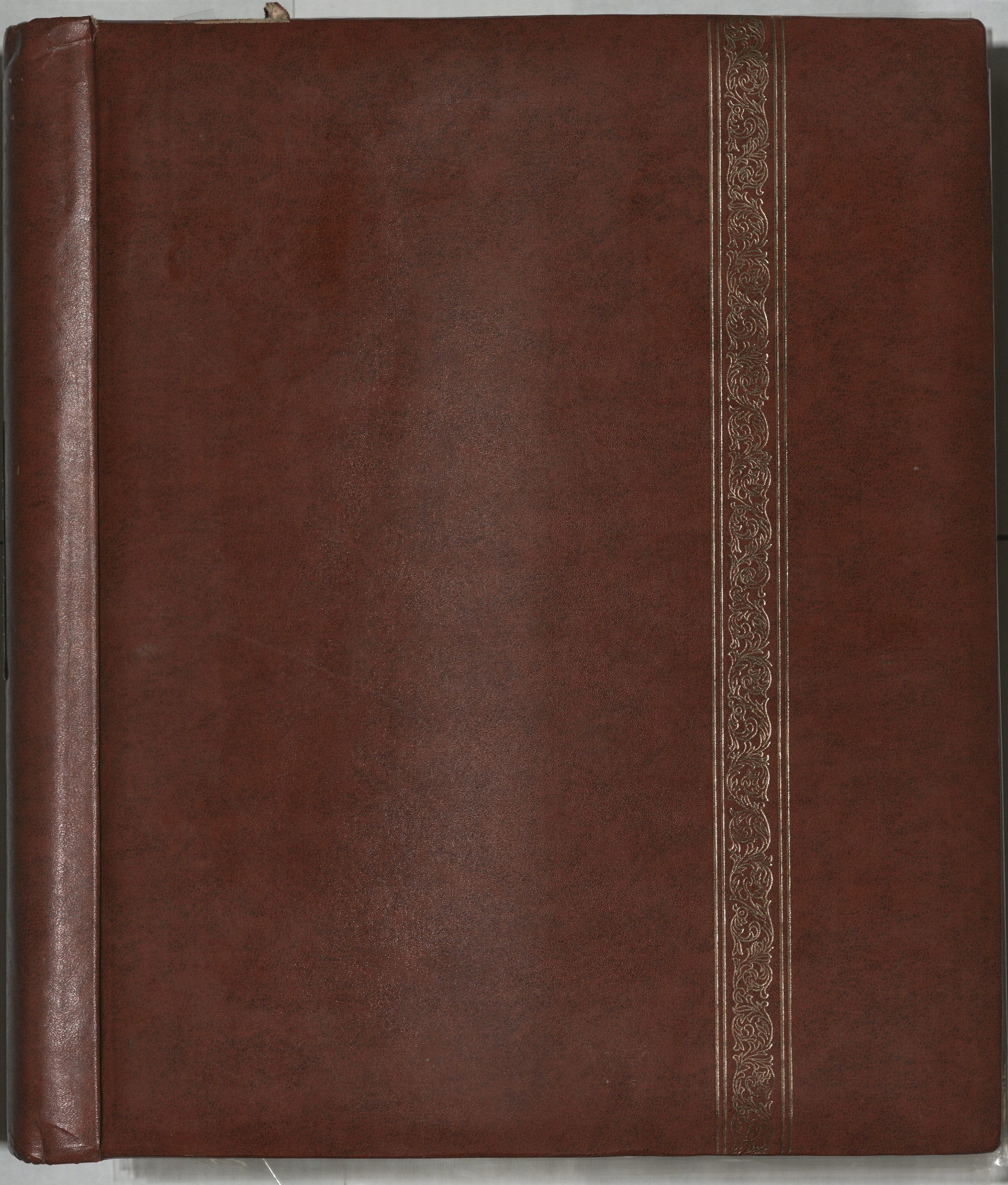
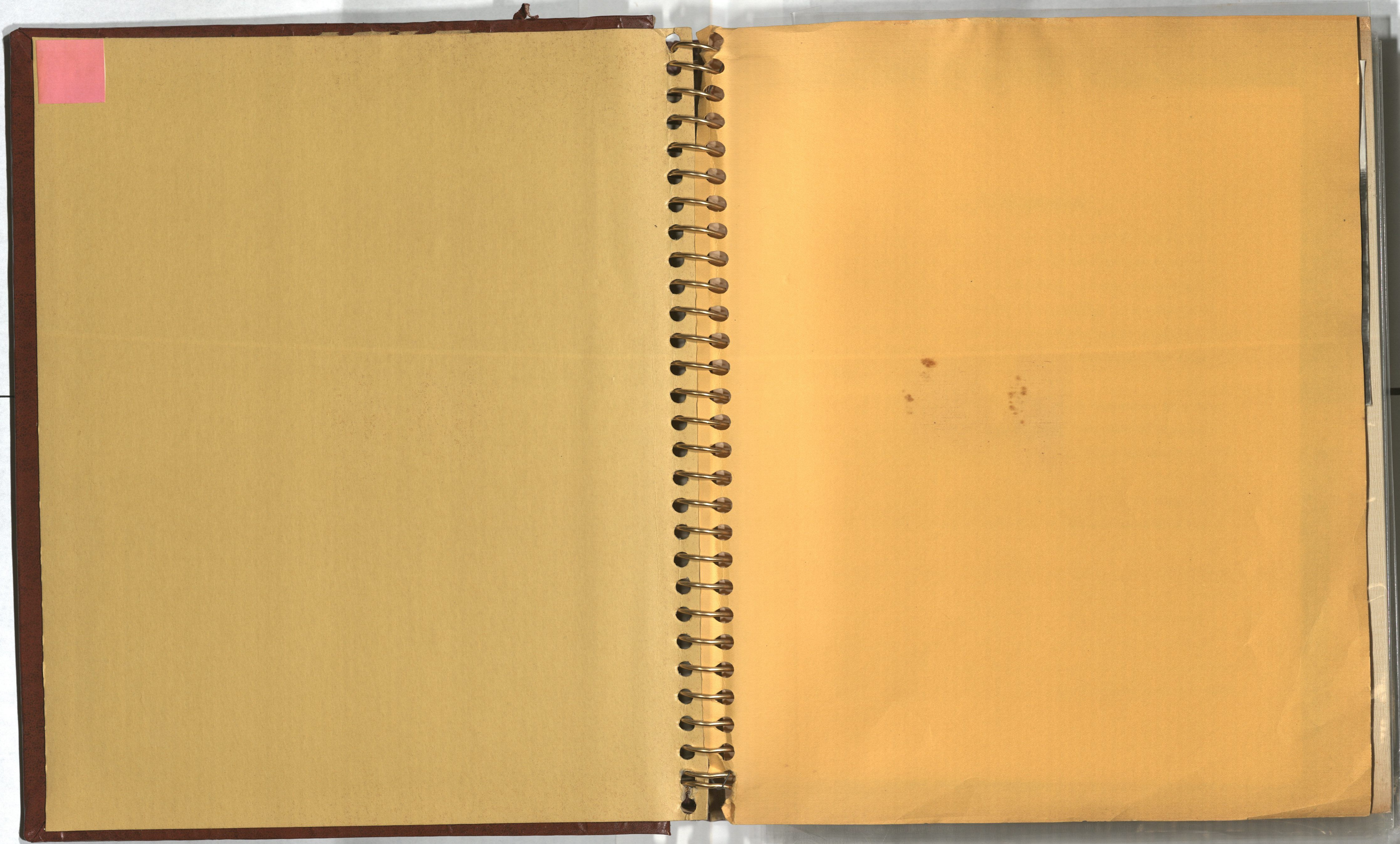






MY PHILOSOPHY OF ART

BY
JOHNNY JONES Dr. John T. Biggers,
Theresa Allen and Mrs.

my wife, Mrs. A. M. Jones for
a thousand words or more.

