

Abstract Graphics



Chris Hutter

Illustrations from 2011 - 2014

Descriptions by Jack Sanders

Welcome to  
**Abstract Graphics**

By  
Chris Hutter

## Table of Contents

Author's Notes	I
Dedications and Acknowledgements	II
People to Thank	III
Philosophy	IV
Cultural Canon	V
What makes my art different	VI
Artist Statement	VII
Titled Illustrations	1-55
Second Statement	VIII
Color Plates	1-12
Untitled Illustrations	56-185
Selfie	186



## Notes

I created this book to show that there are more than one or two ways to perceive things. My way is to present images that may be titled with descriptions and others without. Those without are to allow you, as the viewer, to evoke whatever he/she wants, by not being prompted by titles or descriptions. The creation of this book is for pure enjoyment by allowing your mind, and imagination, to take over, even for a brief moment. SOOoooo "Enjoy."

I designed this book as a way to receive feedback about what it is you like about the book and what you would like to see more of, or what you don't like and you think I need to change. Please e-mail me at [chrishutter@cox.net](mailto:chrishutter@cox.net) I have more books in the works. Do you like titles and descriptions, or do you like to evoke something from nothing and entitle it yourself, coming up with your own description?

I also drew a book to catalog the images I've designed. I have so many, I need to know what I've designed. Therefore, if any of the images tickle your fancy, then.... contact me and let me know. I can recreate that image once, however you like, in whatever size you would like, whether it's a print, painting, T-shirt or bumper sticker. I will reproduce it for you personally. After that, I will not produce it any more. I want it to be an original. I'm not looking to mass produce the same image and lose the integrity of the work, nor do I want to cheapen my art.



## Dedication

I dedicate this book to my wife Maria Victoria. You are truly my best friend, love of my life, and partner in life. Thank you for all the patience, understanding, support and selflessness in allowing me to pursue my dream of creating an avenue for my art, and presenting it to the world in published form.

## Acknowledgements

When something good happens to a person, the first thing people try to do is think of a logical explanation for why it happened. It could have been talent, creativity or imagination. When people cannot think of a logical reason, they tend to pass it off as just plain dumb luck or they tend to dismiss the whole process. I have another alternative explanation for what can only be described as miraculous. After the amount of trauma that I have endured from two major auto accidents and all of the residual effects of those accidents, I should be dead. Doctors within the medical community have stated this over and over, but I am not dead. According to the "experts" I should have been institutionalized, and certainly never should have been able to graduate from college; but I defied the "naysayers" and continued forward despite the negative aura surrounding my trauma. Who's to say that it isn't the hand of God? I am alive; I am pursuing my art; and I am having my book published, displaying my values and beliefs through my art. Someone has, and is looking out for me. I happen to believe that God's gentle, healing hand has been upon me throughout these trying times.... So I thank you God for being present in my life; gratitude can never compare to your generosity towards me and those I love.

Thank you mom and dad for dealing with all of the crap and nonsense that I have put you through; for that I am truly sorry. Thanks mom for being so supportive of my desire to be an artist; your support made me stronger.

Finally I would like to thank Jack Sanders, editor at the Acorn Press in Ridgefield, CT., for believing in my vision, and to my friend Dr. Marietta Wasson, History/English/Psychology teacher at Santa Rita High School within the Tucson Unified School District.



## Philosophy

Art is not merely a question of reproducing what is consciously seen, but what is unconsciously seen. In order to achieve a balance of art you have to bring about an integration of the conscious mind and the unconscious mind. Unconscious thoughts stem from dreams, visions memories and messages. Reality is our perception of how we view the things we see in our conscious life. It is a collective thing.

Artistic reality can not exist unless you have a balance or a harmonious relationship between consciousness and unconsciousness. The artist needs to bring about an integration of the conscious and unconscious mind. Art is the expression of the psyche of the world. Artists are the seers; they can see things others cannot; they can see beyond reality. The obligation of the artist is to explore the unconscious mind and bring it to the conscious world. Each creative work of art comes from its own divinity. Artists see reality different from everyone else. Artists present the wholeness of life. A work of art must relate to something that does not always appear in its natural form.

Because everyone visualizes things differently, we are all individuals with perceptions. So each individual sees an individual work of art differently from another person or another work of art. Each individual has to explore their own creativity in order to make the best perception of what he/she perceives. The same image is customized to the individual's perception of it. You have to come up with your own interpretation of what you perceive within your own psyche to evoke it to another individual.



## The Cultural Canon

The most important rule to being an artist is to be an individual. It is one who uses his/her ability, knowledge, instincts, creativeness and imagination to the best of their ability; along with having their own artistic integrity, and originality, like no other artist in the world. It is the job of the artist to be the first one to create their own original idea and get it across to the public so that his/her art is accepted into something known as the cultural canon.

The cultural canon is something that cannot be physically touched; but is an establishment of art at a particular time in history when it is accepted into the culture. With gatekeepers who protect the canon from the riffraff of society, getting into this canon means the artist has to be accepted by the culture, plus their art has to become among the greatest pieces of art throughout history. The artist also has the responsibility of moving the canon forward to the next stage.

However, there have been times when the public has not abided by the rules of the cultural canon. There have been artists who were so far ahead of what the public could comprehend that they, and their work, were not accepted nor appreciated during their lifetimes - Vincent Van Gogh is a prime example.





## ¿ What make my art different ?

I am a veteran graphic artist, trained classically before computers had taken over the venue. I was in the professional graphics field for six years before I had to stop working due to two life-altering automobile accidents. After my recovery, I moved from Connecticut to Arizona in 1995 to assist in my rehabilitation. Being out of the field for two years, I was unable to find a job in graphics because the introduction of the computer changed the field. I was obsolete.

Having a degree in studio art along with my graphics concentration, I decided to do something different and combine the two. I came up with the possible idea of abstract graphics. I knew that I would need time to invent and perfect this idea. I used my degree and started substituting in high school which allowed me to make money to help support myself and my artistic goals. It also allowed me time to design every day and create a plethora of artwork; enough to start presenting my own style and genre of art.

I create from my mind, therefore the art is truly mine. It is original. It is not my rendition of what is already out there. I am charting new territories from my mind, not nature. Not that drawing from nature is bad, because we all need a starting point, a muse, but I don't feel that I do because my mind is my muse. That is what makes my art different from other styles, formats, or genres. I can see it in my mind before I draw it. I believe that I see things just a little differently than everyone else. I do not need to refer to anything other than my mind, which is unique. The ideas that I have, and the way that I see them, are what I draw upon to document what is going on inside of me.

My art is not something I just started, or take lightly. I am very involved in it. After the initial idea, it is well planned out. It is meant to play not only with your eyes, but with your mind as well. The use of color, or lack of it, makes your "third eye" see symphonies of color in your head. It then becomes detailed and you can see an entire composition playing out before your eyes. Look at some of my images long enough, and the image might start to vibrate, or you might not be able to tell the foreground from background. My work kind of jumps out at you and says, "Hey! I'm right here! I'm in your face. I'm big, bold, loud, and I demand your attention."

## ARTIST STATEMENT

Having a strong background in graphic design, I do not imitate nature. I do use nature as a starting point and then abstract it, using sharp clean lines. I too work outside the box. By eliminating some or all the borders illustrating in just black and white, I allow the viewer to be involved in the art by letting the viewer reach inside themselves to evoke their passion as well as to decipher what they see. After all, art is in the eye of the beholder; you interpret. My designs appear to be simple at first glance, yet the longer you look into the illustration, the more complex it becomes.

I love when someone looks at one of my illustrations and then does that double-take, having just seen something, but not really sure what was seen until they stare into it closely. Once this is done, their mind sees an image that consumes them.

Dreams stem from unconscious thoughts, and unconscious thoughts lead to my art. I'm using my unconscious thoughts and illustrating them into images that you consciously see. You are consciously viewing my unconscious thoughts that I see from within.





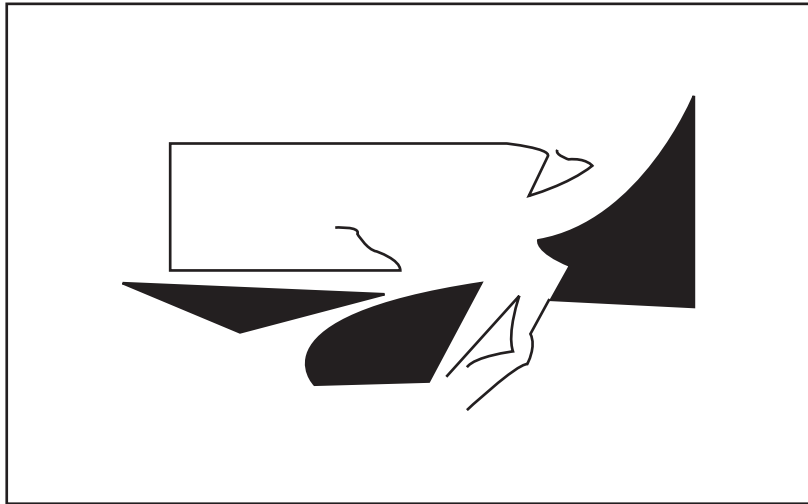
### **Torn**

It looks all torn up but the use of black & white makes you wonder.



## **Highway of life**

Just as with life, which way do you start  
and where are you going?



### **Pathway**

It's a curving path of long narrow tunnels.



**Vein**

They are all leading to somewhere, but  
where?



**Balance**

The right blend of lines, shapes and black & white



**Paz**

According to this dude, may peace be with  
you. See it?





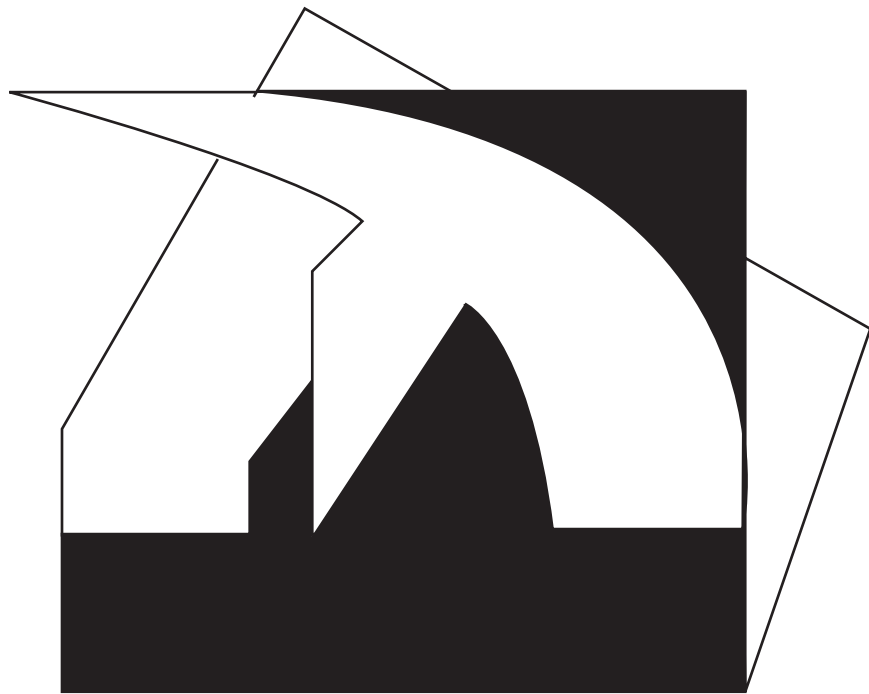
## **Warped**

Typography can be real interesting  
especially when you distort it.



## **Entwined**

It starts somewhere, it ends somewhere,  
it's entwined.



**M**

It's mechanical, it's  
mysterious, it's M.



**Mystics**  
Their journey to the  
unknown.



**Pod**

The breaking out from the seed to new growth.



### **Tied**

Tying up a package can get tough,  
especially when your ribbon is out of hand.



**Beach**

Watching a wave at the beach



## **Birth**

The start of a new beginning.





**Run**  
Run for your life



**Loofa**

Looks soft and smooth  
but hard and sharp too.



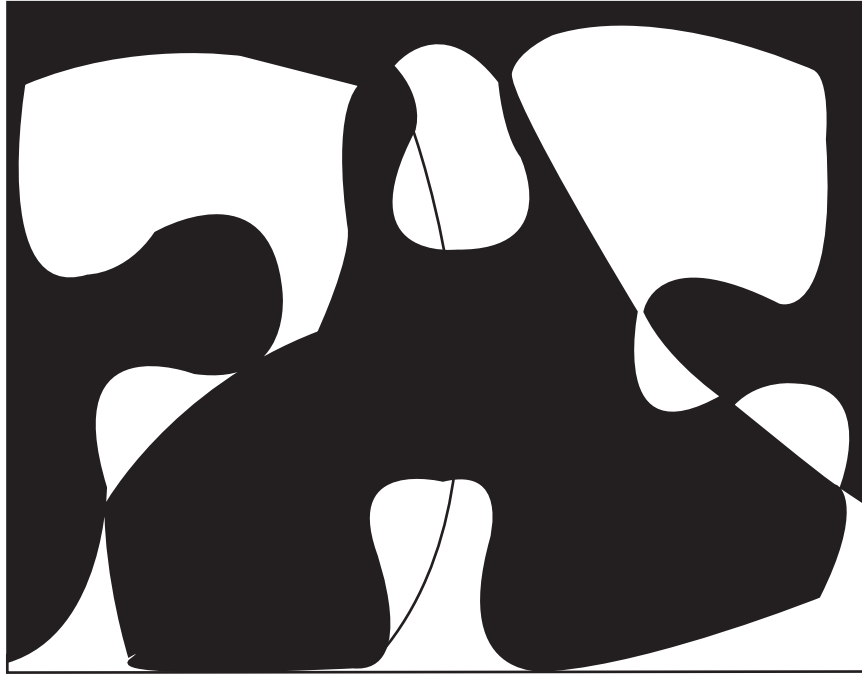
### **Reflection**

Looking back at what I started, but  
looking ahead to what's going to come.



**Tidal wave**

If you're not careful, this one will wipe you out.



### **Puzzle**

We're all looking for the missing piece;  
look closely and you'll find it.



## **Amphibian**

Looks like something is fresh out of water

The



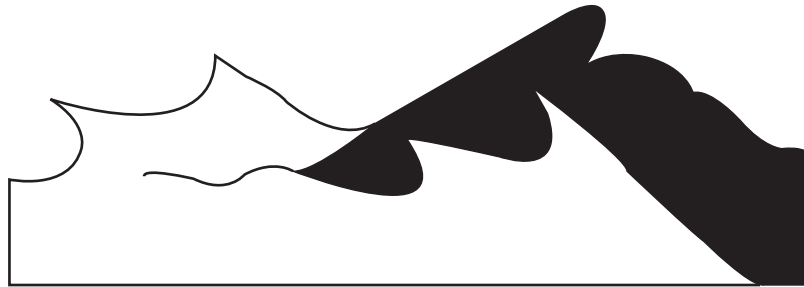
“SHROOM”



**Smokin**

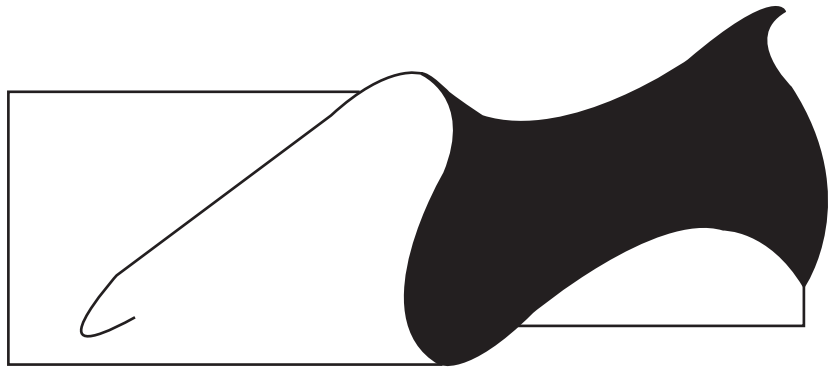
Not to sure what it is but it is hot





**Going down**

There is no sos for this one, it's gone.



**Roll with it**

Go ahead and jump on it, see where it takes you.



**Crazy legs**  
Are these legs  
boogiein'?



### **Coral**

The house where your goldfish  
lived when you won it at the fair



**Check mate**  
Check, check, check

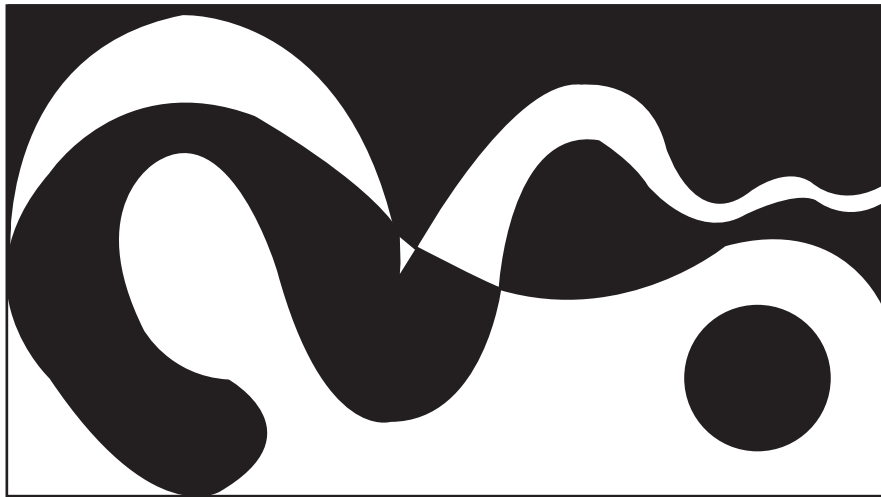


**Logo**  
So cool I wish I had it.



**Intersect**

All veins run through and intersect at some point.



