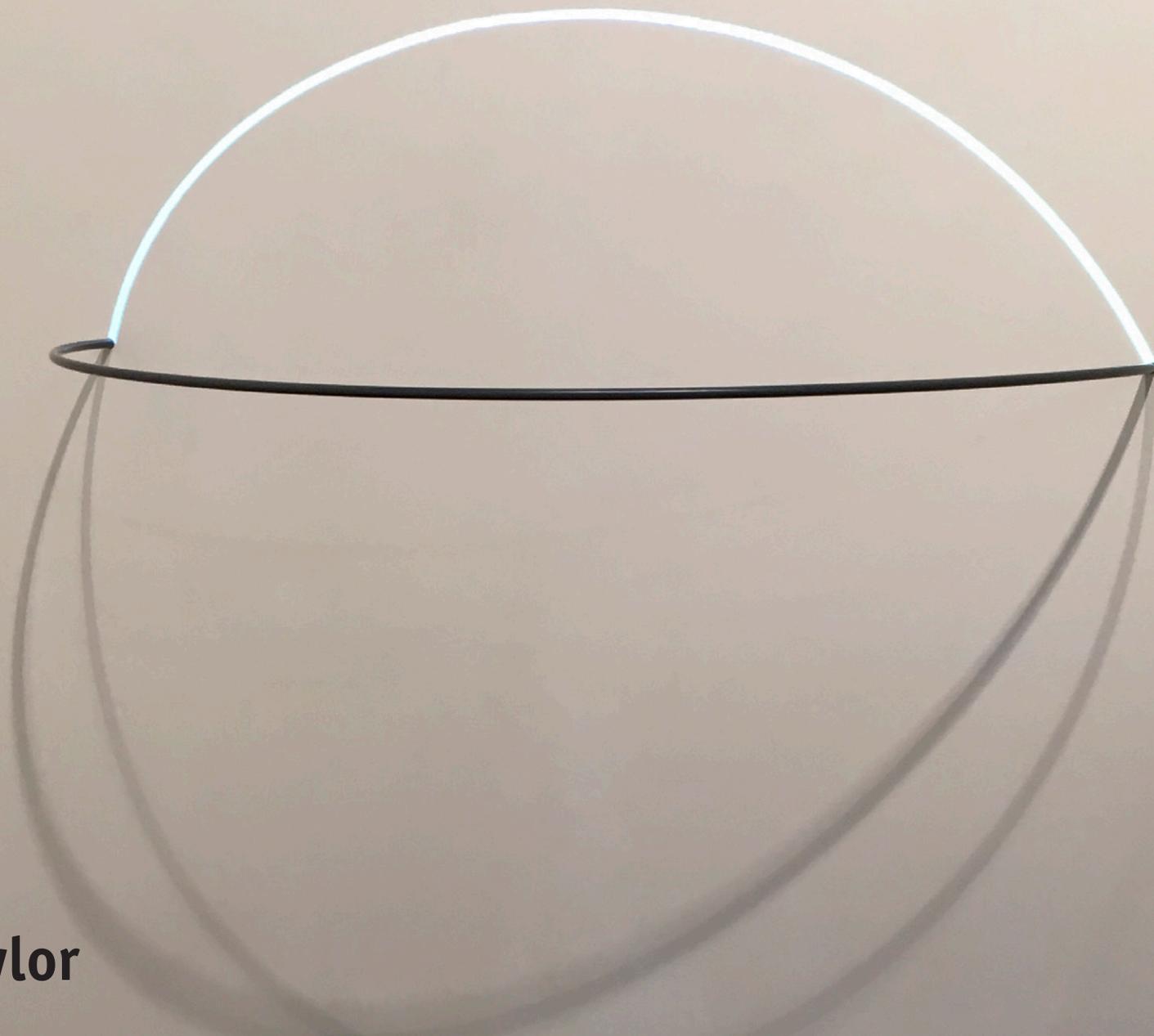


**anna
pappas
gallery**



Karyn Taylor

Kāryn Taylor

Implicate Order

4 October – 28 October
2017

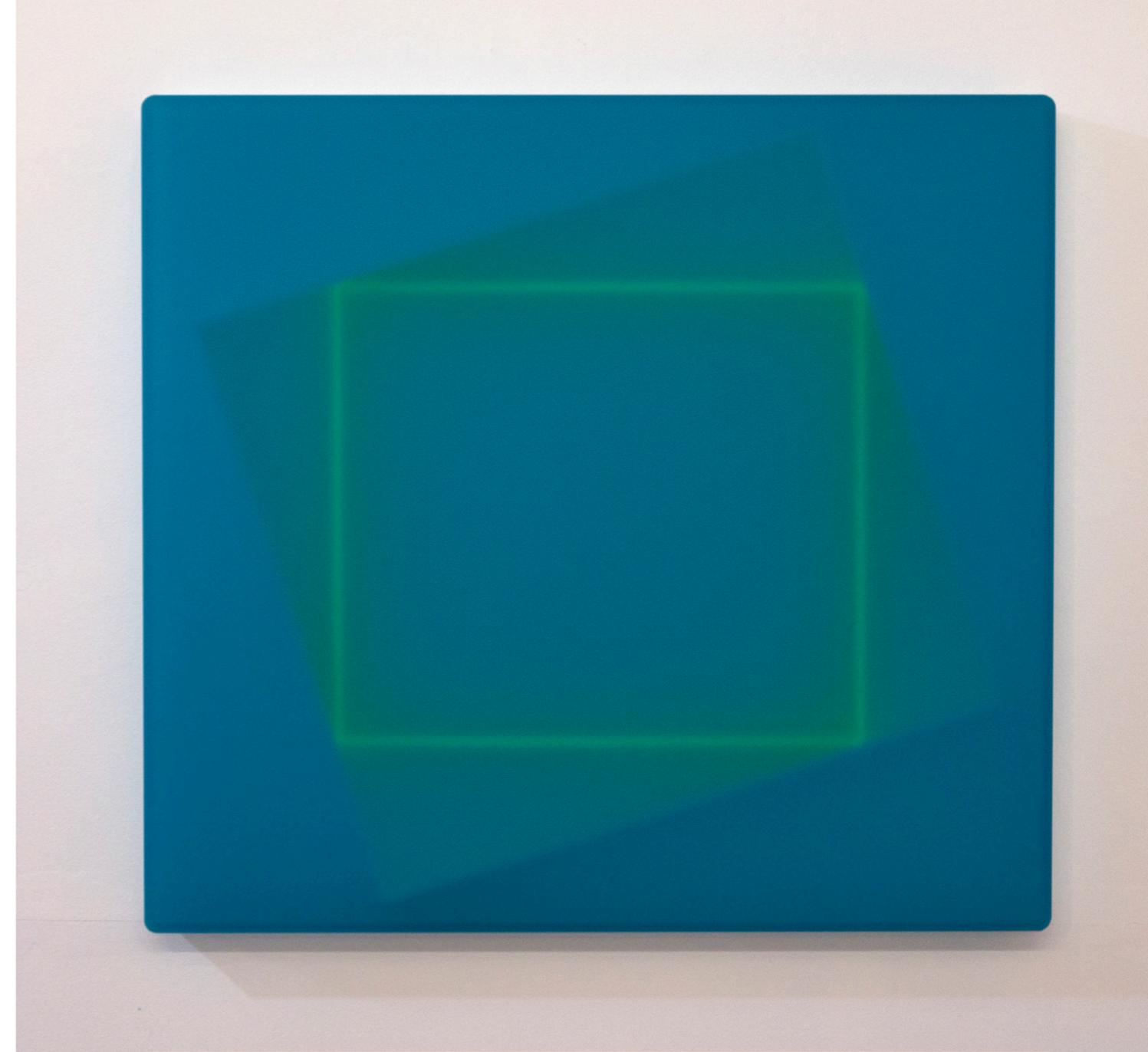
Cover:
Arc in 3 States, 2017,
pvc, animated light, shadow,
approx. 120 x 150cm

Right:
Observer's Gaze, 2017
cast acrylic
42 x 48 x 4.5cm

Expanding on Kāryn Taylor's engagements and explorations of the quantum states of matter, *Implicate Order* considers how light, materials and particles behave and can find structural, material and artistic realisation in aesthetic terms. Engaging in both geometry and light, this exhibition of works invites a complex, embodied and conceptual engagement with Taylor's highly contemporary practice.

