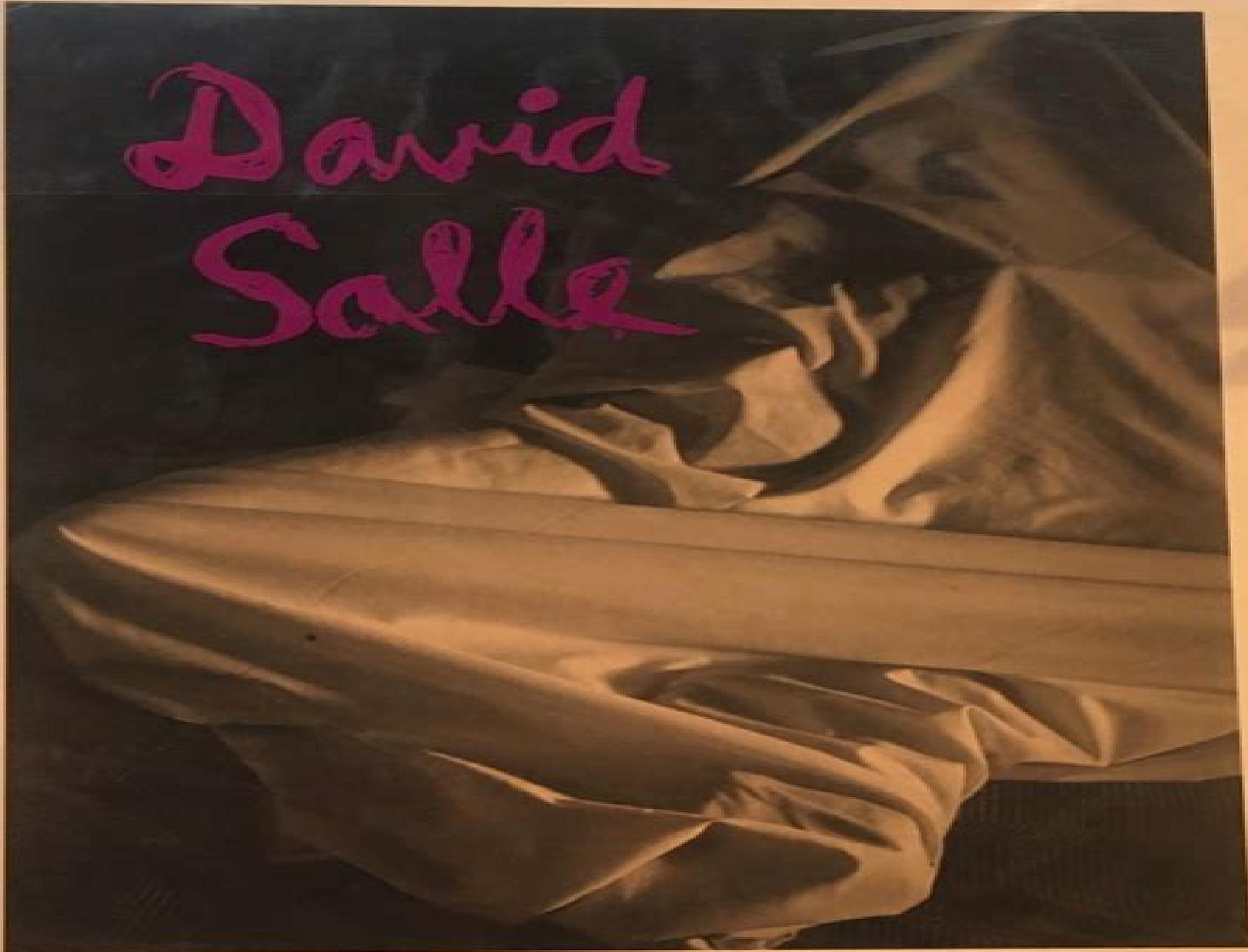


David  
Salle



# David Salle Photographs

**David Salle, Robert Miller Gallery (New  
York, N.Y.)**



## David Salle Photographs:

*David Salle* David Salle, Robert Miller Gallery (New York, N.Y.), 1991      David Salle David Salle, 1991      **David Salle**  
David Salle, Klaus Kertess, Mary Boone Gallery (New York, N.Y.), 2010      David Salle Karen Marta, 2013 In the 1980s  
American artist David Salle born 1952 played a crucial role in the formulation of postmodernism in art helping to reestablish  
painting as a dominant force Often thought to use only found imagery Salle actually derived much of his early work from live  
movement events that he staged specifically for the paintings For his 1992 series Ghost Paintings Salle took photographs of  
his longtime model Beverly Eaby creating graceful improvised movements with a bedsheet then printing the images on linen  
and painting over them with horizontal fields of intense color This new volume with full color spreads of the 16 never before  
seen Ghost Paintings reveals Salle's practice of incorporating photography and performance art into his paintings It includes  
the black and white photographs the artist took for this series as well as documentation of other performances      **David**  
**Salle** David Salle, Massimo Audiello, 1997 The work of the painter and stage designer David Salle is presented in this  
monograph from Charta      **David Salle** Diego Cortez, David Salle, 1994      David Salle: Tree of Life Bernard  
Blistène, 2023-09-05 Salle's new allegorical painting cycle identifies the tree as an image of collective experience Pictures  
Generation painter printmaker photographer and stage designer David Salle born 1952 began painting his Tree of Life series  
in 2019 These compositions are structured around brightly colored trees that simultaneously conceal and compose the scene  
unfolding behind them Acting as a spine or an anchor they appear to condition the interactions of the characters on either  
side held in place as they are by the branching structure The characters are borrowed from Peter Arno's midcentury  
illustrations for the New Yorker The motif of the tree reverberates throughout the history of art and Salle identifies the tree  
as a form of collective experience a lineage of which we are all a part This concise volume showcases these new paintings the  
culmination of the celebrated Tree of Life series      *David Salle* Rudi Fuchs, David Salle, Gagosian Gallery, 1992 David Salle  
born in 1952 is an American painter and leading contemporary figurative artist His paintings and drawings comprise what  
appear to be randomly juxtaposed images or images painted and drawn on top of each other with deliberately clumsy paint  
handling This volume is a partial portfolio of his work shown in exhibitions held in New York and the Netherlands in 1992  
*David Salle* , 2015-04-30 Published on the occasion of the exhibition David Salle New Paintings at Skarstedt New York  
This exhibition and catalogue feature two new bodies of work by artist David Salle Late Product Paintings and Silver  
Paintings The catalogue includes full plate images as well as studio images and an interview between David and Bill Powers  
*David Salle* Janet Kardon, University of Pennsylvania. Institute of Contemporary Art, 1986 This volume is a collection of  
works by American painter David Salle b 1952 who helped define the post modern sensibility by combining figuration with an  
extremely varied pictorial language The works in this book are derived from the catalog of an exhibition held at the Institute  
of Contemporary Art University of Pennsylvania Philadelphia Pa Oct 9 Nov 30 1986 and at other North American locations

