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: “Girrrrrrl!”* 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 Dorothée Perret.


*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.


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 Demoiselles d’Avignon* (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.”