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## **ABSTRACT**

In this thesis paper I explore the factors contributing to my current art-making. I investigate motivations behind my practice and the conceptual and historical experience that create its foundation and background.

I will notate the development and exhibition examples of my current works over the past three years of MFA research. These exhibits are thematic in my artistic development.

There will be discussion of the relevancy of my subject matter to the broader influences primarily from the philosophical platform of which my choices of subject matter, aesthetics in materials, and elements contribute to art-making from “thought to form.”

**CHANGE AS A CONSTANT**  
by

Joan Helen Farrenkopf

B.F.A., Syracuse University, 1975

Thesis submitted in partial fulfillment of the requirements for the degree of

Master of Fine Arts in Studio Arts

Syracuse University

May 2018

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*“Change is constant. For any writing to portray conditions correctly and to be useful, they must reflect the process of change.” I Ching, The Book of Changes<sup>1</sup>*

My art-making encompasses the theme of change, using social discourse in an intimacy with the natural world.

<sup>1</sup> Wilhelm, Richard, and Cary F. Baynes. *Lectures on I Ching: Constancy and Change*. Princeton University Press, 1979.

### ***Experience of the Individual***

My goal is to inspire debate to catalyze exchange, and to create social change. In my practice, the actions of change and transience take precedence over the production of material objects. The changes that are most accessible are those starting with the direct experience of the individual.

Time can be experienced as a breath or experienced in the unperceived growth of a plant. Time is a constant playing ground for my work. With the passing of time, there is change. The outcome of these changes creates further developments. Kandinsky states from his book Concerning the Spiritual in Art:

*“The element of time is where artistic achievement can reach more than just its contemporaries.”<sup>2</sup>*

My interest is that art moves people beyond the experience of the artist. Such art can be developed through a sense of inner spirit and vision. Art as an external expression is catharsis in search for meaning.

<sup>2</sup> Kandinsky, Wassily, and Michael Sadleir. *Concerning the Spiritual in Art*. New York: Dover Publications, 1977. Print.

*This is an exploration of the deepest and most authentic motives for making art, the “internal necessity” that impels artists to create as a spiritual impulse and audiences to admire art as a spiritual hunger.*

An example of bringing that spiritual experience to art is during the 500<sup>th</sup> anniversary of the Reformation, the *Bill Viola Exhibition*. It was a ten-meter high video installation that transforms the architecture of the darkened Hall for Contemporary Art into something akin to a twenty-first century cathedral. His work is inspiring in that they are a reflection of the relevance of the spiritual dimension that I further explore in this thesis. Viola's art deals largely with the central themes of human consciousness and experience: birth, death, and a kind of humanist spirituality. Throughout his career he has drawn meaning and inspiration from his deep interest in mystical traditions.<sup>3</sup>



*Bill Viola: Installations, Deichtorhallen, Hamburg, Sept. 2017*

<sup>3</sup> Bill Viola, *Reflecting Pool and other works. (b. 1951) is internationally recognized as one of the leading artists of our time, an acknowledged pioneer in the medium of video art. His works include room-size video installations, sound environments, electronic music performances, flat panel video pieces, as well as works for television broadcast, concerts, opera and sacred spaces.*



I make art through experience, such as being outside the body in ritual, rite or a collective encounter. There is an intimacy of the self, the sensuous cognition of a reality that is subjective and explorative. I discipline value, the process and experience of a work over the finished product or object. Trusting the validity of the individual's experience, I look for a reality drawn from the senses. This practice commits to an engagement with meanings found in the everyday. Respecting the power of nature, I see the world and art as composed of interacting opposites: light and dark, spiritual and physical, life and death as reflected in the Taoist concept of yin and yang.<sup>4</sup> The platforms that are foundations for my art are home, a place of origin, space, housing and nature are where relationships are formed.

On October 2015, the news reported the first of a series of terrorist attacks in Paris, France. *Inspirare*, which means to breathe, was created in response to this in order to reconcile or find resolution. I questioned how do we move forward out of loss, beyond hatred, after such an event? Many people, in their mourning, decorated the area with color, flowers, and images of love lost. I sought to find a visual representation of the event, one of reconciliation.

<sup>4</sup>Wilhelm, Richard, and Cary F. Baynes. *Lectures on I Ching: Constancy and Change*. Princeton University Press, 1979.

*Inspirare* was installed at a significant historic architectural building, Hendricks Chapel, on the “Quad” at Syracuse University.<sup>5</sup> The chapel location has notable factors. It has been a place of memorial as well as a place of peace. Cascading twenty-nine feet above the viewing audience are large luminous color panels of red, white, yellow, black and turquoise flying, undulating, and giving form to the movement of wind. In its simplicity of elements, it reflects the natural element of wind underlying a visible world.



*Inspirare*, Hendricks Chapel, Syracuse University, New York, 2016.

<sup>5</sup>Hendricks Chapel, Syracuse University is the spiritual heart of Syracuse University. It aims to connect people of all faiths and no faith through dialogue, reflective spirituality, and a commitment to social justice.

I have a deep commitment to public art. Inspirare transforms walls with moving images of color panels and natural light with the elements of wind and water. These interventions aim to create mesmerizing experiences for the viewer that offer an exploration of ones' consciousness.

With an extensive background in historic architectural preservation, I foster relationships with structure as a way to define space. I create the installations with consideration for the existing space that structure occupies, as well as its setting. In our built environment there are original stories within the architecture. They are a starting point for my public installations. I create visual interventions within the established existing architecture in a public space. Incorporating still objects next to moving images, my intention is to interactively generate new situation. I utilize the buildings as forms that define a new spatial relationship.

These all contribute to a dynamic tension that reveals itself as an essence of balance in opposing forces: the positive and negative, movement and stillness, the masculine and feminine.



*Second Journey*, Hendricks Chapel, Syracuse University, New York, 2017.

Time is an important factor to this work. It is exposed to the elements and is a presence from sunrise to sunset. *Inspirare* is an active canvas merging with the sun, rain, wind and darkness in the changing times of day. This form is constantly fluctuating, and its movement is an ever-changing composition.

