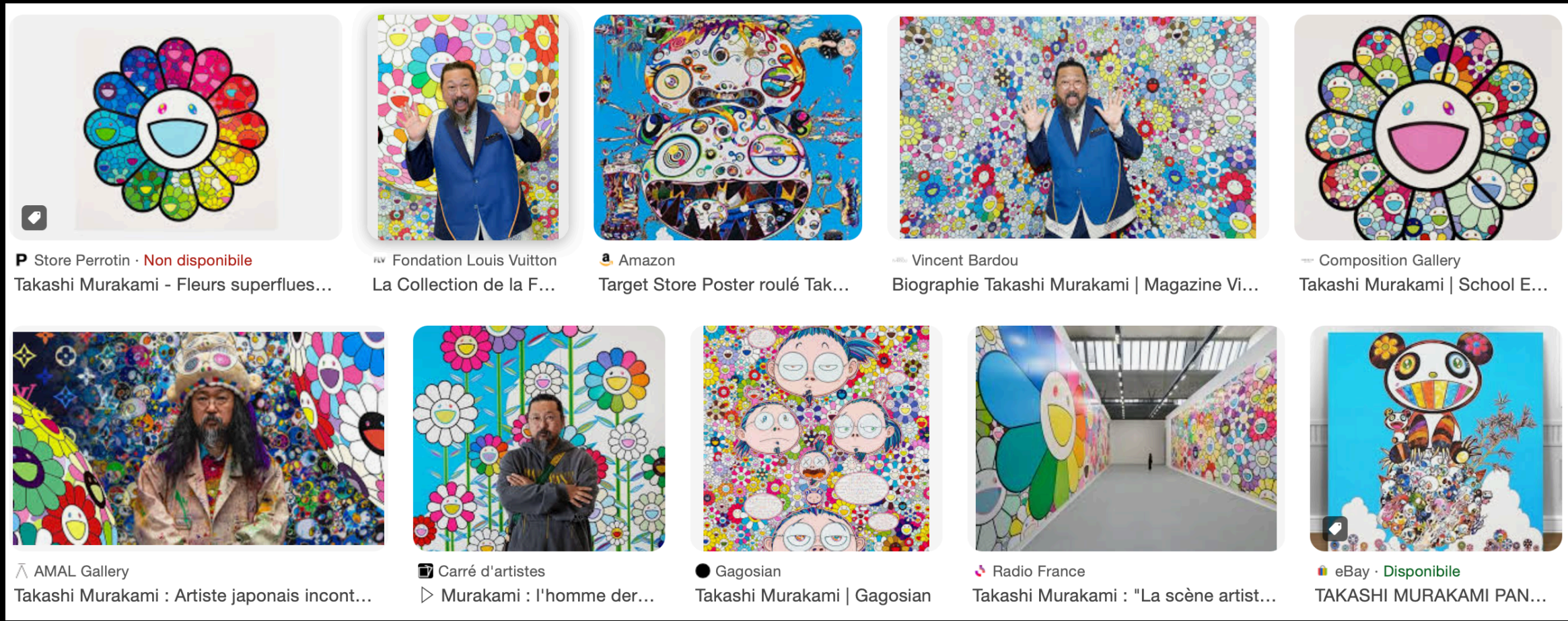
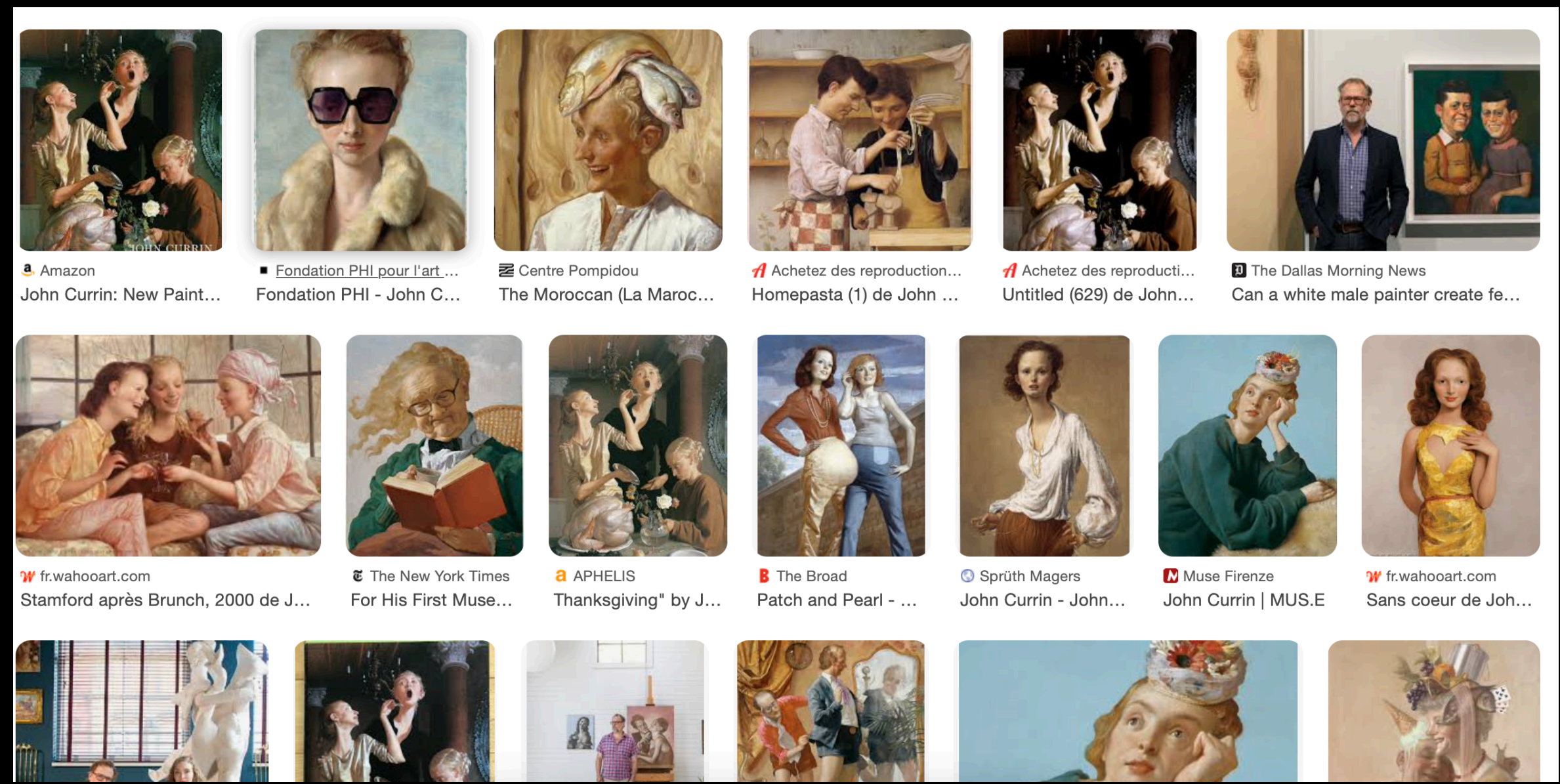
