

PRESS RELEASE

David Salle

October 1 – November 28, 1999. Opening September 30.

Born in Norman, Oklahoma in 1952, David Salle graduated from the California Institute of Arts, Valencia and now lives and works in New York. Salle creates large-scale paintings on canvas, using images culled from the mass media. During the 'Eighties he gained critical and popular attention with a series of solo exhibitions in prestigious galleries, such as Bruno Bischofberger in Zurich, Larry Gagosian in Los Angeles, Lucio Amelio in Naples and the Mary Boone and Leo Castelli galleries in New York. He also has exhibited in public spaces, including the Museum of Contemporary Art in Chicago, the Whitney Museum of American Art in New York, The Museum of Contemporary Art in Los Angeles, the Fundación Caja de Pensiones in Madrid and The Tel Aviv Museum of Art. He has participated in international survey shows, such as the Venice Biennale and *Documenta 7* in Kassel, in 1982. In 1984 he participated in *Ouverture*, Castello di Rivoli's inaugural exhibition. Combining advertising fragments, frames from films, sentimental photographs, soft-porn erotica and quotations from artists such as Géricault and Courbet, the artist has transformed mass media images into surprising diptychs and triptychs. In the late 'Eighties, Salle, along with Julian Schnabel, became one of the most significant exponents of a movement that emphasized figuration and distanced itself from Conceptual and Minimal Art. After its tenure at Rivoli, the exhibition will travel to the Stedelijk Museum in Amsterdam, the Museum Moderner Kunst Stiftung Ludwig in Vienna and, finally, the Guggenheim Museum in Bilbao. With more than fifty works, this is Salle's most extensive solo show to date. The exhibition has been organized by Dorine Mignot from the Stedelijk Museum in Amsterdam and Giorgio Verzotti from Castello di Rivoli. In conjunction with the exhibition, *David Salle* is being published by Ludion, Ghent – Amsterdam, with texts by Rudi Fuchs, Dorine Mignot, Frederic Tuten and Arjen Mulder.

A project for the Castello – Elizabeth Peyton

Organized by Marcella Beccaria.

October 1, 1999 – January, 2000. Opening September 30, 1999.

Elizabeth Peyton is the third artist to be featured in the series *A project for the Castello (Un progetto per il Castello)*, which focuses on emerging figures within an international framework. Born in 1965 in Danbury, Connecticut, Peyton creates small-scale pictorial portraits that bring to mind miniatures. «The art of Elizabeth Peyton,» as Marcella Beccaria notes, «redefines the language of the portrait, wedding a pop taste for celebrities with the nostalgic dimension of *vanitas* and the religious icon. The subjects portrayed by Peyton – friends, rock stars, historical personages – are consigned to an eternal youth that contains, however, an image of their end».



PRESS RELEASE

EXHIBITION	DAVID SALLE
CURATORS	DORINE MIGNOT GIORGIO VERZOTTI
PRESS OFFICE	MASSIMO MELOTTI
OPENING	THURSDAY, 30 SEPTEMBER 1999
	VISIT WITH THE CURATORS FOR THE PRESS 5 pm
	VERNISSAGE 7 pm
DATES	1 OCTOBER – 28 NOVEMBER
MUSEUM HOURS	FROM TUESDAY TO FRIDAY 10 am - 5 pm SATURDAY AND SUNDAY 10 am - 7 pm FIRST AND THIRD SATURDAY OF THE MONTH 10 am - 10 pm
EXHIBITION SITE	CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA PIAZZA MAFALDA DI SAVOIA 10098 RIVOLI (TORINO)

