

**UPDATED**  
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Avery Singer, *The Studio Visit*, 2012. Acrylic on canvas; 72 × 96 × 1 3/4 in. (182.9 × 243.8 × 4.4 cm). Private collection. © Avery Singer. Courtesy the artist and Hauser & Wirth. Photo: Roman März.

**Multimedia material:**

<https://www.dropbox.com/scl/fo/4tkjdc2oq6nwp897c6k5s/AI88UAzH6TzCO73Fg8jr5UE?rlkey=k2bn3giv22jvi23xddxrawdfb&dl=0>

**MCA Chicago announces *The Living End: Painting and Other Technologies, 1970–2020***

CHICAGO—The Museum of Contemporary Art (MCA) Chicago today announced [\*The Living End: Painting and Other Technologies, 1970–2020\*](#), an international, intergenerational group exhibition opening on November 9, 2024, and running through March 16, 2025, in the Griffin Galleries of Contemporary Art. The exhibition examines the different methods artists have used to challenge or intervene in the practice of painting and the role of painters over the past 50 years. Countering the recycled discourse that “painting is dead,” the exhibition suggests that painting remains in a constant state of renewal and rebirth.

*The Living End* considers the impact of various representational technologies and production methods, such as the use of video and still cameras; computers, the internet, and screens;

automation; and the performing body. Comprising paintings, performance, and video, the exhibition examines the ways artists working across media have challenged the mythologies of painting, ultimately changing our understanding of what constitutes a painting, how they can be produced, and who can be considered a painter. *The Living End* emphasizes a critical reading of painting, its tropes, its prominence in the Western canon, and its historical associations with privilege. As technology increases access to the means of production, the model of the painter as singular “genius” is being decentralized, opening abstract and representational painting to new perspectives.

The exhibition surveys the early role of computers in painting and image production, following experiments with computer-assisted graphics in the mid-1960s, and connecting to the prevalence of screens and artists mining online digital and social media culture today. *The Living End* also examines the cyclical relationship between still photography and painting, as well as how video has allowed artists working in performance the possibility of critiquing the trajectory and status of painting. Lastly, the exhibition looks toward the automation of painting, where the artist’s hand is largely absent, complicating the role of artist as producer and the market’s enduring interest in painting as commodity. *The Living End* assembles a body of work that cuts across geographies, histories, and contexts, reflecting the progression of not only technology and time, but the field of painting itself.

*The Living End* is curated by Jamillah James, Manilow Senior Curator, with Jack Schneider, Assistant Curator.

## SUPPORT

Lead support is provided by the Harris Family Foundation in memory of Bette and Neison Harris, the Zell Family Foundation, Cari and Michael Sacks, and R. H. Defares.

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Generous support is provided by Sandra and Jack Guthman.

This exhibition is supported by the MCA’s Women Artists Initiative, a philanthropic commitment to further equity across gender lines and promote the work and ideas of women artists.



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The Andy Warhol Foundation for the Visual Arts

## ABOUT THE MUSEUM OF CONTEMPORARY ART CHICAGO

The Museum of Contemporary Art Chicago is a nonprofit, tax-exempt organization accredited by the American Alliance of Museums. The MCA interweaves exhibitions, performances, collections, and educational programs while providing a place for audiences to contemplate and discuss contemporary art in pursuit of a creative and diverse future. The MCA believes in the values of inclusion, diversity, equity, and accessibility (IDEA) as a platform to enact structural change. The museum is generously supported by its Board of Trustees; individual and corporate members; private and corporate foundations, including the John D. and Catherine T. MacArthur Foundation; and government agencies. Museum capital improvements are supported by a Public Museum Capital Grant from the Illinois Department of Natural Resources. The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.

[The MCA is located at 220 E. Chicago Avenue](#) and is open 10 am to 5 pm Wednesday to Sunday and Tuesdays (free for IL residents) from 10 am to 9 pm. The museum is closed on Mondays. Admission is free for all youth 18 and under, members of the military and veterans, and MCA members. Find more information about MCA's exhibitions, programs, and special events at [mcachicago.org](http://mcachicago.org) or at 312.280.2660.



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