

PaintLounge - PAINTERS IN CONVERSATION SCHEDULE

Painters from Germany and the UK will be coming together for a series of seven informal conversations on contemporary painting in the PaintLounge as part of Sluice Exchange Berlin; visitors are invited to come along and join in with the conversations.

Friday 16 November 2018

18.30 [Paintlounge Painters' Introductions](#) over opening drinks. PaintLounge will be on the 3rd floor.

Saturday 17 November 2018

12 -13:30 Sluice talks area on the ground floor

[Teaching Painting](#)

Traditional and recent innovations in art education in Germany & the UK

Geraint Evans, Geraldine Swayne, Andrea Medjesi-Jones, Alex Roberts, Nicola Stäglich, Julius Bobke

Saturday 17 November 2018

14:30 - 16:00 in the PaintLounge on the 3rd floor

[The painting process, dialogue between the painting and painter](#)

Painting... looking... seeing... thinking... painting...

Simon Burton, Vincent Hawkins, Alison Goodyear, Linda Hemmersbach,
Katrin Bremermann, Erika Krause, Julius Bobke, Pius Fox

Saturday 17 November 2018

17:00 - 18:00 in the PaintLounge on the 3rd floor

[Can abstract painting be political?](#)

Contemporary abstract painting in relation to the current political climate.

Abstract painting in relation to political issues

Led by Michaela Zimmer with Stelios Karamanolis, Lisa Denyer, Vincent Hawkins, Andrea Medjesi-Jones

Sunday 18 November

12:30 - 14:00 in the PaintLounge on the 3rd floor

[Painting and screens](#)

How has the digital environment influenced our understanding of painting and how have digital tools affected the ways in which we experience painting?

Led by Charley Peters with Wendy Saunders, Alison Goodyear, Gabriele Herzog, Sophia Schama

Sunday 18 November 2018

15:00-16:30 in the PaintLounge on the 3rd floor

[Success medium](#)

'Painting's exceptional position in the 21st century' Based on ideas discussed in Isabelle Graw's recent book, 'The Love of Painting', painters will explore how painting has progressed throughout history and into the 21st century, absorbing and influencing other media.

Alison Goodyear, John Greenwood, Paula MacArthur, Alastair Gordon, Miriam Vlaming, Stelios Karamanolis

Sunday 18 November

17:00-18:00 in the PaintLounge on the 3rd floor

['Color as a manual thing'](#)

Colour theory through painting practice

Ruth Philo, Paula MacArthur, Casper White, Lisa Denyer, Nicola Stäglich, Pius Fox, Gabriele Herzog

MORE DETAILS & NOTES FOR THE TALKS

[Paintlounge Painters Introduction over opening drinks in the PaintLounge exhibition space.](#)

Friday 16 November at 18:30 in the Kühlhaus on the 3rd floor

We hope everyone will come and meet up at the opening of Sluice Exchange and PaintLounge at 6.30. We will introduce everyone giving us all the opportunity to say hello and have a few minutes to introduce ourselves and our work to one another.

[Teaching Painting](#)

Traditional and recent innovations in art education in Germany & the UK

Saturday 17 November at 12-13:30 in the SLUICE TALKS area

Geraint Evans, Geraldine Swayne, Andrea Medjesi-Jones, Alex Roberts, Nicola Stäglich, Julius Bobke
Examining the similarities & differences between both traditional and recent innovations in art education in Germany & the UK, contrasting and comparing practices, supports, systems at art school and beyond in Germany and the UK.

[The painting process](#)

Dialogue between the painting and painter

Painting, looking, seeing, thinking, painting

Saturday 17 November 14:30-15:00 in the PaintLounge on the 3rd floor of the Kühlhaus

[Alison Goodyear, Simon Burton, Vincent Hawkins, Linda Hemmersbach, Katrin Bremermann, Erika Krause, Julius Bobke, Pius Fox](#)

<https://www.tate.org.uk/art/artists/lisa-milroy-2220/lisa-milroy-on-painting> video & transcription

<http://www.lisamilroy.net/c/4/texts/p/441/act-one-seen-too-2011-12-lisa-milroy-interviewed-by-kate-self>

“When I’m in the middle of working on a painting, I’m not really aware that I look at it. I’m on the move constantly between palette and canvas, mixing paint, changing paint brushes, wiping paint off the canvas, re-painting the image. It’s as if the painting and me are one - and it’s impossible to see your own body entirely, being in it! However as soon as I stop to take a look at what I’ve done, by laying my paint brush down I separate myself from my painting and see it as an independent object. My eyes alone then lead the way.”