### **The Birth**

Birth is a very complex, enigmatic, yet everyday event. This image employs simple forms to try to capture the flow of hidden life that leads to birth.





The Catalina mountain from my yard through my eyes



**Tidal wave**

Look at this too long and it might drown you  
too.



**Tinkerbell**

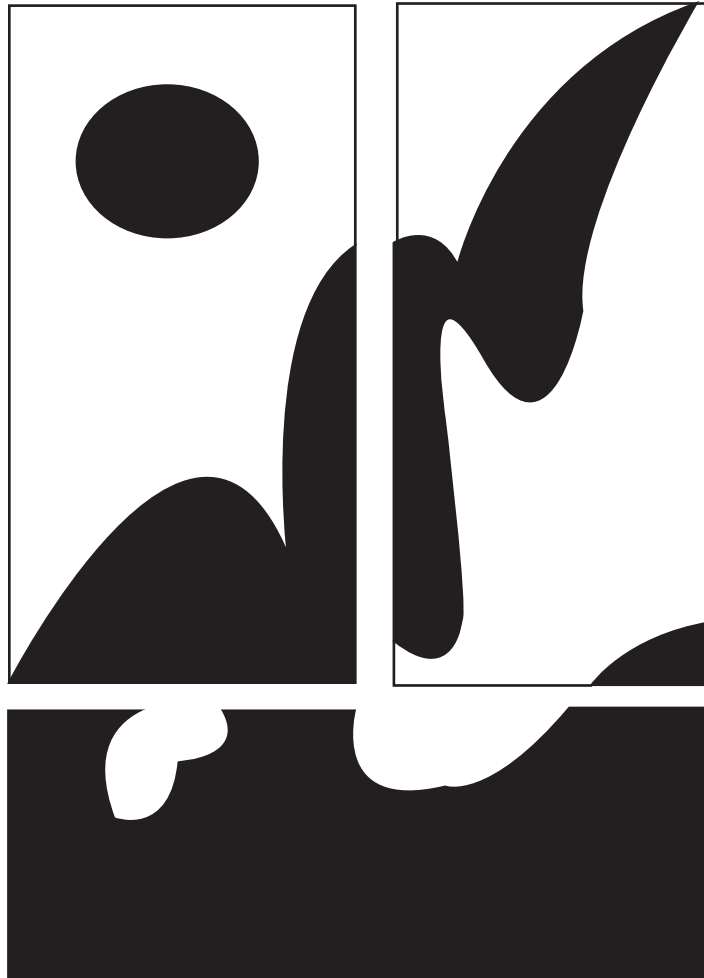
The hair of the Disney character  
with an interchange



**Coiled**  
Careful, if it unwinds it will strike.



**Checkthrough**  
This check runs through this triptych.



**Burnham**

A rendition of an art show invitation I  
originally designed in the early 90's



### **Dive**

Pulled from a cloud formation, I had to work fast to make it look like a dolphin catapulting out of the water.



**Untitled**

Not too sure what it is, but those  
rock formations are sure pleasing to view.





**Water stain**

Is it on a window, over a window, on the counter  
or  
is it floating around?



**Fish circus**

A mixed-up jumbled scene in  
what might be a childhood fish bowl

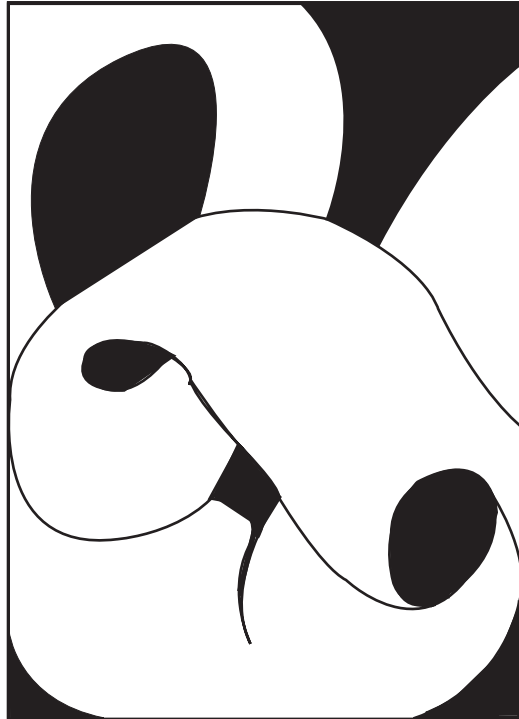


Open up and say ahhh.



**Gash**

An open wound unless you're  
Ned, then you'd understand.

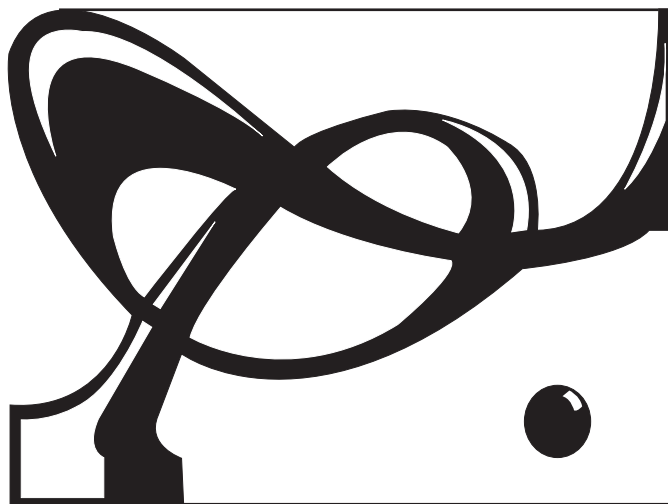


**Inside out**

When you follow this, it takes you  
inside out.



**Geared up**  
All wound up and ready to let loose



**Jugger knot**

If you pull it any tighter, you might close it off.



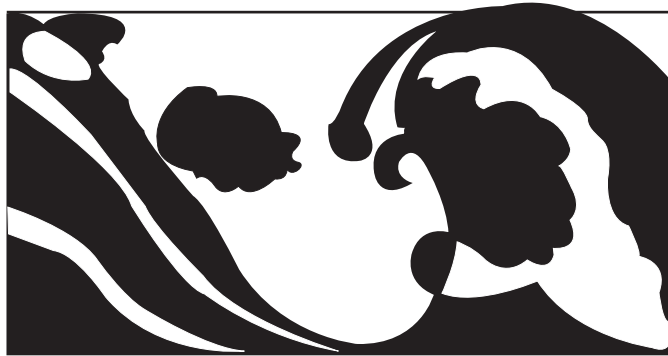
**Trapped**

Watch it, or you too can be caught  
in a web of deceit.





**Dali**  
My outlook to one of the greatest  
surrealists



### **Calm**

This ocean view is anything but calm, though who is to really say?

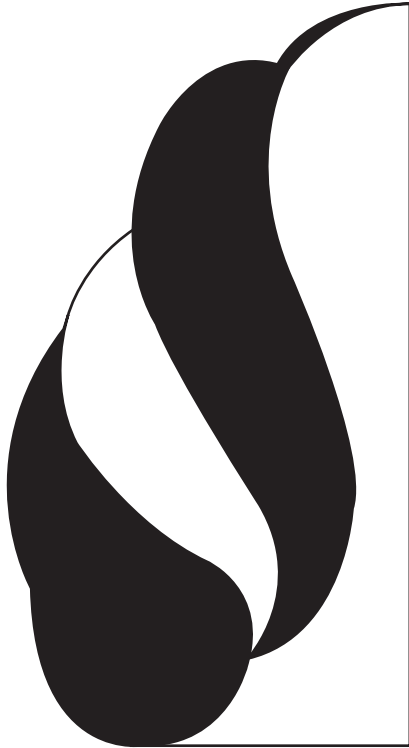


**Seaweed**

Ever see seaweed dancing under the water?

No.

Well this is it.



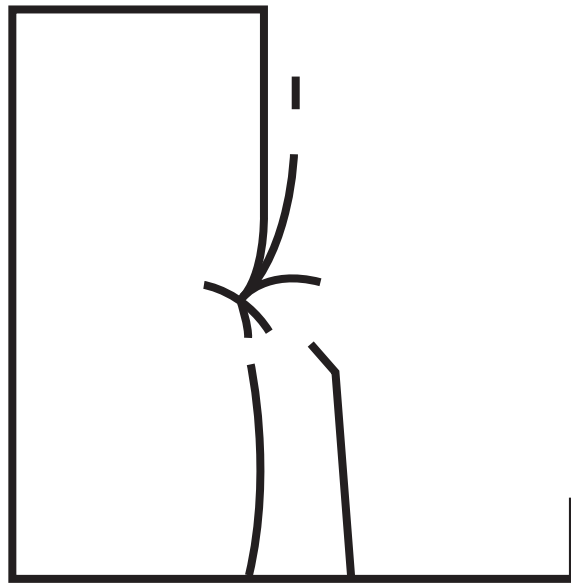
**Twisted**

Incredible how you can transform a simple candy cane twist.



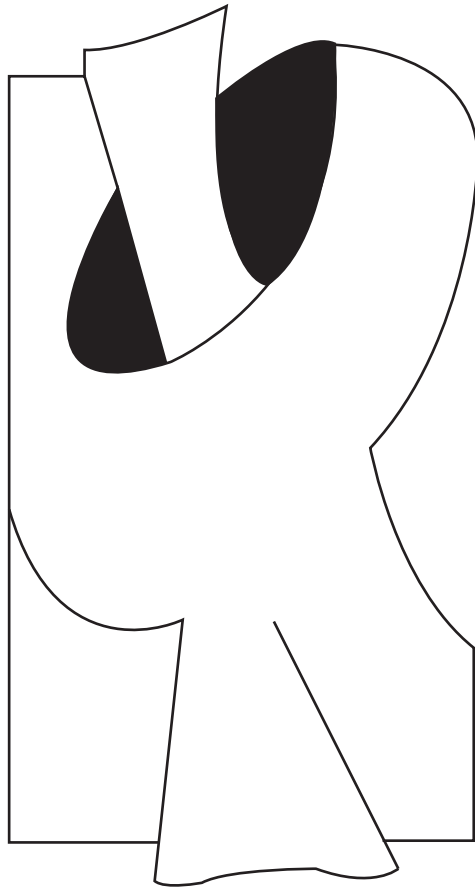
**Flush**

This image is going down.



### **Petite**

Even the simplicity of a line drawing  
can converge to a point and look  
delicate.



**Mortar**

You too can be crushed if  
you don't look out for this.



Some pieces just speak for themselves.





**Fire**  
It's a burnin'.

## Second Statement

After two decades of painting and trying a great number of influences, I have developed a unique style that I have been working in for the past 12 years. Having a degree in studio art with a concentration in graphic design, I paint large scale graphic images using a positive-negative approach. Therefore the majority of my work is in black and white. In order to be involved in my art, you, the viewer, need to reach inside of your personal emotional psyche to evoke some level of passion. My art, like most art, has a message. If I were to tell you the message, then I would be defeating the whole purpose of why I create art. I give you something simple to look at but very complex to see. I know what it is about..... I painted it. I want you to decipher what you see. After all, art is in the eye of the beholder; you decide. I love it when someone looks at a piece of my artwork and then does a double-take, suddenly discovering something that they initially had not seen. Once fixed on that image, the piece becomes very powerful and they can't let go; it becomes mind-consuming.

My work is very graphic and well planned out. I do my art with the intent of it grabbing your attention and holding it. My art is clear and to the point. It makes a bold statement. Between the simplicity of the shapes and the use of color, it harmonizes together to make it appealing to the eye.

I no longer want to title my work. Instead I am looking for the observer to invest in new ideas and ways to look at my art, and therefore create their own title for the piece they are reflecting on.



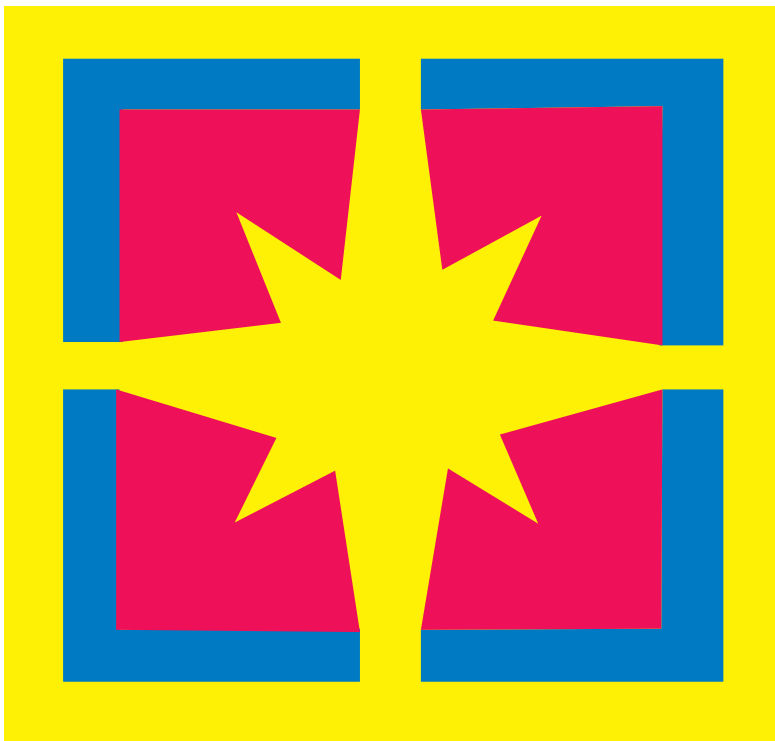


ce:

