



Labour Exchange

Sarah Taylor

This exhibition brings together works by painter Sarah Taylor and photography practitioner Magali Nougarede. 'Labour Exchange' was initially developed with Helen Sear who noticed similarities in Nougarede and Taylor's practices.

Research process

In their practice research, both artists use the domestic object as source material, especially soft furnishings re-appropriated from previous generations: fabrics, clothing, wallpaper, cloths, tea towels. These items are at the centre of the artists' visual consciousness, both as objects of aesthetic fascination and as objects of historical and political significance.

Taylor's grandmother coveted objects to make her home look respectable, whilst Nougarede's protestant family was entrenched in the production of linen, cottons and tea towels in the 19th and 20th century Normandy textile industry.

Both artists see the domestic object as an opportunity to interrogate power relations, past and present, in terms of gender, class (especially in Taylor's case) and political ideology, to address political inequities and reclaim histories.

Research insights

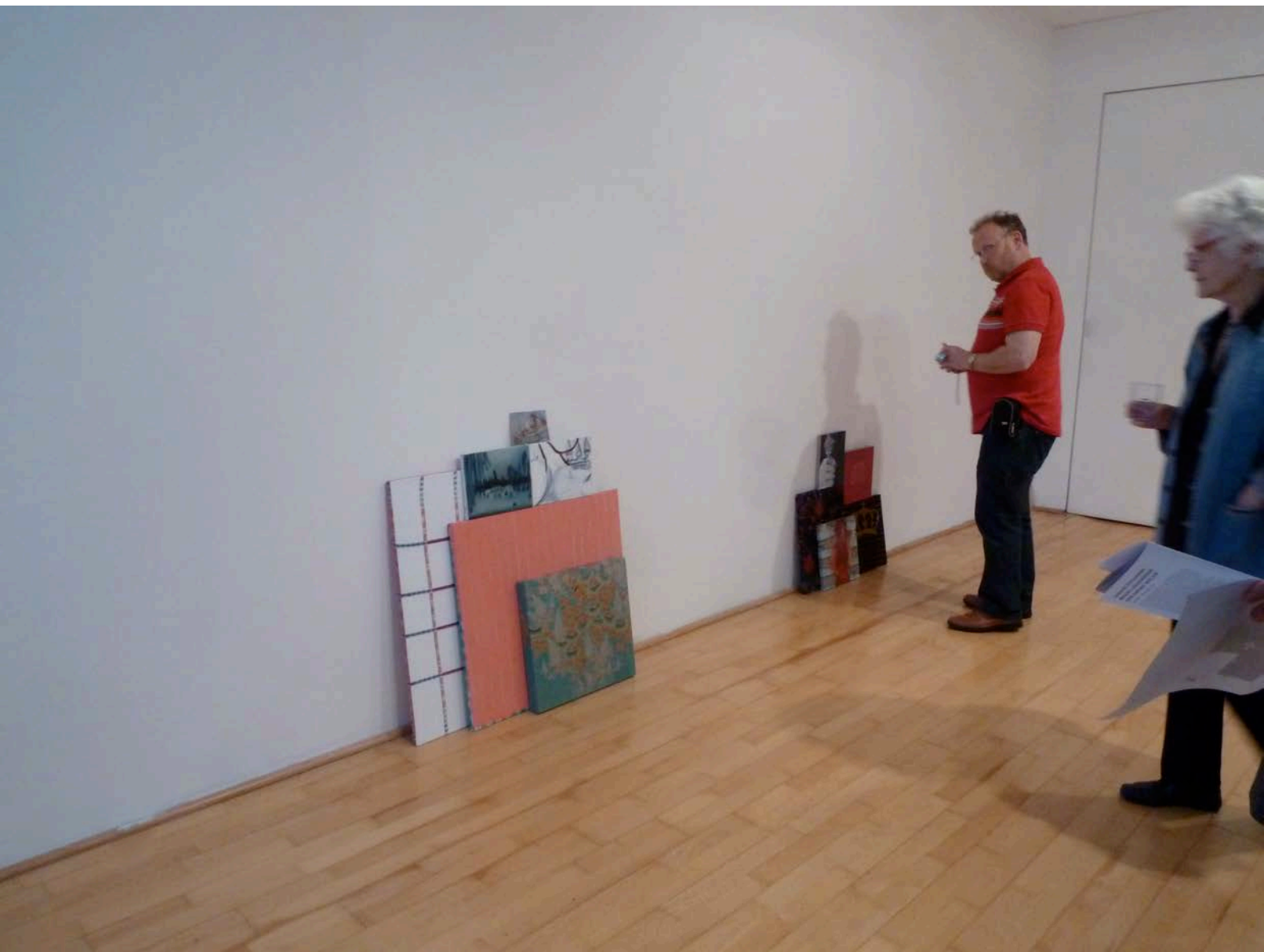
Traditionally photography has been seen as inferior to painting, however it is the contemporary photographic discourse, defined by thinkers and writers such as Jo Spence, Annette Kuhn & John Tagg, that helps articulate some of the ideas for this exhibition. Both artists thrive on playing outside the boundaries of their own medium, contesting the parameters of both painting and photography. Conforming is not an option. Some of Taylor's paintings made by direct application of paint laden fabric or cloth unto the canvass, at times adopt qualities of photographic exactness, whilst Nougarede's high contrast enlarged tea towel grids printed on cotton rag paper may recall pencil marks on drawing paper.

Dissemination

The exhibition was disseminated at BayArt Gallery, Bute Street, Cardiff Bay. Helen Sear led a pre-preview "In conversation" with artists Magali Nougarede and Sarah Taylor titled: *A gendered perspective?*.



Installation view of 3 works by [Sarah Taylor](#), *Labour Exchange*, joint exhibition with [Magali Nougarede](#) at BayArts, Cardiff, Wales. Photo credit: [Lua Ribeira Cendan](#)



Installation view of 2 works by Sarah Taylor, *Labour Exchange*, joint exhibition with Magali Nougarede at BayArts, Cardiff, Wales. **Photo Credit: Lua Ribeira Cendan**



Sarah Taylor, Lie of the Land: *Prior Arrangements* Oil on canvas; gesso & recycled fabric - Various dimensions 2013





