

# Astrup Fearnley Museet



ARRANGEMENT

## Time as Medium | Symposium

2 mai, 17:30 — 20:00



Monika Baer, looking back, 2009. Oil on canvas. 70 x 50 cm. Courtesy of the artist and Galerie Barbara Weiss, Berlin.

The symposium Time as Medium will explore the contemporary re-evaluation of painting and ask how painterly gestures are understood differently through time. In collaboration with KHiO. Free and open for all.

This question will extend to how contemporary practices in painting work with representation, discovery, and playfulness through a medium that has historically understood itself as communicating 'through the ages.' If painting is not a 'comrade of time,' in that it is not a strict representation of a moment in time, how does its behaviour change the way painting is understood at different moments and contexts. The symposium will move outward from practice based questions of making, through examining Amy Sillmans practice, to larger questions around reception and historicization.

## Program

**17:30** *On Time*. Introduction by Melissa Gordon

**17:40** Monika Baer

**18:00** Discussion with Amy Sillman and Melissa Gordon (video)

**18:30** Mark Godfrey

**19:00** Quick break

**19:15** Round-table discussion with Monika Baer and Mark Godfrey moderated by Melissa Gordon and Sarah Lookofsky

**20:00** Questions

**Monika Baer** lives and works in Berlin. She is Professor of Fine Arts and Painting at the Städelschule in Frankfurt am Main. In 2019 she was the winner of Berlin's Hannah Höch Prize for lifetime achievement. Recent solo exhibitions

include Kunsthalle Bern (2021); Greene Naftali, New York (2021); Neuer Berliner Kunstverein (2020); Kunstmuseum Bonn, Germany (2019); Galerie Barbara Weiss, Berlin, Germany (2018); Museum Abteiberg, Mönchengladbach, Germany, which traveled to Kestnergesellschaft, Hanover, Germany (both 2016); Greene Naftali, New York (2015); and Art Institute of Chicago (2013), which traveled to Williams College Museum of Art, Williamstown, Massachusetts (2014). Her work has been featured in recent group exhibitions at the Kunstmuseum Basel (2022); Fondazione Prada, Milan (2021); Museum Brandhorst, Munich (2019); The Museum of Contemporary Art, Los Angeles (2019); mumok, Vienna (2018); WIELS, Brussels (2017); and Museum Ludwig, Cologne (2013); among others. Her work is in the collections of the The Museum of Modern Art, New York; Art Institute of Chicago; Hammer Museum, Los Angeles; The Museum of Contemporary Art, Los Angeles; Museum Ludwig, Cologne; Museum Brandhorst, Munich; Kunstmuseum Bonn, Germany; University of Chicago Booth School of Business, Chicago; and Williams College Museum of Art, Williamstown, Massachusetts, among others.

**Mark Godfrey** is a curator and critic based in London. From 2007 to 2021 he was senior curator at Tate Modern, where he curated and cocurated shows including *Soul of a Nation* and retrospectives of Sigmar Polke, Roni Horn, Franz West, and Gerhard Richter. Outside Tate he has curated exhibitions by Christopher Williams, David Hammons, R.H. Quaytman, and Laura Owens. He won the Absolut Prize for Art Writing in 2015 and recently coedited the *Soul of a Nation Reader*.

**Melissa Gordon** is the Professor of Painting at Oslo National Academy of the Arts. Recent exhibitions include 'Liquid Gestures' at Towner Gallery, UK (2021-2), 'Resistances' at Stigter van Doesburg, Amsterdam, Heavy Metal Parking Lot, GARAGE, Rotterdam, Biennale van der Schilderkunst, Museum Dhont Dhaenens, with exhibitions at Frans Masereel Centrum, BE, Vleeshal, Middelburg, NL Spike Island, Bristol, UK, WIELS, Brussels, BE, Eastside Projects, UK, and Kunstmuseum Bonn, DE amongst others. Her upcoming publication

with Occasional Papers 'Vital Signs' will collect her writings along with the architectural installations of her paintings.

**Amy Sillman** is a New York-based painter who also works with drawing, site specific installations, animation, and writing. In 2022, she participated in the 59th Venice Biennale exhibition, «The Milk of Dreams,» curated by Cecilia Alemani. Her work has been widely exhibited in galleries and public spaces, including a current exhibition, «Temporary Object» at Thomas Dane Gallery in Naples. Other recent solo exhibitions include «Rock Paper Scissors» at Capitain Petzel, Berlin, in 2022; «Twice Removed» at Gladstone Gallery, New York, fall 2020; and projects at various other venues such as the Camden Arts Centre in London; the ICA, Boston; The Arts Club of Chicago; The Drawing Center, New York; Portikus in Frankfurt am Main; and The Whitney Museum of Art, New York. In 2020, a collection of Sillman's writing on art, *Faux Pas: Selected Writings and Drawings*, was published by After 8 Books in Paris, followed in 2021 by an expanded 3rd edition. Her bibliography also includes monographs by Valerie Smith, published in 2019 by Lund Humphries as part of their Contemporary Painters series, and one lump or two, by Helen Molesworth, published by Prestel in 2013. In 2019, Sillman curated the Artist's Choice exhibition «The Shape of Shape» at MoMA, NY, which was heralded as a groundbreaking exhibition. Sillman has been the recipient of numerous awards and fellowships, including a «First» Award from the Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art in 2012, and a Guggenheim Fellowship in 2004. Sillman is represented by Gladstone Gallery, New York. .

