



*Cong*. 1993. Ceramic. 19 x 11 x 4 cm.  
Collection Mary Ann and Jim Melchert



*Furr*. 1993. Ceramic. 20 x 10 x 4.5 cm.  
Collection Contemporary Museum, Honolulu, HA

# A Means to Realise Matter

*The Work of James Shrosbree*

Right: *Soak*. 1991. Ceramic. 15 x 9 x 5.5 cm.  
Collection John Sinker, Jr.







*Boabana*. 1992. Ceramic. 12.5 x 15 x 4.5 cm.



*Lamp (Salina)*. 1992. Ceramic. 11.5 x 24 x 6 cm.

outcome which we call a work of art. This primary relationship – from inside to outside or from consciousness to matter – is both individual and universal. Its beginning or end are not found. It nourishes itself through its own relationship to itself. I hope that references and associations which may be found in my work will not hold the mind to a particular emotion or thought but, rather, allow the memory to resonate with

and enliven a familiar silent place of discovery deep inside the mind. I want the work to be a catalyst for the experience of pure relationship which is so magically potent that it yields new fruit at each moment.

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James Shrosbree is Associate Professor of Art at Maharishi University of Management, Fairfield, Iowa. All works illustrated are wall-mounted.





Above: *Dmudra*. 1994. Ceramic. 19 x 6 x 7 cm.

Below: *Dbiloba*. 1995. Ceramic. 16 x 9 x 6 cm.



*Django (human)* 1992. Ceramic. 24 x 12 x 7 cm.  
Collection Jeff Guido

**M**Y WORK IS A MEANS TO REALISE IN MATTER THE feelings and experiences that are alive in my own inner awareness. I find the process of creation as a means of expression which does not necessarily start or end but exists as a continuum, percolating through different stages of development in life.

Life then becomes a dynamic interplay of two primary values – inner and outer, silent and active. The dynamic interaction of these opposite values in human consciousness is the vital essence of the creative process. Alignment with this inner value is significant because making, as a process, is involved primarily with relationships and not so much with objects. Reality becomes more what is not there than what is there. Relationships deal with the in-between. They function to structure and support, and as such, they are naturally closer to pure values.

Relationships allow the process to support the object but, more fundamentally, the artist's own pure value of consciousness supports the creative process. Through the creative process the artist is connected to the artwork. The relationship of consciousness to each moment during the process virtually gives structure to the object, infusing life into material form. The dynamic moment-to-moment relationship of this pure value of life to the organising and shaping of emotions, concepts and materials brings an