

Appendix. 1.2 Chisenhale Studios; July, 2018.

At my studio, in discussion with Elly Thomas and Bruce Ingram started with 20 mins on the unfinished, unfortunately this part was not recorded.

Bruce Ingram 0:03

Just thinking about how I work, I'm interested in off-shape/ and negative bits of collage I paint over. Yeah, it's a paper and I'm interested in things that come through. Yeah, I can imagine you, I mean your studio's so clean at the moment, but imagine there's bits that you cut out of textiles and shapes also would be quite interesting.

Diana Taylor 0:27

The remnants. Yeah.

Elly Thomas 0:29

Yeah. What Bruce is saying is can he have your sweepings!

Bruce Ingram 0:35

The process of cutting out that pot, you know that vase, that's gonna be another shape. Yeah.

And I just wonder if that's of value, or it's something that just kind of isn't interested in.

Diana Taylor 0:48

Well, actually, it's interesting you say that because that was another route. I thought that could be a methodology is actually not looking at. Let's say for example, if I was going to look at the patterns of William Morris it's not looking at the actual image but looking at the gaps rather than the positive areas rather than the flowers and the leaves.

Bruce Ingram 1:09

there's a few gaps isn't there...so dense

Diana Taylor 1:14

It's so dense

Elly Thomas 1:16

that what that is to you why, you know why that or just that density? Why that comes back and back and back?

Diana Taylor 1:22

Yeah, I mean, I think it's I think it's very much how I grew up in my surroundings. And I think, you know, my mum was obsessed with pattern and the interior and you know, she came from Cyprus and she really went to town with Laura Ashley and chintz, and Englishness... English pattern.

Elly Thomas 1:45

So was that available to her at all in Cyprus?

Diana Taylor 1:49

Not really, it was more of a sort of crocheting stuff and things like that,

Bruce Ingram 1:54

Did your mum knit curtains and things?

Diana Taylor 1:55

Yeah, so she had, in fact, I've got you know, big plastic boxes of her off cuts. And in fact, that's how the Modern Art Oxford that was using the remnants of materials that she collected but also used also other collected bits and bobs, charity shops, tea towels. So it's that density and like I remember having Laura Ashley wallpaper and covering it with a superman poster or Jane's Addiction poster because I hated all the pink and pastel, you know. And so it was that sort of collage from my surroundings, I think. But also, there were ornaments there was, you know, chintz, there was a lot of stuff going on, and now

Elly Thomas 2:48

that's why Yeah,

Diana Taylor 2:50

yeah. And I was trying to cover it up. Yeah, I was really desperately like, Oh my god, you've done my whole room in Laura Ashley, you know, like the duvet

Elly Thomas 3:00

You didn't even have a say in your own room,

Diana Taylor 3:02

I don't remember. I was so young. Yeah. That it was just but

Elly Thomas 3:08

so how do you relate to it now? So when you're doing that, and then you're doing almost the same now you're interrupting it and you're putting in, you know, sort of Disney elements and so forth. I mean, it's almost like you start with an irritant? Have you grown to sort of enjoy those patterns?

Diana Taylor

Yeah, well, so yeah, I really like them now. It's not necessarily I enjoy those patterns in a simple sense.

Elly Thomas

They're not a kind of an irritant. So I'm wondering if you're starting with a sort of say some things, you know that that to work off? They're more something that gives you a bit of a friction, to work together, or

Diana Taylor 3:46

Well. Certainly some of them and I think Morris, for sure. I love the density.

Elly Thomas 3:52

So you have grown to enjoy it.

Diana Taylor 3:54

Yeah, yeah. But it was also just having that sort of, just the mass of stuff, just like a lot of

stuff going on. And I enjoy that in other work as well. You know?

Elly Thomas 4:08

Yeah, that sort of network of things.

Bruce Ingram 4:11

It's very flat isn't it, William Morris.

Bruce Ingram 4:14

Just looking at these pieces on the wall. It doesn't even now, I mean, doesn't space out or isn't sort of go into any kind of sort of scale? No, it's always filling the holes. Yeah. Which because it's a repetitive pattern. Isn't that useful, that's how wall paper and fabrics work, isn't it they can carry on exactly.

Elly Thomas 4:39

What's the size of the blocks is it sort of,

Diana Taylor 4:42

I suppose once that I've seen are about that sort of about that size- (roughly 50 cm)

Elly Thomas 4:48

For the wallpapers.

Diana Taylor 4:49

Yeah, for the wall papers.

Diana Taylor 4:52

And I yeah, that's another thing that I really enjoy about him is flatness, and it relates to how I think about my own practice and where I get stuff from, which is always either a book or a screen. I don't go outside and draw from the landscape. So me everything that goes into the work has a sort of flatness to it, I think. Or if there's any depth, it's quite shallow

Bruce Ingram

There's lots of drawing in the work. But it's imagined drawing, is that what you're saying?

Diana Taylor 5:32

No, it's just it's more the green stitching does it that's actually a William Morris pattern.

Bruce Ingram 5:37

There's figurative elements isn't there?

Diana Taylor 5:40

There are figurative elements. I'm really interested in I just love drapery. And again, that comes from illustration, sort of Victorian illustration. These particular images of children it was children throwing a ball. So and then yeah, they kind of got cut up and separated.

Elly Thomas 6:13

Would you be interested in working with that sort of taking funds, obviously something that was unapplied and taking into account but taking that idea for block and using it in your work in some way?

Diana Taylor 6:25
Wood block printing?

Elly Thomas 6:26
Yeah.

Sort of repetition and yeah, I don't know, maybe sort of corrupt that kind of exactitude, which it'd have to be, you know, the pattern replicated and the edges are tied together in some way that you would just incorporate sort of, something almost quite mechanical in the kind of, yeah, sort of just the dimension to the block or whatever. And because there's something I don't know, I just wonder if, again, thinking about how things will come from a reaction against or what would happen if you've had something that was completely not fitting, you know, there's something very, very distinctive to that moment, So for saying this, this sort of river that comes back on and so on. Yeah, what would happen if something is you know, sort of hit it side along like that something quite. I mean, cuz you actually already do have it that you at the beginning, just thinking that? Where does that repeat where does the ...

Diana Taylor 7:29
Which one the digital print?

Elly Thomas 7:32
Yeah

Diana Taylor 7:32
Yeah, that's comes from a crochet pattern, or just part of a crochet pattern that's so enlarged. Do you mean sorry? Yeah, this one, this one and this one?

Elly Thomas 7:42
Yeah. Yeah.

Diana Taylor 7:43
Yeah, that's a repeat screen-print.

Elly Thomas 7:46
So where does it...where do the edges come so it's really small.

Diana Taylor 7:51
Yeah, it's about that big. Yeah. It's maybe more evident where things are broken up. In this one, in these two actually...there's interruption, they're a bit more interrupted.

Elly Thomas 8:08
Yeah

So it seems almost like a wallpaper grid in a way that it starts from, isn't it? Yeah. So kind of.

Diana Taylor 8:22
Yeah, I mean, the idea of using the woodblock is something really interesting. And again, I'm sort of interested in the processes that William Morris used and also and how I relate to the idea of using lots of processes. Yeah, I love this combination like of languages, that becomes

quite complex in a way and trying to make the work how can I make, how can I make you know, screen printing work alongside painting, textiles, other stuff, sewn bits, found objects motifs, blocked printing is another, though I haven't used it very much, but it's definitely really interesting.

Elly Thomas 9:09

Just thinking about that action.

Diana Taylor 9:12

Stamping?

Elly Thomas 9:13

Yes, that's very different, isn't it from that ease... I'm just thinking about surfaces how you talk about surfaces. It's got a weight and an impact.

Diana Taylor 9:24

Yeah.

Bruce Ingram 9:26

What about your work now in relationship to the digital?

Diana Taylor 9:29

yeah. Yeah.

Bruce Ingram 9:30

Yeah. Oh, yeah. The kind of the traditional ways of making images, isn't it? Yeah. Are you interested in relationships more so now, and there's also a relationship to how Photoshop how you would start layering an image and actually you could do this in Photoshop, you could pull and layer. Yeah. Does that interest you at all?

Diana Taylor 9:57

Yeah, it does. And I am really interested in that, I suppose that's also the question in the PhD is looking at the relation between the hand and the digital. And there is part of part of my process it does it most of the painting, actually, photographing them just with my phone. And then I look at them perhaps on another screen, and then sometimes use Photoshop to see, what happens if I do that. But

Bruce Ingram 10:30

Yeah coz you could do that gesture on Photoshop and see what it looks like before you paint it.

Diana Taylor 10:35

Exactly and I do and then we get to the painting and I never, I just can't do the same thing. That's because I don't you know, we had this conversation quite recently. (with Elly) And it's one thing I want to ask you guys is that well if I was to sit down and plan painting, I know I couldn't it carry out because nothing's at stake in in that for me.