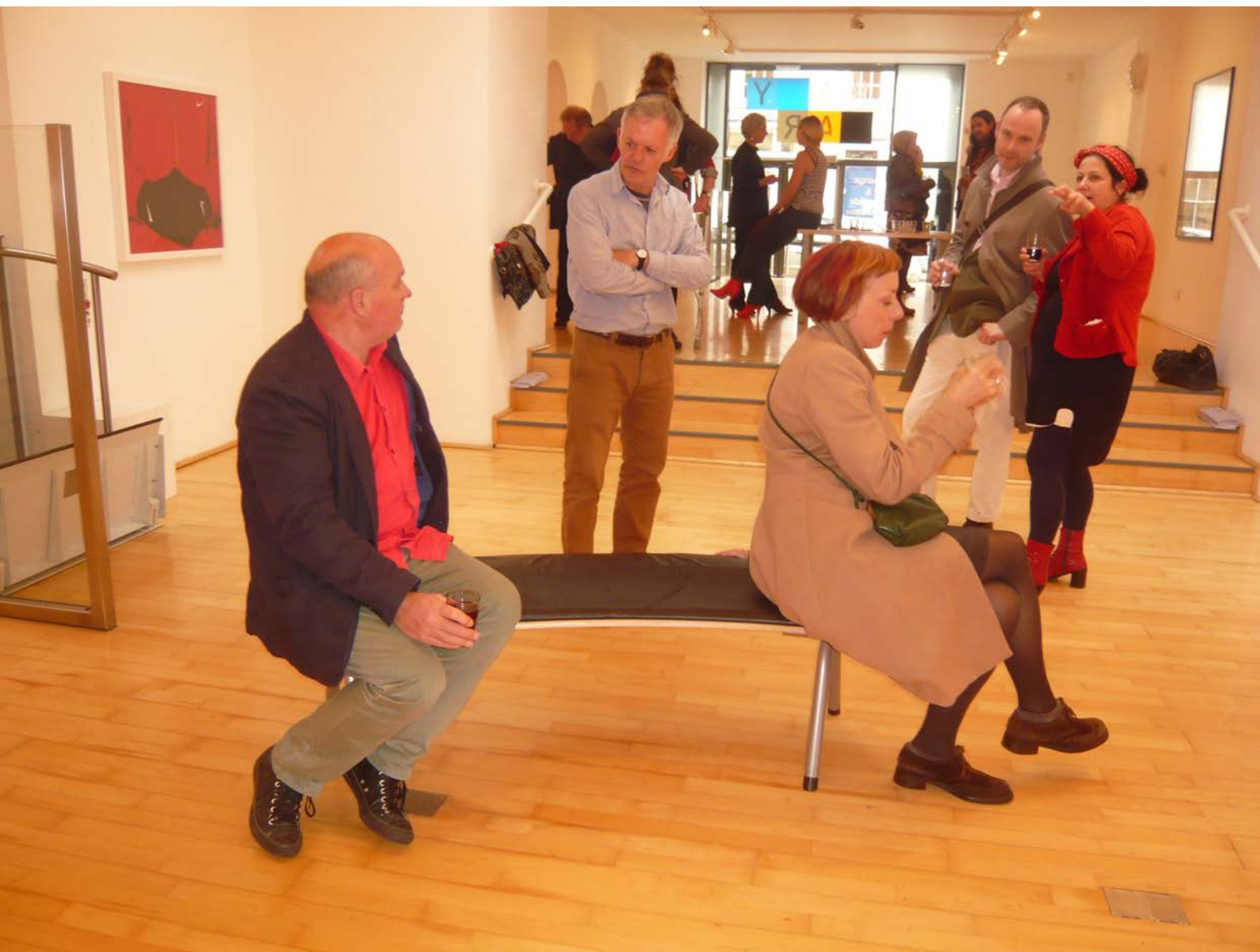
Installation view of 1 work by Sarah Taylor and 1 work by Magali Nougarede at BayArts, Labour Exchange
Photo credit: [Lua Ribeira Cendan 2014](#)



Sarah Taylor *Dunn & Co.* Oil on Linen 158cm x 168cm 2013



Installation view . 1 work by Magali Nougarede 1 work by Sarah Taylor. Photo credit: Lua Ribeira Cendan



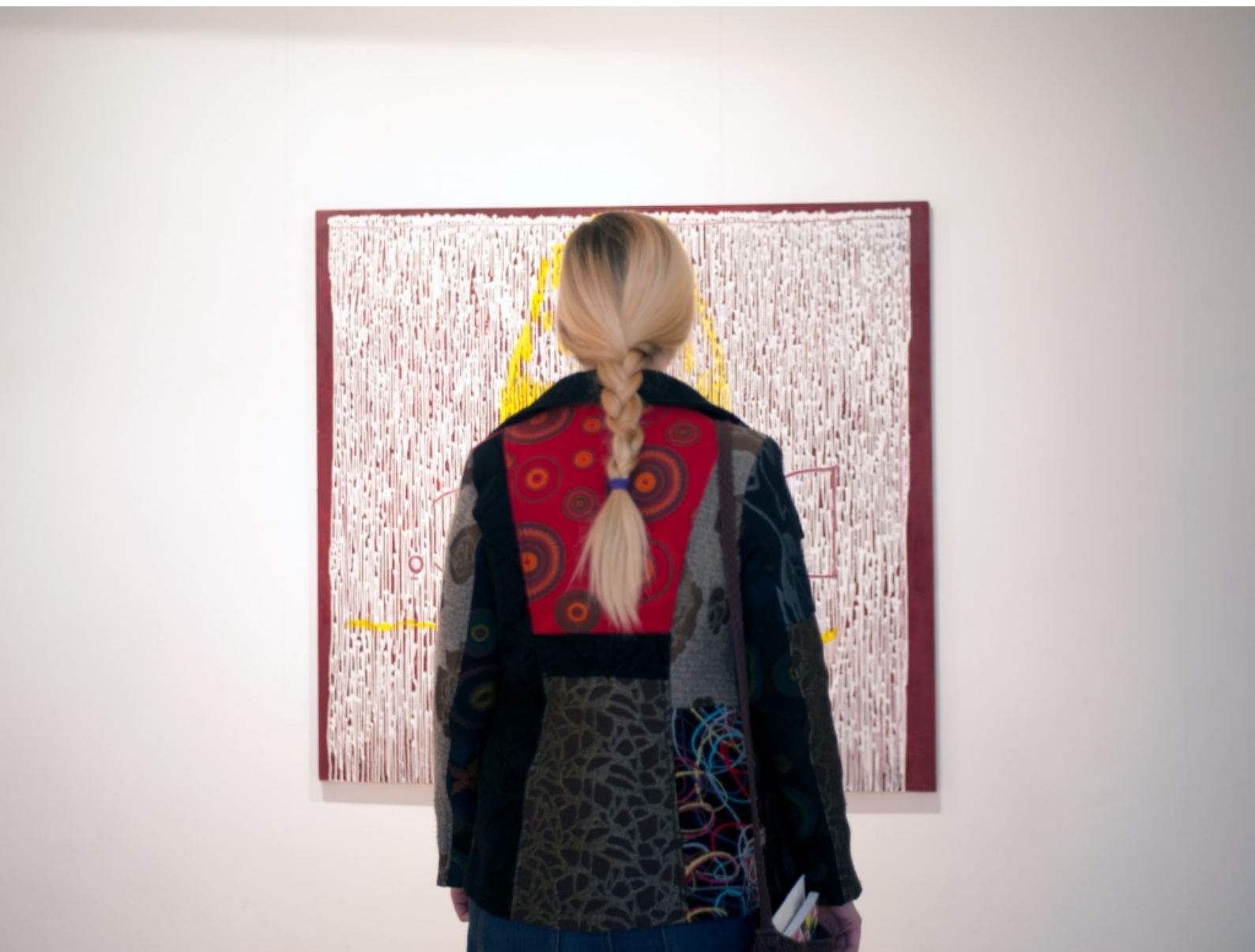
Installation view *Labour Exchange*, joint exhibition with Sarah Taylor & Magali Nougarede at BayArts, Cardiff, Wales.
Photo credit: Lua Ribeira Cendan 2014



