

WILLIAM EGGLESTON • DAVID REED

12 March - 16 April, 2011



Peder Lund is pleased to announce the most extensive display to this date of the painter David Reed (1946-) and the photographer William Eggleston's (1939-) works alongside each other. The exhibition shows seven new paintings by Reed and five photographs from the beginning of the 1970s by Eggleston. The show is curated by David Reed, who is showing in Norway for the first time.

The idea to present the two American artists' works together emerged in 2000 with the exhibition *How You Look at It: Photographs of the 20th Century* at the Sprengel Museum in Hanover. The exhibition explored the meaning and central role photography had in the past century. Leading artists such as Diane Arbus, Robert Adams and William Eggleston were shown alongside artists who have been inspired by photography, amongst them, David Reed.

Reed is an artist who after almost 50 years of practise has sustained a dialogue with abstract painting. He started painting in 1960s America – a time when abstract expressionist painting was losing its position. His earlier works were dense oil paintings with brut colours and compact surfaces, inspired by nature. In the 1970s he centralised the brushstroke as he covered his canvases with horizontal strokes by completely emptying broad brushes of paint. It was with these characteristic sweeping applications of paint that he created an original visual language, which contributed greatly to contemporary abstraction.

Reed's modern paintings can be characterised as *Free Style Abstractions*, where broad, elongated, colourful gestures removing while simultaneously applying paint. A brushstroke is peeled off while another is applied so that the smoothly painted base reappears as a radiating, inner power.

Inspired by Baroque and Mannerist painting, many of Reed's works can be considered to be in dialogue with the luscious and sensual paintings by Rubens. Despite the paintings' appearance as diaphanous, an almost figurative, bodily movement exists in the works.

Beyond the historical references that are found in his sophisticated paintings, Reed's works are strongly linked to film and photography. This is a connection, which was underlined when he started to experiment with video in the 1990s, inspired by the filmmaker Alfred Hitchcock and his conscious use of colour. Hitchcock created a colour map, around which he built his scenes. Reed brought these colours to the canvas. Along with these structural relationships, according to Reed, the relationship to photography is expressed through the paintings' "photographic look". Although the paintings are results

of direct processes, the surface looks somewhat distanced; not quite touched by the human hand.

Reed's paintings require both contemplation and afterthought. He wants the beholder to decode the paintings by following their movements and interpreting them as the trace of a time span – a continuous, human, physical and intended action.

Born in San Diego, Reed later studied at Skowhegan School of Painting and Sculpture in Maine, the New York Studio School (under Philip Guston and Milton Resnick) and Reed College in Portland, Oregon. His works have been shown at institutions such as the Corcoran Gallery of Art in Washington D.C., the Hirshhorn Museum and Sculpture Garden in Washington D.C., the Museum Moderner Kunst Stiftung Ludwig in Wien, the Metropolitan Museum of Art in New York, Tate Liverpool and the Kölnischer Kunstverein in Köln.

William Eggleston is counted as one of the most influential photographers of the 20th century and is known to have grounded colour photography as a legitimate artistic medium. Eggleston was born in Memphis, Tennessee, and grew up in Sumner, Mississippi. He started his career in the early 1960s and was originally inspired by photographers such as Walker Evans, Robert Frank and Henri Cartier-Bresson. By the end of the 1960s, he started to experiment with colour photography and the advanced printing technique *dye-transfer*. This is a technique that separates every layer of colour and prints them individually. The result is an intense saturation of colour, which it is not possible to achieve with regular colour printing.

Eggleston is most known for his anti-heroic motifs taken from the Southern states of the USA, where he grew up. With his unique ability to locate beauty in everyday scenes, his works stand out as personal comments on friends, relatives, neighbours, local streets, gas stations or grocery stores. By not overlooking anything in the private and near, Eggleston's photographs celebrate life in an unvarnished manner.

Eggleston's artistic breakthrough came in 1976 with a show at the Museum of Modern Art in New York. The exhibition showed 75 works by the artist and was the first colour photography show in the museum's history. The catalogue that was published in occasion of the exhibition, *Eggleston's Guide*, has later become a central work of reference in the history of 20th century art. Since the show at MOMA, his works have been extensively exhibited throughout the world at museums such as the Whitney Museum of American Art in New York, the Haus der Kunst in Munich, the Corcoran Gallery of Art in Washington D.C., the Art Institute of Chicago, Los Angeles County Museum, the Victoria and Albert Museum in London, the Fondation Cartier pour l'art contemporain in Paris and the Museum of Contemporary Art in Oslo.



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