Elly Thomas 10:51

and you're absent isn't it. you're completely absent.

Diana Taylor 11:01

Yeah, yeah and I probably waste a hell of a lot of time and I probably get myself into you know, life could be probably a lot easier if I did.

Bruce Ingram 11:02

Well it's just reproduction.

Laughter

Bruce Ingram 11:15

(with reference to the CCA hangings) But there's all the elements here, where you've scanned the image and then you digitally printed that onto cloth haven't you?

Diana Taylor 11:22

well this is just actually a hoodie from Primark

Bruce Ingram 11:26

But okay, but on the cloths and things, there's digital prints onto fabrics, but even that when you put embroidery, (plastic mesh) it's like a filter isn't it.

Diana Taylor 11:37

yeah

Bruce Ingram 11:38

It's like changing the way you perceive this pot underneath, which is again what we do on Photoshop and Instagram...putting a filter on something,

Diana Taylor 11:51

Yeah I wanted to push the paintings away actually, I wanted something to obscure them and so yes this is a tapestry netting.

Bruce Ingram 12:01

You've created depth haven't you, another layer behind

Diana Taylor 12:04

Yeah.

Bruce Ingram 12:05

Which is what you do in your painting.

Diana Taylor 12:08

Well, this this everything really that I'm using relates back to the pixel. And you know, whether it relates to mosaic or sewing pattern, the grid is often is coming into the research is coming into the work nearly all the time, you know,

Bruce Ingram 12:35

When you went to Rome, you went to the British school didn't you, what was your proposal when you were there?

Diana Taylor 12:41

I was at the time making loads of all-encompassing paintings on the walls and then they kind of spilled onto the ceiling a little bit on the floor. So I was really interested in looking at all the whole entire room paintings. Yeah, yeah, so that was one part of it, but it was also very much about ruin. And the idea that I suppose I'm looking at the idea of the image being like a ruin; and that was something I wrote in the proposal, like this idea of one thing obscuring the next maybe doesn't happen, I think in the, in the textile works that things are sort of dispersed more, they're not so layered, whereas in the paintings, like they've gone through so many layers. One thing is obstructing the last thing and through that this process of abstraction, you know, just the remnants of marks are left; the remnants of images are left. So it was about the idea of like, just images replacing each other constantly in the outside world, but also within, you know as something that I do in my painting. Does that make sense?

Bruce Ingram 14:03

Yeah, no, it's just when you said mosaics and just how, you know, if you get to a museum or an archaeological site you experience those frescoes that are fragments on there with sort of strange rips and tears.

Diana Taylor 14:14

Yeah.

Bruce Ingram 14:17

Which makes sense in how you deal with images a ripping away, with you know, with how you cut the tea towel.

Diana Taylor 14:26

And actually, in Rome, you've got palimpsests, you know, everywhere. And one of the amazing things with that with British School is that you've got access to these incredible underground places, you know, like to strata of different years like there's a cathedral, or a church, and you go to like, you know, you start right underground in one period, and then you come.

Bruce Ingram 14:55

Like slicing through a cake.

Bruce Ingram 14:59

You've got such richness in the things that you look at, that you draw upon in your work which I think is really exciting, and these are experiences of the things that you look at which is going to give you a never ending subject isn't it.

Diana Taylor 15:16

Yeah, well, that's sometimes problematic. You know, I mean, so much Yeah, exactly. So at times I've felt that's been (complex)

Elly Thomas 15:27

but when you have a method that's what takes the time and once that method's there, then yeah, then you've you know, you keep can keep it messy. You can, because you don't want to tidy it up, do you? Because the whole work is about the mass. Yeah. So the last thing you want to do is to have to choose in a way. You just need some kind of, as I say some kind of

method that can hold all of those things, and you will, you will find it. You know, that's the excitement doing what you're doing is kind of negotiating a way through and when you get there, you'll be amazed how simple it is. And you have you know, just a lens really, that's all you need is a lens.

Elly Thomas 16:04

What occurs to me that you have mentioned already is about this flatness. Why do you think that despite the layering and when you're talking about sort of history and palimpsests, You know, in my head, obviously coming from sculpture it's about a kind of thickness, it's accretion. It's things kind of getting really crusty. Which it feels like you need it still be flat, even though it's layering. It's quite visible, you know, something very distinct and it needs to be distinct, and you never build out.

Diana Taylor 16:08

No.

Elly Thomas 16:08

Why's that? Why do you want that flatness?

Diana Taylor 16:20

I've never, I've never really enjoyed like relief in painting before even collage in painting made me feel ughhh

Elly Thomas 16:46

Or even thick paint? You don't cake it on do you.

Diana Taylor 16:47

No, but yeah, but funny you should say that, because actually this green thread, because these are like tangled threads. Actually, they're just projected on the canvas.

Elly Thomas 17:01

Oh really?

Diana Taylor 17:02

Yeah, actual it's a thread that I just put on the projector.

Bruce Ingram 17:09

It's a quick way of making a shape.

Diana Taylor 17:12

yeah. Yeah. And again, it takes that I like the idea that sometimes I don't have to make the decision as to how I mean I can sort of obviously I can move around and you know, decide slightly on this composition but that's one thing that I've seen these all these marks come through and I thought well, maybe this is something that could be really thick, you know, like a rope in itself

Bruce Ingram 17:42

How recent is this painting?

Diana Taylor 17:44

I mean, it's I started it probably about three years ago, two or three years ago. Yeah, you can see the initial screen prints. That's part of that an arch in Palmyra, the things that have been destroyed, you know, mostly (not always) as a result of natural disasters within the paintings and with the screen printer

Bruce Ingram 18:14

Do these always start off with the screen printing on the painting surface and then building on top of that?

Diana Taylor 18:23

Yeah. And nearly always with a grid structure for the past few years anyway.

Elly Thomas

So do you write about that, the grid and what that is?

Diana Taylor

Yeah. Yeah. I mean, it's partly a formal thing; it's very much a formal thing. It's the structure where all the mess can actually happen. Yeah, but it also provides me

Elly Thomas 18:53

which is why you need the frame here as well, it's sort of doing something similar.

Diana Taylor 18:56

Yeah. But the frame is also to help it hang properly and I mean I just wanted them to hang well, you know but it also the grid is a sewing, usually for sewing. But again related to how a mosaic might be referenced. and I suppose with a pixel, digital reference...

Bruce Ingram 19:31

is the quilt something you had to research? It's such a big thing isn't it..the history of it. Is that something you need to take on or not, I don't know,

Elly Thomas 19:43

I don't know it's a social thing as well. Yeah. Yes, that's something you might... would you open it up or is very much for you a solitary thing?

Diana Taylor 19:52

And it's a good question actually. Cuz I like I really like the idea of stories that go into quilts. And again, the idea of it being something you know, is there something about the labour in in making and how historically it was just sewing and quilt making, tapestry? You it was very much an escape from everyday life for women. And so there's something about the time and making that has no, you know, there was no ...was there a function? I'm quite interested in that.

Bruce Ingram 20:51

You're not really questioning that in your work, you're using as a territory in itself.

Elly Thomas 21:04

And the scraps as well I suppose, are something that you've utilised and then bits have been discarded things that are

Bruce Ingram 21:20

But is there a question there that someone's going to bring into that... agenda? It seems obvious, but it's slightly hand in hand, Do you think or not Elly?

Elly Thomas 21:31

Yeah I think so, it's about what's being marginalised isn't it. And in fact, it was a show last year that amazing quilts show at MOMA. So they are now being taken seriously in place in centre to stage it because after abstract, oh, you can't see them the same way again, absolutely stunning works of abstract art. So yeah, there was an interest in that last year.

Diana Taylor 22:04

Yeah. It's amazing the resurgence of tapestry in contemporary art

Bruce Ingram 22:09

It's a thing isn't it

Diana Taylor 22:10

It's a thing!

Elly Thomas 22:11

Crafts generally are something other now, aren't they?

Diana Taylor 22:13

Why is that? I question why that is and it's has got something to do with the fact that we are really looking for an antidote to extremes.

Elly Thomas 22:25

It must be, like the whole ceramics thing

Diana Taylor 22:25

Yes, the ceramics things....everyone seems to be doing a course, you know, I don't know, there seem to be a lot of seems to be a resurgence in making by hand, you know, it's going back to

Elly Thomas 22:47

Well, it sort of starts to seem, what was denigrated and you wouldn't even dare talk about ceramics when I was at Chelsea and, but it's been so side-lined and denigrated that you know, that it then becomes a exotic, it's like anything, it goes in cycles.

Bruce Ingram 23:03

It's always got to have uniqueness, it becomes attractive doesn't it. Very much a one off.

