

**ANDREW
SALGADO**

– A ROOM
WITH A
VIEW OF
THE OCEAN

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LAUBA
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LAUBA / BEERS LONDON



CANADA 150

I need to be alone. I need to ponder my shame and my despair in seclusion; I need the sunshine and the paving stones of the streets without companions, without conversation, face to face with myself, with only the music of my heart for company.

– Henry Miller, *Tropic of Cancer*

A Room with a View of the Ocean

– Mario Guček Andromak

Lauba - Kuća za ljude i umjetnost u suradnji s galerijom Beers London predstavlja *A Room with a View of the Ocean*, izložbu Andrewa Salgada, kanadskog umjetnika s londonskom adresom. Na izložbi su prikazana najnovija Salgadova ostvarenja, pripremljena posebno za njegovu prvu izložbu u Hrvatskoj, koja vjerno predstavljaju njegov promjenjiv stil izražavanja i sklonost stvaranju velikih narativa.

Lauba se često naziva laboratorijem za eksperimentiranje - na samom ulazu u galeriju stoji natpis *Igralište* - a upravo je pojam igre za Salgada bio primarni element u oblikovanju i prezentaciji njegovih novih djela. S gotovo 1.300 metara kvadratnih raspoloživog prostora Lauba je Salgadu dala beskrajn prostor za eksperimentiranje, a ovo novo radno tijelo omogućilo je umjetniku da se igra s prostorom, tehnikom i medijem kao nikada dosad.

U uređivanju Laubina fizičkog prostranstva pojam „prostora“ odigrao je važnu ulogu u Salgadovim najnovijim tvorevinama. Nastala izložba nudi odstupanje od onoga što se obično očekuje od figurativnog slikarstva. Uporabom instalacija prilagođenih prostoru, skulptura i video-umjetnosti, Salgado je nadvladao prostorna ograničenja slikarskoga platna, prodirući izvan okvira djela u izložbeni prostor. Time je Salgado stvorio izvanrednu scenografiju kako bi se djela mogla percipirati kroz bezbrojne nove mogućnosti.

Pri samom ulasku u izložbeni prostor, ispred posjetitelja se otvaraju četiri velike slike koje vise na lancima, predstavljene kao skulpture, pri čemu promatrač mora okružiti oko samog djela kako bi ga doživio u njegovoj cijelosti. Pozadine slike otkrivaju proces izrade i donošenja odluka, pri čemu eksperimentiranje s ručno šivanom tkaninom i platnom postaje vizualno putovanje tijekom kojeg se otkriva odgovornost, razigranost i spontanost umjetnika.

Za Salgada ne postoji definicija o tome gdje jedno djelo završava, a drugo počinje. Ne postoje ni ograničenja ni hijerarhija u pogledu materijalnosti, kao ni utvrđena forma same slike. Salgado potvrđuje navedenu tvrdnju režući i šijući platno, dodajući sitotiske i kolaže tradicionalnijim stilovima slikanja, nudeći neograničene varijacije postavljanja slika jedne do druge ili prebacujući nekoć dvodimenzionalno slikarstvo u potpunu trodimenzionalnost. Zahvaljujući njegovu odstupanju od tradicionalnog predstavljanja slikarstva, Salgada gotovo već sada možemo prozvati umjetnikom novih medija koji dodaje nove materijale i medije svojem neprestano rastućem repertoaru.

Izložba nas poziva na putovanjeda kroz tri međusobno povezane prostorije, prvo žute a potom plavozelene, a u svakoj od njih nalaze se različite slike, predmeti i skulpture. Izložba predstavlja brojne odvažne i sasvim nove smjernice za Salgada koji se odmiče od svoje opsjednutosti ljudskim licem, uključujući seriju od 24 djela (jedno za svaki sat u danu) u kojoj je umjetnik opsesivno restrukturirao vrlo značajan roman *Stranac* Alberta Camusa u zaigrane apstraktne slike „zalaska sunca“.

Na kraju dolazimo do naslovnog izložka, instalacije (ili prostorije) koja se sastoji od rekonstruirane „plaže“ s video-projeksijom oceanskog horizonta popraćenog zvukom valova koji udaraju o obalu. Budući da ova prostorija slijedi neposredno nakon „kuće zabave“, promatrač je zatečen iznenadnom izolacijom koja će ga možda nagnati na razmišljanje o upravo završenom putu, vlastitom postojanju i, vrlo vjerojatno, smrtnosti.

Naše fetišističko shvaćanje cilja umjetnosti pomiješano je na različitim razinama, čime se stvaraju višestruke interpretacije određene našim socio-kulturnim iskustvom i sposobnošću dodjeljivanja višestrukih značenja onome što nam je Salgado ponudio. Ono što ćemo ponijeti sa sobom s ove izložbe akumulira se u našoj podsvijesti kroz individualnu povezanost s predstavljenim putovanjem i vlatitim željama. Takva nekonvencionalna prezentacija potiče gledatelje da smišljaju nove mogućnosti shvaćanja pojedinačnih umjetničkih radova, pri čemu djela funkcioniraju kao cjelina, a ne niz zasebnih priča ili ideja.

