

TIM MAGUIRE

LIGHT YEARS

14 MAY – 6 JUNE

MICHAEL REID

SYDNEY

BERLIN

BEYOND

Michael Reid Sydney presents *Light Years* – the first solo exhibition by Tim Maguire since the announcement of his representation by the gallery and a landmark entry in the decades-spanning career of one of the most important and original voices in Australian art. Across this expansive constellation of new paintings, subjects that have loomed large in Maguire’s visual universe are revisited, reimagined and realised anew by an artist at the height of his powers. *Light Years* draws together the strands that have defined his multifaceted practice and positions light itself as the central, animating force in his ongoing exploration of surface and depth, abstraction and illusion.

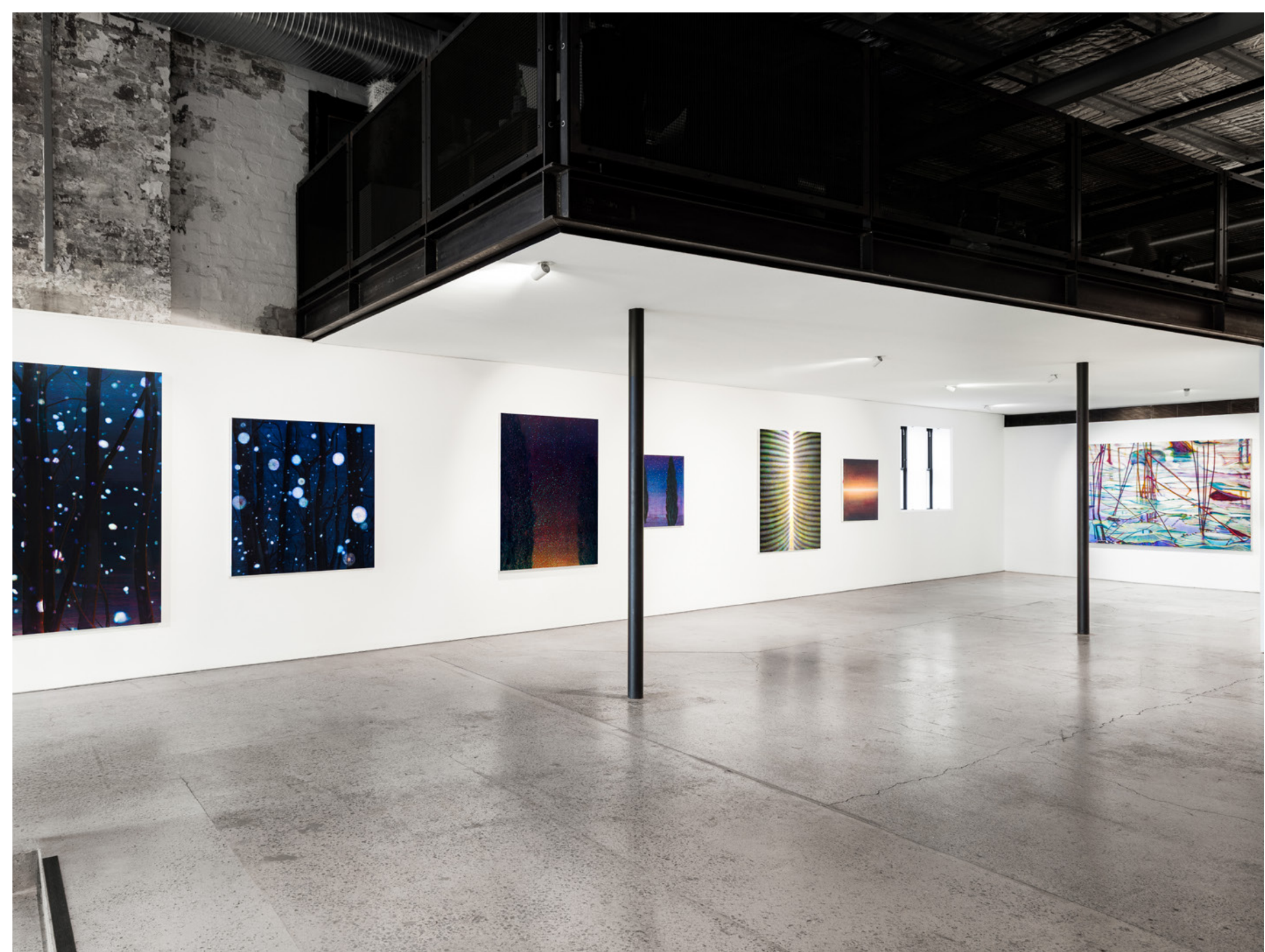
Working between Eora/Sydney and southern France, Maguire is globally celebrated for his large-scale, richly cinematic paintings that pull the viewer into a heightened field of looking. Through a singular approach that applies the tricolour separation of printmaking to the lush materiality of oil on linen, the artist constructs his images from discrete, translucent, solvent-splashed layers that allow the whiteness of the ground to illuminate the surface from within. The result is a painterly approximation of an ambient screen image – at once starkly contemporary in its glitchy distortions and steeped in sensual classicism.

