



GREER TAYLOR

zero&one



intrusion (concept drawing), painted sheet metal, silicon thread, mirror, 270 x 520 x 360 cm

*** note: not final copy!

Knitting. It makes one immediately think of quiet aunts sitting in the corner concocting with wool a jumper with patterns that want to make to run screaming into the street. There's something potently nostalgic about it, like an activity encountered in a time warp – a fact that seems strangely pertinent to Greer Taylor's work. Indeed there are times when it seems that Taylor is knitting herself, and perhaps her viewer, out of this world... and perhaps into hers.

There is something eerily immersive about Taylor's work. With its beguiling textures, almost ridiculous attention to detail and practically irradiated colouration these works are at times suggestive of some form of information transmission – beams of data suggestive of hidden messages and arcane knowledge.

Taylor's work carries evidence of a marvelous mélange of influences and technical know-how. Alongside her sculpture Taylor is a writer of some flair (it is safe to say that much of what she writes – her self-absorption of landscape and experiential immersion within the natural environs during her travels – feeds into her work with grace). She has worked at designing 'art garments' and continues to abet her sculptural practice with a secondary career as a successful graphic designer.

These adjoining practices – her love of the outdoors and her adeptness in the digital realm – are not, I think, irrelevant. Her sculpture clearly refers both to nature and the digital realm – her 'rays' of colour hint at data transmission and holograms and/or spider webs and streaks of sunlight through foliage. It is interesting to consider, looking at Taylor's work that Information Technology is most often referred to as the 'Net' or the 'Web' – methods of entrapment both manmade and found in the natural world.

Taylor has commented that; "most often I write while sitting on the earth – most usually on a rock – to feel

the earth beneath me... and it seems here that I know more than I know..." This strange sense of being a conduit of some form may lie at the heart of Taylor's practice.

In the work *intrusion* she deliberately inverts notions of interior and exterior, creating a communication portal between the artificial (interior) and the natural (exterior). From within the gallery (or, equally, sitting on a rock) one is simultaneously transported outside. Using mirrors and cones and colours she somewhat deviously creates a fiction of movement and spatial disruption.

In *wired* she creates communication devices that carry resemblance to amoebas full of kinetic energy. The creatures/devices are concocted from knitted copper using a hand-operated knitting machine in one case and knitting needles in the other. Using archaic technologies she creates talismans from the future.

Similarly, when she hasn't found a suitable rock to use as thinking-post a tree-stump must stand in. With their complex stories in swirls and ruptures and webs of age and drought and fire such stumps are in their way maps of intricate information. But in Taylor's inimitable way in *endgrain* she recreates the natural universe with aluminium, automotive paint and neoprene thread to create the artifice of a series of endgrain 'shields,' what she describes as "an interplay of exposure and protection."

In Greer Taylor's universe nature and artifice mingle, creating a multi-leveled dance of information and contemplation. A world of binary codes, zeroes and ones combining to create a far more complex equation.

ASHLEY CRAWFORD

cover images: *endgrain: shells i, ii, iii, iv*, (concept drawings), aluminium, spray paint, neoprene string, 150 x 120 cm



wired (detail), knitted wire (copper, tinned copper, cotton covered copper) each approx 25 x 20 x 14 cm

CURRICULUM VITEA

Solo Exhibitions: W

- 2012 *descend*, The Hanging Space Art Gallery, Woonona, NSW
- 2011 *string theory*, [MARS] Gallery, Port Melbourne, VIC
- 2010 *GRID*, Project Contemporary ArtSpace, Wollongong, NSW
PinkRoom, Number Ten Art Precinct, Jamberoo, NSW
- 2009 *SLICE*, Project Contemporary ArtSpace, Wollongong
- 2008 *All Birds*, 313 Theatre Gallery, Wollongong, NSW
- 2006 *A Presence of Bird*, De Havilland Gallery, Wollongong, NSW
- 2004 *Getting Lost*, Karoona Gallery, Wollongong West TAFE, NSW

Art Prizes / competitions:

