

1. Katharina Grosse, untitled (boot), 2005, Richmond,
Photo: Katharina Grosse
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2. Katharina Grosse, untitled (painted egg), 1973,
felt pen on empty chicken's egg, appr. 6,2 x 4,8 cm,
Düsseldorf,
Photo: Olaf Bergmann
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3. Katharina Grosse, untitled, 1998, acrylic on wall,
450 x 1250 x 400 cm, Kunsthalle Bern,
Photo: Michael Fontana, Basel
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4. Katharina Grosse, untitled, 2002, acrylic on wall,
500 x 5000 cm, "Ciudades/Cities",
25. Bienal de São Paulo, Iconografias Metropolitanas,
São Paulo 2002,
Photo: Nelson Kon
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5. Katharina Grosse, untitled, 2003,
acrylic on aluminium, concrete, glass and plastic,
1300 x 1000 x 1000 cm, Berlinische Galerie,
Fred-Thieler-Preis für Malerei 2003,
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6. Katharina Grosse, untitled (the bedroom), 2004,
acrylic on wall, floor and various objects,
280 x 450 x 400 cm, Düsseldorf,
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7. Katharina Grosse, "Double Floor Painting", 2004,
acrylic on canvas, bookshelves, wall and floor,
680 x 3800 x 1100 cm,
Kunsthallen Brandts Klædefabrik, Odense,
Photo: Torben Eskerod
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8. Katharina Grosse, "The Poise of the Head
und die anderen folgen", 2004,
acrylic on wall, floor, soil and 2 canvases,
900 x 900 x 1100 cm, "raumfürraum",
Kunsthalle Düsseldorf/Kunstverein für die Rheinlande
und Westfalen, Düsseldorf 2004,
Photo: Nic Tenwiggenhorn
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9. Katharina Grosse, "Something leadlight", 2005,
acrylic on wall, PVC-floor and canvas,
480 x 2020 x 939,5 cm, Kunsthall Bergen,
Photo: Torben Eskerod
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10. Katharina Grosse, "Holey Residue", 2006,
acrylic on wall, floor and soil,
371,5 x 1430 x 646 cm (partial view), De Appel, Amsterdam,
Photo: Johannes Schwartz
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11. Katharina Grosse, "Faux Rocks", 2006,
acrylic on styrofoam on polyurethane on wood,
320 x 700 x 440 cm,
Galería Helga de Alvear, Madrid,
Photo: Joaquín Cortés
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12. Katharina Grosse, "Town and Country", 2006,
acrylic on soil, floor, steel container and tin shelves,
250 x 3800 x 3000 cm,
The Factory for Art and Design, Copenhagen,
Photo: Torben Eskerod
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Painting Spaces

Anne Ring Petersen

What I would really like to do is make a painting
and then walk into it.

(Julian Opie, in Bogh and Brandt 2000: 49)

The story of how artists of the 1960s and the 1970s broke new ground by means of media like photography, video, ready-mades, installation, performance and different kinds of mixed media has been told so often that it has almost become a 'myth'; that is, it has become an art historical orthodoxy, a naturalised 'truth' of how the age-old demarcation dispute between the fine arts was eventually closed. According to this myth, the experiments of the 1960s and the 1970s moved art into a "post-medium condition" (Krauss 1999) in which the classical art historical categories had been dissolved by new interdisciplinary crossovers, and the modernist discourse on the specificity of disciplines had been overtaken by 'the new media' and their seemingly inexhaustible potential for readjustment, technological updating and the generation of new hybrids. Topicality is often believed to be part and parcel of these media hybrids, irrespective of the subject of the individual artwork, because the material organisation of the hybrid *as hybrid* seems to mirror the hybridisation that characterises the era of globalisation and multiculturalism on a higher level of identity politics and cultural, economical and informational exchange.

