



II  
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*Doing Fine... What Can I Do? (History)*

Amy Todman and Edward Dorrian

Contents

<b>A.</b>	
Introduction .....	11
<b>B.</b>	
Conversation I	
All the words in a transcribed conversation between Amy Todman and Edward Dorrian (Glasgow University - college of arts postgraduate study space - on the 2nd of December 2012) placed in alphabetical order. ....	17
<b>C.</b>	
Conversation II	
A transcribed conversation between Amy Todman and Edward Dorrian (ordered 1-1207)	
Transcription by Edward Dorrian. ....	71
<b>D.</b>	
Fragments I	
All the words in the combined commentaries (Fragments) by Amy Todman and Edward Dorrian on their conversation placed in alphabetical order. ....	167
<b>E.</b>	
Random sequence of numbers (1-1207) determining where each fragment will be placed into the transcribed conversation. ....	255
<b>F.</b>	
Fragments II	
All the combined commentaries (Fragments) on the conversation between Amy Todman and Edward Dorrian placed randomly (see E.) .....	265
<b>G.</b>	
Conversation and Fragments.....	361
<b>I.</b>	
Notes and Biographies.....	457

This book was presented at Five Years as a limited edition draft copy as part of *Fragments*.  
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A.

## Introduction

*Doing Fine... What Can I Do? (History)* is our attempt to address a number of the specific principles/ problems of engagement laid out in the Five Years *Fragments* project concept. Namely that the project asks us to:-

Position practices in fields 'outside' of each other (eg 'work of Art' and 'History'); Place emphasis on one-to-one [private] dialogues between 'practices' / practitioners; Produce from these one-to-one dialogues, results that form some kind of exhibition/ event that will be open to the public (to engage with); Try to imagine what 'Fragment' might mean.

Is Work and History really all about positioning?  
Or not at all? A one-to-one dialogue.

The transcription of a two hour conversation recorded in Amy's research office in Glasgow University [college of arts postgraduate study space] on the 2nd of December 2012. Partly recorded in sound. Partly video recorded. An ad hoc discussion trying to work out what we might make a piece about in response to the problems set out above. The transcription attempts to retain the voice's patterns (an authenticity?) It does not seek to tidy mistakes, naiveties, intimacies, errors or incoherences. Each voice in conversation is divided by turn into parts (fragments?) and catalogued (one of us is even, the other is odd). Systematically numbered 1-1207.

Separately, and after the event, we revisit the conversation. At a remove we set about adding to, but not subtracting from the (transcribed) text. We assign to each numbered part a further reflection (250 each). A footnoted commentary. Might these forms be seen as fragments?

Can the fragments be understood in their Romantic form as Philippe Lacoue-Labarthe and Jean-Luc Nancy suggest? *'A determinate and deliberate statement, assuming or transfiguring the accidental and involuntary aspects of fragmentation... aim[ing] at fragmentation for its own sake'*?<sup>1</sup>

Or would it *'really not serve* [us, to regard the concept of the fragment as something that] *'merely emphasizes incompleteness, residualness, detachment, or brokenness'*?<sup>2</sup>

Is there something else of the fragmentary that might be of service? *'Since meaning is given by such a placing in common (the continuity of a series of always discontinuous and even divergent texts, of essentially different forms and 'genres'), there are no reasons to differentiate between texts already published elsewhere and texts written for the publication. Often these already-published texts contain a latent possibility of citation, that is, they belong already to the fragmentary or, more simply, to fragments, sentences, paragraphs, which, when put into relation with others, can take on a new meaning or further our research. Abandon any preconceived idea of originality or the privilege of being previously unpublished'*<sup>3</sup>

Should we just forgo the term and present an extensive series of footnotes that attempt to interrupt, clarify, explicate succinctly and rigorously index our original transcribed conversation/ text? See what happens?

Our work (fragmented text?) will operate as the object for further conversation (action?).

Principally: What is the place and function of this project as conceived and thus far executed? This is the question opened to the public. We propose to present a series of events where our work (research?) will act as starting point for a conversation/ discussion in a free public space at a given time. Something akin to a reading group. Private and public. Closed study space. Studio. Public area. Open. Parrhesia and interior dialogue.

We may not necessarily both conduct the conversation, but its event will be declared (and recorded) and added to the research (work?)

4th May 2013

<sup>1</sup> Philippe Lacoue-Labarthe and Jean-Luc Nancy  
The Literary Absolute: The Theory of Literature in German Romanticism.

<sup>2</sup> Rodolphe Gasché Ideality in Fragmentation  
(Foreword to Friedrich Schlegel's Philosophical Fragments)

<sup>3</sup> Comité: The First Issue. Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)  
Maurice Blanchot Political Writings, 1953-1993



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A	about	about	activity	all	alright	an	And
a	about	about	activity	all	Alright	an	and
a	about	about	activity	all	Alright	an	and
a	about	about	acts	all	alright	an	And
a	about	about	acts	All	also	an	and
a	about	about	actual	all	also	an	and
a	about	about	actuality	all	also	an	and
a	about	about	actually	all	also	an	and
A	about	about	actually	all	also	an	and
A	about	about	actually	all	Also	an	and
a	about	about	actually	all	also	an	and
A	about	about	actually	all	also	an	And
a	about	about	actually	all	also	an	and
A	about	about	actually	all	also	an	and
A	about	about	actually	all	also	an	and
a	about	about	actually	all	also	an	and
a	about	about	actually	all	also	an	and
a	about	about	actually	all	also	an	and
a	about	about	actually	all	also	an	and
A	about	about	Actually	all	also	an	and
a	about	about	actually	all	Although	an	And
a	about	about	actually	all	although	an	and
a	About	about	actually	all	although	an	and
a	about	about	Addams	all	altogether	An	and
a	about	about	added	all	always	An	and
a	about	about	added	all	always	an	and
A	about	about	addressing	all	Always	an	and
a	about	about	administrator	All	always	an	and
a	about	above	after	All	always	an	and
a	about	absent	after	all	always	an	and
a	about	absenting	again	all	always	an	and
a	about	Absenting	again	all	always	an	and
a	about	absolute	again	all	always	an	and
a	about	absolutely	again	all	always	an	And
a	about	Absolutely	again	all	always	an	And
a	about	absolutely	again	all	always	an	and
a	about	Absolutely	again	all	always	an	and
a	about	absolutely	again	all	always	an	And
a	about	Absolutely	again	Allegory	always	an	And
a	about	absolutely	ages	allow	always	an	and
a	about	academic	ago	allow	always	an	and
a	about	academic	agree	allow	always	an	And
a	about	academic	Ah	allow	always	an	And
Aaa	about	academic	Ah	allow	always	an	and
ability	about	academics	Ah	allow	always	an	and
able	about	acceptance	Ah	allowance	am	an	and
able	about	access	Ah	allowance	am	an	and
able	about	access	Ah	allowed	am	an	and
abold	about	access	ah	allowed	am	an	and
about	about	access	Ah	Allowing	am	analogy	and
about	about	accommodate	Ah	allowing <sup>5</sup>	am	analogy	and
about	about	accuracy	Ah	allows	am	analogy	and
about	about	Accuracy	Ah	allows	am	analogy	and
about	about	accuracy	Ah	allows	am	analogy	and
about	about	accurate	aims	allows	am	analogy	and
about	about	accusation	akin	allows	amateur	analogy	and
about	about	accused	Alasdair	allows	amateurism	analogy	and
about	about	Accused	Alasdair	allows	amongst	analogy	And
about	about	acting	all	allows	amongst	analysis	and
about	about	action	all	allows	amount	and	And
about	about	Action	all	almost	amount	and	and
about	about	action	all	almost	Amy	And	and
about	about	action	all	almost	an	and	and
about	about	action	all	Along	an	and	and
about	about	activity	all	along	an	and	and
about	about	activity	all	already	an	and	and
about	about	activity	all	already	an	and	and
about	about	activity	all	alright	an	and	and
about	about	activity	all	Alright	an	And	and