Iako bi se Salgadova prezentacija mogla nazvati suvremenim kičem u svom punom glamuru, razigranosti, pa čak i melodrami, ipak nam se čini da su njegove motivacije iskrene i sukobljive, što u nama stvara osjećaj ranjivosti ili udaljenosti. U svojem eseju *E Unibus Pluram* David Foster Wallace zalaže se za novi suvremeni izraz u kojem će se distanciran i ironičan stav postmodernista zamijeniti „novom iskrenošću“ koja je karakteristična za umjetnike koji su voljni suprotstaviti se „pretjeranoj dopadljivosti“, suočiti se s rizikom od toga da budu optuženi za „udaranje u rebra i prevrtanje očima“ zbog sentimentalnosti, melodrame ili pretjerane lakovjernosti. Salgado je jedan od tih umjetnika koji pokazuje beskrajnu fasciniranost načinima na koje možemo doživjeti nešto opipljivo i emotivno te komunicirati s time.

Veliki prostori koje Salgado predstavlja zasigurno ne smiruju niti tješe. Oni zapravo u nama bude osjećaj otuđenja unutar ovih uzvišenih prostora, bez obzira na to koliko se na prvi pogled čine šarolikima i zabavnima. Time se daje naslutiti da je Salgado svjestan svojeg „ples na žici“ između iskrenosti i kiča, koji se možda očituje kao prekomjerna svjesnost o takvim stvarima i želja da ga se „dodatno naglasi“, da se ide dalje u nepoznato i prema ekstravagantnom igralištu koje je stvorio za sebe i za nas.

A Room with a View of the Ocean

– Mario Guček Andromak

Lauba - People and Art House, in collaboration with Beers London gallery, present A Room With a View of the Ocean, an exhibition by the Canadian-born, London-based artist Andrew Salgado. The exhibition features Salgado's most recent work, created specifically for his first exhibition in Croatia, which demonstrates his ever-evolving style of expression and penchant for creating large narratives.

Lauba is often referred to as a laboratory for experimentation - in fact, the wording at the entrance to the gallery translates as *Playground* - and it is precisely this notion of play that Salgado has prioritized for both the form and the presentation of his new work. With nearly 13,000sqft of available space, Lauba provided an endless palette for Salgado to experiment within, and this new body of work sees the artist playing with space, technique, and medium like never before.

To outfit Lauba's sheer physical expanses, the notion of 'space' has played an important role for Salgado's newest creations. The resulting exhibition offers a departure from what one may typically expect from a figurative painter, utilizing site-specific installation, sculpture and video art, Salgado has overcome the limitations of the canvas, extending his works into the exhibition space and out of their confines. Here, Salgado has created an extraordinary scenography to perceive the works through countless new possibilities.

Upon entering the gallery space, one is confronted by four large scale paintings, suspended by chains, presented in a manner of sculptural form where in order to envision the work in its entirety the viewer must circulate around the object. The backings of the paintings reveal the process of the making and decision-making, where experimentation with hand-stitched linen and canvas becomes a visual journey in exploring the dutiful, playful, and spontaneous craftsmanship of these works.

For Salgado, there is no definition as to where one work ends and another begins. Nor are their limitations or hierarchies to his materiality, no definite form to the painting itself. Salgado supports this claim by making cuts and stitches onto the canvas, adding screenprints and collages to more traditional styles of painting, offering salon hangs of indefinite variations, or altering a previously two-dimensional painting to a wholly three-dimensionality. Through his departure from the traditional presentation of painting, one might almost now refer to Salgado as a new-media artist, adding new materials and media to his ever-growing repertoire.

The exhibition invites us to continue, as though inviting us into the works, through three interlinking rooms, firstly yellow and then dark teal, each including various paintings, objects, and sculptures. The exhibition presents an number of bold new entirely new directions for Salgado, diverting from his preoccupation with the human face, including a series of 24 works (one for each hour of the day) where the artist obsessively reconfigured Albert Camus' seminal 1942 novel, *The Outsider*, into playfully abstract 'sunset' paintings.

Eventually we are led toward the title piece, an installation (or room) consisting of a reconstructed 'beach' with a video projection of the ocean's horizon accompanied by the sound of waves crashing ashore. Arriving immediately from the previous 'funhouse', the viewer is struck by their sudden isolation, perhaps to reflect upon the journey just completed, amidst thoughts of one's own existence and quite possibly, mortality.

Our fetishistic understanding of the object of art is confounded on various levels, creating multiple readings defined by our own sociocultural experience and ability to assign multiple meanings from what Salgado has offered us. What we impart from the show is garnered through our subconscious psyche, individual relationship to the journey presented, or personal desires. Such unconventional presentation challenges the viewers to apply new possibilities to how we perceive an individual artwork, where the works function as a whole rather than a series of separate story lines or ideas.

