

PETER SAUL**THE APOCALYPSE DRINKS COCA-COLA**

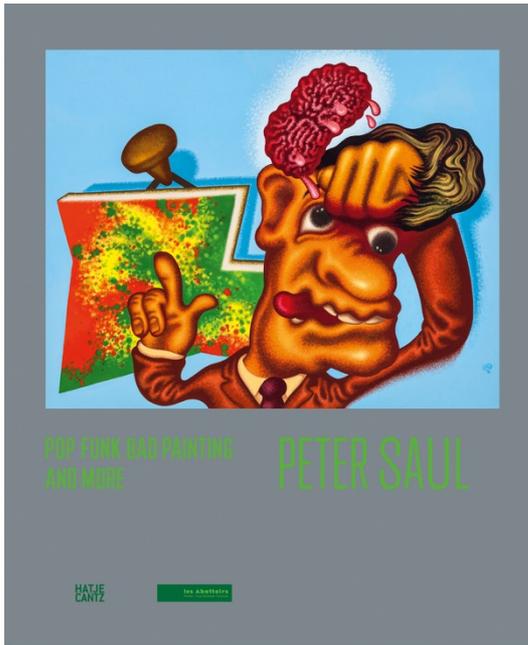
Distinctly separate from the major schools of art, the American painter Peter Saul has created an independent and idiosyncratic body of work for more than 50 years. He has consistently painted against the mainstream and strongly influenced the artists that followed him. In addition to his major retrospective in Toulouse, an extensive monograph of the individualist is now being published, making the artist's oeuvre available to be discovered, especially in Europe.

Berlin, September 20, 2019 – Among the admirers of Peter Saul (*1934, San Francisco) are important figures of contemporary art such as Paul McCarthy and Mike Kelley, even if Saul himself never reached such large audiences. He is considered by many to be a pioneer of Pop Art as he thematized consumer and trivial culture with raucous color as early as the 1950s. Saul's pictures, however, are more angry, more aggressive, more socio-critical, and more exuberant than the cool, ironic works of the later protagonists like Andy Warhol or Roy Lichtenstein.

At first glance, Saul's early works seem disorderly and so full of things from the consumer world of the 1950s and 1960s that one is hardly able to grasp an overview. Everything seems to be connected: a refrigerator with a hand sticking out shooting at a dog's head, its blood dripping onto another hand into which another hand hits a nail. Or a crucified Donald Duck whose left arm ends in a bloody pipe. Saul mixes comic quotes with a garish surrealism—grotesque cartoons intertwine in oversized mouths.

In the late 1970s, curator and art critic Marcia Tucker coined the term "Bad Painting" for this style, whose supposed coarseness and impulsiveness deliberately violates established patterns and taste expectations. Saul himself describes his perpetual desire for counterculture as follows: "When I find one of these 'rules' good artists tend to obey, I feel very, very lucky and get right to work breaking the rule, if I can—hoping I'm first to do so.."

With all the mystery of his pictorial language, what is always clear is that a society that has gone off the rails is receiving Saul's critique. The now published comprehensive catalogue presents numerous previously unknown paintings, works on paper, and archive materials from 70 years of artistic creation beyond the accepted canon.



**PETER SAUL
POP, FUNK, BAD PAINTING AND MORE**

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Hatje Cantz is a groundbreaking international publishing company specializing in art, architecture, and photography. Since 1945 Hatje Cantz has been using its profound expertise and enthusiasm for craftsmanship to produce and publish books of the highest quality.

Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION HATJE CANTZ as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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