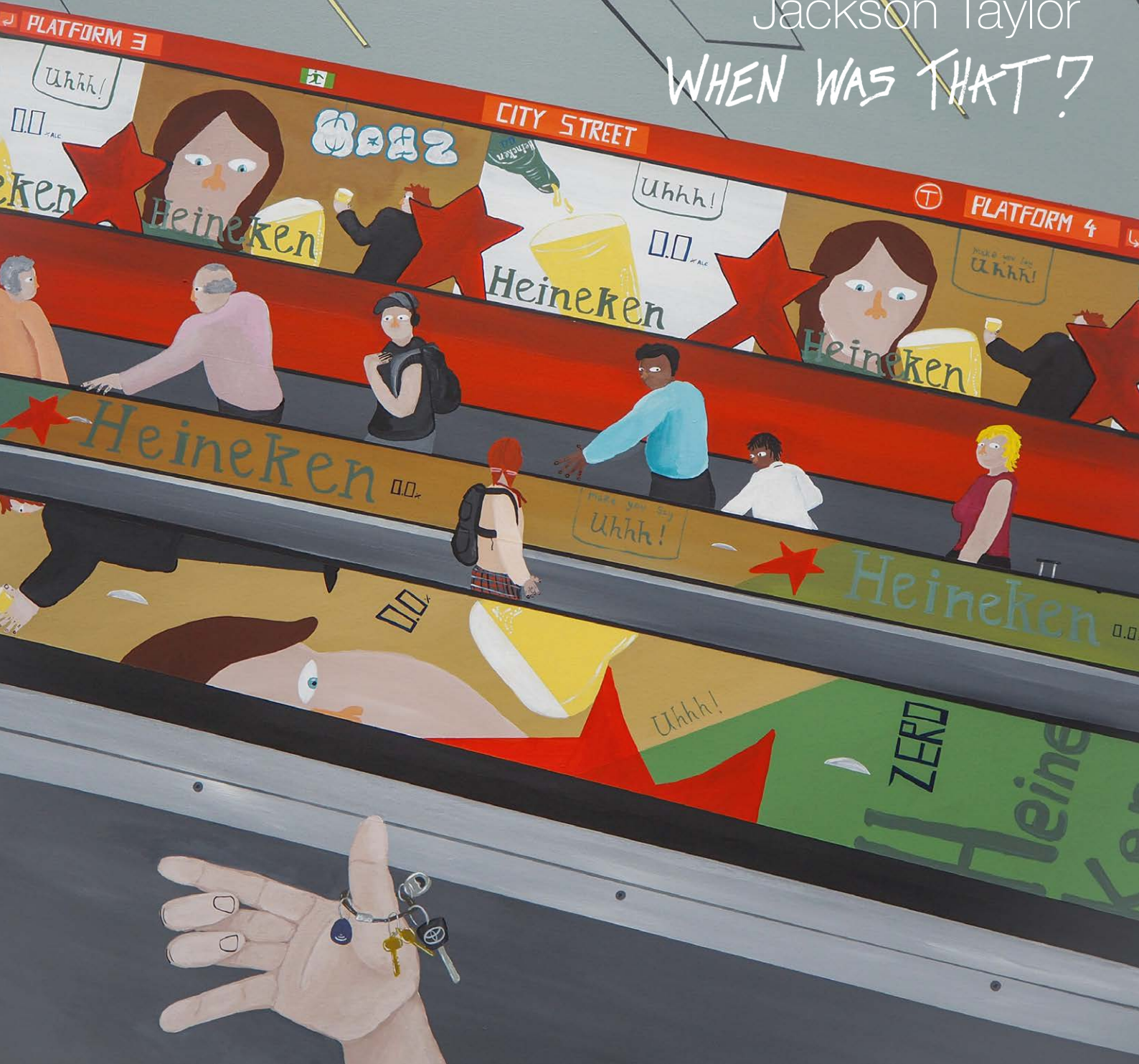


Jackson Taylor
WHEN WAS THAT?



