



ANGUS TAYLOR

In the middle of it

EVERARD READ
LONDON



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2 June – 1 July 2017



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Angus Taylor's sculptures transmit an acute awareness of vulnerability and temporality. *In the middle of it* marks a fissured moment on the timeline of the human condition – a passing through the storms of hardship. Each figure is part of a continuum revealing the human condition as struggle, breakthrough and a manifestation of resilience. Difficulties shape and nurture us and our consciousness. The stone barrier becomes a passage to attaining strength; a veil to press through.

The brief span of human presence, juxtaposed with the timelessness of stone, poignantly contrasts transience and permanence. Stone forms an integral part of the human story; a deeply embedded slow release of meaning; a conveyer of a sense of deep time and deep consciousness.

Taylor draws on the tension arising from these binaries to give meaning to the present, to this moment, by using materials such as Belfast gabbro – an igneous stone from Mpumalanga in South Africa – which is over two billion years old. He believes his medium – the mediator between his ideas and artworks – holds no truth or agenda except to express experience and tell a story that might assist the viewer in formulating his or her own story.

Since the beginning of his career as a sculptor, two decades ago, Angus Taylor has maintained his position at the centre of his artistic process: from modelling, through to casting and finishing materials, and the final installation of the artwork. Taylor believes that if the artist is the constant in the continuum, there is a greater awareness of poetic intervention. 'In this way, less of my intention can be lost in translation between concept and process, and between process and materials.'

In the middle of it is proof of an artist being in the moment, beyond the initial anxiety of the halfway mark, and thoroughly immersed in his work: 'I am fortunate to have the luxury of now seeking out my own difficulties, and it is a good place to be. I hope the work communicates this energy.'

