

Timothy Taylor

Eddie Martinez, *Cowboy Town*
30 March—6 May 2017

15 Carlos Place, Mayfair, London W1K 2EX, UK
www.timothytaylor.com



When We Were In Good Hands, 2016—17, Oil paint, spray paint, enamel, collaged canvas and silkscreen ink on canvas, 72 x 108 in. © Eddie Martinez. Courtesy Timothy Taylor, London

Timothy Taylor is pleased to announce an exhibition of new paintings by Brooklyn artist Eddie Martinez. Painted in the past few months, the works capture a new wave of artistic response from Martinez to the changing socio-political climate of the USA.

Martinez is recognised for the palpable energy of his works, which draw on the histories of painting yet are realised in an immediate, contemporary manner. Martinez's canvases are loaded with coloured, quasi-abstract masses in varying densities juxtaposed against shifting lines, and are formed from oil paint, enamel, spray paint, screen printing and studio detritus. The resulting dynamic imagery moves and merges from figuration to abstraction and back again.

Gestures are strong but impulsive, the paintings full of energy and movement — images linger just out of reach, eluding fixed identity. One of Martinez's remarkable traits is his ability to intuit the general mood of the world around him and translate the sentiment very clearly to his painting.

15 Carlos Place, London W1K 2EX T +44 20 7409 3344
mail@timothytaylor.com timothytaylor.com

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In *Cowboy Town* the paintings are raw, pared back, exposed. Backgrounds are solid, with imagery almost hovering on top. The paint is thinner, the imagery sparser. And while the palette is typical of Martinez — strong blues, yellows, reds — the underlying tone is sinister. The paintings are bright, but nonetheless capture a sense of darkness. In the title painting, *Cowboy Town*, a face emerges through colour and gesture with a distinct expression of foreboding, and dread.

“The title, *Cowboy Town*, is definitely some sort of reaction to the current political state we are in, but I can’t tell if the title reflects the paintings or if the paintings reflect the title.” comments Martinez of the new body of work.

The title, *Cowboy Town*, bears numerous references. As with *Island I*, his last exhibition at Timothy Taylor, London, there’s an association with music, and specifically Rastafari culture. Music is always key to Martinez’s process. Mood and sentiment is processed through music, before entering the canvas. In this case, the Black Uhuru song can be understood as a theme for the entire project.



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Media Contact: Christina Ioannou, Brunswick Arts
timothytaylor@brunswickgroup.com | +44 20 7936 1290

NOTES TO EDITORS

Eddie Martinez

Eddie Martinez (b.1977) lives and works in Brooklyn. Martinez has exhibited internationally, including Kunstmuseum Bonn; The Saatchi Gallery, London; Garage Centre For Contemporary Culture, Moscow; Museo de la Ciudad de México, Mexico City; and Deste Foundation Centre for Contemporary Art, Athens. In September 2017, Martinez will hold a significant solo exhibition of works on paper at the Drawing Center, New York, in 2017. Martinez will also hold his first solo museum exhibition in late 2017, at The Davis Museum at Wellesley College, Massachusetts.

Timothy Taylor

Over the past 20 years Timothy Taylor has developed a multi-generational roster of artists, united by a lineage that stems from an interest in Post-War Abstraction. Through this programme, Sean Scully, Kiki Smith, Josephine Meckseper, Richard Patterson, Alex Katz, Gabriel de la Mora, Eduardo Terrazas, Ding Yi, Fiona Rae and Shezad Dawood among others are posited as contemporary peers to the estates of Antoni Tàpies, Hans Hartung, Simon Hantaï and Serge Poliakoff.