

TYRA TINGLEFF

PRESS SELECTION



"MY INTEREST IN WORKING WITH ART COMES FROM UNNOTICED DISTURBANCES WHERE ONE'S "SILENCE" IS ANOTHER'S "NOISE", AND HOW THESE OPPOSITIONAL WAYS OF PERCEPTION CAN MERGE INTO A TEMPORARY UNDERSTANDING OF SOMETHING UNSAID."

Could you tell us a bit about yourself and your background? Where did you study?

I grew up in a small town called Hønefoss outside Oslo in Norway. When I was 19 I moved to Copenhagen. I received my BA in Fine Art in Bergen, Norway in 2008 and did an exchange at the Royal Academy in Copenhagen where I studied under professor Tumi Magnusson. I then moved to Berlin where I lived & worked until 2011. At this time, I was accepted into Royal College of Art in London and received my MA in Painting in 2013. After this, I moved back to Berlin but have travelled quite a bit for shows that I have been included in. Most recently, I returned back to London where I have been living and working for almost a year now. My life is quite nomadic...

You currently have a solo show at The Sunday Painter titled "will always be the opposite". Could you tell us a bit about the show and the meaning behind the title?

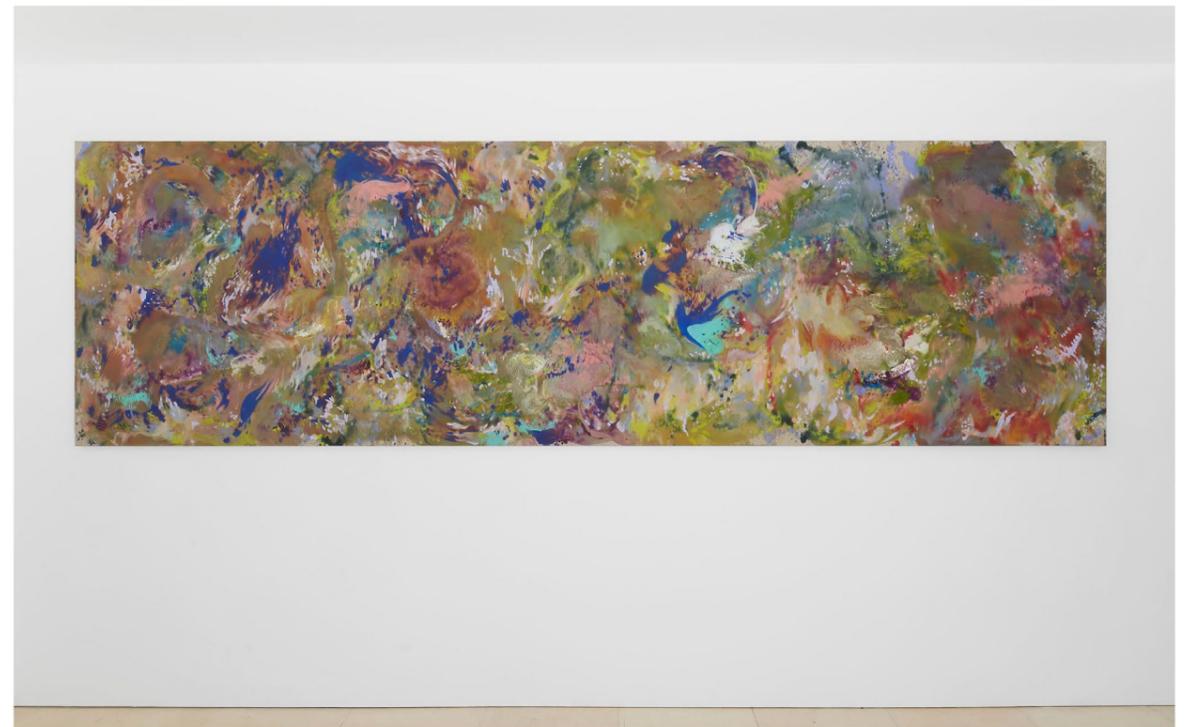
I found this title during painting in the studio. I think that abstract painters can sometimes have a vision in their mind about what they believe the outcome of the painting will be, but almost in every instance the actual outcome of the painting ends up being something they did not imagine or expect, it's a usually surprise and the 'opposite' of their expectations. But hopefully it's a title that can accompany many things in life..