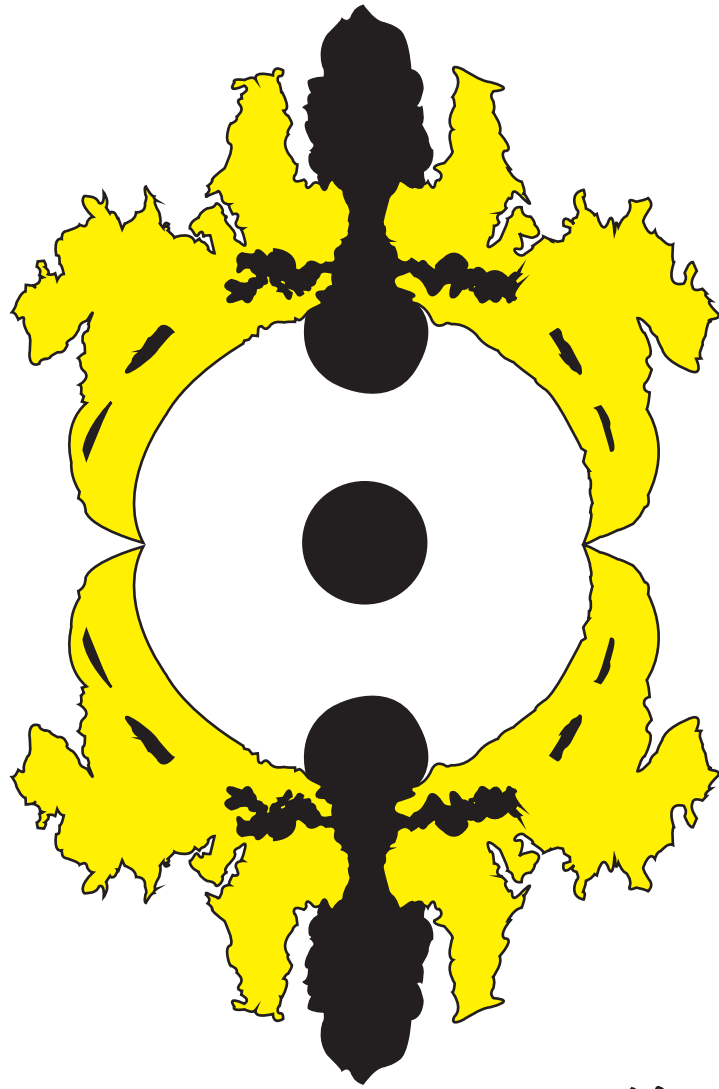
Color Plate 1



Chi

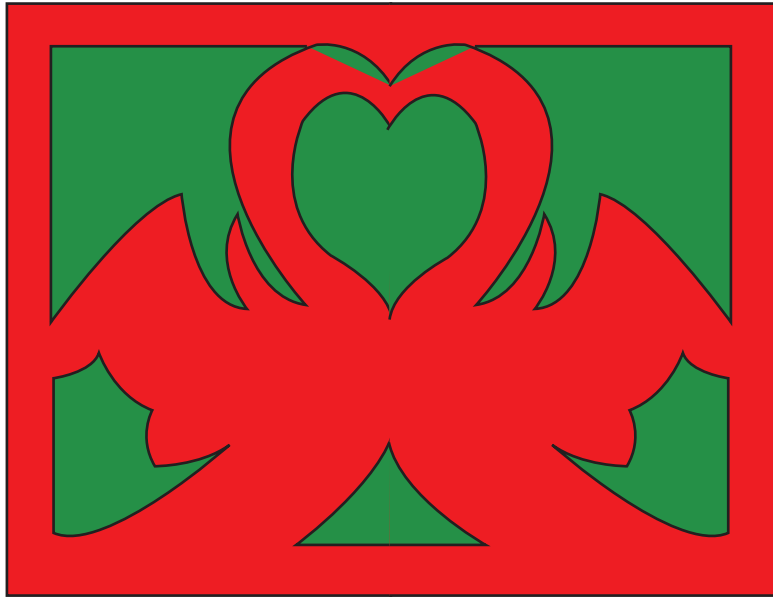


Color Plate 3

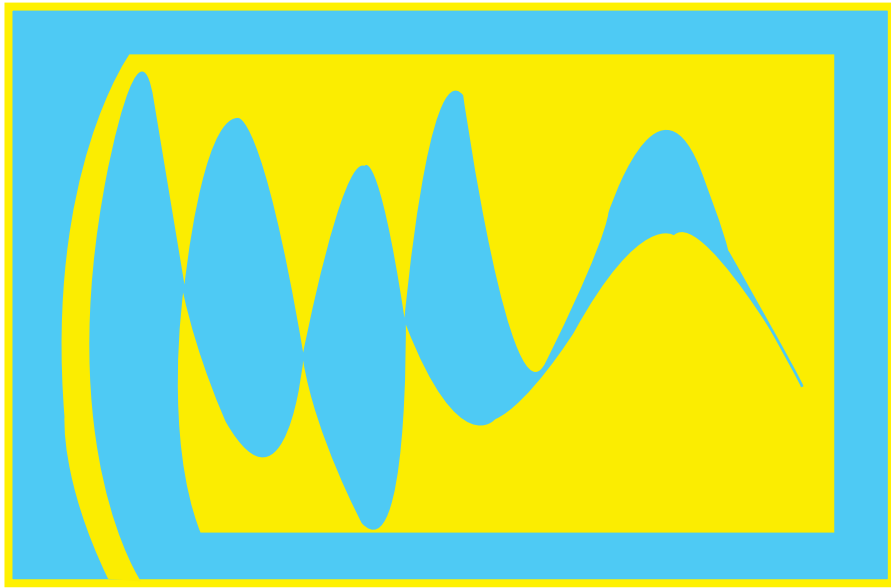


*Chi*

Color Plate 4



Color Plate 5



Color Plate 6





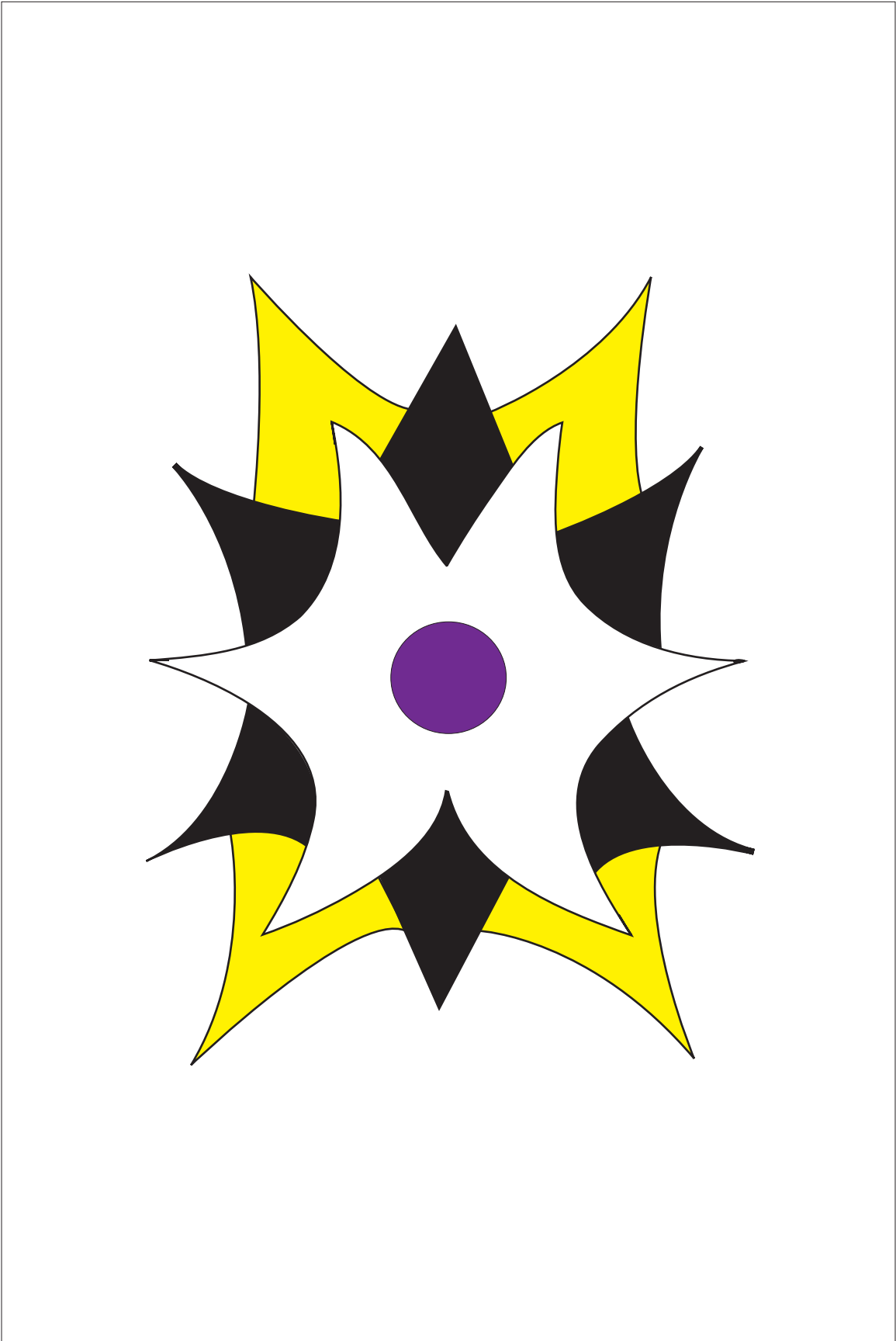
Color Plate 7



Color Plate 8



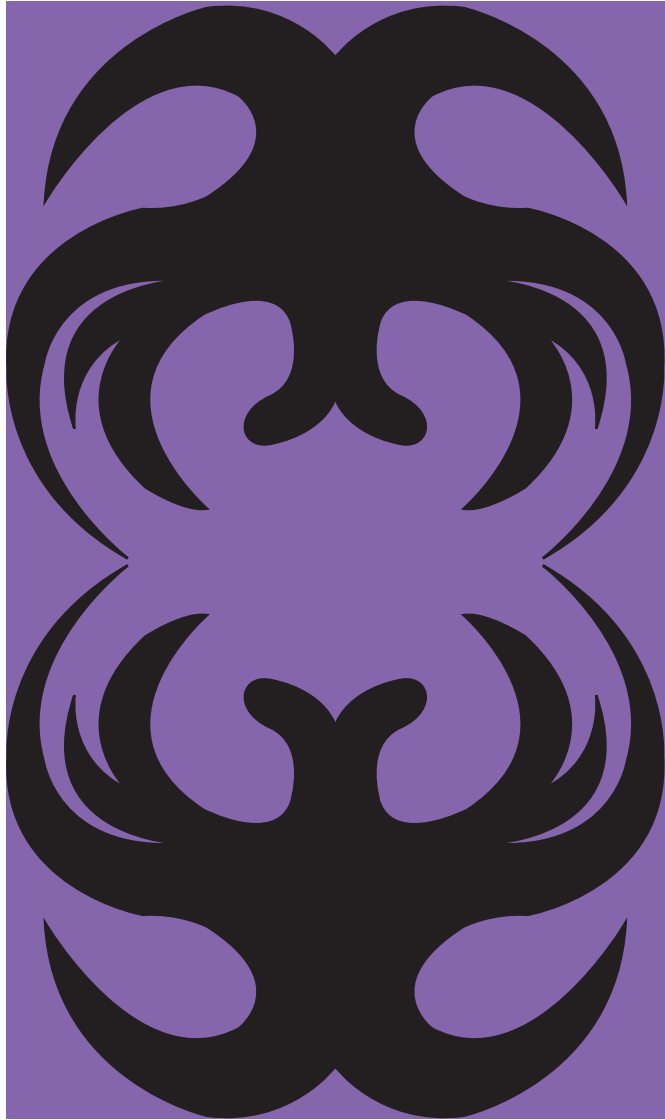
Color Plate 9



Color Plate 10



Color Plate 11



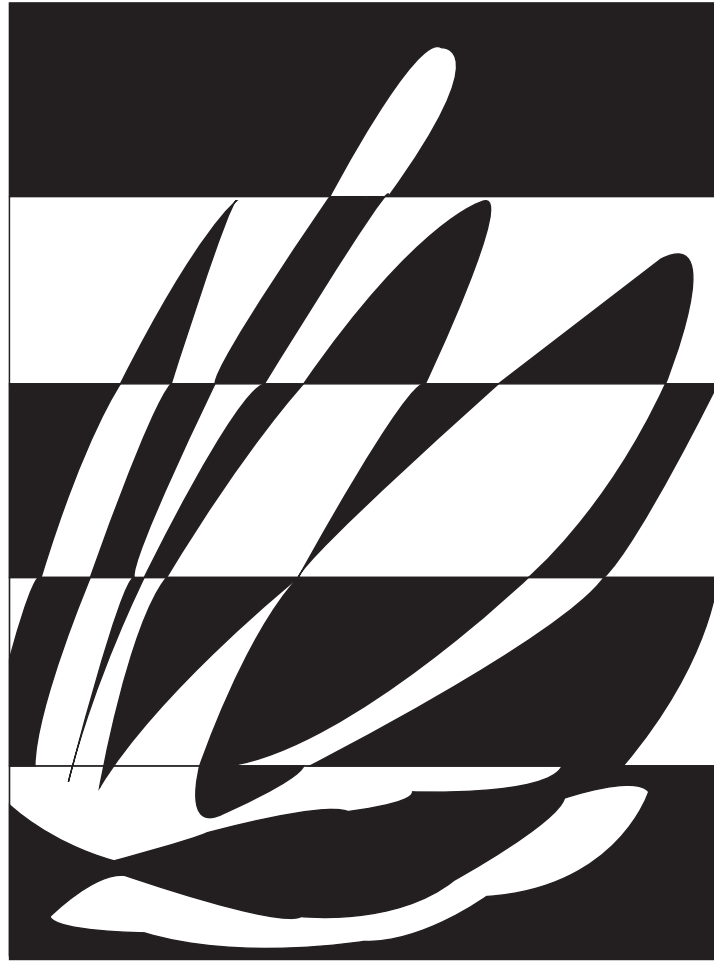
Color Plate 12

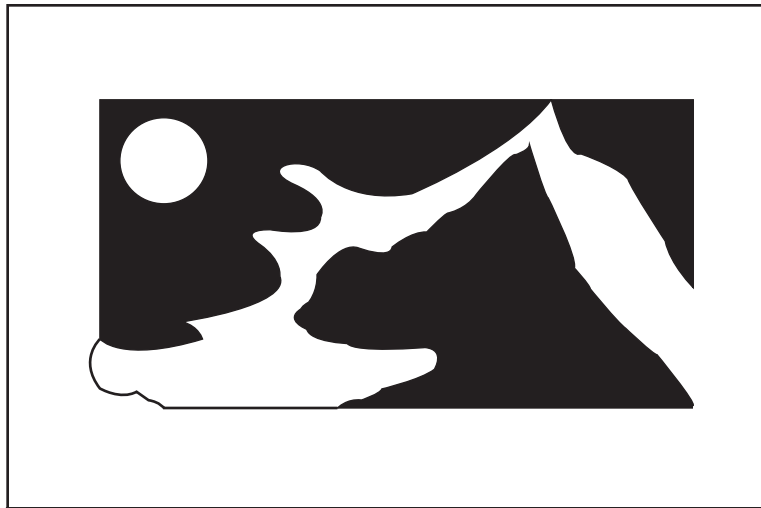












*eli*



*Car*



*Or*



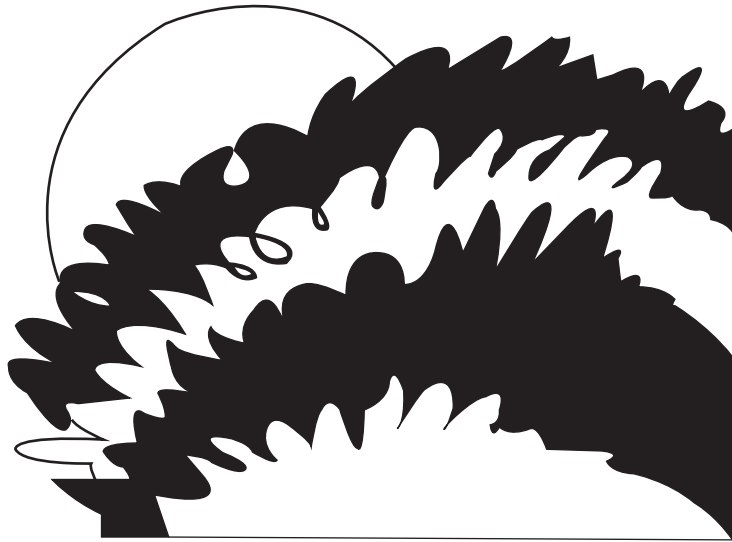
Cl









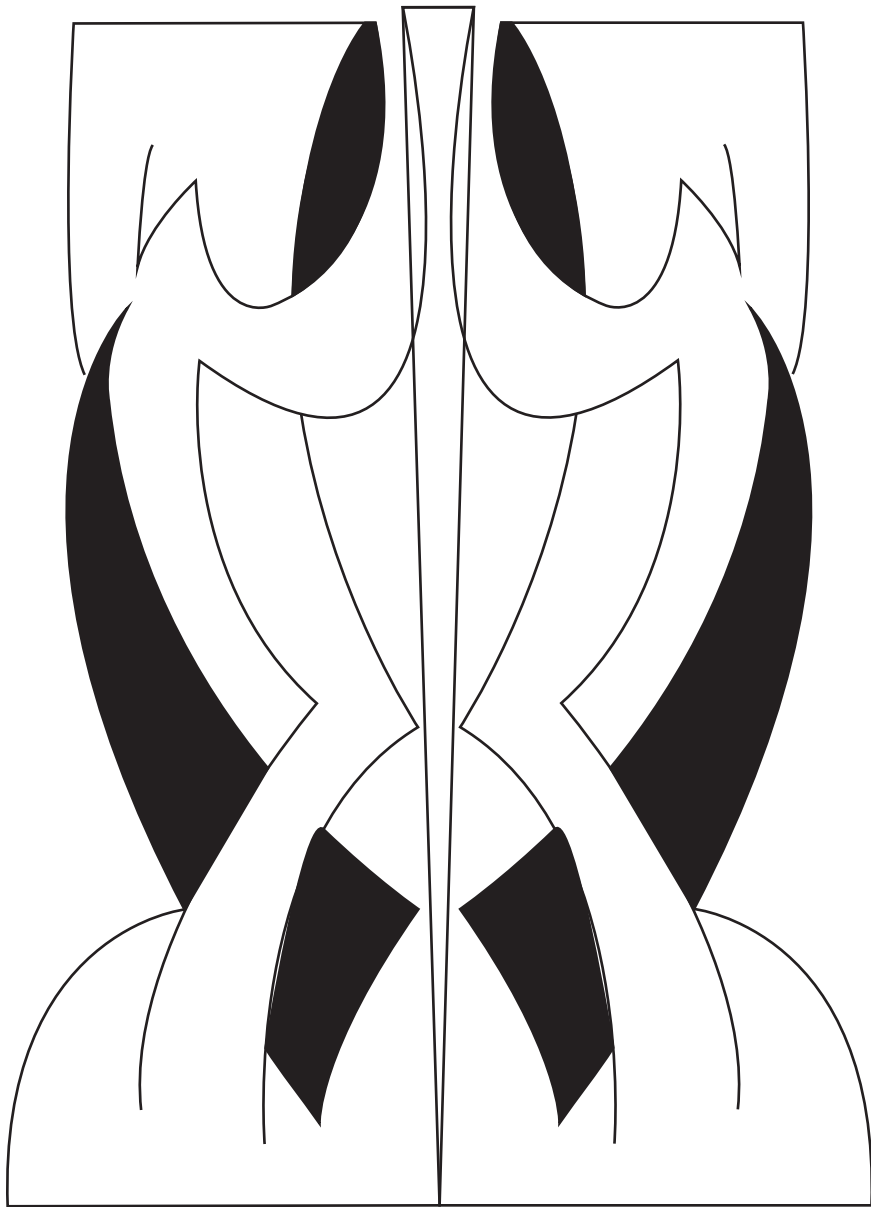


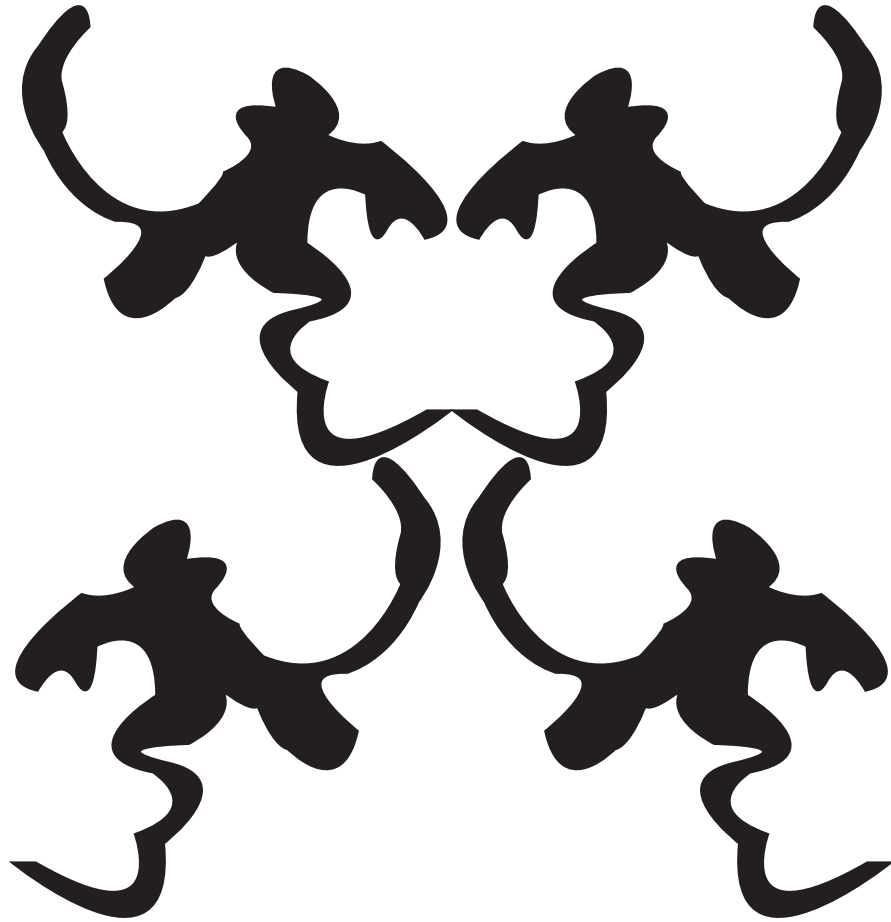
Ceri











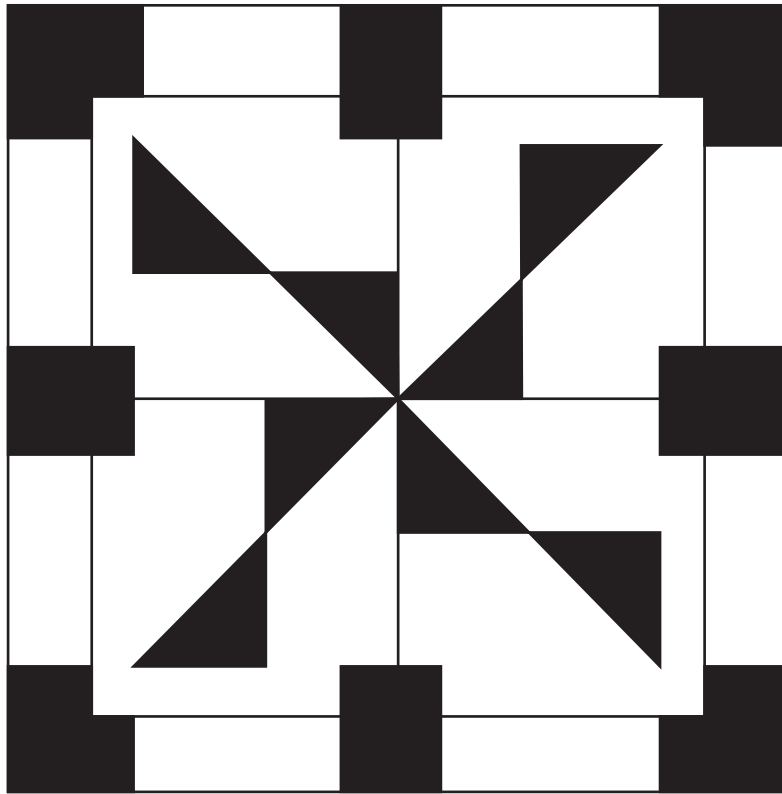






