Voice [slide]
by Dwight Brady Haston

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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VOICE

by

Dwight Brady Haston

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

of

Master of Fine Arts

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APPROVAL

of a thesis submitted by

Dwight Brady Haston

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.

3/10/97
Date

Chairperson, Graduate Committee

Approved for the Major Department

3/10/97
Date

Head, Major Department

Approved for the College of Graduate Studies

4/16/97
Date

Graduate Dean

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Date 3/31/94

ARTIST'S STATEMENT

For the past three years, my work has been preoccupied with attempting to visualize the sound-filled energetic environment in which we live. As my work evolved, specific shapes were generated that became symbols for sound and the human figure. The figure interacting within its respective environment has become the primary focus of this work.

Literature has been a strong influence on the development of my work and it forms the basis of the conceptual concerns presented in both my paintings and prints. The writings of Carlos Castenada are my inspiration for exploring the more abstract nature of living. Images that incorporate an aura and shapes used to symbolize the voice are directly influenced by his work. Ovid's Metamorphosis is another literary source that informs my work and what interests me is his idea of the figure in flux, constantly changing in both shape and form providing me with the inspiration to more freely manipulate the human figure. These two writers have given me an understanding of the human figure that does not rely on visual fact, but instead can be visualized as the abstract notion of the figure interacting within its respective environment.

For visual artists Paul Klee and Joseph Beuys' abstract drawing plays a significant role in describing the human figure and its relationship with the surrounding environment. Klee's focus on process and the use of line and color as a building block has directly influenced my working style. Like Klee, Beuys' reliance on line to describe natural processes and visual forces has been a source to draw upon as I more fully develop my own direction.

Other influences include the sculpture of mythological characters from ancient and

primitive cultures. A direct example of this idea entering my painting is "Orator" in which a seated figure is flanked by two sculptural forms. Pedestals and other traditional means of supporting sculptures have helped to more firmly place the figure into the painted space.

The objective quality of my paintings reflects a labor intensive process of sanding, scoring, and glazing. The resulting surfaces suggest the passage of time or perhaps a fragment of a larger whole. My use of a variety of methods is based on an ever-growing knowledge of traditional painting techniques and materials.

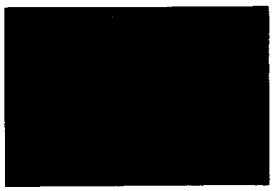
Simple line drawing is the primary means with which I construct figures and describe the idea of voice in my prints and paintings. The collection of drawings, "Studio Wall" shows the importance drawing plays in my work and how the images evolve. Black is used tonally to create silhouettes that represent the figure. By incorporating a limited palette I remove the figure and scene from an easily recognizable space or context. Color is also used to suggest the presence of the aura as seen in my painting entitled "Conversation."

At this point in time, I have created a cast of characters and several symbols with which to work. These figures are staged and restaged in order to describe a visual dialogue of conversations, discussions, or arguments. My style of working reflects the observations of a distant or detached viewer who is only able to report on a psychological narrative of figures attempting to interact. The final images hint at the incomprehensible amount of communication facing each individual on a daily basis.

LIST OF SLIDES

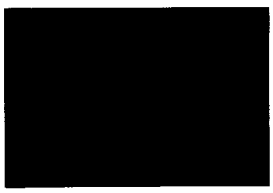
1. "Talking and Seeing," intaglio, 8" x 10", 1996
2. "Rising Figure," intaglio, 8" x 10", 1996
3. "Head Stack," intaglio, 8" x 10", 1996
4. "Three Talkers," intaglio, 16" x 20", 1996
5. "A Noisy Place," intaglio, 18" x 22", 1996
6. "Studio Wall," mixed media, variable dimensions, 1996
7. "Speech," oil on panel, 24" x 32", 1996
8. "Conversation," oil on panel, 24" x 32", 1996
9. "Argument," oil on panel, 24" x 32", 1996
10. "A Debate," oil on panel, 24" x 32", 1996
11. "Tongue Tied," oil on panel, 24" x 32", 1996
12. "Dialogue," oil on panel, 24" x 32", 1996
13. "Discussion," oil on panel, 22" x 30", 1996
14. "Orator," oil on panel, 36" x 48", 1996
15. "Tower of Babel," oil on panel, 36" x 48", 1996
16. "Suspended Figure," oil on panel, 16" x 20", 1996
17. Installation view #1
18. Installation view #2
19. Installation view #3
20. Installation view #4

TALKING & SEEING (1)
B. HASTON



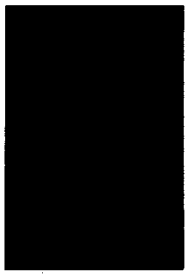
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Rising Figure (2)
B. HASTON



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Head Stack (3)



B. HASTON

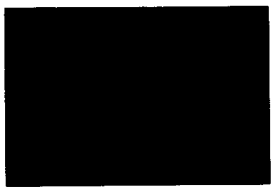
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Three Talkers (4)
B. HASTON



