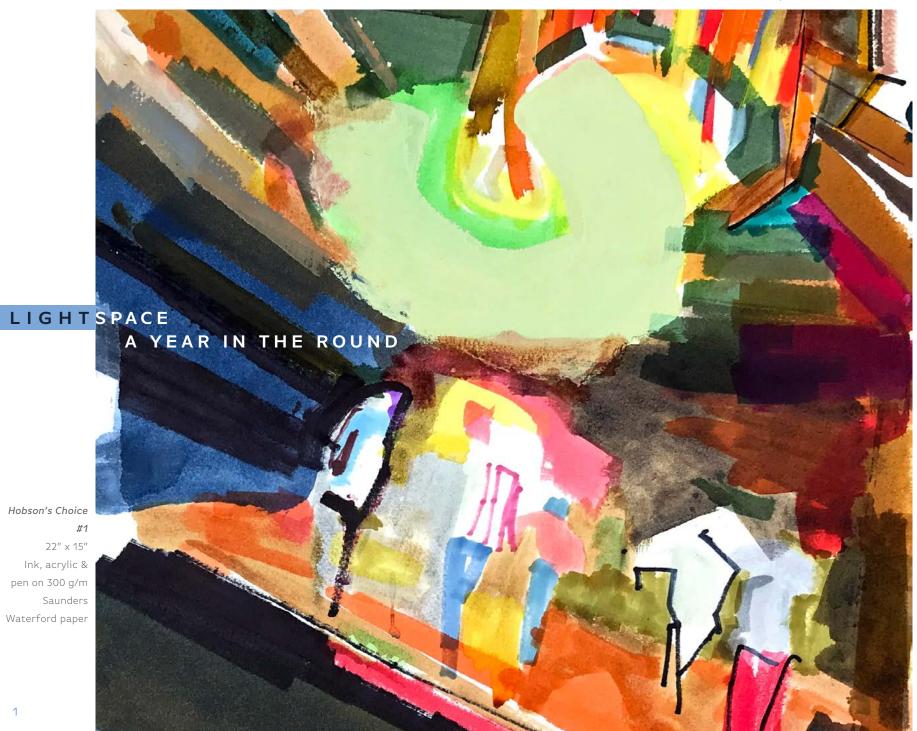
# LIGHTSPACE: A YEAR IN THE ROUND

A TWO-VENUE SOLO EXHIBITION BY COLIN TAYLOR

PREVIEW: 5:30-8pm 26.09.19 runs until 15.10.19

CONTEMPORARY SIX





#### LIGHTSPACE: A YEAR IN THE ROUND

Welcome to Colin Taylor's third exhibition with Contemporary Six, a show organised and hosted in collaboration with Manchester's Royal Exchange Theatre. Over the years, Colin has remained committed to portraying in his work the architectural landscape of the city; and for this series, a year in the making, Colin has chosen as his subject the imposing architecture of the Royal Exchange Theatre. Over 50 paintings and drawings comprise the series LIGHTSPACE: A YEAR IN THE ROUND, including works in response to wellknown productions in the Exchange's 2018 & 2019 seasons, such as *Queen Margaret, Mother Courage, West Side Story* and *Hobson's Choice*.

LIGHTSPACE: A YEAR IN THE ROUND will be exhibited simultaneously at both Contemporary Six and the Royal Exchange Theatre from Thursday 26 September. All works will be available for purchase, with a share of the proceeds gifted to the Royal Exchange by the artist and Contemporary Six. We would be delighted for you to join us at the Preview Evening, held in the Royal Exchange Theatre between 5:30 – 7pm and then on to Contemporary Six between 6 – 8pm.



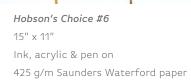
Every work in the show is available for purchase from 17th September 2019 by contacting the Gallery. To view the entire series of work, visit our website: www.contemporarysix.co.uk 'Colin is adept at capturing the atmosphere of a place in a striking, contemporary, way. In his works, locations are given form with bold marks, surprising colours, and lots of light.

The Royal Exchange Theatre is a perfect subject — a significant Manchester landmark with a sparkling core. Having watched our Gallery-artist's ambitions evolve over the past years, this...,

"The Royal Exchange Theatre is a perfect subject a Manchester landmark with a sparkling core"

Hobson's Choice #5 22" x 30" Ink, acrylic & pen on Arches archival 300 g/m handmade paper inaugural two-venue exhibition has all the hallmarks of being yet another hugely exciting show: a meeting point between architecture, performance, and visual arts; and a Manchester-based talent who is able to cast a new light on a familiar, worldrenowned venue'.

