

Uncontrollable Beauty
An Exhibition of Painting

by

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I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

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Abstract:

Uncontrollable Beauty examines the role beauty and taste play in commoditization and monetization of art within contemporary Western culture. This body of work is predicated on the notion of ‘good taste’ and explores this complex issue through the history and medium of painting and the concept of ‘decorativeness’ as they relate to modernist criticism and commercial industry.

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I. Introduction:

Fair or unfair, it is a fact that the art market, to the precise degree that it is a market, treats works of art as commodities and absorbs aesthetic values into the sole value of exchange – *Thierry de Duve*

It is the commoditization and monetization of art that defines the present moment, and it can be argued that in contemporary culture the monetization of artwork has accelerated exponentially. The artist Damien Hirst has perhaps, demonstrated this best with his diamond skull titled *For the Love of God* (2007), which is renowned for its price tag of £50 million. Such developments highlight a shift in ideology related to taste. The traditional view, which considered aesthetics and taste a branch of philosophy and art has been replaced. Both de Duve and Hirst make it apparent that taste is culturally determined, and perhaps more specifically financially determined. Monetary value is contingent upon the cultural construction of ‘high’ and ‘low’ taste within all social and cultural categories. As such it can be argued that within contemporary Western art the right to determine taste and beauty is the privilege of the art dealer and art collector, who become strong advocates of the art that is financially important to them.

However, if we examine the art world prior to this moment has much really changed? Both critics and artists have made similar observations for decades, yet the commoditization and monetization of art persists. Since the onset of the industrial revolution the ideals of rational, functional, and simplified design pervaded all aspects of culture. The dialogue within modern art became one of craftsmanship versus mass-production, the relationship of usefulness and beauty, and the practical purpose of formal beauty in a commonplace object. In art mass-production has had far reaching implications and it has affected how we conceive of beauty in contemporary culture.

These concerns soon shifted the discussion of beauty from philosophy and art to one of commerce and economics.

Following from the modern period taste and beauty have come to be largely valued insofar as they are capable of generating capital. While there are several strategies available to artists to question these developments I believe that irony, satire, and appropriation are necessary to address the current situation. These strategies are generally effective tools in proffering a critique through humour and wit, and have been used by other contemporary artists like Banksy in his exhibition *Crude Oil* (2006) and Komar and Melamid in their *People's Choice* (1994-1997) series. In order to satirize the ideologies of Western contemporary culture I believe strategies of appropriation are necessary. Through appropriation and irony I acknowledge my 'conformity' to various cultural ideals. I intend to explore the commoditization and monetization of art through analyzing the role and value of taste and by engaging with some of the contradictions, ambiguities and inconsistencies within the symbolism and language of art, particularly those related to the modernist tradition and Bauhaus tropes.

II. Theories of Conformity:

As a point of departure I have found myself interested in the ideas expressed by French philosopher Jacques Rancière. In *The Distribution of the Sensible: Politics and Aesthetics*, Rancière argues that the capitalist aspirations of modernity and post-modernity have led to a widespread alienation and fetishism, which have constrained human behaviour through a coercive conformity to the ideology of the Western industrialist society. This is very significant to how we conceive of beauty in contemporary culture.

This is not to say however, that we lack agency in such situations. Rancière's concept of 'mimesis' as it pertains to art can be employed as means of intervention. According to Rancière 'mimesis' disrupts the singular and limited perspectives of capitalist ideology through an engagement with alternative modes of 'doing and making,' which he has conceived of as "the weaving together of a plurality of human activity" (Rancière, 42,) and is exemplified in theatre, dance, and abstract painting due to their hybrid nature.

Beauty is essential to commerce and is pre-determined well in advance of reaching the market through statistical analysis. A perfect example of this is colour forecasting, which is typically used within fashion and home décor industries. Colour forecasters develop 'colour stories' and colour trends for manufacturers two years in advance of a product's expected release date. This suggests that as consumers we actually have a minimal role in determining cultural tastes. Beauty and taste are dictated, rather than conferred and culture in general conforms to these dictates.

