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Spring 5-2004

# Fotopia: Senior Thesis in Painting

Adam Christopher Fotos  
*University of Tennessee - Knoxville*

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Appendix E - UNIVERSITY HONORS PROGRAM  
SENIOR PROJECT - APPROVAL

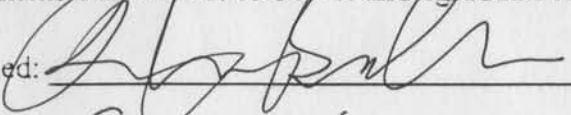
Name: Adam Fobos

College: Arts & Sciences Department: Art

Faculty Mentor: Michael Brakke

PROJECT TITLE: Eutopia : Senior Thesis in Painting

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: , Faculty Mentor Prof. M. Brakke

Date: 5.04.04

General Assessment - please provide a short paragraph that highlights the most significant features of the project.

Comments (Optional):

# FOTOPIA

THE SENIOR THESIS OF ADAM FOTOS  
*PAINTINGS FROM SUMMER 2003-SPRING 2004*

# INTRODUCTION

This book marks the completion of my Senior Honors Thesis at the University of Tennessee in the Studio Art Painting program in pursuit of my Bachelor's of Fine Arts. I have been able to study a semester in Thailand, participate in the Summer Internship Program painting independantly, pursue interests in art history and English, draw and write a daily comic strip, as well as show my work through a wide range of venues.

My Senior Thesis Show *Fotopia* at the Gallery 1010 was the climax of my work here at the University of Tennessee. It is just the beginning of what painting is to come. I will spend the next year teaching English in Shenzhen, China, and the following year I will begin graduate studies for a Master's of Fine Art.





## Artist's Statement

The "thesis" of my recent work is that I'm no longer painting to fulfill a thesis. I'm just painting.

Last semester's work taught me the joy of no parameters. I had codified a system for working. I plugged an appropriated (stolen) Manga character into my paint and "investigated" how the highly identifiable cartoon plays off the material reality of the paint and an "un-namable entity."

Gradually I wrote up a kick-ass artist statement that explained the work so well that there was no longer any point in painting them. Thesis abandoned, I continued painting.

I painted and poured and dripped and dragged, removing the control I usually try to assert on the paint. I still use the signifiers of image (an eye-ball here and there, distorted limbs), but I don't predetermine the image that will emerge from the painting. That's up to the viewer. Mai pen rai\*.

My paintings now embrace the aforementioned "un-namable entity" that the Japanese cartoons interrogated. I have pulled the cartoon out of that interlocutor and the viewer steps in place of the comic character. While the cartoon is no longer a literal element of the painting, its parts still float around in the paint. The paintings slip between being readable as images and as material paint. Their titles are up to the viewer, and the paintings here have all been named by the audience of my Senior Thesis show.

I don't want my paintings to carry any big meaning. I leave big Meaning to my comic strip Dragon and Goat. These paintings are about simple desire. Vibrant, digital colors that are like melted action figures oozing across fields of paint. My paintings are objects that want to be beheld so much that they develop eyes to look for future beholders.

The painting is the thesis. The words on this page are subservient to my paintings, not vice versa.

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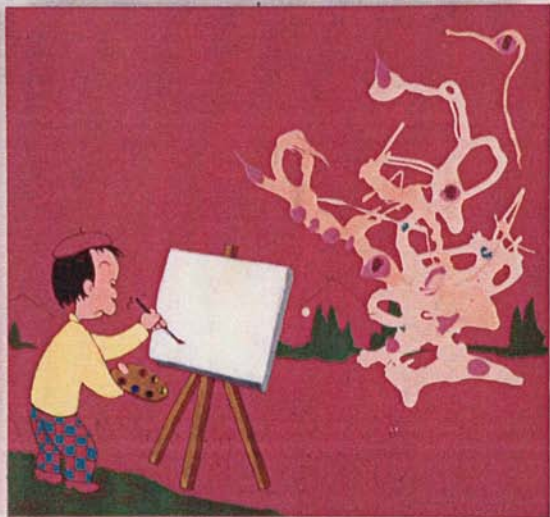
\* Mai pen rai: Thai for "It doesn't matter, it is nothing, and you're welcome."

## SUMMER - FALL 2003



"I am not lovingly gazing toward an Oriental essence to me the Orient is a matter of indifference, merely providing a reserve of features whose manipulation whose invented interplay allows me to "entertain" the idea of an unheard-of symbolic system, one altogether detached from our own."

-- Roland Barthes, *Empire of Signs*.



