Perplexities and immediate proximity [slide]
by Charles Richard Ott

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
Montana State University
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Abstract:
Painting provides me with a structure to address perplexities found within my reality. My artistic vision resides neither in an optimistic or pessimistic point of view; rather, it is rooted in the belief that one is held in limbo, suspended between two points of reference. The extremes of history and the future, bridged by nothing more than one's continually evolving existence, have the potential to act as obstacles to one's reality. I have found myself at an immediate proximity to reality. The significance of the creative act is found in the resulting object which satisfies the desire to establish an equilibrium between history and the future.

The diverse processes and materials incorporated within my work play a vital role in exploring peculiar circumstances which are a part of my reality. The use of geometry, painted passages and objects creates a dynamic dialogue. This dialogue acts as a means of linking together contrasting elements found within the paintings. The four paintings "Light," "Breathing," "Thought," and "Pulse Mechanism," utilize geometry and physical objects to establish the mechanics of a theoretical machine. The tar covered gear system of "Light Mechanism," and the tar covered bicycle wheel of "Breathing Mechanism" are metaphorical symbols for movement within these mechanisms. The plausibility of these works is dependent upon the integrity of particular elements working together to create a theoretical machine.

The use of geometry as a method to depict spatial references is a vital aspect of the painting. The means of moving into and out of enclosed sections is found in geometric references. Within the painting "Compartmental Designs," the inlaid compartment containing audio tape, rusted bearings, a pressure relief valve and geometrical drawing are representative of hidden compartments found within an ethereal setting. The juxtaposition of the inlaid compartment to the spray painted surface creates a dynamic spatial relationship. Since the enclosed and isolated environment lies under a painted surface, it simultaneously is a part of and apart from the internal mechanisms of the painting. In this instance, bridging the void between two aspects of one circumstance is possible, yet remains evasive.

The use of physical objects serves a two-fold purpose. Objects are used as a means of confronting the viewer directly, while an emotional and psychological circumstance is created through their manipulation. These manipulations can range from the humorous to sarcastic, from the mysterious to the perplexing. The elements of wit, humor, irony and sarcasm offset the element of frustration. The works "Sibling Rivalry," "Indifferent Behavior," "Blasted Thoughts," and "Checks and Balances" address the state of separation and disillusionment.

The triptych "The Exquisite Torch? Will Dance a Two Step/of Fisted Gloves" is an attempt to rectify the inability to bridge the void between oneself and a surrounding reality. The ballet shoes, boxing gloves, and syringes are symbolic of the methods of injecting meaning into existence. The ballet slippers and boxing gloves are oppositional extremes of physically uncovering and creating meaning within reality. The resined syringes act as a means of injecting meaning into one's existence. The x-rays represent the interior of the body, depicting the human skeleton, but failing to capture the essence of existence.

It is within this body of work that my individual vision and voice have taken shape. The work is an exploration of life's perplexities and my desire to bridge the state of immediate proximity to an evasive reality.

PERPLEXITIES AND IMMEDIATE PROXIMITY

by

Charles Richard Ott

A thesis submitted in partial fulfillment
of the requirements for the degree

of

Master of Fine Arts

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Bozeman, Montana

April 1992

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APPROVAL

of a thesis submitted by

Charles Richard Ott

This thesis has been read by each member of the thesis committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

11/MAY/92
Date

Chairperson, Graduate Committee

Approved for the Major Department

11/MAY/92
Date

Head, Major Department

Approved for the College of Graduate Studies

May 14, 1992
Date

Henry L Parsons
Graduate Dean

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Date April 29, 1992

ARTIST'S STATEMENT

Painting provides me with a structure to address perplexities found within my reality. My artistic vision resides neither in an optimistic or pessimistic point of view; rather, it is rooted in the belief that one is held in limbo, suspended between two points of reference. The extremes of history and the future, bridged by nothing more than one's continually evolving existence, have the potential to act as obstacles to one's reality. I have found myself at an immediate proximity to reality. The significance of the creative act is found in the resulting object which satisfies the desire to establish an equilibrium between history and the future.

