‘The Ends of Art’
Beton7 Gallery
Athens, Greece
July 2013

The art work presented in this exhibition set out to question the place of painting today, whilst considering the fluid (non-static) potential for painting as a practice. As such it aims to open out questions and debate around these topics. This body of work is part of a series of works that are detailed within this ‘output’.

Submitted by Dr Alistair Payne
Output No. 1
Rationale:
The show aims at declaring the end of art in terms of the abandonment of otherwise traditional methods, materials and processes internal to each artistic discipline and thus renegotiating their very nature. Expanding the field of each discipline is the methodology of this exhibition, not the aim. What the show ultimately argues is that concrete definitions of artistic disciplines are no longer distinguishable in contemporary art and thus we have reached a stage where Salon type categorizations are no longer an effective approach to producing and more importantly understanding art. The radical renegotiation of the nature of art that was initiated in the 1960s has produced not only unrestrictive approaches to stylistic categorizations but has also led to the dissolution of clear distinctions between artistic disciplines. Yet, the show does not try to simply demonstrate ways by which there can be art after the ‘end of art’ and thus to seek for ways to satisfy Arthur Danto’s uncertainty about the future of art after Plurality. Rather, by remaining true to a conceptualist methodology each work deals solely with the nature of a given discipline and investigates the potential for an even more radical and potentially more thorough process of examination of the nature of art through interdisciplinarity.

False Dawn
Projection onto Laminate and Birch Ply
Installation (part 1)
This exhibition was initially conceived in the summer of 2011 through a series of in-depth conversations between the artists regarding the position of contemporary fine art practices. The following artists were included in the exhibition:

**John Timberlake** (Course Leader Fine Art – Middlesex)
**Prof. Mathew Cornford** (Course Leader Fine Art – Brighton)
**David Cross** (Reader in Fine Art – Bath Spa)
**Dr Adam Kossoff** (Reader in Film – Wolverhampton)
**Dr Alistair Payne** (Head of School Fine Art – GSA)
**Dr Euripides Altintzoglu** (Founder Desearch Journal)
**Andrew Bracey** (MA Fine Art Course Leader – Lincoln)
**Mathew Dalgleish** (Head of Music – Wolverhampton)
**Dean Kelland** (SL Photography – Wolverhampton)
**Jim Abernethy** (Printmaker – West Midlands)

**Prof. John Roberts** (Art and Aesthetics – Wolverhampton)

**False Dawn**
Projection onto Laminate and Birch Ply Installation (part 1)
False Dawn
Projection onto Laminate and Birch Ply
Installation (part 1)
Beton7 Gallery, Athens
2013
The specific context for the work developed for this exhibition has grown from an interest and exploration into the perceived 'constraints' related to current (and historical, at least over the last 40-50 years) painting practices. The work aims to explore the internal and external potential of painting, meaning a redefinition of the (internal) surface (to the point of a shift in language usage) and also using the same principle concerns and ideas to investigate the (external) relationships with alternate media. The work within the exhibition brings together these modes of practice alongside one another in order to open debate around the condition or place of painting today.
False Dawn
Projection onto Laminate and Birch Ply
Installation (part 1)
Beton7 Gallery, Athens
2013
False Dawn
Satin Paint on Laminate and Birch Ply
Installation (part 2)
Beton7 Gallery, Athens
2013
One of the key objectives within this project is to present static imagery (painting) alongside moving images (DVD projection) focusing upon the relationship between the two. One of my primary areas of current research revolves around the notion of the cinematic in relation to painting (in particular Deleuze’s writing on ‘liquid perception’ from *Cinema 1*). Tied into the concept of the ‘crystal image of time’ (*Cinema 2*), the thinking explores the expanded practice of painting, building in complex theoretical and practical devices in order to explore surface, both as projection and flat painted image. This exemplifies the current ‘crisis’ (or potential violence) inherent in image making today, whilst exploring the potential for a flexing, folding or morphing through and upon the surface. The use of techniques (taken from the Heideggerian model) as conceptual trigger for operating through (and with[in]) the technical allows for ‘exemplary’ (in contrast to illustrative) strategies of engagement with the surface. In effect this means that the issues of interdisciplinarity (at least the methodological exploration of remove, or externality) have been reconstituted (or reformed) in order to critically engage with the internalised surface of painting. Alongside these issues, the complexity of stasis as an inherent condition of painting is questioned through the enhancement of persistence, delivered through an engagement with the spatio-temporal potential of the moving-image and projection, whilst resolutely ‘returning’ to the facticity of the primary medium, painting.