Time had passed since the first installation of *Inspirare*. Exactly a year later we had a new president and both political and social realms were shifting. I was invited to do a second installation at Hendricks Chapel. In my mythology, the color sequencing is an expression that notes the change in time. The color red now leads from left to right, versus the black lead color of the year prior. The new title given to the artwork is *Second Journey*.

The name is derived from title of the book by author Joan Anderson.<sup>6</sup> *Second Journey* relates to a lifeline, “A coming of age” with an awareness in time that leads us to leave behind what is outlived. The color choices are subtle yet important factors.<sup>7</sup> The metaphor of red represents life, blood, and the ability to be alive and indicates all living things that support life. Black represents the end of life, the end of the day, that which is no longer necessary. In my research, color also elicits physiological response and has specific cultural meanings. It has the ability to offer a universal aesthetic language.<sup>8,9</sup>

<sup>6</sup>Anderson, Joan. *The Second Journey: The Road Back to Yourself*. Thorndike Press, 2008.

<sup>7</sup>Albers, Josef. *Interaction of Color*. Yale University Press, 1963.

<sup>8</sup>Schmeckebier, Laurence Eli, and Onofrio Charles. Giordano. Onofrio Charles Giordano Studies in Color: *An Exhibition of Color Characteristics*. Syracuse, NY: School of Art, Syracuse University, 1965. Print.

<sup>9</sup> Kandel, Eric R. *Reductionism in Art and Brain Science Bridging the Two Cultures*. Chapter #2, The Beginning of a Scientific Approach to the Perception of Art, pg. 22, Columbia University Press. 2016



*Portfolio Moscow* at Rodchenko School of Photography, Moscow, Russia

The installation develops and changes in each incarnation. The changes of each installation are crucial. At Hendricks Chapel, the mission is to support social justice and to connect all faiths and no faith, and then Kripalu Center is a Buddhist garden located deep in the woods. Next, in Moscow, Russia, where it was directly hung inside as to not be stolen in the night.<sup>10</sup> All public art in Russia is censored by the church and state. The installation therefore had to be inside the school. And lastly, *Second Journey*, a second installation at Hendricks Chapel.

<sup>10</sup>The Kripalu Center, A nonprofit organization that is America's largest residential facility for holistic health an education. Stockbridge, Massachusetts.

The last reiteration at the Wilson Arts Center was *Eclipse*, where a park-like setting was created in conjunction with the event of the solar eclipse. The environment changes, and so does the audiences' perspective.



*Eclipse* reflection pond, Wilson Art Center, Wilmington, NC, 2017.



*Eclipse* involves seventy-five foot color panels, a reflection pool eighty feet long, built at a right angle and encompassing the courtyard with the rising Wilson Art Center's six-story glass facade. 2017.

Despite the fact that my work has been interpreted as political I am not interested or involved in politics. In each interaction I want to redefine a given situation.

Embedded in my work, I confront an object or situation with which the viewer has lost contact. The takeaway is that an audience view people and objects, in the present and those from memory, in a redefined visual context. I aim to create social change through relationship and collaboration with individuals, communities, and institutions.<sup>11</sup>

Each viewer's life experience influences their viewing experience, those moments of dynamic interaction are invested in new perception. A key fact is that the audience recognizes something of their own personal awareness in the piece. It may be, for instance, that the viewer is confronted with what they have lost or is unresolved and it may bring an excitable response. In this way it is the trigger toward new perception.

In the exchange between the viewer and the art piece, I test the limits of when and where such experiences may exist and create the place for them to happen. I do not hesitate to place audiences in a state of healthy discomfort to illicit response. Using these sensitively selected aspects present experiences of potential discovery and renewal for the viewer.

<sup>11</sup>Education for Socially Engaged Art – A Materials and Techniques Handbook, Pablo Helguera - Jorge Pinto Books – 2011.





*The Redefined Eclipse, 2017.*

*“Do you know that I don't have any artworks that exist? They all go away when they're finished. I think it takes much greater courage to create things to be gone than to create things that will remain.” ~ Christo<sup>12</sup>*

The final day of the exhibit at the Wilson Art Center brought a sixty mile per hour wind storm that tested its structural integrity and rearranged the original serene flowing panel to a wind woven abstraction. It was beauty and imperfection designed by nature. It was the fullness of the cycle from beginning to end. This event prepared me for the future. One week after the installation's closing, Hurricane Irma destroyed our home in St. John with her destructive wind force. The artist Christo and Jeanne Claude's *Project for Wrapping a Public Building* similarly was destroyed by a storm gale in excess of 60 miles per hour, only 28 hours after they made the installation.

<sup>12</sup> “Home.” *Christo and Jeanne-Cluade*, [christojeanneclaude.net/](http://christojeanneclaude.net/).

## **Berlin, Public Memory**

In the fall of 2015, I was in the Public Memory class with Sam Van Aken and Charles Morris. It was an influential course including ten days visiting Berlin, Germany. I returned to Berlin a year later. Berlin has many monuments, some are seemingly neglected or lost from memory in the passing of years. I searched to redefine aspects of public memory of monuments and to bring attention to the impact of the refugees of the city. The intention was to make a performance to expose the overlooked history, the people, and aspects that are marginalized by the mainstream culture and narrative. I started wrapping the forgotten monuments in red fabric to represent the many lives lost in the city. Wrapping as performance demonstrates a way of seeing, of questioning the past as what could be possible in the human condition. With its high public visibility and national security concerns, I chose the American Embassy for a performance location. The American Embassy and the Brandenburg Gate are historical places of power. The significance of the location is that the Brandenburg gate was originally a protective city gate to the fortress town. Over the centuries it has gone through many transformations. Currently conceived as a gate for peace, it was a victory gate at the end of the thirty-year war in the 18<sup>th</sup> century. It was completely withdrawn into solitude as it walled off an enclosure to all people during the Cold War. When the Berlin wall came down, it then came into its fullness as a symbol of world peace. I requested permission from the German guards for an “art performance.” The negotiation was initially challenged by the authorities. My sense is that there was no context for doing such a performance in

this highly guarded public space. The guards met, the decision was made. As long as there were “no words” involved on the fabric or the display, I would be granted permission to perform. I assured them there were no English or German words, and only colored fabric. I started wrapping in red fabric, the forgotten monuments that represent the many lives lost in this city. The wrapping, as performance, demonstrates a way of seeing, of questioning the past as well as what could have been then and is possible now.