To similar effect French sociologist Pierre Bourdieu has also argued, “taste is learned through exposure to social and cultural institutions that promote certain class-based assumptions about correct taste” (Evans & Hall, 60.) Bourdieu suggests that demonstrating ‘good taste’ is a reflection of a willingness to conform to middle or upper class-based concepts of beauty, and in doing so it is believed that “some special, elite knowledge, such as participation in a market that trades in “quality,” edgy, or elite products” (Evans & Hall, 57,) is being displayed. In this sense aesthetic value and beauty can be associated with monetary value, and correct or ‘good taste’ can be conceived of as an expression of high socio-economic status.

I have come to see abstract painting as a symbol of such ideas. Rancière claims that the innovative and revolutionary aspect of abstraction was its abolition of the three-dimensional space of representational painting. Abstraction’s denial of pictorial space and “its anti-representative ‘purity’ is inscribed in a context where pure art and decorative art are intertwined, a context that straight away gives it a political signification” (Rancière, 16.) This concept has become central to how I approach my work, and I believe that a conflation of disparate art forms is an excellent strategy to bring about heightened awareness.

III. Acts of Appropriation:

In order to satirize the ideologies of Western contemporary culture I believe strategies of appropriation are necessary. Through appropriation I ironically demonstrate a willingness to concede to the ideals of cultural authorities. This may initially appear to be problematic if we consider theories of authorship. The work of philosophers Michel Foucault and Roland Barthes' is very important because they argue that authorship is relinquished through acts of appropriation. While this theory has obvious political implications it suggests that the author relinquishes all agency and ceases to be important. Art theorist Sherri Irvin has, however, argued differently. In *Appropriation and Authorship in Contemporary Art* Irvin claims that despite outward appearances in appropriation art an author's presence is still maintained. In response to Foucault's and Barthes' original texts Irvin states, "it becomes clear that this impression is misleading: even, and sometimes especially, in the case of the appropriation artists, it does matter who is speaking" (Irvin, 124.)

By applying appropriation techniques I aim to alter singular and limited perspectives on the complex issue of the place of art and its relationship to commerce. Irvin assists in this argument by stating, "the artist is responsible for having released... [art] into a context where particular interpretative conventions and knowledge are operative" (Irvin, 136.) Through appropriation the conventions and conditions surrounding a work of art can be re-contextualized and examined from a new perspective.

IV. The IKEA Aesthetic:

Since the Renaissance, painting has been imbued with an aura that is particular to it. The mythology surrounding painting has afforded it a unique position within the hierarchy of art in the Western world. This elevated status has ascribed tremendous cultural and monetary value to paintings. By the mid-twentieth century these developments had brought painting even closer to the domain of commodities and fashion. Modern cultural aspirations, which idealized notions of typicality and standardization brought questions of design into mass-culture, and also brought painting into a realm that existed between both art and design, making it popularized. This was already a well-established practice within the workshops of the Bauhaus. The earliest signs of a merger between painting and design in America were signaled by the paintings of the Abstract Expressionists. The now ubiquitous photograph, *Fashion Study with painting by Jackson Pollock, Vogue, 1951* (fig. 1) taken by Cecil Beaton illustrates this best.

Through observing this history many contemporary artists have come to examine the relationship of painting to design and decoration. Louise Lawler conducted an early exploration of these ideas in 1984, with her photographic work *Pollock and Tureen, Arranged by Mr. and Mrs. Burton Tremaine* (fig.2). This photo is indicative of the marketability of the modernist aesthetic, and how art collectors came to view paintings as status commodities and decorations. Further evidence of this can be found in the 1958 Brooklyn Museum survey seminar on private collecting. In this survey “collectors ranked their reasons for collecting [art] in order of importance: decoration, investment/tax

benefits, social prestige, historical completeness, current power and posthumous glory, patronage, and lastly, love of art” (Marquis, 293.)

