



**Timothy Taylor**

**Frieze London 2024  
Paul Anthony Smith**



# Timothy Taylor



Paul Anthony Smith, *Dreams Deferred #78* (detail), 2024. Oil stick on inkjet print mounted on Dibond, 40 × 50 in. (101.6 × 127 cm)  
© Paul Anthony Smith

## Frieze London Paul Anthony Smith

Booth B12

9 – 13 October 2024

The Regent's Park, London

Timothy Taylor is pleased to return to Frieze London with a solo presentation of new works by Paul Anthony Smith (b. 1988, St. Ann's Bay, Jamaica), marking the artist's first presentation with the gallery since joining in 2023. Centring on two ongoing series, *Dreams Deferred* and *Eye Fi Di Tropics*, Smith will feature large-scale oil paintings and *picotage* works that reflect on diasporic identity, cultural memory, and the landscape.

The paintings in *Dreams Deferred* offer scenes of abundant gardens with hydrangeas, marigolds, anemones, and tiger lilies rendered in verdant and sun-kissed hues. Across the impasto works, Smith variously places the viewer inside and outside of these lush spaces, some of which are obscured and abstracted by a foregrounded chain link fence. These works summon notions of calm, respite, and prosperity, as well as the foreclosure of these experiences.

London | New York

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Titled after a line from Langston Hughes's iconic 1951 poem "Harlem," the series draws a comparison between gardens and dreams, which, if not tended to, Smith suggests both dry up and wither or become unruly and unrecognisable. The works were inspired in part by the artist's reflection on the fraught pathways to success for many Black men in America and the idea that to create and preserve a legacy, it's important to avoid destructive cultural narratives—to stay in and nurture the garden. Smith paints with oil stick over photographs he has taken in significant gardens including Queen Mary's Gardens, Central Park, as well as wild, surprising plots along highways and in dense neighbourhoods. Eternalizing vibrant, ephemeral scenes in paint, he asks what the natural spaces that surround us tell us about ourselves.

Initiated in 2018, *Eye Fi Di Tropics* considers the relationship between cultural perceptions of the Caribbean and the region's landscape, tourism industry, and colonial history. Smith's grandfather emigrated from Cuba to Jamaica, and his parents both worked on cruise ships in the 1980s, sailing between Miami and the Bahamas, Puerto Rico, and Jamaica. The artist considers all of these crossings and various imaginaries of the tropics in his own representations. The series features a technique Smith adopted in 2012 called *picotage*, wherein the artist uses a retrofitted wooden needle to puncture the surface of inkjet pigment prints, introducing a sculptural lenticular effect. The resulting multifaceted image embodies the idea that photographic documentation is always incomplete, contingent, and contextual, bearing a complicated relationship to the notion of truth.

In this series, stippled marks are used to frame images Smith has taken of the water at sunrise from the vantage of various islands. In each landscape, the crisp horizon is set aglow. The *picotage* frame designs draw on elements of Saint Lucia's architecture, which itself incorporates architectural traditions from Asia and Africa. Like the fencing that veils the landscape in Smith's paintings, these frames introduce a sense of removal from the depicted natural environment. With these works, Smith approaches themes of migration, travel, and influence by seeking to appreciate familiar landscapes from a distant perspective. He asks: how are we to reckon with the enduring narratives about the islands that emerged from European exploration and were enshrined by the ensuing colonisation? What do we do with the beauty—the intercultural architecture, art, and design—that was borne from occupation and violence?

Together, *Dreams Deferred* and *Eye Fi Di Tropics* offer a meditation on Smith's relationship to his experiences of home in Jamaica and the United States, one that confronts the duality of being an outsider looking in and an insider looking out.