*Wrapping Refugees*, American Embassy/ Brandenburg Gates, Berlin Germany, 2016.

The Immigrant wrapped in front of the American Embassy is a conscience effort to show how “who we are” in terms of visible identities impacts our daily experience.

The story that emerges is about what it feels like to be embodied, how “who’s body” matters in the shaping of that interpretation. The human body wrapping performance is elevating the viewers’ awareness to the moment, versus a monument of the past. I also see peoples’ lives significantly impacted by their physical identities, while the focused story of the individual works tells a much larger story.<sup>13</sup> The series further evolved with “performance wrappings” at the Russian Monument, Red Front Monument, and the Monument to lives lost to Fascism.

<sup>13</sup> Huggler, Justin. “Germany Expects up to 1.5 Million Migrants in 2015.” *The Telegraph*, Telegraph Media Group, 5 Oct. 2015, [www.telegraph.co.uk/news/worldnews/europe/germany/11911291/Germany-expects-up-to-1.5-million-migrants-in-2015.html](http://www.telegraph.co.uk/news/worldnews/europe/germany/11911291/Germany-expects-up-to-1.5-million-migrants-in-2015.html).



*Wrapped Resistance*, Monument to commemorate the resistance fighters killed by fascism, 2016.



Monument: *Red Front*, first to be killed in the concentration camps, Ernst Thälman, 2016.

## Germany Revisited, the Berlin Residency

Returning to Berlin during the fall 2017 residency, I saw Germany experiencing a mass influx of immigrants from Syria as well as other countries. Our cultures continue to interface with each other. People from many different traditions are now living in and are part of Germany. How has this mass migration and immigration been met? How do we embrace relations with those who are new or different? My first expression of these questions came to life in *Talib*, a video short. It is about the life of Talib's immigration— having to flee Syria, leaving his family and home to save his life.



From the film short, *Talib* Exhibition at theTete Gallery, Berlin Germany, 2016.

*Talib* prepared me for further explorations. *You Are My Relative*, is a sound art piece initially exhibited in Moscow, Russia. In it, many voices state in the chorus “We are all related,” and in response ask, “Can we relate?” It was fitting sentiment given Russian and US political history. Six months later, in Berlin, this piece further evolved into an interactive performance in Alexanderplatz, the city center of Berlin.



*You Are My Relative* is a performance that initiates interaction while recognizing the convergence of differing cultures. It encourages inquiry into how humans can relate to one another and find ways to integrate or accept difference. Through interacting with the public, I collected together the stories and sentiments of an international group of refugees, actresses, therapist, and students who performed this work. People in this group were interviewed as to what motivated them. They represent many different aspects of politics, nationalism, religion, gender, abilities and beliefs. We became friends, sharing time together, telling stories, making food and supporting each other's spirits. Over the months we developed both the performance and lifelong friendships.



*You Are My Relative*, Performance Art, Alexanderplatz, Berlin, Germany, 2016.

The performance brought together Syrians, Germans, Iranians, Italians and Americans who extended their hand with an introduction: “You are my relative, can we relate?” They were using as many languages as there were representative nations. After the introduction they further conversed with the public. The performance ended with the performers laying down marking off the pavement from pedestrians, voicing “we are all related.” Within these differences in language, and ability, there is an opportunity, to relate in our humanness.



*You Are My Relative*, Performance Art, Alexanderplatz, Berlin, Germany, 2016

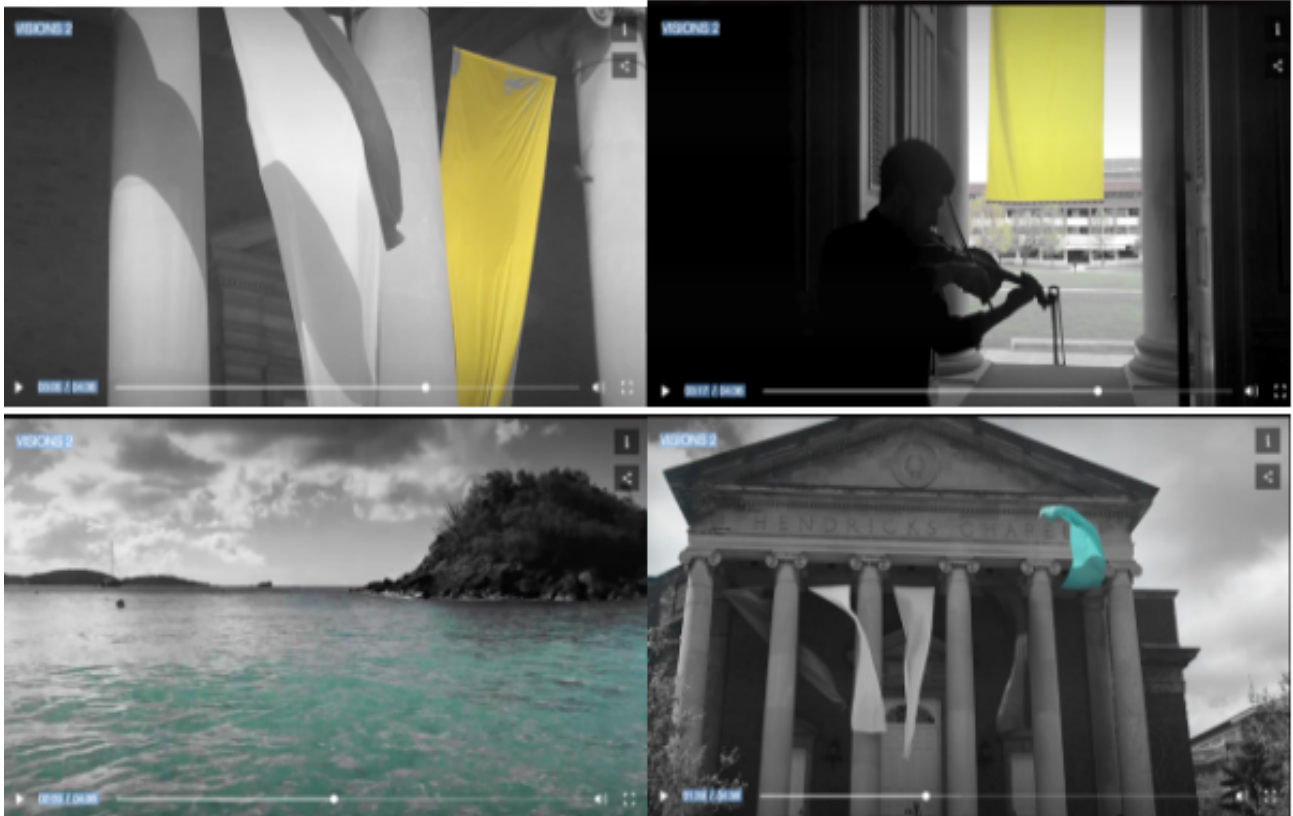
The performance required months of development in meeting participants, visiting homes of those who lived in refugee housing and, for some, hearing their life experiences of fleeing their homeland because of the Syrian war. The socioeconomic range of participants included the working class, poor, as well as