This correlation of the new media with topicality, expansion and hybridity is also part and parcel of the myth of the victorious new media. In the mythological narrative of how art entered the "post-medium condition", the new media had to conquer an enemy: painting. Predictably, the opposite qualities of the heroes are ascribed to the enemy: The new media

are believed to be allied with the future because they assimilate and blend the very latest technologies. Painting, on the other hand, is assumed to be restricted by its simple and old fashioned materials, and it is thought to be chained to the traditions of the past because its origin is lost in Palaeolithic caves and ancient legends. And whereas the new media are busy breaking down traditions and strengthening the commitment of art to social and political issues, painting is regarded as conservative, aloof and absorbed in self-reflection. In the 1960s it was widely agreed that the cul-de-sac of painting was caused by the Modernist attempt to preserve the discipline from contamination by other kinds of art and culture and restrict its activities to what the formalists regarded as its primary task: to explore the formal aspects of painting, on the theory that all painting is basically about painting.¹

In the 1960s and 1970s artists and critics generally had much more faith in sculpture despite the fact that sculpture had until then been ranked below painting in the hierarchy of fine arts. During that period radical sculptors succeeded in rethinking the work's relationship to site and to space. They began to treat the materials and structures of the work with an unprecedented freedom which placed sculpture in what Rosalind Krauss has called "the expanded field" (Krauss 1987). In the late 1970s and the 1980s a wave of figurative, neo-expressionist painting swept over Europe and the US, but critics such as Hal Foster were quick to dismiss this revival of painting as "the use of kitschy historicist references to commodify the usual painting", that is, as a return to tradition that sided with the political neo-conservatism of that decade, and whose principal objective was to increase the turnover of the art market (Foster 1985: 122, 124).

It seems that a genuine change of attitude did not occur until the 1990s. It was not a change in the sense that painting reclaimed its historical position as the leading artistic discipline, or that the critique of painting ceased. But attention shifted from the limitations of painting to its possibilities, when people recognised that painting could function as a flexible medium in keeping with the times and on a par with 'the new media.' This change paved the way for a recognition that painting since at least the late 1960s has extended its repertoire so much that one has to acknowledge that it, too, has developed from a fairly well-defined discipline into an expanded field in which 'painting' can merge with the above-mentioned media of photography, video, ready-made, installation and performance, but also with the older disciplines of sculpture, architecture and drawing.

Today, artists do not limit themselves to the traditional materials and means of painting. They move beyond the framed surface and its bounded physicality. As Jonathan Harris has put it, "Painting' ... has become the name for an exploration and extension of these implicated conceptual and physical resources" (Harris 2003b: 238). Artists today are less preoccupied with the formal types of demarcation than with investigating *the painterly* as an effect resulting from the use of colours or the modes of construction, representation and display traditionally associated with the discipline of painting (Wallenstein 1996: 30).

When contemporary painting is compared to modernist painting it becomes obvious that the range of *content* has also been expanded. Painting has indeed become an outward-looking forum. Its practitioners do not only investigate the language and history of painting itself, but also wider social, ideological and political issues and questions of the formation of gender and national and ethnic identities – just as the 'the new media' do. Hence, if you want to identify some of the features that distinguish the painting of today from other media you will have to take a closer look at its formal aspects.

Exploring the Spatiality of Painting

Generally speaking, the expansion of painting can be described as a *hybridisation* – a notion whose pertinence to contemporary painting has been thoroughly discussed by British and American scholars in the anthology *Critical Perspectives on Contemporary Painting: Hybridity, Hegemony, Historicism* (Harris 2003a). With respect to cultural forms, hybridisation can be defined as "the ways in which forms become separated from existing practices and recombine with new forms in new practices" (Pieterse 1994: 165). However, with respect to the visual arts it still makes sense to consider some of the new hybrids as a continuation of the traditions of painting as long as you keep in mind that they are not only related to painting.

