

MORGAN LEHMAN

535 West 22nd Street, New York, New York 10011

David Aylsworth

March 8 – April 12, 2014



What Compulsion Compels, 2013
Oil on Canvas
50 x 50 in (127 x 127 cm)

Songwriter E. “Yip” Harburg once said that “Words make you think a thought, music makes you feel a feeling, but a song makes you feel a thought.”

Painting is a personal activity that involves responding both to my own previous actions on a canvas as well as the physical qualities of paint. It is almost exclusively non-verbal, drawing on images that surround me and inhabit my mental and physical space. The forms I am drawn to paint usually involve a cluster of “characters” that interact with each other in a specific, but not easily identifiable manner in a theatrical setting that is equally specific, but not easily identifiable.

To bring the non-verbal interaction to an audience, I quote others’ words when I give the painting a title—most often referencing lyrics from musical theater, the music that I particularly am attracted to. Taken from their intended context, they are meant to reference the music and plot of their source and, for those who recognizes the reference, plant a song in the viewer’s head while they look at the painting.

A finished painting is an expression of a felt thought.

David Aylsworth (born 1966, Tiffin, OH) lives and works in Houston. He earned a B.F.A. from Kent State University, Ohio, in 1989 and was an artist resident at the Core Program, Museum of Fine Arts, Houston, from 1989-1991. Aylsworth's paintings are included in the permanent collections of the Museum of Fine Arts, Houston; the Dallas Museum of Art; the El Paso Museum of Art; and the Museum of South Texas, Corpus Christi. His recent solo exhibitions include *The Thing That Makes Vines Prefer To Cling*, Holly Johnson Gallery, Dallas (2010); *Marie Antoinette with or Without Napoleon*, Inman Gallery (2009); and *Fugue for Tinhorns Sound Like Frère Jacques*, Ellen Noel Art Museum of the Permian Basin, Odessa (2008). In 2011 his paintings were included in the group exhibitions *Soft Math*, Bryan Miller Gallery, Houston, and *Working in the Abstract: Rethinking the Literal*, Glassell School of Art, Museum of Fine Arts, Houston.