people of wealth.

This experience of building this expanded live performance in Germany subsequently inspired further a video short, *Visions*. In this project, language and narration is no longer necessary. It presents a worldview of interconnectedness in an interplay of color, wind, water, visuals and music, that highlight natural occurrences.

My art is multidisciplinary in practice. My artistic practice is used as a tool to decipher the laws that govern the world I live in. With this inquiry, I want to challenge the audience's own perception of what they consider real by generating a platform where they are induced to connect by exploring, interacting and at times by focusing on an object- place-scene for a duration of time in a manner that is both meditative and investigative. I do projects that test the limits of when and where such transformative experiences may take place and have sensitively framed aspects of everyday life into experiences of potential discovery and renewal.

My approach in creating these events is interpersonal and influenced by direct contact, by inquiring about people's interest in participating, and listening to their compelling stories. I focus on process and relationships to advocate and work within community.



*Visions* video, selected frames, 2017.

### ***To Inhabit***

My artistic inquiry comes out of a very basic need. In my fundamental search, I found problems with linear empirical knowledge that only satisfied a measurable rational understanding. The existing Western cultural influence failed me. It was separate from what I experienced in my life. It became necessary for me to find a resolution.

I use the observation of nature as a source: what I describe as an elemental perspective, having simplicity, conveying a primal character as in the forces in a nature. It integrates a nonlinear and intuitive understanding from immersion in a natural environment. At any given moment nature was accessible to provide this basis for a systematic predictable outcome of most events. I seek awareness in a daily practice that accepts the idea of body intelligence as well as the minds intelligence, embraces discipline and relinquishes egocentric control.<sup>14</sup>

<sup>14</sup>P., Bad Hand Howard. Native American Healing. Chicago: Keats Pub., 2002. Print.

*“To become aware of what is constant in the flux of nature and life is the first step in abstract thinking.... Change is not something absolute, chaotic, and kaleidoscopic; its manifestation is a relative one, something connected with fixed points and a given order.” ~ Helmut Wilhelm<sup>15</sup>*

My home was St. John, in the Virgin Islands. I have always made art there. Two-thirds of this small Caribbean island is a National Park that is 1 mile wide by 14 miles long surrounded by the Atlantic Ocean to the north and Caribbean Sea to the south. Nature was the basis of living, from collecting rain water in cisterns for drinking to living on the second highest peak on island in a tree house. The ‘gri gri tree’ with its large outstretched arms held my bed to sleep in. Life on the island was a supportive and influential environment. I effortlessly submerged myself in nature and a tightly knit community. The locals called me a “Continental,” or one who came from the colonies of the United States. I was non-native, melding within their culture. St. Johnians (pronounced joe-ni-ins) residents do not forget where they are from. A Virgin Islander will quickly differentiate themselves from other residents who are from neighboring Caribbean islands. Differentiations are also made between white Virgin Islanders from old families, from French families and white continentals. The population of the Virgin Islands is 78% Black West Indian, 10% white and 12% other. It was a humbling experience being a minority for the first time.

<sup>15</sup> “Helmut Wilhelm.” Wikipedia, Wikimedia Foundation, 16 Mar. 2018, (10 December 1905 – 5 July 1990) was a German Sinologist known for his studies of both Chinese literature and Chinese history. Wilhelm was an expert on the ancient Chinese divination text I Ching (Yi jing), that he believed to represent the essence of Chinese thought.

As Èdouard Glissant, Caribbean author and philosopher wrote, in regard to the colonization of the Caribbean Islands. <sup>16</sup>

*“We come to see relation in all its sense – telling, listening, connecting, and the parallel consciousness of self and surroundings – as the key to transforming mentalities and reshaping societies.”*

Returning to St. John during my second year of graduate school, I was invited to exhibit in *One Hundred Years* at the Bajo el Sol Gallery. I exhibited the installation, *Colere— to Inhabit*. In this gallery, a living habitat was created where orchids relocated and adapted. Orchids were now the gallery’s living inhabitants and overtook the confines of the gallery. In planting these orchids in new space, the idea that emerges is living plants as metaphor to the relocation of immigrants. The orchids’ entry into this new place bring many cultural and social changes. In the island life that comprised the past hundred years, these influences made for the islands’ diversity.



*Nursing Home*, St. John, VI, 2015-18



Bajo el Sol Gallery exhibit, *Colere*, 2017<sup>16</sup>

Glissant, Èdouard, and J. Michael. Dash. *Caribbean Discourse: Selected Essays*. University Press of Virginia, 1999.

A recurring theme in my work is the element of water. The element of water has an importance: its mass, control, and direct relation to supporting life and its destructive potential. It offers a foundation for a transitional state or a reflective place. A 24 x 8 foot reflection pond mirrors the video, *Return*.



*The Return*, Projected large scale Video and 24 x 8 foot reflection pond. Point of Contact Gallery, Syracuse, New York, 2018.



