

arts

GAZINE NOVEMBER 1985 \$4.00

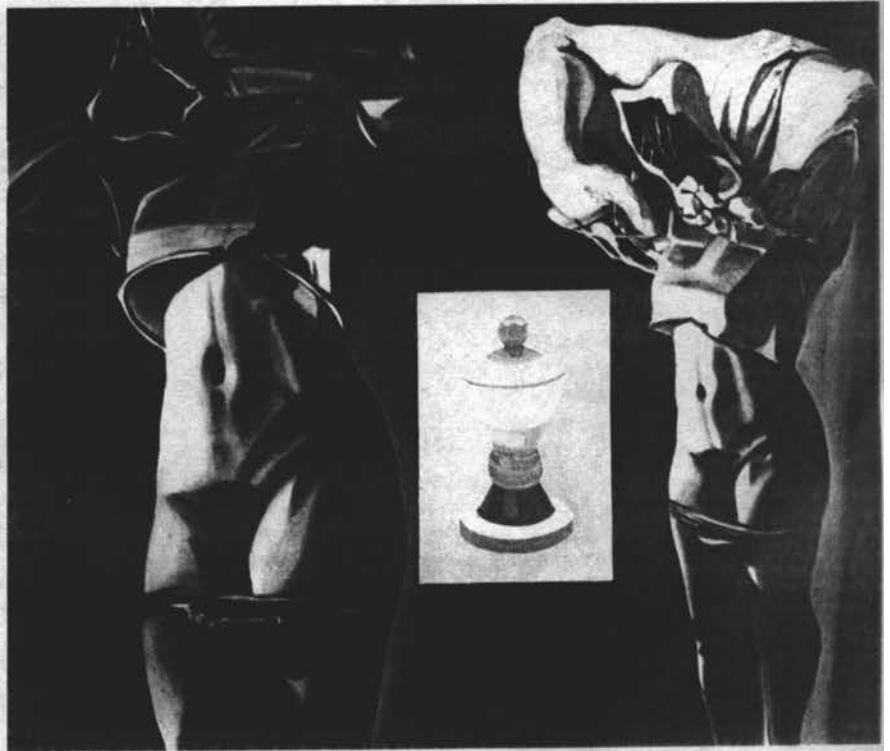


Cameron, Dan. "The Salle Academy." *Arts Magazine* Nov. 1985: 74-77.