Your work is a pool of movement and expression that one could swim in, could you tell us a bit about your paintings and what influences you have?

For me, painting becomes a test of our own objectivity. It challenges what we regard and describe as "real" and shows it is a fundamentally uncertain thing. I don't want my paintings to represent one thing too clearly, so I blur things to make everything equally important and equally unimportant. I blur things to make all the parts fit. My interest in working with art comes from unnoticed disturbances where one's "silence" is another's "noise", and how these oppositional ways of perception can merge into a temporary understanding of something unsaid. Which for me is a force within art. How to direct focus by cancelling the meaning of something else? A clear interest for me comes from these spots, where things meet and in the meeting point equalise each other.

How do you go about naming your work?

I am always writing down short phrases or sentences from books, personal notes of what I see in daily life, or have heard or said in conversations with people. The sentences that I pick for titles are the ones that I believe gives a strong guidance to the work. I think literature and poetry can be a powerful tool to be used together with painting but, I enjoy to mix a slight dark humour into the titles to relax the viewer from the seriousness of abstract painting. To be an abstract painter today has such a heavy theoretical history and these titles embody the personal battle I have with the traditional meaning art history has forced into abstract painting. They essentially bring a human everyday link while looking at my painting.



"Of course I'm not sorry" 460 x 136 cm. Oil on raw-linen. 2018

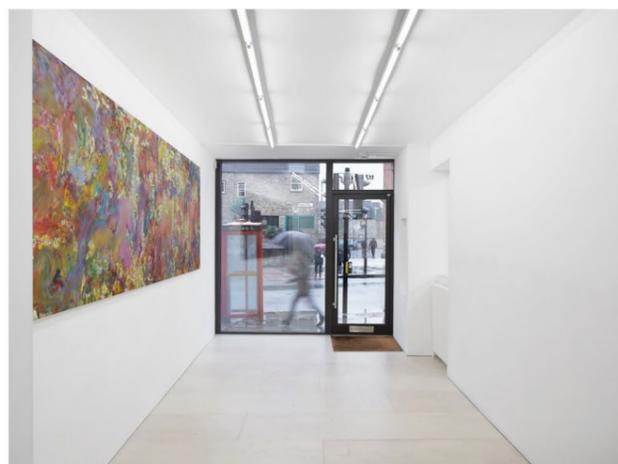
Tell us a bit about how you spend your day / studio routine? What is your studio like?

My main base studio for the past 10 years has been located in Berlin in Uferhallen, which is around 70 sq. meters, but the past 1/2 year I have been located in a beautiful studio in the Old Biscuit Factory which is around 100 sq. meters. I specifically chose the Biscuit Factory studio in order to make large panoramic & portrait format works for the Sunday Painter space and their Frieze Art Fair solo presentation. I am working a lot with the architecture this time, so the scale of the canvases needed a lot of space.. I usually wake up around 7-8am to do my administration work at home so that I am not bothered by this in the studio space. I enter the studio around 12pm, have a coffee or tea, make phone calls and mentally prepare for painting. I contemplate the moves I made the day prior on the paintings, and what moves I would like to do that present day.

An hour or two later my studio manager comes in to start working with me. I chose to work with a studio manager recently so I could efficiently create the high amount of work that was needed for these 2 upcoming shows & fair. My studio manager & I have developed an efficient painting routine, where we start by either gathering supplies or mix oil / airbrush colours that will be used during the day and then spend the rest of the day carrying out painting and critiquing the work as it develops. My studio is split into 2 zones, one zone of the studio is where I choose & mix all the colours and where I sometimes paint smaller paintings on the wall. The other zone is mainly where I paint on the big canvas on self-made tables or on the walls. This zone is also used as a viewing space to properly look at the work. I usually paint approximately 8 hrs a day, but obviously, my life and studio routine change when the exhibition tide comes and goes.



