

## Meet the Contemporary Old Master Who Will Take Your Imagination on A Spin, Tom Waring.

By [Cristina Samper](#) | March 11, 2021 | 0

Through the cogs and mechanisms of the intricately detailed compositions of his paintings, Tom Waring calls upon to the viewer a fascinating melange of Old Master painting techniques and contemporary imagination. The artist works strictly through oil paint and explores the human capacity to interpret depth through two contrasting colours. In his practice, the artist uses his stocked toolkit of art historical knowledge to bring to life his gargantuan creations. The level of detail in each composition makes the viewer wonder whether they've spent enough time to drink all the information in. Read below to learn more about the artist, his background and his unique style.

### Tell us a little bit about yourself. Where are you from, and how did art first come into your life?

I was born in Reading, which is slightly West of London. I'm not somebody who has a fateful story of when I started to draw or paint, it wasn't really like that. My first encounter was when I was about 16, and I was looking at it, rather than making it. I started making art when I was 18- about the month before I decided to go to art school.

### Has your work always taken on the same style it currently embodies?

In uni I went through a few phases. I started looking at the Old Masters, early 20th c. painting, and it kind of progressed through the ages chronologically as I advanced in my studies. I did my undergrad at a university in west coast Wales called Aberystwyth, where the geography is very peripheral and the ethos there is attendly outlying relative to London, which allowed me to dive into the world of classics. When I came to London, I had to catch up in all the new and contemporary work that was being made. The work I make now, is the product of that toolset of old knowledge, and how to make something singular with it.

### What's your process like? How do you begin a work?

In my head, I always approach painting from the premise that the paint wants to point away from itself, and it wants to signify something. It's almost an animist assessment. I'm always looking for paint to be a sign post to something, and that became an overarching theme in my work. I tube my own paints to get the right tones and viscosity, and stretch my own canvasses and mix my own mediums. The colours become almost the moment of conception for each painting, as each palette has its own unique character which provides connotations that then bleed into the work. Most of the time I begin with very rough marks on canvas, to get an idea of where I'm heading, rather than hashing out sketches. From there, I work out the details of what I'm going to do next. So, after the first marks, figuratively speaking, I would say the painting sort of makes itself from that point. Afterwards, throughout the process, I do orientate myself with manual and digital sketches, but they're cues for the self-generation of the overall composition.

CRITICS' PICKS NEW YORK

### Tom Waring

Tara Downs  
424 Broadway 3rd Floor  
March 1, 2020 - April 12, 2020  
By [Julia Ribeiro](#)



Currently occupying Downs & Ross are ten candy-colored oil paintings by the British-born artist Tom Waring. His first show with the gallery serves up endless facility and art-historical influences, from the Renaissance and proto-Surrealism to the beginnings of Op art and well beyond. The press release insists that this presentation isn't merely a game of I Spy by contextualizing it with two quotes. The first one is from a 2017 essay by the art historian Luciana Parisi that defines "post-truth politics,"

while the other is taken out of Giovanni Boccaccio's The Decameron, a collection of stories told by seven characters who have secluded themselves to avoid the Black Death that ravaged medieval Europe (a timely reference given the ongoing outbreak of COVID-19). One begins to sense that the lofty ambition of this work lies not in the self-evident skill of the artist, but in his quest to stuff over half a millennium's worth of history and countless schools of thought into a single picture. This temporal compression translates to the shallow spaces of Waring's compositions. Planes recede with impossible distance into environs that appear as deep as, say, a shoebox. The atmosphere established in these paintings seems miniature, even claustrophobic, yet somehow the objects they contain feel monumental. Despite the fact that most of the canvases depict architecture (see the castle in Eezlebulb Pip, 2019, with its spaghetti moat and man-eating scallops, or the de Chirico-like archways of Roba, 2019), the jarring scale shifts prevent the viewers from orienting themselves with a sense of place. Instead, one could navigate Waring's constructions as apparatuses of the subconscious. Take Fush, 2020, where the artist provides numerous arrows to guide you through its complex arrangement—I couldn't resist the thought of taking a ball from the painting's bottom right corner and dropping it into the lovingly rendered banana-clad pachinko house, just to watch it fall into a fire-orange oblivion.