Its reflective quality invites the viewers awareness. It is this elemental quality I pursue as an undertone in my work. In the video, *Return*, I utilize a human cadence as a premise for movement of images. They become a visual pace, informing the viewer through this rhythmic cadence. This pattern informs the viewer, at the start, with its starting pace of images similar rhythm to what one uses in a conversation. The video continues having the viewer anticipating the continuing pace. The rhythm of images intentionally slows into a transition, an image that becomes a “meditation.”<sup>17</sup> The neurological aspect at play in this piece is that the mind “reboots” after two and a half minutes. The focus is on a banana leaf slowly swaying as it responds to the pressure of raindrops falling on its surface with the rhythm of rain. The duration of this scene settles the viewer into the visual rhythm and connects deeply to the image. The repetitive cycle to reset the focus of the viewer. In contrast to an always-changing external world, a rich internal realm is accessible within this heightened visual concentration. Its effect gently offers the viewer a directive, within the slowing cadence, of the movement of wind, water and plant life.

*“Every position in life is balanced by creating a harmony between the inner self and the surrounding world.” ~ Hellmut and Richard Wilhelm<sup>18</sup>*

<sup>17</sup>Baas, Jacquelynn, and Mary Jane Jacob. *Buddha Mind in Contemporary Art*. University of California Press, 2004.

<sup>18</sup> “Hellmut and Richard Wilhelm.” *Wikipedia*, Wikimedia Foundation, 16 Mar. 2018, (10 December 1905 – 5 July 1990)



*Nursing Home, St. John, VI, 2015-18*

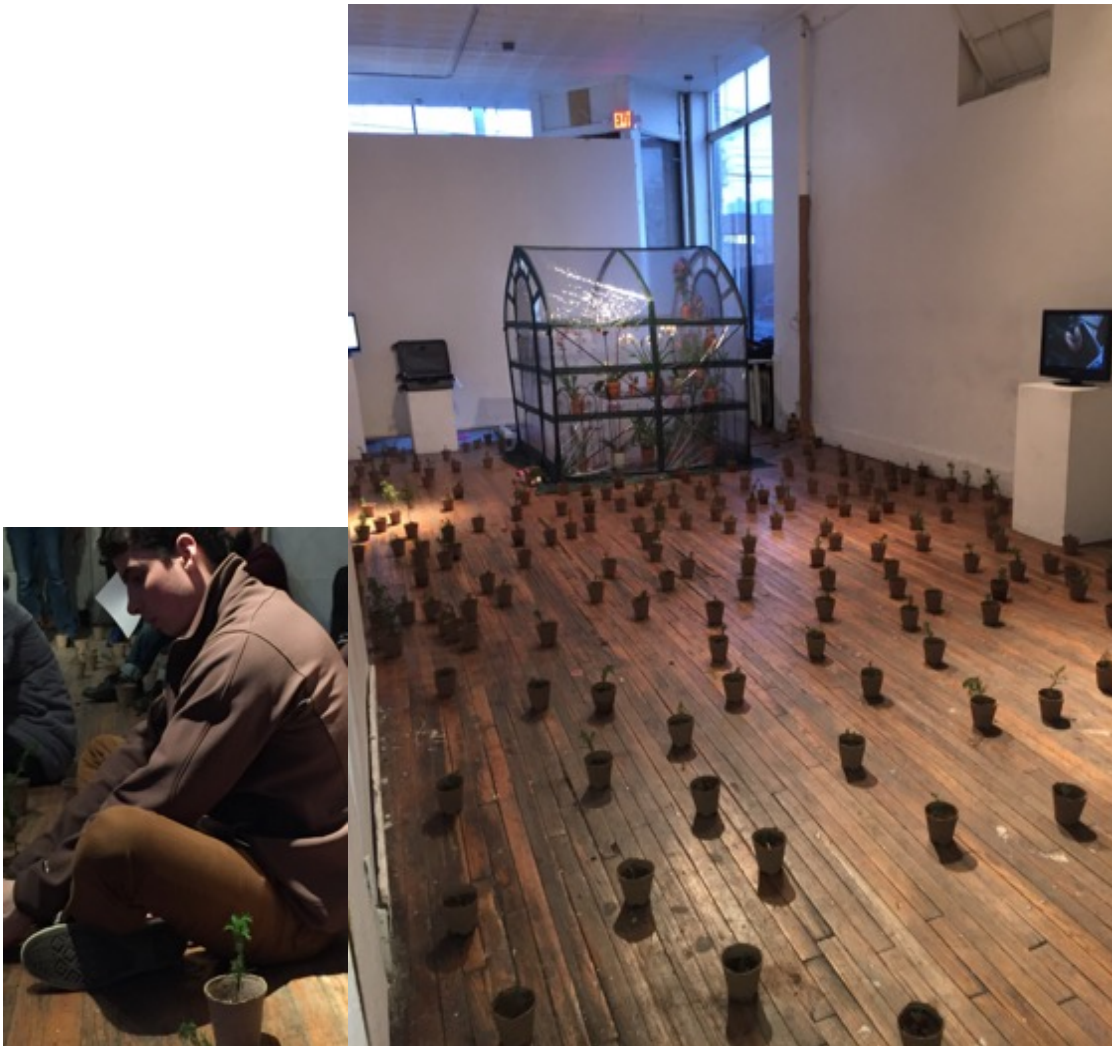
The first project I undertook in this series was to relocate discarded orchids from nurseries from the east coast of the United States to my home in the Caribbean. It evolved into an ongoing 3 year plus project involving both the nurturing and reforesting of orchids on the island of St. John in the Virgin Islands. In doing so, I found other parallels in my artmaking. The life of the orchid is like that of diverse people, such as refugees that relocate, adapt, and inhabit. Under different conditions and for different reasons, the orchids here reestablish in a new location far from their origins in a store-bought world. The environment breathes new life into old discarded orchid plants that now can flourish in their new habitat. The theme of nurturing has social implications. There is a nurturing of life, plant life, peoples, and different

nations. This nurturing and movement creates regeneration, as seen in plant life. It is a metaphor of the journey of an immigrant, whose relocation and migration, with support, brings growth to a new environment in a host country. The orchid project was flourishing on St. John. The orchids were collected, cared for and added to yearly, with replanting and propagations over the years. The site-specific location became a ¼ acre preserve of lush relocated plants. The orchid project was followed by a project of the relocation of sapling trees collected from a forest being clear cut for development in North Carolina. *Nursing Home* became a natural following in expanding on a theme of nature. The *Nursing Home* is in its 3<sup>rd</sup> of a 5-year plan. With each year an exhibition is planned of the plants collected, focusing on a specific aspect of their life and value.



