

OBJECT AESTHETICS:

Transforming the Formality of Designed Objects into Sculptural Form

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Johnny Cohen

Atlanta, GA

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Chris Rothermel, Committee Chair

Martha Whittington, Committee Chair

Krista Grecco, Committee Chair

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ABSTRACT

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Johnny Cohen

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This thesis will explore the complex nature of mass-produced objects. I introduce two exploratory works that deliver a visual analysis of mass-produced forms, abstracted into color and shape. These findings give way to my central body of work where behind product function, lies a deeper significance to the formal elements of line, color and shape. I deconstruct, reconfigure, and scale 20th century everyday plastics to create a new visual language where its overall function give way to aesthetics.

Keywords

deconstruct, reconfigure, scale, 20th century, everyday plastics, aesthetics

INTRODUCTION

My fascination with consumer culture began at the shopping mall. As a child I could be found wide eyed, hands pressed against the immense, glass windows in awe of the striking displays of Neiman Marcus. The silhouettes, colors, and stage lighting left me excited. This feeling of anticipation moved into my playroom where I replicated my own store using the colors, inventory, and sounds I experienced. As window display artist in retail, I started to see an overlap between two worlds I was drawn to: marketing and fine art. I was using my combined knowledge of branding and art to create the unique, engaging environments in each of my windows. During my graduate studies, I began integrating the concept of consumerism into my sculptures.

During the first few quarters of my studies, I was passionate and driven to use consumerism as my conceptual philosophy to create my work. I believe art is about creating conversation and this direction led me towards that goal. While creating these early consumerism works, I became less interested in concept and more drawn to the aesthetics of each object. I focused on the formal elements of art, studying color theory, the origin of shapes, and seeing how these could lay the foundation to studying object aesthetics.

Through my thesis work, I studied three nostalgic plastics from the 20th century. I am fascinated by its design and style. In order to better understand them, I dissect them into their respected, individual parts. I break down these objects to their foundational, formal elements of color and shape. I ask myself a series of questions such as why are these objects a specific shade of a color, or why they were designed in a specific orientation? Throughout this process, I understood the intentionality of how objects are manufactured. Ultimately, I came to the conclusion that in order for these objects to be appreciated and seen for their formal strengths,

they needed to be separated from the branding and advertising identifiers that define them in our society. As a result, I relied on color, line, and shape to inspire my new perspective on how I valued and perceived these designed objects. I chose vintage plastics from the 60's and 70's for their nostalgic shapes and colors. With this new perspective, I created a series of miniature acrylic sculptures to expose the hidden beauty of these object's internal parts, revealing the importance of material aesthetics. I designed a systematic process and created a new visual language to reveal the aesthetics in mass-produced objects.

INSPIRATION AND EXPLORATION

Creation of Grocery Landscape

Figure I, *Grocery Landscape* introduces the concept of merchandising, inspired towards my central thesis questions. Landscapes are highly visual; an aesthetic view of land and the natural life that surrounds it. For example, what makes this concept interesting is when it is taken out of perspective and used as an everyday tool in retailing. Every grocery store is laid out in a strategic manner. Whether it's by color, brand, price, or size, merchandisers place a product to make it eye catching, appealing, and conveniently accessible. For instance, there's a reason why Lucky Charms and Frosted Flakes are centered at or below eye level. These products are marketed to kids, so this placement is



Figure I
Johnny Cohen, *Grocery Landscape*,
2019, 24" x 48, Wall Piece

more likely to make a child stop and spot Tony the Tiger, leading to them pick it up and nag their parents to buy it.

Now taking a step closer, what would a grocery store look like if brands didn't exist? Instead, color and shape become the overall landscape and product identity ceases to exist. This puts a new perspective on a typical landscape that consumers see. The products were chosen based on size and type. The shelving displays an assortment of food and household products. The colors represent a general understanding of color strategy in merchandising. These aesthetic choices ultimately make the piece didactic to the viewer. Some of these colors fit the aesthetic of an organic feel of muted shades and earthy tones. The middle to eye level shelves are more impulsive and eye catching with pops of color and brighter tones. The bottom shelf typically contains more bulk product with a similar color story to the products found directly above. Through this abstraction, product function and branding were eliminated, leaving the formal elements of color and shape to stand alone in the work, ultimately revealing the crucialness of formal elements within marketing strategy.