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JOHN T. BIGGERS

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ACKNOWLEDGMENTS

Fourteen years ago, an incident is recalled of looking at works of art. Over a period of seven years, during the work of their this portfolio, many personal friends and instructors stood have assisted me in my endeavor. I have displayed all were of the culture, heritage and integrity in an effort ready to make this a truly complete and accurate portfolio of to be useful to the men and women who shall pass after me. discernible in the creations of the art works of the "Masters." Among those individuals, whose assistance have been given freely and abundantly are: Dr. John T. Biggers, Mr. Carroll H. Simms, Mrs. Theresa Allen and Mrs. Athene Watson. Special thanks go to my wife, Mrs. A. M. Jones for the good typing of more than a thousand words or more. slowly yet in a tangible manner progressed through the years. Through my reading I had learned the names of many outstanding artist which led me to be thrilled and inspired and to become a creative artist. Since enrolling in art at Texas Southern University: having by action taking up the task: much of my inspiration acknowledges the integrity of both past and contemporary creators of imagery. In terms of subject matter I think

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artist instinctively emphasize the content of thought nearest his way of life; therefore individual (personal) experience at works of art; and wondering how they were made and what is the primary factor that opens the way for the infinite variations that have been dealt with and played upon which stood between my desire for knowledge: but the following years establishes his mode of expression and is there by depicted were both rewarding and fruitful along these lines. I began in his world of imagery. Throughout my life I have been reading and exploring: trying to understand the basic principles of the aesthetic and the quality of craftsmanship that was inherently swallowing up the small towns, but implanted within my mind entirely discernible in the creations of the art works of the and the minds of all young black artist of today are visions of "Masters."

past experiences and situations from which I acquire my inspiration. I began experimenting with pencils and crayolas. As the years passed I became more enlightened regarding the techniques of Art. But that wasn't enough. I had to know what made artist draw certain things. I had to learn something in regard to understanding the asthenic values of art. This understanding slowly yet in a tangible manner progressed through the years. Through my reading I had learned the names of many outstanding artist which led me to be thrilled and inspired and to become a creative artist. Since enrolling in art at Texas Southern University: having by action taking up the task: much of my inspiration acknowledges the integrity of both past and contemporary creators of imagery. In terms of subject matter I think

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Fourteen years ago, an incident is recalled of looking at works of art: and wondering how they were made and what their materials were. At that time curiosity and excitement stood between my desire for knowledge; but the following years were both rewarding and fruitful along these lines. I began reading and exploring; trying to understand the basic principles of the aesthetic and the quality of craftsmanship that was inherently discernible in the creations of the art works of the "masters." I began experimenting with pencils and crayons. As the years passed I became more enlightened regarding the techniques of Art. But that wasn't enough. I had to know what made artists draw certain things. I had to learn something in regard to understanding the aesthetic values of art. This understanding slowly yet in a tangible manner progressed through the years. Through my reading I had learned the names of many outstanding artists which led me to be thrilled and inspired and to become a creative artist. Since enrolling in art at Texas Southern University: having by action taking up the task: much of my inspiration acknowledges the integrity of both past and contemporary creators of imagery. In terms of subject matter I think

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artist instinctively emphasize the content of thought nearest his way of life; therefore individual (personal) experience is the primary factor that opens the way for the infinite variations that have been dealt with and played upon which establishes his mode of expression and is there by depicted in his world of imagery. Throughout my life I have been consciously aware of my environment. The big cities are quickly swallowing up the small towns, but implanted within my mind and the minds of all young black artist of today are visions of past experiences and situations from which I acquire my inspiration to express myself through my work in art.

Through my work at Texas Southern University I have found that young artist should never forget their heritage, for when they do they have abandon their sole purpose in art. My family never had all the luxuries to bestow upon me and I never longed for them, and this in itself is the heritage of the poor. I can always relate a situation of today with one of the past; this comes from being aware of one's environment where one presently finds himself: thus bringing about an awareness that is rare, so rare that only a god given few possess it. In my art work whether it be natural forms in nature or humanistic

imagery the spectator can both comprehend and associate with some visual relationship which he has encountered through his experiences, with similar subject matter. In thinking back upon my religious heritage, the music and lyrics are the most significant to me in relation to art; all the spirituals each in its own majestic manner says something that the Negro can identify with, because he possesses the heritage of generations and generations of folklore.

I will not try to philosophize on African Art and Cultures because these are things and ways that I have not experienced personally, but I will say that being an Afro-American and knowing that this is the origin of my fore-parents, I possess some of the feelings and character of my African brother and he too has imposed within his involvement with imagery that is his life heritage and meaning that which is expressive of human existence. Beauty is a statement of truth related to the reality of man's existence: To observe true African Art is not merely to spectate but to revision one's own heritage. Even working with his limitations the African has gracefully and with simplicity, far greater than that of his contemporaries, has reproduced his life History through his art. In my art I have

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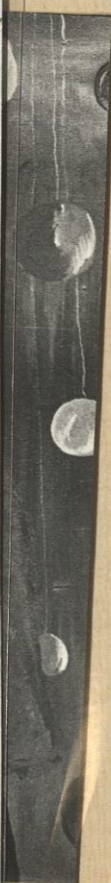
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encompassed situations from all walks of life: from life to death from happiness to sorrow all in relationship to my past experiences. In one of my paintings entitled, "The Lost Man", I feel I have captured and recreated on canvas the true feelings of a person left without hope. The picture shows a man standing in the snow with only his night robe and work shoes on, behind him is what is left of his home after it has been completely annihilated by fires and to expand the situation even further there are no neighbors or friends he can turn to he is completely alone, and no matter which way he looks he can see nothing but snow until he lifts his eyes up and gaze into the heavens. I used the snow to symbolize the soft, gentle need of peace and happiness, the stars say within themselves that the quietest moments of one's life is when he can stand and gaze upon them in solitude: The fire was used to show how quickly happiness can turn to loneliness and sorrow. This is what I mean when I refer to encompassing situations from all walks of life. I think these are the things that we as artist must become aware of, to be complete in our endeavor and successful in our goals. I think that during the years of my creative involvement: this understanding or awareness (through somewhat slowly) greatly expanded itself spiritually: and to a

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satisfactory degree, objectively gave meaning and depth to the basic principles and values related to the execution of technical craftsmanship, and unified organization: Thus encouraging my efforts to work and to become more seriously and creatively involved in the human expression of man. I have even become accustomed to seeing beauty where the average man sees nothing. In sculpture I have been disciplined to take any theme and relate it to one of my past experiences and produce it out of clay. This along with the dexterity of applying myself has, I think, given me enough knowledge to know the qualities that an artist should possess, and with these qualities an artist can produce an infinite amount of creative works just by reexploring his heritage. And most of all the artist must be able to apply this discipline to his everyday life situations.

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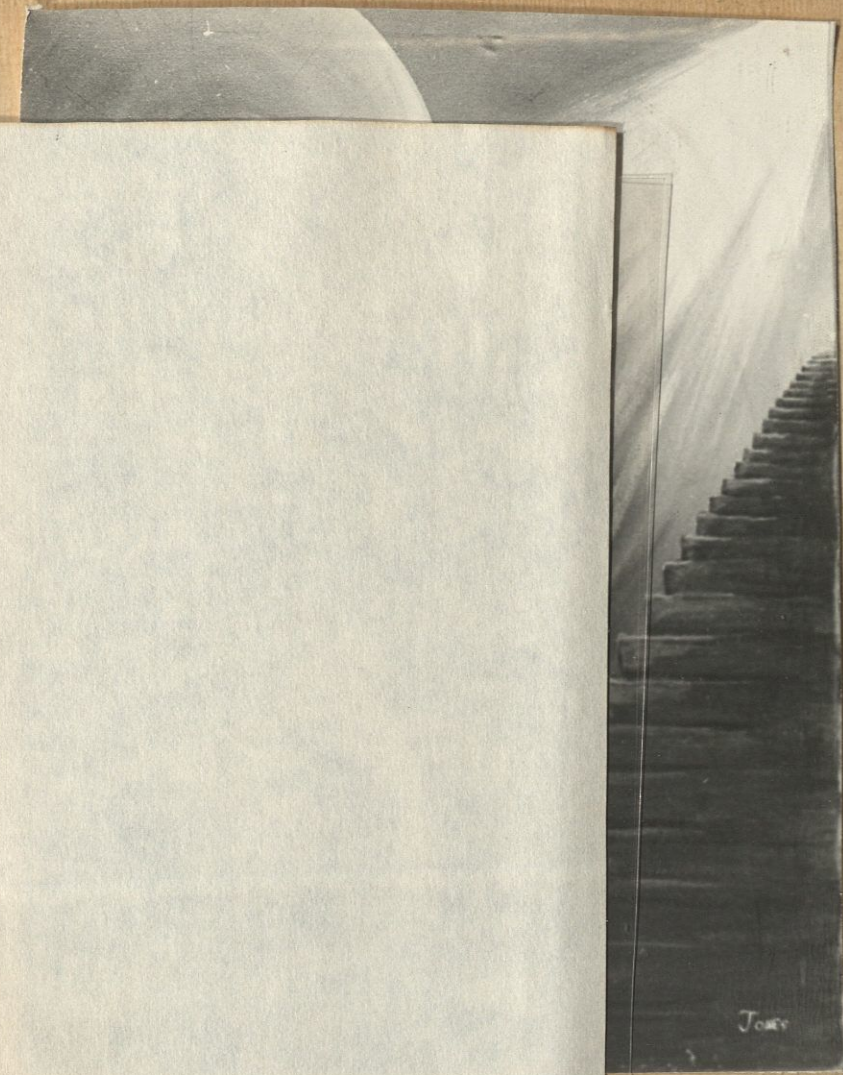


