



moments, the sculptures transform physically, slowly morphing from mock stone life-forms to living breathing artificial reefs. The statues gracefully sacrifice their artistic form to the deep and fulfil their intended purpose of providing life and supplement to the deprived underwater environs. In these later phases, the illusion of future washes into the swirling sands, leaving an eerie taste of lost civilisations. His masterpiece, 'The Lost Correspondent' resembles a scene from a modern day Vesuvius disaster, a diligent reporter at his desk frozen suddenly in time, hands poised above his typewriter. In its nature, the piece spells disaster in one breath and hope in the next. Taylor's adeptly named 'Un-still Life' cleverly mimics the classic composition of a traditional still life montage. A familiar tabletop vase and fruit bowl arrangement appears almost farcical in this murky reef environment, but once again the effects of the swirling deep bring staggering depth to its drowning demeanour. The protracted colonisation of these household objects slowly unfolds a shifting process and cleverly represents a work of nature in progress. \_\_\_\_\_ Taylor certainly isn't sleeping with the fishes; the reaction these compassionate creations have received from the world is effective to say the least, an enthused public clinging to the forms like the reef-life that colonises them. This is by no means an accident; the artist's interventions are intended to promote an under-current of hope and recovery, regulating the need to protect and understand our precious natural world. \_\_\_\_\_ Fortunately for the artist, success is keeping him comfortably buoyant in the scuba-sculpture underworld, allowing him to hang out in these enviable locations and continue providing the oceans with his amazing, ever-shifting 'Taylor-made' artefacts. [www.jasondecairestaylor.com](http://www.jasondecairestaylor.com)



# enrique Brinkmann



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INFORMACIÓN  
info@gacma.com  
www.gacma.com  
Tel. +34 952 24 58 55

Parque empresarial  
Santa Bárbara  
c/ Fidas, 48-50  
29004 Málaga. Spain

Socios protectores:



Socios colaboradores:



Medio colaborador:

