

**CYNTHIA TALMADGE**

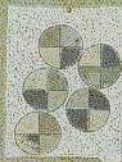
***Half Light***

**Basel Miami 2023**

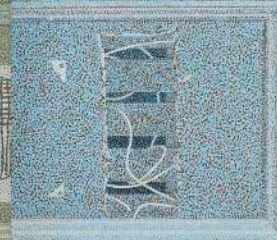
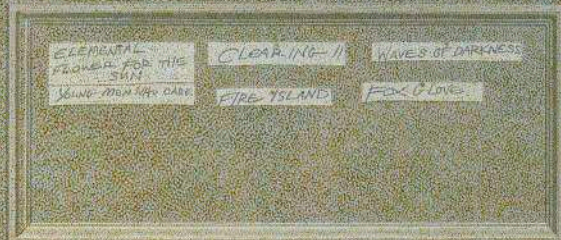
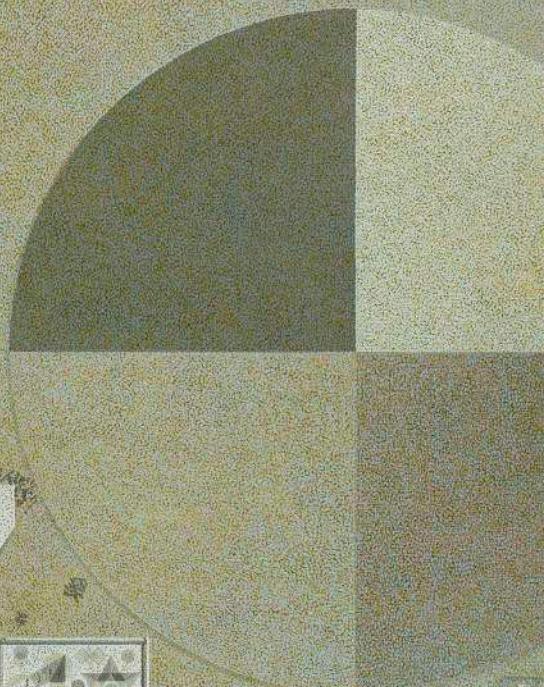




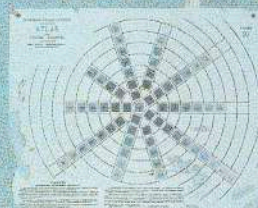
Handwritten note: "Mary Meyer's work is a study in the use of color and form." *Mary Meyer*



Vertical text: "Mary Meyer's work is a study in the use of color and form." *Mary Meyer*



Small label: "EX-110"





## ***Half Light, 2023***

Mary Pinchot Meyer was a Washington Color School painter and wife of top CIA official and Cold Warrior, Cord Meyer. A fixture on the Georgetown social scene, she became romantically involved with John F. Kennedy. Meyer's life abruptly ended when she was murdered on the Chesapeake & Ohio Canal in 1964.

Shortly after, James Angleton's CIA official allegedly broke into her studio to salvage the artists' sketchbook, which likely contained sensitive details about powerful men.

Her creative career—overshadowed, then cut short—consisted of geometric compositions in the spirit of color field painting.

For Basel Miami 2023, 56 HENRY presents a Cynthia Talmadge installation, consisting of a series of six pointillist paintings lining the walls and a carpet atop the booth floor. This project implores the artwork and material remnants of Mary Pinchot Meyer to examine the space between private life and institutional power, conspiracy, and reality.

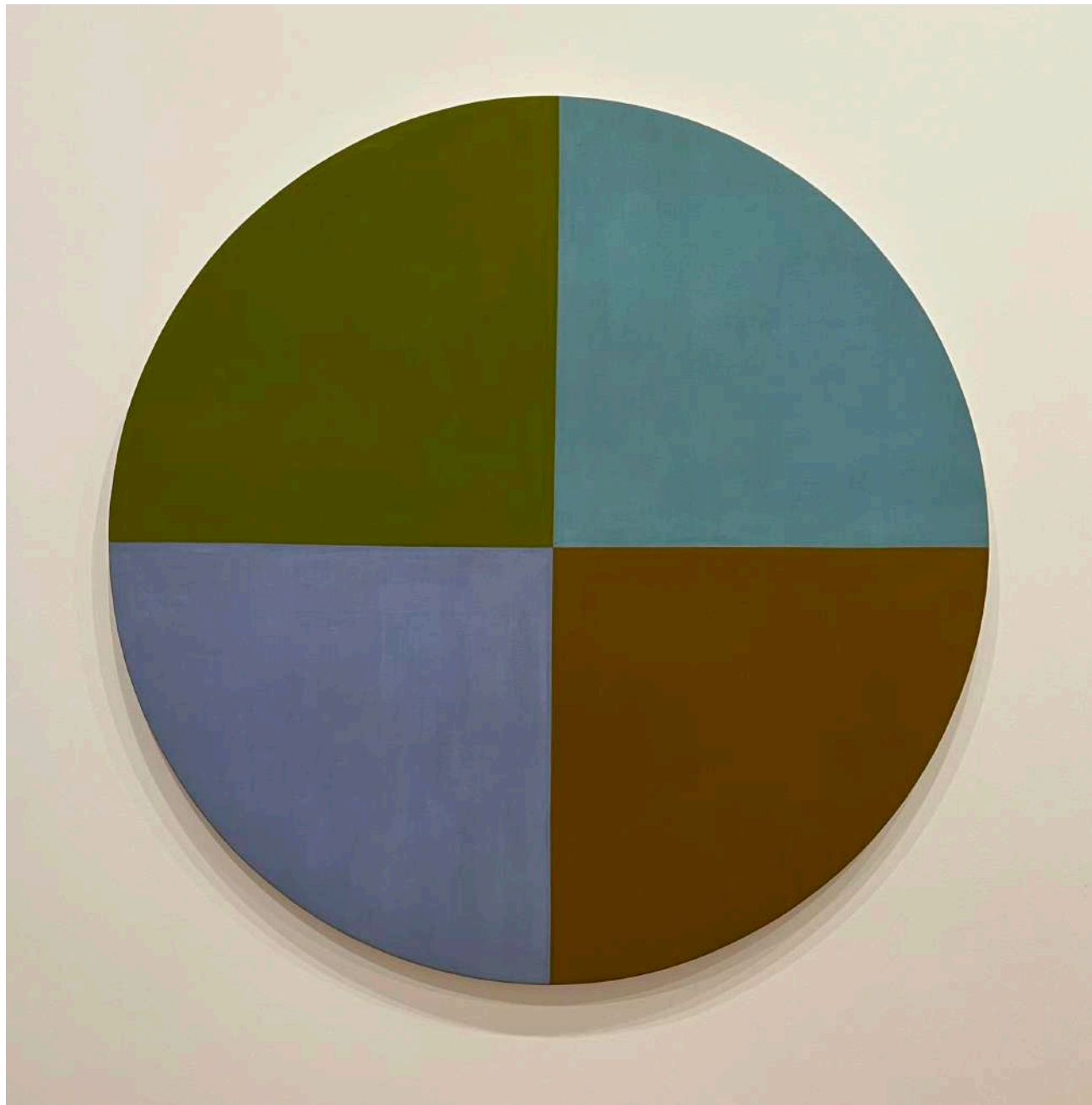
The six paintings employ the colors of Meyer's last painting *Half Light* (1964): a round canvas colored in opaque quarters of lavender, green, blue, and brown.

# Information

Born in 1989 in New York, NY

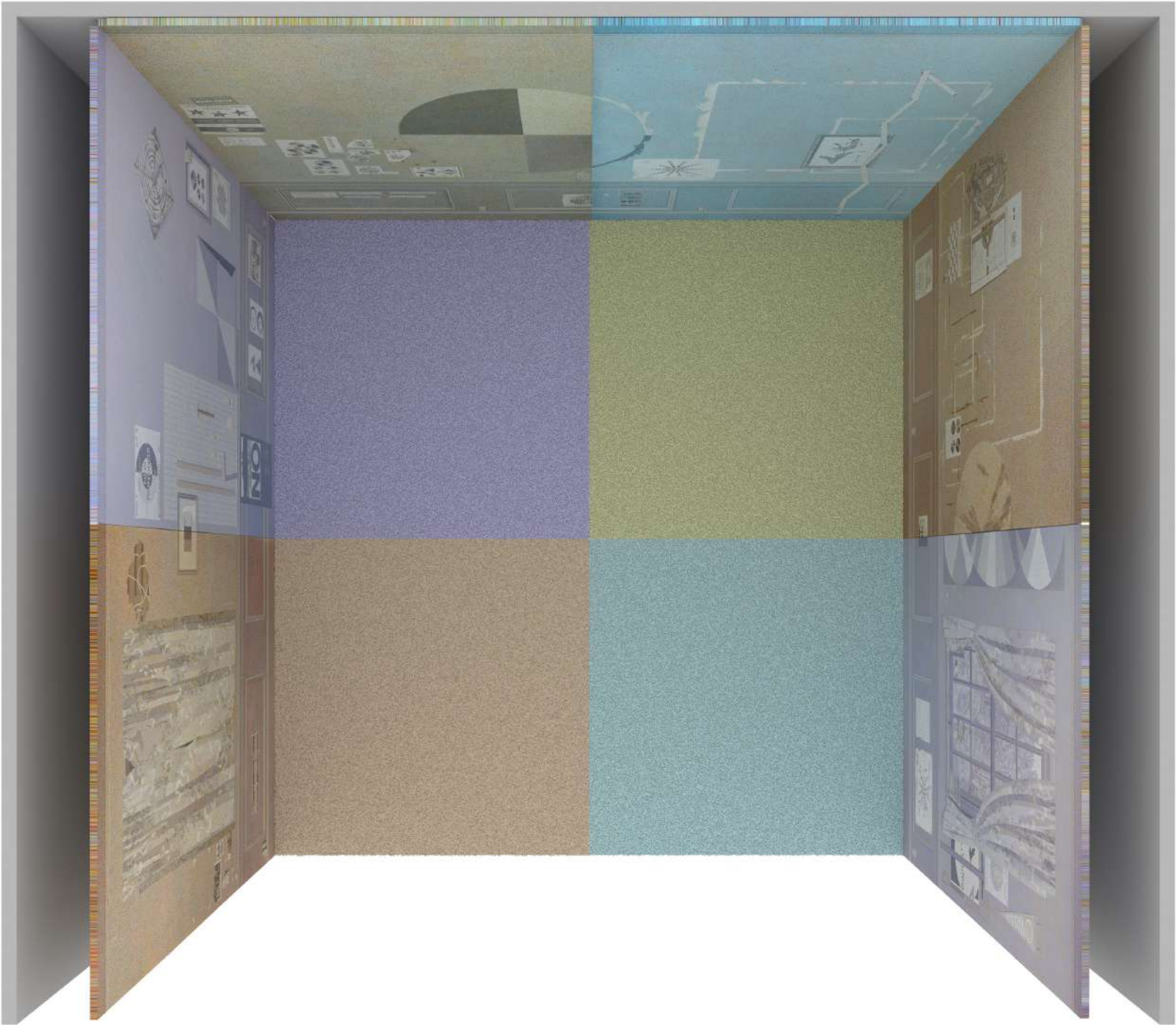
Works in New York, NY

**Cynthia Talmadge** is a New York-based artist known for paintings, photographs, and installations featuring subject matter from the romantic dark side of contemporary Americana and tabloid culture. Talmadge's work exhibits a fascination with heightened emotional states, mediated portrayals of those states, and particularly the places where both converge.