There is all the more reason to consider them as continuations, because the expansion of painting is not a historical novelty. On the contrary, it has been the very impetus of modern painting. Every new avant-garde movement wanted to reinvent painting. Until the 1970s painters usually extended the traditional domain of figurative painting by exploring *abstraction* or by assimilating images from popular culture and the mass media, that is, by working with and reflecting on the *mediation*

of images in modern society (Weibel 1995). Both ways of extending the vocabulary of painting have established a long and rich tradition that continues to this day. The argument of this essay is that a major change has taken place in the field of painting within the last fifteen years. A remarkable number of painters have begun to explore the possibility of developing painting in a third direction and redefining what 'space' is in relation to painting. Today, much of the experimental energy is put into exploring the *spatiality* of painting, not as a product of illusionism, but as something physical and tangible. Artists are investigating painting's relations to objects, space, place, and the 'everyday', and in doing so they are expanding 'painting' physically as well as conceptually. In many cases one can hardly say that the artist is painting pictures; he or she is rather painting or creating spaces. This rethinking of space in painting, or of painting *as* space, brings about changes in the relationship of painting to the viewer, the exhibition space, the art institutions, the market, and the other contexts of the artwork.

Let us take a closer look at some of the techniques that artists use to transform 'a painting' into a three-dimensional object or a spatial entity and to explore the connections between the work of art and its physical and social contexts. A good place to start is with installational exhibitions of paintings, e.g. by the Danish painter Peter Bonde. Peter Bonde has often used the techniques of installation art to emphasise the interrelations between the individual paintings in an exhibition. When exhibiting at Galerie Brigitte March in Stuttgart in 2000, Bonde placed a large canvas directly on the floor, leaning it against the wall. He hung medium-sized canvases densely on the wall in a syncopated rhythm and sent a series of smaller and visually lighter canvases up under the ceiling by placing them on long poles cast in plastic buckets, thus approximating his paintings to the political boards of a protest demonstration and throwing a cloak of subversive radicalism over them. Because the luminous colour of the buckets matched the orange colour of the paintings, they enhanced the coherence of the display – almost turning the exhibition into a work of art in its own right.

Obviously, Peter Bonde's exhibition does not fit neatly into the category of modern easel painting made for anonymous costumers; neither does it fit into the category of installation art proper, whose target group consists of museums, galleries and rich private collectors. Contrary to installation art proper, installational exhibitions of paintings are generally

Peter Bonde:
Installation view from
Galerie Brigitte March,
Stuttgart, 2000. Photo:
Uwe H. Seyl. Courtesy
Galerie Brigitte March.