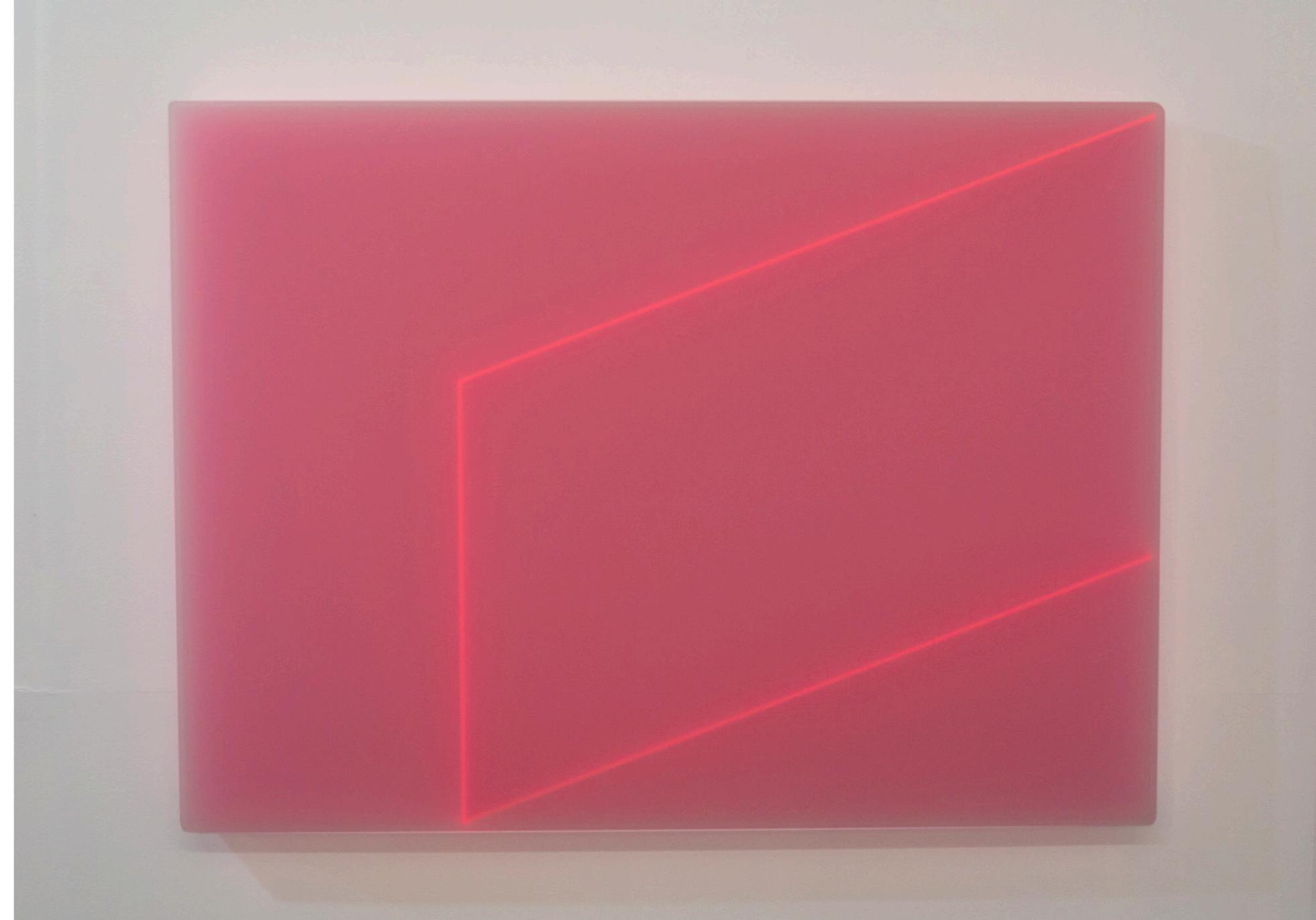
During 2017, Taylor exhibited her refined material structures at Personal Structures, which ran concurrently to the Venice Biennale in Italy. She also participated for the second time at Art Athena 2017 International Art Fair, Athens, Greece (courtesy Anna Pappas Gallery, Australia) and in Sydney Contemporary in 2015 and 2017 (courtesy Sanderson Contemporary, New Zealand). Taylor recently won a Merit Award in the 2017 Parkin Drawing Prize.

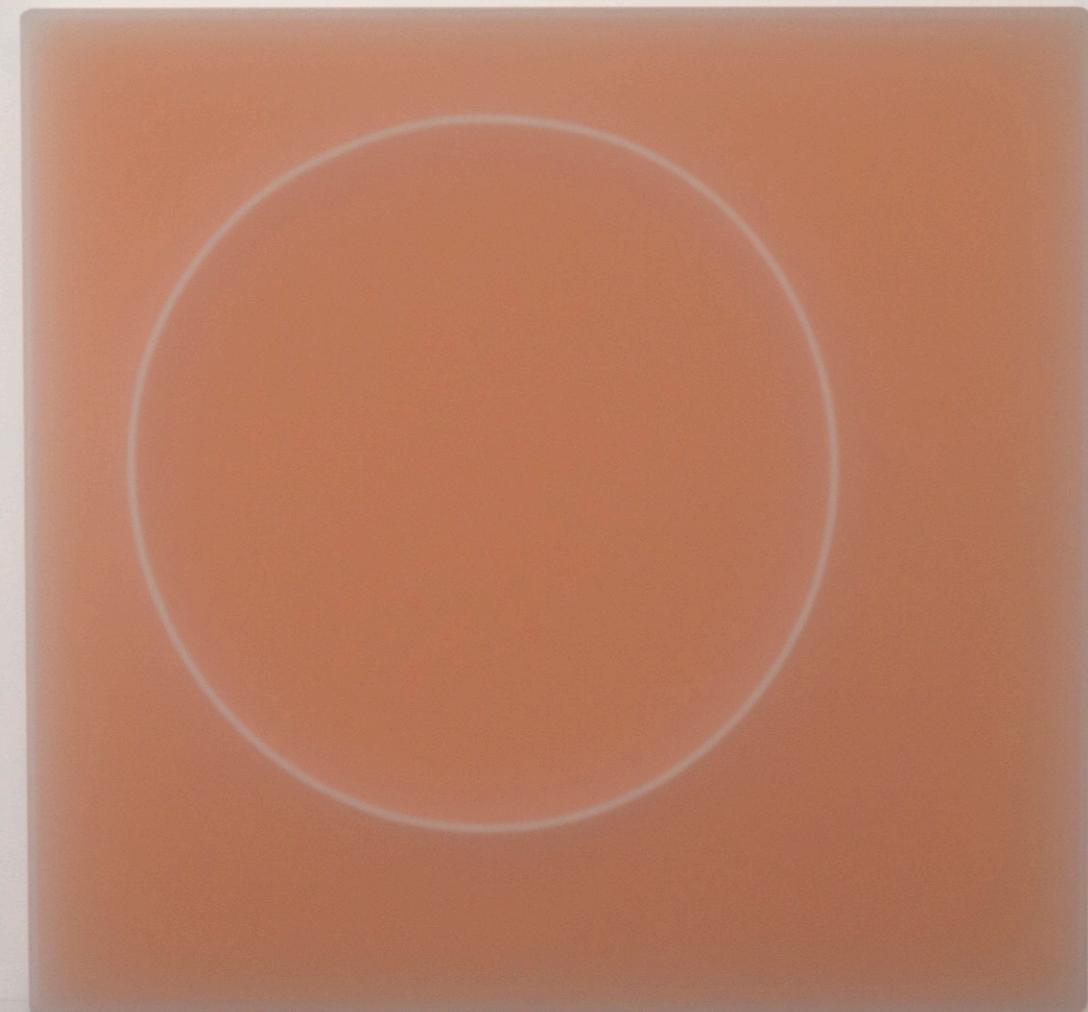
Taylor holds a Masters of Fine Arts with First Class Honours from Elam, Auckland, New Zealand; a Bachelor of Arts, Massey University, Wellington, New Zealand and Graphic Design, Masters Institute, California, USA. Taylor is represented in Australia by Anna Pappas Gallery and in New Zealand by Sanderson Contemporary.