- Gallery owner Alex Reuben





Above Royal Exchange Theatre #25 11" x 15" Ink, acrylic & pen on rare 1950s WS Hodkinson 180 g/m cotton rag paper

Royal Exchange Theatre #5 22" x 30" Ink, acrylic & pen on Bockingford paper





#### Royal Exchange Theatre #21 22" x 15" Ink, acrylic & pen on 300 g/m Bockingford paper

7

Royal Exchange Theatre #22 22" x 15" Ink, acrylic & pen on 300 g/m Bockingford paper

### Royal Exchange Theatre #17

15" x 22" Ink, acrylic & pen on 300 g/m Saunders Waterford paper



#### LIGHTSPACE: A YEAR IN THE ROUND

Like many who have experienced the Royal Exchange, it is impossible not to stop, to look up and around you. It doesn't matter if this is your first or your hundred-and-first encounter with the space, this is what you do. This simple observation was the origin of this exhibition.

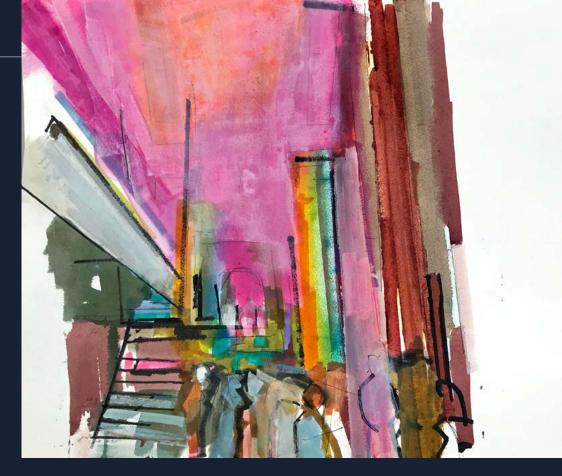
There were no preconceptions about what might come from this project, merely a commitment from the theatre to support the project. Fortunately, I was granted access to the space as I worked on a year-long exploration of the two architectural structures: The Royal Exchange building and the theatre module within it. There was also an agreement, at some point in the future, to meet for a cup of coffee and to discuss the project further.

Each project has its own unique challenges and complications. There was no guarantee that the lessons I learned in a previous project documenting the rise of a single building in Spinningfields, as it grew to fill the public space cleared for it — would be helpful here. So with this series, I came to see each painting as a bridge between the previous and the next, and the very search became the work itself. The American painter Perle Fine encapsulated it well: '*vague dissatisfaction [is] often the catalyst towards the next painting*'.

I believe it is an impossibility to simply parachute into a project with a pre-formed methodology and seriously expect it to work. There is no 'one-size-fits-all', but a process of visual acclimatisation. It was no surprise, then, that my initial explorative images proved far too impermeable, too clunky, and without the lightness that I was looking for.

The spatial relationship between the two physical structures, one cushioned inside the other, was always going to be a central theme of the project; but after months of work, the project evolved in scope to also encompass the imagined landscapes built for each performance within the theatre itself. This is where the project gained its originality, branching out from the physical architecture to touch upon how people interact with the space, and how light binds it all together into one single image.

— Colin Taylor



Royal Exchange Theatre #30 15" x 18" Ink, acrylic & pen on 180 g/m Bockingford With any collaborative project there are others who help to make it happen. At the Royal Exchange Theatre, I would like to thank Val Young for seeing beyond what was, at best, a rather sketchy idea, and giving the project its legs. To Justina Aina, also from the Royal Exchange Theatre, for smoothing the way and putting up with me disrupting her day job. And to Alex Reuben of Contemporary Six, who accepted the idea on trust and committed to this exhibition without having seen any of the work.



Royal Exchange Theatre #27 15" x 22" Ink, acrylic & pen on 300 g/m Saunders Waterford paper



Royal Exchange Theatre #32 15" x 22" Ink, acrylic & pen on 300 g/m Saunders Waterford paper Royal Exchange Theatre #20 22" x 15" Ink, acrylic & pen on 300 g/m Saunders Waterford paper



Death of a Salesman 22" x 22" Ink, acrylic & pen on 180 g/m Bockingford





Royal Exchange Theatre #2 22" x 30" Ink, acrylic & pen on Bockingford paper



Royal Exchange Theatre #8 22" x 30" Ink, acrylic & pen on Arches archival 300 g/m handmade paper



## **Queen Margaret #2** 21″ x 26″ Ink, acrylic & pen on

17

1930s BFK Rives archival paper

Mother Courage #3 22" x 30" Ink, acrylic & pen on Bockingford paper

# CONTEMPORARY SIX

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