

Galerie VidalCuglietta is pleased to present the new solo exhibition of Brussels-based Canadian artist Zin Taylor, *The Voids*.

Using a familial arrangement of forms, the installation constructs a line of thought between quotation - as the place of scenario - and the language of the hand-made - where differing pronunciations of a word encourages the growth of narrative possibility.

A series of fabricated brass vitrines cubically accommodate a hundred-plus objects of plaster, wood, plastic, and clay that have been fashioned into a series of terms: Knives, Hands, Spectacles, Instruments, and Forms. Taxonomically arranged, each of the structures presents a categorical abstraction of thought into form.

- Forms to make the thoughts
- Knives to cut these into units
- Hands to hold the units
- Spectacles to look at these units
- Instruments to serenade these units

Within the installation the void is approached as a place of unknown-ness: a room in a cottage, within a timeshare rental, on the sea. The metaphor of the foreign house is a situational tool: the four walls of this room define a location where thoughts emerge and take presence. These thoughts generate an object's *background* by intersecting with its present in order to suggest a *future* use.

Accompanying these 4 brass-object sculptures, a series of eight wood-block prints - white ink on black paper – propose advertisements for future events. The spaces (voids) on a poster used to administrate text & image have been adapted into a language of new forms: 26 improvised printing blocks interchangeably layered to produce compositions of white-ness. Highlighting a choreography of promotion, a set language of forms is employed composing space for the promotion of unthought information.

Zin Taylor's work explores the development of form as a densely layered process akin to organic growth. Within this approach Taylor addresses the cultural environment as a construction site where narrative structures are raised, explored, and abstracted. The resulting works use associative thought as a material, developing sculptural-narratives - across an array of media - to assemble literal and metaphorical spaces of difference for an investigated subject.

*The Bakery of Blok* and the *Three Forms of Unit* (2009), presented at Miguel Abreu Gallery, NYC, assembled a narrative of transformation generated from a metaphorical group of eight abandoned

blocks of wood from a closed bakery. The blocks of wood became tools for populating their environment with other forms while form itself is depicted as a self-reproducing character in a plot where pieces of dough re-animate into living beings. With the 2006 installation *Put Your Eye in Your Mouth: a conversational documentary recording Martin Kippenberger's Metro-Net Station in Dawson City*, Yukon Taylor used the form of a broadcast-length documentary to translate an ephemeral discussion into a narrative scenario exploring an alternate history for a public structure. The 2008 project *The Crystal Ship* used an invitation from a 1969 exhibition to serendipitously connect Marcel Broodthaers, non-profit spaces, underground tunnels, and gestures of protest, to the production of a crystalline form.

Zin Taylor was born in 1978, in Calgary, Canada and lives and works in Brussels. He has exhibited internationally with solo projects at Gallery Isabella Bartolozzi in Berlin (DE), Établissements d'En Face in Brussels (BE), Jessica Bradley Art + Projects in Toronto (CA) in 2007 and Miguel Abreu Gallery in New York (US) and Contemporary Art Museum St. Louis (US) in 2009. He recently did a solo show at Maison des Arts of Malkoff in Paris (FR) in 2010. In 2011, he will show at Galerie VidalCuglietta, Brussels (BE), Gallery Micky Scubert in Berlin (curated by Dieter Roelstraete), Ursula Blickle Stiftung in Kraichtal (DE) and Kiosk – contemporary art space- in Ghent (BE) with a new solo project.

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