# THE SALLE ACADEMY

DAN CAMERON

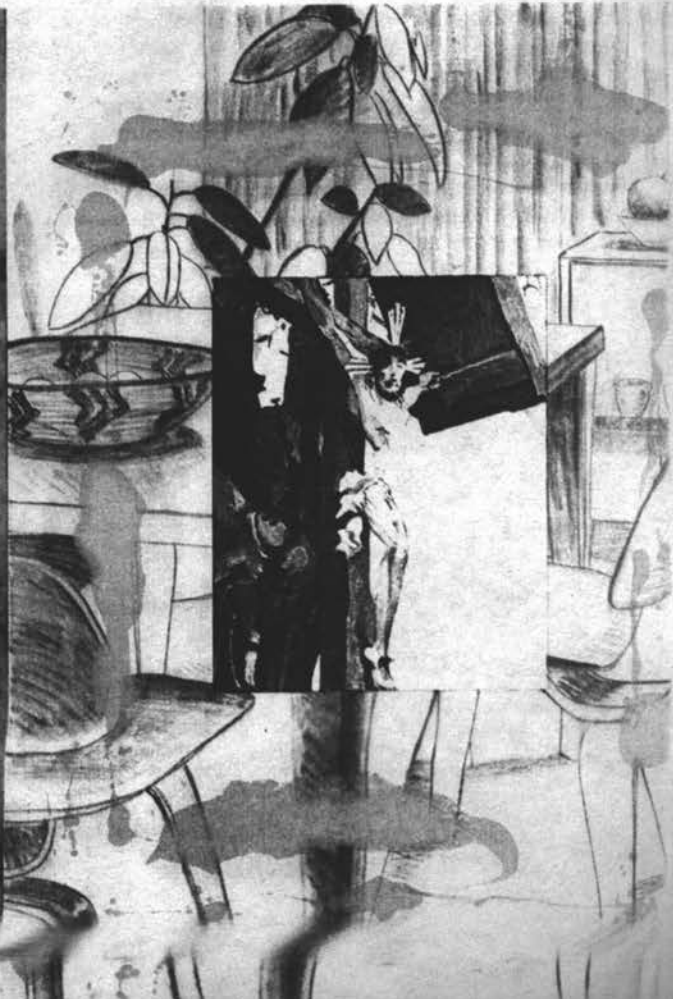
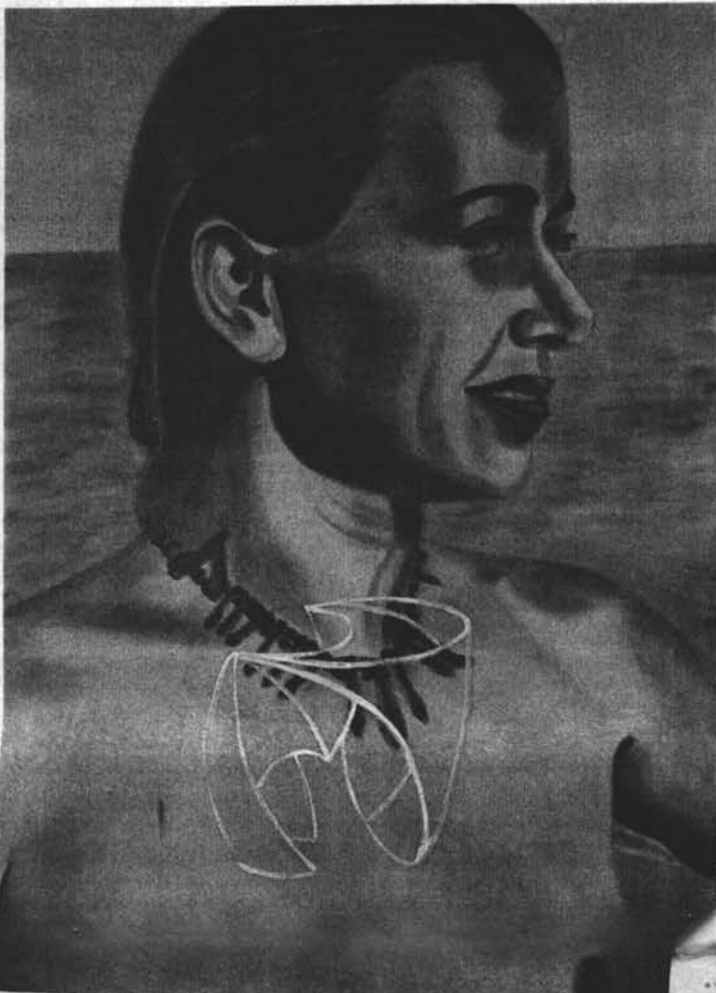
Because they contain so many apparently conflicting bits of visual information, a David Salle exhibition becomes more than the appreciation of pictures, but a continual recleansing of the visual palate with a scouring thoroughness unknown in any but the most radical of stylistic crusaders: Duchamp, Beuys, Smithson. The viewer must reject all prior suppositions about art based on observation.