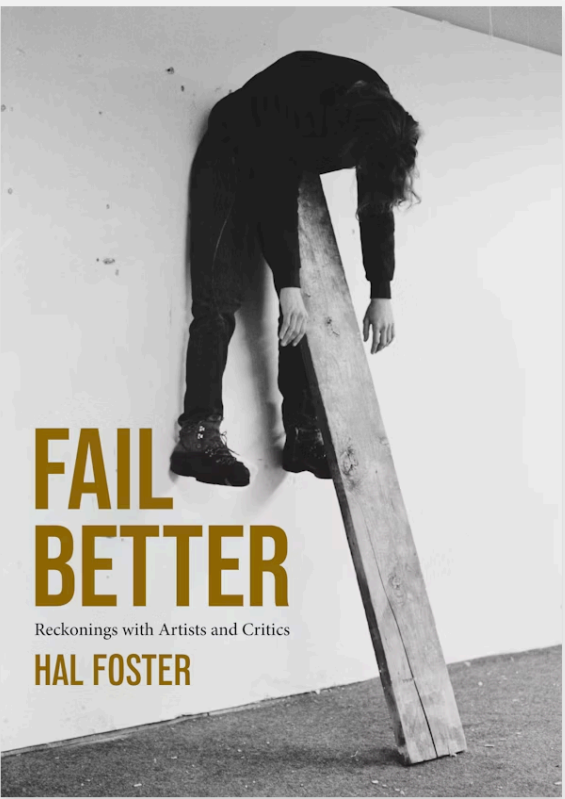