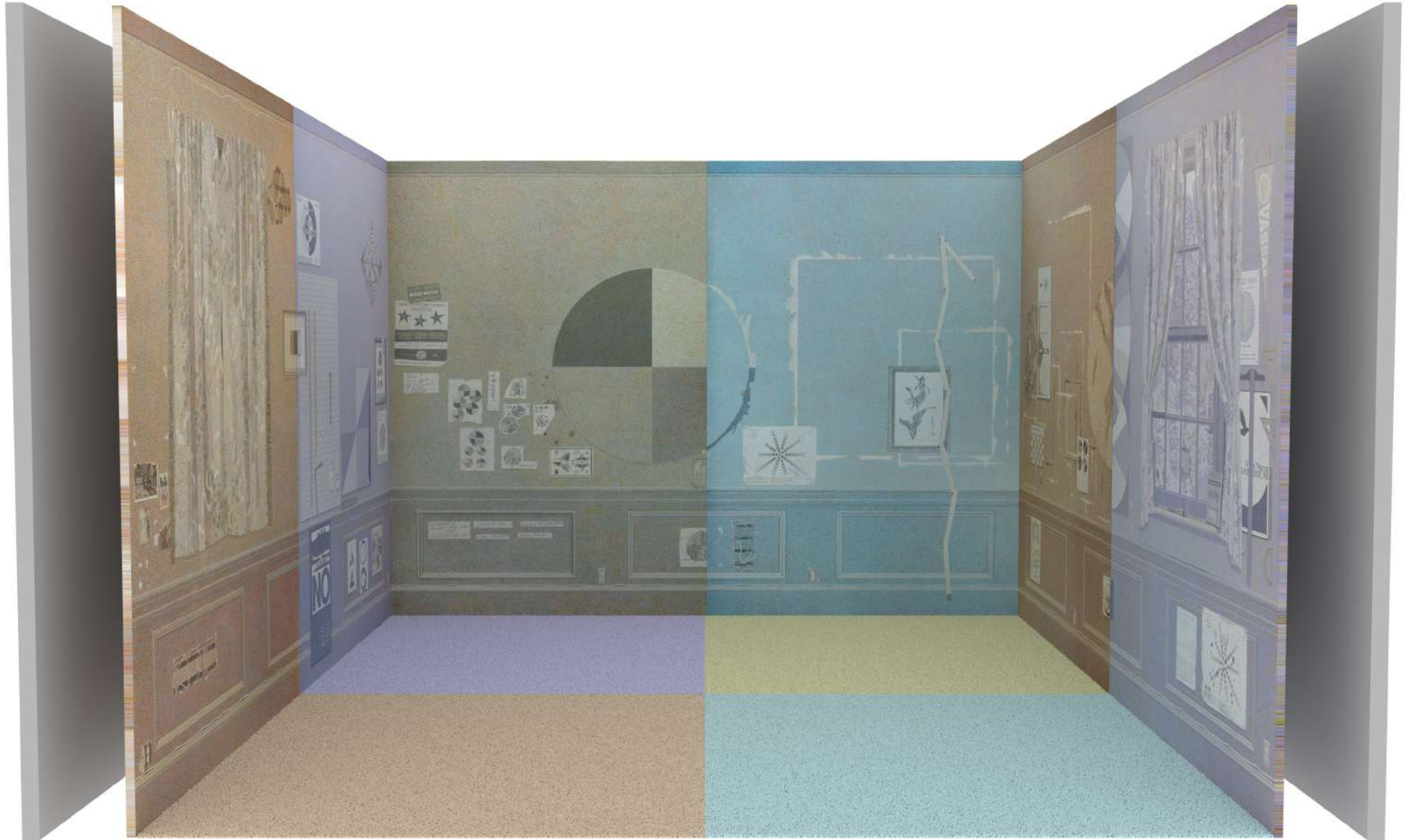


Mary Pinchot Meyer  
*Half Light*, 1964  
Synthetic polymer on fabric on canvas  
60.1 x 60.1 in (152.7 x 152.7 cm)

