

ABSTRACT

Title of Dissertation / Thesis: HONOR FARM

Christopher P. Hoeting,
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My artwork work focuses upon byproducts; byproducts of humans and byproducts as subject. My imagery picks up on the byproducts of society's organization of human life, such as prison architecture and security devices. Honor Farm is a metaphor for the human environment, space, and location that creates containment. Through the exploration of containment facilities, prisons, and barriers Honor Farm emerges as the subject matter. Desire for the barrier obstructs the balance among mind, body, and spirit. My art embraces the living environment as a link between the physical and the cerebral. The communication between material and image drives my process.

Material informs the paint and the paint informs the imagery. In the last two years as an artist, my language evolved in relation to materials, images, and concepts.

HONOR FARM

By

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1. Honor Farm A	8x8"	Oil and Acrylic	2004
2. Honor Farm B	8x8"	Oil and Acrylic	2004
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6. Honor Farm V	72x72"	Oil and Acrylic	2004
7. Modesty Panels II	72x72"	Oil and Acrylic	2004
8. Furlough	24x24"	Oil and Acrylic	2004
9. Three Point Restraint	48x36"	Oil and Acrylic	2004

Chapter 1: Material

The process that I engage offers a greater understanding of material. My paintings document that process. True material relationship is a search of exploration and balance. The integration of the subject and formal elements of the paint create an overall gestalt for the art work. Abandoning the figure as subject led me to shed images and indulge in the physical. I feasted on the ritualistic process of painting and reacted to the material intuitively. The ritual movement of body and mind connect the physical through the brush to the paint. This intuitively opened my vocabulary to a more poetic painted mark. Attacking the surface with force, I became enlightened through the articulation of the painted mark. Love of the art object controlled my impulse to return the image to the picture plane. The shift in my palette developed visual vocabulary and material exploration.

I reduced the color with white. This minimizing of the palette created breakthroughs in the organization of each painting. Composition grew out of the physical interaction with imagery. White variations shifted back to color with a congested result. The impulse to fill the space caused confusing and unclear compositions within the art work. Filling the space created an over abundance of information that confused relationships within each painting. It was apparent that my painting plays an important role in relationship to other elements, such as, open space and tighter restrictions on my palette. Clarity is created within open and linear areas to provide balance and proportion for each art work. I combined areas of painted information together to form new relationships. Through these I developed a clear understanding

of paint, which in turn opened up other media to my aesthetic. My understanding of art making practices opened a new arrangement of surfaces and processes of material, such as, digital media and photo transfer. Process imbeds the mark with new and exciting visual results; I continue to explore this method of decongestion by reducing visual information.

Chapter 2: Image

My imagery is derived from containment facilities, prisons, and barriers. I incorporate the use of imagery in a manner similar to Sergei Eisenstein's montages. I am fascinated by Eisenstein's use of nondiegetic insert in the movie *Strike*. "A nondiegetic insert is when the filmmaker cuts from the scene to a metaphorical or symbolic shot that is not part of the space and time of the narrative (Bordwell and Thompson, 281)." The juxtaposition of imagery creates a relationship that is non-sequential and yet metaphorically narrative. In Eisenstein's *Strike* the slaughter of the factory workers is intercut with the slaughter of a bull. The link between the physical and the cerebral create a montage relationship with the figure. This fascination with the sequencing returned me to the space containing the figure. This concern for environment led me in the direction of interior design and architectural elements.

The cold and mechanical development of human spaces gave me an understanding of the divisions between the flesh, and the compartmentalization of human life. The output of human production dictates the principals of human intimacy, organization, and living. In every culture, classes are divided into certain environmental hierarchies based upon socio-economic status. My images stem from the impulse of location, dictated by class and region. My imagery picks up on the byproducts of society's organization of human life, such as prison architecture and security devices. I collected, researched, and appropriated imagery to bring a synthetic nature back to the human mark. The nature of human production often removes the organic connection that ties back to nature. The repetition of this painting process is an attempt of reconnecting these contradictions into an object that

yields balance. It also carries the same concern of constraints set on painting since the birth of the renaissance, and the challenge of introducing new ways to paint in contemporary times.

Chapter 3: Concept (Honor Farm)

Three Point Restraint

The pressing needle in my flesh,

Delivers pattern and shape into the soil.

Taking nature into an architectural transformation.

Knowing that human beauty being built can only contribute to separation and isolation, from what is natural and real.

Through which are metamorphosis of being becomes a derivative of what we know and not from which is unknown.

The truth of ignorance.

Wallace Stevens wrote, *Notes Toward a Supreme Fiction* in 1942, that, It will be Abstract. It will comprise all words and times, limits and hopes will meet inside it. Its heart will be the dawn and the tragedy which embraces. History will give way to a new era. Meanwhile art is guarding in wait (Knopf, 380-385).

Operational Philosophy

“The Mission of this Facility is to provide a secure correctional environment that detains persons accused or convicted of illegal acts; and supervision in a safe clean, humane environment, and to, prepare incarcerated persons for reentry into society (Krasnow, 2).”

Honor Farm

“A minimum-security housing unit located outside of a facilities security perimeter used for inmates of low risk who can work within the community during a normal workday and must return to the unit at the end of each day (Krasnow, 355).”

Furlough

“Also referred to as *work release*. It is a program whereby inmates classified by law with less potential risk to others are permitted to work outside of their correctional institution environment; they may work and/or attend school in the community. At the end of every workday, they return to their institution for confinement (Krasnow, 354).”

Bibliography

Bordwell , David and Thompson, Kristin. *Film Art: An Introduction*. New York: The McGraw-Hill Companies, Inc., 2001.

Knopf, Alfred. *The Collected Poems of Wallace Stevens*. New Yorks: Vintage, 1957.

Krasnow, Peter. *Correctional Facility Design and Detailing*. New York: The McGraw-Hill Companies, Inc., 1998.