“At the same time I realized there had been such a **big emphasis on high-production-value art**, especially in art fairs where there was so much work that was **professionally executed, often by assistants**. It was like the **return of Salon painting**. Takashi Murakami, Jeff Koons, John Currin, and countless others were churning out such highly finished art.”

“What I call provisionality, a sense of **casualness** and **unfinished-ness** in painting, was one way to **reconnect with the foundational doubt of modern art** that really had been lost in the marketing and professionalizing, in the technical slickness of the booming art market.”



“the quest to reconcile Henri Matisse and Marcel Duchamp. How can you bring together a desire to make a highly nuanced, visually rich painting, with the very strong tradition of anti-painting? How can you sustain painting as a viable and not simply backwards-looking medium? I have always been convinced that this is completely possible to do, but it’s sometimes only possible by **allowing into painting its enemies, its negation**. The **idea of negation** is very strong **in modern art** and modern literature. To get that tension between the joy of the medium, and the antithesis of that, sometimes results in really great paintings.”



Fail Better

Reckonings with Artists and Critics

By [Hal Foster](#)

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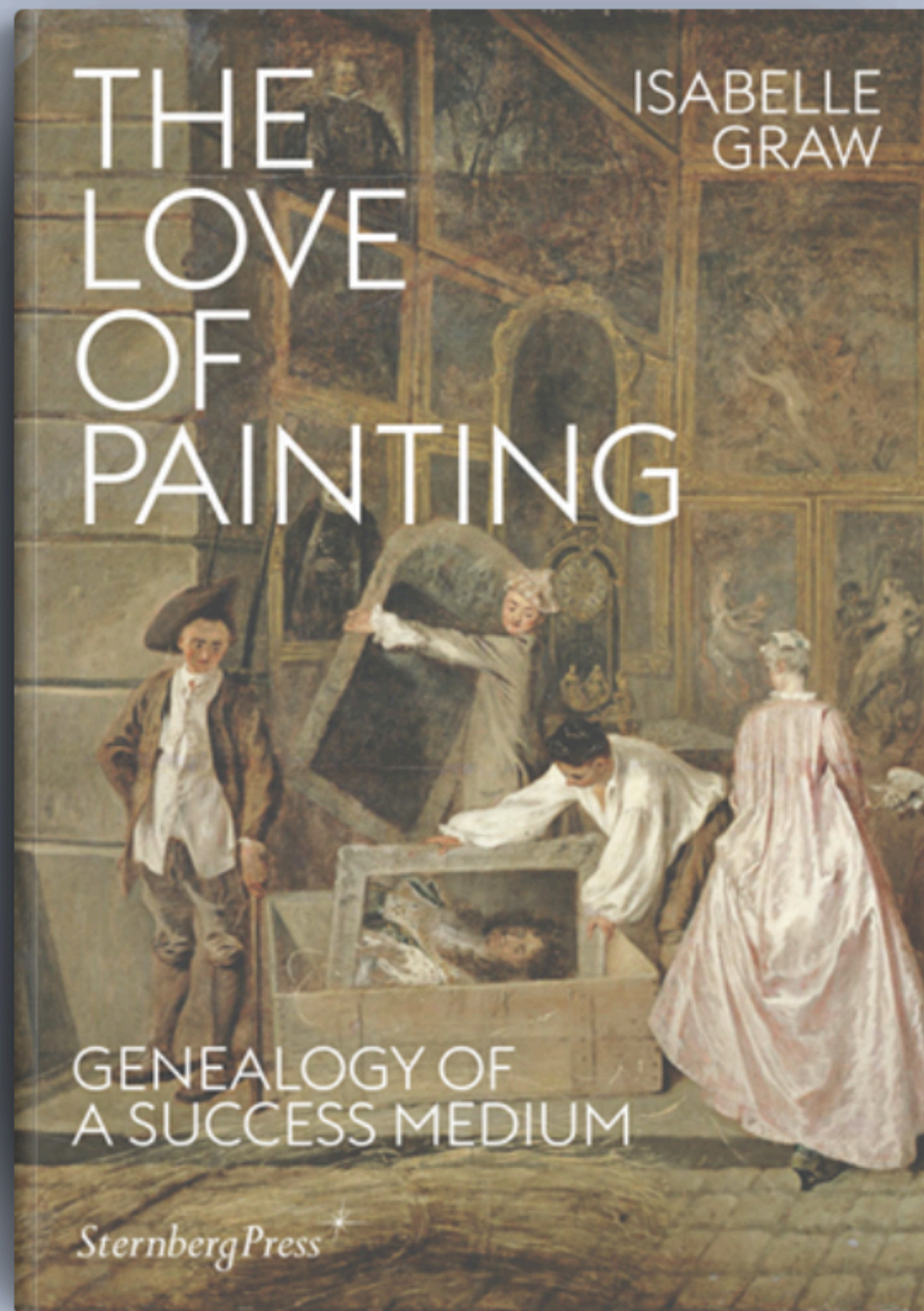
Books a Million

From the distinguished art critic and historian, vital essays on key artists and critics, revealing how they redefined art and criticism over the last six decades.

“Serious art anticipates the future as much as it reflects the present,” Hal Foster remarked in a 2015 interview. “By the same token serious art history is driven by the present as much as it is informed by the past.” In *Fail Better*, Foster, an art critic and historian whose influential work spans disciplines and decades, brings this peripatetic perspective to contemporary art, art criticism, art history, and his own work over the past 50 years.

In these 40 texts, Foster reviews artists from Richard Hamilton and Jasper Johns to Gerhard Richter and Ed Ruscha; considers contemporaries from Louise Lawler and Cindy Sherman to Jeremy Deller and Adam Pendleton; and traces the development of criticism since the early 1960s, with essays on such influential figures as Susan Sontag and Rosalind Krauss and institutions like *Artforum* magazine and the Whitney Museum Independent Study Program.

Taking his title from Beckett—“try again, fail again, fail better”—Foster notes that, etymologically, an essay is always an attempt, more or less failed. Critics fail artworks, because there can never be a definitive reading; art fails its historical moment, because it cannot resolve the contradictions that prompt it. But in these failures Foster finds historical consciousness, and with it the promise of future work, future illumination. In his “reckonings” he turns his own long history of criticism to account, and succeeds in conveying shifting concepts of art and criticism, the work of key artists and critics, and the relationships between criticism, theory, history, and politics over the last six decades.