asking	avoiding	be	be	because	beginning	bit	But
asking	avoids	be	be	Because	beginning	bit	But
asking	aware	be	be	because	beginning	bit	But
asking	away	be	be	because	beginning	bit	But
aspect	away	be	be	because	begins	bits	but
aspect	away	be	be	Because	being	blog	But
aspect	awful	be	be	Because	being	blog	But
aspect	awkward	Be	be	because	being	Bloody	but
aspects	aye	be	be	Because	being	bloody	But
aspects	aye	be	be	because	being	blooming	but
aspiration	aye	be	be	because	being	body	but
aspirations	back	be	be	because	being	book	but
aspirations	back	be	be	because	being	book	but
aspirations	back	be	be	because	being	book	but
assessment	back	be	be	because	being	books	but
assessment	back	be	be	because	being	books	but
at	back	be	be	Because	being	books	But
at	back	be	be	Because	being	bookshelf	But
at	back	be	be	Because	being	bookshelves	but
at	back	be	be	because	Being	boots	But
at	back	be	be	Because	being	bored	But
at	back	be	be	because	being	Bossy	but
at	back	be	be	because	being	both	but
at	Back	be	be	because	being	both	but
at	back	be	be	become	being	both	But
at	back	be	be	become	believe	both	But
at	back	be	be	become	believe	both	but
at	back	be	beautiful	become	belonging	bother	but
at	back	be	became	become	belonging	bothered	but
at	background	be	became	become	below	bouts	but
at	background	be	because	become	better	brain	but
at	background	be	because	become	better	brain	but
at	background	be	because	becomes	better	break	but
at	backwards	be	because	becomes	better	break	But
at	backwards	be	because	becoming	better	breaks	but
at	backwards	be	because	becoming	better	breaks	but
at	bad	be	because	been	better	bring	but
at	bad	be	because	been	between	bring	but
at	bad	be	because	been	between	bring	but
at	bad	be	because	been	between	bring	but
at	bad	be	because	been	between	bringing	but
at	bad	be	because	been	between	brings	But
at	bad	be	because	been	between	brought	but
at	Bad	be	because	been	between	brought	but
at	bad	be	because	been	between	bung	but
at	baked	be	because	been	between	Bung	but
at	Bakhtin	be	because	been	between	But	but
at	balancing	be	because	been	between	but	but
at	Banal	be	because	been	Between	but	but
at	barely	be	because	been	between	But	But
at	bars	be	because	been	between	but	but
at	Barthes	be	because	been	between	But	but
at	Bartleby	be	Because	been	between	but	but
at	Bartleby	be	Because	been	between	but	But
at	Bartleby	be	because	been	beyond	but	but
at	Bastard	be	because	been	big	but	but
at	battery	be	because	been	big	but	but
at	battery	be	because	been	binds	But	But
at	be	be	because	been	bit	But	but
at	be	be	because	been	bit	But	but
attempts	be	be	because	been	bit	But	but
audio	be	be	because	before	bit	But	But
authentic	be	be	because	before	bit	But	but
authentic	be	be	because	before	bit	But	but
authentic	be	be	because	before	bit	But	But
authenticity	be	be	because	before	bit	but	But
authenticity	be	be	because	before	bit	but	But
authenticity	be	be	because	before	bit	but	but
authenticity	be	be	because	before	bit	but	but
authenticity	be	be	Because	before	bit	but	but
authenticity	be	be	because	before	bit	but	but
authenticity	be	be	because	begin	bit	but	But
authorship	be	be	because	beginning	bit	But	but
avoided	be	be	because	beginning	bit	But	but
Avoiding	be	be	because	beginning	bit	But	but
avoiding	be	be	because	beginning	bit	But	But

but	by	can	clear	come	constitutes	could	crowd
but	by	can	clear	come	constraining	could	crunch
but	by	can	clear	Comedy	contact	could	culture
but	by	can	clear	Comedy	contentious	could	currently
but	by	Can	clear	comedy	contents	could	cute
but	by	can't	clear	comes	context	could	cycling
But	by	can't	clear	comes	context	could	da Vinci
but	By	can't	clear	comes	context	could	dad's
but	by	can't	clear	comes	context	could	damaging
But	by	can't	clear	comes	context	could	damn
but	call	can't	clear	comfortable	contextualising	could	damn
but	call	can't	clearer	comfortable	contextualized	could	damn
But	call	cannot	clearer	comfortable	contextualized	could	daren't
but	call	capacity	clearer	comfortable	continually	could	day
but	call	capacity	clearer	comfortable	continually	could	day
but	called	capacity	clearer	comfortable	continuity	could	day
but	called	capture	clearer	coming	continuous	Could	De-number
But	called	case	clearly	commensurate	continuous	could	dead
but	came	case	clearly	commentaries	continuously	Could	deadline
but	came	ceases	clearly	commentary	contradiction	could	deadlines
but	camera	cell	clearly	commentary	contradiction	could	deadly
but	camera	centre	clearly	commentary	contribute	could	deal
But	camera	centre	Clearly	commentary	contributing	couldn't	deal
but	camera	century	clears	commentary	contributing	couldn't	deal
but	camera	century	clears	commentary	contrivance	couldn't	dealing
but	camera	certain	clears	commenting	contrivance	Couldn't	dealing
but	camera	certain	clicks	comments	contrivance	couldn't	dealt
but	camera	certain	close	common	contrivance	couldn't	dealt
But	can	certain	close	communicate	contrivance'	course	decent
but	can	certain	close	communication	contrived'	course	decide
But	can	change	close	complete	contriving	course	decided
But	can	change	close	completely	conversation	course	decided
but	can	change	close	completely	conversation	course	decided
but	can	change	close	completely	conversation	course	decision
but	can	change	close	completely	conversation	course	declaration
but	can	changed	close-up	completely	conversation	course	Declaration
but	can	channel	closed	completely	conversation	course	declaration
But	can	characters	closed	completely	conversation	course	declaration
but	can	characters	closer	completely	conversation	course	declaration
but	can	characters	closer	completely	conversation	course	declaration
But	can	characters	Closer	complicate	conversation	crap	declaration
but	Can	characters	closer	complicate	conversation	crap	declaration
But	can	characters	Closer	complicated	conversation	crap	declaration
but	Can	Charlotte	cloud	complicated	conversation	creating	Deep
but	Can	Charlotte	co-authoring	complicated	conversation	creating	deep
but	can	checked	coat	complicated	conversation	creative	Deep
But	Can	chime	coffee	computer	conversation	creative	Defensiveness
But	Can	chime	cogitating	concerned	conversation	creative	Defensiveness
But	can	chimes	coherent	conclude	conversation	creative	define
but	can	chiming	coherent	conclusion	conversation	creative	define
but	can	chopped	Coherent	conclusion	conversation	creative	define
But	can	chore	Coherent	confidence	conversation	creative	defined
but	Can	church	Coherent	conform	conversation	creative	defined
but	can	church	cold	conform	conversation	creative	definite
but	can	circumvents	cold	conform	conversation	creatively	definitely
But	can	civilization	Cold	confused	Conversation	creatively	definitely
but	can	clarify	cold	confused	Conversation	creatively	definition
But	Can	clarify	cold	confusing	conversation	Cringing	definition
but	can	clarify	cold	confusing	conversation	cringing	definition
But	can	clarify	cold	conjunctio	conversation	cringing	definition
but	can	clarify	college	connect	cool	crisps	Definitions
but	can	clarify	colleges	consider	copy	criteria	definitions
But	can	clarify	colleges	consider	Coronation	criteria	degree
but	can	clarify	collide	consider	could	critical	degree
But	can	clarify	colour	consider	could	critical	deign
but	can	class	colour	consider	could	critical	Deign
but	can	class	colour	consider	could	critical	Deleuze
but	can	classroom	come	consider	could	critical	deliberately
but	can	clear	Come	considerate	could	critical	delight
But	Can	clear	come	consideration	could	critical	delight
but	can	clear	come	consideration	could	Criticality	delineation
but	can	clear	come	consideration	could	critique	demands
But	can	clear	come	consideration	could	critique	Demanded
but	can	clear	come	consideration	could	critique	Denounced
but	can	clear	come	considered	could	critique	denounced
But	can	clear	come	constant	could	critique	department
by	can	clear	come	constant	could	critique	dependent
by	can	clear	come	constituent	could	cross	depends

describe	difference	directions	do	do	do	doing	don't
described	difference	Directions	do	do	do	doing	don't
description	difference	directly	do	do	do	doing	Don't
desire	difference	directly	do	do	do	doing	don't
desired	difference	directness	do	do	do	doing	don't
desk	difference	directorship	do	do	do	doctor's	doing
despair	difference	disallow	do	do	do	document	doing
Despair	difference	disallow	do	Do	Do	document	doing
despair	difference	disallow	do	Do	Do	document	doing
despair	differences	disallow	do	do	do	document	doing
despair	different	disallow	do	do	do	document	doing
despair	different	disallow	do	do	do	documenting	doing
despairing	different	disallow	do	do	do	documents	doing
despairing	different	disbelief	do	do	do	does	doing
despite	different	disciplinary	do	do	do	does	doing
destroying	different	discipline	do	do	do	does	doing
Destructing	different	discipline	do	do	do	does	doing
Destructing	different	discipline	do	do	do	does	doing
destructive	different	discipline	do	do	do	Does	doing
detritus	different	discipline	do	do	do	does	doing
developing	different	discipline	do	do	do	does	doing
device	different	discipline	Do	do	do	does	doing
devise	different	disciplines	do	do	do	does	doing
devising	different	disciplines	do	do	do	does	doing
devising	different	disciplines	do	Do	Do	Does	doing
diabetic	different	disciplines	do	do	do	does	doing
dialectical	different	discomfort	do	do	do	Does	doing
dialectics	different	discontinuity	do	do	do	does	doing
dialogue	different	discount	Do	Do	Do	does	doing
Dialogue	different	discourse	Do	do	do	does	don't
Dialogue	different	discover	Do	do	do	does	don't
dialogue	different	discovered	do	do	do	does	don't
dialogue	different	discursive	do	do	do	does	don't
dialogues	different	discuss	do	do	do	does	Don't
dictation	different	discuss	do	do	do	does	don't
Did	different	discussing	do	do	do	Does	don't
did	different	discussing	do	Do	Do	does	don't
did	different	discussing	do	do	do	does	don't
did	different	discussion	do	do	do	does	don't
did	difficult	discussion	do	do	do	doesn't	done
did	difficult	disjuncture	do	Do	Do	doesn't	done
did	difficult	dislike	do	do	do	doesn't	done
did	difficult	displayed	Do	do	do	doesn't	done
did	difficult	dispute	do	Do	Do	doesn't	done
did	difficult	disrupting	do	do	do	doesn't	done
did	difficult	disruption	do	do	do	doesn't	door
did	difficult	disrupts	do	do	do	doesn't	door
did	difficult	dissemination	do	Do	Do	doesn't	dots
did	difficult	dissuaded	do	do	do	doesn't	double
did	difficult	distance	Do	do	do	doesn't	doubt
did	difficult	distance	Do	do	do	doesn't	down
did	difficult	distance	do	Do	Do	doesn't	down
didn't	difficult	distant	do	Do	Do	Doesn't	down
didn't	difficult	distilling	do	do	do	doesn't	down
didn't	difficult	distracting	do	Do	Do	doesn't	down
didn't	difficult	distressing	do	do	do	Doesn't	down
didn't	dilettante	ditched	do	do	do	doesn't	down
didn't	dilettante	do	do	do	do	doesn't	down
didn't	dilettante	do	do	Do	Do	doesn't	down
didn't	dilettante	Do	do	do	do	doesn't	down
didn't	dilettante	do	do	do	do	doing	down
didn't	dilettante	do	do	do	do	doing	down
didn't	dilettante	do	do	do	do	doing	down
didn't	dilettante	do	do	do	do	doing	down
didn't	dilettante	do	do	do	do	doing	down
didn't	dilettante	do	do	do	do	doing	down
didn't	dilettante	Do	do	do	do	doing	down
Diegetic	dilettante	do	do	do	do	doing	down
diegetic	dilettante's	do	Do	do	do	doing	down
difference	Ding-ding	do	do	do	do	doing	Drama
difference	dip	do	do	Do	do	doing	draw
difference	diptychs	do	do	do	do	doing	drawing
difference	diptychs	do	do	do	do	doing	drawing
difference	direct	do	do	do	do	doing	drawing

