

SCOTT LYALL

Scott Lyall combines drawing, painting, sculpture, and found objects into what he describes as a ‘scenography without actors,’ or ‘plastic supports for an almost clientless sense of design.’ His production revolves around issues related to sculptural display, the relationships between graphic processes, and the design legacies of conceptualism.

While Lyall’s earlier work involved installations created from construction and everyday materials such as particleboard, styrofoam, and other ephemeral fragments, his recent practice is predominantly comprised of graphic assemblages and printouts produced without direct mediation of an image. Referencing Bruno Latour, the artist describes his *Nudes* and *EVEs* series as “design all the way down,” a statement that resonates with Mark Rothko’s use of pigmented gessoes to achieve what he called “color all the way down.”

Originating from the basic and most abstract unit of the digital realm—the single color pixel—the pale hues of Lyall’s color wave paintings and stickers are formed through a method of mathematical interpolation that generates a unique and potentially infinite bitstream. The resulting information is sent directly to the print heads, which apply sheer layers of ink such that the gradient color-deposits are mixed directly on the substrate. The immediate relationship between the numerical formula and the printer is akin to a “fauve” effect of releasing color from the received image. Embodying a movement from pure quantity—a digital field of dispersions and exchange—to form, these works are inherently split objects that exist first immaterially, and materially in the last instance. They address the informational fetish of recent art and the dissolution of visible signs.

The *Nudes* stand slightly detached from the wall, affixed to hand-painted monochrome MDF panels of corresponding dimensions, which are in turn attached to the wall directly – digital dust on canvas, one might say, over compressed and solidified wood powder. The pieces combine ink and its erasure in canvases subjected to multiple passes through a UV-based printer. The result is a subtle residual ‘tan’ that suggests an index of rays ‘beyond color’ that affect the tonal assemblage. Lyall describes the *EVE* vinyl adhesive sheets as ‘thin reliefs,’ and relates the printed posters to a generalized artistic space between painted, sculptural, and architectural forms. A glued sticker on one side of the panel and a spray of cartridge inks on the other establish a relationship between plastic and graphic determinations of the print. The interaction of the surfaces of the ultrathin paste-up and the façade of a smooth wall creates an implication of depth. Because of the use of non-archival inks in the instance of the adhesive sheets, each printout will eventually fade to white, thus merging with and disappearing into the wall that houses it. In this sense, these works exist beyond the traditional confines of the wall and architecture more generally. A further constitutive feature of the file is its capacity to circulate electronically freely around the globe and beyond before the moment of incarnation. The owners of unique bitstreams are then entrusted to printout new iterations of the color fields at will. This is painting engaging the digital realm and pushing it to the limit of its material and conceptual possibilities by reducing it to a sequence of three discrete and subjective gestures: 1. The random selection of an entry point among the 284 million color options. 2. The algorithmic unleashing of the infinite expansion of the file. 3. The final decision to cut the color progression in a particular place, that is finding the edges of the gradient before outputting its content onto a chosen substrate. As such, the painting object is suspended until the last impulse of incarnation.

In line with the dehierarchization proposed by monochrome painting in the 1950s, Lyall considers his work to be a function of its interaction with the surrounding space. The environment provides a space of aleatory, open representation, which might be captured by Cage’s description of Rauschenberg’s White Paintings as “airports for the lights, shadows, and particles.” To the most limited form of commercially printed material, Lyall adds the speculative image of mental projection without an end. The works become advertisements for this ‘grey matter.’ In Lyall’s words, “It will be whatever reality does not prevent it from becoming...”