*Dang-oh,*  
Summer 2003,  
Acrylic on board: 8" x 16" ▶

*Painting,*  
Summer 2003,  
Acrylic on board: 12" x 14" ◀



*Lift,*  
Summer 2003,  
Acrylic on board:  
8" X 24" ▼







*Chop*, Fall 2003,  
Acrylic on board: 12" X 12" ▲

*Sleeper Awake*, Fall 2003, ▶  
Acrylic, oil, and enamel on canvas: 48" X 72"





*Scope,*  
Fall 2003,  
Acrylic on board:  
24" X 36" ▲

*Fishing,*  
Fall 2003,  
Acrylic on board:  
24"X 36" ▼







*Switch Hit,*

Fall 2003,

Acrylic and enamel on board:

12" X 37" ▲



*Escapist,*  
Fall2003,

Acrylic and enamel on board:  
12" X 37" ▼





*Helmeted Spermatozoid (in Techni-color),*

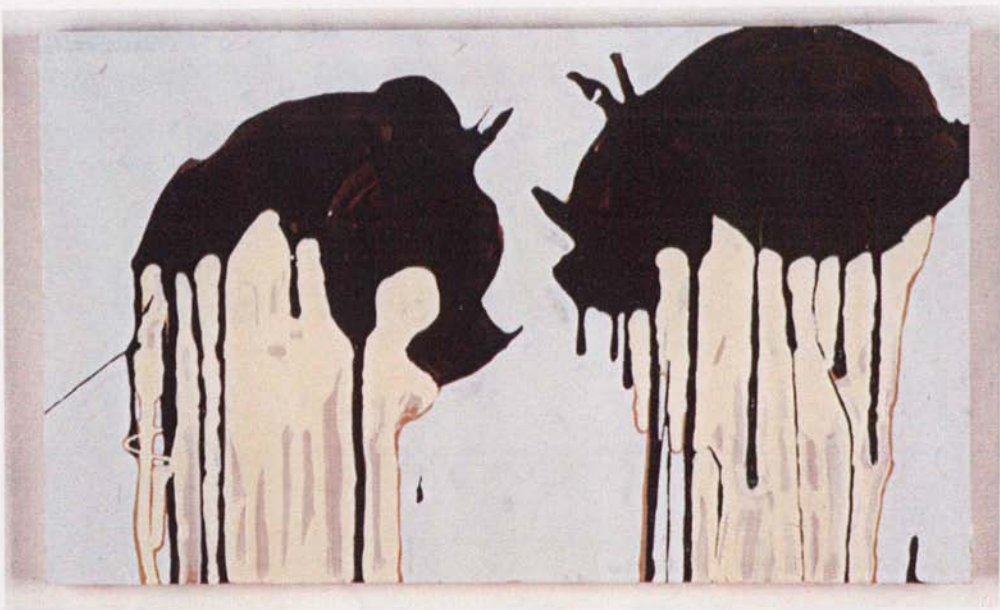
Fall 2003,

Acrylic, oil, and enamel on board:

19" X 49" ▲

*Projecting,*  
Fall 2003,  
Acrylic, oil, and enamel on board:  
12" X 32" ▼





*Slip,*  
Fall 2003,  
Enamel on board:  
12" X 20" ▲





*Untitled,*  
Fall 2003,  
Enamel, acrylic, oil,  
glitter, and holographic  
paper: 12" X 12" ◀



SPRING 2004



"[Contemporary man] is blind to the fact that, with all his rationality and efficiency, he is possessed by 'powers' that are beyond his control. His gods and demons have not disappeared at all; they have merely got new names. They keep him on the run with restlessness, vague apprehensions, psychological complications, an insatiable need for pills, alcohol, tobacco, food- and, above all, a large array of neuroses."

-Carl Jung, *Man and His Symbols*.



