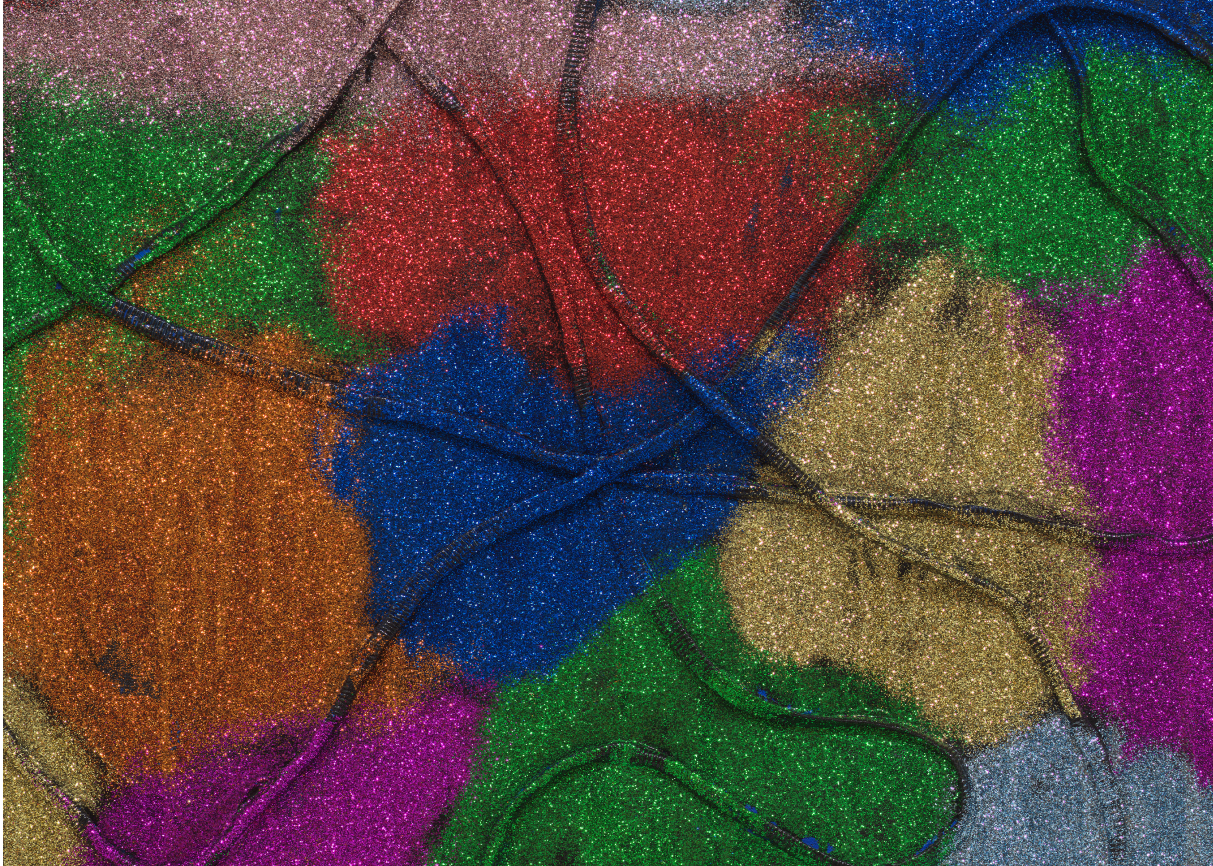


Timothy Taylor



Chris Martin, *Untitled* (detail), 2024-25. Glitter, aluminum conduit, and acrylic on canvas, 48 × 55 in. (121.9 × 139.7 cm)
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Summer Highlights

31 July — 6 September 2025
15 Bolton Street, London

Timothy Taylor is pleased to announce *Summer Highlights*, a group presentation opening on 31 July at the London gallery. Showcasing paintings and sculptures—many created specifically for this occasion—the show features a dynamic selection of works by Marina Adams, John Chamberlain, Daniel Crews-Chubb, Armen Eloyan, Alex Katz, Yayoi Kusama, Sean Landers, Jonathan Lasker, Brice Marden, Chris Martin, Eddie Martinez, Annie Morris, Richard Patterson, Michel Pérez Pollo, Sean Scully, Kiki Smith, and Paul Anthony Smith. Celebrating the diversity and vitality of the gallery's program, *Summer Highlights* brings these voices into dialogue across generations and practices.

In Sean Landers's painting *Blue Jay* (2025), a stag, alert with an uncanny sense of existential awareness, is poised before a quiet landscape. Behind the creature are aspen trees, where incised text includes the lines: All the things we fear are illusions that we willingly participate in... Smell the wetness of earth after a recent rain watch the clouds float overhead. For Landers, the aspen tree symbolises interconnectedness, as the species grows in colonies along rhizomatic root systems. Here, the deer, the unpictured bird, the viewer, are all embraced in this call to appreciate our world.

Marina Adams's 2025 painting *Love Letter* features a radiant pattern of relaxed geometric forms. The vibrant canvas centers on an energetic blue glyph that intersects passages of undulating yellow, pink, green, and oxblood hues. Muscular and ethereal, the composition demonstrates the inherent balance that Adams's work embodies—her paintings are at once universal, specific, and deeply receptive to the flows and flux of our world.

In two paintings by Paul Anthony Smith, each *Untitled* (2025) from his ongoing series *Dreams Deferred*, abundant fields of flowers are viewed through the pattern of chain-link fencing. Titled after a line from Langston Hughes's 1951 poem "Harlem," the impasto works in this series call to mind notions of leisure and prosperity, as well as exclusion from these experiences. Here, the rhombic fencing abstracts sun-kissed scenes of marigolds, hydrangeas, and lilies. Painting with oil stick over photographs taken in both historic gardens and plots in urban spaces, Smith asks what the natural spaces that surround us tell us about ourselves.

Together, the works on view offer a compelling glimpse into the bold, nuanced, and thought-provoking explorations of the gallery's artists today.

Press Inquiries

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