*Nursing Home* - 3<sup>rd</sup> year, adopted, replanted red cedar tree, Wilmington, NC 2018.

The first installation of *Nursing Home* is of the small trees in pots, a meter apart, in a grid pattern on the gallery floor. Viewers are encouraged to walk through the trees, experiencing the nursery environment. The further relationship as caregiver and the viewers actions are considered. The idea of value of living organisms outside of the gallery is considered in this ongoing project.



*Nursing Home*, Spark Gallery, Syracuse New York Syracuse New York, 2016.

The second exhibition, *Trans-human Motivation* followed while in my Berlin, Germany residency. The invitation to this juried show requested that the “artist participants agree to present a contribution, that has been made in collaboration with a non-human living form.”



*Trans-human Motivation*, Kreuzberg Pavilion, Berlin, Germany, 2016.

### ***Response as Medium***

I find Myron W. Krueger's<sup>19</sup> words to be profound in their expression of 'experience' in art. In 1977, the interactive art pioneer stated,

*"The beauty of the visual and aural response is secondary. Response is the medium! This is unique. Instead of an artist creating a piece of artwork, the artist is creating a sequence of possibilities."*

I aim to create social change through relationship and collaboration with individuals, communities, and institutions.<sup>20</sup> A key fact is that the audience recognizes something of their own personal awareness in the artwork. It may be for instance, that the viewer is confronted with what they have lost contact or is unresolved, and it may bring an excitable response. In this way it is the trigger.

<sup>19</sup>"Myron Krueger." The Digital Age / Myron Krueger, [thedigitalage.pbworks.com/w/page/22039083/Myron Krueger](http://thedigitalage.pbworks.com/w/page/22039083/Myron%20Krueger).

<sup>20</sup>Baas, Jacquelynn, and Mary Jane Jacob. Buddha Mind in Contemporary Art. University of California Press, 2004.

*"When we quit thinking primarily about ourselves and our own self-preservation, we undergo a truly heroic transformation of consciousness."* ~ Joseph Campbell<sup>21</sup>

The writer and philosopher Carl Jung<sup>22</sup> defines the union of opposites as a transconscious process that is not amenable to scientific explanation. I explore this transconsciousness in my art as a way to address socio-cultural conditions and 'conscious change' as an agent. My aim is to affect the human experience, and possibly affect history.

I use the moment of choice before a decisive action, nonverbal and before the concept of words. It is in this moment that I find places of shifting perspectives, where decisive choices freshly create new outcomes. From my experience, being aware of this pivotal moment is to discover change, embrace new perspective and to create.

Bringing this to social engagement, it is not only a part of the structure or arrangement of related or connected items, it is the aesthetic in and of itself, of interaction and development. It can be elusive in its documentation, as it exists within a moment. In a performance, the timing is what I refer to as the "field of action." The immediate 'time of experience' that the occurrence exists as well as the future of the art piece.

<sup>21</sup>Campbell, Joseph, et al. *An Open Life*. Perennial Library, Harper and Row, 1990.

<sup>22</sup>Jung, C. G., and Sonu Shamdasani. *The Red Book = Liber Novus: a Reader's Edition*. W.W. Norton, 2012.

***Art House – a stretch far beyond***

My art explores social engagement and involves expansion in community. The artist organizations birthed in the era of 1960's and 70's social movement culture in the United States were formed out of opposition to the rarified worlds of museums and commercial galleries. In the spirit of communalism, multiculturalism, and decentralization, not all shared the same politics or worldview, yet self-organization was the unifying principle. Since that time, there has been much cultural and social change as well as radical shifts in arts funding. Government funding initially created an infrastructure for artist organizations to grow into small and large institutions. How do we chart a clear path forward into a sustainable future in contemporary times and with different funding?

There is no easy road-map to understanding our legacy as artists. Many of the debates of past generations, whether they relate to more than one view of art and audiences, decentralization, or imaginative economies are as relevant now as they were then. What do we hold in common with this early era and today?<sup>23</sup>

I was looking outside my studio and realized community was so much a part of my artist practice.

<sup>23</sup>Phonebook 4, Directory of Independent Art Spaces & Initiatives Throughout the United States  
Phonebook 4, Threewall.org





My art starts with incorporating the individual's experience, within the habitat of a 145-year old historic Italianate structure that once housed many lives and could tell many stories. In its possibilities, as Krueger states, "is the response." The focus of *ArtHouse* is within the possibilities of interactions of community itself.

The *ArtHouse* has its own life. This medium has organic works that will flow from it. It is in the process of changing and forming, like that of making an original art piece. It is also beginning to be a habitat. In its simplest conception it is a house that is already living and breathing with people and activities that will be and are to follow in time. It now houses performing musicians; a violist from Venezuela, a cellist from Russia, and a violist from Mexico.

It is alive with music. This is the next step for me to create an arts residency.

Through *ArtHouse*, I aim to create cultural and social relationship through collaborating with individuals, communities, and institutions. This is how I envision one aspect in my next step of art-making: to encourage opportunity through developing a sustainable art community. Developing possibilities that, as Krueger states, “is the medium.” I focus on process and relationships to advocate for the artists’ work within community and as an integral part of everyday life. To that end, my interest is in what can be developed in the public sphere in a meaningful way. This approach can be seen “at odds” with the capitalist market infrastructure of the gallery business model. I believe an art residency in community is a viable future for the arts.

This house will also be recorded as an historic structure and placed on the National Registry of Historic Places. Through it, I will continue to invite and house artists as an interdisciplinary artist residency in upstate New York. It is a space to focus on creating, both individually and collectively. Its goal is to facilitate solo exhibitions, group performances, film creations, music and art collaborative works, and to develop creative exchange across a wide range of disciplines, including Architecture, Visual Arts, Theatre Arts, Film, Music, Humanities and other uncategorized creative areas.