As I was creating *Grocery Landscape*, I researched works on Damien Hirst, a contemporary artist who appropriates consumer icons and environments through installation. *Figure II*¹ depicts Damien Hirst's "Pharmacy". He transforms a gallery into a walk-in,

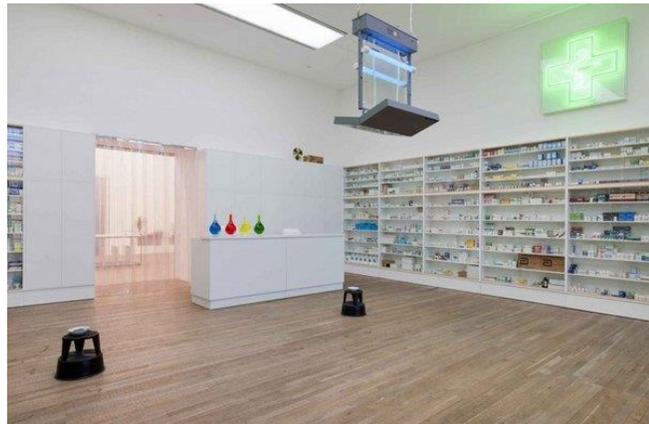


Figure II

Damien Hirst, Photo by Andrew Dunkley, *Pharmacy*, 2012, Tate Modern. <https://www.tate.org.uk/art/artworks/hirst-pharmacy-t07187/explore-damien-hirsts-pharmacy>

¹ Damien Hirst, Photo by Andrew Dunkley, *Pharmacy*, 2012, Tate Modern. <https://www.tate.org.uk/art/artworks/hirst-pharmacy-t07187/explore-damien-hirsts-pharmacy>

artificial pharmacy composed of stark white lighting, industrial shelving, and generic medicine bottles. Hirst mentions “if you see them as power structures, a society, or as metaphor for the human body or even as a comment on capitalism or consumerism...or pro-medicine or anti-medicine – they are about all these things, even if you just think it’s weird to see them in a gallery.”² Like Damien Hirst, I used consumerism as a philosophical approach to provide meaning in my work. I also appropriated an everyday environment in order to deliver the message. It is important to note how the medicine bottles form “blocks of colour (red, blue, orange, yellow, white) and although the artist has said that he doesn’t mind if the exact order is changed, he thinks it is important to keep the colour balance.”³ Hirst manipulates the formal elements of color to drive the visual landscape of his installation. Underneath appropriation and simulation lies a focus on color and shape in creating his work and delivering his message.

Creation of Color Study I and II

For the second part of my exploration, I took my landscape piece a step further. In ***Figure III*** and ***Figure IV***, *Color Study I* and *Color Study II* eliminate the figurative environment, focusing solely on the abstract intersection of lines and placement of shapes. Through my color studies, I was inspired by Bauhaus minimalism and a reduction of excessive content. The Bauhaus School studied “a common exercise to ‘experience’ various shapes by contorting the body into the shape itself, feeling the ‘essence’ of the square, circle, or triangle.”⁴ As a result, the Bauhaus movement influenced a unique design aesthetic in furniture and modern architecture. I was

² Tate, “Explore Damien Hirst’s Pharmacy – Look Closer,” accessed May 11, 2021, <https://www.tate.org.uk/art/artworks/hirst-pharmacy-t07187/explore-damien-hirsts-pharmacy>.

³ *ibid*

⁴ James B Jones, “Forging The Modern Aesthetic: The Bauhaus Movement Explained,” *The Collector*, September 8, 2020, <https://www.thecollector.com/bauhaus-movement-art-school/>

seeing how pure color and line can influence the origins of eras, artistic waves and tangible aesthetics.

My exploration began with a conceptual format for developing my work. Through the creation of *Grocery Landscape* and *Color Study I* and *Color Study II*, I assumed the importance of color, shape, and line and its function within these environments. These elements set the criteria for developing my creative process and analyzing object aesthetics through my current body of work.

