

|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.

ARNULF RAINER

Territoites latents - Fonds Michel Foëx (donation 2019)

The exhibition is organized by Rainer Michael Mason, who also signs the present text and directs the publication to be released soon on this important donation.

For some 60 years, Arnulf Rainer (b. 1929) has practised "painting in order to quit painting." With roots in Surrealism, Art Informel, even Art Brut, he has developed an oeuvre based on the covering-over of existing works.

On tragic and comical photographic self-portraits, on reproductions of death masks, residues of the human expressiveness of great minds (such as Goethe), on images belonging to the history of drawing and painting (Goya, Leonardo, Van Gogh) and prints (Henri Michaux), but also on canvases by well-known names (Miró, Sam Francis, Vasarely), on crosses and and cruciform structures (in the West, primitive moulds for figurative work), the Austrian artist operates in oils, wax pastel, and graphite pencil, but also with a drypoint stylus, sweeping it across the copper printing plate, gouging the surface and loading it with marks.

Driven by a heightened sense of corporeality (his own and other people's), "exposed to the torrent of faces, like Louis Soutter," fascinated by grimaces and odd facial expressions, Rainer's artistic action is performed amidst an unimaginable torrent of words and imprecations and accompanies or translates his welling rage and fury at the world and at his own self.

In German, these disparate interventions are conveniently grouped under the common term Übermalungen, and confront us both with artist's splendid or tortured colors and fevered, graphic quality and with the forces at play beneath the visible surface, in the layers beneath—the repository of the meanings slowly generated by art and its beholders. In this process, creation and destruction, commentary and distortion, and concealment and revelation endlessly interact with and engender their opposites.

The 70 pieces of the donation made in memory of the Genevan dealer Michel Foëx (1957–2015) set up their harmonics around *Schreck (Sterne)*, the large photograph reworked in oils that was one of the first acquisitions of the AMAM, the association from which MAMCO gestated.

ARNULF RAINER



Arnulf Rainer, *Unbekannt IV (Totenmaskenserie)*, 1978 photography on plastic paper (silver print), correction with walnut stain, with celadon blue pigment ink, washed and rubbed, with pastel and black wax 60.6 x 48.6 cm (without frame)

coll. MAMCO, donation Fonds Michel Foëx



Arnulf Rainer, *Landschaft*, 1973-1987 dry tip on zinc, red garnet, on Zerkall Velin 46.2 x 55.6 cm (without frame) ed. 7/30 coll. MAMCO, donation Fonds Michel Foëx



Arnulf Rainer, *Tannenkreuz*, 1989 dry tip on aluminium, printed in black green on Zerkall Velin 77.9 x 68 cm (without frame) ed. 27/50 coll. MAMCO, donation Fonds Michel Foëx



Arnulf Rainer, Sans titre (Gesichter mit Goya), 1983 photographie sur papier (tirage argentique), photograph on paper (silver print), correction with indian ink and blue pigment ink, washing of these inks, and sgraffito 23.8 x 16.9 cm (without frame) coll. MAMCO, donation Fonds Michel Foëx



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

MAMCO would like to thank all its partners, both public and private, and in particular: JTI and Fondation de Famille Sandoz, Fondation de bienfaisance du Groupe Pictet, as well as Fondation Coromandel, Fondation Lombard Odier, Fondation Valeria Rossi di Montelera, Mirabaud & Cie SA, Fondation Leenaards, Richemont, Sotheby's.

The exhibitions are supported by Fondation Gandur pour l'Art, Soros Fund Charitable Foundation, Ambassade de France, Q-International and Lenz & Staehelin.

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

Free entry in 2019