Smithsonian American Art Museum

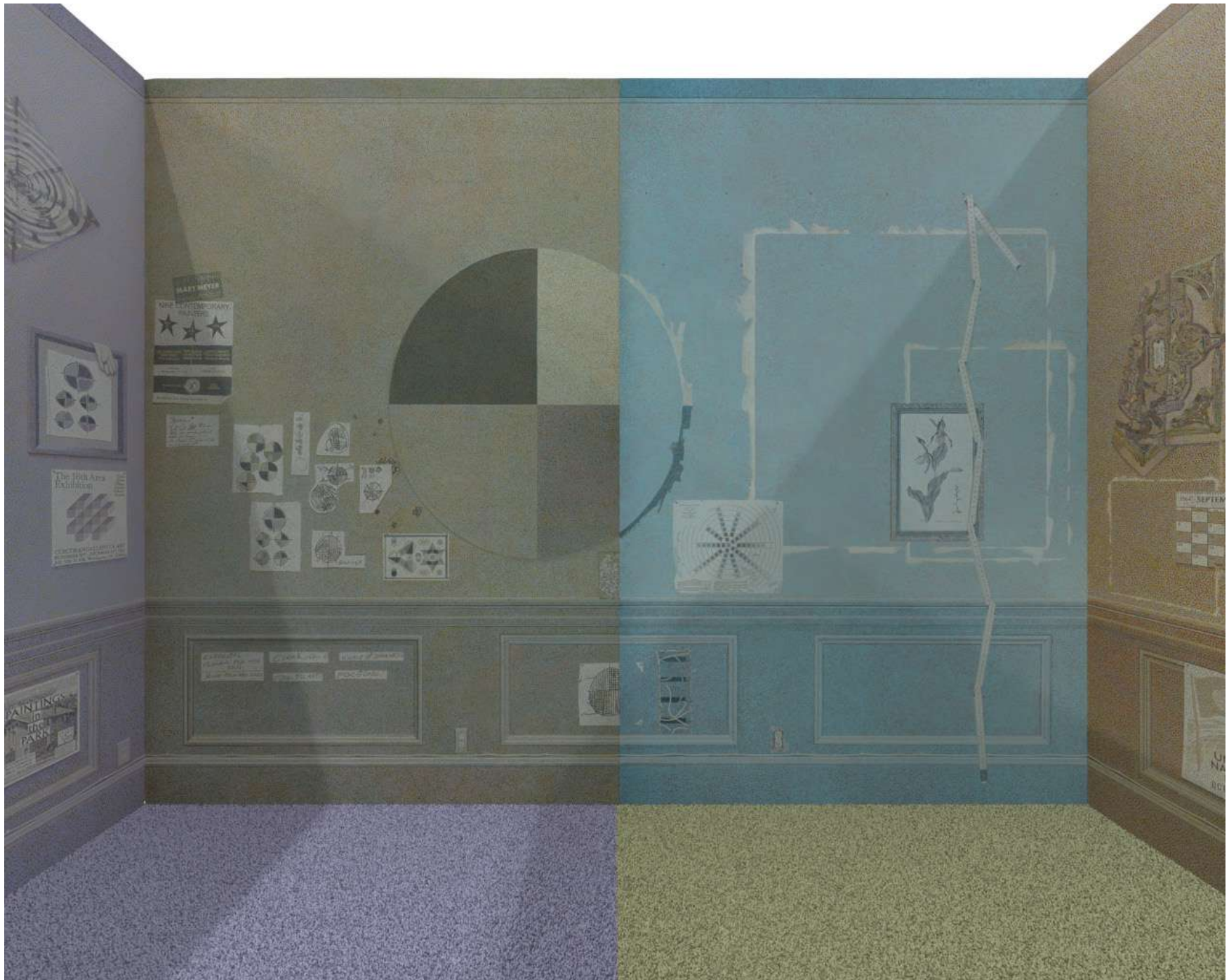


Booth visualization



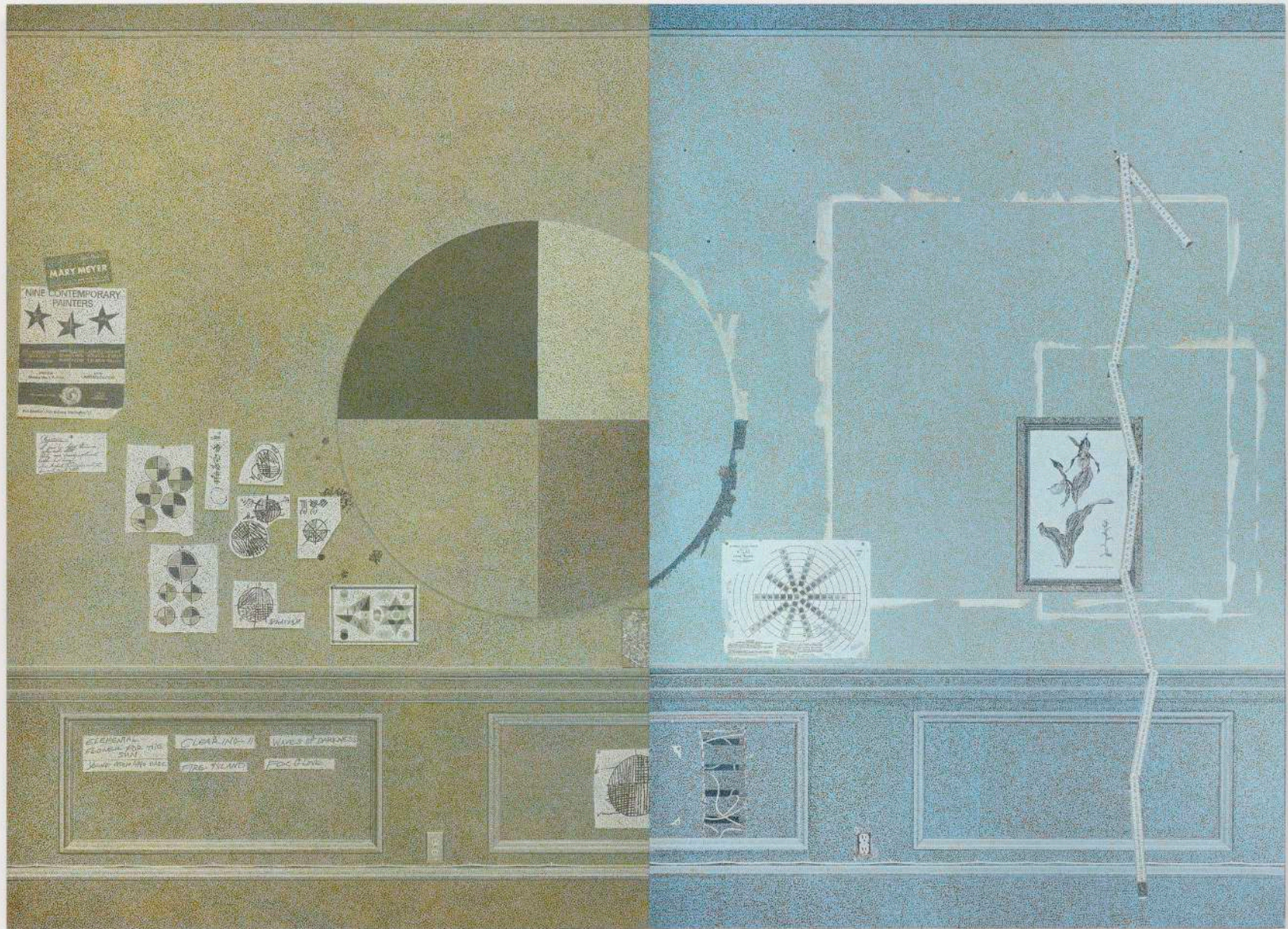
Booth visualization





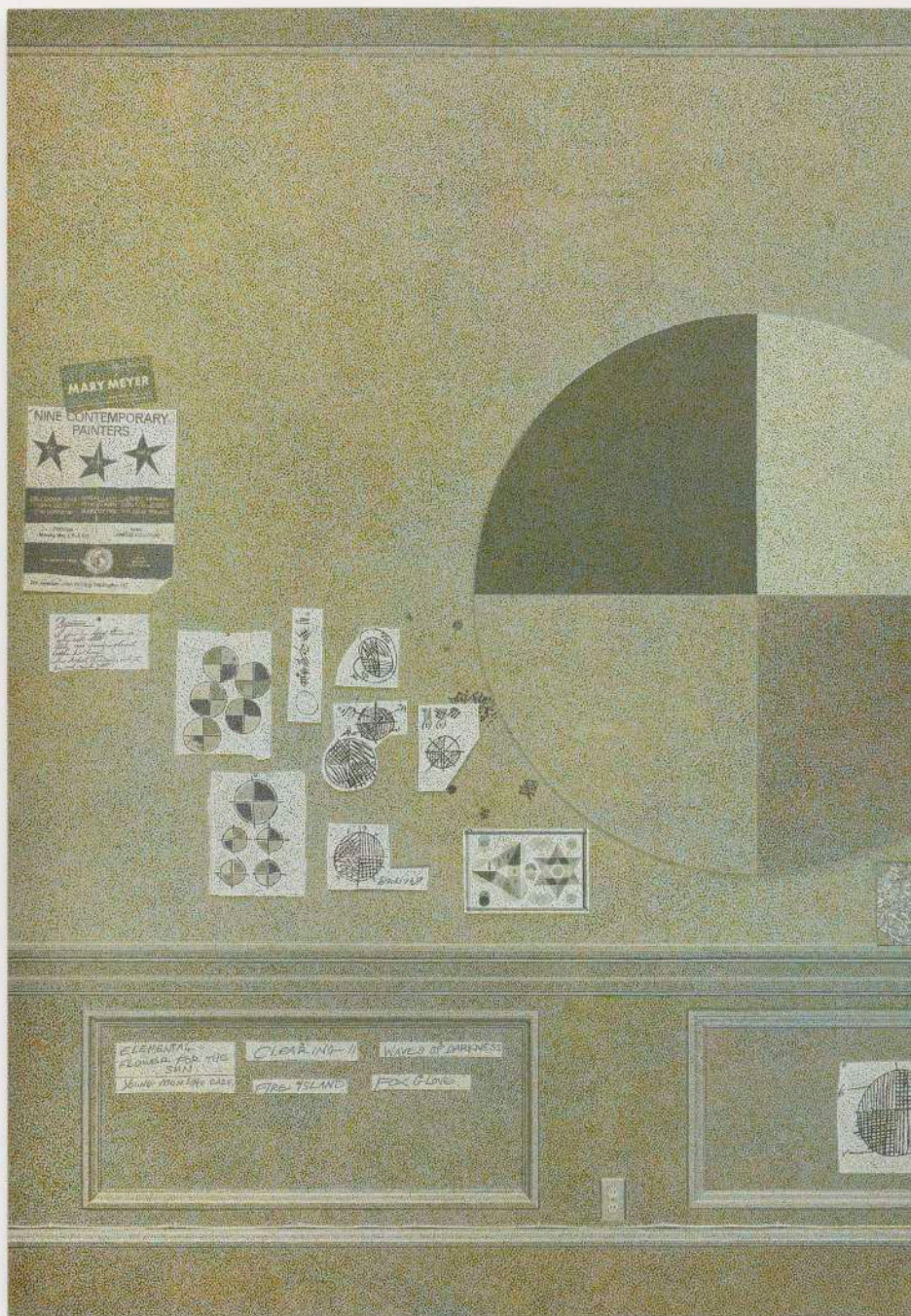
Booth visualization





Back Wall





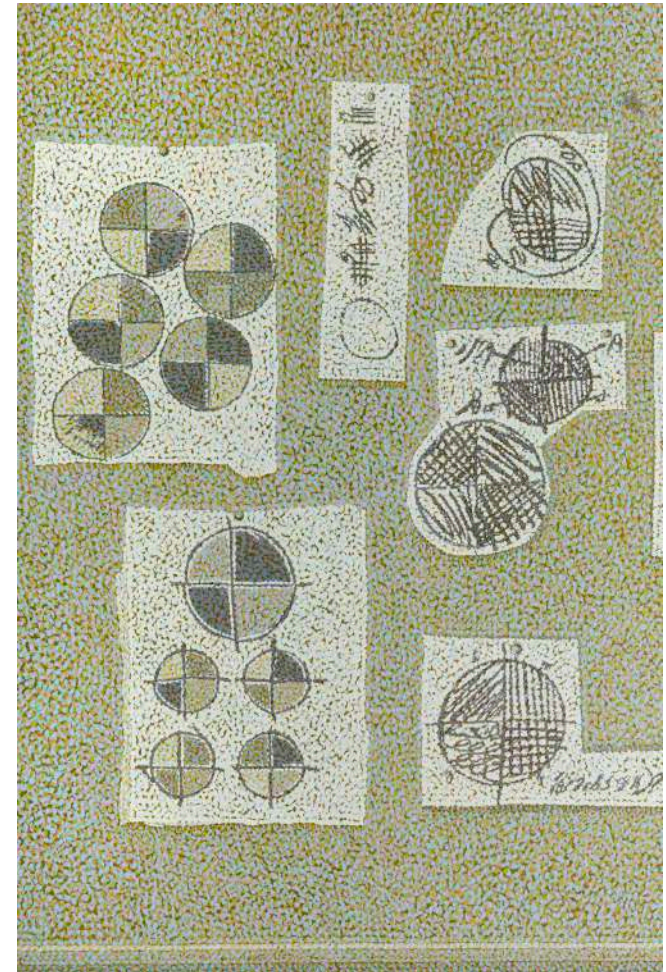
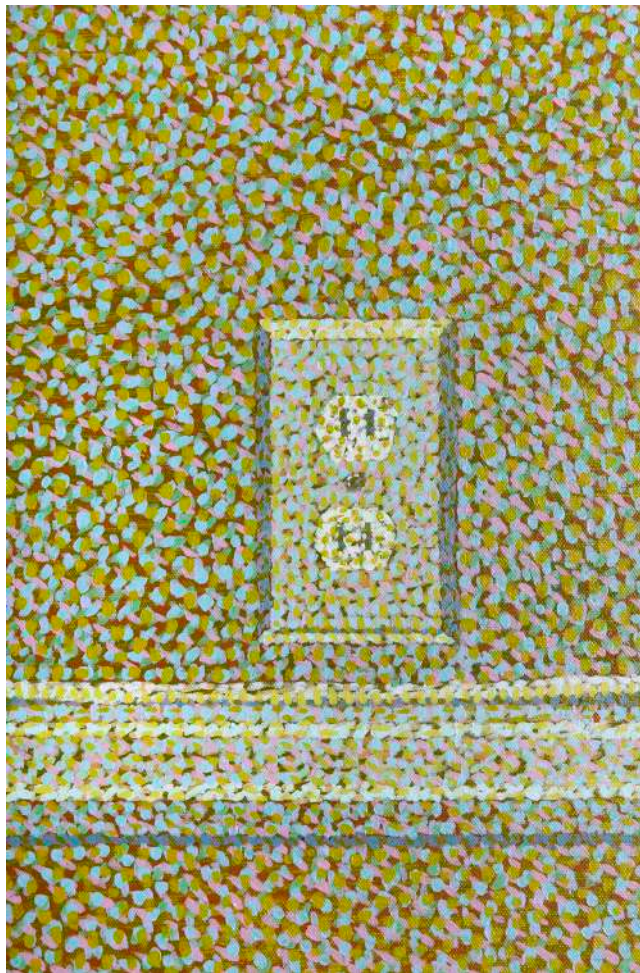
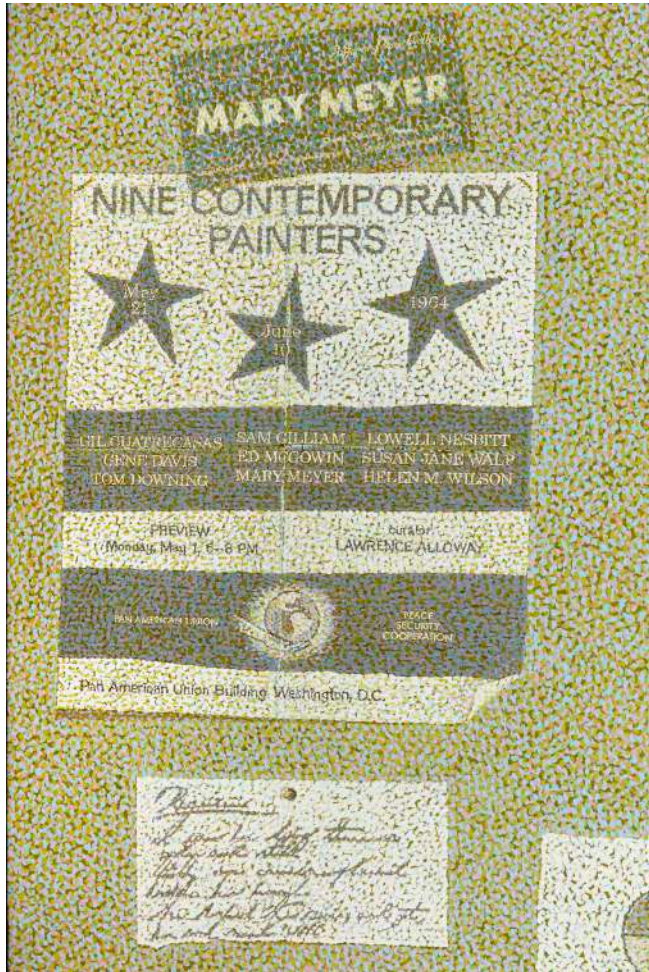
Cynthia Talmadge  
*Daisy Chain* (1964), 2023  
 Oil on canvas  
 139.4 x 96.4 x 1.5 in  
 (354.1 x 244.8 x 3.8 cm)