Right: *Diversive State*, 2017
cast acrylic
60 x 42 x 6cm

Far right: *Euclid's Transit*, 2017
cast acrylic
63 x 86 x 6.5cm





Diffraction and the uncertainty principle made manifest in the works of Kāryn Taylor

Essay by Chantelle Mitchell

Left: *Harmonic Solid*, 2017,
cast acrylic,
53 x 57 x 4.5cm

The works of Kāryn Taylor engage with a poetics of experience, one that not only invites, but celebrates indeterminability as a consequence of structural engagement. *Implicate Order* is an exhibition of works that continues and expands Taylor's engagements and explorations of the quantum states of matter, considering how light, materials and particles behave and can find structural, material and artistic realization in aesthetic terms. For example, works such as *Transition Point* are central to Taylor's practice. These Perspex structures engage both geometry and light in their construction. On the walls of the gallery, such works see light and colour operating in a relationship whereby lines crossing the surface of the works glow, as if they have been lit from within. This perception can be aligned with the concept of diffraction, a theory from quantum physics, which explains the interference of light waves, or 'a physical phenomenon that comes into being when a multitude of waves encounter an obstacle upon their path, and/or when these waves

themselves overlap.' However, rather than drawing a parallel between this theory and the material structures of Taylor's practice, the metaphorical and philosophical implications of the concept of diffraction can prove to be illuminating.

The concept of diffraction has contemporary significance in the extent to which it is explored by theorists Trinh Minh-ha and Donna Haraway. Diffraction in a contemporary sense is a concept that encourages accepting interference as motivating politically and experientially, rejecting purely reflexive thought, and rather engaging with the destabilization of hierarchies and binaries, and instead exploring the overlaps and the interferences as sites of critical inquiry. Experientially, Taylor's works encourage and position the viewing body within the walls of the gallery at a site of diffraction. At once, pure reflexive experience is rejected, in place of relational engagement which privileges bodily experience, material engagements, as well as quantum and mathematical

language subsiding beneath the surfaces and realizations of the works. It is telling, then, that diffraction endorses interdisciplinarity, and the erasure of traditional boundaries (i.e. the science/artwork binary that is explicitly blurred by Taylor's practice). Diffraction is inherently a methodology that disrupts linear and fixed notions of causality, and allows for diffuse and diverse spaces to overlap – to diffract.

The notion of an implicate order which informs the materialization of Taylor's work appears to operate within an understanding of the world whereby objects and experience are made manifest within structures of logic, science, language and mathematics. However, whilst these structures speak to solidity and experience, a Bergsonian framework posits these as existing within a world where there can be nothing fundamental, immutable and pure. Rather, these structures and languages of knowing and understanding exist as part of a broader system of reality and experience, where the only immutable

and inalienable logic is one of flux, indeterminability and change. As such, Taylor's practice can be located within an onto-epistemological framework, whereby what is known of the world and what is in the world cannot be separated. Within this experiential space, the underlying quantum reality of the world and broader understandings of the world inform and pervade each other. The order that Taylor is speaking to through her practice is one perceived to vibrate at a frequency perceived at the fringes of the sensible. This order is materialized through language, mathematics and theory, and speaks to an embodied, if inarticulable, experience of the world.

The artist states:

'I think about abstraction in terms of how we perceive reality, how we construct it, how we form solidity out of nothing, as well as how underlying reality (described by quantum physics) is also purely abstract – often understood only through mathematics and as a field of probabilities...'