David Salle

Born in Norman, Oklahoma in 1952, David Salle is a leading figure in American art of the 'Eighties, the era defined by a return to more traditional languages in art. After decades dominated by linguistic experimentalism and by the adoption of wide-ranging and unexpected materials for formulating works of art, there was a return to canonically defined painting and sculpture, figurative for the most part. This change corresponded to new cultural requirements for the work of art, after a prolonged period, from the 'Sixties to the late 'Seventies, when conceptual Art, Arte Povera and other movements had radically questioned all classical concepts related to the function of art in contemporary society. Painting of the 'Eighties reclaimed emotional values, on the one hand, and a narrative approach, on the other, both characteristics that David Salle's work expresses with paradigmatic clarity. From the beginning, however, his return to figuration has rejected nostalgia. On the contrary, Salle's art expresses a lucid awareness of the most disturbing implications of the culture of images inherent to our time, the almost obsessive pervasiveness of which brings us to the point where we even lose a sense of reality. Salle always resorts to pre-existing images, taken from the all-encompassing universe of the mass media, particularly images from film and photography. These icons are reworked pictorially on the surface of the canvas, which the artist conceives as a collage, a multi-faceted body where signs from varying provenances coexist. This diversity is expressed by the different pictorial techniques employed to render the image, and by the plurality of their casual superimposition and partial reciprocal erasure, typical of Salle's early work (*Rob Him of Pleasure*, 1979). This process, recalling Francis Picabia's paintings from the 'Twenties, is soon accompanied by the application of painted objects and reliefs to the painting's surface – as in *King Kong*, 1983; *My head*, 1984; *The cold child*, 1986 – a methodology that, in its turn, relates to Robert Rauschenberg's «combine paintings» and work by other practitioners of American *New dada*. Like the latter artists, Salle qualifies his work, not as a creative act of new images, but as a selective act that uses the infinite reservoir of visual communication as its point of departure, as a re-contextualization of pre-chosen images. In other words, he attributes iconic signs with new possible meanings, thanks to their insertion into the new context of the canvas. Thus meaning comes to depend on the juxtaposition of one figure with another, according to mechanisms of free association, also at work in the titles, which seem apparently devoid of any relationship with the images to which they refer. Unconscious impulses assume an important role in the formative processes that generate Salle's works, and this is one of the reasons why their meaning is deliberately always ambiguous, enigmatic and manifold. We have seen how the law of plurality has come to subvert the integrity of the picture plane and impede interpretation of the images. This disruptive tension has become increasingly intensified with the development of Salle's work over the years, according to various procedures that range from the construction itself of the work as a totality of contiguous picture planes, in the form of diptychs or triptychs (a distinctive characteristic of this artist's work); to the insertion into the pictorial surface of other, smaller-scale paintings, to the presentation of images rotated at 180 degrees, as in *Slang for you*, 1992, or *Comedy*, 1995. This reaches the point of vertiginous visual chaos, in the so-called «Tapestry Paintings,» where images taken from ancient tapestries act as a lively backdrop for other figures, utterly different in nature, from the most dignified to the most common. These are designated by absolutely incongruous titles, such as *Dean Martin in «Some Came Running»*, *Ugolino's Room* or *Mingus in Mexico*, all 1990-91. However the enigma in Salle's work, where the construction of the painting precipitates even the most banal images, is not thought of as irresolvable. In fact, the work is open to the interpretation of the observer, by virtue of the nature of the images themselves. Their provenance from the mass-media realm makes them equivalent to sociological notations, which refer to the bombardment of information to which we all are subjected on a daily basis, and to our now constituent inability to distinguish reality from its representation. The recognizability of these images as forms and objects that inhabit the very space of our most common experience also turns them into thematic cues that the observer can, if he or she desires, likewise develop into possible and unexpected narrations.