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #77, 2024*

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015182

USD 35,000



# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #70, 2024*

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015177

USD 35,000







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #61, 2023*

Signed, titled, and dated (verso)

Oil stick and spray paint on inkjet print mounted on Dibond

80 × 90 in. (203 × 229 cm)

Framed: 81 ¾ × 97 ⅞ in. (207.6 × 248.6 cm)

T0014535

USD 85,000







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #82*, 2024

Signed, titled, and dated (verso)

Oil stick on inkjet print mounted on Dibond

60 × 80 in. (152.4 × 203.2 cm)

Framed: 81 x 61 in. (205.7 x 154.9 cm)

T0015325

USD 50,000



# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #71, 2024*

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015178

USD 35,000







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #78*, 2024

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015183

Sold



# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #65*, 2023

Signed, titled, and dated (verso)

Oil stick and spray paint on inkjet print mounted on Dibond

80 × 90 in. (203 × 229 cm)

Framed: 81 ¾ × 97 ⅞ in. (207.6 × 248.6 cm)

T0014532

USD 85,000







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #69, 2024*

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015176

USD 35,000



# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #72, 2024*

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015179

USD 35,000







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #75*, 2024

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015181

USD 35,000



# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #74*, 2024

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015180

USD 35,000







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #64*, 2023

Signed, titled, and dated (verso)

Oil stick and spray paint on inkjet print mounted on Dibond

80 × 90 in. (203 × 229 cm)

Framed: 81 <sup>3</sup>/<sub>4</sub> × 97 <sup>7</sup>/<sub>8</sub> in. (207.6 × 248.6 cm)

T0014533

USD 85,000



# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #79, 2024*

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015184

USD 35,000







# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #80*, 2024

Signed and dated (verso)

Oil stick on inkjet print mounted on Dibond

40 × 50 in. (101.6 × 127 cm)

Framed: 40 ½ × 50 ½ in. (102.9 × 128.3 cm)

T0015185

USD 35,000



# Timothy Taylor



Paul Anthony Smith

*Dreams Deferred #81, 2024*

Signed, titled, and dated (verso)

Oil stick on inkjet print mounted on Dibond

60 × 80 in. (152.4 × 203.2 cm)

Framed: 81 x 61 in. (205.7 x 154.9 cm)

T0015324

USD 50,000







# Timothy Taylor



Paul Anthony Smith

*Eye Fi Di Tropics, Jamaica, 2024*

Signed and dated (verso)

Unique picotage and spray paint on inkjet print mounted on Dibond

40 × 60 in. (101.6 × 152.4 cm)

Framed: 40 ¾ × 60 ¾ in. (103.5 × 154.3 cm)

T0015187

USD 35,000



# Timothy Taylor



Paul Anthony Smith

*Eye Fi Di Tropics, Grand Cayman, 2024*

Signed and dated (verso)

Unique picotage and spray paint on inkjet print mounted on Dibond

40 × 60 in. (101.6 × 152.4 cm)

Framed: 40 ¾ × 60 ¾ in. (103.5 × 154.3 cm)