COVER (DETAIL) AND TITLE PAGE

Thinking II

cast bronze, patina and red jasper

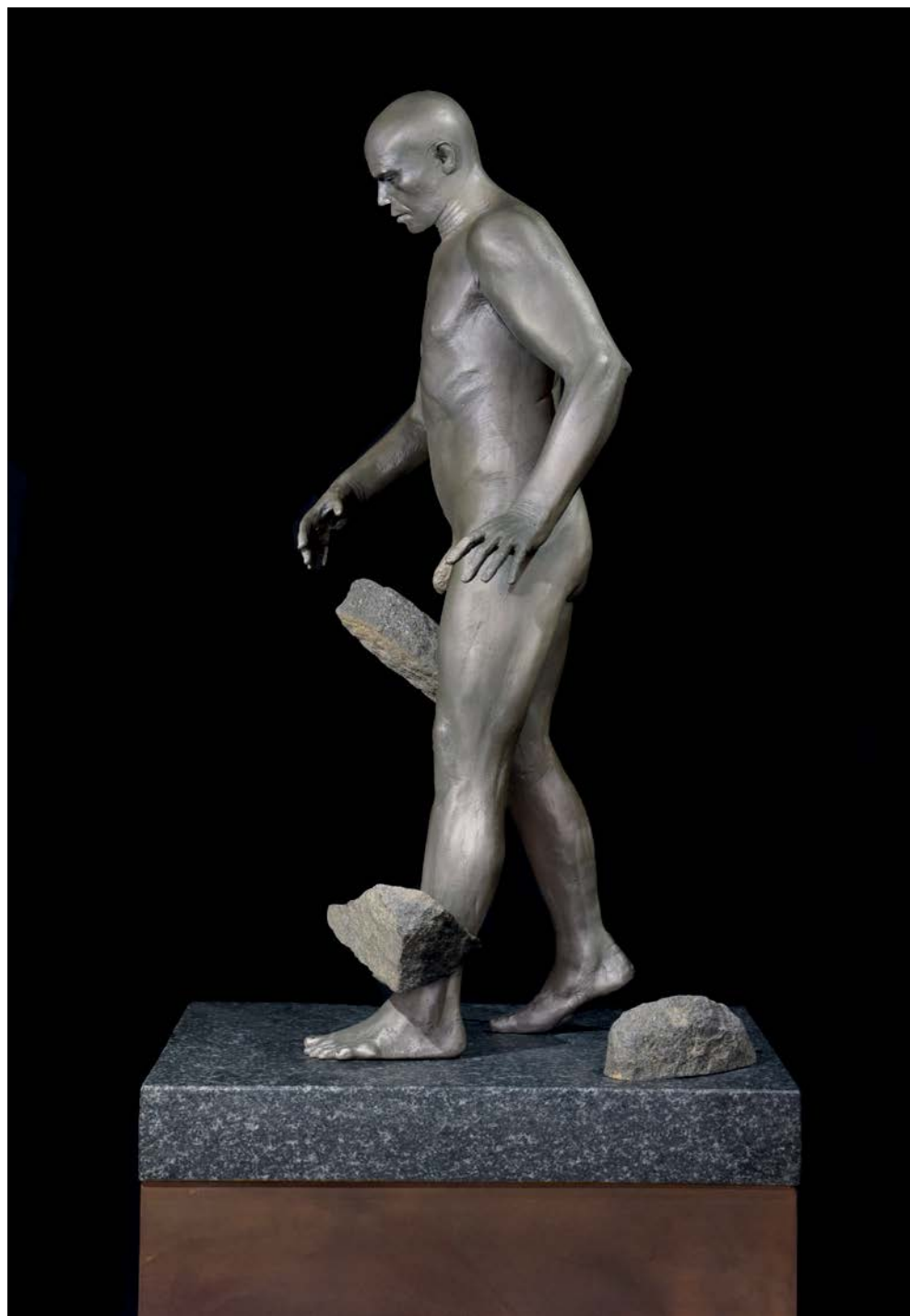
Edition of 4

