

HALSEY MCKAY GALLERY

TIMOTHY BERGSTROM - *CHIROFORMS*

October 24 - November 29, 2026 | 79 Newtown Lane, East Hampton, New York

For all further information please email contact@halseymckay.com



The Art of Horsemanship, 2026, Acrylic, canvas, cardboard, and metal leaf, 9 x 15 x 6 inches

Halsey McKay Gallery is pleased to present *Chiroforms*, Timothy Bergstrom's sixth solo exhibition with the gallery. In this latest body of work Bergstrom brings a new form to the mark he has investigated for over fifteen years. In 2010, a glue gun inspired the drippy, branching, string-like line that defined his *Glound* paintings until 2017, when a physical injury stopped him from making them. A chance encounter in 2022 with a work led him back to the series, and in 2025 he had a breakthrough and began moving the mark-making off the canvas.

By letting strands of paint cure apart from the surface, Bergstrom can attach them by hand, with heat and conscious intent. Because his paint is also thermoplastic, the same heat that adds material can remove it. This let him approach the work with the intuition of a painter, and an alchemy all his own.

The title comes from Chiron, the centaur who gave up his immortality to be released from the agony of a poisoned wound, and in doing so helped free Prometheus. In doing so Chiron's form was set among the stars as a constellation. These works also gave up part of themselves, the metal wire that once supported them. With it removed, they became lighter, more open, and more beautiful. Their silver, gold, and pearl filaments radiate from dense nodes and branch across the surface like star charts, maps, or neural networks, patterns of connection found in the sky, the city, and the brain. The root *chiro-*, Greek for *hand*, also points to the hand-built process behind them.

In addition for the first time, Bergstrom includes sculpture these small book-like objects read as ancient, barnacle-encrusted pages fused and folded, their surfaces pitted and coral-like, flecked with gold, silver. They feel less made than recovered, artifacts pulled from the sea floor, their contents long since absorbed into the material itself. Beside the constellation-like paintings, they suggest a second kind of record, ancient wisdom held in sediment and time rather than in the sky.