

[1:55:30]

[turning pages]

I also had lots of notes, but I think...

I think the conversation is full of tangents and then becomes circular, if we transcribe this, those bits can be perhaps in the margins. We can edit out the bits...

...that we don't want anymore.

I wanted to think about the pace of work and the resistance that a values-led organisation can operate with or deploy ... you can almost use the commitment to a set of values as a way of sometimes conveniently and sometimes inconveniently having to work with a particular pace.

like a calendar or anything that marks things seasonally or that gives itself over to conditions of the weather also resonates within that project. I've been thinking about, so far, the project is really not public,

And so there's a kind of expectation for there to be some kind of social media presence or website – which I don't feel is necessary at this point. But I found this website that – did I tell you about this already? – the server is entirely solar-powered and the website shows you live time how its power is taken from a reserve battery or is currently being powered and goes on and offline accordingly.

Ah! Okay! If it runs out of power...

...it's off. Which I think is a rarity. The server is not based in the UK! I think, if I

were to set one up in Glasgow it might have to be wind-powered or just set one up the coast and do something tidal. I guess this for me was again a way of reframing our relationship to what's necessary in production and the concept of what a website could be ... political conditions or environmental conditions and extreme weather, and increasing cases of extreme weather, do cause blockage and disruption – I'm just looking over the motorway, and thinking about shipping of medication and...

For sure. And even with the current political situation we're lucky to be in the geographical North of the globe.

Yes. Yeah.

here it's like a sort of hiccup, or it's almost an embarrassment, you know, a snowstorm that brings Glasgow to a halt for a fortnight in March ... it's almost cliché to talk about climate change.

there was something about calling the project Strange Weather that is also the kind of small talk – like weather is the most immediate thing that you can turn to, that we are all experiencing, and can set your mood and set the rhythm of your day and, and yet – we don't operate in relation to it generally. There's 24-hour business...

... availability of everything...

...availability of everything. So this work for me spoke to some of those things as well.

Mh-hm. Yeah...

You know, the work might have been as successful if Germany was plunged into darkness for the remaining two months of production and you had to stop or you had to work around that.

There was my fear of searching for the book,  
and finding it really cheap and then that would have taken away all the...

...the necessity for it.

And also after having completed it – I had to look at the pages for so long! it's also a memory exercise, if you expose it for 45 minutes or one hour, you can only look at these two pages. And I had read so much in the book that I didn't see the point of owning it any more really!

Or  
you just... it's like processing thoughts, or eating, or something like this.  
The taking of information without owning the book. I'm just thinking  
about all the different smaller things about resources

. For example, using a process that is not as toxic as other photographic processes, and that allows me to actually touch it while I'm making it, or have a different proximity to it, or not wear gloves, not wear protective clothes, and all of these little things that somehow fall under working with the resources you've got in a way that makes you consider what you're doing. Something like this. That's a loose thought.

some sort of dictum around working creatively within restricted boundaries.

Yeah, uh-huh. A bit like – do you know the Oulipo poets, like George Perec? Who made these formal restrictions in order to be able to work better. For example: let's write a novel without the letter "e" in it or some thing like this.

Yeah, which brings us back to setting a system for yourself, for production.

exposing it to your retina as well as on the paper – it's kind of the perfect document of a performance endurance piece, really, because the piece is dictated by the material. But then I'm wondering why we are now looking through it, because in a way that's why it works as a stack as well.

Ja, there is a certain power when you see it all laid out for example. It becomes so visible how, how many pages it is actually.

It's like the height of a coffee cup, more than!

Mine is a very flat coffee cup.

It's several inches. Yeah, a finger.

I took this one out because it would look good on a photo.

[turning pages]

And I guess there is this thing in linking to your environment that a calendar doesn't need to be date by date. You know, there are calendars that mark the migration of birds, they prioritise seasons, or events, or...

The moon...

The moon!

...instead of the sun.

Yeah. And often about community and the relationship of a community to an environment. I think about this work inherently in relation to your approaching degree show and that while your classmates are in this state quite perhaps manic mode of production, or fluctuating modes of production, you have plotted this consistency, just day by day.

or... I didn't have a plan B.

Ha!

Which can be a good thing as well.

[turning pages]

It becomes quite repetitive when you look through it.

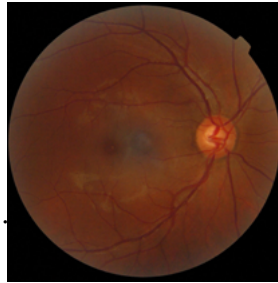
I'm also thinking about what it would be to have them as slides: chk-chk, chk-chk.

Yes.

And – something about putting light through them again.

[turning pages]

You see: “The Eyelid Clicks”.



Mh-hm.

Yeah, the text is really good on some of the pages! But you get the overlay.