*Handwritten signature or mark.*

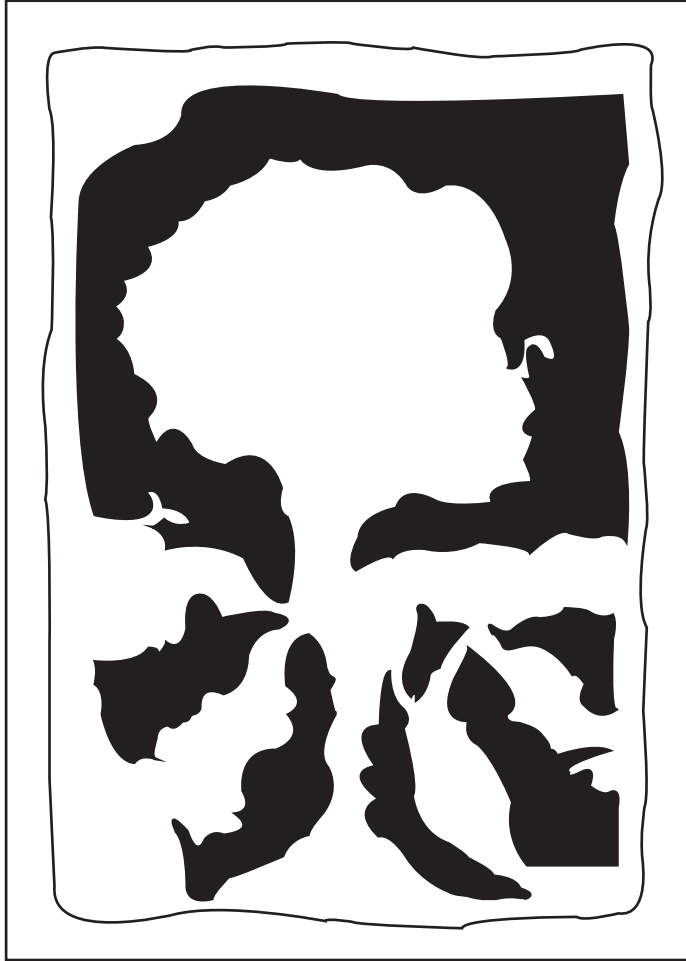








*CD*



ce





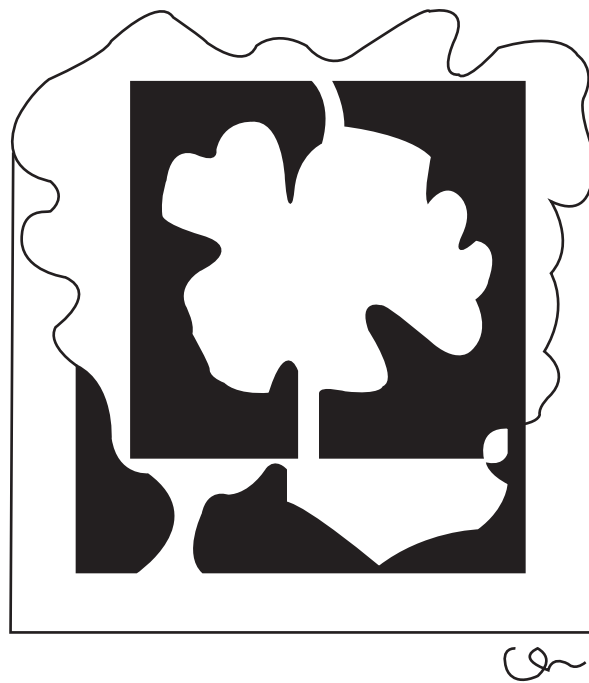




*Chi*



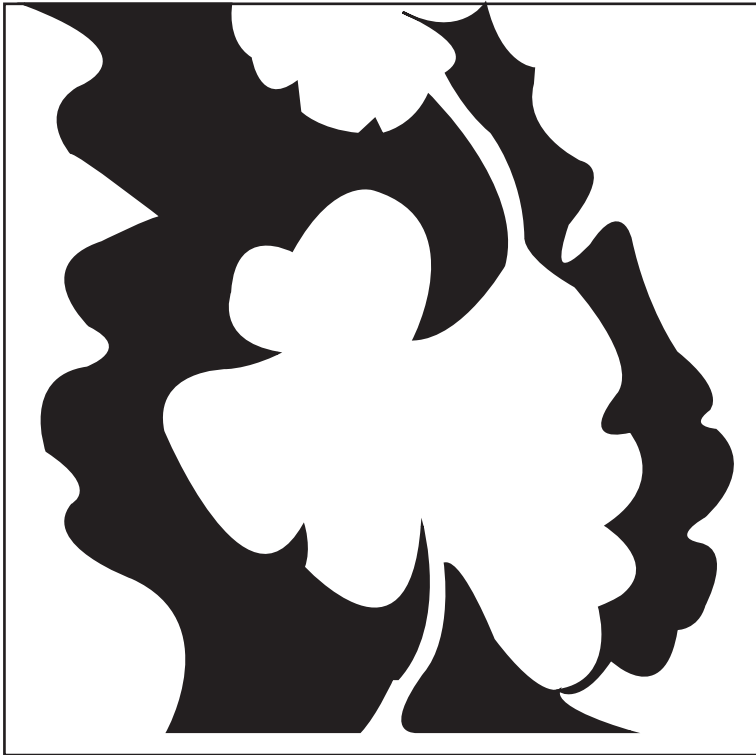
*ch*



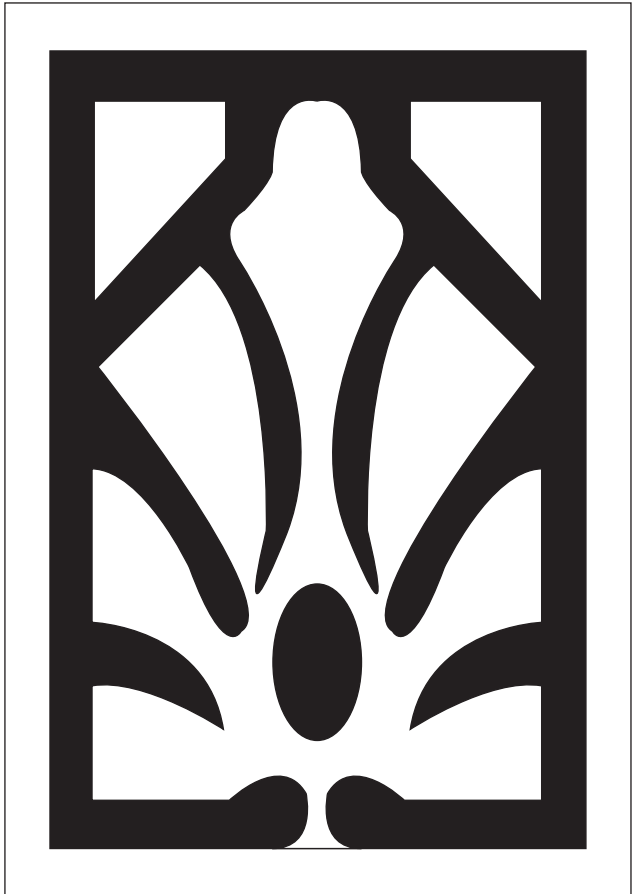


*Chw*







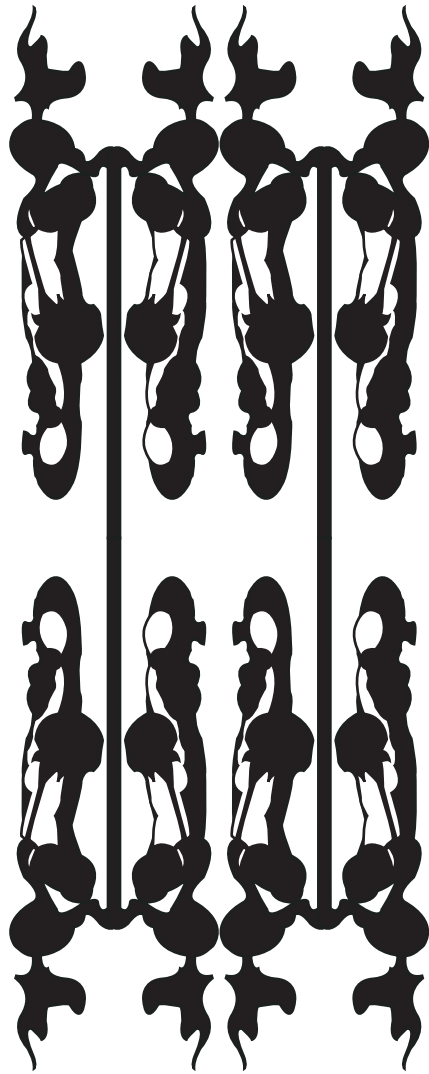






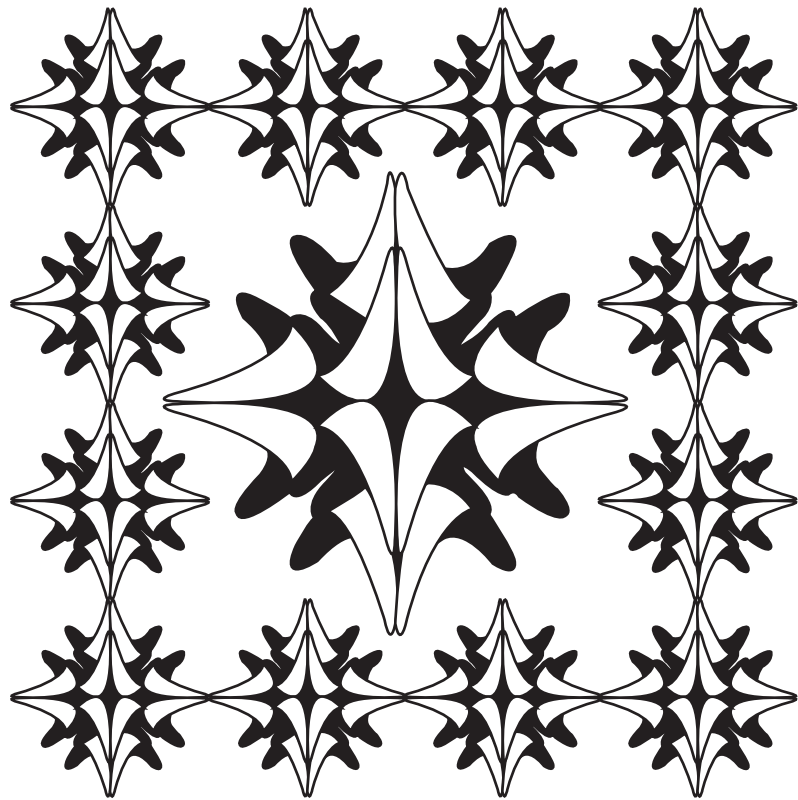


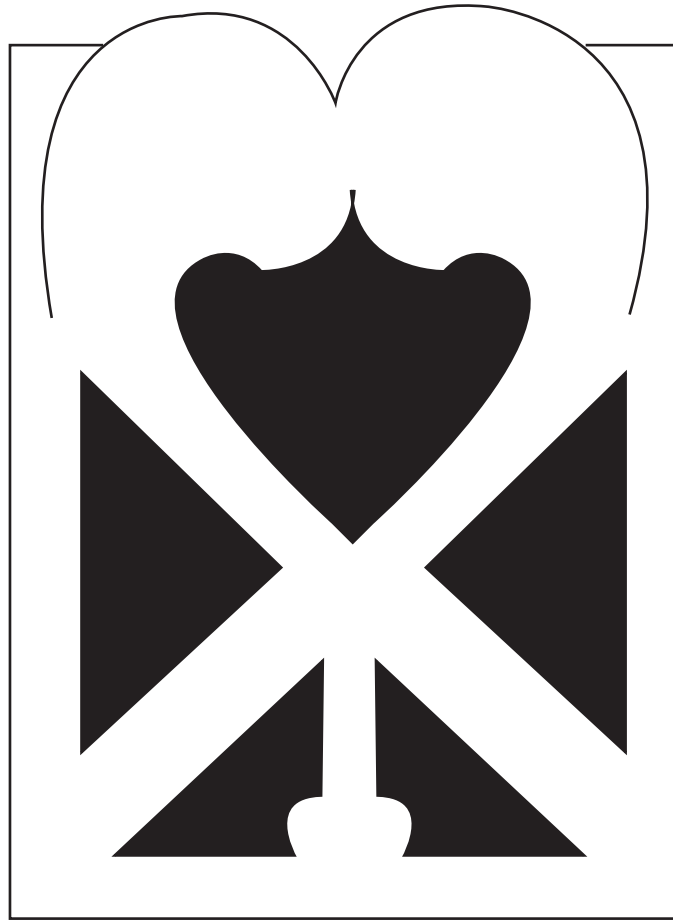






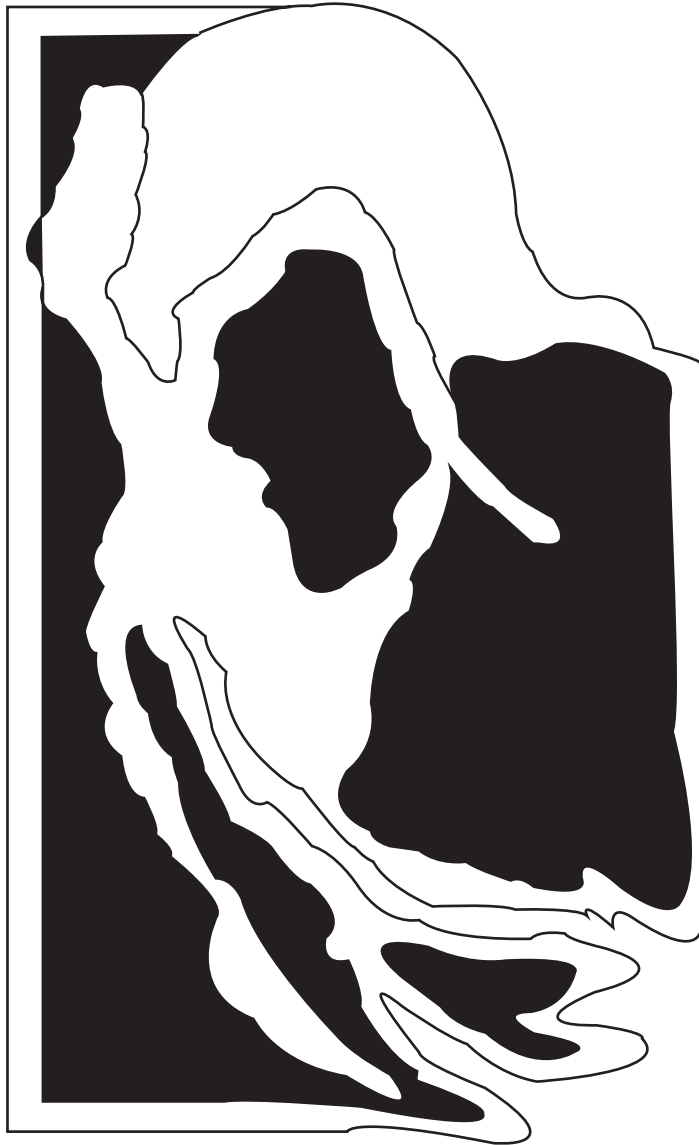






*Chris*









CO's





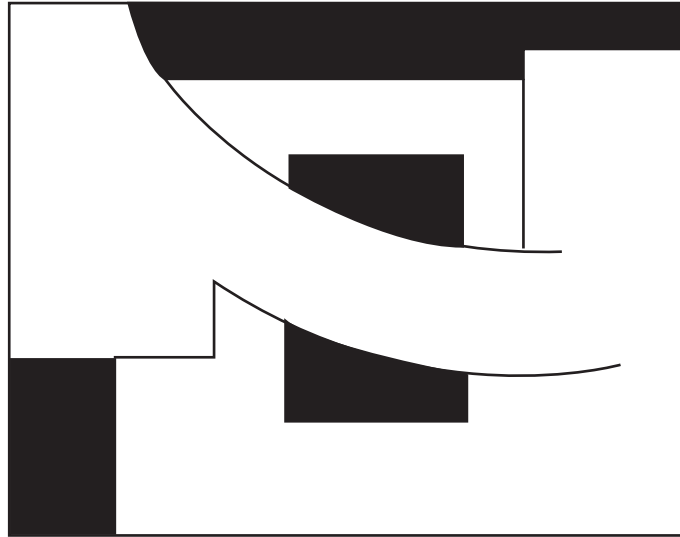


*Chi*

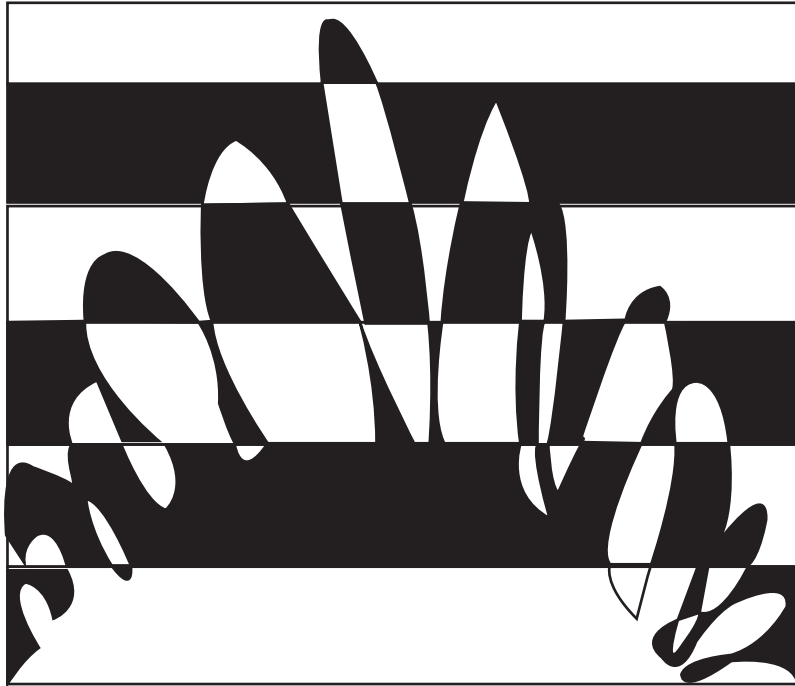










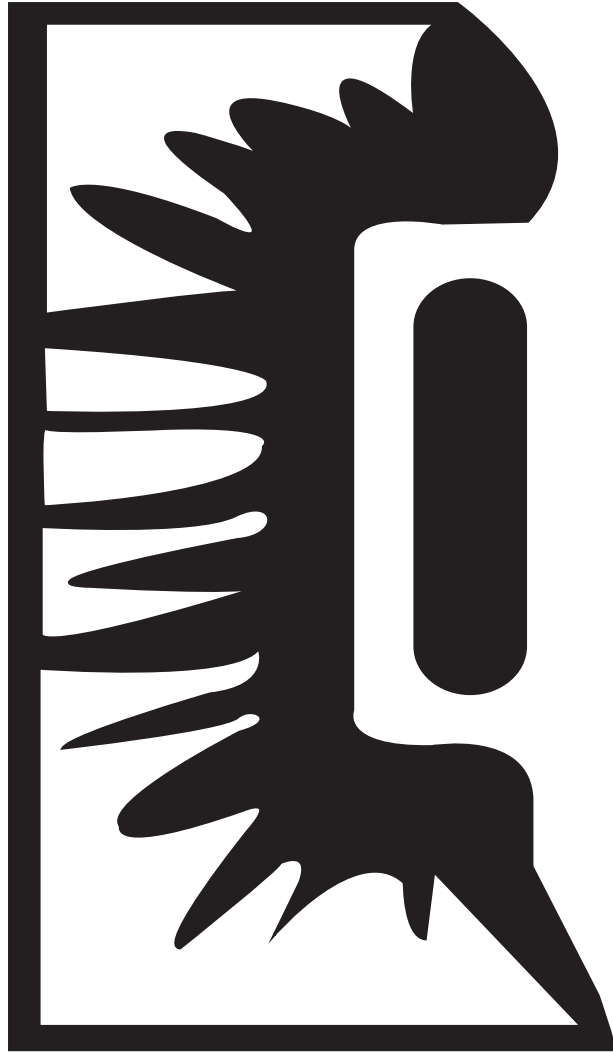




Chi



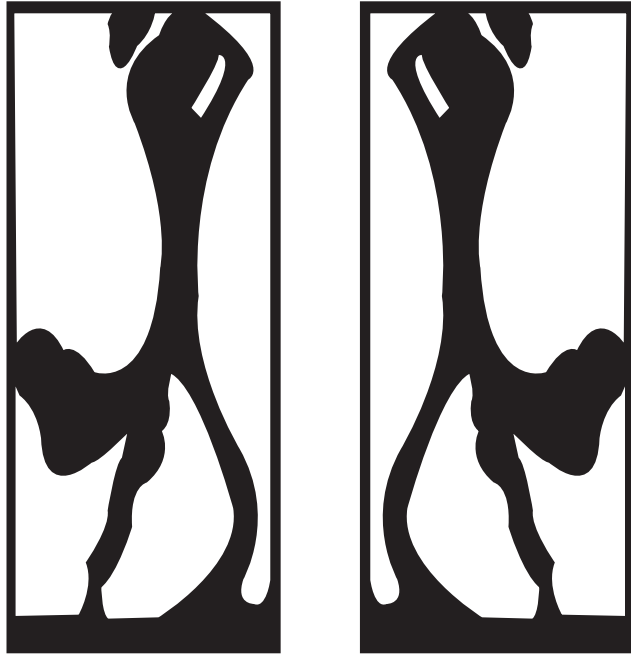


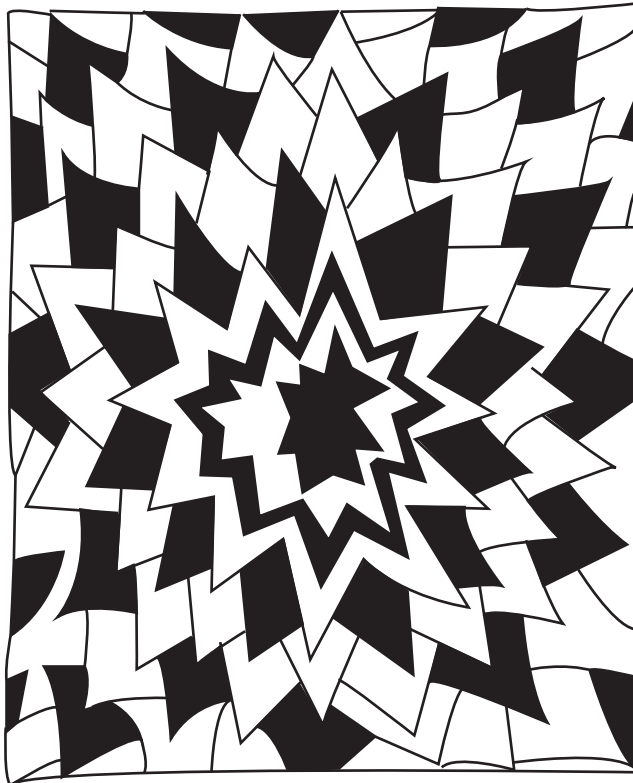








