

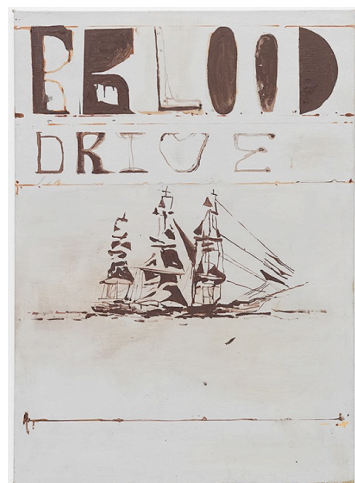
**ANTHONY REYNOLDS GALLERY LONDON / àngels barcelona****PETER GALLO**

18 March – 20 May 2016

Opening: 17.03.16 - 7 PM – Roger Cook &amp; Peter Gallo in conversation

In order to explore new ways for opening up the practice of gallerism, àngels barcelona invites "in residence" the gallerist Anthony Reynolds, whose commercial career began in London in 1983, achieving international respect for his continued support and career development of exceptional artists within an independent and intellectually stimulating program.

For this entrepreneurial initiative, Anthony Reynolds and àngels barcelona are pleased to present the first exhibition in Spain of the American artist Peter Gallo.



To quote the words of Anthony Reynolds the choice of Peter Gallo for this adventure between both galleries is based on three principal reasons:

"First, Gallo is an artist of real importance to the contemporary psyche. Secondly, àngels is a gallery resolutely focused on new media, performance and the photographic or moving image; as an apparently rude interloper in this family, a true painter can provoke fascinating questions regarding the symbiotic relationship of medium and content. And finally, the Spanish passion for painting, and particularly the representational capacity of the material of paint, presents an intriguing context for Gallo's work".

Peter Gallo is a 56-year-old painter from North Vermont, near the Canadian border. His semi-rural isolation, his apparent use of discarded matter, and his previous long-term employment as a psychiatric care worker point to an outsider categorisation, which is absolutely incorrect. For Gallo is an artist equally at home with Ryman and Beuys, Kant and Goethe, Joy Division and Dusty Springfield, Mephistopheles and St Augustine, Eros and Thanatos. Philosophical references rise and fall. A regularly recurring motif in Gallo's work is the ship of fools, Foucault's *Stultifera Navis*, a three-masted schooner fashioned out of the magic of mark-making, passing through a body of colour, a mist, a dissembling skin; a phantom ferry bearing the discarded wisdom of the mad and the wild.

Gallo has written a doctoral thesis entitled *Bioaesthetics and the Artist as Case History*, its title alone asserting the crucial foundation for his work: the relationship between the body of the artist and its telos. The torn, the scarred, the wounded and the stitched are not expressionist gestures but representations. And in generating his representations Gallo deploys an extraordinary sophistication of reference, association, evocation; and touch. The thought, the word and the hand that writes it are one with the eye, the image, and the hand that paints it.

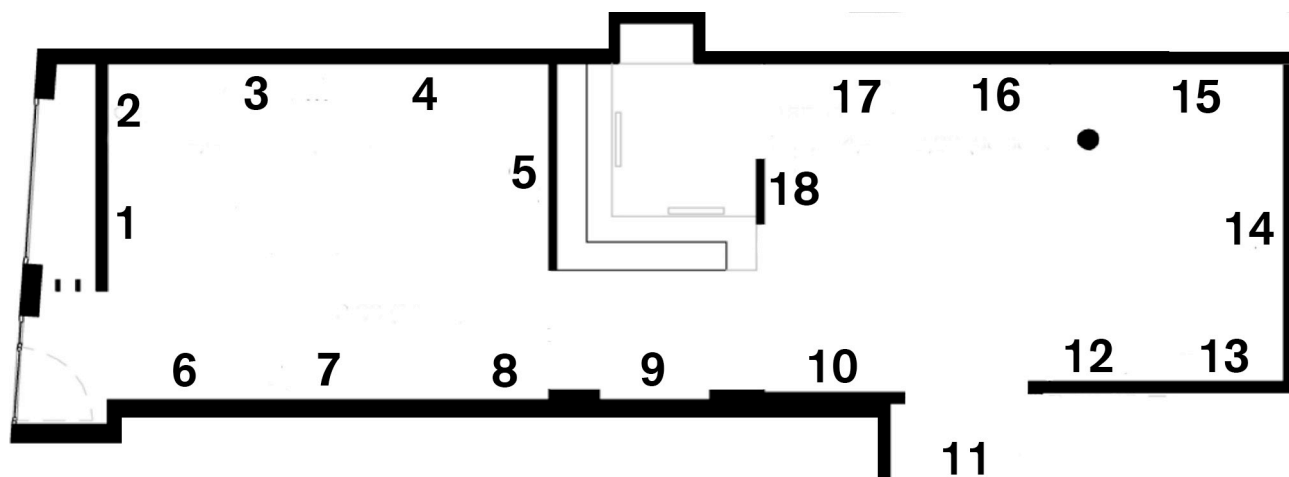
Peter Gallo's work is represented in important collections in Spain, the UK, France, Switzerland, Germany, Ireland, Belgium, the United States and Japan.

