

Jennifer Taylor

Born 1982, Wales. Lives and works in London.

Education:

- 2007 Royal College of Art, MA in Sculpture.
- 2004 The Ruskin School, University of Oxford, BFA Fine Art, (First Class Hons).
- 2001 Camberwell College of Arts, Foundation Course.

Solo Exhibitions:

- 2009 *Hollowsphere*, Flowers East, London.
- 2008 Site Specific Installation, Wyer Gallery, London.

Selected Group Exhibitions:

- 2009 Installation at Bologna Art Fair with Flowers East.
- 2008 *And Other Stories*, The Crypt, St. Pancras Church, London.
- 2007 *'says the junk in the yard'*, Flowers East, London.
Building Sites, Francis Hair Fashions Gallery, London.
The Great Exhibition Sculpture Show, Royal College of Art, London.
- 2006/7/8 *RCA Secrets*, Royal College of Art.
- 2005 *Jen Réve*, Fondation Cartier pour l'art contemporain, Paris.
- 2004 *Moroccan Dream*, The Twentieth Century Theatre, Portobello Road, London.
Atomic Art Bomb, Modern Art Oxford.

About:

Jennifer Taylor creates elaborate interiors out-of-control kitchens or 'mad professor' laboratories that at times exude a baroque sensuality and at others resemble Heath Robinson contraptions. Investigating the visual world around us, she uses an ever-expanding array of materials to create chaotic labyrinths of intertwining pipes, tube mechanisms and quotidian objects. She makes use of different viewing spaces and apertures to challenge her medium and plays with the language of sculpture by using familiar domestic contraptions such as mincers, juicers, vacuum cleaner hoses or washing machine extractors. Within her installations, these objects transcend their original functions as they are transformed into absurd instruments with bizarre or dark tasks to perform.

Taylor often 'whites-out' her constructions to create a bleached, ethereal reflection of reality. Drained of their real colour, ordinary logic is lost and the viewer is transported to the realm of fiction or the language of dreams. This is not a wholly benign world: Taylor's work is also the repository of an anxiety that feeds off the iconography of horror films as much as it stems from the fear of the mutation of cancer cells or the degeneration of the human mind. At their heart, her installations explore that energy that exists at the moment of breakdown or change.

Wyer Gallery

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