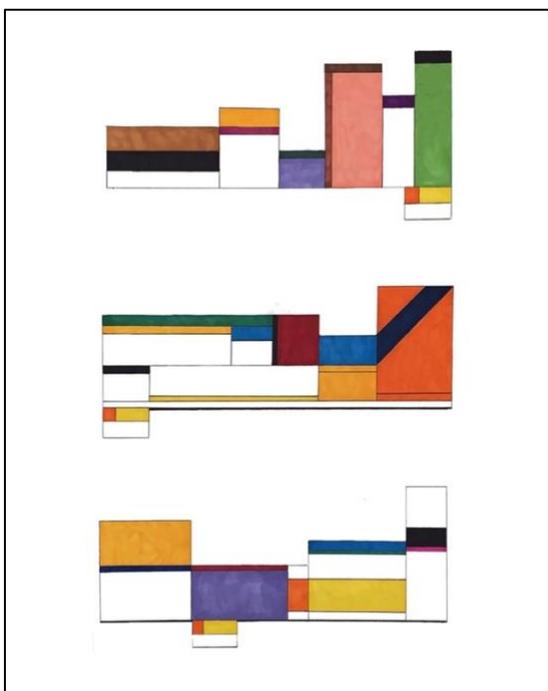


Figure III

Johnny Cohen, *Color Study I*, 2020, 22" x 18", Marker on Paper



Figure IV

Johnny Cohen, *Color Study II*, 2020, 22" x 18", Marker on Paper

Jeff Koons' Manipulation of Form

Through his manipulation of color and scale, Jeff Koons creates a new experience for the viewer in relation to everyday objects. Koons' work inspired me to manipulate original forms in order to reveal underlying themes and expose an object's formal aspects.

Jeff Koons “variously recombined pop art, minimalism and conceptual art in intellectual and theoretically sophisticated critiques of consumer capitalism, which relied upon the strategies of appropriation, design and abstraction and took the form of slick, diagrammatic sculptures and paintings.”⁵ He appropriated everyday objects of consumer culture and elevated them as pieces of high art by transcending “power in the images of everyday things, provided they are recreated with care and beauty; and that only our abolition of hierarchies of taste can give us access to art’s transformative capabilities.”⁶ Through his manipulation of the icon, Koons focuses heavily on altering formal elements to deliver a new experience, both on a personal and universal level. Through this process, his works “were anything but commodities, which only served to increase their market value.”⁷ Instead, his sculptures are identified as a celebration, to bring the viewer “into contact with the essence of their own potential.”⁸



Figure V

Jeff Koons, *Balloon Dog (Red)*, Sculpture, 1994-2000, Private Collection from SCAD Image Database.

⁵ Annmarie Perl, ‘A more public arena’: Jeff Koons’ Reinvention in the Midst of Reaganism”, *Art History* 43, no. 3 (2020).

⁶ Peter Aspden, “Jeff Koons: ‘I don’t believe in perfection” *Financial Times*, December 17, 2018.

⁷ Annmarie Perl, ‘A more public arena’: Jeff Koons’ Reinvention in the Midst of Reaganism”, *Art History* 43, no. 3 (2020).

⁸ Ibid

In *Figure V*⁹, Koons appropriates an iconic balloon animal creating “deep connections with our individual memories of childhood fun and play – an experience that manages to be both collective and at once deeply personal”¹⁰ Koon’s uses cultural iconography at the center of his work while simultaneously re-defining the function of the object in order to make a connection between recognizable archetypes and personal nostalgic experiences. Each viewer is able to have their own experience with the piece based on their own memories with the iconic imagery being referenced. With his play on color and scale, Koons has the ability to deliver this multifaceted experience. The formal element of color is important as his animals are “made from precision engineered, mirror-polished, stainless steel and finished with a translucent coating.”¹¹ These elements reflect on mass production, widely known as an industry that produces “large quantities of standardized products, often using assembly lines or automation technology.”¹² He pushes this universal way of understanding by creating and selling miniature balloon dogs in Museum gift shops. It’s about the commodification and accessibility of art derived from an original. While it is still a piece of it, it has now also become a consumer product. His use of reflective color engages the viewer individually and physically pulls them into the piece. The viewer’s silhouette is embodied within the work making it possible for a unique, solitary moment with the form. In contrast, the large scale allows the viewers to be engaged as a community. Koon’s notes “Scale, a lot of times, makes reference to things that are created by a community and not just an

⁹ Jeff Koons, *Balloon Dog (Red)*, Sculpture, 1994-2000, Private Collection from SCAD Image Database.

¹⁰ Kitty Jackson, “Symbolism in Art: Jeff Koons’ Balloon Dogs,” ArtDependence, May 31, 2018, <https://artdependence.com/articles/symbolism-in-art-jeff-koons-balloon-dogs/>.