Following a similar trajectory Polish conceptual painter Rafal Bujnowski created the series *Paintings For an Apartment* (fig. 3) in 2002, based on “the modernist ideals of typicality, standardization and mass-production” (Gorczyca & Kaczynski, unpag.) This series of five paintings was created for particular interior spaces: hall, salon, kitchen and bedroom. Each painting was assigned a standard and reproducible ‘pattern’ and “each of the five patterns was painted by the artist in several dozen copies” (Gorczyca & Kaczynski, unpag.) The paintings were then photographed ‘posing’ in several of the typical showrooms in an IKEA store, in order to provide a sense of how these images can improve the appearance of the home, and where they could be displayed. Bujnowski considers his work to be a cynical proposition for the middle-class.

Danish painter Torgny Wilcke produced *Length - that's beat. Multi color version*, in 2003. This abstract painting, which is part of a larger series, was “constructed out of modules made of painted laths and have standard measures so that they can be mounted, or rather stacked, in aluminium bands” (Featherstone, 128.) These painted laths are interchangeable and come in an array of colours so that the painting can be tailored to a customer’s wishes. Wilcke compares the flexibility of this painting to the modular



(fig. 1) Cecil Beaton, *Fashion Study with painting by Jackson Pollock*, *Vogue*, 1951, 1951. 22,5/8 x 19½in. dye bleached print.



(fig. 2) Louise Lawler, *Arranged by Mr. and Mrs. Burton Tremaine*, 1984. 28 x 39 in. Silver dye-bleach print.

furniture designed by IKEA for homes and offices. Despite the risks involve Wilcke openly embraces the decorative function of his work, and expresses little concern for reducing painting to wallpaper for upscale interior decoration. It is, “his studied willingness to make paintings that are *nothing but* decorations, that turns his works into comments on the very function of ‘decorating’ and the late modern “aestheticization of everyday life” ” (Featherstone, 129.)

Like Wilcke, Canadian painter Garry Neill Kennedy also examines the role mass-production plays in the aestheticization of everyday life. In *Rien de personnel* (2003), Kennedy combined a variety of decorative elements including his signature Superstar Shadow font, wall painting, and twenty round rugs purchased at IKEA for the piece. The continents of the world were printed on each of the pale blue round rugs, which were randomly arranged throughout the space. For Kennedy the mass-produced IKEA rugs are symbolic of how detached and impersonal Western culture has become. Sherri Irvin elaborates on this last point in saying,

The work points to the fact that, while our treatment of our world, in both the environmental and social senses, may be cavalier, we hold ourselves blameless by noting that it’s nothing personal; we are simply living our lives in the way that seems most reasonable and comfortable (Irvin, unpagged).

Kennedy leaves it to the viewer to determine how to engage with the content of the piece. One could simply appreciate it as an abstract painting that demonstrates a skillful use of colour and formal styling, or one could delve deeper and choose to engage with the underlying message of the work.

As recently as 2009 American artist Sherri Levine conceived of the series *Salubra* #2 (fig. 4). “These paintings were derived from a series of colour sequences for painted wallpaper designed by the modernist architect Le Corbusier, for the Swiss wallpaper

company Salubra in 1931” (Tate Liverpool, unpagged.) Levine’s fourteen part monochrome series appropriates Le Corbusier’s second sequence of colours. Along with the colours she also appropriates the architect’s blue background, which the sequence was printed on. The book in which Le Corbusier published his designs was also placed in a display case nearby as a reference for the source of the work. Levine passed the instructions for each painting on to a conservator who actually completed the paintings. Each panel in her installation is an exact colour match to the original because the company Salubra has begun manufacturing paint according to Le Corbusier’s original designs. Levine feels it is unnecessary for the artist to have direct connection with the work, and the entire project echoes industrial and commercial processes.

