

GLADSTONE

Gladstone Mounts First Solo Presentation with Salvo in South Korea

Exhibition features oil paintings from the 1980s to 2010s inspired by the artist's travels

Gladstone Gallery presents *Salvo, in Viaggio* (Salvo Traveling), an exhibition of paintings by the Italian painter, Salvo (b. 1947, Leonforte, Italy–d. 2015, Turin, Italy). Spanning works from 1988 to 2015, this presentation surveys the artist's compositions of real and imagined landscapes inspired by his travels across the Middle East, North Africa, Europe, and Asia. The exhibition brings together paintings that reveal the indelible impact of the artist's frequent and far-reaching adventures on his practice and offers reflections on the relationship between memory, reality, and imagination. Presented in collaboration with Archivio Salvo, *Salvo, in Viaggio* is on view from May 29 through July 12, 2025.

Salvo, born Salvatore Mangione, emerged within Turin's flourishing Arte Povera movement following a decade of social and political upheaval in Italy. While Salvo's early practice was largely conceptual, marked by experimentation across various media, he pivoted to figurative painting in 1973, initially to engage in a dialogue with art history through his *d'après* series. By 1976, his work evolved further, giving rise to vibrant, saturated landscapes that recalled the work of avant-garde predecessors including Giorgio de Chirico and Carlo Carrà. Salvo's paintings, alongside observational drawings and quick sketches, investigated abstract notions such as the passage of time and memory, while also reflecting his boundless curiosity and drive to explore distant places.

Salvo, in Viaggio traces the longstanding influence of Salvo's travels—both literal and metaphorical—on his painterly practice, through a selection of works that bridge remembered sites and imagined landscapes. Beginning with his first trip to Afghanistan in the summer of 1969, Salvo's frequent journeys became a recurring source of inspiration. The artist's paintings depicted scenes from areas he lived and visited with great specificity, referencing regional architectural motifs and native vegetation species. In 1974, he visited Morocco with longtime friend Alighiero Boetti, and the following decade his trips to Greece, Turkey, and former Yugoslavia led to the incorporation of minarets into his works, a defining motif in his *Ottomania* (a neologism coined by Salvo). Salvo continued his extensive travels in the 1990s, visiting Oman, Syria, Tibet, Nepal, as well as much of Europe, creating several paintings devoted to some of these destinations. Late in life, Salvo painted *Khiva* (2015), an Uzbekistan city he only dreamed of visiting. Throughout his oeuvre, Salvo embraced a number of themes he would frequently revisit, including *Ottomania*, *Capricci* (classical columns and archeological ruins), *Valli* (mountain vistas in different seasons) and *Mediterranei* (Mediterranean scenes). Rendered in their essential forms, these subjects embodied the artist's distinctive visual aesthetic, characterized by expressive landscapes in vivid color. The exhibition presents a breadth of paintings spanning geographic, cultural, and temporal dimensions that underscore the artist's singular and lasting impact on Italian Contemporary Art.

An accompanying catalog features an essay by Yeonshim Chung.

Exhibition Details:

May 29 – July 12, 2025

Opening Reception: May 29, 4–6:30pm

760, Samseong-ro, Gangnam-gu

Seoul, 06070, Republic of Korea

About Salvo:

Salvo was born Salvatore Mangione in Leonforte, Sicily, in 1947 and lived and worked primarily in Turin until his death in 2015. Solo presentations of his work include the Pinacoteca Agnelli, Turin (2024); Museum of Contemporary Art, Rome (2021); Museo d'Arte della Svizzera Italiana, Lugano, with Alighiero Boetti, Italy (2017); Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy (2015); Galleria d'Arte Moderna e Contemporanea, Turin, Italy (2007); Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy (2002); Villa delle Rose, Bologna, Italy (1998); Musée d'Art Contemporain, Nîmes, France (1988); Museum Boijmans van Beuningen, Rotterdam, The Netherlands (1988); Kunstmuseum Lucerne, Switzerland (1983); Mannheimer Kunstverein, Germany

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(1977); and the Museum Folkwang, Essen, Germany (1977). He also participated in Documenta 5 (1972) and the 1976 and 1988 editions of the Venice Biennale.

About Gladstone Gallery:

Gladstone Gallery is recognized for its embrace of experimentation and visionary practices. The gallery has long been an active partner with artists pursuing catalytic ideas and engaging with pressing issues. Headquartered in New York, Gladstone's impact extends globally with galleries in Brussels and Seoul, enabling it to present new bodies of work and evolve its program to advance the practices and reach of its artists through time. Alongside its work with contemporary artists, the gallery is a steward of the legacies of pivotal historical artists and an advocate for the enduring power of their work. Gladstone is led by a team of partners who spearhead its long-term vision and program, building on the values of its founder Barbara Gladstone.

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