¹¹ Zuzanna Stanska, “Jeff Koons and His Balloon Dogs: DailyArt Magazine,” DailyArtMagazine.com - Art History Stories, June 29, 2020, <https://www.dailyartmagazine.com/jeff-koons-balloon-dog/>.

¹² Caroline Banton, “Mass Production Definition,” Investopedia (Investopedia, September 30, 2020), <https://www.investopedia.com/terms/m/mass-production.asp>.

individual.”¹³ By treating the piece as a large sculpture, it is a product of modern architecture, “evolving to be more of a place for people to come together, where connected spaces create an experience.”¹⁴ Through Koon’s use of color and scale, viewers are experiencing the work individually and communally. With the balloon animal’s reflective nature and perfected execution, it connects to widely accepted processes of mass production. By redefining the use of color and scale in the way that he did, Koons’ sculpture becomes a piece of architecture that ties to community, evoking a sense of togetherness. By creating two varying levels of experiences through the alteration of color and scale, viewers are able to understand the complex nature of how everyday objects operate.

ARTISTIC PROCESS ABSTRACTION AND STUDY ON 20TH CENTURY, PLASTIC OBJECTS

Observation of the Plastic Era

Plastics have many functions aside from their intended use. Dating back to the 1950’s, Thomas Hine coined the term Populuxe, becoming the style in which products filled the role of a glamorous consumer lifestyle and a marker of one’s social and economic status.¹⁵ The Populuxe era was about holding objects that represented good taste, “reaching well down into the working class, to the sort of people who had historically been able to have only a few mean objects. These people did not acquire the good simple objects many tastemakers advocated. They had had it

¹³ Jeff Koons, “Size & Scale,” Master Class,(May 7, 2021), <https://www.masterclass.com/classes/jeff-koons-teaches-art-and-creativity/chapters/size-scale#>.

¹⁴ Krysia Lynch, “Creating a Sense of Place Through Architecture and Design: Thought Leadership,” HMC Architects, July 8, 2019, <https://hmcarchitects.com/news/creating-a-sense-of-place-through-architecture-and-design/>.

¹⁵ Alice T. Friedman, “Home on the Avocado-Green Range: Notes on Suburban Decor in the 1950s,” *Interiors* 1, no. 1 (2010): p. 47, <https://doi.org/10.2752/204191210791602320>.

with simple, and now they wanted more”.¹⁶ From this point, we began to see the origin of aesthetic choices in mass manufactured products. Consumers were no longer purchasing solely for the means of fulfilling a functional need. But rather as a symbol of status or good taste, to express opulence, and ultimately as a means to conform to the idealized lifestyle these objects were made to represent through mass-marketed advertising. As Friedman notes from her childhood experience, the type of product and its aesthetic identified the social status of her neighborhood, although every family was wealthy.¹⁷ I decided to collect three objects from the era and deconstruct them in order to better understand the importance of color in developing an aesthetic.

Observation through Cultural Significance of Color

From the collection of an “Osrow Hand Steamer”, “Thermos Sun Packer Cooler”, and “Fisher Price Portable Record Player” in *Figures VI, VII, and VIII*, I researched their origins of colors



Figure VI

Osrow Model SS9 Stanley Steamer.
Copyright 1971 Osrow Products Co,
Inc. Glencove, NY



Figure VII

Thermos Model 7710 SunPacker Cooler
Copyright Thermos Products



Figure VIII

Fisher Price Portable Gramophone
Copyright Fisher Price (1979-1984)

¹⁶ Thomas Hine. 1986. *Populuxe*. New York: Knop. “Home on the Avocado-Green Range: Notes on Suburban Decor in the 1950s,” *Interiors* 1, no. 1 (2010): p. 47, <https://doi.org/10.2752/204191210791602320>.

¹⁷ Ibid 50

through Alice Friedman's essay "Home on the Avocado Green." She discusses the role of consumer objects in the 1950's. Ultimately I was able to understand the important connection between a product's origin of color and its influence over universal and cultural constructs.

