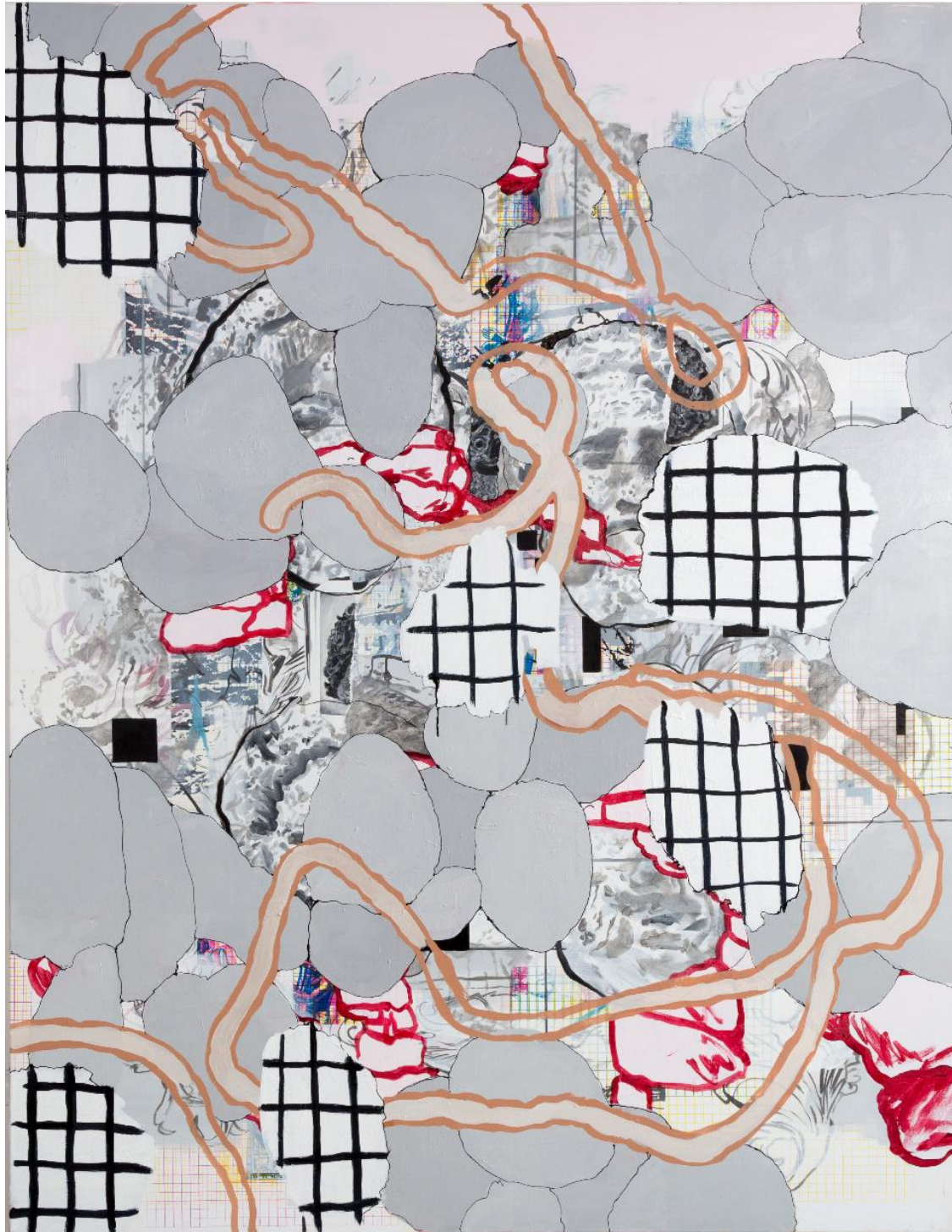


Appendix. 1.1 Contemporary British Painting Prize, February 2020

The text has been transcribed from a conversation on painting at the Contemporary British Prize opening, with Joe Packer, winner of the prize 2018. ASC Gallery, London. 7/2/20.



Diana Taylor. Museum Ghosts, 2019.  
Oil and acrylic silk-screen on canvas. 180 x 140cm.

J.P: A painting like this, how does the painting start, where does the seed of it come from?

D.T: I'm starting with screen-printing grids. They're grids from usually graph papers, or sewing patterns, or knitting papers, craft and needlework. This one is just a graph paper. It's an ongoing series of graph paper paintings that started with this screen printed grid and also these screen printed pieces of clip art. You can just about see them in places. What happens with my painting is it pretty much gets obliterated throughout and abstracted throughout that process. So the first layer is screen printed, and using at this time, CMYK mostly, referring to print itself but also I'm using the archive all the time, both digital and analogue so my work is very much about flatness.

J.P: So when you start you don't have a preconceived idea; you don't have an idea what you're going to paint when you start?