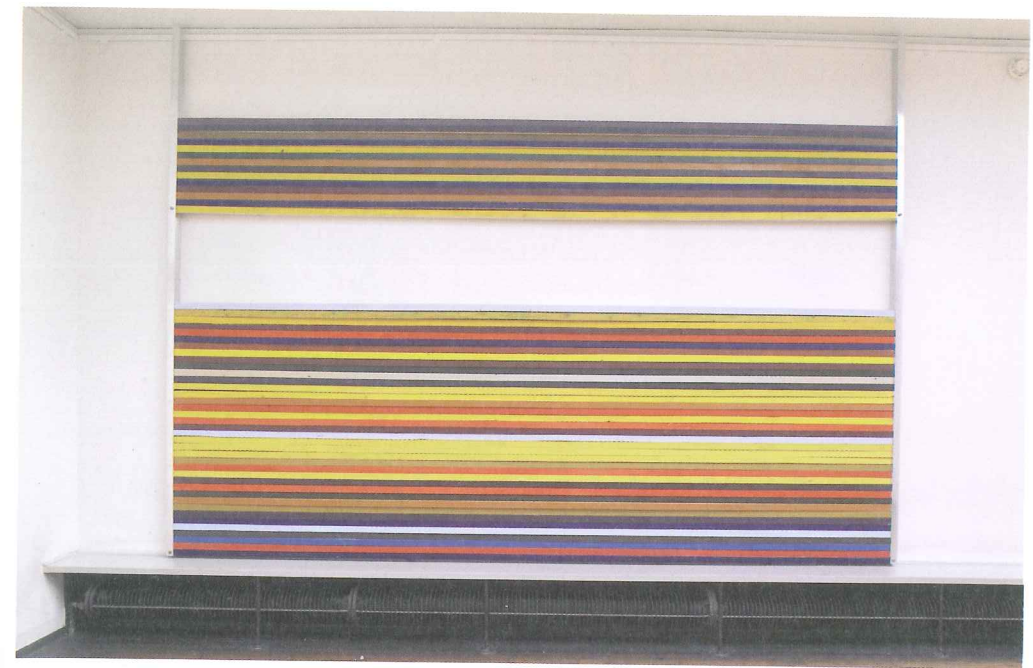


dismantled and the paintings sold separately. In other words, these exhibitions are hotbeds of conflicting interests. As installations they have been made for a specific site, they are ephemeral and practically impossible to sell; as independent easel paintings they are durable, transportable and extremely well-adjusted to the market economy. On top of that, the installational exhibition of paintings has a double appeal to the viewer: It invites the viewer to experience and read it as a spatial environment, an installation with countless cross-references among its elements and a multiplicity of vistas that overturns traditional pictorial perspective. But at the same time it also urges the viewer to contemplate and read each painting as an individual image. It goes without saying that this requires multitasking and thus a greater effort than the usual oscillation between the details and the whole of a single picture. To conclude, the installational display of paintings turns painting into something more complex, intertextual, contradictory and – last but not least – more *spatial* than we have been used to.

The Interstice between Painting and Design

Minimal art has been a major source of inspiration for the exploration of spatiality, thanks to its use of modules and emphasis on objecthood. Some of the abstract painters of the 1990s have resumed Donald Judd's attempt to create artworks that are neither painting nor sculpture, but something in between an artwork and a thing. A case in point is some of the recent works by the Danish painter Torgny Wilcke. They are constructed out of modules made of painted laths and have standard measures so that they can be mounted, or rather stacked, in aluminium bands. Their colours, however, are endlessly variable and can be tailored to meet the wishes of the costumer. Torgny Wilcke himself stresses the flexibility of his modular paintings and their potential for creating different places and spaces. He even compares them to the modular furniture for homes and offices by one of Scandinavia's largest furniture stores, IKEA:

I like painting because it is simple and direct. I want to build paintings directly like moulding concrete and bricks, like building walls and houses. I want fragments with a factual clarity to combine into a painterly and elemental quality. Fragmented structures and series that are flexible and open to place and time and persons. Flexibility



gives space to the viewer just like the very different possible spaces, homes, persons that can fit within the modular set up of the Swedish IKEA home/office solutions. And modules, bricks, blocks, and lengths of lumber, or similar materials are flexible to building many kinds of walls and spaces. (Wilcke 2005: unpagged)

Wilcke's works can be viewed as an investigation of the potential of painting to *create* interiors. However, when the artist is working in the interstice between painting and design he is, of course, running the risk of reducing painting to wallpaper in a posh interior decoration. Wilcke's paintings function perfectly as a decoration of a room, albeit his enhancement of the irregularities of the wood and the paint dissociates them from the smooth laminated surfaces of IKEA furniture. But it is this crudeness, together with his studied willingness to make paintings that are *nothing but* decorations, that turns his works into comments on the very function of 'decorating' and the late modern "aestheticization of everyday life" (Featherstone 1996).

Torgny Wilcke: *Length – that's beat. Multi color version*, 2003. Timber, aluminium, oil paint, 300 × 400 cm. Artist's collection. Photo: Anders Sune Berg.



Jessica Stockholder: *Slab of Skinned Water, Cubed Chicken & White Sauce*, 1997. Paint, yellow Glava road insulation, Leca building blocks, plaster, carpet, linoleum, metal cables, hardware, hay bales covered in white and black plastic, green rope, two rooms of 32×8.8 m each. Installation view, Kunstneres Hus, Oslo, Norway. Courtesy of Michell-Innes & Nash. Photo: Jamie Parslow.

Paintings to Walk Into

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Other artists have turned to the techniques of installation to reinterpret the genres of landscape painting, cityscape and cartography – obvious forums for the exploration of space. The German painter Franz Ackermann, for instance, has created complex mental maps of overlapping images by combining easel painting with wall painting, and the British painter Julian Opie has used installation art's spatial distribution of objects to explore the idea of landscape painting as a space that the viewer can walk into.