This effulgence of colour might dissipate at close range into pure sensation, optically charged abstraction or flickers of celestial matter, only to resolve at a distance into impossible landscapes or hyper-floral tableaux. Beauty, though often the work’s most immediately arresting quality, is less an end than a means – holding the gaze long enough for the image to do its work of unmaking and remaking itself. “There’s a play between the illusion of the image and the physicality of the paint,” says Maguire. “Up close, you see nothing but paint and process and layers, and then, from far enough away, the whole thing resolves into a convincing illusion.”

Drawing on found, fragmented and manipulated source material – from distorted digital photographs and blown-up details of Old Master paintings to hybrid or half-remembered landscapes that hover between real and abstract – Maguire’s subjects have served as shifting proxies for his enduring interest in process, its porousness to chance and the illusory alchemy through which images resolve and paint becomes a conduit for luminosity. In *Light Years*, motifs that have surfaced at distant moments across a roving creative life are reimagined through the colour-separation techniques that have defined his mature practice.

“The notion behind the show was to gather the threads that led to the recent works and to look back at their antecedents,” says Maguire, whose exhibition reveals affinities and unexpected recurrences across temporal distance. Here, water lilies dissolve into pixelated planes, paired cypress pines graze star-dusted skies, and prismatic snowflakes cascade against wintry, indigo trees. Maguire’s twinned water tanks with slivers of light between them – a piece of personal iconography harking back to the 1980s, when he first sought out landscapes that could double as reductionist, hard-edge abstractions – find curious echoes in the columns of reflected luminosity that slice through his more recent moon-over-water works, as well as paintings developed from his *Dice Abstracts* print series, whose compositions were determined by a game of chance.

While reaching back towards his personal iconography, *Light Years* eschews a retrospective’s logic – its imposition of a linear progression from one discrete period to the next – in favour of something more fluid, recursive and alive: a collapsing of time that hews closer to the multidirectional, overlapping flow of ideas in the studio, where an artist’s roving curiosity, intellectual rigour and restless experimentation see subjects surface, recede and reconfigure. “If there’s a common quality beyond this notion of flatness versus depth, abstraction versus illusion, then it’s a preoccupation with light,” says Maguire.





