royal mummies. At that time some twenty-five mummies were on display.

Cameras were prohibited in the Royal Mummy Room, but drawings could be made of the unwrapped pharaohs.

"*Amenophis II and Thutmosis IV*," ink drawings on paper, 1978. 9" x 10."

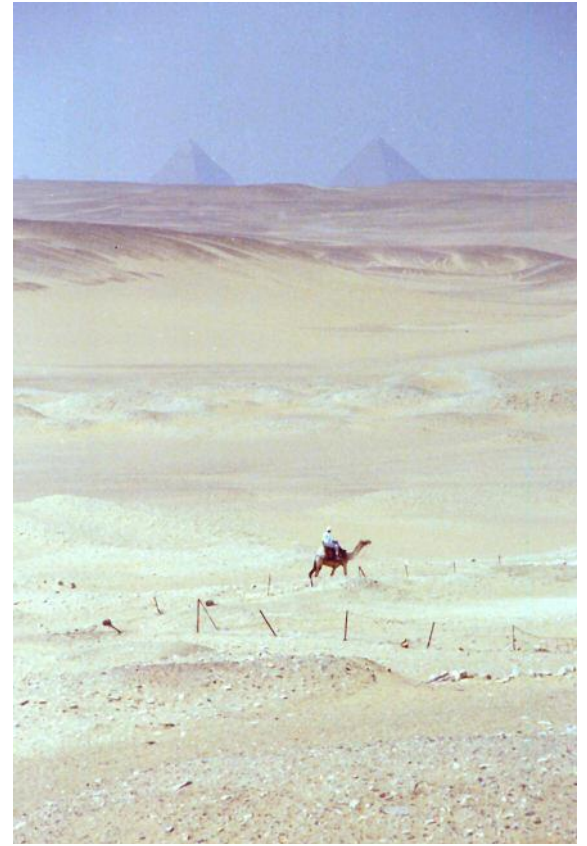
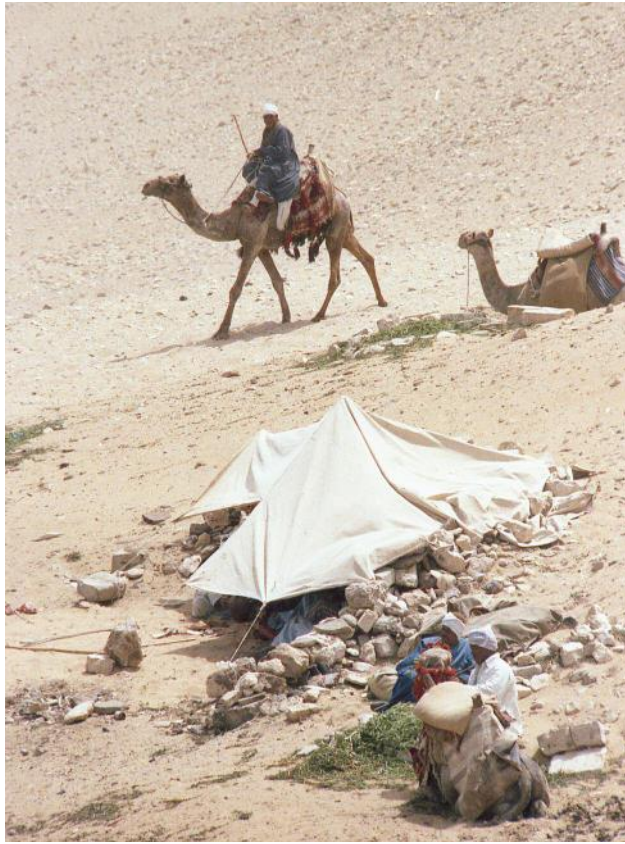
Amenophis II, 1447 BC, 18th Dynasty.
Thutmosis IV, 1420 BC, 18th Dynasty.



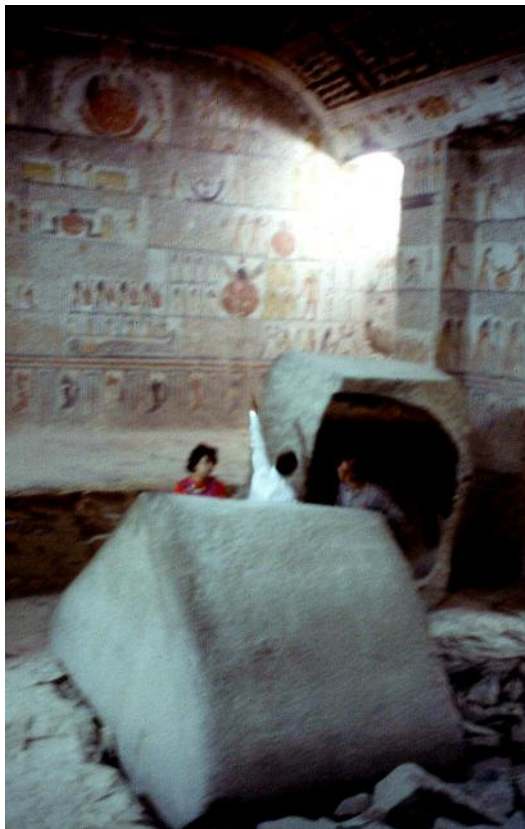
"*Sekenen-Re*," graphite drawing, 1978. 4.5" x 5.5." A Theban prince who likely died of his terrible head wounds in battle against the Hyksos in 1580 B.C.

part four: on the road(s) egypt: photographs by J. M. Williams

At right:
Just beyond the din
and the perpetually
rotating brown-outs
of Cairo, another
world struggles
unobtrusively along,
as quietly as it has for
millenia.



Apparently,
the sledge also
was invented by
Egyptians. The less
pretentious (and
less protected)
Tombs of the
Nobles are located
along the West
Bank of the Nile.



Long-plundered ancient tombs were plentiful for exploring. Electric generators were available for local sites, while “guides” at more remote excavations could reflect sunlight with mirrors down into narrow tomb openings to assistants below. The assistants, in turn, would redirect the light onto hieroglyphed walls, perfectly vivid and fresh after a hundred generations of darkness. This guide beckoned me closer, then snatched a quick kiss off of my reeling ear. I made a quick exit, realizing how naive I was to compromise my safety so easily. Nobody around.



Weary grave robbers of 19th Century B.C. eventually were relieved by the avaricious European tomb robbers of 19th Century A.D. It wasn't until the mid-1800s (and eventual establishment of the Egyptian Museum) that serious attempts were made to organize, categorize and protect Egypt's priceless cultural and historic trove.

part four: on the road(s). egypt: continued, by J. M. Williams

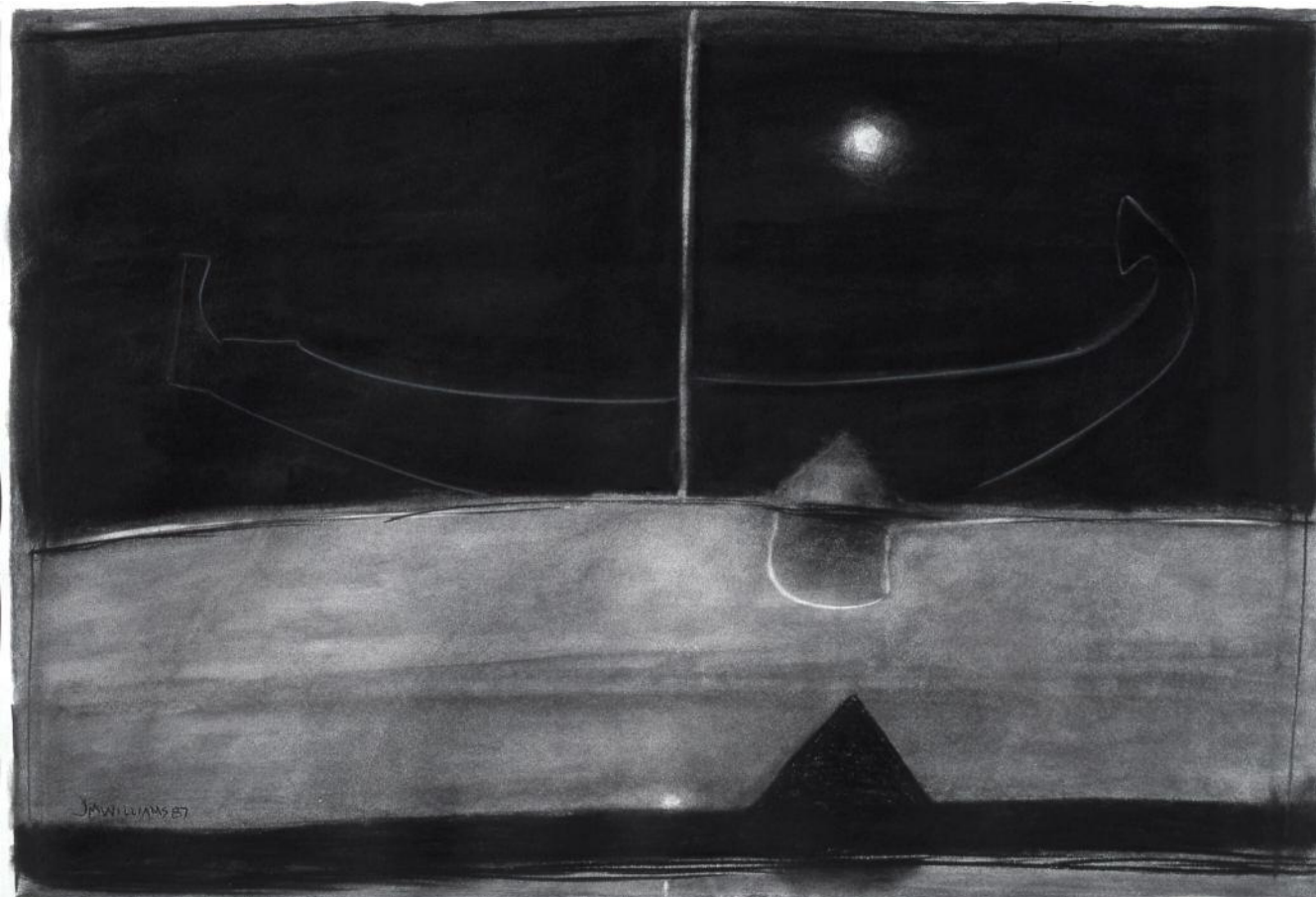
traversing pyramidal themes

At right:
An unsigned, undated
primitivist work done some-
time in the late-1980s
explores a fusion of
the media of soft charcoal
and acrylic gesso. Unable to
enhance or dismiss the piece,
it hung over my bed for years,
evoking memories
and dreams.



Below: A seminal work that
reveals the mystical nature that
the medium of charcoal can
achieve. Infused into the piece
are funereal and resurrective
symbols related to Egypt's
elaborate quest for rebirth.

"Untitled Gesso," mixed media, charcoal and gesso on canvas, 30" x 40," circa 1988.



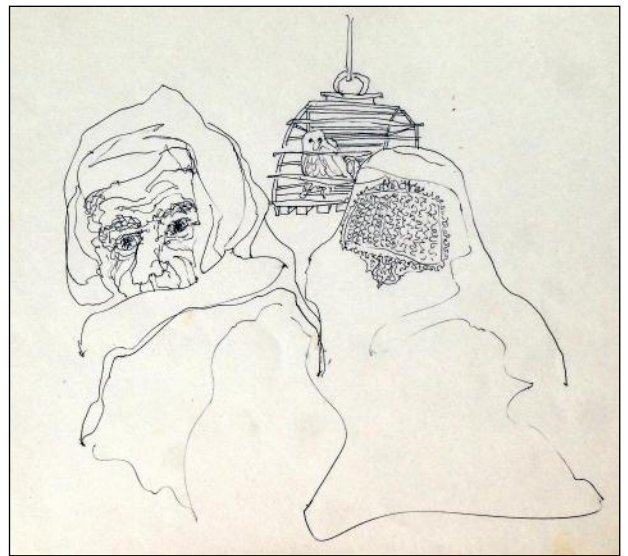
"De Nile," charcoal and pastel on paper, 23" x 33," 1987.

part four: on the road(s).

herat, afghanistan: photographs
and ink studies by J. M. Williams

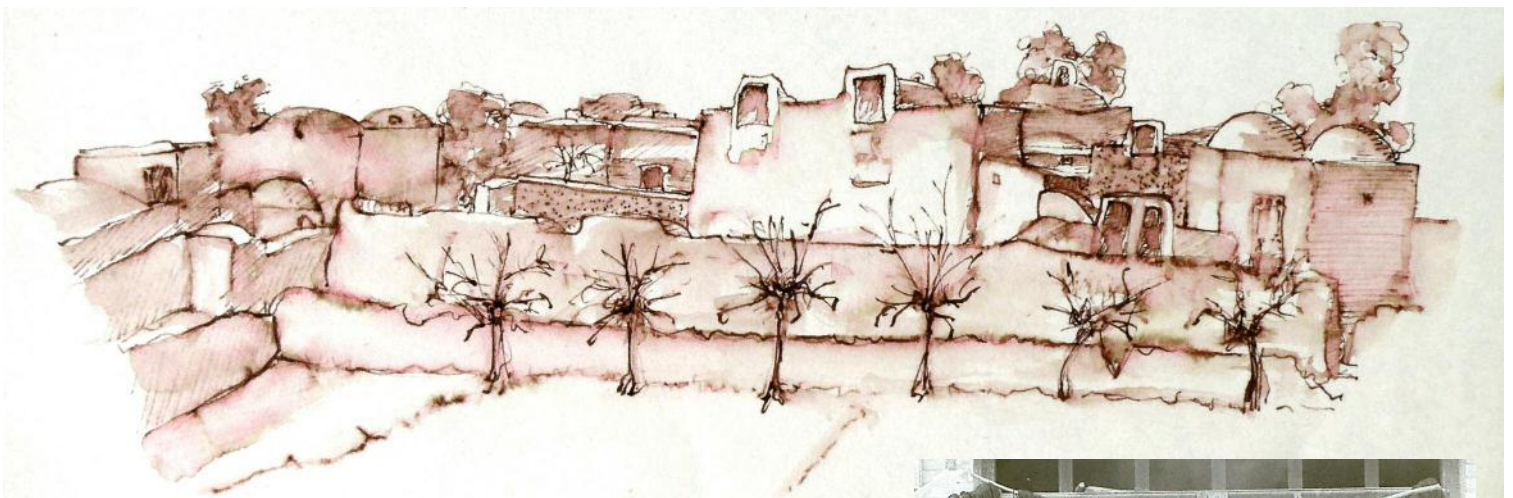


Above: *"Goat Wrangler,"* Herat, Afghanistan, photograph, 1978.

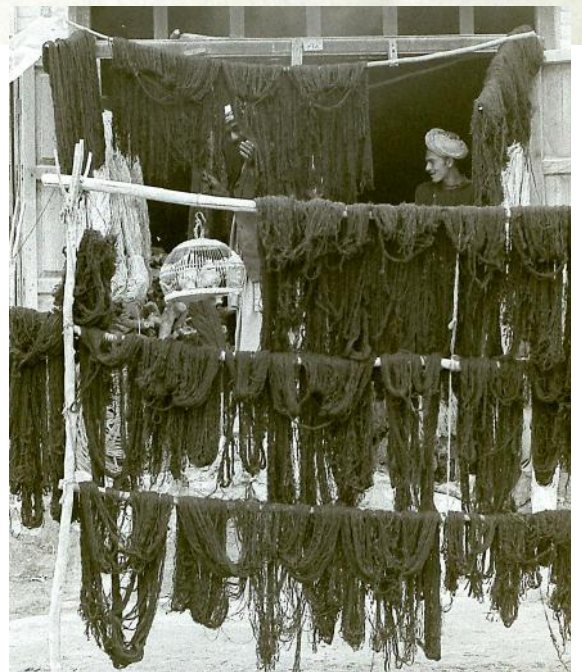


Above: *"Afghani Couple,"* Herat, Afghanistan, ink drawing on paper, 1978, 9" x 10.5"

Below: *"Afghani Enclave,"* west of Herat, Afghanistan, ink drawing on paper, 1978, 5" x 10."



Below: *"Magic Show,"* Herat, Afghanistan, photograph, 1978



Above: *"Peek-aboo,"* Dye shop, Herat, Afghanistan, photograph, 1978

part four: on the road(s).

iran: photographs and ink studies

by J. M. Williams

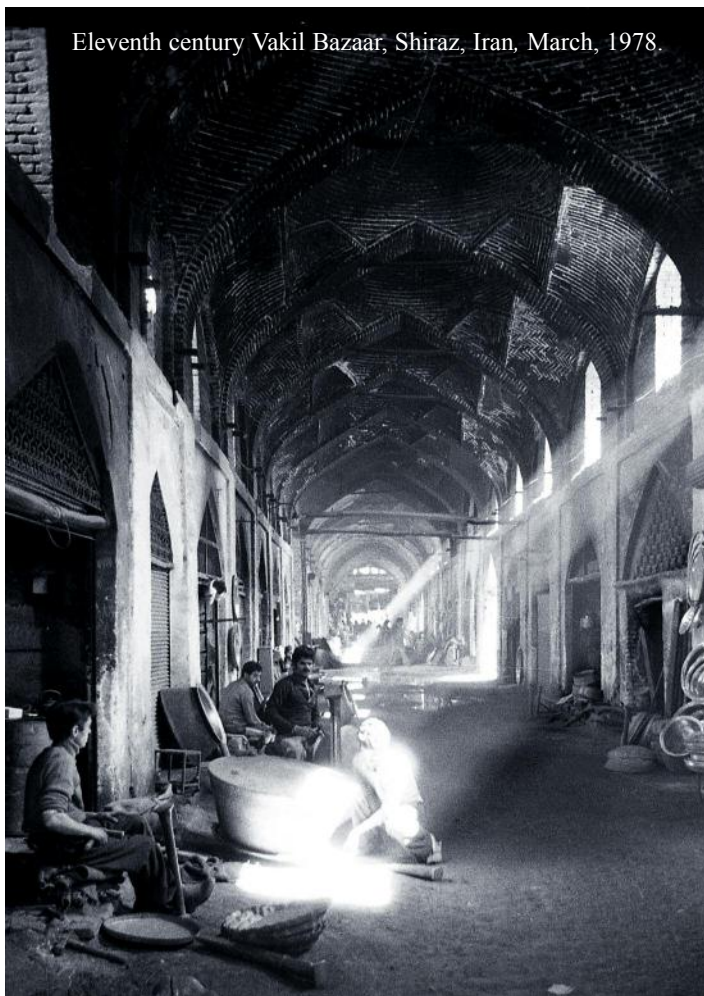
"Lion and Bull," Persepolis, Iran, ink drawing on paper of a wall relief, 1978, 10" x 8."



Above: Decapitated head of a classical Greek bronze sculpture, Museum of Archeology, Teheran, Iran. Ink drawing on paper, 1978, 10" x 9." The head appeared to be violently torn from the missing body of the sculpture.

Below: Bus ride from Teheran to Shiraz, Iran, ink drawing on paper, 1978, 5.5" x 10."

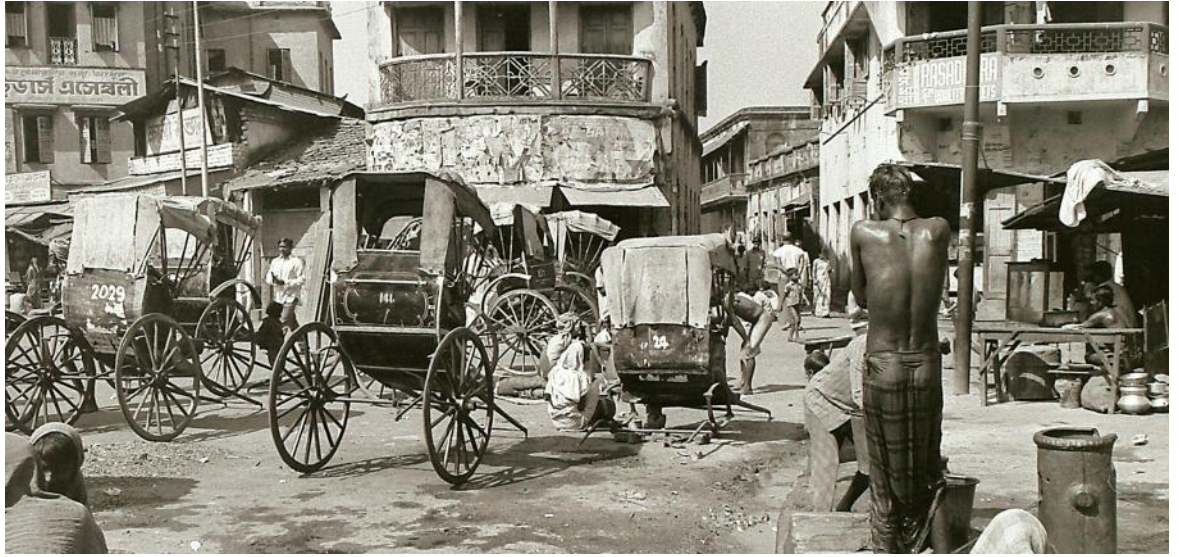
Eleventh century Vakil Bazaar, Shiraz, Iran, March, 1978.



Above: The cozy fourteen hour bus ride started at sundown. I was a practice dummy for broken English until dawn.

part four: on the road(s). india: photographs by J. M. Williams

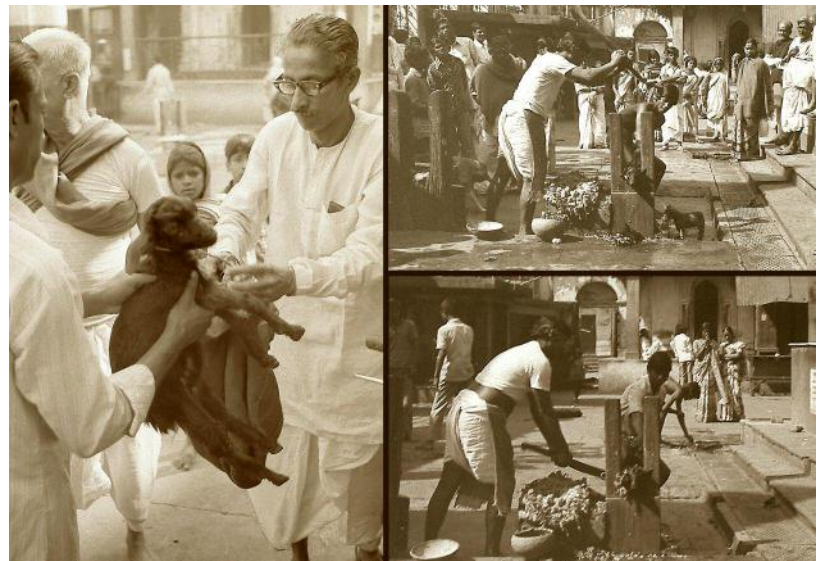
India proved a world unto itself. Over twenty-one distinct states—each proud of its customs, historical contributions and cuisines; yet each adhering to a broader, cohesive sense of nationhood. I spent a kaleidoscopic month circumnavigating the sub-continent by train, exploring its rustic interior and teeming cities. And through it all flowed the Ganges. “Release me from the cycle of rebirth, O Mother Ganga.” For me, in the end, India was ever more an enigma than at the outset of my perplexing journey.



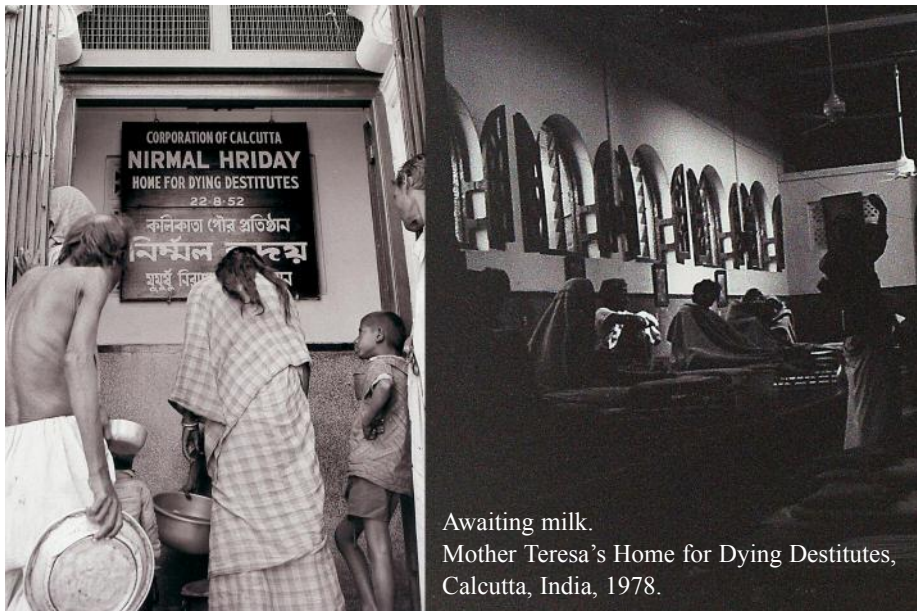
Above: A “taxi stand” behind a main thoroughfare in Calcutta, India, 1978.



Above: A European tourist mistakenly engages begging children, thereby emboldening their persistence. I was told if I had already emptied my pockets to “stare through them” and move on, thereby not wasting their time and their very valuable energy, Calcutta, India, 1978.



Above: Priest butchers sacrifice young lambs, Kali Ghat, Calcutta, India, 1978.