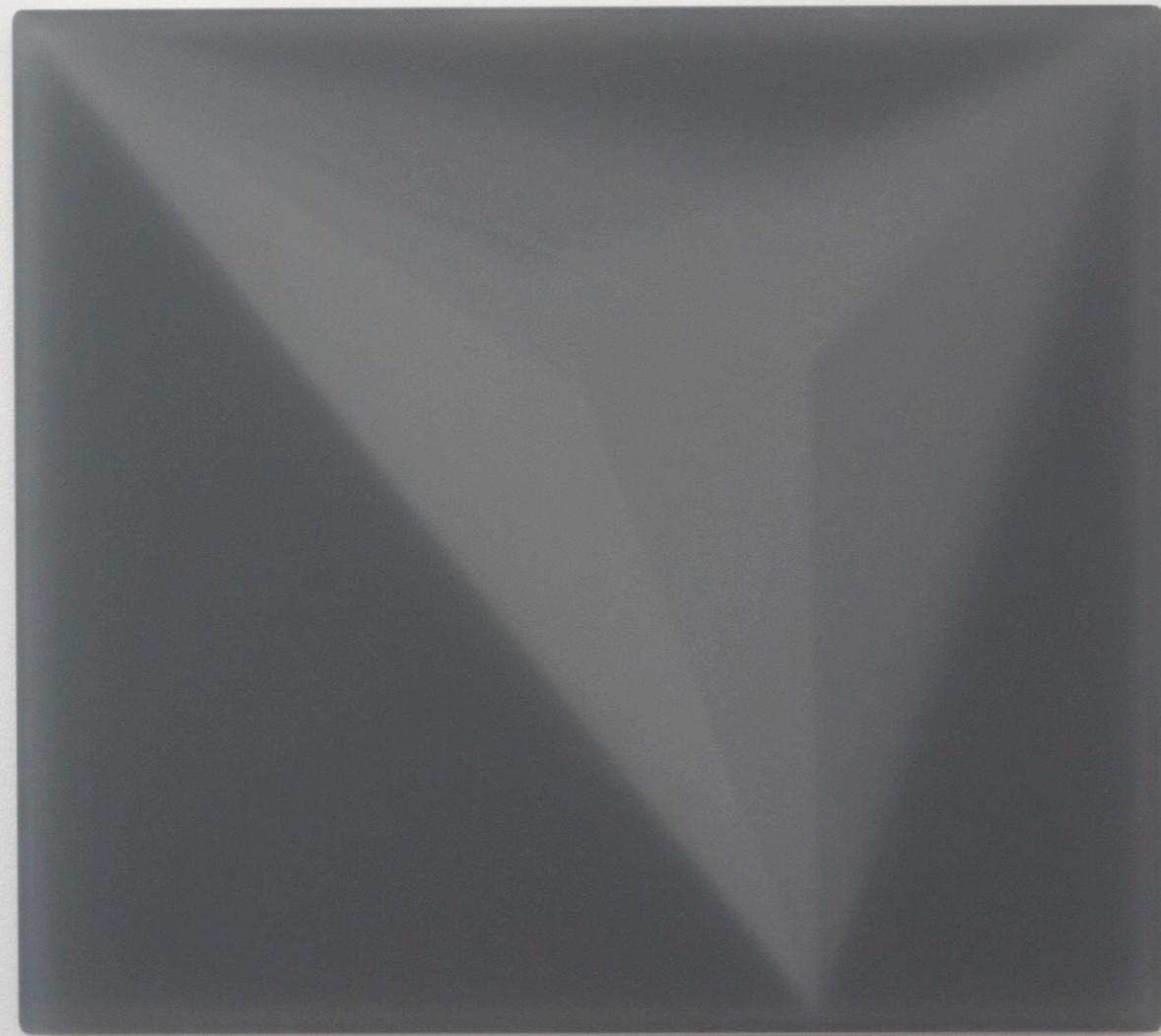
Taylor's lines find themselves entangled within a framework of 'assemblage', borrowed from Deleuze, as although at times purely geometric, they speak to abstraction through their flickering, expanding, changing and experiential nature. As light, these lines pass between and through space, expanding and mutating through programs and structures that underpin their realization. As Deleuze states, 'real abstraction is non-organic life', a life that these sculpture-projection-assemblage-paintings realize.

The spatial and embodied experience of such works speak to the Deleuzo-Guttarian notion of emergence and becoming, a multiplicity aligned with assemblage.

