

# *Upwelling Anne Taylor*



*Within Worlds*, oil on canvas, 91x121cm

**Woolloongabba Art Gallery (Upstairs)**

**13 -24 November 2018**



*Crystalline*, watercolour on paper, 14x23.5

### **Artist Statement**

My exhibition of paintings and drawings, titled *Upwelling*, presents images of watery worlds that allude to environmental and feminist themes, encouraging an appreciation of the nurturing and regenerative aspects of the human and natural world.

The title refers to a revitalising marine phenomenon where winds and currents cause cool, nutrient-rich water from the depths to rise up, replacing warm, depleted surface water. I hope that the works presented in *Upwelling* will operate in a similar manner, bringing to light hidden aspects of the underwater world's fluid beauty and fertility, in order to question the pervading view of the natural world as inert, directionless matter to be shaped and dominated by human enterprise.

Damage done to the ocean and its fringing reefs and beaches by human pollution and the production of greenhouse gases diminishes our material resources as well as potential scientific knowledge. But just as regrettably, environmental degradation impoverishes the sensual and imaginative realms opened to us by the strange beauty of the marine world, and limits the creative potential for invention and speculation, inspired by nature, that leads to innovative ways of understanding ourselves and our world.

I evoke a metaphoric resonance between the inner lives of individuals and the mutable energies of the watery world. Human biology echoes on a smaller scale the vast ecological systems of interaction, in the firing of synapses, blood circulating and cascades of thoughts and feelings.

The creatures inhabiting these liquid worlds intertwine mineral, vegetable and animal affinities which blur the dualities imposed by human categorisation. Marine invertebrates such as corals, sponges, anemones and plankton abound with tubular and tentacled forms, adapted to flow. They resemble the convolutions of inner human anatomy, suggesting the symbiotic evolution in the formation of cells proposed by biologist Lynn Margulis, linking species that would otherwise be discrete.

Crystalline structures appear in some of the works, acting as an interface between the inorganic and the organic, and between stasis and growth. These also suggest biological mineralisation, a process that enables marine creatures to

produce shells, bones and support structures such as coral reefs. In my work images of scientific investigation, as well as the structures and processes of technology, appear alongside pleasure-seeking divers and swimmers, evoking the complexity of our engagement with the marine world and encouraging a renewed recognition of our interdependence with nature.

Anne Taylor 2018

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*Undermine*, oil on canvas, 60x50cm

### **Woolloongabba Art Gallery (Upstairs)**

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