

Matilda Taylor

Statement & Bio

b.1997

Lives and works in London.

My practice became noticeably transformed upon the abrupt change of working environment due to the Covid crisis. From the airy studios of the Edinburgh College of Art to a smaller domestic setting at home, from the charming city of Edinburgh to the sprawling metropolis of London, many points of research and stimuli were new. Noting my instinctive response to these changes reinforced my interest in space and place as the predominant theme in my work. Sources of visual research were various and wide-ranging, drawn from books, film, online, the home, memory, architecture and the outside.

There is a harmony between occupying streets with handcrafted placards and the production and installation of art in public space.

I am interested in the social history of the landscape. Inspired by the complexities of space and place, there is a strong psychogeographical origin to my work. My work particularly draws from the idea of the *commons*. Although this topic has evolved from open pastures and fences, as the physical manifestation of feudal land law, to the realm of the cultural and digital, my work and research lingers on its spatialities.

I celebrate the painterly with rough brush strokes, watery washes of paint, and unfinished areas exposing drawn elements and the raw canvas. Building up thin layers of oil paint as forms jostle for the foreground, I apply a painterly handling of the figure in the same manner of natural forms. I am drawn to a vivid colour palette that equips forms with a whimsical escapism.

My subject matter is derived from a wide array of sources, but most recently: archival imagery of the Greenham Common Women's Peace Camp, with an aim to elevate traditionally overlooked subjects – women resisting, working class struggle – to the status of a 'history' painting. The fascination with images of collective dissent stems from both its cornucopia of visual material, where protest tactics are so often craft-based, and its urgent relevance today where the right to protest is subject to a careful dismantling. Through assembly, bodily forms morph into the ground and transform the perspective of place, a painterly musing on site specificity.

Traits of still-life are taken from what I see as curiosities in the landscape: a sapling shelter in the woods, a seat cushion discarded on the pavement, or a fence built from unrefined tree branches - each some form of human intervention. My paintings suggest that figures are a vital presence and structure within the landscape.

Group Exhibitions

Edinburgh College of Art Graduate Show (online) 2021

ECA Third Year Exhibition, Reid Concert Hall, Edinburgh, 2020

Hackney Wick Life Drawing Spring Exhibition, Stour Space, London, 2019

FishStock, Stour Space, London, 2019

What should we call this exhibition? The Old Hairdressers, Glasgow, 2017

A Shed Full of Artists, Dok Artist Space, Edinburgh, 2017

Body as artistic material, Edinburgh College of Art, Edinburgh, 2017

S(H)ITE, Edinburgh College of Art, Edinburgh, 2016



Untitled, oil on canvas, 40 x 29 cm



untitled, pencil and oil on wood, 33 x 33 cm





Domestic scene with cat, bird and fish, lino print
on paper with painted frame, 42 x 32 cm

Seat cushion on pavement,
pencil and oil on board, 28 x
35 cm



Inside the police horse's
head, pencil and oil on
board, 28 x 35 cm



Detail of Inside the police
horse's head



Stand off, pencil and oil on
board, 35 x 28 cm



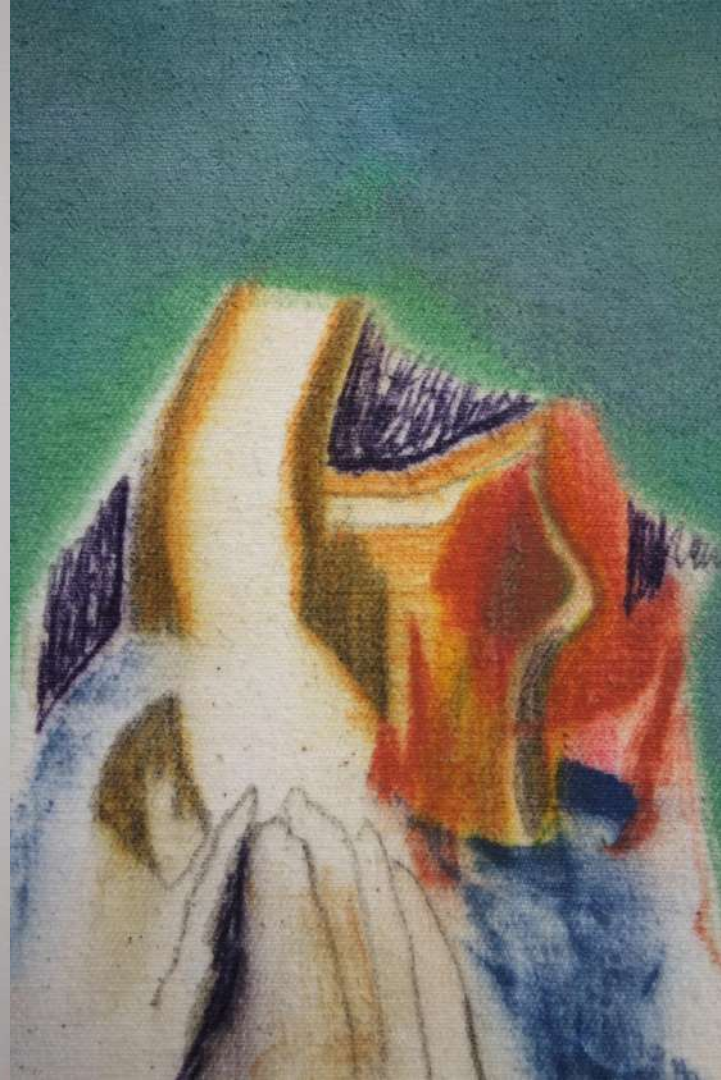
Assemblage, pencil, lino
print and oil on two types of
mdf, 50 x 45 cm