246 x 100 x 60 cm

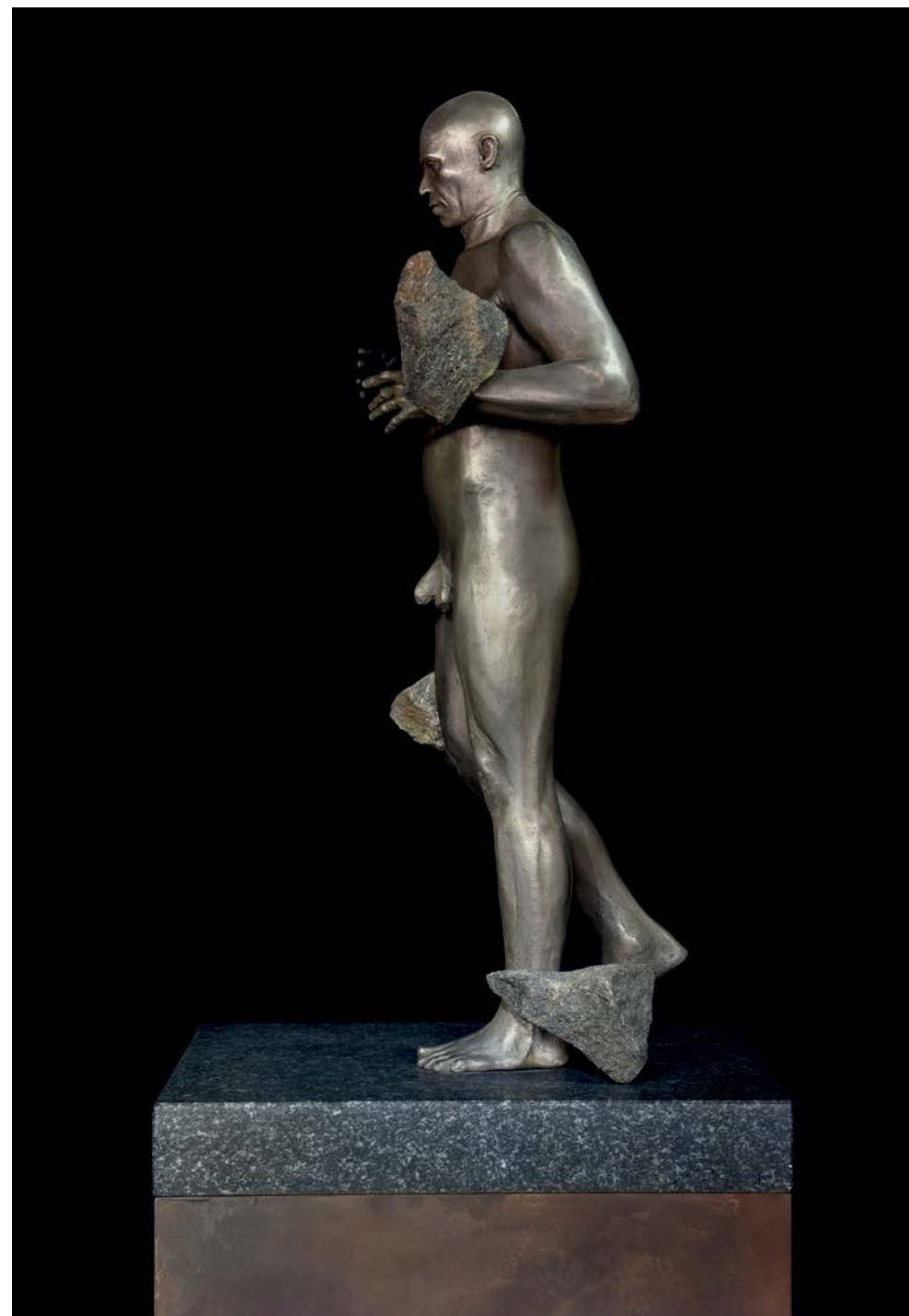


Resistance as Nurture Series I-VIII
cast bronze, patina and Belfast granite
Edition of 9

