

Hayley Tompkins

10/12, 2016 – 28/1, 2017

Lulu is proud to present a solo exhibition of the English, Glasgow based artist Hayley Tompkins.

Hayley Tompkins is essentially a painter. Working on a decidedly intimate scale, Tompkins is known to make non-representational paintings on paper, chairs, cutlery, sticks, even cell phones, as well as in trays, in addition to working with found photography and video. No matter what her support may be, her generally bright and airy palette is suffused with the freshness, lucidity, and immediacy of water color. If the work is marked by a sense of intimacy and domesticity, it is because Tompkins sees painting as something in the world, and not apart from it. By the same token, while the work undoubtedly questions where and how a painting can happen, its interest in unusual supports is more linked to painting's, and even art's general capacity to organize the world. Where some painters aim to disrupt and make a lot of noise, Tompkins is clearly interested in carving out a space of quiet and contemplation. Indeed, what she does is as much about creating a painting as it is about creating a specific atmosphere, an interregnum, a brief, but luminous interval.

Hayley Tompkins (B. 1971, Leighton Buzzard, England) lives and works in Glasgow. A selection of recent solo exhibitions includes: (2016) 'Myth Cart', Jupiter Artland, Edinburgh; (2015) Electric Magnetic Installation, The Modern Institute, Glasgow; Technicolor Hamburger, Drawing Room, Hamburg (2014) Scotland + Venice 2013, Common Guild, Glasgow (Part of GENERATION 2014); Space Kitchen, Andrew Kreps Gallery, New York; (2013) Aspen Art Museum, Aspen. A selection of group exhibitions includes: (2016) I still believe in miracles, Inverleith House, Edinburgh; Reconstructive Memory, Galerie Valentin, Paris (Curated by It's Our Playground); good things come..., Plymouth College of Art, Plymouth; Is This Living, The Approach, London (2015) Drawn by its own memory, Laura Barlett Gallery, London; Walks and Displacements', Andrew Kreps Gallery, New York; The Persistence of Objects', Lismore Castle Arts, Lismore (curated by The Common Guild); Eat Abstractedly', Mary Mary, Glasgow.