

Tanya Leighton

Press Release

Oliver Osborne
'RECENT PAINTING'

7 March – 8 April 2023

Preview: Saturday 4 March, 5–8pm

4654 W Washington Blvd, Los Angeles

Tanya Leighton is pleased to present 'Recent Painting', an exhibition of new works by Oliver Osborne, marking the artist's first solo show in the United States. The works on view build on the artist's longstanding interest in locating painting's identity within an increasingly networked world and the distinctive visual languages that digital technology engenders. Today, it is not yet fully apparent what makes a painting of this time or rather what makes an image unmistakably a product of the 21st century. The global visual culture of the present, which is at once connected by a common lexicon of internet imagery while at the same time divided by differing techno- and geopolitical realities, complicates ideas like an artwork's periodisation. And arguably, categories such as place of origin or stylistic tradition have less and less impact on what it means for an artwork to belong to a so-called zeitgeist.

Reflecting on art's historicity, Osborne uses an array of visual devices and anachronistic elements to subtly scramble painting's many grammars – introducing the inflections of one period into another – to play with visuality's languages and our fluency with them. What is immediately apparent about the ten works in 'Recent Painting' is that they are all housed in sturdy rather museological frames that veritably entomb each piece behind glass. Osborne's aesthetic decision to invoke the museum is not an arbitrary one but rather part of a number of subtle choices the artist has made to site the works within the vocabulary of painting – or more specifically painting at a given time.

As its near-comedic, non-specific title suggests, 'Recent Painting' calls upon the viewer to contemplate time and place as orienting concepts when it comes to unpacking a work of art. This question is further raised by the serial juxtaposition of the portrait and leaves whose multiple versions hint that Osborne's sequential iterations could continue interminably. And while the figure in each painting may be anonymous, the style is unambiguously of European origin, but in his serial treatment Osborne's subject stands less as a referent and more as an asset, as if like a stock image one may merely purchase and manipulate as they wish. The leaves' duplication and free-floating placement in each piece furthers the exhibition's sense that it is of virtual origins without being overt.

Osborne's skill at replicating the look and feel of a particular time coupled with his sensitivity to the peculiar characteristics of digital image manipulation results in a painting practice that is at once rooted and unrooted. The paintings in this exhibition use portraiture as an archetype to enjoy the tradition's odd ability to combine the legible with the ineffable. 'Recent Painting' therefore aims to articulate the visual horizon of the present by way of an about-face study of the past. And by imposing an older syntax on a modern way of speaking, Osborne's work motions in the direction of a visual experience for which we do not yet have words.

Kurfürstenstraße 156, 10785 Berlin
+49 (0)30 21 972 220, info@tanyaleighton.com, www.tanyaleighton.com

Oliver Osborne (born in 1985 in Edinburgh) lives and works in Berlin. Recent solo exhibitions include 'Mantegna's Dead Christ' at Union Pacific, London, 'A Portrait of a Fat Man for Düsseldorf' at JVDW, Düsseldorf and 'German Afternoons', Tanya Leighton, Berlin, all in 2022. He also has held solo exhibitions at Galeria Pelaires, Palma de Mallorca in 2021; Braunsfelder, Cologne in 2020; Gió Marconi, Milan in 2019; Bonner Kunstverein, Bonn in 2018; Tanya Leighton, Berlin in 2017, among others.

Other recent exhibitions include 'kSuL22svwBxgJ2Z' at Pas une Orange, Barcelona in 2021; 'Osborne/Empire' at Moran Moran, Los Angeles in 2018; 'Plant Scenery of the World' at Inverleith House, Edinburgh, 'Home is not a place' at the German Embassy, London in 2017 and 'Summerfest' at Max Hetzler, Berlin in 2017; 'The Written Trace' at Paul Kasmin, New York and 'The Funnies' at MOT International, Brussels in 2015; 'The Go Between' at Museo di Capodimonte, Naples and Sprovieri, London, and 'Everything Falls Faster Than An Anvil' Pace Gallery, London in 2014; and 'Bloomberg New Contemporaries' at ICA, London in 2012. Osborne's work has been the subject of catalogues published by Braunsfelder, Cologne in 2020; Bonner Kunstverein in 2018 and Mousse in 2016.

For more information and images, please contact jaime@tanyaleighton.com.

The gallery is open Tuesday to Saturday, 11–6pm and by appointment.