

MAMCO GENEVE
27.02.19-05.05.19
PRESS KIT

René Daniëls, *Fragments from an Unfinished Novel*
Martin Kippenberger, *The Museum of Modern Art Syros*
Gordon Matta-Clark, *FOOD*
Marcia Hafif, *Inventory*
Richard Nonas, *Riverrun (from Swerve to Bend)*

Opening: Tuesday February 26, 2019 (6pm)
Exhibitions visible through May 5, 2019

MAMCO Genève
10, rue des Vieux-Grenadiers
1205 Geneva



MARCIA HAFIF

Inventory

An exhibition organized by Lionel Bovier and Sophie Costes

Marcia Hafif (1929–2018) entered the realm of abstraction in the early 1960s, in Rome. She no longer saw painting as a means of representing the outside world but considered each picture as an object in its own right, describing her work as “concrete.” She took a methodical approach to the problems of line/ground and color/form. Her artistic influences were shaped in large part by the Ferus Gallery in Los Angeles (1957–1966), directed by Walter Hopps and Edward Kienholz, and she was a partial follower of a new direction in abstract painting spearheaded by Clement Greenberg as a reaction to the decadence of Abstract Expressionism. Her paintings were based on regular, geometric forms, anonymous execution, the use of two contrasting colors rather than contrasts of light and shade, and a refusal of pictorial illusion and three-dimensionality.

In Rome, she discovered a highly stimulating art scene in which film played a vital, foundational role. Everyday life intervened constantly in the genesis of her works, and the osmosis between her Californian influences and the register of colors and forms she encountered in Rome (in architecture, urban signage, design, and film) is clearly visible. The result is abstraction that flirts with figuration.

On her return from Italy, Marcia Hafif experimented with Conceptual art for a short period, focusing on photography, film, and

sound installations. She described the experience as “a way to stop painting” and break her “dependence to a single artistic medium.”

In New York, in 1971, she painted a monochrome work, defining it as a “painting with a single figure.” This experimental phase was short-lived and unproductive, however; through the daily practice of drawing on large-format supports, she paved her way for her return as a painter. In *Beginning Again*, an article published in *Artforum* in 1978, she chronicles her return to the fundamental questions of what constitutes the very act of painting, and her unfashionable attachment to the medium, which distanced her from the trends of the day. Hafif’s painting is often characterized as “radical,” but it is also, and equally, an ode to the pleasure inherent in the application of paint, an uncompromising exploration of the effects of pigments on a given surface: “more painting and less talk.”

Following earlier exhibitions of works produced during the Roman years, MAMCO proposes a survey of Marcia Hafif’s work, with a selection of drawings, collages, photographs, and paintings covering her output as a whole.

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Monday: closed
Tuesday–Friday: 12-6pm
Saturday–Sunday: 11- 6pm

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