Through following these developments in recent and contemporary art it became apparent to me that the art world mirrors our cultural values perfectly and reveals the decadence of our times. This is perhaps most true in painting. The examples of artworks by artists Bujnowski, Wilcke, and Levine elucidate the economic function of paintings and the value of taste and beauty ascribed by the institution of art and culture at large.



(fig. 3) Rafal Bujnowski, *Paintings For an Apartment*, 2002. Dimensions variable, oil on canvas.



(fig. 4) Sherri Levine, *Salubra #2*, 2009. acrylic on mahogany 14 parts. Each panel: 27,1/4 x 24 in.

V. Conceptual Basis:

I've seen with growing disgust, the fetishization of art, the vast inflation of prices, and the effect of this on artists and museums. The entanglement of big money with art has become a curse on how art is made, controlled, and above all - in the way that it's experienced. And this curse has affected the entire art world.
- *Robert Hughes*

Demonstrating 'correct' or 'good taste' is critically important to cultural and commercial industries alike. My work is predicated on the notion of 'good taste,' and explores it partly through the concept of 'decorativeness.' This has led me to sample and remix a variety of 'tasteful' strategies derived from artistic discourse and consumer culture in order to produce works, which are 'truly beautiful.' Through appropriation and concepts of 'decorativeness' I ascribe correct cultural taste to the work I produce. In the case of this exhibition this is achieved by adhering to modernist tropes along with the prescriptions of consumer industries, especially the Bauhaus and the paint manufacturer Behr. I work in the medium of painting to explore the uneasy relationship between modernism and industry and to parody and critique the art market and contemporary taste.

Although it would appear antiquated to adopt or appropriate modernist styles and methodologies, I believe that modernist style is pervasive in contemporary culture through consumer products, especially those related to architecture and design. The modernist aesthetic has been naturalized, which makes it familiar, comfortable and synonymous with 'good taste.' As Susan Sontag wrote in her essay *Against Interpretation*,

Real art can make us nervous. By reducing the work of art to its content and the interpreting that, one tames the work of art. Interpretation makes art manageable, conformable (Sontag, 8.)

The act of interpreting and historicizing artworks cannot be underestimated. It validates taste, and constructs notions of ‘high’ and ‘low.’ This is more clearly seen in the writings of late modernist art critic Clement Greenberg. In *Homemade Esthetics: Observations on Art and Taste*, Greenberg claims,

In effect – to good solid effect – the objectivity of taste is probatively demonstrated in and through the presence of consensus *over time*. That consensus makes itself evident in judgments of esthetic value that stand up under the ever-renewed testing of experience (Greenberg, 26.)

According to this logic any work within the canon of art can be considered unmistakably beautiful even by contemporary standards. By appropriating such works I am assured that my taste is correct, and in demonstrating this correct or ‘good taste’ I am suggesting that I am participating “in a market that trades in “quality,” edgy, or elite products” (Evans & Hall, 57,) as Pierre Bourdieu would argue.

By examining the connotations and paradoxes of ‘decorativeness’ I can determine, select, and apply the ‘most correct’ combination of elements from across a spectrum of cultural categories to produce works that are ‘truly beautiful.’ Within artistic discourse the term ‘decorative’ was used by Clement Greenberg as a means of distinguishing between ‘high’ and ‘low’ cultural taste, as art historian Elissa Auther explains,

The concept of the ‘decorative’, introduced to his readers in 1941, constitutes one important site in his criticism where distinctions between the ‘high’ and the ‘low’ in art continued to be actively constructed (Auther, 342.)

Greenberg employed the notion of the decorative to advocate for an advanced form of Cubist-derived abstraction. He therefore considered generalized motifs and flatness, to represent ‘high’ artistic taste, which are strategies I use in my own work.

As a result of these concepts the work developed for *Uncontrollable Beauty* positions itself as painting-about-painting. It primarily raises questions about taste and its role and value in the commoditization of art, and it also poses questions about the processes involved in the creation of artwork.