March 2018, English
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ISABELLE GRAW

The Love of Painting

Genealogy of a Success Medium

Painting seems to have lost its dominant position in the field of the arts. However, looking more closely at exhibited photographs, assemblages, installations, or performances, it is evident how the rhetorics of painting still remain omnipresent. Following the tradition of classical theories of painting based on exchanges with artists, Isabelle Graw's *The Love of Painting* considers the art form not as something fixed, but as a visual and discursive material formation with the potential to fascinate owing to its ability to produce the fantasy of liveliness. Thus, painting is not restricted to the limits of its own frame, but possesses a specific potential that is located in its material and physical signs. Its value is grounded in its capacity to both reveal and mystify its conditions of production. Alongside in-depth analyses of the work of artists like Édouard Manet, Jutta Koether, Martin Kippenberger, Jana Euler, and Marcel Broodthaers, the book includes conversations with artists in which Graw's insights are further discussed and put to the test.

It's about time for a book declaring 'the love of painting' to appear, after the aridity of postmodernism's announcement of painting's demise. Isabelle Graw's argument in favor of this love turns on what she terms 'vitalistic fantasies': the perception of artworks as 'quasi subjects' saturated with the life of their creator. This notion of the work of art as a quasi subject relates directly to the philosopher Stanley Cavell's consideration that 'the possibility of fraudulence, and the experience of fraudulence, is endemic in the experience of contemporary art.' To understand this we must ask: Why do we relate to works of art in the same way we relate to people? *The Love of Painting* works on this question—and does so with success.

— Rosalind E. Krauss,
author and University Professor at the
Department of Art History, Columbia
University

Isabelle Graw's brilliant analysis of the exceptional position of painting in our increasingly digital economy combines a deep respect for the objects of study and those who make them with an impressive range of critical and theoretical insights. Along the way, *The Love of Painting* never loses sight of the medium's dialectical relationship to the art world, the art market, and society at large. This is a lively, provocative, and persuasively argued book

— Alexander Alberro,
author of *Abstraction in Reverse: The
Reconfigured Spectator in Mid-Twentieth-
Century Latin American Art*

Titre: [The love of painting](#) : genealogy of a success medium / Isabelle Graw
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Auteur: Graw, Isabelle (1962-....)

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I. Graw est venue à la critique d’art après des études parisiennes à Sciences Po. Mais sa pratique du journalisme a commencé à l’âge de dix ans lorsque, suite à un concours, on lui confie une émission de radio à destination des enfants. Lors de son séjour à Paris, on lui propose de collaborer à *Wolkenkratzer* (un *Lifestyle Magazine*) basé à Francfort. Elle saisit l’occasion pour interviewer artistes ou philosophes et notamment Pierre Bourdieu dont les écrits continuent de l’inspirer. Elle glisse dès lors vers l’écriture sur l’art, complétant sa formation aux Etats-Unis en suivant les séminaires de Rosalind Krauss et de Benjamin H.D. Buchloh.

A l’origine de *Texte zur Kunst*, qu’elle fonde en 1990 avec Stefan Germer — l’un des plus brillants historiens d’art de sa génération, disparu en 1998—, il y a le désir de fonder en Allemagne une revue théorique sur le modèle de la revue new-yorkaise *October*, en y ajoutant un intérêt pour les cultures de masse et l’idée que pour parler de l’art il fallait parfois écrire sur tout autre chose. Pour avoir fait éclater les frontières catégorielles, Mike Kelley et Martin Kippenberger y apparaissent comme les deux artistes les plus emblématiques des positions de la revue.

Critique
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BARRY SCHWABSKY

The Observer Effect

On Contemporary Painting

Edited with an introduction by ROB COLVIN, SHERMAN SAM

In *The Observer Effect: On Contemporary Painting*, poet and critic Barry Schwabsky looks at the different directions that painting has taken since the turn of the millennium. He deflates the twentieth-century belief that abstraction and figuration in painting are dichotomous. Instead, Schwabsky argues, they are methods of asking or answering the questions: What is painting? What can painting become in an observer's encounter with it? This wide-ranging selection of texts emphasizes the coextensive work the viewer brings to painting alongside the artist—the construction of form and meaning.

"Many consider Barry Schwabsky to be the critic on painting today, even if he does write copiously on other art forms, write editors Rob Colvin and Sherman Sam in their foreword to this selection of Schwabsky's writings. Written since the turn of the millennium, the texts in 'The Observer Effect' include meditations on the broader context of painting today alongside reflections on such well-known American painters as Alex Katz, Kerry James Marshall, Nicole Eisenman, and Dana Schutz, as well as practitioners from Europe and beyond, Bernard Frize, Tal R, and Ha Chonghyun among them. As Colvin and Sam point out, the book documents a dialogue between abstraction and the image in which images serve less to represent their described subject than to articulate the sort of painting each one desires to be"--Publisher's description