*Scott Lyall (b. Toronto, 1964) lives and works in Toronto and New York. He earned his MFA from the California Institute of the Art in 1993. His solo and two-person exhibitions include Susan Hobbs Gallery, Toronto (2018), DRAGONS at Campoli Presti, London (2017), Dragons. SLStudio.clone 1/2/1 – SLStudio.clone 1/10/1 at Campoli Presti, Paris (2017), Black Glass at Miguel Abreu Gallery (2015), ΟΪΝΟΠΟ ΠΩΝΤΟΝ [Winedark Sea] at Campoli Presti, London (2014), Indiscretion at Miguel Abreu Gallery (2013), Hasta Manaña at Greene Naftali (2011), An Immigrant Affection at Miguel Abreu Gallery (2010), The Color Ball at The Power Plant in Toronto (2008), the little contemporaries at SculptureCenter (2007), and an eponymous exhibition at Greene Naftali (1996), among others. In 2012, he participated in Anti-Establishment, curated by Johanna Burton, at the CCS Bard Hessel Museum. Previously Lyall's work was included in group shows internationally such as Ballistic Poetry, Hermès Foundation, Brussels (2016); Schnitte im Raum, Museum Morsbroich, Leverkusen (2011); Tentation d'Hazard, The Montreal Biennial (2011); New York to London and Back: The Medium of Contingency, Thomas Dane Gallery, London (2011); Collatéral, Le Confort Moderne, Poitiers (2009); The Lining of Forgetting, curated by Xandra Eden, Austin Museum of Art, Weatherspoon Art Museum; and SITE Santa Fe, 7<sup>th</sup> International Biennial (2008). Lyall's work is in the collections of the Albright-Knox Art Gallery, Buffalo, NY; the National Gallery of Canada, Ottawa, Canada; and the Whitney Museum of American Art, New York.*

## MIGUEL ABREU GALLERY

### SCOTT LYALL

Born in Toronto, Canada, 1964  
Lives and works in Toronto and New York

### EDUCATION

1993  
M.F.A., California Institute of the Arts, Valencia, CA

1990  
LL.B., University of Toronto, Toronto, Canada

1987  
Queens University, Kingston, PA

### SELECTED SOLO & TWO-PERSON EXHIBITIONS

2019  
*NON PDF*, Miguel Abreu Gallery, New York (forthcoming)

2018  
*Cave Paintings Now*, Susan Hobbs Gallery, Toronto, Canada

2017  
*DRAGONS*, Campoli Presti, London  
*Dragons. SLStudio.clone 1/2/1 – SLStudio.clone 1/10/1*, Campoli Presti, Paris

2015  
*Black Glass*, Miguel Abreu Gallery, New York

2014  
Susan Hobbs Gallery, Toronto, Canada  
*A Moveable Feast – Part X: Scott Lyall*, Campoli Presti, Paris, France  
*οἶνοπα πόντον*, Campoli Presti, London, UK

2013  
*Indiscretion*, Miguel Abreu Gallery, New York

2011  
*Scott Lyall*, Silver Flag, Montreal, Canada  
*nudes 3*, Campoli Presti, London, UK  
*nudes*, Sutton Lane, Paris, France  
*Sutton Lane visits Klosterfelde: Liz Deschenes & Scott Lyall*, Berlin, Germany  
*Scott Lyall/Rachel Harrison: Double Yolk*, Galerie Christian Nagel, Antwerp, Belgium

2010  
Art |Basel|Miami Beach – Art Nova, Miguel Abreu Gallery  
*An Immigrant Affection*, Miguel Abreu Gallery, New York  
*Early Video*, Susan Hobbs Gallery, Toronto, Canada  
*Scott Lyall & Dan Flavin*, curated by Damien Airault, Le Commissariat, Paris, France  
*Rationalisme Applique: Blake Rayne & Scott Lyall*, 1301PE, Los Angeles, CA

**2008**

*The Color Ball*, The Power Plant, Toronto, Canada

*Simple Agony*, Sutton Lane, London, UK

**2007**

*the little contemporaries*, Sculpture Center, Long Island City, New York

**2006**

*a dancer dances*, Miguel Abreu Gallery, New York

*When Hangover Becomes Form* (collaboration with Rachel Harrison)

- Contemporary Art Gallery, Vancouver, Canada

- LACE, Los Angeles, CA

*an aaliyah*, Susan Hobbs Gallery, Toronto, Canada

**2004**

*The Canon Copiers*, Susan Hobbs Gallery, Toronto, Canada

**2002**

*OK!lahoma (8087/2000/2002)*, Art Gallery of York University, Toronto, Canada

**2001**

Susan Hobbs Gallery, Toronto, Canada

Scott Lyall/Josh Blackwell, Goldman/Tevis, Los Angeles, CA

**1997-98**

*Washington Square*, Greene Naftali Gallery, New York

**1996**

Greene Naftali Gallery, New York

**1994**

Scott Lyall/Blake Rayne, John Good Gallery, New York

## **SELECTED GROUP EXHIBITIONS**

**2016**

*and, something like fire dancing*, Susan Hobbs Gallery, Toronto, Canada

*Ballistic Poetry*, curated by Guillaume Désanges, La Verrière - Hermès Foundation, Brussels

