

KEITH TYSON (b. 1969)

Imagine That (from Studio Wall Drawing)

Signed on label on verso, "K. Tyson '01."

mixed media on paper

61 3/4 x 49 5/8 in. (62 x 49 3/4 x 1 3/4 in.)

2001

33888

PROVENANCE:

Private Collection, California (purchased from Anthony Reynolds, London, November 1, 2002)

Keith Tyson (born Keith Thomas Bower,[1] 23 August 1969) is an English artist. In 2002, he was the winner of the Turner Prize. His work is concerned with an interest in generative systems, and an embrace of the complexity and interconnectedness of existence.[1] Tyson works in a wide range of media, including painting, drawing and installation.

In 1989, he began an art foundation course at the Carlisle College of Art, and the following year he moved south to take up a place on experimental Alternative Practice degree at The Faculty of Arts and Architecture, University of Brighton (1990–93).

During the 1990s, Tyson's practice was dominated by the Artmachine, which was the first means through which Tyson explored his ongoing interest in randomness, causality, and the question of how things come into being. The Artmachine was a method Tyson developed which used a combination of computer programmes, flow charts and books in order to generate chance combinations of words and ideas, which were then realised in practice as artworks in a wide range of media.

The results of the Artmachine became the basis of Tyson's earliest exhibited artworks; The Artmachine Iterations, as these works became known, established Tyson's reputation in the UK and internationally as an original artist and thinker, and by 1999 he had mounted solo exhibitions in London, New York, Paris and Zürich, as well as contributed to group shows throughout Europe, North America and Australia.

From 1999, Tyson's interests practice turned from the Artmachine towards an artistic approach which explored the same thematic terrain, but this time directly by his own hand. The first such body of work was entitled Drawing and Thinking. Many of these works were installed in the international exhibition in the 2001 Venice Biennale

In 2002, Tyson mounted Supercollider at South London Gallery and then the Kunsthalle Zürich in Switzerland. The name of the exhibition, derived from the popular name for the CERN particle accelerator in Geneva, indicated the significance of scientific ways of seeing and thinking about the world to Tyson's art at this time.

In December 2002, Tyson was awarded the British visual arts award, the Turner Prize.

The other shortlisted artists that year were Fiona Banner, Liam Gillick and Catherine Yass. The Turner Prize was notorious that year not so much for the controversial nature of the work of the shortlisted artists as in previous years, but because of the comments of then Culture Minister Kim Howells. His comments that the Turner Prize exhibition at Tate Britain consisted of "cold, mechanical, conceptual bullshit" were greeted with both approval and criticism in the media.

Keith Tyson's, *Large Field Array*, 2006, PaceWildenstein Gallery, New York
In 2005, The following year, Tyson first exhibited his most monumental and ambitious work to date, *Large Field Array*, in the Louisiana Museum of Modern Art in Denmark, which then travelled to the De Pont Museum of Contemporary Art in the Netherlands and The Pace Gallery in New York. In 2009 Tyson's work was shown at the Hayward Gallery as part of the group exhibition "*Walking in My Mind*".

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.

f[FEB 1999 → (2001....)IMAGINE THAT !...]

- A SACK OF PICKLED EGGS HIGH ON A KITCHEN SHELF, SURROUNDED WITH BOTTLES OF BLEACH, WASHING POWDER AND COAL-TAR SOAP.
- A SWITCH THAT UTILIZES THE ENCHANTMENTS OF LINDBERG TO MAKE RANDOM REINCARNATIONS AND HAS THIS ADORABLE THE SURELY NAME OF 'THE DEMISE AND LEASH FLIPPER.'

• A TRENAGE SUNBATHER.

• 1024.

• A DEEP WHISPER TO BE HEARD IN A MOUNTAIN PASS.

• A 6.5° ANGLE

• THE SOUND OF CATTLE AT THE SALTFLICK.

- THE SIGHTS SEEN BY AN ARCHAEOPTERYX DURING A 30-SECOND FLIGHT ON A HOT DAY IN 196,023,809 B.C.

• A CRITICAL CITY COMPRESSED TO THE SIZE OF A MARBLE AND SUNBATHER.

