

## Artist Resources – Henry Taylor (American, b. 1958)

[Taylor at Hauser & Wirth](#)



Taylor in his studio, 2017  
Photography: David Black/WSJ Magazine

The Studio Museum in Harlem installed [Henry Taylor: Sis and Bra](#) in 2007, the artist’s first major museum exhibition after working as a psychiatric technician and other odd jobs for decades while continuing his painting practice.

[Henry Taylor: “Girrrrrr!!”](#) was on display at the Santa Monica Museum of Art in 2008, the first West Coast museum exhibition for the Los Angeles-based artist.

In 2011, Taylor held his first [solo exhibition](#) with Blum & Poe in Los Angeles, which was followed by an exhibition at the [Museum of Modern Art](#) in New York after the artist completed a residency in one of MoMA PS1’s former classrooms.

Read an [Artforum review](#) of a 2013 [solo exhibition](#) at Blum & Poe Los Angeles by Joseph Akel.

Read an interview in [Juxtapoz Magazine](#) with Gregg Gibbs conducted while the artist was preparing for his 2016 solo exhibition at [Blum & Poe](#), his fourth solo show with the Los Angeles gallery.

In 2017, Taylor participated in the Whitney Biennale. Read an [article](#) in WSJ Magazine, “Henry Taylor: The Artist Who Was a Legend Before He Became a Legend” by Michael Slenske. Also watch a [video](#) produced in conjunction with the exhibition about the artist’s process and read a review of his contribution to the Biennale in [Culture Type](#).

Read an article in [GQ Magazine](#) by Arty Nelson, “Portrait Mode: Artist Henry Taylor Finally Gets His Due,” and an interview from the same year in [Purple Magazine](#) with Dorothee Perret.

Read interviews in [The Guardian](#) and [Numéro Magazine](#) about how the artist endured Covid-19 lockdowns in a tiny Somerset village working on a new series for [Hauser & Wirth](#).

*Henry Taylor: B Side* was organized by the [Museum of Contemporary Art Los Angeles](#) in 2022 as a major retrospective surveying 30 years of Taylor’s paintings, drawings, sculptures, and installations. The exhibition then traveled to New York for display at the [Whitney Museum of American Art](#). Read reviews of the MOCA edition in the [Los Angeles Times](#) and the [New York Times](#).

The Fabric Workshop and Museum installed [Henry Taylor: Nothing Change, Nothing Strange](#) in 2023 after an 18-month residency with the artist in Philadelphia. Read a review of the exhibition in [Vogue](#) by Robert Sullivan.

Hauser & Wirth Opened its new Paris location with a [solo exhibition](#) of Henry Taylor’s work in 2023. Read a story about the launch in [The Art Newspaper](#).



Taylor in his Los Angeles studio, ca. 2016  
Photograph: Lucas Celler

Henry Taylor (American, b. 1958)

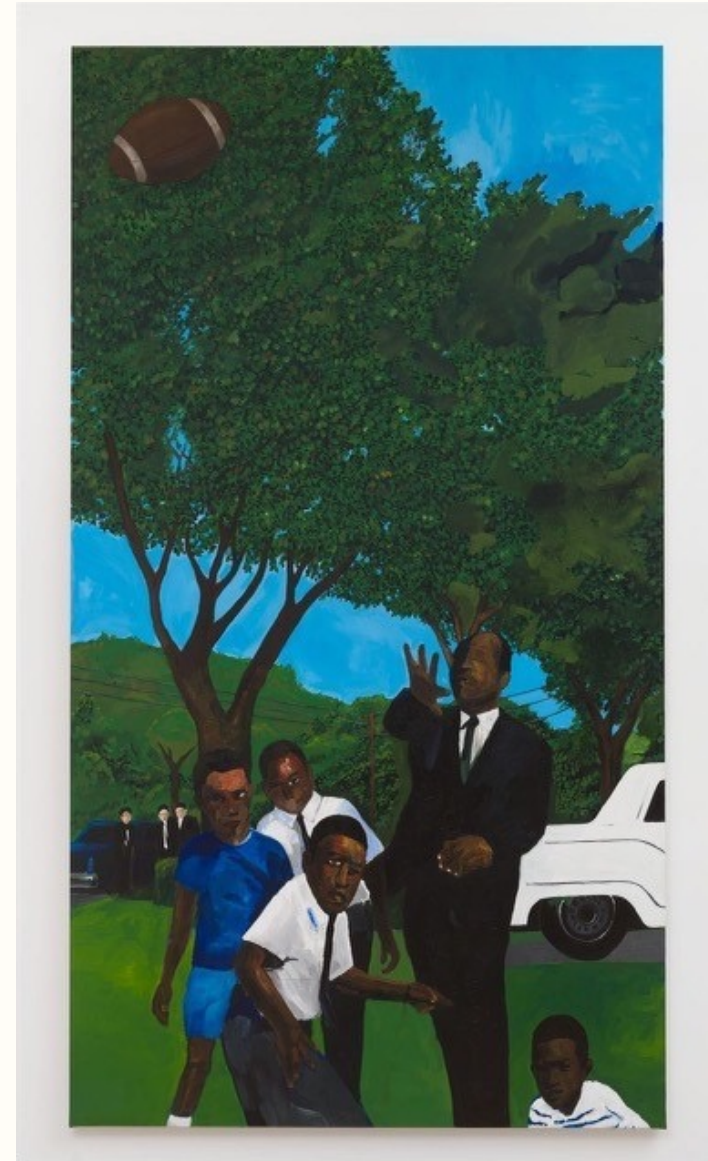
**Untitled**, 2016-2022

Acrylic on canvas

Private Collection; L2023:81.1

Los Angeles-based artist Henry Taylor depicts the human experience, particularly through the lens of Black history and communities in the United States. His intimate scenes are often inspired by newspaper clippings, snapshots, art history, and his own memory and personal relationships. **Untitled** features the Rev. Dr. Martin Luther King, Jr. throwing a football for a group of children. However, the three white figures looming in the background and distorted shadows over the boys' faces hint at a foreboding future. Taylor's dramatically framed composition, vigorous brushwork, and lush color palette make this a riveting work aesthetically as well as thematically. The painting was a centerpiece of the exhibition *Henry Taylor: B Side*, recently on view at MOCA Los Angeles and the Whitney Museum of American Art. As *New York Times* art critic Roberta Smith noted in a glowing review of that exhibition, his work is "startlingly tough and direct."

*On view April 24 – July 28, 2024*





Henry Taylor (American, b. 1958)  
**From Congo to the Capital, and black again, 2007**  
Acrylic and collage on wood panel

Private Collection; L2023:54.1

American artist Henry Taylor is known for his figurative paintings, but he does not consider himself a portraitist. Instead, he considers his figures as immersed in the social, historical, and cultural narratives of their surroundings. **From Congo to the Capital, and black again** is Taylor's critique and reinterpretation of Pablo Picasso's *Les Femmes d'Alger* (1907), which was inspired by what Picasso considered the "primitive" arts of Africa and Oceania. One century later, Taylor confronted the impact of colonialism on the Western art historical canon by painting his own version on a shipping crate when he took a trip to Paris. As Taylor once said: "It's about respect, because I respect these people. It's a two-dimensional surface, but they are really three-dimensional beings."



Pablo Picasso  
*Les Femmes d'Alger*, 1907  
The Museum of Modern Art

*On view July 12 – October 15, 2023*