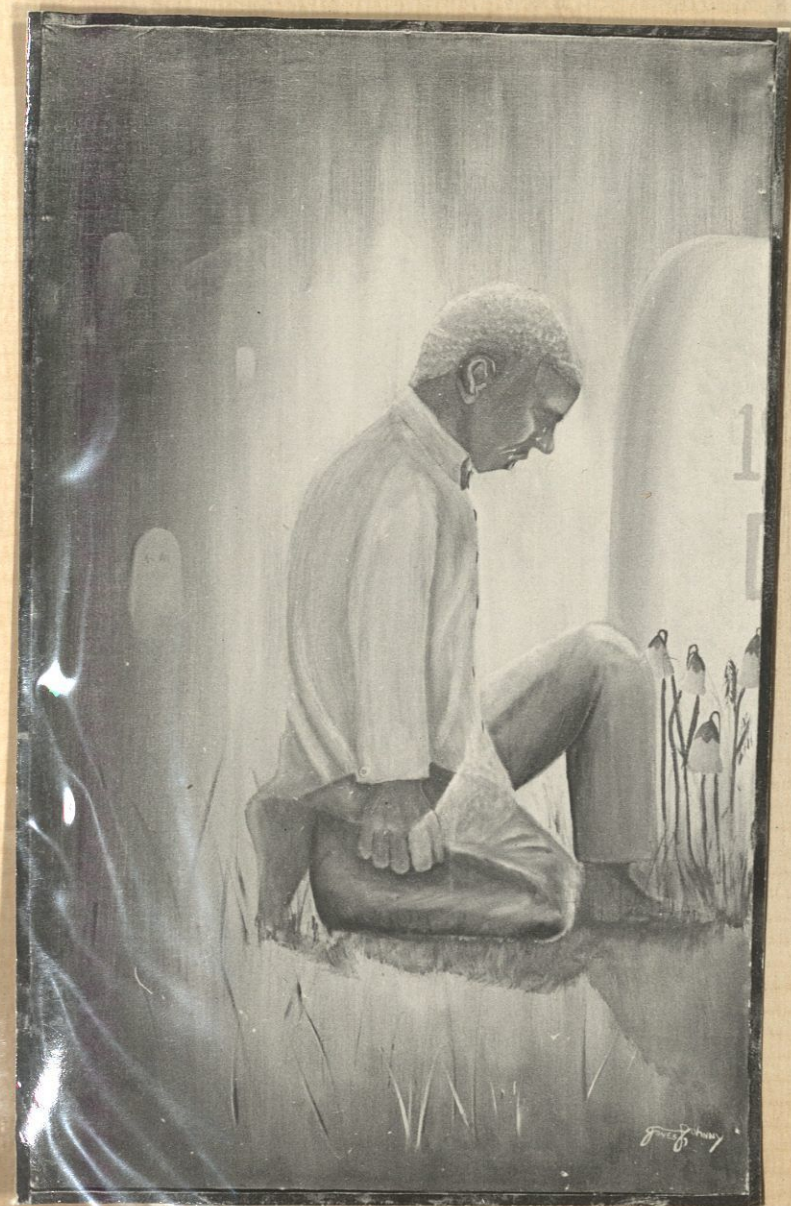


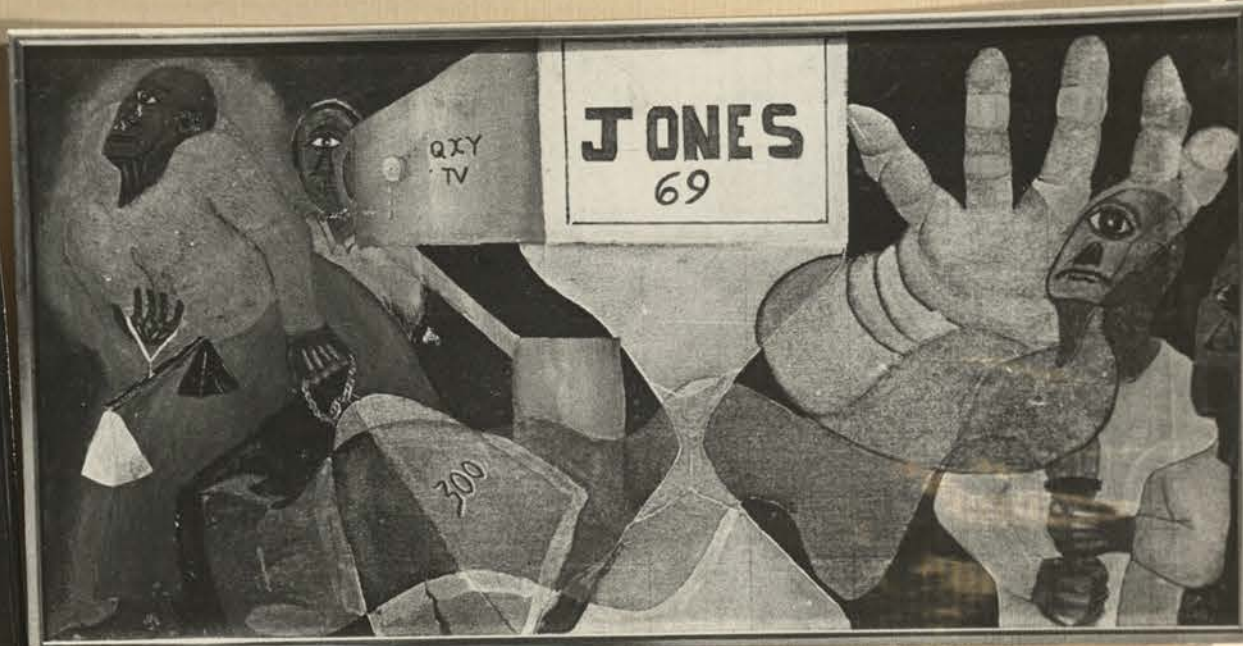
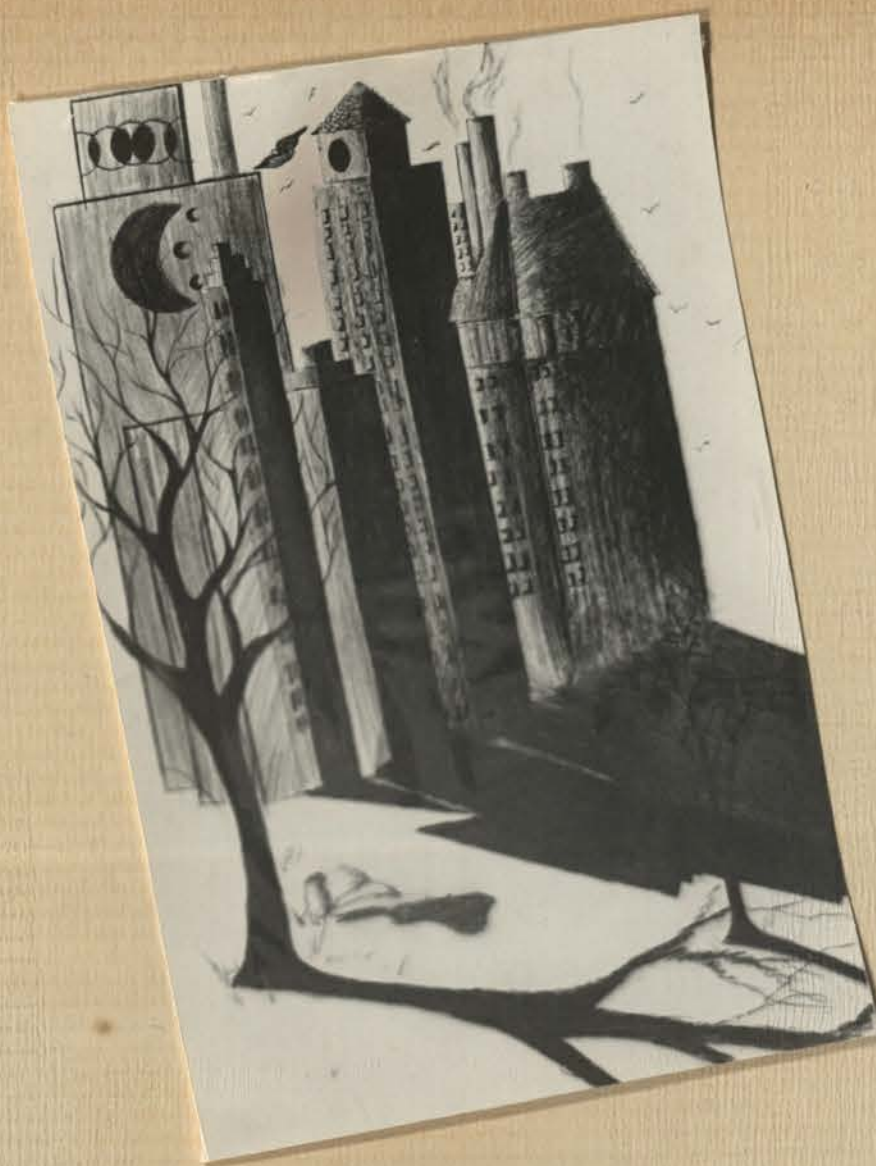
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