



Alison Elizabeth Taylor

ADAA: The Art Show

PARK AVENUE ARMORY | BOOTH A17 | OCTOBER 29 - NOVEMBER 2, 2024

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James
Cohan

Alison Elizabeth Taylor

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For ADAA: The Art Show 2024, James Cohan is pleased to present a selection of new works by Alison Elizabeth Taylor. Taylor is known for transforming the historic technique of marquetry into a new form: marquetry hybrid—a novel synthesis of media and process that incorporates wood inlay, painting, and collage to create a new perspective on painting.

For this presentation, the artist created new marquetry works alongside a new body of works on paper, all capturing the visual diversity of Taylor's primary medium: wood. Taylor playfully uses a variety of wood veneers to represent the material in its original context of the forest. Drawing upon and expanding her practice in wood inlay, Taylor's works on paper similarly capture the vibrant textures of dense woodland scenes with a combination of collaged pigment prints, painted passages, and details drawn in colored pencil. Sawdust and glitter suspended in paint medium mimic the rough bark of aspens in one work, and moss-covered roots in another. Gouache and watercolor

gradation of sunset and the fading light of dusk behind overlapping trunks and branches. In each instance, Taylor's unmatched attention to surface and clever choice of materials comes to the fore.

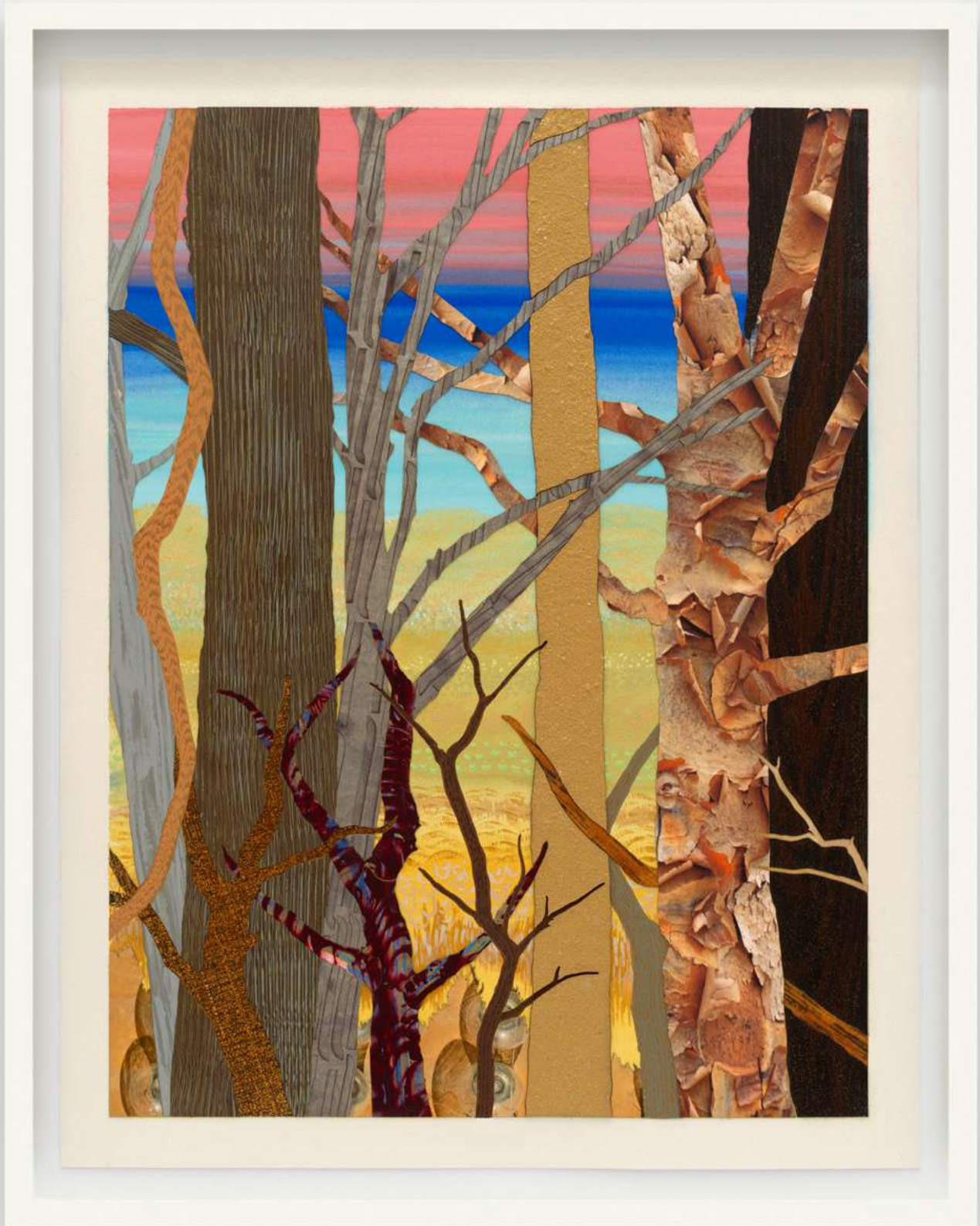
Raised in Las Vegas, Nevada, Alison Elizabeth Taylor received her M.F.A. from Columbia University Graduate School of the Arts in 2005. In 2022, Taylor received First Prize in the Outwin Boochever Portrait Competition. *Alison Elizabeth Taylor: The Sum of It*, a major traveling survey exhibition at the Des Moines Art Center in Des Moines, IA, opened in October 2022. The show, which was accompanied by a catalog, traveled to the Addison Gallery of American Art, Andover, MA in February 2023. Additional solo exhibitions include: *These Days*, James Cohan, New York (2023); *Future Promise*, James Cohan, New York (2021); *The Needle's Eye*, Zidoun & Bossuyt, Luxembourg (2019); *The Backwards Forwards*, James Cohan (2017); Musée Historique, Chateau de Nyon, Switzerland (2015); *Surface Tension*, James Cohan (2013);