While Salgado's presentation could be referred to as contemporary kitsch in its full glamour, playfulness, and even melodrama, but one suspects that his pure motivations are sincere, and confrontational, leaving us with a sense of vulnerability or displacement. In his essay *E Unibus Pluram*, David Foster Wallace argues toward an new contemporary expression, wherein the detached ironic stance taken by the post-modernists would be replaced with a "new sincerity" characterized by artists willing to work against the "too-coolness" the "nudged ribs and rolled-eyes" risk accusations of sentimentality, melodrama, or overcredulity. Salgado is one such artist, exhibiting an endless fascination with how we can experience and interact with something tangible and emotive.

Certainly the vast spaces Salgado presents do not appease or comfort, leaving us with a sensation of alienation within these sublime spaces - however colourful and fun they may at first appear. This suggests that Salgado is aware of his 'tightrope walk' between sincerity and kitsch, which perhaps manifests as a hyperawareness to such things and a desire to 'play it up', to go further still down the proverbial rabbit-hole and into the extravagant playground he has created for himself and for us.

paintings.

sunrise.



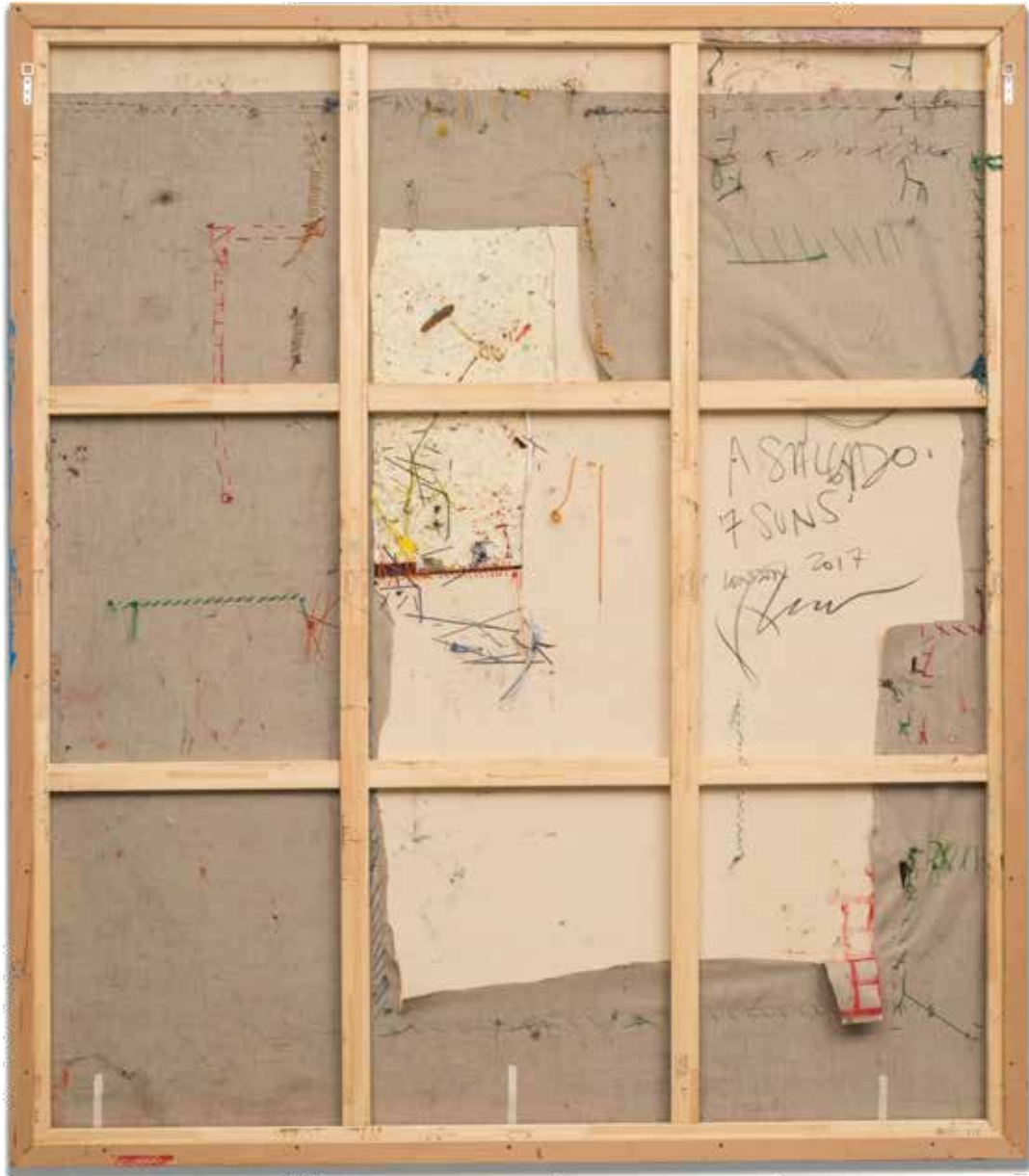
Sunset (Good Morning Beautiful, I Waited All Night Long), 2017.,
ulje, uljni pastel, sprej i ručno obojena i ručno vezana platna na platnu /
oil, oil pastel, spray, and hand-dyed and hand stitched linen on canvas
245 x 215 cm



rain clouds.



