

MAMCO, Museum of Modern and Contemporary Art, Geneva
Press release

Kelley Walker

'Swiss Pop'

General Idea, 'Photographs (1969-1982)'

Jack Goldstein, Jenny Holzer, Sherrie Levine,
Cady Noland/Laurie Parsons/Felix Gonzalez-Torres



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May 31st—September 10th, 2017

Press conference Tuesday May 30 2017, 10 am

Opening from 6pm

MAMCO Geneva will present a major exhibition of the work of the American artist Kelley Walker (b. 1969, Columbus, Georgia). The exhibition will be on view from May 31st through September 10th, 2017, and will be installed throughout the 1000 m² of the museum's first floor.

In his work, Kelley Walker uses techniques common to Pop art, such as collage, photography, and silkscreen printing, as well as digital tools, to question today's frenetic circulation and consumption of images. The show, organized by Fabrice Stroun and Lionel Bovier, will provide a retrospective overview of one of the most innovative artists working today. It will include Walker's most notable bodies of work, specifically "Black Star Press" paintings, where layers of chocolate cover and partially obscure images inspired by Warhol; intricate mirrors made of handcut acrylic plexiglas, and reminiscent of the inkblot test designed by the famous Swiss psychologist Hermann Rorschach; "Brick paintings," which combine silkscreen brick patterns with collage from newspapers and magazines; as well as more recent works that explore the transformation of image to object. A selection of new works, as well as site specific interventions, will also be included.

This exhibition, in succession to Wade Guyton's one in 2016, will provide an opportunity to address issues concerning the image and its corporeality in recent art history.

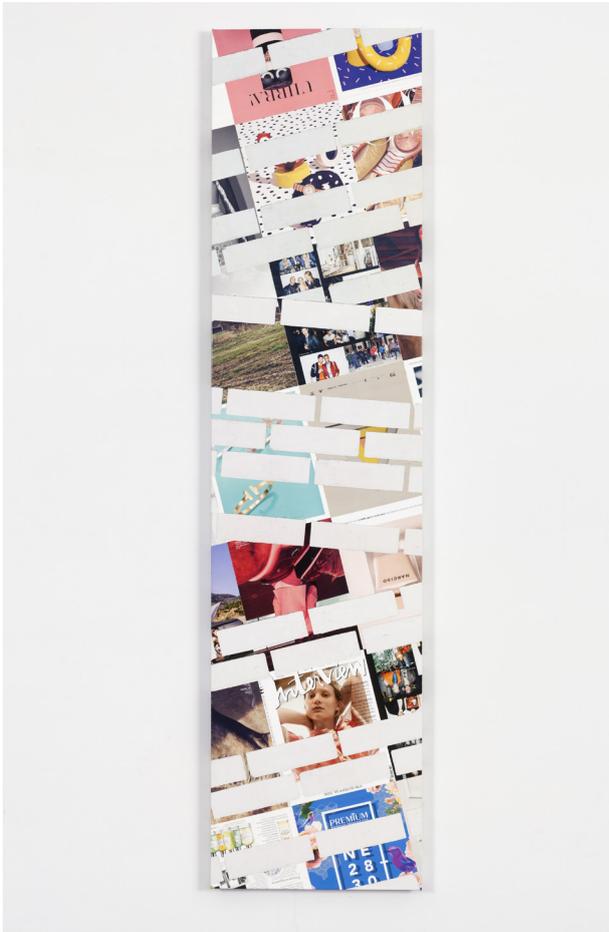
The Kelley Walker exhibition benefits from the support of Henri Harsch HH SA.

"Swiss Pop", based on a proposal by Samuel Gross, on view on the museum's third floor, will serve as an introduction to one of the Postwar Era's first interrogations of the status of the image, both in terms of its auratic unicity and its (mostly industrial) mode of fabrication.

An exhibition of images and photographic projects by Canadian collective General Idea extend, on the same floor, this reflection on the mediatic and physical versatility of the image within the McLuhanesque society taking shape after the Second World War.

The exhibition of General Idea, 'Photographs (1969 – 1982)' benefits from the support of Le Laboratoire.

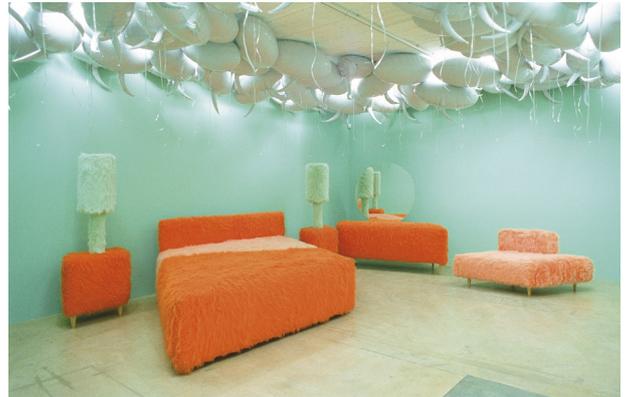
Finally, works by Cady Noland, Laurie Parsons, and Felix Gonzalez-Torres on the second floor, conclude this examination of American practices linked to the "Pictures Generation," appropriation, and the politics of representation (Jenny Holzer, Jack Goldstein, Sherrie Levine). It ends a cycle of exhibitions organized by Lionel Bovier aiming at providing an overview of the main stakes shared by a generation of artists that one might call the "last iconologists": in short, artists for whom the image still possesses weight, presence, and semantic power—all features that the growing digitalization of the 1990s progressively erased to the benefit, in the 2000s, of an understanding of the image as a "liquid skin," able to mutate indefinitely and to be applied on any support.



Kelley Walker, *Mia Wasikowska Interview Summer 2016*, 2016. Four-color process silkscreen with acrylic ink and magazine collage on canvas . 189 × 45,70 cm. Courtesy of the artiste / Paula Cooper Gallery, New York; Thomas Dane Gallery, London; and Galerie Gisela Capitain, Cologne



Laurie Parsons, *Troubled*, 1989. Mixed media, variable dimensions. Exhibition view «The Third Mind», Palais de Tokyo, 2008. Collection Le Consortium, Dijon. Photo : Marc Damage



Sylvie Fleury, *Bedroom ensemble (Hommage à Claes Oldenburg)*, 1997. Exhibition view « Vivement 2002 ! Le jeu des 7 familles » with Philippe Parreno, Speech Bubbles, 1997, MAMCO, 2009. Collection MAMCO, Geneva. Photo : Ilmari Kalkkinen Environment. Furnitures of a room covered with fur (according to a bedroom of a motel in Malibu «Las Tunas Isles» already revised and corrected by Claes Oldenburg). Synthetic fur, foam, frames



General Idea, *V.B. Gown in front of Calgary Skyline*, 1977. Silver photograph, black and white, detail. Courtesy Estate General Idea

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The Museum is open Tuesday through Friday from noon to 6pm, the first Wednesday of the month until 9pm, and Saturday and Sunday from 11am to 6pm. Closed on Mondays as well as April 14, 2017.

Regular admission: CHF8.–
Reduced admission: CHF6.–
Group admission: CHF4.–

Partners

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

FONDAMCO would like to thank all its partners, both public and private, and in particular JTI and Fondation de Famille Sandoz as well as Fondation Coromandel, Fondation Lombard Odier, Fondation de bienfaisance du Groupe Pictet, Fondation Casino Barrière de Montreux, Fondation Valeria Rossi di Montelera, Mirabaud, Phillips, and Sotheby's.

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