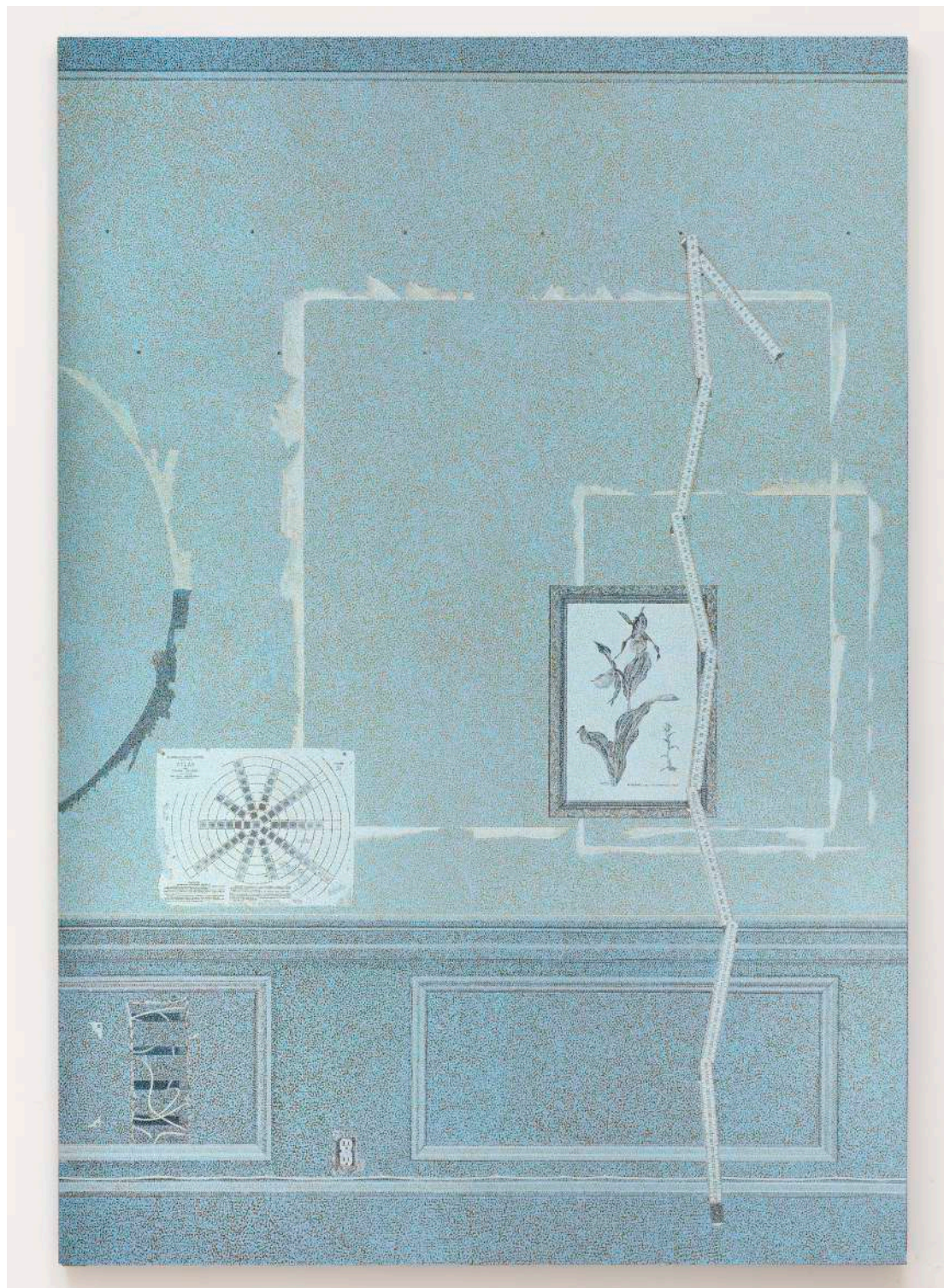
Detail of *Daisy Chain* (1964), 2023





Details of *Daisy Chain* (1964), 2023





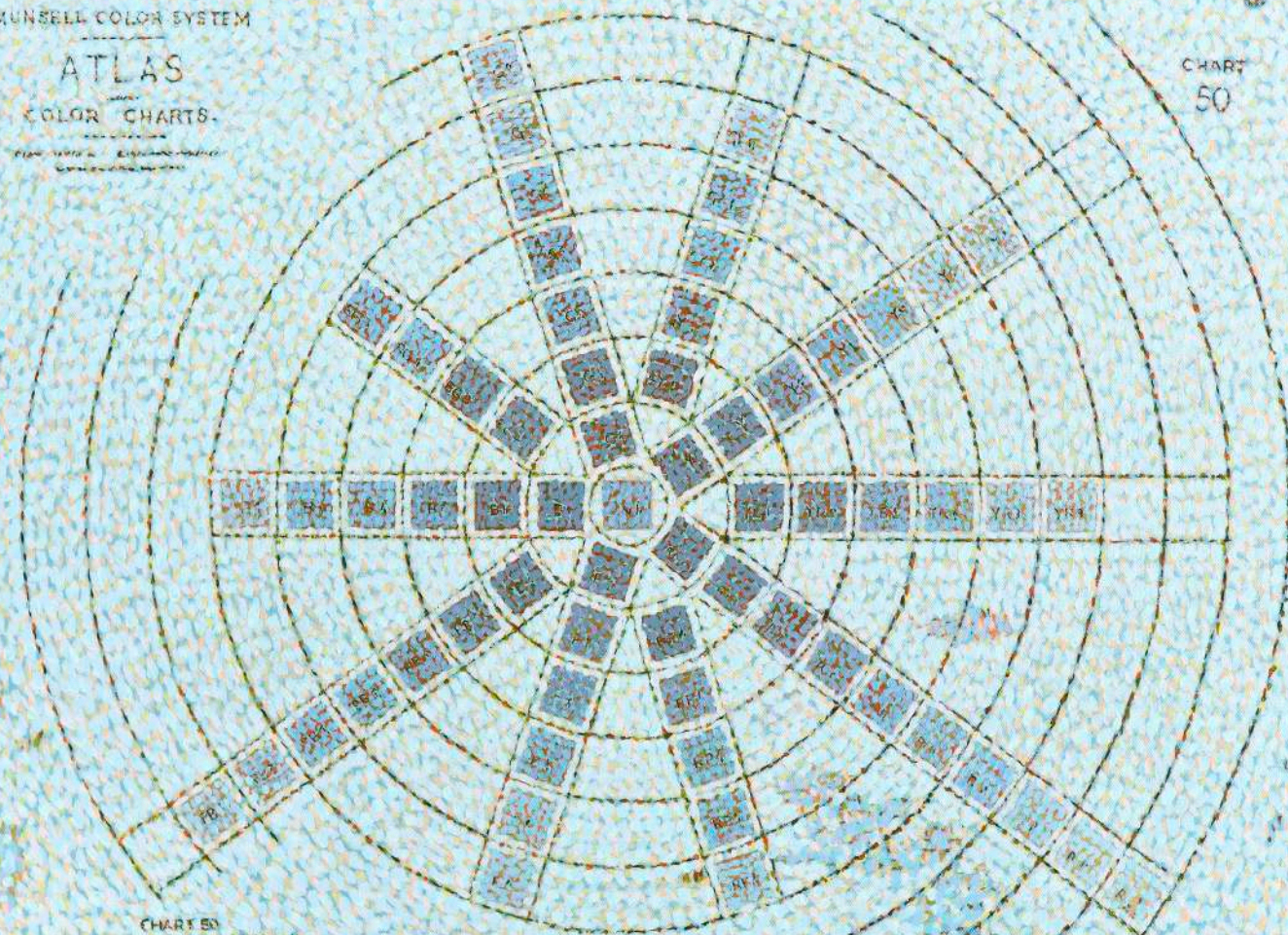
Cynthia Talmadge  
*Orchid for Angelton (1964), 2023*  
Oil on canvas  
139.4 x 96.4 x 1.5 in  
(354.1 x 244.8 x 3.8 cm)



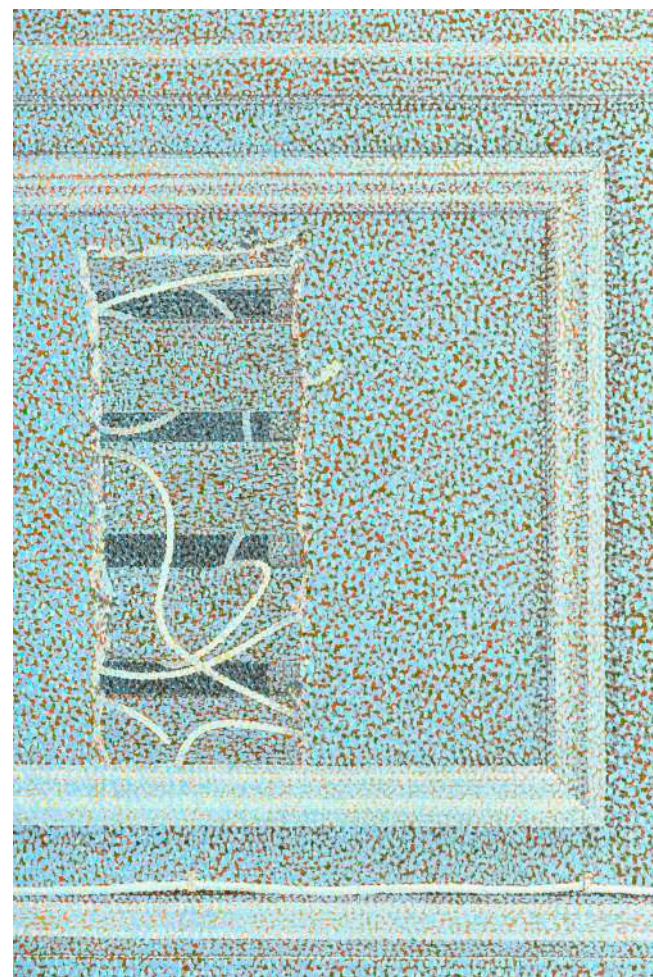
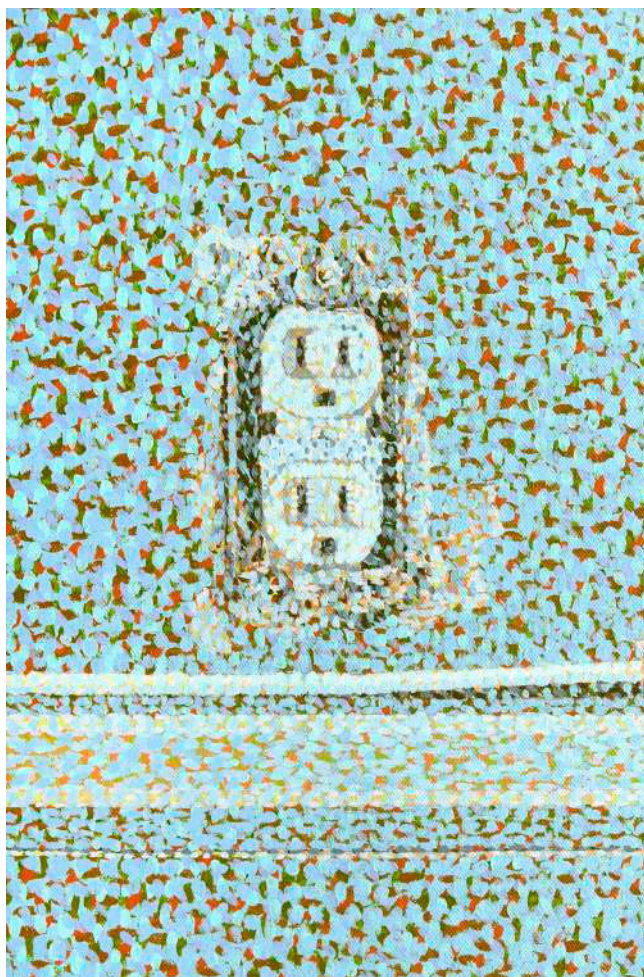