Barry Schwabsky THE OBSERVER EFFECT:
On Contemporary Painting

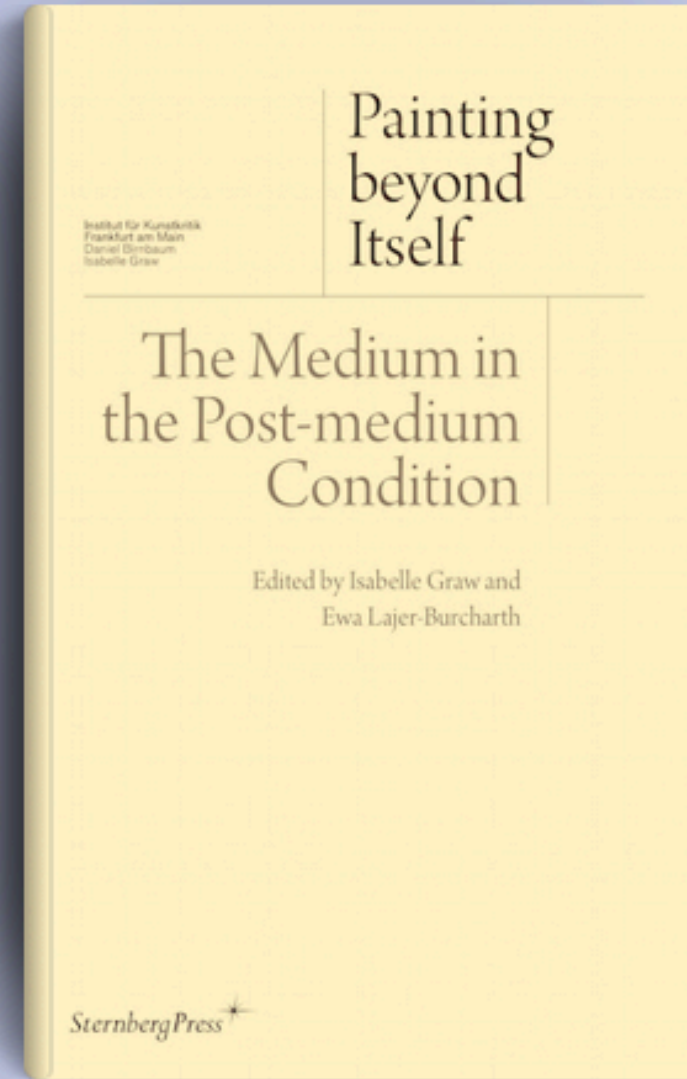
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BARRY SCHWABSKY
The Observer Effect
 On Contemporary Painting

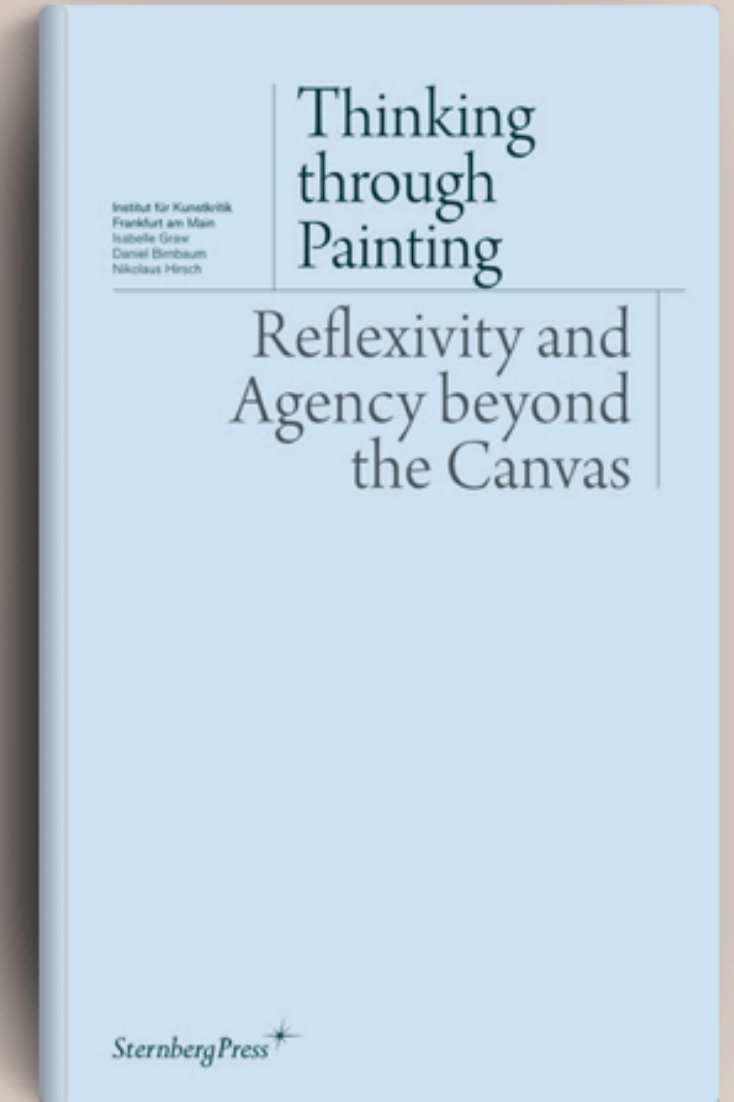


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Essential writings that consider the diverse meanings of contemporary painting since its postconceptual revival.

