



The 9-5 with Gabriella Boyd

This month, we turn our attention to the atmospheric, psychologically-charged worlds of Gabriella Boyd, the London-based painter whose canvases operate like interior weather systems: humid, disorienting, and alive with shifting states of being. Born in Glasgow in 1988, Boyd draws from dreams, memory, and the porous boundaries between the body and its environment, creating works that feel both intimate and estranged. We're delighted to highlight "Floorplan (Green Driver)," 2024, a recent addition to Tia Collection, where her distinctive fusion of figuration and abstraction unfolds with uncanny clarity.

In "Floorplan (Green Driver)," Boyd constructs a spatial puzzle that seems to breathe from within, its chambers and corridors mapped in psychological rather than architectural terms. Figures and forms press against each other, dissolving and re-materializing in washes of green that evoke both safety and unease. As in the work of Francis Bacon or Leonora Carrington, bodies slip between recognition and ambiguity, held in a suspended moment where narrative remains just out of reach. The painting captures Boyd's remarkable ability to turn the interior landscape (emotional, mental, somatic) into a site of inquiry. Here, she orchestrates a charged tableau that resonates with Tia Collection's commitment to works that probe the thresholds of perception, offering a floorplan not of a place, but of a state of mind.

9:10 AM:

The paintings are no longer alone, the clock begins.

TC: What first drew you to painting as your clearest form of expression, was it the physicality, the psychology, or something else entirely?

GB: Quite early on I was drawn to the time painting gives you. The space between making something privately and then sharing it felt peaceful, like a kind of buffer. I've since become more comfortable expressing myself through words, but I used to find the immediacy of speech frustrating. Painting moves differently; its slower pace allows for delay and reflection, for seeing what's unfolding before I choose to show it.



TC: In your practice, does meaning emerge primarily through layering and reworking, or do you sometimes begin with a clear sense of what a painting will become?

GB: I was thinking about this recently. How searching for image through the process could make representation feel secondary, but in fact, the opposite feels true. As if finding the meaning through making somehow gives the found image its weight - like it's bound to the foundations of the painting and couldn't have been any other way.

2:17 PM:

Creepers climb across façades and morph into nerves, diagrammatic rooms dissolve into bodies, and bursts of orange or pink pierce muted grounds.

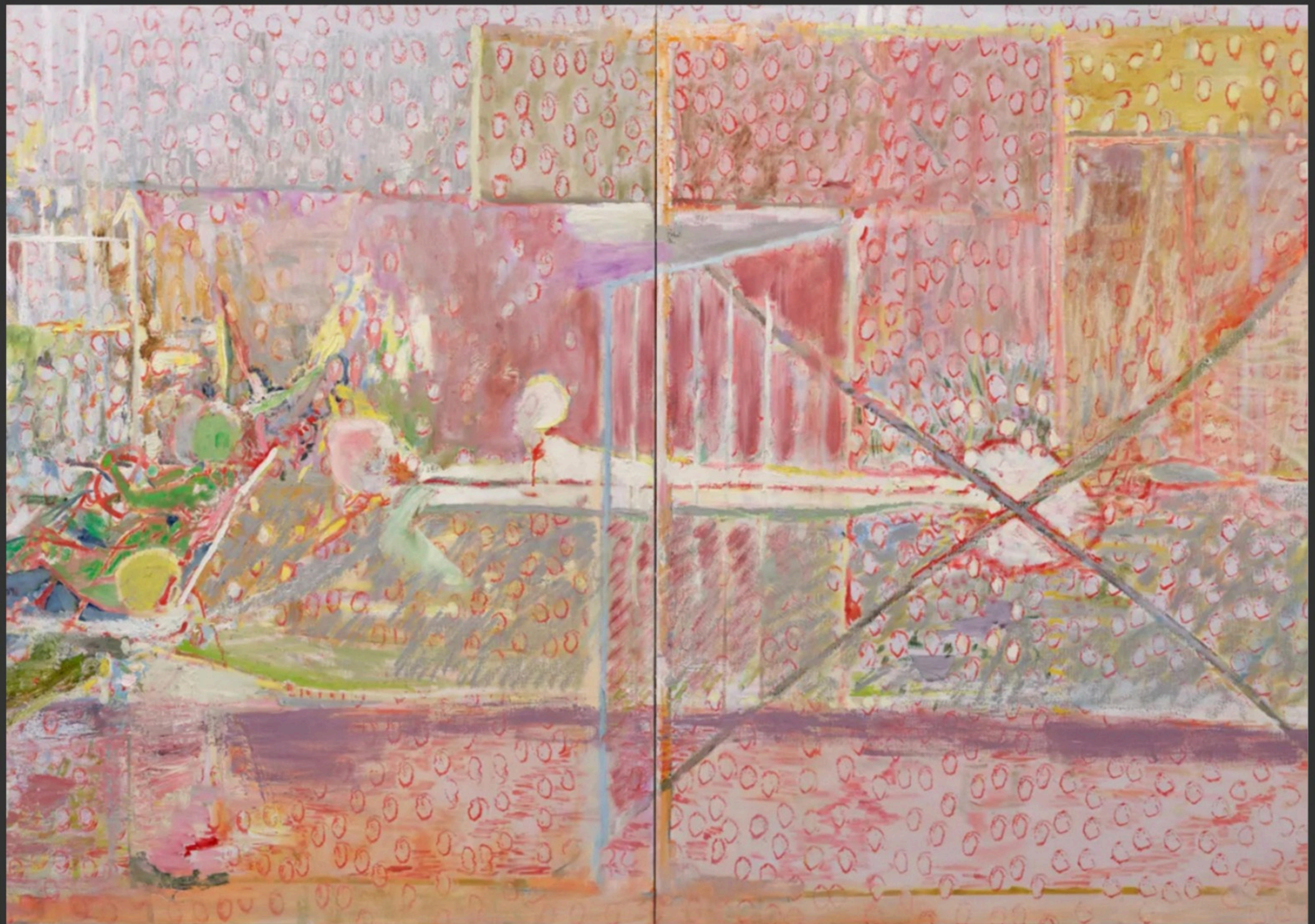
Light is both subject and atmosphere, shifting with the north-facing windows of her studio.