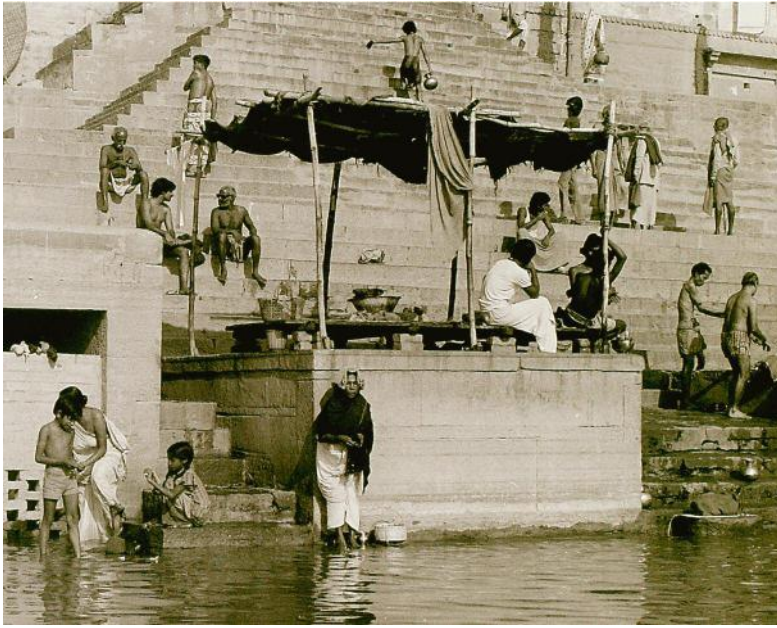
Awaiting milk.
Mother Teresa's Home for Dying Destitutes,
Calcutta, India, 1978.



Above: A severely malnourished child among hungry dogs in the grim “bustees” of the Howrah slum district, Calcutta, India, 1978.

part four: on the road(s).

india: photographs by J. M. Williams



Above: Bathing at the Gange's edge, Varanasi (Benares), India, 1978.

Below: River life amid the smoke of cremation, Varanasi (Benares), India, 1978.

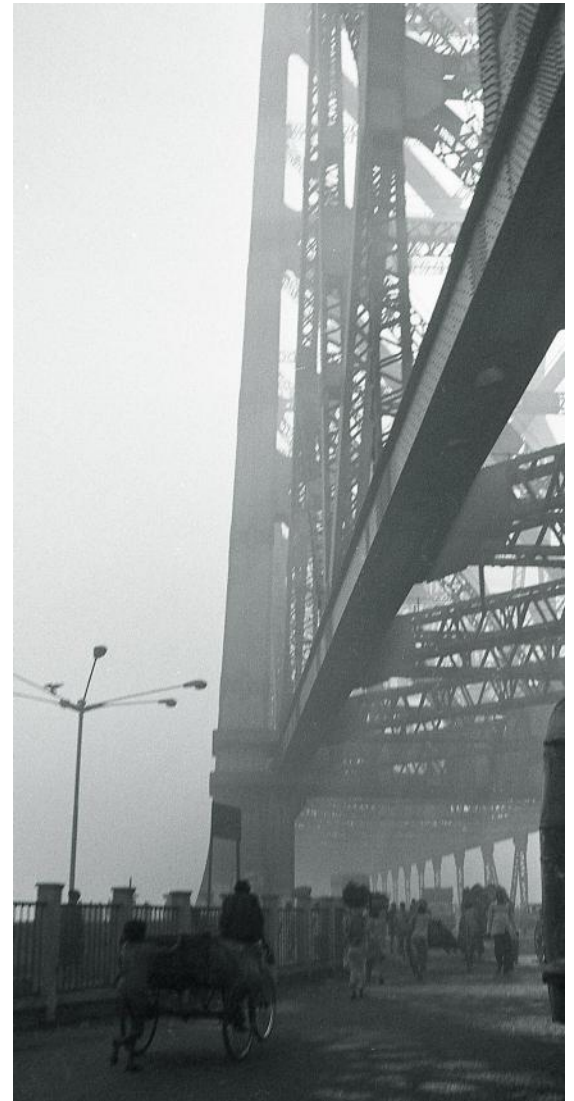


Below: Barber and young client, Varanasi (Benares), India, 1978.



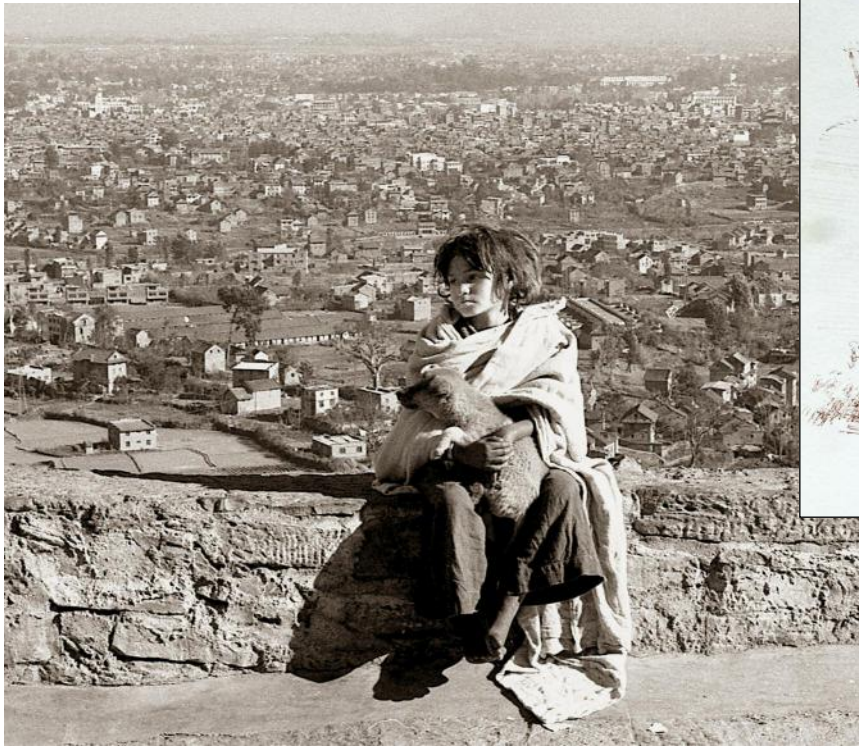
Above: On the way to cremation. Varanasi, India, 1978.

Below: Calcutta's imposing Howrah Bridge, 1978.



part four: on the road(s).

nepal: photographs and ink studies
by J. M. Williams



Above: A young Nepalese girl sits with a friend on the hilltop of the Swayambunath Stupa. Behind her, Kathmandu is cast out into the valley below like medieval dice.



Above: *"Small Hamlet,"* beneath Swayambunath Stupa, ink drawing on paper, 1978, 10.5" x 9." After photographing the girl at left, I wandered down the way and did an ink study of a small hamlet below the hilltop, whose structures resembled little dollhouses.



Above: Family life of a merchant in Kathmandu. Always on the lookout, but seldom able to achieve, I approximated a "decisive moment" that describes the amazing photographic art of Henri Cartier-Bresson. Here (within a typically structured setting), a breath of living is frozen, key players are captured through my lens exerting their own presence, their own integrity, in what Cartier-Bresson has described as "putting one's head, one's eye and one's heart on the same axis."



Getting his ears lowered. A young boy in Kathmandu sits patiently while a street barber (who probably could use a trim) works his magic.

Nepal was a time machine. My camera and sketchpads were never out of reach. Throughout much of my travels, I found myself a hapless shuttlecock batted between micro and macrocosms. Nepal seemed to distill and intensify what it means to be alive and in the tenuous moment.

part four: on the road(s).

nepal: photographs and ink studies
continued by J. M. Williams



Above: The tiny hamlet of Nargarkot (7100') clings precariously to a Himalayan foothill on the way to Mt. Everest. Ink drawing on paper, 1978, 10" x 9."

In Kathmandu, I waited for days with my cameras and sketchpads for a STOL (Short Take Off and Landing) flight up to Lukla or Shangboche (12,600'). But opaque morning fog and high afternoon winds forestalled the flights, thwarting my rarified dream to stand in the shadow of the world's tallest peak.

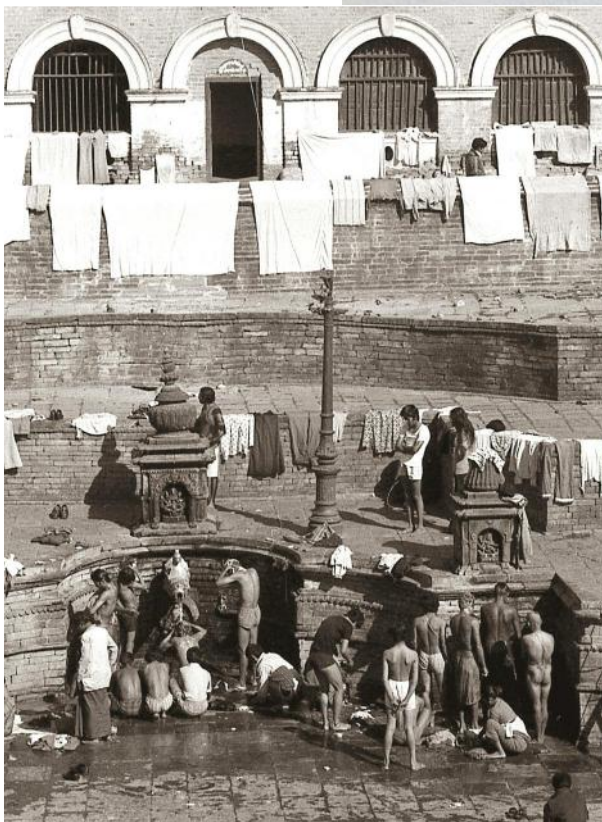


Above: Mt. Everest (29,032') looms over Nargarkot (and everything else), January 5, 1978. Hiking through the area around Nagarkot is said to offer striking views of alpenglow on Everest—which eluded me on my hazy, morning trek. This region is not an easy place in which to live. I was told that you could fall to your death harvesting onions.



Above: A goat's head welcomes visitors into a butcher shop. A common sight in Kathmandu, the heads often were painted with a garish, bright-orange preservative.

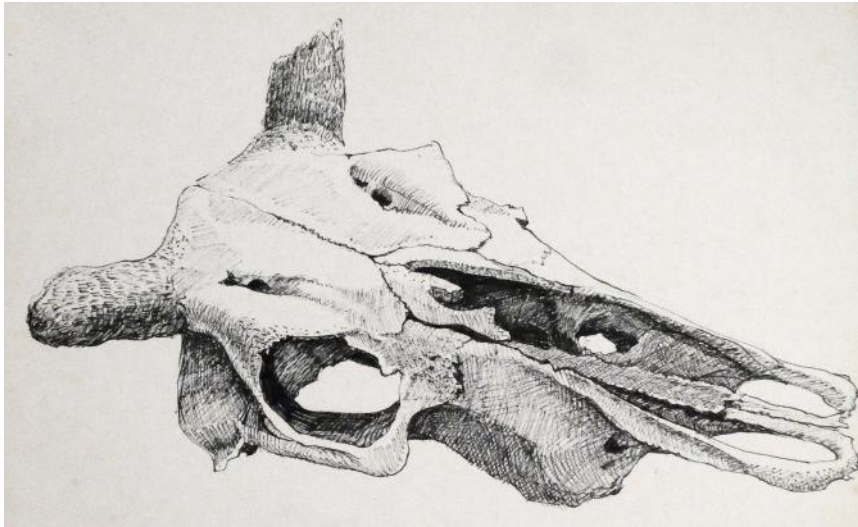
Below: An ink study of a toddler elephant at the Royal Chitwan National Park game preserve. Ink drawing on paper, 1978, 9" x 9."



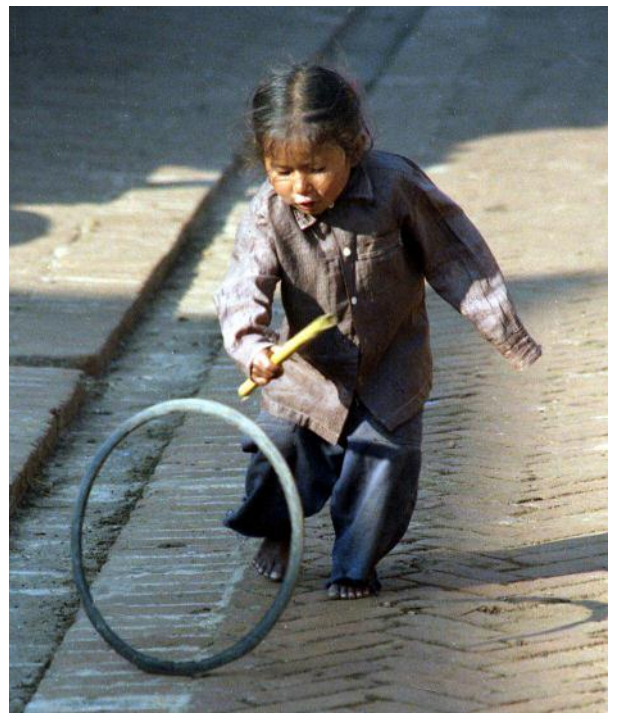
As much a Buddhist cleansing ritual as it is a means of dealing with the powdered manure and diesel grime of a clamorous city. One of many public places of bathing in Kathmandu, 1978.

part four: on the road(s).

nepal: photographs and ink studies
continued by J. M. Williams



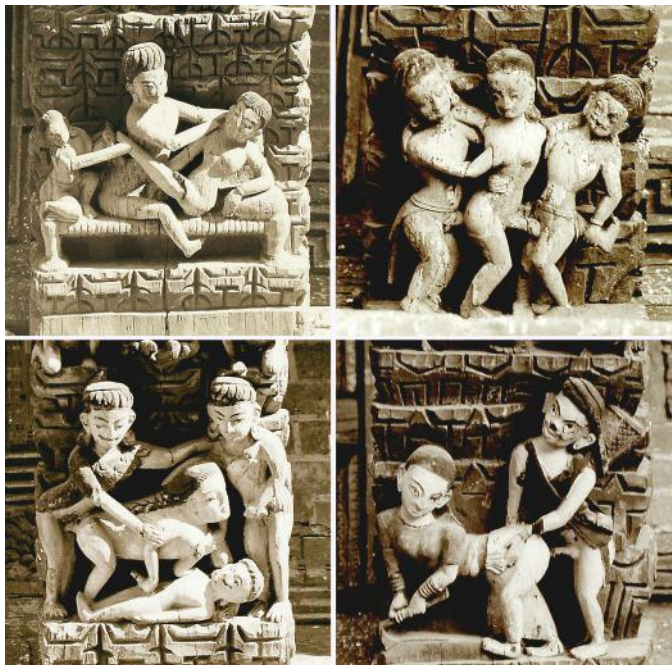
Above: "Cow Skull," Pokhara, Nepal, ink study on paper, 1978, 10.5" x 8.5"



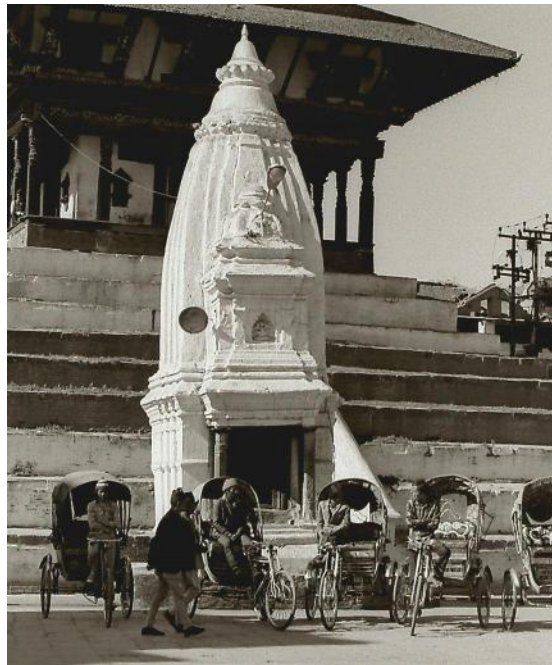
Above: Sticking and hooping, Kathmandu, Nepal, 1978.



Above: Barefoot children welcome the morning sun, Kathmandu, Nepal, January, 1978.



Above: Kama Sutra temple sculptures, Patan, Kathmandu, Nepal.



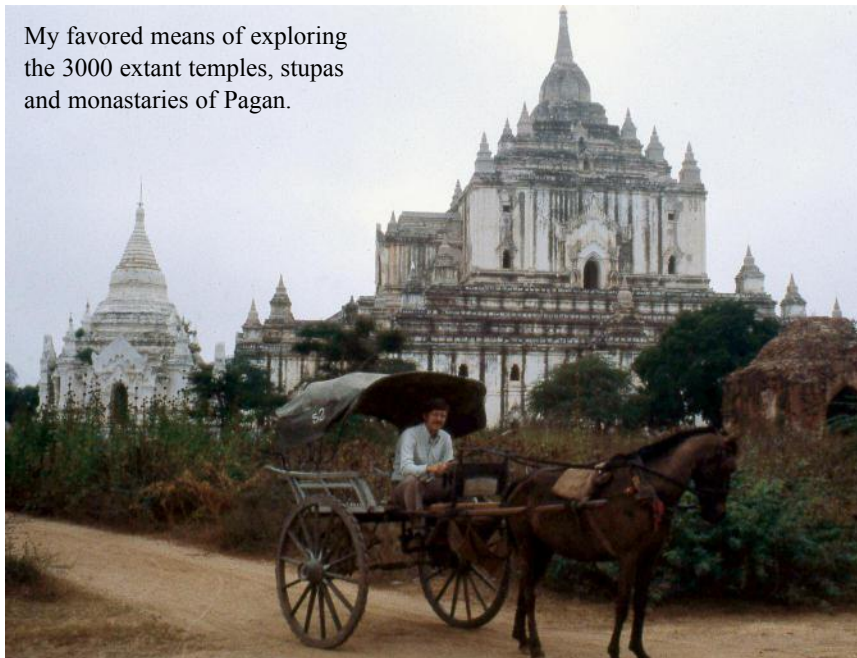
At left:
A trishaw stand,
Kathmandu,
Nepal, 1978.

part four: on the road(s). burma: photographs by J. M. Williams

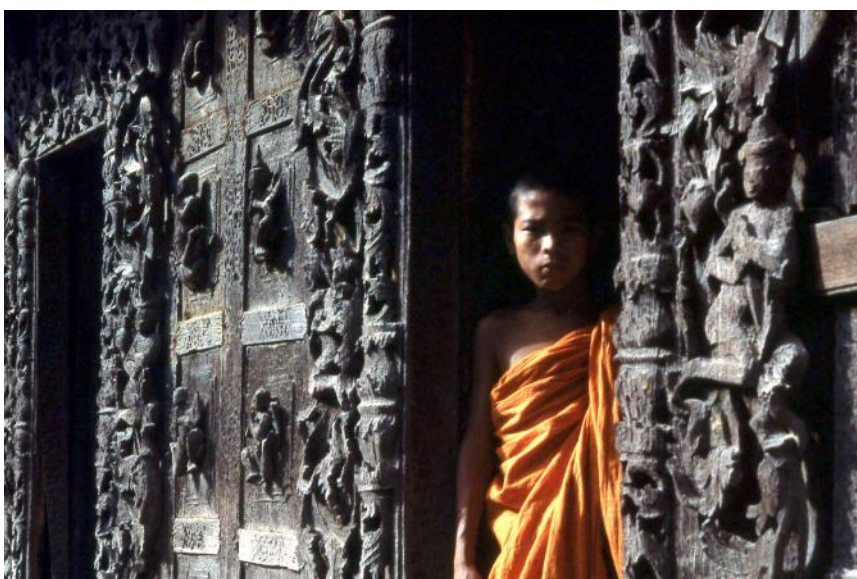


Pagan, Burma (pronounced P'garn). "The City of Four Million Pagodas," is about a hundred miles south of Mandalay by steamer or train. Mother Nature has been whittling away at Pagan's historic architecture for centuries. The Irrawaddy River has scoured away about a third of the ancient, walled city. And in July, 1975, a 30 second tremor damaged thousands of structures.

My favored means of exploring the 3000 extant temples, stupas and monasteries of Pagan.



Above: Monks in Burma (Myanmar) adhere to the Theravada teachings of Buddhism, the most literal of the interpretations of the Buddha.



Above: A young novice gazes intently through the teak carvings of Mandalay's ornate Shwe Nandaw Monastery.



Above: Near Mandalay, Kipling's "whackin' white cheroot," (from his poem "Mandalay.")

Having released Parts One through Four, this 12 page document is the fifth installment of what is to be eight multi-page pdf surveys of my life in art. Part Five loosely explores the disparate disciplines of two favored media—charcoal and watercolor.

part five: ashes and rainbows.

Contents: Pages 1–8 of this document display the patterned, sequential charcoal experiments I have characterized as “panels” (for want of a better term). Pages 9–12 display, as something of a counterpoint, a seminal watercolor piece amid varied “atmospheric” studies in watercolor.



Above: “*Story of Things,*” charcoal on paper, 23.5” x 36,” 2012. This piece reveals my longtime fascination with creating multi-image narratives of varied subjects, real and imaginary. I began calling these efforts “panels.” We explore some of them in these first eight pages of Part Five. Why “panels?” First, any means that helps me to describe an object, or a feeling, or a sense of temporal progression brings me closer to creative revelation as an artist. Second, I feel that the mind is wired for telling and collecting stories. “Panels” are a melding of visual and literary realms.

At right:
Miniature watercolor experiments done in the first years of the millenium explore fluidity, texture, atmosphere and color relationships. An added goal was to create small “haiku-esque worlds, replete with a sense of “presence.”



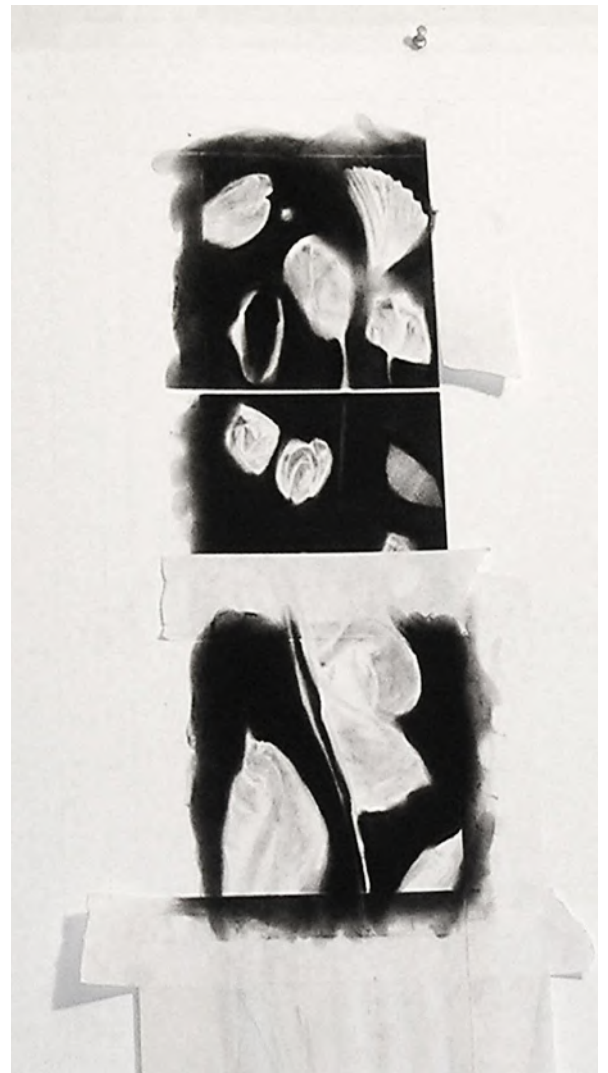
part five: ashes and rainbows— creating a charcoal “panel” drawing by J. M. Williams

The execution of “Blossoms and Wads,” charcoal on paper, 26” x 26,” 1993.

Below: The lighter gray “blossoms” below were achieved by powdering a cotton rag with charcoal dust, then wadding the rag into the shape of a flower blossom and slapping it onto the surface of the paper. The resultant imprint was accentuated with vine and compressed charcoal, or with a blending stub.



Fingerprint whorls are worn away as charcoal pigment is rubbed into the paper.



Above: Multi-surface painter's tape such as Scotch #2090 is used to mask off openings and borders for drawing. It adheres well, but won't tear the paper surface below when the tape is pulled away.

Below: Blending stubs are used to smooth out the coarseness of compressed charcoal. They create a rich, velvety blackness and lighter, more uniform tones for the ghostlike blossoms and leaves.



part five: ashes and rainbows. creating a charcoal “panel” drawing, continued.

by J. M. Williams

At right: Each square opening is scribed lightly in graphite by straight-edge and masked off with “paper-safe” tape. Then each rectangular window is rendered by charcoal, one by one, from upper left to lower right. Occasional erasures are made with kneaded erasers or Magic Rub erasers.



“Blossoms and Wads,” multi-paneled charcoal on paper, 26” x 26,” 1993.