Elly Thomas 23:08

Do you find this with your students though, that when you're teaching, I think they came up with a term, that it's slow it's a slow thing

Diana Taylor 23:18

Long! It's a long thing. Do you have that with your guys? everything is long if it takes more than 10 minutes but 'bare long'

Elly Thomas 23:26

Usually they enjoy the long

Diana Taylor 23:28

But they do; they were actually happy yeah I mean my question towards the end to my sixth form group was 'would you rather make things in terms of on computer or by hand and they were all like "no definitely by hand" '

Elly Thomas 23:48

Really? Wow that's very encouraging isn't it.

Bruce Ingram 23:51

From my experience. They like to know where they're at. Like trusting something like this with them; they like to know what the rules are, they know what the perimeters are. I've got to kill this. Yeah. They might happily spend eight weeks on that. But it's the thing that everyone's hand is gonna be different.

Elly Thomas 24:30

Do you see them faking stuff?

Bruce Ingram 24:36

Yeah. Absolutely

Elly Thomas 24:37

is there a relation between the teen and the screen and the

Bruce Ingram 24:42

the material?

Elly Thomas 24:49

Yeah

Bruce Ingram 24:50

They're drawn to it, for short periods, from a blip in a day you can pull that out, many things yeah...it's just one experience thing as some teachers that that's, you forget because we're in an environment all the time but there's people pass through your classroom and there's projects which ended up being made into the summer

Elly Thomas 25:27

which is so powerful the fact that every other subject is, here's your set task and this is where it's going.

Diana Taylor 25:36

Yeah, I bet if you said right today we're going to use our phones to do you know, much as they always want to get them out in the classroom if that was the actual task, they wouldn't want to.

You know, cuz they're just doing that all day every day. Yeah, so it's something about but we're constantly using our hands on way, you know whether we're swiping or whatever we say we're always using our hands.

Elly Thomas 26:07

It's just something really basic isn't it.

Diana Taylor 26:10

Yeah, yeah.

Elly Thomas 26:12

Gunk and You know, something to grasp? there's something that just goes beyond anything you could intellectualise there, isn't there. It's just really very basic. Yeah.

Diana Taylor 26:31

But is that something for me? And I think it's probably the case that its appeal is about the error.

Elly Thomas 26:42

Yeah, yeah. Definitely.

Diana Taylor 26:43

The mistakes that we make, But I really embrace and I think it comes through.

Elly Thomas 26:49

But I think it's also that the material response, isn't it. It's the, it's the fact that on screen, obviously, sometimes, you know, the programmer gets in the way and drives you nuts, do something different! but it will just do what you tell it to do. So it's, it's even goes beyond the error so that you want the material to talk back to you. So it's going wrong, but it's also the fact that this stuff has some sort of animal quality to it that you do this and then it will do that back in a minute. So you're getting a sort of a back and forth. It's so exciting. Gravity comes in and you know, it's just the world.

Diana Taylor 27:33

I suppose with your building of stuff, you know, stacking things, and things falling over.

Elly Thomas 27:39

Yeah,

Diana Taylor 27:40

that's very much a response to the materials. Yeah. Don't want to sit on that thing. That piece doesn't want to sit.

Elly Thomas 27:48

No, exactly. Oh, just last week, I made something and I just thought I'd just because like the way I make the paper mache, actually, I do it in a way, sort of incrementally. So each week a bit more. And I just realized just stopping a bit soon, okay, it's not fallen over yet. I'll just keep going a bit more in a bit more, and I'm making this thing taller, taller. And it was starting to go. But a sort of tower of Pisa brought it back up again.

Bruce Ingram 28:13

You love that tension.

Elly Thomas 28:14

Yeah, and it wasn't gonna collapse. No, but it's still when it's not collapsing it, I realized everything was looking a bit, you know, there they are holding together, you know, so I did keep going to the point where the, the thing I've spent the entire afternoon doing did collapse. Actually, there was just such a pleasure in, you know, seeing that at last, we've just kind of just let it go. And then, you know, I've managed to the top layer and put the thing back on. And the only way I could get it to actually hold itself up was just to pound it and I ended up just punching the thing into shape and it was, I mean, you know, it looks like nothing, it just looks like a dollop. But actually it was funny that, I kind of had to enter straightaway and in order to sort of follow through and not just get enraged by this thing, having kind of, you know, fallen apart and three hours just down the drain. I had to actually go back to the book, I just written the whole chapter that I just kind of said about sort of slapstick process because I kind of reapplies with comedy and slapstick processes and being tripped up and things. And it's strange how sometimes you do need a framework in order to be able to do it as, well, I've written it, I'm going to have to follow it through now, so the fact it's slopped and fallen on the floor, I've got to just enjoy it, and it's strange but that's what I find that just keeps coming back with play is one keeps talking about kind of the unknown and the unforeseen and that kind of error, but at every stage, it feels like you need the grid, you know, so to speak, structure set up kind of that preparedness to be able to cope with that so it's always sort of talking to us. It's not all the time. So it was I mean, I completely understand. I'm just You know, asking you to hear what you say when I ask you about your grid. I completely relate to the grid in that it's not about abandoning control at all. It's having a structure in order to be able to hold. the unknown. Yeah, so those two things can just keep you know, talking to each other every day. Yeah. But yeah, you do want something to fall over don't you, desperately because and it's also a place that you can handle those things as you know, the studio's a place to prescribe what and the rest of life would be frustrating and they've disastrous day. Yeah, it becomes like a you know, it's a mini world this is what you're trying to set up. It's like a mini world in some ways. That's what life feels like to be.

Diana Taylor 30:42

in a way the studio I suppose, It's like going back to the playground, isn't it? You know, what if what will happen if we do this? It's a sort of fantasy space. Yeah, exactly. What if...

Bruce Ingram 30:54

It's a private space for that isn't it/

Elly Thomas 31:00

I mean, there's nothing more disappointing than it coming out as you intended it! That's for me the absolute disaster!

Diana Taylor 31:08

Yeah. I mean, how do you use digital in your work? Do you does it come into your process at all?

Bruce Ingram 31:17

No, no, I do find for interesting. Especially, I don't really use Photoshop, It's not something, you know, but I do kind of relates to that process of building up, taking away and flattening. Now. An image can be flattened. Yeah. But for me is that is that physical, tactile, sculptural element, you know? So from what you're saying? From what you're saying, you like to deal with the flat plane? Yeah. My inclination would be to find that space. Yeah. And that shadow

and between those things.

Elly Thomas 31:59

And you both leave stuff. I mean, yeah, this is literally but yours is very way.

Bruce Ingram 32:05

Yeah, very much.

Diana Taylor 32:10

Really good to see I'm again really sorry that I missed show so I really want to see

Bruce Ingram 32:15

it

Diana Taylor 32:20

angry yourself a student.

Yeah. Yeah.

Yeah. And I'd really love to think about a show as well.

Cuz you know, you're both using like assemblage and we're all using collage processes. I think there's this idea of the the idea of contingency and

Bruce Ingram 32:50

and the unforeseen outcome is really nice. Yes. Something that we talked about in different ways now. Yeah. Kind of unfixed. Yeah, image somehow.

Diana Taylor 33:06

Yeah. And if you use a lot like staples and things. Yeah,

Bruce Ingram 33:10

yes. very immediate quick.

Diana Taylor 33:15

Yeah. It's not because you also want to reconfigure those pieces like

Bruce Ingram 33:19

Yes, yeah.

So they're kind of the 3D collages that I make. They have to go through this sort of process of deconstruction to become something. I came back into the studio after having two weeks of now as you could get some boring painful warmup Yeah, the warm up making marks and paper collecting, putting things together. You think you're starting piece work, thinking you're getting somewhere coming in the next day and then you know, as you've done cutting it in half, and then reattaching it to something else, and then that's becoming an interesting composition, but completely unexpected. Yeah. And then rotating that on the wall, then you know, put it on the floor. It's, it's following your instincts to make something. But yeah, just going back, that's why I need all that stuff, I've got to keep hold of a lot of that stuff in my studio, because I know that'd be the richness that will underpin the work by having bits of

traces of marks from something else and you know, that history of things that actually, like we (Bruce and Elly) talked about this in your studio years ago.

Elly Thomas 34:37

That's the benefit of never sweeping! You can't really underestimate, you know, overestimate, sorry, the power of just something to happen, because there's some times I don't know if you find it where you're kind of in the middle of doing something and it just needs something and just being able to do that to a shelf. Have something that's just been gathering dust for ages and plunk it there, you know? Yeah, to spread

Bruce Ingram 35:05

a different color.