The diverse processes and materials incorporated within my work play a vital role in exploring peculiar circumstances which are a part of my reality. The use of geometry, painted passages and objects creates a dynamic dialogue. This dialogue acts as a means of linking together contrasting elements found within the paintings. The four paintings "Light," "Breathing," "Thought," and "Pulse Mechanism," utilize geometry and physical objects to establish the mechanics of a theoretical machine. The tar covered gear system of "Light Mechanism," and the tar covered bicycle wheel of "Breathing Mechanism" are metaphorical symbols for movement within these mechanisms. The plausibility of these works is dependent upon the integrity of particular elements working together to create a theoretical machine.

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The use of physical objects serves a two-fold purpose. Objects are used as a means of confronting the viewer directly, while an emotional and psychological circumstance is created through their manipulation. These manipulations can range from the humorous to sarcastic, from the mysterious to the perplexing. The elements of wit, humor, irony and sarcasm offset the element of frustration. The works "Sibling Rivalry," "Indifferent Behavior," "Blasted Thoughts," and "Checks and Balances" address the state of separation and disillusionment.

The triptych "The Exquisite Torch? Will Dance a Two Step/of Fisted Gloves" is an attempt to rectify the inability to bridge the void between oneself and a surrounding reality. The ballet shoes, boxing gloves, and syringes are symbolic of the methods of injecting meaning into existence. The ballet slippers and boxing gloves are oppositional extremes of physically uncovering and creating meaning within reality. The resined syringes act as a means of injecting meaning into one's existence. The x-rays represent the interior of the body, depicting the human skeleton, but failing to capture the essence of existence.

It is within this body of work that my individual vision and voice have taken shape. The work is an exploration of life's perplexities and my desire to bridge the state of immediate proximity to an evasive reality.

LIST OF SLIDES

1. The Exquisite Torch (?), Will Dance a Two-Step of Fisted Gloves
left panel, 30" x 96"
encaustic on metal, x-rays, ballet slippers

2. The Exquisite Torch (?)...
detail
encaustic on metal, x-rays, ballet slippers

3. The Exquisite Torch (?)...
center panel, 30" x 96"
encaustic on metal, syringes, x-rays

4. The Exquisite Torch (?)...
detail
encaustic on metal, x-rays, syringes

5. The Exquisite Torch (?)...
right panel, 30" x 96"
encaustic on metal, x-rays, boxing gloves

6. The Exquisite Torch (?)...
detail
encaustic on metal, boxing gloves, x-rays

7. Light Mechanism
68" x 96"
mixed media

8. Light Mechanism
detail
oil on canvas, bike gears and chains, electrical circuits

9. Thought Mechanism
68" x 96"
mixed media

10. Thought Mechanism
detail
oil on canvas, bike wheel, x-ray, cast aluminum and chain

11. Pulse Mechanism
68" x 96"
mixed media

12. Pulse Mechanism
detail
paint on canvas, ceramic pot, glass, electrical circuit, chain and steel

13. Breathing Mechanism
68" x 96"
mixed media

14. Breathing Mechanism
detail
transformer, paint or canvas, transformer, frame, x-ray

15. Blasted Thoughts
mixed media

16. Blasted Thoughts
detail
rubber gloves and typewriter in sand blaster

17. Checks and Balances
mixed media

18. Cerebral Vacancy
25" x 37"
x-rays, bike tire rim, wood on metal

19. Compartmental Designs
mixed media

20. Sibling Rivalry
detail, top 12" x 40"
bottom 12" x 12"
graphite on wood and encaustic on canvas

4. C. OTT
THE EXQUISITE TORCH(?)
DETAIL CENTER PANEL



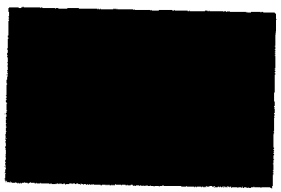
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THE EXQUISITE TORCH(?)
CENTER PANEL



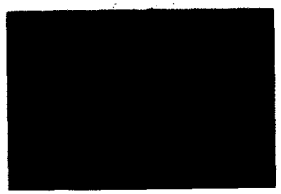
2. C. OTT
THE EXQUISITE TORCH(?)
DETAIL LEFT PANEL