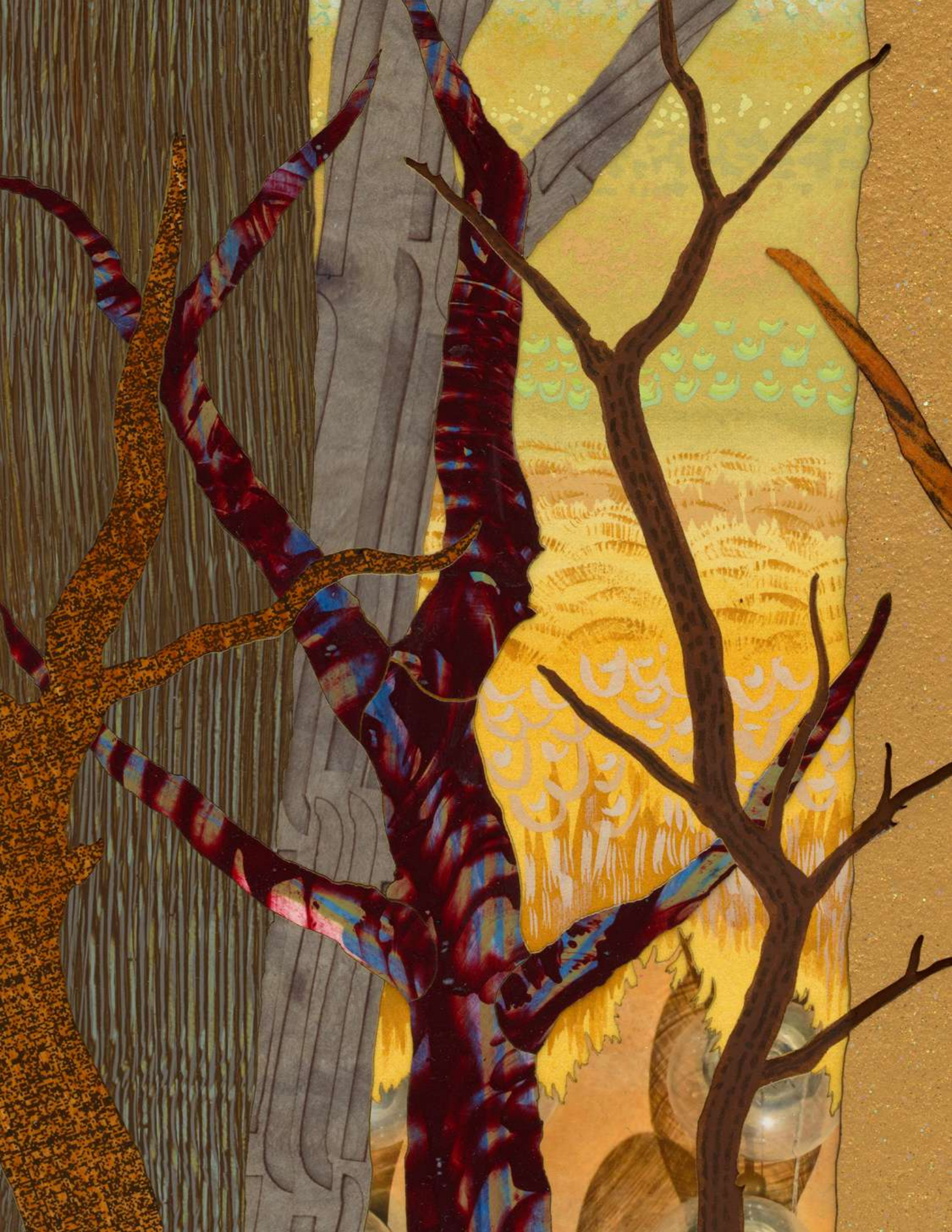
Un/Inhabited at SCAD, Savannah and Atlanta, GA (2010); *Foreclosed*, James Cohan (2010); *Alison Elizabeth Taylor*, James Cohan (2008); *Idyll*, James Cohan (2006).

