

|ROSEMARIE | IRMA||| |CASTORO||| | BLANK

MARTIN ARNULF BARRÉI RAINERI

Opening October 8, 2019 (6 pm)

October 9, 2019-February 2, 2020





PRESS RELEASE

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 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 post-war 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 preexisting 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.

ROSEMARIE CASTORO

Time = space between appointment and meeting

The exhibition is organized by Julien Fronsacq and received a donation by the Soros Fund Charitable Foundation.

Time = space between appointment and meeting: these few words, written (or rather, drawn) by Castoro on November 3, 1968, may be seen to summarize both the artist's wilfully complex practice, with its combined emphasis on the analytical and inter-personal, and its deeply divided reception.

At her SoHo loft in New York City, where artists like Lawrence Weiner, Sol LeWitt, Carl Andre, and Yvonne Rainer met, Rosemarie Castoro (1939–2015) developed a distinctive, unclassifiable artistic approach. She took part in Distillation, for example, an exhibition organized in 1966 by Eugene Goossen, the high priest of an American school of painting freed from external influence. Together with Christine Kozlov and Adrian Piper, Castoro was one of the three women artists featured in Ursula Meyer's anthology of Conceptual art in the late 1960s. She also took part in Lucy Lipard's famous *Numbers* exhibition of the same period. Lippard included Castoro in her own anthology of Conceptual art, with a work in situ of which MAMCO holds a photograph: the space of the Paula Cooper gallery marked by a fault-line traced in half-inch wide adhesive aluminum tape.

Traversing the most recent modernist narratives—namely Minimal and Conceptual art—Rosemarie Castoro's work tirelessly explores the things that elude the latters' grasp: the context of enunciation, of course, but also the psychological and social implications of the body as a physical instrument. She explores the potential of abstract and monochrome painting, then expands their sphere and modes of operation, in formal terms, to incorporate the body, and even the exhibition space—a conceptual extension,

both diagrammatic and linguistic. In so doing, Castoro applies a hitherto structuralist, reductionist language to poetry, and distorts elementary forms by her haptic, integrated, sexualized treatment. As an erstwhile participant in the reflections of the Art Workers' Coalition, she approached the modernist heritage from a social and political perspective.

From 1965 to 2015, Rosemarie Castoro developed a body of work in which "contingency" may be seen as a connecting thread, signifying a determination to free herself from the rhetoric of the masculine values of permanence and the absolute. Organized into chapters, the exhibition offers a retrospective journey through the practice of an artist who favored transgression and metamorphosis over orthodoxy and linear progression.

ROSEMARIE CASTORO



Rosemarie Castoro, *Paula Cooper "Gallery Cracking" Through Arc*, 1969 Photo of the installation, aluminium adhesive, exhibition view, "Number 7" by Lucy Lippard coll. MAMCO



Rosemarie Castoro, *Red Blue Purple Green* Gold, 1965 Acrylic on canvas, 182.25 × 361 cm court. The Estate of Rosemarie Castoro, Galerie Thaddaeus Ropac, London, Paris, Salzburg



Rosemarie Castoro, *Untitled* (Concrete Poetry), 1969 Drawing on paper, 27.94 × 21.59 cm Galerie Thaddaeus Ropac, London, Paris, Salzburg



Rosemarie Castoro, self-portrait, ca 1967 Polaroïd Galerie Thaddaeus Ropac, London, Paris, Salzburg



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

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