**2015**

*Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York, NY

*Signal Failure*, Pace London, UK

*Works on Paper*, Greene Naftali, New York

**2013**

*Correspondences: Ad Reinhardt at 100*, curated by Alex Bacon and Harrison Tenzer, TEMP Art Space, New York

Group show, Galerie Perrotin, Paris, France

**2012**

*Anti-Establishment*, curated by Johanna Burton, CCS Bard, Annandale-on-Hudson, NY

*Ghosts Before Breakfast*, White Flag Projects, St. Louis, MI

## MIGUEL ABREU GALLERY

*Frieze New York*, Miguel Abreu Gallery  
*I Think And That is All That I Am*, Thomas Duncan Gallery, CA

### 2011

Art|Basel|Miami Beach – Art Galleries, Miguel Abreu Gallery  
*Hasta Mañana*, Greene Naftali Gallery, New York  
*Schnitte im Raum*, Museum Morsbroich, Leverkusen, Germany  
*Chopped & Screwed*, MKG127, Toronto, Canada  
*Tentation d’Hazard*, The Montreal Biennial (MTL BNL), Canada  
*With one color...*, Van De Weghe Gallery, New York  
*New York to London and Back: The Medium of Contingency*, Thomas Dane Gallery, London, UK

### 2010

*Superviscous*, curated by Charles Reeves, Ontario College of Art’s Professional Gallery, Toronto, Canada

### 2009

*Breaking Ground Underground*, Stonescape, Calistoga, CA  
*Practice vs. Object*, organized by Margaret Liu Clinton, Miguel Abreu Gallery, New York  
*Collatéral*, Le Confort Moderne, Poitiers, France  
*The Lining of Forgetting*, curated by Xandra Eden, Austin Museum of Art, Austin, TX  
*CODE SHARE: 5 continents, 10 biennials, 20 artists*, Contemporary Art Centre (CAC), Vilnius, Lithuania

### 2008

*SITE Santa Fe, 7<sup>th</sup> International Biennial*, SITE Santa Fe, New Mexico  
Art|39|Basel – Art Premiere, with Blake Rayne, Miguel Abreu Gallery  
*The Lining of Forgetting*, curated by Xandra Eden, Weatherspoon Art Museum, U. N. Carolina, Greensboro, NC

### 2007

*Regroup Show*, Miguel Abreu Gallery, New York  
*Group*, Sutton Lane c/o Ghislaine Hussenot, Paris, France  
*Form As Memory*, Miguel Abreu Gallery, New York  
*Massiv Analog Academy*, curated by Gareth James and John Kelsey, Galerie Christian Nagel, Cologne, Germany  
*For the People of Paris*, Sutton Lane c/o Ghislaine Hussenot, Paris, France

### 2006

*Hands Up/Hands Down*, Miguel Abreu Gallery, New York  
*We Can Do This Now*, curated by Gregory Burke and Helena Reckett, The Power Plant, Toronto, Canada

### 2004

*Yarns*, curated by John Tevis, Rubin Gallery, Seattle, WA  
Scott Lyall, Roe Etheridge, Blake Rayne, Greener Pastures, Toronto, Canada

### 2003

*Psychotopes*, curated by Markus Müller, YYZ Artist’s Outlet, Toronto, Canada  
Mary Goldman Gallery, Los Angeles, CA  
Scott Lyall, Brandon Latau, Cory McCorkle, Goldman Tevis Gallery, Los Angeles, CA

### 2000

*New York Projects*, curated by Luke Dowd, Delfina, London, UK

### 1999

*Construction Drawings*, curated by Klaus Biesenback, KunstWerke, Berlin, Germany

