

New Light
Damian Taylor



Hand IV (2022)
Pigmented alkyd on aluminium
80 × 48 cm

Following spread
Hand IX (2022)
Pigmented alkyd on aluminium
192 × 120 cm

Hand VIII (2022)
Pigmented alkyd on aluminium
192 × 120 cm







Hand V (2022)
Pigmented alkyd on aluminium
48 × 80 cm



Previous spread
Hand XII (2023)
Pigmented alkyd on aluminium
40 × 55 cm

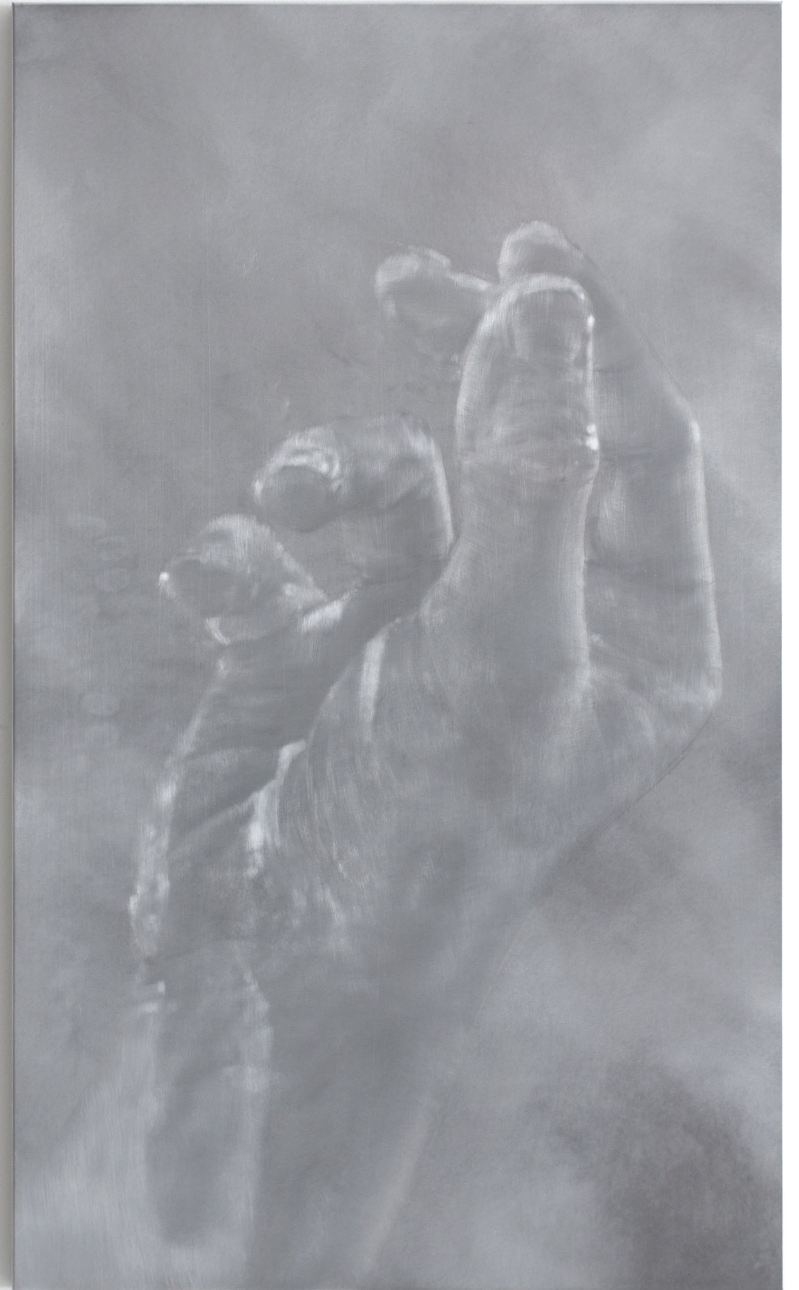
Hand XIII (2023)
Pigmented alkyd on aluminium
40 × 55 cm







Hand X (2022)
Varnish on aluminium
80 × 48 cm



Objectivity (2023)
Pigmented alkyd on aluminium
120 × 160 cm





New Light

The images in these paintings are formed by the play of light on abraded metal. If the light changes the work changes: a positive can become a negative or simply disappear. New forms coalesce and dissolve. As with people, important aspects are only revealed in certain situations or in particular company.

The process looks back centuries, to luminous little paintings in oil on copper, while emulating the light that penetrates from beneath hermetically sealed electronic screens.

Although the works are produced by hand, the images typically derive from photographs. The hand when making touches old shadows, caressing hands from long ago. Light reanimates past light. Unfixing the fixed, the paintings establish unexpected connections between existing images in order to open a space for new histories.

Photographing a work undermines this openness of the image, tying it to one or several of numberless possibilities. But it also invites reflection on the complex powers at play in seeing and being seen more broadly—on what it is for visibility to be denied and for the intimacy of touch to be withheld or distanced by technology.

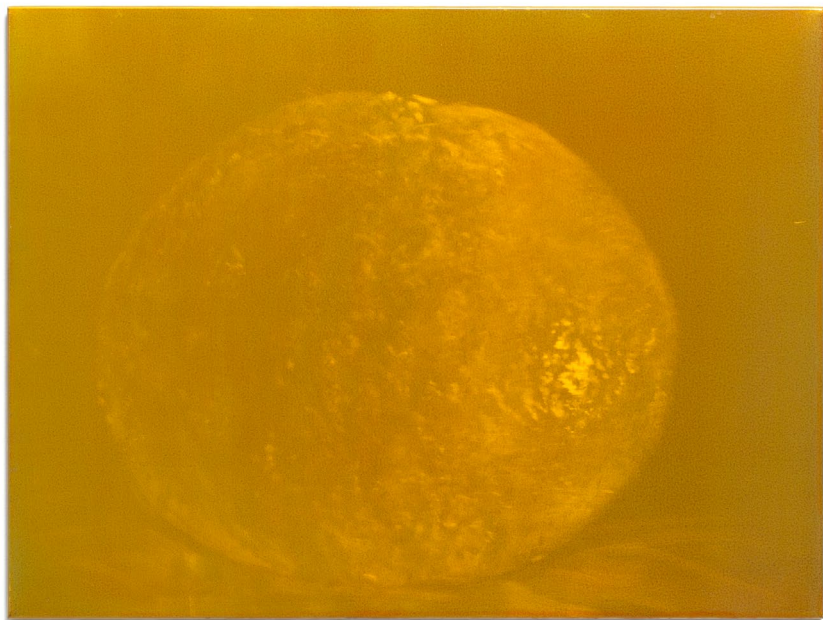
Perhaps also something of the work of dreams: tenderness and banality and beauty and horror combined to form newly meaningful connections, constellations within which each seemingly discrete star also carries the history and anticipation of other possibilities. A constellation as much in time as in space, in which absence has presence. A work in progress, always becoming.

To turn to the hand is both to return to the earliest subject in the history of visual representation and to the means through which our ability to depict emerged. My return to the hand grew from a desire to connect to this legacy, groping back to something powerfully human, something that has captivated artists across ages and that is indivisible from our biological and technological evolution. To connect with an unfathomably ancient impulse at a new dawn.

While the hands have been the primary means through which we have reshaped and attempted to master the material world, clouds have long symbolised and embodied the boundless and uncontrollable. They have stimulated our understanding and beliefs, our attempts to make sense of what we see and what is beyond the visible.

Hands and clouds suggest poles of the material and transcendent, the tangible and intangible, the proximate and remote, the malleable and the formless. Developing out of an initial fascination with hands and clouds, the works below draw from varied histories in order to explore the energy released by the confusion or collapse of these poles.