"will always be the opposite" outside The Sunday Painter, 2018



Apart from your solo show at The Sunday Painter, is there anything new and exciting in the pipeline you would like to tell us about?

I am very excited to have the opportunity of a solo presentation with my gallery The Sunday Painter at Frieze Art Fair at the beginning of May in New York, and then a very nice group exhibition at Kunstner Forbundet in Oslo the end of the same month.

Tingleff's show at The Sunday Painter will be on till 12th May.

What artwork have you seen recently that has resonated with you?

I was recently in Basel, where I saw the Bruce Nauman retrospective called 'The Disappearing Act' at Schaulager. It was so touching to see most of his life's work in one place. I believe he embodied everything emotional possible that one can achieve through their art. I also think the title of the show was brilliant for his retrospective.

Tyra Tingleff: Will Always be the Opposite review

Art ★★★★★



© Tyra Tingleff. Image courtesy of The Sunday Painter

Time Out says ★★★★★

If there's one thing that could have improved late-period Monet, it's if he'd hit a bong every once in a while. And that's kind of how Norwegian artist Tyra Tingleff's work feels. Her big, long abstract paintings have a serious washed-out 'Water Lilies'-vibe; they seem to hum with a psychedelic air all their own.

From a distance, taken as a whole, the three paintings here are shimmering multi-coloured dream visions. But up close, whole universes unfold. There are endless sorts of marks, thousands of perspectives.

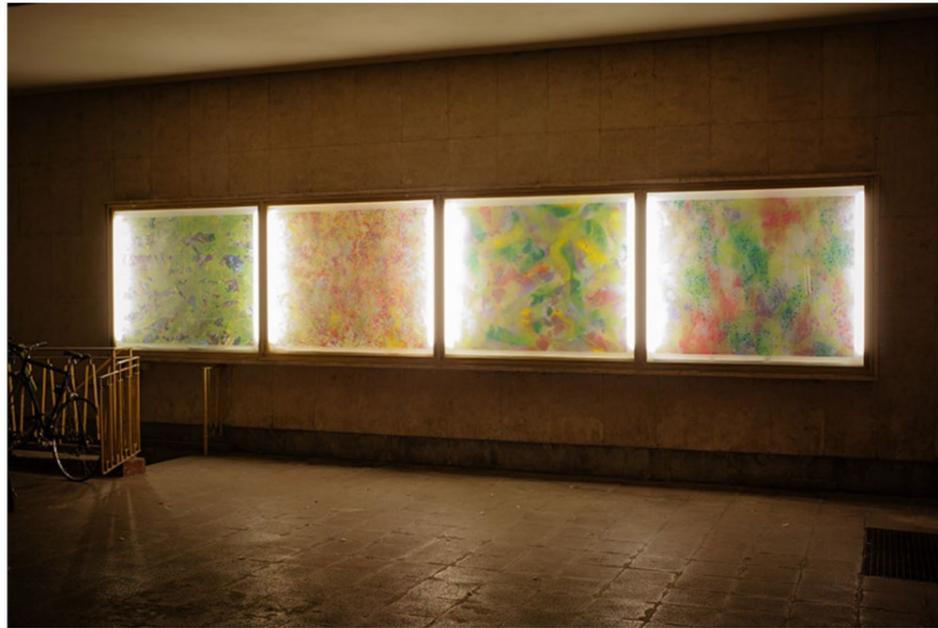
It's a constant battle between micro and macro: big thick gestures, tiny mini daubs, smooth waves of paint, minuscule dribbles of colour. Some parts are razor sharp, others completely out of focus. Big/little, clear/hazy, precise/untidy.