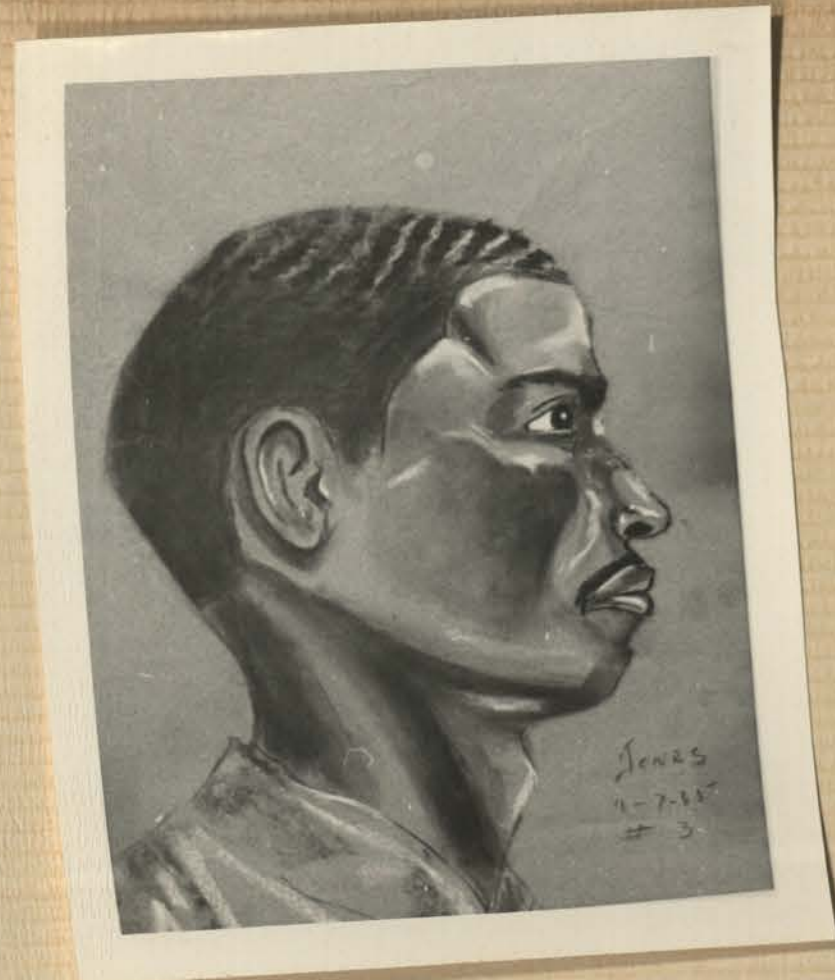
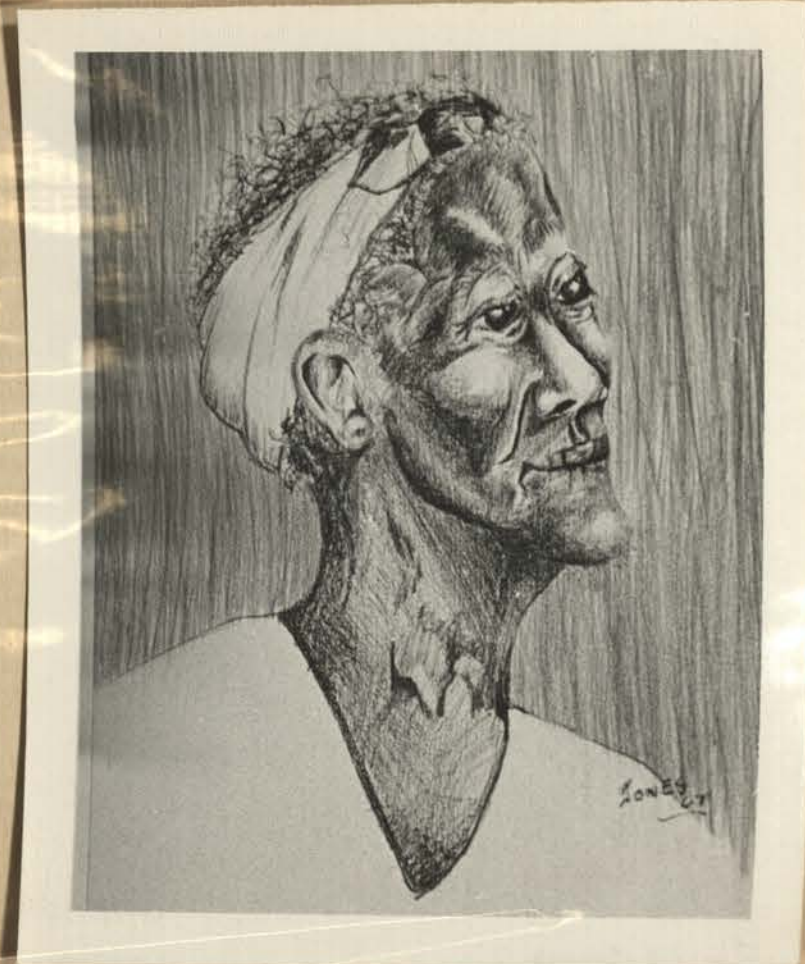
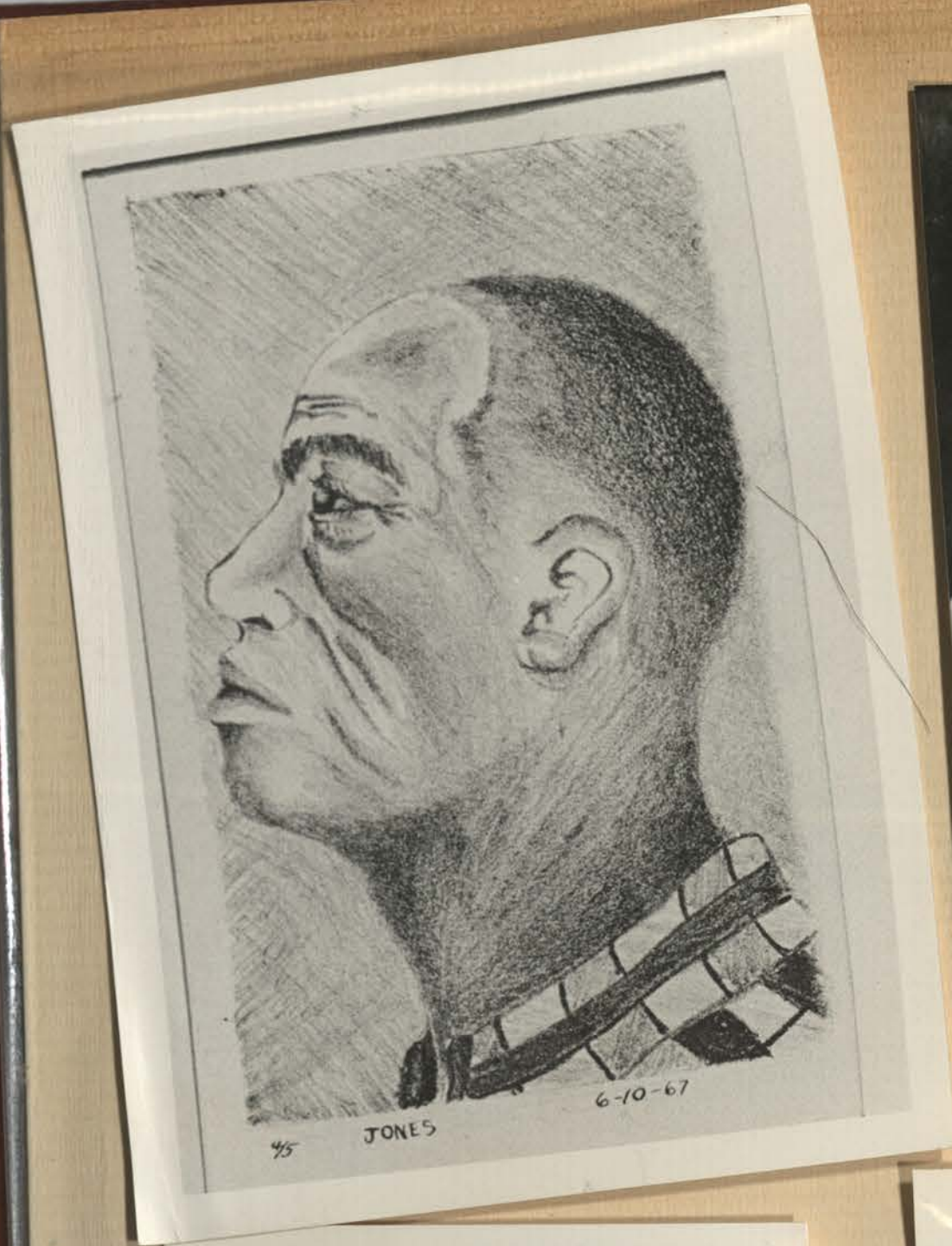