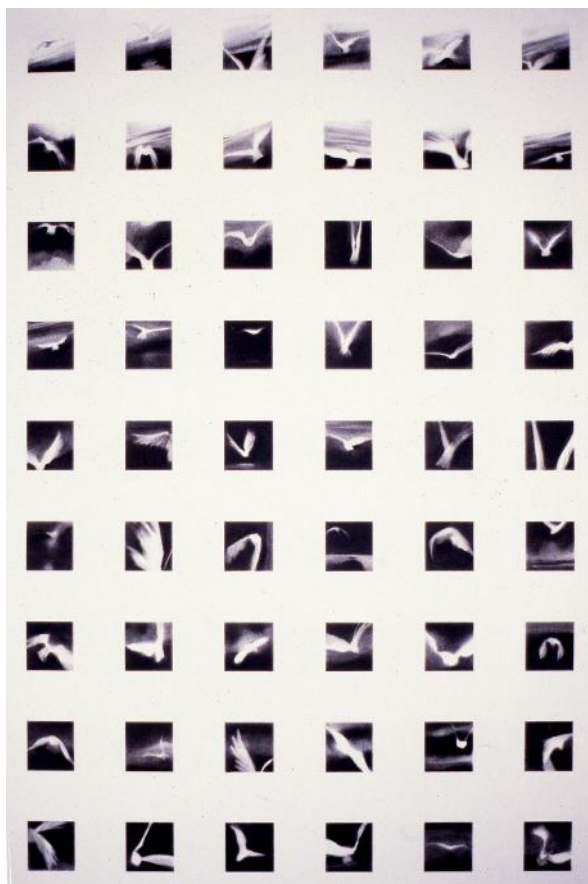
part five: ashes
and rainbows.
exploring
varied charcoal
“panel” works,
continued.

by J. M. Williams

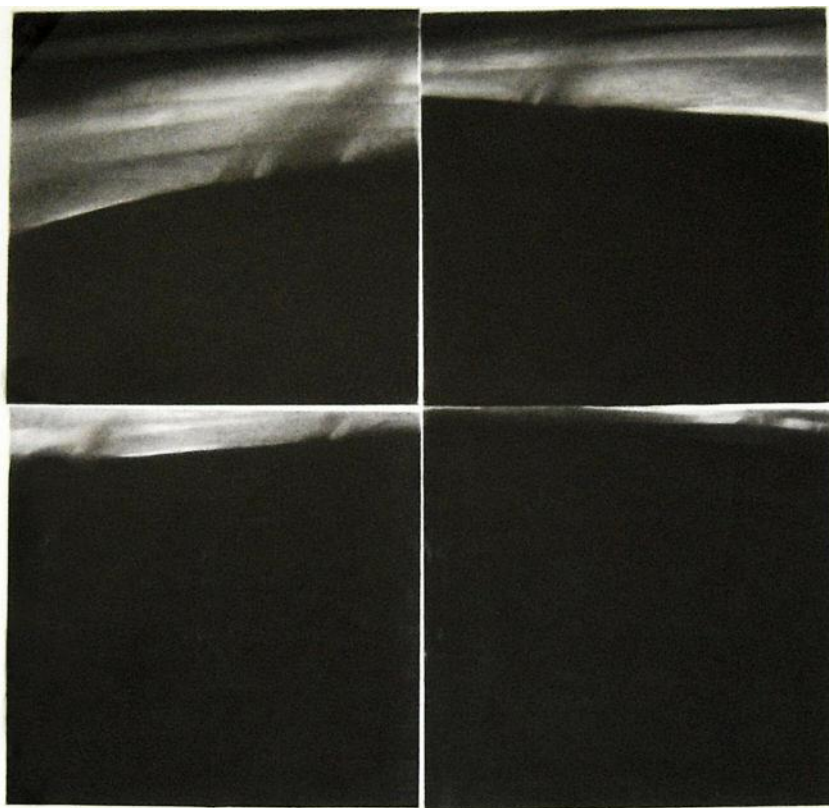
At right: “*25 Towers,*”
charcoal on paper, 15” x 15,” 1992.
I created this work as an allusion
to the survival of couples in our
diverting and distractive
era of struggles, both internal and external.
Lost in a fog or disorienting darkness,
somehow some towers remain standing,
either through sheer tenacity,
or by leaning together for support.



Below: “*Flock,*” charcoal on paper,
34” x 22,” 1994, presenting a flock
of birds as its singular components.



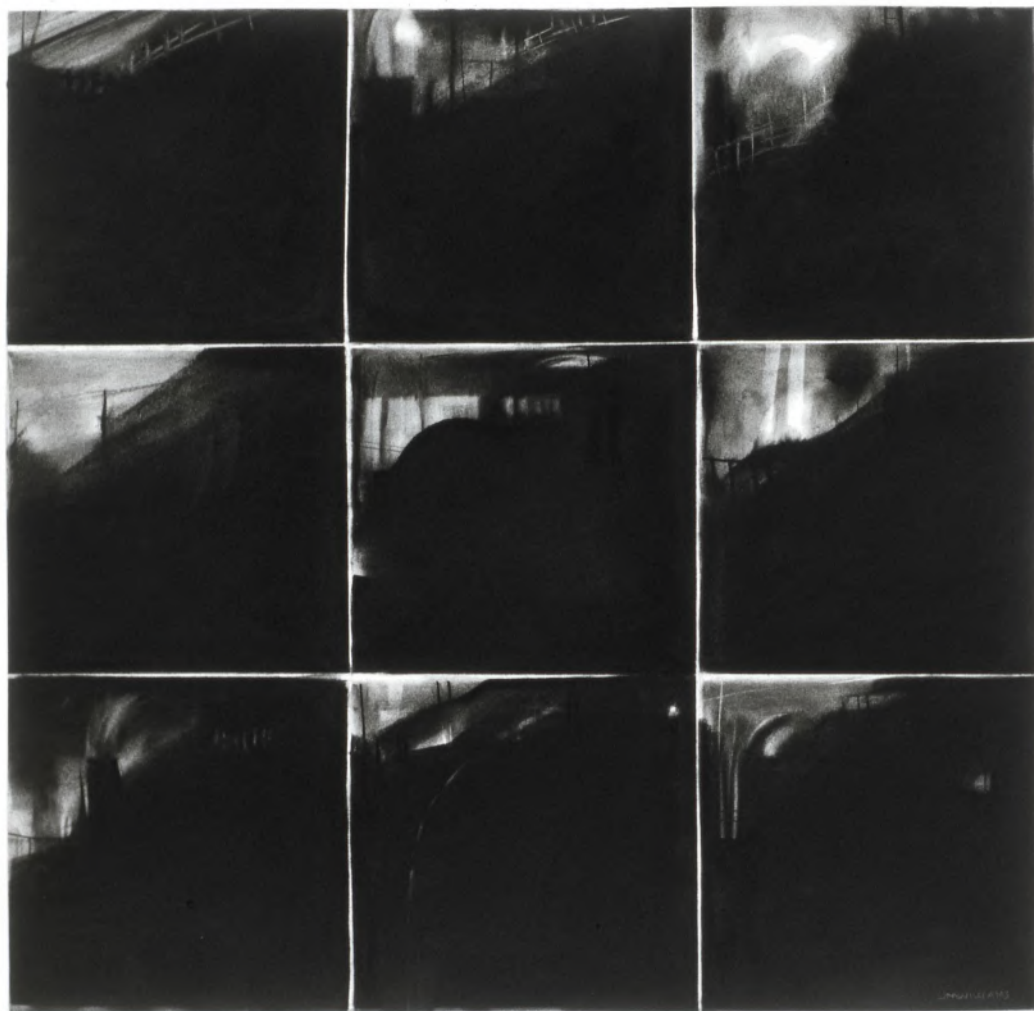
Below: “*Wind,*” charcoal on paper, 17” x 17,” 1987.



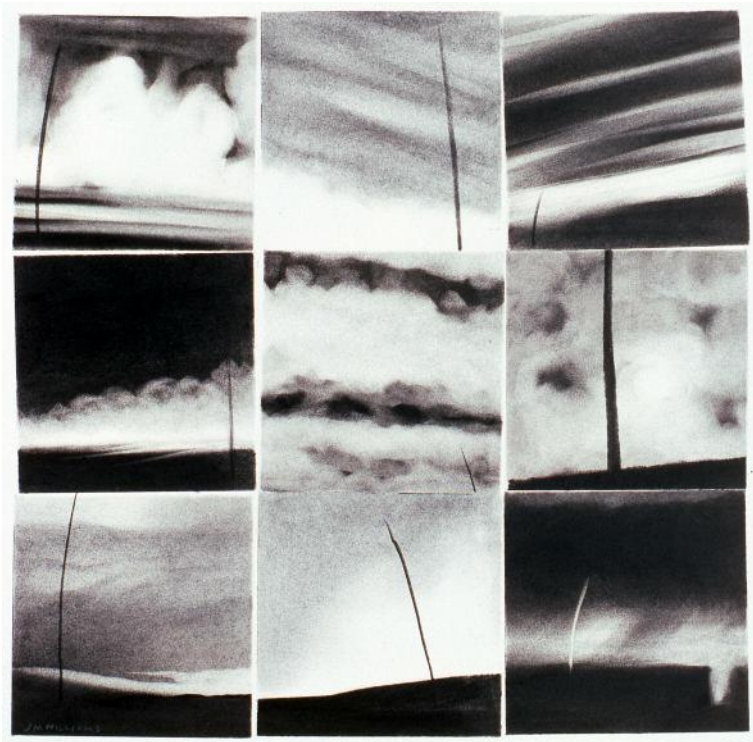
part five: ashes
and rainbows.
exploring
charcoal
“panel” works,
continued.

At right:
“*Hill Story*,” charcoal on paper,
25” x 25,” 1992.

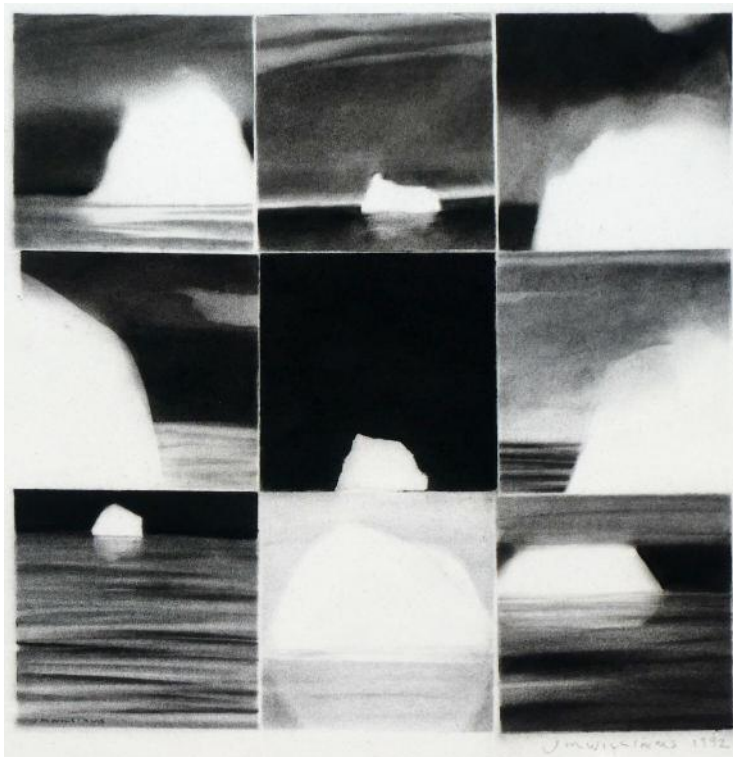
This work reveals efforts made to create a narrative chronology, the temporal progression of a scene. The upper frames are somewhat bucolic. Gradually, more modern technology overtakes the landscape.



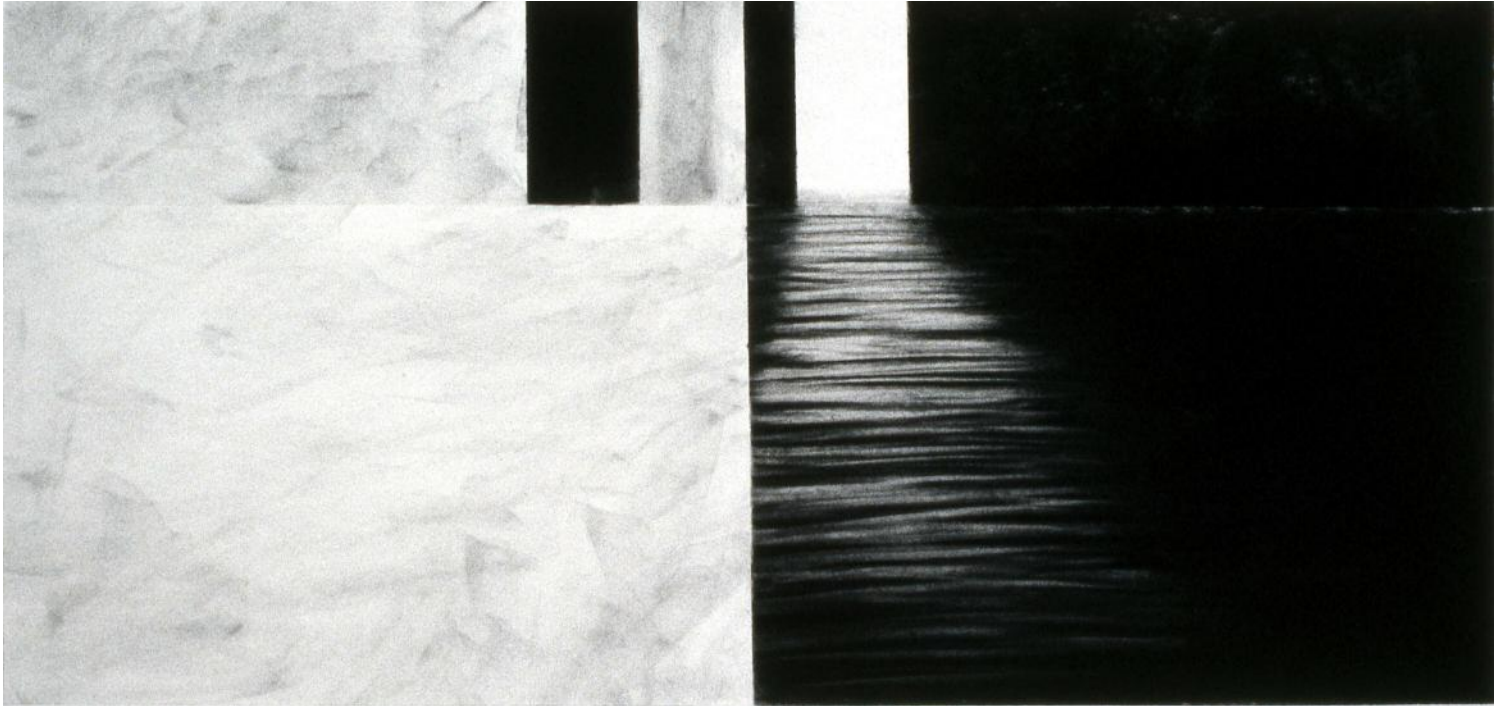
Below: “*Pole and Sky*,” charcoal on paper,
14” x 14,” 1993. I once read that some
cultures give birth upright (or squatting)
with the support of a “birthing pole.”
I was struck by the courage of a young
mother-to-be, painfully pushing new life
out into our awaiting universe. The feeling
stayed with me, finding its way into
this charcoal study.



Below: “*Night Bergs*,” charcoal on paper, 14” x 14,” 1993.
Ice in an inky, black night, waiting patiently to merge once again
with the sea.



part five: ashes and rainbows.
exploring charcoal “panel” works, continued.



Above: *“Doorways,”* charcoal on paper, dyptich panels, 17.5” x 26.5,” 1995.



Above: *“Night Garden 2,”* Two wide, conjoined charcoal panels on paper, 17.5” x 26,” 1995.

part five: ashes and rainbows.
exploring charcoal “panel” works, continued.



Above: “*Composite 1 (Black Stripe)*,” mixed media. Charcoal, grease pencil, collage and gesso on canvas, 11” x 14,” 2001.



Above: “*Subterranean Horses*,” four-paneled mixed media. Charcoal, pastels and chalk on paper, 18” x 24,” 1990.

part five: ashes and rainbows continued

—an abstract panel painting in flat-black spray enamel.

by J. M. Williams

At right, a typical spray-painted sample:

Having done “panel” studies for years in charcoal, I began experimenting with ghost-like silhouetted images, brought forth in lightly applied flat-black spray enamel. Selected objects, collected over decades, were laid down upon square, masked-off openings. Then pigment was aerosoled finely upon the posed settings.

Below:

Successes have depended upon how evenly and richly pigment deposition was achieved —amid an unresolved sense of mystery.



Above: “*A Secret History of Things*,” twelve flat-black spray enameled images on paper, 8” x 10,” 2013.

part five: ashes and rainbows— watercolors, a breakthrough piece

by J. M. Williams



Above: “*Mountain Lake*,” Watercolor on paper, 8.25” x 14” 1981.

In my formative years, art helped to solidify whatever elusive ideas I may have had about who I was becoming (though never enough that I could be declarative). Going into the 1980s, while art was important, it hardly was all-consuming. Nonetheless, I became aware during creative lapses of a distinct “needful pressure” to make art. It was during one of my lulls that “Mountain Lake” bullied its way into being. All the indices that I heretofore had applied to an engaging work coalesced in a spontaneous session. An atmospheric land/sea/skyscape emerged while I judiciously kept my compromising intellect at bay. Pigment poured out of my brush unrestrained. The amorphous, weightlessness of clouds overlaid the solidity of jutting land. I even had managed to enhance the illusion of depth by brushing a shadow beneath the cloud, against the mountain. (Twenty years later I would photograph a similar shadow beneath our local Sleeping Ute Mountain). At right, follow-up iterations of the work were compromised by a need to create more contrast (drama), to the detriment of the bouyancy and airiness of the scene.



part five: ashes and rainbows— watercolors, continued

“I often think the night is more alive
and more richly colored than the day.”
-Vincent Van Gogh

At right and below:
My ongoing
forays into atmospheric
watercolor often drew
me out later into the
days, when a lowering
sun still threw light upon
the upper tiers of tower-
ing clouds. And the less
cumbersome medium of
miniature watercolor
allowed me to step out
into the night for gestur-
al exercises. Below,
and on the final pages of
Part Five, are small
studies that often found
life in the fleeting zone
between night and day,
rain and shine—and the
rolling grumble of
not-so-distant thunder.



Above: “*Storm Light*,” watercolor on paper, 14” x 23,” 1992.



SNOW SURE J.M. WILLIAMS 2002



FOG ARRIVING J.M. WILLIAMS 2019



Above: “*Towers Rising*,” watercolor on paper, 3.25” x 6.25,” 2001.



part five: ashes and rainbows— watercolors, continued

by J. M. Williams

Nearby CGs (cloud-to-ground lightning strikes) were not uncommon during storm chasing on the Great Plains. They left for me not only vivid retinal after-images, but the desire to capture the events both on film and in watercolor.



Above: "*Strike Road*," watercolor on paper, 3.25" x 6.25," 2001.



Above: Transparency image of a multiple lightning strike, from the doorway of a motel in Brownsfield, Texas, 2001.



Above: "*Lightning*," watercolor on paper, 4" x 5.75," 1999.



Above: "*Untitled, undated*," watercolor on paper, 3.25" x 6.25," circa 2004.

At left: The mystical alchemy of lake-effect snow and frigid fog held a strong fascination for me during early visits to Lake Superior, Michigan. I often sought over the decades to combine these elements into surging, almost abstract tableaus.

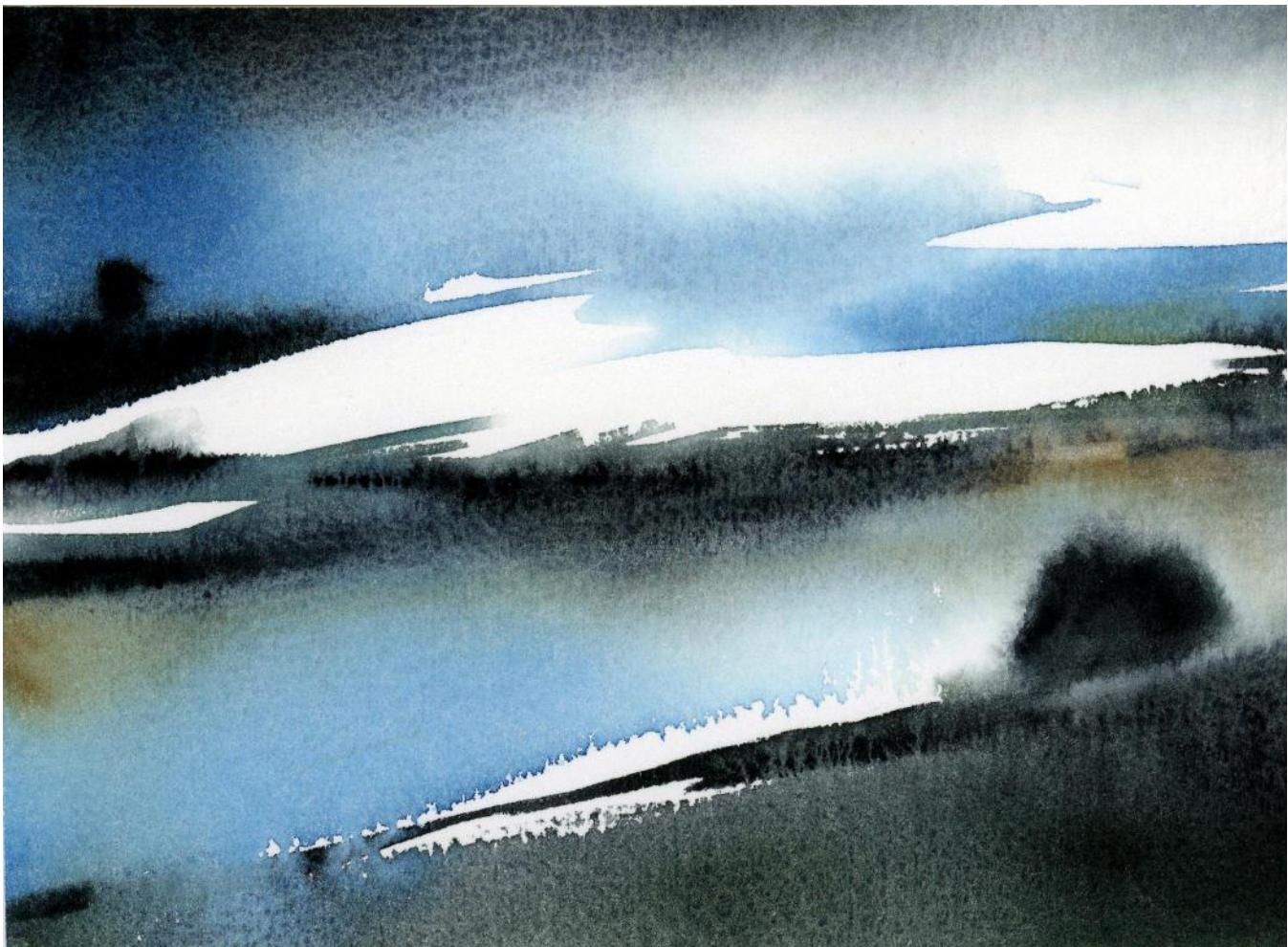
part five: ashes and rainbows— watercolors, continued

“There is peace, even in the storm.”
-Vincent Van Gogh

Late summer trips with my wife and daughter to the mountains of Arizona were marvelous events. The “monsoon season” was in clamorous full-swing. Early day ground-heating created juicy skies that sent towering clouds heavenward. By nightfall, we awakened to deafening displays of “sound and light.” I spent many afternoons trying to capture by camera and watercolor the aliveness of those skies from a homebuilt gazebo atop a garage-sized boulder in the backyard of my naturalist/spiritualist father-in-law, Gunther Herrmann.



Above: “*Towers and Lake*,” watercolor on paper, 3.25” x 6.25,” 2001.



Above: “*Distant Friends*,” watercolor on paper, 5” x 7,” 2003.

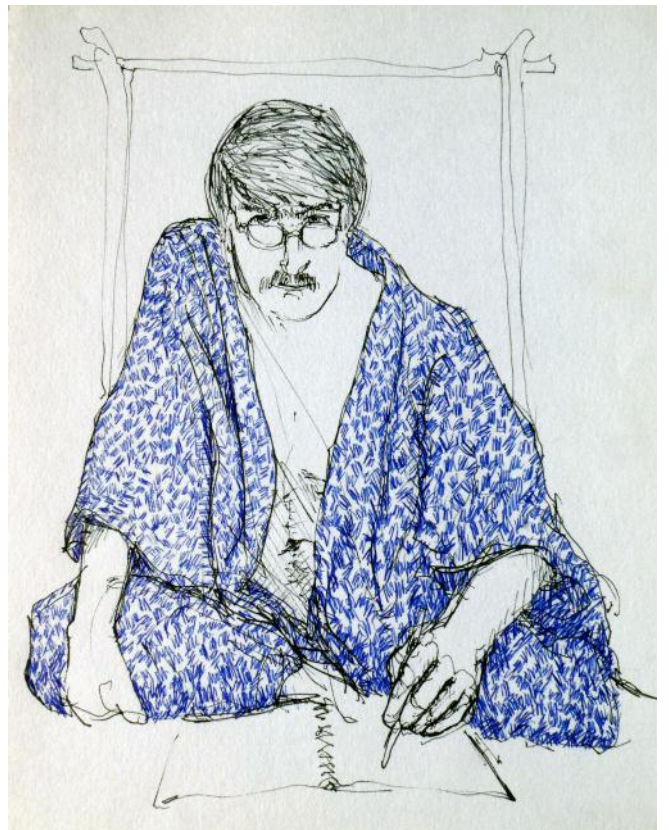
part six: on the road(s) continued

cameras and sketchbooks,
half a world away

Having released Parts One through Five, this 12 page document is the sixth installment of what is to be eight multi-page pdf overviews of my life in art. Part Six wraps up, via sketchbook drawings, ink washes and photographs a fifteen month trek around the world (covered in previous Parts). We begin this installment with my arrival in Japan in October, 1977. We wrap up Part Six on the windswept Shetland Island of Unst.