VI. Sources of Inspiration and Visual Characteristics of the Work:

Pure Paintings is the initial series developed for *Uncontrollable Beauty* and takes direction from Clement Greenberg's notion of 'purity.' He advocated for the expenditure of conventions no longer considered to be 'useful' for the discipline of painting. For Greenberg this meant a painter should strive to reveal the truthfulness of the canvas emphasizing the two-dimensionality of the picture plane in order to produce a visually cohesive work. The impetus for this series has also been motivated Greenberg's rhetoric in regard to Helen Frankenthaler's work. He had claimed that Frankenthaler's paintings were exemplary in their decorativeness because they "achieved an identity of the surface and colour... [which made] them inseparable" (Fineberg, 156.) Greenberg intended for his notions of decorativeness and 'purity' to be used to similar ends: to emphatically announce the flatness and two-dimensional character of the painted surface in the pursuit of the 'highest' level of beauty.

Each monochromatic painting is created by meticulously layering paint to produce a slick and uniform surface. In reference to Greenberg's notions of decorativeness and 'purity,' the surface and colour in *Pure Paintings* have been unified to make them literally inseparable by eliminating the use of a conventional painting stretcher. When installed the *Pure Paintings* (fig. 5) become warped and misshapen as gravity inevitably acts upon them. This causes a draping effect, which is also consistent with Greenberg's taste, as art historian Suma Rajiva points out,

Greenberg makes clear in certain writings, the artist must appear 'natural' or at ease in his or her work – the work must look unforced and unconstrained, though the artist is actually constrained by rules and purpose in production (Rajiva, 2.)

It can be argued that this chance process, which occurs during installation, follows Greenberg's aesthetic propositions to a beautiful and logical conclusion.

Further exploration into the notion of the 'decorative' has led me to develop the second series of in this body of work titled *Homage-to-Behr* (fig. 6). In it I have appropriated Josef Albers' concentric square motif, which Albers worked on obsessively for decades in his own series entitled *Homage-to-the-Square*. The works draw inspiration from Albers' experimentation with chromatic interaction in *Homage-to-the-Square*. My title is a pun alluding to the chromatic interaction occurring in my own work. Albers' artistic sensibility and pedagogical philosophy as Auther explains, involved a,

new vision for the arts [that] included [training] artists with the skills of designers, while educating designers to conceive of their profession in terms hitherto reserved for the work of artists' (Auther, 345.)

He was particularly keen on blurring the boundaries between the disciplines of art and design, and for this reason Albers' work is well suited to represent my own objectives aimed at conflating modern and consumer taste.

Similarly to Albers *Homage-to-Behr* also deals with chromatic interactions. The colour palettes I have selected are determined by Behr's colour coordination system and are supposedly harmonious. Behr has developed a harmonious colour coordination system based on scientific study. Through designers and focus groups Behr has examined the colour spectrum to establish these palettes. Albers' work forms the basis of modernist colour theory, and as such has assisted in the development of Behr's colour systems. Each colour palette that Behr produces contains four harmonious colours. The scope of



(fig.5) Joshua Peressotti, *Pure Painting: Yellow Gold*, 2012. 34 x 55 in. enamel.

this project is twofold: it refers to both the commercial and modernist ideals of typicality, standardization, and mass-production, and it implies how aesthetic value and exchange value become intertwined through these ideals. *Homage-to-Behr* consists of thirty-six paintings and can be extended each year, as new palettes are produced by Behr annually.

The third series *Spectrum Colors Arranged by Chance (After Ellsworth Kelly)* produced for this exhibition appropriates the design and methodology of *Spectrum Colors Arranged by Chance II*, (1951) created by Ellsworth Kelly, and combines this with spectrum colour swatches, which are provided by Behr at Home Depot. In the original piece Kelly created a collage from colour-coated papers in a grid-format using a chance process. While a similar process has been applied in this piece my work has been transformed into a large-scale wall-work. The resulting image appears as a fractured grid of saturated colours arranged in a seemingly illogical pattern.



(fig. 6) Joshua Peressotti, *Homage-to-Behr* 2012. 20 x 20 in. each. enamel on canvas.