Seven Suns, 2017.,
ulje, uljni pastel, sprej, ručno obojeno i ručno šivano platno,
kaktusi i primjerak knjige *Stranac* na platnu /
oil, oil pastel, spray, and hand-dyed and hand stitched linen,
cacti, and paperback copy of *The Outsider* on canvas ,
245 x 215 cm



heavens.



Forever (Yesterday, Today, Tomorrow), 2017.
ulje, uljni pastel, sprej, kolaž, ručno obojeno i ručno šivano platno /
i primjerak knjige *Klaonica pet* na platnu /
oil, oil pastel, spray, collage, hand-dyed and hand stitched linen
and paperback copy of knjige *Slaughterhouse V* on canvas,
245 x 235 cm



oceans.



Forever (Yesterday, Today, Tomorrow), 2017.
ulje, uljni pastel, sprej, kolaž, ručno obojeno i ručno šivano platno
i papirnati primjerak knjige *Klaonica pet* na platnu /
oil, oil pastel, spray, collage, hand-dyed and hand stitched linen
and paperback copy of knjige *Slaughterhouse V* on canvas
245 x 235 cm

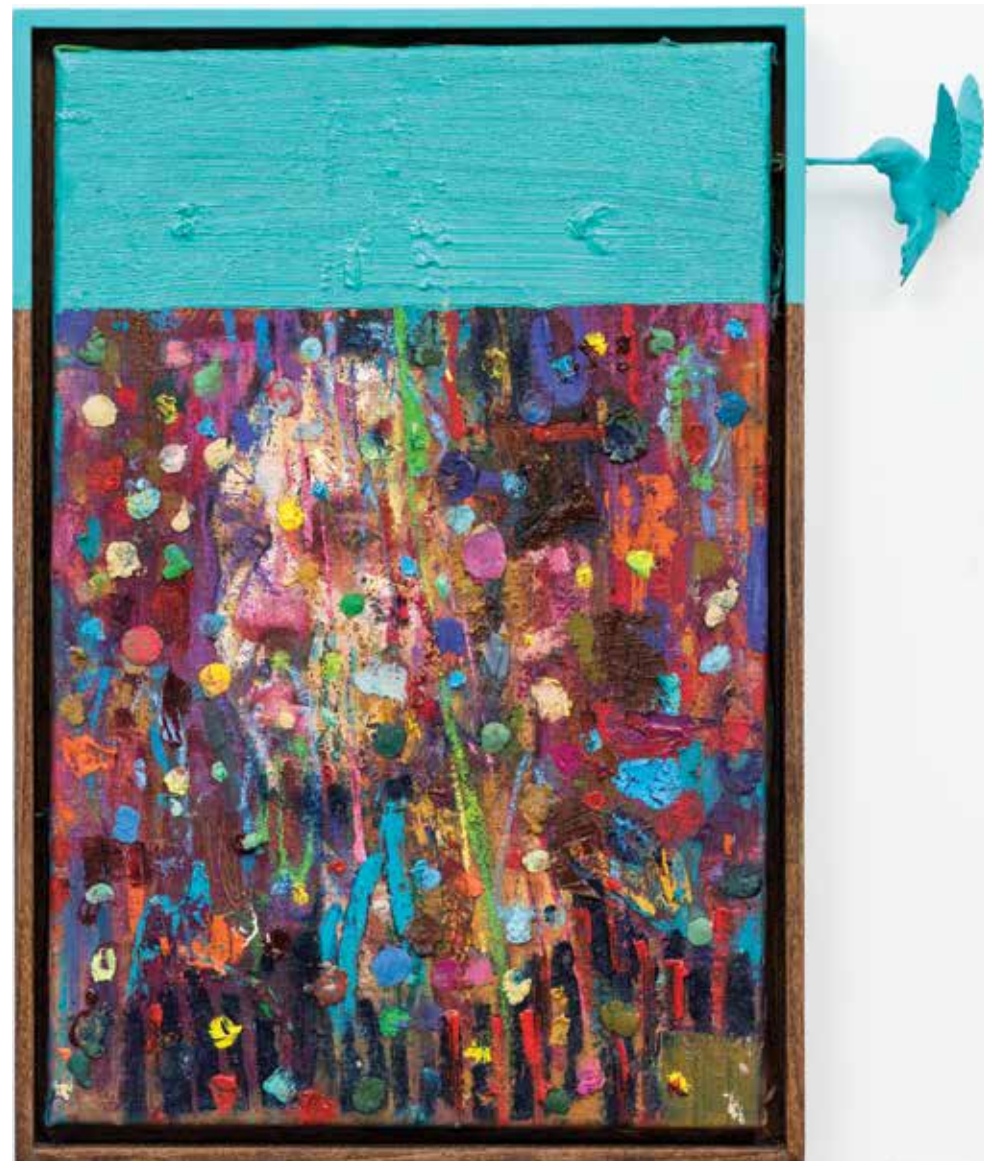


rainbows.



Soft Cage, 2017.
ulje, uljni pastel, primjerci romana i pronađeni objekti na platnu /
oil, oil pastel, paperback novels, and found objects on canvas
225 x 205 cm

nightmares.



