



Remarks
by Hopi Breton

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:
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of the requirements for the degree

of

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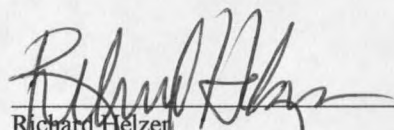
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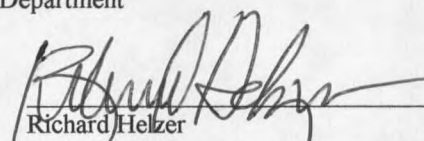
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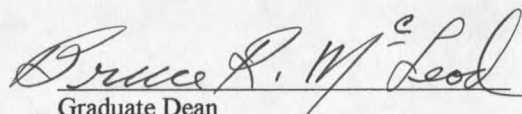
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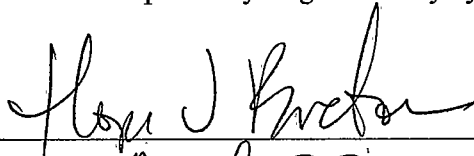

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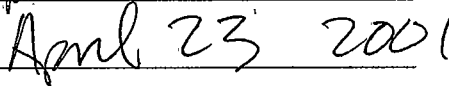
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Reference to material culture* is the key point of departure for my work. I explore human sensibilities by interpreting our interaction with our material world. Ambiguous allusions to human inventions, or constructs, set up a dialogue between the viewer and my work. I appropriate both utilitarian objects and language in order to trigger a memory bank of common forms and expressions. Like tools, human expressions respond to human needs. I believe material culture human history encompasses all human creations. My work references an impulse to record human history through the collection of common objects and expressions. I abstract these objects and written expressions in order to create a sense of wonder. Ultimately, I compose a sense of human history by eliciting recognition of material culture while creating a new context for common forms and expressions.

Rhythm, letters, words, and other "marks" inspire much of my work. My uses of invented symbols and signs ambiguously suggest language. I push the relationship between object and language by compounding these two elements within individual works. The cast iron in *Marks*, allows letter-like forms to take on three-dimensional qualities. The cast iron gives these flattened marks a strong physical presence, and alluded to industrial culture. Because of their linguistic format and gestures these hybrid objects read as components of a sentence or word. Similarly, *Notation*, *Keys*, and *Re-Make* read as recognizable sequences of objects. The use of text and signs as surface treatment on other forms also response to the relationship between language and object. The signs and text also allude to industrial material culture, suggesting power lines,

frequencies, codes, and standards. The marks insinuate a utilitarian meaning, but an unaffected disregard to function and formal concerns determine my intention beyond simply reproducing manufacture objects.

A reverence to material and form steer the work away from simply turning common objects into icons or symbols. The bottle grouping, *Collection*, presents a formal celebration of vessel forms. Here, I invoke material culture in the collection as a whole. The impulse to collect and record human history through common objects becomes the grounds for understanding the relationship between human history and our physical environment. Formally, my used of multiples and groupings work similarly in other pieces. *System #1, Dispenser* calls attention to the beauty and absurdity of the bin of indefinite blue wax balls, Yet the pieces evokes ideas of commodity, cheap toys, impulse shopping, number, and over-indulgent consumption.

My unaffected reference to material culture allows me to explore and interpret human interaction with our environment. This exploration is initiated by the recognition of everything constructed around human life. My response involves the visual interpretation of these constructs. I embrace both beauty and whimsy ultimately creating a new context for the exploration of human history. This investigation explores the works of material culture which encompasses all tangible things.

* "Material culture records human intrusions in the environment. It is a way we imagine a distinction between nature and culture, and then rebuild nature to our desire, shaping, reshaping and arranging things during life."

-Henry Glassie, *Material Culture* (Indiana University Press, 1999) p. 1

LIST OF SLIDES

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20. *Re-make*, 2001, ceramic and wood.

HOPI BRETON
MFA Thesis Exhibition
Installation View 2001



HOPI BRETON
MFA Thesis Exhibition
Installation View 2001



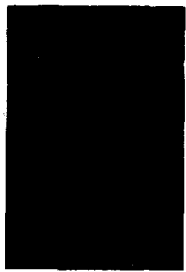
HOPI BRETON
MFA Thesis Exhibition
Installation View 2001



HOPI BRETON
"Marks" 420" x 77" x 10"
cast iron 2000



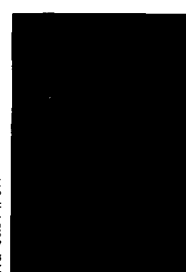
HOPI BRETON
"Codes" 20" x 8" x 8" ea.
found cast iron 2001



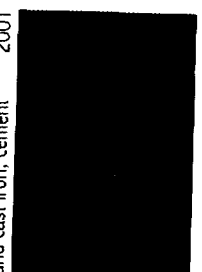
HOPI BRETON
"Codes" 20" x 8" x 8" ea.
found cast iron 2001



HOPI BRETON
"Codes" 20" x 8" x 8" ea.
found cast iron 2001



HOPI BRETON
"Codes" 20" x 8" x 8" ea.
found cast iron, cement 2001



HOPI BRETON
"Shuttle" 87" x 13" x 6"
wood, steel, plaster 2001



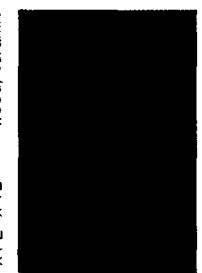
HOPI BRETON
"System #2, Dispenser" 2001
steel, paraffin wax 120" x 27" x 32"



HOPI BRETON
"Rotation" 108" x 72" x 36"
collapsed steel pipe, wood 2001



HOPI BRETON
"System #1, Abacus" 2001
96" x 42" x 12" wood, ceramic



HOPI BRETON
"Notation" 138" x 11" x 6.5"
cast iron, bronze, steel, felt 2001



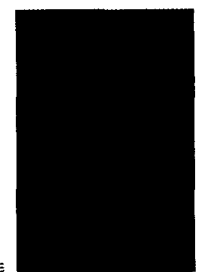
HOPI BRETON
"Notation" detail



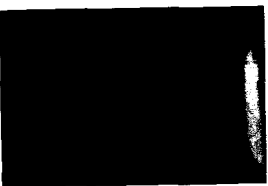
HOPI BRETON
"Notation" detail



HOPI BRETON
"System #1, Abacus" detail



HOPI BRETON
"Collection" 276" x 115" x 10"
mixed media 2001



HOPI BRETON
"Collection" detail



HOPI BRETON
"Collection" detail



HOPI BRETON
"Re-Make" 60" x 8" x 5.5"
ceramic, wood 2001











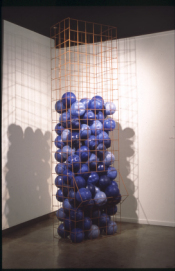








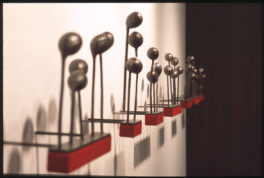


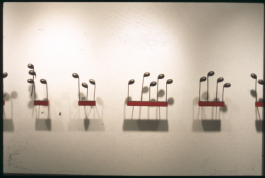




















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