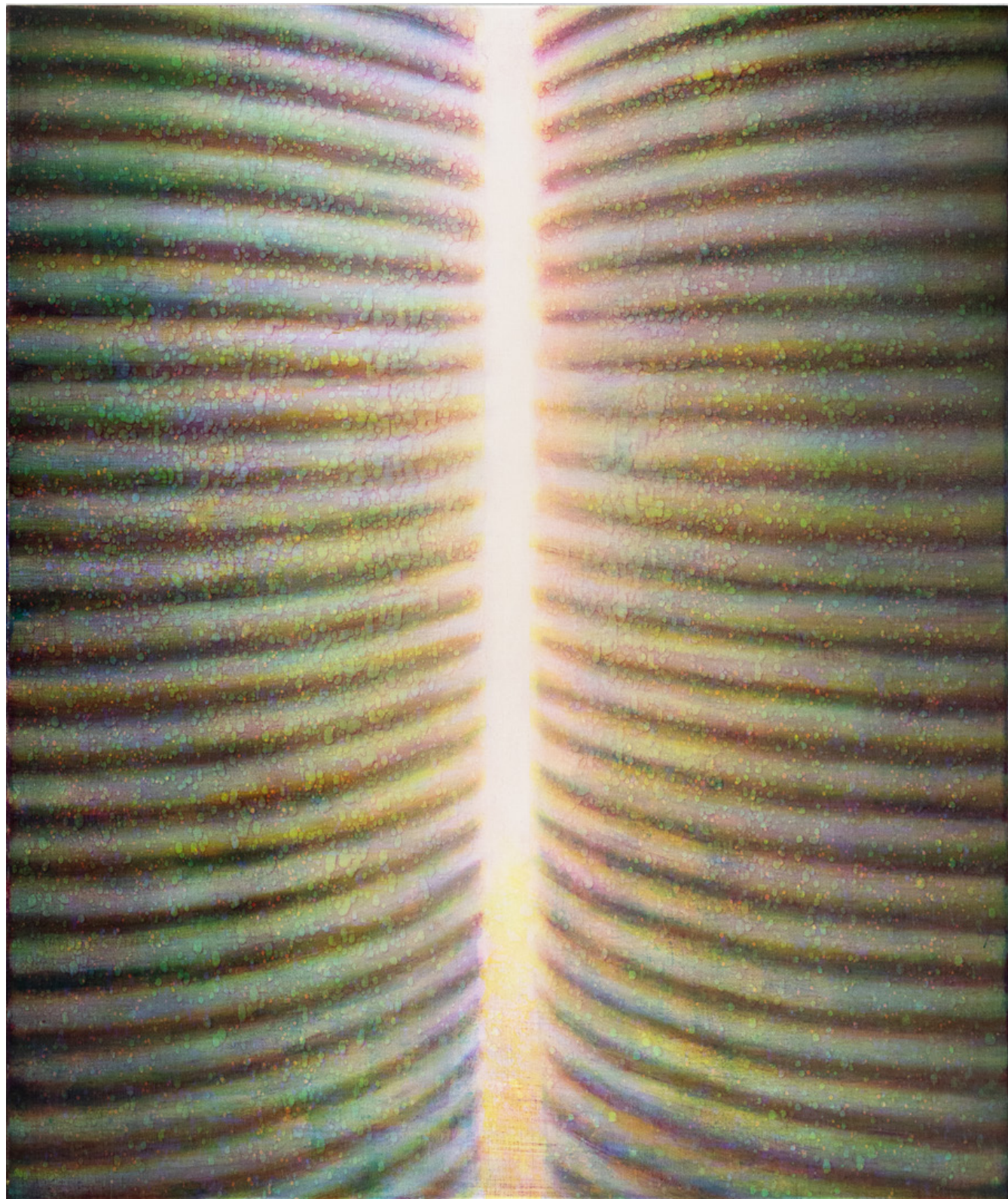
Untitled 20260401, 2026

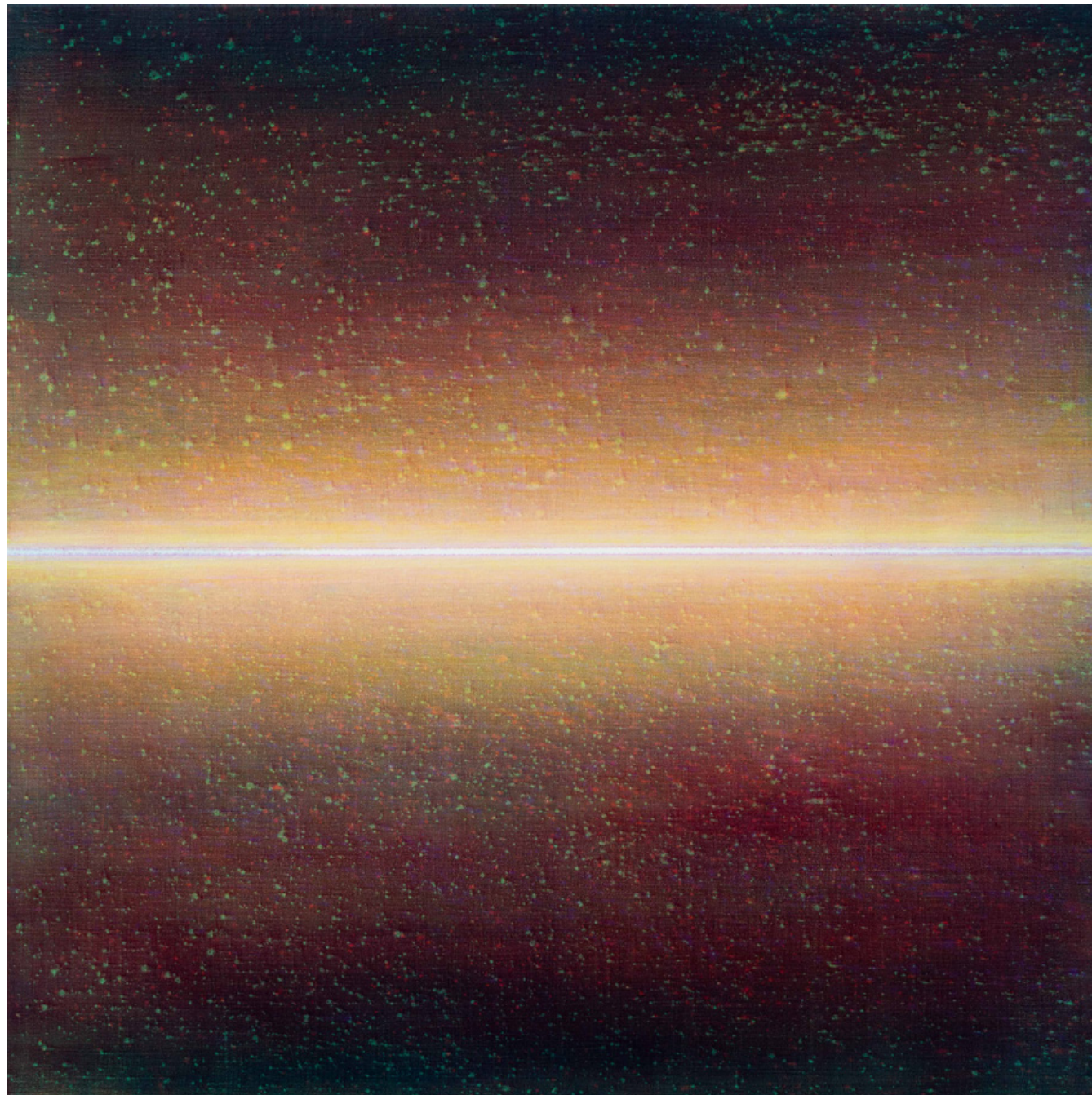
acrylic on canvas

145 x 220 cm

\$95,000.00

20251207, 2025
oil on canvas
145 x 120 cm
\$40,000.00





Untitled 20260201, 2026

oil on canvas

81.5 x 81.5 cm