drawing	editing	Eva	Excuse	fantastic	fantastic	first	for	fragments
drawing	editing	even	exhibition	fantastic	fantastic	fit	for	fragments
Drawing	editing	even	exist	far	far	fits	for	fragments
drawing	editing	even	exists	far	far	Fix	for	fragments
drawing	editing	even	exists	far	far	fixity	for	fragments
drawing	editing	even	expectations	far	far	flat	For	fragments
drawing	editing	even	experience	far	far	Flicks	for	fragments
drawing	editing	even	experience	far	far	flipped	for	fragments
drawing	editing	even	experience	Fascinating	Fascinating	focus	for	fragments
Drawing	editing	even	experience	faster	faster	focus	for	fragments
drawing	Eh	even	experience	fault	fault	folk	for	fragments
drawing	eighteenth	even	experience	feel	feel	footage	for	fragments
drawing	either	even	experience	feel	feel	footage	for	fragments
drawing	either	even	experience	feel	feel	football	for	fragments
drawing	either	even	experience	feel	feel	footnote	for	fragments
Drawing's	either	even	experience	feel	feel	footnote	for	fragments
drawings	either	even	experience	feel	feel	footnotes	for	fragments
drawings	either	even	experiencing	feel	feel	Footnotes	for	fragments
drawings	either	even	explain	feel	feel	footnotes	for	fragments
drawings	either	Even	Explain	feel	feel	footnotes	for	fragments
dry	element	even	explain	feel	feel	footnotes	for	fragments
dry	else	Event	explaining	feel	feel	footnotes	For	fragments
drying	else	event	explains	feel	feel	footnotes	For	fragments
dual	else	Event	explicate	feel	feel	for	for	fragments
Dunstall	else	event	explode	feels	feels	for	for	fragments
duration	else	event	extent	fiction	fiction	for	for	fragments
dyslexic	else	event	extent	field	field	for	for	Fragments
dyslexic	else	event	extent	field	field	for	for	fragments
e-mail	email	event	extra	field	field	for	for	frame
each	email	event	extra	field	field	for	for	framework
each	email	event	extra-diegetic	figure	figure	for	for	frameworks
each	embarrassed	event	face	figures	figures	for	for	frameworks
each	embarrassed	Events	face	film	film	for	for	frameworks
Eagleton	embarrassment	Events	face	film	film	for	for	friend
early	embarrassment	event	face	film	film	for	for	friend
easier	embarrassment	ever	faces	film	film	for	for	friendly
easier	embedded	everyday	facets	film	film	for	for	from
easily	emphasis	everyday	facets	film	film	for	for	from
easily	enacted	everyone	facilitate	film	film	for	for	from
easy	encompassing	everyone	facilitate	film	film	for	for	from
easy	encouraged	everyone	facilitate	film	film	for	for	from
Eddy	end	everyone	facilitator	Film	Film	for	for	from
Eddy	end	everyone	Facilitator	film	film	for	forced	from
Eddy	end	everyone	Facilitator	films	films	for	forcing	from
Eddy	end	everything	Facilitator	films	films	for	forgotten	from
Eddy	end	everything	facilitator	films	films	for	form	from
Eddy	end	everything	facility	find	find	For	form	from
Eddy	end	everything	fact	find	find	for	formForms	from
Eddy	end	everything	Fades	find	find	for	forms	from
Eddy	end	everything	Fades	find	find	for	forms	from
Eddy	endeavour	everything	fairly	find	find	for	Forms	from
Eddy	enemy	everything	fake	find	find	for	forward	from
Eddy	engaging	everything	Fake	find	find	for	forwards	from
Eddy	enjoy	everything	Fake	find	find	for	forwards	from
Eddy	enjoyed	Everything	fake	find	find	For	forwards	from
Eddy	enlightenment	Everything	fake	find	find	for	found	from
Eddy	enough	Everything	fake	find	find	for	found	from
Eddy	enough	Everything	fake	find	find	for	found	from
Eddy	enough	evident	fake	find	find	for	found	from
Eddy	enough	example	fake	finding	finding	for	found	From
Eddy	enrich	example	fake	fine	fine	for	found	from
Eddy	enriching	example	fake	fine	fine	for	found	from
Eddy	enterprise	example	fake	fine	fine	for	fragment	from
Eddy	entirely	example	fake	fine	fine	for	fragment	from
Eddy	entirely	example	fake	fine	fine	for	fragment	From
Eddy	environment	example	fake	Fine	Fine	for	fragment	from
Eddy	environment	example	fake	fine	fine	for	fragmentary	from
Eddy's	episodes	example	fake	Fine	Fine	For	fragmentary	from
edge	episodic	examples	fake	fine	fine	for	fragmentary	from
edges	Episodic	examples	fake	fine	fine	for	fragmented	from
edit	escape	examples	fakery	finders	finders	for	fragmenting	from
edit	escape	exchange	fakery	finish	finish	for	fragmenting	from
edit	escape	exchange	Fame	finish	finish	for	fragments	from
edit	established	exchange	familiar	finish	finish	for	fragments	from
editing	Establishment	exchanges	Family	fire	fire	for	fragments	from
editing	Eva	excited	Fantastic	first	first	for	fragments	from



from	give	good	had	have	haven't	hide	hope
from	give	good	had	have	haven't	hideous	hoped
from	Give	good	had	have	haven't	high	Hopefully
front	give	good	had	have	haven't	high	Hopefully
front	give	good	had	have	haven't	him	hoping
frustrating	given	good	Had	have	haven't	him	hoping
fuck	given	good	hair	have	haven't	his	horrible
fulcrum	given	good	Half	have	haven't	his	horrible
fulcrum	gives	good	half-way	have	haven't	his	host
full	giving	good	hall	have	haven't	his	host
full	Glad	good	hand	have	haven't	His	hot
full	Glasgow	Good	hands	have	having	historian	hours
fun	Glasgow's	good	handy	have	having	historian	house
functions	go	good	hang	have	having	historian	house
fundamental	go	good	hang	have	Having	historian	how
fundamental	go	good	hang	have	having	historian	how
funding	Go	good	happen	have	having	historian	how
funnily	go	good	happen	have	having	historian	how
funny	go	Good	happen	have	having	historian	how
funny	go	Good	happen	have	having	historian	how
funny	go	good	happen	have	having	historian	how
funny	go	Good	happen	have	He	historian	how
gained	go	good	happened	have	he	historians	how
gallery	go	good	happened	have	He	historic-ness	how
gallery	go	good	happened	have	he	historical	How
gallery	go	good	happened	have	he	historical	how
gallery	go	good	happening	have	he	historical	How
gallery	goal	got	happening	have	he	historical	How
gallery	God	got	happening	have	he	historical	how
gallery	God	got	happening	have	he	History	how
gather	god	got	happening	have	He	History	how
generally	God	got	happens	have	he's	history	how
generally	goes	got	happens	have	He's	history	how
generic	goes	got	happens	have	head	history	how
genuinely	goes	got	happens	have	head	history	How
genuinely	goes	got	Happy	have	health	history	how
genuinely	going	got	happy	have	healthy	history	how
get	going	got	hard	have	healthy	history	how
get	going	got	hard	have	heater	history	how
get	Going	got	hard	have	Hegel's	history	how
get	going	got	hard	have	held	history	how
get	going	got	hard	have	Hell	history	how
get	going	got	harder	have	hell	history	how
get	going	got	has	have	help	history	how
get	going	got	has	have	help	history	How
get	going	got	has	have	helpful	history	how
get	going	got	has	have	helping	history	how
get	going	got	has	have	helping	history	how
get	going	got	has	have	helping	history	how
get	going	gray	has	have	helping	history	how
get	going	gray	has	have	helpline	history	How
Get	going	gray	has	have	helps	history	How
get	going	great	has	have	helps	history	how
get	going	great	has	have	helps	history	how
get	going	great	has	have	Hence	history	however
get	going	great	hasn't	have	here	history	huge
get	going	great	hate	have	Here	history	humbleness
get	going	Great	hate	have	here	history	hundred
get	going	greedy	hates	have	Here	History	hundred
get	going	green	hates	have	here	History	hundred
get	going	ground	have	have	here	History	hurt
get	going	group	have	have	here	History	hurt
gets	going	group	have	have	here	History	I
Gets	Goldilocks	guess	have	have	here	History	I
gets	gone	guess	have	have	here	hit	I
getting	good	guess	have	have	here	hit	I
getting	good	guess	have	have	here	hit	I
Getting	good	guy	have	have	here	hobby	I
getting	good	had	have	have	here	hockey	I
getting	good	had	have	have	Here	hold	I
getting	good	had	have	have	here	holding	I
getting	good	had	have	have	here	holds	I
getting	good	had	have	have	here	home	I
getting	good	had	have	have	here	home	I
getting	good	had	have	have	here's	home	I
gift	good	had	have	have	Heteroglossia	Homework	I
give	good	had	have	have	hide	hope	I
Give	good	had	Have	have	hide	hope	I
give	good	had	have	have	hide	hope	I