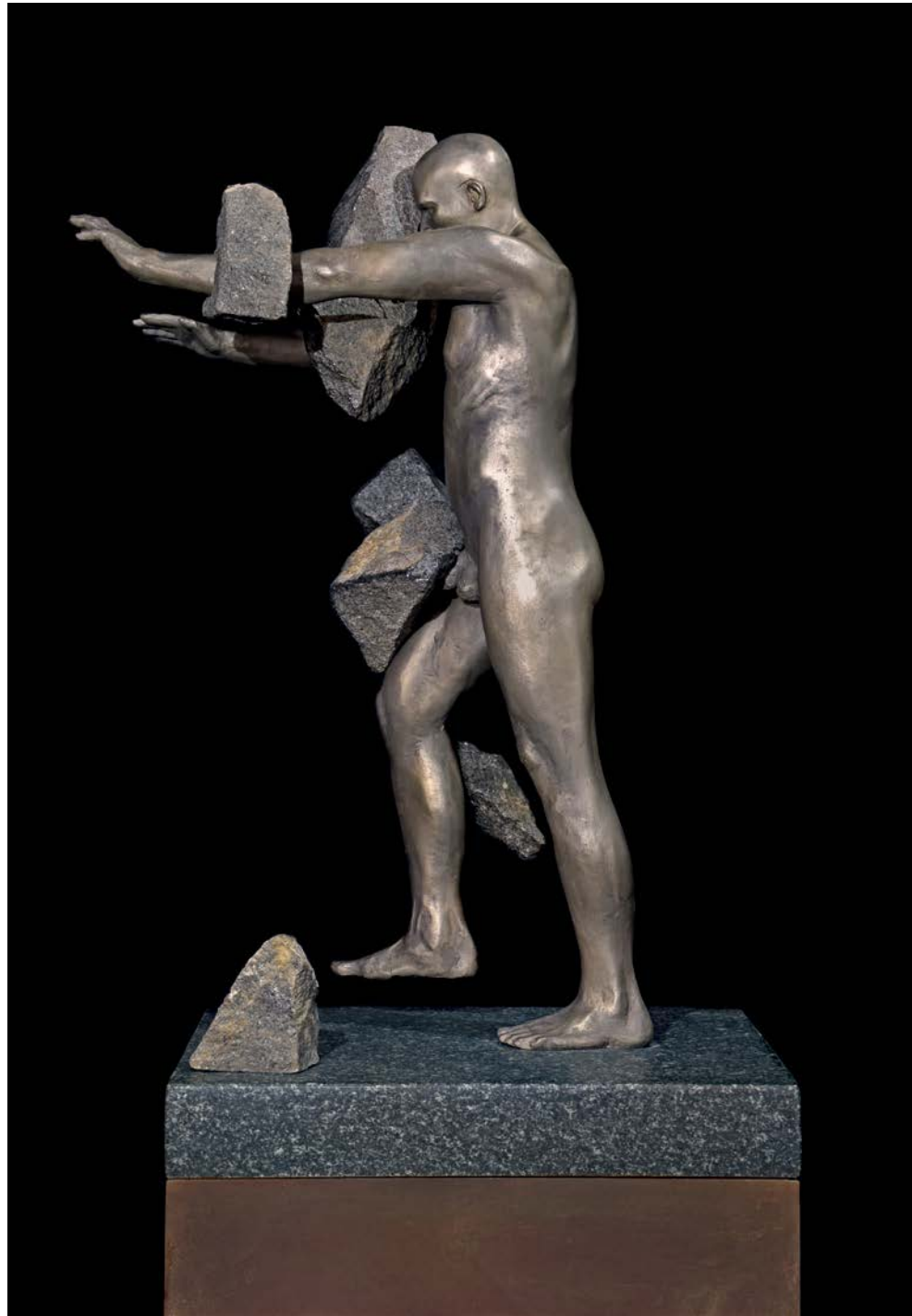




Resistance as Nurture Series I
cast bronze, patina and Belfast granite
Edition of 9
179 x 35 x 50 cm



Resistance as Nurture Series II
