

**Dallas Contemporary Presents Solo Exhibitions by  
Dan Colen, Helmut Lang, Paola Pivi**

Exhibitions Further the Museum's Commitment to Bringing  
Groundbreaking Presentations by Major International Artists to Dallas

April 16 – August 21, 2016

**Dallas, TX, April 2016** – Dallas Contemporary announced today details of their spring 2016 exhibitions. The museum will present a trio of solo exhibitions that break new ground in the careers of three celebrated contemporary artists: Dan Colen, Helmut Lang, and Paola Pivi. Each show features a notable premiere: Colen's most in-depth survey to-date, the inaugural presentation of significant new work by Lang, and the first solo U.S. museum exhibition for Pivi. Together, they exemplify Dallas Contemporary's commitment to creating pioneering exhibitions that bring the best contemporary art from across the globe to Dallas.

**DAN COLEN**

***Oil Painting***

*Dan Colen: Oil Painting* provides an unprecedented opportunity to track the major developments in the artist's practice, beginning with his earliest works and continuing through his most recent. For the first time, viewers will be offered new insights into those developments through never-before-exhibited preparatory drawings, source material, studies, and experimental paintings from the artist's studio. The exhibition includes several pieces from 2001, the year Colen graduated from the Rhode Island School of Design and began working toward his first gallery exhibition. Photographs and graphite-on-velum pieces from that year reveal Colen's longstanding interest in and mastery of traditional painting—a practice that is explored, exploded, and returned to throughout the works that follow. This is particularly evident in several examples of his well-known "Candle Paintings", which are paired with a suite of drawings that map the artist's process, laying bare Colen's attention to detail and composition. Additional paintings in the exhibition represent several of Colen's major series, including Confetti, Trash, and Miracle paintings. Four large-scale Trash paintings, all made in 2016, show Colen's newest painterly intervention into the pictorial plane—using detritus discovered on New York City streets as sculptural painting materials.

Dan Colen was born in New Jersey in 1979. He lives and works in New York. His artworks are included in public institutions such as The Whitney Museum of American Art, New York; Dakis Joannou Collection, Athens, Greece; Hirschhorn Museum, Washington, D.C.; and Jimenez-Colon Collection, Ponce, Puerto Rico, to name a few. Colen's recent solo exhibitions include "Peanuts," Astrup Fearnley Museum of Modern Art, Oslo (2011); "In Living Color," FLAG Art Foundation, New York (2012); "Dan Colen: The Illusion of Life," Inverleith House, Royal Botanic Garden, Edinburgh (2013); "Help!," The Brant Foundation Art Study Center, Greenwich, Connecticut (2014); "The L...o...n...g Count," The Walter De Maria Building, New York, (2014); "Dan Colen: Psychic Slayer," HEART–Herning Museum of Contemporary Art, Denmark (2015); and "Dan Colen: Shake the Elbow,"

Albright-Knox Art Gallery, Buffalo, New York (2015), among others. His work was included in the 2006 Whitney Biennial in New York, as well as the 12th Biennale de Lyon in 2013.

The exhibition is curated by Peter Doroshenko, Executive Director of Dallas Contemporary.

## **HELMUT LANG**

### ***BURRY***

Helmut Lang creates enigmatic sculptures through skillful mutations of form, volume, light and the material history of objects. His pieces explore and explode the fertile space between abstraction and figuration. *BURRY* features a new body of work that centers on the transformation of sheepskin. Sheepskin is traditionally used as a soft material that provides warmth. Lang intervenes in its core properties, hardening it into thick, bed-like planks. In these forms, the original or intended use of the material is retained only as a memory. Pieces are large, rectangular and installed in varying orientations. Some lie on the floor and others are attached directly to the wall, but most lean on it, creating a sense of hovering between supported and self-sufficient, between painting and sculpture. The works' rectilinear outlines crisscross the space, delineating x, y, and z axes and drawing attention to the space's interior volume. This is one of several markers of Lang's acute ability to make the viewer aware of his own relationship to the space and the work within it. Another is in the tension between the works' heft and its method of installation: the weight of the pieces is apparent and foreboding, perhaps warning us to keep back, but their positions are precarious and fragile, inviting close and delicate looking. In that close looking, viewers discover that the coats of tar and pigment that harden the sheepskin also create alluring, textured surfaces. Near or far, viewers will sense the works' relationship to the human-scale. Here again, Lang forces a physical relationship to the sculptures, creating the sense of being addressed by—even implicated in—them.

