



**Tyger Tyger Gallery** (Asheville, NC) is pleased to present:

**SOLOGAMY**, a solo exhibition of figurative works by **Autumn Nelson**.

**Exhibition dates:** March 3rd-April 16th, 2023

**Opening Reception:** March 3rd, 5-7 pm

**Winter Hours:** Tuesday-Saturdays from 10-5 pm, Sundays 11-4 pm

Originally from Asheville, North Carolina, **Autumn Nelson** lives and works in Atlanta, Georgia where she has had recent exhibitions at Echo Contemporary, Mint Gallery, and Dashboard.

In her solo exhibition **Sologamy**, Autumn Nelson explores the concept of the artist as a protagonist who falls in love with herself. Through a decidedly cinematic lens, she invites the viewer to bear witness to her journey and its dangers and delights. Manifesting in monochromatic, hyper-vivid jewel tones, Nelson can be seen lounging and longing in the interiors of a domestic space. She eats, sleeps, gazes into the mirror, and finds herself both literally and figuratively. At times, a man shows up in a deep, gemlike green: he is her antagonist, her biggest weakness, her kryptonite.





The two largest works in the show suggest separate possible paths for the subject. In one, she is doubled, on a luxurious date with herself; in the other painting, she is with the antagonist – also on a similar date. The figures are sprawled across a massive space with drapery, fabric, and food and wine, gazing at one another and partaking in the feast. In one, the male figure feeds her a morsel and she looks upwards towards his half-smiling face in a moment that feels sexy and sinister, reminiscent of Persephone and Eve. The sense of her falling into him and losing herself feels inevitable. In the other painting, she is depicted twice, and her selves maintain their individuality, looking at each other with wonder. This is a relationship of equals, rather than a dance of seduction and surrender. Bottles and glasses of wine show up throughout the work, amplifying the ruby-redness of it all.



In one of the most stunning, forthright works in the exhibition, Nelson's self-portrait in the bathroom wearing only a t-shirt defies typical objectifying images of the female nude. With her on the counter as if to climb into the mirror, she kisses herself in the reflection. The viewer is being invited in to bear witness to a definitively solo moment.

The overall effect of the repeated red spectrum that dominates Autumn Nelson's work is like an old-school darkroom where wet processes develop film into photographic prints. In that space, when it shows up in films, there is often a drama unfolding: one of discovery, intimacy, and at times, danger. The optical experience of red on red, even when punctuated by emerald green, feels as immersive as night. The idea of potential – of seeing what develops – is spoken in Nelson's work with power and confidence. She is in a process.



**Tyger Tyger Gallery** is open Tuesdays through Saturdays from 10 am - 5 pm and Sundays from 11 am - 5 pm.

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