Tangerine (2022)
Pigmented alkyd on aluminium
48 × 64 cm



Previous spread

*THE MOON: CONSIDERED AS A
PLANET, A WORLD, AND A SATELLITE
(BACK OF HAND) (2022)*

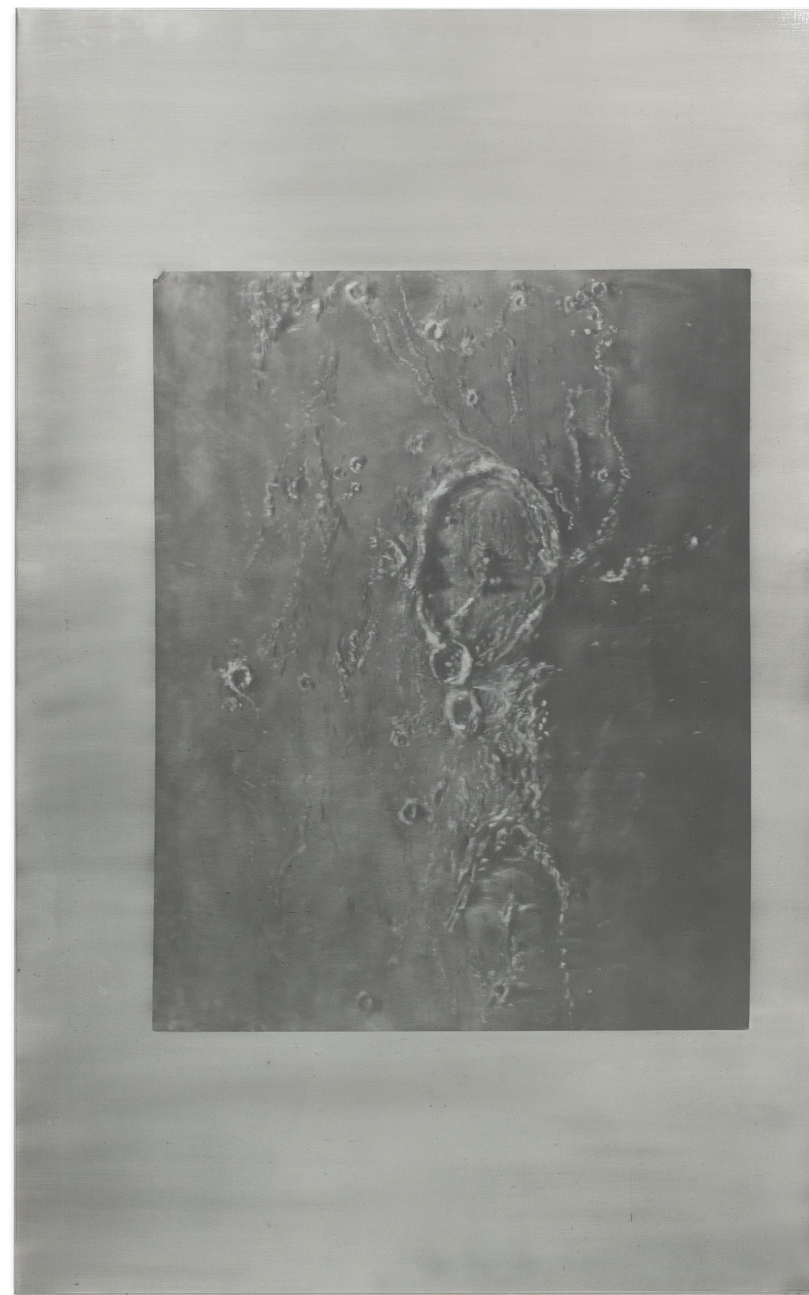
Pigmented alkyd on aluminium
72 × 48 cm

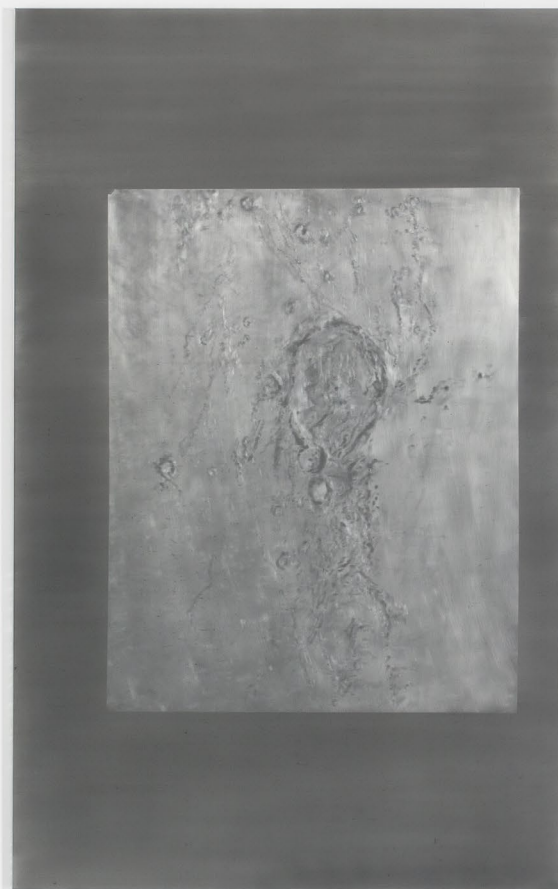
*THE MOON: CONSIDERED AS A
PLANET, A WORLD, AND A SATELLITE (&
WRINKLED APPLE) (2022)*

Pigmented alkyd on aluminium
72 × 48 cm

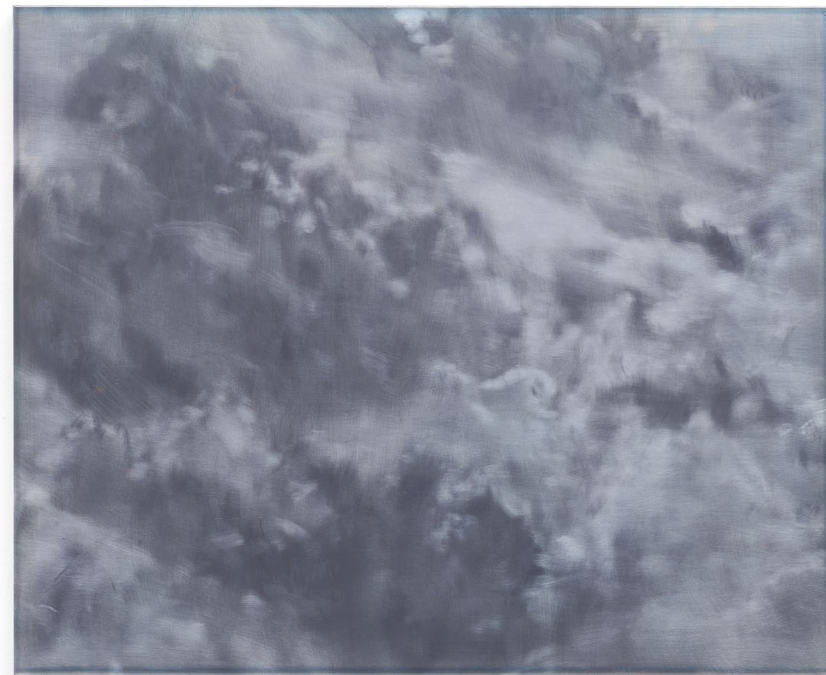
*THE MOON: CONSIDERED AS A
PLANET, A WORLD, AND A SATELLITE
(GASSENDI NOV^r 7. 1867 10 P.M.) (2022)*