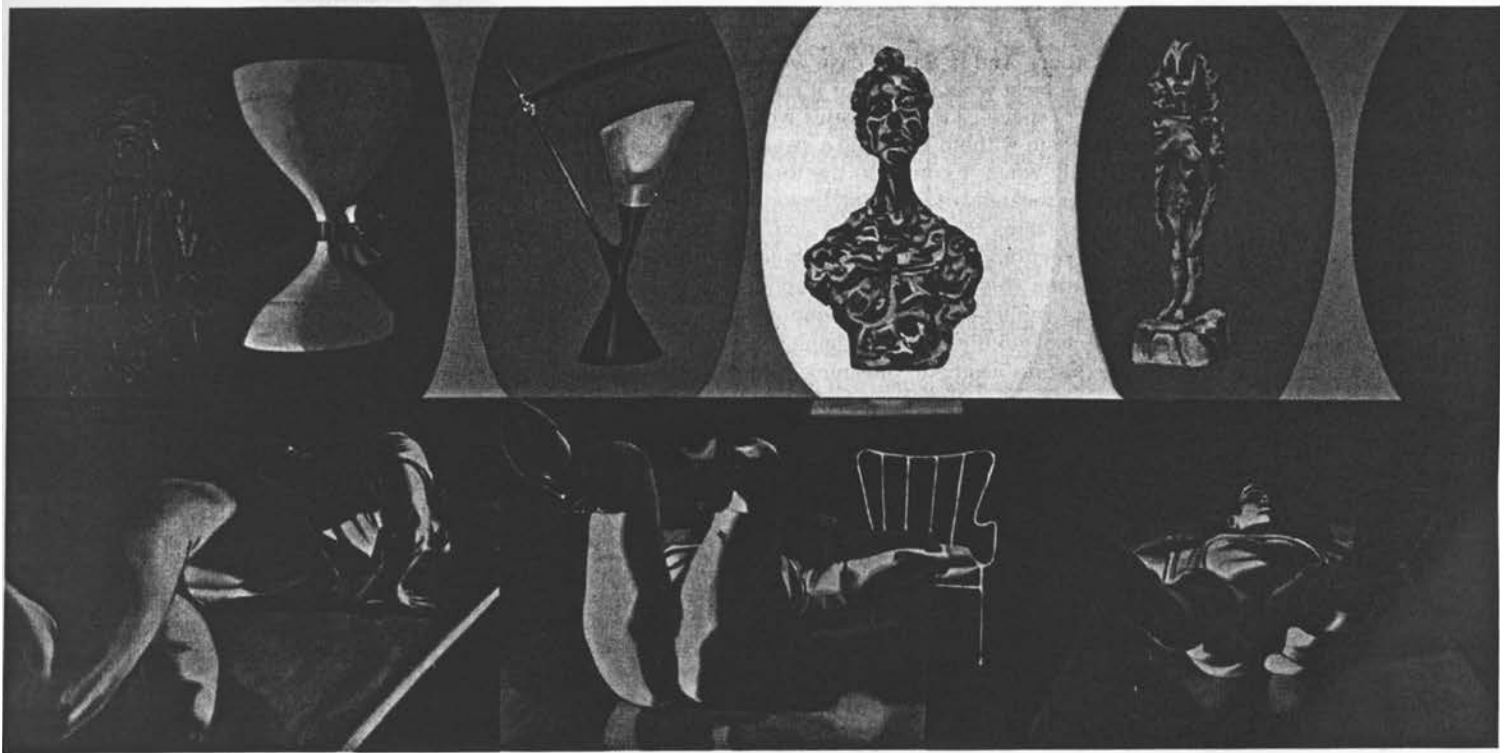
David Salle, Gericault's Arm, 1985. Oil on canvas, 2 panels, 78 x 96". Courtesy Mary Boone Gallery.

David Salle is arguably the best thing to happen to art critics since Jules Olitski. Following on the first cautious but spunky appraisal by Thomas Lawson in the January 1980 issue of *Flash Art*, writing about Salle and his work has practically become an industry in itself. In the mere half-decade since his pictures began to appear on a regular basis, Salle may in fact be responsible for more words published-per-paintings-exhibited than perhaps any major artist since

David Salle, Sleeping in the Corners, 1985. Acrylic and oil on canvas, 2 panels, 75 x 104 1/2". Courtesy Mary Boone Gallery.







David Salle, *Fooling with Your Hair*, 1985. *Oil on canvas, 4 panels, 88½ x 180¼"*. Courtesy Mary Boone Gallery.

David Salle, *Words Go Crying*, 1985. *Acrylic and oil on canvas, 2 panels, 84 x 120"*. Courtesy Mary Boone Gallery.

