

GAGOSIAN

Gagosian Paris to Present New Work by Jenny Saville

Latent Opens October 17, 2022

Exhibition on View Concurrently with Presentations at Other Gagosian Paris Locations of Work by Ed Ruscha, Richard Serra, and James Turrell



Jenny Saville, *Latent*, 2020–22, acrylic and pastel on canvas, 59 1/8 × 47 1/4 inches (150 × 120 cm) © Jenny Saville. Photo: Prudence Cuming Associates Ltd

I get a kick out of seeing one color running through another, or making forms appear—out of making something from nothing.

—Jenny Saville

PARIS, October 13, 2022—Gagosian is pleased to present Jenny Saville’s first solo exhibition in France. *Latent* features new paintings and will open alongside exhibitions at Gagosian’s other Paris locations of new work by Ed Ruscha and James Turrell (rue de Ponthieu) and Richard Serra (Le Bourget). From October 20 to 23, Gagosian is also pleased to participate in the inaugural edition of Paris+ par Art Basel at the Grand Palais Éphémère.

In her new work, Saville fully articulates a process she has developed over recent years in which she allows an image to reveal itself by knitting together stenciled layers of paint, placing specific importance on the space between them. In this way, she focuses on the creative function of instinct and possibility rather than the realization of predetermined outcome.

“Latent space” is a concept in artificial intelligence that refers to the analysis of hidden structural similarities between visual data. Saville refers to this idea as she builds form out of abstract passages, making visible a transition from nature to culture. Known for monumental portraits and figures that explore the aesthetic potential of the human form in energetic and sensuous impressions of surface, line, and mass, she paints from photographs of models, often singling out individual body parts. Saville also alludes to a range of art historical moments, reinterpreting Renaissance drawing and painting, antique sculpture, the colors in Japanese *shunga* erotic prints and painted scrolls, and the work of modern masters such as Henri Matisse and Willem de Kooning.

“Against Willem de Kooning’s famous adage ‘Flesh was the reason why oil painting was invented,’” observes philosopher Emanuele Coccia of Saville’s earlier *Sirens* portraits, “Saville seems to suggest that painting is the sole reason why flesh was created.” Coccia also discusses the central role played by the notion of maternity—through which a female body “transmits” physical flesh to others—in Saville’s work. In *Latent*, Saville further extends this idea by representing her subjects as allegories of promised new life. There is an echo in *Latent*, too, of Michelangelo’s storied ability to perceive the finished form of an as-yet-“unextracted” sculpture in an uncarved block of marble. As in Saville’s practice in general, these images reflect, in their seemingly fluctuating status, the mutability and interconnectedness of human nature itself.

Jenny Saville was born in 1970 in Cambridge, England, and lives and works in Oxford, England. Collections include the Saatchi Collection, London; Metropolitan Museum of Art, New York; Seattle Art Museum; Museum of Contemporary Art, San Diego; and The Broad, Los Angeles. Recent exhibitions include Museo d’Arte Contemporanea Roma, Rome (2005); Norton Museum of Art, West Palm Beach, Florida (2011, traveled to Modern Art Oxford, England, through 2012); *Egon Schiele–Jenny Saville*, Kunsthaus Zürich (2014–15); *Jenny Saville Drawing*, Ashmolean Museum of Art and Archaeology, University of Oxford, England (2015–16); *Now*, Scottish National Gallery of Modern Art, Edinburgh (2018); George Economou Collection, Athens (2018–19); and Museo Novecento, Museo di Palazzo Vecchio, Museo dell’Opera del Duomo, Museo degli Innocenti, and Museo di Casa Buonarroti, Florence, Italy (2021–22).

#JennySaville

JENNY SAVILLE

Latent

Opening reception: Monday, October 17, 6–8pm

October 17–December 22, 2022

9 rue de Castiglione, Paris

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