

Painting in the 1960s & 1970s (Frankfurt/M, 14–15 Jun 13)

MMK Museum für Moderne Kunst, Frankfurt am Main, Jun 14–15, 2013

Antje Krause-Wahl

HIDDEN FORCES? – »PAINTING« in the 1960s and 1970s

The topic of our conference is based on the observation that the role and development of painting during the 1960s and 1970s - within both artistic practice and theoretical discourse – have been all but neglected up to now. During this time span, after more than a decade of theoretical dominance of Clement Greenberg's formalist bias toward the medium of painting, artists and critics were ready to dismiss color and canvas in favor of a host of other media such as performance, video, happening, film, or installation. These new art forms seemed to reject not only the practice of painting but also the traditional aesthetic, institutional, and ideological values it apparently stood for. The tale of a break with painting in the early 1960s was subsequently strengthened by art critics in their negative evaluation of the new painting of the 1980s: According to them, the medium resurfaced only because of its high market value, thus solidifying its status as a truly anti-vanguard art form.

We plan to examine how painting was actually still present and practised during the 1960s and 1970s – as a parallel activity within an artist's oeuvre for example, or by being reintegrated into a medium other than itself. Do the new art forms grapple with issues similar to those that have already been developed within a modernist critique of painting? Is the seemingly violent movement away from painting a relocation of these problems into other media? Or is in fact the concept of painting itself fundamentally transformed? Also, we aim to examine the subsequent art historical and critical discourse of the 1980s and 1990s that was responsible for canonizing the invisibility of painting's influence in the decades before. What were the reasons for the dismissal of painting? Who were the protagonists of these rhetorics? What were the repercussions for art history? How are they felt today in curricula, collections, and archives? With its renowned collection the MMK Museum für Moderne Kunst Frankfurt am Main is a fitting host for this conference, which will bring together international scholars, critics, curators and collectors to discuss

»painting« as a hidden force at play within the 1960s and 1970s.

PROGRAM

Friday, June 14, 2013

10.15 am

Antje Krause-Wahl (Goethe-University, Frankfurt am Main, Germany)

Introduction

THEORETICAL INVESTIGATIONS

10.40-11.15 am

Tobias Vogt (FU Berlin, Germany)

Painting as Minor Art

11.15-11.50 am

Stephen Moonie (Newcastle University, UK)

October and the Ends of Painting

12.15-12.50 pm

Victoria H. F. Scott (EPCAF, Newfoundland, Canada)

Does Painting Contradict itself? Does It Contain Multitudes?

12.50-1.25 pm

Dr. Dominic Rahtz (UCA Canterbury, UK)

Dematerialization and /Cloud/

CRITICAL REINVESTIGATIONS

2.30-3.05 pm

Kerstin Stakemeier (ADBK München, Germany)

Painting Fe-male: actualizations against genuis

3.05-3.40 pm

David Hodge (University of Essex, UK)

Robert Morris' Communicative Anxieties: an Immanent Critique of Painting in the 1960s

4.05-4.40 pm

Anaël Lejeune (University of Louvain, Belgium)

"As if" it were a painting": Mel Bochner and the issue of painting in the 1960s and early 1970s

4.40-5.15 pm

Iris Wien (Courtauld Institute, London)

John Baldessari's "Proposal Information Show, Cadaver Piece", 1970, and the Dispositiv of Painting

6.30-8.00 pm

CURATORIAL PANEL: NEW PERSPECTIVES ON THE ART OF THE 1960s AND 1970s

Achim Hochdörfer, curator, MUMOK, Stiftung Ludwig, Vienna;

Mario Kramer, head of collections, MMK Museum für Moderne Kunst,

Frankfurt/Main; Christiane Meyer-Stoll, curator, Kunstmuseum

Liechtenstein, Vaduz; David Reed, artist, New York

Saturday, June 15, 2013

PAINTING AND MINIMALISM

10.00-10.35 am

Hélène Trespeuch (Université Paul Valéry, Montpellier, France)

Is there Such a Thing as Minimalist Painting? A Historiographical Study

10.35-11.10 am

Matthew L. Levy (NYU, New York, USA)

Painting in the Age of Specificity: David Novros, Donald Judd, and 101 Spring Street

11.10-11.45 am

Alexander Bacon (Princeton University, New Jersey, USA)

Robert Irwins Theory of Painting

12.10-12.45 pm

Elisa Schaar (The Ruskin School, Oxford, UK)

Fred Sandback's Yarn Sculptures, the Lateralization of Linear Perspective, and Problematics of Painting after Minimalism

12.45-1.20 pm

Rebecca Dubay (Kansas City Art Institute, Missouri, USA)

Painting as Becoming: Anne Truitt's Three-Dimensional Work, 1961-1977

FILM AND PAINTING

2.30-3.05 pm

Malcolm Turvey (Sarah Lawrence College, New York, USA)

Painting and Avant-Garde Film in the 1960s

3.05-3.40 pm

Eva Ehninger (Bern University, Switzerland)

Moving Landscape. Walter De Maria's Spatial Renegotiation of the Pictorial

4.05-4.40 pm

Henning Engelke (Goethe-University, Frankfurt/Main, Germany)

Painting as Metaphor: Inventing/Deconstructing Film Avant-gardes in the 1970s

4.40–5.15 pm

Ken Eisenstein (University of Chicago, Illinois, USA)

Paint Pain Ain't: Hollis Frampton's Dubitation

5.15 pm

Final Discussion

Organization: Eva Ehninger (Bern University, Switzerland),

Henning Engelke (Goethe-University, Frankfurt/Main, Germany),

Antje Krause-Wahl (Goethe-University, Frankfurt/Main, Germany)

Registration by June 7, 2013 (restricted number of places, no participation fees): Talitha.Breidenstein@stud.uni-frankfurt.de

The conference is kindly supported by:

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