The techniques of installation art have also added a wide range of expressions to the palette of artists working with the effects of colours and non-figurative forms, artists such as Katharina Grosse and Jessica Stockholder. The latter creates assemblages and builds huge installations out of mass produced everyday objects and building materials: wooden planks, insulating material, textiles, carpets, refrigerator doors, bulbs, lamps, wires, toys, plastic bags and boxes, ventilators, etc. Contrary to most installation artists, e.g. Jason Roades who also exploits the colour effects produced by the juxtaposition of different objects, Jessica Stockholder adopts a specifically painterly approach. She often covers the objects partly or entirely with paint, and she combines them with compositional counterparts of pure colour that transform the articles for everyday use into independent forms. When she puts things together to create an installation, she often places them along diagonals as if she were constructing a linear perspective in a picture, thus stressing the similarity between her three-dimensional construction and the construction of pictorial perspective. Stockholder uses the spatiality of installation art to transfer, or rather translate, painting from plane to space and wrap the work around the viewer as a three-dimensional environment. Hence, her works elicit the more bodily and performative type of response typical of installation art. One could say that she creates a usually temporary stage-like event, and that this event or spatial situation gives substance to the dream that illusionistic paintings have always played on, and that many commentaries pick up on, from the art criticism of Diderot to reviews of Stockholder's installations (Fried 1980: 109-131; Schumacher 1996: 393): The dream of literally walking into the painting in order to explore it more thoroughly and empathise more deeply with it.

Something similar can be observed in the case of Katharina Grosse who treats the exhibition space as if it were a surface to be painted on. To Grosse everything is a potential ground for her paintings: walls, ceilings, windows, doors and the everyday objects and materials that she sometimes brings into the room. As opposed to Stockholder who uses objects and titles to lay down traces of a narrative in her works, Grosse's normally untitled installations are more closely connected to abstract painting, and they do not present themselves to the viewer as a construction of mainly solid forms based on architectural and perspectival principles. On the contrary, they enhance the fluid and formless consistency of the paint itself and convey a sense of movement and expansion to the viewer.

Grosse often spray-paints her works spontaneously and without preliminary sketches (Bepler 2004: 74). She uses a standard tool of house painters and graffiti artists, the 'mechanised brush' of the spray gun. Contrary to house painters and graffiti artists, she paints with very good pigments, thus bringing together the sphere of fine arts and the everyday. Or, as Grosse has put it, she brings together "Rembrandt's colour theory and the everyday method of applying paint" (Grosse, in Bepler 2004: 72). She uses the spray gun as a mediating device that introduces a distance between the hand of the artist and the surfaces she paints on. Nevertheless, the huge traces of colour that she applies to the surfaces of the room without touching them with a brush do bring the Abstract Expressionist Jackson Pollock and the colour field painter Morris Louis to mind, as they won fame for being the first artists to use dripping techniques to create large scale paintings. By using a spray gun Grosse does not only establish a cool distance to Abstract Expressionism and the modernist myth of painting as an authentic 'imprint' of the artist's hand and a direct expression of his inner life. She also enlarges the gestures of the hand, making them bigger and more powerful than the physique of the human body allows. The spray gun enables the artist to make one single 'brush stroke' that reaches from the floor, across the wall, and up to the ceiling. Mechanical or not, what the spray gun leaves is more than life-size traces of a body moving in space and time. It is macro-imprints of a painter's performance. In that sense, one could say that Katharina Grosse uses the spray gun as a technical means to transcend the limitations that the human body has imposed upon Abstract Expressionism. As regards Grosse's approach to painting, it is reminiscent of Jackson Pollock's – think of the famous photos of Pollock taken by Hans Namuth

in 1950 while Pollock was performing what looks like a ritualistic dance around the canvas on the floor, spraying and dripping paint all over its surface (Schimmel 1998: 16ff.). As Grosse has explained in an interview, "The most important thing for me is to present actions as if they were performances. There isn't really a story, but there's a sequence of actions and a plot" (Grosse, in Bepler 2004: 64).