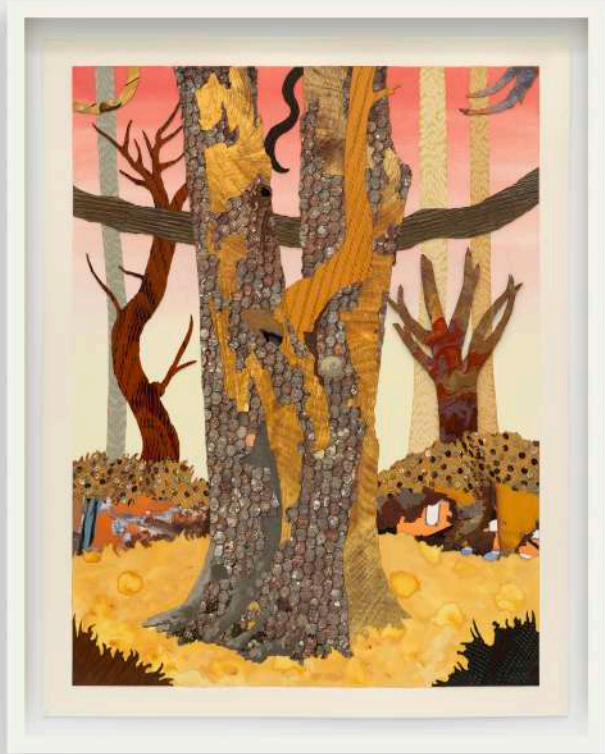
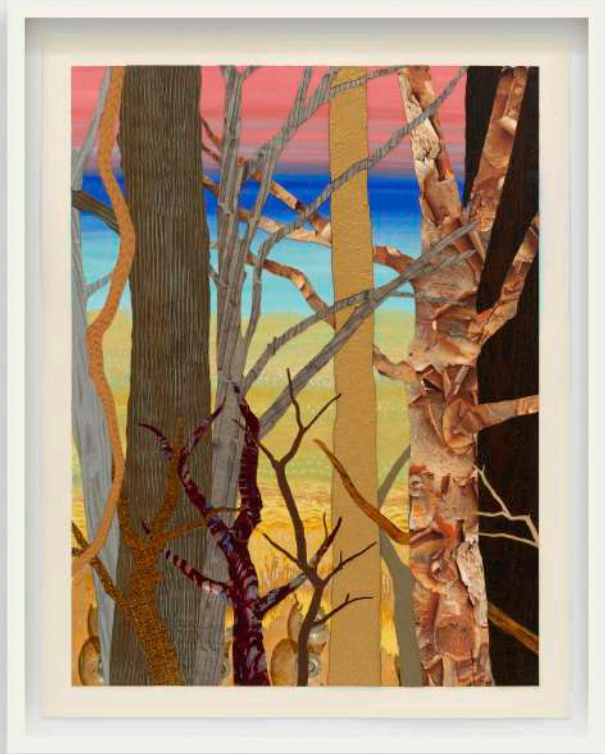
Important group shows include: *The Outwin 2022: American Portraiture Today*, National Portrait Gallery, Washington, DC (2022); *Reflections on Perception*, Akron Art Museum, Akron, OH (2022); *We Are Family*, New York Academy of Fine Arts, New York, NY (2022); *The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time*, Brooklyn Museum, NY (2021); *Personal Space*, Crystal Bridges Museum of American Art, Bentonville,

AR (2018); *Makeshift*, John Michael Kohler Arts Center, WI (2018), curated by Michelle Grabner; *I See Myself in You: Selections from the Collection*, Brooklyn Museum (2016); *Crafted: Objects in Flux*, Museum of Fine Arts, Boston, MA (2015); First International Biennial of Contemporary Art of Cartagena de Indias, Cartagena, Colombia (2014); *Branching Out: Trees as Art*, Peabody Essex Museum, MA, (2014); *BEYOND EARTH ART: Contemporary Artists and the Environment*, Herbert F. Johnson Museum of Art, Cornell University, NY (2014); *Unfolding Tales: Selection from the Collection*, Brooklyn Museum (2013); *Surface Value*, Des Moines Art Center, IA (2011); *185th Annual: An Invitational Exhibition of Contemporary American Art*, National Academy Museum, NY (2010). Taylor lives and works in Brooklyn, NY.