kind	knows	laughs	laughs	like	line	lots	making
kinds	Kristeva	laughs	laughs	like	lines	love	making
kitchen	laboured	laughs	laughs	Like	lips	love	making
knife	landscape	laughs	laughs	like	Listen	love	making
knife	landscape	laughs	Layer	like	listen	love	malleable
knitting	landscape	laughs	layer	like	literally	love	man
know	landscape	laughs	leading	like	literary	lovely	man
know	language	laughs	leads	like	Literary	lovely	manage
know	language	laughs	learn	like	little	lovely	Manage
know	language	laughs	learn	like	little	loves	managed
know	language	laughs	learning	like	little	Luke	manifestation
know	language	laughs	learning	like	little	lunch	many
know	language	laughs	least	like	little	Lurch	many
know	language	laughs	leaves	like	little	Lying	many
know	lapse	laughs	lecture	like	live	mad	many
know	lapsing	laughs	led	like	lived	madding	map
know	-laration	laughs	Leeds	like	location	made	map
know	last	laughs	Leeds	like	long	made	mark
know	last	laughs	Leeds	like	long	made	marks
know	last	laughs	Leeds	like	long	made	marks
know	later	laughs	legitimate	like	long	made	Marxist
know	laugh	laughs	legitimate	like	long	made	massive
know	laugh	laughs	legitimize	like	long	made	material
know	Laughing	laughs	legitimize	Like	longer	made	material
know	laughing	laughs	legitimized	like	longer	made	material
know	laughing	laughs	legitimizes	like	look	made	material
know	laughing	laughs	less	like	look	made	matter
know	laughs	laughs	Less	like	look	made	matter
know	laughs	laughs	less	like	Look	magnificent	matter
know	laughs	laughs	less	like	look	main	may
know	laughs	laughs	less	like	look	main	may
know	laughs	laughs	less	like	look	maintain	may
know	laughs	laughs	Less	like	look	make	may
know	laughs	laughs	let	like	look	make	maybe
know	laughs	laughs	let	like	look	make	maybe
know	laughs	laughs	Let's	like	look	make	maybe
know	laughs	laughs	let's	like	look	make	maybe
know	laughs	laughs	Let's	like	look	make	maybe
know	laughs	laughs	let's	like	Look	make	maybe
know	laughs	laughs	Let's	like	look	make	maybe
know	laughs	laughs	let's	like	look	make	maybe
know	laughs	laughs	lets	like	look	make	maybe
know	laughs	laughs	letting	like	look	make	maybe
know	laughs	laughs	level	like	looked	make	maybe
know	laughs	laughs	levels	like	looking	make	maybe
know	laughs	laughs	levels	like	looking	make	maybe
know	laughs	laughs	levels	like	looking	make	maybe
know	laughs	laughs	lever	like	looking	make	maybe
know	laughs	laughs	lies	like	looking	make	maybe
know	laughs	laughs	Life	like	looking	make	maybe
know	laughs	laughs	light	like	looking	make	maybe
know	laughs	laughs	light	like	looking	make	Maybe
know	laughs	laughs	like	like	looking	make	maybe
know	laughs	laughs	like	Like	looks	make	Maybe
know	laughs	laughs	like	like	looks	make	Maybe
know	laughs	laughs	like	Like	lose	make	maybe
know	laughs	laughs	like	Like	Lost	make	maybe
know	laughs	laughs	like	like	lost	make	maybe
know	laughs	laughs	like	like	lot	make	maybe
know	laughs	laughs	Like	like	lot	makes	maybe
know	laughs	laughs	Like	like	lot	makes	maybe
know	laughs	laughs	like	like	lot	makes	Maybe
know	laughs	laughs	like	like	lot	makes	maybe
know	laughs	laughs	like	like	lot	makes	Maybe
know	laughs	laughs	like	like	lot	making	Maybe
know	laughs	laughs	Like	like	lot	making	maybe
know	laughs	laughs	Like	Like	lot	making	Maybe
know	laughs	laughs	like	like	lot	making	me
know	laughs	laughs	like	liked	lot	making	me
knowing	laughs	laughs	like	liked	lot	making	me
knowing	laughs	laughs	like	limit	lot	making	me
knowledge	laughs	laughs	like	limit	lots	making	me
knowledge	laughs	laughs	like	limiting	lots	making	me
knowledge	laughs	laughs	like	limiting	lots	making	me

me	mean	might	more	my	narration	nice	no
me	mean	might	more	my	narrative	No	no
me	mean	Migrate	mortis	my	narrative	no	No
me	mean	Mimmbe	mortis	my	Nastra	No	No
me	mean	Mimmbe	Mortis	my	natural	No	No
me	mean	mimmbe	most	my	Natural	No	No
me	mean	mimmbe	most	my	Natural	No	No
me	mean	Mimmbes	most	my	natural	No	no
me	mean	mimmbes	most	my	Naturally	no	No
me	mean	mind	mother	my	nature	No	noises
me	mean	mind	mouth	my	nature	No	non-conversation
me	mean	mind	move	my	navigate	No	nose
me	mean	mind	move	my	navigating	No	nose
me	mean	mind	move	my	naw	No	nose
Me	mean	mind	move	my	naw	No	nose
me	mean	mind	moved	my	naw	no	nose
me	mean	mind	moved	my	necessarily	No	nose
me	mean	mind	moved	my	necessarily	No	nose
me	mean	mind	movements	my	necessarily	No	Nosferatu
me	mean	minutes	move	my	necessarily	No	Nostradamus
me	meaningful	missed	moving	my	necessarily	no	nostril
me	meaningful	missing	moving	my	necessarily	no	not
me	means	mixing	much	my	necessarily	no	not
me	means	Mmm	much	my	necessary	No	not
me	means	Mmm	much	my	necessary	no	not
me	means	Mmm	much	my	necessary	No	not
me	means	Mmm	much	my	necessary	No	not
me	means	Mmm	much	my	necessary	No	not
me	means	Mmm	much	my	necessary	No	not
me	means	Mmm	much	my	necessary	No	not
me	means	Mmm	much	my	need	No	not
me	means	Mmm	much	my	need	No	not
me	meant	Mmm	much	my	need	no	not
me	meant	Mmm	much	my	need	No	not
me	meant	Mmm	much	my	need	no	not
me	meant	Mmm	much	my	need	No	not
me	meant	mmn	much	my	need	no	not
me	meat	model	much	my	need	no	not
me	mechanism	modern	much	my	need	No	not
me	mediated	modular	much	my	need	no	not
me	mediated	moment	much	my	need	No	not
me	mediated	moment	much	my	need	No	not
me	meet	monastic	mud	my	need	No	not
me	Melville	monastic	multi-disciplinarity	my	need	No	not
me	memories	monologues	mum	my	need	No	not
me	memory	month	mum	my	negating	No	not
me	mess	more	must	my	negative	No	not
me	met	more	must	my	neglect	No	not
me	metaphor	more	must	my	negligible	No	not
me	methodology	more	must	my	nerve	No	not
me	middle	more	my	my	nerve	no	not
me	middle	more	my	my	never	No	not
me	middle	more	my	My	never	No	not
me	might	more	my	my	never	No	not
Me	might	more	my	My	never	No	not
me	might	more	my	myself	never	No	not
me	might	more	my	myself	never	no	not
me	might	more	my	myself	never	no	not
Me	might	more	my	myself	new	no	not
me	might	more	my	myself	new	no	not
mean	might	more	my	myself	next	No	not
mean	might	more	my	myself	next	no	not
mean	might	more	my	myself	next	no	not
mean	might	more	my	myself	next	no	not
mean	might	more	my	myself	next	No	not
mean	might	more	my	myself	next	No	not
mean	might	more	my	myself	mystery	No	not
mean	might	more	my	naïve	nice	No	not
mean	might	more	My	name	nice	No	not
mean	might	more	My	name	Nice	No	not
mean	might	more	my	name	nice	No	not
mean	might	more	my	names	nice	No	not
mean	might	more	my	names	nice	No	not
mean	might	more	my	Napoleon	nice	No	not
mean	might	more	my	narration	nice	No	not