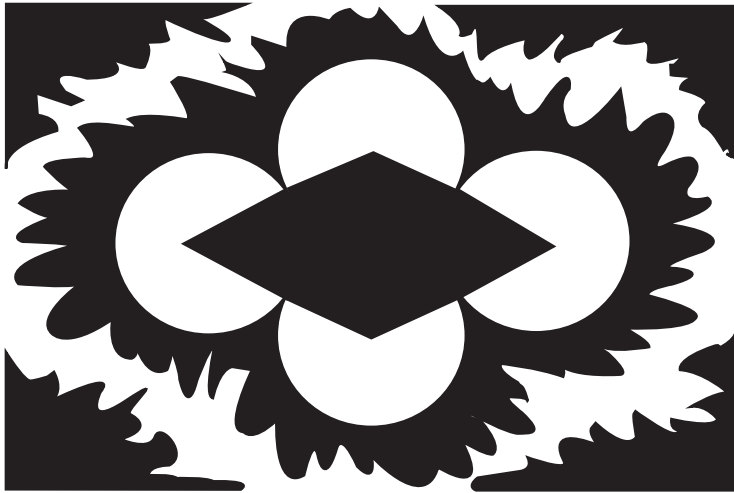






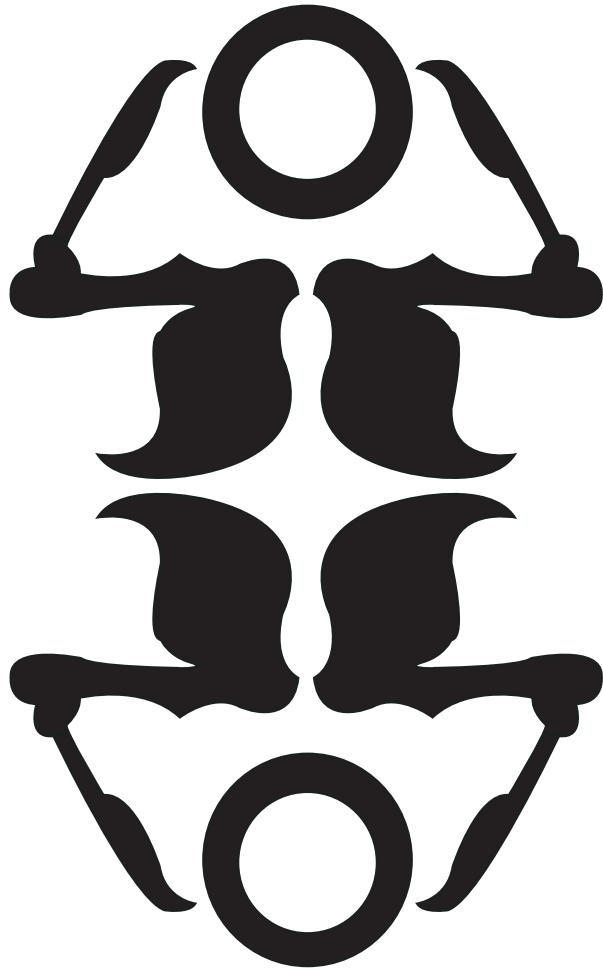
Clari



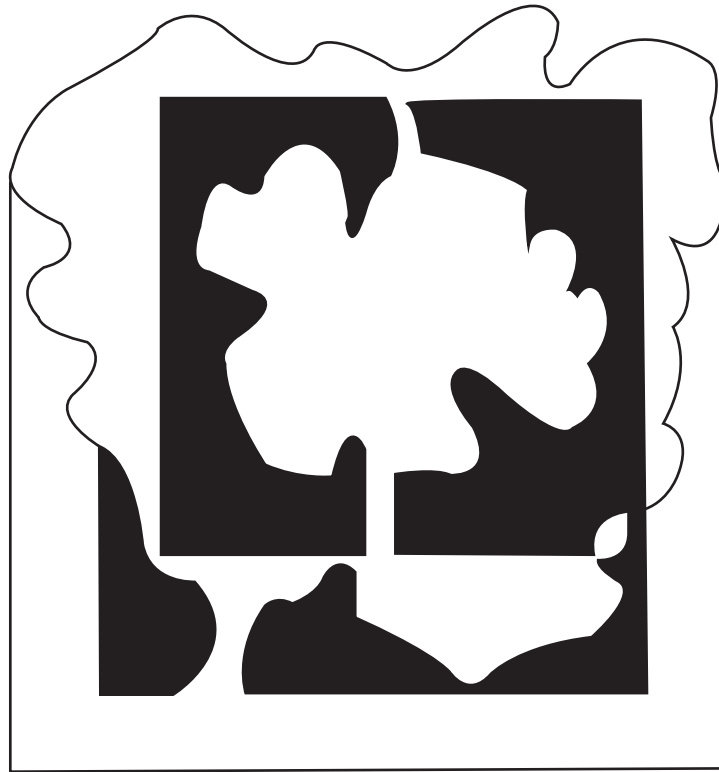


*Chris*







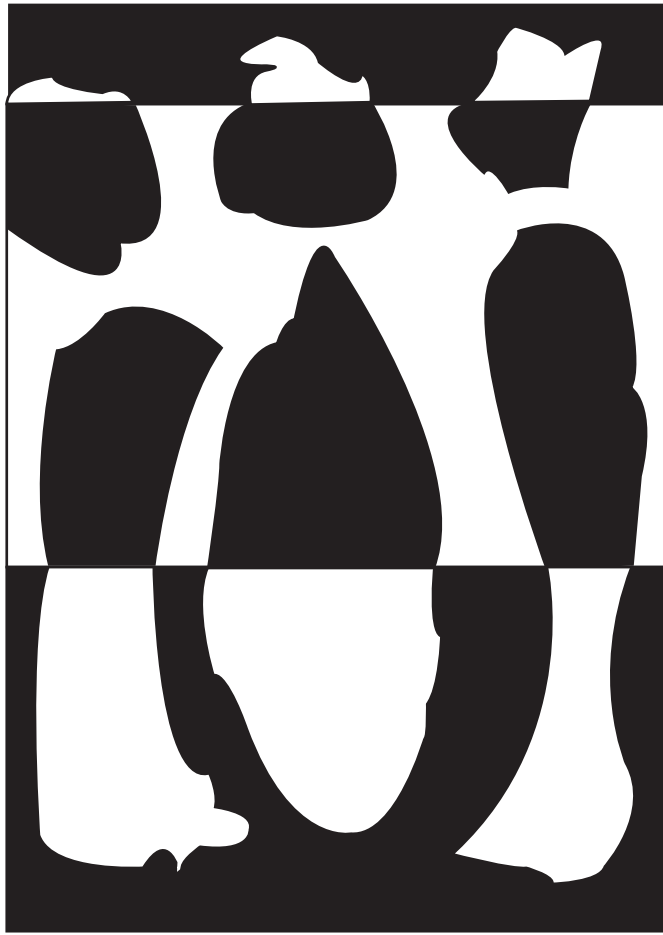




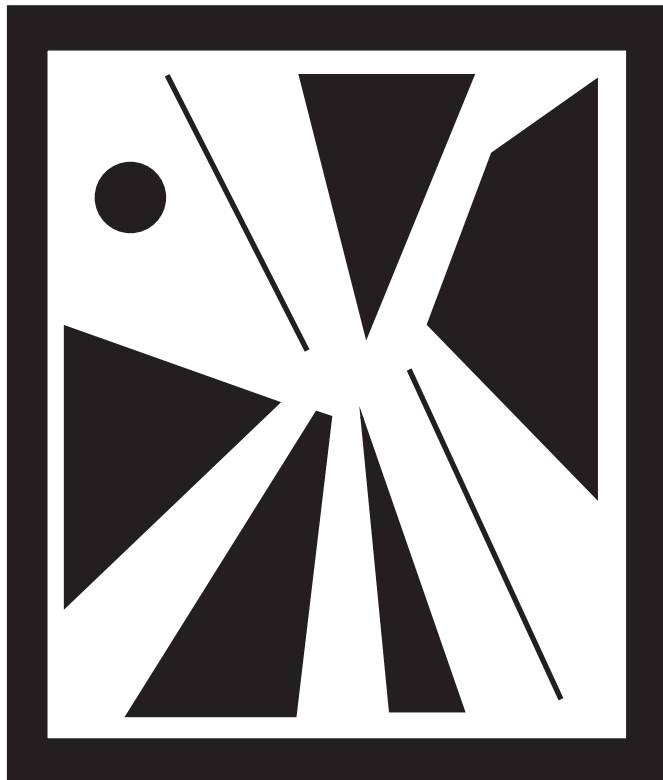






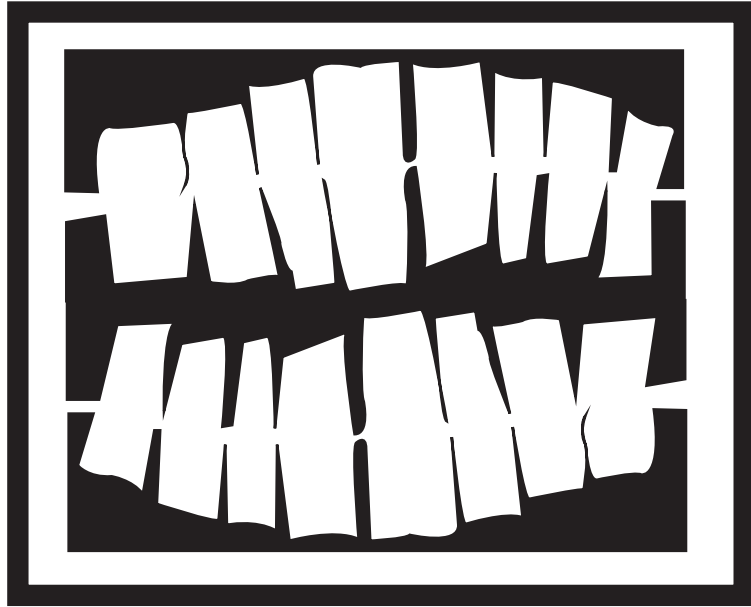








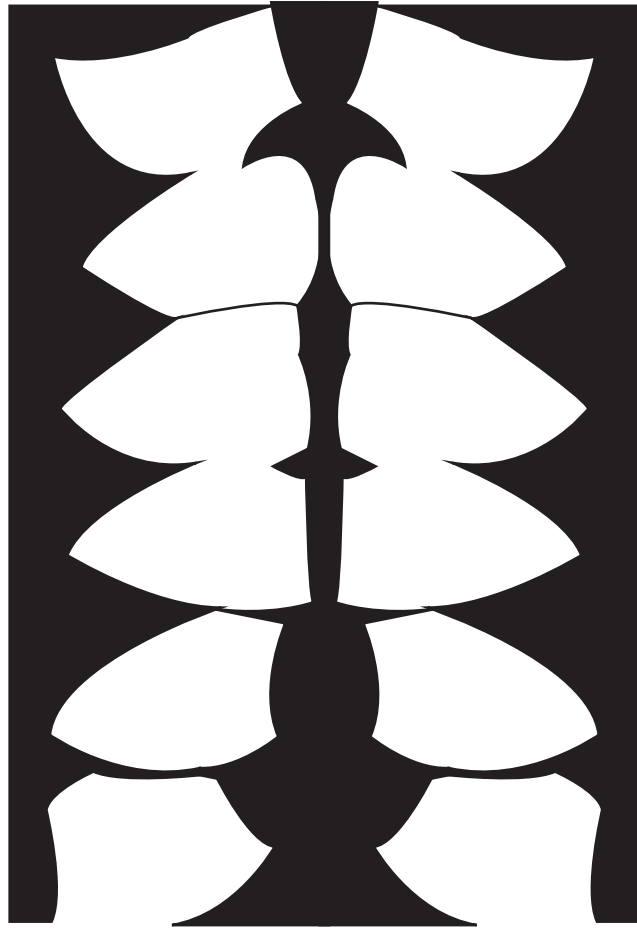




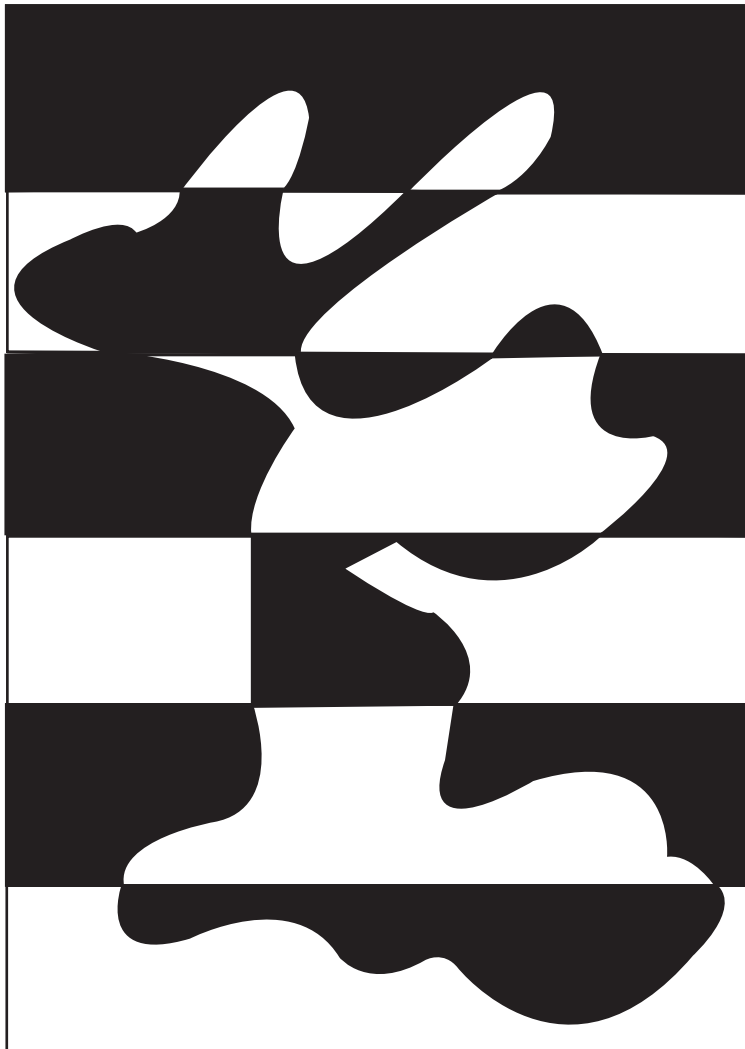


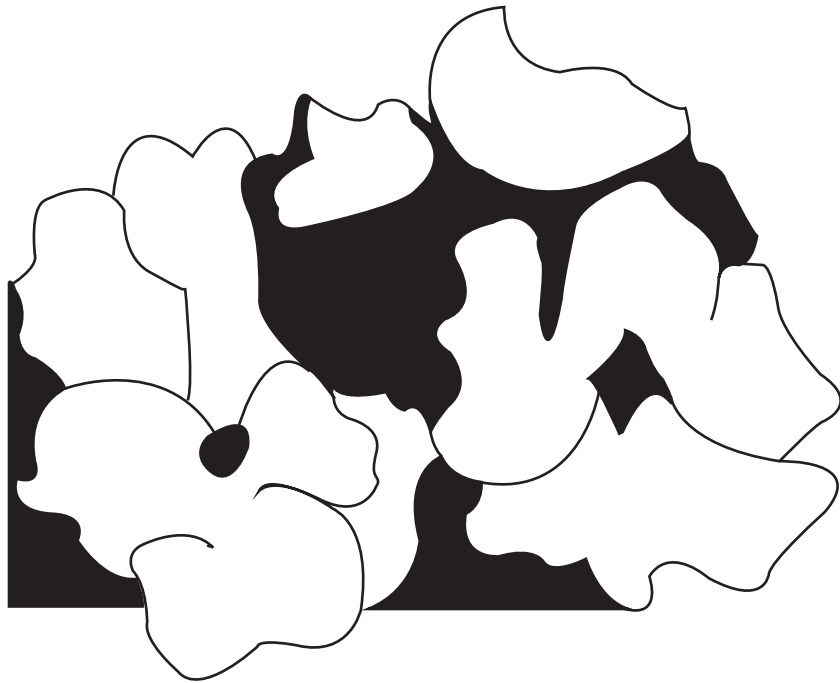






*Chri*







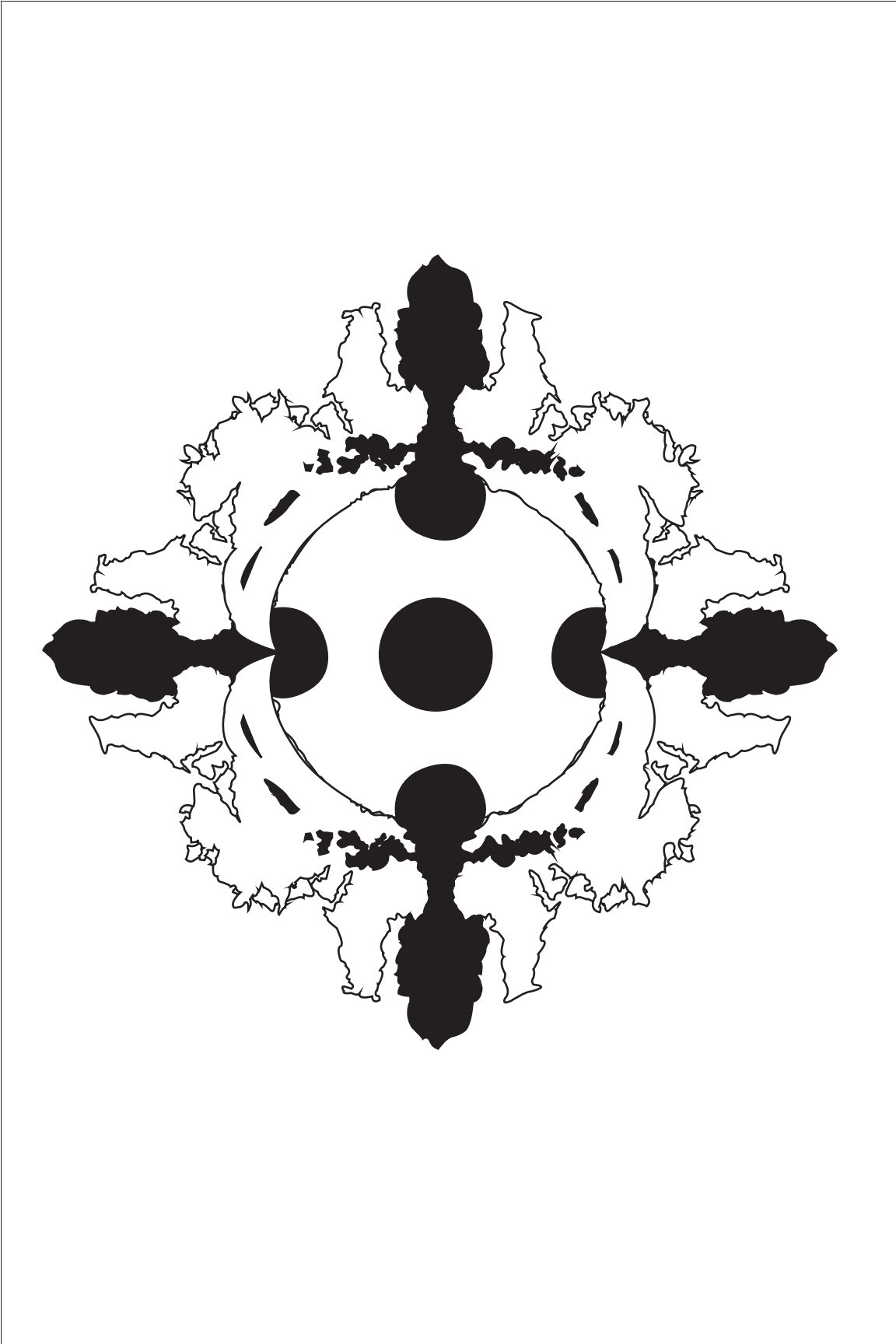




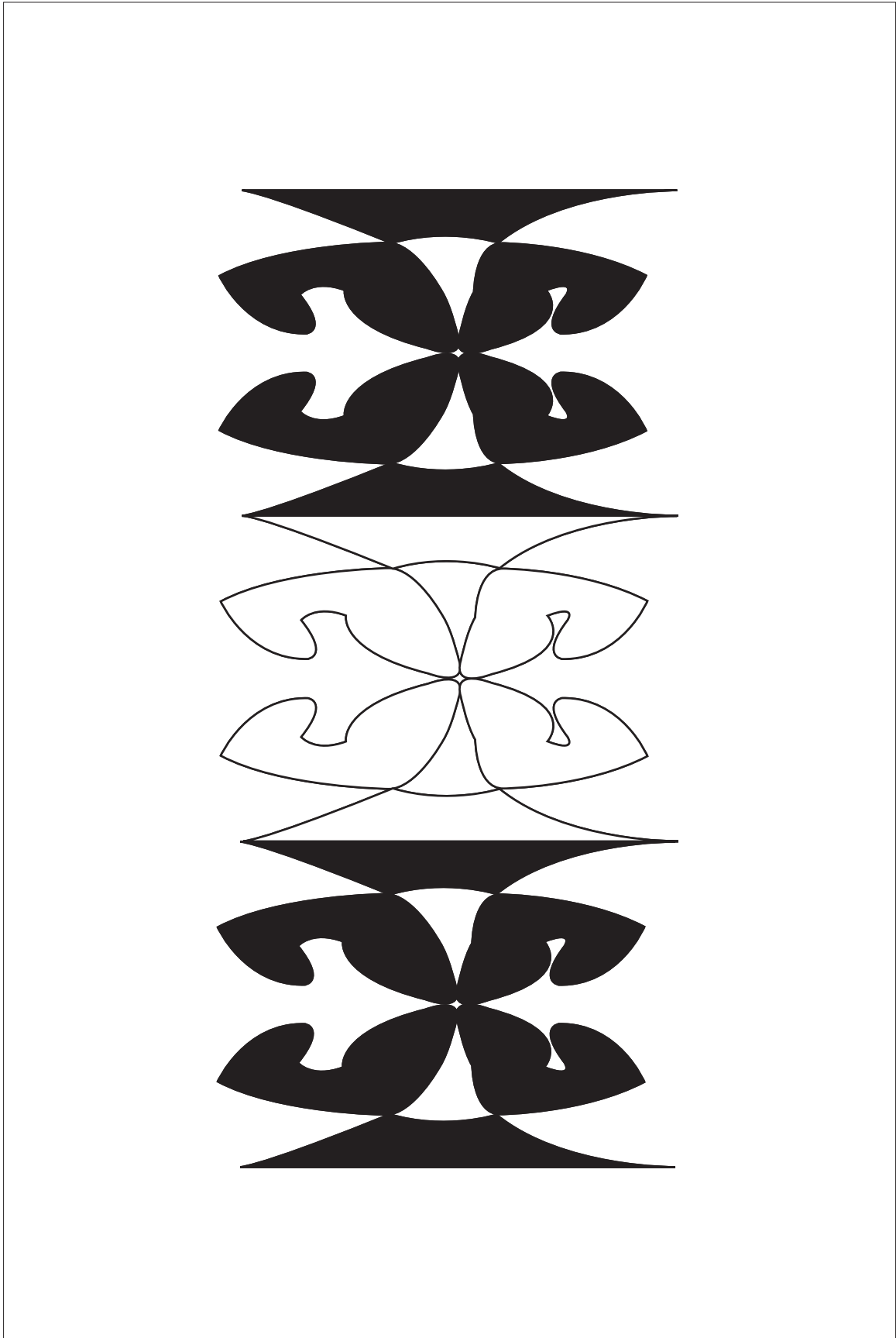
Chri

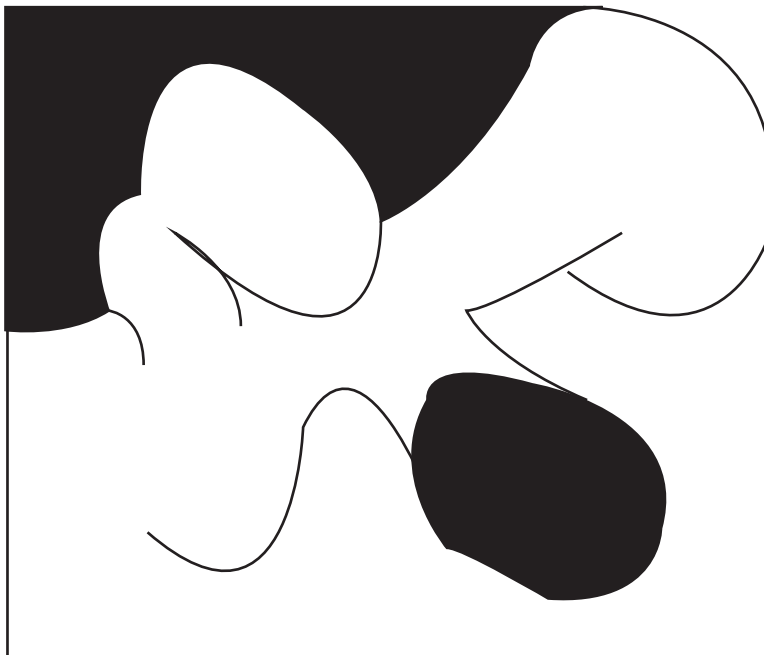






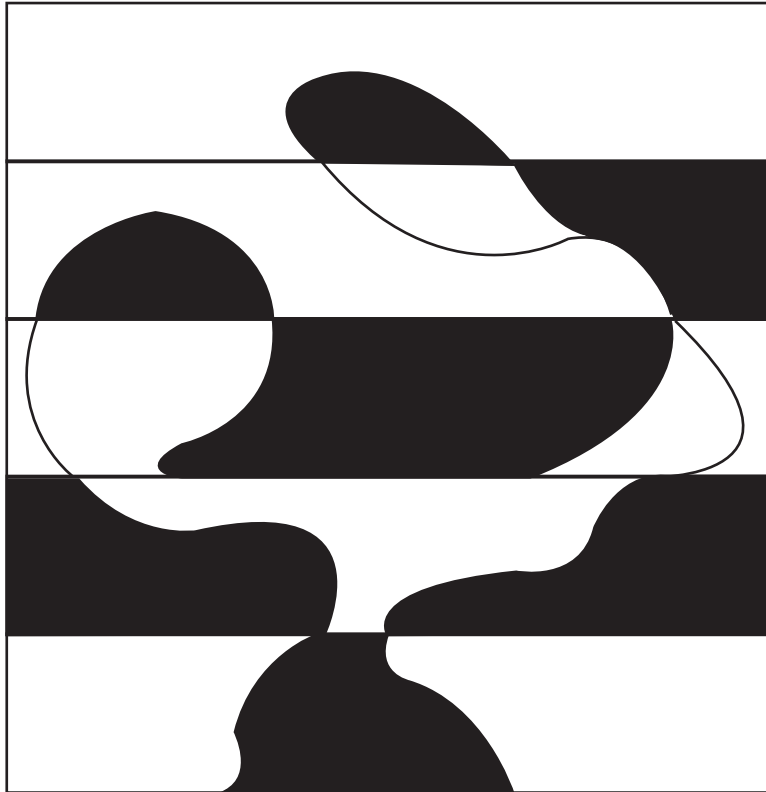


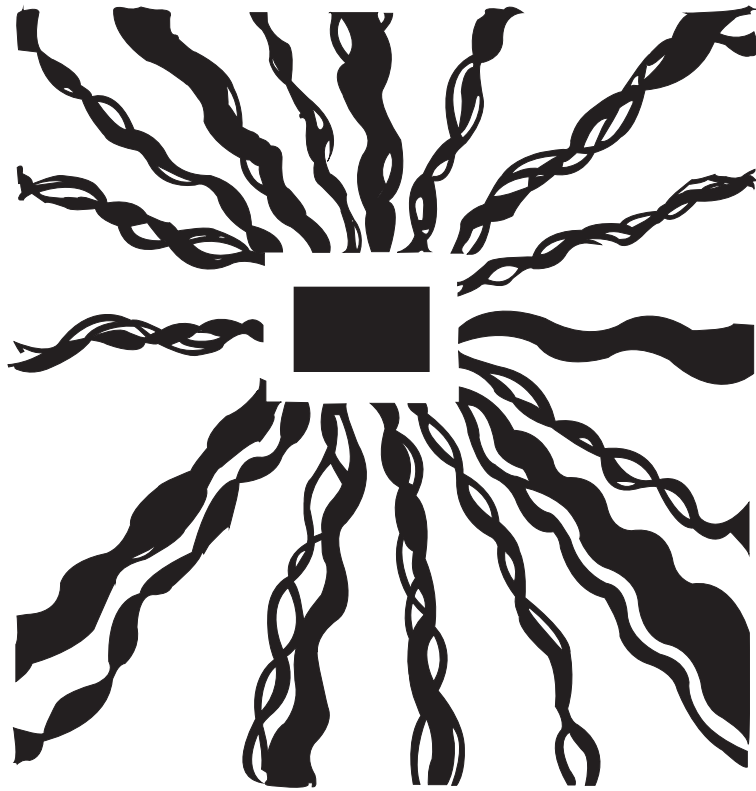