As noted by the World Color Survey, "Cross-cultural studies of color naming appear to indicate that color categories are universal. However, the variability in color category boundaries among languages and the lack of consensus of the forces that drive purported universal color categories, promotes the idea that color categories are not universal, but shaped by culture."¹⁸ During the 19th century, new colors were introduced to the consumer market like Avocado Green and Harvest Yellow.¹⁹ These colors were everywhere. Regardless of one's economic and social status, Harvest yellow and Avocado green could be found in stores nationwide, readily available for all consumers, and in addition, a prominent color palette used in the landscape of suburban houses and modern architecture. The jargon of these new colors is important to note as well. The names of each of these colors are identified through object relevancy within the culture in which it was coined. During the 1960's and 70's, "American interior design changed to reflect a new regard for nature and environmental concerns."²⁰ With words like harvest and avocado, these words assimilate towards elements of nature. In addition, these warm shades of green and yellow are more dominantly used in American plastics than cooler colors.²¹

¹⁸ Edward Gibson et al., "Color Naming across Languages Reflects Color Use," September 18, 2017, pp. 10785-10790, <https://doi.org/10.1073/pnas.1619666114>.

¹⁹ Alice T. Friedman, "Home on the Avocado-Green Range: Notes on Suburban Decor in the 1950s," *Interiors* 1, no. 1 (2010): p. 47, <https://doi.org/10.2752/204191210791602320>

²⁰ Big Chill Blog, accessed May 11, 2021, https://bigchill.com/us/blog/inspiration/blog/?utm_source=influencer&utm_medium=pinterest&utm_content=autumn&utm_campaign=carhoots.

²¹ Bevil Conway and Ted Gibson, "The World Has Millions of Colors. Why Do We Only Name a Few?," Smithsonian.com (Smithsonian Institution, September 19, 2017), <https://www.smithsonianmag.com/science-nature/why-different-languages-name-different-colors-180964945/>.

In a study done by the Smithsonian Institute, observers from the United States were given a series of objects and asked to identify its color. After gathering results, a majority of the colors identified were warm as these tones “often come into a language not as color words but as object or substance labels.”²² From this observation, it makes sense why brands identify colors like Harvest Yellow, Almond White, Avocado Green, and Café au lait Brown. Each of these color names allow for the colors to be associated with tangible objects in our culture, ultimately making them easier to recognize subconsciously. Because it is representative of something, they can associate with it from their everyday lives. Product’s colors, ultimately, are influenced by cultural constructs, which in turn allows the object itself to reflect both the culture and time period from which it originated.

Deconstruction and the Naming of Objects

Line translation and naming of an object’s intricate parts embody the creative process of deconstruction. I broke these forms down into a series of pieces and transcribed them into line drawings. These drawings were created on Adobe Illustrator which allowed for clean, sharp lines

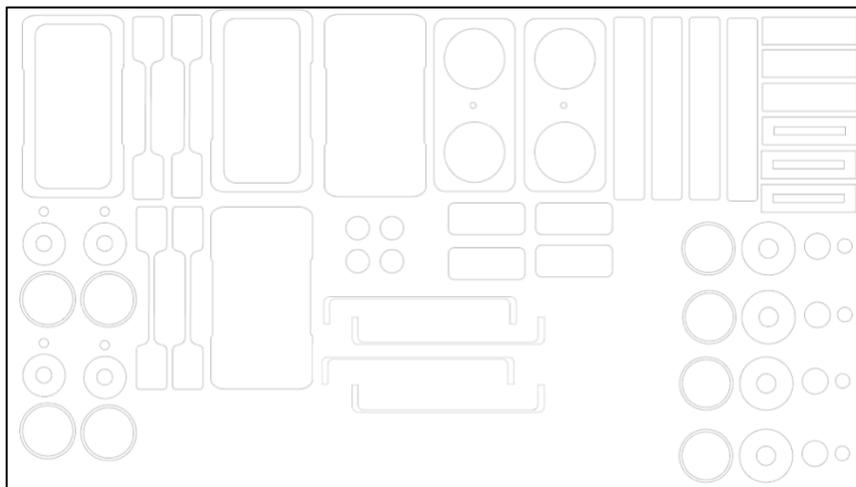


Figure IX

Line Drawings of Thermos Lil' SunPacker. Created on Adobe Illustrator. 2021

²² ibid

that reflected on minimal aesthetics within design renderings depicted in *Figure IX*. The shapes were laser cut from acrylic plastic to match the color and material of the original object. By creating smaller work, the viewer can hold the object and study the form for its smaller details.