1. C. OTT
THE EXQUISITE TORCH(?)...
LEFT PANEL



8. C. OTT
LIGHT MECHANISM
DETAIL



7. C. OTT
LIGHT MECHANISM



6. C. OTT
THE EXQUISITE TORCH(?)
DETAIL RT. PANEL



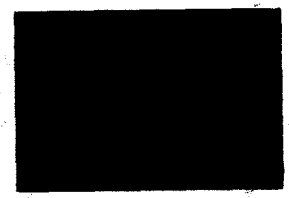
5. C. OTT
THE EXQUISITE TORCH(?)
RIGHT PANEL



12. C. OTT
PULSE MECHANISM
DETAIL



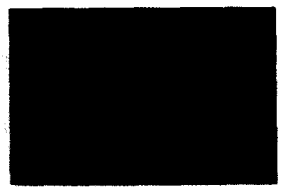
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PULSE MECHANISM



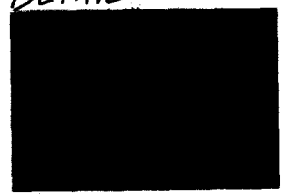
10. C. OTT
THOUGHT MECHANISM
DETAIL



9. C. OTT
THOUGHT MECHANISM



16. C. OTT
BLASTED THOUGHTS
DETAIL



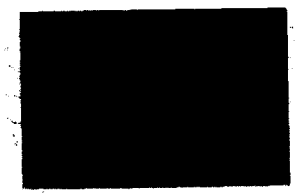
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BLASTED THOUGHTS



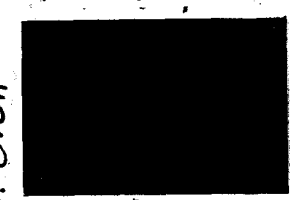
14. C. OTT
BREATHING MECHANISM
DETAIL



13. C. OTT
BREATHING MECHANISM



20. C. OTT
SIBLING RIVALRY
DETAIL



B. C. OTT
12-91
GRAPHITE ON WOOD
ENCAUSTIC
TOP 18" X 36" BTM. 16" X 17"

19. C. OTT
COMPARTMENTAL
DESIGNS

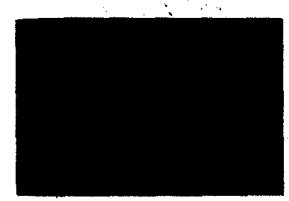


18. C. OTT
CEREBRAL VACANCY



12. C. OTT
FAKE RIM / X-RAYS
GRAPHITE
25" X 37"
11-91

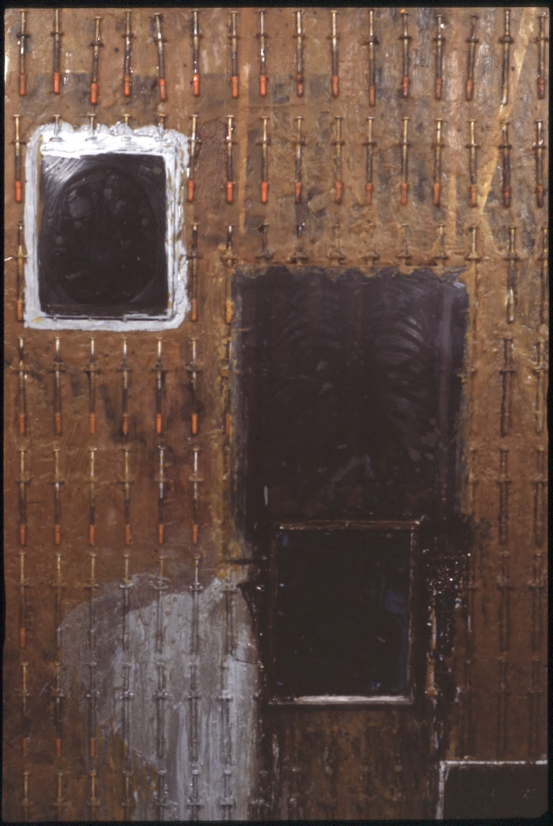
17. C. OTT
CHECKS AND BALANCES

























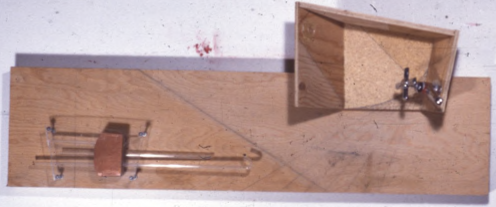














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