

IN A SUSPENDED STATE **SIMON TAYLOR**

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PANTER & HALL • 2014



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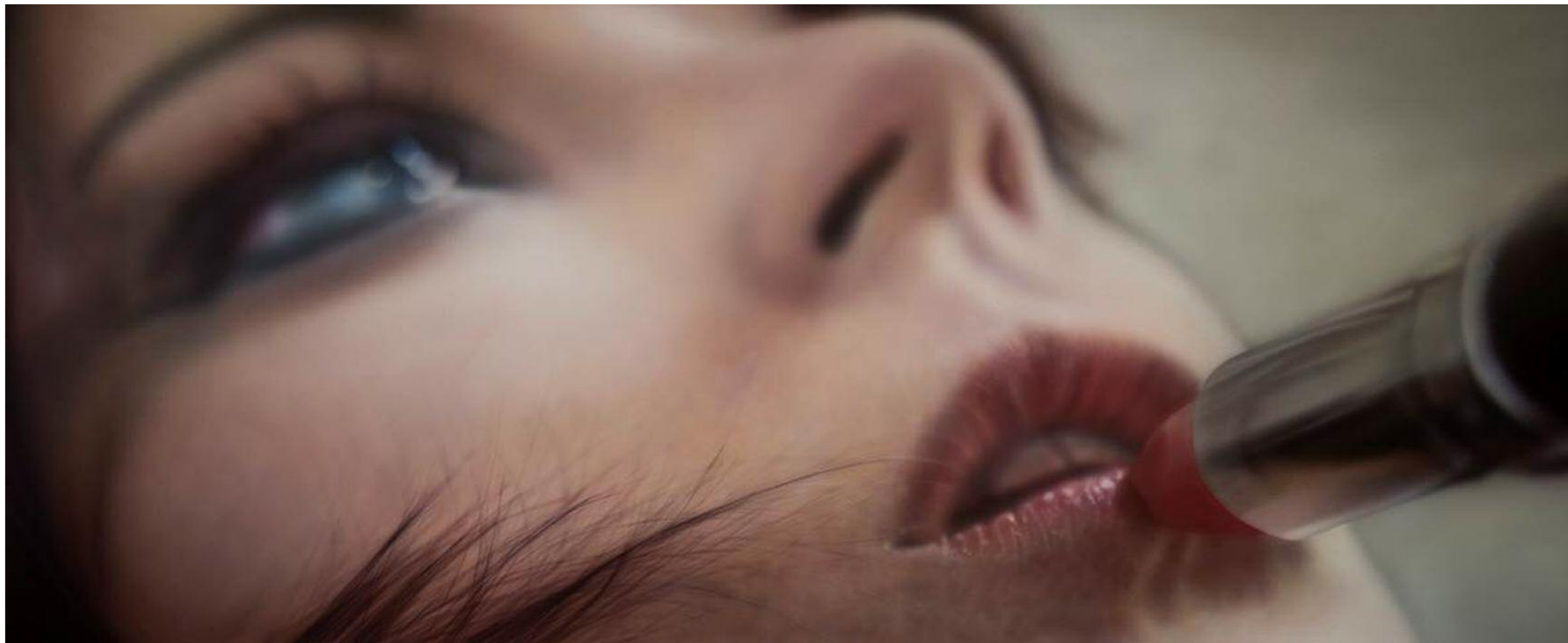
IN A SUSPENDED STATE

In a Suspended State is a body of photorealist paintings. The title of this body of work relates to the suspension of the narrative of a cinematic image and the way photorealist paintings seduce the viewer whilst viewing them. Both image and viewer are 'in a suspended state'.

Each painting is derived from one of my original photographs and presented to mirror the aspect ratio of current anamorphic (wide screen) films of 2.39:1. This gives the paintings a recognisable format and fixes the paintings not only in a photographic context but also a cinematic one. This instantly invites a narrative to be placed on the work by the viewer.

The works are all painted using acrylic paint airbrush applied and traditional brushes onto stretched canvas. The size and scale of the paintings play a big part in the overall look and feel of the work. Each painting is over one metre in width and the photographic reference is usually a close up shot, this makes the actual subject appear larger than real life. I feel that this also adds to the cinematic and photorealist 'look' of the works.

Simon Taylor



At this moment with you

acrylic on canvas 46 x 110 cm



The truth is . . . sometimes i miss you so much I can hardly stand it

acrylic on canvas 46 x 110 cm



In a suspended state of happiness

acrylic on canvas 46 x 110 cm



Still nothing compared to what you had on that first magical time

acrylic on canvas 46 x 110 cm



We were in this together and then you were gone
acrylic on canvas 50 x 110 cm

ARTIST STATEMENT

The notion that art was something that was driven by skill, creativity, original thought, challenging concepts, hard work and determination has been undermined by the current contemporary and conceptual art movements. Within my own work I want to champion and restore that notion even if the prevailing trend for contemporary art is the opposite. I see tremendous beauty in paintings hand-crafted to create stunning pieces of art.

For me personally adding a score to poetry to make music increases the power of the words tenfold; likewise the physicality of paint and its application to create a photorealist artwork makes that image more tangible, relevant, interesting, exciting and powerful.

I have been involved in photography for over 20 years either creatively or professionally. I have embraced technology and the digital age of photography having come from a traditional chemical photographic background. I find it fascinating and I am always excited to use new technology in the creation of my artworks. My paintings are reliant upon digital photographic technology. This, harnessed with my evolving painting skills, has enabled me to see and recreate details previously not captured by the human eye or by photography.

Billions of photographs are taken every day, billions more are seen and not 'looked at' on billboards, on television, in magazines, on the internet and at the cinema. One of the things that excites me about my work is the way this process is completely reversed and slowed down. I can spend months studying the details within an image understanding every square millimetre of its construction. Formulating ways of reproducing each detail in paint to create paintings that represents my current skills, my thoughts, my ideas and my passions.

My paintings are heavily influenced by the cinematic image where 24 and sometimes 60 frames flash past our eyes in every second. My attempt is to step back from this flickering intensity and give myself and the viewer the opportunity of appreciating the image, taking in the process of construction, the surface, the tones, the details and the overall composition. This can only be achieved with paint where the viewer can be seduced by the painted surface on a level and plane other than a transient photographic one.

I am still fascinated by photography and cameras, its equipment and technical aspects, and the way photography can capture people and objects and create images that can tell stories and invite narratives. I am interested in the shared visual language we have, how we read images, how we come to similar conclusions offered to us by the photographer/film director or painter. How techniques in film making are universal and the way objects and scenes can have a change of meaning or inference depending on how they are composed, how the depth of field is played with, things that toy with our understanding, etc.

I see myself absolutely rooted in my practice as an artist/painter that cannot break away from the photographic image. Without photographs I would not paint. The natural conclusion for me is to create paintings that take this fascination with the photographic medium as far as I can go. It appears to be an ever changing and challenging field, one that is transient and reliant on new technology and experimentation. The end result for me will always be a photorealist image created in a painted medium that demonstrates not only my current skill but also communicates my current thought processes.

Simon Taylor

SIMON TAYLOR

Simon studied Fine Art painting at Manchester University and graduated in 1994. He has had solo exhibitions in public galleries including the City Art Gallery, Manchester, the Atkinson Gallery, Southport, and the Huddersfield Art Gallery and group exhibitions in London, and internationally in group exhibitions in Dublin, Milan, Brussels, New York, and Utrecht.

Simon's paintings are collected internationally and he has works in public collections after winning the Sefton Open Art Exhibition prize in 2006. His work has appeared in television productions and a variety of publications worldwide.



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