Jackson Taylor in his studio, Canberra
Photograph courtesy Cassie Abraham



Jackson Taylor
WHEN WAS THAT?

14 April – 9 May, 2026

KS
Gw

King Street Gallery
on William



Train station escalators, 2026, acrylic on canvas, 102x102cm



'When was that?'

'When Was That?' sees Jackson Taylor returning his attention once again to the mundane. The works in this exhibition present everyday scenes in his iconic faux-naive style, providing a point of view that is familiar, disarming and vitally needed in 2026.

Riding a bus, sitting by a public swimming pool, navigating a train station... the scenes painted by Jackson are marked by an ordinariness devoid of grandeur, which serves to subvert the totalising gesture of the 'universal' experience.

In contrast to the overly detailed imagery that our lives are increasingly consumed by, the scenes in 'When Was That?' have been reduced and simplified. They offer a space for quiet meditation away from the doomscroll. Taylor's humble, faux-naïve style and commonplace subject matter makes his paintings feel immediately approachable and accessible. The familiarity that his abstract style produces invites viewers to reflect with his work, rather than consume it as content to be witnessed by. The gentleness of this invitation is a welcome balm in a world dominated by spectacle.

Having attended many openings featuring Taylor's work over the years, I've had the opportunity to repeatedly behold how this invitation to reflect unfolds. As I observed others observing and overheard conversations about the details that people are drawn to and the memories those details evoke, I was struck by how enthusiastically viewers take up this invitation. I've watched people linger in the intimacy of Taylor's soft colours and attention to small details.

The works in 'When Was That?' are no exception. They immediately reward giving in to the desire to linger. In every scene, there are precious moments of humour and joy to be found: a fringe and a pair of eyes peering over the edge of pool, a cat dancing across a rooftop, keys twirling nonchalantly around a thumb, an elderly couple lost in each other's gaze while riding an escalator.

When viewing the works in 'When Was That?' I was struck by the proliferation of brand assets from multi-national

corporations. Littering these scenes is the detritus of a trillion dollar global advertising industry that is increasingly pervasive and inescapable. The sight of these familiar logos was at first reassuring and somewhat grounding, like recognising an old friend in a crowd. But this recognition ultimately gave way to a sense of alienation, as the work gave me pause to reflect on the commodification of attention that has so thoroughly shaped my own consciousness.

In *On Route* and *On their way*, I was also drawn to reflect on signs – warnings against prohibited activities and notices of surveillance cameras. Despite being abstracted, the signs in these paintings were instantly recognisable. These ubiquitous features of everyday life, so often overlooked during the daily commute, refused to be ignored when they were painted on the canvas. The edge of a poster warning hefty fines for fare evasion caught my eye. Painted simply, devoid of other distractions, it led me to wonder why some forms of evasion are privileged over others – where are the hefty fines for corporate tax evasion?

Taylor professes to being obsessed with shared experiences and the invitation to reflect with that his work presents, extends from this obsession. The longer I spend with these scenes, the more I wonder just what experiences we do share, navigating the material conditions of contemporary life.