Detail of *Orchid for Angelton* (1964), 2023



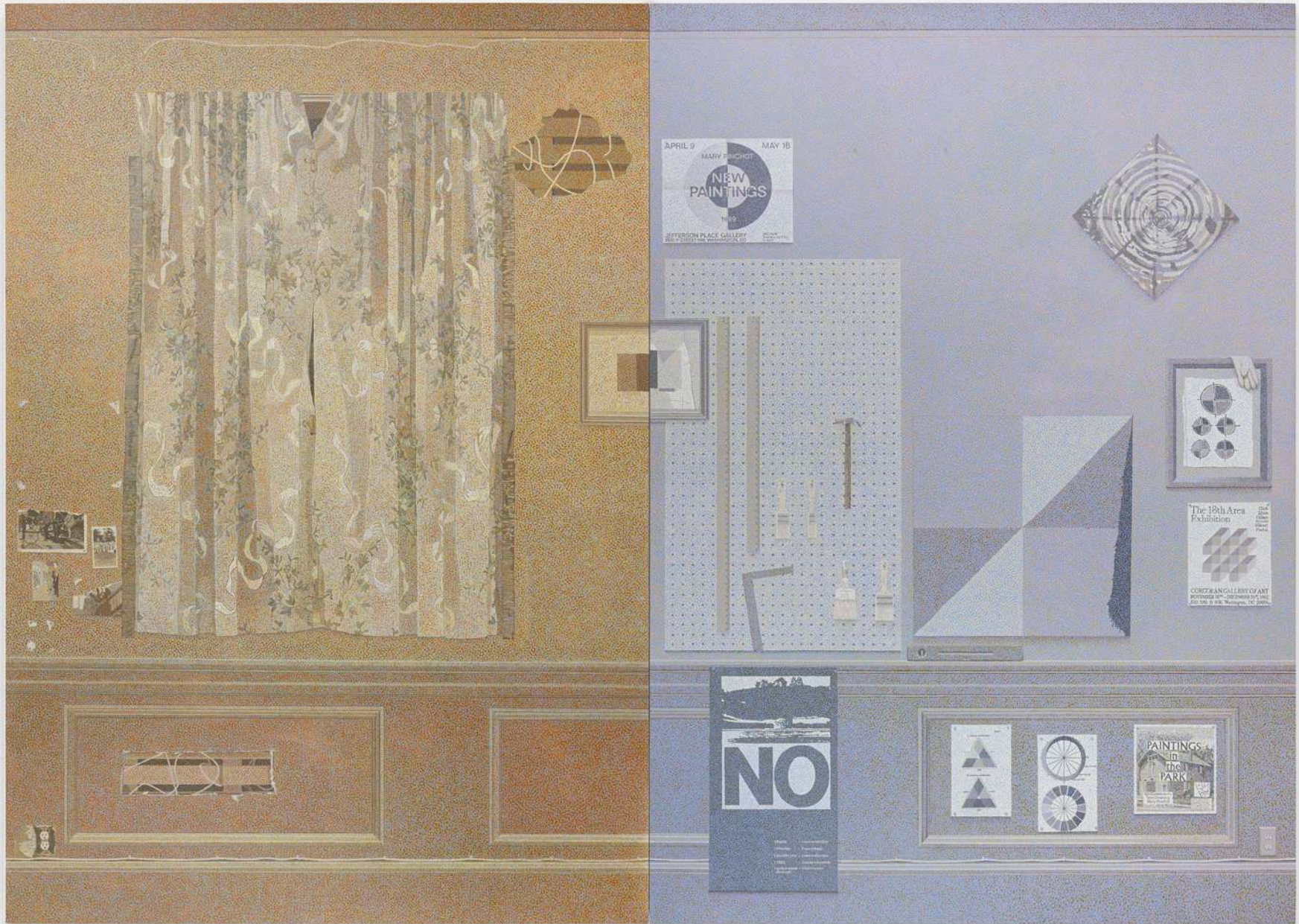
[illegible][illegible]





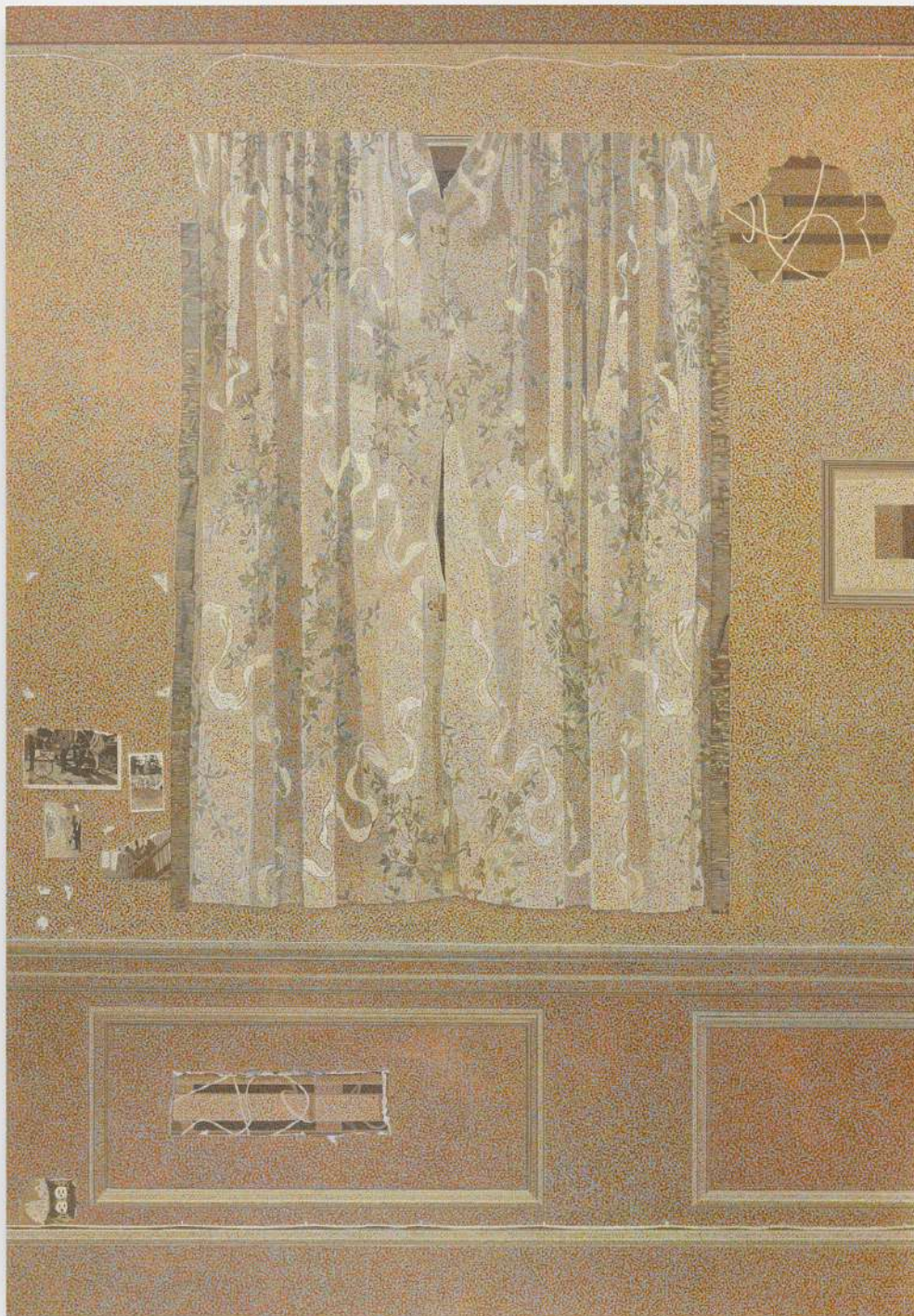
Details of *Orchid for Angelton* (1964), 2023