Pigmented alkyd on aluminium
192 × 120 cm



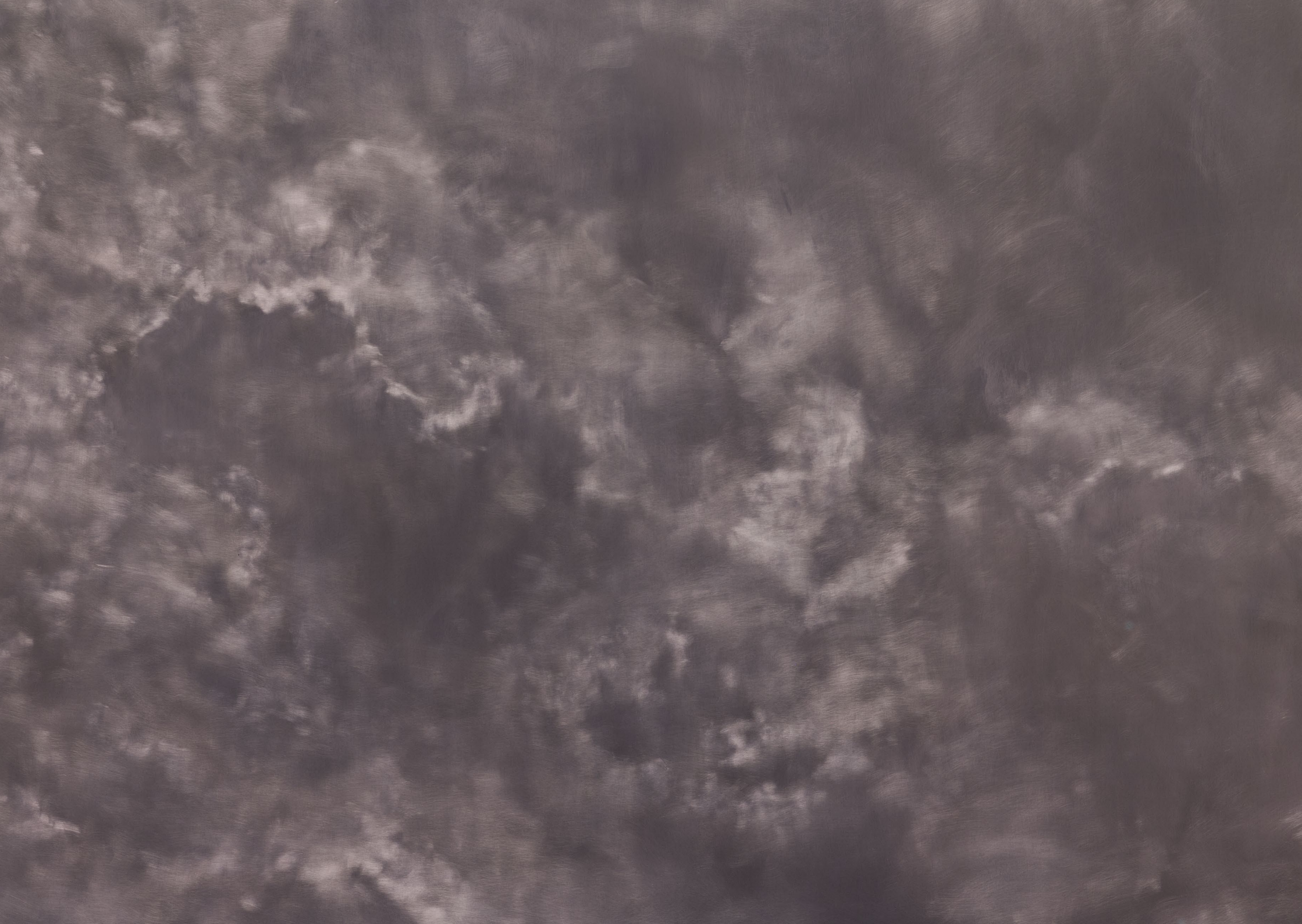


25th. Sepr 1821 around from 2 to 3
afternoon looking to the north—Strong
Wind at west, bright light coming
through the Clouds which were lying one
on another (after Constable) (2023)
Pigmented alkyd on aluminium
36 × 44 cm





Hampstead Heath, 25 September 2019, 14:41 (2023)
Pigmented alkyd on aluminium
80 × 120 cm

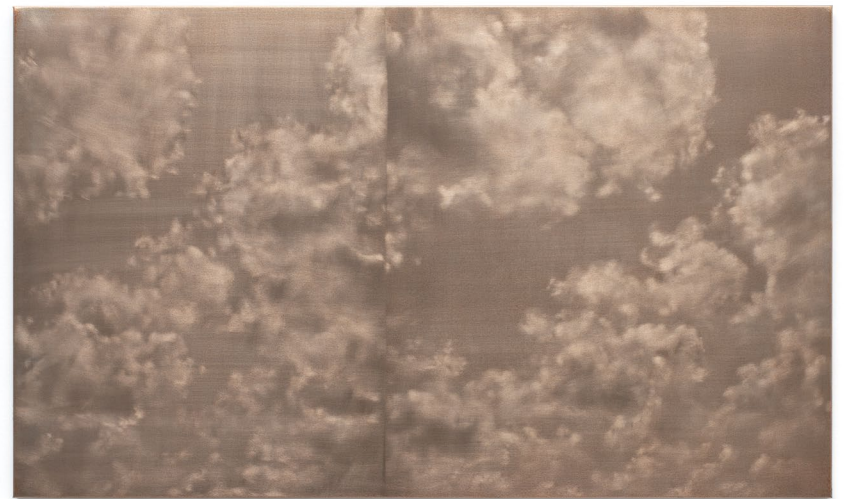


Hampstead Heath, 25 September 2022, 14:40 (2023)
Pigmented alkyd on aluminium
120 × 80 cm

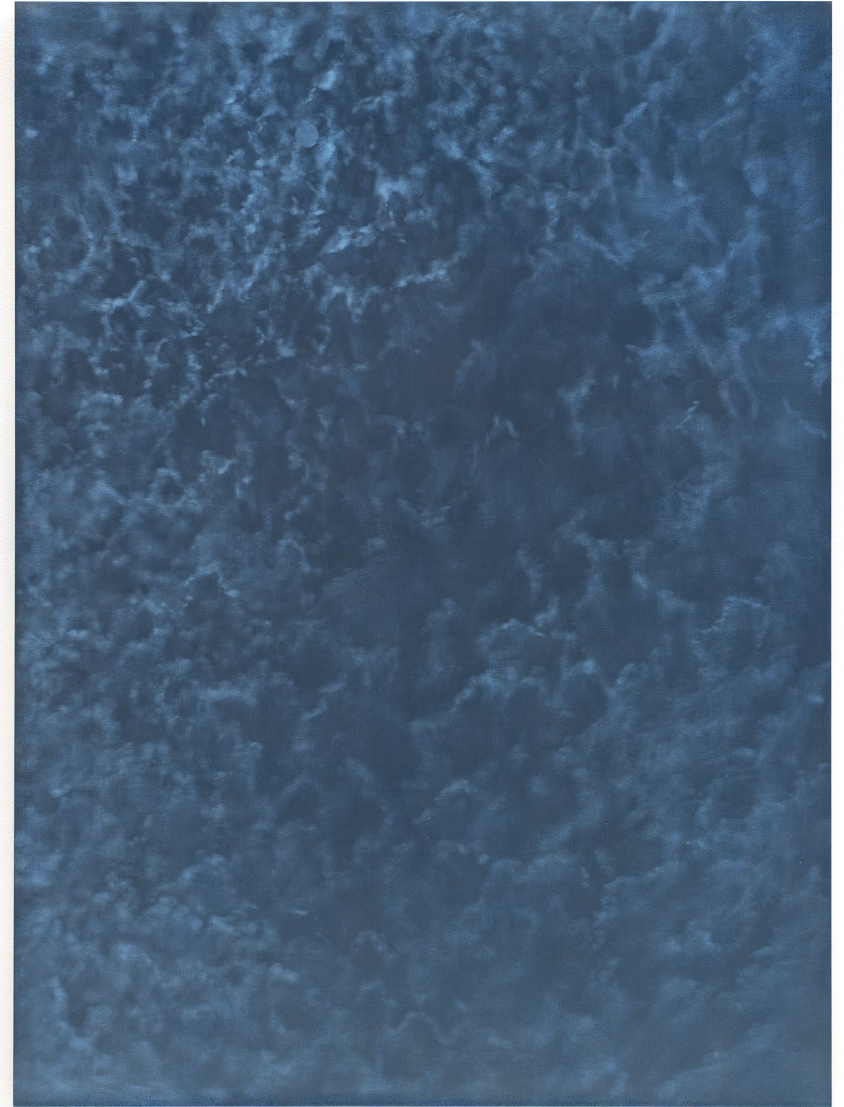




Study of Clouds (after Helios) (2022–23)
Pigmented alkyd on aluminium
48 × 80 cm



Equivalent III (after Stieglitz) (2022)
Pigmented alkyd on aluminium
108 × 80 cm



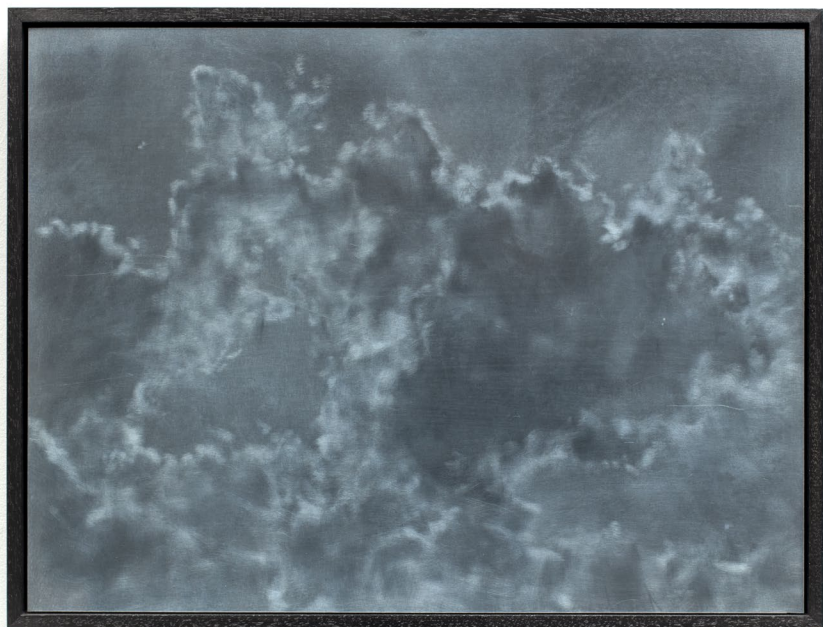
Woolwich (2023)
Pigmented alkyd on aluminium
72 × 96 cm





Blà Bheinn, Skye, 26/04/2024, 10:10 (2024)
Pigmented alkyd on aluminium
120 × 192 cm





