

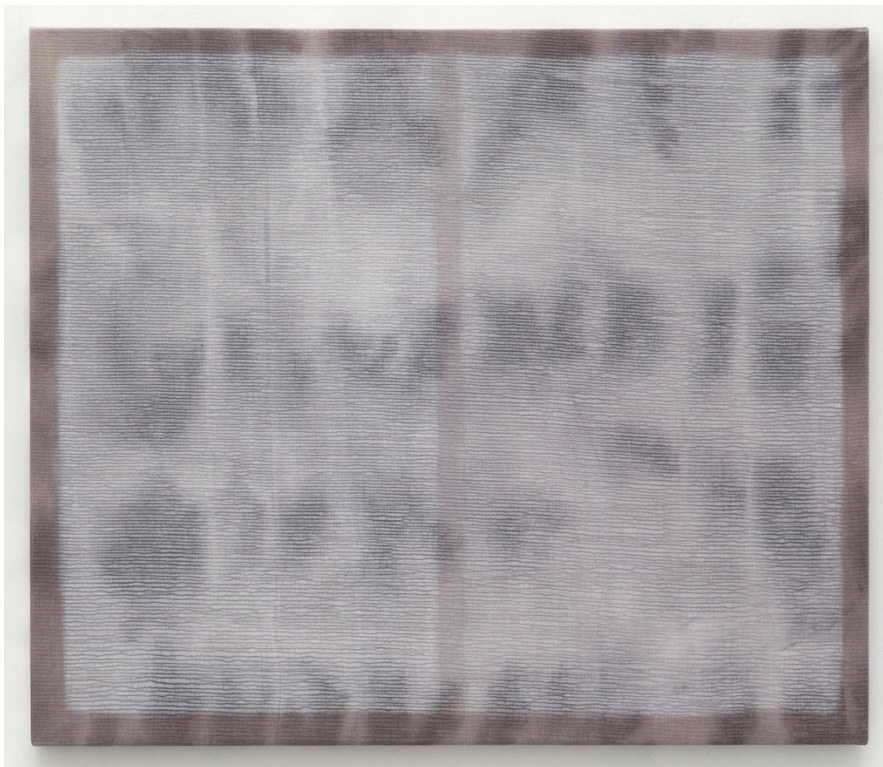
ARTUNER

ARTUNER PRESENT AN EXHIBITION OF WORKS BY REBECCA SALTER P.R.A.

Showcasing rarely seen paintings by the recently appointed
President of The Royal Academy

Threading the Line

1 to 9 April 2020 at Gurr Johns, 16 Pall Mall, London



AJ29, 2016, by Rebecca Salter. Mixed Media on Linen, 85 x 100 cm.
Courtesy of the Artist and ARTUNER. Photo by FXP Photography.

London: ARTUNER is pleased to present *Threading the Line*, an exhibition of works by Rebecca Salter P.R.A., recently appointed the first female President of the Royal Academy. The exhibition takes place from 1 to 9 April 2020 at Gurr Johns' new gallery space in Pall Mall, London, and will showcase paintings with examples from the 2000s through to new works, most of which have never previously been seen in public.

This is the first exhibition by ARTUNER dedicated solely to the work of Rebecca Salter with whom they have collaborated since 2017; the artist's paintings have previously featured in international exhibitions including *In Praise of Shadows*, 2017, in New York City and *Memories Arrested in Space*, 2018, at the Italian Cultural Institute in London. The exhibition is presented in association with Gurr Johns, the leading independent firm specialising in art advisory and valuations, and will be hosted at their newly renovated gallery space in the heart of London.

The Exhibition: *Threading the Line*

Found at the intersection between Western and Japanese traditions, Rebecca Salter's practice seeks to bridge a gap between two fundamentally different conceptions of art, centred around a physical and architectural understanding of painting. Rather than perceiving the painted canvas as a surface, or a window on a scene, the artist creates a full-bodied object, where the hierarchy between front and back is often subverted, by means of seeping ink, pierced holes, and burn marks. In her paintings and drawings, Salter applies notions of mark-making that, traditionally, pertain to calligraphy. She revisits the great Romantic tradition of landscape and weather painting through the use of the line, rather than colour.