These are gorgeous, light abstracts, half-way between impressionism and a wall hanging you'd buy from a head shop in Camden Market. If that doesn't sound totally appealing to you then I don't know what will.

BY: EDDY FRANKEL

Tyra Tingleff

16 Sep - 17 Oct 2015



© Tyra Tingleff
Special consideration for intense associations, 2015
Oil on raw linen
each painting is 160 x 130 cm.

TYRA TINGLEFF

I gave the postman your name
16 September - 17 October 2015

Gertrude Stein wrote how emotional paragraphs are generally made up of unemotional sentences. There is something true to this beyond writing.

Everything can be broken up into mechanical sub-categories of dispassionate particles: The funeral is made up of black fabric, which was mass-produced in India. The wedding is made up of glasses and plates that were ordered from the event supplier. A birth is made up of an epidural anesthesia.

The sentences: the black fabric, the wine glasses, the large needle need only move or behave in the slightest manner, be touched by a certain protagonist, or lie next to another sentence before they gain momentum and form a paragraph. And you can be sure that most of those paragraphs go down a predictable path: the polyester black fabric becomes the hotel 'do not disturb sign' for the widow's tears, the wine glasses shatter on the floor while chatter about divorce permeates, and the anesthesia, well, is there to numb, so there must be something awfully painful to numb.

The sentences tend to flow down common crevices. And the common knowledge of those sentences bring them together into large paragraphical waterfalls.

It's the ease of the river's current that Tyra Tingleff avoids in her paintings. Each layer of paint is a sentence that quickly gains momentum. So, she diverges it with the introduction of a new sentence and then the next. The moment a stream picks up speed, it is branched off into another direction. And so when tragic mourning tickles the seams of the black fabric, Tingleff might submerge it under the ocean where a few tears won't make a difference.

But that's just a metaphor, because we are of course talking about painting. An English sentence tends to run left to right, and its paragraph top to bottom. A painting's sentence doesn't follow English, Asian or Arabic guidelines, it moves at free will, left right, up and down all at once. Its paragraphs move forward, towards you away from the wall. The sentences run right on top of each other, blocking, correcting and negotiating their disagreements. They are unruly siblings, sometimes letting another speak, to only later rudely cut in, bulldozing anything in its path. The painting's sentences have hacked each other into halves, their speech split into quarters, and their words folded into eighths.

Emotional paragraphs are made up of unemotional sentences. Could we call each accumulation of fragmented sentences a paragraph? It's not emotionless, it's just a letter pasted together from thousands of newspaper clippings, each typed character came from another story perhaps about a death, a wedding or a birth. They were selected, cut out, pasted onto the paper, packed and sent out. I gave the postman your name. And when you open it you'll see that they are paragraphs to be sure.

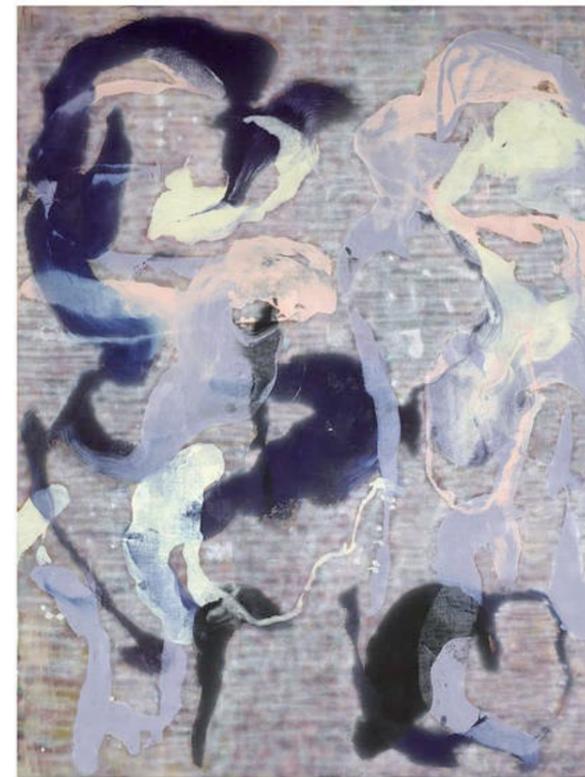
Anna Szaflarski

THE WALL STREET JOURNAL.

