

Kāryn Taylor

by Jaimee Stockman-Young

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Kāryn Taylor's work materializes like abstracted elements of architectural plans. Part digitally projected/part physically constructed, these works bring a refined poetics to the structural form. With a practice that pursues a deconstructionist approach to object making, Taylor creates environments suggestive of the work of architect Peter Eisenman and artist Fred Sandback. Creating experiential environments that displace certainty, Taylor's work distills spatial form into theoretical science. Removing the essential components of space, laying forms flat, bending them around pre-existing environments, Taylor proposes a question about the nature of our existence being proven through personal observation.

Contemporizing the American Minimalist exploration of space and form, Taylor brings lightness to the genre, forcing it into the 21st century. Where artists like Sandback focused on delineating space to create illusions of mass, Taylor's practice develops forward from that, expanding drawings into 3D installations that pull the very idea of physical mass apart. Languidly moving, the simplicity of these works deceptively hide the intricate and immensely considered process of their creation. Taylor's practice is consumed with investigations of existence and experience amplified through ideas in quantum physics. A softness in approach brings a delicate power to the work, a gentleness that manifests with ease and grace in the movement of the lines.

Taylor's installations expand these architectural drawings within the gallery, forms deconstructing and reconstructing before your eyes. Visually these works play back and forth between the analogue and the digital, often with the viewer being unable to surmise what is static/sculptural and what is projections of constructed light. The illusionary effect of these installations displaces the viewers understanding, if only momentarily, of how the drawings, and the space in which they are displayed, are constructed in the first place. The animation of these drawings manipulate the potentials of space expanding this out into a conversation around time. They allow the mind to wander, to see connections between spaces, and reflections of the gallery itself within the work. The viewer starts to see further potential outcomes of where lines could connect, or shapes shift.

There is a seductive nature to these works, an intrinsic aesthetic pleasure in the linear construction, and a simplicity in its mastery. The destabilizing properties of Taylor's propositions, questioning certainty in one's existence, are never jarring in their execution. With immeasurable possibilities and an abundant field of research, Taylor's work is limited only by the bounds of the science and the tools in which we have to measure and understand its nature. Stretching and shifting, pushing physical boundaries into metaphysical suggestions. Trying to access a new experience of space, time and the underlying reality of existence, Taylor takes the viewer on a journey to expand the possibilities of the essence of our reality.

Image caption (all images are of the same work):

Kāryn Taylor, Field Notations, 2017, courtesy of Sanderson Contemporary, photo by Sam Hartnett