The “death of painting” and its subsequent resurrection in transformed conditions is a leitmotif of the modern era. Painting's postconceptual resurgence at the start of the 1980s began a dramatic expansion of its field. If painting remains important today, it is because its contradictions have been acknowledged as artists have radically diversified the components of its production and presentation. This first anthology to focus on painting's multiple discourses over the last three decades brings together key statements, dialogues, and debates that have moved the conversation beyond the modern/postmodern dialectic while redefining the conditions necessary for an artwork to be described as “painting.” The diversity of contemporary painting's meanings and practices encompasses the randomness and eclecticism associated with Web-based creation. Although for many the presence of paint endures, others have argued for painting to be classed not as a material but as a philosophical category. Compiled by a leading critic of painting who actively participated in these conversations while also teaching young artists in the studio classroom, this collection ranges widely, to reflect the diversity of ways in which painting continues to be investigated and evaluated in studios, exhibition spaces, and the marketplace of ideas. These writings, statements, and interviews reflect ongoing debates and reignite questions for an as yet unimagined future of painting.

Paradoxe



Gilles Deleuze

Sur la peinture

Édition préparée par David
Lapoujade

2023

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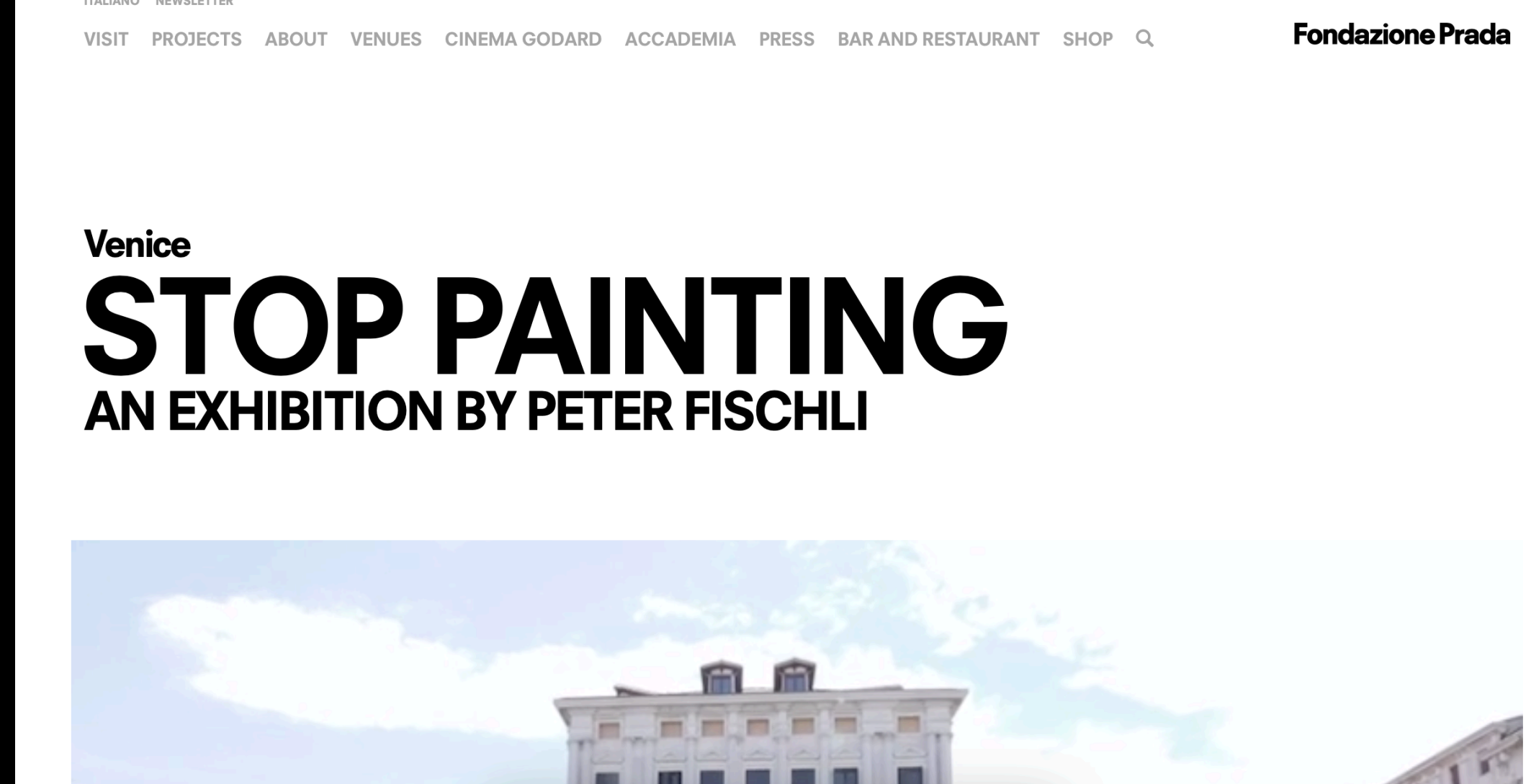
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“Was the recurring ghost telling the story of the end of painting a phantom problem? And if yes, can phantoms be real?” Peter Fischli