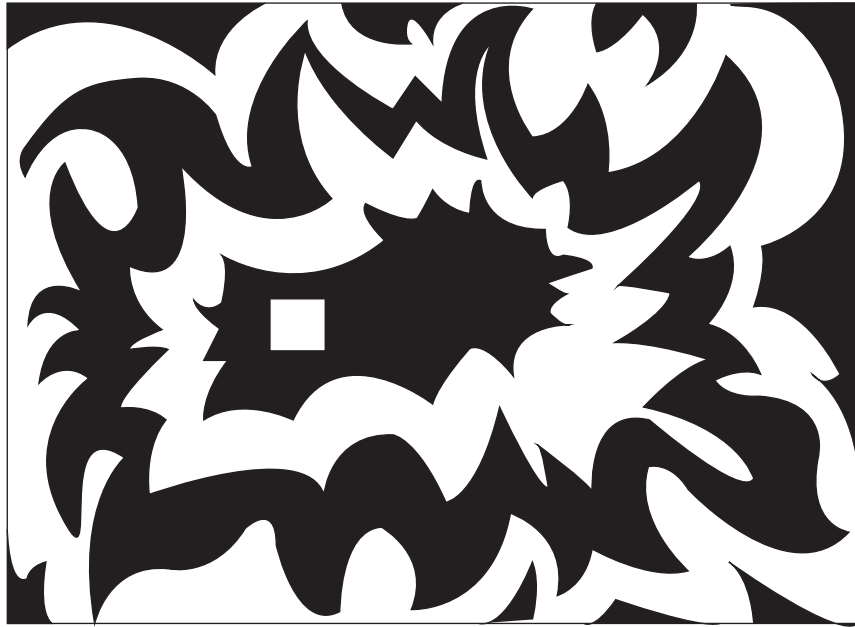










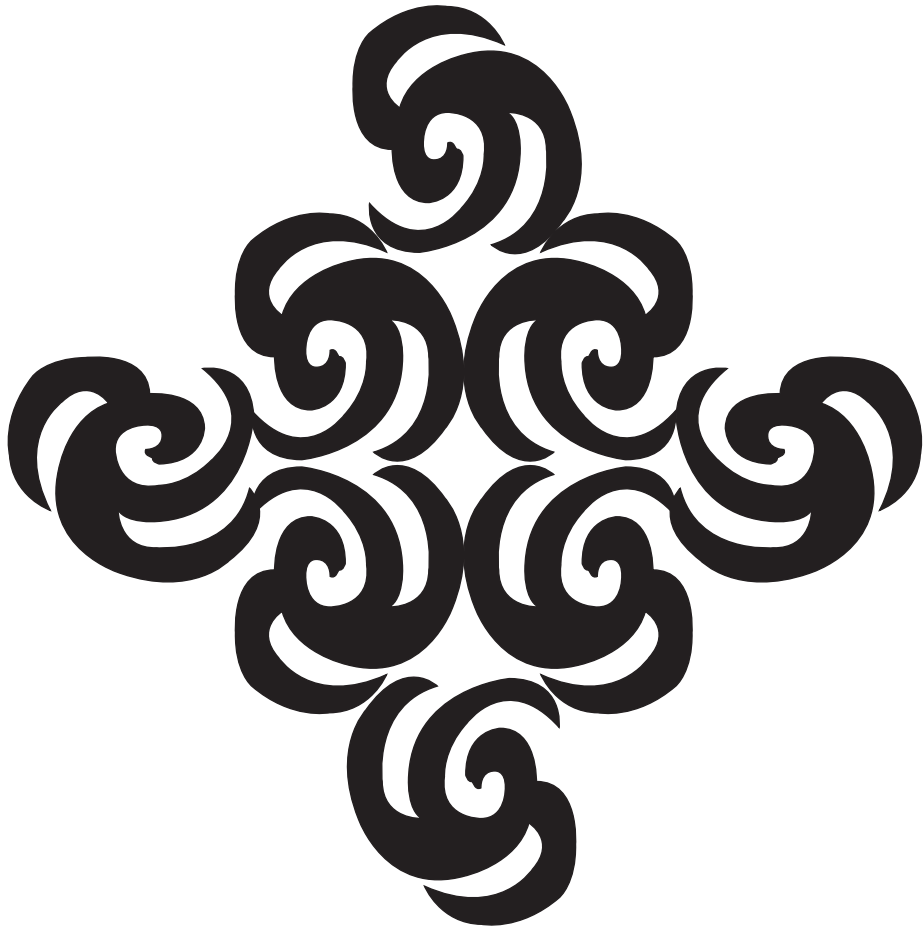


*Cl'*



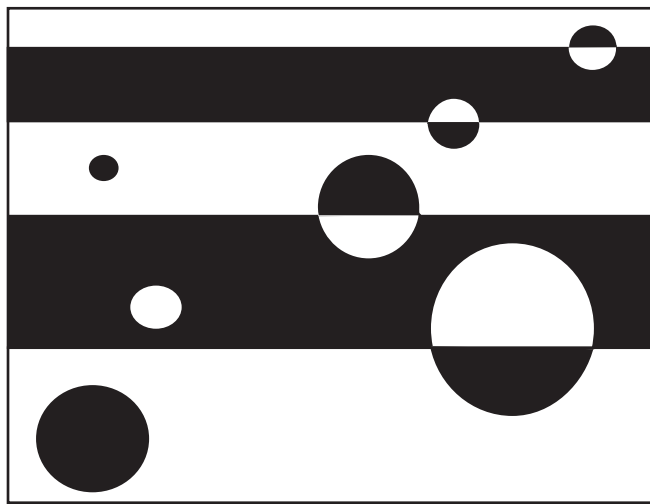


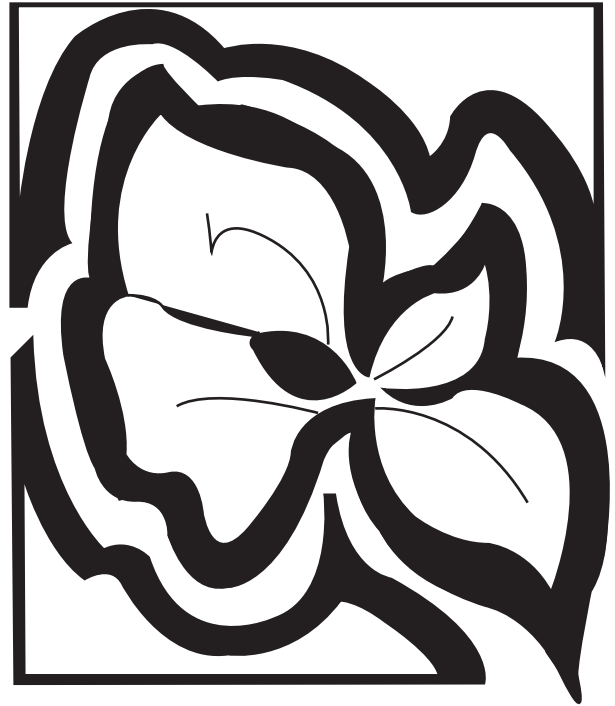




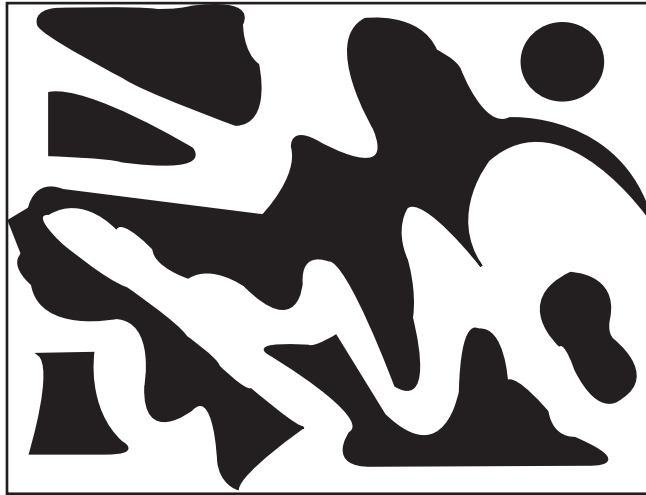


*con*





*cor*

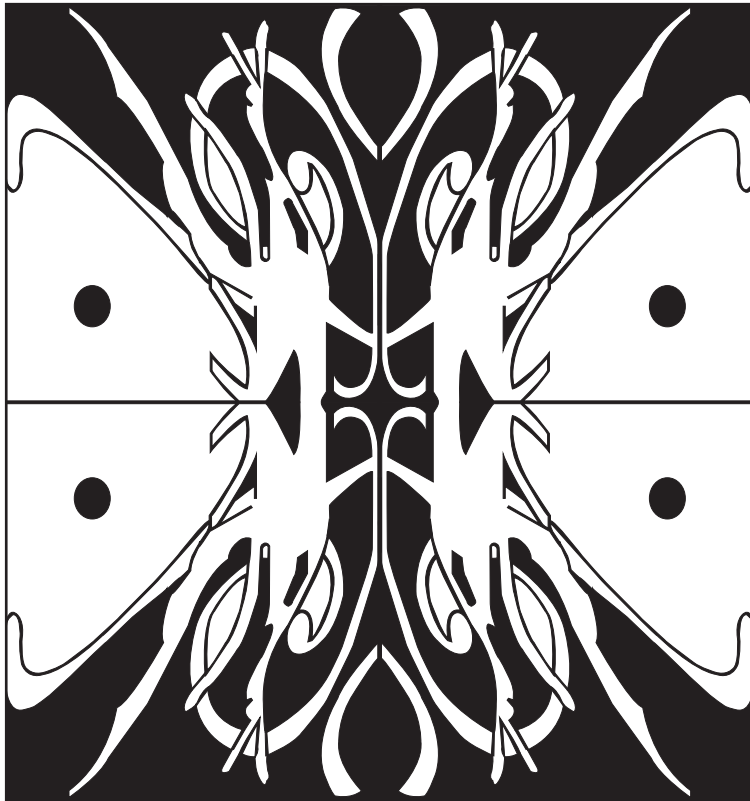


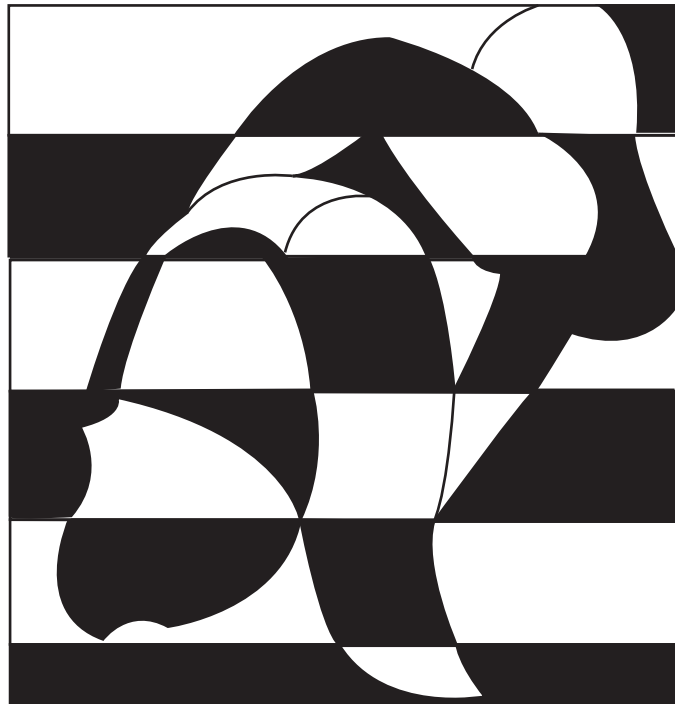


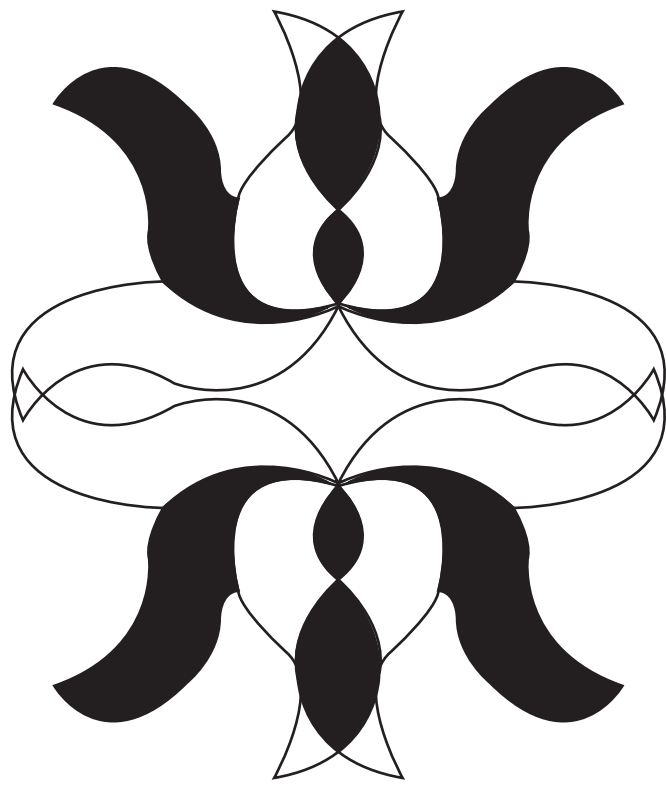


*cl*





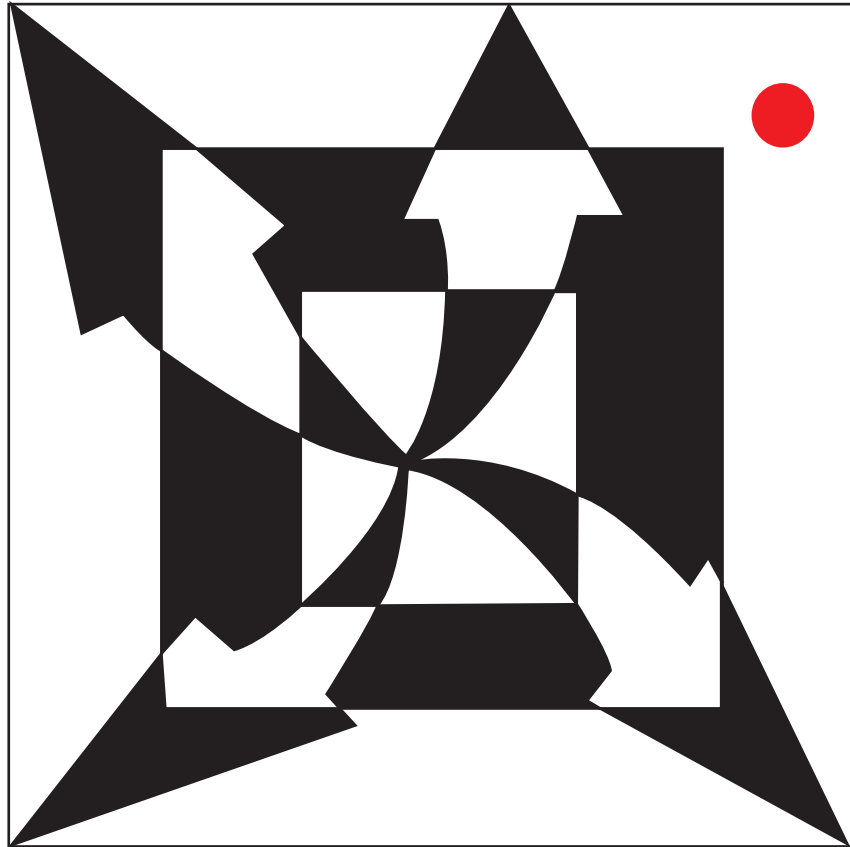
















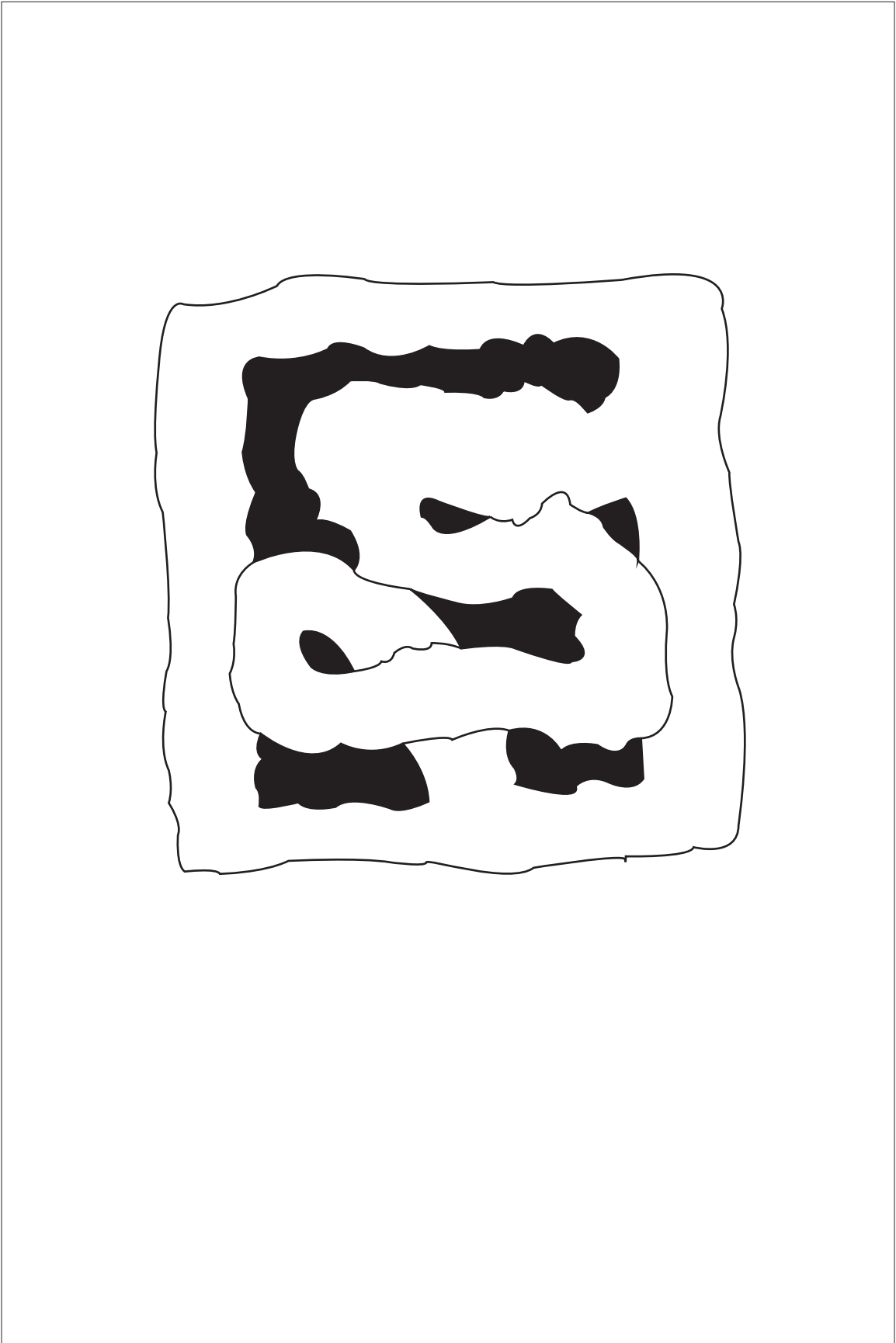


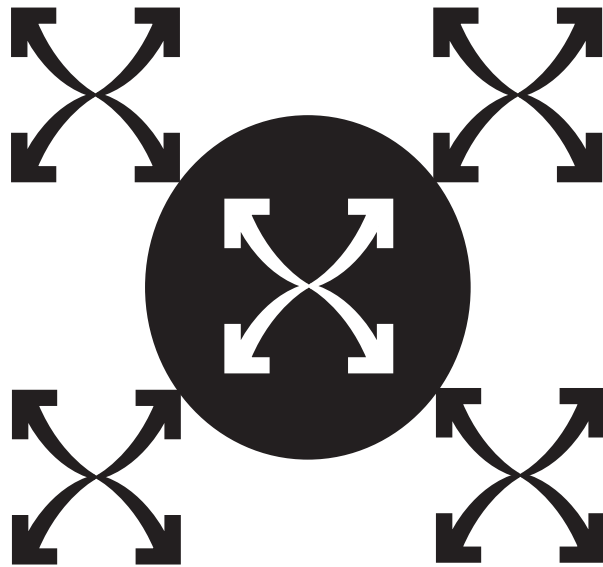




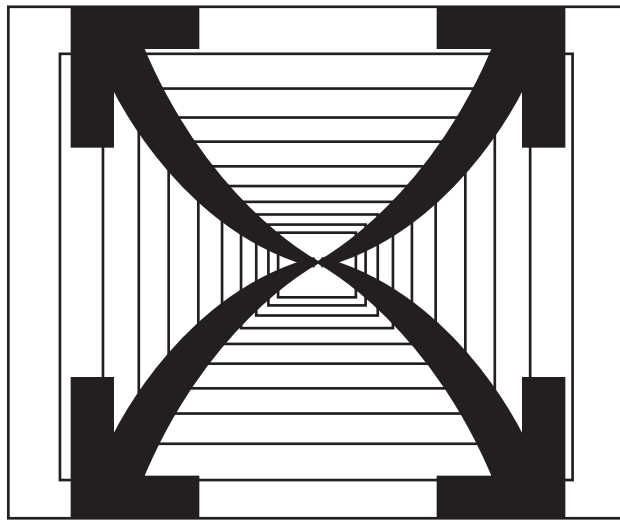


*Chri*









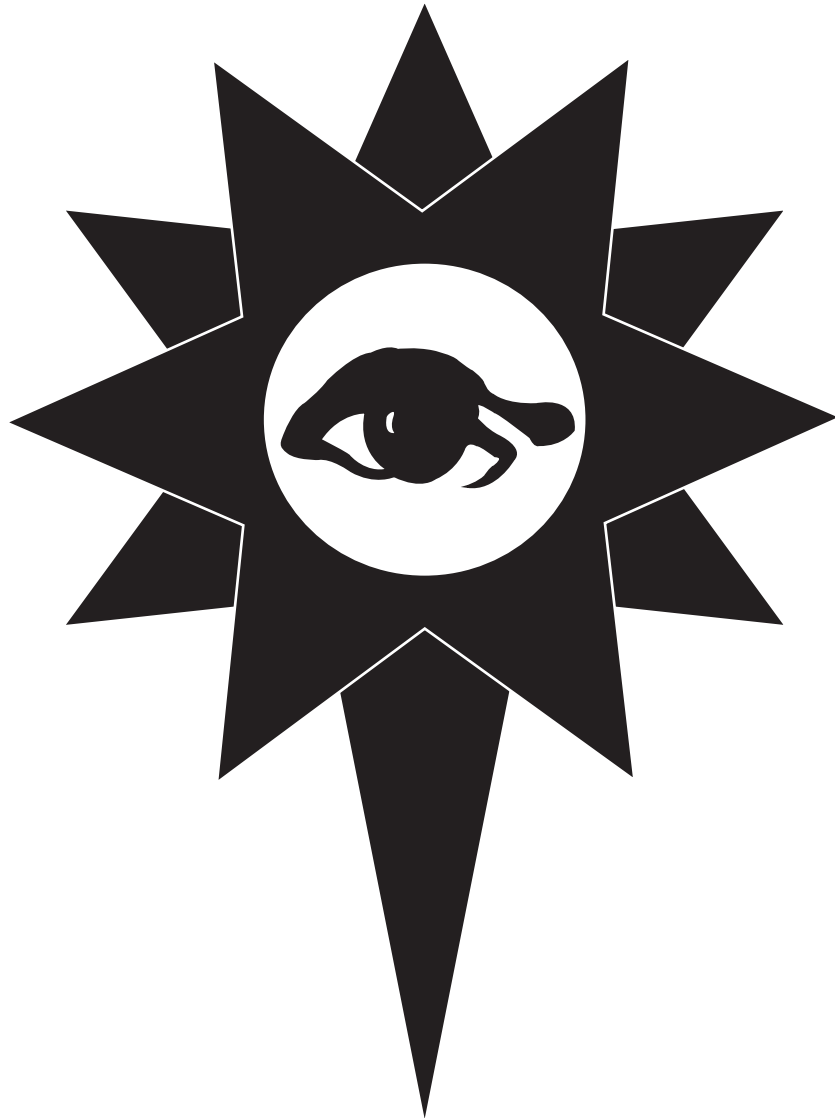


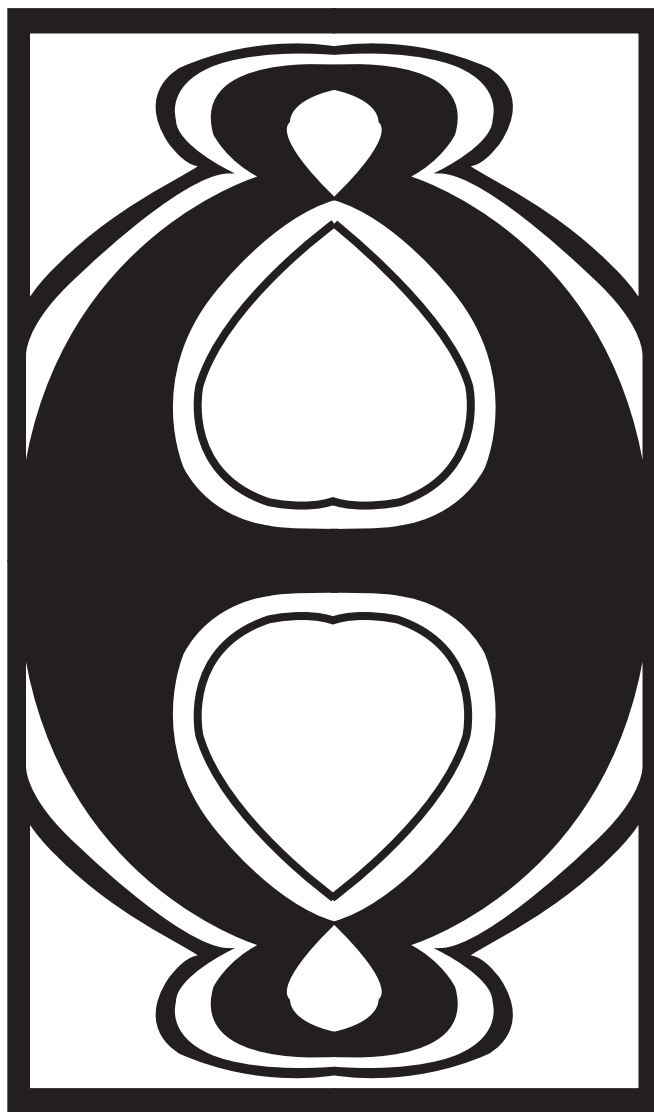




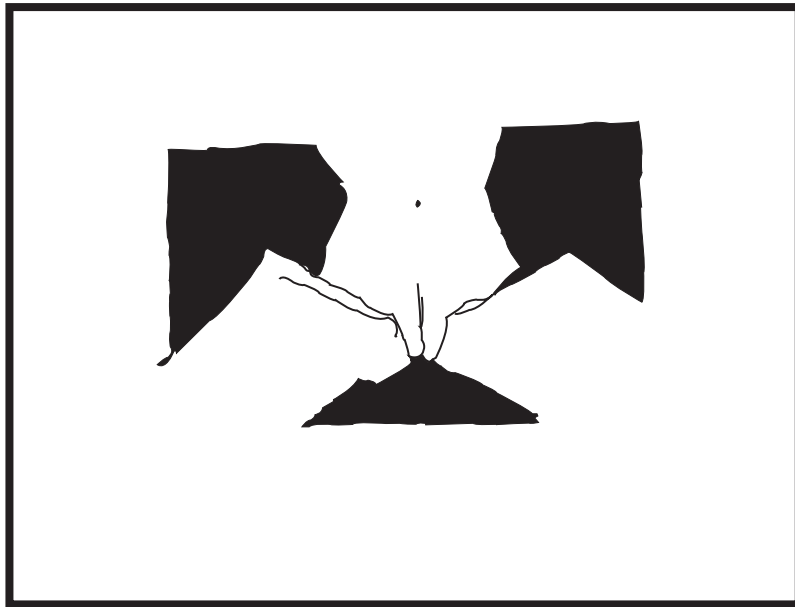


