

Tyra Tingleff
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ARTS | ARTS IN REVIEW | ART REVIEW

Cheerful Narrative Detail and Meaningful Restraint

Niki de Saint Phalle, Albert Oehlen, Jorunn Hancke Øgstad and Tyra Tingleff in Fine Art



'Everything arrived as sealed' (2015) by Tyra Tingleff PHOTO: RH CONTEMPORARY ART

Jorunn Hancke Øgstad and Tyra Tingleff: Lost Doubloons Rest

RH Contemporary Art
437 W. 16th St., (212)
675-4200

Through Sept. 5

In November 2013, the retailer Restoration Hardware opened a six-story, almost 30,000-square-foot contemporary art gallery on the southern edge of Chelsea. Since then, RH Contemporary has run multiple exhibitions at once, launched an online art magazine, and undertaken an artist-in-residence program.

Whether it's because the gallery's parent company specializes in

upscale home furnishings in easy-on-the-eyes suede-like neutrals and gun-barrel grays that have just a touch of steampunk about them, or because of art-world superciliousness, RH Contemporary has gotten more slick Sunday-supplement attention than serious critical coverage.

The current ground-floor—and de facto featured—duo show of Norwegian painters Jorunn Hancke Øgstad (b. 1979) and Tyra Tingleff (b. 1984), who both work in Berlin among other places, is pretty good, if a little cautious. Ms. Øgstad's abstractions—improvised in dye pigment on un-gesso'd canvas—are the better by a small margin because they're more consistent in their delicacy. Ms. Tingleff's work is slightly more raucous, but indecisive. "I blur things to make everything equally important and equally unimportant," she says. "I blur things to make all the parts fit." This artist's statement is entirely consistent with the Restoration Hardware aesthetic.

May 2015

Aqnb

Tyra Tingleff + *Ströme* (2015) exhibition photos

Streamlining.

reviews



by [Roxanne](#) on 25/05/2015

Showing alongside and in parallel with each other at Birsfelden's [SALTS](#) between January 31 and March 13, a solo exhibition by [Tyra Tingleff](#) and a joint one by [Gina Folly](#) and [Mandla Reuter](#) are connected by their position in relation to movement, or lack thereof. With a press release subtitled 'Timeless', Tingleff's *Closer Scrub* is neither about emptiness, nor is it motionless. Within her impressionist paintings hung across two white-walled rooms, there is a variation in brightness, hue and saturation, that speaks to a layering of events. Time can be ceased and compressed with a huge number of episodes, images and information; each scratched and tortured canvas is imbued with these on a timeline, their meaning embedded in each brushstroke. It's a collision of data within a linearity that disrupts a 'natural' flow of time.

Folly and Reuter's shared *Ströme* (German for 'streams', or 'currents') exhibition on the other hand, explores nature as its theme but not nature itself. Instead, theirs is a copied or conceptualised idea of the 'natural' in contemporary urban areas. Throughout the works, both artists focus on these artificial representations in pieces made of polycarbonate, stainless-steel, even a Sodium-vapor lamp. In response to a constructed world of artificial infrastructure, these are industrial materials that rely on natural elements to produce them.

Folly's work, particularly, investigates the modern zoos or animal parks mirroring the fantasy of the natural world in the *Magic Box* (2015) series and a projection of a rainforest on a wall in *So Far* (2014). The boxes are food containers for monkeys foraging in captivity, giving a simplified version of natural events. Meanwhile, Reuter presents an ancient manhole cover that indicates the existence of a stream of water underneath. It acts as a medium separating an invisible underground from its visible, man-made, surface. A cover for this hidden artificial infrastructure of a stream captured for the sake of supporting a human population, the current of cultural exchange is embodied in this water shipped from Iquitos, Peru, via Lima to Rotterdam.



Tyra Tingleff, *Closer Scrub* (2015) @ SALTS. Exhibition view. Photo by Gunnar Meier. Courtesy the artist.

It's this sort of flow and motion of cultural production that draws both *Ströme* and *Closer Scrub* together. Where Reuter's bright yellow gas lamp imitates time shifting from night to day, as well as a day-light lamp enhancing the natural light that already exists, Tingleff's *Closer Scrub* obscures a sense of time, or duration in action. Both generate a surreal state separating the gallery space from the outside, which in this case is nature. **

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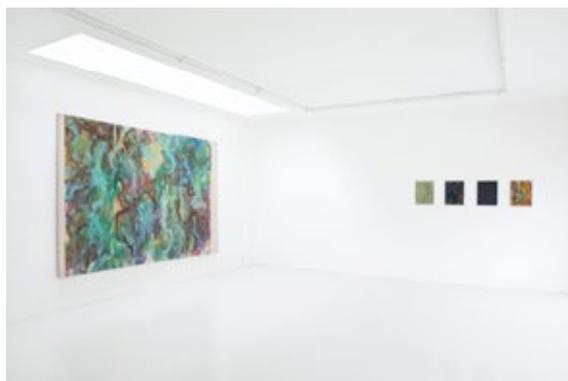
Tyra Tingleff at Studiolo #12

Posted on Wednesday November 5th, 2014 (<http://julietartmagazine.com/en/tyra-tingleff-studiolo-12/>)

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CRISMON – quality of red. English term used to indicate Crimson Red, BS number 540. Title of the work by Tyra Tingleff, edited for *Studiolo #12*, Spazio Cabinet, Milan.

