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## Allan D’Arcangelo: Without Sound, 1974–1982

Garth Greenan Gallery is pleased to announce *Allan D’Arcangelo: Without Sound, 1974–1982*, an exhibition of paintings at **545 West 20th Street**. Opening on Tuesday, April 18, 2017, the exhibition is the artist’s first in almost a decade. Nine of D’Arcangelo’s bold, enigmatic abstract paintings will be on view, some of which have never before been exhibited. A fully illustrated catalogue will accompany the exhibition, with essays by Alex J. Taylor and John Yau.

The exhibition and its accompanying publication provide an overview of the artist’s paintings from 1974 to 1982—a time of intense formal, as well as technical innovation for D’Arcangelo. During this period, he returned to representations of the American landscape, but with more complex groupings of objects. Many of them have the desolate mood of an industrial wasteland, depicted in drab grays and buffs rather than the simple, bright hues characteristic of Pop. Some feature large areas of open sky, but the sky is mostly unstressed. The viewer’s focus is instead drawn elsewhere: to jets, highway overpasses, water towers, and tangled power lines. The compositions are flat and direct. Several works



*Landscape*, 1976–1977, acrylic and graphite on canvas, 54 1/8 x 60 1/4 inches

(more)

in the exhibition, including *Pike* (1976–1977), feature a big C-shape encompassing three corners of the canvas. Others, such as *Without Sound Two* (1982), are organized around a big central post-and-lintel pi shape. The simplicity and scale of these compositions have an historical context. They relate to Pop Art; however, they are also functions of D’Arcangelo’s career-long fascination with archetypes of the built environment, both emblematic and monumental. The artist once described himself as searching for “icons that mattered.” His use of vernacular imagery seems motivated by a desire, not to glorify the contemporary landscape, but to bring the spiritual significance of art to a more familiar context.

Throughout his career, D’Arcangelo had solo-exhibitions at many prominent institutions, including: Fischbach Gallery (1963, 1964, 1965, 1967, and 1969, New York); Ileana Sonnabend Gallery (1965, Paris); Dwan Gallery (1966, Los Angeles); Marlborough Gallery (1971, 1975, New York); Institute of Contemporary Art (1971, Philadelphia); Neuberger Museum of Art, State University of New York (1978, Purchase); Virginia Museum of Fine Arts (1979, Richmond); Burchfield Center (1979, Buffalo); Grace Borgenicht Gallery (1982, New York); and Mitchell-Innes & Nash (2009, New York). In 2005, a retrospective of his work opened in Modena, Italy at the Palizzina dei Giardini.

D’Arcangelo’s paintings are featured in the collections of many museums, including: the Albright-Knox Art Gallery, Buffalo; Art Institute of Chicago; Burchfield-Penney Art Center, Buffalo; Centre Georges Pompidou; Dallas Museum of Art; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Museum of Modern Art; National Gallery of Art, Washington, D.C.; Solomon R. Guggenheim Museum, New York; Tate; Virginia Museum of Fine Arts, Richmond; the Walker Art Center; and the Whitney Museum of American Art.

Garth Greenan Gallery is pleased to represent Estate of Allan D’Arcangelo.

***Allan D’Arcangelo: Without Sound, 1974–1982*** will be on view at **Garth Greenan Gallery, 545 West 20th Street** (between Tenth and Eleventh Avenues), through **Friday, May 26, 2017**. The gallery is open Tuesday through Saturday, 11:00 a.m. to 6:00 p.m. For more information, **please contact Garth Greenan at (212) 929-1351, or email [garth@garthgreenan.com](mailto:garth@garthgreenan.com)**.

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