



Timothy Taylor

Frieze Seoul 2024
Honor Titus: Consider Me Charmed

Timothy Taylor



Honor Titus, *The fair way?* (detail), 2024. Oil on canvas, 72 × 48 in. (182.9 × 5.1 cm) © Honor Titus

Frieze Seoul Honor Titus: Consider Me Charmed

4 – 7 September 2024

Booth C24

COEX, 513 Yeongdong-daero

Gangnam-gu, Seoul, Korea

Timothy Taylor is pleased to present *Consider Me Charmed*, an exhibition of new paintings by Honor Titus (b. 1989, Brooklyn) at Frieze Seoul, 4–7 September. The artist's first solo presentation in South Korea will feature canvases from a new series dedicated to femininity that also reflects on notions of class, beauty, fashion, and social mores.

In his scenes of opulent leisure, Titus's figures lounge, preen, play, pose, dance, and seduce, seemingly protected in their comfortable world views. Revelling in the aesthetics of the inter- and post-war periods, Titus references jazz-age and sock-hop fashions, lawn games and tennis whites, capturing his subjects with a delicate sensitivity. He reconceives what a portrait might achieve by drawing on the methods of the nineteenth-century French Symbolist group Les Nabis, who employed stylized patterning and decorative elements, conveying the complexity of their subjects' inner worlds through the designs that surround them. Though Titus's paintings are subtle and hermetically quiet, they manage to suggest the violence and alienation that can undergird a dandyish veneer—the exploitation and exclusion that make luxury possible. With an uncanny ability to hold adoration and critique together, Titus explores the idea that beauty has no moral dimension.

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For his presentation at Frieze Seoul, Titus has centred on portraits of women. Building on the traditions of American Pop, he reflects on the feminine allure, particularly its role in advertising and commercial aesthetics. In *À la mode*, a 1940s-era woman in sharp crimson suiting walks the runway. Gazing coolly ahead, she appears chic and impenetrable. But the space she inhabits is tangibly shallow—her shadow is cast on the burgundy wall just inches beyond her, generating a sense of claustrophobia. In the lower left corner of the composition, a vaguely threatening dress shoe asserts itself, suggesting the world of onlookers that behold the model.

Similar dynamics of the gaze appear in the grisaille painting *Tiny Patron*, which pictures an elegant figure in a white gown that gathers sumptuously off her shoulders. She looks down, averting the eye of the viewer, but holds her hands in graceful poise, acknowledging that she is being observed. Behind her, a long hallway leads to a painting in an ornate frame, and the flooring and door are patterned with stark geometric patterns. These hard edges emphasise the organic shapeliness of the woman's form; they foreground her beauty, but with a nod to *Pygmalion*, they also underscore ideas of contrast and belonging.

In *After School by The Cloisters*, a young woman styled in the aesthetic of a mid-century co-ed sits on the windowsill of a large brick building. Luxuriating in the sun and baring her legs above neat saddle shoes, she takes in an unknown view with a bemused calm. Titus removes any sense of context (specifically height) from the image—the woman might be inches or stories from the ground. Flirting with danger or a rugby player below her, she appears to believe she is invulnerable. Across these refined, nuanced paintings, Titus offers a finespun meditation on beauty, power, lack, and desire.



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Honor Titus

À La Mode, 2024

Oil on canvas

72 ¼ × 42 ¼ in. (183.5 × 107.3 cm)

T0015245

USD 65,000

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Honor Titus

Tiny Patron, 2024

Oil on canvas

72 ½ × 48 in. (184.2 × 121.9 cm)

T0015246

USD 65,000



Timothy Taylor



Honor Titus

The fair way?, 2024

Oil on canvas

72 × 48 in. (182.9 × 121.9 cm)

T0015257

USD 65,000

Timothy Taylor



Honor Titus

Penguin Classic, 2024

Oil on canvas

60 × 72 in. (152.4 × 182.9 cm)

T0015097

Sold



PENGUIN BOOKS

BRIDESHEAD REVISITED
EVELYN WAUGH



July 1981

BRIDESHEAD REVISITED
EVELYN WAUGH

Timothy Taylor



Honor Titus

After School by The Cloisters, 2024

Oil on canvas

48 × 48 in. (121.9 × 121.9 cm)

T0015244

USD 45,000



Timothy Taylor



Honor Titus

Swan's Lament, 2024

Oil on canvas

72 ½ × 48 in. (184.2 × 121.9 cm)

T0015256

USD 65,000





The artist, 2020. Photo: Kingsley Ifill

Honor Titus

(b. 1989, Brooklyn, NY)

Depicting gracefully elongated, soigné subjects dancing, playing tennis, and engaging in other leisurely pursuits, Titus's paintings nod to the refined portraiture of American predecessors like Fairfield Porter and Alex Katz who, along with Edward Hopper and the Chicago Imagists, considered the aesthetics of advertising and modern urban life. Titus is celebrated for the sensitivity with which he renders his subjects, capturing them in self-contained moments of solitary reflection and intimacy. In its reimagining of what a portrait might look like and do, his practice is informed by those of the nineteenth-century French Symbolist group Les Nabis, recalling Maurice Denis and Félix Vallatton's deployment of stylized patterning and decorative elements. Titus's paintings place his figures against semi-abstracted, color-blocked compositions that locate them as the centers of their own private worlds. Crucially, the artist's depictions populate these scenes of ritualized opulence with people of colour, challenging viewers to reconsider their erasure from narratives of elite culture.

In June 2023, Titus was among ten internationally acclaimed artists commissioned by His Majesty King Charles III to contribute portraits honouring pioneering members of Britain's Windrush Generation, which were on view at the National Portrait Gallery until April 2024. The unveiling of the artist's portrait followed closely on the heels of his first monograph featuring texts by writers Durga Chew-Bose and Klaus Ottmann as well as artist Henry Taylor who mentored Titus following his relocation to Los Angeles and later gave him his first solo exhibition. In autumn of this same year, the Longlati Foundation presented *Ornamental Distance*, Titus's first institutional solo presentation which doubled as the artist's first-ever exhibition in Asia.

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Honor Titus

b. 1989, Brooklyn, New York, USA

Lives and works in Los Angeles, California, USA

Selected Solo Exhibitions

2024

(Forthcoming) *Honor Titus: Consider Me Charmed*,
Frieze Art Fair, Seoul, South Korea

2023

Honor Titus: Advantage In, Gagosian, Beverly Hills,
CA, USA

Honor Titus: Ornamental Distance, Longlati
Foundation, Shanghai, China

2022

Honor Titus: Bourgeoisie in Bloom, Timothy Taylor,
London, UK

Spotlight: Honor Titus, The FLAG Art Foundation,
New York, NY, USA

2021

Honor Titus, Frieze Art Fair, London, UK

Honor Titus: For Heaven's Sake, Timothy Taylor, New
York, NY, USA

2020

Honor Titus: Goodness Gracious, Henry Taylor Studio,
Los Angeles, CA, USA

Selected Group Exhibitions

2023

Love & Anarchy, Nasher Museum of Art at Duke
University, Durham, NC, USA

Windrush: Portraits of a Pioneering Generation, Royal
Collection Trust, Palace of Holyroodhouse, Edinburgh,
UK; Traveled to: National Portrait Gallery, London, UK

2021

IRL (In Real Life), Timothy Taylor, London, UK

Parallel Worlds, Nassima Landau, Tel Aviv, Israel
and I will wear you in my heart of heart, The FLAG
Art Foundation, New York, NY, USA