ARTS | ARTS IN REVIEW | ART REVIEW

Cheerful Narrative Detail and
Meaningful Restraint

Niki de Saint Phalle, Albert Oehlen, Jorunn Hancke Øgstad and Tyra Tingleff in Fine Art



'Everything arrived as sealed' (2015) by Tyra Tingleff PHOTO: RH CONTEMPORARY ART

Jorunn Hancke
Øgstad and Tyra
Tingleff: Lost
Doubloons Rest

RH Contemporary Art
437 W. 16th St., (212)
675-4200

Through Sept. 5

In November 2013, the retailer Restoration Hardware opened a six-story, almost 30,000-square-foot contemporary art gallery on the southern edge of Chelsea. Since then, RH Contemporary has run multiple exhibitions at once, launched an online art magazine, and undertaken an artist-in-residence program.

Whether it's because the gallery's parent company specializes in

upscale home furnishings in easy-on-the-eyes suede-like neutrals and gun-barrel grays that have just a touch of steampunk about them, or because of art-world superciliousness, RH Contemporary has gotten more slick Sunday-supplement attention than serious critical coverage.

The current ground-floor—and de facto featured—duo show of Norwegian painters Jorunn Hancke Øgstad (b. 1979) and Tyra Tingleff (b. 1984), who both work in Berlin among other places, is pretty good, if a little cautious. Ms. Øgstad's abstractions—improvised in dye pigment on un-gesso'd canvas—are the better by a small margin because they're more consistent in their delicacy. Ms. Tingleff's work is slightly more raucous, but indecisive. "I blur things to make everything equally important and equally unimportant," she says. "I blur things to make all the parts fit." This artist's statement is entirely consistent with the Restoration Hardware aesthetic.

Tyra Tingleff + *Ströme* (2015) exhibition photos

Streamlining.

reviews



by [Roxanne](#) on 25/05/2015

Showing alongside and in parallel with each other at Birsfelden's [SALTS](#) between January 31 and March 13, a solo exhibition by [Tyra Tingleff](#) and a joint one by [Gina Folly](#) and [Mandla Reuter](#) are connected by their position in relation to movement, or lack thereof. With a press release subtitled 'Timeless', Tingleff's *Closer Scrub* is neither about emptiness, nor is it motionless. Within her impressionist paintings hung across two white-walled rooms, there is a variation in brightness, hue and saturation, that speaks to a layering of events. Time can be ceased and compressed with a huge number of episodes, images and information; each scratched and tortured canvas is imbued with these on a timeline, their meaning embedded in each brushstroke. It's a collision of data within a linearity that disrupts a 'natural' flow of time.

Folly and Reuter's shared *Ströme* (German for 'streams', or 'currents') exhibition on the other hand, explores nature as its theme but not nature itself. Instead, theirs is a copied or conceptualised idea of the 'natural' in contemporary urban areas. Throughout the works, both artists focus on these artificial representations in pieces made of polycarbonate, stainless-steel, even a Sodium-vapor lamp. In response to a constructed world of artificial infrastructure, these are industrial materials that rely on natural elements to produce them.

Folly's work, particularly, investigates the modern zoos or animal parks mirroring the fantasy of the natural world in the *Magic Box* (2015) series and a projection of a rainforest on a wall in *So Far* (2014). The boxes are food containers for monkeys foraging in captivity, giving a simplified version of natural events. Meanwhile, Reuter presents an ancient manhole cover that indicates the existence of a stream of water underneath. It acts as a medium separating an invisible underground from its visible, man-made, surface. A cover for this hidden artificial infrastructure of a stream captured for the sake of supporting a human population, the current of cultural exchange is embodied in this water shipped from Iquitos, Peru, via Lima to Rotterdam.