Tyra Tingleff defines herself “hardcore”. She deals with rhythm, and “city landscapes”, but paradoxically she is not sentimentalist not even romantic. Every gesture of her deals with Painting and with Art history, therefore it can only be spontaneous and in respect of the *portrait mode*, avoiding the horizontality of the naturalistic landscape by dividing the only horizontal painting present in *Studiolo #12* with two vertical stripes and two side cuts in order to permit to the color to expand on the top and on the bottom. The four little paintings *Untitled* accompany *Crimson* as subtitles, captions that support any present gesture. Paintings are created during their realization process. Time is dedicated to the research of Beauty



(<http://julietartmagazine.com/wp-content/uploads/2014/11/1-Tyra-Tingleff-Studiolo-12-2014-Courtesy-Artist-and-Studiolo-Milan.jpg>)

Tyra Tingleff, *Studiolo #12*, 2014 – Courtesy Artist and Studiolo, Milan

and it is necessary to insist to take it out. Research is not an easy path. Infatuated, the artist reveals her way of functioning : at the same time, she works to a big number of paintings, without having an idea of what might be the final result, she has no guarantee of it. But she does not care. She is not fascinated with the immediate answer and she believes that any answer is subjective, allowing anybody to freely interpret her paintings. A moment is enough to see the accomplished and satisfying work, thus to transmit the remaining energy to another empty canvas.

To find out more, we have interviewed the curator and director of Spazio Cabinet, **Maria Chiara Valacchi**.

Any comments on Tyra's exhibition and work.

I am very proud that Tyra Tingleff has presented for the *Studiolo #12* her biggest and more complex work done for a gallery and in general for an exhibition, that is the outcome of a work and a reciprocal dialogue lasted for about four months.

How do you feel working with under 30 artists? Why this choice?

I think that working with artists of the same generation is empathically more genuine, mostly because the cultural heritage is often similar and because it exists a natural balanced experience that facilitate the relations; I also feel interesting to develop together with them researches that are fed with a reciprocal and more direct contamination of ideas. Dealing with more mature artists can often bring the benefit of precious teachings, but rarely the performance of a curator – unless there are more technical aspects – can actually bring a value to the work and its final resolution.

When and how Studiolo was born? What was the need that led to this project?

Studiolo was born in 2010 as a parallel program to Cabinet and essentially dedicated to support unreleased projects of young emerging international



Tyra Tingleff, *Studiolo #12*, 2014 – Courtesy Artist and Studiolo, Milan



Tyra Tingleff, *Crimson (detail)*, 2014, oil on canvas, 200×300 cm – Courtesy Artist and Studiolo, Milan



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artists. The exhibitions are different from the no-profit Cabinet, that is exclusively dedicated to double-shows of mid-career artists, as from the beginning they are based to the productions of solo shows, often concluded in strict relationship with the space. The need was to concretize a research on a very strict selection of Italian and foreign artists, all born after the '80 and a lot of them at their first personal experience in Italy, that through their work could put the basis for a discussion on the new approaches to art disciplines, with particular attention to the painting world.

On October, 25 you launched at the Modern and Contemporary Art Gallery of the Republic of San Marino the exhibition “Studiolo. The Best of Italian Youth”. Tell us something on this.

The Best of Italian Youth is the third appointment, after *Gen X* (with Pierpaolo Campanini, Kaye Donachie, Paul Housley, Victor Man, Sophie Von Hellermann) and *San Marino Calling* (con Alexis Marguerite Teplin), dedicated to international painting in which I am involved, as a curator, for the museums network of the Republic of San Marino. The new exhibition, that is also supported by the same Spazio Cabinet of Milan, involves six Italian artists, all born after the '80, that have chosen painting and its possible alterations as privileged language of their research. A generation of artists raised, in Italy, in the shadow of a strong cultural anxiety paying more attention to the celebration of sole conceptual practices and often more focused to the registration of “aligning” processes. Pierluigi Antonucci, Marco Basta, Giulio Frigo, Gaia Fugazza, Michele Tocca and Alessia Xausa represent a precise generational selection that feels the burden of painting, the substance of the matter and the tumult coming from such a distant place.