



(left) Kāryn Taylor's *Future Philosophies* at The Suter Art Gallery Te Aratoi o Whakatū, Nelson, June 2023, with from left, *A Question of Balance*, *Light Grid* and *A Sum of All Parts* (all 2023)

(below) Kāryn Taylor's *Future Philosophies* at The Suter Art Gallery Te Aratoi o Whakatū, Nelson, June 2023, with from left, *Relational Physics*, *Working Model*, and, in foreground, *Open Question Elliptical Answer* (all 2023)

one distinct work projected over another, the viewer's perceptions, sensations and analytical observations begin to gently percolate. All the works have thought-provoking titles; the wall labels detail the elements and materials used, contributing to an eventual understanding of what is happening in each of Taylor's artworks.

The whole wall and the corner on the right of the gallery is taken up with *Relational Physics*, a large tangerine colour field that hugs the contours of the room, distorting our discernment of the space. An animated projection titled *Working Model* is played over it—a slow-moving geometrical form moving in space at a very gentle pace. Its effect is to slow the viewer down, to draw out and extend perception, and to focus consciousness on the here and now.

A most engaging ellipse form is placed strategically on an angle, near the centre of the gallery. The chest-high *Open Question Elliptical Answer* is made of UV and automotive paint, as well as industrial felt on MDF. These materials provide a range of textures and reflective qualities, which supply their own mysteries.

*The Structure of Things* is a 1.8m.-high installation of steel, paint and an animated projection, created by geometrical lines, horizontals, verticals and angles 'anchored' in various ways to the wall and floor. The illusionistic lines are made up of diverse materials; careful observation is needed to grasp how it has been made, and how it functions.

*Answer in the Abstract* is a further installation of an animated projection, over a painted wooden form. The geometrical play of angles and various tones invite the viewer to question perceptions of space, and the ability to differentiate between illusion and reality.

With *Future Philosophies* Kāryn Taylor presents a deep-diving experience into the world of sensation rather than meaning. Perceptions and layers of reality and illusion combine to provide insights into the nature of art and abstraction. Taylor's exhibition provides experiences of reflection, curiosity and delight.

## Nelson

### Kāryn Taylor *Future Philosophies*

The Suter Art Gallery Te Aratoi o Whakatū, 18 June–10 September

STEVE AUSTIN

The Suter's Memorial Gallery is host to Kāryn Taylor's *Future Philosophies*, a show made up of eight new works, all made this year, together providing a particularly orchestrated experience.

On entering the room, the viewer engages with extremely intense colour, from a singular palette: mandarin, orange and neon tangerine. This initial

arrangement supports Taylor's own description of colour as 'solidifications of light'. By contrast the remainder of the gallery appears to house work constructed of surgically precise lines, with geometrical shapes in calibrated tones of soft grey, charcoal and white.

Each piece presents conundrums and ambiguity to the viewer who cannot but engage on multiple levels. With elements of optical illusion, *trompe l'oeil*, emanating light, slowly moving projected geometrical lines and colours, with combinations of unconventional materials, and even