*False Dawn*
Satin Paint onto Laminate and Birch Ply
Installation (part 2 - detail)
False Dawn
Satin Paint on Laminate and Birch Ply
Installation (part 2)
Beton7 Gallery, Athens
2013
The Ends of Art | curated by Euripides Alitқntzglou
Opening: July 5, 2013, 2000
Duration: July 5 - 26, 2013
Exhibition dedicated to the life and work of David Benihard

Rationale

From Marita de Zayas to David Benihard and Richard Fleischacker, and from Arthur Danto to David Klyn, art in deeply engaged with people every time it goes through a critical stage in its course of development. Post-modern studentism placed art as the end of art history but recently realistic aesthetics places pluralism under dispute and in every was so the case of a new art. Instead of joining conservative historians in a post-apocalyptic, ideologically about the loss of all that great art we need to turn to critical self-reflexive strategies that are the echo of counter-culture. The conception of life of works is now to simply demonstrate why there are two art at the end of art' and thus to seek for ways to assert in an enduring way the meaning and importance of the idea that art is the art itself. At the core of this exhibition is the attempt to redefine and to redefine the changing nature of humanistic in art history the distinction of different art discourses for the meanings of historical analysis.

Euripides Alitқntzglou

Jim Alcedo: Interventions

This project looks at the role of faith in modern technological progress and the ways by which science have always been defined as a means of pursuing the highest goals of human civilization. The juxtaposition of biological and cultural narratives has been understood as an important component of art history and literature. In this paper I will discuss how the idea of the "art" treated as an object of religious or political meaning provides a window into the history of art itself. The project focuses on the interaction of religious and cultural narratives and how these narratives intersect with the history of art itself.

Pulp Website: Subculture: Anarchist, punk, and urban guerrilla culture form a complex web of intersecting subcultures. This project explores the ways in which these subcultures have influenced each other and how they have been shaped by political and social forces.

Jean Louis: The End of Sculpture

The evolution of sculpture over the past two centuries has been characterized by a shift from the classical to the modern. This shift has been accompanied by a change in the way we think about the nature of sculpture and its role in contemporary society. The classical tradition, which emphasized form and proportion, gave way to a more abstract and expressionistic approach in the modern period. The development of new materials and techniques, such as metal and concrete, has further contributed to the evolution of sculpture. This paper explores the ways in which these changes have affected the practice of sculpture and its place in contemporary art.

Bertolt Brecht: Between

In 1927, Bertolt Brecht wrote a play called "Between," which is about a group of people who are living in the midst of a political crisis. The play explores the ways in which individuals react to this crisis and how they choose to respond to it. The characters in the play are depicted as being divided in their opinions about the situation, and they are forced to make difficult choices about how to proceed. The play is a commentary on the human condition and the ways in which we cope with adversity.

Allan Payne: False Dawn

The contemporary condition of painting is within a wider context of art, one in which it has begun to find itself in relation with the notion of a fixed or static form, the casting assignment anymore distance into its remit and relevance, or relevance, it is to say, in terms of its newness, despite a seemingly enhanced power of identification with the audience and with audience models through "performing masculinity."

Adam Koppel: Gillette

A photograph, still taken from a video clip, of a man in a suit and tie, sitting in front of a group of people and speaking is shown. This video clip is a fragment from a larger video installation that started in the early 1970s and was continued through the years. The video installation is a work of art that explores the relationship between art, politics, and society. The video installation is a reflection of the political and social changes that have taken place in the United States and other countries over the past several decades.

