

The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Anthony Taylor

Highly Recommended
January 11 - February 20, 2007



Commentary by Julie Oakes

Anthony Taylor

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Anthony Taylor

Julie Oakes

The implied time line of the documentation of an incident, lifted from current events, media exposure or personal history is reinforced by the schism between the medium and the message. Anthony Taylor's sepia tone drawings, executed with a deft renaissance hand, have the look of the past. The subject, however, fast-forwards and zooms into the immediate, hip, and cheeky present. Recognizable political faces, and the clutter and waste of our culture seem to share an umbilical relationship with species or objects as diverse as animal kingdoms to urinals. The organic relationships between the elements in the more complex pieces have compositional clues, like connect-the-dots- directives that don't necessarily come up with a recognizable over-all picture. Abounding in visual clichés that work much like the phrase "the world is his oyster', it is not sure as to whether pearls are being granted or the grit is still being embalmed by saliva. This cuisine of serving up whatever is at hand without being overly concerned with customary or traditional tastes allows for an eclectic menu that with global and technical acumen is easy to digest. Whether the origins of the combinations are known is not as important as the experience of the new associations.

This conglomerate imagery works because the facile drawing style inspires confidence in the experience that is being offered. Anthony Taylor's draftsmanship, as labored as it is, speaks of investment. He has gone so far as to precisely and artfully present the visual. The viewer can, at the very least, appreciate the display of ability. The work of art with the impact of resultant imagery is now the criteria on which to find the footing to climb on board. With the solitary animals, this is a simple step for they invite acceptance through the now-ness of cropping and execution. The stark presence of the young man with a polar bear parka in *Staten Island*, for instance, has a dynamic oddness that can burn an image of sufficient staying power to compete with the barrage of visual stimulus that comes from the constancy of contemporary, media exposure. *Staten Island* is a memorable piece, one of many.



Staten Island oil on mylar, 17 x 9 in 2006



Tales Born From Ashtrays oil on mylar, 22 x 17 in 2006



In Today's News oil on mylar, 22 x 34 in 2006



World of Reflections oil on mylar, 17 x 22 in 2006



Connect The Dots oil on mylar, 17 x 22 in 2006





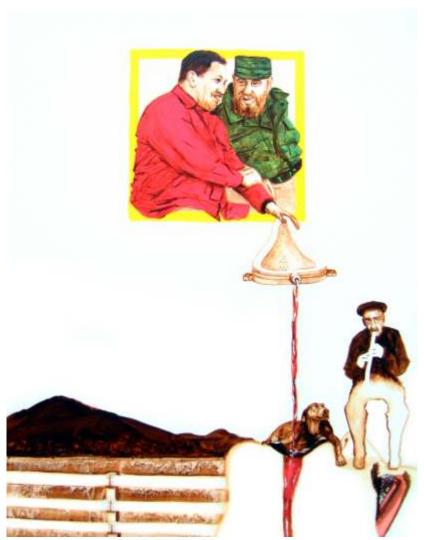
Defense Mechanism oil on mylar, 17 x 9 in 2006



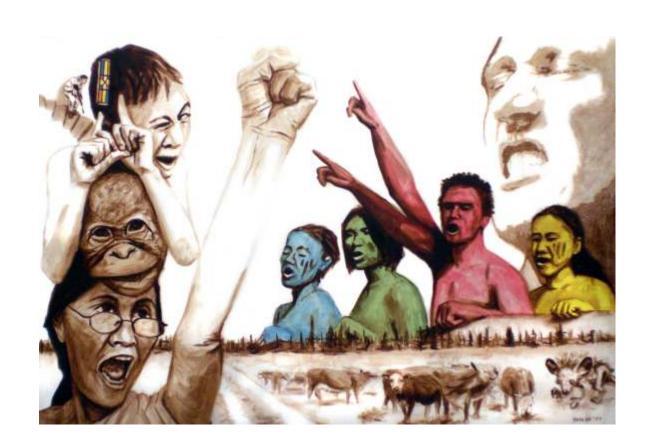
Bathing Ape oil on mylar, 17 x 9 in 2006



Turtle Vs Tank oil on mylar, 17 x 22 in 2006



The Trickle Down Effect oil on mylar, 22 x 17 in 2006



Politricks oil on mylar, 24 x 36 in 2007



Anthony Taylor

Education

BFA at OCAD with a major in Drawing and Painting, 2004

Award

David L. Stevenson Scholarship, 2004

Press 2005

2005

CTV, Evening Edition, Sept 22

2005 Uxbridge Times Journal, pg 2, article and photos, Jan 20

The Ryersonian, pg, 9 article and photos, Jan 12

2004 Riverside Quarterly, Featured artist, pg 3, Fall 2004 City TV, Evening Edition, May 6

2004 City TV, Evening Edition, May 24

2004 Toronto Star, Front page photo GTA section, May 25

Toronto Metro Daily, pg 4, photo, May 25
Green Bannana, "le. Gallery", pg 4, photo, Summer

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Permanent Collection Vendart, Toronto
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Private Collections

Bob Wardrop, Toronto

Stave Oddy Taranta

Private Collections Steve Oddy, Toronto
Private Collections Dr. Fred Saibil, Toronto