T0015186

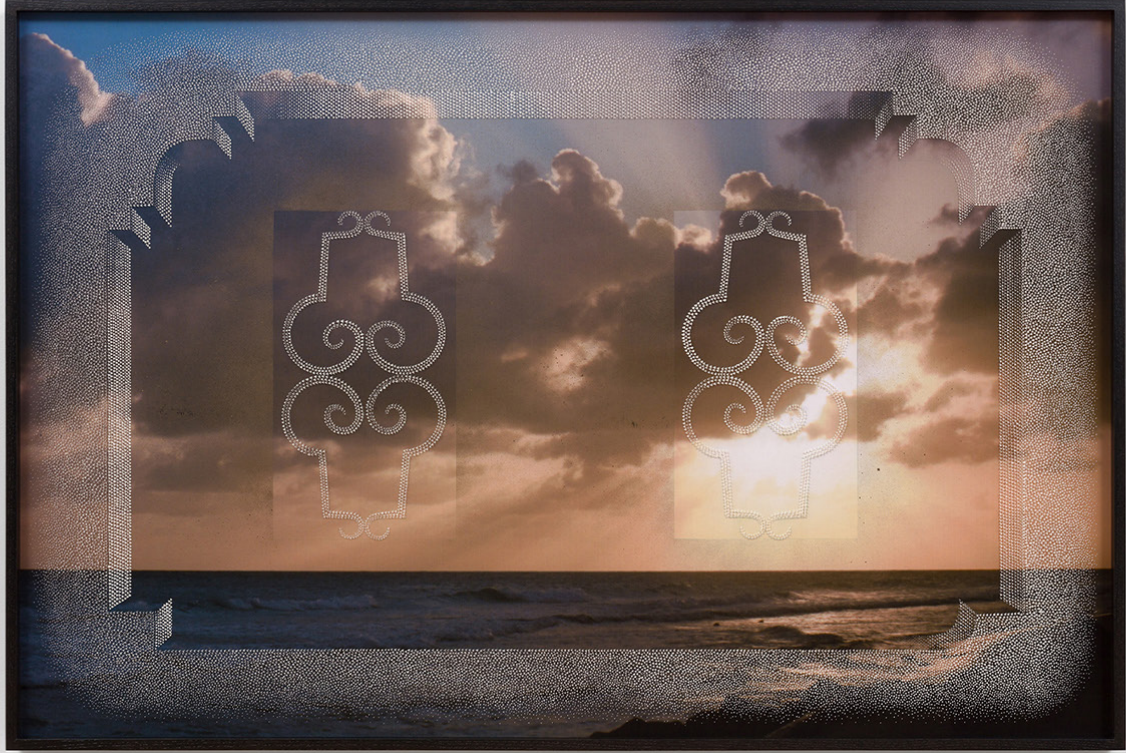
USD 35,000







# Timothy Taylor



Paul Anthony Smith

*Eye Fi Di Tropics, Barbados, 2024*

Signed and dated (verso)

Unique picotage on inkjet print mounted on Dibond

40 × 60 in. (101.6 × 152.4 cm)

Framed: 40 ¾ × 60 ¾ in. (103.5 × 154.3 cm)

T0015342

USD 35,000







# Timothy Taylor



Paul Anthony Smith

*Eye Fi Di Tropics, Saint Martin, 2024*

Signed and dated (verso)

Unique picotage on inkjet print mounted on Dibond

40 × 60 in. (101.6 × 152.4 cm)

Framed: 40 ¾ × 60 ¾ in. (103.5 × 154.3 cm)

T0015188

USD 35,000









Portrait of Paul Anthony Smith. Photo: Atisha Paulson

## Paul Anthony Smith

(b. 1988, St. Ann's Bay, Jamaica)

Paul Anthony Smith is a Jamaica-born, New York-based artist who explores themes of post-diasporic identity, community, and cultural memory through his paintings and photography. In candid scenes of friends and family, he introduces an element of subjectivity and personal history to photographic documentation. Often with oil or spray paint, the artist inserts borders, fences, barriers, or masks onto images printed on Dibond sheets, emphasizing the architectural and psychological impact of these oppressive forms. In 2012, Smith began incorporating a technique called “picotage,” in which he uses a retrofitted wooden needle to puncture and disrupt the surface of his inkjet prints, heightening depth and texture while further complicating our notions of truth and memory.

After studying ceramics at the Kansas City Art Institute, Smith moved to New York City in 2014, where he now lives and works. His recent *Dreams Deferred* series, which draws its inspiration and title from Langston Hughes’s seminal long-form poem, depicts the vacant lots and urban neighborhoods he encounters regularly in his life today. By overlaying shadowy fences on these familiar environments, he captures the collective disillusionment that pervaded the African American experience during the early 20th century and calls to mind social, cultural, and physical restrictions to access and equality. In January 2024, a collection of his large-scale picotage works that wrestle with these themes were featured in *Passage*, a solo exhibition at the Hyde Collection in Glen Falls, New York.



# Timothy Taylor

## Paul Anthony Smith

b. 1988, St. Ann's Bay, Jamaica

Lives and works in New York, New York, USA

### Education

2010

BFA, Kansas City Art Institute, Kansas City, MO, USA

### Selected Solo Exhibitions

2024

*Paul Anthony Smith: Passage*, Hyde Collection, Glens Falls, NY, USA

2022

*Paul Anthony Smith: Standing In*, Blaffer Art Museum, Houston, TX, USA

*Searching*, Kemper Museum of Art, Kansas City, MO, USA

2021

*Tradewinds*, Jack Shainman Gallery, New York, NY, USA

2019

*Paul Anthony Smith*, Joslyn Art Museum, Omaha, NE, USA

*Junction*, Jack Shainman Gallery, New York, NY, USA

2018

*Paul Anthony Smith: Containment*, Luis De Jesus Los Angeles, Los Angeles, CA, USA