not	not	numbered	of	of	of	office
not	not	numbered	of	of	of	office
not	Not	numbered	of	of	of	office
not	not	numbered	of	of	of	office
not	not	numbers	of	of	of	office
not	not	numbers	of	of	of	office
not	not	numbskulls	of	of	of	often
not	Not	numbskulls	of	of	of	Oh
not	Not	numerical	of	of	of	Oh
not	not	numerical	of	of	of	oh
not	not	object	of	of	of	Oh
not	not	object	of	of	of	oh
not	Not	objective	of	of	of	Oh
not	not	objective	of	of	of	oh
not	not	objectivity	of	of	of	Oh
not	not	objectivity	of	of	of	Oh
not	not	objects	of	of	of	Oh
not	not	Objects	of	of	of	Oh
not	not	obscure	of	of	of	Oh
not	not	Observed	of	of	of	Oh
not	not	obsessed	of	of	of	Oh
not	Note	obviously	of	of	of	Oh
not	noted	obviously	of	of	of	Oh
not	notice	obviously	of	of	of	Oh
not	notion	obviously	of	of	of	Oh
not	notion	obviously	of	of	Of	Oh
not	notion	obviously	of	of	of	Oh
not	notions	obviously	of	of	of	oh
not	novel	occasions	Of	of	of	Oh
not	novel	occasions	of	of	of	Oh
not	novel	occasions	of	of	of	Oh
not	novel	occasions	of	of	of	Oh
not	Novel	occasions	of	of	of	Ok
not	novel	occur	of	of	of	Ok
not	novel	occur	of	of	of	ok
not	novel	occurred	of	of	of	ok
not	novel	occurrence	of	of	of	Ok
not	novels	occurring	of	of	of	Ok
not	now	occurs	of	of	of	Ok
not	now	Odd	of	of	of	ok
not	now	oeuvre	of	of	of	Ok
not	now	of	of	of	of	ok
not	Now	of	of	of	Of	ok
not	now	of	of	of	of	Ok
not	now	of	of	of	Of	ok
not	Now	of	of	of	of	Ok
not	Now	of	of	of	Of	ok
Not	Now	of	of	of	of	Ok
not	now	of	of	of	of	Ok
not	now	of	of	of	of	Ok
not	Now	of	of	of	of	Ok
not	now	of	of	of	Of	Ok
not	now	of	of	of	of	Ok
not	Now	of	of	of	of	ok
not	now	of	of	of	of	Ok
Not	now	of	of	of	of	Ok
not	Now	of	of	of	of	Ok
not	now	of	of	of	of	ok
not	Now	of	of	of	of	Ok
not	now	of	of	of	of	Ok
Not	number	of	of	of	of	ol'
not	number	of	of	of	of	old
Not	number	of	of	of	of	old
not	number	of	of	of	of	old
not	number	of	of	of	of	on
Not	numbered	of	of	of	of	on
not	numbered	of	of	of	of	on
Not	numbered	of	of	of	of	on





practice	problem	question	rather	really	relationship	right	say
practice	problem	question	rather	really	relationship	right	say
practice	problem	question	Rather	really	relevant	rigid	say
practice	problem	question	rather	really	remember	Rigor	say
practice	problem	question	raw	really	reminds	rigor	say
practice	problem	question	re-inhabiting	really	removal	rigour	say
practice	problem	Question	reaching	realms	remove	Rigour	say
practice	problem	question	read	reason	remove	rigour	say
practice	problem	question	read	reason	Remove	road	say
practice	problem	question	read	reason	removed	Roland	say
practice	problematic	question	read	reasons	removing	roles	Say
practice	problematic	question	read	reasons	removing	roll	Say
practice	problematic	question	read	reasons	removing	rolling	say
practice	problems	question	read	recall	repeating	room	say
practice	problems	question	read	recently	report	room	say
practice	problems	question	read	recently	represented	room	Say
practice	process	question	read	recently	require	round	say
practice	process	question	read	recently	required	round	say
practice	process	question	read	recently	required	rubbish	saying
practice	process	question	read	recently	requires	rubbish	saying
practice	process	question	read	recently	requisite	rubbish	saying
practices	process	question	read	reception	requisite	rugby	saying
practicing	process	questioning	read	receptive	research	rule	saying
practitioner	process	questions	reader	recognize	research	rules	saying
practitioner	process	queue	reading	recognizing	resist	rules	saying
practitioner	process	quickly	reading	record	resistance	run	saying
practitioner	process	quieter	reading	record	resistance	run	saying
precisely	process	quite	reading	record	resisting	running	saying
precursors	process	quite	reading	record	resolved	sabotage	saying
preface	process	quite	reading	recorded	resolves	saying	saying
premise	process	quite	reading	recording	resources	said	saying
premise	process	quite	Reading	recording	respect	said	saying
present	process	quite	Reading	recording	responsibility	said	says
present	process	quite	reading	recording	rethink	said	says
present	process	quite	ready	Recording	reverse	said	says
present	processes	quite	ready	Recording	review	said	says
present	procrastination	quite	real	recording	Revisit	said	says
present	professional	quite	Real	recording	revisiting	said	scared
presented	professional	quite	real	recording	reweaving	said	school
presenting	professional	quite	real	recording	rewind	said	school
presenting	professional	quite	real	recur	right	said	school
press	project	quite	real	red	right	said	schools
press	project	quite	real	red	right	said	schools
pretty	project	quite	realize	redacting	right	said	schools
pretty	project	quite	realize	reference	right	said	schools
primary	providing	quite	really	references	right	said	science
primary	public	quite	really	referencing	right	said	screen
primary	public	quite	really	reflect	right	said	screen
primary	public	quite	really	reflect	right	said	screen
principles	Public	quite	really	reflect	right	Sally	Scrivener
probably	publication	quite	really	reflect	right	Samantha	searching
probably	Publication	quite	really	reflecting	Right	Samantha	second
probably	publication	quite	really	reflecting	Right	Samantha	secondary
probably	publicly	quite	really	reflection	Right	same	secondary
probably	puddle	quite	really	reflection	right	Same	second
probably	purely	quite	really	reflection	Right	same	Seconds
probably	Purpose	quite	really	reflection	right	same	see
probably	Purposes	quite	really	reflection	right	same	see
probably	put	quite	really	reflection	Right	same	see
probably	put	quite	really	reflection	Right	same	see
probably	put	Quite	really	Reflection	right	same	see
probably	put	quite	really	reflection	right	same	see
problem	Put	quite	really	reflection	right	same	see
problem	put	quite	really	reflective	Right	same	see
problem	Putouts	radiator	really	refuse	Right	sane	see
problem	putting	ran	really	refuses	Right	sausage	See
problem	putting	randomness	really	Regard	right	save	see
problem	putting	ranges	really	regard	right	saved	see
problem	putting	rather	really	regarded	right	saw	see
problem	putting	rather	really	relating	right	say	see
problem	question	rather	really	relation	Right	say	see
problem	question	rather	really				