You get the overlay and you get the blurriness if the page is not sticking to the paper.

I wasn't sure for the production if you would have to have produced acetate negatives – to have already copied each of the pages, but it's directly from the book, which is so much nicer. You know, the idea that you would have this full copy in acetate and then this as a byproduct of that, is not the same as...

No, it has to be direct.

The direct touch of it.

I hate doing something just in order to do something else. Just take a shortcut! But it doesn't always work that way of course.

No, I feel similarly about it.

Haha! Yeah, lots of people were confused what this actually is. Because sometimes it's so crisp. Well, maybe this here is not the best example, but it's sharper than the weird blurriness of the frame suggests. It can't be an aquarelle, it can't be a painting. Then, is it a digital print? Some people were a bit confused about that.

That's curious because to me, I feel like, of course the cyanotype is often a very beautiful thing and I think I would struggle to find a way to work with cyanotype that I felt didn't fall into the trap of being a cyanotype.

Yessss!

but really, that's not the impression of it.

Ja. I watched so many horrible videos when I learned the technique.

[0:00:00]

It's nice that it's so simple really.

Yeah.

It's crazy though if you have a format like this, you wouldn't stop going through it now. It's like an addiction. If you have a format, that is already so closed in itself. Now why did I put it in order? I might as well just keep it the way I got from working on it. It has to be in order! And even if it gets out of order, I took all the notes to get it back into order! That's the last chapter. I mean, she's now on chapter thirty-three or something I think, but this book was published when it was chapter twenty. And 'Spine', yeah, that's also nice, because of course that's the backside of a book, also an architectural wall that carries all the weight, all the structure, and also in the body.

I don't know if we use it in architecture, in English, so much?

– you might symbolically speak about the spine, but I think you would talk about... Do you mean foundations?

No, apparently, if you have a long wall – I guess like this one –

Like a load-bearing wall?

I think so.

Hmm! I've not heard that before.

Maybe that's an American thing. She mentions it somewhere.

Okay. Maybe I've just taken it to mean like somebody anthropomorphizing the building

[turning pages]

I wonder with this exercise that she has set herself –  
like people making a show that is photogenic  
– there is a kind of subconscious  
translation of what will be effective in the book format?



It's offering you frames to...



Hmm the last page is coming.

Anything else?

Have you saved up your important question?

Err, no. I think we did EVERYTHING.

We said everything?

Well.

We've said...

I woke up this morning – I was like, ‘Ooh, my words aren’t there this morning’ I think there’s some of the things around the labour in the building that I still feel like I’m not quite sure of the position of –

Maybe there is no solution to that? Maybe that’s just putting yourself in a state of feeling it or something, you know?

I think it’s also – it’s a subject I think about a lot, and I don’t think I’ve spoken about with the words I would like to use!

And I think we should take some cheesy photos of these against the blue. Blue on blue. And Maggie Nelson! I didn’t speak about her – she wasn’t in my notes.

The Bluets?

Blue and the blue and the blue.

Feeling blue about this.

Maybe that's what you do? You post it to her. She has her – what does she call them? Not blue friends. Blue correspondents? People she says who send her little...

Blue things?

Blue things.

I have a big blue thing!

You can post it one page at a time.

Oh, coffee left!

I wonder what time we're on.

Seventeen past twelve.

Very good time. And they are still recording.

Good. I think that my camera might have given up.

Oooeebrrrr! Did you have anything to say about why the pasting table? Did you use one for the production?

Ja, loads. I had like three or four in my old studio. I just really like it because they are the height for working while standing.

And also they are so easy to transport. They are made to be flexible, and go away and come with you. I really like when things are transportable.

Haha. I actually wrote that on – maybe I deleted it?            one of my prompt

headings was 'This work is portable'.

Something about making a book, and you having brought it here. I don't think I had anything further to say on it, just, it opens out like a book as well.

Uh-hm.

And – you know, maybe it is familiar as a pasting table, but when it is closed up, it could be a portfolio, or – this is a kind of briefcase.

You could put the work inside!