His Transgressive Conformity, 2024
Paper, acrylic, gouache, glitter, sawdust pigment print
Paper size:
22 x 17 in
55.9 x 43.2 cm
(JCG17994)







The Relief of the Gaze, 2024

Paper, acrylic, gouache, colored pencil, pigment print

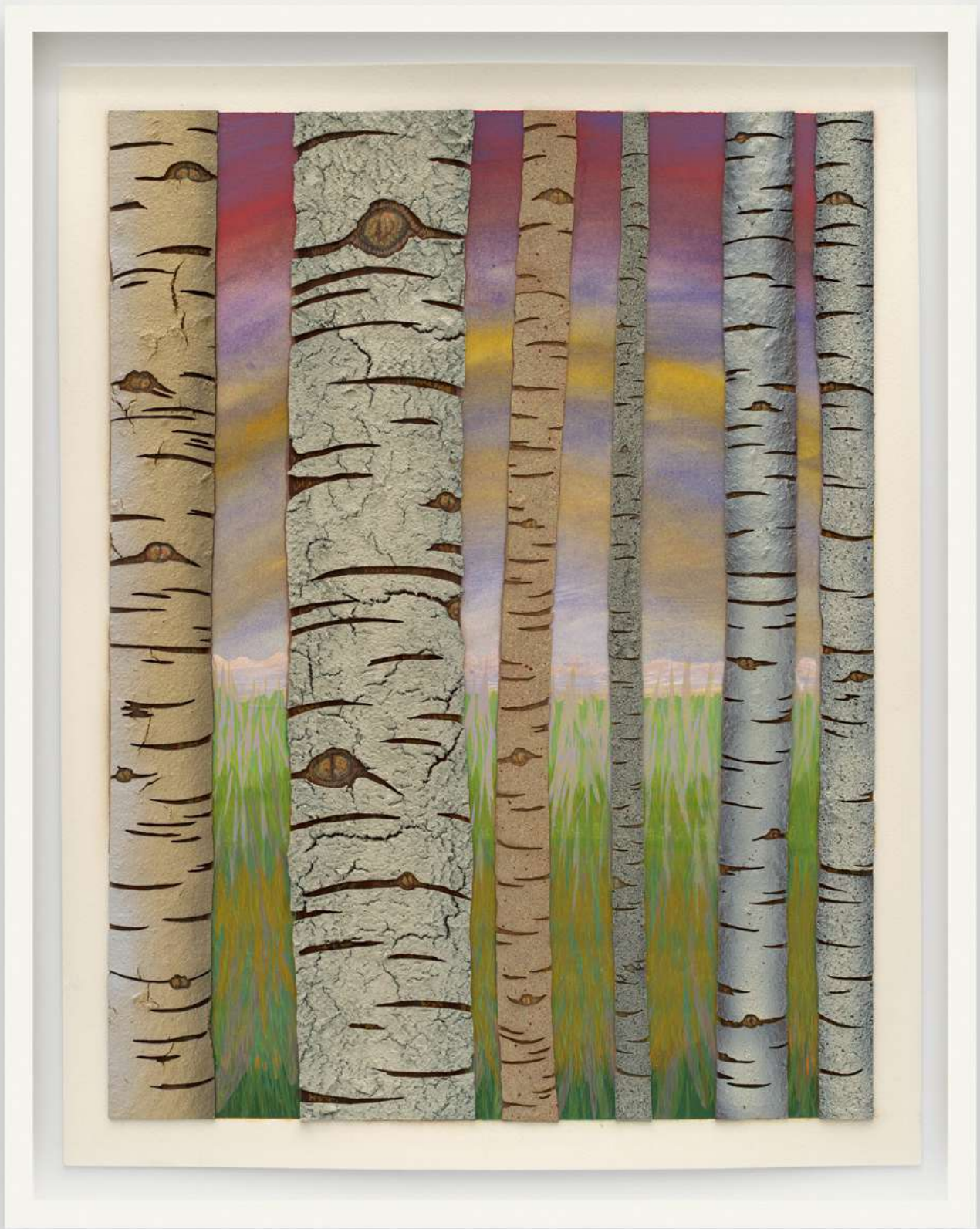
Paper size:

22 x 17 in

55.9 x 43.2 cm

(JCG17998)





Freedom of Invisibility, 2024

Paper, acrylic, gouache, glitter, sawdust, colored pencil

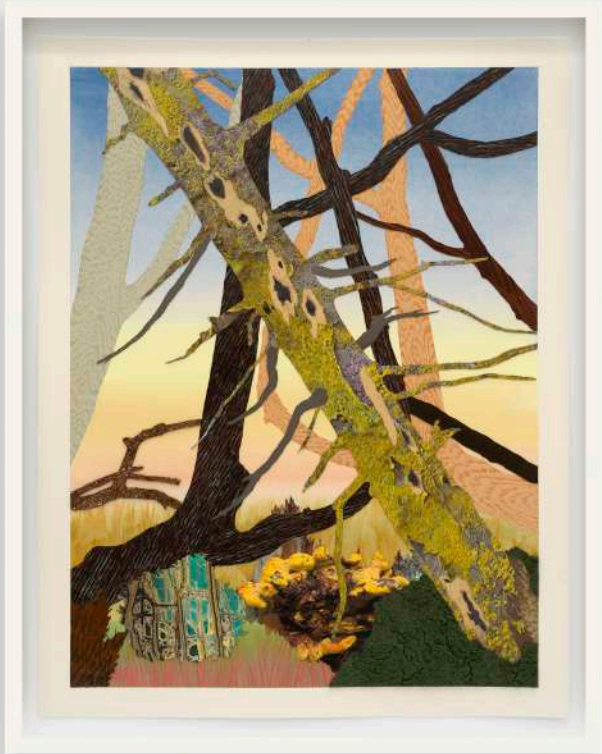
Paper size:

22 x 17 in

55.9 x 43.2 cm

(JCG17993)







Acid Taste of Progress, 2024

Paper, acrylic, gouache, sawdust, pigment print

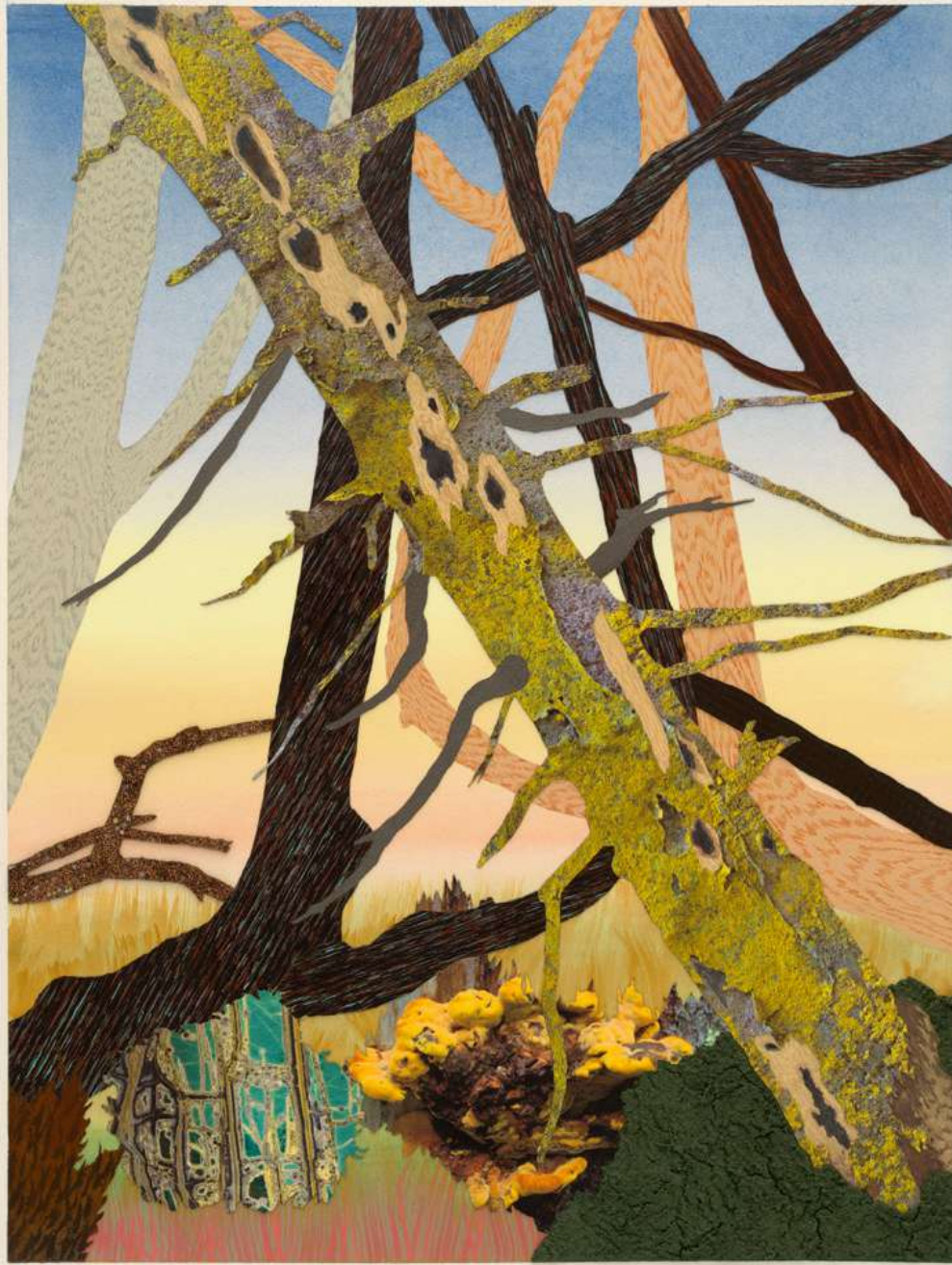
Paper size:

22 x 17 in

55.9 x 43.2 cm

(JCG17990)





I Was, I Am, I Will Be, 2024

Paper, acrylic, gouache, glitter, sawdust, colored pencil, pigment print

Paper size:

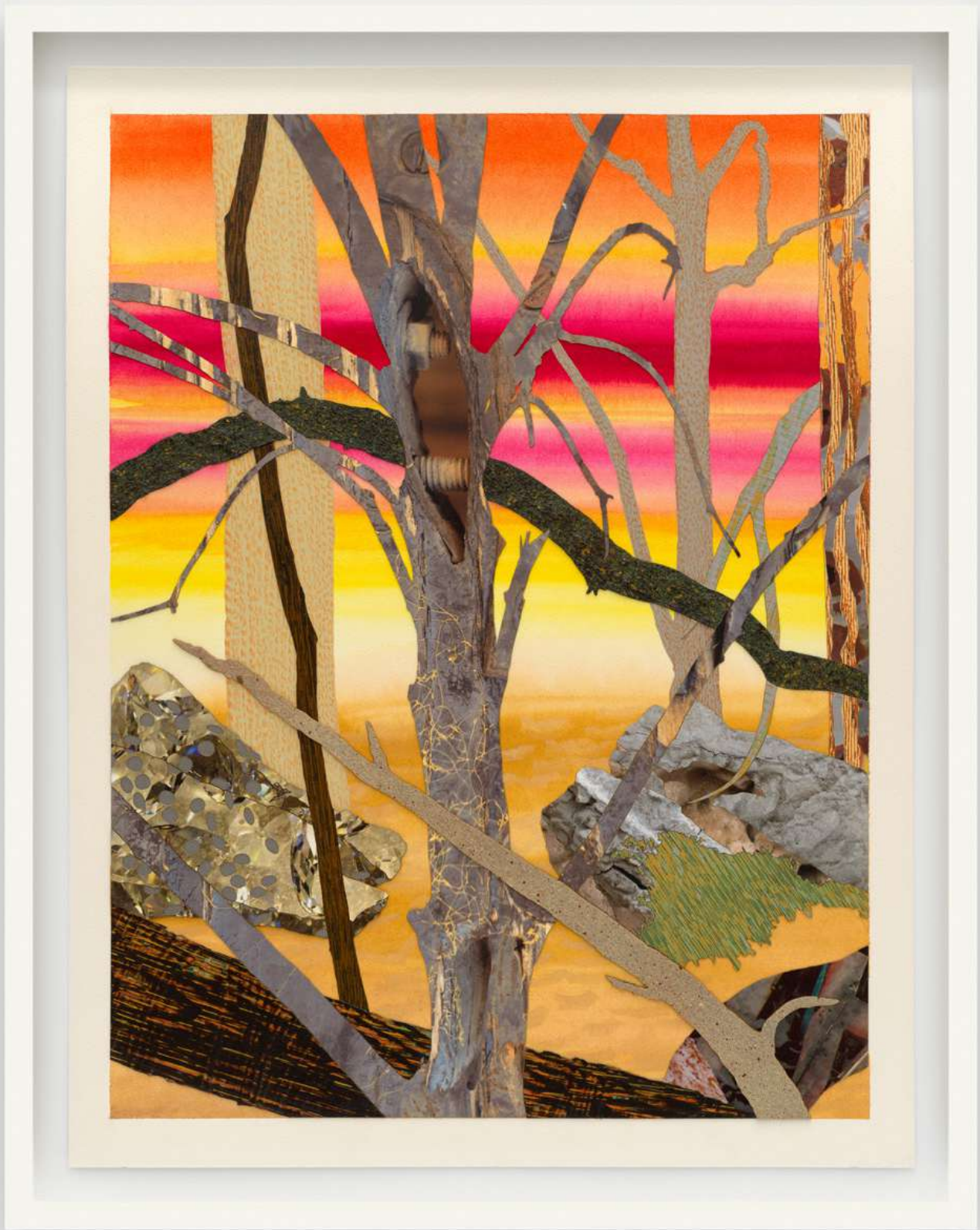