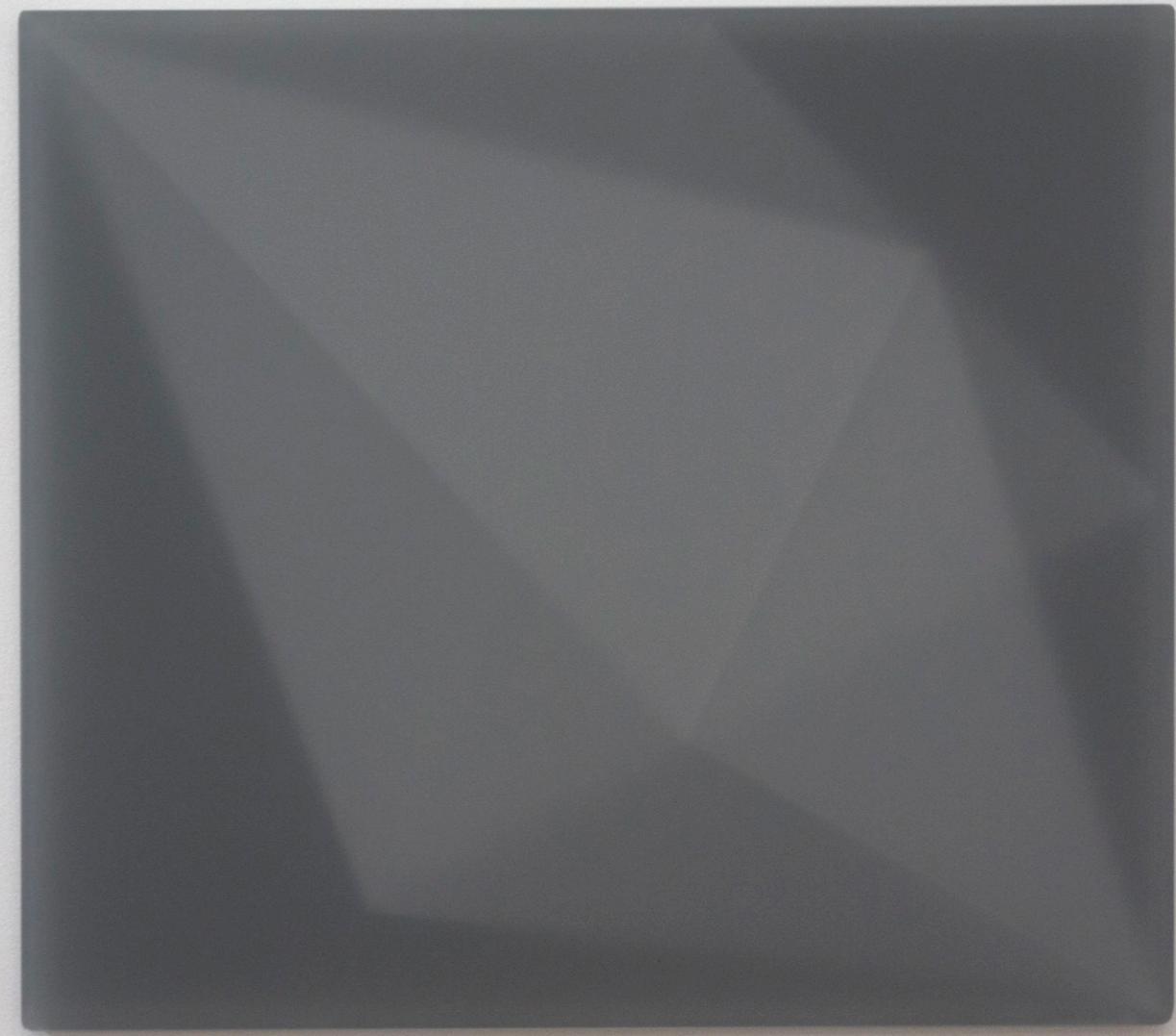
As a result of engagements with quantum physics, materiality and experience, Taylor transforms the experience of viewing within the gallery space as one that challenges the material binarism of object and viewer. By invoking quantum physics, Taylor brings into play the notion of the uncertainty principle, which radically fractured understandings of the world in the 20th century. The uncertainty principle, in effect, engages with light and matter – and states that essentially, it is impossible to measure the location and velocity of a sub-atomic particle (an electron) at the same time. This uncertainty principle challenged the foundation of the world as a site where certainty was measurable and achievable through science. However, the uncertainty principle has not only accounted for fundamental developments in science, but it has gained traction as a concept in the contemporary period where uncertainty abounds. The uncertainty principle presents an understanding of the world whereby uncertainty is embedded in the structure of

every knowable thing. The implicate order, a quantum order, is bound by such uncertainty, and can be read within the geometric, diffractive and experiential Perspex and projected structures within the exhibition space. *Implicate Order* thereby manifests a site of experience that is inherently diffractive, and invites complex, embodied and conceptual engagement with Taylor's highly contemporary practice exploring the radical potentiality of material and matter.