In looking critically at my painting, I try to assess whether the match I’m after is apparent, between my thoughts and feelings and the painted image. Though physically detached from my painting, this kind of looking keeps me conceptually and emotionally connected to it - like the motor of a car running in neutral. But the moment I pick up my paint brush and start to paint, I kick into gear and my awareness of looking disappears - once again, my painting and I are one. Looking merges with making, and my eye and hand assume equal partnership.

When I finish a painting, I look at it with yet a different eye. In this mode of looking I feel at my most detached and separate from my painting. Through its contemplation, I enter an imaginative space in which I discover aspects of myself and my relation to the world and other people. But it’s almost as if the painting has been made by someone else. Stretcher and canvas, the primed surface and layers of paint on top, the slippery sheen of linseed oil - all the messiness of making and my efforts to transform material have receded from my consciousness.” Lisa Milroy

[Can abstract painting be political?](#)

Contemporary abstract painting in relation to the current political climate.

Saturday 17 November 2018 17:00-18:00 in the PaintLounge on the 3rd floor of the Kühlhaus

Led by Michaela Zimmer with Stelios Karamanolis, Lisa Denyer, Vincent Hawkins, Andrea Medjesi-Jones

From "Politics & abstract painting" by Sharon Butler

<http://www.twocoatsofpaint.com/2014/10/politics-and-abstract-painting-matthew.html>

"In the beginning, when Malevich and El Lissitzky were making some of the first Western abstract paintings, abstraction was infused with politics and ideas. The connection continued through European art movements in the 1960s and 1970s, such as Arte Povera, ZERO Group, and Supports/Surfaces. In recent years, however, abstract form and process have become vehicles for more personal, less strident explorations of the provisional, the contingent and the casual.

These days, a painting often starts with a small idea about everyday life—a nasty break-up, for instance—that might incidentally be read as a metaphor for a larger, more universal issue or argument even though the connection may be completely unintended. Nonetheless, I've always taken the position that individual artists' widespread adoption of these approaches is, in itself, an indication of our deep and pervasive social problems, regardless of the artists' intents.' Sharon Butler - Two Coats of Paint

Constructivism encouraged a new focus on the tangible and material aspects of art, and its experimental spirit was encouraged by a belief that art had to match the revolutionary transformations then taking place in Russian politics and society.

Painting and screens

How has the digital environment influenced our understanding of painting and how have digital tools affected the ways in which we experience painting?

Sunday 18 November 12:30 - 14:00 in the PaintLounge on the 3rd floor of the Kühlhaus

Led by Charley Peters with Wendy Saunders, Alison Goodyear, Gabriele Herzog, Sophia Schama

Merge Visible - Essay by Charley Peters, read the full essay here: <http://>

www.contemporarybritishpainting.com/wordpress/wp-content/uploads/2016/12/MV-catalogue-essay.pdf

- A short extract from Charley's essay "The digital environment has influenced the way in which we understand pictorial conventions; the layered logic of Photoshop has affected our comprehension of colour, depth and volume, its painting tools our recognition of a distinct quality of line, and the multitude of windows visible on our computer screens at one time has normalised fragmented spatial composition – all of which relate to the formal considerations that lead to an artist's application of paint to surface. In our cut-and-paste culture the combination of numerous painterly elements is both symbolic of an ever-generating visual environment and simultaneously transcends it, reinforcing the physical textures and haptic qualities of the painted surface as a contrast to the dematerialised space of the screen."
- From Amy Sillman On Colour "My palette is also infected by Apple, by my work with animation on iPads and iPhones, and the polychromatic effortlessness of weightless color options one can change in an instant across a screen by the mere drag of a finger, a phone designed for a generation of people who, like the art historian at the beginning of this essay, may never have never felt the weight color in their hands. This means that color usage is in part arbitrary; it is as much about welcoming the wrong colors as the right ones."

Success medium - Painting's exceptional position in the twenty-first century

How painting has progressed throughout history and into the 21st century, absorbing and influencing other media.