TC: Motifs like creepers, diagrammatic rooms, and bodily forms recur throughout your work. What keeps drawing you back to them?

GB: I'm drawn to the speed and impulse of annotations, floorplans, or crude medical drawings, within paintings that operate, as a whole, at a much slower sense of time.

In my painting "Floorplan (Green Driver)" the central white form radiates energy. Printed in red paint with a rough stamp made of canvas, these cell-like forms are motifs I keep coming back to. Before even starting a painting, they create a tension between micro and macro scales. They suggest cells, textile, skin, or visual decay: a nod to painting as an optical experience.

I was thinking about control and surrender: inhabiting a body, living with forces beyond your command. Bone marrow, sperm, ideas of sickness, accident, fertility, and the quiet humour in accepting lack of control.



5:20 PM:

Boyd continues to explore the translation of dreams, memories, and invisible energies into paint, asking how far she can make solid what has no matter, the space between people, the aura of a room, the sensation of thought itself.

TC: Do you have any current obsessions or recurring fixations?

GB: Lately I've been thinking about the relationship between tonal shifts in colour and changes in pitch. I've never sung out loud that much (we weren't a big singing family), but now I have a seven-month-old daughter, and every night I hum to help her get to sleep. The rhythm and register and vibration, the repetition, the decision to stay within a narrow range or to break into higher or lower notes. It all makes me think about painting in its simplest form: a series of small intuitive moves one after the other to form a mood.



Gabriella Boyd (b. 1988, Glasgow) is a Scottish artist based in London. She studied painting at the Glasgow School of Art before completing her postgraduate training at the Royal Academy Schools, where she was awarded the prestigious Gold Medal for Work of Exceptional Quality. Boyd has since exhibited extensively across the UK and internationally, with her work entering major public and private collections. Her career has been marked by notable solo exhibitions, participation in significant group shows, and collaborations with leading galleries and institutions. She continues to live and work in London, contributing to the city's vibrant contemporary art scene while maintaining strong ties to her Scottish roots.

Gabriella Boyd, Floorplan (Green Driver), 2024.

Oil on linen

70.75 by 157.5 by 1.75 inches (179.705 x 400.05 x 4.4196 cm)



9:53 AM:

TC: You've described painting as a way of translating what's interior into something visible. Do you remember when you first realised painting could carry that weight? Do you find it cathartic, or is it something more complex?

GB: It was when I encountered other people's paintings and books that I realised you can enter someone's interior world through what they've made. There's something very intimate about that kind of exchange, especially in reading.

I do find it incredibly cathartic, yes. It can feel like a release, a way of sorting through and making abstract emotions somehow more tangible. But then, of course, less cathartic questions arise - of how to problem-solve and make the painting work.

11:24 AM:

Several canvases are worked on at once, their surfaces layered and re-layered until she reaches what she calls a "believable emotional space."

TC: You often work on several canvases at once, and they seem to influence one another. Has this dialogue between works always been intentional, or did it develop naturally over time?

GB: Working across multiple canvases keeps things open and alive. It allows me to act impulsively and respond to the shifting tone and energy in the room. That energy becomes a foundation to build from. Over time, it starts to feel like world-building, each work in dialogue with the others. My task is to find the connective tissue between them, a kind of visual language made of associations.

TC: You've said you work "through intuitive and formal problems until you get to a believable emotional space." What does reaching that point feel like in the studio?

GB: It's often the most satisfying part of the process. The painting takes on its own atmosphere; there's a rhythm across the surface that anchors the tone or story. When it reaches that stage, it feels independent of me, like it's operating on its own internal logic.