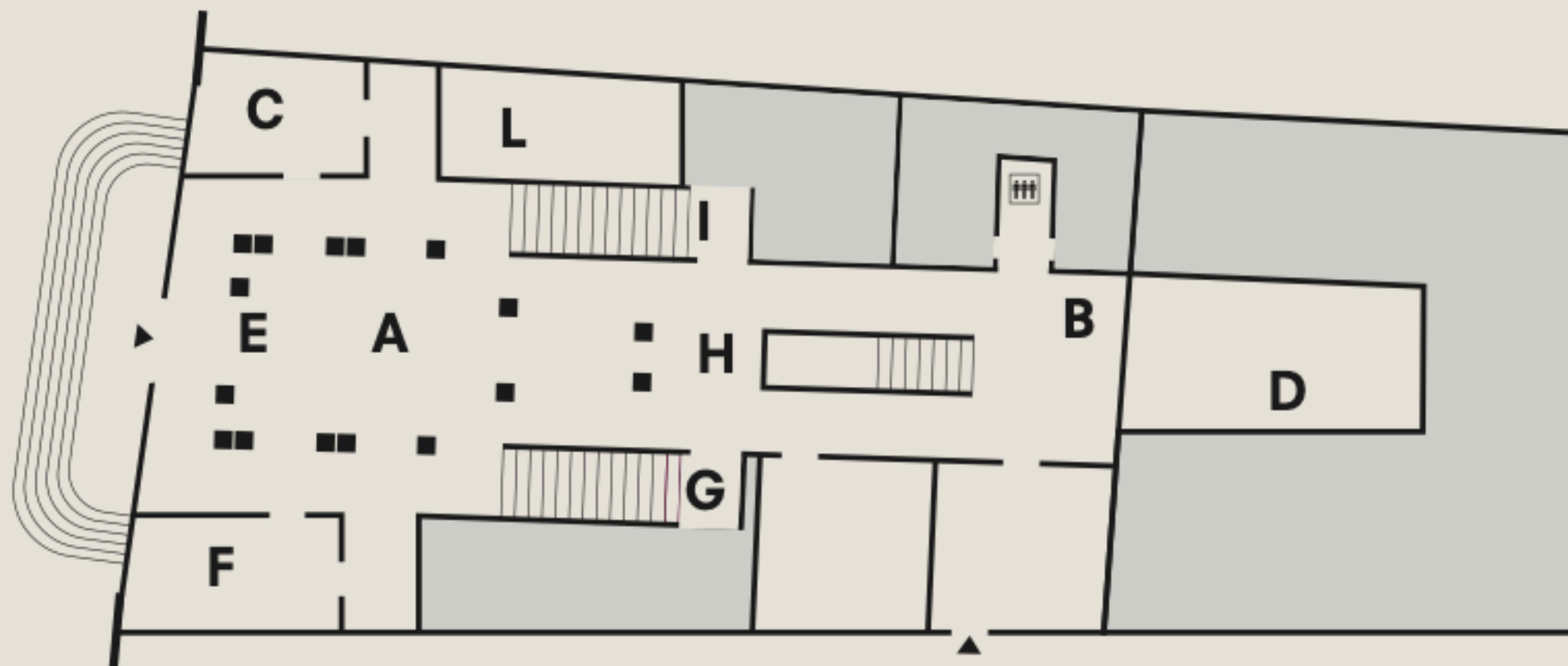
“Stop Painting” is an exhibition conceived by artist Peter Fischli on view at the historic palazzo of Ca’ Corner della Regina, Fondazione Prada’s Venetian venue, from 22 May to 21 November 2021.

Described by Peter Fischli as “**a kaleidoscope of repudiated gestures**”, the project explores a series of specific ruptures within the history of painting in the last 150 years, intertwined with the emergence of new social factors and cultural values. The exhibition also intends to understand **if the current digital revolution can also cause a new crisis of painting or, on the contrary, contribute to its renewal.**

Fischli identified **five radical ruptures** caused by technological and social changes that marked artistic paradigm shifts through rejection and reinvention of painting.