At right: Birds perform a sky ballet around a silouetted temple bell in the morning skies over Kyoto.
"Temple Dawn," Ektachrome transparency, Kyoto, Japan, 1977.

Below: *"Gallopig Horse,"* my reasonably accurate watercolor study of a famed ink wash by Chinese master Xu Beihong (1895-1953), Tokyo, Japan, 1977, 10.5" x 7.25."



Above: *"Self-Portrait in Yukata Robe,"* ink drawing, sitting before a mirror in a ryokan, Kyoto, Japan, 1977, 10.5" x 9."

part six: on the road(s) continued

japan: photographs
and ink studies
by J. M. Williams

At right: A 30-second timelapse exposure of the ghostlike Hiroshima “Atomic Dome” Memorial at night, November 4, 1977. Although 1800 ft. directly beneath the explosion (at 8:15 A.M., August 6, 1945), the structure remained largely intact, somehow withstanding the 35 tons per sq. meter blast pressure overhead.
“*Hiroshima Dome*,” Ektachrome transparency, Hiroshima, Japan, 1977.



Above: Ink sketches; a gestural lantern, and an attempt to discern how hair is parted on a geisha, 10.5” x 9,” Tokyo, Japan, 1977.



At right: “*Bamboo Graves*,” ink wash, 10.5” x 9,” near Nara, Japan, October, 1977.

part six: on the road(s) continued

japan: photographs
and ink studies
by J. M. Williams



Above and below: *Mandarins*,” a graphite preparatory sketch followed by a color ink wash, 8.5” x 7.5,” near Kyoto, Japan, 1977.



I once was asked if I often was intruded upon while drawing or painting during my travels. I was surprised to recall that aside from being pelted by stones (by bored Afghani children), people almost universally stood silently behind me, at a respectful distance, while I rendered a subject. Disconcerting at first, I began to realize that few onlookers ever get to see directly the machinations artists use to bring images into being—often as magical to observers as it is mysterious to me.

At right: Hand studies in ink have been convenient exercises over the decades while captive on buses and trains, or wiling away rainy nights in hotels, inns and hostels. *“Hands,”* ink wash, 10.5” x 9,” Japan, October, 1977.



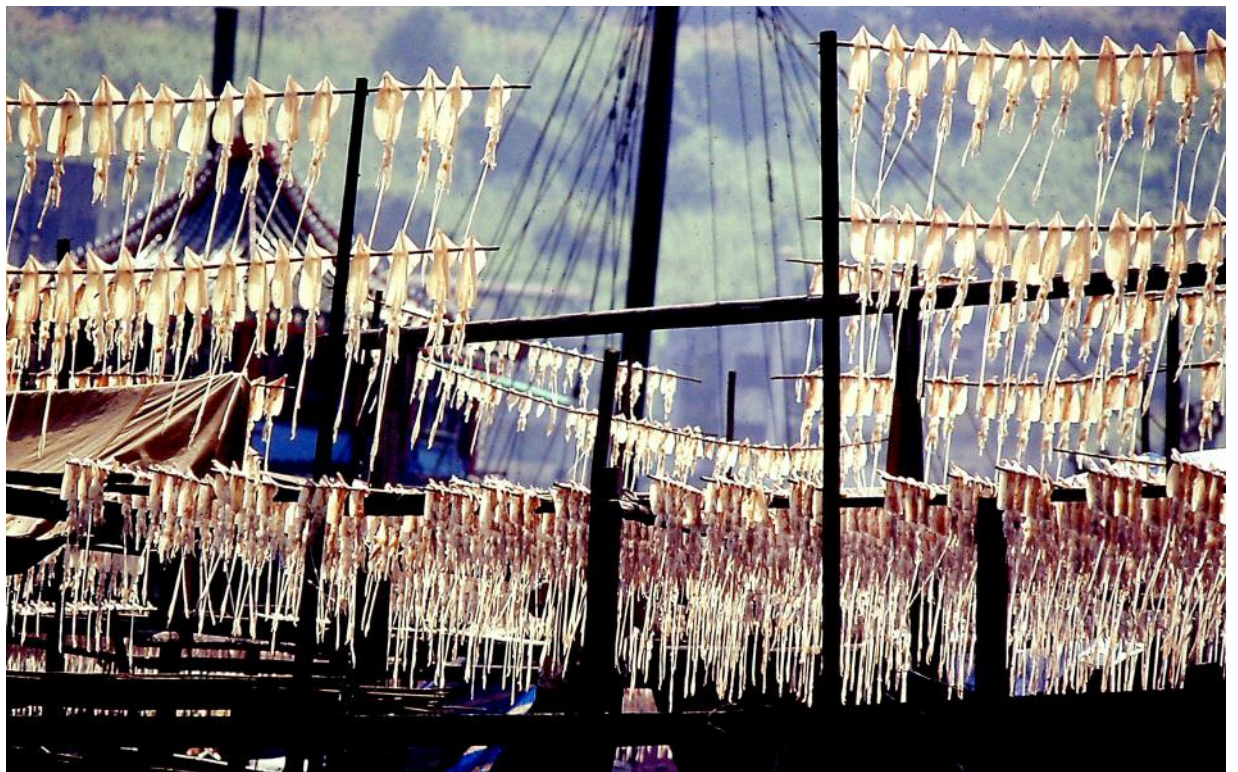
Above: *“Kawagoe Daishi,”* Seiya-san Muryoshuji Kita-in, Buddhist temple, ink wash, 8.5” x 7.5,” Kawagoe, Japan, 1977.



part six: on the road(s) continued asia: photographs and ink studies
by J. M. Williams



Above: "*Mount Fuji*," A watercolor study dashed off on a "bullet train" (Shinkansen Line) between Tokyo and Kyoto. 6" x 9," October 27, 1977



Above: "*Squid*," Ektachrome transparency, Hong Kong harbor, November, 1977.

part six: on the road(s) continued

greece: ink studies
by J. M. Williams

Having covered interim countries in previous Parts, we find ourselves spending days at the National Museum of Archeology in Athens; for me a place of artistic worship. As in all of my decades of drawing and ink studies, I never planned to compile these exercises for sharing. In figurative sculpture study, sketchpads were for learning the play of light, the heft of mass, anatomical structure—and in rare (magical) instances, a fleeting glimpse at what a sculptor twenty centuries ago was striving to achieve.

Athen's Museum of Archeology contains the chronological breadth of Greek art from neolithic to Classical, to Hellenistic styles, when human forms strayed from worship of the gods to a sculptural virtuosity that was both poignant and spiritually moving. As an unforeseen side effect, I found that my spontaneous, gestural ink studies infused some (nervous) life into varied cool, smooth bronze and marble works. Not an improvement, but a trait of the sketching medium.

At right: "*Poseidon of Artemision*," bronze sculpture, 7 feet tall, found in the sea off the Cape of Artemision, (beautiful green saltwater patina). Sculptor uncertain, maybe Salamis, dated 460 B.C..
Ink study, 11" x 9," Athens, April, 1978.



Above: "*Youth of Marathon*," bronze sculpture, about 4 feet tall, found at the bottom of the sea in 1925 off the coast of Marathon, dated 350 B.C.. Sculptor unknown. Ink wash, 11" x 8," Athens, April, 1978.



At right: "*The Jockey of Artemision*," bronze sculpture, approx. 7 feet tall x 10 ft, found in 1928 in the sea off the Cape of Artemision, (the same shipwreck that contained "The Poseidon of Artemision," above right). Dated about 150 B.C., the work was in pieces, but reassembled over the years. I believe the boy finally was reunited with his steed in the early 1970s. Ink study, 9" x 10.5," Athens, April, 1978.



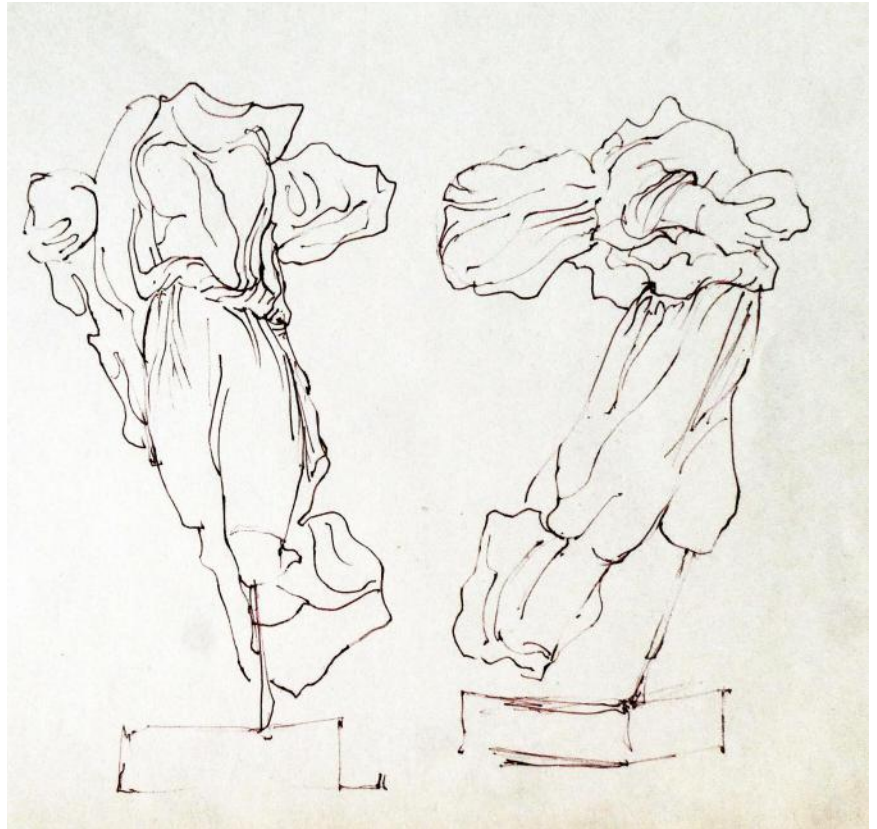
Above: an ink sketch detail of the enigmatic hand of "*The Youth of Antikythera*," bronze sculpture, about 6.5 feet tall, found by sponge divers in 1900 off the coast of Antikythera, dated 340 B.C.. Ink study, 4" x 5," Athens, April, 1978.

part six: on the road(s) continued

greece: ink studies
by J. M. Williams



At right: Throughout my travels, I dashed off many gestural garment studies of sculptures and sculpture fragments. My goal was to capture a sculptor's mastery upon stone of gossamer fabric, and the fleeting feel of a breeze on the human form. Ink study, 9" x 10.5," Athens, April, 1978.



At left: I cannot recall the subject or even where I did this rendering of a life-size marble sculpture sporting his contrapposto pose. Ink study, 10.5" x 9," Athens, April, 1978.



Above: One of frequent attempts to capture the billow of light cloth upon a moving human form. The efforts were more intuitive than mindful, more a skating than a plowing, more a dance than a march. Ink study, Athens, April, 1978.

Below: Island-hopping through Greece provided drawing and photographic opportunities at every turn. While stirring delicious local honey into fresh yogurt, I could not resist transferring this imposing tree into a sketchbook. "Cafe Tree," Ink study, 9" x 10.5," town of Sitia, Isle of Crete, Greece, April, 1978.

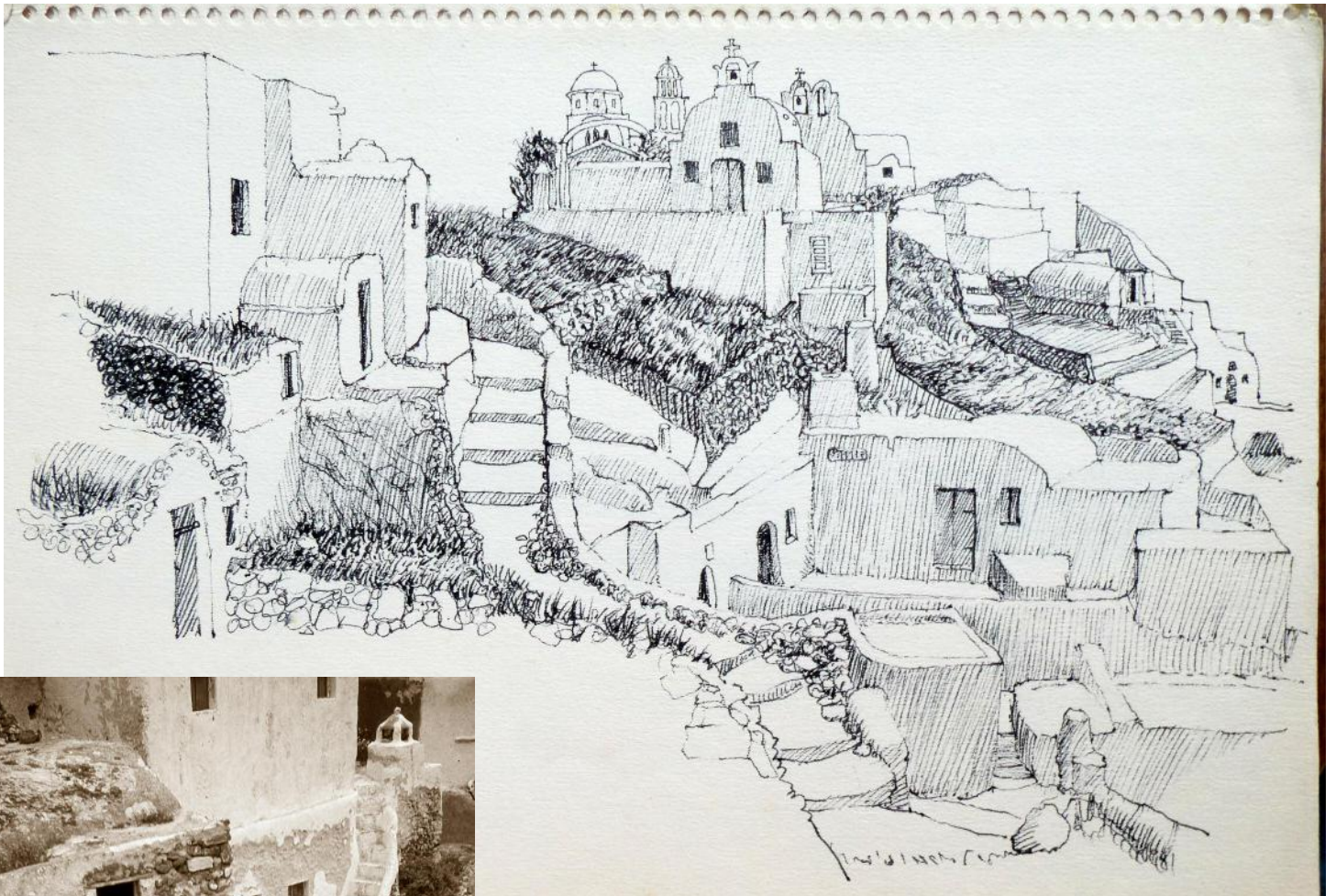




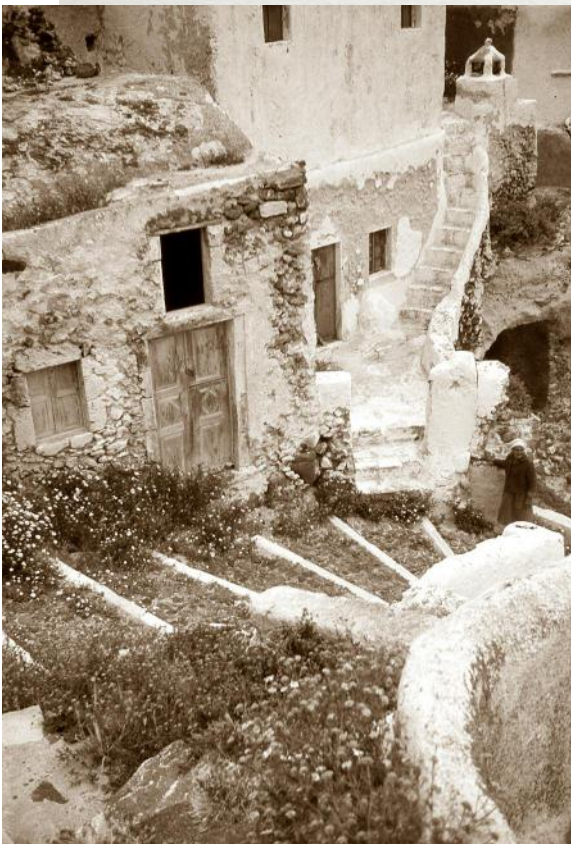
Above and below: Two ink studies of the town of Thera, clinging to its cliffside on the island of Santorini, Greece; the first done in 1978, the second in 1992.



part six: on the road(s) continued greece: works by J. M. Williams



Above: The crumbled town of Oia on the north end of the crescent-shaped island of Santorini. Shaken to its knees by an earthquake in 1956, the town continues a slow rise from its fallen stone. "Oia," Ink drawing, 8" x 11," Santorini, Greece, 1978.



Above: A photographic attempt to capture the marvelous architectural cacophony along the cliffs of Thera. An elderly inhabitant contemplates a broad staircase of stone and wildflowers in this Ektachrome transparency, converted to a sepia-toned image. Town of Thera, Santorini, Greece, April 1978.

I have found that easy-to-pocket, hard-cover sketchbooks are indispensable for seizing quick, surreptitious impressions. Less distracting than my camera.



At right: Six of 170 4" x 6" ink drawings from my hardcover sketchbook entitled "Thumbnails," 1978.

part six: on the road(s) continued

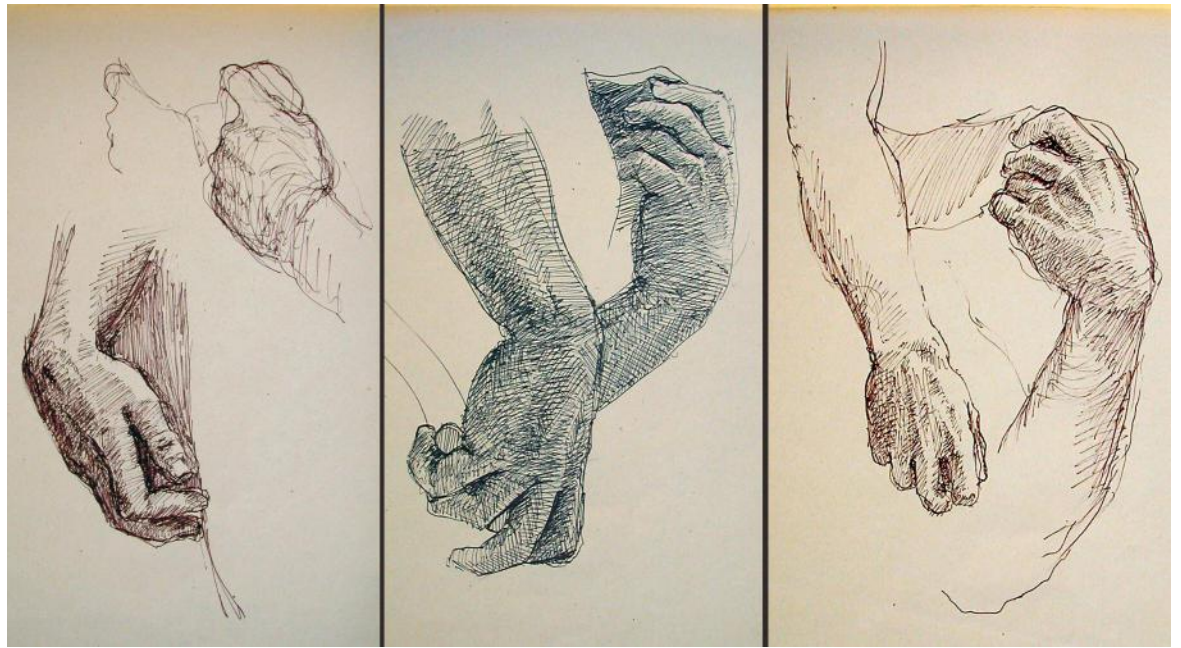
italy: ink studies
by J. M. Williams

At right:

Three ink sketches of the hands of Michaelangelo's sculpture "David," (1504)

in the Galleria dell'Accademia, Florence, Italy.

Michaelangelo chose (on a dare?) a somewhat flawed, discarded slab of marble to create arguably the world's greatest figurative sculpture, his imposing, 17 ft. classical depiction of the future king of Israel.



Below: Condemned prisoners were escorted through this covered bridge to their execution. It is said that they often sighed in their final glimpses below of the indifferent, ongoing bustle of everyday life in Venice. "The Bridge of Sighs," ink sketch, 9" x 7," Venice, Italy, 1978.



Above: I often chose rooms in upper stories of hotels that offered views overlooking towns. From there I could sketch vistas unobtrusively.

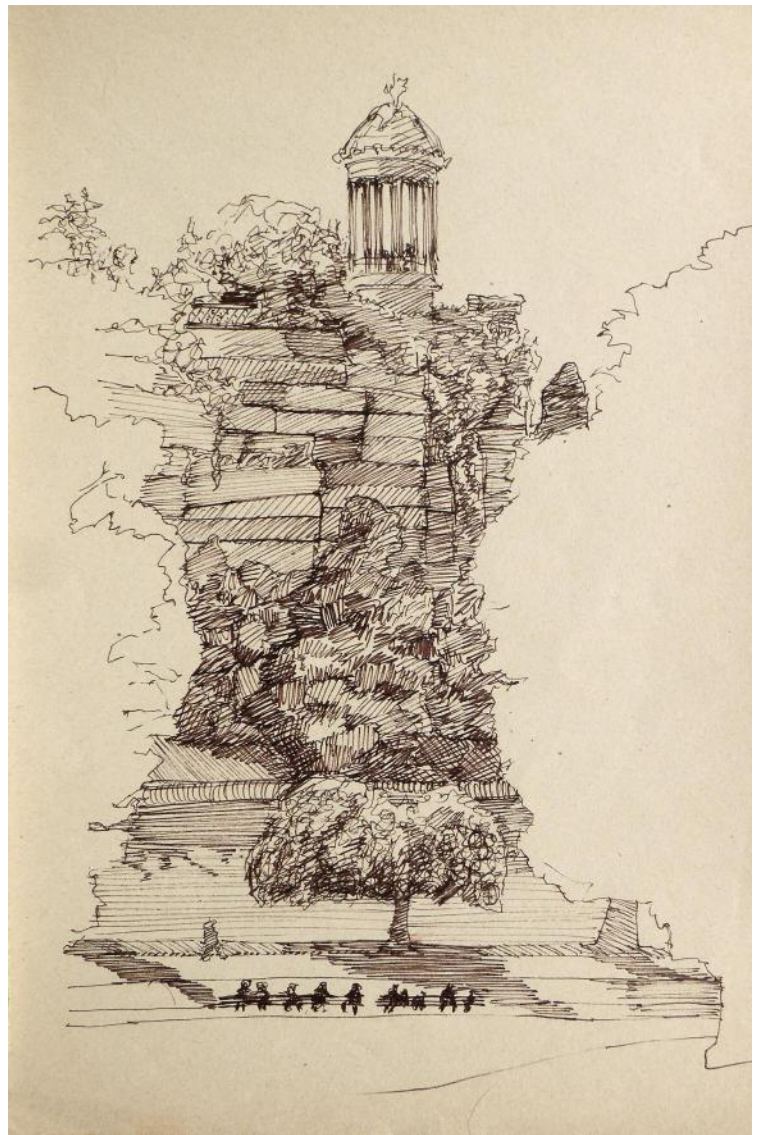
"The Duomo," ink drawing, 11" x 8," Florence, Italy, 1978.

part six: on the road(s) continued

france: ink studies
and photographs
by J. M. Williams

At right: Aside from its world-class museums and eateries, one could spend weeks wandering through Parisian parks, including this one, not on the well-trodden tourist track. "*Buttes-Chaumont Park*, ink drawing, 11" x 8," Paris, France, 1978.

At right:
I was given pause in this park (whose name I did not note) at how the ascending branches of the trees resembled the rising, pointed, vaulted ribs of the interior of a Gothic cathedral. Kodak Tri-X film, Paris, France, June, 1978.