The steamer, record player and cooler each have multiple, intricate parts. The objects were deconstructed into several different shapes, drawn graphically, printed on acrylic, then named. The naming process is significant in understanding how they function within the realm of formal design. The names were derived from recognizable shapes and objects such as arcs, wedges, paddles, and basins. I used object and line aesthetics to define the identity of these parts. For example, *Figure X* is derived from the back of the hand steamer; a silhouette similar to that of a sliced lime, I dubbed this shape the “wedge”. By creating a naming system that uses

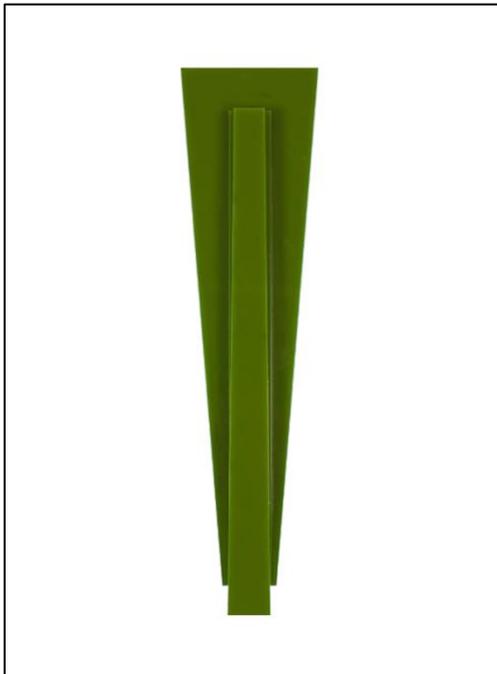


Figure X
Johnny Cohen, *Wedge*, 2021, Acrylic Form,
Documented as a Print



Figure XI
Johnny Cohen, *Wedge Insert*, 2021, Acrylic Form,
Documented as a Print

universal shapes, it made the forms understandable and relatable to the viewer, allowing the parts to start to make sense in relation to one another. By adding a part called “wedge insert” in

Figure XI, it would conclude that it paired with “wedge”, functioning as a unit in holding the steamer handle in place. After naming parts of the record player and cooler, numerous shapes started to overlap. In *Figure XII*, the cooler included two paddle shapes giving way to the name “paddle planks.” In addition, the record player had a similar paddle shape making it a “cross plank” in *Figure XIII*. By highlighting the similarities in their nomenclature, the names of the parts allow the viewer to connect the similarities of origin and aesthetic between each of the objects.

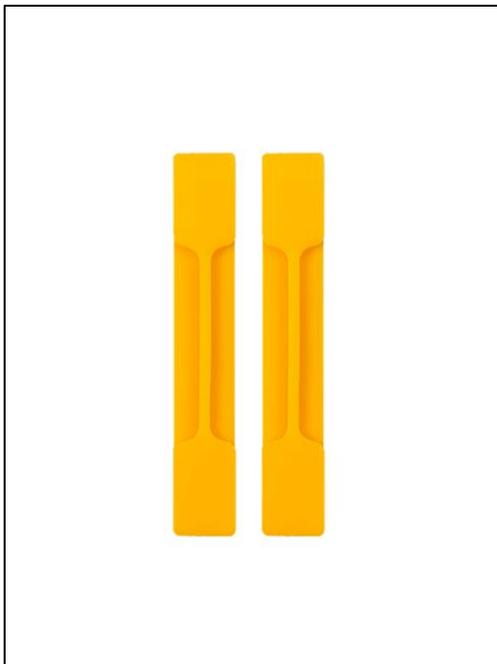


Figure XII
Johnny Cohen, *Paddle Planks*, 2021, Acrylic Form,
Documented as a Print

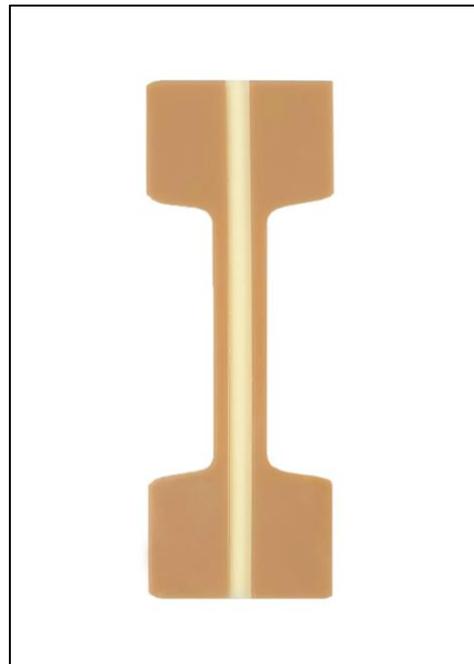


Figure XIII
Johnny Cohen, *Cross Plank*, 2021, Acrylic Form,
Documented as a Print