Giorgio Verzotti

List of Works

- Rob Him of Pleasure*, 1979
acrylic on canvas
48x68 inches
- Autopsy*, 1981
acrylic, oil and photosensitized linen on canvas
48x112 inches
- Cut out the Beggar*, 1981
acrylic on canvas
85x56 inches
- B.A.M.F.V.*, 1983
oil on canvas with satin and cement element
101x145 inches
- King Kong*, 1983
acrylic and oil on canvas with electric light and wood table
123x96x26 inches
- Tennyson*, 1983
acrylic, oil and wood / plaster relief on canvas
78x117x51/2 inches
- An Agreement*, 1984
acrylic, oil and pencil on canvas with candle wax
66x90 inches
- His Brain*, 1984
acrylic and oil with fabric on canvas
117x108 inches
- Midday*, 1984
acrylic and oil on wood on canvas
114x115 inches
- My Head*, 1984
oil and acrylic on wood on canvas
120x210 1/2 inches
- The Miller's Tale*, 1984
acrylic and oil on canvas with lead wood
84x138 inches
- Fooling with Your Hair*, 1985
oil and acrylic on canvas
88 1/2 x 180 1/4 inches
- Miner*, 1985
acrylic and oil with two tables on canvas with fabric
96x162 1/4 inches
- Footmen*, 1986
acrylic and oil with wood bowl on canvas
93x120 inches
- The Cold Child (for George Trow)*, 1986
acrylic, oil and fiberglass chair on canvas
75x104 1/4 inches
- Byron's Reference to Wellington*, 1987
acrylic and oil on canvas
102x104 inches
- Demonic Roland*, 1987
acrylic and oil on canvas
94x136 inches
- Symphony Concertante II*, 1987
acrylic, oil and photosensitized linen on canvas
78x96 inches
- The Kelly Bag*, 1987
acrylic and oil on canvas
78x96 inches
- The Wig Shop*, 1987
acrylic and oil on canvas
78x96 inches
- Pressed-in Sturges*, 1998
acrylic, oil and photosensitized linen on canvas
114x127 inches
- Melody Bubbles and the Critique of Pure Reason*, 1988
acrylic and oil on canvas
78x96 inches
- Satori Three Inches within Your Heart*, 1988
acrylic and oil on canvas
84 1/4 x 114 1/4 inches
- Tiny in the Air*, 1989
acrylic and oil on canvas
94x136 inches
- The Mystical Master*, 1989/1990
acrylic and oil on canvas
103x95 inches
- Untitled*, 1989/1990
acrylic and oil on canvas
115x90 inches
- E.A.J.A.*, 1990
acrylic and oil on canvas
103x123 inches
- Mingus in Mexico*, 1990
acrylic and oil on canvas
96x123 inches
- Dean Martin in "Some came running"*, 1990/1991
acrylic and oil on canvas with three inserted panels
85x105 inches
- Ugolino's Room*, 1990/1991
acrylic and oil on canvas
87x114 inches
- Tom Poster*, 1991
acrylic and oil on canvas with two inserted panels
50x90 inches
- Ashton*, 1992
acrylic and oil on canvas with objects
96x172 inches

False Queen, 1992
acrylic and oil on canvas with object
96x72 inches

Slang for You, 1992
acrylic and oil on canvas
55x73 inches

The Forest, 1992
acrylic and oil on canvas
84x60 inches

Untitled, 1992
ink and photosensitized linen on canvas
85x75 inches

Blue, 1993
acrylic and oil on canvas
84x60 inches

Exit Laughing, 1993
acrylic and oil on canvas
84x114 inches

Hitting the Road, 1993
acrylic and oil on canvas
70x96 inches

Mimicry, 1993
acrylic and oil on canvas
96x72 inches

Comedy, 1995
acrylic and oil on canvas
96x144 inches

Pepper's Ghost, 1995
acrylic and oil on canvas
84x120 inches

Drink, 1996
oil, acrylic, wood, photosensitized linen on canvas
96x144 inches

Digby Plays, 1997
acrylic and oil on canvas
74x84 inches

Drumming Rabbit, 1997
acrylic, oil and photosensitized linen on canvas
84x144 inches

Angels in the Rain, 1998
oil and Acrylic on canvas and linen
96x132 inches

Fishing, 1998
oil and acrylic on canvas and linen
64x96 inches

Michael Rips, 1998
acrylic and oil on canvas
72x144 inches

Mr. Rips, 1998
acrylic and oil on canvas and linen
67x70 inches

The 4th, 1998
acrylic and oil on canvas and linen
79x90 inches

Rips in the Mirror, 1998
acrylic and oil on canvas
72x144 inches

Sky King, 1998
acrylic and oil on canvas and linen
108x128 inches

Pale Interior, 1999
acrylic and oil on canvas and linen
72x112 inches



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EXHIBITION

***A PROJECT FOR THE CASTLE
ELIZABETH PEYTON***

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MARCELLA BECCARIA

PRESS OFFICE

MASSIMO MELOTTI

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EXHIBITION SITE

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MUSEO D'ARTE CONTEMPORANEA
PIAZZA MAFALDA DI SAVOIA
10098 RIVOLI (TORINO)**

List of works

Jochen Distelmeyer, 1999

oil on MDF

12 x 9 in.

Panda Rob, 1999

glitter and watercolor on paper

30 x 22 3/4 in.

Princes William and Harry at their uncle Prince Edward's Marriage, June 1999, 1999

oil on MDF

9 1/2 x 8 in.

Rob and Brett, 1999

oil on MDF

14 x 16 3/4 in.

Rob in Trafalgar Square, 1999

oil on canvas

60 x 40 in.

Rob Pruitt, 1999

pencil on paper

11 3/4 x 9 in.