

*.paint*

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*.paint* explores the ways in which artists engage with painting in the digital age. Although the physical nature of painting might seem incompatible with the computer-generated methodologies behind the production of the digital image, *.paint* reveals the ways in which recent technological developments have opened up an unprecedented avenues of investigation for painters working in the present moment through juxtaposing the works of Petra Cortright, Joshua Nathanson, Sarah Sze, Laura Owens, and Michael Williams, drawn from the MCA's permanent collection.

The varying processes and materials employed within the works in the exhibition attest to the pervasive influence of digital thinking in contemporary art. Sarah Sze's wall-sized installation, *Afterimage, Rainbow Disturbance (Painting in its Archive)* (2018), consists of myriad slices of printed and painted debris that are connected together, replicating the experience of visual overload on electronic devices. Petra Cortright's *fox999arizona@morning-pro(version\_final\_Hirva).execute* (2016) is an aluminum print-out of a manipulated digital file, which combines and manipulates images from discrete online sources according to its own algorithms. *Untitled* (2016) by Laura Owens mimics the visual effects of Photoshop through reproducing them through acrylic, oil, flashe, and collage on linen, adding a playful, ironic dimension to the aesthetics of digital interfaces. Joshua Nathanson uses mobile devices both as a sketching tool to make drawings in outdoor spaces and a source of reference for colors and shapes, which converge in his painting *Is it late yet?* (2015). Michael Williams explores the possibility of inkjet printing as a methodology of painting, while referencing computers themselves as an imagery within the frames of the painting. Collapsing the boundaries between the physical and digital worlds, the works in *.paint* suggest that the medium of painting is being reinvented in the age of the Internet.