VII. Methodology:

The disciplined, rational, and painstakingly mechanical processes within my work rely on systematic strategies, chance, and appropriative methodologies. These methods are intended to reduce or eliminate subjective biases from the work with regards to formal or aesthetic decision-making. For these reasons I am particularly reliant on the aesthetic doctrines of Clement Greenberg, Josef Albers and Ellsworth Kelly, as well as those of paint manufacturer Behr. This is done in an attempt to reflect cultural tastes. Subjective distancing is achieved through appropriative methodologies.

In the series *Pure Painting* surface and colour have been unified making them literally inseparable in order to adhere to Greenberg's notions of decorativeness and 'purity.' In reference to ideas associated with 'decorative' household enamel paint is the only material used. Each painting is made by applying numerous layers of paint to a Styrofoam form with the proportions of a stretcher wrapped in drop-sheet plastic. After several weeks the paint has enough structural integrity to hold its shape and is removed from the form. The paintings loosely retain the positive impression of the form to become an object made solely of paint. Through this process surface and colour are made one and the same. As a result, the title *Pure Paintings* alludes to the concepts involved with the work and discloses what the paintings are constructed of.

The monochromatic colour determined for each of the four paintings within *Pure Paintings* has been selected according to Behr's suggestions. The specific colour palette for this series has been derived from Behr's 'Living Room Inspirations,' which is entitled *Bold Colors*, and can be found on Behr's website. It was arrived at through arbitrarily assigning numbers to the entire range of palettes designed for Behr's 'Living Room

Inspirations' and a random number generator was used to determine the palette. The series consists of the colours *Antique Red* (fig. 7), *Yellow Gold*, *Gobi Desert*, and *Ultra Pure White*. A deliberate chance process is involved in the installation of these paintings. Each *Pure Painting* will warp and become misshapen as gravity acts upon it. The chemistry of the paint along with the amount of pigment in it will influence how much or how little the painting will deform once installed. This unpredictable process reshapes or recomposes the work in a manner that allows me to maintain subjective distance.

Colour palettes are directly appropriated from Behr's 'Colour Inspirations' for the *Homage-to-Behr* series. These colour palettes are designed and designated to specific household interiors such as: Kitchen, Dining Room, Living Room, Bedroom, Bathroom, and Office. Within each category Behr provides a range of eighteen to twenty-four possible palettes. A random number generator is used to determine which palettes will be used. The colour palettes are recorded verbatim and sample sizes of these colours are ordered and mixed at Home Depot in Waterloo, Ontario, where Behr paint is supplied. The colour palettes and paint used for these paintings are therefore ready-mades. The titles associated with these colour palettes are also appropriated and used as subtitles for each painting. For example, within 'Living Room Inspirations' the palette *Retro Recall* (fig. 8) and its corresponding colours are applied to the painting.