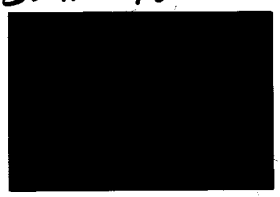
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A Noisy Place (5)
B. HASTON



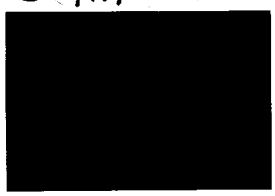
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Studio Wall (6)
B. HASTON



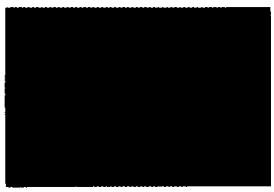
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Speech (7)
B. HASTON



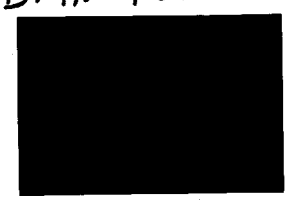
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Conversation (8)
B. HASTON



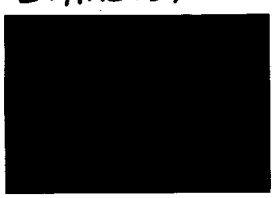
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Argument (9)
B. HASTON



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A Debate (10)
B. HASTON



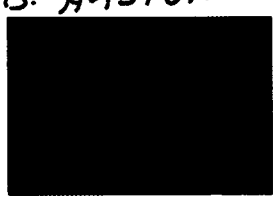
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Tongue Tied (11)
B. HASTON



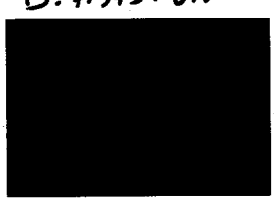
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Dialogue (12)
B. HASTON



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Discussion (13)
B. HASTON



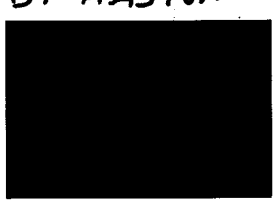
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Orator (14)
B. HASTON



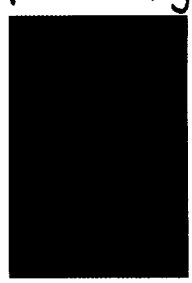
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Tower of Babel (15)
B. HASTON



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Suspended Figure (16)



B. HASTON

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Installation #1 (17)
B. HASTON



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Installation #2 (18)
B. HASTON



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Installation #3 (19)
B. HASTON

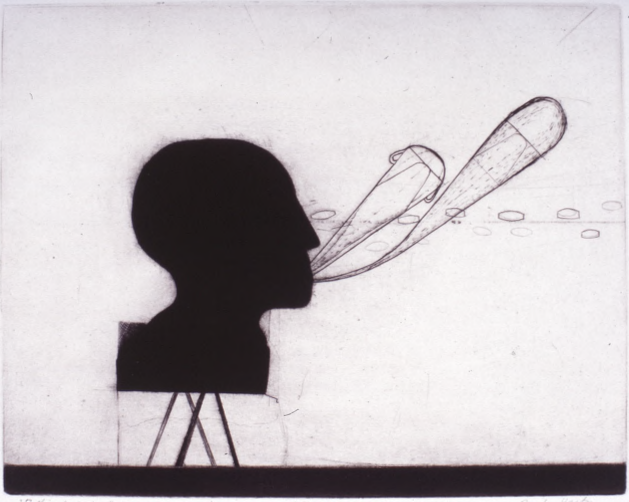


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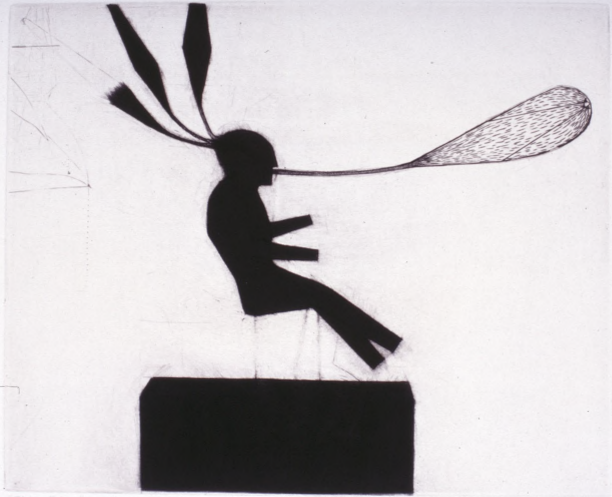
Installation #4 (20)
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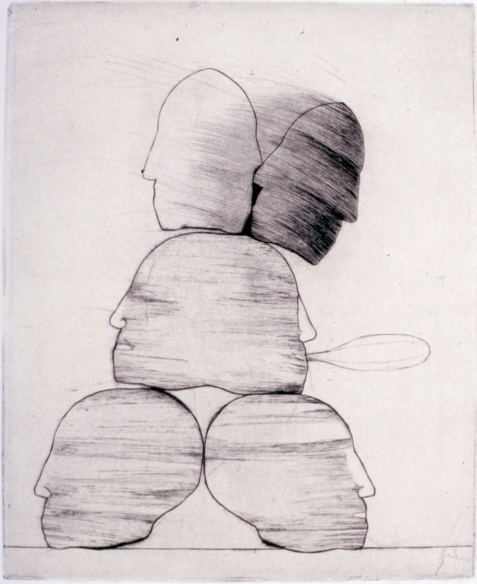