see	should	situation	So	some	Something	speculative	structure
see	should	situation	So	some	something	speech	structure
see	should	situations	So	some	something	spend	structure
see	should	situations	so	some	something	spheres	structure
see	should	sixties	So	some	something	splurge	structures
See	should	size	So	somebody	something	spoken	stuck
See	should	Size	so	somebody	something	sport	studied
see	should	skepticism	so	somebody's	something	sports	studio
see	should	skill	so	somehow	something	stage	studio
see	should	skin	so	somehow	something	stage	studio
see	should	skin	so	somehow	something	Stage	studio
see	should	slave	So	somehow	something	Stage	studio
see	should	slightly	So	somehow	something	Stage	studio
see	should	slippery	So	somehow	something	stage	studio
see	Should	small	so	somehow	something	start	studio
See	Should	smooth	so	someone	something	start	studio
see	shouldn't	sniffs	so	someone	something	start	studio
seeing	show	So	So	someone	something	start	studio
seem	showing	So	so	Someone	something	state	studios
seem	Showing	So	So	Someone	something	stated	study
seem	Showing	So	so	someone	something	step	Study
seem	shuffle	so	so	someone	something	step	study
seemed	shuffling	so	So	someone	something	step	stuff
seemed	shuffling	so	So	someone	something	step	stuff
seems	Shut	so	so	someone	Something	step	stuff
seems	shut	so	so	something	Something	stick	stuff
seems	Sieved	So	so	something	something	Sticking	stuff
seems	Sighs	so	so	something	something	Sticking	stuff
seems	sighs	so	so	something	something	sometimes	stuff
seems	sighs	So	So	something	something	sometimes	stupid
seems	sighs	So	So	something	something	somewhere	style
seems	sighs	so	So	something	soon	soon	styles
Seems	sighs	So	So	something	Soon	still	Subjectivity
seems	sighs	So	so	something	soon	still	subsumed
seems	sighs	so	so	something	Sorry	still	succinct
seems	sighs	So	So	something	Sorry	still	succinct
seen	sighs	so	So	something	sort	Still	such
self	sighs	So	So	something	sort	still	such
Self-conscious	sighs	so	So	something	sort	still	Such
self-conscious	sighs	so	so	something	sort	still	such
Sell	sighs	So	So	something	sort	stillness	such
sell	sighs	so	So	something	sort	Stomped	such
semi-coherent	sighs	so	So	something	sort	stop	suddenly
sense	sighs	so	So	something	sorts	stop	suddenly
sense	sighs	social	social	something	sorts	stop	suddenly
sense	sighs	social	social	something	sound	Stop	suddenly
sense	sighs	sock's	sock's	something	sound	stop	Sue
sense	sighs	some	some	something	sound	Stop	sufficiently
sense	sighs	some	some	something	sounds	stop	suggest
sense	sighs	some	some	something	source	stop	suggest
sent	sighs	some	some	something	source	stop	suits
sentence	sighs	some	some	something	sources	stop	sunny
separate	sighs	some	some	something	sources	stop	suppose
separate	sign	some	some	something	sources	Stop	suppose
separated	sign	some	some	something	south	stopped	suppose
separating	sign	some	some	something	space	Stops	suppose
separation	sign	some	some	something	space	stops	suppose
series	significant	so	some	something	space	store	suppose
serious	significant	So	some	something	space	store	suppose
seriously	signing	So	Some	something	space	store	suppose
session	silence	So	some	something	spaces	store	suppose
set	so	so	some	something	spaces	store	suppose
set	similar	So	some	something	Speak	store	suppose
set	similar	So	some	something	speaking	story	suppose
set	similar	So	some	something	speaking	story	suppose
setting	similar	so	some	something	speaking	straightforward	suppose
seven	similarity	so	some	something	speaking	straightforwardly	suppose
seventeenth	simple	So	some	something	speaking	strand	suppose
shared	simple	So	some	something	speaks	straying	suppose
She	simplicity	So	some	something	special	Street	suppose
she	simplicity	so	some	something	specialisms	street	suppose
she's	simultaneity	So	some	something	specific	stretch	suppose
shot	since	so	some	something	specific	structural	supposed
shot	Sir	So	some	something	speculative	structural	supposed

supposed	tape	than	that	That	that	that	that's
supposed	tape	than	that	that	that	that	That's
Sure	tape	than	that	That	that	that	that's
sure	tape	than	that	that	that	that	That's
sure	tape	than	that	that	that	that	That's
sure	Tape	than	That	that	that	that	that's
sure	tape's	Thank	that	that	that	that	that's
sure	tarpaulin	Thank	that	that	that	that	that's
surely	teach	that	that	that	that	that	that's
survive	teaching	that	that	that	that	That	that's
suspect	team	That	that	that	that	that	that's
suspend	Technology	that	that	that	that	that	that's
suspend	technology	that	that	that	that	that	that's
suspend	teeth	that	that	That	that	that	That's
suspension	telephoto	that	that	that	that	that	that's
swallows	television	that	that	that	that	that	that's
swallows	television	that	That	That	that	that	that's
swayed	Tell	that	that	that	that	that	That's
switch	tell	that	that	that	that	that	That's
switch	tell	that	that	that	that	that	that's
switched	telling	that	that	that	that	that	that's
switched	temporal	that	that	that	that	that	That's
switched	temporal	that	that	that	that	that	that's
Symmetry	tend	That	that	that	that	that	that's
system	tend	that	that	That	that	that	that's
system	tendency	that	that	that	that	that	That's
system	tense	that	that	that	that	that	that's
System	term	that	that	that	that	that	that's
system	term	that	That	that	that	that	that's
system	term	that	that	that	That	that	that's
systems	terms	that	that	that	that	that	that's
T	terms	that	that	that	that	that	that's
Table	terms	that	that	that	that	that	That's
take	terms	that	that	that	that	that	That's
take	terms	that	that	that	that	that	That's
take	terms	that	that	that	that	that	That's
take	terms	that	that	that	that	that	that's
take	terms	that	That	that	that	that	That's
take	terms	that	that	that	that	that	That's
take	text	that	that	that	that	that	That's
take	text	that	that	that	that	that	that's
take	text	that	that	that	that	that	That's
take	text	that	that	that	that	that	That's
Take	text	that	that	that	that	that	That's
take	text	that	that	that	that	that	That's
taken	text	that	That	that	that	That	that's
taken	text	that	that	that	that	that	that's
takes	textile	that	that	that	that	that	that's
taking	textile	that	that	that	that	that	that's
taking	Textile	that	that	that	that	That	that's
taking	textiles	that	that	that	that	that	that's
talk	textiles	that	that	that	that	that	That's
talk	textiles	that	that	that	that	that	That's
talk	textiles	that	that	that	that	that	that's
talk	textiles	that	that	that	that	that	that's
talk	texting	that	that	that	that	that	That's
talk	texts	that	that	that	that	that	that's
talk	textual	that	that	that	that	that	That's
talk	than	that	that	that	that	that'd	That's
talk	than	that	that	that	that	that	that's
talk	than	that	that	that	that	That'd	that's
talking	than	that	that	that	that	that	that's
talking	than	that	that	That	That	That'd	that's
talking	than	that	that	that	that	That'd	that's
talking	than	that	that	that	that	That	that's
talking	than	that	that	that	that	that'll	that's
talking	than	that	that	that	that	that's	that's
talking	than	that	that	that	that	that's	That's
talking	than	that	that	that	That	That's	That's
talking	than	that	that	that	That's	That's	that's
talking	than	that	that	That	that	that's	that's
talking	than	that	that	that	that	that's	that's
talking	than	that	that	that	that	that's	that's
talking	than	that	that	that	that	that's	that's
talks	than	that	that	that	that	that's	that's
tangibly	than	that	that	that	that	that's	that's
tape	than	that	that	that	that	that	that's







to	to	train	under	us	visible	was	way
to	to	trained	understand	use	visible	was	way
to	to	training	understand	use	visible	was	way
to	to	training	understand	use	visible	was	way
to	to	training	understand	use	vision	was	way
to	to	trans-disciplinarity	understand	use	vocabulary	was	way
To	to	transcription	understand	use	voice	was	way
To	to	Tricky	understand	use	voice	was	way
to	to	tried	understand	use	Voice	was	way
to	to	tried	understand	use	voice	was	way
to	to	tried	understand	used	voice	was	way
to	to	tried	understand	used	voice	was	way
to	to	Trish	understand	used	voice	was	way
to	To	Trish	understanding	used	voice	was	way
to	to	trouble	understanding	useful	voice	was	way
to	to	true	understanding	useful	voice	was	way
to	to	true	understanding	useful	voices	was	way
to	to	true	understanding	using	voices	was	way
to	to	true	understanding	using	voices	was	way
to	to	trust	understanding	usually	voices	was	way
to	to	truth	understandings	utterly	voices	was	way
to	to	truths	understands	utterly	voices	was	way
to	to	Try	understands	vaguely	voices	was	way
to	to	Try	understood	validate	W	was	way
to	to	trying	understood	validate'	W	was	way
to	to	trying	understood	validating	Wait	was	way
to	to	trying	unformed	valuable	wait	was	way
to	to	trying	unhelpful	valuable	waiting	was	way
to	to	trying	universal	valuable	want	was	way
to	to	trying	universities	value	want	was	way
to	to	trying	university	value	want	was	way
to	to	trying	University	value	want	was	way
to	to	trying	university	value	want	was	way
to	toast	trying	Unless	value	want	was	way
to	Today	trying	Unless	value	want	was	way
to	together	trying	Unpacked	value	want	was	way
to	together	trying	unpacking	value	want	was	way
to	together	trying	unpicking	value	want	was	way
to	together	trying	unstuck	value	want	was	way
to	together	trying	until	various	want	was	way
to	together	turns	up	Various	want	was	way
to	toilet	twenty	up	vast	want	was	ways
to	told	two	up	very	want	was	ways
to	told	two	up	very	want	was	ways
to	too	two	up	very	want	was	ways
to	too	two	up	very	want	was	ways
to	too	two	up	very	want	was	ways
to	too	two	up	very	want	was	ways
to	too	two	up	very	want	was	ways
to	too	Two	up	very	want	was	we
to	too	two	up	very	want	was	we
to	too	two	up	very	want	was	we
to	too	Two	up	very	want	was	we
to	too	two	up	very	want	was	we
to	too	two	up	very	want	was	we
to	too	type	up	very	want	was	we
to	too	type	up	very	want	was	we
to	too	U-hum	up	very	want	was	we
to	too	ual	Up	very	want	was	we
to	too	uh	Up	very	wanted	was	we
to	took	Uhhuh	upon	very	wanted	was	we
to	took	ultimately	upon	very	wanted	was	we
to	tools	Um	upon	very	wanted	was	we
to	tools	um	upon	very	wanted	was	we
to	topic	umm	ups	very	wanted	was	we
to	topic	umm	upset	very	wanting	was	we
to	topic	Umm	us	very	wanting	was	we
to	tortured	Umm	us	very	warm	was	we
to	touching	Umm	us	video	warning	was	we
to	towards	unbeautiffulness	us	video	was	wasn't	We
to	towards	uncomfortable	us	video	was	wasn't	We
to	town	uncomfortable	us	view	was	watched	we
to	train	uncomfortable	us	view	was	watching	we
to	Train	Under	us	view	was	way	we



