

PRESS RELEASE

MAMCO ANNOUNCES NEW EXHIBITION PROGRAM FOR 2019

“What do pictures want?” W.J.T. Mitchell, a central figure in the field of visual studies, has been asking the question for over twenty years. Above all, visual studies seek to establish a new form of iconology—to consider pictures not solely as objects or vehicles for meaning, but also in terms of their relationship to the society within which they were made.

The English language makes a clear distinction between “picture” and “image”: “picture” refers to an image and its support, while “image” is a transferable term, from one medium to another. An image may even survive the destruction of its physical support.

This is precisely what artists such as Wade Guyton, Kelley Walker, and Seth Price, or Walead Beshty, Hito Steyerl, and Laura Owens, set out to prove in the early 2000s: namely, that the image has acquired a new status, forged over the course of the twentieth century, connected first and foremost to its “technical reproducibility” and subsequently to its emerging role as an “informational surface.”

Up to the turn of the twentieth century, our perception of an image was conditioned by its technique—witness the segregation of painting and photography (the former unique, the latter published in numbered editions), or abstract and figurative images. Subsequently, however, our perception of an image’s “medium” expanded to encompass a much wider definition and message embracing the ensemble of practices that make its genesis and presentation possible—not only canvas and paint, for example, but also the chassis, studio, gallery, museum, and the systems underpinning the art market or its critical reception. This evolution in the concept of the image, from the abandoning of the traditional categories of “fine art” to the ontological shifts in the visual regimen, is the focus of the upcoming series of exhibitions at MAMCO.

Episode 1 : Spring 2019

Retrospectives of René Daniëls and Marcia Hafif, as well as MOMAS Project by Martin Kippenberger and an installation by Richard Nonas

27 February–5 May, 2019

Opening 26 February, 2019

A simultaneous presentation of two superficially opposing painterly practices by artists René Daniëls and Marcia Hafif. The retrospectives investigate how the figurative image can function as an interrogatory form, and how an abstract image can derive from lived, sensory experience, and demand a phenomenological response.

Daniëls creates works that address the context of their making and display, each picture both reflecting and challenging the practice of painting itself, while Hafif’s abstract paintings of the 1960s are suffused with the glimpsed memory of Roman landscapes. Her monochromes express the artist’s material investigation. Within the series of rooms devoted to the inventory of Hafif’s work, a major installation *in situ* by Richard Nonas is anchored in the same exploration of space and perception.

Similarly, on the second floor—which features an ensemble of works from René Daniëls’s

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Bow Tie series—Martin Kippenberger's *MOMAS* is a reminder of the connections that may be forged (centred on a kind of institutional critique) between the Dutch painter's work and the German artist's museographical fictions.

Episode 2: Summer 2019

Walead Beshty, as well as *MOMAS Project* by Martin Kippenberger

29 May–8 September, 2019

Opening 28 May, 2019

A major exhibition of the work of Walead Beshty and a number of other solo and group shows explore the image as the outcome of a process, more "software" than "hardware." Produced by a "program," Beshty's works also examine the apparatus of their genesis and emergence, or their links to the real world, and confront one of the most distinctive legacies of Conceptual art: the understanding 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 "use" it, look at it, display it and interpret it.

Episode 3: Autumn 2019

Retrospectives of the work of Martin Barré and Rosemarie Castoro

9 October – 2 February, 2019

Opening 8 October 2019

Trace two radical, experimental approaches of painting, with retrospectives of the work of Martin Barré and Rosemarie Castoro.

Barré holds a special place in the history of post-war painting in Europe, not least for his use of aerosol sprays in his work of the 1960s. The show gives an insight into the career of an artist in full command of the sensitive, intellectual, chromatic and physical possibilities of pictorial form, constantly seeking and finding new ways to occupy the canvas and its surrounding space.

Rosemarie Castoro began painting in the mid-1960s. Taking Barré's spatial explorations a stage further, Castoro extends the picture space to that of the body, and architecture. Her conceptual, poetic, minimalist, gendered work combines Institutional Critique with a drag aesthetic and an examination of the legacy of modernism.

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

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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.

Notes to Editors

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Images

Images upon request / images available via the following link :

<http://bit.ly/2B0lgii>

About MAMCO

Since its opening in 1994, the MAMCO Geneva (Musée d'art moderne et contemporain), has developed an original form of museography. Mainly working with art from the 1960s, MAMCO bases its action on several principles: a conception of the museum as a "global exhibition" which brings together, in the continuity of a visit, temporary exhibitions and renewed presentations of its permanent collections; a variation in the types of spaces and displays, so as to evoke the history of museums (from a collector's apartment to the "white cube" or the artist's studio); a "collection of artists' spaces" (ECART Group, Sarkis, Claude Rutault, and a Cabinet of Concrete poetry); and, finally, a regular attention to the Genevan and Swiss scenes.

Devoted to the art of our era, it places art and artists at its hearth and is addressed to all publics. It offers historical journeys through several exhibitions articulated around a main project, renewed three times a year. Established in a disused factory, purchased by the City of Geneva, the spaces of the MAMCO are spread over 3,500 m², thus making it currently the largest museum devoted to contemporary art in Switzerland.

The industrial building in which it is situated also contains the Centre d'Art Contemporain as well as other spaces that develop their own exhibition programs. MAMCO handles a collection of over 3,500 works, and develops, thanks to its scholarly activities, a specialized centre of documentation and archives which is accessible on appointment, as well as various educational practices (aimed at both adults and children).

MAMCO GENEVE

Address

Rue des Vieux-Grenadiers 10
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Monday: closed

Tuesday–Friday: 12-6pm

Saturday–Sunday: 11- 6pm

www.mamco.ch