**Sally Taylor**

**Head Blocker, Artshed**

Sally Taylor’s drawings are steeped in personal memory from her everyday life and experience. They comprise found commonplace material gathered from the fabric of her life and are imbued with multiple histories. These fragments, such as sun-bleached school exercise books, creased book spines, sugar papers and flattened jigsaw puzzle boxes, are gleaned from the family home, charity shops and car boot sales. The human exchange involved in garnering new and found materials is fundamental to the practice.

For Sally Taylor, the daily life within and outside the studio walls is integrated and anything can be drawn into an artwork. Her energies and ideas flow through pencil and pen gestures and personal intuition drives her compositions. On occasion, her children play creatively beside her in the studio in Malton, North Yorkshire, and their surges of verve and activity naturally filter into her vocabulary of marks and materials.

Assorted geometric forms are repeated across the series in *Head Blocker* and make up the base ingredients of Taylor’s practice. The irregular shapes, including full or hollowed-out circles, ovals, squares, rectangles, and triangles, resemble disembodied mouths, heads, and necks. These abstract motifs communicate different emotional states and offer literal entry points to the self.

The head-like forms communicate individual personalities and characteristics. Some are laboured with layers of graphite that reveal a contained anxiety that tears, burnishes, and crumples the paper ground, while others relay a playful and eager spirit through numerous energetic marks that pepper the paper.

Taylor likens the process of organising and arranging the cut-out materials, lines, and shapes to a continuous game. She engages in a steady or frenetic play of manoeuvring the collaged elements and adding and subtracting pieces to create blockages and openings. The heads interact and jostle for position while the apertures along the edges of the paper and bright flashes of neon tape grant open windows that act as pathways out.

The repeated imagery in and across the series of works creates a sense of familial relationships and gives the impression that pieces are in constant chatter and interaction within and between themselves. Together, the artworks in *Head Blocker* house intimate singular experiences and emotions that are ever relatable, life-affirming and universal.

Helen Welford