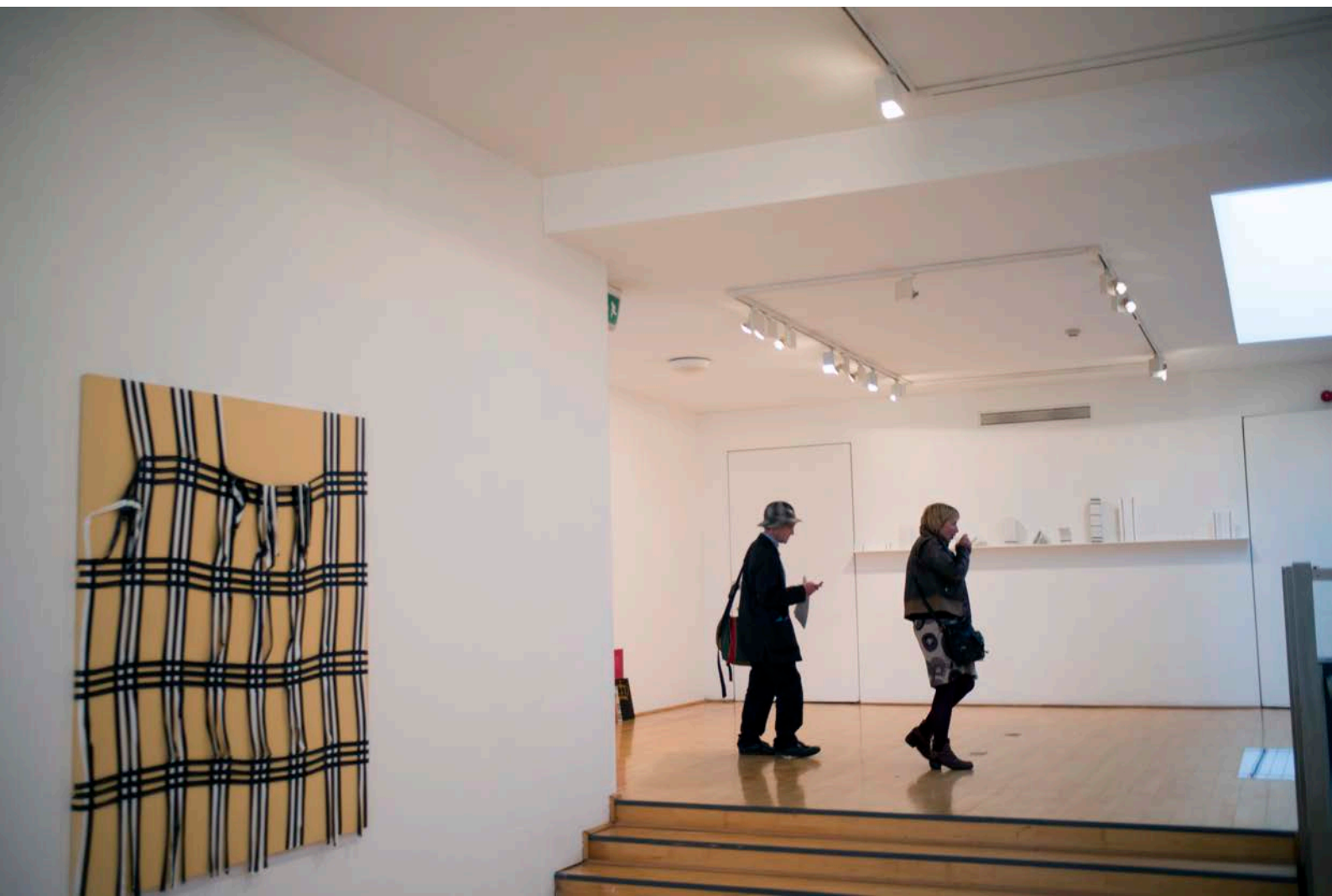
Installation view of 2 works by [Sarah Taylor](#), *Labour Exchange*, joint exhibition with [Magali Nougarede](#) at BayArts, Cardiff, Wales.
Photo credit: [Lua Ribeira Cendan](#)



Sarah Taylor *Support Structure* - Gesso, tea towels and dish cloths on painting stretchers Various dimensions 2014



