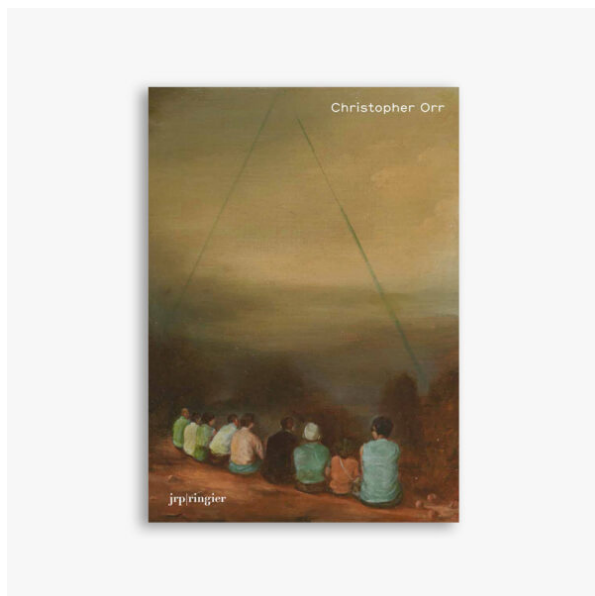


CHRISTOPHER ORR



EDITOR(S): Clément Dirié, Lionel Bovier

AUTHOR(S): Max Hollein, Patricia Fisher, The Lonely Piper

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FIRST MONOGRAPH

This monograph on Christopher Orr is a survey of the Scottish painter's most recent body of work. His intimately scaled canvases oscillate between reality and the uncanny, exploring the realms of the natural and supernatural, folklore and history, fiction and formalism, science and the sublime. His imagery is drawn from an extensive archive comprising vintage magazines, science textbooks, 16mm and Super 8 film stills, allowing him to produce extraordinary juxtapositions from everyday source materials. Remote figures, incongruous objects, and phantasmagoric landscapes mined from these multiple sources coalesce, as Christopher Orr assembles different epochs and narratives into surreal collages. His painting echoes different generations of Old and Modern Masters—for example J.M.W. Turner and Caspar David Friedrich—and proves his ability to give birth to solid compositions through layers of translucent pigments and varying approaches to representation.

Born in Helensburgh (Scotland) in 1967, Christopher Orr studied at the Duncan of Jordanstone College of Art, Dundee (Scotland), and at the Royal College of Art, London. Active since the beginning of the 2000s, he currently lives and works in London.

This monograph is introduced by a foreword by Patricia Fisher, Edinburgh's Talbot Rice Gallery curator, and contains two essays—by Max Hollein, Director of Schirn Kunsthalle, Städel Museum and Liebieghaus Skulpturensammlung, Frankfurt, and The Lonely Piper.

Published with Hauser & Wirth Zurich/London/New York on the occasion of Christopher Orr's solo exhibition at Talbot Rice Gallery (Edinburgh), opening mid-November 2014.