– [Julia Ribeiro](#)



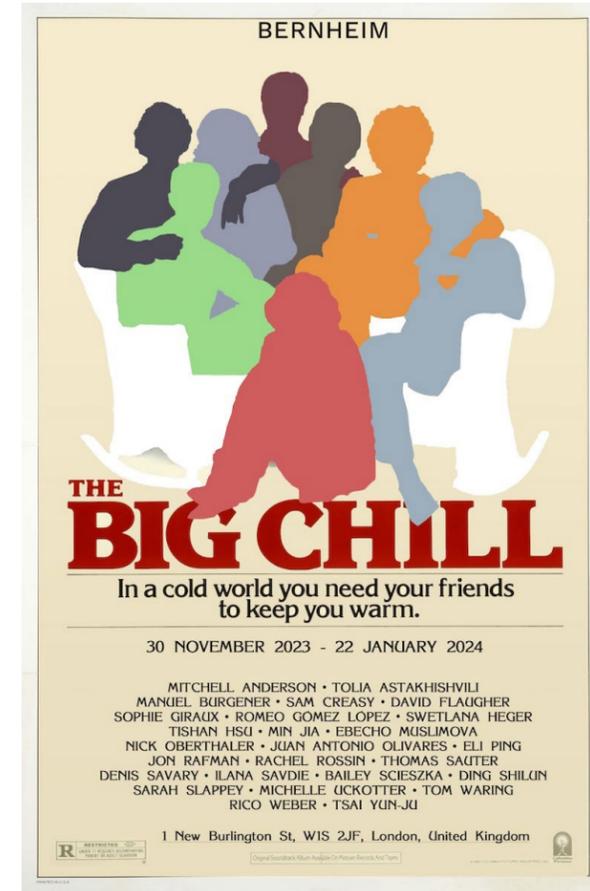
## “The Big Chill” Reunites Artists and Friends at Bernheim in London

A group show inspired by the 1980s Lawrence Kasdan classic inaugurates Bernheim's new space in London.

ERICA SILVERMAN  
NOVEMBER 30, 2023

## Bernheim Gallery Unveils Mayfair Location with Spirited Group Exhibition

Today in London, Bernheim debuts its new gallery location in posh Mayfair with an inspired group exhibition, titled “The Big Chill,” on view through January 22, 2024. Echoing the title and spirit of filmmaker Lawrence Kasdan’s iconic 1983 film, in which a group of college friends reunite for a vivid reunion, founder Maria Bernheim brings the gallery’s devoted artists and their respective guests together for a rich celebration of art, life, and community. Visionaries including Tolia Astakhishvili, Romeo Gómez López, Tishan Hsu, Eli Ping, Ilana Savdie, Bailey Scieszka, Tom Waring, and Tsai Yun-Ju have created new, dynamic works for the show, rejoicing in the gallery’s momentous eight years of collaboration and connection.



Poster for “The Big Chill” at Bernheim London.

## “The Big Chill” Focuses on Artist Alliances and Homecomings at Bernheim

Founded by Bernheim in Zurich in 2015, the vibrant gallery uplifts a global roster of cutting-edge contemporary artists who rigorously explore unprecedented territories and perspectives within art historical traditions. The inaugural Zurich show, titled “Tunguska,” in allusion to the colossal asteroid impact event in 1908, set the gallery’s tone for resounding disruption. “The Big Chill” continues in this vein, as the gallery renews its promise to be an international space sparking transformation and innovation. With a clear focus on alliances and homecomings during the holiday season, Bernheim shows her gratitude for the enduring friendships that are interwoven through the gallery’s past, present, and future.