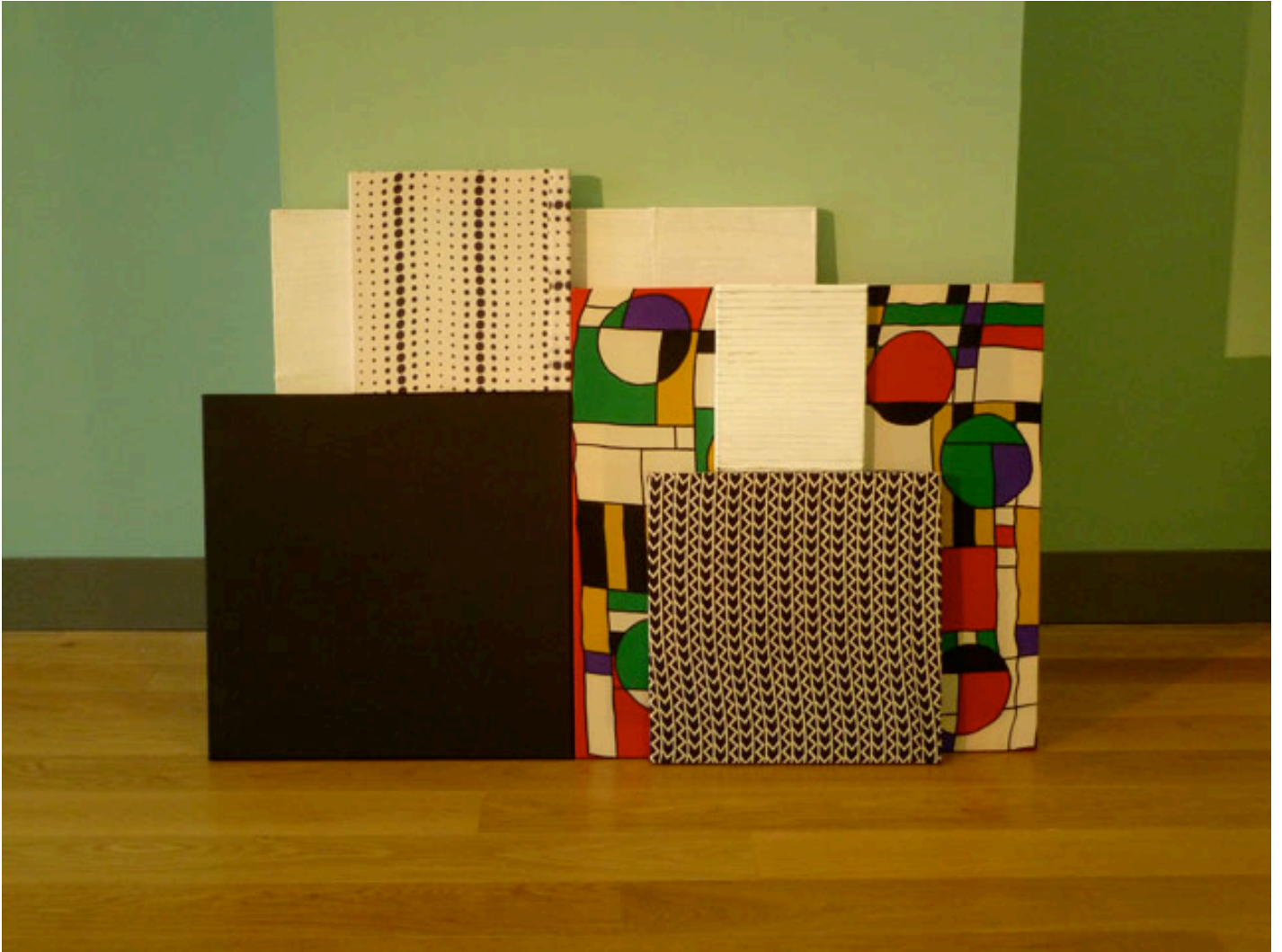
2014 Instalation view of *Labour Exchange*, joint exhibition with Sarah Taylor & Magali Nougarede at BayArts.
Photo credit: Lua Ribeira Cendan



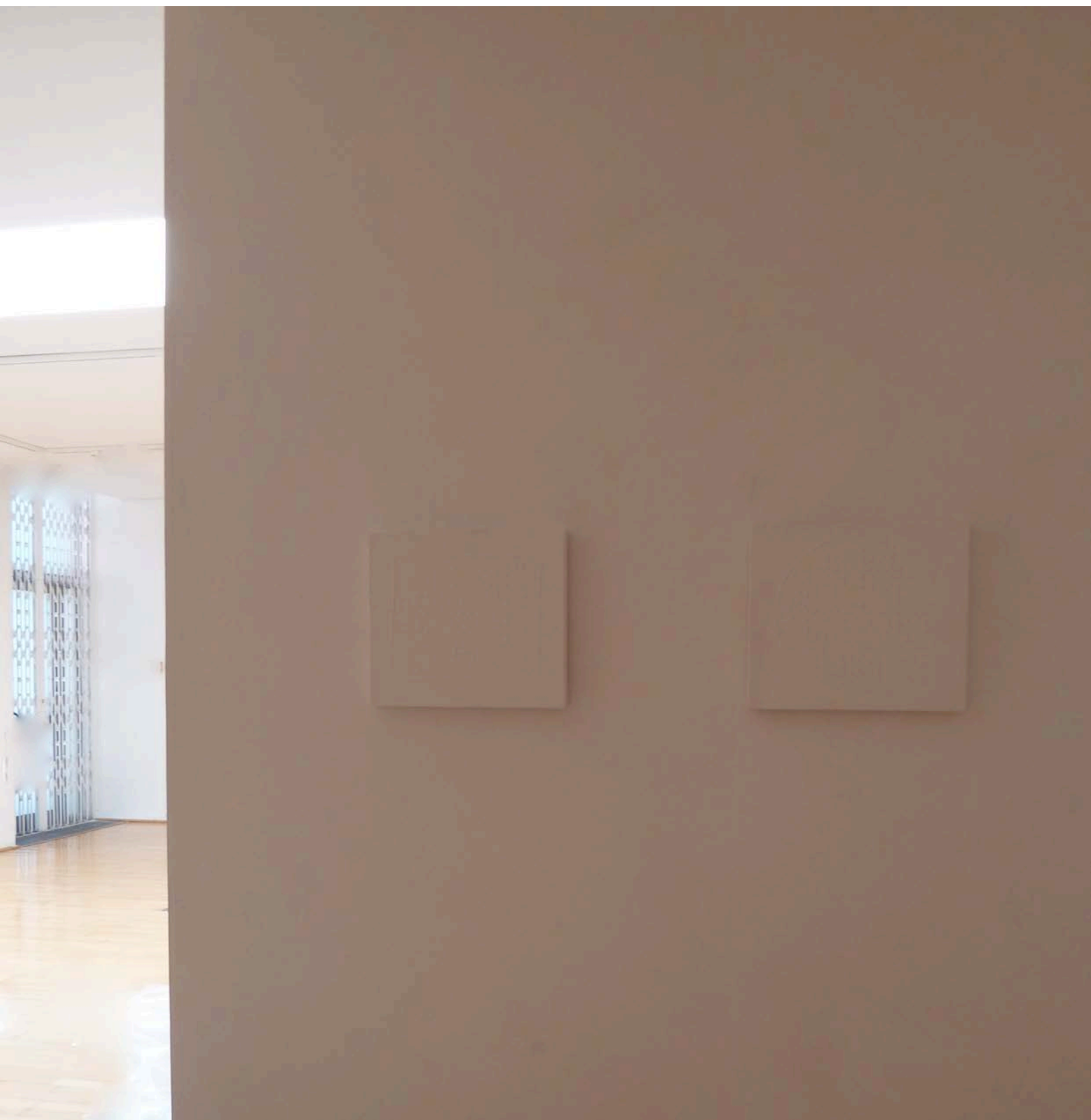


Sarah Taylor *Model of Value* Electrical Tape Oil on canvas Various dimensions 2009