The fullest intention of this work is to develop the linkages for new ideas, new ways of thinking, of making, doing, expressing, acting, contributing and creating in a cultural community. *ArtHouse* supports people, giving them the freedom to create, to collaborate and make change.



*ArtHouse Collective, Art Residency in Upstate New York, 2018.*

## BIBLIOGRAPHY/REFERENCES

<sup>1</sup>Wilhelm, Richard, and Cary F. Baynes. *The I Ching; Or, Book of Changes*. Princeton, NJ: Princeton UP, 1967. Print.

*This oracle has had a living influence in China for over 3,000 years. It is the common source for Confucianist and Taoist philosophy. The I Ching or "The Book of Changes" is a tool for primary decision making. This oracle is a major influence as it addresses the massive political, ecological and social change going on around us.]*

<sup>2</sup>Kandinsky, Wassily, and Michael Sadleir. *Concerning the Spiritual in Art*. New York: Dover Publications, 1977. Print.

*This is an exploration of the deepest and most authentic motives for making art, the "internal necessity" that impels artists to create as a spiritual impulse and audiences to admire art as a spiritual hunger.*

<sup>3</sup>Bill Viola, *Reflecting Pool and other works*.

*(b. 1951) is internationally recognized as one of the leading artists of our time, an acknowledged pioneer in the medium of video art. His works include room-size video installations, sound environments, electronic music performances, flat panel video pieces, as well as works for television broadcast, concerts, opera and sacred spaces.*

*Bill Viola was a classmate at Syracuse University in our undergraduate studies. We both studied Moog Synthesizer with Franklin Morris.*

<sup>4</sup>Wilhelm, Richard, and Cary F. Baynes. *Lectures on I Ching: Constancy and Change*. Princeton University Press, 1979.

<sup>5</sup>Hendricks Chapel, Syracuse University

Listed on the National Register of Historic Places is the spiritual heart of Syracuse University. It aims to connect people of all faiths and no faith through dialogue, reflective spirituality, and a commitment to social justice.

<sup>6</sup>Anderson, Joan. *The Second Journey: The Road Back to Yourself*. Thorndike Press, 2008.

<sup>7</sup>Albers, Josef. *Interaction of Color*. Yale University Press, 1963.

The greatness of Josef Albers, lies in his creative sensitivity and in his reversal of the traditional theory to practice procedure to an emphasis on the actual visual perception. "A color is almost never seen as it is--as it physically is!", he says in his

introduction. He teaches that in visual perception there is a discrepancy between physical fact and psychic effect."

<sup>8</sup>Schmeckebier, Laurence Eli, and Onofrio Charles. Giordano. Onofrio Charles Giordano *Studies in Color: An Exhibition of Color Characteristics*. Syracuse, NY: School of Art, Syracuse University, 1965. Print.

*Giordano's Studies in Color is one of a series of exhibitions organized the School of Art of Syracuse University under the auspices of the New York State Council on the Arts. Two of the exhibitions are based on Josef Albers' "Interaction of Color," a book of exercises in color perception developed by Professor Albers and his students and published by Yale Press as "a record of an experimental way of studying color." Charles Giordano was the most influential professor in my BFA studies. He has a simple straight forward and provocative approach to color. It is at the foundation of my understanding of color and light. I refer to this 14 point book as my color bible.*

<sup>9</sup>Kandel, Eric R. *Reductionism in Art and Brain Science Bridging the Two Cultures*. Chapter #2, The Beginning of a Scientific Approach to the Perception of Art, pg. 22, Columbia University Press, 2016.

<sup>10</sup>The Kripalu Center, A nonprofit organization that is America's largest residential facility for holistic health an education. Stockbridge Massachusetts

<sup>11</sup>Education for Socially Engaged Art – A Materials and Techniques Handbook, Pablo Helguera - Jorge Pinto Books – 2011.

<sup>12</sup>"Home." *Christo and Jeanne-Cluade*, christojeanneclaude.net/. Christo Vladimirov Javacheff, Christo and Jeanne-Claude Artists (b.1935) created environmental works of art. Christo and Jeanne-Claude were born on the same day, June 13, 1935; Christo in Gabrovo, Bulgaria, and Jeanne-Claude in Morocco. Their works include the wrapping of the Reichstag in Berlin and the Pont- Neuf bridge in Paris, the 24-mile (39 km)-long artwork called Running Fence in Sonoma and Marin counties in California, and The Gates in New York City's Central Park.

<sup>13</sup> Huggler, Justin. "Germany Expects up to 1.5 Million Migrants in 2015." *The Telegraph*, Telegraph Media Group, 5 Oct. 2015, [www.telegraph.co.uk/news/worldnews/europe/germany/11911291/Germany-expects-up-to-1.5-million-migrants-in-2015.html](http://www.telegraph.co.uk/news/worldnews/europe/germany/11911291/Germany-expects-up-to-1.5-million-migrants-in-2015.html).

<sup>14</sup>P., Bad Hand Howard. *Native American Healing*. Chicago: Keats Pub., 2002. Print. Howard is a fourth generation 'keeper of songs', or a singer, a composer of sun dance songs, a ritualist, healer and intercessor at sun dances since 1977. Bad Hand is a major part in reviving ceremony (restrained by government) since 1966. Bad

hand is a keeper of the oral tradition of teachings. His works are in his healing stories rather than in a library. I am honored to have studied as his student since 36 years.

<sup>15</sup> "Hellmut Wilhelm." *Wikipedia*, Wikimedia Foundation, 16 Mar. 2018, (10 December 1905 – 5 July 1990) *was a German Sinologist known for his studies of both Chinese literature and Chinese history. Wilhelm was an expert on the ancient Chinese divination text I Ching (Yi jing), that he believed to represent the essence of Chinese thought.*

<sup>16</sup> Glissant, Èdouard, and J. Michael. Dash. *Caribbean Discourse: Selected Essays*. University Press of Virginia, 1999.

<sup>17</sup>Baas, Jacquelynn, and Mary Jane Jacob. *Buddha Mind in Contemporary Art*. University of California Press, 2004.

