

WADDINGTON CUSTOT

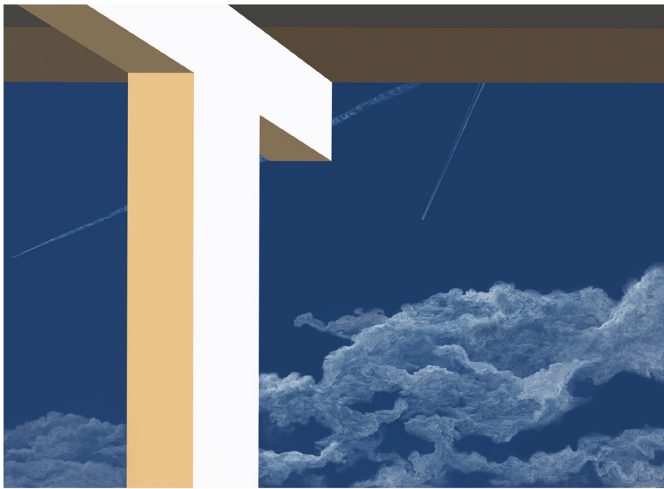
Press Release

Allan D’Arcangelo

Pi in the Sky

12 January–24 February 2018

Private View: Thursday 11 January, 6–8pm



Waddington Custot is delighted to announce that the gallery now represents the Estate of Allan D’Arcangelo (1930–1998) and will present the artist’s first UK solo exhibition, *Pi in the Sky*, in January. The exhibition brings together paintings and drawings from the late sixties to early eighties, all shown in London for the first time. The selection of works focuses on the artist’s landscape painting which, utilising the monuments of the road, is rooted in a collective American experience.

D’Arcangelo painted contemporary landscapes from his memory. A road, a pylon or the sky glimpsed through an overpass are his subjects and the Sublime root of landscape paintings, with its intrinsic links to nature, is not of concern. The paintings from this period tend to depict scenes of post-industrialisation, devoid of human presence. Often suggestive of an upward gaze, they particularly reference the view from a car window. The one-point perspective and intentional flatness used by D’Arcangelo allows for a democratisation of the picture plane, removing any hierarchical elements within the landscape: road, pylon and sky are all equal..

The works in the exhibition play with the idea of landscape to varying degrees. ‘Rail & Bridge’ (1977) looks up at part of a highway interchange but, intentionally, the complete visual information of this landscape is not given. The sense of landscape is almost lost in paintings such as ‘Untitled (Landscape)’ (1967). The work is diagonally obstructed by a red and white barrier blocking the view. An arrow behind, within the wider landscape of a bright, artificial blue, offers a clue of direction but is intersected. The flatness of this landscape is taken to an extreme; with the removal of one-point perspective, these roadside signals float into abstraction.

The suggestion of movement and fractured framing also seems to reference the idea of a film still, a suggestion that the painting is one in a sequence, an abstracted part of a whole. The works are intentionally imbued with a non-specific location emphasising the anonymity of the road-side landscape. D’Arcangelo

states that 'we are horribly separated from ourselves and this separation increases at 90mph'.

The works are important in their unique depiction of the American landscape. Using carefully chosen iconography and repeated signs, the works ask questions about the American psyche in a modern, changing America.

'We are honoured by this opportunity to work with the Estate of Allan D'Arcangelo. His unique take on the American experience makes him an important addition to our roster of American artists, a long-standing focus for the gallery, and we are very proud to present the first solo exhibition of his work in the UK'
- Stephane Custot, Chairman of Waddington Custot

The catalogue published to accompany the exhibition will include a newly commissioned essay by Barry Schwabsky, and an archive conversation between the artist and Marco Livingstone from 1988.

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NOTES TO EDITORS

After joining the army in the mid-1950s, Allan D'Arcangelo (b. 1930, Buffalo, New York; d. 1998, Manhattan, New York) used the GI Bill to study painting at Mexico City College from 1957–59, under artist and art historian John Golding. In 1959, D'Arcangelo returned to New York City, and it was at this time that his painting assumed a cool, flat aesthetic reminiscent of Roy Lichtenstein and Andy Warhol. Following his first solo exhibition in New York at Fischbach Gallery in 1963, his work was shown at Galerie Ileana Sonnabend, Paris; Galerie Hans Neuendorf, Hamburg; and Galerie Rudolf Zwirner, Cologne, in 1965. D'Arcangelo received the Guggenheim Fellowship in 1987, and showed extensively throughout his career, including at Whitney Museum of American Art, New York; Royal Academy of Arts, London; Kunsthalle Düsseldorf; and Walker Art Center, Minneapolis. His works are part of several important collections worldwide, such as Centre Pompidou, Paris; Gemeentemuseum Den Haag, The Netherlands; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; Museum of Modern Art, New York; Solomon R Guggenheim Museum, New York; and Tate, among many others.

Title: *Allan D'Arcangelo: Pi in the Sky*
Address: Waddington Custot, 11 Cork Street, London W1S 3LT
Dates: 12 January–24 February 2018
Private View: Thursday 11 January, 6–8pm
Opening Hours: Monday to Friday, 10am to 6pm
Saturday: 10am to 4pm
Admission: Free
Travel: Piccadilly, Green Park or Bond Street Tube Station
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IMAGE

Allan D'Arcangelo, *Without Sound Two*, 1982, acrylic on canvas, 48 x 66 in / 121.9 x 167.6 cm, © Courtesy the Estate of Allan D'Arcangelo, licensed by VAGA and Garth Greenan Gallery, New York