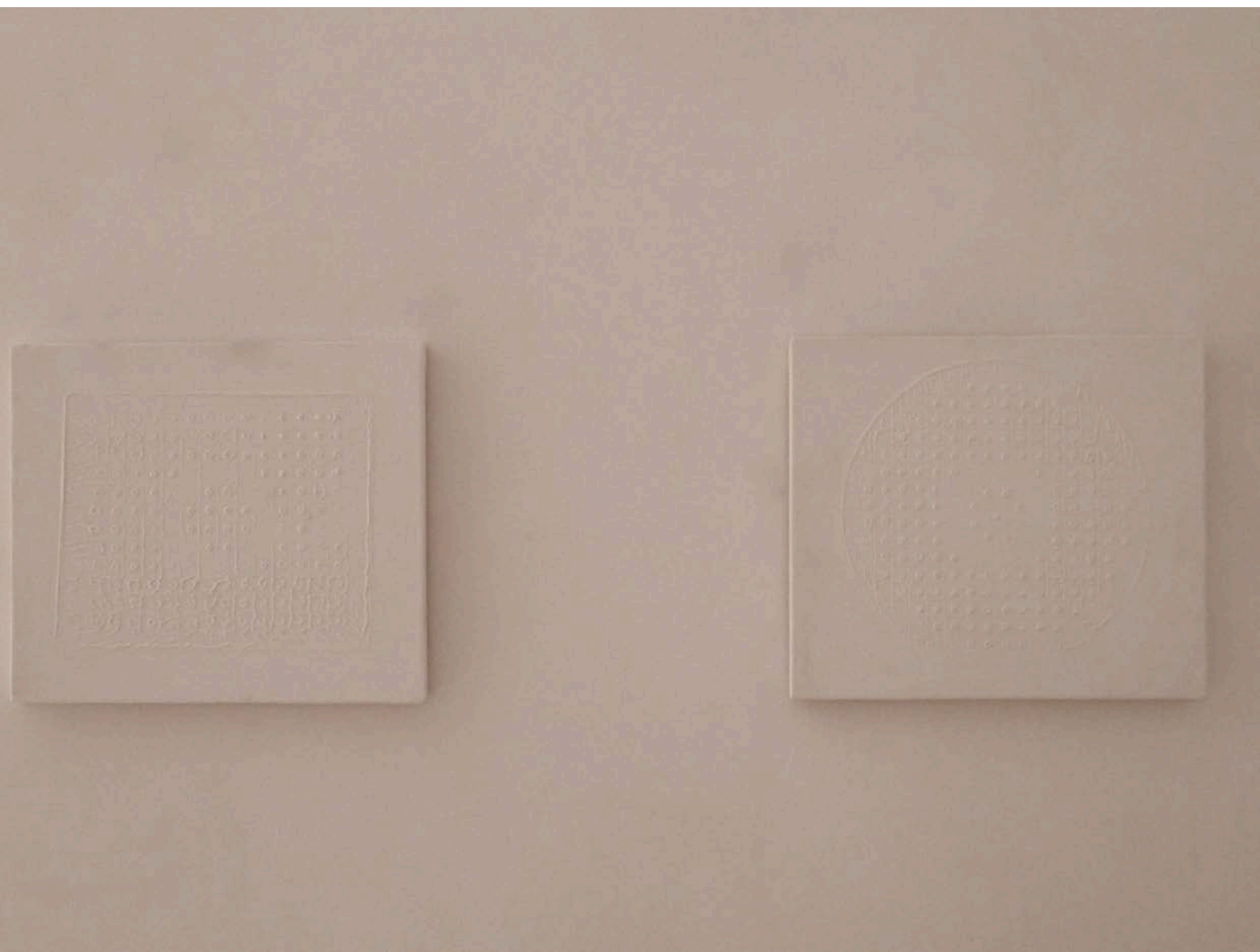




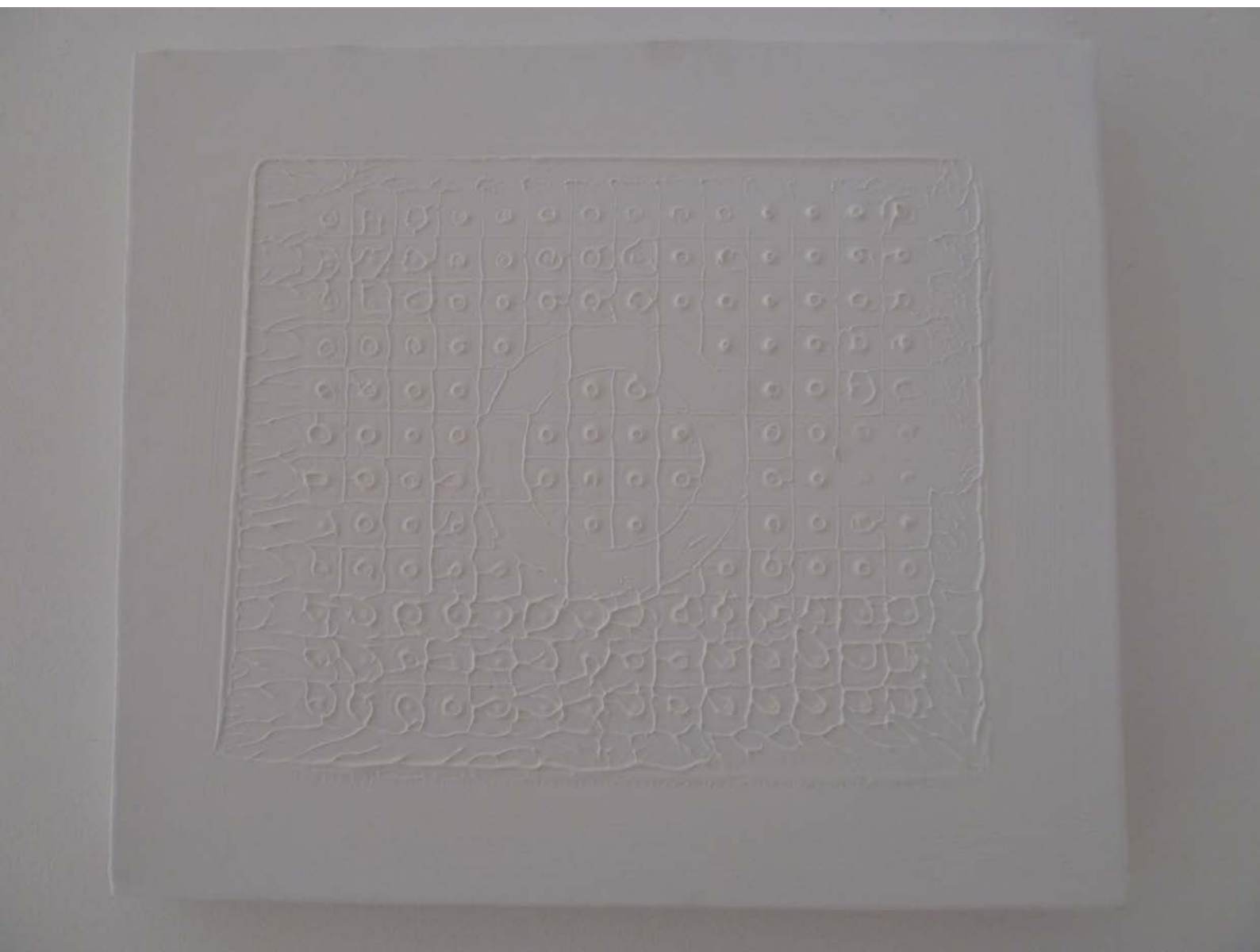
Sarah Taylor *Informal Education* - Recycled fabrics on painting stretchers Various dimensions 2013