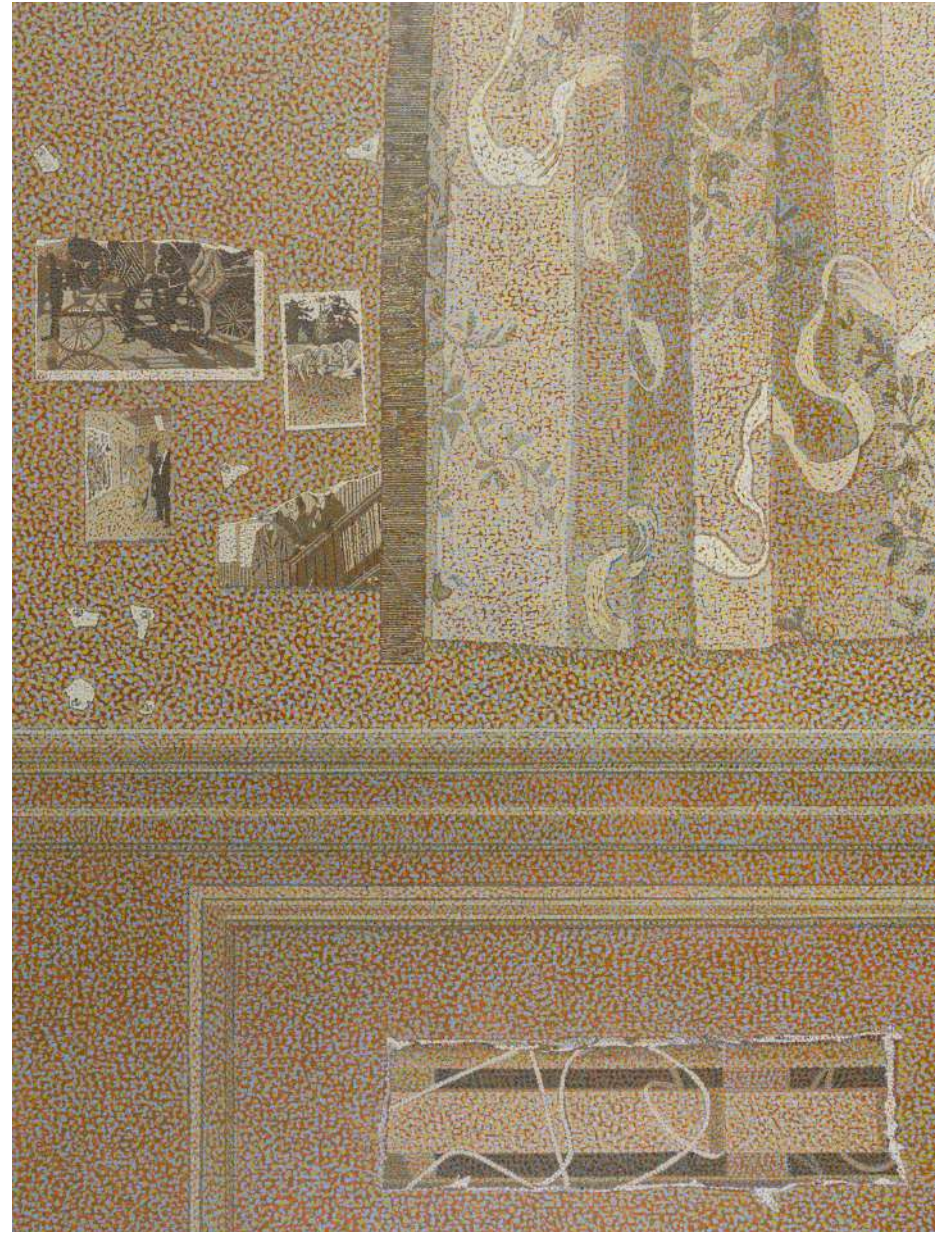
Left Wall





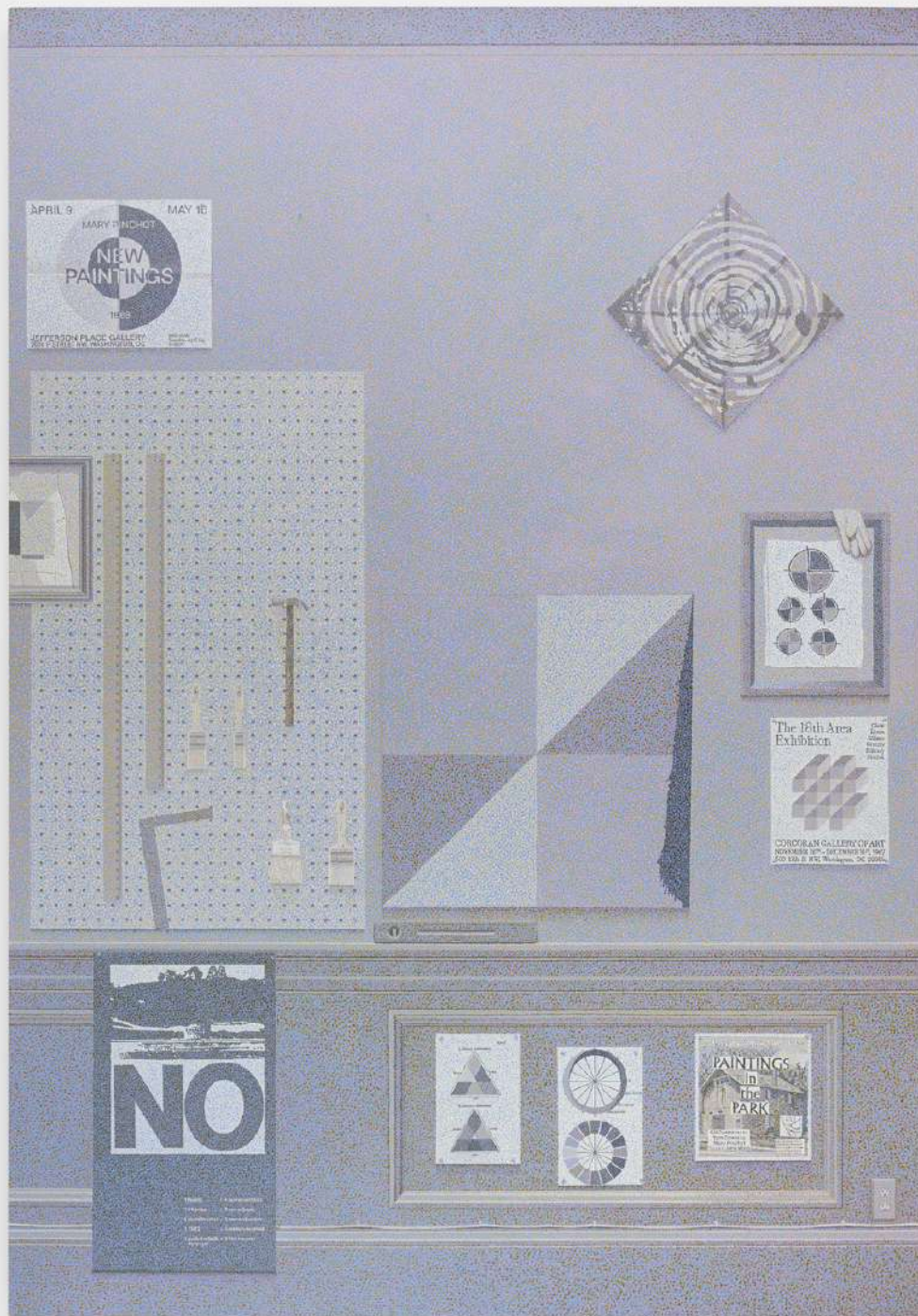
Cynthia Talmadge  
*Ex-Yale* (1964), 2023  
Oil on canvas  
139.4 x 97.5 x 1.5 in  
(354.1 x 247.6 x 3.8 cm)





Details of *Ex-Yale* (1964), 2023





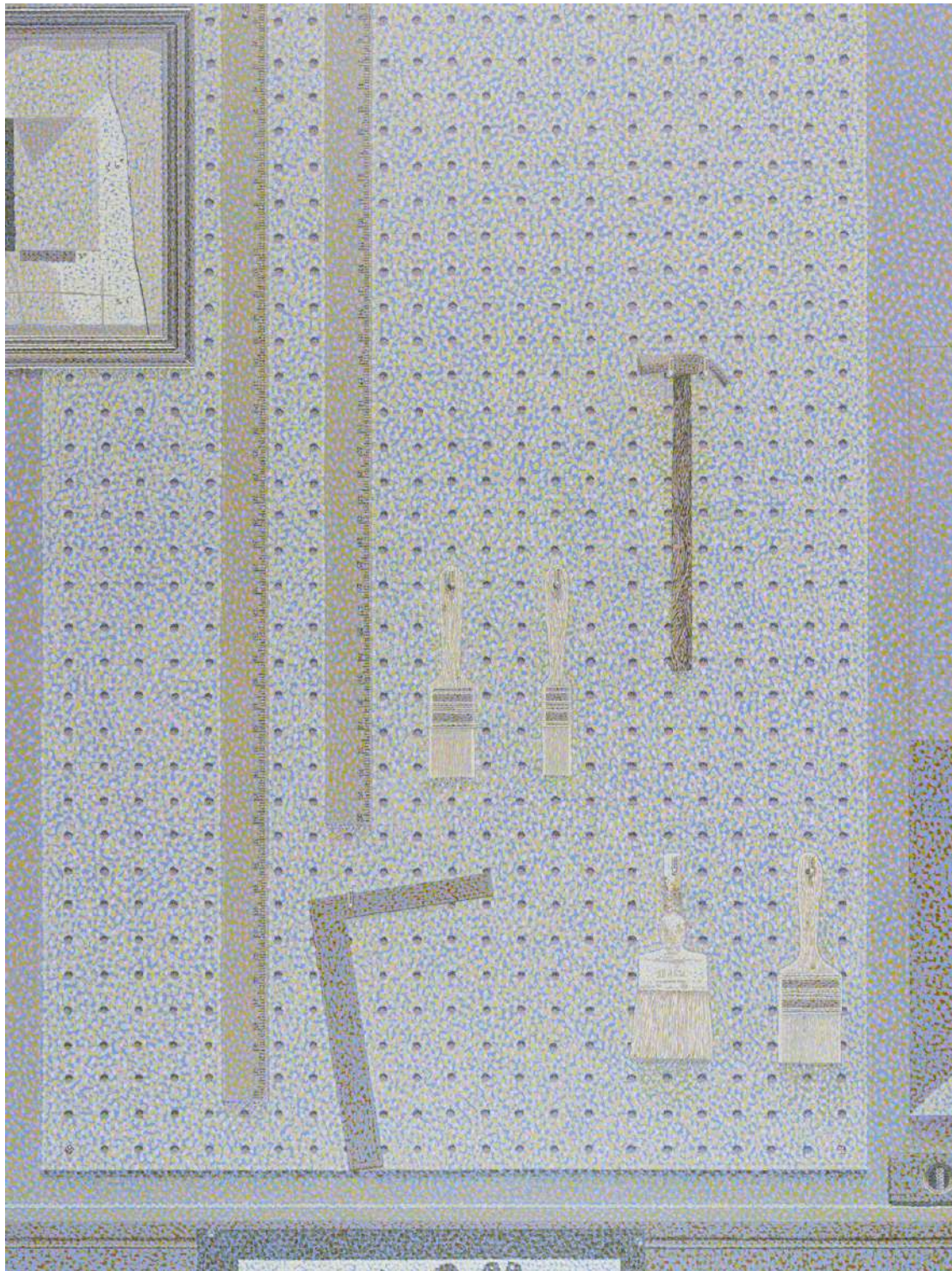
Cynthia Talmadge  
*Waves of Darkness* (1969), 2023  
 Oil on canvas  
 139.4 x 97.5 x 1.5 in  
 (354.1 x 247.6 x 3.8 cm)