Elly Thomas 35:06

Yeah, exactly. It's about sort of, because I think you can only ever deal with a sort of a set amount of things at a time. And it's a certain amount of concern. So you'll sort of be there and to have something that can come from over there and just whollop through it and interrupt it, you'll find a kind of, you know, conjunction of things you could never have pre-visualised. It's just not, not possible. And the only way to, you know, arrive at those things is just as you have just tons of stuff around, you know, something that there where you've got so much stuff that goes beyond what your conscious mind can handle. So you've got to set up a sort of structure for mess every stage. Yeah, some kind of a means of handling that it's just so that you say yeah, I think that's, that's always the excitement where you find yourself you put something two things together, that just would have been impossible to visualise and people come in and go, you've got a weird imagination. Because I haven't I couldn't have imagined it. It's not imagining it's it's always about method and process that can, in a sense, then it feels like it's the work doing it not, not you.

Diana Taylor 36:11

Yeah. I guess that's where Paolozzi's collection was really exactly like, totally instrumental in his process.

Elly Thomas 36:21

It just becomes like an externalized brain and isn't it really you've kind of got downloaded the brain? Yes. Yeah. And it's, I find it really quite alarming how empty students spaces are. I find myself a lot of the times when I was Farnham this past year. I just had to keep saying the same thing over and over. Get something on the wall! It's just empty space. It's really bizarre. So they'll have a really nice wall, you know, be like the corner there. And they'll just be nothing on their walls. Yeah. And they'll show you something on their phone and you just get it out. Yeah, it's really weird. These times. The white box faces why they don't seem to want to just make their studio a really exciting place to just be in.

Diana Taylor 37:07

Do you think that's because everything now is that, you know, everything's on when you're on the phone? Yeah, you know, we used to have photos that we had printed out.

Elly Thomas 37:18

And it's just not the same that when you're on Tumblr or something, and you have to say, because then again, you're linear. you're scrolling. Yeah. So you're just fixed to this, this to this. And you have we've got this going, which is, you know, that this is the total counter to

living thinking, isn't it? It's the network. It's that going.

And everything's equal.

Bruce Ingram 37:40

Those images have got value weights, yeah. Cutting, cutting them out. playing around with that. Yeah. sense of scale. Yeah. That's a found object. Yeah.

Diana Taylor 37:52

Well, there's something about flatness and hierarchy. And the grid, actually, is this idea of sort of flattening things out. Everything's on a similar plane. And I suppose the references come from, you know, there's lots of opposites going on. There's high and low this craft and, and, you know, throw away things. And so I suppose, like a lot of artists have done before, but this is sort of trying to break down hierarchies. Does that make sense?

Elly Thomas 38:28

And also it's that a focal thing that goes with it isn't it? Yeah.

Bruce Ingram 38:32

But I think you're doing that by putting them all in the same playground aren't you.

Elly Thomas 38:39

Yeah, I mean, do you find there's a focal point for you?

Diana Taylor 38:42

I don't often

Elly Thomas 38:43

and if you're aware it, do you are you trying to consciously break it? Is this all over?

Diana Taylor 38:48

Yeah. Yeah, I kind of want to break down the image. There's a lot of imagery going on, but I often want to actually try and break down the image so it becomes something abstract

Elly Thomas 38:57

So is that where chance comes in. You're trying to again sort of break down the, sort of anything that might kind of, I don't know approach. Yeah. a focal point.

Diana Taylor 39:11

I mean, I struggle with going between thinking, Well, I'm just, I feel like somebody recently described them as being like mood boards.

Elly Thomas 39:22

I think that's rather ungenerous!

Bruce Ingram 39:24

No, I love that!

Diana Taylor 39:26

but I feel like there's some, like big samplers in a way, you know, some of those were, you

know, just obviously showing different stitches and how to do them and I'm really interested in self is for that reason, I feel like they are examples in a way and I struggle with if that's a really interesting thing or if they're that needs to, you know, this the image needs to come back.

Elly Thomas 39:52

But as I say, I keep finding there is this, do you see it Bruce?, there's this kind of structure that just keeps coming back, you identify there is something that's very particular to you. You know that?

Diana Taylor

I'm not sure I'm aware of it.

Elly Thomas

you're not aware of it. Yeah, there's this rhythm

Bruce Ingram 40:16

you know, there's always a logical way of putting together a composition as well. Each one has got a logic because he turns pink on this one the rotations, again, it's the idea to separate in those pitch planes out you know, I keep looking at them and just think if he took all of them are apart from one layer, you know, if you just kept all the fabric bits that would be another, you know, the white, the screen print. You could look at them. stand out. Yeah, open up.

Elly Thomas 40:53

It'd be incredible to see you do that, to be given a kind of bit of, a perspective of painting and just kind of cut up a bit of Renaissance painting and what you do with it, you know, if you could sort of just kind of go wild with it on a photocopier and how you'd absolutely rip apart, but because it's all about ripping apart that, isn't it? Yeah, that you're taking us to one particular way of and it's keeping you rotating around. Yeah. So you never reach a sort of a vanishing point. You know, so be amazing to do an exercise in, you know, deconstructing.

Bruce Ingram 41:34

Is there any artist that you're looking at the moment though, when you're thinking about those, kind of come back to

Diana Taylor 41:39

what that just made me think back to a few years ago when I was looking at Japanese landscape or Japanese prints a lot.

Elly Thomas 41:48

So getting away from the western landscape.

Diana Taylor 41:50

Yeah, it's that sort of structure.

Bruce Ingram 41:55

Yeah,

Diana Taylor 41:56

sort of stacking on flat clouds, rivers. There's no depth to it. I really love that about Japanese prints.

Elly Thomas 42:13

It's about mobility, isn't it that you could you feel like you could move you could actually, the haptic, you could pull the figures out, you know, so to speak and move them anywhere and the work

Diana Taylor 42:24

Yeah it's like fuzzy felt. Well, yeah, I know. Myself. So that's basically so my Yeah.

That's your first Yeah. Yeah, that's just not finished, like still still sewing.

Bruce Ingram 42:41

But you know, that could be All those lines are loose. Yeah. You know, things about pens and stuff. Yeah, yeah, they become more ephemeral I suppose...Just looking at that.

Elly Thomas 43:00

Yeah makes me think of Eva Hesse you know, the first that she made that comes out there was things that were things holding up bits, you know, safety pins and things..

Elly Thomas 43:13

I love the backs. I really I know it'd be so annoying to say

Diana Taylor 43:17

Oh, do you know if I was to if I was to show them in a big space, I'd like to have the back showing too

Elly Thomas 43:26

I'm glad that doesn't get on your nerves.

Diana Taylor 43:29

No at times, I think they're even better.

Bruce Ingram 43:33

Just the nature of the process. Yeah,

Diana Taylor 43:35

yeah. They show the time in a way more so because you don't see the image, you know, the images. I think it's

Elly Thomas 43:43

very powerful seeing the ghost of because if they were happening, and you can still see that side. I think I've seen I've seen that coming through, we can see that screen print. And it's just, it's almost like looking at you as an animal. It's almost like you're this busy bee because it's not an image anymore, it's very purposeful activity going on. And it's so you're, you know, you're not looking at it in terms of that kind of aesthetic decision or looking at it in terms of periods of action process.

Diana Taylor 44:16

Yeah, absolutely. No.

But times I think, you know, the backs are more interesting,

Elly Thomas 44:25

But, but then that's quite funny.

And that is quite an interesting thing for you because if you are interested in the chance and something taking over, then if you were to spend all your time I mean that that is again, it's sort of like perverse game with yourself. And that you put all this labour in there. I mentioned the split that you've got to just accept whatever it is on the other side. Yeah, whatever it is it I mean, obviously, that one can only work for so long then you become aware. But to just have to trust like, this is the task and the game I've set myself and whatever's there is there and that's that.

Diana Taylor 45:03

Yeah, yeah, yeah, absolutely. And in some ways, maybe it's you know, I've even thought well can I cut parts you know, cut holes out? Yeah, flip them over,

Elly Thomas 45:13

Yeah and even then it's like that. You start reading all sorts of other ways as well as becomes like cartography or something. What do you think Bruce?

Bruce Ingram 45:38

About the back? Yeah it's always gonna be part of the process and so it's a really kind of enjoyable thing to look at.

Diana Taylor 45:44

Yeah.

Bruce Ingram 45:46

I don't know whether that's important. Are you working to the dimension, this square, is it a traditional shape or is it something you've come up with?

Diana Taylor 46:05

I haven't even really considered that shape. But I did like the idea that I would make some square hangings but you know, somebody pointed out recently that was a kind of very modernist sort of format. I suppose I just like working on a fairly large scale that's just a bit bigger than me.

Elly Thomas 46:46

So again, the immersive

Diana Taylor 46:48

Yeah. And you know, I'd go way bigger if I could

Bruce Ingram 46:53

Have you shown any of these yet?

Diana Taylor 46:55

No. Well, a very short presentation in Sheffield. So just to my PhD colleagues. I'd like to

Elly Thomas 47:10

So when you say go bigger with a could they ever be become a structure? Or do you like them to be still sort of like them to relate to the image more than a ...I don't know tent or that something other.?