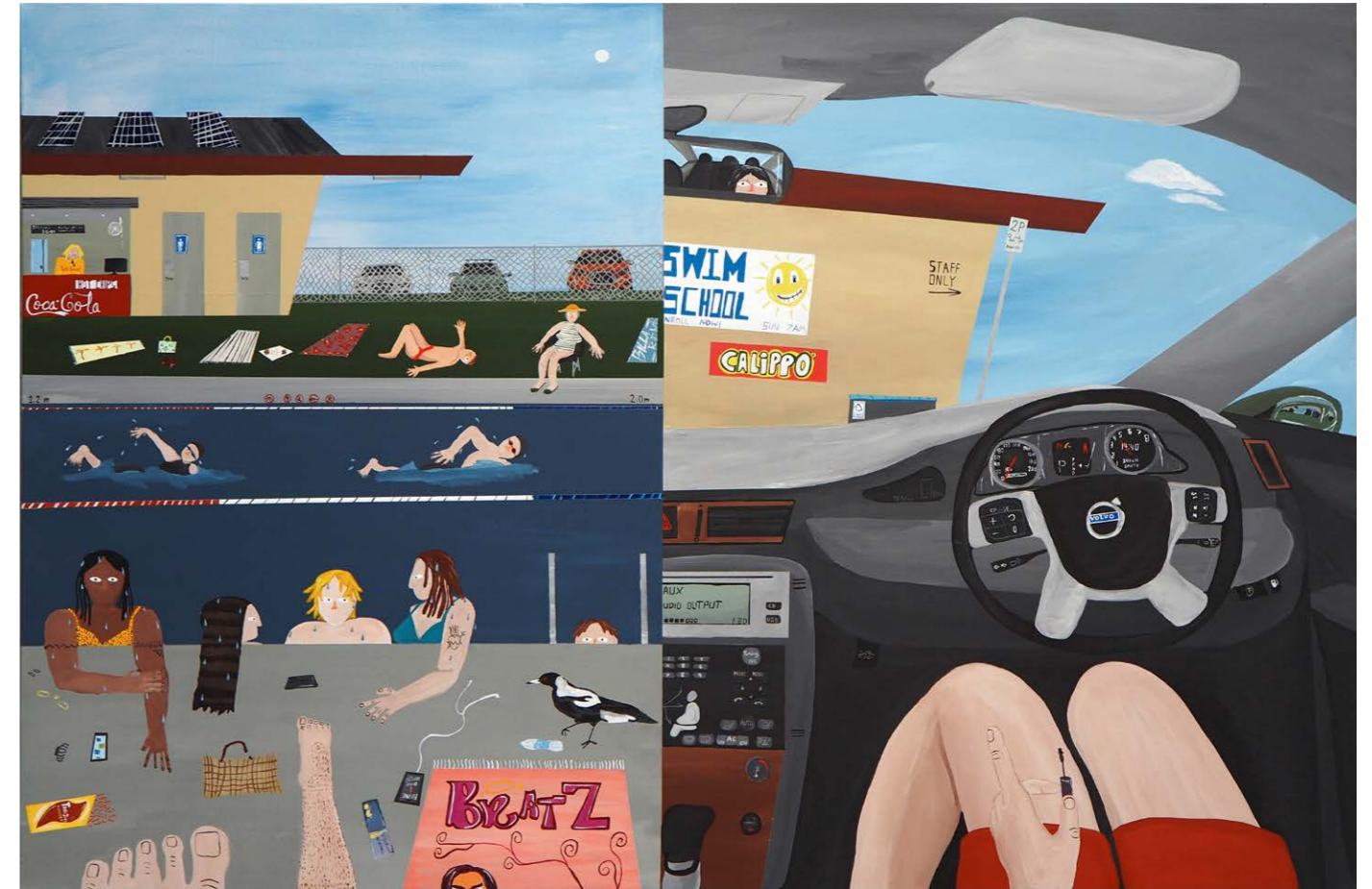
How many of us have sat empty handed, backlit by the glow of the modern oasis, Ezymart? Or looked around, searching for substance, only to find the hollow offering of Heineken Zero?

What could these small, shared experiences of the mundane reveal to us about ourselves about the broader structures of power that influence and shape our lives, if we were to give them our time and attention?

Lachlan Johnson, 2026



Let's take a breather, 2026, acrylic on canvas, 51x51cm









Artist Statement

In a new series of Faux-naïf (false naïve) paintings, I recognise and centre the mundane. Each work of acrylic on canvas playfully acknowledges how everydayness – the daily commute, an afternoon swim, or post work ritual – shapes identity (individual and collective) through connections that occur in our banal routines and environments.