Assembly and Reconfiguration

With the extensive assortments of parts, I reassembled them back together to create the three works: *Stanley*, *Sunny*, and *Fisher*. The titles are important to note as they make reference to the branding of the original objects that inspired each work. Although these are now abstract

sculptures with a new and unique design, the colors, shapes, and names are appropriated from the original object. In order to see the beauty of these objects, it's important to see the parts functioning as a whole. By looking at *Sunny* in **Figure XIV**, we are seeing the formal elements driving the composition of the work. The orientation is symmetrical and balanced, reflecting on the minimalist aesthetic of mass manufactured objects. The colors complement each other with a



Figure XIV
Johnny Cohen,
Sunny
2021
Laser cut Acrylic Plastic,
10 1/2" x 5 1/4"
Collection of Miniatures Series



Figure XV
Johnny Cohen,
Stanley
2021
Laser cut Acrylic Plastic,
8 1/2" x 4"
Collection of Miniatures Series



Figure XVI
Johnny Cohen,
Fisher
2021
Laser cut Acrylic Plastic,
7 1/4" x 5"
Collection of Miniatures Series

blending of warm tones, making reference to the nostalgic color palette of the era. There's a unique juxtaposition between complexity and simplicity in these works that reflect the contrast between product presentation and design. On one side, the objects contain a series of intricate parts, making the work complex. While on the other, the presentation is clean and minimal.

This juxtaposition reflects on the contrast between product presentation and design. What may seem like a simply designed object is in reality, complex when disassembled and studied. Through reconfiguration, I am revealing the aesthetic of an object's interior and history, while keeping the color and shape consistent with that of the original object. Instead of viewing the form as a steamer or a record player, we are seeing an abstract composition of colored shapes

that are interacting with one another. Each form has its own style and aesthetic through the execution and implementation of design principles like balance and symmetry.

Scale

The last step of the process is to scale the object's parts into an abstract form. It is important to see how each function individually before they can function as a unit. In *Figure XVII, Avocado Arc*, the form is derived from a handle of the Osrow Hand Steamer. The formal elements of color and shape are appropriated from the original handle. Viewers interact with an iconic shape and color that was once mass marketed, but that is now displayed as a minimalist sculpture. In keeping with those characteristics, there's a sense of recognizability with the work. With the name *Avocado Arc*, there's an association and overlap between product design and the formal elements of art. As mentioned earlier, Avocado Green is an iconic color in consumerism because of its cultural relevance. This relationship between the formal elements of color and its cultural association is just one example of the overlap between design and fine art. What was once a handle is now a colored arc that functions as an aesthetic element in the form's makeup. Traditionally, minimalist art makes the attempt to not "represent an outside reality, the artist wants the viewer to respond only to what is in front of them."²³ Although this is the foundation of minimalism, *Avocado Arc* works against this suggestive notion. Instead, viewers see the form for what it is, but also simultaneously witness recognizable elements of a mass marketed good functioning in the piece. The scale is also important to note as it is crucial in understanding the redefined perspective of the form from a small, mass produced object to a spatially commanding abstract piece of architecture. The shape is embodied within the space

²³ Jordan Gerhardt, "Art Sphere Inc.," Art Sphere Inc. | Transforming Lives Through The Arts, March 2, 2021, <https://artsphere.org/blog/minimalism>

instead of seen previously as a functional element within a product. The laminate with which *Avocado Arc* is made also plays a role in the viewer's association with the iconography. During the time period in which the handle was produced, laminate was used in making many types of objects. Furniture was laminated with different textures and color finishes, creating a unique aesthetic of the time period. By using laminate to create the piece, the material aesthetic of the era was kept within the composition.



Figure XVII

Johnny Cohen
Avocado Arc
2021
Plywood and Formica Laminate,
31" x 67"
Collection of Thesis Work

CONCLUSION

Consumerism is a complex entity that is conceptually ubiquitous worldwide, but realistically defined by each culture independently, thus resulting in the idea of “material culture”. Materialism revolves around the possession of physical objects tailored fill the need of consumers. Removing the brand and function changes an objects identity, reducing it to the

material and formal elements of its makeup. What was once a functional product now operates as an abstract form. Color and shape work as a system to identify the origin of cultural aesthetics. Through my process of deconstruction, reconfiguration, and scale, I am discovering those origins, highlighting them, and revealing the underlying beauty within the formal elements of these products.