Previous spread

166 Mittelweg, Hamburg, 22/09/2022, 14:11 (2022–23)

Pigmented alkyd on aluminium

36 × 48 cm

Seaford Head 07/10/2022, 13:30 (2022–23)

Pigmented alkyd on aluminium

36 × 48 cm





Brixton Hill 24/08/2022 (2022)
Pigmented alkyd on aluminium
192 × 120 cm

*Photographic Section, U.S. Air Service,
American Expeditionary Forces (1918) (2023)*
Pigmented alkyd on aluminium
72 × 96 cm





Project Pigeon I (2024)
Pigmented alkyd on aluminium
30 × 21 cm

Project Pigeon II (2024)
Pigmented alkyd on aluminium
30 × 21 cm





[View image of the book cover](#)



CROSSROADS (2022–23)
Pigmented alkyd on aluminium
192 × 240 cm (two panels)

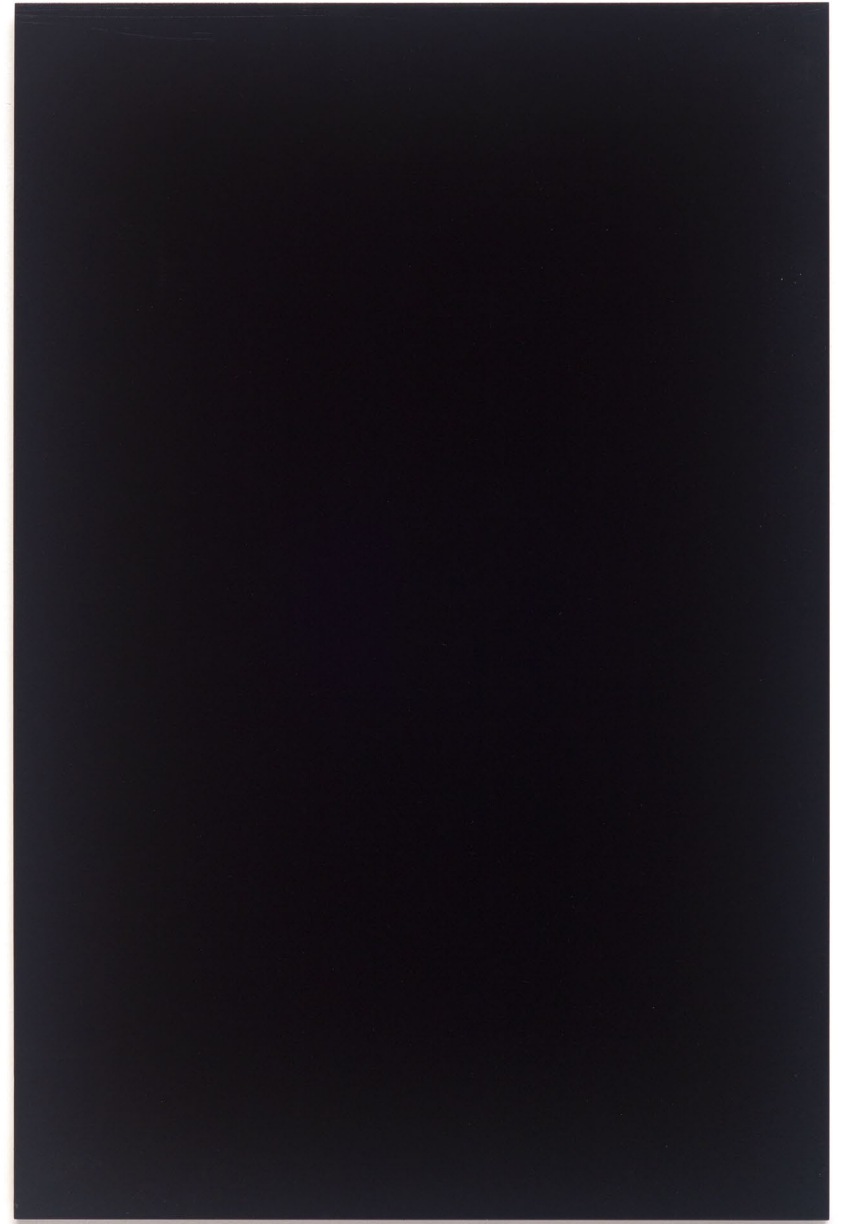




Doorstep I ('scenes typical of the American family at home', 17 March, 1953) (2023–24)
Pigmented alkyd and spray enamel on aluminium
72 × 48 cm

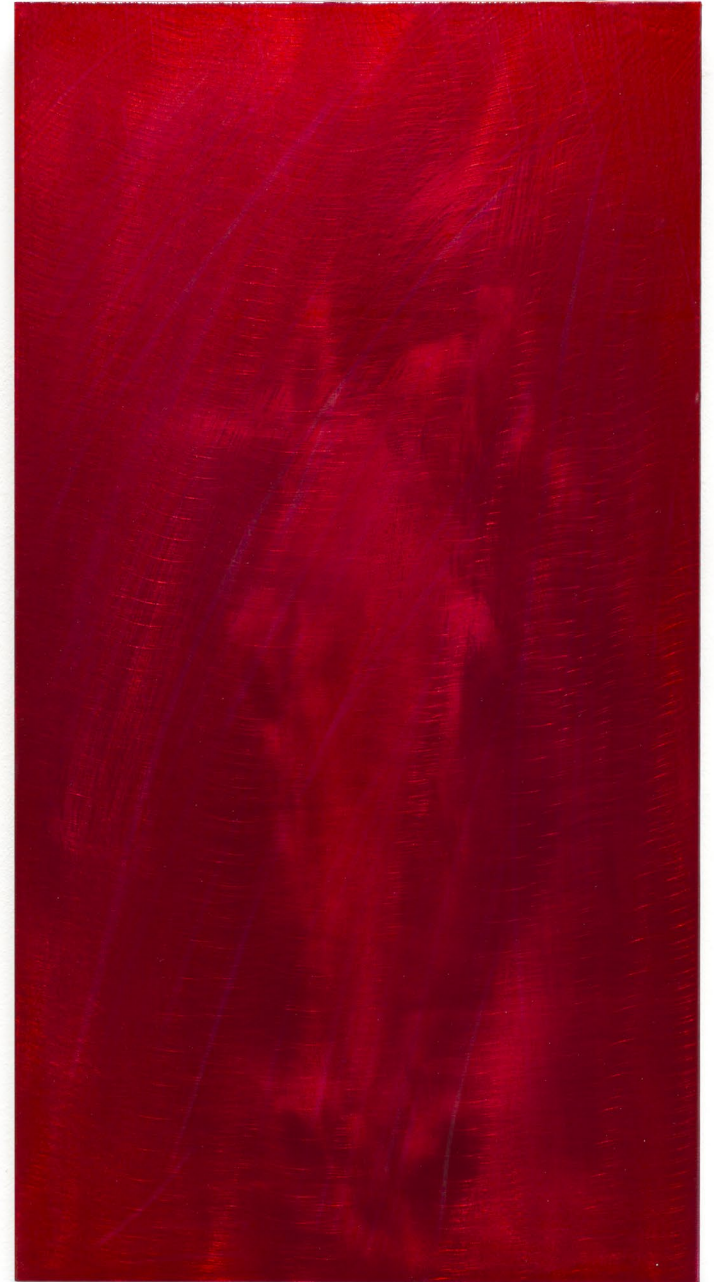
Following spread
Doorstep II ('scenes typical of the American family at home', 17 March, 1953) (2023–24)
Pigmented alkyd and spray enamel on aluminium
72 × 48 cm

