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Summer 2019

May 29 – September 8, 2019

Opening May 28, 2019

MAMCO Genève 10, rue des Vieux-Grenadiers 1205 Geneva



What is an image? And what do the images that engulf us daily want? These questions, posed over the past twenty years in the field of "visual studies," invite us to consider images not only in terms of their existence as objects, and their meaning, but also in terms of their relationship to the society in which they are produced. We have long characterized the work of a particular artist by her/his technique, but must now accept that the medium is more than a work's materials or its message: it is the ensemble of practices that have brought the work into existence, i.e. not only the canvas, stretcher and paint, but also the studio, gallery, and/ or museum, the art market, and the critics.

From challenges to conventional "fine art" categorizations, to ontological shifts in the realm of the "visual," exhibitions at MAMCO in 2019 explore this evolving concept of the image.

This spring, we examined how figurative imagery can *also* act as a critique of representation, in the work of René Daniëls; and how abstract images can *also* derive from sensory experience and command a phenomenological response, in the work of Marcia Hafif.

This summer, a major exhibition of works by Walead Besthy makes explicit the status of the image as the outcome of a process -more "software" than "hardware." As "scripted" productions, Walead Besthy's works examine both the apparatus of their making and their connection to the real world. His productions also give us the measure of the lasting transformation wrought by Conceptual practices on art. and bring us face-to-face with one of its most distinctive legacies: the notion that art may inhere less in the object itself and more in its surroundings, in the things that bring an object to life when we "utilize" it, look at it, display it, and interpret it.

Other presentations, related to MAMCO collection's politics of development, such as the exhibitions dedicated to the Givaudan donation, the work of Piotr Kowalski, and a major installation by Nam June Paik recently gifted to the museum, together with rooms featuring recent acquisitions and activations of works, as well as the prolongation of the project around Martin Kippenberger's MOMAS, reflect the same focus on works defined by both their "programmatic" and their "open-ended" nature.

This fall, the museum constructs a typology of pictorial gestures and signs through four experimental practices. Thus MAMCO traces a unique path through the history of postwar painting, with retrospectives of the work of Martin Barré and Rosemarie Castoro, a major exhibition of work by Irma Blank and an ensemble of pieces by Arnulf Rainer (the Foëx donation). The replacement of brushwork by the use of spray, the extension of painting to the body and the space, the liberation of language from meaning, or the covering-over of pre-existing images are just some of the tropes on show-"gestures" that remind us that artists think above all in forms, that cannot be properly looked at and apprehended until they are understood as such.

Mirabaud's gift: in 2019, MAMCO is free for all

Admission to the museum will be free of charge throughout 2019, thanks to a generous gift from Mirabaud, in celebration of the company's 200th anniversary.

The gift furthers Mirabaud's commitment to MAMCO as part of the company's growing involvement in contemporary art. As a partner company to MAMCO since 2017, Mirabaud supports the museum's development activities, in particular the project 'In Course of Acquisition'. Free admission to MAMCO in 2019 reflects the museum's determination to make contemporary art accessible to the widest possible public. We thank Mirabaud for their support in implementing this policy of outreach and sharing.

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The Museum of Modern Art Syros

Organized by Sophie Costes and Samuel Gross, in collaboration with Swiss Institute, Rome, the exhibition was first presented at Fondazione Sant'Elia, Palerme, with the generous support of Fondation genevoise de bienfaisance Valeria Rossi di Montelera

The MOMAS (Museum of Modern Art Syros) of Martin Kippenberger (1953-1997) was created in 1993 and existed until 1996 in an unfinished, abandoned building on the island of Syros in the Cyclades, Greece. This museum was "founded" when Kippenberger, invited there by his friend Michel Würthle, spotted by the sea the skeleton of a piece of concrete architecture. He turned it into an institution with neither walls nor collections-a non-museum. The selfproclaimed director of a self-founded site, Kippenberger invited artists to make propositions for the MOMAS which was more of a museum of projects than a museum of works."If I am not given the possibility to put on an exhibition in a museum, then I'll create my own museum, faraway, on the edge of the art world. I'll invite my friends and colleagues and send out invitations. The invitation cards are to be the sole concrete proofs of the activities of this museum," stated Kippenberger concerning the MOMAS. Cosima von Bonin, Hubert Kiecol, Stephen Prina, Christopher Wool (who

produced the signage), Lukas Baumewerd, Michel Majerus, Michael Krebber, or Heimo Zobernig were some of the artists invited to participate in a site destined to receive a very reduced public (ten people at most). The MAMCO owns almost of all of the plans and the model of the MOMAS. This series, rounded off by archives and documents, coming in particular from Kippenberger's Estate, were presented in Palermo in the summer of 2018 (by Samuel Gross) as part of Manifesta, the European Biennial of Contemporary Art. It is now shown at MAMCO. Kippenberger and the MOMAS are, in any case, a permanent presence in the MAMCO: at its entrance, a compass rose, inserted in the floor, and on which can be seen a froa, an animal which was deified by Kippenberger, welcomes the public and indicates the distance that separates them from the MOMAS (2,254 km).

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The Museum of Modern Art Syros



Martin Kippenberger, *The Museum of Modern Art Syros*, exhibition view, MAMCO, 2019 Photo Annik Wetter – MAMCO Geneva



Martin Kippenberger, *The Museum of Modern Art Syros*, exhibition view, MAMCO, 2019 Photo Annik Wetter – MAMCO Geneva



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MAMCO is overseen by FONDAMCO, which is made up of FONDATION MAMCO, the Canton, and City of Geneva.

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Monday: closed Tuesday–Friday: 12-6pm Saturday–Sunday: 11- 6pm

Free entry in 2019