



THE  
GEORGE  
ECONOMOU  
COLLECTION

## Press release



Andreas Gursky , *Untitled VI*, 1997, c-print in artist's frame, 186,5 x 238,5 cm  
Courtesy: Spruth Magers Berlin London © VG Bild-Kunst/OSDEETE 2013

## En Grisaille Nowadays

8 March to 17 May 2013, Opening Reception 8 March 2013 6-9pm

### The George Economou Collection

77 Grammou Str., Marousi, Athens, Greece

T +30 2108090595 | [thegeorgeeconomoucollection.com](http://thegeorgeeconomoucollection.com) | Admission FREE

The George Economou Collection is delighted to announce the exhibition *En Grisaille Nowadays* to explore the variety and depth of the possibilities of grey painting in the late twentieth and early twenty-first centuries. Curated by Skarlet Smatana, director of the George Economou Collection, with the collaboration of writer Frances Guerin, the exhibition features works by **Adam McEwen, Andreas Gursky, Yayoi Kusama, Heinz Mack, Jim Dine, Cady Noland, Charles Ray, Agnes Martin, Martin Kippenberger**.

In its use through the centuries, grey has been a medium and colour for experimentation and reflection. Grey is neither and both black and white, it is the only colour that has the capacity to absorb and reflect light, that extends infinitely between warmth and coolness. It is the only colour that is in a constant process of transformation. All of the works on exhibition here embrace this ambiguity when they ask questions: What is painting? What is representation? What is the relationship of both to the historical moment in which we live? Each work challenges the boundaries of its medium: whether it be Andreas Gursky's photograph of a well-known painting by Jackson Pollock, or Charles Ray's exploration at the interface between representation, advertising, and the industrial production of the aluminium in which it is made. These works all inhabit a materiality that is neither and both, a powerful uncertainty that is given them by their colour grey.

Visitors will notice the recurrence of aluminium and other metals. From Adam McEwen's *Big Stretcher* (2011) on the ground floor, through Heinz Mack's and even Cady Noland's pieces on the second floor, all the way up to Charles Ray's *Sunflower Relief* (2011) on the third, the exhibition gives voice to the conversation with industry that has inspired and often been the *raison d'être* of art in the twentieth century. Again, this conversation is most convincing when brought to life by grey. Because grey is the colour that mirrors the materials, the mood, and the method of the industrial and post-industrial cultures in which we live.

*En Grisaille Nowadays* demonstrates that grey is anything but dreary or depressing as can be its reputation. Grey has a key place in the dynamic development of the history of art. We see this in the obvious reference to abstract painting in Gursky's photograph. Agnes Martin's *Untitled, no. 5* (1985), for example, also takes us back to the painted expanse that invites contemplation in Romantic landscapes of the mid-nineteenth century. Indeed, the three sections of the exhibition, corresponding to the three floors of the space — Painting/Abstraction; Identity/Portrait; Landscape/Still life — remind us: for all of its understanding of the modern, industrial world, representation in grey begins and carries through it, the classical genres of painting.

**MEDIA CONTACT**

**For further information, please contact**

**Annie-Claire Geisinger at the George Economou Collection**

**T +30 2108090595 | M +30 6947404053 | [acgeisinger@economoucollection.com](mailto:acgeisinger@economoucollection.com)**