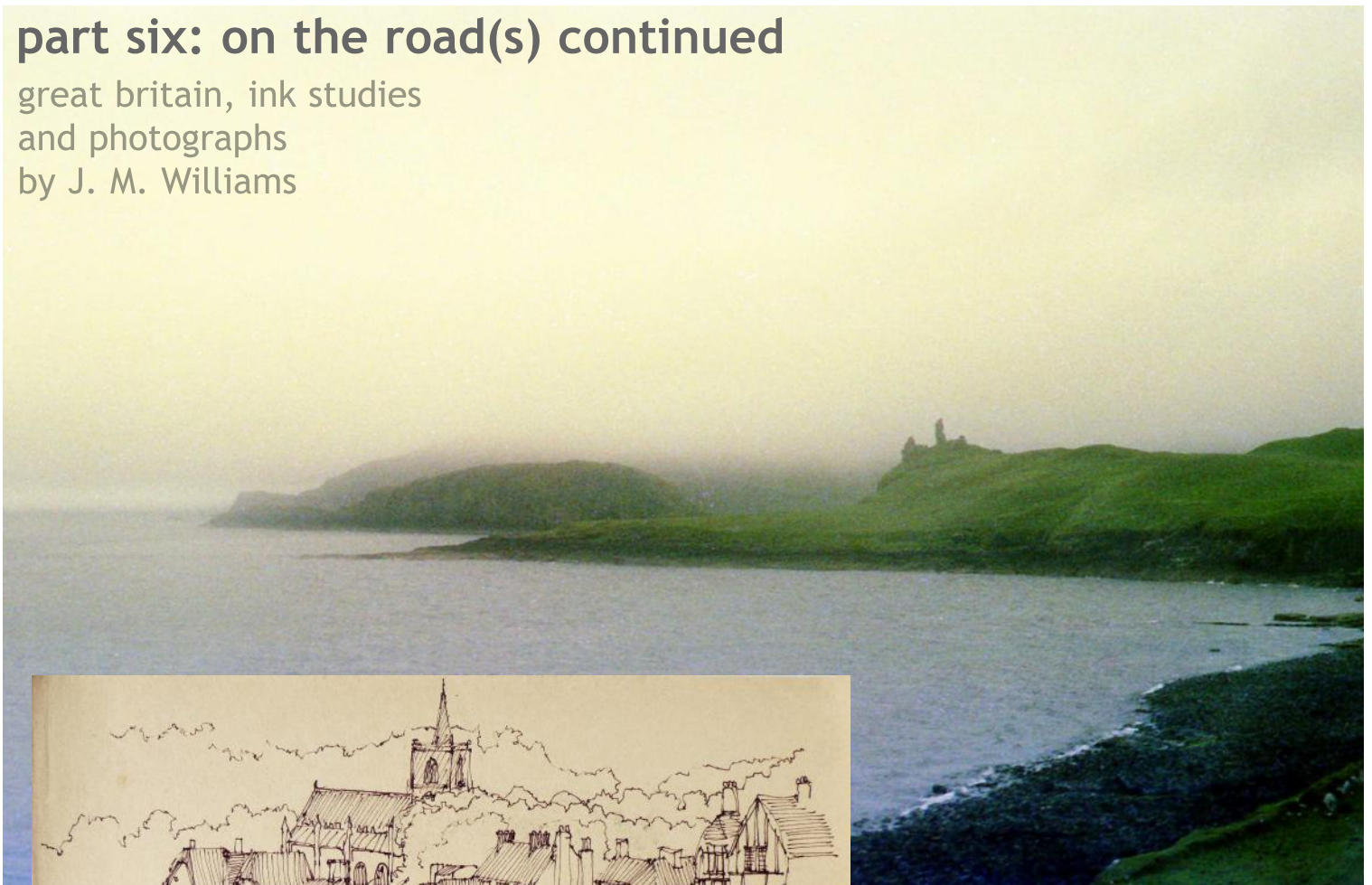
Below: Two sandwiched transparencies; one of the underskirt of the Eiffel Tower in Paris, the other of a sunset in Malibu, California.



At left: A lively fountain near the foot of the Eiffel Tower, becomes something of an abstract composition, frozen in time within its Ektachrome emulsion. p.10

part six: on the road(s) continued

great britain, ink studies
and photographs
by J. M. Williams



Above: The town of Knaresborough, England, North Yorkshire, "*Knaresborough*," ink drawing, 12" x 8," September 2, 1978.

At right: The town of Portree, Isle of Skye, Scotland. "*Cold Rain, Portree*," ink wash, 10.5" x 8," November, 1993.

So far, Part Six has featured a range of drawings executed during my travels that served to enhance and solidify my on-scene perceptions. I often found the connective power of my drawing efforts were more vivid and more "real" than the mere mechanical freezing of moments by my clacking camera. Typically, I journeyed with a camera slung over one shoulder and a canvas bag of varied sketchbooks over the other. Through my drawings, I become more memorably wedded to the places, events, people and things that I encounter as I move through the world—in other words, more alive.



part six: on the road(s) continued

archeological dig, isle of unst, shetland islands, scotland
ink studies and photographs by J. M. Williams

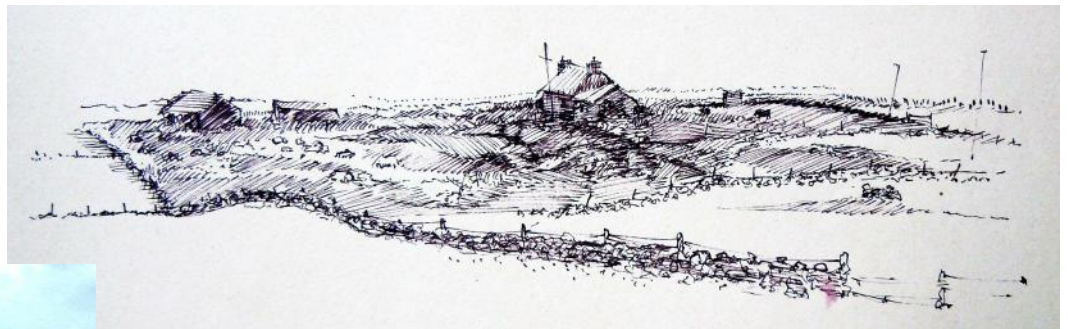
In July, 1978, I was part of a joint Cambridge/Columbia University archeological survey on the island of Unst. At that time, some seven hundred crofters and fishermen clung to a hard existence on the northernmost of Britain's Shetland Islands.



While still claiming the lives of its local fisherman, the North Sea also was scouring away the history of Norse coastal settlements, dating back some millennia. Permission was given to excavate the remains of a Viking longhouse on the beaches of Sand Wick.

Above: As sheep meander home, the unrelenting sea nibbles toward a stone-bordered cemetery on Unst. Kodachrome print, September, 1978.

At right: a dwelling on a treeless isle, "*Crofter's Acre, Unst,*" ink drawing, 12" x 5," September, 1978.



At right: Questionable aviators, consummate fishermen, "*A puffinry of Puffins,*" Kodachrome transparency, September, 1978.

At left: I was invited to join something of a rescue dig, designed to glean info about Norse settlements before they are lost to relentless sea erosion. I would illustrate the remains of dwellings (often only their rocky floorplans). Here, I am recording a lonely "standing stone" at water's edge. Kodachrome transparency, September, 1978.



At right: A stony pattern on the beach revealed an unmarked grave. It was posited as we dug that she may have been a slave (buried face down above her owner). No remains were found below the skeleton, whose hands were bound. Carbon 14 dated her within the 2nd Century A.D.. Investigation indicated that she likely was deemed to be a witch, killed and buried unceremoniously nearly a thousand years ago. Kodachrome transparency, September, 1978.

At left: A rabbit, clearly vexed about something. "*Bad Hare Day,*" ink drawing, 12" x 8," September, 1978.



part seven: mixed messages

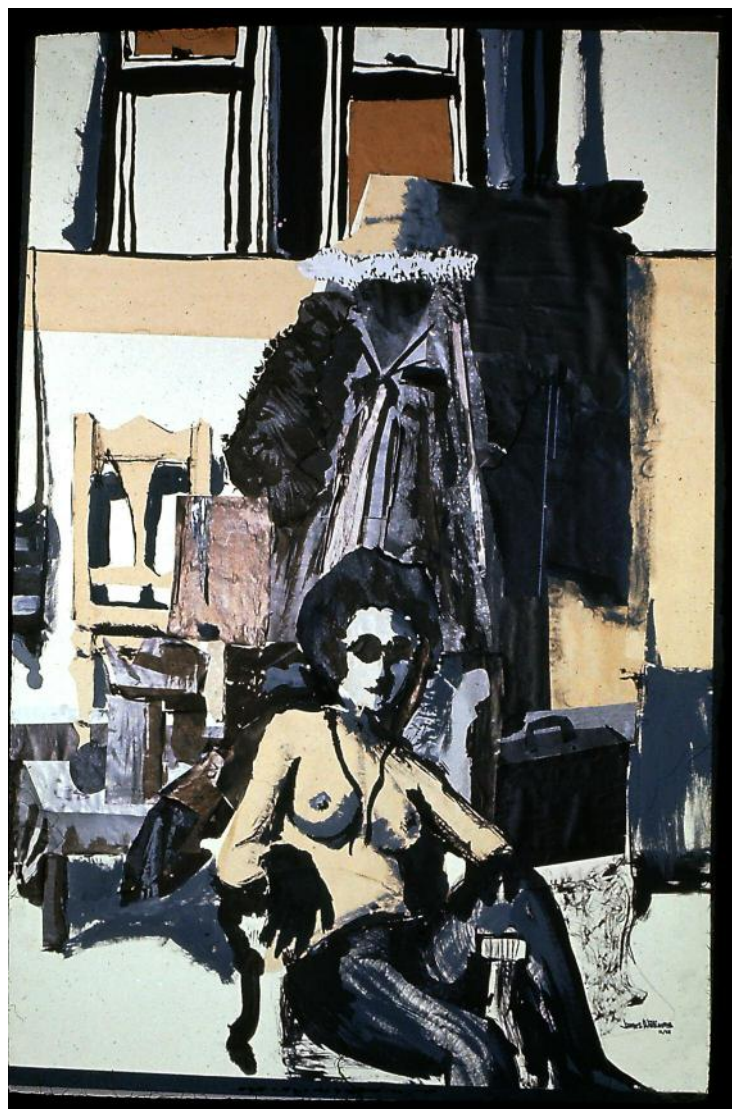
by J. M. Williams

Having released Parts One through Six, this 12 page document is the seventh installment of what is to be eight multi-page pdf overviews of my life in art. Part Seven displays varied, seldom seen works that stretched my experimental borders.

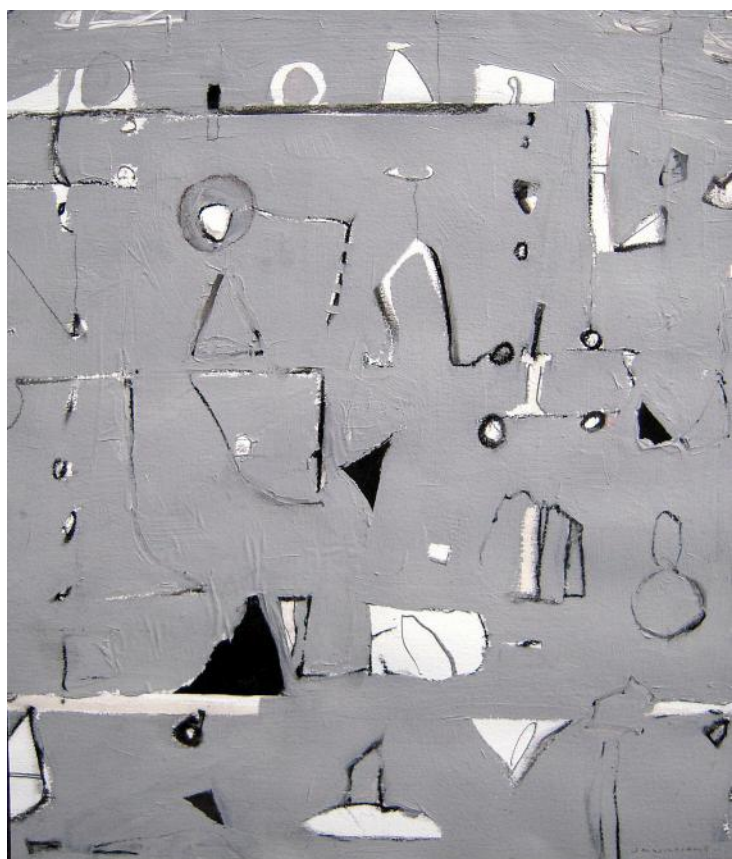
At right: Not two years into my pre-med major, I found the tugging of art too persistent to ignore. In one drawing class, an innovative instructor (noted printmaker Stanley Rosenthal) positioned a painted model against a clamorous backdrop. The class then set to work combining disparate media, straddling a tenuous line between chaos and order. This was my first serious attempt to meld pigment with collage and varied drawing materials. "*Nude Collage Study*," mixed media on cardboard, 39" x 27," 1966.



Above: "*Flock House*," mixed media; compressed charcoal scraped over a textured gessoed surface on canvas, 12" x 12," 1999.



Above: "*Cans*," mixed media; collage still life composition; telephone book pages, charcoal and acrylic pigment; academic exercise, Wayne State University, 18" x 24," 1969.



At right: "*Rough Shapes*," mixed media; acrylic painting with charcoal, gesso and collage elements, 20" x 17," 2008.

part seven: mixed messages

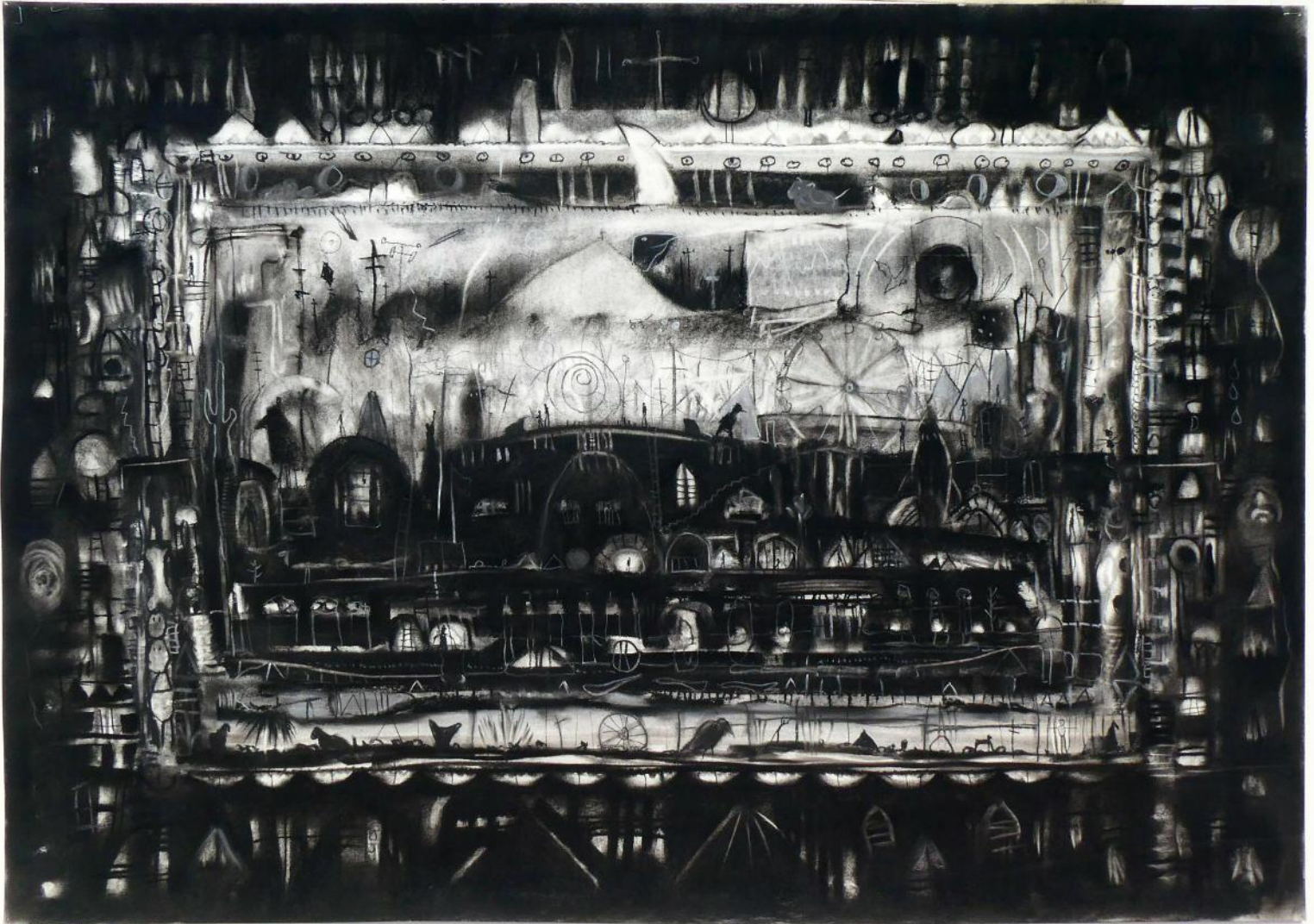
light and dark
exercises

by J. M. Williams

At right: A somewhat desolate,
primitivist early winter study,
with snow barely covering
harvested rows.
"Snowy Field," mixed media;
charcoal, gray pastel and gesso
on paper, 26" x 18," 1995.



Below: Ostensibly an homage to poet Lawrence Ferlinghetti, it was the title of his seminal work that set me off on a nightlong visual odyssey through the back corridors of my psyche. Casting down my disparate images, I found myself in the carnival of life, with its alluring lights and disturbing sideshows. *"Coney Island of the Mind,"* compressed and vine charcoal with white pastel linework on paper, 28.5" x 29.5," 1995.



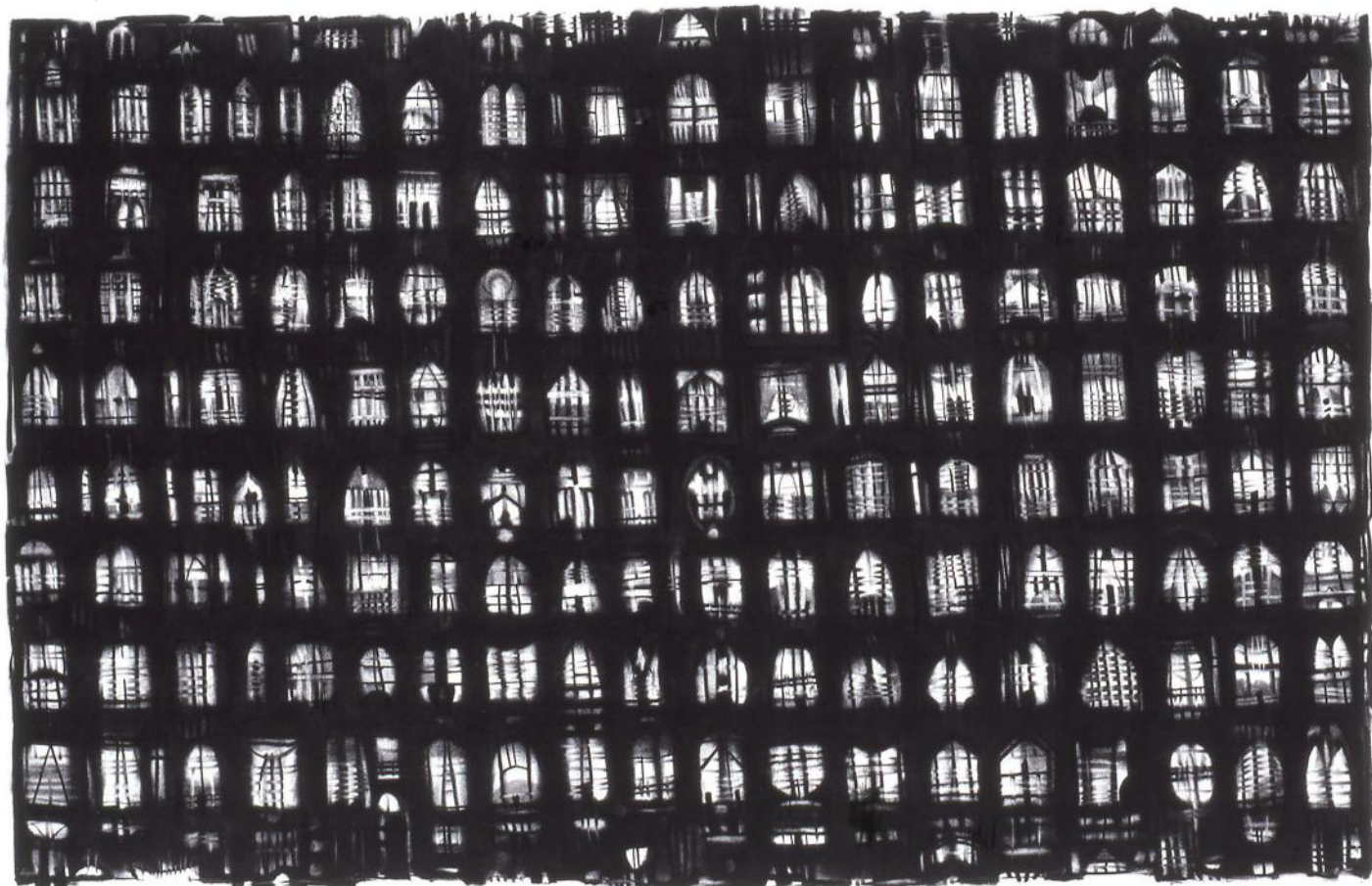
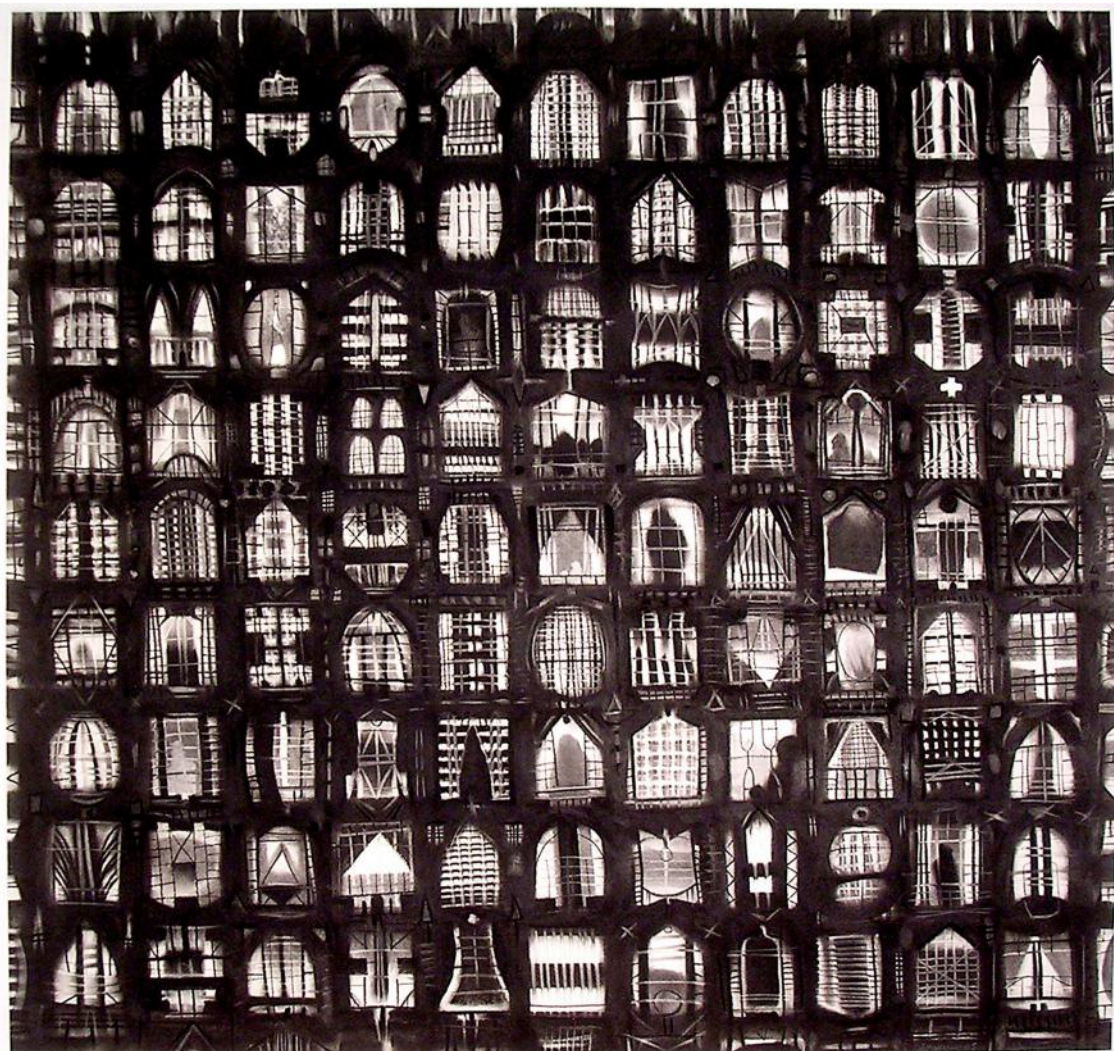
part seven:
mixed messages
“picture” windows
by J. M. Williams

“I often think the night is more alive and more richly colored than the day.” –*Vincent Van Gogh*

I don't know about Van Gogh's reference to color at night, but I see his meaning in the revelatory glow of moonlight upon this world. From the beckoning luminosity of places of worship, to the lonely pulse of distant lighthouses, there is something about light emerging from darkness that has attracted me, like the proverbial moth to the flame.

At right: A semi-abstract pattern of varied, glowing windows.
“*Fenestra*,” charcoal on paper, 35” x 34.5,” 2006

Below: Years earlier, my first completed “pattern” study of illuminated windows.
“*Window Matrix*,” charcoal on paper, 22” x 36,” 1999.