cast bronze, patina and Belfast granite
Edition of 9
183 x 35 x 50 cm



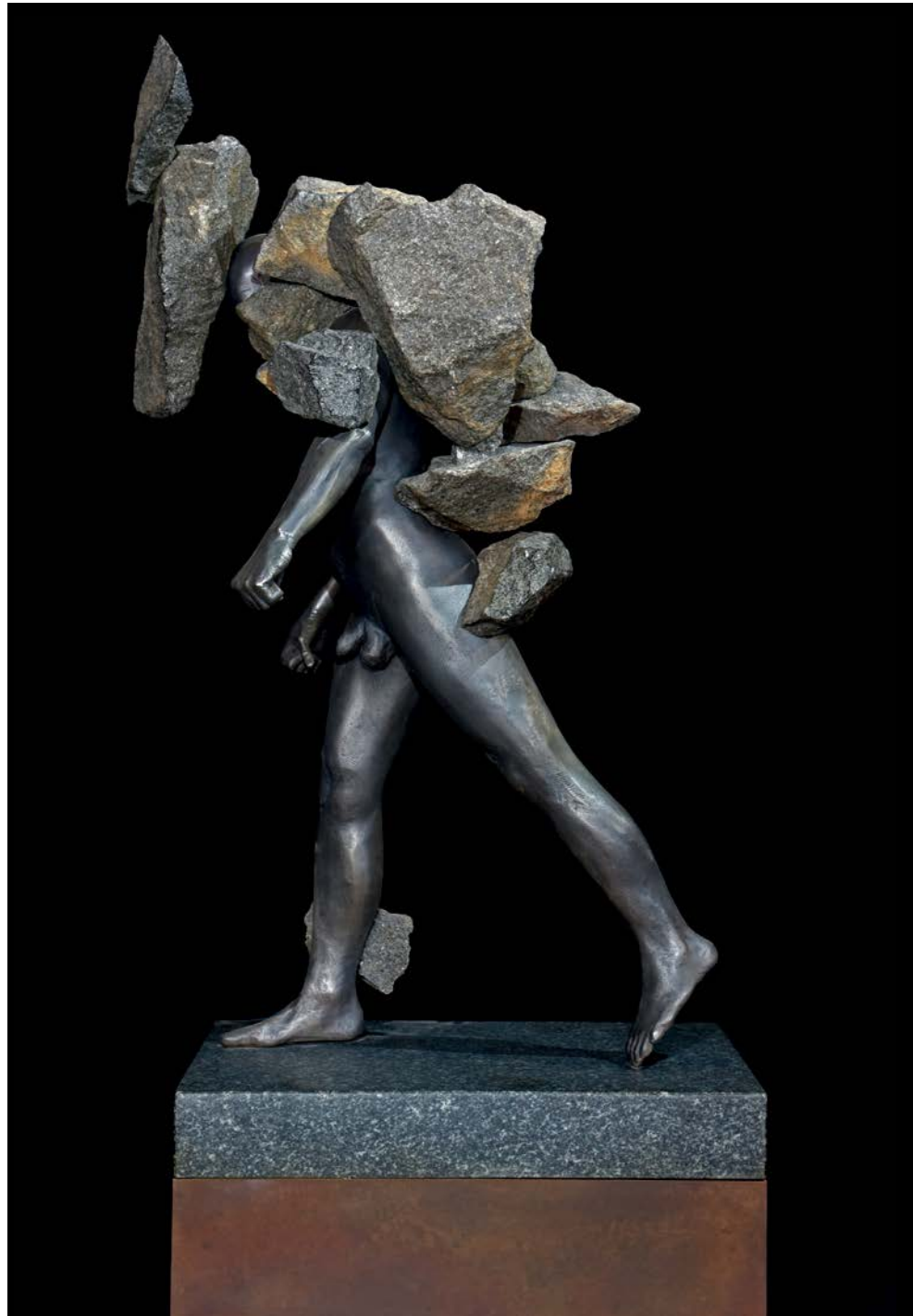
Resistance as Nurture Series III
cast bronze, patina and Belfast granite
Edition of 9
182 x 42 x 50 cm