Detail of *Waves of Darkness* (1969), 2023





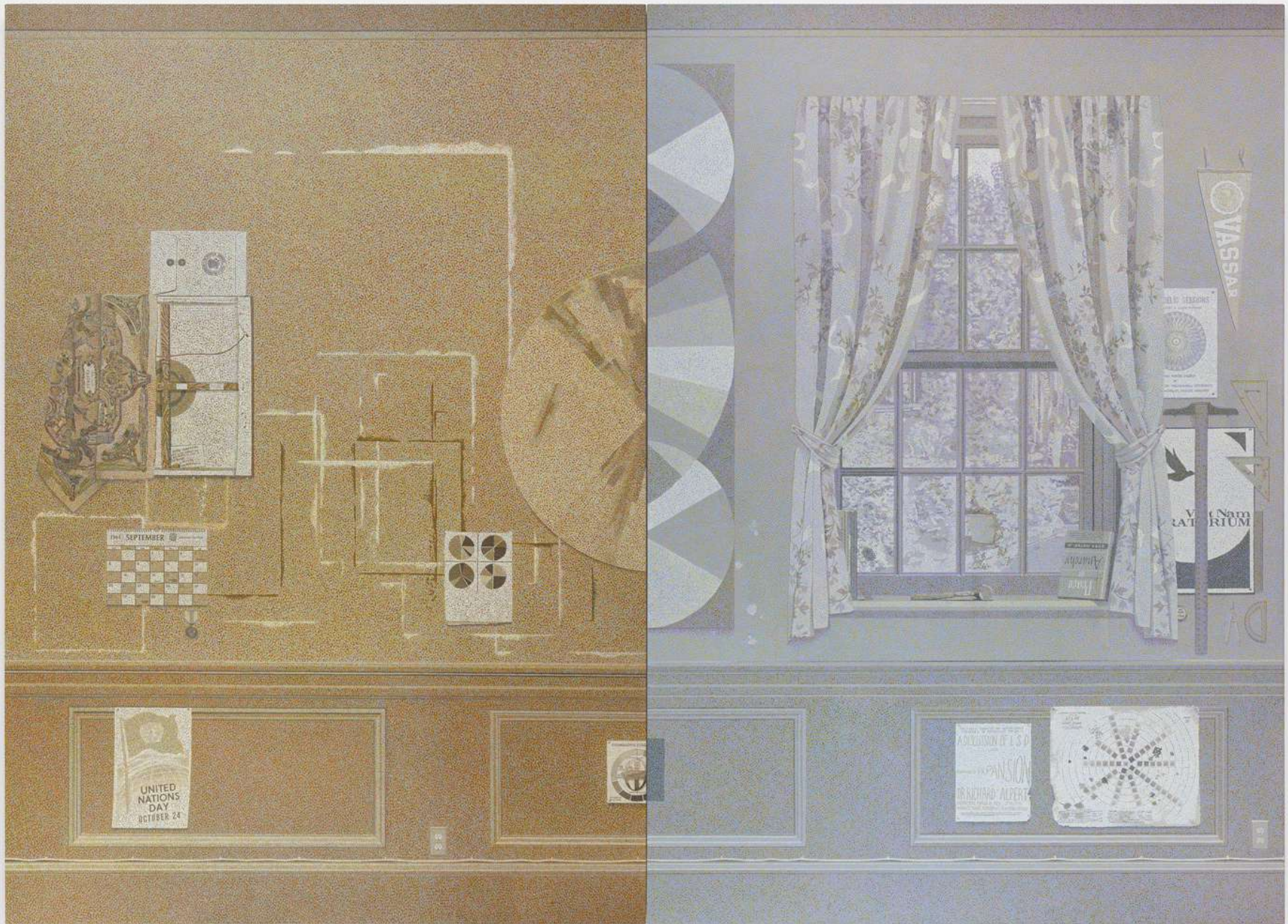
Detail of *Waves of Darkness* (1969), 2023





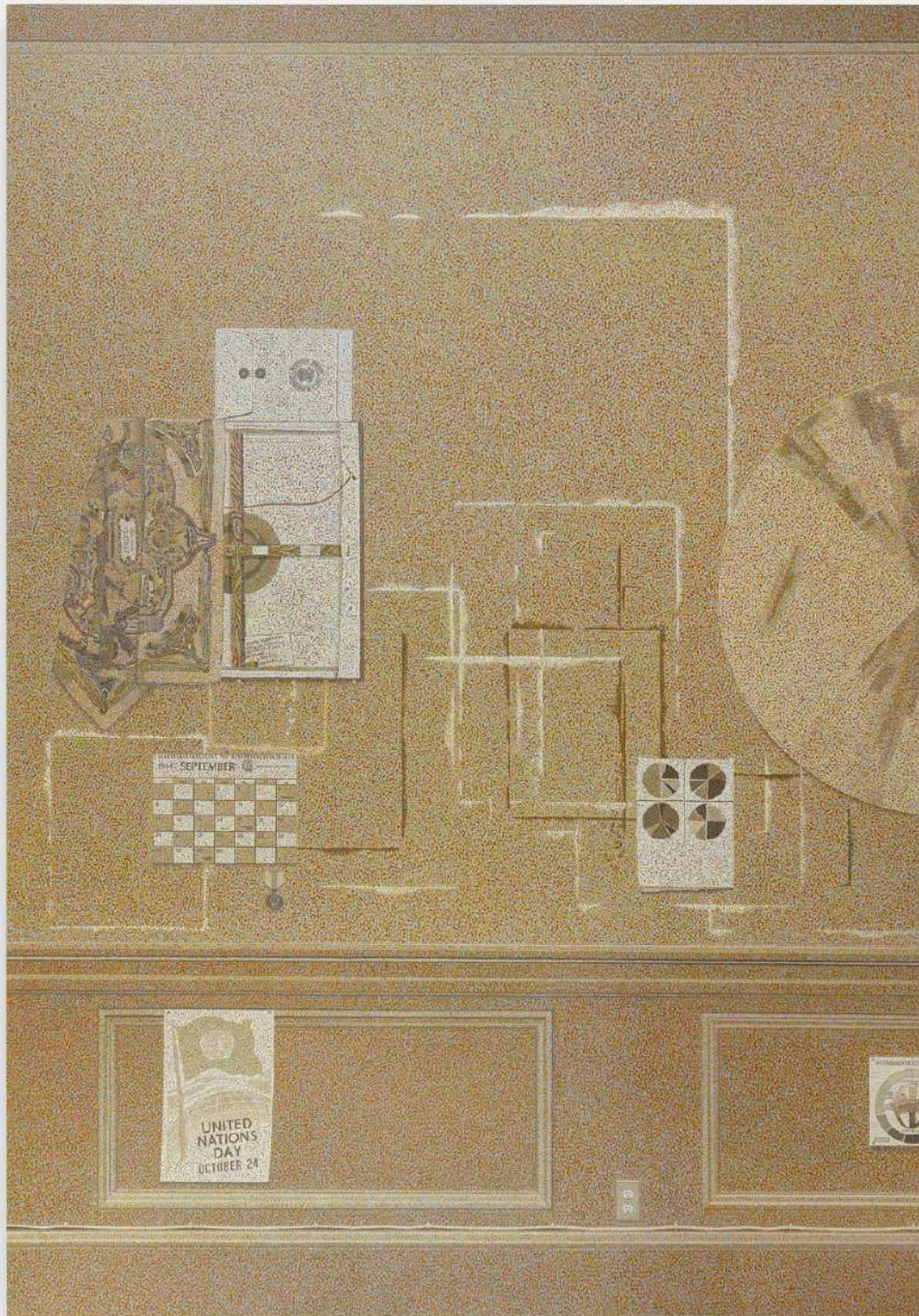
Booth visualization





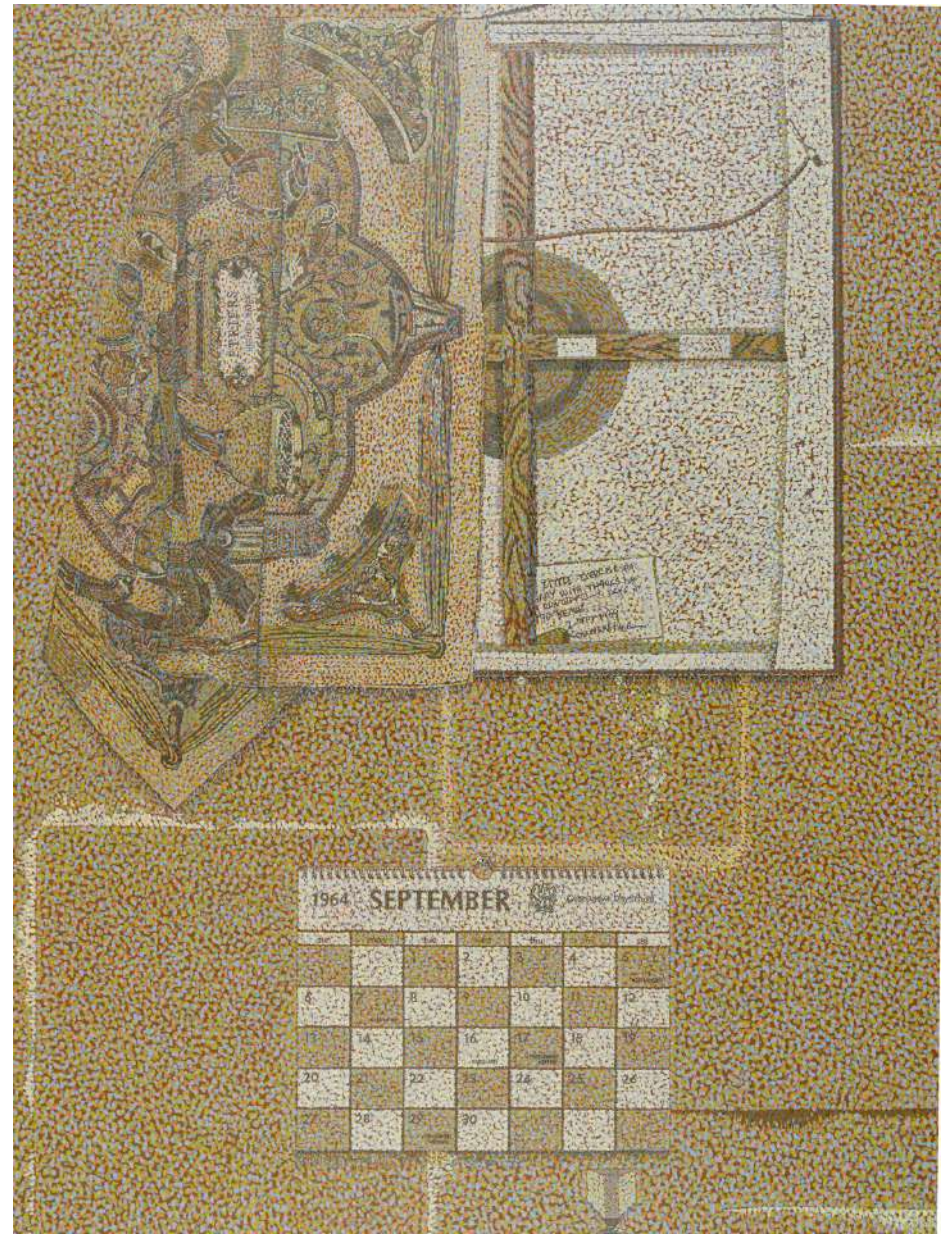
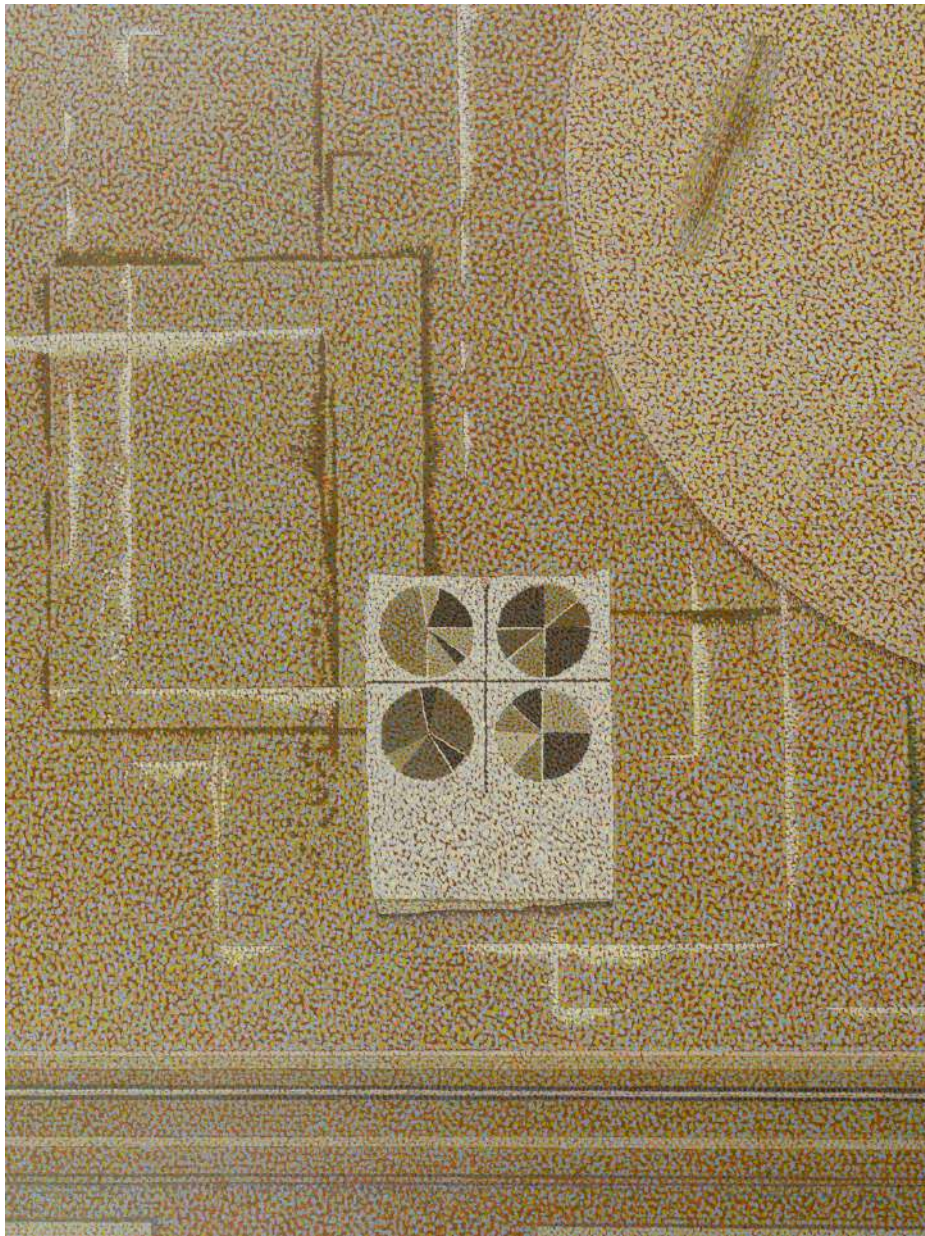
Right Wall