Vigil, 2017.
ulje na platnu i porculanski kolibrić /
oil on linen with ceramic hummingbird,
48 x 33 cm (48 x 42 cm s kolibrićem / with hummingbird)

sunshine,

all day long.



golden.





Transfiguration (Yellow), 2017.
obojena bronca /
painted bronze,

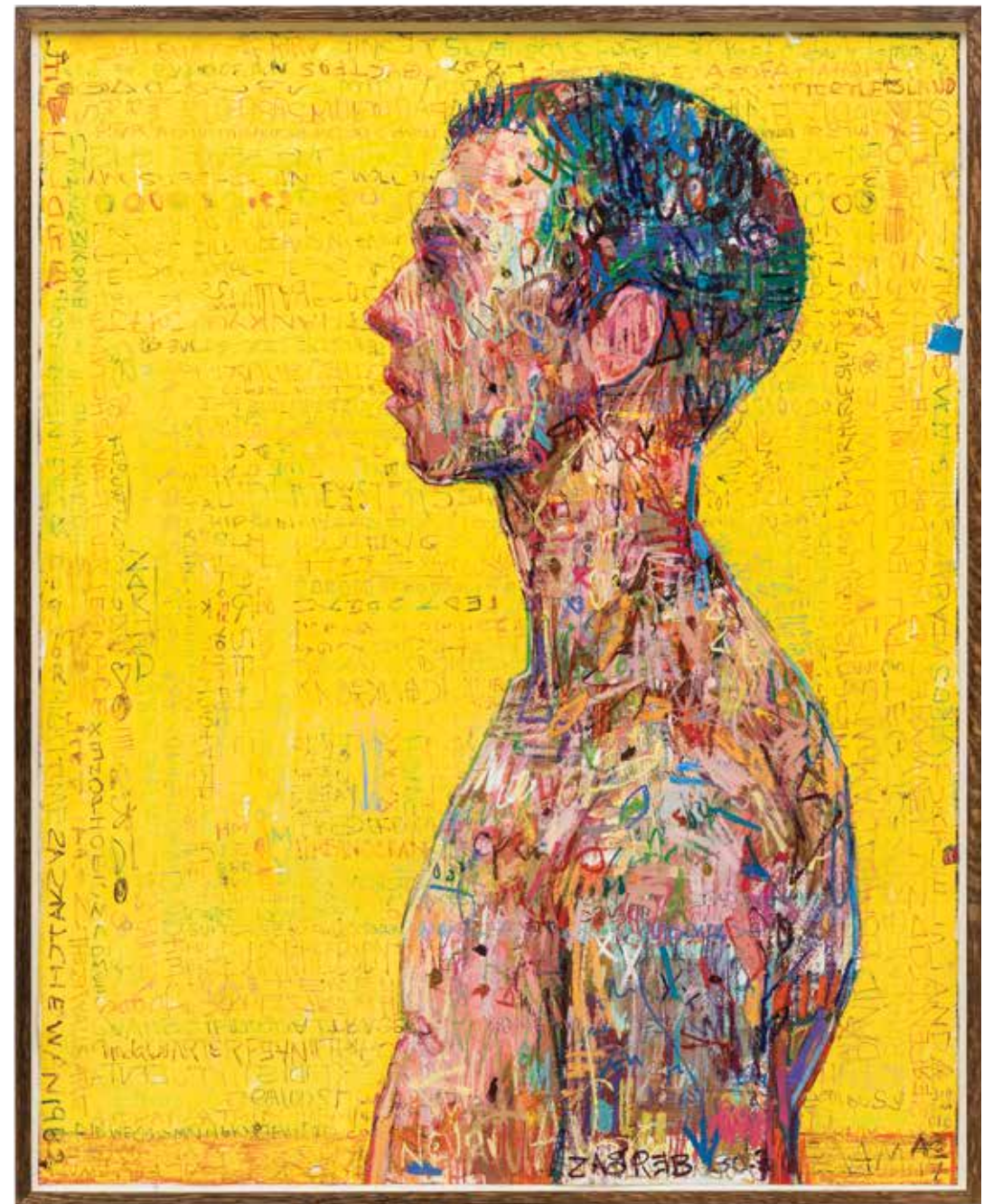
55 x 40 x 30 cm (165 x 40 x 30 cm s potoljem / with plinth)



My Tired Soul Just Wants To Rest in The Ocean, 2017.
tkanina, slikarsko platno, kombinirana tehnika, drvo i metal /
fabric, canvas, linen, mixed media and wood with metal legs,
155 x 95 x 80 cm



daydream.