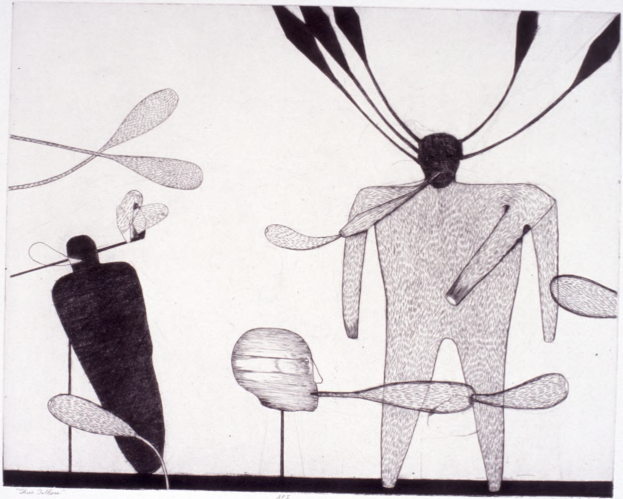
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"Talking & Staring" A.P. I Brady Harlan







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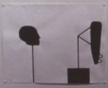




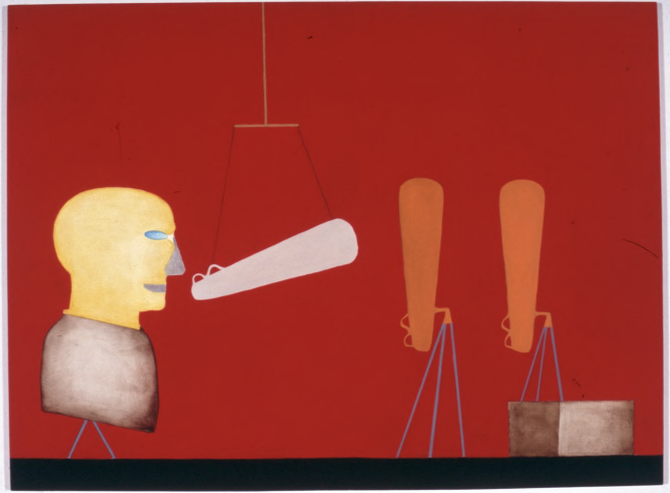






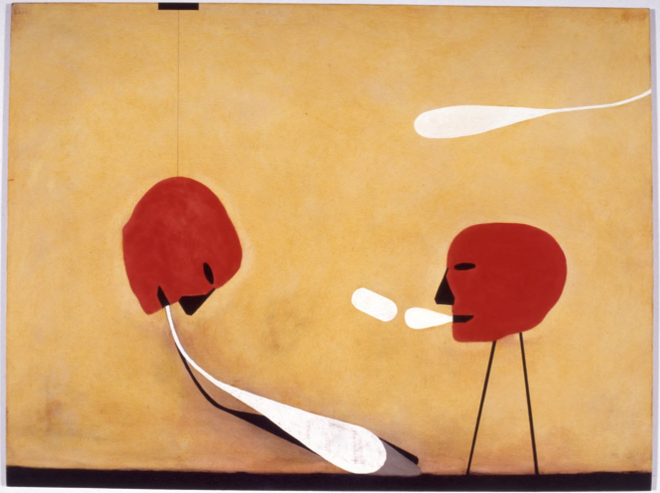








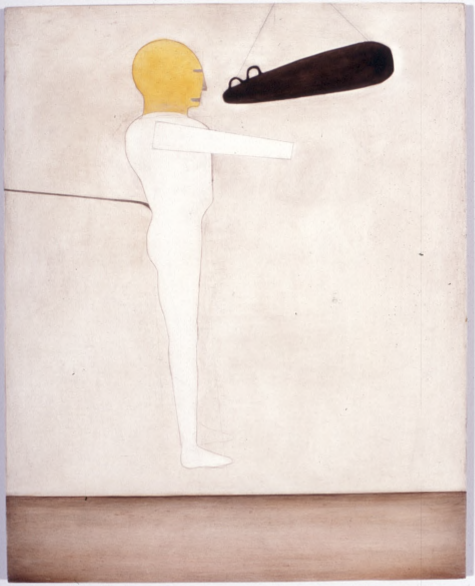




















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