\$14,000.00

Untitled 20230403, 2023

oil on canvas

180 x 160 cm

\$80,000.00





Untitled 20251203, 2025

oil on canvas

120 x 120 cm

\$33,000.00

Untitled 20251206, 2025

oil on canvas

146 x 121 cm

\$40,000.00





Untitled 20260202, 2026

oil on canvas

76.5 x 76.5 cm

\$12,000.00

Untitled 20190301, 2019
oil on canvas
180 x 160 cm
\$80,000.00





Untitled 20020503, 2002

oil on canvas

162 x 150 cm

\$68,000.00

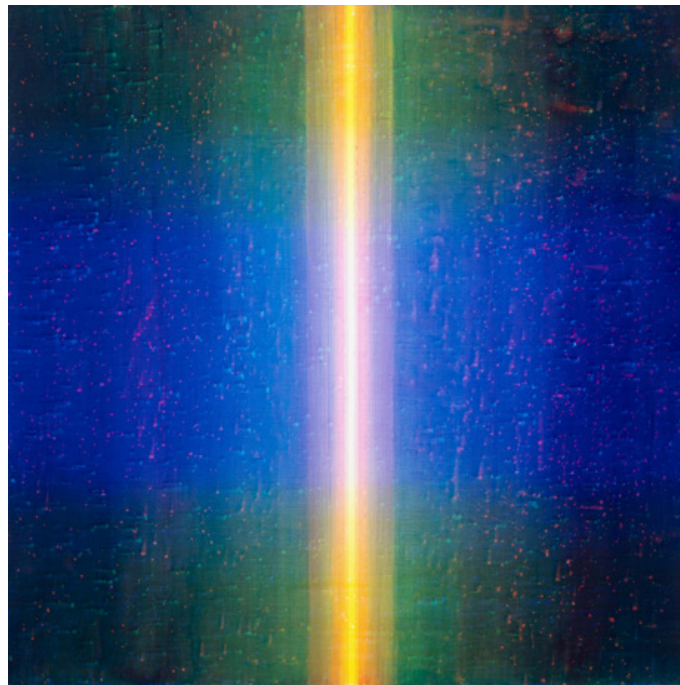
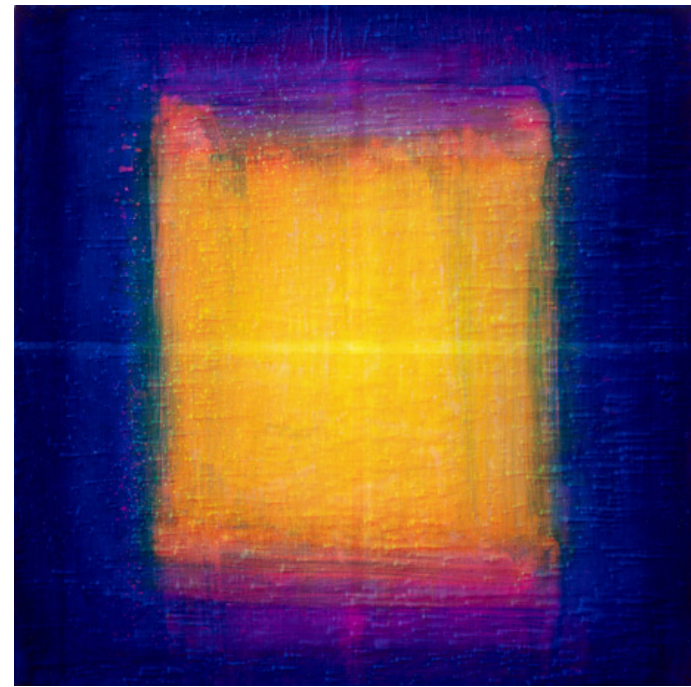
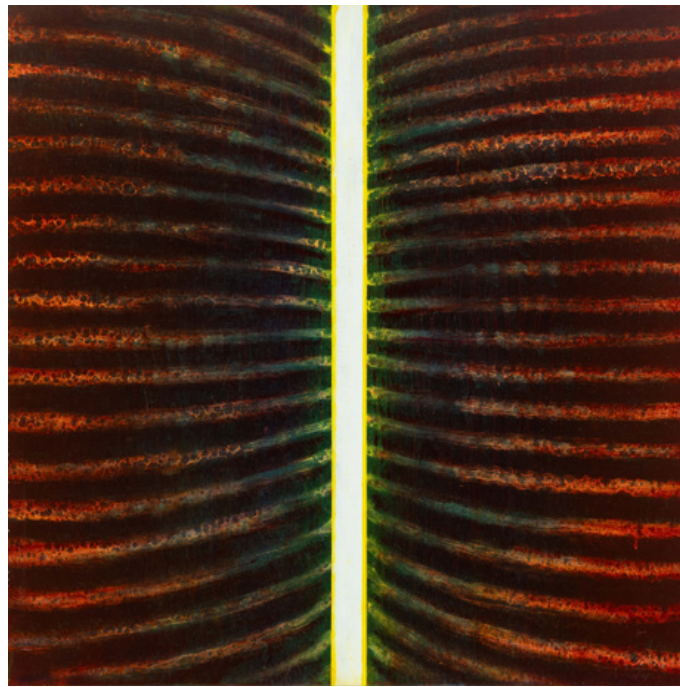


