

A painting of a pink, bald, cowering figure holding a skull. The figure is rendered in a simple, stylized manner with thick yellow outlines. The figure's face is pale pink with wide, staring eyes and a grimacing mouth showing teeth. The figure is cowering, with its body hunched over and its hands held up to its face, holding a white skull. The background is a textured, mottled grey. The overall style is reminiscent of the work of Francis Bacon.

New American Paintings

JURIED EXHIBITIONS-IN-PRINT

159

April/May



Taylor Chapin

Still Life with Special K Chewy Snack Bar | oil on canvas, 20 x 24 inches



Taylor Chapin

Still Life with Faux Fiddle Leaf Fig | oil on canvas, 16 x 12 inches



Taylor Chapin

Still Life with Nature Valley Bar | oil on canvas, 48 x 60 inches

Taylor Chapin

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b. 1991 Santa Monica, CA

Education

- 2022 MFA, University of California, San Diego, La Jolla, CA
- 2016 BFA, San Francisco Art Institute, San Francisco, CA

Solo Exhibitions

- 2021 *Consumption Capital*, Oceanside Museum of Art, Oceanside, CA
- 2019 *Real Big Deals*, Hill Street Country Club, Oceanside, CA
- 2018 *Closets and Corridors*, Encinitas City Hall, Encinitas, CA

Group Exhibitions

- 2021 *Road Show*, False Cast Gallery, Santa Monica, CA
- 2018 *Redux*, Brandes Gallery, Lux Art Institute Encinitas, CA
- Journey*, Hill Street Country Club, Oceanside, CA
- 2016 *Bachelor of Fine Arts Show*, Diego Rivera Gallery, San Francisco Art Institute, San Francisco, CA

Awards

- 2015, 16 Ivan Majdrakoff Art Materials Award, San Francisco Art Institute, San Francisco, CA

My paintings examine consumerism and advertising to suggest an inherent comedy—and absurdity—of daily life. My work questions our mindless drive toward industrialized American consumerism, the contents of which fill and fetishize our interior spaces.

I deliberately obscure forms by creating multi-layered, illusory facades. Human bodies and consumer goods are ensconced in pattern and color, emphasizing their inherent banality while simultaneously enshrining and transforming their visual structures of identification as a way of critiquing the perception of value. Through the lack of a reveal, it is left indiscernible which cloaked forms contain commercial or societal value, challenging our perceptions of what is real and unreal, valuable and valueless.

I am drawn to the allure of what lies underneath. I drape, wrap, and cover with various fabrics to transform once recognizable forms into abstract shapes, semi-composed inklings of what lies below. It is this illusory quality of implied volume and depth that bemuses and betrays the two dimensional space of the stretched canvas, allowing the painted surface to become an additional layer of the facade.