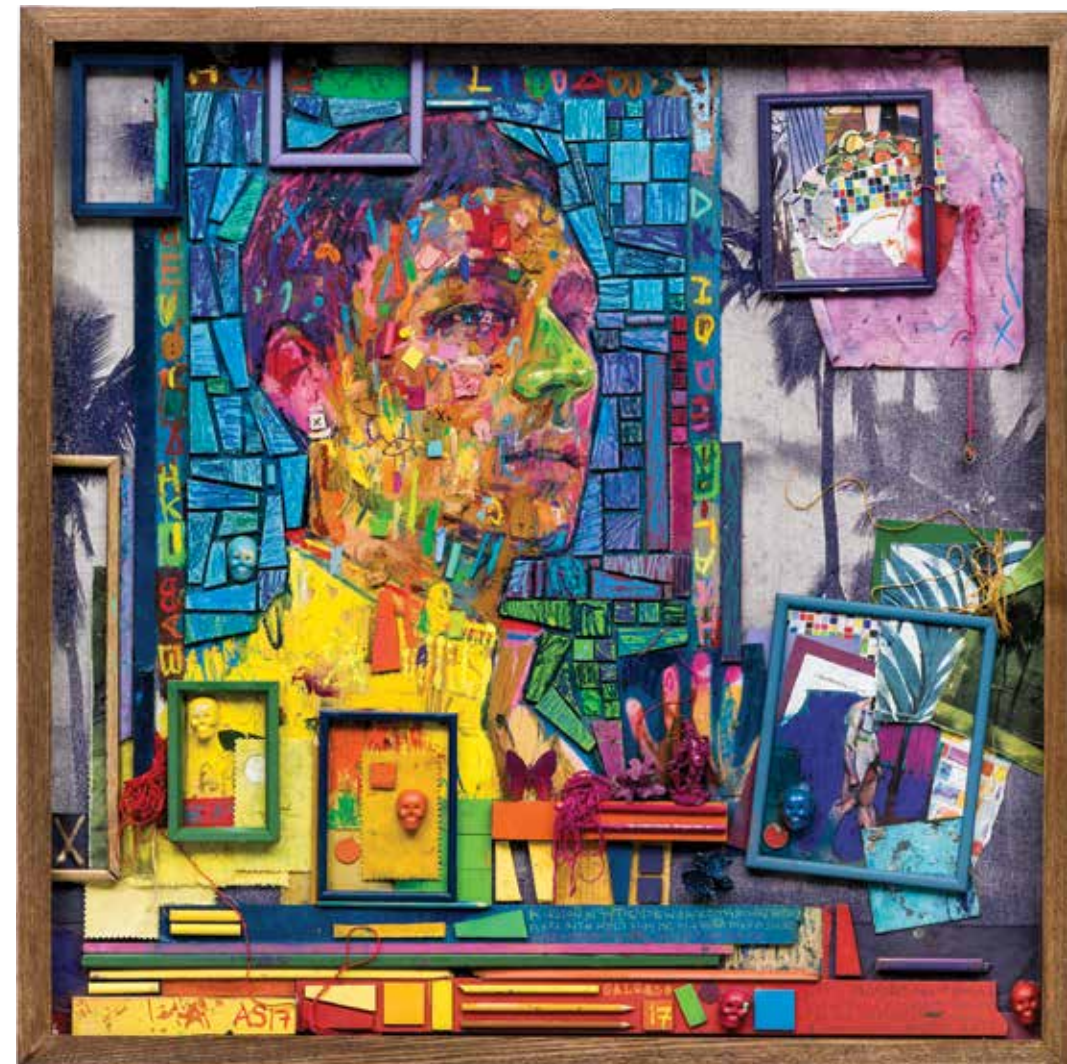


A Sailboat For Kory, 2017.
ulje i pastel na platnu /
oil and pastel on paper,
152x121 cm





Palms, 2017.
 ulje, uljni pastel, kolaž, pronađeni predmet, vrpca i
 zastrašujući zvukovi s noćne plaže, na papiru i zidnom tapetu /
 oil, oil pastel, collage, found object, tape and
 scary noises from the beach at night on paper and wallpaper,
 106 x 106 cm



*"A LESSON IN PATIENCE WE ARE THROWN HEAD FIRST INTO HELL I CRY HIS FIGERS THRU A SMALL
 HOLE IN A BRICK WALL BRINGS ME BACK BUT I LEARNED
 ABOUT HIM ME THE DEPTHS OF MY SOUL AND MY STRENGTH IN THIS UNCATEGORIC JOURNEY
 A LONG WALK TOWARDS HELL", 2017.*
 ulje, uljni patel, kolaž, plastične lubanje, drvo, kolaž i zli pogledi
 na papiru i otisku na staklu /
 oil, oil pastel, collage, plastic skulls, wood, collage, found collages and
 evil glances on paper and screenprint,
 106 x 106 cm