We	we	Well	well	what	what	what	when
we	We'd	Well	well	what	What	What	When
we	we'll	well	Well	what	What	what	When
we	we'll	Well	Well	what	what	What	when
We	We're	Well	Well	what	what	What	when
we	we're	well	Well	What	what	What	when
we	we're	Well	well	what	what	What	when
we	we're	Well	well	what	what	What	when
We	we're	well	well	what	what	What	When
we	We're	Well	Well	what	What	What	when
we	We're	Well	Well	what	what	What	when
we	we're	well	Well	what	what	What	when
we	we're	Well	well	what	what	what	when
we	we're	Well	Well	what	what	What	when
we	we're	well	well	what	what	what	when
we	we're	Well	Well	what	what	What	when
we	we're	Well	well	what	what	What	when
we	we're	Well	Well	what	what	what	when
we	we're	Well	Well	what	what	What	when
we	we're	Well	Well	what	what	What	where
we	we've	well	Well	what	what	What	Where
we	we've	well	Well	what	what	what	where
we	we've	well	Well	what	what	What	where
We	We've	Well	Well	what	what	What	where
we	we've	well	Well	What	What	What	where
we	we've	well	well	What	what	what	where
we	we've	Well	were	What	What	What	where
we	we've	Well	were	what	what	what	where
we	we've	well	were	What	what	What	where
we	we've	Well	were	What	what	What	where
we	we've	well	were	What	what	What	where
we	we've	well	were	What	what	What	where
we	we've	Well	were	What	what	What	where
we	we've	Well	were	What	what	What	where
we	Weak	Well	were	What	what	What	where
we	weak	well	were	What	what	What	where
We	weave	Well	were	What	What	What	where
We	weaving	Well	were	What	What	What'll	where
we	Weaving	well	were	what	what	what's	where
we	weaving	well	were	What	what	what's	Where
we	weaving	Well	were	What	what	what's	where
we	weaving	well	were	What	what	what's	where
We	weaving	well	were	what	what	What's	where
We	weeping	Well	were	What	what	what's	where
we	weeping	Well	were	what	what	what's	where
we	weeping	well	were	what	what	what's	where
we	weeping	Well	were	what	what	What's	Where
we	weird	Well	were	what	what	what's	where
we	well	Well	were	What	what	what's	Where
we	Well	Well	were	what	what	what's	where
We	Well	well	were	what	what	What's	where
we	Well	Well	were	what	what	what's	where
we	Well	Well	were	what	what	what's	where
we	Well	Well	what	what	what	what's	where
we	Well	Well	what	what	what	whatever	where
we	Well	Well	what	what	what	whatever	where
we	Well	Well	what	what	what	whatever	where
we	Well	Well	what	what	what	whatever	where
we	Well	well	what	what	what	whatever	Where
we	Well	Well	what	What	What	whatever	Where
we	well	well	what	what	what	whatever	whereas
we	Well	Well	what	what	what	what	whereas
we	Well	well	what	what	what	when	whereas
we	Well	Well	what	what	What	when	whereas
we	Well	Well	what	what	What	when	whether
we	Well	Well	what	what	What	When	whether
we	Well	well	what	what	What	when	whether
We	Well	Well	what	What	What	When	whether
we	Well	Well	what	what	What	when	whether
we	Well	Well	what	what	What	When	whether
We	Well	well	what	what	What	when	whether

whether	Which	winds	with	work	wouldn't	Yeah	Yes
whether	which	wish	with	work	Wow	work	yes
whether	which	with	With	work	write	year	Yes
whether	Which	with	with	work	write	year	yes
Whether	which	with	with	work	write	years	Yes
which	which	with	with	work	write	work	Yes
Which	which	with	with	work	write	years	Yes
which	while	with	within	work	write	years	Yes
Which	while	with	within	work	write	years	Yes
which	whispers	with	within	work	write	Yep	Yes
which	whispers	with	within	worked	write	Yep	Yes
which	whistles	with	within	worked	write	Yep	Yes
which	who	with	within	working	write	yes	Yes
which	who	with	without	Yes	write	yes	Yes
which	who	with	without	working	write	Yes	Yes
which	who	with	Without	working	write	Yes	Yes
which	who	with	without	working	write	Yes	Yes
Which	who	with	without	working	write	Yes	Yes
which	whole	with	with	working	write	Yes	Yes
which	whole	with	witness	working	write	Yes	Yes
Which	whole	with	won't	working	write	yes	Yes
which	whole	with	won't	works	Write	Yes	Yes
which	whole	with	won't	world	write	Yes	Yes
which	whole	with	wonder	worried	Write	Yes	Yes
which	whole	with	wonder	would	Write	yes	Yes
which	whole	with	wonder	would	Write	Yes	Yes
which	whom	with	wonder	would	write	Yes	Yes
Which	whomever	with	wondered	would	Write	Yes	Yes
which	Why	with	wondered	would	write	Yes	Yes
which	Why	with	wondered	would	Write	Yes	Yes
which	Why	with	wondering	would	write	Yes	Yes
which	why	with	wondering	would	writing	Yes	yes
which	Why	with	wondering	would	writing	Yes	Yes
which	why	with	woolly	would	writing	Yes	Yes
which	why	with	woolly	would	writing	Yes	Yes
which	why	with	word	would	writing	Yes	Yes
which	why	with	word	would	writing	Yes	Yes
Which	why	with	word	would	writing	Yes	Yes
which	why	with	Word	would	writing	yes	Yes
which	Why	with	word	would	writing	Yes	Yes
Which	why	with	word	would	writing	Yes	Yes
which	Why	with	word	would	writing	Yes	Yes
which	Why	with	word	would	writing	Yes	Yes
which	why	with	word	would	writing	Yes	Yes
which	why	with	word	would	writing	Yes	yes
which	why	with	word	Would	writing	Yes	Yes
which	Why	with	word	would	writing	yes	Yes
which	why	with	word	would	writing	Yes	Yes
which	why	with	word	would	writing	Yes	Yes
which	why	With	word	would	writing	Yes	Yes
Which	why	with	word	would	writing	Yes	Yes
Which	why	With	words	would	Writing	Yes	Yes
which	Why	with	words	would	writing	Yes	yes
which	Why	with	words	would	writing	Yes	Yes
which	why	with	words	would	writing	Yes	Yes
which	why	with	words	would	writing	Yes	Yes
which	Why	with	words	would	written	Yes	Yes
which	Why	with	words	would	written	Yes	Yes
which	wide	with	work	would	written	Yes	Yes
Which	wide	with	work	would	written	yes	Yes
which	widely	with	work	would	written	yes	Yes
Which	wielding	with	work	would	written	Yes	Yes
which	will	with	work	would	written	Yes	Yes
Which	will	with	work	would	written	Yes	Yes
which	will	with	work	Would	wrong	yes	Yes
which	will	with	work	would	wrong	yes	Yes
which	will	with	work	would	wrong	yes	Yes
which	Will	with	work	would	wrote	yes	yes
which	will	with	work	Would	yarn	yes	yes
Which	will	with	work	Would	yarn	Yes	Yes
which	will	with	work	would	yarn	Yes	Yes
which	willfully	with	work	wouldn't	yarn	Yes	Yes
which	willing	with	work	wouldn't	yarn	Yes	yes
which	Wiltshire	with	work	Wouldn't	Yarn	Yes	Yes



C.

[They are reading the introduction. Laughing]

1. 'Image Fades Up.'  
You added that?
2. Oh yes... well it's both of us...
3. Ok.
4. But it's interesting... I think what's interesting... is that... there's a way of speaking... and there's a way of writing... and even... even a difference between texting and... to... e-mail...
5. This isn't all email though, is it?
6. That is... that's all email...
7. Did you write 'Image Fades Up' to me in an email?
8. Yes...
9. Oh, I missed that! [laughs]
10. Well it was in the... Well-it's-easy-to-miss-things Isn't it? And also... what's happening here is that it's going backwards...
11. [laughs] Mmm...
12. You can see that? It's like

- when you... go through...  
in... umm... [swallows]  
Regard... in reverse...
13. Yes I can see that!
14. So that you step backwards...  
and step backwards. The initial  
exchange is at the beginning...  
at the end... Sorry...
15. Ah! I see... I remember...  
Yes. [clears throat]
16. [clicks fingers, whistles  
the opening bars of  
Coronation Street. Sighs]
17. It's interesting that even since  
this has been written, my  
position has changed... I think...
18. Yes...
19. Which is maybe one of the  
things that happens with  
positions... Positioning... and  
trying to record, or document  
what is... where you are  
at any given moment... or  
what you are... in fact that  
is something that I've been  
thinking about a lot... that kind  
of facets... different facets of  
yourself... what you present...  
to different people at different  
times... and what happens  
when they kind of collide.
20. Well that's what... the thing  
about what you last said...  
which was... He understands  
it... but where is he positioned  
when not positioned by others?  
Which I thought... Ding-  
ding! Seconds out!
21. Where is that?
22. The last paragraph...
23. Ah yes... oh the last?
24. Here
25. Where?
26. Well I sent you this... and  
you added the paragraph  
at the beginning and the  
paragraph at the end...
27. Yes... He understands  
but where is...
28. And also... the whole  
lapsing into... the third  
person... anonymous? But  
that was my fault...
29. [laughs]
30. I was doing it all the time...  
rather than say... which I  
found... [laughs] which I found  
quite distressing... when I...  
I was reading your... one  
hundred fragments... which  
I... which I... a... what's the  
word? When you don't read  
something? And it's...
31. Avoiding?
32. No... Yes obviously I was  
avoiding but... I couldn't read  
them until I'd... written my  
own... and I... Where as I was  
completely... was completely  
different from you... You  
went through this... this  
splurge of... memories...
33. U-hum...?
34. But yours are all... 'Eddy'
35. [laughs]
36. And I kind of... avoided...  
completely...
37. That was because you and  
Jeremy were probably the  
people that were there...
38. And Trish...
39. Trish yes... and Sally...
- and 'Jeremy'...

