Anything but a proper painting show, the exhibition The Happy Fainting of Painting was dedicated yet to practical and theoretical questions about painting today.

A consciously diverse presentation (including many picture and text contributions) is to be understood as an attempt to describe and clarify problems and potentials around ‘painting as dispositif’. The multi-layered, research-like way of presentation (as happens in this exhibition catalogue) suggests to correspond with its matter.

One main visual part of this publication consists of so-called pinboard-like inserts. These inputs are compiled and arranged by around 20 painter colleagues, art historians and critics.

Here are displayed things like imagery of favourite painters, short statements, forgotten positions, stylistic pedigrees, diagrams or associative image clusters.

German text.