



## P R E S S   R E L E A S E

### “occupy painting”

featuring works by Rey Akdogan, Sophie Bueno-Boutellier, Clegg & Guttmann, Liz Deschenes, Jason Simon/Mark Dion, Hans Haacke, Daniel Lergon, Édouard Manet, Michael Part, Kostas Sahpazis, Padraig Timoney

Curated by Max Henry

**Opening:** Friday, 16 May 2014, 7 p.m.

**Duration:** 17 May – 31 May 2014

**Location:** Autocenter, Leipziger Str. 56, 10117 Berlin



Kostas Sahpazi, *Untitled*, 2014, Resin, leather, rubber, acrylic paint  
70 x 89 x 71 cm, Courtesy of Melas Papadopoulos, Athens



Clegg and Guttmann, *Portrait of Leo Castelli*  
Courtesy: Georg Kargl Fine Arts, Vienna

Today in painting nothing shocks us any more. And now all of painting leans towards the conceptual. Where painting meets photography, the new in painting circa 2014 and beyond is a photographic abstract of the medium itself. Occupy painting is also aligned with paintings literal medium specificity, recombinant history, and diaphanous entry points. The filmic, the photographic phantom, the historical record, the anthropomorphic, and porous boundaries proffer predominately analogue readings on where the conceit of painting has shifted to in the digital age.

Painting takes on new alchemical material forms, the network gets unplugged.

Two classic **Clegg & Guttman** portraits, one of legendary art dealer Leo Castelli, another of the 1987 Whitney Biennial curators represent the symbiosis of the gallery/institutional context. A slide projection by **Rey Akdogan** is both material abstraction and dematerialized content of light, shadow, and space. **Kostas Sahpazis'** mixed-media use of material conveys the corporeal body as an agglomeration of its constituent parts, analagous to painting in three dimensions. The archive in painting is represented by the digitized inventory number of **Manet's** "Bunch of Asparagus, (1880)", and its link to **Haacke's** "Manet Projekt '74" via internet reproductions of this infamous institutional critique.



Clegg and Guttman, The curators of the 1987 Whitney Biennial, 2013 (1987)  
Lambda print, kaschiert auf Plexiglas, aufgezogen auf Aluminium, MDF, 160 x 210 cm  
Courtesy: The artist & Galerie Nagel Draxler, Berlin/Köln

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