

Timothy Taylor



Daniel Crews-Chubb, *Out of Chaos II (Pink)* (detail), 2024. Oil, pigment stick, acrylic, ink, charcoal, spray paint, sand, and collaged fabrics on canvas, 106 ¼ × 118 ½ in. (270 × 301 cm) © Daniel Crews-Chubb

Daniel Crews-Chubb Out of Chaos

6 September — 19 October 2024
74 Leonard Street, New York

Timothy Taylor is pleased to present *Out of Chaos*, an exhibition of new paintings by Daniel Crews-Chubb. The artist's third presentation with the gallery will feature large and medium-scale paintings as well as works on paper. Featuring riotous accumulations of urgent marks and a vivid atmosphere, the works in the exhibition explore the ways in which composition emerges from disorder, centering on the figure as a motif.

The exhibition's title, *Out of Chaos*—which is shared by a series of paintings on view—is drawn from the ancient Greek mythological notion that chaos is a state of undifferentiated matter from which the universe emerged. Crews-Chubb's paintings are driven by the idea that infinity is a loop between chaos and order, and that energy is not destroyed but transformed.

In his paintings of individual or groups of figures, Crews-Chubb conceives of the body as a temporary vessel for energy, spirit, and form. Genderless, deracialized, and ahistorical, his subjects serve as organising structures around which he makes intuitive marks. The artist typically works on ten to twelve canvases simultaneously, so that a body of paintings becomes realised at once. He lays canvas on the floor,

spilling ink and throwing or spraying paint, allowing a figure to emerge. He then enters the composition with vigorous scrawls of charcoal, destructing and rebuilding the figure. Sections of raw canvas offer breathing room to an otherwise densely worked surface. He takes a sculptural approach to the paintings, collaging squares of unpainted canvas and coloured fabric atop the existing picture to edit or build up the composition, achieving a depth of surface that cannot be translated to digital images.

Across his work, Crews-Chubb reflects on ancient cosmologies, considering the commonalities among the mythologies of such cultures as the Toltecs, Mayans, Romans, Greeks, and Egyptians. Where his previous work referenced specific deities, his recent paintings find a more universal entry point—they explore the very idea of the godlike figure and the synergism behind the fact that so many cultures arrived at the concept of a deity. The *Immortals* series, of which there are two in this exhibition, recalls the timelessness of depictions of the human figure, as well as its projection into godly realms. Referencing the Cubist approach to depicting a subject from multiple angles at once, he introduces conflicting marks, contours, and profiles, heightening the works' sense of atemporality and flux.

Crews-Chubb's recent work further investigates the phenomenon of pareidolia, a human tendency to find and make sense of patterns within abstract visual information—like finding animal shapes in clouds. This inclination results from the brain seeking safety, as an infant seeks their mother's face from a sea of unknowable sensory input. In his newest paintings, Crews-Chubb offers a melee of texture, line, and form, so that the viewer might undergo their own process of recognition.

This exhibition is accompanied by a fully illustrated monograph published by Anomie, with newly commissioned texts by Jennifer Higgle and Matthew Holman, as well as an interview with Amah-Rose Abrams.

About the Artist

Daniel Crews-Chubb (b. 1984, Northampton, United Kingdom) is a London-based painter whose mixed-media works wrestle with the human condition and modes of self-expression. While his work mines our contemporary visual culture, Crews-Chubb intertwines canonical sources and classical allusions in paintings that are at once fantastical and relevant. He selects archetypes and symbols at will to create a highly personal, idiosyncratic lexicon of human and bestial figures. Crews-Chubb holds degrees from Chelsea College of Arts and Turps Art School, both in London. In addition to a forthcoming solo exhibition at the Long Museum, Shanghai (2024), the artist was recently the subject of a two-person exhibition alongside Flora Yukhnovich at the Ashmolean Museum, Oxford (2022). His work has also featured in solo exhibitions at Timothy Taylor, London (2021); Choi and Lager Gallery, Seoul (2021); Timothy Taylor, New York (2020); Roberts Project, Los Angeles (2018, 2021); Vigo Gallery, London (2016); and Galerist, Istanbul (2014), among others. Recent group exhibitions include *Something Happened*, PowerLong Museum, Shanghai (2020); *45 at 45*, La Louver, Los Angeles (2020); *Telescope*, curated by Nigel Cooke, Hastings Contemporary, United Kingdom (2019); *Tree*, Vigo Gallery, London (2018); and *ICONOCLASTS: Art out of the Mainstream*, Saatchi Gallery, London (2017). His works are represented in international public and private collections including the Ashmolean Museum, Oxford; Denver Art Museum, Colorado; Inimá de Paula Museum, Belo Horizonte, Brazil; Long Museum, Shanghai; Saatchi Gallery, London; Bunker Artspace and Beth Rudin de Woody Collections, Palm Beach and New York; and Hall Art Foundation, New York.

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