

MAMCO GENEVE
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COLLECTION(S):
DONATIONS &
ACTIVATIONS

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 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 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.

GORDON MATTA-CLARK

FOOD

An exhibition organized by Sophie Costes, with the support of Gordon Matta-Clark Estate

The restaurant "FOOD" opened in New York City in October 1971 at 127 Prince Street, at the corner of Wooster. Thanks to the commitment of Carol Goodden and Gordon Matta-Clark, during the three years of its existence, FOOD was a meeting place, providing food and work for artists, and a truly original collective experience. On Sunday evenings, there was the Special Guest Chef Night: Rauschenberg served there a Chili of his own invention and the Matta Bones can be included among the legendary dishes of this restaurant, which also highlighted Cajun cooking, and one of his emblematic recipes, the Gombo. "FOOD" was a place for culinary communion, where nourishment became a creative, festive event. Matta-Clark regularly experimented with unusual cooking techniques ("Photo-Fried," "Agar-Agar" ...) and all the ephemeral events that he organized led to parties, such as the Braserio placed on the platform of the *Dumpster Duplex*, the second version of *Open House*, in October 1972.

While this experience brought together around its two founders other figures of the

New-York underground (Tina Girouard, Suzanne Harris, Rachel Lew, the members of the Anarchitecture group, and contributors to the magazine *Avalanche*), the renown of Matta-Clark's work has now crystallized attention around him. It was in particular during the refurbishing of the restaurant that he made his first "cuttings": "One of the first times that I can remember using cuttings as a way to redefine a space was at the restaurant 'FOOD,' launched during the first days of SoHo ... We put on shows and created a theater of food. The first version of this space was not practical enough for our needs, when the restaurant became a business. So I had to spend the second summer redesigning the site. I did it by cutting up what had already been constructed and turning it into work spaces. I then attended to the walls and other partitions that divided up the inner space. This was perhaps the last time that I used cutting, the process of cutting-up for practical purposes."

FOOD has become an urban legend, with Matta-Clark, for a while, thinking of selling the concept to Leo Castelli.

PARTNERS

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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, Richemont, Sotheby's.

The current exhibitions are supported Fondation de bienfaisance du Groupe Pictet, de la Fondation genevoise de bienfaisance Valeria Rossi di Montelera, de Serge Aboukrat, Soizic Audouard, Christian Bernard, Caroline Bourgeois, Christoph Doswald, Marc Jancou, Benjamin Kaufmann, Andrea Kowalski et de Zurich Insurance Company Ltd.

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

Free entry in 2019