Tyra Tingleff, *Closer Scrub* (2015) @ SALTS. Exhibition view. Photo by Gunnar Meier. Courtesy the artist.

It's this sort of flow and motion of cultural production that draws both *Ströme* and *Closer Scrub* together. Where Reuter's bright yellow gas lamp imitates time shifting from night to day, as well as a day-light lamp enhancing the natural light that already exists, Tingleff's *Closer Scrub* obscures a sense of time, or duration in action. Both generate a surreal state separating the gallery space from the outside, which in this case is nature. **

JULIET

(<http://julietartmagazine.com/en/>)

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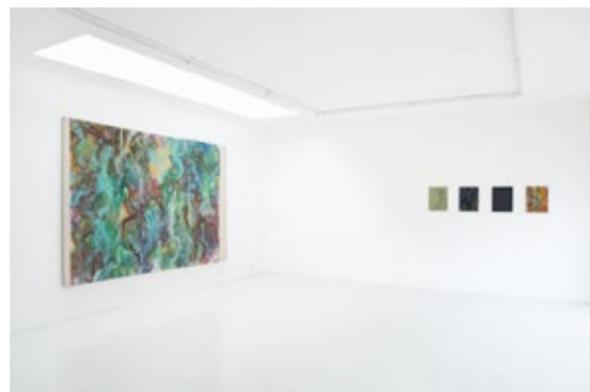
Tyra Tingleff at Studiolo #12

Posted on Wednesday November 5th, 2014 (<http://julietartmagazine.com/en/tyra-tingleff-studiolo-12/>)

(<http://julietartmagazine.com/en/tyra-tingleff-studiolo-12/>)

CRISMON – quality of red. English term used to indicate Crimson Red, BS number 540. Title of the work by Tyra Tingleff, edited for *Studiolo #12*, Spazio Cabinet, Milan.

Tyra Tingleff defines herself “hardcore”. She deals with rhythm, and “city landscapes”, but paradoxically she is not sentimentalist not even romantic. Every gesture of her deals with Painting and with Art history, therefore it can only be spontaneous and in respect of the *portrait mode*, avoiding the horizontality of the naturalistic landscape by dividing the only horizontal painting present in *Studiolo #12* with two vertical stripes and two side cuts in order to permit to the color to expand on the top and on the bottom. The four little paintings *Untitled* accompany *Crimson* as subtitles, captions that support any present gesture. Paintings are created during their realization process. Time is dedicated to the research of Beauty



(<http://julietartmagazine.com/wp-content/uploads/2014/11/1-Tyra-Tingleff-Studiolo-12-2014-Courtesy-Artist-and-Studiolo-Milan.jpg>)

Tyra Tingleff, *Studiolo #12*, 2014 – Courtesy Artist and Studiolo, Milan

and it is necessary to insist to take it out. Research is not an easy path. Infatuated, the artist reveals her way of functioning : at the same time, she works to a big number of paintings, without having an idea of what might be the final result, she has no guarantee of it. But she does not care. She is not fascinated with the immediate answer and she believes that any answer is subjective, allowing anybody to freely interpret her paintings. A moment is enough to see the accomplished and satisfying work, thus to transmit the remaining energy to another empty canvas.

To find out more, we have interviewed the curator and director of Spazio Cabinet, **Maria Chiara Valacchi**.

Any comments on Tyra's exhibition and work.

