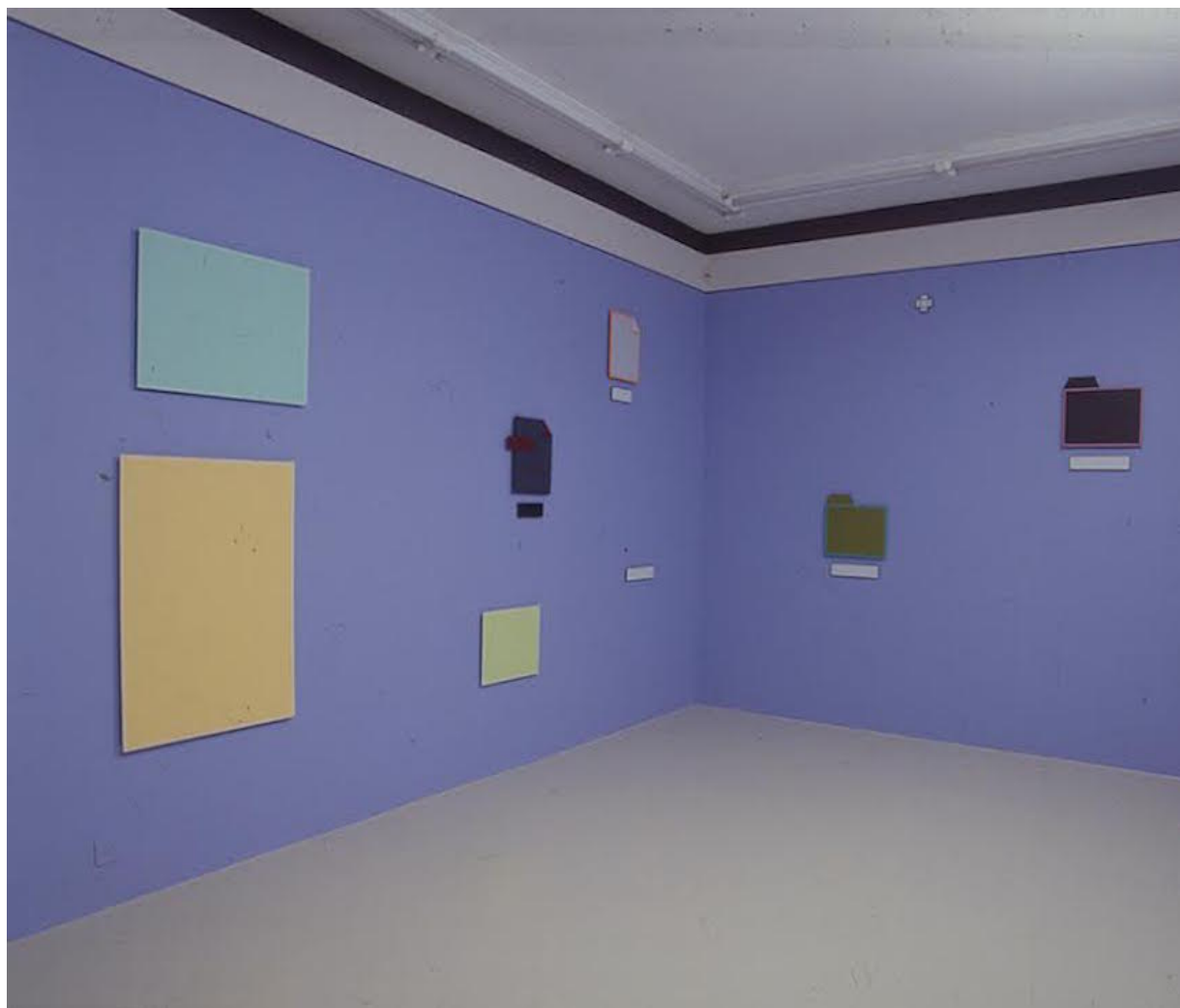


“Banal Material and Symbolic Material”  
From *Minimalism and After: Tradition and  
Tendencies of Minimal Art From 1950 to Today*

Renate Weihager  
Sammlung Daimler  
Hatje Cantz, 2006



Mike Zahn  
*Desktop*, 2000  
Acrylic and acrylic on plexiglas  
Dimensions variable

Installation view  
Art + Public, Genève



Mike Zahn

*Trash*, 2000

Acrylic and urethane on high density foam

Dimensions variable

Installation view

PS1/MoMA, New York

While classical minimal art focused on context, by the early '90s this was seen not just as a question of space, but also as involving phenomena from the fields of politics, communications, and economics, from design and language, and also from awareness of key signs from computer aesthetics. The New York artist Michael Zahn works on the symbolic language of the computer in painterly terms, translating in turn the icons of electronic systems into a minimalistic, largely abstract expression. It is thus possible to speak of a paradigm shift in the dialogue between minimalism and contemporary tendencies, where a formal, materialist focus on the structure of hardware has given way to perception of the processes and content of software.