2020

(Nothing but) Flowers, Karma, New York, NY, USA

Selected Public and Private Collections

The Bunker Artspace — Beth Rudin DeWoody
Collection, West Palm Beach, FL, USA

Dallas Museum of Art, Dallas, TX, USA

David and Indre Roberts Collection, London, UK

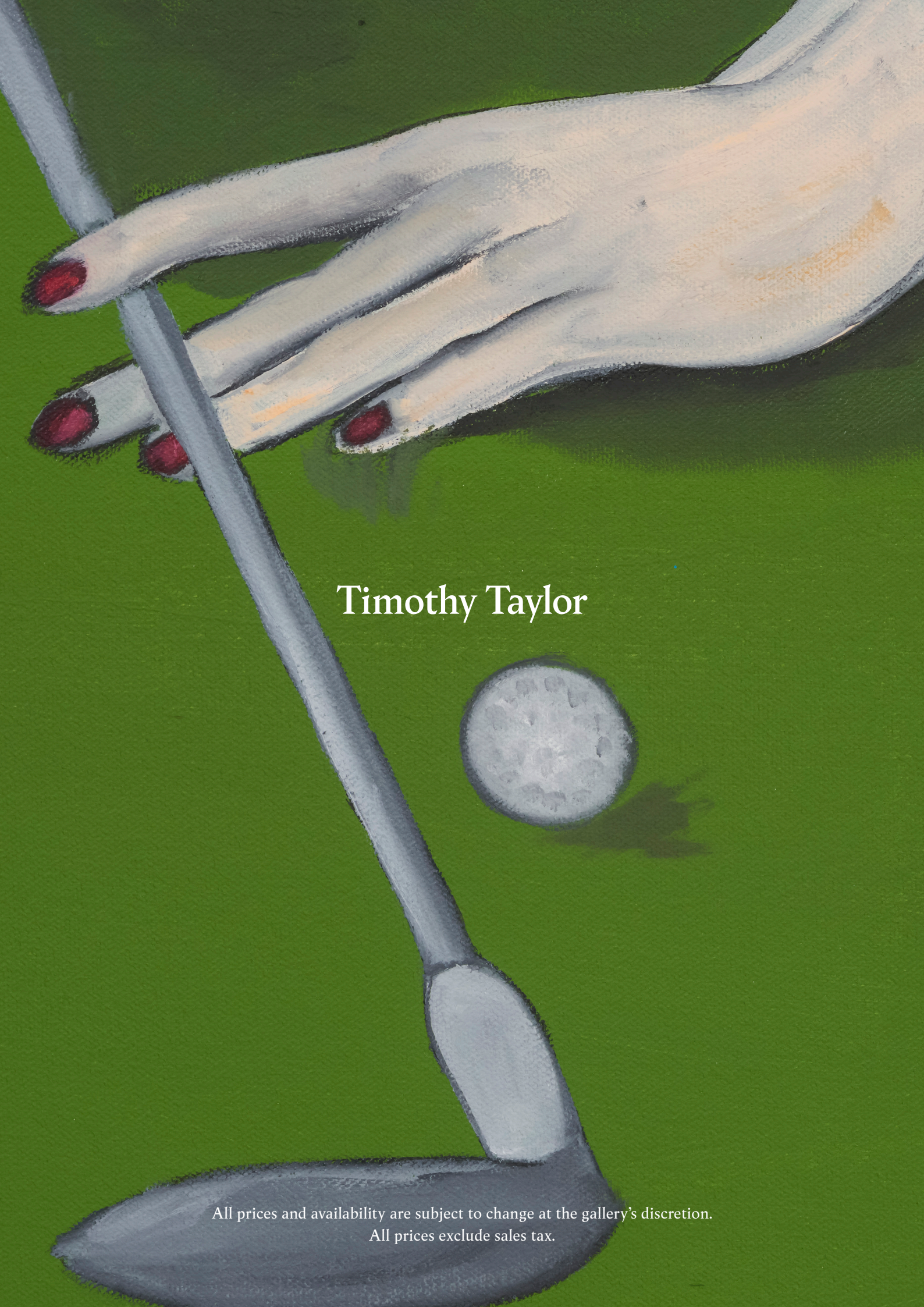
Flint Institute of Arts, Flint, MI, USA

Longlati Foundation, Shanghai, China

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

Rennie Collection, Vancouver, Canada

Royal Collection Trust, UK



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All prices exclude sales tax.