The title of the exhibition performs the act of recollection. Driven less by my own biography or experiences in life, I prefer to render intentionally nostalgic scenes, imperfect moments that provoke the subconscious, encouraging the onlooker to adapt their own narrative of events taking place within the picture. My figures are elongated and simplified. The bodies – like actors – are set within partially remembered or fictionalised environments, cinematic moments that are expressed within a stacked picture plane that awkwardly flattens and stretches the conventional viewpoint. These suspended scenes abruptly jolt the subconscious, placing myself, the artist, and each audience member in a shared transitional space of remembering and forgetting.

In this liminal state, previously overshadowed moments of human experience are celebrated with childlike enthusiasm. I've delivered a plethora of logos, signage, domestic objects, and banal interior elements that allude to a socialised terminology of meaning, however, in their broad or generalised settings an ambiguity disturbs familiarity. My symbolism and allegories conjure an imagined understanding of what is shared – or disconnected – within the everyday.

Jackson Taylor, 2026

Regular greetings, 2025, acrylic on canvas, 121x91cm
Photograph courtesy Brenton McGeachie





The Spot, 2025, acrylic on canvas, 76x102cm
 Photograph courtesy Brenton McGeachie



Out late, 2025, acrylic on canvas, 91x121cm
Photograph courtesy Brenton McGeachie



Wet socks, 2024, acrylic on canvas, 75x115cm
Photograph courtesy Brenton McGeachie





Train carriage, 2025, acrylic on canvas, 76x102cm
Photograph courtesy Brenton McGeachie

Jackson Taylor

Biography

Born 2000 Figtree, Illawarra, NSW

Education

2024 Honors in Fine Arts, Painting, Australian National University School of Art and Design, Canberra

2019-23 Bachelor of Fine Arts, Painting, Australian National University School of Art and Design

Solo Exhibitions

2026 *When was that?*, King Street Gallery on William, Sydney

2025 *Is this us?*, Platform Gallery, Canberra Contemporary Art Space, Canberra

I remember this, Civic Art Bureau Window Space, Canberra

Since we've met, Goulburn Regional Gallery, Goulburn, NSW

Self Checkout, M16 Art Space, Canberra

Group Exhibitions

2026 *BLAZE 2026*, Canberra Contemporary Art Space
Emerging: Macquarie Bank Collection, 1 Elizabeth Street, Sydney

2025 *The Hook: Jackson Taylor and Litia Roko*, M16 Art Space

Concurrent Gallery + Civic Art Bureau, Civic Art Bureau, ACT

Paper + Print, Civic Art Bureau

Memory Card 1GB Show, Dessent, Canberra

Alter Ego, Blank+Co Gallery, ACT

2024 *Graduation Show 2024*, Australian National University School of Art and Design Gallery, Canberra

About People, Dear Prudence, Canberra

2024 *ANU Drawing Prize exhibition*, Australian National University School of Art and Design Gallery (Recipient of the People's Choice Award)

Red Ink Magazine Exhibition, Shadows, Canberra

2023 Group Exhibition, Concurrent Gallery

Group Exhibition, Concurrent Gallery

2022 *GradCollect Exhibition*, Gang Gang Cafe, ACT

Graduation Show 2022, Australian National University School of Art and Design Gallery

Friday on the wall, Australian National University School of Art and Design Gallery

Awards & Residencies

2025 Goulburn Regional Art Gallery Outstanding Graduate Award

2024 People's Choice Award, The Australian National University Drawing Prize 2024, Australian National University School of Art and Design Gallery

Collections

School of Art and Design Collection, Australian National University, Canberra

Goulburn Regional Art Gallery

Macquarie Bank Collection

Collection of Peter Jones and Susan Taylor, Canberra



A comprehensive CV for Jackson Taylor is available on the King Street Gallery on William website kingstreetgallery.com.au/artists/jackson-taylor/

Jackson Taylor in his studio, Canberra
Photograph courtesy Cassie Abraham



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