through 1988 Salle's paintings comprise what appear to be randomly juxtaposed images or images painted on top of each other with deliberately primitive paint handling Typical of Salle's style are his deadpan use of imagery and techniques appropriated from Old Master and modernist works and of apparently unrelated images sometimes highly erotic figures of women superimposed on one another In addition his usually large canvases often represent a mixture of figuration and abstraction and of painting and collage techniques The Pictures Generation, 1974-1984 Douglas Eklund, 2009 Image art after Conceptualism CalArts Hallwalls and Artists Space The jump appropriation and its discontents His gesture moved us to tears pictures art in a reinvigorated market **David Salle** David Salle, Ronald Jones, Gagosian Gallery, 2001 This catalogue examines David Salle's recent Pastoral series the central focus of which is a seemingly generic scene of two tentative lovers done in the classical style Using this scene as a basis Salle floats images which are painted silk screened or drawn on the same canvas on adjacent panels or inserted as separate canvases into the painting's surface *How to See* David Salle, 2016-10-18 If John Berger's *Ways of Seeing* is a classic of art criticism looking at the what of art then David Salle's *How to See* is the artist's reply a brilliant series of reflections on how artists think when they make their work The how of art has perhaps never been better explored Salman Rushdie How does art work How does it move us inform us challenge us Internationally renowned painter David Salle's incisive essay collection illuminates these questions by exploring the work of influential twentieth century artists Engaging with a wide range of Salle's friends and contemporaries from painters to conceptual artists such as Jeff Koons John Baldessari Roy Lichtenstein and Alex Katz among others *How to See* explores not only the multilayered personalities of the artists themselves but also the distinctive character of their oeuvres Salle writes with humor and verve replacing the jargon of art theory with precise and evocative descriptions that help the reader develop a personal and intuitive engagement with art The result a master class on how to see with an artist's eye *American Photo*, 1994-09 New York Magazine, 1984-04-09 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **New York Magazine**, 1992-06-15 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Young Americans 2** Brooks Adams, Saatchi Gallery, 1998 Text by Brooke Adams This important catalog from the collection of the Saatchi Gallery presents all new recent work from young American artists such as John Currin Elizabeth Peyton Jessica Stockholder and Jessica Diamond **Hot Art, Cold War - Western and Northern**

**European Writing on American Art 1945-1990** Claudia Hopkins, Iain Boyd Whyte, 2020-09-17 Hot Art Cold War Northern and Western European Writing on American Art 1945 1990 is one of two text anthologies that trace the reception of American art in Europe during the Cold War era through primary sources With the exception of those originally published in English the majority of these texts are translated into English for the first time from eight languages and are introduced by scholarly essays They offer a representative selection of the diverse responses to American art in Great Britain Ireland France Belgium the Netherlands West Germany FRG Austria Switzerland Denmark Norway Sweden and Finland There was no single European discourse as attitudes to American art were determined by a wide range of ideological political social cultural and artistic positions that varied considerably across the European nations This volume and its companion Hot Art Cold War Southern and Eastern European Writing on American Art 1945 1990 offer the reader a unique opportunity to compare how European art writers introduced and explained contemporary American art to their many and varied audiences Whilst many are fluent in one or two foreign languages few are able to read all twenty five languages represented in the two volumes These ground breaking publications significantly enrich the fields of American art studies and European art criticism This book together with its companion volume Hot Art Cold War Southern and Eastern European Writing on American Art 1945 1990 is a joint initiative of the Terra Foundation for American Art and the editors of the journal Art in Translation at the University of Edinburgh The journal launched in 2009 publishes English language translations of the most significant texts on art and visual cultures presently only available only in their source language It is committed to widening the perspectives of art history making it more pluralist in terms of its authors viewpoints and subject matter *Approaching the Paintings of David Salle* David Salle, Dennis Alan Nawrocki, 1987 Artbibliographies Modern, 1995 Abstracts of journal articles books essays exhibition catalogs dissertations and exhibition reviews The scope of ARTbibliographies Modern extends from artists and movements beginning with Impressionism in the late 19th century up to the most recent works and trends in the late 20th century Photography is covered from its invention in 1839 to the present A particular emphasis is placed upon adding new and lesser known artists and on the coverage of foreign language literature Approximately 13 000 new entries are added each year Published with title LOMA from 1969 1971

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