*Skinned Other,*

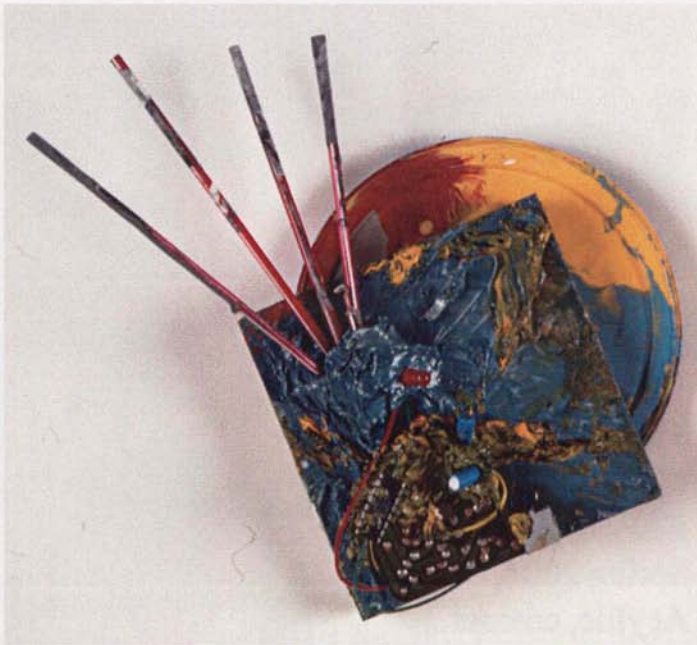
Spring 2004,

Acrylic and holographic paper on latex:

7" X 12" ▲



*Soft Beach Machine,*  
Latex, glitter, paper umbrella, and  
colored wires: 4" X 4" ▼



*Soft Empire,*  
Oil, circuit board, and  
coffee stirrers on board:  
5" X 5" ▲



*El Pollo*,  
Spring 2004,  
Acrylic, enamel  
and glitter on  
watercolor  
paper: 22"x30" ▶



*Disinterested Bovine and the Penguin War,*  
Spring 2004,  
Acrylic and latex on board:  
6" X 14" ▲





*Ink Blot Test of Sunset,*  
Spring 2004,  
Acrylic, latex and holo-  
graphic paper on wood:  
9" X 22" ▲

*Skimming the Shiny,*  
Spring 2004,  
Latex and enamel on  
plywood: 24" X 36" ►







*Slippery Do-decahedron,*  
Spring 2004,  
Acrylic, enamel, and latex  
on board: 9" X 22" ▲

*Murakami vs. the Pacific Rim,*  
Spring 2004,  
Acrylic, latex, and enamel  
on board: 9" X 22" ▼







*Manta Ramses,*  
Spring 2004,  
Acrylic, latex,  
and enamel on  
board: 26" X 38" ▲

*Oscar's Looking Glass,*  
Spring 2004,  
Acrylic, latex, and enamel  
on board: 14" X 20" ▶





*White out: European Conquest*,  
Spring 2004, Acrylic and latex on  
board: 9" X 14" ▲



*Mr. Kraken's Root Canal,*

Spring 2004,

Acrylic, latex, enamel, and holographic  
paper on cardboard: 14" X 17" ◀

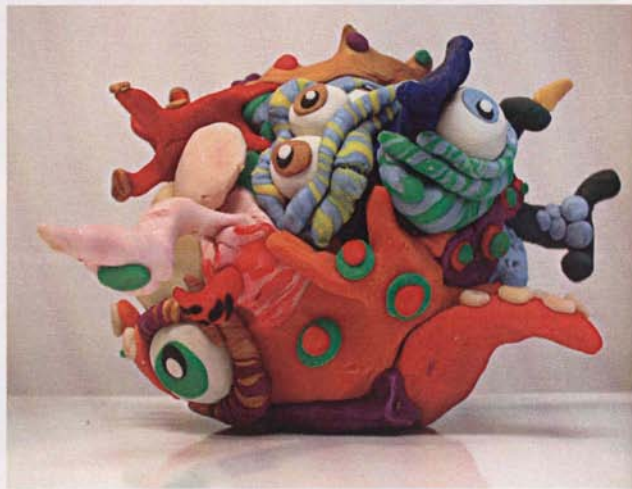
*Upside Down Cow, If You Will. . .*

Spring 2004,

Acrylic, latex, enamel, holographic paper,  
and glitter on board: 4" X 6" ▶







*Panopticos the Younger,*  
Spring 2004,  
Sculpey: 6" diameter ▶ ▲





*Fotopians: Second Generation,*  
Spring 2004,  
Sculpey: various sizes ▲



*Mr. Oishi's Phenomenalalgorithm,*  
Spring 2004,  
Acrylic, latex, enamel, and holographic  
paper on canvas: 48" X 60" ◀

*ChinglaRaland,*  
Spring 2004,  
Acrylic, latex, enamel, and holographic  
paper on board: 22" X 30" ▶







*The Great White Square,*  
Spring 2004,  
Acrylic, latex, enamel, and glitter  
on watercolor paper: 22" X 36" ◀

*Drodos' Dance of the Furious Bliss Mod*  
Spring 2004,  
Acrylic, latex, enamel, glitter, and holo-  
graphic paper on canvas: 48" X 60" ▶









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**Fotopia Publishing**

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