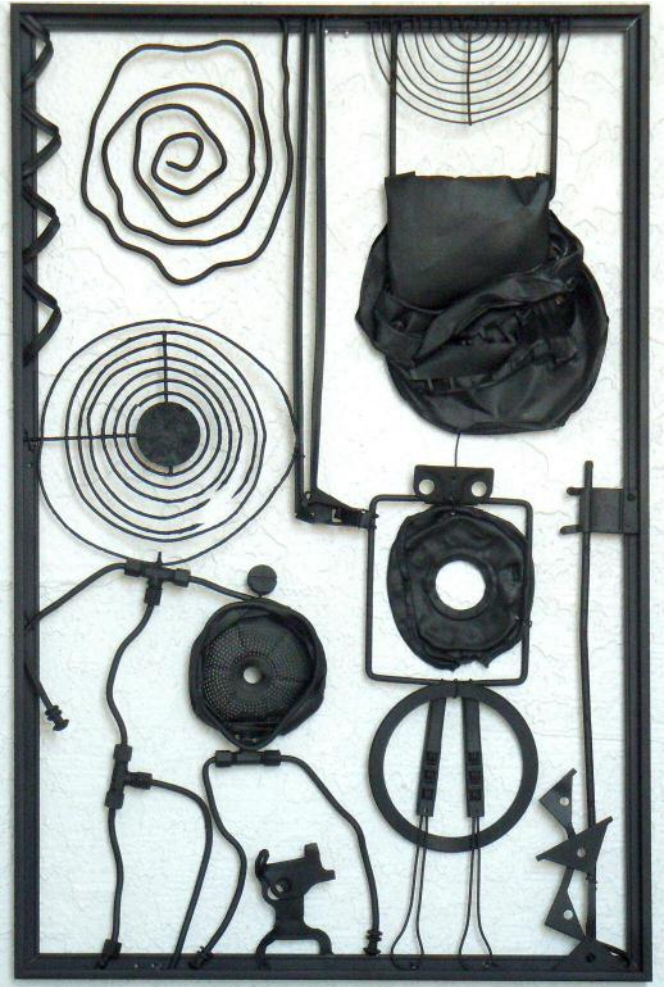




part seven: two assembled,
“found object” sculptures
by J. M. Williams

Our local salvage yard has been a Garden of Eden for the junk sculptor within me. In 2012, I set out to assemble a wall sculpture that explores the theme of “Family.”

Below: The finished piece, painted flat black. “*Family*,” Salvaged metal and wire, 26” x 17.25,” November, 2012.



At left: While completing university studies in Detroit, I found some discarded exhaust pipes in an alley. I dragged them home, painted them flat white and “braided” them into an organic assemblage that seemed to be reaching out tentatively to determine a friend or foe. I then displayed and photographed the work behind my tenement building. The next morning, it was gone. “*Pipe Dreams*,” 54” x 74,” 1970.

part seven: mixed messages

my heavens

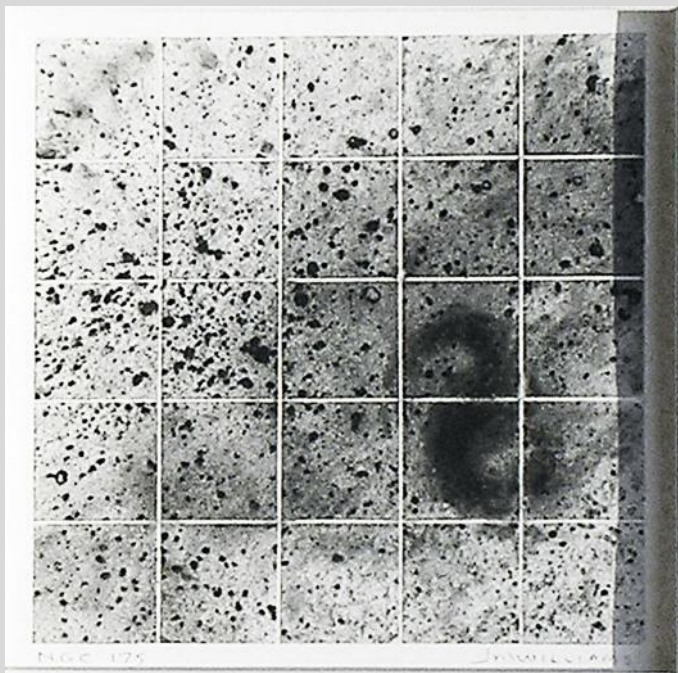
by J. M. Williams

"In the universe the difficult things are done
as if they were easy." -Lao Tzu

Earlier astro-photography plates sometimes have been reversed to better enhance details of gravitational distortions within and between galaxies. Below, a *photographic* image from "Galaxies," a wondrous pictorial survey of the cosmos by Timothy Ferris, (Sierra Club Books, S.F.). *NGC5221/22/26 (=Arp288)*.



Mesmerized, I continued my own cosmic journeys.
Below: "NGC 175," charcoal powder spattered over paper,
masked by a grid of thin, white tape, 5" x 5," 1991.



Above: "Opus Lupus," mixed media; charcoal and pastel on paper,
23.5" x 23.5," 1988.

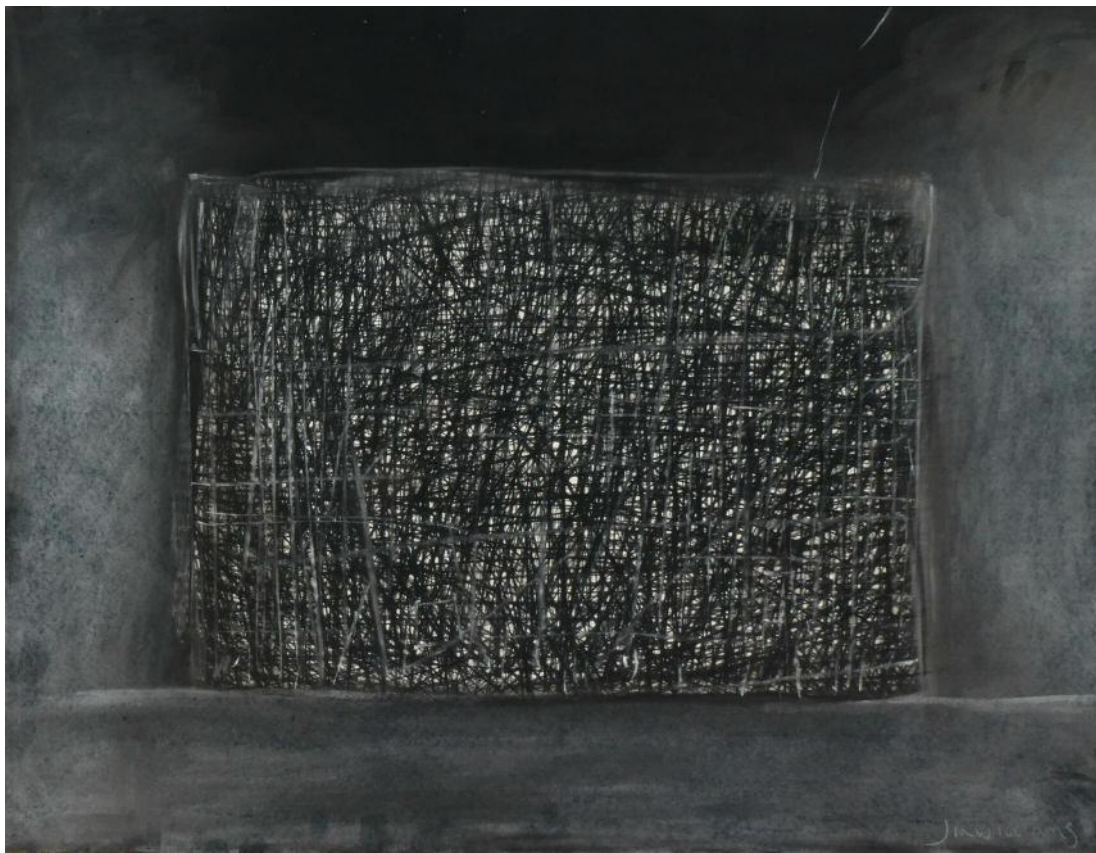
Below: "Galaxy Cluster," charcoal on paper, 43" x 30," 1992.



part seven:
mixed messages
mixed media
exercises
by J. M. Williams

At right: In the 1960s, acrylic polymer paint increasingly was being favored by artists worldwide. The medium was relatively inexpensive, quick-drying, water-soluble, odorless and easy to clean up after. The varied colors were vivid and as easy to mix as instant pudding. As an impatient art student, I strove to finish works at one sitting—even if sitting all night. Unlike buttery oils on a palette, acrylic paint often dried quickly while mixed upon my white enamel pans. I discovered that I could peel off sections of the “plastic” paint and apply the sheets to wet gesso.

“My World,” mixed media; dried acrylic applique spread over canvas board, 8.5” x 11,” 1968.



Above: A boxed, “neuronal” maze, detailing perhaps a short musing of an inconsequential thought in the vast interwebbing of what we call “the mind.” *“Tangle,”* mixed media; compressed and vine charcoal, white conte crayon and powdered chalk on paper, 22” x 30,” circa 2005.



At right: *“Calla Lily Stem, (Detail),”* mixed media; charcoal and pastel on paper, 12” x 9,” 1997

part seven: mixed messages

mixed media

exercises

by J. M. Williams

At right: My attempt to call forth a visual memory of a late autumn eve in my Michigan youth. A beacon-like moon, obscured behind a tree, was casting its vivid glow over a soon to be frozen landscape. The feeble lights of a nearby farmhouse offered little solace, while Nature held sway over the night.

"Late November," mixed media; charcoal landscape with sharpened charcoal pencil, highlighted with white chalk (for more luminosity), 26" x 17.5," 1995.



At left: One of a few precursor studies for the more fully-realized work above. I enjoyed white line studies against nocturnal backdrops. I also did many charcoal and chalk astronomical explorations, as well as white blossoms in moonlight and illuminated waves at night. *"Night Linescape,"* mixed media; charcoal and chalk on paper, 23" x 34," 1992.

Below: A lot of energy and drama in a small place *"Burning Horse,"* mixed media; pastel and charcoal on paper, 3.25" x 4," 1993.



Above: *"Self-Portrait, Bathroom,"* mixed media; sepia-toned photograph with hand-painted elements and coloring, 11" x 14," 1975.

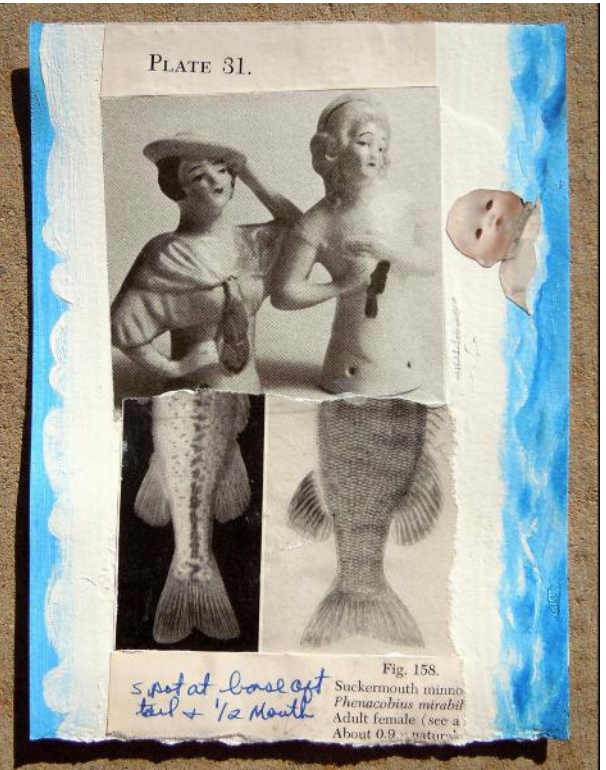
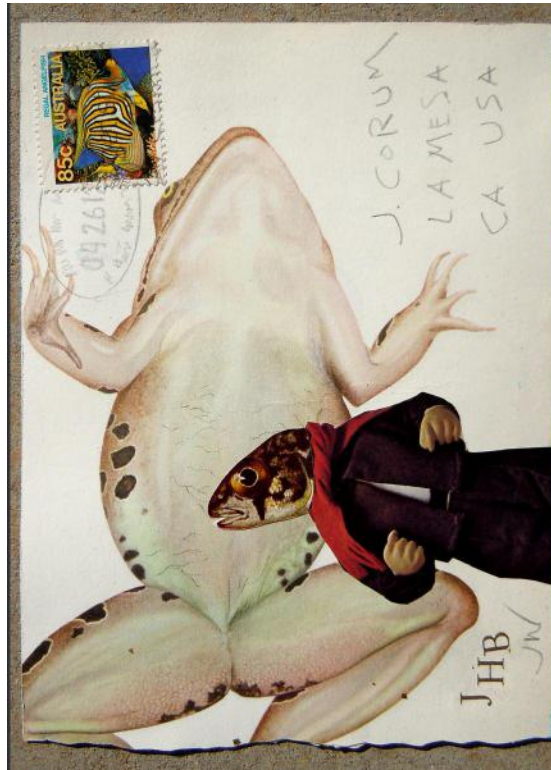


part seven: mixed messages postcard collages by J. M. Williams

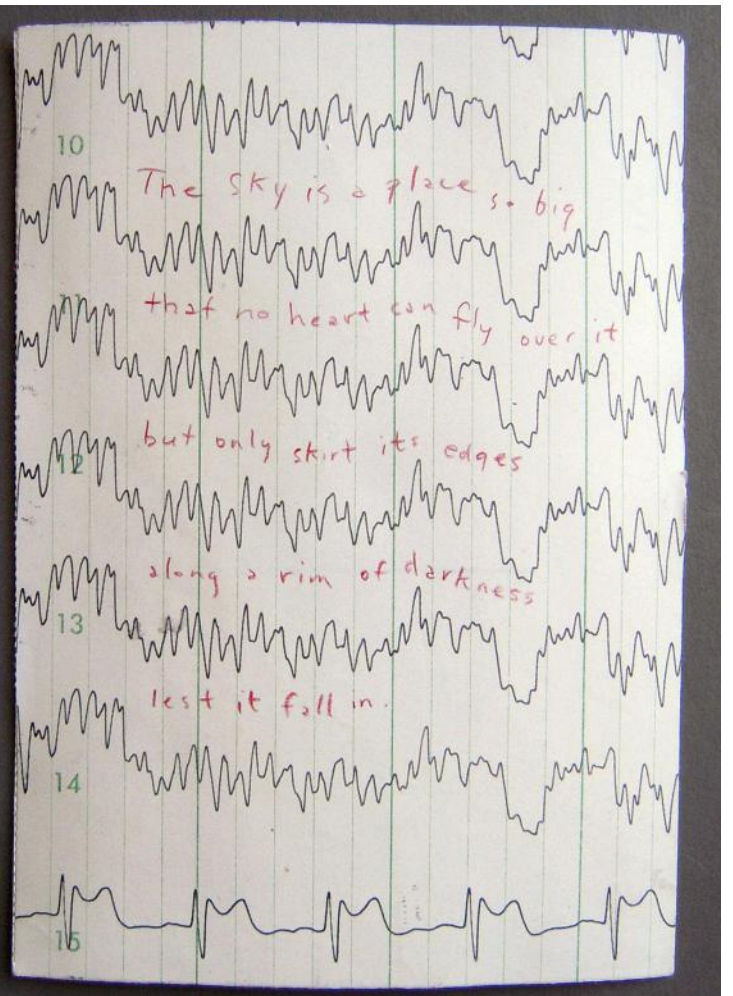
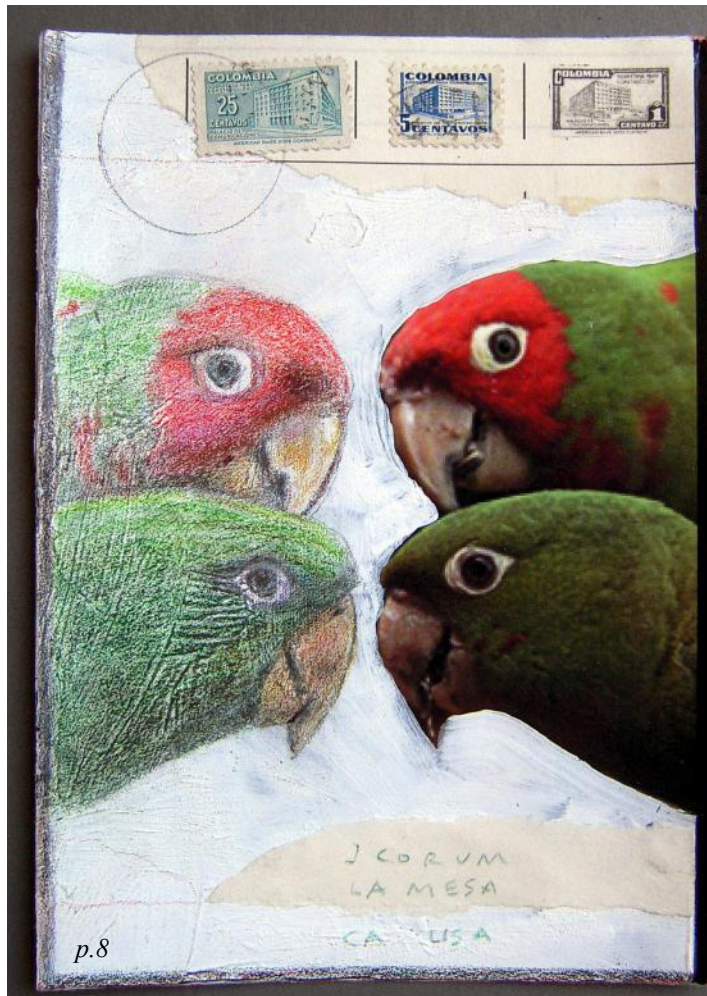
For decades I have enjoyed juxtaposing disparate images; an escapist, carry-over trait of a childhood that was forever asking "What if...?" I wrote and illustrated countless comic books and "Mad Magazine" knock-offs, none surviving the expert house-keeping of an overworked mom. While my photography darkroom further enhanced the realms of fantasy,

I discovered "postcard collages," miniature surrealist exercises, perfected by artists like Lenore Tawney, ("Signs on the Wind," Pomegranate Communications, © 2002).

At right: "*Fish Tales*," my mixed media, two-sided postcard collage. Magazine images and Australian postage on card stock, 4.25" x 6," 2012.

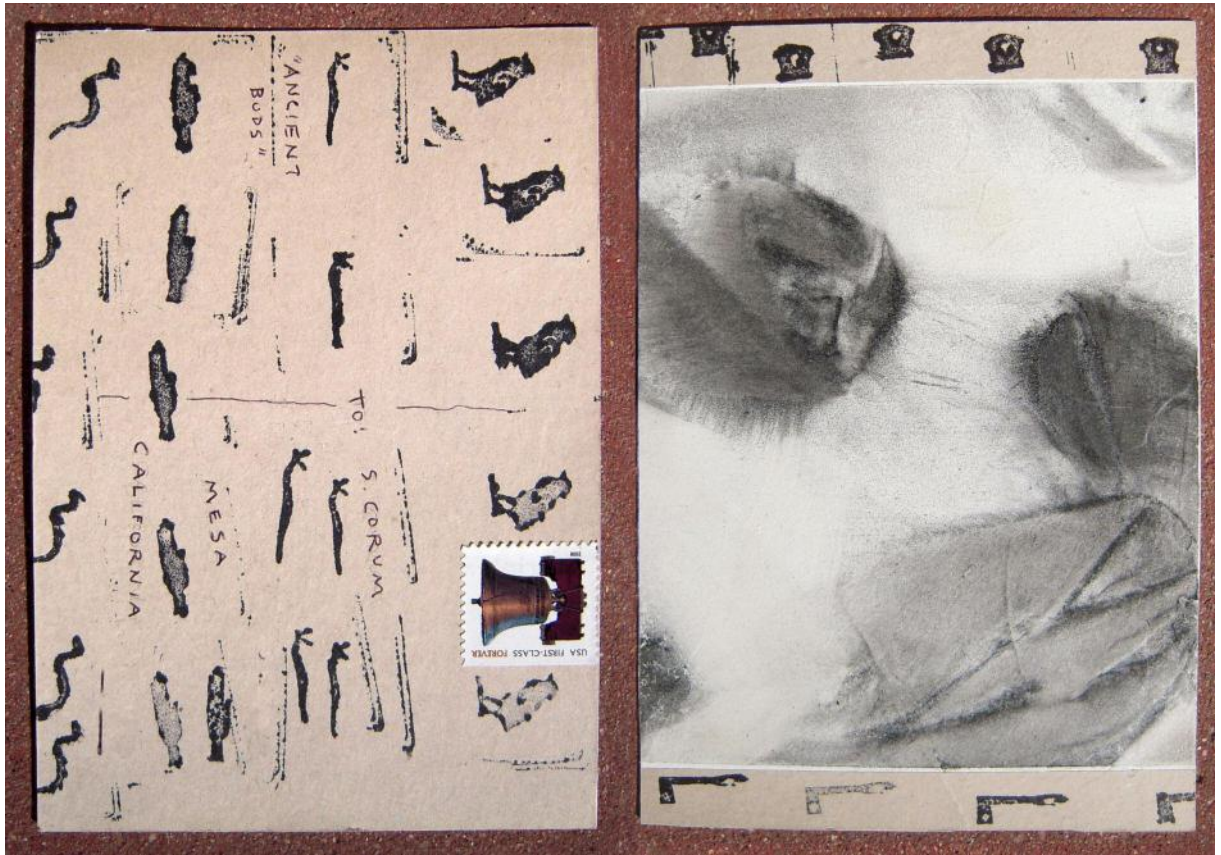


Postcard collages afforded me a means of combining seemingly unrelated elements and themes that somehow resonated just beneath my consciousness. Below, I joined a torn scrap from a stamp album with a 4-color print of two parrots, and then rendered their mirror image in color pencil on textured gesso. On the reverse, I inscribed one of my poems upon my electro-encephalogram. "*Parrots*," mixed media; two-sided postcard collage, magazine images, color pencil, foreign postage, and medical printout on gessoed cardstock, 4.25" x 6," 2008.



part seven: mixed messages postcard collages by J. M. Williams

At right:
 "Ancient Buds,"
 mixed media; two-sided
 postcard collage,
 hieroglyphic stamp-pad
 impints, and a drawing
 of budding blossoms
 by blotting charcoal powder
 upon a smooth, gessoed
 surface on cardstock
 4.25" x 6," 2008.



Below: "Hands," mixed media; two-sided postcard collage. Greek postage stamp, Navajo song fragment, hand-signing illustrations, and a newborn, premature infant's hand upon the palm of a neonatal nurse, on cardstock, 4.25" x 6," 2012.



part seven: mixed messages

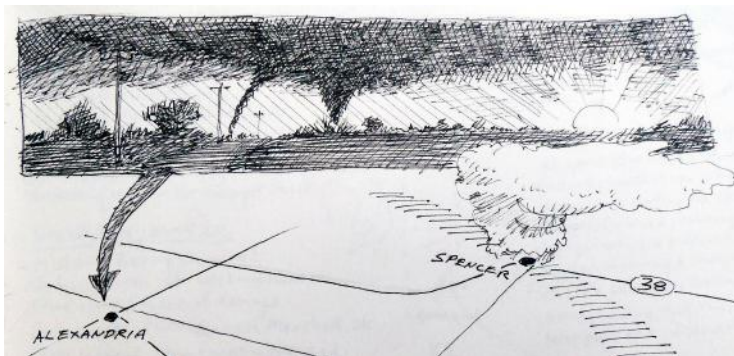
vorticity

by J. M. Williams



Above: "Vortex," watercolor on paper, 6" x 6," 2018.

Above: "Spencer, South Dakota 05-30-98," Ektachrome transparency, near Spencer, S.D., May 30, 1998. North of Alexandria, we spotted two coalescing tornadoes, silhouetted by the setting sun, headed to obliterate the tiny town of Spencer (pop. 320). The F-4 tornado killed six with no warning (the town's sirens silenced by a power failure). Plumbing was pulled from the ground and cancelled checks from the local bank floated down upon Minnesota two days later. Below: a mapping of the terrible event from my storm journal.



Below: Up close (in my mind's eye), the crazed, mixmaster spin of debris in a roaring sky. "Tornado," mixed media; compressed and spattered powdered charcoal, gray and white pastel, graphite and white pencil on gessoed paper. "27.5" x 19.5," 1995



Above: "Tor No.2, Lightning Lit," charcoal on paper, 17" x 15.25," 1995.



part seven: mixed messages botanica by J. M. Williams

Botanical forms have found their way into my art for decades. We end Part Seven with a mixed bouquet of aesthetic efforts from varied media. The curvilinear grace and beauty of plant life lends itself to spontaneous ink and watercolor studies. I know I've succeeded when I touch upon, however tenuously, the enigma of life, which I have explored in varied media. Below: "*Night Blossoms*," charcoal on paper, 40" x 60," 1992.



p.11
I never could avoid the quest to capture unique florid colors and compositions, from botanical gardens to local flower shops. Above: "*Geranium*," Nikon 8000, digital photograph, April, 2011.

Prior to 1981, my watercolors typically were planned, laid out and representational. The unrefined piece at right, dashed off from memory, had an "aliveness" that belied its being a "still" life. That creative notion would stay with me. "*Calla Lilies*," watercolor, 10" x 16," 1981.



Two decades later, I was immersed in capturing the living, breathing essence of landscapes. The glow of a sunrise through receding fog; the furtive rise of mist off of an icy stream; "*Murmuring Pines*," watercolor on paper, 2.25" x 4.375," 2002.