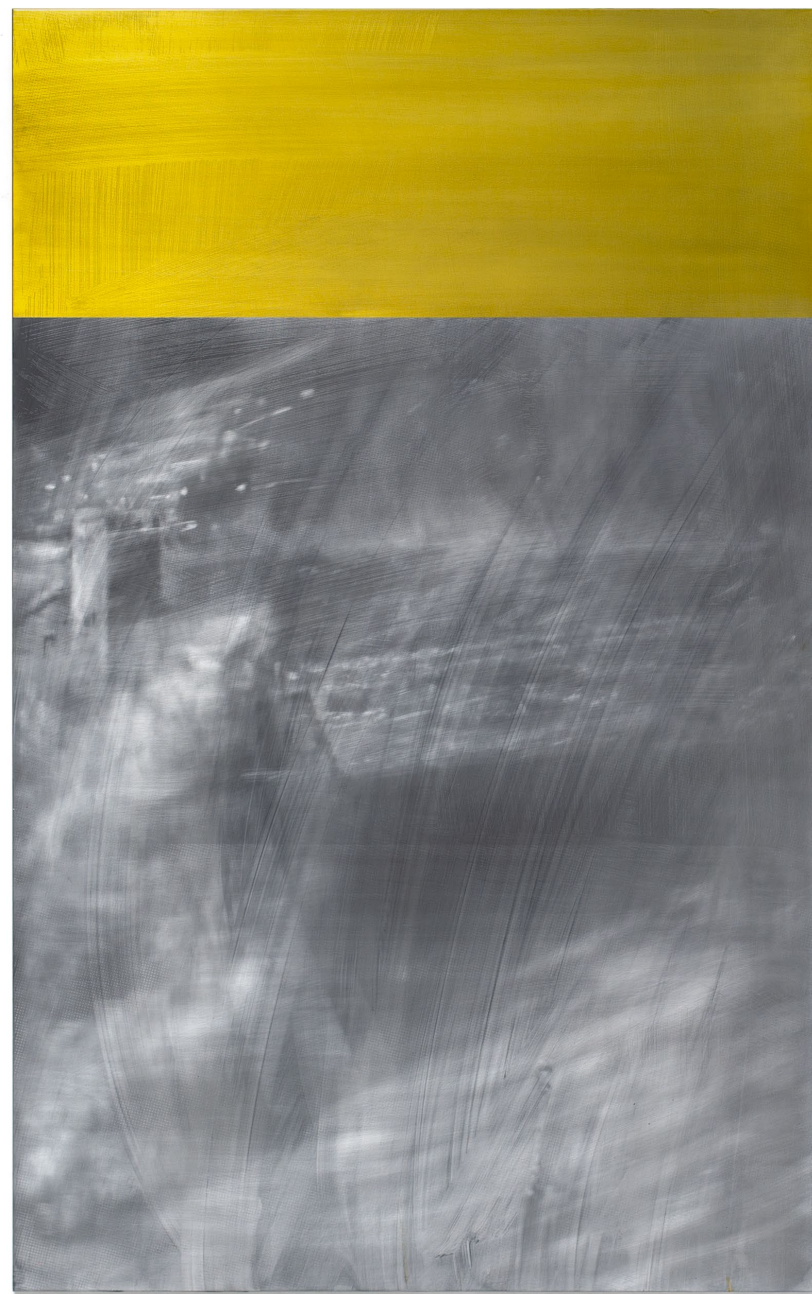
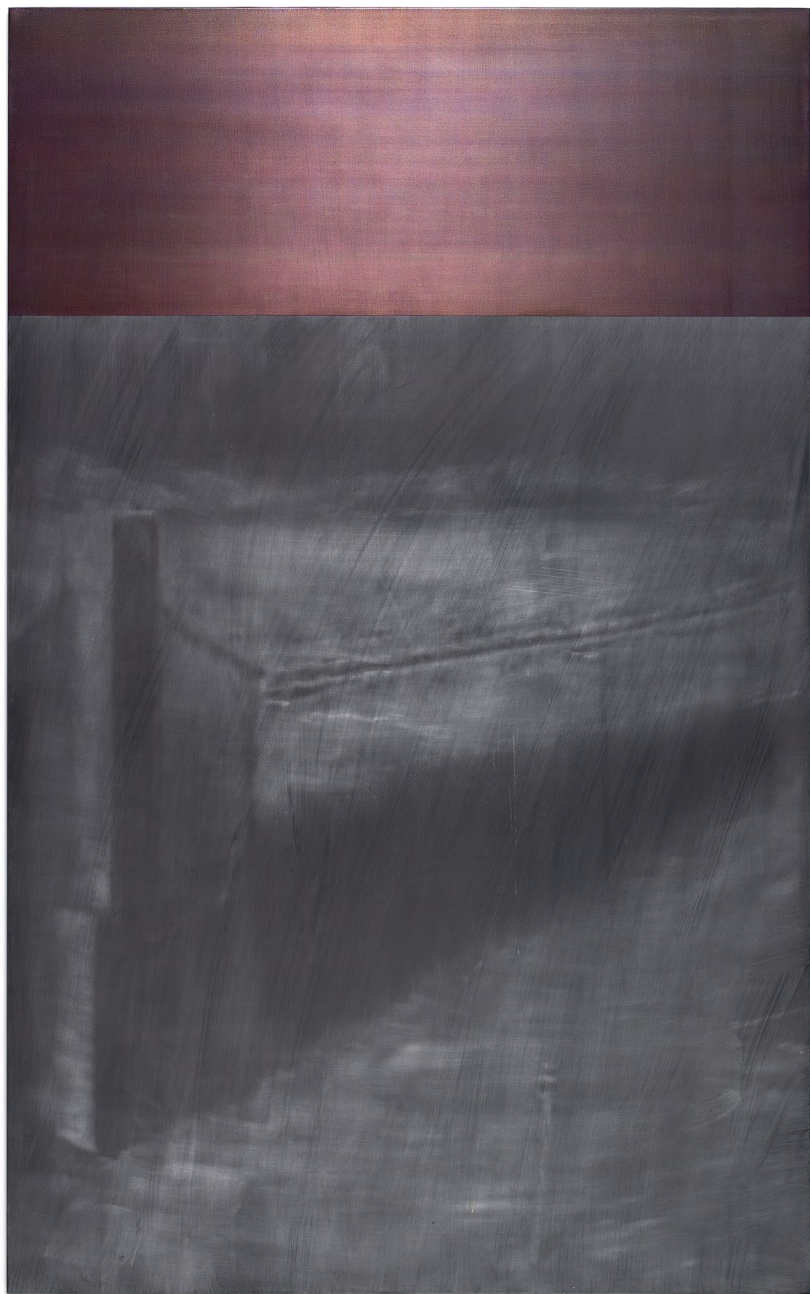
Doorstep III ('scenes typical of the American family at home', 17 March, 1953) (2023–24)
Pigmented alkyd on aluminium
72 × 48 cm





Horse (after Géricault) (2024)
Pigmented alkyd on aluminium
48 × 30 cm





Previous spread

Upshot-Knothole Annie I (17 March, 1953) (2024)

Pigmented alkyd on aluminium

192 × 120 cm

Upshot-Knothole Annie II (17 March, 1953) (2024)

Pigmented alkyd on aluminium

192 × 120 cm



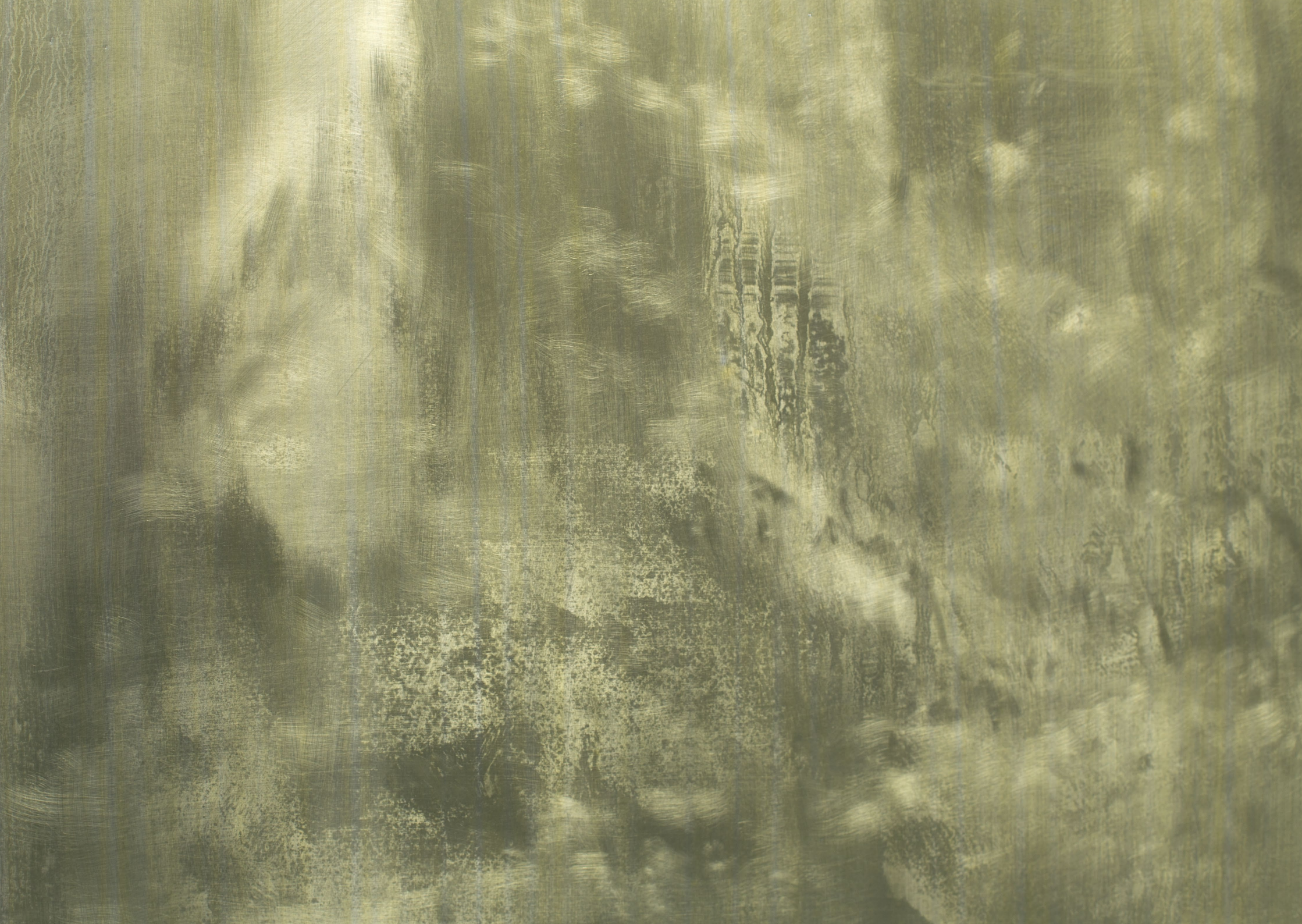
37°10'N 116°02'W (2023)