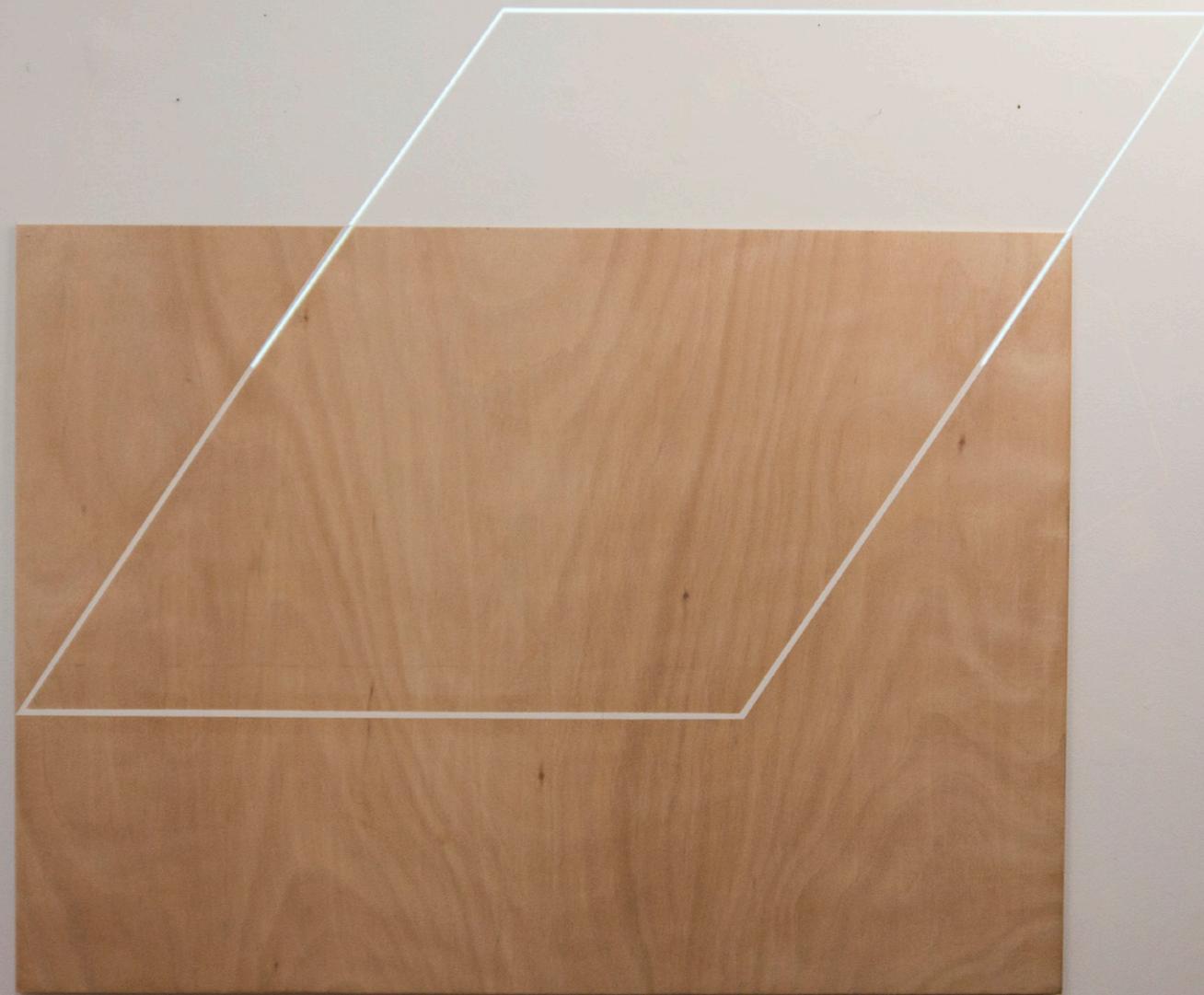
Platonics of Solid IV, 2017
cast acrylic, pvc
42 x 48 x 2.5cm