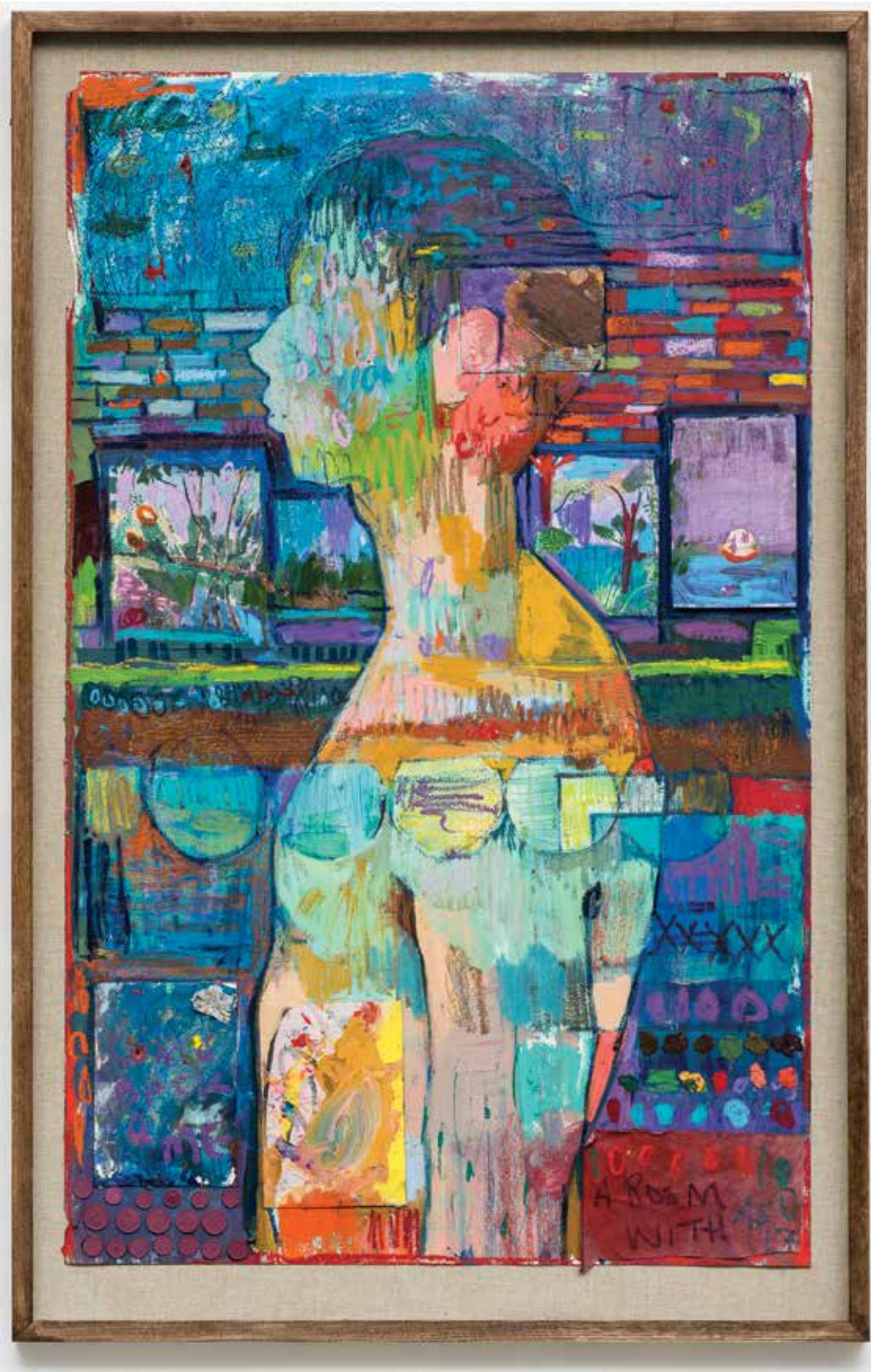


Moon, 2017.
 ulje, uljni pastel, kolaž, osušene entomološke vrste, kutija šibica,
 telepatija i kombinirana tehnika na papiru i kolažu /
 oil, oil pastel, collage, dried entymological species, matchbox,
 mixed media, and telepathy on paper and collage,
 106 x 106 cm



Morning (Bacchus in Chains), 2017.
 ulje, uljni patel, kolaž, keramički predmeti, konopac, drvo, kombinirana tehnika, kolaž, statue Djevice
 Marije, pronađena knjiga, pronađeni predmeti, razglednica i zvukovi oceana na papiru i zidnom tapetu /
 oil, oil pastel, collage, ceramic items, thread, wood, mixed media, collage, Virgin Mary statues, found
 book, found objects, postcard, and ocean noises on paper and wallpaper,
 106 x106 cm









A Room with a View of the Ocean, 2017.
4k Video snimljen s Western Capea u Južnoafričkoj Republici /
4k Single Channel Video recorded off of the Western Cape of South Africa



Andrew Salgado (rođen 1982.) kanadski je umjetnik koji radi u Londonu, a svoje je radove izlagao u cijelom svijetu. Njegove su slike portreti velikog formata u koje su utkani elementi apstrakcije i simboličkog značenja.