- 2013 *Sculpture at Scenic World 2013*, Katoomba, NSW
Sculpture by the Sea on Seven, David Jones Sydney 2011, NSW
Montalto Sculpture Prize 2013, Mornington Peninsula, VIC
- 2012 *Sculpture at Scenic World 2012*, Katoomba, NSW
University of Western Sydney Sculpture Prize, Campbelltown, NSW
Sculpture by the Sea 2012, Bondi, NSW
- 2011 *Sculpture by the Sea 2011*, Bondi, NSW
Lorne Sculpture Festival and Prize, Lorne, VIC
Swell Sculpture Festival and Prize, Currumbin, QLD
Montalto Sculpture Prize 2011, Mornington Peninsula VIC
- 2010 *Yering Station Sculpture Prize*, Yering Station, Yarra Glen, VIC
Montalto Sculpture Prize 2010, Mornington Peninsula, VIC
CURRENT Sculpture Biennial 2010 Sculpture Award, Wangaratta, VIC
Blacktown City Art Exhibition, Blacktown City Gallery, NSW
- 2009 *Callen Art Prize*, Cowra Art Gallery, Cowra, NSW
- 2008 *59th Blake Prize*, NAS Gallery, Darlinghurst, NSW
- 2007 *Callen Art Prize*, Cowra Regional Gallery, Cowra NSW
- 2005 *John Leslie Art Prize*, Gippsland Art Gallery, Sale VIC

Selected Group Exhibitions:

- 2013 *Sculpture 2013*, Brenda May Gallery, Waterloo, NSW
Best of the Best, NGVWA fundraising event, St Kilda, NSW
Small Sculpture Fair 2013, McClelland Gallery, VIC
- 2011 *Projecting Forward*, Project Contemporary Artspace, Wollongong
Line of Sight, Project Contemporary Artspace, Wollongong, NSW
- 2010 *local:current*, Wollongong City Gallery, Wollongong, NSW
- 2009 *random order*, Hazelhurst Regional Gallery, Gympie, NSW
- 2008 *between :: illawarra*, TAP Gallery, Darlinghurst, NSW

- 2007 *Milestones*, Project Contemporary ArtSpace, Wollongong, NSW
- 2005 *Cyphon*, Project Contemporary Artspace, Wollongong, NSW

Awards:

- 2013 **Highly Commended**, Sculpture at Scenic World Acquisative Prize, Katoomba, NSW
Shortlisted, Acacia Place Art Installation Competition, Abbotsford, VIC
- 2012 **Winner**, Sculpture at Scenic World Acquisative Prize, Katoomba, NSW
Highly Commended, University of Western Sydney Sculpture Prize, Campbelltown, NSW
Shortlisted, Hamton Homes Vehicle Entrance Urban Art Project, VIC
- 2011 **Special mention**, Sculpture by the Sea 2011, Bondi, NSW
Special mention, Lorne Sculpture Festival and Prize, Lorne, VIC
- 2009 **Commendation**, Callen Art Prize, Cowra Art Gallery, Cowra, NSW
- 2005 **Ron Lambert Prize** for graduating student, West Wollongong TAFE
- 1991 **Supreme Designer Award**, Nelson International Wearable Art Awards, New Zealand

Residencies:

- 2008 Artist in Residence Luybov Orlova part of the Polar Arts Program
- 1992 Artist in Residence The Jakarta Art Institute, Jakarta, Indonesia

Public Art and commissions:

- 2010 *library mural*, Thirroul District Community Centre & Library, Thirroul installation, *string theory – catch*, Wollongong City Gallery, Wollongong NSW
- 2009 *street banners*, Thirroul District Community Centre & Library, Thirroul
- 1992 wearable art jacket: *Harlequin*, World Expo, Seville, Spain

Collections:

- Darwin Museum of Arts and Sciences
- Orange Regional Gallery
- Hamton Homes
- Hammond Family Trust

Education:

- 2005 Fine Arts Advanced Diploma (painting) West Wollongong TAFE
- 2004 Fine Arts Diploma (sculpture & painting) West Wollongong TAFE
- 1999 Information Technology (Web Design) Certificate III, Computer Graphic College, East Sydney
- 1998 Desktop Publishing Certificate IV, Computer Graphics College, East Sydney



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