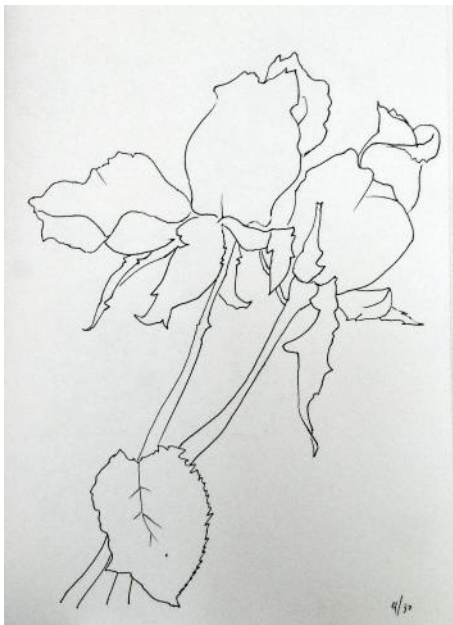


part seven: mixed messages botanica continued by J. M. Williams

At right: an earlier variant of a night blossoms study, (whose process is shown more fully on page 2 of Part Five.)
“*Wads and Blossoms*,” multi-paneled charcoal on paper, 26” x 26,” 1993.



Below: one of countless, spontaneous ink studies that fill my books, melding economy of line and a subject's essence, (while minimizing my meddling mind).
“*Two Roses*,” ink drawing, 10.5” x 8,” April, 2019.

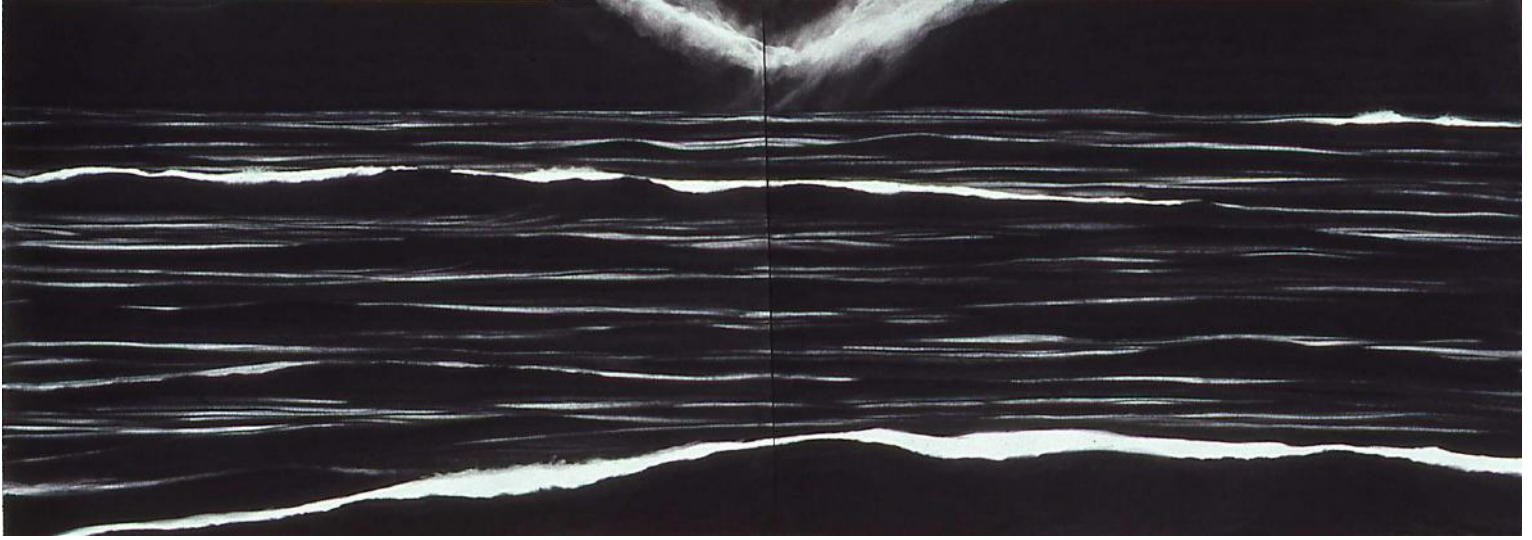


Below: Gray “blossoms” were created by powdering a cotton cloth with charcoal dust, wadding the cloth into the shape of a flower blossom, and then slapping its imprint onto the surface of the paper. “*Broken Blossoms*,” charcoal on gessoed paper, 22” x 30,” 2005.



part eight: drawing to a conclusion by J. M. Williams

"I soon realized that poets do not compose their poems with knowledge, but by some inborn talent and by inspiration, like seers and prophets who say many fine things without any understanding of what they say." —Socrates



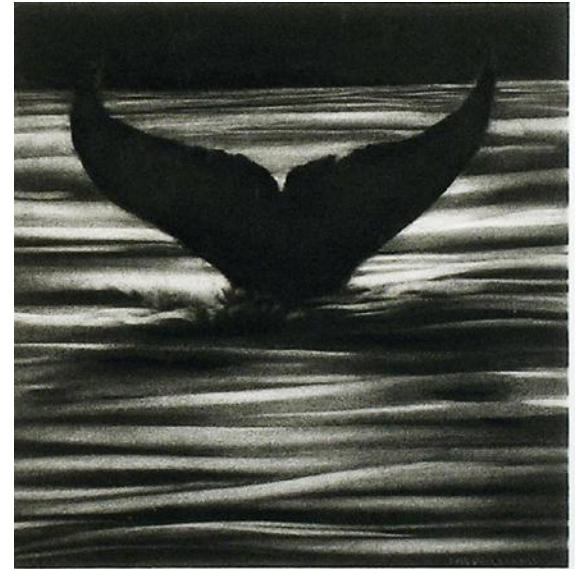
Above: "*Night Waves 2*," dyptich, charcoal on paper, 27.5" x 78.5," 1993.

Having released Parts One through Seven, this 16 page document concludes what has been a patchwork overview of my lifelong artistic efforts. The seventy-year enterprise has been very personal and (with academic exceptions) a virtually sequestered undertaking.

The above quote by Socrates certainly applies to my art. I began drawing inexplicably about the time I began to verbalize. Early on, accuracy of depiction was central, and I was praised for it. But as I got older, the emotive and transformational power of art began infusing its way into my perceptions. Draftsmanship, less paramount, became more subservient to my delvings into the wonders and enigmas of life. I now find myself as much a witness to my creative quests as I am a participant. Jungian psychologist James Hillman once said "We live in a secular world where all 'mysteries' are called 'problems'." Art for me has been an unfolding of mysteries, unlinked to any notion of solving them. Instead, my efforts have been more a wandering and pondering through the macro and the micro, the "yin and yang" destinies of both galaxies and fellow creatures, great and small.

This final installment (Part Eight) wraps up by no means my creative output. It represents a diverse culling of work I have thought worth sharing. Since the thrust of my art has been a learning process, many of my pieces have been forfeited to time. I recall being aghast, having read that an elderly Rembrandt fed hundreds of "studies" into his fireplace. (I guess we do have our standards!) While this compilation has been aimed somewhat toward fellow artists, I am very pleased to have found a wider audience among those who have been moved by my creative efforts.

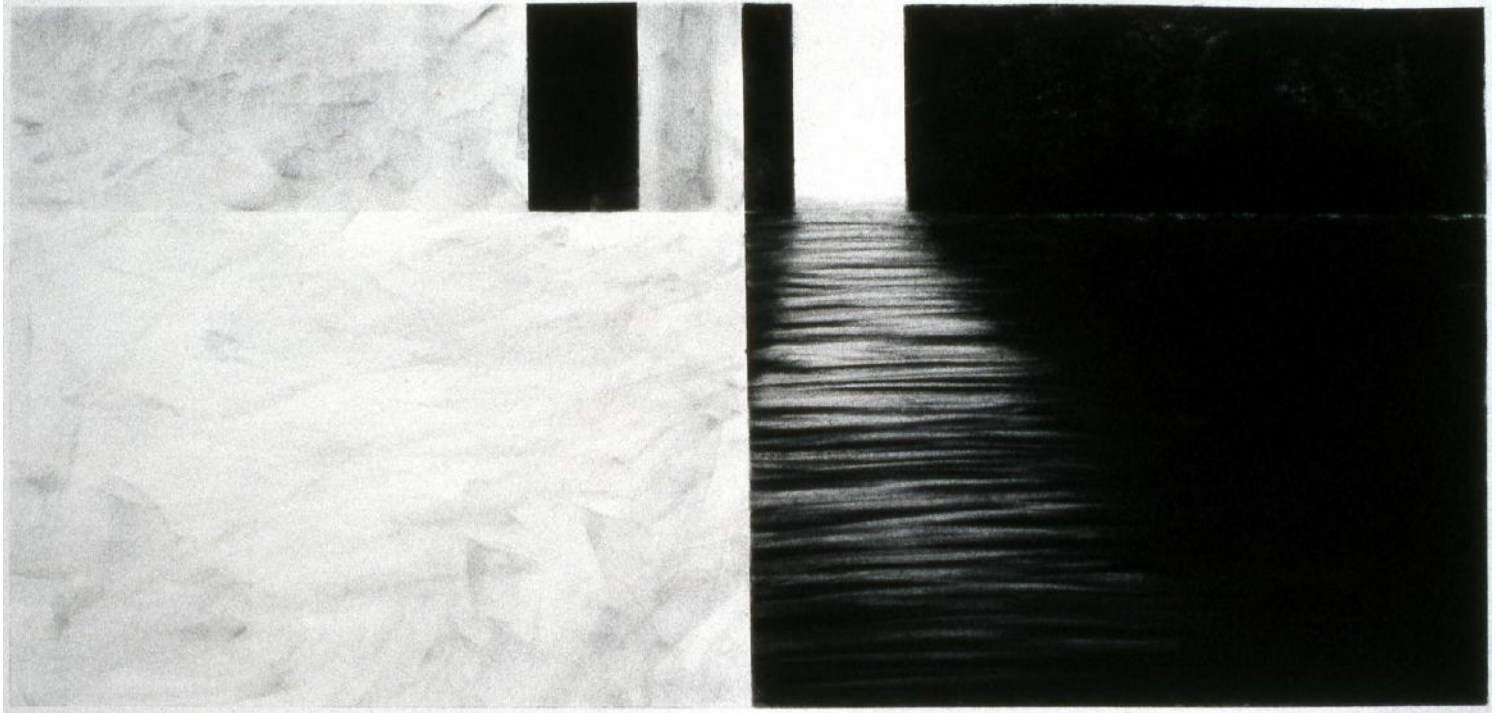
Below: Another study of moonlit waves; undulating, surging events that have long fascinated me—graced now by the fleeting presence of a wondrous creature.
"*Winter Moon Dive (Remember Me)*," charcoal on paper, 8.5" x 8.5," 1992.



Above: "*Lost*," charcoal on paper, 8" x 10," 1994.



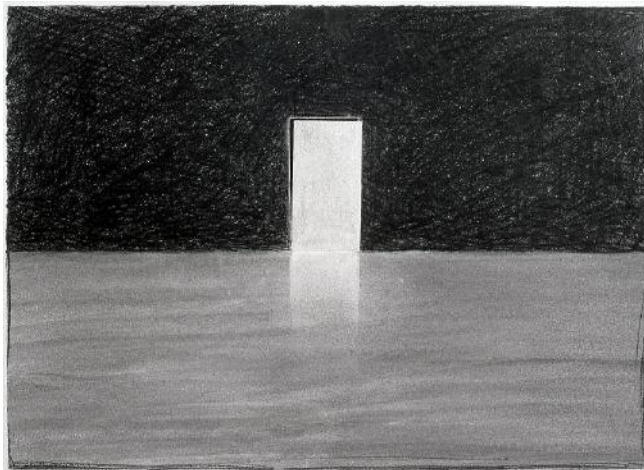
Above: "*Dreaming*," Kodachrome transparency, San Diego Zoo, 1971.



the doorway series

In the mid-nineties, I did several studies investigating the symbolic mystery of “doorways.” They are the initial portals we pass through at birth, ushering us into conscious reality. Or subsequent events that may wrest from us our tenuous hold on sensibility. Or perhaps those “either/or” choices we are compelled to make that alter our lives irrevocably. Or, in the end, that final threshold we must venture over (or are hurled over), never to return.

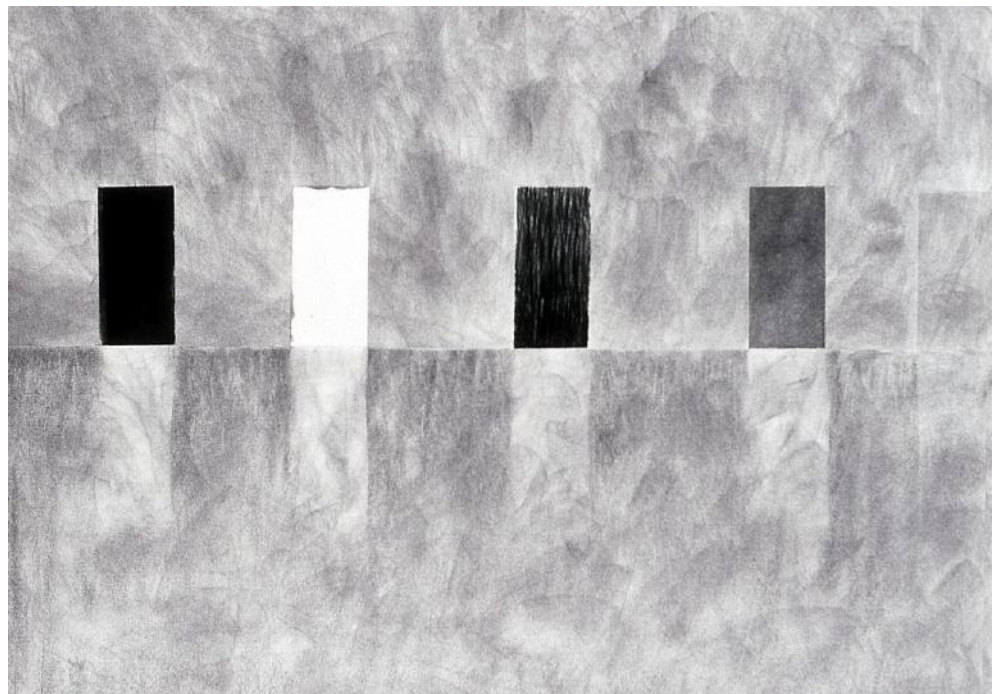
Above, the first of the series, “*Doorways, Dark and Light*,” charcoal on paper, 12” x 24,” 1995.



At left: “*Doorway Series #2*,” charcoal and graphite on paper, 17.5” x 26,” 1995.

In the studies, I held to a degree of austerity, free of visual distractions that might divert minds away from reflective insight. Along the corridors of life, doorways await us, and serve inevitably to define us... try as we might to avoid them.

At right: “*Doors 5*,” charcoal on paper, 17.5” x 26,” 1995.

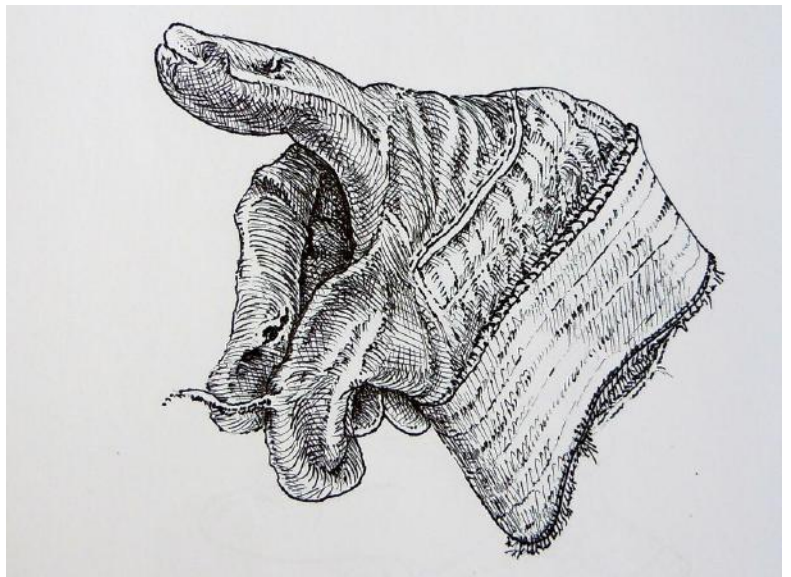
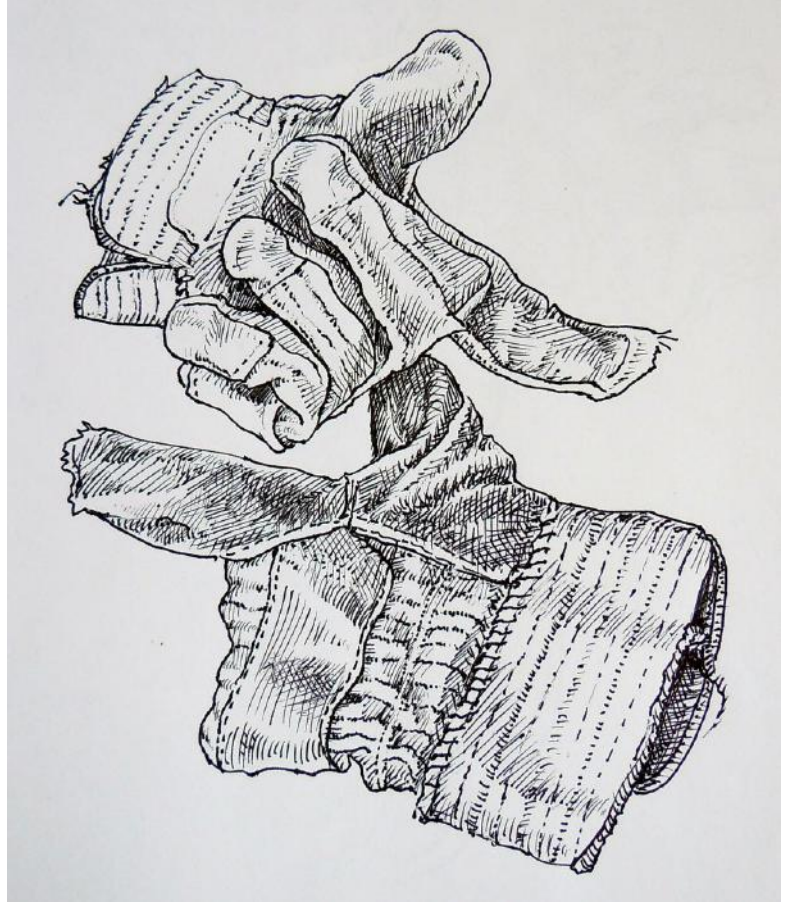


part eight: drawing to a conclusion: field hands

In 2010, while searching in vain for a pair of useable work gloves, I found that some had "character." I set out to capture them accurately within a sketchbook. I enjoyed creating the feeling of volume using only linework. "*Field Hands*," eighteen ink studies, 11" x 8.5," August, 2010.



ink studies by J. M. Williams

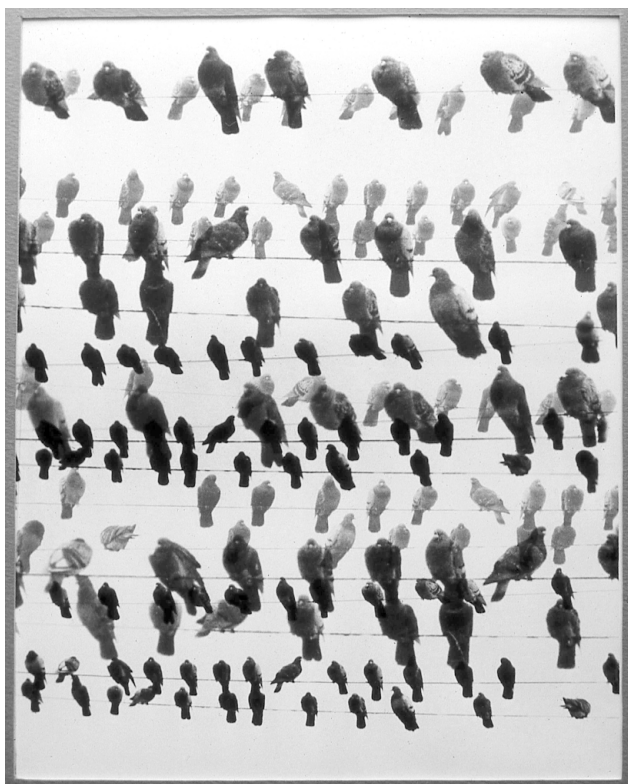


part eight: drawing to a conclusion: on the wing by J. M. Williams

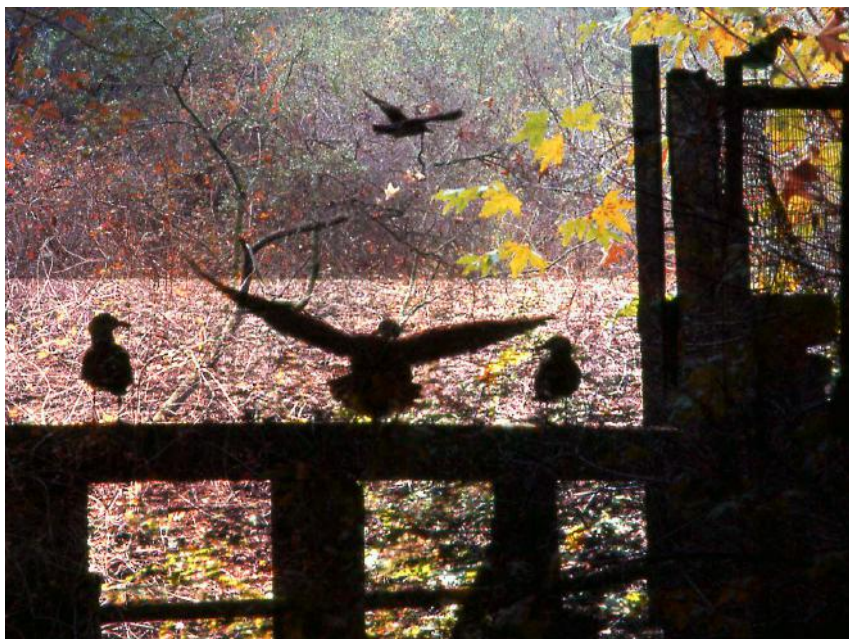
The beauty of birds; their soaring grace, their diverse morphology, has been an ongoing fascination throughout my life. These living manifestations of the marvel of flight, have been subjects of my many varied explorations.



Above: A flock of birds at night, above the fog. The piece was created by painstakingly excising their shapes out of paper tape and carefully affixing the cutouts to paper. Compressed and vine charcoal was applied overall to create the darkened background. The cutouts were peeled away to reveal white silhouettes upon the paper. These white bird shapes were then subtly shaded with blending stumps to create a sense of volume. "*Night Flock*," charcoal on paper, 14" x 23.5," 1994.



Below: "*Feathered Shadows*," a 35 mm "slide sandwich" of two conjoined transparencies; the first is of birds silhouetted against the late afternoon ocean, the second of early autumn foliage in the hills of Topanga Canyon, mid-1970s.



At left: "*Birds on Wires*," a black and white (Plus-X) 35 mm, multiple darkroom exposure of pigeons on telephone wires one foggy morning early in 1975. p.4

part eight: drawing to a conclusion: on the wing by J. M. Williams

At right: The first of my charcoal studies of birds either exploding into riotous flight, or simply drifting in flocks. This piece was challenging in that each bird had to be rendered spontaneously (no corrective erasures).

And each bird had to display a certain gestural accuracy. Thankfully, the medium of charcoal can have an “aliveness” to it that lends vitality to subjects in motion.

“Scattering,”
charcoal on paper,
31” x 39,” 2001.



Above: *“Snow Birds 3,”* a 35 mm “sandwich” of two slide transparencies; the first one of birds in the shallow surf of the Pacific Ocean, the second of a friend walking across a snowy field in Oregon, mid-1970s.

part eight: drawing to a conclusion: on the wing by J. M. Williams

At right: Another spontaneous charcoal study of flocks of birds; this one less chaotic, more languid, more delicately woven into the sky.
"Big Flock," charcoal on paper, 31" x 39," 2001.



Masters of flight and song, all destined for the inactive side of eternity. "Still Objects," charcoal on gessoed paper, 42" x 82," 2002.

part eight: watercolor ventures by J. M. Williams

Through the 1980s, I widened my investigations into the techniques and styles of watercolor. Here we see a melding of spontaneous brushwork and cartoon illustration. Below: *"War of the Clowns,"* mixed media; watercolor and permanent felt-tipped markers on paper, 11.5" x 18," 1982.



Below: A plein air attempt to capture the architectural erosion beneath the cliffs of Santa Monica. The winds would pick up that late morning, sandblasting my efforts. *"Cliffs, Pacific Coast Hwy, Santa Monica,"* watercolor on paper, 14" x 19.25," circa 1982.



Above: A spontaneous, washy, wet on wet self-study. The mopy hair could be mine. The moustache and glasses are not. The expression of lifelong benign confusion—spot on! *"Self-Portrait,"* watercolor on paper, 14" x 11" 1981.