Born in Vienna, Austria in 1956, Helmut Lang lives and works in New York. His engagement with art started in the mid 1990's, when he collaborated with Louise Bourgeois and Jenny Holzer. Lang has devoted himself solely to his art since 2005 and exhibited since 1996 in Europe and the United States. Lang has exhibited, among others, at the Florence Biennale, Florence (1996); Kunsthalle Wien, Vienna (1998); The Journal Gallery, New York (2007); kestnergesellschaft, Hanover (2008); The Fireplace Project, Long Island (2011); Schusev State Museum, Moscow (2011); Mark Fletcher, New York (2012); Deste Foundation, Athens (2013) and Sperone Westwater, New York (2015).

The exhibition is curated by Peter Doroshenko, Executive Director of Dallas Contemporary.

## **PAOLA PIVI**

### ***Ma'am***

In 1997, as a student, Paola Pivi placed a truck on its side as part of the exhibition *Fuori Uso* (Pescara, Italy). Two years later, she installed an upside down G-91 fighter jet in the Venice Biennale's Arsenale, helping Italy win the coveted Golden Lion award for best national pavilion. In subsequent years she has invited horses to the Eiffel Tower and a leopard to roam amongst cappuccino cups—documenting the experience through photography. Such ambitious and spectacular acts have come to define her art. Pivi's practice is diverse and enigmatic. Her oeuvre appears to have been formed through multiple creative minds. Each piece poses questions and is defined by its openness to interpretation. She

appropriates cultural symbols and transforms them in an art context. These gestures are about freedom. They deliver unexpected visuals which surprisingly also appear to be familiar.

The titular “Ma’am” sets the tone of the exhibition. It establishes a polite, welcoming voice, which rests highly on decorum. This mimics the structure of experiencing art within the context of a white cube gallery space. At the same time “*ma’am*,” evokes humorous moments in life when social protocol is performative rather than driven by sincere emotion. As is the case with many of Pivi’s titles, this one lays a foundation for viewers to be engaged in their approach to the exhibition. *Ma’am*, Pivi’s first solo exhibition in the US, brings together iconic past works as well as new commissions. It sheds light on the strength and range of Pivi’s practice. Included in the exhibition are Pivi’s anthropomorphic feather covered polar bears; canvases of cascading pearls; video showing fish in flight on a passenger jet; and her iconic inverted G-91.

Nomadic by nature, Paola Pivi has lived in many unexpected places in the world, including the remote island of Alicudi in southern Italy, and Anchorage, Alaska. She is presently in India. Pivi first exhibited at Viafarini in Milan in 1995, the same year she enrolled in the Brera Academy of Art in Milan. In 2012, the artist was commissioned to create two original public artworks in New York City: “How I roll”, a project by Public Art Fund, a Piper Seneca airplane lifted on its wingtips and constantly rotating forward, installed near Central Park at Doris C. Freedman Plaza, and “Untitled (zebras)”, a striking image of zebras on a snow-covered mountaintop on the 25-by-75-foot High Line Billboard at West 18th Street. Like all of her photographs, this image is a live-action still, presented without digital intervention. Another of her photographs, “Untitled (donkey)”, shows a lonely donkey on a boat floating in the Mediterranean Sea. Pivi is included in the permanent collections of The Guggenheim Museum and the Centre Pompidou.

The exhibition is curated by Justine Ludwig, Director of Exhibitions and Senior Curator of Dallas Contemporary.

### **Opening Receptions**

Friday 15 April 2016

19.00 – 22.00 (7.00 pm – 10.00 pm)

### **About Dallas Contemporary**

Dallas Contemporary is a non-collecting art museum presenting new and fresh ideas from regional, national and international artists. Modeled after European art centers and located in an industrial building in the Design District, Dallas Contemporary is one of the only institutions of its kind in the United States, offering temporary exhibitions, important lectures and seminal learning programs.

*always free.*

### **open**

Tuesday – Saturday

11.00 - 18.00 (11.00 am - 6.00 pm)

Sunday

12.00 - 17.00 (12.00 pm - 5.00 pm)

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