Pigmented alkyd on aluminium

120 × 90 cm

The Shirt of the Emperor (2023)
Pigmented alkyd on aluminium
96 × 64 cm







Other Light ('The Geologists') (2022–23)
Pigmented alkyd on aluminium
108 × 120 cm







Blind Children (after Sander) (2024)
Pigmented alkyd on aluminium
120 × 108 cm



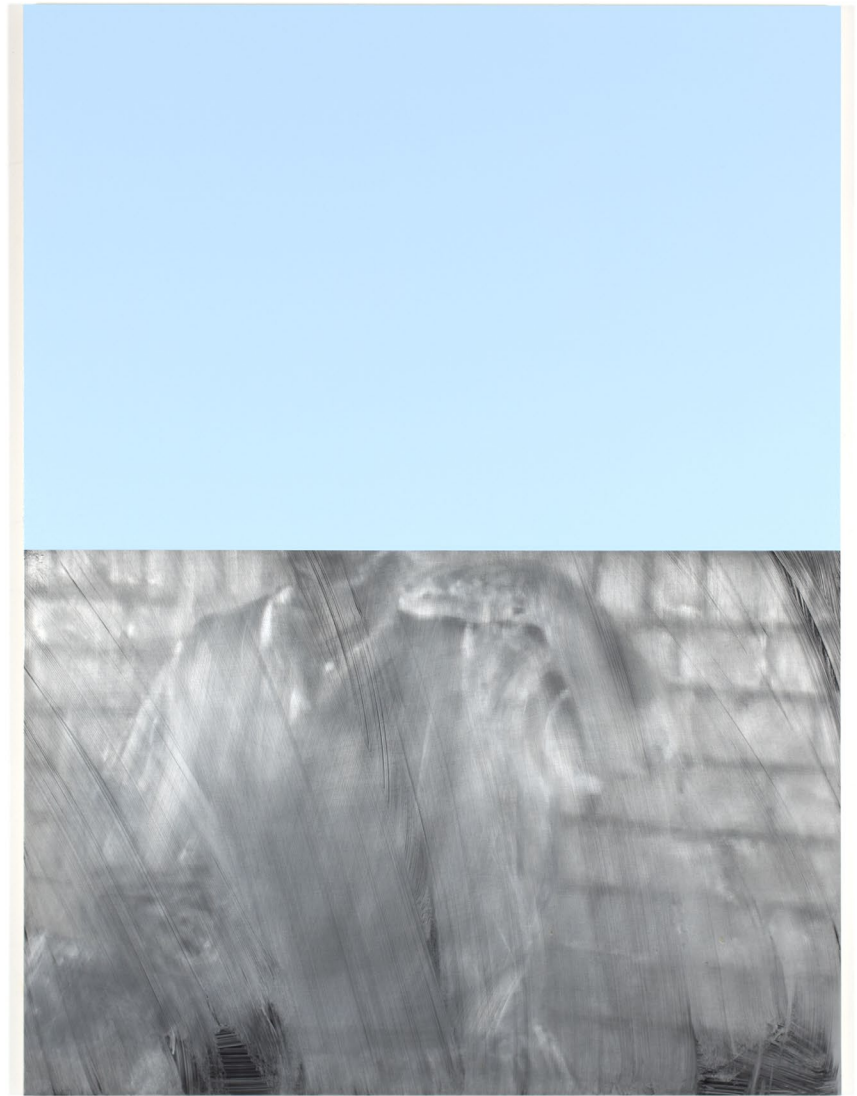
Blind Girls (after Sander) (2024)
Pigmented alkyd on aluminium
120 × 80 cm





Blind Children at their Lessons
(after Sander) (2024)
Pigmented alkyd on aluminium
120 × 80 cm

Children Born Blind (after Sander) (2024)
Pigmented alkyd on aluminium
120 × 90 cm





Blind Girls (after Sander) (2024)
Pigmented alkyd on aluminium
48 × 72 cm











HK Paws (2024)
Pigmented alkyd on aluminium
72 × 32 cm



Following spread

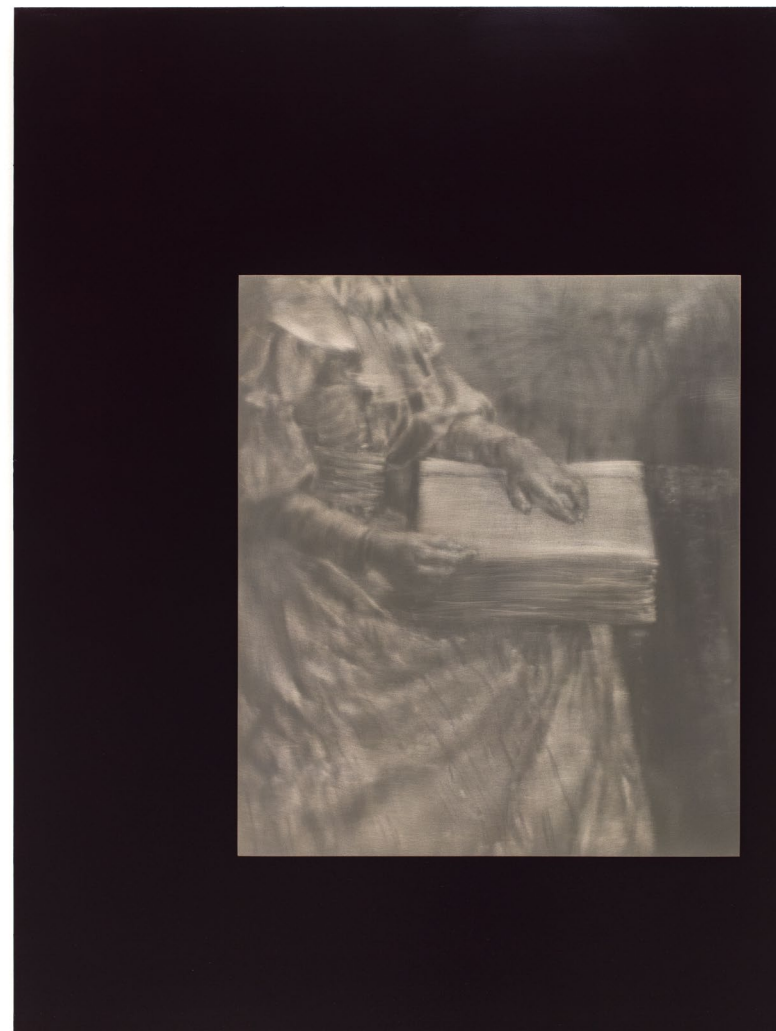
HK I (2023–24)

Pigmented alkyd on aluminium
120 × 96 cm

HK II (2023–24)