*Paul Anthony Smith*, The Green Gallery, Milwaukee, WI, USA

2017

*Walls Without Borders*, Atlanta Contemporary, Atlanta, GA, USA

*Procession*, Zieher Smith, New York, NY, USA

2016

*Blurred lines*, Brand New Gallery, Milan, Italy

*On the Wall: Paul Anthony Smith*, Reilly Gallery at the Smith Center for the Arts, Providence College,

Providence, RI, USA

2015

*Yellow Tail Never Kick Rocks*, Zieher Smith, New York, NY, USA

2014

*Paul Anthony Smith: Mangos and Crab*, Carrie Secrist Gallery, Chicago, IL, USA

2013

*Walk Bout*, The McKinney Avenue Contemporary (The MAC), Dallas, TX, USA

*Transience*, Zieher Smith, New York, NY, USA

### Selected Group Exhibitions

2024

*In the Garden*, Helen Day Art Center, Stowe VT, USA

2023

*Multiplicity: Blackness in Contemporary American Collage*, Frist Art Museum, Nashville, TN, USA.

Traveled to Museum of Fine Arts, Houston, Houston, TX; The Phillips Collection, Washington, DC, USA

*Fragments of Epic Memory*, Portland Museum of Art, ME, USA

*Men of Change: Power. Triumph. Truth.*, International African American Museum, Charleston, SC, USA.

Traveled to: Birmingham Civil Rights Institute, Birmingham, AL, USA

2022

*Stressed World*, The School, Jack Shainman Gallery, Kinderhook, NY, USA

*Ghosts of Empires*, Ben Brown Fine Arts, Wong Chuk Hang, Hong Kong

*91–98 jfk—lax border*, Blum and Poe, Los Angeles, CA, USA

*Black*, The Known Contemporary, Los Angeles, CA, USA



2021

*Fragments of Epic Memory*, Art Gallery of Ontario, Toronto, Canada

*Today and Tomorrow*, Gana Art Gallery, Seoul, South Korea

2020

*Men of Change*, Thomas Gilcrease Institute of American History and Art, Tulsa, OK, USA

2019

*Men of Change*, Smithsonian Institution, Washington D.C., USA

*Get Up, Stand Up Now: Generations of Black Creative Pioneers*, West Wing Galleries, Somerset House, London, UK

2018

*Parking on Pavement*, Jack Shainman Gallery, The School, Kinderhook, NY, USA

*A Recounting*, Guerrero Gallery, Los Angeles, CA, USA

*Open Spaces Biennial*, Kansas City, MO, USA

*GDPR: Group Display of Paintings and Renderings*, Signal, Brooklyn, NY, USA

*Reclamation! Pan-African Works from the Beth Rudin DeWoody Collection*, Taubman Museum of Art, Roanoke, VA, USA

2017

*In Order of Appearance*, Charles James Gallery, Los Angeles, CA, USA

*Harlem Postcards*, The Studio Museum in Harlem, New York, NY, USA

*The Coffins of Paa Joe and the Pursuit of Happiness*, Jack Shainman Gallery, The School, Kinderhook, NY, USA

*Water & Dreams*, The Green Gallery, Milwaukee, WI, USA

*Art Work: An Exploration of Labor*, Love Apple Art Space, Ghent, NY, USA

*Double Edged*, Circuit12, Dallas, TX, USA

*RAGGA NYC: All the Threatened and Delicious Things Joined One Another*, New Museum, New York, NY, USA

*Interference*, Philadelphia Photo Arts Center, Philadelphia, PA, USA

*Politicizing Space*, Anya and Andrew Shiva Gallery, New York, NY, USA

2016

*Oceans Without Surfers, Cowboys Without Marlboros*, PM/AM, London, UK

*Jamaican Pulse: Art and Politics from Jamaica and the Diaspora*, Royal West Academy, Montreal, Canada