Diana Taylor 47:28

I think I like the idea that they still talk about tapestries or quilts. It's not a realm that I've gone into this into like a 3D. It's not an area that I'm comfortable with.

Bruce Ingram 47:47

But you've made some of these wall paintings haven't you, these composites, which is something you've done a lot isn't it, when other things kick off each other in more of a tableaux, I suppose.

Diana Taylor 48:07

Yeah, in that respect I suppose I'm like maybe that's why I started thinking about the floor pieces as well and how can that be? So I'm interested in creating an immersive space. (referring to the flower vinyls from Modern Art Oxford floor pieces).

I think it's still the flatness thing.

Bruce Ingram 48:26

It's quite intense isn't it. And then what?

Diana Taylor 48:35

I think it could grow; it can be really big. Funnily, when I put the two first two pieces down, I put the two straight edges together and the curvy edges became it looks like an animal skin. Yeah, you know. I like I like the digital prints that depict organic, I suppose it's only in the flowery ones, but I like this idea of the opposites and I collected some other tablecloths, this one doesn't sit properly but it's been into a crochet pattern.

Bruce Ingram 49:46

Look at that! Well this is a sculpture isn't it.

Elly Thomas 49:53

Yeah, it's amazing,

Diana Taylor 49:55

And so this is an image of stitching and then I found this other image of weaving which is where those other bits come from, the woven images

Bruce Ingram 50:06

Oh, yes. Okay.

Diana Taylor 50:08

So again that's cut, that's does sit properly.

Bruce Ingram 50:14

The way that Diana's holding that, i can imagine it being like a hanging. Its just the way you cut that out into that motif

Diana Taylor 50:53

Yeah, this became like I saw I cut the bit so I thought I could make this into a sort of rug if I could He never worked out where he was going. And so then it became like a kilim rug I felt. (I used a giant cardboard tube as a pointer which Elly finds very funny, lol's! :)

Elly Thomas 51:03

It gives you real authority! I think that's how you should do all your PhD presentations from now on, with a giant loo roll! You must, you must. It works!

hahaha

Diana Taylor 51:41

These were like collected from the poundshop...so these are bits of plastic that you'd put in a cutlery drawer. So then they became, like, that's perfect for me to do tapestry into. So these are just plastic bits and then that again became like another screen for the painting to hide behind.

Bruce Ingram 52:09

Do you do these in different places Diana? Do you do that at home? I can imagine that these disparate things that come together in here...(could be made also at home).

Diana Taylor 52:17

Yeah. Well partly so because I started them in Mallorca these ones (by the pool) laughter

Elly Thomas 52:26

That's the kind of detail we were looking for!

Diana Taylor 52:34

but also on the train back from Sheffield I've been doing cross stitch and that's perfect because on the train back coming back from Sheffield I just can't read anymore. You know I've had a long day and it's, you know, you are going to be stitching that's normally step one. Yeah yeah

Elly Thomas 52:58

I usually watch comedy on my computer! so well done you

Bruce Ingram 53:04

But they have themes don't they, the blanket pieces, in terms of how they're held together. This one's been referencing decorative motif.

Diana Taylor 53:39

I suppose there's something about the selected colours beginning. And I suppose that I'm sort of playing off like the diamond stitches sort of started to repeat what was going on in this pattern. But throughout all of them, I suppose there's you know, the patch work which again lose their functions in this, you know, obviously supposed to be stitched together but they're just thrown on

Elly Thomas 54:12
what about the text?

Diana Taylor 54:14
Yeah, parts of it were made at a different places, parts were made back here, the tea-towel bits. And then they started being taken off. I kept finding discarded lottery tickets around Hackney and I just kept seeing them and decided to collect and then screen printed though, you know, enlarged them, screen printing them

Elly Thomas 54:48
Something about the loss and the remnant in the

Diana Taylor 54:51
Yeah, yeah. And the print you know, the collected, printed, throw-away. Things that speak about time.

Elly Thomas 55:05
And there's some cheap things.

Diana Taylor 55:11
I think I just saw that. I just saw that print. Really. Again, it's really crappy print, the quality of it

Elly Thomas 55:22
Is there something about taste going on? Is that a conscious thing?

Diana Taylor 55:35
Yeah. I think there must be; it's in the things that you collect, 'I'll have that but I won't use that, you know..'
And it's hard to say I don't know. I don't know what it is. If I can say why I collect certain things and not other things...

Elly Thomas 56:02
But again, it keeps coming back to what you said about putting the Superman poster on top of your Mum's (wallpaper) It has a certain touch of that.

Diana Taylor 56:10
Yeah, It's something about interrupting.

Bruce Ingram 56:15
The patches are quite different; these patches of superheroes. They feel quite different.

Diana Taylor 56:22
Yeah, I wasn't sure about them

Bruce Ingram 56:25
But just in terms of where they're coming from.

Diana Taylor 56:28
Yeah.

Bruce Ingram 56:32

they're like a straight out popular culture.

Diana Taylor 56:34

Yeah. Yeah. So they've come straight from China from an eBay just, you know, package of motifs. And I guess I'm often thinking about, you know, singular, small motifs and fragments of things; stickers. And so I thought that they would be perfect in the work and then I just didn't know what it means you just get given what they've got, you know, so you've got this really random collection of things like French fries. This milk, glass of milk is just I don't know, I just kind of thought that could work with this idea.

Bruce Ingram 57:26

I suppose they're very much in the real sense of the found objects, you know that they're meant to be stitched onto a piece of clothing. They're an object. Yeah. Whereas other things are more ambiguous, the way you use images with the drawn line...that's the one thing which is straight from the real world?

Diana Taylor 57:55

Well, I think without them, it did. I felt like there was I just wanted to bring something from the now actually, into the work that I didn't think was going on. I feel there's a lot of traditional stuff going on and I wanted to bring again something fabric into the work.

Bruce Ingram 58:16

It's a balance though isn't it, how far you take that. And how that sits.

Diana Taylor 58:21

Yeah. And whether it works

Bruce Ingram 58:23

Do you put more in there, or do you change the scale of it? Or, I suppose that would be my question with that reference.

Diana Taylor 58:31

What do you think?

Bruce Ingram 58:32

What do I think? I'm not sure. You know, it's a small touch at the moment, but you might not touch a big comment. Because it is a different comment and the work it brings it, which I think you're using it in that way, you like that it brings it right into the now. Yeah. Whereas everything else that I'm looking to experience in the work is from understanding through what we've been talking about. Decoration and the pattern, the labour and the skill, whereas that's something very different. And I'm not sure how much you want to bring that comment into the work, you know, because you could start bringing all sorts in couldn't you.

Diana Taylor 59:22

Well, I want to I think I want there to be a real, I love a mix of times. Yeah. And I think it hasn't been as explicit as I want it to be. It still feels very hand. Very analogue. And I want that but I also do want more of a reference to the contemporary and I don't know even know if that is even contemporary enough.

Bruce Ingram 59:52

Well it's very found, you know if you put something like a supreme sticker that's slightly different. That's something with a label. Live it now something really....Just playing around, of the world. Yeah,

Diana Taylor 1:00:08

yeah. And that was partly the reason for bringing in the lottery tickets.

Bruce Ingram 1:00:11

Yeah, exactly. Yeah.

Diana Taylor 1:00:13

really wanting to have something because there's lots of references to, you know, ancient pots or traditional sewing or needlework quilts, crochet patterns, tapestry you know there's many references going on but that's all quite traditional. And so yeah,

Bruce Ingram 1:00:38

You've used bits of fabric from Primark yeah t shirt and that's super interesting because you don't know it's from Primark, but you kind of know the image from what would be on a T shirt or be in a baseball cap.

Diana Taylor 1:00:44

Yeah, so maybe it's

Bruce Ingram 1:00:59

So, if it's more of that or whether it has to be in textiles, I don't know. But if you're in terms of digitally printing as well, you know, the embroideries that you've scanned you could do anything with that process can't you, you know, in terms of making like actually screen print onto the canvas. Yeah. Making a base to form a canvas could be yes. Or a photographic image or something off the street or

Diana Taylor 1:01:30

Yeah. Yeah. Well, these are so those are all, they're all tucked away in a drawer, but they're collected unfinished tapestries from eBay. I've only started collecting a few months ago.

Bruce Ingram 1:01:45

Sad collection, No I mean, like, it's sad in terms of what they are,

Diana Taylor 1:01:53

yeah. Because you don't know what the story is. And that's really interesting actually to think well why would they not finished? Because sometimes it's just like in that in that piece is actually just a tiny amount of tapestry that hasn't been completed. So there's something going on with those as well. And then I've started to cut up bits, again, fragmenting things, and you know, perhaps these go in too.