• THE SMELL OF DUSTY GROUND SOAKING UP THE RAIN.

• THE CLATTER OF THICK ESPRESSO CUPS IN THE SINK OF A TRAIN.

- THE COMPLETE AREA COVERED BY THE SUM OF THE INTERNAL SPACE INSIDE EVERY LETTER 'O' THAT HAS EVER BEEN PRINTED OR WRITTEN.

• HAVE ROOM IN 24 HOURS.

- REPAIRING A DRY-STONE WALL.

- INSECTS ABOVE A CORNFIELD ON A SLOWLY TRIP.

• A 6mm Hex NUT.

• 416596.

- A CLOUD OF CREAM FORMING IN A CUP OF COFFEE.

- A BULLET PERPETUALLY RICOCHETING OFF THE INTERIOR WALLS OF A GIANT EMPTY IRON VESSEL.

• 23.

• CIAUDIO MONTEVERDI'S PANCREAS.

• 31072496384294771.

• A TOWN THAT SMELLS OF BACON.

• A 5CM SCARF ON THE SURFACE OF A SOID BLOCK OF FROZEN MILK, MEASURING 125 KM LONG x 115 KM HIGH x 117 KM WIDE.

• A JAR OF PICKLED EGGS HIGH ON A KITCHEN SHELF, SURROUNDED BY BOTTLES OF BLEACH, WASHING POWDER AND COAL-TAR

• A SWITCH THAT UTILIZES THE ENANTIOMERS OF LIMONENE TO MAKE RANDOM RECIPROCATATIONS AND HAS THUS ACQUIRED THE SLANG NAME OF 'THE ORANGE AND LEMON FLIPPER.'

• 1024.

• A FADING PHOTOGRAPH ON THE WALL OF A BARBERS SHOP.

• THE SOUND OF CATTLE AT

IN AN ARCHAEOPTERYX
DURING FLIGHT ON A HOT
DAY IN B.C.

• A CAPITAL CITY COMPRESSED TO THE SIZE OF A MARBLE AND SWALLOWED

• THE SMELL OF DUSTY GROUND SOAKING UP THE RAIN.

• THE COMPLETE AREA COVERED BY THE SUM OF THE INTERNAL SPACE INSIDE EVERY LETTER 'O' THAT HAS EVER BEEN PRINTED OR WRITTEN.

• INSECTS ABOVE A CORNFIELD ON A SUMMER NIGHT.

• A 6mm Hex NUT.

THE INTERIOR WALLS OF
IRON VESSEL.

• CLAUDIO M

• A TOWN THAT
SMELLS OF BACON.

• A 4CM SCRATCH ON THE SURFACE OF A SOLID BLOCK OF FROZEN
MILK MEASURING 125 KM LONG x 125 KM HIGH x 127 KM WIDE.

- A CLOUD OF CREAM FORMING IN A CUP OF COFFEE.

- A BULLET PERPETUALLY RICOCHETING OFF THE INTERIOR WALLS OF A GIANT EMPTY IRON VESSEL.

- CIAUDIO MONTEVERDI'S PANCREAS.

- 37072496384294771.

- THE SMELL OF DUSTY GROUND SOAKING UP THE RAIN.

- THE COMPLETE AREA COVERED BY THE SUM OF THE INTERNAL SPACE INSIDE EVERY LETTER 'O' THAT HAS EVER BEEN PRINTED OR WRITTEN.

- INSECTS ABOVE A CORNFIELD ON A SUMMER NIGHT.

- A 6mm Hex NUT.

• THE CLATTER OF THICK COFFEE
CUPS IN THE SINK OF A TRAIN.

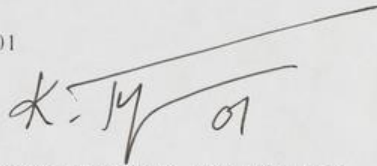
love poem
in attics.

• REPAIRING A DRY-STONE WALL.



ANTHONY REYNOLDS GALLERY

KEITH TYSON
Studio Wall Drawing 2001
Imagine That...
mixed media on paper
157 x 126 cm (framed)



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