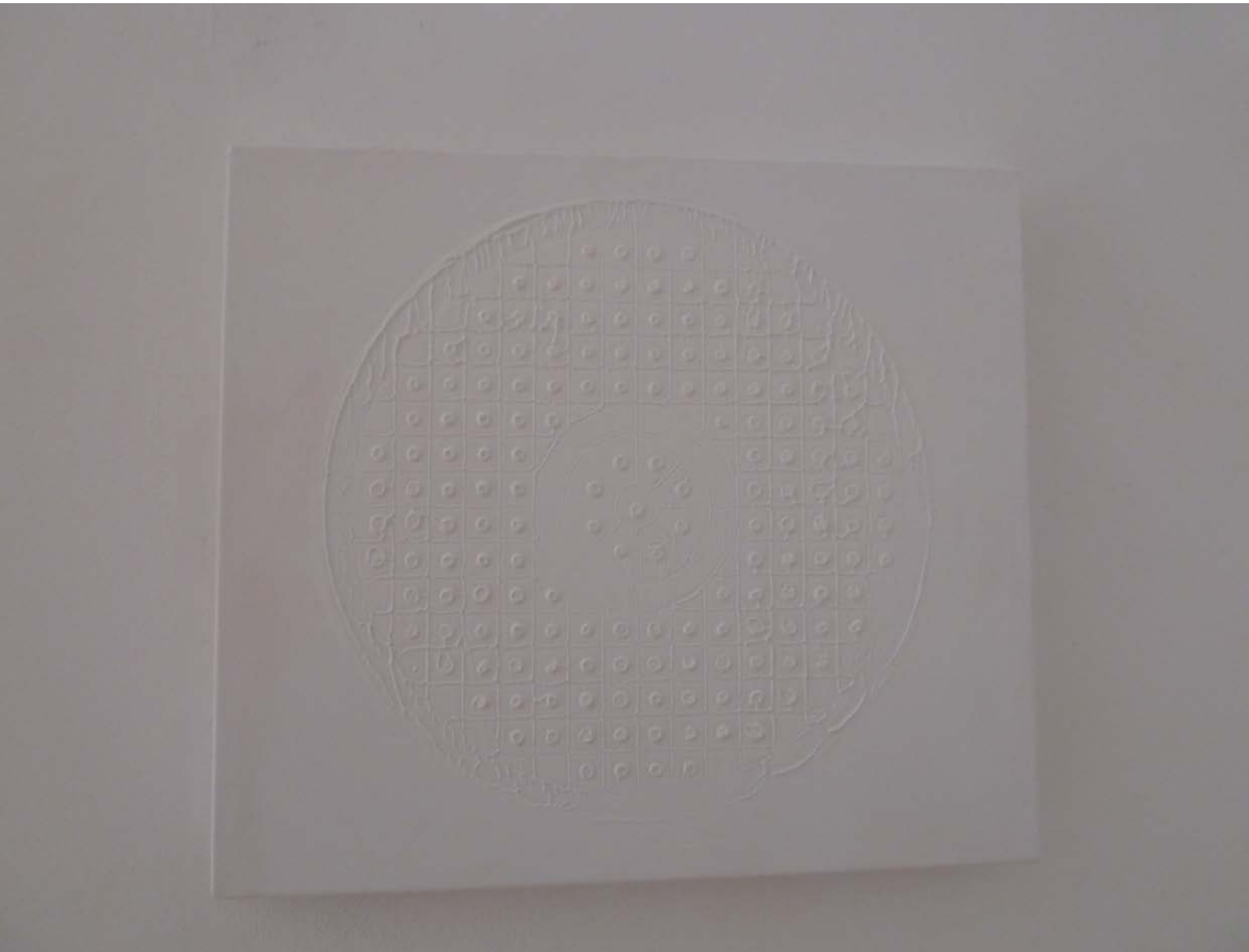
Sarah Taylor Installation view Sink Matt 1 & Sink Matt 2 various dimensions 2014



Sarah Taylor *Sink Matt 1 & Sink Matt 2* *Structura* and gesso on canvas various dimensions 2014

