

Timothy Taylor



Alice Tippit, *Dark Engine* (detail), 2025. Neon sign with 4-circuit animation, 48 ½ × 28 ½ in. (123.2 × 72.4 cm), edition 1 of 3 + 1 AP
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Frieze Los Angeles

26 February—1 March 2026

Booth B12

Santa Monica Airport, California

Timothy Taylor is pleased to return to Frieze Los Angeles 2026 with a presentation of new work by gallery artists, bringing together paintings and sculptures that underscore the program's sustained engagement with surface and colour.

In Booth B12, the gallery presents work by an intergenerational group of artists, including Alicia Adamerovich, Marina Adams, Daniel Crews-Chubb, Jorge Eielson, Alex Katz, Sean Landers, Sahara Longe, Chris Martin, Eddie Martinez, Annie Morris, Hilary Pecis, Hayal Pozanti, Lauren Satlowski, Paul Anthony Smith, Kiki Smith, Alice Tippit, and Martha Tuttle, alongside Ed Ruscha's, *Automatic* (1971) a gunpowder and pastel work on paper. Addressing themes ranging from the natural world and cultural memory to consumerism, mythology, and symbolism, the works demonstrate a range of distinct approaches to form and material.

Alice Tippit conceived her first neon sculptural work for this presentation. *Dark Engine* (2025), an animated flickering neon sign, will also be included in the artist's first institutional solo exhibition at

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the DePaul Art Museum in Chicago, opening on 5 March. Our booth will also feature the paintings *Haunt* and *Freak* (both 2024), executed in Tippit's signature hard-edged style and subdued palette, each offering canny plays of visual metaphor and allusion.

Two paintings by Chris Martin feature riotous compositions of painted and collaged elements. In *Proposal For A New Cosmological Model* (2024), planetary forms and arcane symbols are obscured by radiant gestures of glittering ultramarine. *Cherry Grove (Fire Island #1)* (2024–26) features tangles of searching green lines that open up to passages of painterly incident; the accumulation of immediate marks suggests a landscape at twilight.

Frieze Los Angeles coincides with Paul Anthony Smith's debut exhibition with the gallery in London, which features several works from the artist's ongoing series *Dreams Deferred*. In our booth, two large-scale paintings from the series feature cherry blossoms on skyward-reaching branches; in one canvas, the scene is viewed through an imposing chain-link fence, while in the other, the vantage of the lush environment is unobstructed.

Five small-scale paintings by Eddie Martinez, each characterised by the artist's layered maximalism and populated with recurring motifs—butterflies, flowers, tabletops, and abstracted figures—will be featured in the presentation. These intimate works emerge from Martinez's translation and recombination of the abundant sketches he compulsively makes in response to his quotidian experience.

From Annie Morris, we will include two small-scale *Stacks* (2025, 2026) in buoyant, saturated hues. These totemic groupings of heterogeneous spheres evoke the emotional resonance of human posture: in one sculpture, the orbs gracefully and improbably hold each other up, while in the other, the top-heavy stack suggests a more precarious arrangement. These works are complemented by Morris's tapestry *Purple Landscape* (2021), for which the artist meticulously recreated her vibrant automatic drawings on canvas with thread, conjuring the effects of gestural mark-making through a range of stitching techniques.

Press Inquiries

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