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**DEL:**

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## TELEFON

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## E-POST

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## ÅPNINGSTIDER

Mandag	Stengt
Tirsdag	12:00- 17:00
Onsdag	12:00- 17:00
Torsdag	12:00- 19:00
Fredag	12:00- 17:00
Lørdag	11:00- 17:00
Søndag	11:00- 17:00

OPPHAVSRETT  
BILDER

[Presserom](#) [Personvern](#)

### LINKS to events:

Link to Event on Astrup Fearnley website:

<https://www.afmuseet.no/en/events/time-as-medium-symposium/>

VIDEO of interview between Melissa Gordon and Amy Sillman:

<https://www.dropbox.com/scl/fi/a61385gwip1hn17qaalpc/Amy-and-Melissa-Astrup-Fearnley.mp4?rlkey=s15yyzugds4yyn33ppydhlmgp&dl=0>

FILE of the RECORDING from ASTRUP FEARNLEY: (50 gb)

<https://we.tl/t-AIQCXLVZVN>

Instagram announcement:

<https://www.instagram.com/p/CraXuRQA5jY/?next=%2Fexplore%2F&hl=es>

### Description of process and content:

The symposium Time as Medium was a long process of organising, in co-ordination with the Astrup Fearnley Museet. Practically, the museum supported the symposium by adding to each speakers fees and to helping with dinner and hotels for the speakers. The symposiums budget made it that the realistic amount of invited guests would be 3 people. This also worked well to keep it to a single long evening discussion, which suited the format of Astrup Fearnleys talks.

After many many iterations and invitations and conversations, finally the three guests were booked in April of 2023: Mark Godfrey, Monika Baer and Amy Sillman. The three speakers were invited to speak on topics of time in relationship to painting. I was particularly interested in how paintings can both illustrate time, but that also in the reflection of how painting is evaluated over time, there is a changing understanding of how time functions.

Mark Godfreys talk was particularly enlightening in that he discussed how gestures developed in the 1960s in painting were in effect repeated in the early 20's under different categories of thinking. Monika Baer's talk focused on how staging and movement have been essential to the development of her work and she also touched on how she attempts within painting to enact a movement that is understood as unfolding through time. Amy and my conversation focused on how I believe that Sillman's process in painting, which is multi-layered and complicated, shows time unfolding in a simultaneous manner, something that mirrors perhaps a kind of contemporary understanding of time which exists outside of a timeline.

### Public reception:

There was a very good reception from the group of public and artists present at the talk. I heard very positive responses and was told repeatedly that there is a further need for public talks on painting in Oslo, which I hope to fulfil in my role at KHIO.

The promotion for the talk was spread widely. I have recorded it and I am trying to convince Amy and Monika to allow an online youtube presence of the talk, on the Astrup Fearnley channel. I am awaiting their permission for this, as I think it would be good to distribute it more widely as many people wrote to me that they would have liked to have seen it online, from out of town.

Impact:

My book, published in late 2023, titled Vital Signs, and published with Occasional Papers and Frans Masereel Centrum, brings together 10 years of writing and includes a re-worked version of my introduction to the symposium as the last text. This book was very much aided, both in content and in the ability to fundraise, through having the talk at the Astrup Fearnley included in it.

My solo exhibition Vital Signs at Kunsthall Oslo in October 2023 is also a direct result of being able to host the symposium, fundraise for a book of writings, and then to have a solo show to accompany the exhibition. This exhibition was my first solo exhibition in Norway and has laid the ground for further exhibitions as well as develop new bodies of work, including collaborative work, and exhibition strategies.

I had begun to plan for a series ongoing series of talks on painting in Oslo with the Muralverkstedet in Oslo. My plans were delayed by slow communication with the board, it took months to hear a response to whether I could invite Ragna Bley. I've decided to turn attention in upcoming years to the Color Lab, with what small budget I can, on campus at KHIO.

I would like to develop the symposium into a wider publication. I have transcriptions of the three talks by myself, Amy Sillman and Monika Baer. I feel this is the basis for a larger book on painting, but I need to apply for further project funding, or research funding in order to develop a series of conversations and interviews that focus on how painting itself is central to a development of terminologies and thinking that is new and developing in the contemporary art world, and its relationship to looking back in time and thinking newly about older works as well.