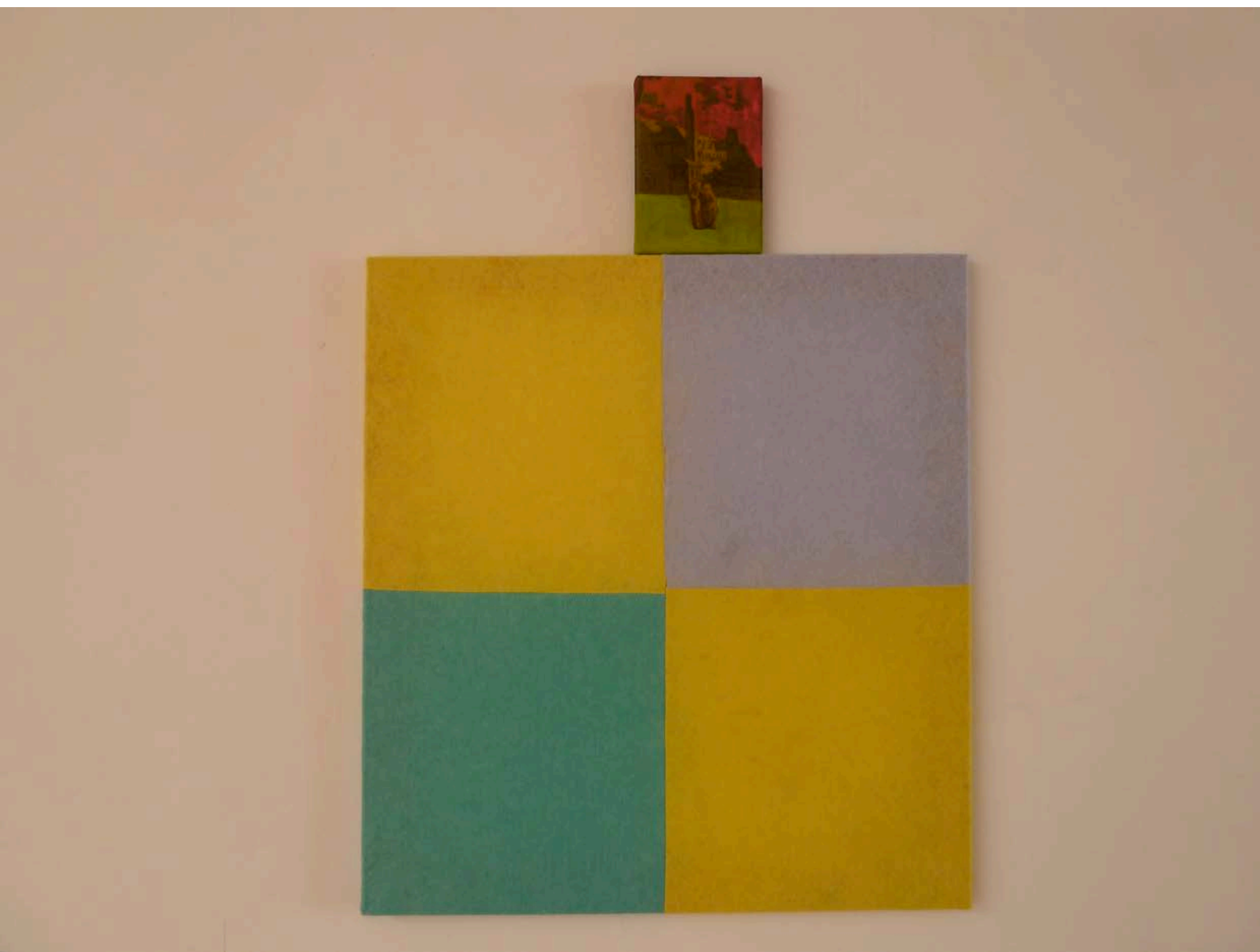


Sarah Taylor **Sink Matt 1** Structura and gesso on canvas various dimensions 2014





Installation view of *Labour Exchange*, joint exhibition with [Sarah Taylor](#) & [Magali Nougarede](#) at BayArts, Cardiff, Wales.
Photo credit: [Lua Ribeira Cendan](#)



Sarah Taylor *In Dust Real Revolution: Prior Arrangements* dusters & recycled fabric - Various dimensions 2013




Installation view of *Labour Exchange*, joint exhibition with Sarah Taylor, & Magali Nougarede at BayArts,
Photo credit: Lua Ribeira Cendan



Sarah Taylor *Trade & labour: Prior Arrangements* Masking tape: gesso; dish cloths recycled fabric - Various dimensions 2014





Architectural floor plan of a gallery space. The plan shows a large central area with dimensions like 25'8" and 19'8". It includes a 'Public Entrance' at the top, a 'Ramp up' at the top right, and various rooms and corridors. Dimensions are noted throughout, such as 14'3", 14'6", 8'7", and 11'10". There are also notes about display panels, black screens, and access points.

2014 Labour Exchange, joint exhibition with Sarah Taylor & Magali Nougarede @ BayArts, Cardiff, Wales.

Curated by Helen Sear

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Photography :
Lua Ribeira Cendan
Lewis Paul
Sarah Taylor



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LABOUR EXCHANGE. MAGALI NOUGARÈDE AND SARAH TAYLOR

24 MAY – 20 JUNE 2014

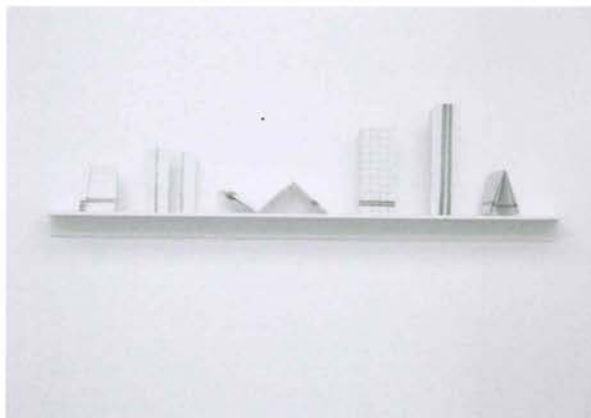
Magali Nougarede and Sarah Taylor are respectively a photographer and a painter. Both artists are interested in the use of the domestic object as source material, especially soft furnishings re-appropriated from previous generations: fabrics, clothing, wallpaper, cloths, tea towels. These items are at the centre of the artists' visual consciousness, not only as objects of aesthetic fascination, but also as objects of historical and political significance. Taylor's grandmother coveted objects to make her home look respectable, whilst Nougarede's Protestant family was entrenched in the production of linen, cottons and tea towels in the 19th and 20th century Normandy textile industry. They both see the domestic object as an opportunity to interrogate power relations, past and present, in terms of gender, class (especially in Taylor's case) and political ideology, to address political inequities and reclaim histories.

Whilst they share common conceptual concerns, the use of different mediums, contrasting aesthetic approaches, and variations in discourse and meaning, opens up a rich dialogue. Traditionally photography has always been seen as inferior to painting, yet another hierarchical power relation, but it is notable that it is the contemporary photographic discourse as defined by thinkers and writers such as Jo Spence, Annette Kuhn & John Tagg, that helps articulate some of the ideas for this exhibition. It is evident that both artists thrive on playing outside the boundaries of their own medium, contesting the parameters of both painting and photography. Conforming is not an option. Some of Taylor's paintings made by direct application of paint laden fabric or cloth unto the canvass, can at times adopt qualities of photographic exactness, whilst Nougarede's high contrast enlarged tea towel grids printed on cotton rag paper may recall pencil marks on drawing paper.