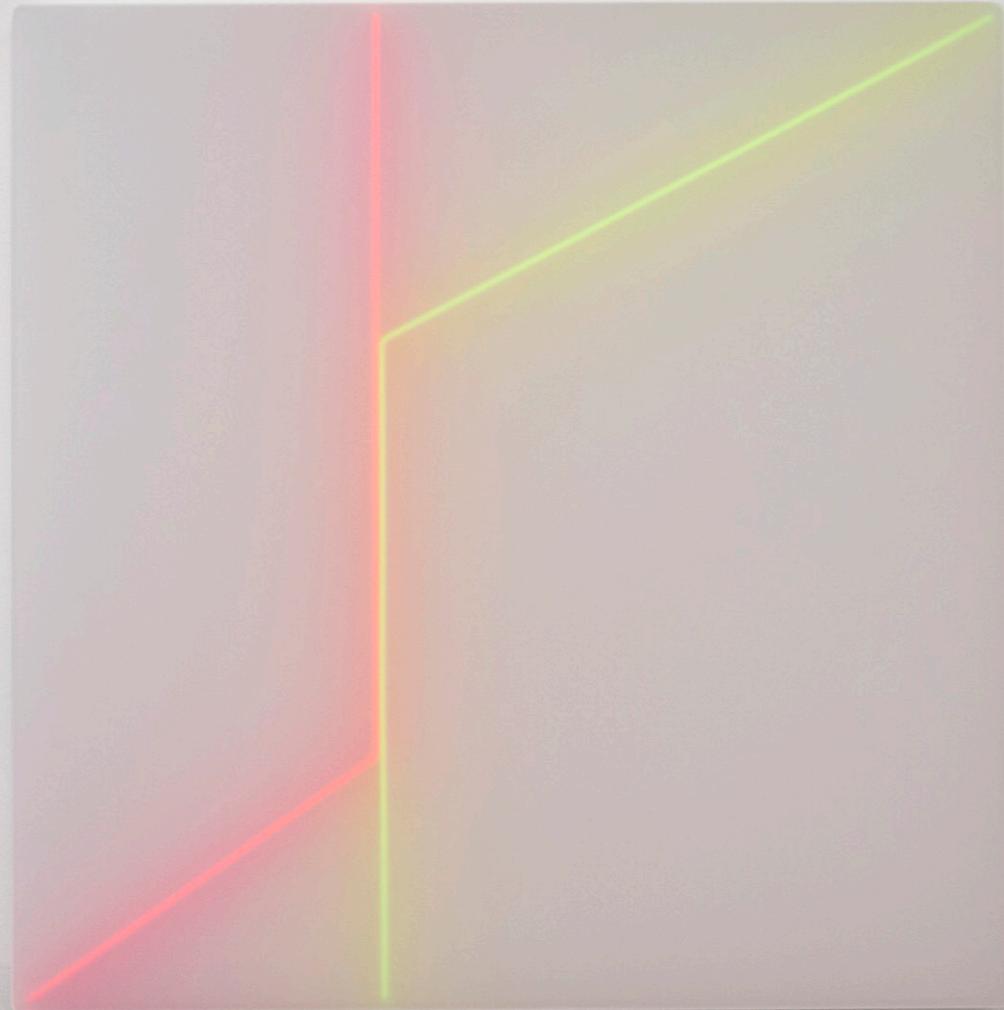
Platonics of a Solid V, 2017
cast acrylic, pvc
42 x 48 x 2.5cm



Possibility Diagram, 2017
plywood, animated light, gouache
dimensions variable



Transition Point, 2017
cast acrylic
60 x 60 x 5cm



Altered State, 2017
cast acrylic
60 x 60 x 5cm



Arc in 3 States, 2017,
pvc, animated light, shadow,
approx. 120 x 150cm



CV

Lives and Works in New Zealand

Education

2013

Masters of Fine Arts (First Class),
Elam, Auckland

2005

Bachelor of Fine Arts (Hons), Massey
University, Wellington

1993

Graphic Design and Desktop
Publishing, Masters Institute,
California, USA

1992

Visual Communications, Christchurch
Polytechnic, Christchurch

1989

Applied Art and Design, Otago
Polytechnic, Otago

Solo Exhibitions

2017

Implicate Order, Anna Pappas Gallery,
Melbourne

**Time. Space. Exisance.,
Sanderson Contemporary,
Auckland**

2016

Line to Plane, Sanderson
Contemporary, Auckland

2015

Line of Site,
Sanderson Contemporary, Auckland

Immaterial Alchemy,
Anna Pappas Gallery, Melbourne *New
Geometries*,
Sanderson Contemporary, Auckland

2014

Jacob's Ladder, Corner Gallery,
Auckland

2013

Abstract Philosophy, 30upstairs,
Wellington

2010

Jacob's Ladder, Dunedin Public Art
Gallery, Dunedin

Selected Group Exhibitions

2017

Art-Athina Contemporary Art Fair,
Faliron Pavilion, Athens

Personal Structures,
Palazzo Mora, Venice

**Sydney Contemporary Art Fair,
Carriageworks, Sydney**

2016

Art-Athina Contemporary Art Fair,
Faliron Pavilion, Athens

Auckland Art Fair, The Cloud,
Auckland

2015

–
Sydney Contemporary Art Fair,
Carriageworks, Sydney

Light, 30upstairs, Wellington
Sandra Bushby and Karyn Taylor,
Window Gallery, Auckland

Sculpture, Sanderson Contemporary,
Auckland

2014

New Zealand Sculpture on Shore, Fort
Takapuna, Auckland

Wallace Art Award,
Wallace Arts Trust, Auckland National

2013

The Other Place,
Allpress Gallery, Auckland

Launch 2012, Projectspace B431,
Auckland

2012

Quietly Confident, SOFA Gallery,
Christchurch

2008

Practical Metaphysics,
Dunedin Fringe Festival, Dunedin

2005

To There and Back Again,
University of Southern Queensland,
Australia

2004

Cup Cup, New Dowse Gallery,
Lower Hutt

Awards & Residencies

2017

**Merit Award, Parkin Drawing
Prize**

2014

Sponsorship,
New Zealand Sculpture on Shore
Finalist, Wallace Art Award Finalist,
National Contemporary Art Award

2012

Finalist, Wallace Art Award Finalist,
Lola Anne Tunbridge Award

2008

Mitre10 Mega,
Dunedin Fringe Festival Grant

1994

North American Corporate Design
Award I

North American Corporate Design
Award II

Murphy Award (USA)

West Coast Show Award (USA)

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All images courtesy of the artist
and Anna Pappas Gallery

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one voice.

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