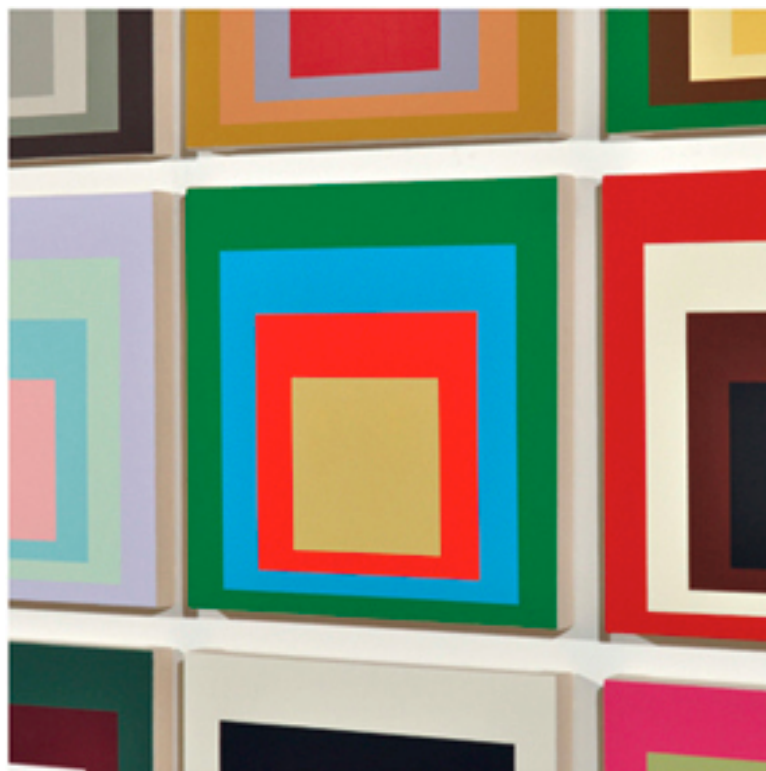
Spectrum Colors Arranged by Chance, (After Ellsworth Kelly) also relies on chance procedures and involves the use of spectrum colour swatches, which are provided by Behr at Home Depot. In the original work by Kelly numbers were arbitrarily assigned to pieces of coloured-paper that were later adhered to pre-assigned places in a grid drawn



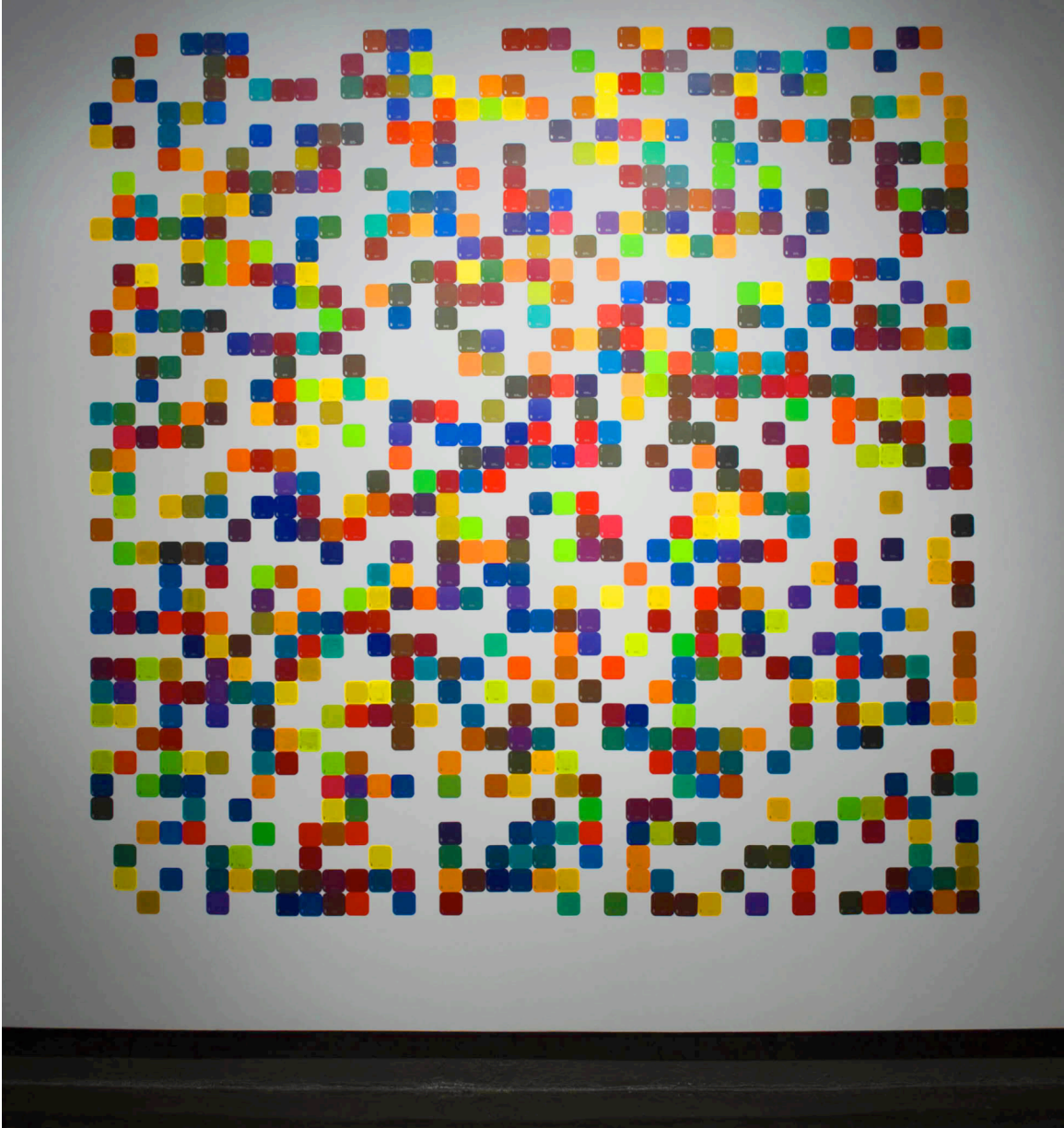
(fig. 7) Joshua Peressotti, *Pure Painting: Antique Red*, 2012. 34 x 55 in. enamel.