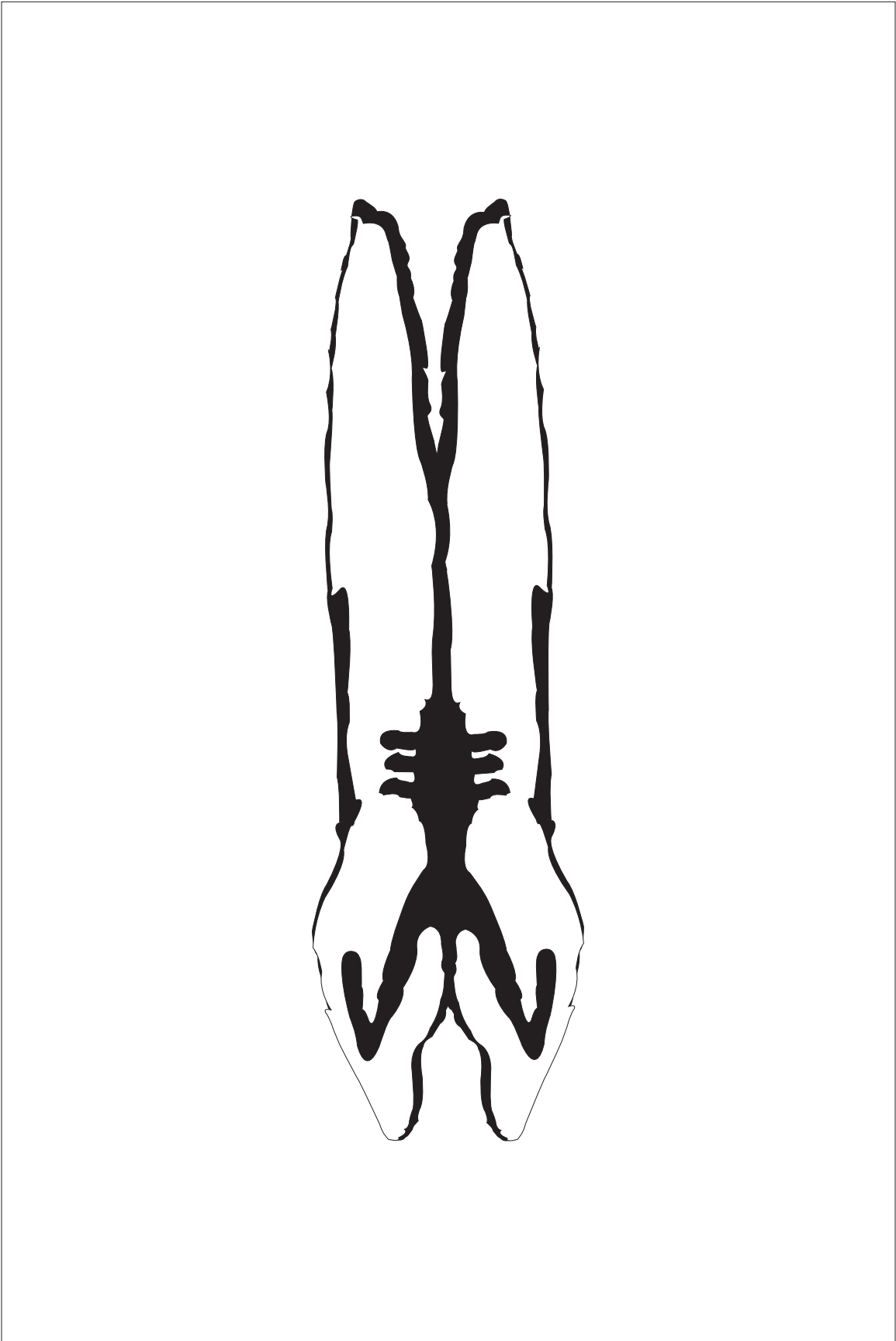
*Chris*















## Selfies

My interpretation of a selfie.



M is for Mary, just as A is for angel, which she is

---

Being an old time graphic designer brought me back to the basics of using black and white used in a positive-negative space relation. Training myself to contour draw what I see in nature along with using jester lines and blending in my graphic design experience, I have taken illustration to a whole new level. I have taken objects from nature and abstracted them in a way that is pleasing to the eye. With the first 55 abstract illustrations, I have included a brief description of the design. Originally I didn't want to include words or titles because I want the art to speak for itself and allow the viewer to see the image the way it expresses itself to them, but that would have really confused some people. Still most do not have titles or descriptions; the work really does speak for itself. Not being a man of words, I incorporated the help of editor extraordinaire Jack Sanders to edit my descriptions on the first 55 pieces. I worked under Jack as an editorial artist from 1990-1995. After working for Jack, he understands how I design and what I'm trying to get across. This is not necessarily what the viewer is intended to see; the viewer can interpret it any way they would like. This is the beauty of this book and abstract art.