In *Threading the Line*, the artist presents a selection of artworks spanning two decades, and therefore various phases of her career. Characterised by an assured fluidity of the line, Rebecca Salter's works engage with muslin, washi paper, ink, pencil, and canvas. By manipulating texture - pulling threads, parting the weave, adjusting the absorbency of paper - the artist opens up a realm of nuances that might be easily overlooked, if hurriedly observed. Underneath the mute and seemingly monotone hues, Salter often hides brighter colours that only emerge once the observer's eye has had the time to settle and relax. Indeed, through her meditative artworks, Rebecca Salter embeds a plea to spend more time looking at works of art. The exhibition develops around a recent, large scale work on linen, where Salter's subtle use of materials results in a mesmerising, almost subaqueous, moiré effect. The progression towards this technique can be noticed throughout the artist's works of the previous decades, thus highlighting the consistency of her artistic research which never fails to surprise.

Rebecca Salter's works are subtly detailed, minimal abstractions where particular emphasis is given to the interplay between marked and unmarked space on the canvas. The presence of white space is a critical trait of Salter's work and reveals the relationship the artist has with the concerns of the Hasegawa School of painting. Salter often cites Hasegawa's *Pine Trees* as a highly important work for her own practice. The layering of neutral tones often suffuses the work with an ethereal quality, the muted colours offering a tranquil, yet spellbinding response to nature. Frequently, the use of vertical and horizontal planes structures the work and the viewer is invited to draw from the abstractions a sense of landscape and depth. Her works can be viewed as obsessive, meditative, delicate, or forceful but they are all, ultimately, bewitching.

Through this project, ARTUNER will lend their discerning eye in order to curate an exhibition that challenges the canonical conception of painting as a window, presenting it instead as an object in its own right - interacting with the traditional architecture of the Gurr Johns gallery space, as well as the viewer's physicality.

The Artist:

Rebecca Salter (b. 1955) is a British artist based in London; her work since the 1980s explores the subtle connections and interstices between canonical Western painting and Asian artistic practices. After graduating from the Bristol Polytechnic as a ceramicist, Salter moved to Japan to study at the Kyoto City University of the Arts and began her transformative practice on paper and canvas. Today, Salter is the President of the Royal Academy; she is the first woman in the institution's 251-year history to become elected to the role. Salter was elected Royal Academician in 2014 and Keeper of the Royal Academy Schools in 2017.

In 2011, Salter had a major retrospective at the Yale Center for British Art: *Rebecca Salter: into the light of things 1981-2010*, which was accompanied by a milestone publication featuring texts by Achim Borchardt-Hume, now Director of Exhibitions at Tate Modern. She has been awarded a number of architectural commissions including at both Guy's Hospital and St George's Hospital, and has been an artist in residence at Lofoten in Norway and at the Josef and Anni Albers Foundation, Connecticut.

About ARTUNER:

ARTUNER is an innovative 'hybrid' platform founded by Eugenio Re Rebaudengo, staging online and physical exhibitions that champion emerging artists, providing an insight into the future greats, as well as established artists who deserve a place in art history.

Eugenio Re Rebaudengo is an entrepreneur, collector and curator who is eager to share his passion for contemporary art. He founded ARTUNER in 2013 with the goal of creating an innovative hybrid art platform for artists and collectors. Since then, he has organised over 25 international exhibitions with over 100 artists. Re Rebaudengo has been appointed to the Board of Directors of his family's Fondazione Sandretto Re Rebaudengo in 2008. In his capacity as a collector, Re Rebaudengo was acknowledged in ARTnews Top 200 Collectors in 2019, Apollo Magazine's "40 Under 40 Europe" in 2014 and "40 Under 40 Global" in 2017.

About Gurr Johns:

Gurr Johns is the leading independent firm specialising in art advisory and valuations. The company acts as a discreet and trusted advisor to private collectors, family offices, attorneys and art institutions, navigating the art market to ensure that clients achieve best value. Established in 1914, Gurr Johns today has a global network including offices in London, New York, Hong Kong, Los Angeles, Palm Beach, Chicago and New Delhi, with specialist expertise across all categories of fine and decorative art, jewellery and collectibles.

The company's newly renovated gallery space on Pall Mall, in the heart of St James's, is closely located to some of Britain's oldest art institutions, including the National Gallery and the Royal Academy of Arts.

For further details or images, please contact: alexa@artuner.com