

HAUSER & WIRTH

Press Release

Michaela Yearwood-Dan. No Time for Despair

Hauser & Wirth London

14 May – 2 August 2025

Opening reception: 6 – 8 pm, Tuesday 13 May



Through paintings, sculpture, site-specific murals and installations, Michaela Yearwood-Dan endeavors to build spaces of community, abundance and joy. Yearwood-Dan's debut exhibition with Hauser & Wirth will take place in London, featuring new paintings ranging from monumental to intimate in scale, including an expansive 11m-long panelled landscape painting, alongside richly adorned ceramic sculptures and benches. Through these multiple mediums, Yearwood-Dan explores the quieter tones of femininity and queer community guided by deep intuition. The lyrical quality of the paintings will be complemented by a new immersive sound piece made in collaboration with the composer Alex Gruz, a reflection on the analogous experience of art and music alike, setting the tone with which to view the paintings. The title of the show, 'No Time for Despair,' is a call to action to find joy and connect in times of darkness, referencing an article written by Toni Morrison for *The Nation*, which states, 'In times of dread, artists must never choose to remain silent.'

Yearwood-Dan's unique visual language draws on a diverse range of influences, including Blackness, queerness, femininity and healing rituals. Lush and brightly hued, the work is at once personal and political. She often engages colors and materials for their symbolic associations, such as ceramic petals collaged into her recent paintings, as seen in 'Fxxk the opinions and all the logistics' (2025), that evoke the queer histories of carnations and pansies. The surfaces of her canvases are dense with generous and purposeful swathes of lavish pigments, as well as textures and embellishments using subversive and non-traditional materials such as gold leaf, crystals, sequins and glitter.

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Language intertwines with botanical motifs throughout the works, where abstract habitats not only teem with hints of plant life but also inscribed lines of text from song lyrics, poetry or her own diaristic writings. Her words, in works such as 'We'll be free (someday)' (2025), beckon the viewer into a vivid, welcoming world of paradox, play and contemplation formed within an atmosphere of swirling forms and brilliant chromaticity. A monumental five-panelled landscape work acts almost as a mural, a vista into another world, and is in dialogue with large-scale paintings and a collection of bonus tracks or 'B-Sides', jewel-like, intimate versions of their larger counterparts.

In recent years, Yearwood-Dan's practice has expanded to include sculpture, extending her visual vocabulary. The exhibition features joyful ceramic sculptures on purpose-built plinths as well as two benches crafted in wood that are partially painted and adorned with ceramics that pour with plant-life. The use of furniture introduces ideas around domesticity, encouraging the viewer to move around and sit with each work, whilst also bringing in elements of nature, shaping the experience of surrounding space and atmosphere. Similarly, the use of ceramics introduces a dialogue between materiality and form, an opportunity for the artist to reappropriate a medium which is typically considered 'feminine'. Yearwood-Dan is also drawn to the unpredictable nature of clay, a medium that is beholden to the laws of gravity, balance, evaporation and tension, in contrast with the malleability of paint.

Moving freely between media and resisting any singular definition of identity, the artist explores the possibilities of creating spaces—physical, pastoral, metaphorical—that allow for unlimited and unbounded ways of being. As described by the curator Ekow Eshun, 'Looking at Michaela's work, you're left with a sense of boundless possibility.'

Benches made in collaboration with Homewrk Design

Plinths made in collaboration with Theodore Vass

Sound piece made in collaboration with Alex Gruz

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Gallery hours:

Tuesday to Saturday
10 am – 6 pm

www.hauserwirth.com

Caption and courtesy:

Michaela Yearwood-Dan in her studio, 2024
Photo: Ollie Adegboye
Courtesy the artist and Hauser & Wirth

All work images

© Michaela Yearwood-Dan
Courtesy the artist, Hauser & Wirth and Marianne
Boesky Gallery
Photo: Deniz Guzel

Michaela Yearwood-Dan
We'll be free (someday)
2025
Oil, acrylic, paper, ink, gold leaf and glass
beads on plastic and canvas
240 x 200 x 3.8 cm / 94 1/2 x 78 3/4 x 1 1/2 in

Michaela Yearwood-Dan
Fxxk the opinions and all the logistics
2025
Oil, glass beads, ceramic petals, gold leaf, ink,
paper and ribbon on canvas
241.3 x 205.3 x 7.6 cm / 95 x 80 7/8 x 3 in

Michaela Yearwood-Dan
I'm the baddest out
2025
Glazed Earthenware
30 x 30 x 29 cm / 11 3/4 x 11 3/4 x 11 3/8 in