<sup>18</sup> "Hellmut and Richard Wilhelm." *Wikipedia*, Wikimedia Foundation, 16 Mar. 2018, (10 December 1905 – 5 July 1990)

<sup>19</sup>"Myron Krueger." *The Digital Age / Myron Krueger*, thedigitalage.pbworks.com/w/page/22039083/Myron Krueger.

<sup>20</sup>Campbell, Joseph, et al. *An Open Life*. Perennial Library, Harper and Row, 1990. Campbell, Joseph, Michael Toms, John M. Maher, and Dennie Briggs. *An Open Life: Joseph Campbell in Conversation with Michael Toms*. Burdett, NY: Published for the Paul Brunton Philosophic Foundation by Larson Publications, 1988. Print.

*"When we quit thinking primarily about ourselves and our own self-preservation, we undergo a truly heroic transformation of consciousness." - Joseph Campbell  
Campbell's mythology and insight into history is a foundation for thought in approaching art.*

<sup>21</sup>"*The Way of Art* Audio, Cassette – December, 1990." *The Way of Art: Joseph Campbell*: 9781561761548: Amazon.com: Books. N.p., n.d. Web. 13 Dec. 2015.  
*In this living recording from The Theater of the Open Eye in New York City, the noted mythologist speaks about the way of the mystic and the way of the artist, mythology and metaphor, and the essence of the aesthetic experience.*

<sup>22</sup>Jung, C. G., and Sonu Shamdasani. *The Red Book = Liber Novus: a Reader's Edition*. W.W. Norton, 2012.

<sup>23</sup>Phonebook 4, *Directory of Independent Art Spaces & Initiatives Throughout the United States* Phonebook 4, Threewall.org

# JOAN FARRENKOPF

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## Education

- 2015-18 Syracuse University MFA Studio Arts, Honors
- 2016. Berlin Art Residency, SU Berlin, Germany
- 2009-16 Student of Ovanes Berbarian, Russian Impressionist, Idaho, France
- 1971-75 Syracuse University, BFA, summa cum laude, Competitive Art Scholarship
- 1972 London College of Printing, London, England, Scholarship

## Experience

- 2018 Art House Director, Artist Residency, Syracuse, NY
- 2017 Sound Gallery Installation/ Collaborative Performance, Setnor School of Music, Syracuse, NY  
Wilson Art Center, Wilmington, NC, Guest lecturer
- 1976 Everson Museum of Art, Instructor, Art Photography
- 1975 Cortland Art Institute, Cortland, NY, Instructor Film and Animation
- 1974 Marshal University, guest lecturer, Margaret-Bourke-White Exhibition

## Solo Exhibition

- 2017 *Eclipse '17*, Wilma F. Daniels Gallery, Wilmington, NC  
*Second Journey*, Syracuse University, NY
- 2016 *Inspirare*, Kripalu Center, Lenox, MA  
*Inspirare*, Hendricks Chapel, Syracuse University, NY  
*You Are My Relative*" Public Performance, Alexanderplatz, Berlin Germany
- 2015 Bajo de Sol Gallery, St. John, VI
- 2012 *Wanderlust*, Checker Cab Gallery, Wilmington, NC
- 1976 *The Nursing Home*, Everson Museum, Syracuse, NY
- 1975 Massillon Art Museum, One Woman Show, Massillon, OH

## Selected Shows

- 2018 Point of Contact Gallery, *Hidden in Plain Sight*, Syracuse, NY  
Art Helix, Brooklyn, NY
- 2017 *Colere*, Bajo de Sol Gallery, VI
- 2016 *Portfolio Moscow*, Group Show, Moscow, Russia  
Kreuzberg Pavillon, Berlin Germany  
Téte Gallery, *Talib* Berlin Germany  
*Attuning* Point of Contact Gallery, Syracuse, NY
- 2013-16 TAG Gallery, High Point, NC, cover artist '16 Gala
- 2015 Bajo de Sol Gallery, VI, Virgin Islands Centennial Exhibit
- 2011 San Juan Preservation Trust Art Show, Paint Out, Orcas Island, WA
- 2010 ArtRage Gallery, Syracuse, NY, "Portrait of a Neighborhood."
- 2008 Paint a Future, No Boundaries International Art Colony, Wilmington, NC
- 1976 *The Closing of an Amusement Park*, Canton Art Institute, Canton, OH

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### Permanent Collections

1976      *Meyers Park, The Ticket*, Canton Art Institute, Canton, OH Photography

### Gallery Representation

2014-18   Bajo de Sol Gallery, St. John, VI  
2013-18   TAG Gallery, High Point, NC  
            Maho Gallery, St. John, VI  
2009-15   Michael Banzhof Gallery, St. John, VI  
2011      Crow Valley Art Gallery, Orcas Island, Eastsound, WA  
2009-13   CheckerCab Gallery, Wilmington, NC

### Awards

2017      Phi Beta Delta, International Honor Society  
2012      Duke University, Portfolio Scholarship, Center for Documentary Studies, Durham, NC  
1989      The Gertrude S. Carraway Award of Merit, NC, extraordinary leadership, research and philanthropy in historic preservation  
1981      Pat Earl Award, Environmental Excellence, restoration, NY

### Experience

1985-98   Restoration/designation/relocation of historic houses, National Trust for Historic Preservation, Wilmington, NC  
1976-85   Restoration/designation, Hawley-Green Historic District, Syracuse, NY, National Trust for Historic Preservation  
1976      Everson Museum, Instructor, Art Photography, Syracuse, NY  
1975      Cortland Art Institute, Cortland, NY, Film and Animation Instructor  
1974      Marshall University, Guest Artist, Margaret-Bourke-White Exhibition, Huntington, WV

### Commercial Sales

Lufthansa German Airlines, *In Flight* publication, Frankfurt Germany  
US Army, *Newsweek Magazine*, advertising photography, New York, New York  
Etsel Brewery, *Brewery Centennial Book*, photography, Amorbach, Germany

### Commercial Sponsors

Leica Corporation, UPI, API pool, Newhouse Communications  
Lyrica Fest, Fiscal Sponsor, Boston, MA  
Hawley-Green Neighborhood Association, Syracuse, NY

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