Bruce Ingram 1:02:24

Yeah, I can see that it's definitely

Diana Taylor 1:02:27

just becoming too much. But then that's also you know, when do you stop?

Bruce Ingram 1:02:33

Me I love the idea of the flattening of the embroidered image tucked in a surface is gone through another process, which is becoming a surface for you again to work on top of, yeah, yeah. So does that play of something 3d, but it's flat. Something that shouldn't be that scale as in the pictures that you're blowing up from digitally printed from pots. continuously printing pots, as well, a lot smaller, but you're making a decision to break up into a larger you know, bigger landscape. You know, but when you start bringing that on top of it, you know, that would be amazing. Those kind of gestures and

Diana Taylor 1:03:16

Well that's really the idea; how to bring these into the paintings or into the hangings.

Bruce Ingram 1:03:23

That's so your language isn't it. With these kind of pixelations

Diana Taylor 1:03:38

Absolutely. Yeah. So that was the reason for printing the one. See you can see on this one actually, you can see where it hasn't been finished, (pointing to the small tapestry paintings)

Bruce Ingram 1:03:50

great aren't they!

Elly Thomas 1:03:50

They're incredible.

Diana Taylor 1:04:03

What do I do with these next? (The eBay tapestries) I mean, with the actual things I thought, you know, just sort of unravelling the time that went into them. But then I don't know. But yeah.

Bruce Ingram 1:04:17

You're dealing with them in a flat picture way aren't you, in terms of physical, does that make sense?

Elly Thomas 1:04:28

And you could re-structure, are you going to sort of go at it with the scissors?

Diana Taylor 1:04:32

Probably. That was why I've cut them and so I've printed off a few. I thought, I'm not interested in the whole image ever. You know?

Elly Thomas 1:04:44

Something like a scrambled jigsaw?

Diana Taylor 1:04:48

Yeah. But it's whether this comes into the hangings, does it get stitched into a painting? what's the methodology and how does it work you know

Elly Thomas 1:04:58

it's not enough? That's really. I just mean that as your parameters. Within there, you can kind of play forever. Yeah.

Diana Taylor 1:05:13

Yeah, yeah.

Bruce Ingram 1:05:20

Those are the rules you've sometimes got to give yourself. Other things we even talked about Yeah, this becomes so interesting to that layer and then windows.

Elly Thomas 1:05:32

Yeah, but I'm thinking of it you know, just cut it up and weave it in, I mean, that could be enough couldn't it, just that in itself of how to completely reimagine and restructure. How do you put your structure on someone else's structure, as a sort of exercise, if you can create multiples, it could just be something to work with, that one image and then you can move it. I keep coming back to this, I just love it this this is just trying to work out how that works because it does. It's very, very clear where that's from and just enjoying the fact because here obviously things get what you're dealing with is how things get lost and how you use the origin flipped. And here, it's very clear, you know, this is sort of, I presume, sort of, you know, weekend magazine advert or something like that. And it's, it's just seeing that, in transition, the whole construction kind of technique kind of laid bare around it. I don't know, I'm really enjoying the sort of, it's quite aggressive, which you're not ever really and, and, and just sort of enjoying the fact it's, it's clearly ripped from and it's still got its foot here. And there and yeah, I just, just really, just like the thing kind of you're just seeing the construction techniques laid bare. It's just very, very enjoyable as well.

Bruce Ingram 1:07:16

It feels very romantic. Yeah. It's from a stained glass window isn't it?. I'm guessing it's two bishops or something, two saints, or they're kind of like two figures.

Diana Taylor 1:07:28

Yeah. I think it's an angel and a woman that one

Bruce Ingram 1:07:31

I can kind of see it now more as two solid profiles.

Elly Thomas 1:07:35

Just using these as to what taste's meant to be and it's just there it is, plonk. It's very, very enjoyable.

Diana Taylor 1:07:46

I'm really loving the reproductions of William Morris things like this colouring book of stained glass colouring book. Oh my god. I love colouring books. I mean, I mean, it's just that could be, you know, a really simple way of constructing some of textile works perhaps. I didn't know that was the reason for it.

Bruce Ingram 1:08:29

I imagine the gift shop of the museum becomes a really good source to you.

Diana Taylor 1:08:35
I love giftshops, I like reproductions of things.

Bruce Ingram 1:08:50
It's kind of fascinating. Looking at how his work ends up.

Diana Taylor 1:09:01
Talking things and trying to put them back into Okay, all of those go back together. I don't mean just having a go, you know, trying to figure stuff out. There's something really lovely about having loads of scrap bits of paper around.

Elly Thomas 1:09:28
Yeah, because you just can't help yourself. Can you?

Bruce Ingram 1:09:32
Yeah, I save them from students floors.

Diana Taylor 1:09:35
Yeah. Good idea.

Bruce Ingram 1:09:40
To pull the weird shapes of the paper cut. The shapes you could never make. That no one else cares about.

Diana Taylor 1:09:53
Exactly, that's really interesting. So you use those to inform your own work.

Bruce Ingram 1:10:02
I do in the studio, because sometimes it's nice to have other people doing things for you because it's become quite predetermined if you're expecting taste. Sometimes people email and ask me about how I use my shapesrandom. Yeah, just about how I use shapes in my work.

Elly Thomas 1:10:25
that was the question?

Bruce Ingram 1:10:26
yeah you know

Elly Thomas 1:10:30
it's better than the one I had; I had someone just write to me...This was the email. What glue do you use? Thank you.

Diana Taylor 1:10:34
Laughter. Did you know this person?

Elly Thomas 1:10:54
No!! (More laughter)

Bruce Ingram 1:11:00

But why do you know like collage so exciting in terms of you know if you gave 20 people the same resources? Yeah. It's just fascinating. Yeah.

Elly Thomas 1:11:12

Yeah. Well that's what I was thinking with your embroidery. It does sort of lend itself to opening it up someone else

Diana Taylor 1:11:22

to other people joining in? Yeah.

Elly Thomas 1:11:27

We can't help yourself standing here. It does feel like that just for the game ends really. Especially when they've got things, like those floor pieces does that mean nicely that they just want to do that like, squashing things in together.

Elly Thomas

You can't help but to protect your own work as well then someone else will muck it up. And that's kind of quite enjoyable as well. Because if you are interested in the error, there's nothing, you know, that could be more of an error and someone else mucking it up for you!

But yeah, so that you know, someone else is the unknown.

Diana Taylor 1:12:19

That's, that's really interesting. I remember having watercolour book of animals painting when I was a kid, and only animals were allowed in the book. And it was mine and my mum started doing a ballerina or something and I was like...arghhh.!!!

Bruce Ingram 1:12:34

Lost it.

Elly Thomas 1:12:45

Yeah, what are you doing?! Laughter...

we're interested in the unknown, the unforeseen.

But yeah, so sometimes just having to do that. I mean, you know, when I work with Jenny, you know that and you know, I have to really enjoy someone else's work as well to, to be able to sort of submit to this torture, but so I loved Jenny Taylor's work when we were in the space. But she did. She just drove me nuts and we drove each other nuts, we laughed about it last week. And you have to have that happen. That's what was so productive about it was that it took it all out of the sort of cerebral or which bit do you do next, this person to just come in and plonk this giant thing in the middle of your work and you just got to do something back, you know. And so it externalizes everything and it just yeah, you know, it just moved my work on loads, just because everything was out there and you just have to up your game as well. Yeah, quite simply, you have to kind of quickly come up with a response go bolder and bigger and just to sort of survive in the situation.

Diana Taylor 1:13:58

That was a bit like Hybird wasn't it?

Elly Thomas 1:14:00

Yeah. Oh my goodness me, that was finding the big, black clump. Alys was most upset about was that we were all nice people apparently. Yeah, we turned we were all nice people, when she talked about it-what she wanted really it sounded like prima donnas to just come in and go 'I'll do it my way' on the floor was

Diana Taylor 1:14:28

with Natasha came in with a black sheet didn't she. Was it Natasha?

Elly Thomas 1:14:32

The best bit was when they actually caught on film, 'Whose drawing's that, that nice drawing?' (refers to my wall drawing) Shame I'm gonna cover it up! Laughter!!

Diana Taylor 1:14:44

Hahah! I don't remember!! So great.

Elly Thomas 1:15:00

That's what she wanted, she wanted us all to annoy each other, which is potentially a really productive idea

Diana Taylor 1:15:19

Yeah.

Bruce Ingram 1:15:21

You've got so many things going on Diana

Diana Taylor 1:15:23

I know. It's kind of confusing

Elly Thomas 1:15:27

You don't seem confused.

Bruce Ingram 1:15:31

You don't seem confused but I can understand why you would get somehow confused, occasionally. Because you've got so many things in your fingertips. and so many things that are exciting, but it's just hard, isn't it? These things can be time consuming

Elly Thomas 1:15:50

Or is it also to communicate things well, are you confused when you're on your own? Is it the PhD now having to just communicate your process is that where things get really confusing?