22 x 17 in

55.9 x 43.2 cm

(JCG17995)







Confidence Woman, 2024

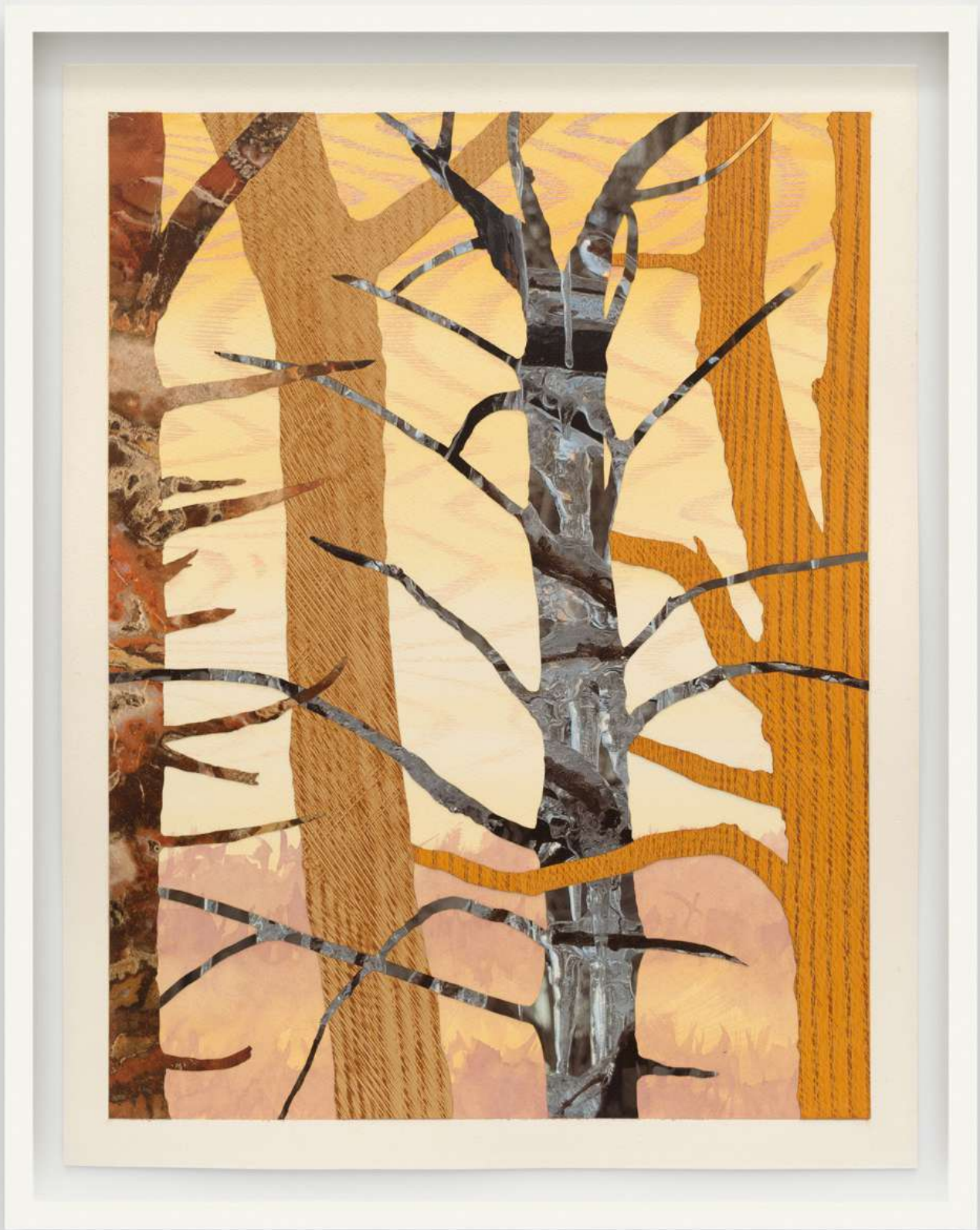
Paper, acrylic, gouache, sawdust, colored pencil, pigment print