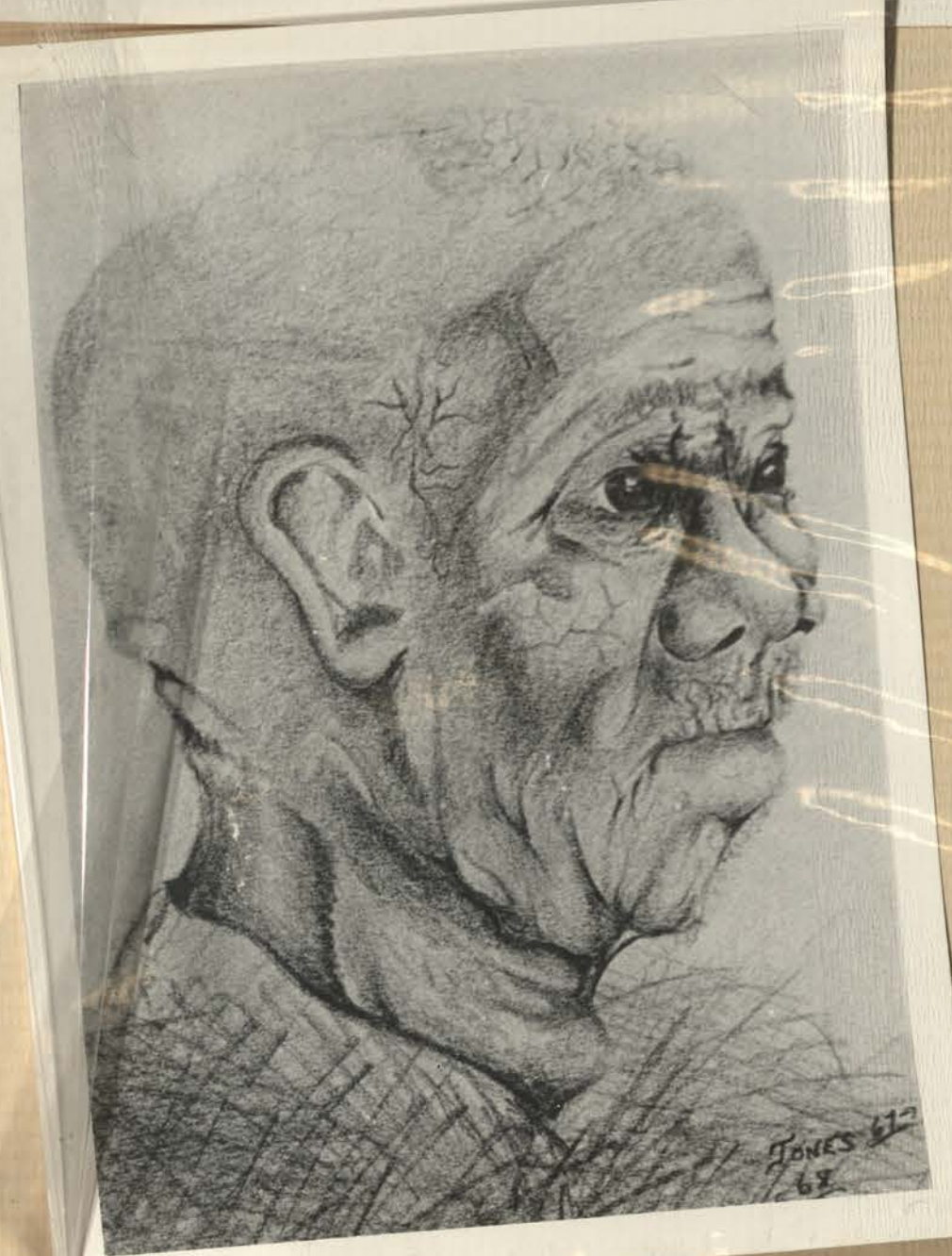
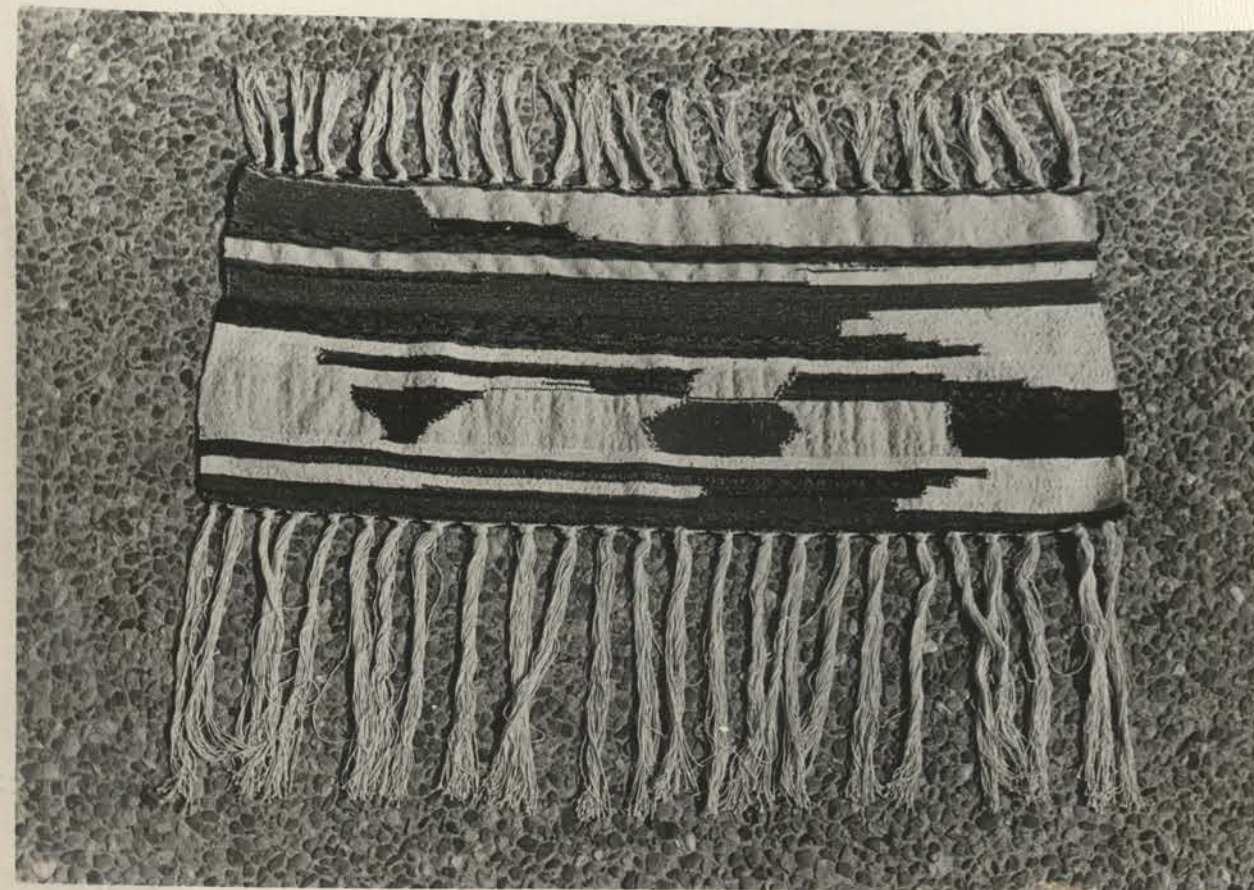