Diana Taylor 1:16:04

it's trying to bring together a lot of processes, and images and ideas. So, you know, the projects like, Oh, yeah, and it's about that too. And

Elly Thomas 1:16:16

so it's about the translating it into the structure of the thesis kind of trying to communicate what this thing is.

Diana Taylor 1:16:26

Yeah, it's, it's trying to communicate it. But it's also now, trying you know, well, if I'm going to use all of these methods, how do I bring them together? You know, is there a way? it's always been, something that I've never been able to plan, I've never, I've never had a structure I feel, or

Elly Thomas 1:16:50

They're very structured

Diana Taylor 1:16:52

Maybe, yes some structure, maybe I have in some ways that you know, they begin with the grid, then they use screen printing. There's the part with architectural fragments, but I don't know what the end result's gonna look like. So that's confusing in itself. We're now bringing in the digital print into it.

Bruce Ingram 1:17:18

You're bringing a lot more in aren't you, you're opening a door. I know how this works and we did not put on time and that's good established process. And now you're kind of doing a lot more things. which is new to you but which should be exciting.

Diana Taylor 1:17:42

Yeah, that should be exciting. Yeah

Bruce Ingram 1:17:47

Would you be doing this if you weren't in the PhD.

Diana Taylor 1:17:49

Yeah, I think so. I think you know, it's a shame. No, but it is making me think more about processes. I'm not I'm not trying to I really don't want to go down the route of illustrating the ideas. You know, I really want the processes. I want it to be about the processes and what the thesis, you know, the whole research to be about mostly about the studio practice, but also how does that relate to the way you know, the idea of making, of labour of what's going on.

Now we're in the digital era, and how that reflects that parallel what was going on in Morris's time, you know, there are direct parallels and really, it's there's so much writing on it.

Elly Thomas 1:18:54

You have got your hands already on you know what It seems to me is what is, you know, the motivating factors behind a lot of it, which is namely sort of error and the hand and all the things that are not possible, or all the things that are emptied out by just living within the Digital, you know, similarly, you know, the parallels that you've identified with Morris, namely kind of the fact that we're trying to cut across the sort of sterile repetition, you're trying to allow room for interruption and doubt. And so it just it seems like there's a lot of, you know, you've already got sort of more sort of terminology set up, and all those things that that seems like there's enough there to just, just investigate those and push those forward. It doesn't seem. It's confused in the way you want to be confused when you begin. Yay, this is all exciting. bubbling away. Where's it gonna go? That's research isn't it. It's not confused in that, you know, I don't know. You know, what on earth Chapter Two is going to be I'm going to be scratching my head is it seems like there's just plenty there to just drive forward. And as I say, maybe at certain times it is just allowing somebody else in can be helpful, you know,

making a search or being collaborative because you know, when the in the email you sent, you see what's at stake. And maybe that's it maybe for you want something a bit more to be at stake. Maybe things have got quite familiar. Yeah, you and you've quite, you're almost it's a bit far from it being confused, you kind of know what you're doing quite a lot. And in some respects, don't you I mean, everything kind of is quite. You know, you've got, you've got your handle on all these processes, really you're on top of it. And maybe, I don't know, maybe feel that you kind of want to disturb it more. I just wonder maybe it's, you know, you want you want something more? Yeah. I can't say what you want, and it shouldn't try to but I Wonder if that's the kind of you know, when things can sort of start motoring on and the practice push back against the theory because as you say the last thing you want to do this just going to be reading theory and then be just what you want the theory to kind of start to push back and question that. So something in the studio has to come in and hit you sideways in order for that to happen. So that this theory then can be used to kind of understand and set up that circular.

Diana Taylor 1:21:30

Well, I think that's why I brought in you know, the, the other person I mean, I think the other processes were starting to come in anyway, but it's really embracing you know, what can you know, can I put a cutlery dish net thing on the, you know, on the canvas, can I stitch this in?

Bruce Ingram 1:21:49

It's just an artistic doubt in terms of, you know, when do you become okay with doing something different that's out of your vision of what your work is. That might take quite a long time for you to feel comfortable with to be to be sure about its directions. But it seems that you've got to take those risks private in the studio, and find and find out and it's gonna really confuse you.

Diana Taylor 1:22:21

But it's the time to do it, you know,

Bruce Ingram 1:22:27

From the journey that you're, you're in. Yeah. In terms of the three years of what you're looking at? It seems like a good place to sort of experiment with those things..

Diana Taylor 1:22:41

Absolutely. Well, it's exciting to think where it's going to end up.

Bruce Ingram 1:22:48

Yeah. I mean, some of the things we've talked about. There's many options.

Yes, interesting this idea of the real. I'm intrigued to see how this metaphysical things that we talked about how we sort of talk about contemporary references.

Elly Thomas 1:23:10

I thought that lottery ticket work very well. I really like the idea that it's found on a walk but and then it kind of gets observed

Bruce Ingram 1:23:18

Again I think that's a reference which is a little bit yesteryear in itself, but principally it's papers. I mean, how contemporary is, you know, how can that be what we want to get down with what things you want to talk about? Things a lottery ticket isn't to you now, is that Elly?

Elly Thomas 1:23:40

Well, the now is, now's a funny one. We've sat through a whole day of everyone trying to just sort of agree on what the now was at UCL. Yes, yeah. And it is what you came away with was the now's gone. As soon as you start talking about the now, you point to now and it is disappeared.

Bruce Ingram 1:23:59

I guess its how you position something in a time frame.

Elly Thomas 1:24:02

Yeah. But I suppose it's maybe if we were faced now with immediacy, and then everything is now because what you're dealing with is the fact that the past is continuing now the past isn't something that's progressed beyond it's just here and active and that it's this simultaneity in a way that the now is the simultaneous isn't it is the thing that you kind of you look at out of the window that then interrupts the thing that was, you know, sort of the bit of wallpaper you reveal when you're taking off the other bit of wallpaper. It's that layering that starts pushing back and so it's that, you know, now is not ever flat even though you're dealing with flatness. That's what I find quite interesting just on a material sense that that kind of everything is flat, but nothing is flat kind of conception isn't everything to you is sort of the fact that anyone time they're all these kind of references interwoven, these time frames interwoven. And, yeah, I just wonder how, you know, those can be sort of materialized in a sort of exploded sense, because they're already there. But I mean, it might be even just thinking about why just asking some things with like, why wouldn't you do certain things so for example, you don't usually walk in there you don't cut back into you know, say like, as Bruce says he kind of continual with us and everything, constructing, destructing destroy, destroy, whereas you will cut and then apply. Yeah, sometimes it's just asking, you know, really dumb things of like, why isn't that, what's going on there? Because there are there's a whole set of decisions that are going on behind that. The reason you're not cutting back into that.

Bruce Ingram 1:25:56

Those questions become obvious to the outsider looking on. Which is why It's helpful to have these chats have come down to the question I asked first about how you feel about these in relation to this because I think for us, we see all this maybe as the same thing,

Elly Thomas 1:26:14

Yeah exactly, yeah.

Bruce Ingram 1:26:15

But for you it might be very different, and being textile based and, you're not as knowingly sure of it.

Diana Taylor 1:26:25

Exactly. Yeah. Well, I'm pleased. I'm glad that it is speaking the same language.

Elly Thomas 1:26:35

Yeah, completely.

Diana Taylor 1:26:40

I want to be, you know, separate in a way, in that they're just literally stretched and

unstretched. And maybe I'm gonna make that a bit more explicit, but just in terms of using perhaps different found materials within hangings and other fabrics and things.

Bruce Ingram 1:27:06

Particularly in a sculptural sense. Elly and I keep thinking about these things, but you know, in terms of even in terms of picture, so in separate pictures together and hanging them and yeah, you know, overlapping... overlapping painting which the painting comes off the wall like you've done previously. Yeah, you know, and suddenly it's a whole dynamic world that you walk into where it's shifting in detail, scope, objects, references. You know,

Diana Taylor 1:27:37

one thought, actually, and it's something that came up in the presentation was, you know, how did I define the digital and there was some there was basically there was the work and then there was the PowerPoint next to it. We would myself and another woman talking about our work.

Elly Thomas 1:27:56

How did you define digital?

Diana Taylor 1:27:58

So I was kind of saying that in my work, I didn't feel that I was using the digital in an explicit way it was just digital printing. But that actually I was more, I think the digital is very difficult to define today because it's just seeps into everything. And I didn't want to kind of make, I want to bring digital print into the work but not to be considered completely separate from the analogue in a way. There's so many references to the digital and just the traditional kind of, you know, sewing grid, things like that.

Bruce Ingram 1:28:47

Do you think it can dictate the digital reference?