Katharina Grosse considers painting as the material trace of an act to be a crucial part of her installation. Thus, one could say that there is a performative dimension to her work although the audience never gets to watch her perform. Before she takes action, Grosse puts on a white protective suit that not only transforms her from an artist personality into an anonymous and mysterious figure, but also moves her into another sphere – that of painting: White is, among other things, the colour of the untouched canvas, of the painting before it is painted, so to speak. Grosse's approach to painting and the vibrant traces of colour that her movements and gestures leave in the exhibition space invest her flowing, floating and trickling landscapes of colour with a strong sense of transitoriness: Her macro-imprints speak strongly of the presence and physical activity of a body now absent from the room. They provide the viewer's gaze and body with a powerful stimulus for tracing the progression of the artist's work which is also the coming into existence of a painterly space. Unlike conventional easel paintings, Grosse's *in situ* works are not objects. There is no canvas to endow her work with permanence, only the surfaces of and the objects in the exhibition space that temporarily lend her improvised abstract compositions the necessary material support. Hence, Grosse creates fugitive spaces. As such, her works are impossible to fix, except in memory or as documentation in another medium.

Just like Stockholder, Grosse wraps her installational works around the audience, more or less immersing the viewer in colours. By doing so, Grosse and Stockholder substantially alter the conventional casting of the audience as rather immobile spectators positioned in an ideal position in front of and at a distance from an artwork that is clearly delimited as an object. This casting is particularly persistent in the case of easel paintings presented in art galleries and museums. This explains why painting, more than any other discipline, has nourished the idealistic notions of the autonomy of the work of art and its correlate: the notion of the spectator as an all-seeing and detached, even disembodied, eye that gazes upon the artwork from a centred consciousness. Nobody has explained

the part assigned to the modern viewer better than artist and critic Brian O'Doherty in his institutional critique of "the white cube" of the modern gallery space:

The ideal gallery subtracts from the artwork all cues that interfere with the fact that it is 'art'. The work is isolated from everything that would detract from its own evaluation of itself. ... Indeed the presence of that odd piece of furniture, your own body, seems superfluous, an intrusion. The space offers the thought that while eyes and minds are welcome, space-occupying bodies are not – or are tolerated only as kinaesthetic mannequins for further study. This Cartesian paradox is reinforced by one of the icons of our visual culture: the installation shot, *sans* figures. Here at last the spectator, oneself, is eliminated. You are there without being there ...

(O'Doherty 1999: 14–15)

Stockholder and Grosse establish very different conditions for the reception of their works. Just like the phenomenologists, they emphasise the entanglement of the subject's body and mind with the world and its phenomena. By locating the viewer at the centre of the work and creating the impression that he or she has walked right into the painting, by submerging the viewer in colours (Grosse), or by surrounding the viewer with brightly coloured objects (Stockholder), they point to the fact that, in principle, there is no distance between work and viewer; they are connected parts of a whole, a total *situation* which the viewer cannot transcend or step out of, but only experience from different viewpoints that are always viewpoints defined from 'within' the situation.

What makes these works into something special? By combining painting with installation and giving substance to the dream of physically entering a picture, artists like Stockholder, Grosse, Ackermann and Opie produce an ambivalent intensity that distances their works from most installation art as well as easel painting. This intensity of experience seems to originate in a tension between two kinds of presence. On one hand, the viewer experiences a phenomenological and situational presence related to his or her direct involvement in the 'here and now' of the work. This kind of involvement is a dominant mode of reception in installation art as it is usually based on an ambition to awaken the viewer's awareness of embodied perception.² Involvement in the 'here

and now' of the work directs the viewer's attention to his or her bodily and performative navigation through the space of the installation. On the other hand, the viewer also experiences a sense of absorption, of being embraced by a fictitious world that introduces other time-space relations, and pushes corporeal gravity and navigation through space to the back of the viewer's mind (Bogh 2000: 20). This is the mode of reception that viewers usually adopt when contemplating a painting or pictures in general. Painterly installations impose this conflict between the feeling of loss of self and a heightened awareness of self on the viewer with a greater intensity than most installation art and any easel painting, even more so than colour field painting that is usually considered to be capable of producing an intensified awareness of the phenomenological relations between viewer and work.