LABOUR EXCHANGE. MAGALI NOUGARÈDE A SARAH TAYLOR

24 MAI – 20 MEHEFIN 2014



Mae Magali Nougarede yn ffotograffydd a Sarah Taylor yn arlunydd. Mae gan y ddau artist ddiddordeb mewn defnyddio gwrthrychau'r cartref fel deunydd craidd, yn enwedig pethau wedi'u gwneud o ddefnydd sydd wedi'u casglu o'r gorffennol: defnydd, dillad, papur wal, lliniau, lliniau sychu llestri. Mae'r eitemau hyn yn ganolbwynt i ymwybyddiaeth weledol yr artistiaid, nid yn unig fel gwrthrychau o ddiddordeb esthetig, ond hefyd fel gwrthrychau o arwyddocâd hanesyddol a gwleidyddol. Roedd mam-gu Sarah Taylor yn casglu gwrthrychau i wneud ei chartref i edrych yn barchus, tra roedd teulu Protestannaidd Magali Nougarede yng nghanol y diwydiant cynhyrchu llin, cotwm a lliniau sychu llestri yn ystod diwydiant tecstilau Normandi yn y 19eg, a'r 20fed ganrif. Mae'r ddau ohonynt yn gweld gwrthrychau domestig fel cyfle i gwestiynu pŵer cysylltiadau, ddoe a heddiw, o ran ideoleg rhyw, dosbarth (yn enwedig mam-gu Taylor) a gwleidyddiaeth, i fynd i'r afael ag annhegwch gwleidyddol a mynd ar drywydd hen hanesion.

Er bod y ddwy yn rhannu'r un pryderon cysyniadol, mae'r defnydd o gyfryngau gwahanol, dulliau cyferbyniol o weithio ac amrywiaeth mewn ymdriniaeth ac ystyr yn cynnig deialog gyfoethog. Yn draddodiadol, ystyriwyd bod ffotograffiaeth yn israddol i baentio, sydd eto'n enghraifft o bŵer hierarchaeth, ond mae'n nodedig mai'r ymdriniaeth o ffotograffiaeth gyfoes fel y diffiniwyd gan feddylwyr ac awduron fel Jo Spence, Annette Kuhn a John Tagg, sy'n helpu i gysylltu rhai o'r syniadau ar gyfer yr arddangosfa hon. Mae'n amlwg bod y ddau artist yn ffynnu ar archwilio y tu hwnt i ffiniau eu cyfryngau eu hunain, gan herio paramedrau paentio a ffotograffiaeth. Nid yw cydymffurfio yn opsiwn. Ar adegau, gall rhai o baentiadau Taylor sydd wedi'u creu drwy osod deunydd neu llin sy'n llawn paent ar y canfas adlewyrchu cywirdeb ffotograffiaeth, a gall gridiau mawr llin sychu llestri gwrthgyferbyniol Nougarede sydd wedi'u printio ar bapur rhacs cotwm ymdebygu i waith pensil ar bapur arlunio.

Left: Sarah Taylor 'Aspirational Beauty'

Top: Magali Nougarede 'To the God of Triangles'

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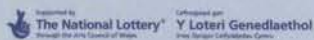
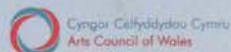
AR AGOR DYDD MAWRTH – DYDD SADWRN 12.00 – 5.00
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54B/C Bute Street
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gallery | oriel

2014



SARAH TAYLOR

'Informal Education is an open declaration of the satisfactions of fakery. Stacked against the wall and each other, not randomly but carefully composed, six stretchers covered variously with recycled fabric or oil on canvas form an assembly that taken together add up to a picture of art history learned piecemeal at art school and in the studio. Second hand silk scarves imitate an early black and white Bridget Riley, on another generic, geometric modernism; a mélange of Mondrian, Vaserely and Russian Constructivism, a reference sustained by the adjoining canvas which is a version of Malevich's *Black Square*. *Informal Education* is Taylor's interpretation both of her inheritance and of her desire as a painter, including at the level of materials - the dishcloths, silk scarves and head-squares - feminism's challenge to the exclusions of high modernism: the domestic, fashion & popular culture.'

The series of large-scale paintings titled *The Backside of Labour* are based on observations of the underside of machine embroidered clothing labels. The reverse sides of these labels, usually hidden from view, reveal the labour of production by way of the matted tangles of loose threads. From a collection of small and relatively ephemeral labels, Taylor seeks the appearance of imposing abstract paintings. These labels visually mimic the 'great masculine tradition' of American Abstract Expressionism.

MAGALI NOUGAREDE

In *Photographic Tea Towels* Nougarede has created, using a large format 5x4 camera, deadpan black and white photographs of tea towels from her childhood home (some fabricated in the family factory). The photographs act as both utilitarian documents and abstract minimalist entities, and are further transformed through various acts of enlargement, folding, cutting, hanging, framing. The work consists in a collection of 3D visual experiments that attempts to draw together different spheres of experience: domesticity and the work place, the interior and the exterior, the private and the public. Through their sparse linear prints, the simple rectangles of fabric at the origin of the work act as a reminder of the moral values of her family's Protestant origins. As a gendered symbol they may allude to the invisibility of women's work over centuries, but their stark geometry also points towards maleness, systems and Cartesian thinking. In that latter sense the tea towels become frames, windows, viewing plates, anthropometric grid, even spreadsheets. The distorted nature of the fabric however results in geometric imperfection and highlights the misguided effort and failure towards an ever-increasing efficiency in modern day work structures and organisations, as well as the mismatch between the complex reality of human endeavor and centralized bureaucratic systems.

In an attempt to disrupt previously learned photographic rules, the photographs have been printed to all sorts of sizes, on cotton rag paper mostly, but as well there are office photocopies and a large-scale wallpaper reproduction. The intended various positioning of the works at low level or in elevated places cast doubt on the status of both the tea towel and the photograph.

Photographic Tea Towels represents an attempt to find a new, more holistic and fulfilling visual language that overcomes some of the limitations of conventional photography and hopefully hints at the complexity of women's experience today, at home, in the workplace and as artists or creators.

Rowley, Alison, *A Fake's Progress*, (exhibition essay) Crescent Arts, Scarborough, 2013.

Labour Exchange: Magali Nougarede and Sarah Taylor

24th May–20th June 2014

Opening times Tues–Sat 12–5pm

Private view Friday 23 May 5.30–8pm

Dangosiad preifat Gwener 23 Mai 5.30–8pm

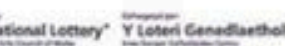
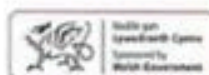
A gendered perspective? Helen Sear will lead a pre-preview "In conversation" at 3.45pm with artists Magali Nougarede and Sarah Taylor. Everyone welcome.

Persbectif yn seilledig ar rywedd? Bydd Helen Sear yn arwain rhagolwg "Sgyrsiol" am 3.45pm gyda'r artistiaid Magali Nougarede a Sarah Taylor. Croeso i bawb.

Images: Sarah Taylor 'Aspirational Beauty', Magali Nougarede 'To the God of Triangles'

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