

Press Release

## Keith Tyson. Drawings & Paintings

3 February – 2 April 2022

Hauser & Wirth New York, 22nd Street



**New York...** For over thirty years, Turner Prize-winning British artist Keith Tyson has used a variety of methods and materials to explore our reality and art's role in representing it. On 3 February, Hauser & Wirth will present new drawings and paintings from two of Tyson's extensive and ongoing series, with works spanning both ground floor galleries of the 22nd Street location.

The first room will include Tyson's latest large-scale flower paintings, made mostly during social isolation. Each canvas is rendered in a different aesthetic style, with Tyson reimagining the floral still life genre through varying scientific, mathematical, and art-historical frameworks. The second room of the exhibition is devoted to the newest iterations of Tyson's Studio Wall Drawing series, initiated in 1997. Painted on identically sized sheets of paper and displayed together in a grid-like formation, these works occupy the same overall proportions as one of the walls in the artist's first studio. Shown together, his drawings form a poetic record of passing time, as a group they exist somewhere between a sketchbook, a journal, a poem, and a painting.

Tyson's still life paintings bring together disparate styles and techniques, concepts and ideas. The genre has become a place from which the artist, who eschews the notion of a signature style, is able to launch infinite painterly explorations. In 'Still Life Connecting Worlds Without End' (2021), Tyson began with a semi-random mathematical distribution of black points as the armature for the still-life to emerge; each black hole was then surrounded by a little galaxy of paint. The work titled 'Still Life with No Sense of Self' (2021) was made with an intense impasto technique in the background, but the flowers themselves are devoid of color and detail, comprising just a hint of underpainting. Each of these works has materialized spontaneously through Tyson's process of making: separate macrocosms tied together through the medium and subject.



In an interview for his upcoming monograph with Thames and Hudson, Tyson reflects on this series of works, saying, 'There's a big difference between the subject of a painting and its content. Flowers are obviously a great subject for a painter because they utilize the same phenomena as a painting does; namely color. One just has to twist one's wrist and some sort of petal emerges. They are delicate structures embodied in an ecosystem. They are also lusty; in the sense they are the reproductive organs of a plant. But then once that's been established as the subject of a painting then one begins to explore the possible content – which literally could be anything at all. This will emerge over time and can be quite surprising. When they work, then each painting becomes a universe unto itself.'

While the floral still lives are an exercise in material chaos and control, Tyson's Studio Wall Drawings series is akin to a visual database, a record of the artist's daily meditations on the passing of time and the complexity of human existence. The largest of the five works on view from this series is 'Two Decades in Time and Space' (2000 – 2020), which consists of 42 individual works on paper, made over the last 20 years, curated together with no obvious chronological or thematic order. Influenced by On Kawara's date paintings, each individual panel reflects a significant date or time, drawing on Tyson's memories of both personal and historical events; a text-based work marking the day the United Kingdom voted to leave the European Union could be juxtaposed with a portrait of a Hells Angel biker – part Dennis Hopper obituary, part portrait of the artist's father. Together, they represent a patchwork of the inner and outer worlds we all carry with us and speak to the idea that time is configured through our individual personal experiences and a larger cultural context.

#### **About the artist**

Keith Tyson was born in Ulverston, UK, and lives and works between Oxfordshire and London, UK. Tyson attended the Carlisle College of Art, UK, and received his MA in Alternative Practice from the University of Brighton, UK in 1993. Tyson became the 18th recipient of the Turner Prize in 2002. His work is held in the collections of the Tate Gallery, London, UK; Los Angeles Contemporary Museum of Art, Los Angeles CA; Centre Georges Pompidou, Paris, France; Louisiana Museum of Modern Art, Humlebæk, Denmark; and the South London Gallery Collection, London, UK, amongst others. In May 2022, Thames & Hudson will release 'Iterations and Variations,' a new comprehensive monograph on the artist featuring 400 illustrations and contributions by Michael Archer, Matthew Collings, Ariane Koek, Mark Rappolt, and Beatrix Ruf.

## HAUSER & WIRTH

### For additional information, please contact:

Andrea Schwan, Andrea Schwan Inc., info@andreaschwan.com, +1 917 371 5023

Christine McMonagle, Hauser & Wirth, christinemcmonagle@hauserwirth.com, +1 347 320 8596

### Caption and courtesy information

#### All works:

Keith Tyson

© Keith Tyson

Courtesy the artist and Hauser & Wirth

Still Life with No Sense of Self

2021

Oil on canvas

183 x 137 x 2.6 cm / 72 x 53 7/8 x 1 in

187 x 141 x 5 cm / 73 5/8 x 55 1/2 x 2 in (framed)

Photo: Peter Mallet

Still Life Connecting Worlds Without End

2021

Oil on canvas

183 x 137 x 2.6 cm / 72 x 53 7/8 x 1 in

187 x 141 x 5 cm / 73 5/8 x 55 1/2 x 2 in (framed)

Photo: Peter Mallet

Modern Still Life (Going Faster Miles an Hour)

2020

Oil and spray paint on canvas

187 x 141 x 5 cm / 73 5/8 x 55 1/2 x 2 in (framed)

Photo: Peter Mallet

Still Life Floating in Space

2020

Oil on aluminium

183 x 137 cm / 72 x 53 7/8 in

187 x 141 x 5 cm / 73 5/8 x 55 1/2 x 2 in (framed)

Photo: Peter Mallet