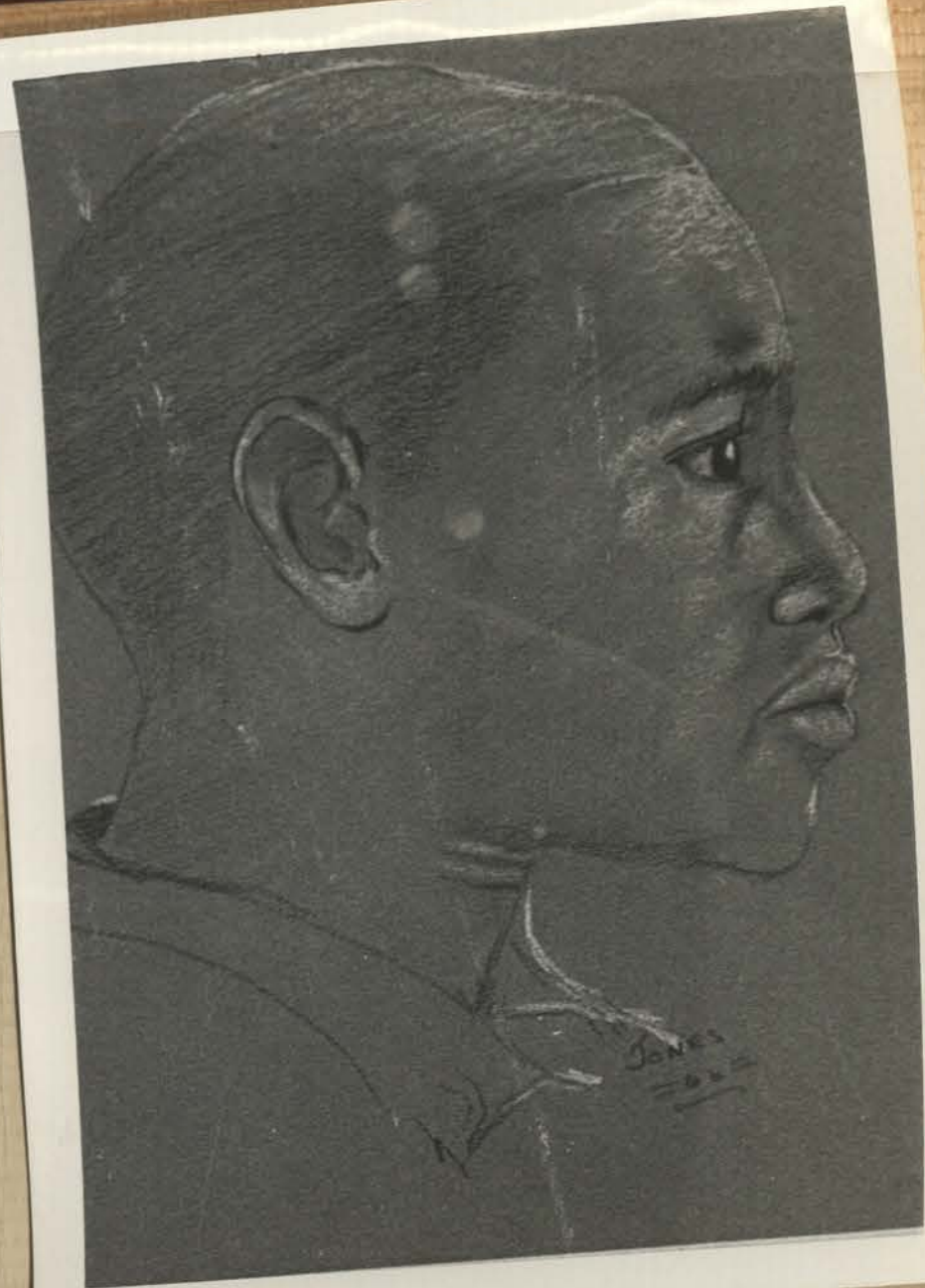
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