But then, there's something really nice about –

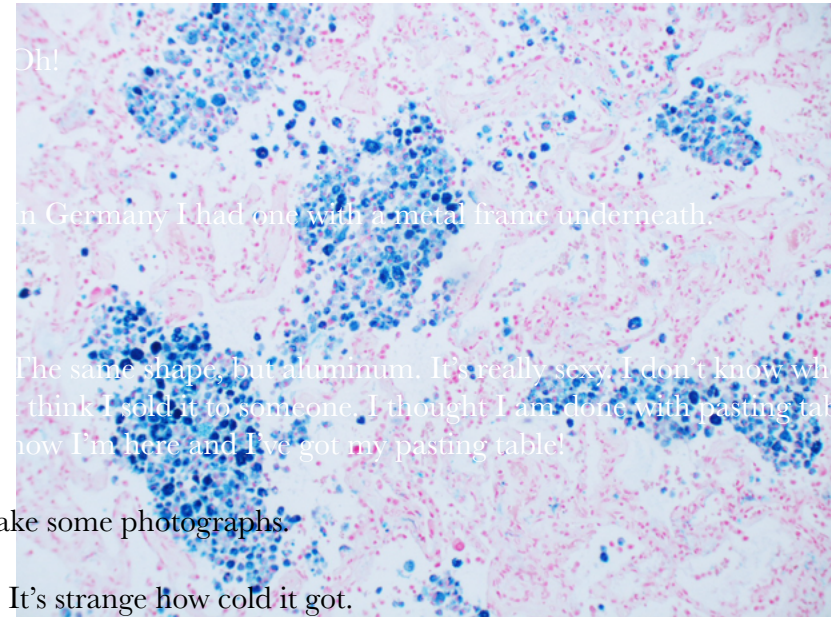
a different kind of production. And there is something nice about a pasting table I think.

Screwfix. £18.99. Another good thing.

studio and work on it there.

I will take it into the





We'll take some photographs.

It's strange how cold it got.

Yeah, I think it always was. I think we just didn't move.

[13:29 - 14:55 inaudible]

We are still in conversation!

A durational conversation. A whole summer. I have some roast vegetables, and two veggie sausages you know so that will keep us going.

There is a very, very beautiful thing called a cyanometer. That's also what scientists in the nineteenth century developed. It's a little ring made with the cyanotype process and you can measure the colour of the sky.

Yes, I've seen this! It's so nice.

You have seen it for real?

No, just photos.

In France they have one. I'll go and have a look, or just make one myself.

Yeah, I'm quite into measuring devices.

You're quite into measuring?

Devices.

That's a very useless measuring device though – one that makes itself.

Kind of getting the stacks. The ceiling tiles.

This is a perfect installation, really.

Ja! It's good – it didn't feel so staged. More like a workshop.

Yes. I like the pasting table. I think that was good – I'm glad we didn't have them on the floor,

No... You also have to look after your work a little bit.

Uhm, I also brought the book.

Yeah, hmmm.

It's so cool. It's reflective, and with an essay on the...

Maybe this is why I thought it is with an 'e'. Quay – still could be Quey –

I don't know how the Dutch say it.

Quaytman.

I packed so much stuff yesterday: 'Oh yeah, this book is important, and this book is important, and this is really important. But – I can't move into there.' I just brought this one book.



Ja! Like... Her mother is also an amazing poet. Susan Howe.

Oh yeah!

And she's made some really nice books as well.

Yeah, I feel like she's got... I don't know how it must be to have two parents with established practice

out there, publicly achieving things...

In New York City.

In New York City, exactly.

Successful.

There's a book-  
iness to a lot of her paintings. The edge of the plywood.

But she's shaping them ...

Bevelling them.

Yes. You did your research!

I did my research, yes.

I don't know why I didn't buy an A4 box, that's so stupid...

How much were you into her work and how much was it this system? did  
you go to the book because you were looking at her work, or you found the book  
and you were like: 'Ha, interesting how she organises her practice!'

No, I found her, I think, because she's screen printing a lot. And I was  
looking into screen printing at the time. And then, it somehow got its  
own agency when I found out about the unavailability of information

about her work. that I couldn't buy the book. And she doesn't have so much stuff online. Or, she didn't use to have. Now she's got an exhibition at the Guggenheim I think, so there's a couple of more articles about her. So it got into this obsessive circle I guess, wanting to find out something, but not being able to. And anyway, I'm so tired of –

This very particular way of attributing value.

Ja.

Think it's a Huberman essay, different ways of stopping information, and how that can accrue value. Not enough information.

I guess when I started I thought I'd just copy a couple of pages or something.

But that would –

What's the point of that, ha!

That would be an abomination! Like, that's against the whole system!

It's kind of funny seeing it in colour.

Yeah. It's also that you realise how a book is designed. That she's always printing her images on the same place for example, so that they kind of negate each other when you put the two pages together on one. The last

book she made in Vienna, she had the pages sticking together. No, not sticking together but – they were folded that way, and then bound together, so you had to cut them apart to be able to look at the book.

I made a book like that once.

Hm!

I didn't know about hers.

She published this only a couple of months ago.

Hers is just, it's all still single pages, but you have to rip it or cut it.

I think she is thinking about the book in the production, because there's a chapter 'Quire', like the folded pages.

Yeah.

Yes. It's a nice alternative to the website or, like, portfolio.

Just having a book?

Just having a book.

Right. It's cold. Thanks for bringing it.

No worries! What do we do next? Do you share the file with me?

Yeah, I guess. And then we see what we think.

How long is the recording?

Three hours, nearly.

[36:36]