*Disguise: Masks and Global African Art*, Brooklyn Museum, Brooklyn, NY, USA

2015

*Devotion*, Catinca Tabacaru Gallery, New York, NY, USA

*Reality of My Surroundings: The Contemporary Collection*, Nasher Museum of Art, Durham, NC, USA

*Between History and the Body*, The 8th Floor, New York, NY, USA

*Disguise: Masks & Global African Art*, Seattle Art Museum, Seattle, WA, USA

*Concealed: Selections from the Permanent Collection*, The Studio Museum in Harlem, New York, NY, USA

*a curious blindness*, Miriam and Ira D. Wallach Art Gallery, New York, NY, USA

2014

*Prophetic Diagrams II*, Cheymore Gallery, Tuxedo Park, NY, USA

9, Haw Contemporary, Kansas City, MO, USA

2013

*New Work from Kansas City*, Carrie Secrist Gallery, Chicago, IL, USA

*Thanks for the Warning*, Dolphin Gallery, Kansas City, MO, USA

2012

*(No) Vacancy*, Carrie Secrist Gallery, Chicago, IL, USA

2011

*LUSH*, Spray Booth Gallery, Kansas City, MO, USA

*Beyond Bounds Brilliant!*, Nerman Museum of Contemporary Art, Overland Park, KS, USA

## Selected Residencies, Awards, Prizes, Grants and Honours

2017

The Nelson-Atkins Museum of Art, Kansas City, MO, USA

MacDowell Colony Residency, Peterborough, NH, USA  
Visiting Artist, Anderson Ranch Arts Center, Snowmass Village, CO, USA

2015

Visiting Artist, Anderson Ranch Arts Center, Snowmass Village, CO, USA

2014

Art In Buildings, New York, NY, USA

Visiting Artist, Anderson Ranch Arts Center, Snowmass Village, CO, USA



2013

Arts KC Inspiration grant (Fund Art Omi International Residency)

Visual Artist Fellow, The Charlotte Street Foundation  
Kansas City, MO, USA

Omi International Artists Residency, Ghent, NY, USA

2012

The Kansas City Collection II, Kansas City, MO, USA

A.I.R Program, Anderson Ranch Arts Center,  
Snowmass Village, CO, USA

2010 – 12

Urban Culture Projects Studio Residency, Charlotte  
Street Foundation Kansas City, MO, USA

2009

Copaken Scholarship, Anderson Ranch Arts Center,  
Snowmass Village, CO, USA

2008

The Kenneth R. Ferguson Scholarship, Kansas City,  
MO, USA

## **Selected Public and Private Collections**

21C Museum, Louisville, KY, USA

Art Gallery of Ontario, Toronto, Canada

Blanton Museum of Art, University of Texas at Austin,  
TX, USA

Belger Arts Center, Kansas City, MO, USA

Colby Museum of Art, Waterville, ME, USA

The Dean Collection, New York, NY, USA

Ferguson Ceramic Teaching Collection, Kansas City  
Art Institute, Kansas City, MO, USA

Joslyn Museum, Omaha, NE, USA

Kemper Museum of Contemporary Art, Kansas City,  
MO, USA

Minneapolis Institute of Art, Minneapolis, MN, USA

Minnesota Museum of Art, St. Paul, MN, USA

Nasher Museum of Art at Duke University, Durham,  
NC, USA

Nerman Museum of Contemporary Art, Overland  
Park, KS, USA

Pilara Foundation Collection, Pier 24, San Francisco,  
CA, USA

The Rockwell Museum, Corning, NY, USA

Speed Museum of Art, Louisville, KY, USA

Sheldon Museum of Art, Lincoln, NE, USA

Worcester Art Museum, Worcester, MA, USA



An abstract painting by Timothy Taylor, featuring thick, expressive brushstrokes in a vibrant palette of green, orange, blue, pink, and black. The composition is dense and layered, with a central focus on a large, multi-colored floral or organic form. The background is a complex interplay of dark and light tones, creating a sense of depth and movement.

# Timothy Taylor

All prices and availability are subject to change at the gallery's discretion.  
All prices exclude sales tax.