**1998**

*Architecture! Architecture! Architecture!*, Hunter College, Times Square Gallery, New York  
*Construction Drawings*, curated by Klaus Biesenback, P.S. 1, New York  
*E PLURALUS NIHIL*, American Fine Arts Co., New York

**1995**

*ReZone*, crated by Donald Carroll, Diverse Works Gallery, Houston, TX  
*Club Berlin*, Kunstshaft Site, Biennale de Venezia, Venice, Italy

**1993**

*The Los Angeles Thing*, ICA, London; Glasgow College of Art, Glasgow, Scotland  
04/30/1993, Rainforest Apartments, Hollywood, CA  
*Real, Post, Other*, The Municipal Building, Los Angeles, CA

## SET DESIGN & DRAMATURGY

**2013**

*Premiere*, Scott Lyall (dramaturgy), Maria Hassabi (choreography, performance), Alex Waterman (sound design), The Kitchen, New York

**2009**

*SOLO/Soloshow*, Scott Lyall (set design, dramaturgy), Maria Hassabi (choreography, performance),  
*Performa*, PS 122, New York

**2007**

*Gloria*, Scott Lyall (set design, notation studies) , Maria Hassabi (choreography, performance),  
The Ballroom, Marfa, TX (May)  
PS 122, New York (November)

## BOOKS & CATALOGUES

Adler, Dan and Scott Lyall. *Scott Lyall: OK!lahoma*. Toronto: Art Gallery of York University, 2002.  
*Anti-Establishment*. Annandale-on-Hudson: CCS Bard, 2012. pp. 20-21.  
Chevalier, Yann. *Collatéral*. Paris: Le Confort Moderne, 2010  
Eden, Xandra, Ed. *The Lining of Forgetting*. Greensboro, NC: Weatherspoon Art Museum, 2008. pp. 92-95.  
*For the People of Paris*. London: Sutton Lane, 2007. pp. 70-73.  
Fung, Lance. M. *Lucky Number Seven: Seventh International Biennial Exhibition*. Vol. 1. Santa Fe, NM: SITE Santa Fe, 2008. pp. 116-121.  
Fung, Lance. M. *Lucky Number Seven: Seventh International Biennial Exhibition*. Vol. 2. Santa Fe, NM: SITE Santa Fe, 2008. pp. 70-85.  
Gregory, Burke, ed. *Scott Lyall: The Power Ball*. Toronto: The Power Plant, 2009.  
Lyall, Scott and Robert Linsley. *Around the Episcene*. Vancouver: Old Mill Books, 2007.  
Mackay, Robin, ed. *The Medium of Contingency*. London: Urbanomic; London: Ridinghouse, 2011.  
Tevis, John. Seattle: Independent Publications.

## BIBLIOGRAPHY

**2018**

Kaminska, Aleksandra. "Nano-Optical Image-Making: Morphologies, Devices, Speculations," *Leonardo*

## MIGUEL ABREU GALLERY

### 2015

Kachel, Andrew. "Scott Lyall" *Artforum*, September 2015

### 2014

Genda, Dagmara. "Scott Lyall, Susan Hobbs, Toronto, October 16 – November 22, 2014," *esse*, December  
Baskt, Laura Grace. "Performance: Scott Lyall and Maria

### 2011

Launay, Aude. "A Certain Idea of White," *o2*, No. 59, Autumn  
"Artist's On Ab-Ex: Scott Lyall," *Artforum*, Summer

### 2010

Rhodes, Richard, ed. "See It: Scott Lyall In-Between Times," *Canadian Art*, April 8

### 2009

Rudd, Claire. "The Lining of Forgetting, Austin Museum of Art Review," *...might be good*, Fluent Collaborative,  
Issue #24  
Adler, Dan. "Scott Lyall: Power Plant, Toronto," *Artforum.com*, January  
Matotek, Jennifer. "Focus: Scott Lyall," *Switch 1:1*, Winter 08/09

