

Timothy Taylor



Lauren Satlowski, *Big Intestine* (detail), 2025; Oil on linen, 64 × 50 in. (162.6 × 127 cm) © Lauren Satlowski

Lauren Satlowski Not All Clues Are Paintings But All Paintings Are Clues

30 October—13 December 2025
74 Leonard Street, New York

Timothy Taylor is pleased to announce *Not All Clues Are Paintings But All Paintings Are Clues*, an exhibition of new paintings by Lauren Satlowski. Opening on 30 October, the artist's debut presentation with the gallery will feature paintings that explore the surreal and sometimes sublime aspects of our most mundane activities and encounters.

In Satlowski's uncanny, meticulously rendered paintings, mismatched objects—some familiar, others strange—are arranged within twilight landscapes or ambiguous interiors, where ethereal and refracted light evokes a sense of body horror and alienation. She views her approach like that of a production designer, employing objects as props that assist a greater narrative and invite free association. Her labour-intensive process heightens everyday materials, imbuing disposable goods and tchotchkes with a sense of the sacred. Painted in vivid detail—the dimensionality of glass jars and figurines is captured such that the objects appear to sit on top of the canvas—her work plays with the accessibility of photorealist modalities, creating images that glimmer between recognisability and abstraction.

Satlowski's most recent body of work looks at objects, substances, and processes that are pervasive in a typical life at work. Here, coffee and its attendant contexts and apparatuses serve as a metaphor for the flows of work rituals. Several of the paintings on view feature souvenir mugs or single-use cups emblazoned with decorative patterns and images. We see references to work environments, sterile desks and chairs, but also stretches of glistening viscera. Spills, splashes, and stains—sometimes blood-like and sometimes reminiscent of colour field painting—recall bodily fluids, but also art historical engagements with paint. Together, these images elevate the banalities of daily ritual to almost supernatural realms. Incorporating intestines alongside elysian imagery, the artist evokes the tension between moments of transcendence and the vulnerable realities of the body. As in her other bodies of work, Satlowski's chosen subjects recall notions of—and reactions to—kitsch; in particular, a formulation from Milan Kundera, who describes kitsch as, “the absolute denial of shit, in both the literal and figurative senses of the word; kitsch excludes everything from its purview which is essentially unacceptable in human Existence.”

With her distinct vernacular, Satlowski participates in a lineage of historical surrealism that responds to the ways in which perception and emotion are shaped by social and political upheaval and technological change. Her paintings reflect the specific absurdity of the contemporary world. The paintings *Fallers Office* and *Office Dumpo* (both 2025) feature a doodle of a cartoonish figure falling face first on the floor, surrounded by overturned office furniture, airborne papers, and spilled beverages. The work holds multiple perspectives, durations, and registers of image-making together, suggesting utter disjunction.

About the Artist

Lauren Satlowski was born in Detroit in 1984 and lives and works in Los Angeles. She holds an MFA from Cranbrook Academy of Art, Bloomfield Hills, MI (2013), and a BFA from Wayne State University, Detroit (2009). Recent solo exhibitions dedicated to her work include *Amateurs of Time, Epicures of Duration*, Micki Meng, Paris (2024); *Please Allow the Pipes to Function* at Office Baroque, Antwerp (2023); *Watch the Bouncing Ball* at Bel Ami, Los Angeles (2020); *74 Rue Mazarine* with DM Office, Paris (2019); and *Gadzin's Bell* at ODD ARK, Los Angeles (2018). She has recently participated in group exhibitions at such venues as Columbus Museum of Art (2023); Blum and Poe, Los Angeles (2022); Asia Art Center, Taipei (2021); Petzel, New York (2021); California Polytechnic State University, San Luis Obispo, CA (2019); and Chateau Shatto, Los Angeles (2019). Her work resides in the collections of the Columbus Museum of Art; Institute of Contemporary Art, Miami; X Museum, Beijing; Los Angeles County Museum of Art; and Los Angeles Contemporary Archive.

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