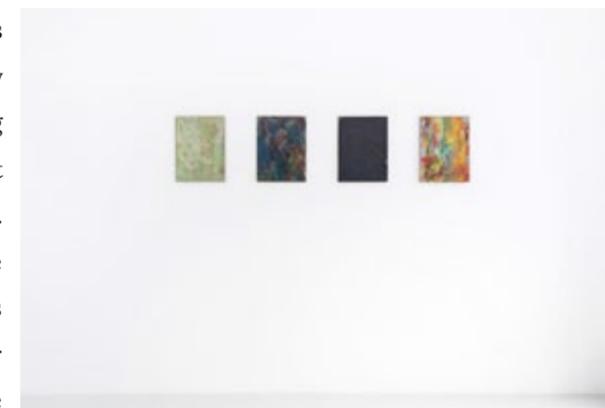
I am very proud that Tyra Tingleff has presented for the *Studiolo #12* her biggest and more complex work done for a gallery and in general for an exhibition, that is the outcome of a work and a reciprocal dialogue lasted for about four months.

How do you feel working with under 30 artists? Why this choice?

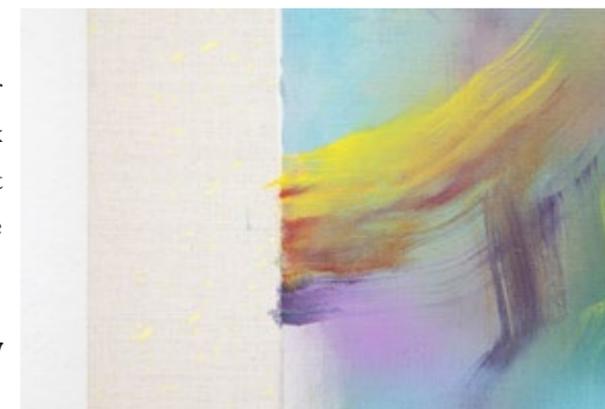
I think that working with artists of the same generation is empathically more genuine, mostly because the cultural heritage is often similar and because it exists a natural balanced experience that facilitate the relations; I also feel interesting to develop together with them researches that are fed with a reciprocal and more direct contamination of ideas. Dealing with more mature artists can often bring the benefit of precious teachings, but rarely the performance of a curator – unless there are more technical aspects – can actually bring a value to the work and its final resolution.

When and how Studiolo was born? What was the need that led to this project?

Studiolo was born in 2010 as a parallel program to Cabinet and essentially dedicated to support unreleased projects of young emerging international



Tyra Tingleff, *Studiolo #12*, 2014 – Courtesy Artist and Studiolo, Milan



Tyra Tingleff, *Crimson (detail)*, 2014, oil on canvas, 200x300 cm – Courtesy Artist and Studiolo, Milan



artists. The exhibitions are different from the no-profit Cabinet, that is exclusively dedicated to double-shows of mid-career artists, as from the beginning they are based to the productions of solo shows, often concluded in strict relationship with the space. The need was to concretize a research on a very strict selection of Italian and foreign artists, all born after the '80 and a lot of them at their first personal experience in Italy, that through their work could put the basis for a discussion on the new approaches to art disciplines, with particular attention to the painting world.

On October, 25 you launched at the Modern and Contemporary Art Gallery of the Republic of San Marino the exhibition “Studiolo. The Best of Italian Youth”. Tell us something on this.

The Best of Italian Youth is the third appointment, after *Gen X* (with Pierpaolo Campanini, Kaye Donachie, Paul Housley, Victor Man, Sophie Von Hellermann) and *San Marino Calling (con Alexis Marguerite Teplin)*, dedicated to international painting in which I am involved, as a curator, for the museums network of the Republic of San Marino. The new exhibition, that is also supported by the same Spazio Cabinet of Milan, involves six Italian artists, all born after the '80, that have chosen painting and its possible alterations as privileged language of their research. A generation of artists raised, in Italy, in the shadow of a strong cultural anxiety paying more attention to the celebration of sole conceptual practices and often more focused to the registration of “aligning” processes. Pierluigi Antonucci, Marco Basta, Giulio Frigo, Gaia Fugazza, Michele Tocca and Alessia Xausa represent a precise generational selection that feels the burden of painting, the substance of the matter and the tumult coming from such a distant place.