Na tim velikim gesturalnim slikama Andrew Salgado istražuje koncepte koji se odnose na uništenje i rekonstrukciju identiteta – postupak koji on smatra ponovnim promišljanjem konvencija figurativnog slikarstva kroz težnju prema apstrakciji. Salgado dovodi u pitanje prirodu identiteta, pa čak i sam čin slikanja kao nešto monstruozno, alegorijsko ili simbolično. Uključujući klasične arhetipove u neizmjereno inventivan pristup odabranom mediju, Salgadov rad prkosi kategorizaciji. Njegovi nedavni radovi uključuju kolaž, mješovite medije, pa čak i rukom obojenu i ručno šivanu tkaninu i platno. „Želim vidjeti kako moje slike djeluju neovisno od njihova doslovnog figurativnog temelja te kako bi se mogle dekonstruirati kroz izbor boja, smanjenje oblika i trijumf materijalnosti tako da postanu nešto sasvim nadnaravno.“

–

Andrew Salgado (born 1982) is a Canadian artist who works in London and has exhibited his work around the world. His paintings are large-scale works of portraiture that incorporate elements of abstraction and symbolic meaning.

The large scale, gestural paintings of Andrew Salgado explore concepts relating to the destruction and reconstruction of identity – a process that he views as re-considering the conventions of figurative painting through a pursuit toward abstraction. Salgado questions the nature of identity and even the act of painting itself as something monstrous, allegorical, or symbolic. Incorporating Classical archetypes alongside a wildly inventive approach to his chosen media, Salgado's work defies categorization. Recent works include collage, mixed-media, and even hand-dyed and hand-stitched linen and canvas. "I am interested in how my paintings operate independently from their literal figurative foundation, and how they might deconstruct through colour choices, reduction of forms, and triumph of materiality to become something altogether otherworldly."

Fotografije / Photographs

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Title, 2017.,
ulje, pastel i sprej na papiru /
oil and pastel and spray on paper,
38 x 31 cm

Deja Vu, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
31 x 28 cm

Lemon at the Disco, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
32 x 28,5 cm

**UNTITLED (SAAATANIC SOUTH KENS LYING
CUNT FAKE TOOTH NOUVEAU RICHE PRAT)**,
2017.,
ulje i pastel na papiru /
oil and pastel on paper,
47 x 37 cm

Pink Flowers (After Uglow), 2017.,
ulje, pastel, sprej i kolaž na papiru /
oil, pastel, spray and collage on paper,
46 x 33 cm

Sandro Like Matisse, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
35 x 30 cm

Flowers After Tal R, 2017.,
ulje, pastel i kolaž na papiru /
oil, pastel and collage on paper, 43 x 33 cm

A Doorway, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
36,5 x 36 cm

Looking Out From The Inside, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
46 x 36,5 cm

Looking Out From The Inside II, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
36,5 x 30 cm

Looking Out From The Inside III, 2017.,
ulje, pastel i vrpca na papiru /
oil, pastel and tape on paper,
35 x 28 cm

Tigerman, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
47 x 37 cm

Moonlight, 2017.,
ulje, pastel i kolaž na papiru /
oil, pastel and collage on paper,
48 x 42 cm

Palms (Paper), 2017.,
ulje, papir i pastel na zidnom tapetu /
oil, paper and pastel on wallpaper,
51,5 x 47 cm

Turtle Island, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
56 x 46 cm

After Echo Chamber, 2017.,
ulje, drvene bojice i pastel na papiru /
oil, colored pencil and pastel on paper,
57 x 47 cm

Art School Flowers, 2017.,
ulje, pastel i vrpca na papiru /
oil, pastel and tape on paper,
57 x 48 cm

Yellow Flowers After Matisse, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
59 x 46,5 cm

I Try, 2017.,
ulje, sprej, pastel i print na staklu /
oil, spray and pastel on screenprint,
61,5 x 46 cm

A Window, 2017.,
ulje i pastel na papiru i ručno obojeno platno /
oil and pastel on paper and hand dyed linen,
61 x 47,5 cm

Flowers After Matisse (For Tabita), 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
65 x 47,5 cm

Piss and Vinegar, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
65,5 x 46,5 cm

BARIKHALIQUE, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
67 x 47,5 cm

Sunday Night Art Club, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
67 x 59 cm

PET SHOP BOY, 2017.,
ulje, kolaž i pastel na papiru /
oil, collage and pastel on paper,
73 x 55 cm

Flowers After Matisse, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
74 x 57 cm

Field Test, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
76 x 56 cm

Sad Eyes, 2017.,
ulje i pastel na papiru /
oil and pastel on paper,
84,5 x 64,5 cm

Accidental Flowers (Call For Artists), 2017.,
ulje, pronađena razglednica i pastel na papiru /
oil, found card and pastel on paper,
84,5 x 64,5 cm

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Sunset Series, 2017.,
ulje i kombinirana tehnika na primjerku knjige
Stranac Alberta Camusa /
oil and mixed media on paperback copy of Albert
Camus' *The Outsider*,
32.5 x 25.5 cm

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Dusk, 2017.,
ulje, pastel, kolaž i primjerak knjige *Stranac* na
papiru na platnu /
oil and pastel with collage and paperback copy
of *The Outsider* on paper mounted on linen,
140 x 88 cm

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Dawn, 2017.,
ulje, pastel, kolaž i primjerak knjige *Stranac* na
papiru na platnu /
oil and pastel with collage and paperback copy
of *The Outsider* on paper mounted on linen, 140
x 88 cm

Andrew Salgado — A Room with a View of the Ocean
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