Untitled 20220303, 2022

oil on canvas

153 x 153 cm

\$66,000.00

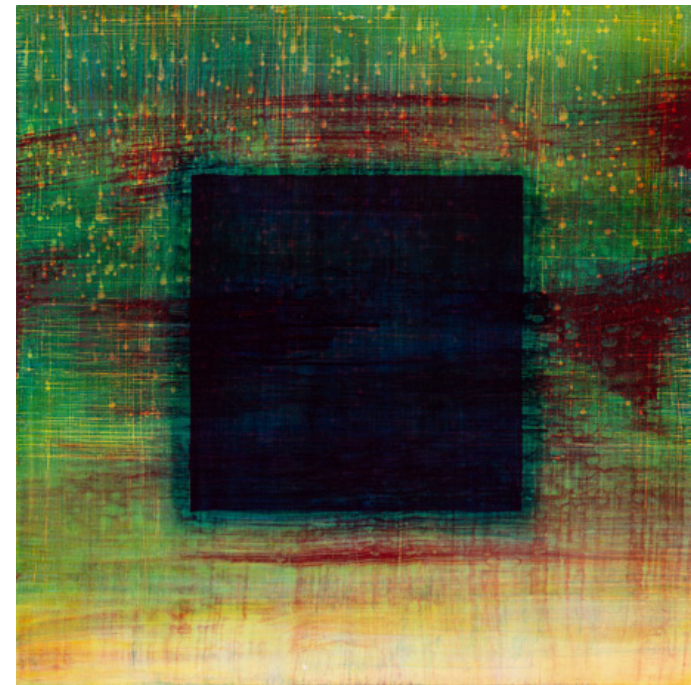
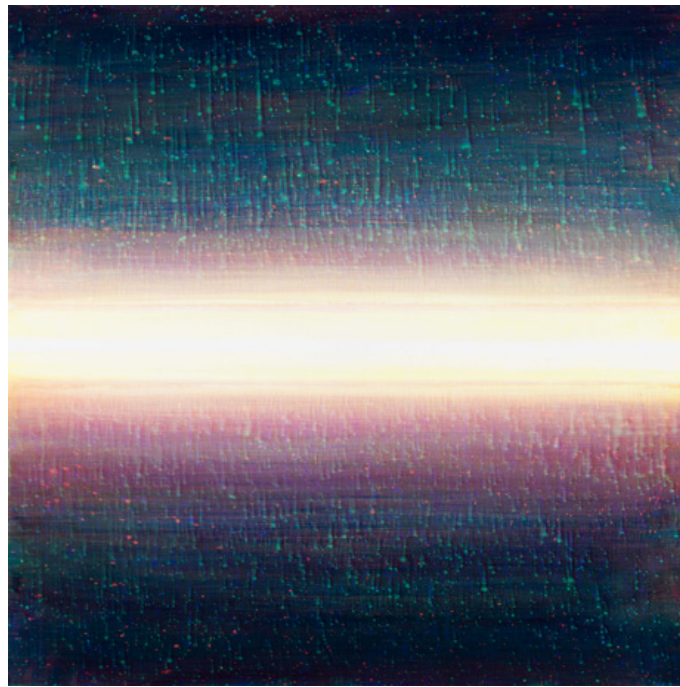


Selected works

oil and acrylic on canvas

60 x 60 cm

\$8,800.00

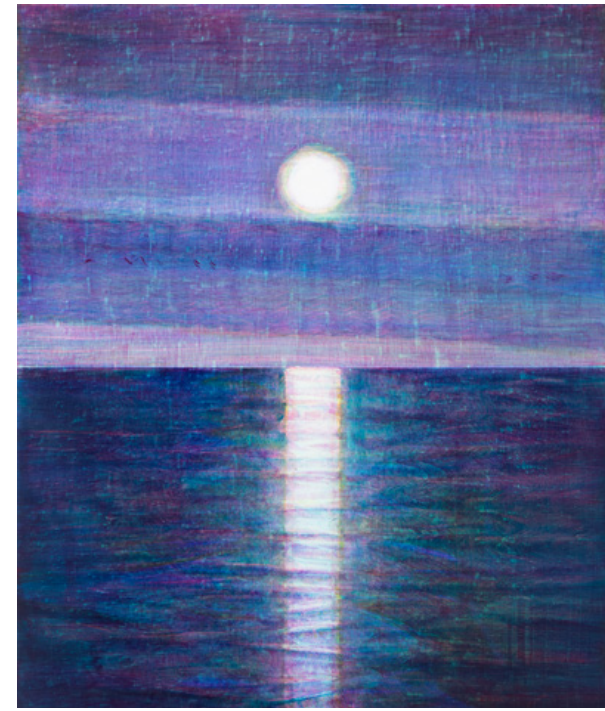


Selected works

oil and acrylic on canvas

60 x 60 cm

\$8,800.00



Selected works

acrylic on canvas

54 x 45 cm

\$6,000.00



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14 MAY – 6 JUNE

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SYDNEY

BERLIN

BEYOND

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Monday - Friday 11am - 5pm
Saturday 11am - 3pm

Michael Reid Sydney + Berlin acknowledge the Gadigal people as the traditional owners of the land on which our Eora / Sydney gallery stands. We pay our respects to Indigenous Elders past, present & emerging.