

Tyler Beard

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My work investigates the interaction of color, material, geometry, and image. In each composition, I seek a soothing formalism in which each part is necessary for the whole. The work is meticulously edited, arranged and rearranged, until I find an order that is curious and dynamic while maintaining a quality of lightness. I often think of the poetic structure and qualities found in a Haiku. Seeing through the lens of this format, I make individual works that rely on restraint and simplicity while simultaneously offering a subtle and quiet sophistication.

The Montello Foundation offered isolation unlike anything I had ever felt or participated in before. This experience truly silenced most daily distractions and tasks that traditionally tend to fill my schedule on a day-to-day basis. With this two-week retreat from technology, people, and commerce, I was able to find enjoyment in the silence and the simple joy of making. My creative ideas quickly boiled over, causing an energetic new studio thrust. My work has been strongly entrenched in utilizing elements of landscape prior; however, I had a new opportunity to consider and investigate nature as it surrounded me in every direction as far as I could see. In my daily hikes and adventures around Nevada, I took many photographs and found myself looking and experiencing the slow changes of light and how this affected the color of all elements that made up the land and sky. There were many unexpected moments of delight as this interest remained constantly through the looking glass of the studio. I realized that there were moments when the landscape seemed to come alive, and moments when it was at rest. These transitions, sometimes subtle and sometimes drastic, have made me even more sensitive in the selection of dimensional imagery and its strong visual role, alongside color and geometric shapes, in my work.



Maquette 12, 2015



Maquette 7, 2015

I also found that isolation outdoors brought on emotions of fear, boredom, and anxiety. Prior to this residency, I tended to only think of vast landscape from a more sublime point of view. Perhaps it seems quite simple or even easy, but in my time there, I digested more potential effects of landscape on the human mind and how the power of this component in my artwork can further communicate or affect others who come in contact with it.