This common project embodies the concerns of both galleries to explore and promote contemporary cultural production and thus to connect and expand new audiences.

**For further information:** [info@anthonyreynolds.com](mailto:info@anthonyreynolds.com) / [info@angelsbarcelona.com](mailto:info@angelsbarcelona.com) +44 20 7439 2201 / +34 93 412 54 00

**Peter Gallo** was born in Rutland (b.1959), Vermont and lives and works in Hyde Park, Vermont. He received his B.A. from Middlebury College, and his PhD in Art History at Concordia University in Montreal. His dissertation addressed the impact of medicalization and biopolitics on modern and contemporary artistic experience. Gallo worked as a case manager at a mental health center in rural Vermont for many years. He also organized art workshops in day treatment centers and elder centers. His works draw from a wide variety of sources – art historical, political, and literary, often incorporating poetic, philosophical and found texts in his mixed-media paintings. He makes use of simple formal structures which emphasize the materiality of painting, regularly using the traditional medium of oil paint and combining both abstract and figurative elements. There is a clear performative aspect in his work. He cites Antonin Artaud as a significant influence, and sometimes deploys Artaudian scans of language, often from other authors such as Barthes, Freud, Mondrian etc, which he scrawls onto his works. Blood, desire, the cosmological, the sacred, and queerness are alluded to in his works in sometimes nearly abject ways. He has exhibited extensively throughout the United States and Europe, most recently at Zieher Smith and Horton in New York (2015), the Douglas Hyde Gallery at Trinity College in Dublin (2014) and Anthony Reynolds Gallery, London (2012).

## Gallery Map:



## List of Works:

- |   |  |    |  |
|---|--|----|--|
| 1 | <b>Blood Ship, 2015</b><br>Oil on linen<br>183 x 120 cm  | 10 | <b>Blood Galaxy, 2014/15</b><br>Oil Wood on linen<br>91,4 x 61 cm  |
| 2 | <b>MOFOS, 2013</b><br>Oil on linen on Wood<br>78.7 x 29.2 cm   | 11 | <b>Horse, 2015</b><br>Oil, photo, linen, staples, wood<br>40,6 x 63 cm   |
| 3 | <b>Stultifera Navis, 2008-11</b><br>Oil, buttons, toothpicks, string, papertext on canvas,<br>182.5 x 182.5 cm | 12 | <b>Running, 2015</b><br>Oil on T-Shirt stapled to kindling armature<br>50.2 x 24 cm                              |
| 4 | <b>Blood Drive, 2015</b><br>Oil on canvas<br>107 x 76 cm   | 13 | <b>Guyotat, 2015</b><br>Thread on burlap, oil on muslin, two parts<br>140 x 81 cm + 60 x 47 cm                   |
| 5 | <b>Blue Ship, 2015</b><br>Oil, eggshells on linen and denim<br>183 x 105,4 cm                                  | 14 | <b>The Sky, 2016</b><br>Oil, eggshells, ink on canvas and chair seat<br>101.6 x 116.8 cm + 35.5 x 35.5 x 40.6 cm |
| 6 | <b>Untitled, ND</b><br>Oil on linen on wood<br>114.3 x 56 cm   | 15 | <b>Glanz der nicht troesten will, ND</b><br>Oil and thread on canvas<br>140 x 89 cm                              |
| 7 | <b>Untitled, Grey Horizontal Lines, 2013/14</b><br>Oil on linen<br>122 x 61 cm                                 | 16 | <b>Last Man, 2015</b><br>Oil on linen stapled to wood<br>86 x 45,7 cm  |
| 8 | <b>Small pink bed, 2007/15</b><br>Oil on linen<br>101.6 x 48.3   | 17 | <b>Rats, Stars, Rats, Stars, 2014-15</b><br>Oil spray paint on linen<br>175.3 x 129.5 cm                         |
| 9 | <b>Weeping Horse, 2015</b><br>Found Wood, toothpicks, acrylic ink<br>36,8 x 45,7 cm                            | 18 | <b>Gulf and Tonkin Incident, 1993</b><br>Oil on wood<br>54 x 33 cm   |