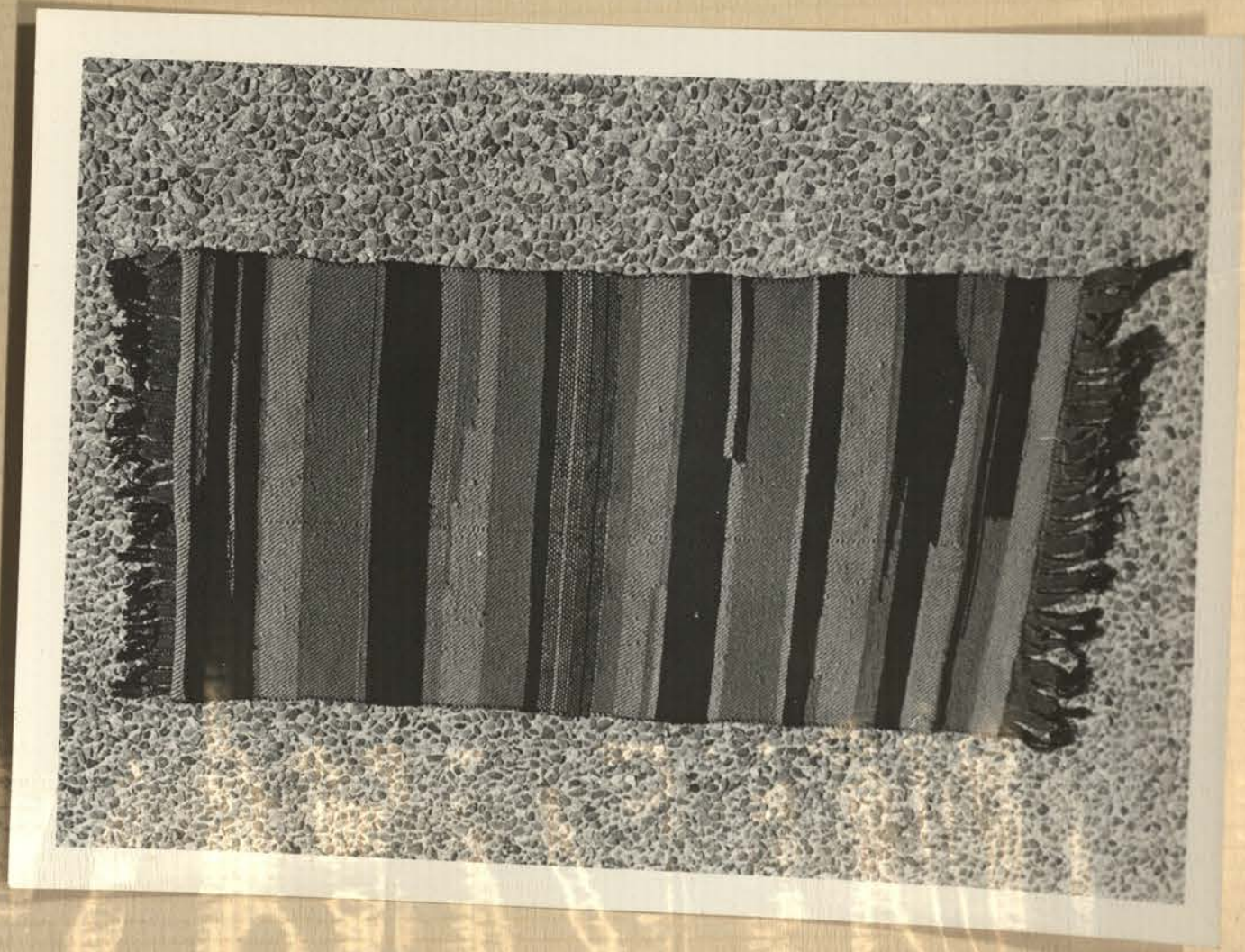
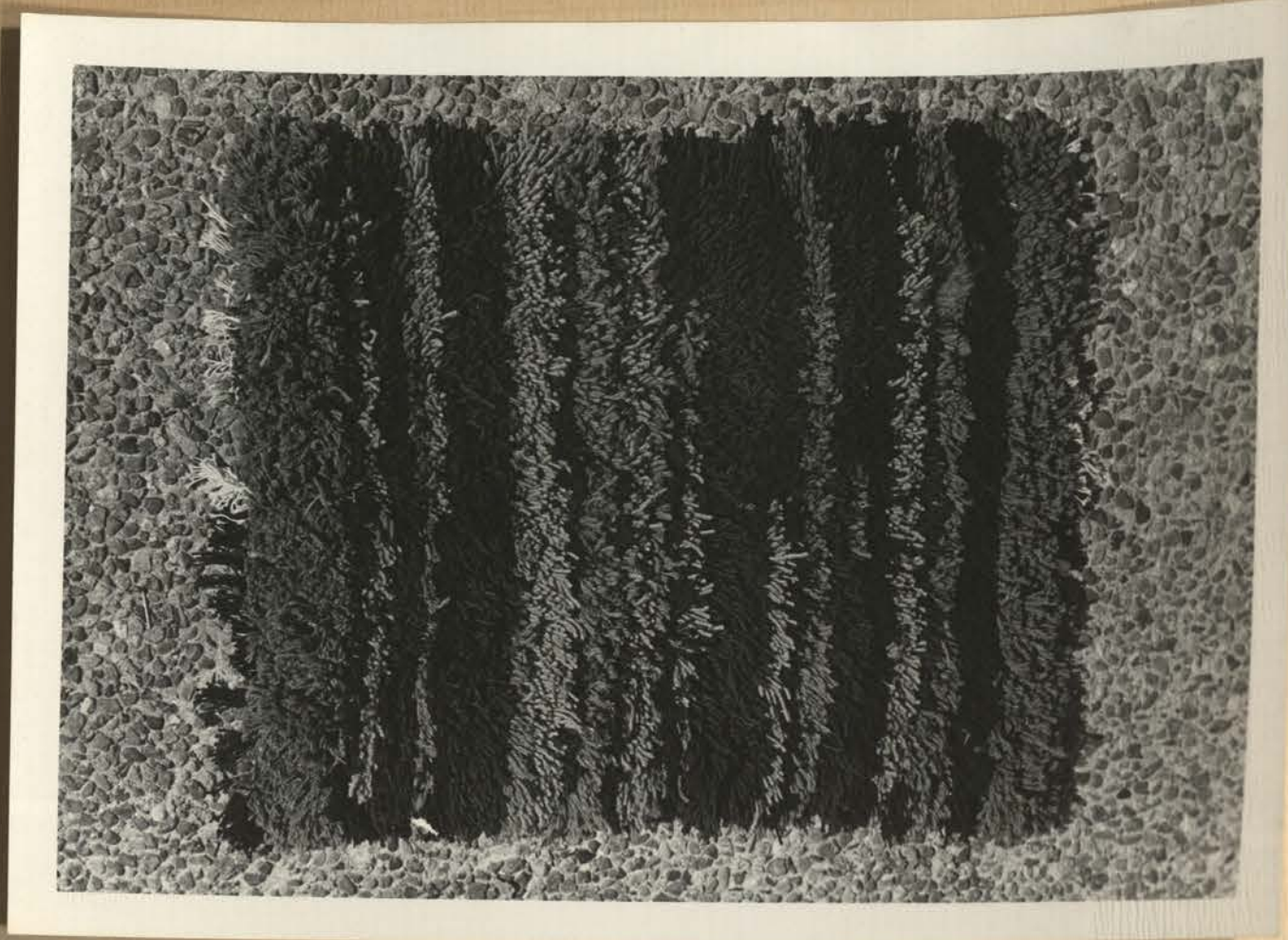