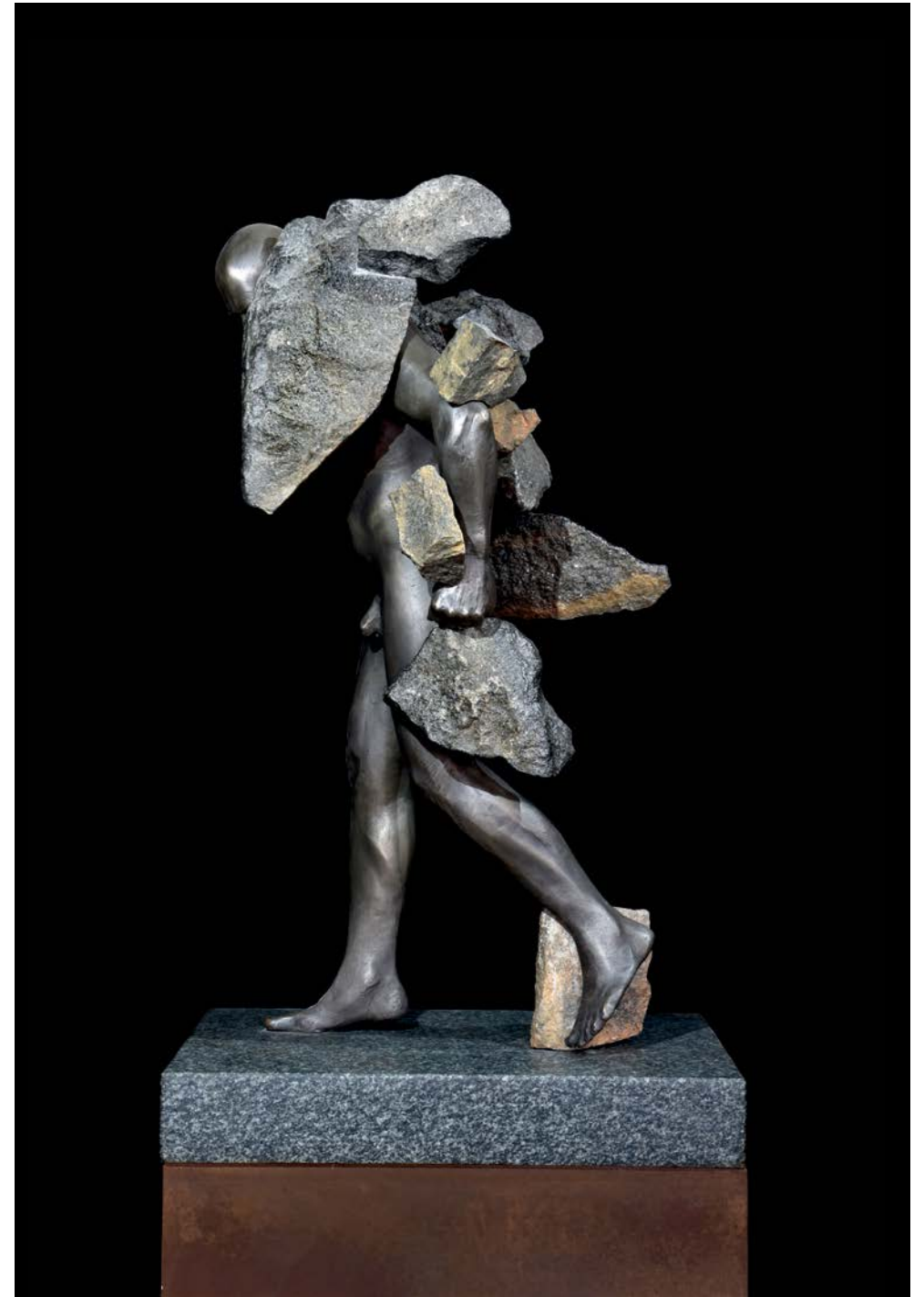
ABOVE AND PAGE 12–13 (DETAIL)

