

JESS TAYLOR *ALL DUE RESTRAINT*

21 JULY – 28 AUGUST 2016

NOTE FROM THE CURATOR

Has fear become the zeitgeist of our era? We fear aging, disease, disfigurement and death as well as an ever expanding list of phobias. Cultivated by media and politics our current culture of fear is all encompassing, from fear of terrorism, migration, pollution and pandemics to climate change.

1000 Forms of Fear examines the aesthetics of fear through the practices of four Australian contemporary artists. Jess Taylor (SA), The Ryan Sisters (Vic) and Ian Haig (Vic) are all deeply invested in exploring how their audiences respond to

ALL DUE RESTRAINT

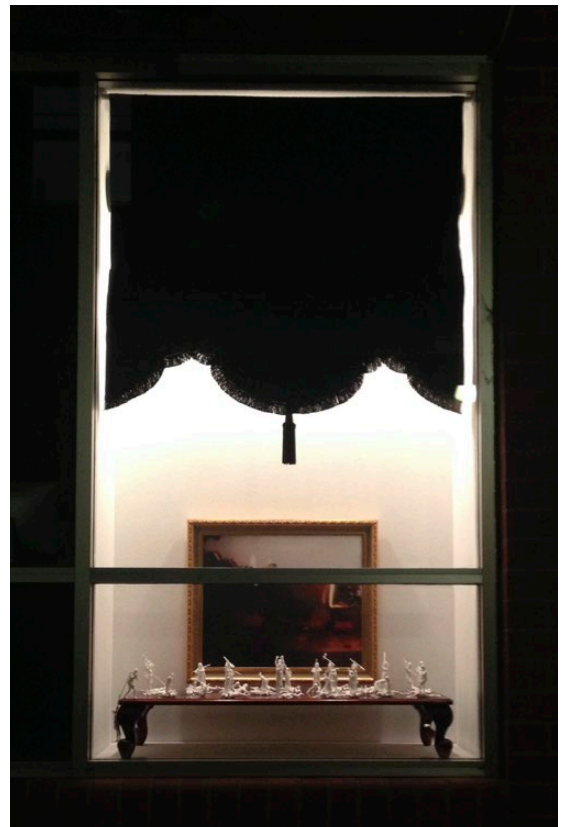
SALA Festival finalist Jess Taylor is an emerging Adelaide artist who has always been fascinated by violent imagery. The first in a series of three, *1000 Forms of Fear* exhibitions, *All Due Restraint* is Taylor's most ambitious installation to date, featuring fifty 3D-printed figurines. As with much of her practice, casting herself in the starring role she is simultaneously the tormented and the torturer. Armed with axes, spears, knives and even a chainsaw, the artist does battle with herself. A tiny tribe of anti-heroines create carnage in the parlour without spilling a single drop of blood.

Taking many cues from the visual language of cinema, the artist unsurprisingly cites the Texas Chainsaw Massacre as a seminal influence. Taylor sees herself particularly as the figure at the back right corner of the table holding a chainsaw, a weapon she says "is both fearsome and ridiculous, a reoccurring horror weapon that probably wouldn't be all that useful".

Connected to her love of toys and role-play, the artist says "these objects capture our great capacity for make-believe and our tendency to project ourselves and our anxieties onto objects and the world around us." The artist imagines her audience engaging with the work, moving the models around and implicating themselves in their interaction. We're not sure whether to recoil or laugh, which is exactly the point. In Taylor's words "there is such fun in being afraid."

Jess Taylor is a finalist in the 2016 SALA Awards.

All Due Restraint is proudly supported by 3D Print AU



BIOs

Carollyn Kavanagh is an Adelaide-based emerging curator and arts worker. After completing a Master of Arts in Curatorial and Museum Studies at University of Adelaide, she interned at Queensland Art Gallery & Gallery of Modern Art, as well as commercial galleries Future Perfect and Equator Art Projects in Singapore. In 2014 she was awarded the Emerging Curator positions at both Arts South Australia and the Adelaide City Council. Her practice focuses on presenting public art experiences in non-traditional gallery spaces, particularly in her role curating with *South Australian Living Artists Festival* (SALA). Kavanagh is Communication Officer at Guildhouse, and concurrently works as an independent curator with most recent projects including *Great Southern Land* in Shandong, China (on behalf of the SA Government), and the arts and health cross-sector interdisciplinary collaboration *Body of Evidence* in 2016.

Jess Taylor (born 1990) is an emerging Adelaide-based artist whose practice explores the ability of violent representation to influence reality. Working across sculpture, installation and photography, her work explores our ability to suspend belief, the way we choose to interact with horror narratives, and our capacity for fantasy and make-believe. Taylor has participated in numerous group exhibitions and held solo exhibitions at FELTspace, Floating Goose Studios and CACSA's gardenspace. She is currently undertaking a Masters by Research at UniSA, investigating the consumption of horrific material and its implications for a visual arts practice that explores images of violence.

A U S T R A L I A N E X P E R I M E N T A L A R T F O U N D A T I O N

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