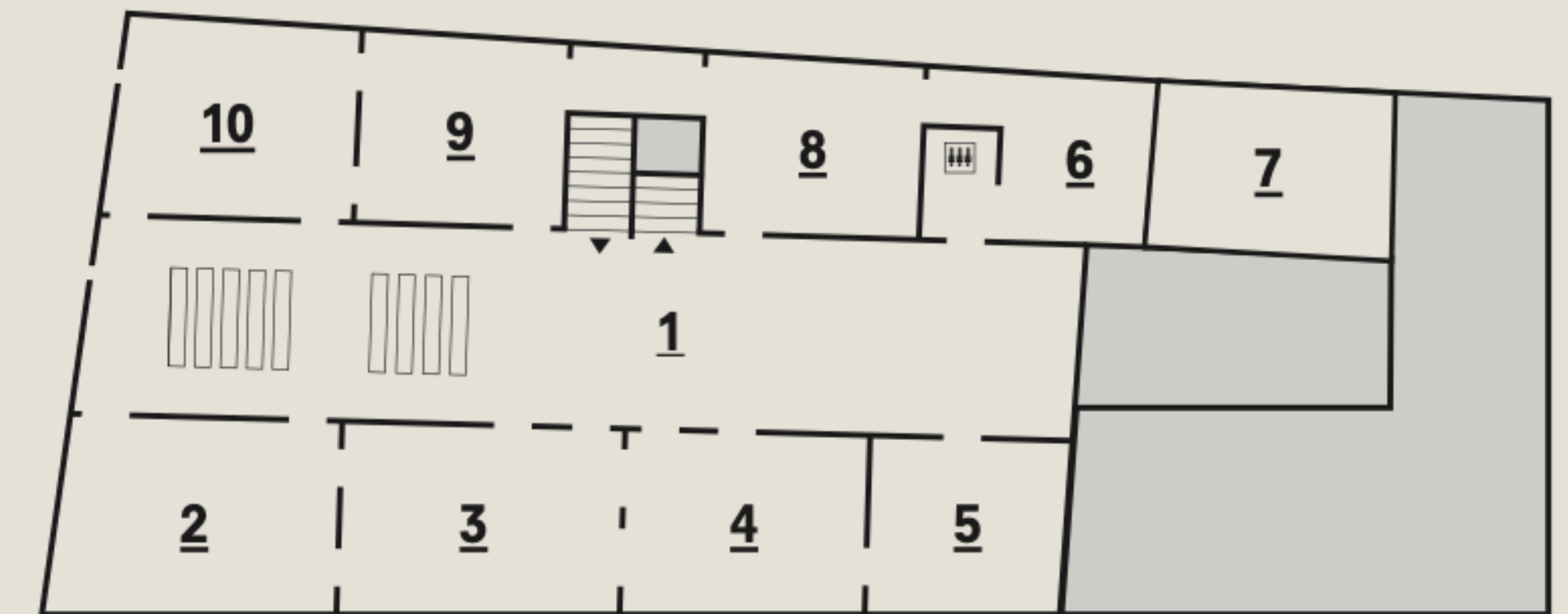
The first rupture was provoked by the **diffusion of photography**. As underlined by Rosalind Krauss, “Photography calls into question the whole concept of the uniqueness of the art object, the originality of the author... and the individuality of so-called self-expression.” This is the reason that led painter Paul Delaroche to exclaim for the first time around 1840 the famous and shocking sentence: “from today, painting is dead.” The second crisis is represented by the **invention of the readymade and the collage** that pushed painting to extend itself and “move beside itself in space through objects,” as noted by David Joselit. The third one was provoked by the **questioning of the idea of authorship**, or as defined by Roland Barthes in 1968 “the death of the author”. In any case authenticity and originality issues had been addressed by artists several years earlier. The fourth crisis can be identified with the **critique of painting as a commodity**, because of its mobility, its symbolic value, and its easy preservation, in the late Sixties. The fifth rupture focuses on the crisis of criticism in the so-called **late capitalist society**, as formulated in the seminal studies by Luc Boltanski and Eve Chiapello. “Since the 1980s the idea of an avant-garde became obsolete and dissolved and, again, the end of a critical position in painting was proclaimed”, as noted by Fischli.

GROUND FLOOR



- A Peter Fischli
- B Henry Flynt / Jack Smith
- C Theaster Gates
- D Wade Guyton
- E Emil Michael Klein
- F Kaspar Müller / Iacopo Spini
- G Bruce Nauman
- H Josh Smith
- I Lawrence Weiner
- L Slideshow

FIRST NOBILE FLOOR



- 1 DELIRIUM OF NEGATION
- 2 MENSCH MASCHINE
- 3 NIENTE DA VEDERE NIENTE DA NASCONDERE
- 4 WORD VERSUS IMAGE
- 5 WHEN PAINTINGS BECOME THINGS
- 6 SPELLING BACKWARDS
- 7 DIE HARD. STIRB LANGSAM. DURI A MORIRE
- 8 NEXT TO NOTHING
- 9 READYMADES BELONG TO EVERYONE
- 10 LET'S GO AND SAY NO

The artist conceived this exhibition divided in 10 sections as a plurality of different narratives told by himself in the first person. The show begins on the ground floor of Ca' Corner della Regina with a new site-specific artwork by Fischli that consists of a scaled-down model of the entire project, defined by the artist as “a sculpture of a painting exhibition”. “Stop Painting,” which brings together more than 110 artworks by over 80 artists, unfolds on the first floor of Ca' Corner della Regina following not a chronological order, but a personal and idiosyncratic approach.

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