on paper. My process differs slightly from Kelly's in that the colour spectrum swatches provided by Behr are applied to a wall in my studio and colleagues are invited to throw darts at them. Colours are then recorded in the order they are hit or a blank is registered if a swatch is missed. The resulting pattern is then installed on the gallery wall.

The method for choosing the scale of the work for this exhibition is dealt with in two distinct ways. When possible scale is merely appropriated according to the original design. As a secondary method scale is based upon the golden ratio, otherwise referred to as phi because these proportions have been proven to be appealing to the eye. This methodology allows me to maintain subjective distance. In the *Pure Paintings* series the issue of scale is addressed by applying the golden ratio. As the paintings sag the dimensions shift and escape my will. A variety of sizes had been used in Albers' original series *Homage-to-the-Square*. In my series *Homage-to-Behr* a scale of 20 x 20 inches has been appropriated since this size could fit comfortably within the home. Lastly the scale for *Spectrum Colors Arranged by Chance, (After Ellsworth Kelly)*(fig. 9), has been determined by appropriating Kelly's design. The original collage created by Kelly was made on a 38 x 38 square grid. In this grid each square was approximately 1 x 1 inch. I have applied the same 38 x 38 square grid to my project, however the size has tripled. This is because Behr colour swatches measure 3 x 3 inches making the overall size of this work 9 ½ feet square, rather than 38 inches square.



(fig. 8) Joshua Peressotti, *Homage-to-Behr: Retro Recall* 2012. 20 x 20 in. enamel on canvas.



(fig. 9) Joshua Peressotti, *Spectrum Colors Arranged By Chance (After Ellsworth Kelly)*, 2012. 114 x 114 in. Behr paint samples.

VIII. Conclusion:

“The artist as businessman is uglier than the businessman as artist” – *Ad Reinhardt*

It is pertinent that this quote is derived from a 1962 lecture by Ad Reinhardt titled *Aesthetic Responsibility*. Reinhardt’s writing has influenced a great deal of my thinking with regards to art and culture. It has caused me to consider our cultural values, and the place of art within this system of values. In the 2001 edition of the *New Oxford American Dictionary* ‘value’ is defined as follows:

Value:

1. The regard that something is held to deserve; the importance or preciousness of something: *your support is of great value.*
2. The material or monetary worth of something: *prints seldom rise in value.*

It is regrettable to think that art has become so synonymous with monetary worth.

However, art can still be valued for its importance and preciousness within culture outside of its financial significance. My work aims to illuminate the dangers of complacency in art. Art has proven that it can defy convention and redefine cultural expectations, and perhaps one way it can do so is by becoming uncontrollably beautiful.

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