

mumok Museum moderner Kunst
Stiftung Ludwig Wien
Museumsplatz 1, 1070 Wien

Exhibition dates
June 4 to November 6, 2016

Press conference
June 3, 2016, 11 am

Opening
June 3, 2016, 7 pm



Matt Mullican
Untitled, 1982
Gouache on paper, each 125 x 125 cm
Courtesy the artist, Mai 36 Galerie,
Zürich, and Capitain Petzel, Berlin

Press contact

Karin Bellmann
T +43 1 52500-1400
karin.bellmann@mumok.at

Katja Kulidzhanova
T +43 1 52500-1450
katja.kulidzhanova@mumok.at

Fax +43 1 52500-1300
press@mumok.at
www.mumok.at

Painting 2.0: Expression in the Information Age

The exhibition *Painting 2.0: Expression in the Information Age* places our sustained interest in contemporary painting and the continuous expansion of digital technologies within a surprising historical context. This exhibition goes back to the dawn of the information age in the 1960s and shows how painting already then developed in productive friction with mass culture and its media. From the arrival of television to the so-called internet revolution, painting has consistently succeeded in integrating the mechanisms that seemed to herald its own death.

With more than two hundred artworks by more than one hundred artists, *Painting 2.0* tells the multifaceted story of painting from the 1960s to the present. Painting is seen as a form of practice that—contrary to canonical accounts—in no way shies away from increasing media realities, but rather faces the challenges head on. One driving force in this development is the collision of visual codes of the spectacle with the traces of painterly expressivity. *Painting 2.0* shows that the expressive gesture was again and again connected with the desire to reintegrate the virtual world of the information age into the material realm of the human body. In painting over the last fifty years, the contrary domains of the human and the technological, and the analog and the digital have proven to be intrinsically intertwined.

Painting 2.0 proposes three different genealogies that trace these links between painting and the media. “Gesture and Spectacle” asks how painterly gestures are used as a way of (en)countering a culture of spectacle. This ranges from attitudes of protest to commercial imagery and media, as in Niki de Saint Phalle’s “shooting pictures” or the torn billboard advertisements of the “affichistes” Mimmo Rotella, Jacques Villeglé, and Raymond Hain, to painting strategies that appropriate the logic of the spectacle, such as Keith Haring’s “Subway Drawings,” Albert Oehlen’s computer pictures, and Monika Baer’s abstract paintings with banknotes and coins.

“Eccentric Figuration” inquires how notions of corporeality change under the influence of commercial mass culture and new technologies. From the prosthetic bodies in the painting of Maria Lassnig, to the anti-heroic gesture of Mary Heilmann’s pictures, to Elizabeth Murray’s excessive pictorial bodies and the humorous bodily abstractions of Amy Sillman, artists have always engaged the body as a key instrument of knowledge that registers social and technological change in a myriad of ways.

“Social Networks” presents positions in painting that evidence a “network society,” both through practices of image circulation and by addressing specific social contexts. Andy Warhol’s Factory, the paintings and actions of “capitalist realists” Sigmar Polke, Gerhard Richter, Konrad Lueg and Manfred Kuttner, the artists of the feminist New York A.I.R. Gallery, and also contemporary positions in what is referred to as Network Painting—Seth Price and R.H. Quaytman—all demonstrate how ideas of community and social exchange have transformed since the 1960s.

Curated by Manuela Ammer (mumok curator), Achim Hochdörfer (director of the Brandhorst Collection), and David Joselit (distinguished professor, The Graduate Center, City University of New York), with Tonio Kröner (assistant curator, Museum Brandhorst).

Painting 2.0: Expression in the Information Age is a coproduction with the Museum Brandhorst in Munich, where the exhibition is on view from November 14, 2015, to April 30, 2016.

We wish to thank the exhibition sponsor, UNIQA, and our media partners Der Standard, Falter, Wien live, and Ö1.

Fact Sheet

Painting 2.0: Expression in the Information Age

Dates	June 4 to November 6, 2016
Press conference	June 3, 2016, 11 am
Opening	June 3, 2016, 7 pm
Round Table discussion	With Caroline Busta, Lynne Cooke, Sebastian Egenhofer, and David Joselit June 4, 6 pm, mumok cinema, admission free
Venue	mumok, MuseumsQuartier, Museumsplatz 1, 1070 Wien, Levels 0, 2,3 ,4
Curators	Manuela Ammer (mumok curator), Achim Hochdörfer (director of the Brandhorst Collection), and David Joselit (distinguished professor, The Graduate Center, City University of New York), with Tonio Kröner (assistant curator, Museum Brandhorst).
Exhibition production	Claudia Dohr, Sibylle Reichmann
Catalogue	<i>Painting 2.0: Expression in the Information Age</i> Edited by Manuela Ammer, Achim Hochdörfer, and David Joselit. With a foreword by Achim Hochdörfer, Karola Kraus, and Bernhard Maaz. Texts and essays by Manuela Ammer, Lynne Cooke, Isabelle Graw, Achim Hochdörfer, David Joselit, John Kelsey, Tonio Kröner, Wolfram Pichler, Kerstin Stakemeier. German/English, 288 pages, numerous color illustrations, Softcover Price: € 39,95 (Museum edition) ISBN: 978-3-902947-28-4 (Museum edition) ISBN 978-3-7913-5491-0 (Prestel)
Opening hours	Mondays: 2 – 7 pm, Tuesdays to Sundays: 10 am – 7 pm Thursday: 10 am – 9 pm
Entrance	Normal € 11 Concessions € 8,50 or € 7,50
Press contact	Karin Bellmann T +43 1 52500-1400 karin.bellmann@mumok.at Katja Kulidzhanova T +43 1 52500-1450 katja.kulidzhanova @mumok.at press@mumok.at www.mumok.at/de/presse