### 2008

Gopnik, Blake. "Best of 2008," *The Washington Post*, Dec. 28  
Carson, Andrea. "Scott Lyall: Power Plant," *ArtNews*, December  
Antonova, Iliana. "Best of 2008: The Color Ball, SNAP!," December  
Milroy, Sarah. "Sweet Ideas – but do they hold up?," *The Globe and Mail*, Sept. 27  
Jagar, David. "Allusive, elusive Scott Lyall," *NOW*, Sept. 25  
Gopnik, Blake. "A Site for Thinking Outside the Box," *The Washington Post*, July 6  
Goddard, Peter. "Artists make their mark, then erase it," *Toronto Star*, June 22  
Rhodes, Richard. "Year in Review: The Top 10 Exhibitions of 2008," *Canadian Art*, Dec. 21  
Rhodes, Richard. "The Moment," *Canadian Art*, January  
White, Amy. "The Lining of Forgetting," *Art Paper*, May/June

### 2006

Lyall, Scott. "The Episcene," *Scorched Earth*, New York : Scorched Earth Press, 2006-2007  
Higgs, Matthew. "On The Ground: New York," *Artforum*, December 2006 (illustration)  
Schwartz, Jerry. "New York Journal," *Modern Painters*, November (p. 58)  
*Lacanian Ink* 28, November  
Schmerler, Sarah. "Scott Lyall at Miguel Abreu Gallery," *Time Out New York*, Number 576, October  
Miles, Christopher. "Scott Lyall and Rachel Harrison remain true to themselves –but also accessorize each other—in their first Collaboration at Lace," *Los Angeles Times*, Aug. 14  
Bonham-Carter, Charlotte. "Stuck On You," *ArtReview*, June (p.25)  
Mahovsky, Trevor. "Rachel Harrison and Scott Lyall," *Artforum*, May  
Goddard, Peter. "Take a walk on the Smelly Side," *The Toronto Star*, April 1  
Hamilton, Emily Elisa. "The High Concept No Concept Art Show," *MAG*, April

### 2004

Eden, Xandra. "Scott Lyall, Susan Hobbs Gallery," *Canadian Art*, Summer (p. 92-93)

### 2003

Purchuk, Andrew, "Critics' Pick," *Artforum.com*, April/May

### 2002

Adler, Dan. "Scott Lyall: Susan Hobbs Gallery," *Zing Magazine*, Number 177 (p. 249-250)  
Hanna, Deirdre. "Random Reason," *NOW Magazine*, Jan. 3-9

## **2001**

Milroy, Sarah. "Critics' Choice," *The Globe and Mail*, Dec. 15

## **2000**

Schmitz, Edgar. "New York Projects," *Kunstforum*, Nov/Dec (p.48)

Ratman, Neru. "Gallery Controlled Diet," *The Face*, August

Robert, Alison. "A Brooklyn Cheer for the British Art Scene," *Evening Standard*, UK, Aug. 1

Rattemeyer, Christian. "Garage hier, Landschaft da," *Blitz Review*

## **1998**

Pedrosa, Adriano. "Scott Lyall, Greene Naftali Gallery," *Artforum*, Summer (p.135-136)

Adriano, Pedrosa. "Scott Lyall at Greene Naftali," *Artforum*, June

Greene, David A. "Scott Lyall, Greene Naftali Gallery," *Frieze*, Issue 39, March/April (p. 88-89)

Ballengee, Brian, et al. "Mob Rule #9, Sacred Cows and Dead Horse," *NY Arts Magazine*, February/March (p.6-7)

"Exporama," *artpress*, February 1998

Schmerler, Sarah. "Scott Lyall," *Time Out New York*, Number 122, January (p. 46)

## **1996**

Ichihiri, Kentaro. "I Am Going Around The World...," *BT*, June (p.91-92)

Servertar, Stuart. "Scott Lyall, Greene Naftali Gallery", *New York Press*, Feb. 28 – March 5

## **1995**

Edwards, Thomas. "Artists Work to Redefine their Spaces," *Houston Post*, March 6

Gookin, Kirby; Kahn, Robin; eds., *Promotional Copy*. New York

## **LECTURES & TALKS**

### **2013**

Artist Talk, "Distinguished Visiting Artist Program," University of British Columbia, Vancouver, Canada

### **2008**

Artist Talk, The Studio Theatre, Harbourfront Centre, Toronto, Canada

## **PUBLIC COLLECTIONS**

Albright-Knox Art Gallery, Buffalo, New York

National Gallery of Canada, Ottawa, Canada

Whitney Museum of American Art, New York