

**curated by\_vienna 2013: „WHY PAINTING NOW?“**

**COVER UP\_ CURATED BY ANTONY HUDEK**

**Part of CCC - Curators Collectors Collaborations**

**Opening:** Thursday, October 10th 2013, 7 pm

**Duration:** October 11th – December 21st 2013

**Opening speech by Antony Hudek, art historian and curator Tate Liverpool.**

**Opening performances by William Mackrell, London and Bar Vulkan, Berlin.**

Artists: Marc Adrian, Irene Andessner, Eleonor Antin, Siegfried Anzinger, Hans Bischoffshausen, Erwin Bohatsch, Peggy Buth, Merlin Carpenter, Plamen Dejanoff, Heinrich Dunst, Thomas Feuerstein, Olivier Foulon, Inci Furni, Gilbert & George, Joachim Grommek, Georg Herold, Franz Hubmann, Martha Jungwirth, Tillman Kaiser, Brigitte Kowanz, Angelika Krinzinger, Elke Krystufek, John Latham, Thomas Locher, William Mackrell, Jonathan Meese, John Murphy, Albert Oehlen, Bernard Piffaretti, Rudolf Polanszky, Arnulf Rainer, Franz Ringel, Marianne Sayn-Wittgenstein, Erik Schmidt, Allison Schulnik, Lucie Stahl, Elaine Sturtevant, Wolfgang Walkensteiner, Franz West.

As part of this year's curated by\_vienna, Krinzinger Projekte would like to announce the opening of "Cover-Up" on October 10th 2013, curated by Liverpool-based art historian Antony Hudek. For the 2013 edition of curated by\_, selected Viennese galleries host exhibitions under the title "Why Painting Now?" conceived by international curators. In addition to the question "Why Painting Now?", "Cover-Up" addresses the long-term program initiated by Galerie Krinzinger: Curators Collectors Collaborations. Through CCC, Galerie Krinzinger brings together curators and collectors in dialogue, allowing the former to work with objects usually kept behind closed doors and the latter to submit these objects to wider scrutiny. As the first exhibition in CCC, "Cover-Up" features loans from seven private collections in and around Vienna. These privately-owned pieces are shown besides works by other international artists.

"Cover-Up" focuses on painting's relationships with value, subjectivity and abstraction. The more a painting (small "p") questions its relation to the three concepts, the less likely it is to buttress Painting's (capital "P") presumed autonomy, status as privileged outlet for creativity, and transcendence. The numerous works in this exhibition—mostly paintings, but not all—collectively ask "Why Painting Now?" when the medium lends itself to such sophisticated games of covering up its ties to contemporary social and political concerns.

For Painting to appear as a timeless and disinterested product of the imagination, it must strive toward an impossible balance between the concealment of its inherent connections to market value and the acknowledgment of its indebtedness to it—Clement Greenberg's famous "umbilical cord of gold". As with value, Painting needs to manage its mythical relationship to subjectivity: in order to enshrine the primacy and immediacy of the subject, it must aim to suppress any prosthesis—paintbrush, title, frame, or gallery. Beyond value and subjectivity, however, abstraction remains painting's ultimate cover-up, for no matter how "non-representational", a painting's abstraction inevitably gives way to the materiality of its object condition (be it of an idea).

**Antony Hudek** is research curator at Tate Liverpool and senior lecturer at Liverpool John Moores University. He also co-directs the independent non-profit press Occasional Papers ([www.occasionalpapers.org](http://www.occasionalpapers.org)).

Dr. Ursula Krinzinger, Antony Hudek and Krinzinger Projekte would like to extend their warmest thanks to the Viennese collectors who kindly agreed to loan their works to "Cover-Up".

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