Table and tree of mugs at
Greenham, printing ink, pencil
and oil on canvas, 29 x 40 cm





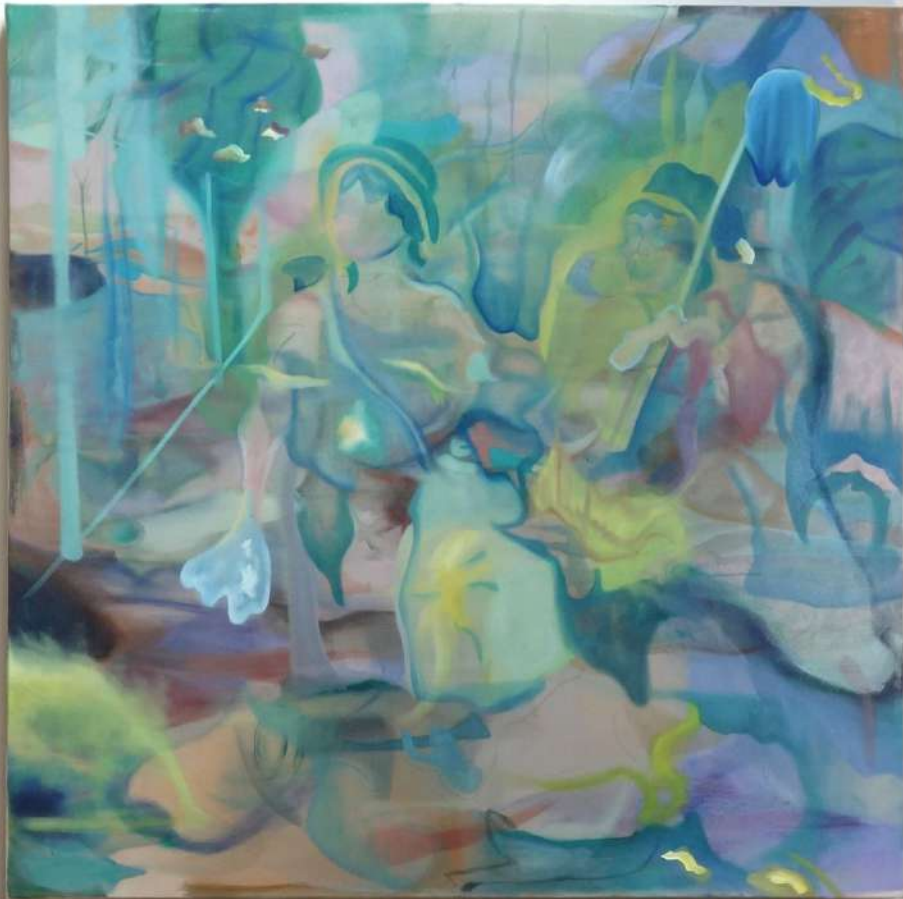
Sapling shelter, printing ink,
biro, pencil and oil on
canvas, 23 x 43 cm





Sapling shelter and kettle, oil
on canvas, 120 x 105 cm





Fence patrol, gouache and oil
on canvas, 100 x 100 cm



Untitled, oil on canvas, 120 x
105 cm