Pigmented alkyd on aluminium
120 × 90 cm





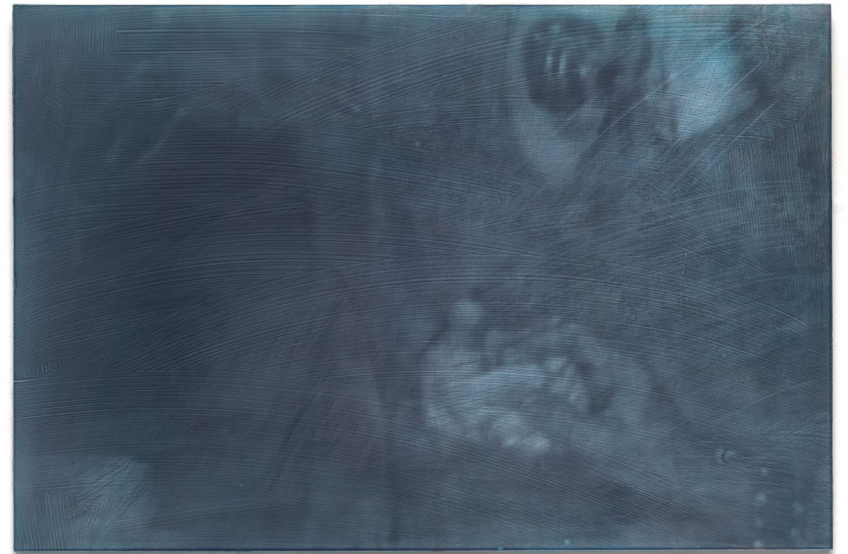


HK AS AGB (2024)
Pigmented alkyd on aluminium
80 × 120 cm

Following spread
HK Sculpture (2024)
Pigmented alkyd on aluminium
64 × 96 cm

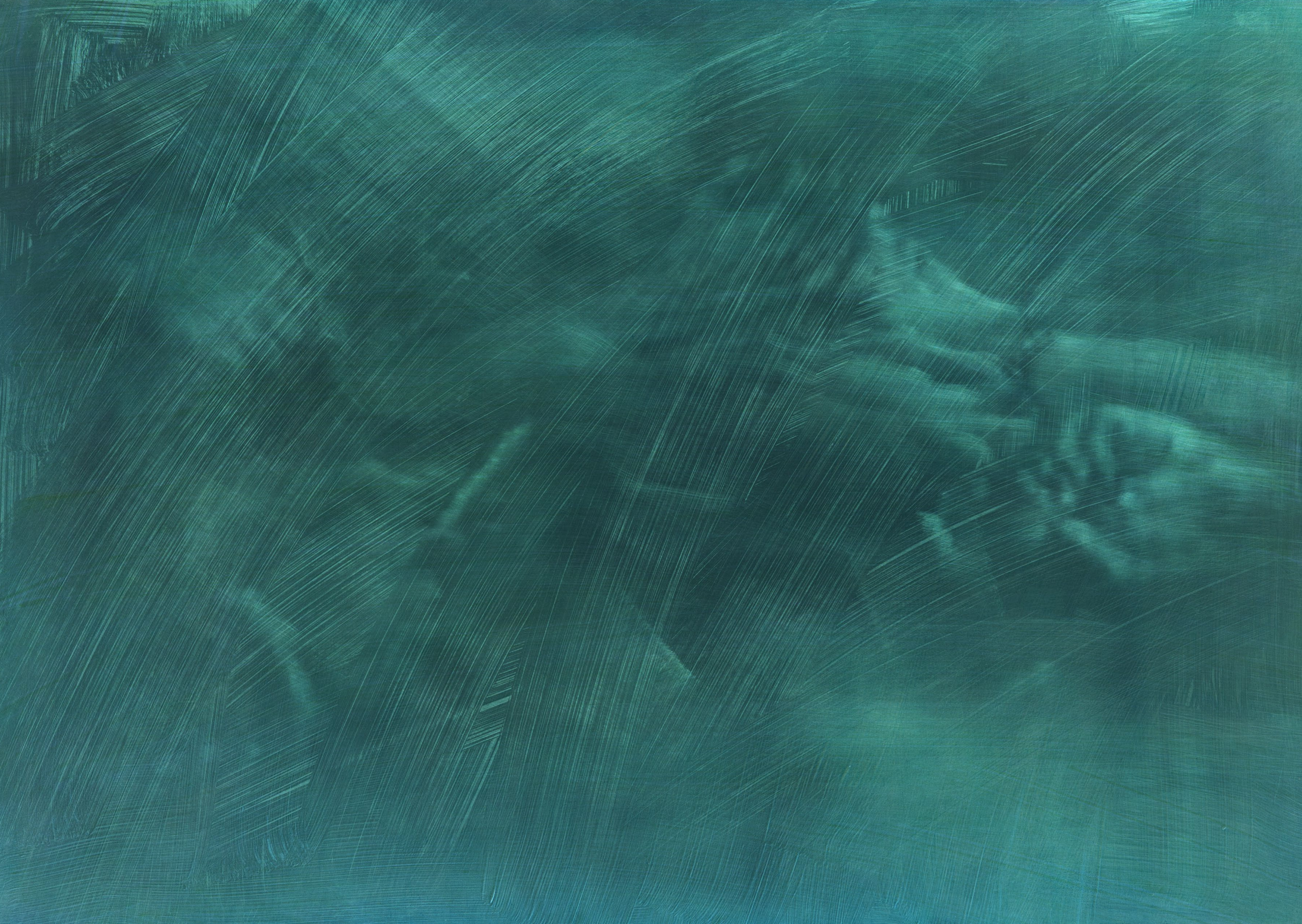
HK Bell Labs I (2024)
Pigmented alkyd on aluminium
80 × 120 cm