Diana Taylor 1:28:55

What do you mean?

Bruce Ingram 1:28:55

I didn't have it

the digital can have more of a weight within it. If that's included in your work like, that becomes the thing that people come to somehow.

Diana Taylor 1:29:14

I think it's about for me bringing in would be just bringing in another language,

Bruce Ingram 1:29:25

same as a screen printing,

Diana Taylor 1:29:26

same as same print, you know, it's just kind of expanding

Bruce Ingram 1:29:30

an image.

Yeah.

Diana Taylor 1:29:33

And there's lots of dichotomies going on in this. You know, there's lots of opposites going on in the work and I think that will just be another bringing another language to the work and there's one

Bruce Ingram 1:29:48

And it feels like quite a big language.

Diana Taylor 1:29:50

Yeah. But say what she was saying was how she enjoyed the screen light next to the hanging....the light from the projection sorry. Next to the hanging and she said, I challenge you to bring the digital into your work more than you are doing it in a very analogue way.

Elly Thomas 1:30:13

But see, this is how I am struggling to understand this is how much are you reacting to the digital? Yeah. Or how much are you supposed to be incorporating the digital?

Diana Taylor 1:30:23

Well, I want to incorporate in my, my research is really to see how can we how can it be used? or How can it work? How can you know,

Elly Thomas 1:30:33

Can the digital, just be a state of mind as well, the fact that we're constantly online, you know, in vivo, does it have to be literalised? That sense because there's something very digital just about the flattening of hierarchies to talk about the fact that everything is instantaneous that that is the world we live in. Where everything is all at once. It's looking at that. It's almost like a Google search or, you know, that you've just got this grab of everything that's happening so that's what I'm saying. So that's the thing that I'm struggling to understand to some degree, just how much can it just be the digital more be a method and an approach? And how much does it have to be... this was digitally created which is there in a material sense. So yeah. What do your supervisors push you towards? What is it they're expecting?

Diana Taylor 1:31:21

Well, they're not. I think they're not necessarily expecting or pushing me into a particular area.

Elly Thomas 1:31:33

As much as wanting a position maybe?

Diana Taylor 1:31:36

Yeah. I mean, one of the one, the course leader was the one who sort of said, you know, I'm just loving the screen light next to your hanging. I challenge you to bring that into your work. And I did think or maybe there could be like, you know, I've been watching most of YouTube videos. How do you how do you do this? How do you use an embroidery thread? How do you make a quilt border in a, and sort of wondered if that could be interesting. projected onto part of the hanging that was empty or I don't know. I mean, I haven't tried it and it was just a thought just as a separate thing in itself, but then I spoke to one of one of my supervisors who

also said, Well, I think these are very digital, you know, just the languages that you've already got going on. Yeah. And then somebody else has said, Well, you know, maybe it's more about the digital era not really necessarily using digital processes but the fact that this is...

Bruce Ingram 1:32:35

It's the fact that you're doing it in the world today.

Elly Thomas 1:32:37

Yeah.

Bruce Ingram 1:32:38

It is something of itself.

Diana Taylor 1:32:41

Yeah. And I suppose that wallet actually that's probably what is expected of me that there is this kind of investment in the value of handmade in in what you know,

Elly Thomas 1:32:55

Just thinking again about you know, the fact that is Morris and Morris was a reactionary.

the whole point of the block print was, you know in response to mass production. So yeah, yeah. What you're doing there as much as anything as speaking to rather than a submissive?

Diana Taylor 1:33:18

Yeah. And it relates in some ways very much to there's another strand to it, which is underlying, which is the idea of well-being, you know, and how making by hand, you know, that's why we're all making things by hand to get one more again, but, you know, there is something about well-being and that sort of approach and that's something that Morris was very concerned with, like how can we better live our lives. So I think this runs throughout it and is the kind of reaction against the digital screen and the time that we live in.

Bruce Ingram 1:34:04

I think it's been interesting exercise for you, in terms of your research, to actually try to sort of communal piece of some of the things you talk about with collage, or just working with a group of people for a certain period of time to make a section of something, whether it's screen printing or doing something, and then you cut it up and put it together. So you're bringing somehow other people's experiences into this, or unknowingness of the work becomes some claim.

Elly Thomas 1:34:41

on that. So now, isn't it? I mean, the whole point is that digital and the, you know, the internet generally is just, it's the community

Diana Taylor 1:34:50

Yeah that's where the idea that I kind of argued in that, I can also using the digital as a communicative way to get unfinished tapestries from people I don't know and for reasons I don't know why they weren't finished. And I suppose it goes back to ideas of authorship, but the idea that it's like having a studio assistant, I don't know who they are. And they're not necessarily named in the final work.

Bruce Ingram 1:35:25

They're just images aren't they.

But go back to the idea of the quilt as far as you know, look at that place that has a quilt making group, they come once a week, which is so ancient, the idea isn't to say like 19th century but these older women group every week to to stitch and do quilt making and it's came about it's a well being thing.

Elly Thomas 1:35:52

And the quality of conversation that's possible through shared activity.

Bruce Ingram 1:35:56

Wait, wait is this about these women who obviously retired, but enjoy the slow investment, but also it's about companionship and, and sharing an experience. I just wonder like, you know, teaching someone a process we teach. Yeah. But with your framework of knowing knowledge about what you want from it. Okay, that's what you're setting up the rules to Yeah, to play. You might get great results, which would incorporate something.

Elly Thomas 1:36:34

I think, to me, I do like what to say, Oh, you know, it's very presumptuous of me to tell you what you're thinking. But I wonder if what you're kind of that that sort of restlessness you're feeling now is sometimes feeling that that sometimes comes from a feeling of something not enough is happening, you know, somewhere in your gut, but you just don't know how to articulate it at the time or where it's going to come. And it comes back to this question of you saying what's at stake? And maybe you do need to up the stakes for yourself a little bit. Yeah. And just kind of force something you could carry on here, you know, for the rest of your life, you'd have enough material here right now sitting here to carry on forever, you know. And so it's how does that quiet space get you know, how does something come barging in the middle and you've just got to get on with it and respond and learn something about yourself you know, as much as you'll be learning from them and what they think, learning and how you respond to them in that situation. You know, as I say that every time I think my work's moved on, it's always been because there's been something outside that's come in whether it was working with kids and that sort of set me off on this path and then with Jenny I'm still kind of understanding what I love working with Jenny and it's still with you then every stage, it's not like that projects over and then you move onto something else, all those things just carry on into the next. So yeah, it's not literally saying like okay, go off and you have to find a group of people. People but whatever, in some sense, how that is, just something, some big problem

Bruce Ingram 1:38:06

It's going to give you a new position in you feel about it as well,

Diana Taylor 1:38:10

yeah that's really interesting.

Elly Thomas 1:38:14

It's getting out of the head scratching.

Bruce Ingram 1:38:15

You might find it liberating or you might hate it. But yeah, you'd have that information to think about respond to.

Elly Thomas 1:38:22

Yeah, exactly. Because I think that's the biggest problem with the PhD you know it's over a long, you know, it's a long time, but it's not long at all at the same time. It's this strange in between. and, and there's so much time to be on your own, in your studio, and you're like, you're just scratching your head. Yeah. And you're kind of you can dangerously get removed from the world. Yeah, yeah. And and then something is, you know, you know, from all the years you've been teaching something in an hour can happen that was suddenly go ...

Diana Taylor 1:38:51

It can change the way you think about it yeah

Elly Thomas 1:38:54

and it is the world coming in again in some ways.

Diana Taylor 1:38:58

It's funny because I work on these and I think god this is gonna take like such a long time to do that bloo pattern! Why have I done that? I need an assistant!

Elly Thomas 1:39:07

But then you don't have to because there may be what you're creating is something a bit more urgent. Maybe you need at that point when you're craving something more urgent, oh my goodness, do I have to labour this to the end? Maybe it is another speed that comes in. If I kind of said like, get a Stanley knife now and hack into it, you know, if you say no, why would it be no, why is that wrong? And it's all those sort of things of like, what what's going on with my pattern of thinking, you know, we all do that. You know, myself, I have these things that I carry on doing on and on and on, and at a certain point something is happening, and that can force you to go is that happening for a really good reason? Is that why it's coming back and back? Or is it just habitual and you don't know until something forces the question and forces the issue in a sense.

Diana Taylor 1:39:55

That's a really good point. Yeah, to collaborate with others will be really interesting. And yeah, maybe if that's historically..

Bruce Ingram 1:40:06

But it could be something you just end up looking at that helps in your research.

Diana Taylor 1:40:09

Yeah, it doesn't have to be like this is what I do. I just thinking how it would fit with this leveling and this kind of corrupting more. Because you already as you say you're already collaborating, aren't you with all the found imagery.

From this point we begin discussing friends' work for a few minutes.