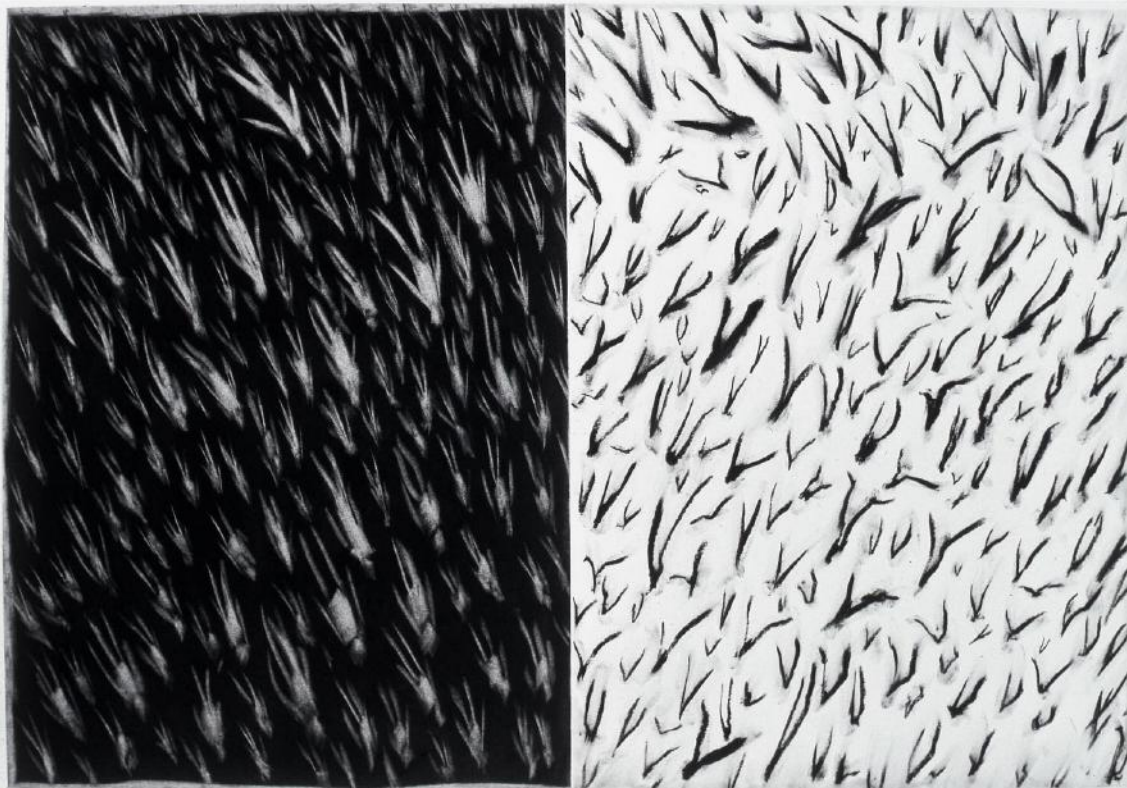
part eight:
drawing to a conclusion:
falling by J. M. Williams

Sometime in the late-1980s, I explored notions of “falling” that somehow became less gravitational and more metaphysical. As in my “doorway” studies, falling intimated to me a more transitional state.

I offered no resistance to these directions, content to allow my subconscious mind to have its say, however perplexing.

These two works touch upon rebirth, or the possible recycling of the spirit; notions a bit obvious now, but not at the time in those wee hours when I was ushering them into existence.

At right: “*Falling*,” charcoal on paper, 30” x 20,” 1991.



At left:
“*Falling 2*,”
charcoal on paper,
13.5” x 23.5,”
circa 1994.

part eight: drawing to a conclusion: abstractions by J. M. Williams

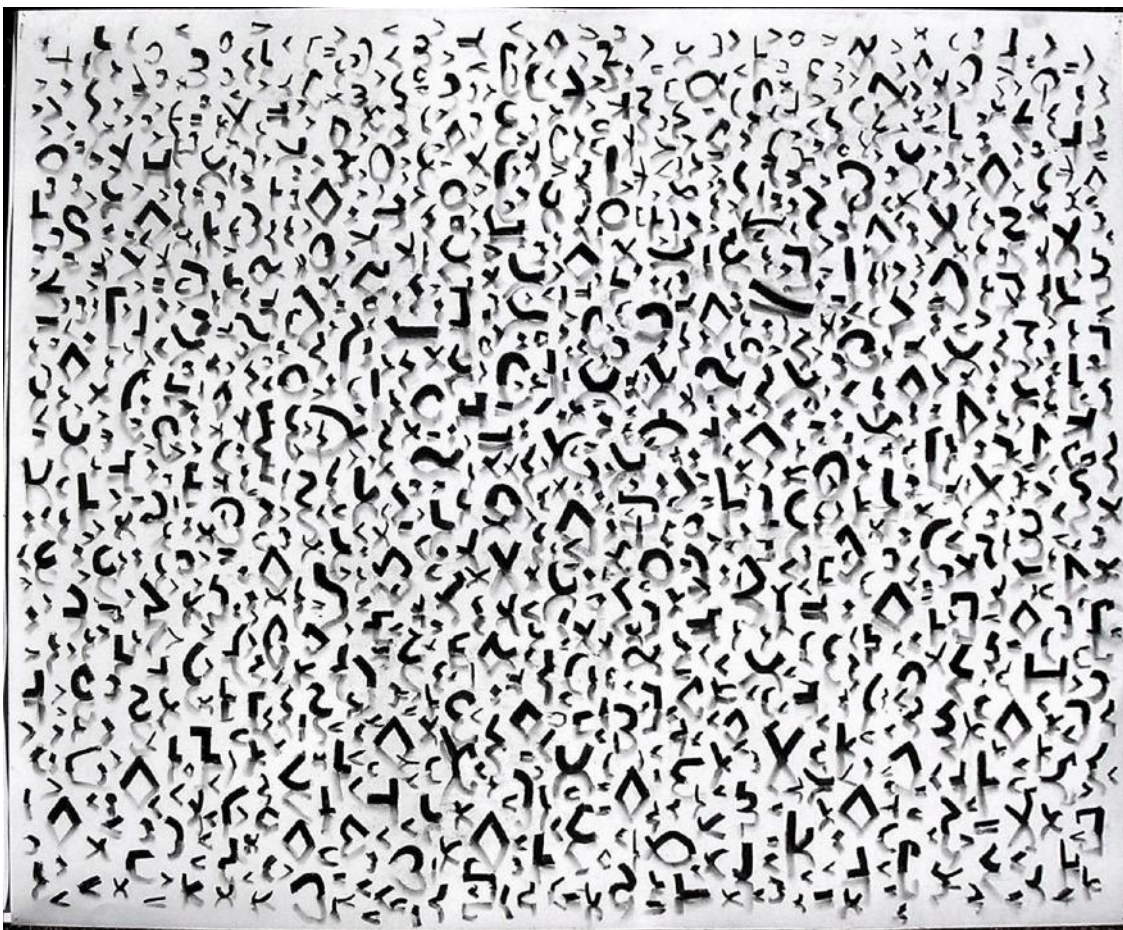
Concluding this survey with works worth sharing for the effects they had on me while creating them. I have long enjoyed pursuing abstraction that is not quite “non-representational.” Below: *“Floaters,”* mixed media; acrylic polymer with charcoal and pastel on gessoed canvas, 36” x 48,” 2004.



In the late 1990s, I more fully explored mixed media exercises on paper. I often created collage elements by blackening pieces of paper with rich layers of compressed charcoal. I then tore or cut the paper into desired shapes and applied them to wet, gessoed surfaces. My efforts once again confirmed that over-planning can reduce the vitality and tension necessary for “aliveness” in a work. I favor the piece at left for its little nuances; the mix of vine charcoal into wet gesso, the vertical strip of unpainted surface and its unpredictable formality. At left: *“Untitled,”* mixed media; acrylic gesso with vine and compressed charcoal on gessoed paper, 22.25” x 30,” 1997.



Above: Something of an homage to the sculptural, wooden assemblages of Louise Nevelson. I frequently visited her *tour de force* "Homage to the World" in the Detroit Institute of Arts. Nevelson's work has influenced the evolution of my "grid" pieces, as seen in Part Three of this compilation. "*Black Shapes on Ochre,*" mixed media; charcoal and chalk on light ochre-colored paper, 22.25" x 30" 1997.



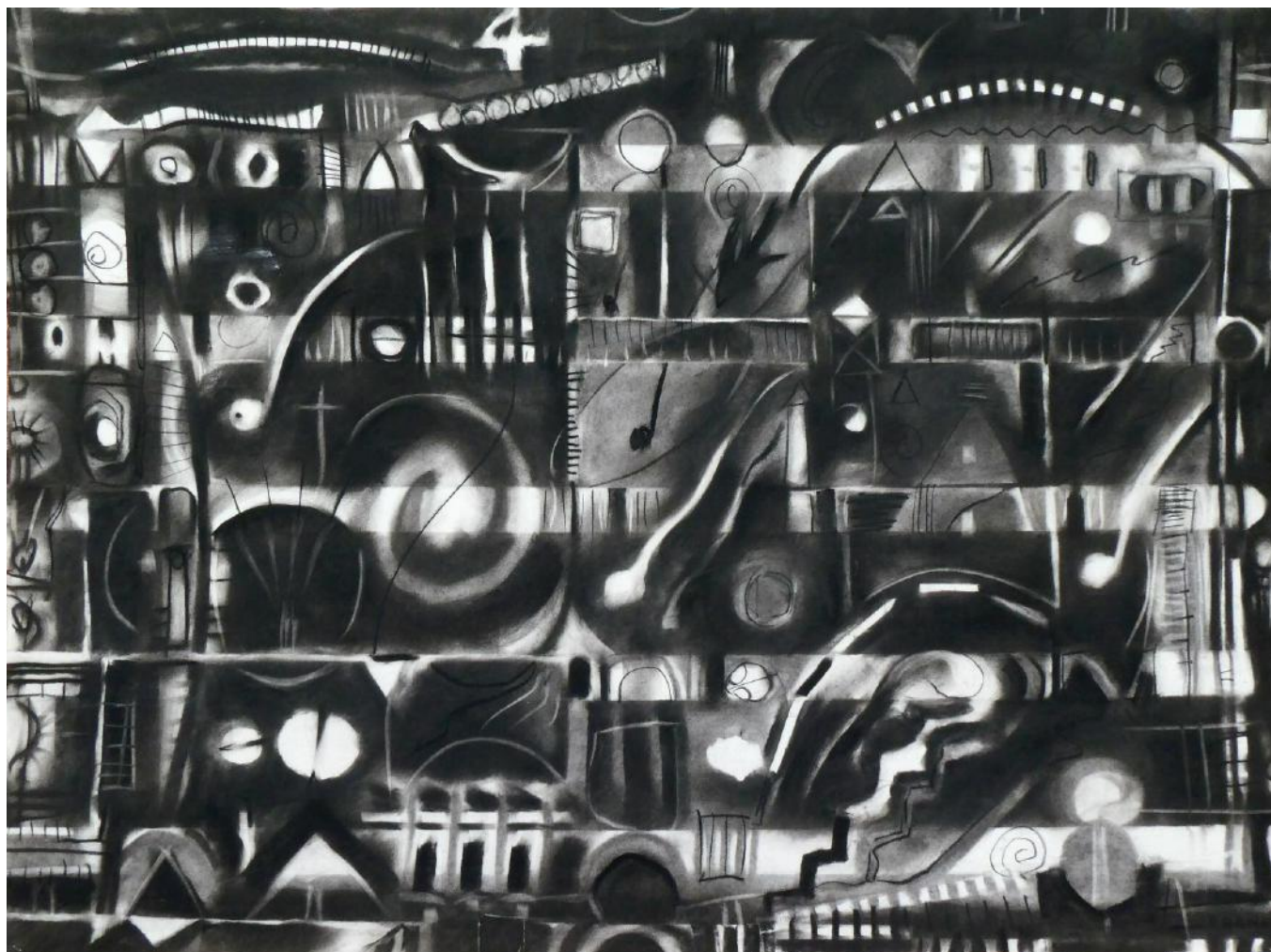
At left, abstract, calligraphic chaos: "*Shapes and Shadows,*" compressed charcoal on paper, 29.5" x 35," 2005.

part eight: drawing to a conclusion: abstractions by J. M. Williams

At right: An enlargement of #68 in Part 1, showing more detail that would influence my creative directions. This is a sample from a series of experiments in acrylic polymer. In it I explored the illusions of convexity and concavity, while I practiced techniques in glazing and scumbling. *"Spheres,"* acrylic on canvas, 12" x 12," 1968.



Below: A recently uncovered, quasi-abstract work exploring the power of music to transport us into uncharted emotional realms. *"Aria,"* charcoal on paper, 22.25" x 30," 1989.



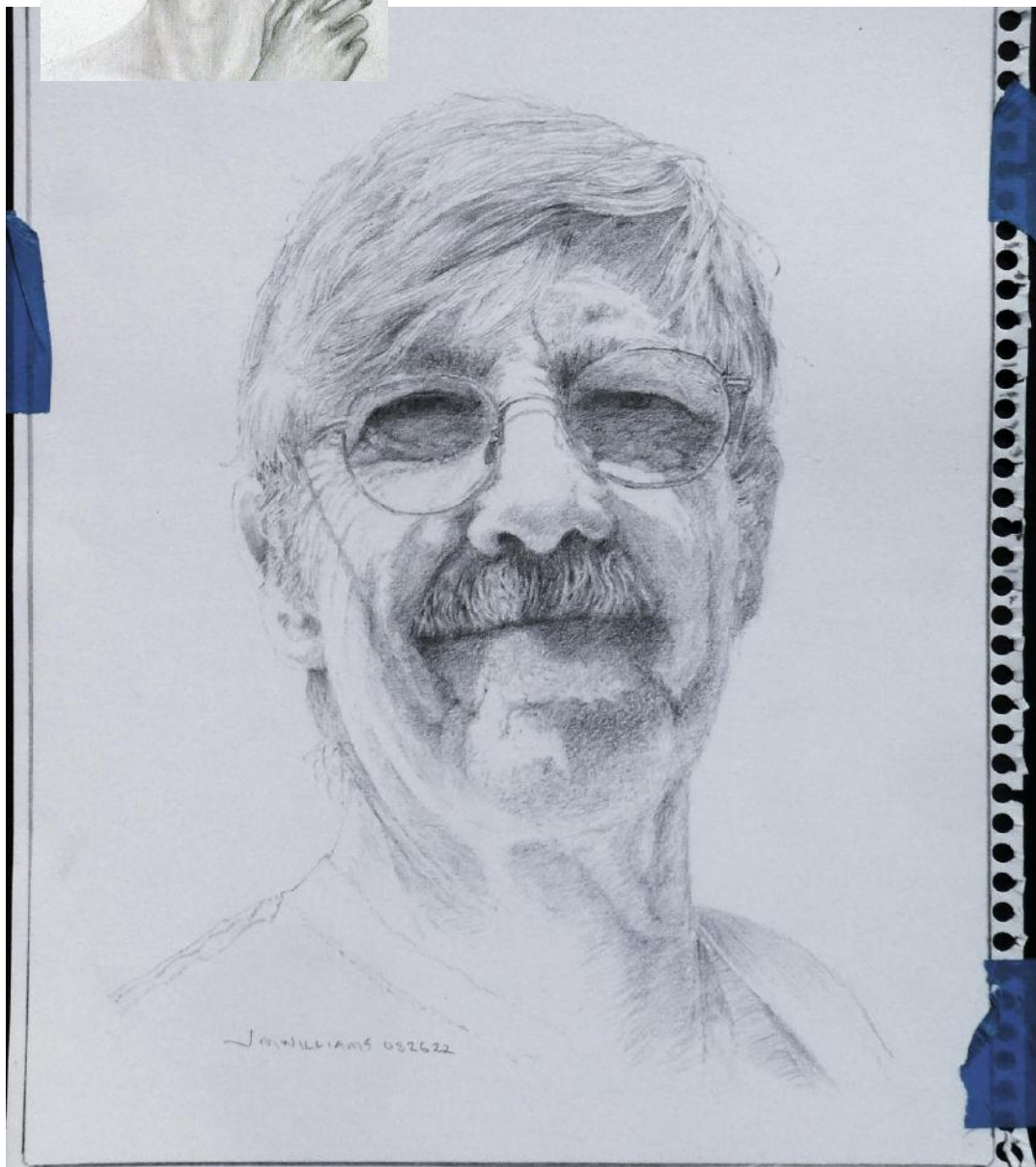
part eight: drawing to a conclusion: wrapping up by J. M. Williams

I want to express my gratitude to viewers who have found this eight part compilation in any way moving. Though these efforts at coalescing my lifelong artistic forays have been a bit scattered, I am hoping that viewers will have gotten at least a glimpse at a lone artist's creative connection to his world.



At left: "*Self-Portrait,*"
charcoal on paper, 24" x 18,"
Detroit, Michigan, 1966.

Below: "*Portrait of the Artist as an Old Man,*"
graphite on paper, 10" x 8," Cortez, Colorado, August 26, 2022.



At right:
A moth, warming
in a narrow shaft
of morning light
within my open
doorway.
"*Moth and Shadow,*"
black and white
(Plus-X) 35 mm print,
Santa Monica,
California, 1981.



p.12

Addendum to Part Eight: A few readers have suggested that some images could benefit if presented larger. Thus, I have added four pages after Part Eight, containing enlarged pieces from previous parts that better reveal the complexity and more subtle nuances of my techniques.

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This concludes Part Eight, the final Part of a compilation of art by James M. Williams. All works within this series are copyrighted 2022. No use without permission of the artist.



p.13

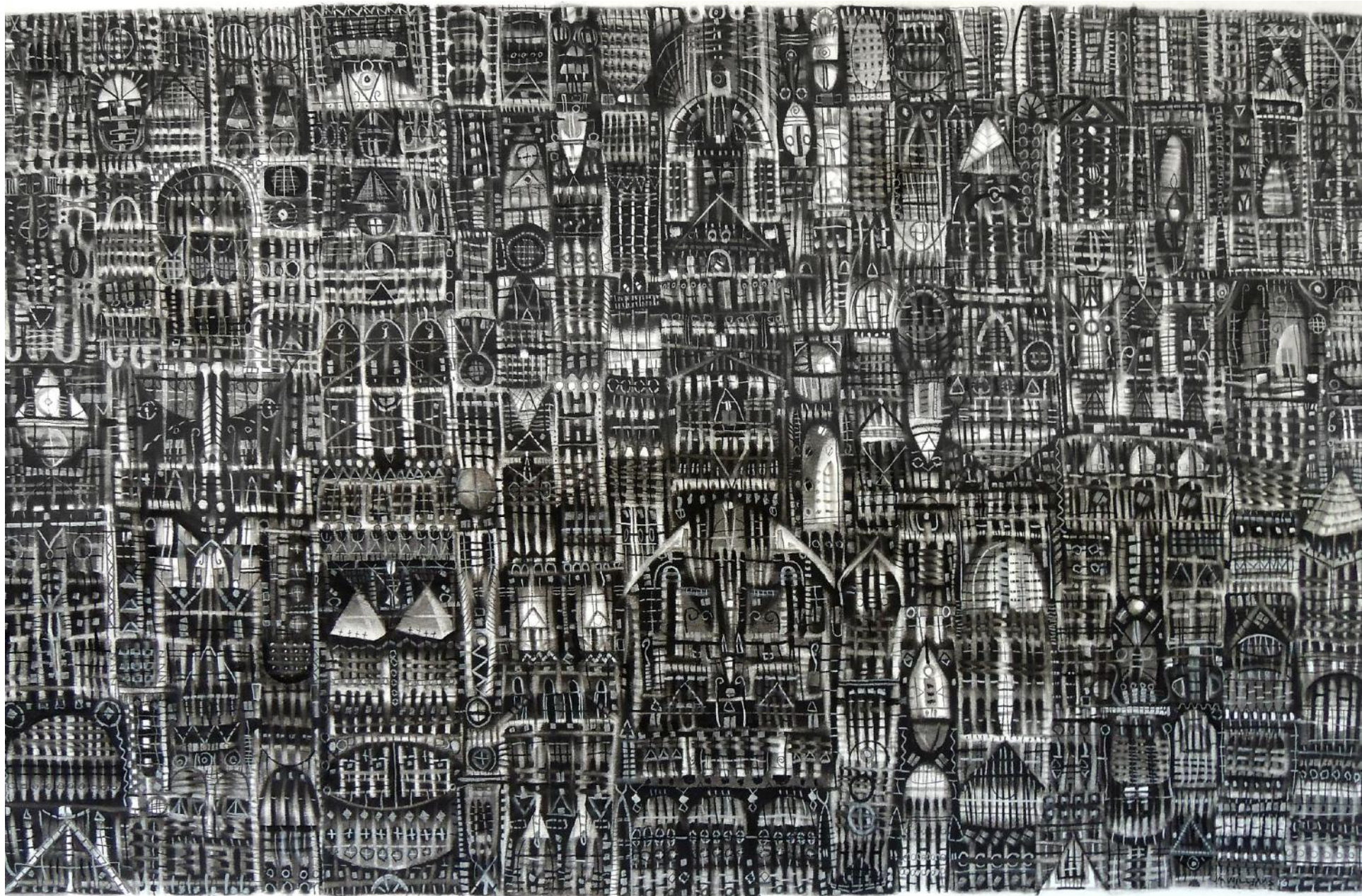
Above, a work (#10 from Part One) resized to better reveal its complexity of composition: "**Gathering,**" charcoal on paper, 33" x 26," 1994.



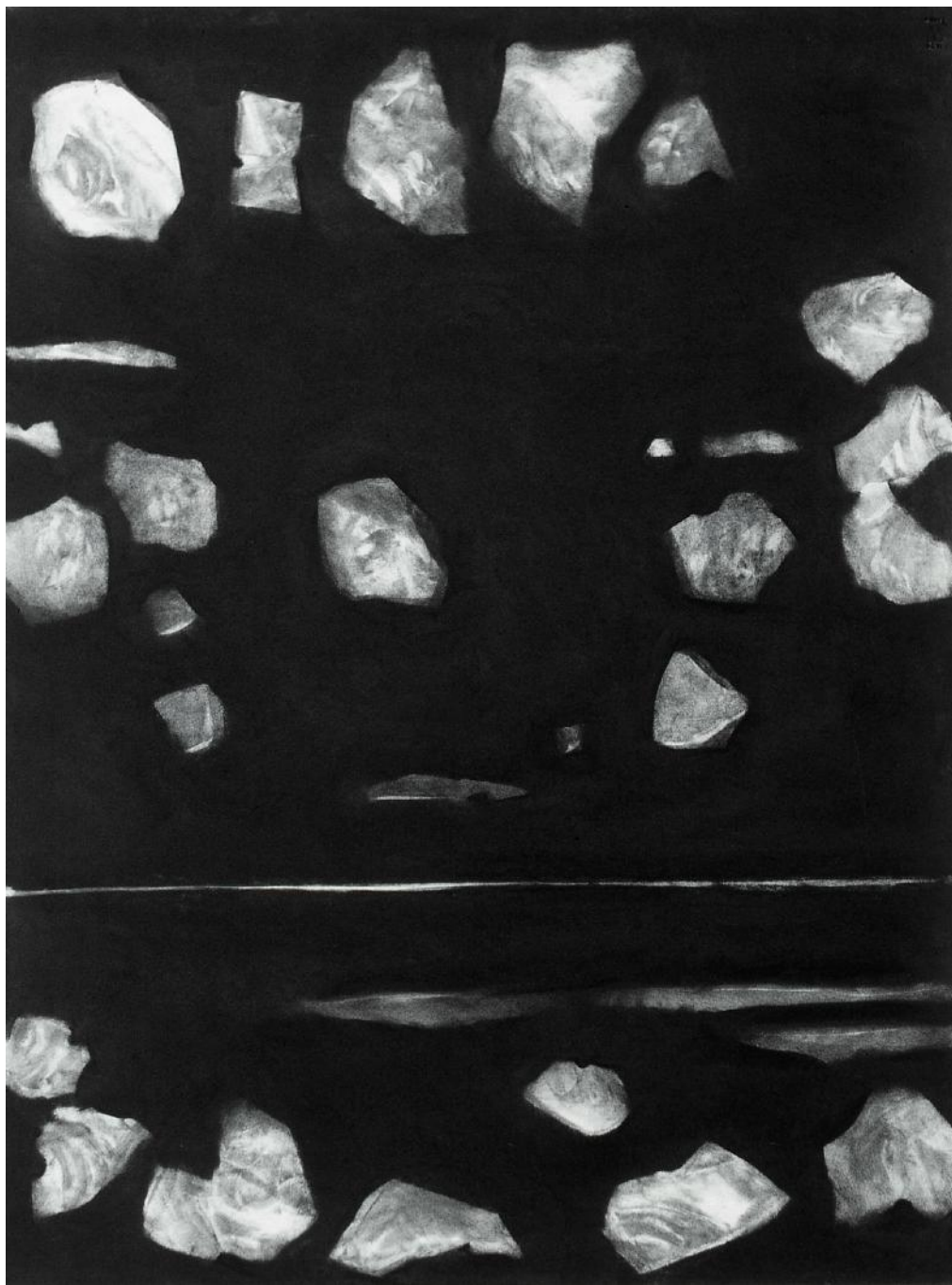
Above, (#62 from Part One) resized by request to better display its color tonality: "*Untitled #47*," mixed media on paper, 32" x 40," 1997.



Above, (#28 from Part One) enlarged to show the subtleties of watercolor wash: "*Winter Ridge*," 2.25" x 4.25," 2002.



Above, enlarging a “grid” piece (#16) found in Part One to better display the intricacies of my drawing process: “*Grid Lattice*,” charcoal on paper, 25.5” x 40,” 2016.



Above: "*Stonework of the Heavens*," charcoal on paper, 40" x 30," 1992.



At right: "*Moonhouse*," charcoal on paper, 28" x 17.5," 1987.