HK Hiroshima (2024)
Pigmented alkyd on aluminium
72 × 108 cm



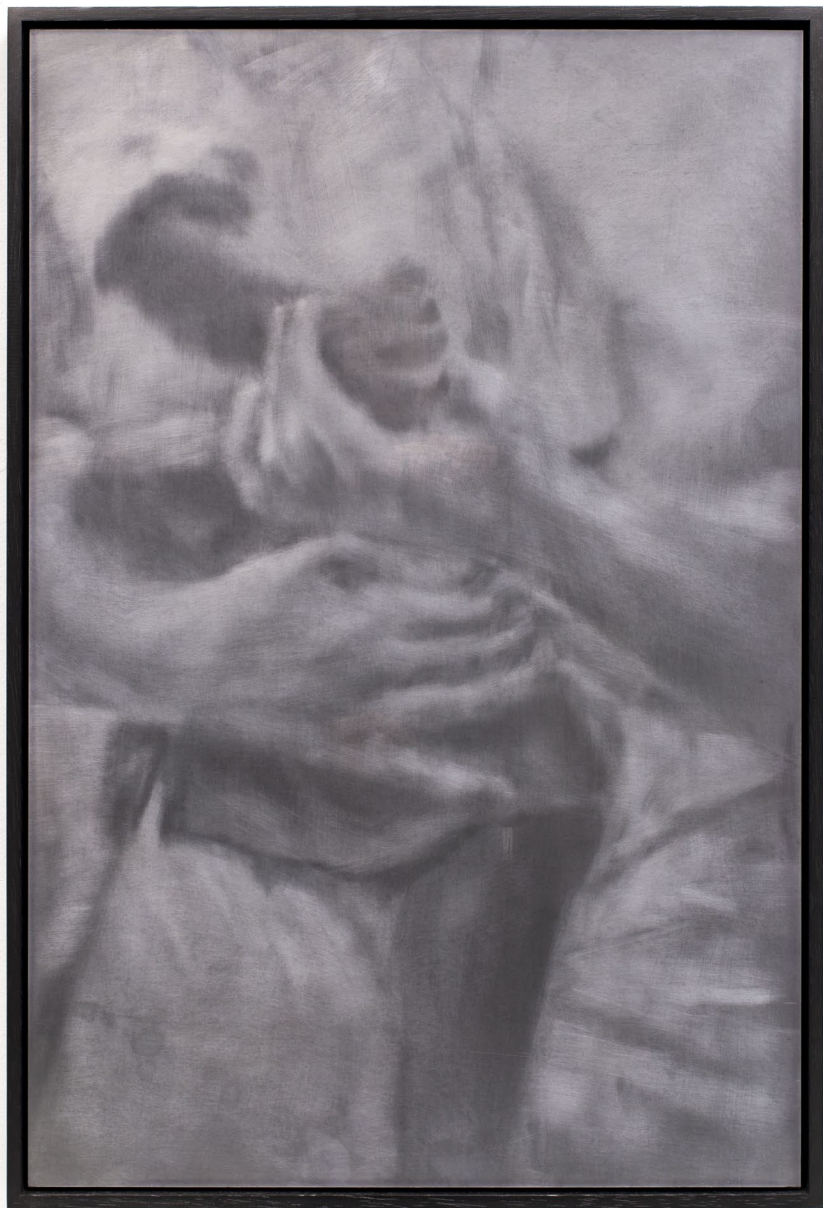


Following spread
HK Reading (2024)
Pigmented alkyd on aluminium
64 × 96 cm

HK Bell Labs II (2024)
Pigmented alkyd on aluminium
80 × 120 cm



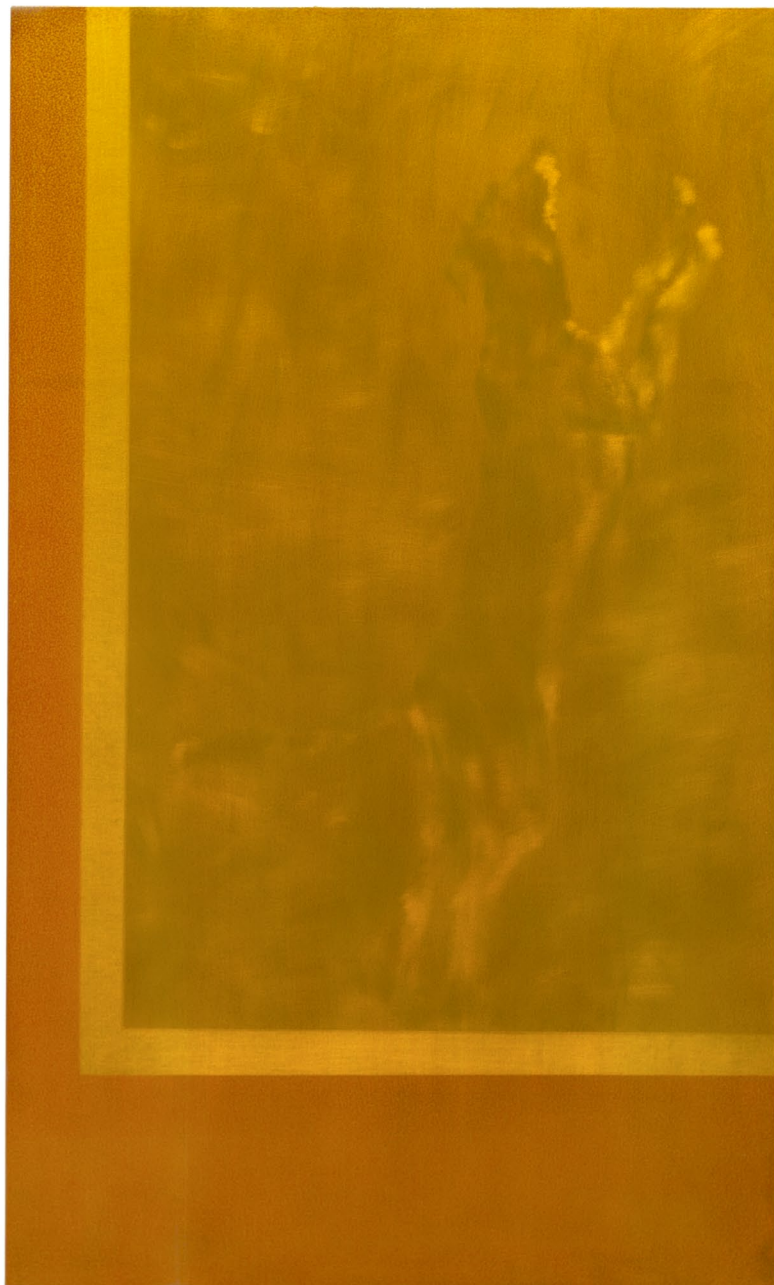




Ghana (2022)
Pigmented alkyd on aluminium
72 × 48 cm



Untitled (1966–67) (2023)
Pigmented alkyd on aluminium
128 × 100 cm



Footnote—Untitled (1966–67) (2023)
Pigmented alkyd on aluminium
80 × 48 cm

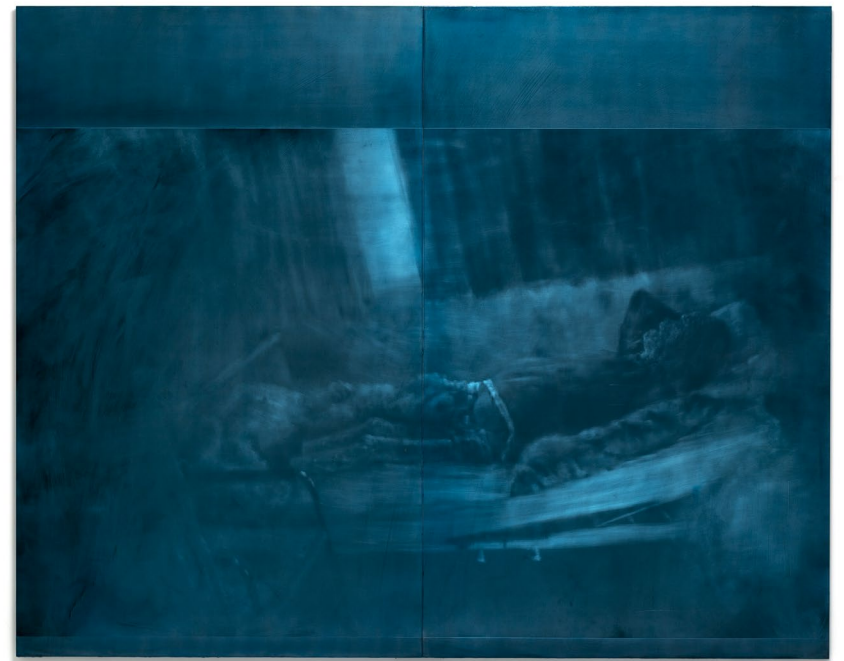
Following spread
Afterthought I—Untitled (1966–67) (2023)
Pigmented alkyd on aluminium
80 × 48 cm

Afterthought II—Untitled (1966–67) (2023)
Pigmented alkyd on aluminium
64 × 48 cm

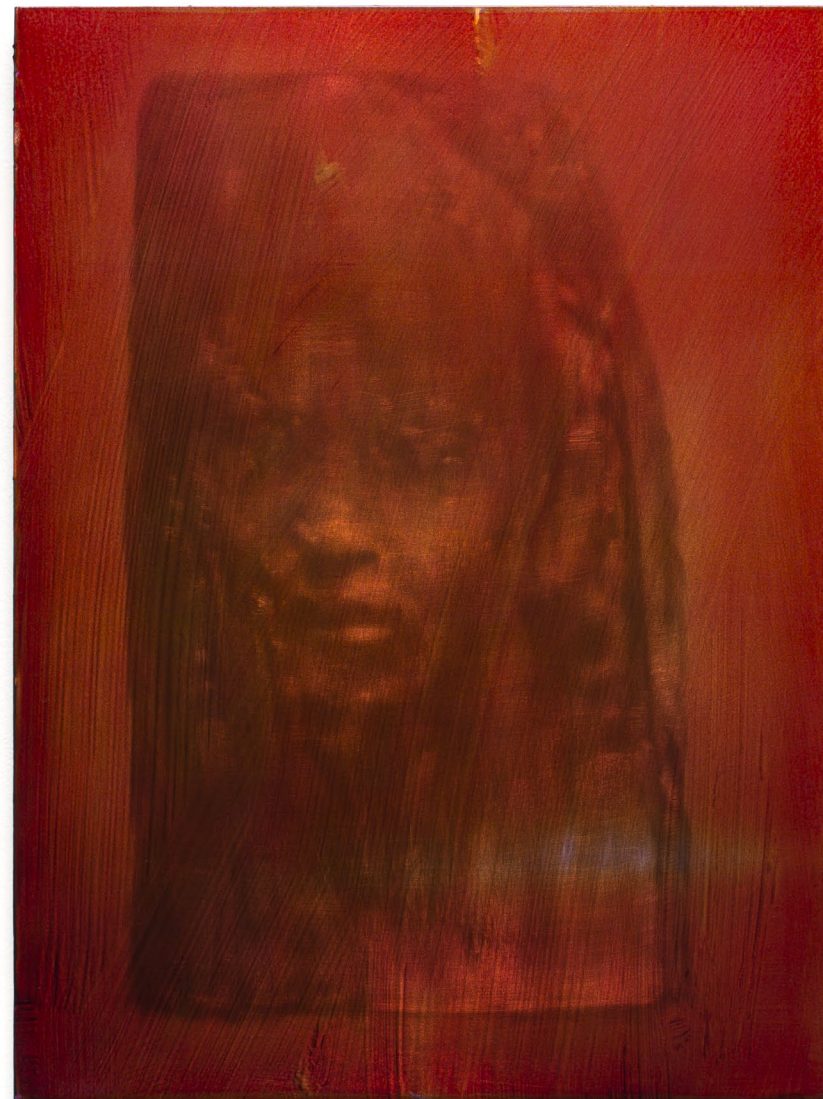




Photo on 25-06-2020 at 10.59 (2023–24)
Pigmented alkyd on aluminium
192 × 240 cm (two panels)



Ecce puer (after Rosso) (2023–24)
Pigmented alkyd on aluminium
48×36 cm



*Orangutan ('so, it always turns into a sort
of self-portrait?') (2023–24)*
Pigmented alkyd on aluminium
108 × 120 cm



