

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. 1964, Toronto) lives and works in Toronto and New York. He earned his MFA from the California Institute of the Art in 1993. Solo and two-person exhibitions include *Superstar* at Miguel Abreu Gallery (2019), *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), *οἶνοπα πόντον* [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 *Living in a Lightbulb*, curated by Jenny Jaskey and Mia Locks at *Tanya Bonakdar Gallery, New York and Los Angeles* (2019); *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, 7th 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

Superstar, Miguel Abreu Gallery, New York

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

ΟΪΝΟΠΑ ΠΟΝΤΟΝ, 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, NY

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

2022

Callings— $i(j - (k - l) - m)/n$, Susan Hobbs, Toronto, Canada
For the People of Paris, Campoli Presti, Paris
The Painter's New Tools, Nahmad Contemporary, New York
Singing in Unison: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy, Part 6, Curated by Phong H. Bui and Cal McKeever, Miguel Abreu Gallery, New York, NY

2020

The Poet-Engineers, Miguel Abreu Gallery, New York
In the ever changing world in which we live..., curated by Maureen Mahony, The Storefront, Bellport, NY

2019

Living in a Lightbulb, curated by Jenny Jaskey and Mia Locks, Tanya Bonakdar Gallery, New York
Living in a Lightbulb, curated by Jenny Jaskey and Mia Locks, Tanya Bonakdar Gallery, Los Angeles, CA

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
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
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, 7th International Biennial, SITE Santa Fe, New Mexico
Art|39|Basel – Art Premiere, with Blake Rayne, Miguel Abreu Gallery, New York
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*

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," 02, 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," *NYArts 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

2022

“Scott Lyall”, Interview with Brainard Carey, WYBCX Yale University Radio

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