Jean Louis: The End of Sculpture

In 1927, Paul Duthaler wrote an essay called "The End of Sculpture," which argued that sculpture had reached a point of stagnation and that a new form of art was needed to replace it. The essay was published in the journal "Les Temps Modernes," and it caused a great deal of controversy at the time. Duthaler's essay was later translated into English and published in the book "The End of Sculpture," which was published in 1930. The essay was influential in the development of modern art and it is still studied today.
The contemporary condition of painting casts it within a vastly expanded field, one in which it has begun to free itself from its relationship with the notion of a fixed purity of form, thus casting aspersions upon discussions around its imminent and recurrent, or recurrently imminent, demise aside for the time being. Yet, I would argue that this still maintains a particular type of practice, at least a form for painting, which is rigorously defined within the medium itself. Painting has sought to internally destabilise its formal arrangement or organisation as an object, but it still in many ways is left dealing with a ‘Greenbergian’ ghost or spectre, which has become a perennial thorn in its own side. These notions allude to (medium-) specificity and singularity, material dependency and definitive structural boundaries, creating and structuring division rather than integration, which in effect creates a form of resistance, a form embedded though its dependence upon this very notion of resistance. In order for painting to persist it must seek external possibilities, which can force new forms to be considered, spatially, temporally and architecturally, structured through multiplicitous connections, rather than focusing upon the singular internal machinations of a medium specific practice. Persistence here might be defined as the potential for painting to continue to move forwards through different obstacles and objections, though, or whilst, often conjuring conjectural and divided opinion. The installation proposed for The End of Art (As We Know It), presents painting as a persistently subversive, and indisciplined tool for negotiating the complex territorial distributions of alternative media. The work breaks down formal divisions in order to reconsider and reorganise the constraints imposed upon painting as a practice. The installation consists of two works displayed upon laminate surfaces – placing the projected surface alongside the painted surface.
False Dawn
Projection onto Laminate and Birch Ply
(Installation shot – rear)
John Timberlake

Matthew Dalgleish
The specific research questions aligned to this project focus upon the complexity of the surface. Primarily this explores the difference between the static and the non-static, surfaces that are linked through the notion of Painting, yet these surfaces focus upon fluidity, liquidity, smoothness, folding, blending and warping. Using digital projection (moving image) alongside the flatness inherent within the painted surface, the work explores and challenges a/the methodological shift countered through a reading of Deleuzian philosophy, which permits (or it could be said forces) a distinct challenge to previous (Hegelian and Kantian dependent) critical stances (methodological enquiries) in terms of painting.

This challenge engages with an expanded notion of painting permeating through interdisciplinary affect, yet one of the main challenges arising within this body of work comes through an acceptance of constraints (alongside work which does not), yet utilises the same methodological principles in structure and thought. This happens as a direct challenge to formal structures within painting in order to unhinge the language, which has been structured through/around the medium in terms of formal priorities and critical thinking.

The following two slides represent sets of work that were the precursors to the installation presented within ‘The Ends of Art’ in Greece. As such they indicate the ongoing research into the surface of painting and the connections between the cinematic and the flat/still painted surface as approaches for constructing work. Integrally, or centrally, to this ongoing body of research.
An Indeterminate Prognosis
Looped film on plasma screen
‘Radically-Unhinged’
EagleWorks Gallery
2011
That Punk Moment
Oil Paint on Canvas
‘Radically-Unhinged’
EagleWorks Gallery, UK
2011
DISSEMINATION

The theoretical context and research undertaken before and during the construction of the work in this exhibition is detailed at length in the following publications:

*Digital Media and Technologies for Virtual Artistic Spaces*
ISBN: 978-1-4666-2961-5
Edited by Professor Dew Harrison
Chapter title:*
*The Virtual and Interdisciplinarity*
Dr Alistair Payne
Published by IGI Global in April 2013
pp. 105-116

*Painting as an Interdisciplinary Form*
ISBN: 978-3836454605
Dr Alistair Payne
Published by VDM Verlag in July 2008

*Reviews:*
A review of an earlier but integrally related work appeared in ArtUS:

*Catalogues:*
*The Ends of Art*
Beton7 Gallery, Athens, Greece, 2013
The research undertaken for this project has also been disseminated through the following exhibitions, the work in these exhibitions stems from an in-depth investigation into the complexities of the cinematic in relation to contemporary painting practices:

Forthcoming:
*Indisciplinary Behaviour*
Rom8 gallery, Bergen, Norway, 2014

*Radically Un-Hinged*
EagleWorks Gallery, 2011

*Conversations in Painting*
Chapman Gallery, Manchester, 2009

*Ebb and Flow*
RAID Projects Gallery, Los Angeles, USA, 2007

*Ebb and Flow*
Three Colts Gallery, London 2006

*Three Rooms*
Chelsea College of Art, London, 2005

Catalogues:
*The Ends of Art*
Beton7 Gallery, Athens, Greece, 2013

*Ebb and Flow*
RAID Projects Gallery, Los Angeles, USA, 2007
DISSEMINATION

www.culturenow.gr/21910/the-ends-of-arts-sto-beton7-gallery