

# JENNIFER TAYLOR

## HOLLOWSPHERE

Private View: Tuesday 14 July 2009, 6-8 PM



15 July – 8 August 2009

**Opening times: Tue-Sat 10-6**

# Flowers

82 Kingsland Rd  
London  
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HOLLOWSPHERE is a response to ideas of entropy, mutation and breakdown in complex systems on a variety of scales. From microcosmic installation, to gigantic balloons and a chaotic globe-shaped room, Taylor's heterogeneous mix of materials evokes a sense of simultaneous crisis and fascination.

The visual excess of detail and event is matched by the superfluity of 'stuff' that the artist has collected, and the obsessive, labour intensive nature of the making. The work manifests the sense that the systems we create ultimately develop their own logic, and move inexorably towards their own unforeseeable ends. In any system that has mutated beyond itself – whether it be global markets, the division of cells, or compulsive art-making – the single element is important only insofar as it contributes to the overall symbolic flow. As Slavoj Žižek remarks in 'On Violence': *In a society in which commodity exchange predominates, individuals [...] relate to themselves, as well as to the objects they encounter, as to contingent embodiments of abstract universal notions.*

This exhibition demonstrates a strong ambivalence to the embodied individual. Whilst the visual intensity demands close examination, physical boundaries, shifting scales and restricted viewing apertures control, dwarf and exclude our corporeal presence. There are six-foot balloons that assert their dominance as we negotiate our way through them, experiencing a sense of constant anxiety as we anticipate the bathetic catastrophe of an explosion. With skins tense to the point of bursting, these forms are at once monumental and inherently fragile. In contrast, the hardened, opaque shell of the wax-filled sphere beyond offers a reminder of our own potentially toxic investments. This is a domestic microcosm: mincers and hooks provide familiar ciphers within a full panoply of meat grinding instruments, with vacuum cleaner hoses and other forms of connective tubing completing the lexicon. Detached organs wait to be plugged in as nodes of production/consumption, or be ground down for fuel.

Taylor offers an unsettling insight into a world of pathological complexity where the mechanics of malfunctioning systems have taken control. One is left with the alarming sense that these relentless forces are beyond restraint, and that they have voraciously subsumed us into their compulsive workings.

Jennifer Taylor graduated from the Ruskin School of Drawing and Fine Art, Oxford University, and completed a Master's Degree in Sculpture at the Royal College of Art in 2007.

Text with thanks to Robin Bale. For further information or images please contact Ellie Harrison-Read at Flowers East on 020 7920 7777 or email [ellie@flowerseast.com](mailto:ellie@flowerseast.com)