APPENDIX

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MFA THESIS EXHIBITION

PLASTICS:

TRANSFORMING THE FORMALITY OF DESIGNED OBJECTS INTO SCULPTURAL FORM

AN INSTALLATION

BY JOHNNY COHEN

The thesis exhibition was a challenge, but a memorable experience in understanding a space and its potential to change through one's art. In October of 2020, I was hired as a volunteer to work for a North Georgia residency program called Hambidge Center for the Creative Arts. During the start of my internship, they launched a new campus in North Atlanta. The Cross Pollination Art Lab harnesses the collaboration of working artists, the inclusivity of all media, and a showcase of the process and journey to an artist's unique, creative practice. The campus includes eight studios for working artists and two gallery spaces open for proposals and exhibitions. I was given the opportunity to rent the center space, known as the "Cube", to set up my exhibition.

As I arrived at the space two months prior to my opening, I was surprised at some of the discoveries I found. It was originally a sandwich shop with its open concept, large white walls, and stark flood lighting. I was challenged to not only make my sculptures fit within the walls of the space, but to transform the environment from corporate to a gallery venue.

This is where my skills and experience in visual display came into play. The three main colors that drive my work are Avocado Green, Harvest Yellow, and Almond White. I wanted to use these colors to set the stage for transforming the space. For many of the walls, I painted bands of these colors as line constructions to guide viewers throughout the exhibition as seen in *Figure A*. By doing this, I turned the venue into an installation instead of a traditional gallery, holding sculptural work. As you walk through the installation, I wanted to create the feeling of nostalgia, having people reminisce on memories with these colors from their own experience. The show itself had an aesthetic that tied directly to my intent depicted in my thesis. I also installed large scale vinyl shapes that were transcribed as drawings to further

activate the walls. The show harnessed my creative process and journey from start to finish. The front of the exhibition in **Figure B** introduces viewers to my journey of exploration, then guides them through deconstruction, reconfiguration, documentation, and scaling of everyday objects shown in **Figures C, D, E, F, and G**. **Figures H and I** are the graphics I created for my show flier, both front and back.

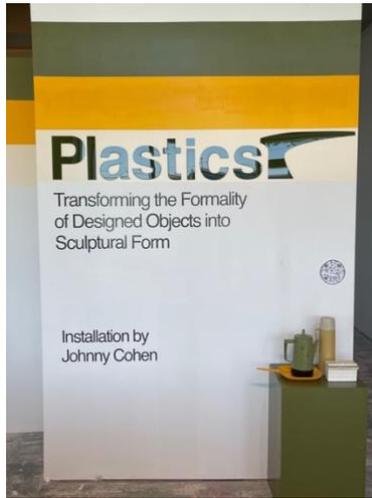


Figure A
Exhibition Entrance



Figure B
Exploratory Work



Figure C
Miniature Works



Figure D
Documented Prints



Figure E
Scale Works I



Figure F
Scale Works II



Figure G
Scale Works III

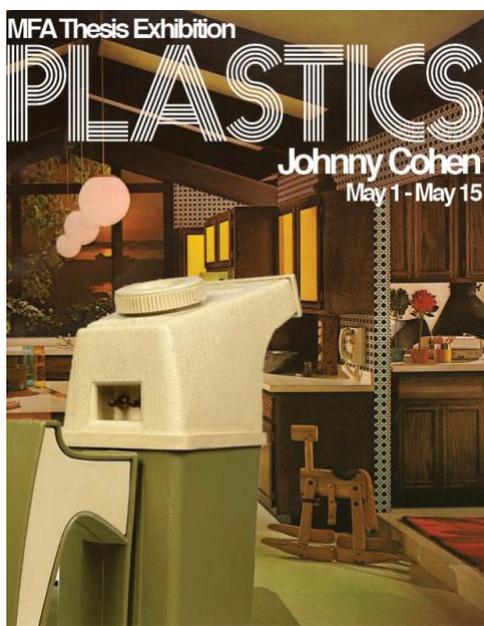


Figure H
Show Poster Front



Figure I
Show Poster Back

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