D.T. No, not at all, and I can't work from another image, even if I make a collage, which I do, I make collages, I don't plan them and I really love the process of painting and where it takes you. You know, they go through so many stages. I photograph them at different stages and I just kind of listen to what it's telling me, a lot of the time it's saying cover up parts, there needs to be some breathing space and that's how a lot of the big pebbles and un-painting starts happening.

J.P: So each decision is response to your previous decision in a way

D.T: Very much so, yeah. But I'm very aware that what I want to build up is this notion of poly-temporality that I'm very much interested in as a kind of time, as a reflection of the times that we live in today.

J.P: I like that you said there's a kind of constant contradictory decision making, going back and forth, painting/un-painting, stitching/un-stitching so that the image itself becomes a ruin. I thought that was quite a good line, that idea of painting being a ruin and all the previous decisions. So, if you're responding to all the decisions, how do you decide when to stop?

D.T: I mean that's a very difficult question to answer really because it's a visual thing and I suppose it's just when I find there's a balance.

J.P: So you've got some idea of it but you can't say what it is.

D.T: Yeah, I want the painting to be really flitting between abstraction and representation, I want to be almost obliterating the image and for it just to be hanging on to something recognisable.

J.P: I like the fact that thinking about the reproduction, you look at it and you think it could've been drawn on a laptop or something, that it's also painted its' very visceral; there's a lot of gestural brush-marks and you can see the physical making of it. There's a real push and pull going on between something that's quite graphic and digital in terms of a language but it's actually sort of physical, old school sort of analogue painting, which I believe is a kind of thing you've got going on.

D.T: Yes, I'm also very much interested in mistakes and for those to be visible rather than trying to perfect anything, I'm kind of anti-that! So I try and create those opposites, I really

like painting stuff out and I'm fine with the marks that have been there before, but I also really like the contrast of flatness and some texture. Recently, and in a couple of works that were in the show (at Huddersfield) there are some collage bits.

J.P: You said you're stitching as well

D.T: Yes, there isn't any in this painting.

JP: Just that's a very fixed thing, it seems like a very determined decision that you've committed to that will stay there in the paint, physical stitching, or do you sometimes unpick the stitching and take it out again.

D.T: Well, in the paintings I'm working between paintings that are stretched and hanging textile works at the moment so they both do different things but they're made up of the same languages. I suppose with the hangings, they're kind of cruder or sloppier, there's lots of threads hanging. With the stretched paintings, I want that (the stitch) to be the last gesture.

J.P: That's interesting.

#### Audience questions:

X: I'm interested in the screen printed elements and how you select your images, because the process involved, it can't be quite as instinctive as painting, so do you have a stock of screens at the ready?

D.T: Not really, these were made when I was teaching in a college in North London for a while, and they had huge textile beds there and I could work when there were no students there too, which was great because you could just do it all. At the moment I'm screen printing, where I do my PhD in Sheffield so I do a lot of the prints there, but I don't really have a stock. I tend to just print an image once or twice so I'm not using print in a way that is typical to its nature, like repeating it although I'll print it over, but in terms of the actual imagery I suppose just going back to the idea of poly-temporality, and I'm interested in cultural motifs from different ages, there's the Greek Cypriot background of my own and a real preoccupation with Ancient Greek sculpture that I keep going back to but there's also an interest in the way that we make things so I'm often looking at books that are about tools, like early tools that we used, or artefacts, that's kind of becoming a theme that I keep going back to; diagrams of how things are made or machine or those sorts of things.

X: So they kind of perhaps reflect the way you construct the painting

D.T: Yeah and an interest in the hand in a digital age. That's the over-riding interest. I've got tonnes of images and books and I've just recently started to classify them because they're all over the place and I think that's the main thing that comes out; about these themes of technology, the way that we make things and artefacts from different histories. That's massive!

Y: Along those lines, do you ever think, or was there ever a moment when you wanted a painting to be part of the (textiles?)... I'm interested in the equivalencies between textiles and the stitched line of the painting. You obviously don't make work that is just the textiles playing with the poly-temporal...but obviously you're a painter as well. Were you painting first and then you got interested in textiles?

D.T: Yeah I was painting first and my mum was really into sewing and loads of needlework and I was using her patterns like craft patterns, she was really into craft, so I was using those by transferring and using the grid as a way to transfer those patterns into paint and then what I realised was that there were references to early mosaics and early computer games and stuff that I grew up with as well, as well as the digital reference and I really like that. In 2015 when I was asked to do a short residency at Modern Art Oxford, in response to William Morris and Andy Warhol show and I thought I'm going to use all of these fabrics now that I've got and I don't want to paint in front of anyone, I definitely don't want to do that, so I started making these big hangings from all these fabrics that I'd collected and that were partly my Mum's and partly things that I'd collected and so I just thought I'll make these hangings so it definitely started from there and then I wanted to bring it in more, to actually stitch the fabrics into the paintings, which is starting to happen.