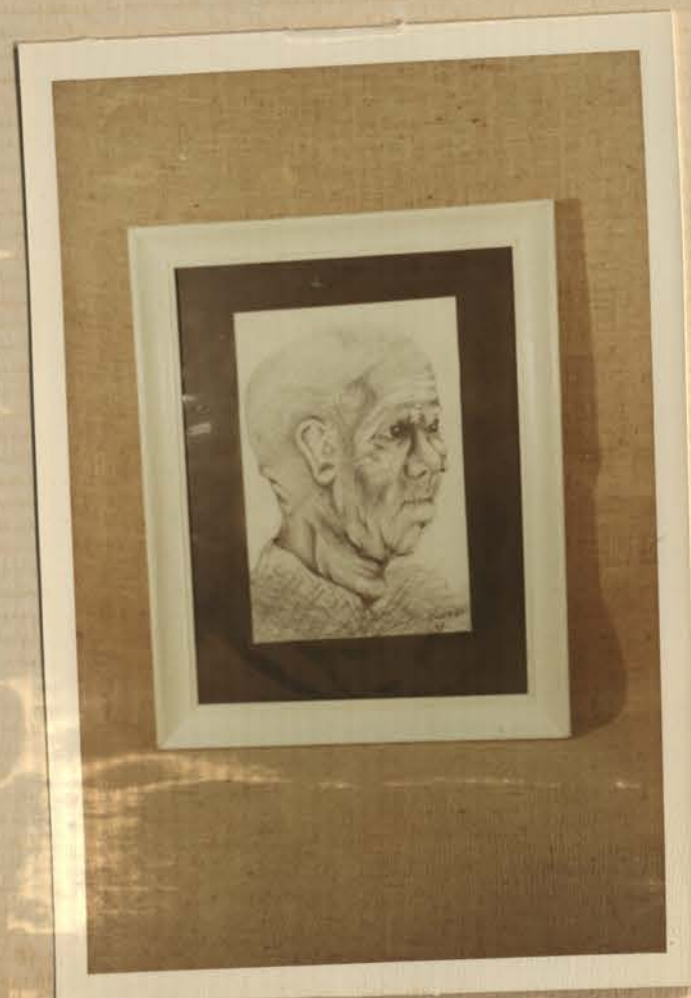


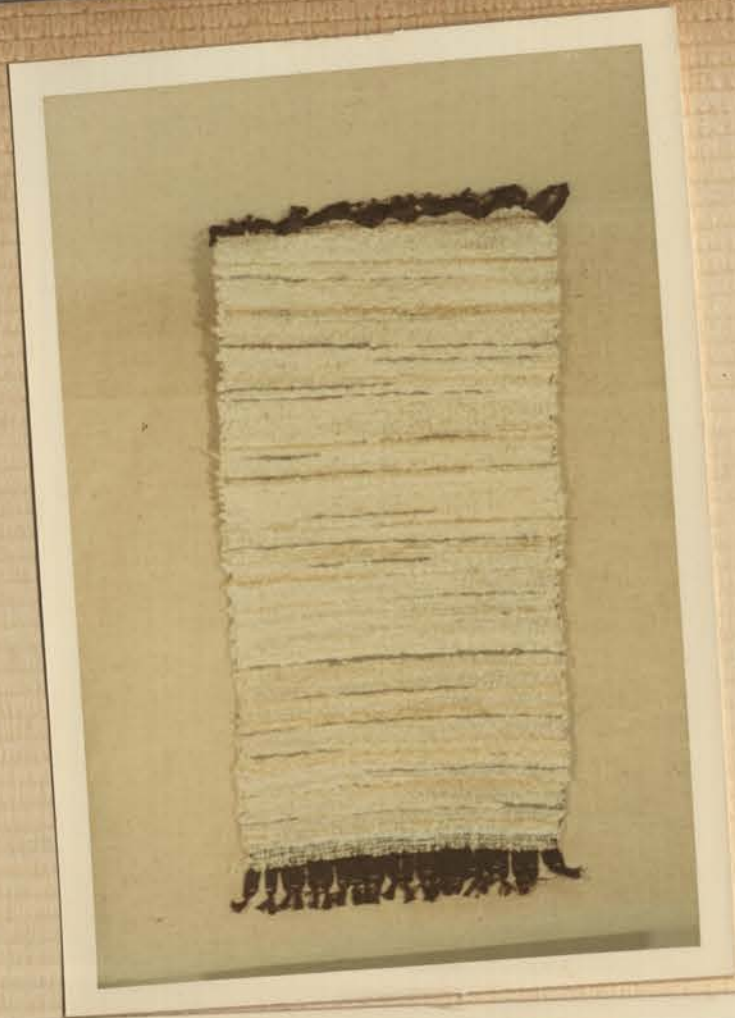
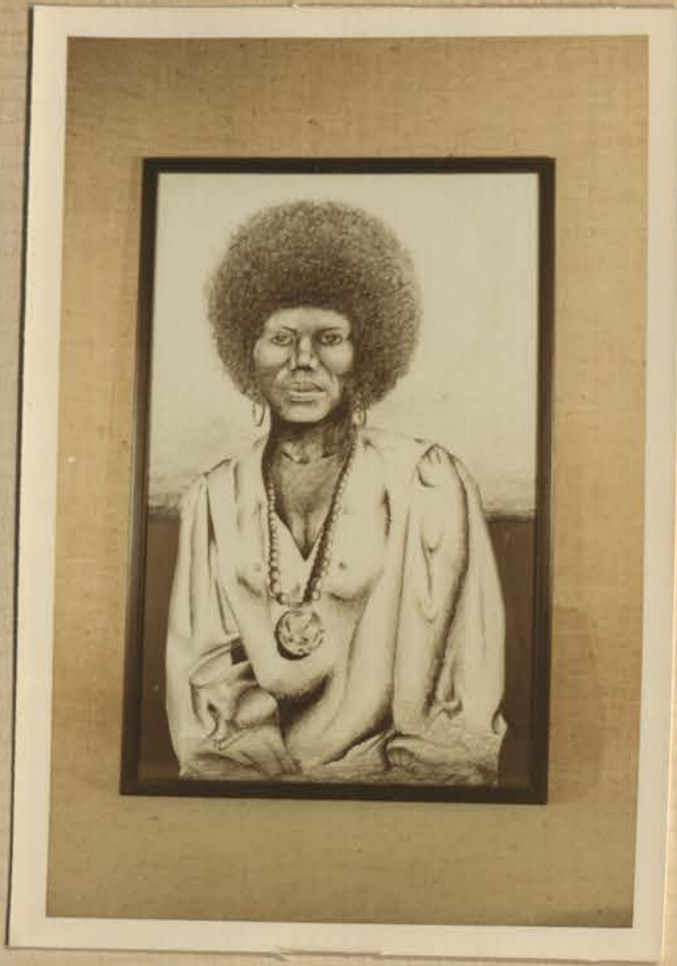




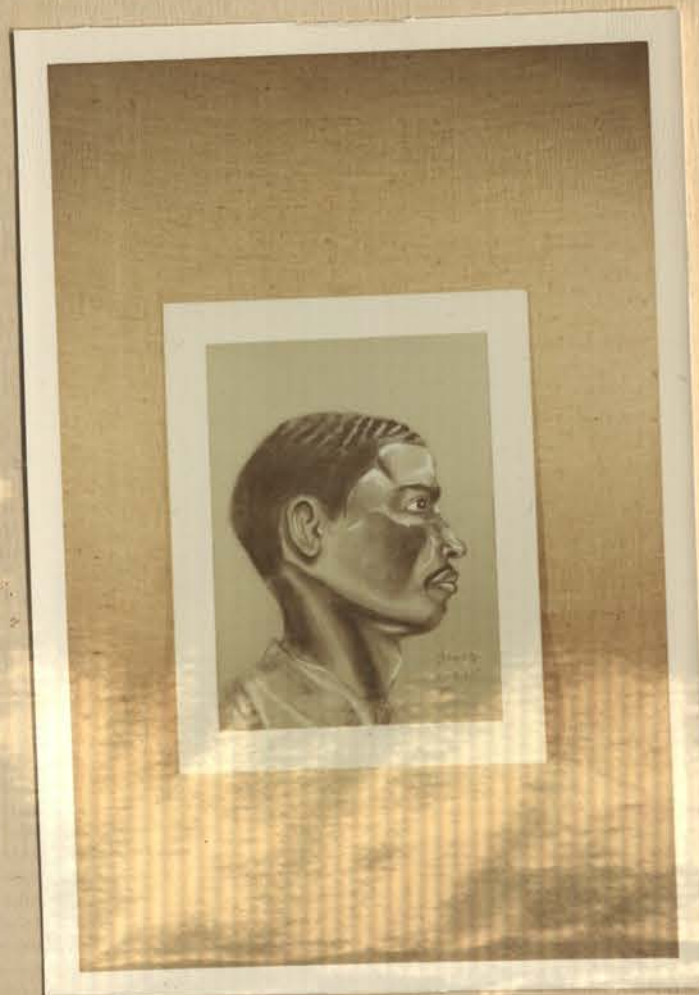












BIOGRAPHY

Johnny Jones, a native of Houston, is the son of Mamie and Fred Jones. He attended Brock Elementary until he was in the third grade. His family then migrated to Brookshire, Texas, where he enrolled at Ralph J. Bunche and completed the remainder of his elementary and high school education. In 1964 he graduated third in a class of thirty. In September of 1964 he enrolled at Texas Southern University and began a major in art. He is a member of NEA, Alpha Phi Omega Fraternity and the Art Club. He will graduate in May 1971.

JOHNNY JONES

Senior Art Exhibit

Texas Southern University
Art Department
Houston, Texas

MAY 10 - 23, 1971



MURAL
The Story of Slavery

Texas Southern University

has conferred on

Johnny Jones

the degree of

Bachelor of Art Education

with all the rights and privileges thereto appertaining.

In Witness Whereof, this diploma duly signed has been issued and the seal of the University affixed.

Authorized by the Board of Directors upon recommendation of the

Faculty at Houston, Texas on this fifteenth day of May, A.D. 1971.



Marvin Griffin
Chairman, Board of Directors

Sam Sawyer
President