The Limits of Painting

What do my examples tell us about the expansion and limitations of painting today? They have demonstrated that 'painting' which moves in the 'third direction' of exploring the spatiality of painting can take the shape of an installation, an object, or design. It can be overtly "theatrical", as Michael Fried would call it, and it can engage the viewer in a more bodily and dynamic manner. But it can also recede into the background to find a more humble position among ordinary things, subtly changing the environment in a way that designer furniture and wall paper can never do.

As to the painterly installations, these spectacular works are very dependent on the spaces of museums and galleries as opposed to paintings that have been designed as 'public art'. Paintings made as public art and the grand fresco decorations of the Renaissance and Baroque integrate painting into a social context. They are placed so that they do not obstruct the normal functions of the rooms for which they are made. An installation, on the other hand, requires a room of its own, a space that people do not enter in order to *use* it for a specific purpose. People enter an installation as viewers. Their only reason for being in that space is their desire to experience the installation.

On the face of it, installations based on painting seem to break down the barrier between the painting and the surrounding world, leaving the borders of the work of art wide open so that social reality can pour into the work while the work itself seizes control of the surrounding space. The

fact that the viewer physically enters into the work to experience it also seems to give evidence of a free passage between the work and its contexts. However, this fusion of spheres is paradoxical, because it opens and closes the work to the surrounding world at one and the same time. The integration of techniques of installation art extends painting into physical space, but this extension is normally dependent on a withdrawal into the reclusive spaces of museums and galleries. Accordingly, the fusion of painting and installation does not necessarily entail an opening of painting towards the social and political world of everyday life, not to mention a critical engagement with social, political and historical issues. Subversion and critique is not something inherent, and as opposed to other kinds of installation art it is not obvious for the audience that some of these 'painterly' installations could or should be read as art with a critical edge.

The majority of viewers are probably not aware that the formal heterogeneity of Ackermann's paintings and installations amount to more than a delirious sampling of styles and citations from the history of painting, namely, a critical reflection on the impossibility of creating a coherent, clear and stable image of the world in an age of informational overload and heightened intensity of travel and exchange. Nor is it obvious to the audience that Stockholder's aestheticisation of everyday objects involves a reflection on the relationship between different economic systems, that of mass production and that of high art (Bonde 2005), and on what it means to live in a consumer society where your lifestyle and identity is abundantly determined by your relationship to all the objects and services you buy. As the art historian Katy Siegel has observed, Stockholder does not emphasise the uniformity and anonymity of mass produced goods like the minimalists did. She renders visible the very personal feelings that objects, even impersonal mass produced objects, inspire. Stockholder points to the allure of individual ownership or control of things by enhancing their sensuousness or "sex appeal", the way they respond to handling and awaken our desire to consume or to have them. Moreover, her uneasy marriage between incommensurable objects can be seen as a blown-up version of what people do with things in their everyday lives, how we put things together in highly idiosyncratic ways, and how leaving our marks on material objects and stuff contributes to defining ourselves as individuals (Siegel 2005: 41-42).

It is not that the art audience is ignorant, but contemporary painting is received in a context of new artistic media and strategies that

are often misleadingly promoted as critical or subversive art forms because the artists using them have explicit political and social agendas. Compared to this kind of engaged art, most viewers are likely to experience Ackermann's and especially Stockholder's understated works as politically and socially disengaged 'affirmative art' and associate them with the tradition of modernist painting, and hence also with such disputed notions as 'autonomy', 'beauty', 'style', 'originality', 'abstraction' and 'pure form.' Instead of regarding installations based on painting as a defensive pull-out – a retreat to the white cube as a formalist laboratory and a shelter from the world – we should perhaps try to look for the limitations of painting elsewhere than in 'painting' itself. Perhaps the most serious restriction that 'the expanded field of painting' still has to overcome is the rather fixed expectations of its audience.

Notes

- 1 An earlier version of this essay with a more thorough discussion of specific works of art was published in Danish in the art journal *Passepartout*: "Maleri, ting, rum", special issue on "Nyt 'Dansk' Maleri" vol. 26, 2005, 2006: 7-25.
- 2 For an in-depth discussion of the reception aesthetics of installation art, see Bishop 2005.

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