Sunday 18 November 15:00-16:30 in the PaintLounge on the 3rd floor of the Kühlhaus

Led by Paula MacArthur with John Greenwood, Alastair Gordon, Miriam Vlaming, Stelios Karamanolis

Selected quotes from the Introduction of The Love of Painting, a Genealogy of a Success Medium by Isabelle Graw, published by Sternberg Press

"In recent years, painting has received much more attention in critical writing and theory, and contemporary painting exhibitions have been extremely popular, bolstering an increased interest in the art form. A growing number of exhibitions have proclaimed its resurgence."

"The pressure on painters to legitimise their choice of medium has eased since the turn of the millenium. In the 60s, 70s and 80s, painters still felt compelled to extensively justify their recourse to the medium, but in the decades since, painting has come to be seen as a largely unproblematic practice in many art academies where students choose to paint without a feeling of guilt or unease..."

"Painting is also still very popular at auction houses, although it has always traditionally been at the apex of the hierarchy of forms. Nonetheless, it is notable that painted pictures... always set record prices at auction."

"the high status of painting is above all explained by its intellectual prestige more than any other art form, it has a long history of theoretical exaltation. Its flat pictorial arrangement and the limitation of its surface have contributed to this process of intellectualisation: as a symbolically loaded mode of distancing, whose spatial limits force it to represent its contents in compressed form, the painted canvas demands intellectual abstraction on the part of the spectator, too."

'An obvious and significant connection links uniqueness and preciousness: as painting's uniqueness underlies its status as a precious object. I would suggest that these factors - the singularity, preciousness and longevity of the painted picture - continue to have a latent resonance in painting's contemporary status as... a 'supreme discipline''

"For the past twenty years I have also pointed out that painting and Conceptual art are not, as was once assumed, polar opposites; rather, they are directly related to each other.. But looking back, it is also clear that such an expanded and more conceptual understanding of painting has helped restore the mediums cachet."

"Painting' has continuously absorbed new phenomena. However, although painting's absorptive capacity has made it an extremely heterogeneous medium, it has also "obstinately maintained itself"... or painting, a key symptom has been the particularly tenacious existence of the "painted canvas" format. Right up to the present day, painters have returned to or referred to this format or some variation of it. Painting it seems dies hard."

'Color as a manual thing'

Colour theory through practice

Ruth Philo, Paula MacArthur, Casper White, Lisa Denyer, Nicola Stäglich, Pius Fox, Gabriele Herzog

Sunday 18 November 2018 17:00-18:00 in the PaintLounge on the 3rd floor of the Kühlhaus

Using Amy Sillman's essay 'On Colour' as a starting point.

https://www.amysillman.com/uploads_amy/pdfs/194b4c83.pdf

- "Color as object is earthly material stuff."
- "Color is also a luxury item sold like controlled substances by the ounce or gram... And who can resist the mythic narratives of origin of pigments?"
- "But note: if you figure oil paint by the time vector, in longevity rather than dollars per ounce, paint is way better than drugs."
- "Walter Benjamin writes that color is the very essence of childhood imagination, a powerful form of innocence that can subvert the logic of capitalism."
- "Color production has involved some of the most spectacularly horrible things on Earth, such as mining, colonialism, slave labor..."

- “The unassailable final fact of color is that you can’t really know what another eye is seeing, ever.”
- “My palette is also infected by Apple, by my work with animation on iPads and iPhones, and the polychromatic effortlessness of weightless color options one can change in an instant across a screen by the mere drag of a finger..... This means that color usage is in part arbitrary; it is as much about welcoming the wrong colors as the right ones.”
- “Recently an art historian and I surprised each other: I told him that even if I were blindfolded I would know whether I was holding a tube of cadmium red or a tube of cobalt violet because of their difference in weight. He didn’t know this. He had never held pigment in his hands, and didn’t know that cadmium red is heavy and cobalt violet is light. This surprised me because the weights of these pigments are fundamental to a painter, and not knowing their differences seemed absurd to me, like not knowing the difference between a coat and a T-shirt. But my job and that of the art historian are different—mine is to hold color and his to behold it, and this split is as old as the hills. Even Josef Albers assumes this in *Interaction of Colors* stating in the intro that his book will reverse the “normal academic order” by putting practice before theory. So I guess I’ll begin there too, taking up the subject of color as a manual thing.”
Amy Sillman)

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THE END!