Cynthia Talmadge  
*Young Men Who Care* (1963), 2023  
Oil on canvas  
139.4 x 97.5 x 1.5 in  
(354.1 x 247.6 x 3.8 cm)





Details of *Young Men Who Care* (1963), 2023





Cynthia Talmadge  
*Wise American Leadership* (1969), 2023  
Oil on canvas  
139.4 x 97.5 x 1.5 in  
(354.1 x 247.6 x 3.8 cm)





Detail of *Wise American Leadership* (1969), 2023





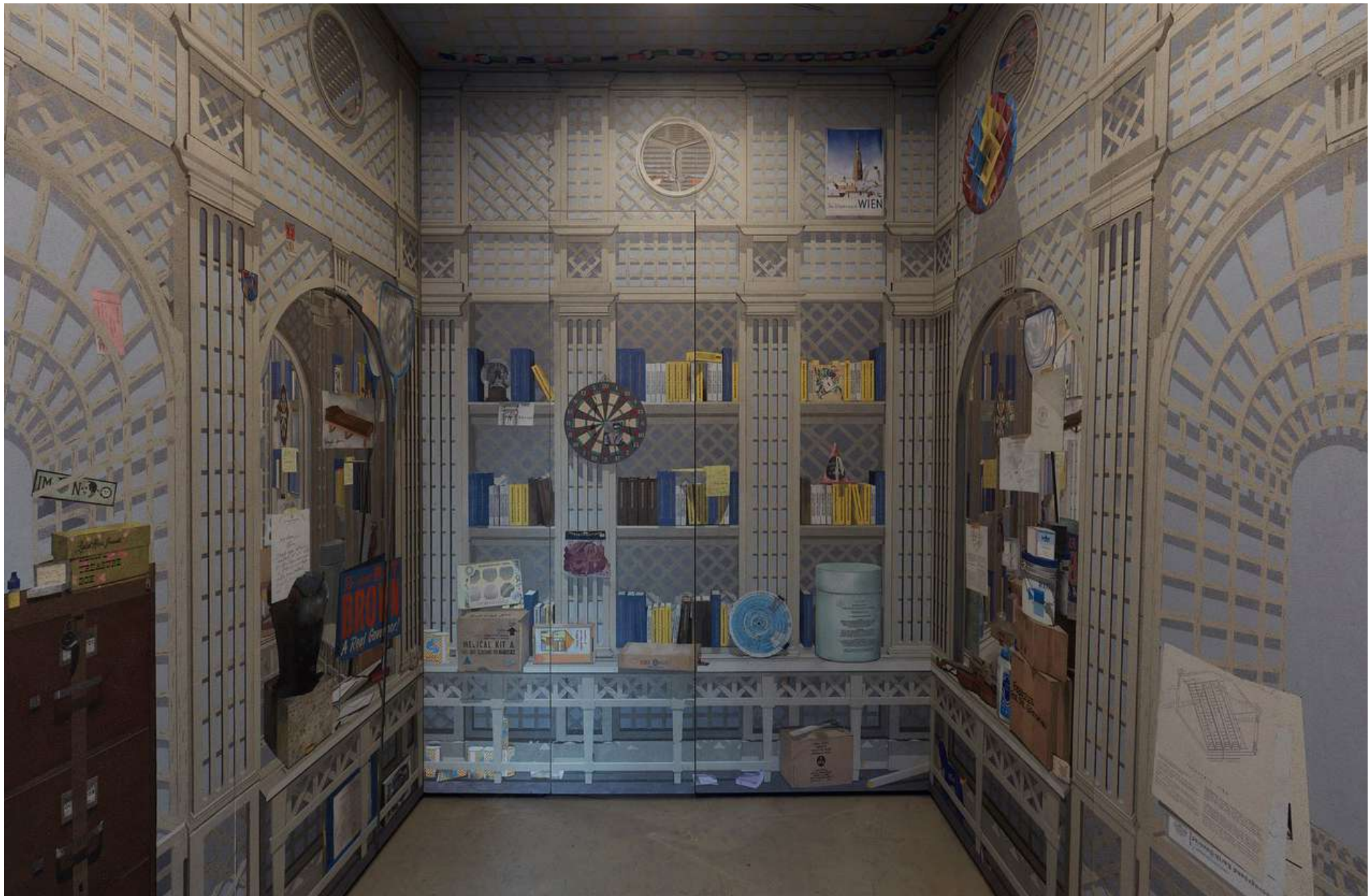
Detail of *Wise American Leadership* (1969), 2023





Booth visualization





Cynthia Talmadge  
*Franklin Fifth Helena*, 2021  
Sand on panels  
335.3 x 243.8 x 299.7 in (132 x 96 x 118)

Talmadge's painting installation, *Franklin Fifth Helena*, is on permanent view at the Mint Museum in Charlotte, NC



# Solo Exhibitions

- 2023     *Goodbye to All This: Alan Smithee Off Broadway*, January 13 — February 25, 2023, Bortolami, New York.
- 2022     *Winter Break*, October 10 — November 26, 2022. Carl Kostyál, London, UK.
- Franklin Fifth Helena*, November 17, 2021 — January 30, 2022, 56 Henry, New York, NY.
- 2021     *Seven Sisters*, June 4 — July 3, 2021, Carl Kostyál, London, UK.
- Four Courtroom Outfits of Anna Delvey*, September 14 — December 8, 2019, Soft Opening, London, UK.
- 2019     *As the World Turns*, June 30, 2018 — July 31, 2019, Halsey McKay Gallery, East Hampton, NY.
- 2018     *1076 Madison*, November 2, 2017 — January 20, 2018, 56 Henry, New York, NY.
- 2017     *Leaves of Absence*, January 13 — March 6, 2017, 56 Henry, New York, NY.



## Selected Press

- 2023 Will Heinrich, "What to See in N.Y.C. Galleries Right Now," The New York Times, January 19, 2023  
"Must See," Artforum, January 2023
- 2022 Cassie Packard, "Existential Meltdowns and Metaphysical Epiphanies," BOMB Magazine, April 7, 2022  
Owen Duffy, "Cynthia Talmadge, Franklin Fifth Helena," Art Review, February 3, 2022  
Andrea K. Scott, "Cynthia Talmadge," The New Yorker, January 15, 2022  
Annabel Keenan, "Cynthia Talmadge Brings Marilyn Monroe's Chaotic Relationship With Psychoanalyst Ralph Greenson to Life at 56 Henry," Cultbytes, January 10, 2022
- 2021 Owen Duffy, "44 Signs of the Times," Mana Contemporary, August 2021  
Kat Herriman, "New York Art Gallery Shows to Drown Out the Holiday Shopping Blues," Cultured, December 14, 2021
- 2020 Jacqueline Terrebonne, "Next Big Things: Cynthia Talmadge," Galerie Magazine, December 18, 2020.
- 2019 Rachel Wetzler, "Cynthia Talmadge," Art in America, February 1, 2019.  
Steph Eckardt, "Will We Ever Be Over Anna Delvey?" W Magazine, October 4, 2019.  
Roberta Smith, "White Cube? These 3 Art Shows Buck Convention," The New York Times, January 3, 2019
- 2018 Kat Herriman, "Gallery Peeping: Best of November 2018," Cultured, November 20, 2018  
Hannah Martin, "Cynthia Talmadge's Unexpected Architectural Muse: A Funeral Home," Architectural Digest, November 8, 2018
- 2017 Kat Herriman, "Critics' Picks: Cynthia Talmadge," 2017  
Jael Goldfine, "This Anna Delvey-Inspired Art Installation Has Us Spiraling," Paper Magazine, September 17, 2017.