Resistance as Nurture Series IV
cast bronze, patina and Belfast granite
Edition of 9
184 x 52 x 50 cm





Resistance as Nurture Series V
cast bronze, patina and Belfast granite
Edition of 9
191 x 56 x 57 cm



Resistance as Nurture Series VI
cast bronze, patina and Belfast granite
Edition of 9
179 x 46 x 50 cm



ABOVE AND RIGHT (DETAIL)

Resistance as Nurture Series VII
cast bronze, patina and Belfast granite
Edition of 9
180 x 44 x 50 cm



ABOVE AND LEFT (DETAIL)

Resistance as Nurture Series VIII
 cast bronze, patina and Belfast granite
 Edition of 9
 179 x 35 x 50 cm



ABOVE AND RIGHT (DETAIL)

Thinking II
cast bronze, patina and red jasper
Edition of 4
246 x 100 x 60 cm



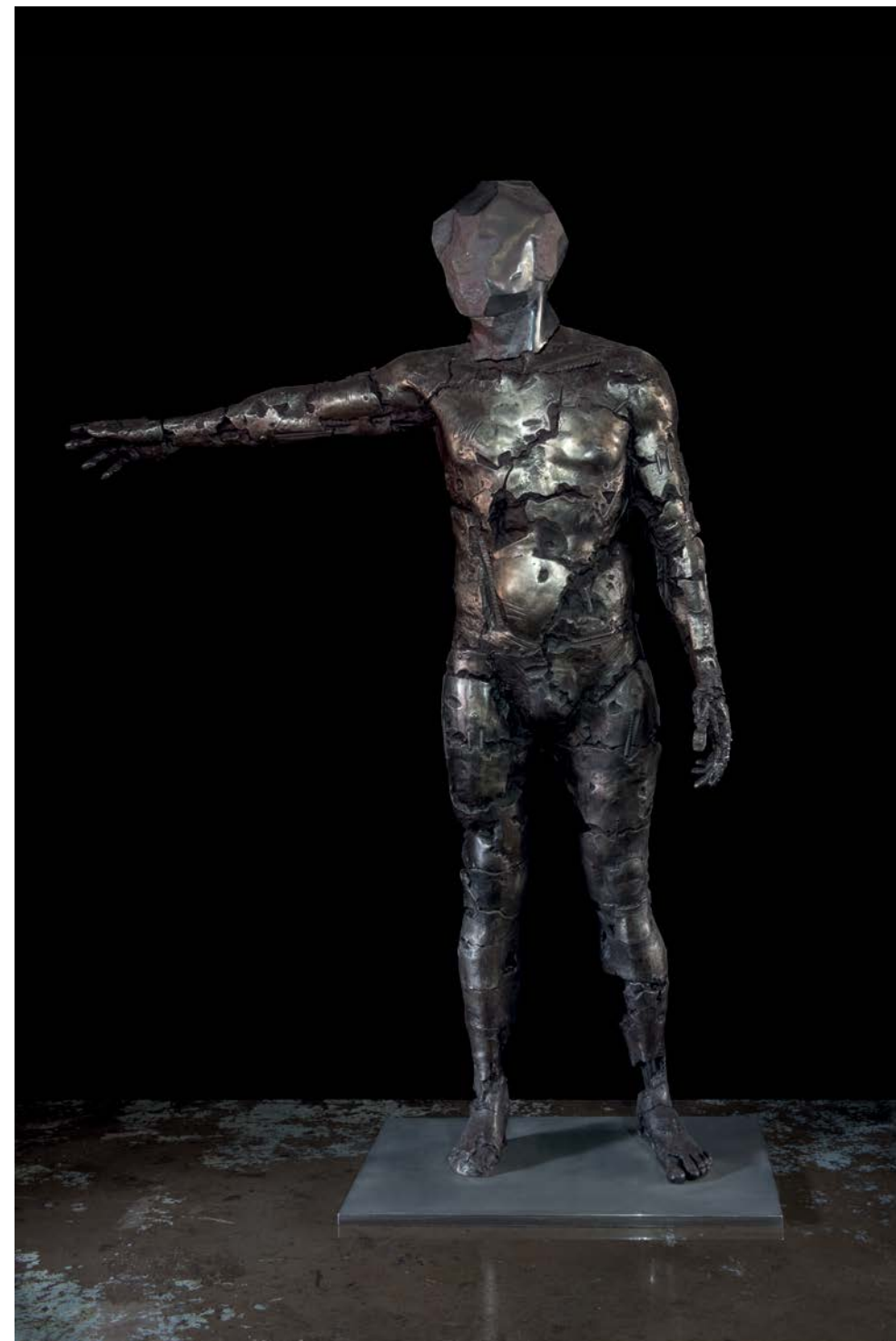
RIGHT AND PAGE 24–25 (DETAIL)

Thinking

stainless steel, patina and hematite

Edition of 4

250 x 170 x 60 cm







ABOVE AND RIGHT (DETAIL)
Animated Resistance
 mixed media
 165 x 230 x 36 cm



LEFT
Entangled Head
 bronze and granite
 Edition of 8
 150 x 100 x 100 cm

BIOGRAPHY

ANGUS TAYLOR

(b. 1970, Johannesburg, South Africa)

Angus Taylor is a force to be reckoned with. He relishes working with challenging materials on a scale that many sculptors find intimidating. His craftsmanship, bold and visionary approach and his original use of materials has resulted in landmark sculptures and many ambitious public and private commissions around the world.

Known for his powerful, often monumental, sculptural works, Taylor works with an extraordinary range of materials from his immediate environment – Belfast granite, red jasper and the orange soil found near Pretoria, where his studio is based. Even when he chooses traditional materials such as granite or bronze, he deploys innovative techniques; imprinting texts into the bronze surfaces or eschewing the ‘carvability’ of granite in favour of its block-like potential to construct works that allude to human form, without describing it.

Contrasted with these materials, are works made of packed grass, compacted earth, charcoal briquettes and stacked slate. The inventiveness with which he tackles materials positions Taylor as a post-modern artist making reference to traditional crafting techniques, but using them to create works that are unmistakably contemporary.

Two decades ago Taylor founded Dionysus Sculpture Works (DSW) where he honed his moulding and casting proficiencies to become a master craftsman. DSW’s skills in modelling, mould-making and casting has made it a much sought-after foundry and, in addition to Taylor’s own projects, the foundry casts for many other leading artists, including Norman Catherine, Sam Nhlengethwa and Deborah Bell. Through his foundry, he employs, trains and nurtures a staff of almost 40 and also finds time to develop the talent of younger artists.

Angus Taylor’s work can be found in many private and public collections in Africa, Europe, North America and Australia.

This exhibition catalogue is published in
conjunction with the exhibition
In the middle of it

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