Paper size:

22 x 17 in

55.9 x 43.2 cm

(JCG17992)



What's That Got to Do with Having a Good Time?, 2024

Paper, acrylic, gouache, watercolor, pigment print

Paper size:

22 x 17 in

55.9 x 43.2 cm

(JCG17999)



Its Not You, Its Me, 2024

Paper, acrylic, gouache, museum board, sawdust, pigment print

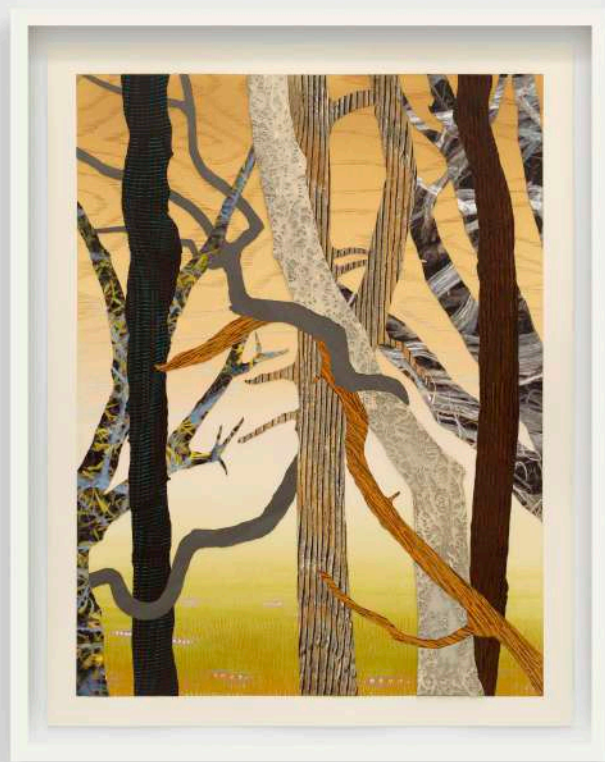
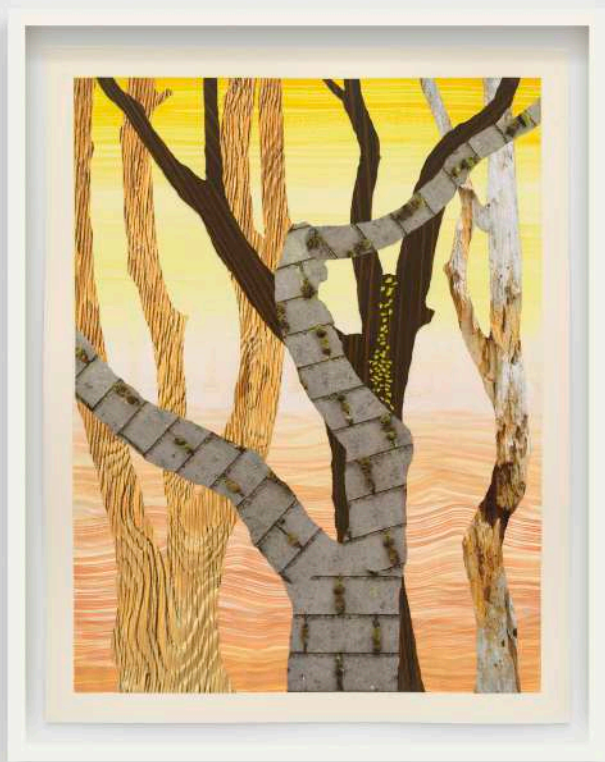
Paper size:

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(JCG17997)







Initial Descent, 2024

Paper, acrylic, gouache, museum board, pigment print

Paper size:

22 x 17 in

55.9 x 43.2 cm

(JCG17996)



Ambient Awareness, 2024

Paper, acrylic, gouache, pigment print

Paper size:

22 x 17 in

55.9 x 43.2 cm

(JCG17991)





Still Yesterday, 2014
Marquetry: wood veneer, shellac
12 x 16 in
30.5 x 40.6 cm
(JCG18145)





Clicket, 2024
Marquetry Hybrid: wood veneer, shellac, oil paint
38 1/2 x 30 in
97.8 x 76.2 cm
(JCG17509)



His Transgressive Conformity, 2024
Paper, acrylic, gouache, glitter, sawdust pigment print
Paper size:
22 x 17 in
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\$ 18,000



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RESERVED
\$ 18,000



Acid Taste of Progress, 2024
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Paper size:
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(JCG17990)

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SOLD