43. There's not you and Jeremy?
44. Well obviously there's quite a bit of 'Eddy'... Eddy is perplexed...
45. [laughs]
46. Eddy looks confused.
47. [laughs]
48. Eddy *is* confused. Eddy is scared. Eddy is anxious.
40. Yes
41. Jen
42. Yes
49. [laughs]
50. [laughs] Eddy is at the door again! Eddy won't go away!
51. [laughs]
52. Why is he here? commenting on... at a removal... there's a past tense... Isn't there?
53. Eddy is pacing [laughs] up and down... and then we've got...
54. I also liked... funnily enough... more than once... I haven't studied them but... now when I think... When I recall... there is the... what's the one... Eddy...
55. [laughs]  
So what are we going to do with this?
56. Well my... my... thinking had been... Ok. Here was... here was the recording. In situation. This... funny conversation that we had... where we barely know each other... and so it's kind of like... A weird introduction to certain ideas... but it's also a document of a... a certain amount of time... as the transcription of something... which means... that as we were discussing... there were lots of things which were absent... the drawing you did... oh yes that was the one... Eddy looks worried about my drawing...
57. [laughs]
58. ...but then the fragments were... were clearly about... memory... about revisiting... and about making comments...
59. Mmm...
60. Or even if there's a... a... re-inhabiting...  
So there's a difference of... perspective... there's a time difference... there's a massive amount of difference in time between the way that you've written it... a sense of... immediacy...
61. Yes
62. ...and with me... which... laboured for the good part of a year...
63. Yes. I think for me there was something kind of... authentic about doing it all at once... I suppose. I was asked to do one hundred fragments. And so I did one hundred fragments... and if I did them the next day... they'd be different. Although I suppose they'd be similar... in that they would be immediate... and rolling one after the other. There's a sense... in which I don't... the way I write is not... this is something I've been

thinking about at the moment because... obviously I've been writing on my blog... and I write in my PhD... and I write for myself... I suppose that's like the blog... I don't tend to write... it's like I don't write... seriously somehow... about... not... serious is not the right word... I don't write... it's a reflective style of writing, when I write for myself... it's not a kind of... critical... There's a critical edge to it... but it's not...

64. What's the difference between reflection and...

71. Well why would you theorize anything?

65. I think this is reflection...

72. Well define theory in that respect...

66. ...report?

67. Don't know... I mean... how would one... theorize these fragments?

73. Well...

74. Do you mean critical? Why would you...

75. Yes I mean critical...

68. That's a very interesting question!

76. ...to give context? Criticality to something which is purely...

69. [laughs]

70. Why? Why would you theorize these fragments?

77. It's like... I was discussing this with someone the other day... If you go into a classroom and ask

people to do some yoga before you start teaching Art History they'd probably just think you're mad... they might do it... but it'd be a bit awkward... and they'd be annoyed or whatever...

But if you discuss it as a critical pedagogy... say this is a... to do with some other theory about how we teach and how we learn... then ask them to do it... it's different... and the reason it seems to me to be different is because they're no longer doing it... they're acting to do it...

78. But is that not... 'How do you validate?' ...which is...

79. Which is theory!

80. Is that the difference between what is significant... and what is insignificant?

81. Well in terms of theory... and I think that comes down to positioning... If you want this to become a piece of creative writing... it has different criteria for value than a piece of theoretical writing... somehow...

82. Do you know what the rules are?

83. I know what some of the rules are. I know what the rules are in Art History for example.

84. Or just where they are?

85. Well I think that they are in the dialogue of disciplines... there in the dialogues of people doing them...

86. I think this is why I'm interested in having this conversation... because... it's... I don't know... I understand from what you're saying that there's a problem... it would be a problem for me to consider how... how to legitimize something which is... everyday...

87. Illegitimate?

88. [sighs] Banal... or...

89. But you could. There are theories around the everyday. And you could do that.

90. ...of course... Something to do with the document!

91. The archive!



92. But it's interesting that you jump into that... quite... early!? consider its theoretical... yourself what it is you're then discussing... which is a bit like... social science... so you do your own field work or whatever... and that's what you draw from. Whereas theoreticians tend to read the secondary sources... and you can perpetuate ideas which are incorrect... maybe incorrect isn't right...
93. Yes, it's on my mind! 101. But its not the history that I've written... it's not something I'm comfortable with... I'm comfortable with the kind of history where I look in the archives... I describe... I record... I make interpretation, but I don't critique... what I mean by... and I don't know if that's because I'm not intellectually able to do that... or if... I haven't wanted to... or... if there's a...
94. But it is what you do... 102. Well if I'm right in thinking... in the past you were... positively dissuaded from doing so?
95. No it's not what I do! 103. Yes that's true. Yes... there is a...
96. Well... it's part of the background... part of the... the environment that you're in... the discipline... 104. Theory was the... enemy?
97. The historical? But this is not about historical positioning. This is about theoretical positioning. Which is different. 105. Yes that's right. There is that strand... and I suppose I was quite influenced by... but also... quite receptive to... because I have my own discomfort with theory... because I see people using it... and it seems often people use it without really getting to the primary sources... which is what I like about history... that you see for
98. Is it not possible to... consider the theory of history as part... 106. Yes... but the question of positioning oneself as... as a... As someone who thinks about history... practicing history... is problematic because... it levels a problem of where to position...
99. That's different. 107. Yes
100. Yes? But is it not also part of history as well... to be... to 108. If that... if that's... but then there are various... sort of ways... of... of... engaging with that... 109. In different places? Like in...
110. ...but then it comes into schools of thinking...
111. It is! Like quite small schools of thinking... and if you step outside... then you're asked the difference about questions... and perhaps given another set of tools... and... I wonder if there's a natural position for one?
112. Just saying the word 'natural' is problematic...
113. I know it's a problem.
114. So... what is 'nature' and what is 'history'?
115. If there's a position that's comfortable to me... or if the position that is comfortable to me is...
116. Well getting back to... art... history... isn't it? I mean... just those two words... 'art' and 'history' ...and the question of practice... and the place of practice... so... even if you

- were not thinking about it in terms of 'theory' you were thinking in terms of... you were just thinking of things which necessarily complicate the... smooth reception... of the access to... primary truths? ...which at the same time doesn't... shouldn't... discount... the absolute... the... the... value... importance of... that's the problem of developing a field of thinking... which... a... and it's not about balancing... whether it's about dialectics... about... how you place yourself... or not place yourself...
117. Mmm...
118. So there is this speculative area? I... I don't... but I'm not in that position... because I'm not where you are... I haven't...
119. Where are you?
120. I'm... I'm currently in the office...
121. The office...
122. As a... as a...
123. Interloper.
124. Yes...
125. [laughs]
126. Getting back to these little fragments here... the asides... I'm not... I can see the point that when... if... you decide to make of it... a piece of... historical analysis... this is what you would do if you were thinking of it in terms of... creating something... this is what you would do... you wouldn't necessarily have to... justify it in terms of... if you removed it from somewhere else... so... it's not a problem... for me it's not a problem... maybe it's utterly woolly thinking... This is naive... amateurism... so where... I think I'm closer to the... dilettante?
127. Yes. And that just makes me want to critique the dilettante.
128. Word of the month!
129. That's the historian in me. Well what do we mean by dilettante?
130. Oh I don't know!
131. No.
132. Well what I think it means... I mean... literally... the delight! The delight of the dilettante!
133. But you don't really mind... Yes you don't really mind! The... I think that's an interesting thing about people I know that write... more theoretically about... the past... they don't mind about this idea about... accuracy... to the archive... That's not the point...
134. Accuracy to the archive... is important... you can't not...
135. But not accuracy to the dilettante archive...
136. They can still... be...
137. But it's not important to you!
138. It's not about... about showing the... It's not about...
139. It's not about knowing what that means... or about what that meant...
140. Well... going through the... rigour...
141. Yes.
142. ...of assessment... of peer assessment...
143. Of learning?
144. No... within those frameworks...
145. What frameworks?
146. The frameworks of... the history department for example? Or a particular school?
147. Or an archive?

148. Well the archive opens up things for lots of other... other ways? I don't know... maybe... what is the archive in relation to...
149. I'm asking you about the dilettante archive. Going back to the archives.... discover what the dilettante was. But you're not concerned with that. Which is what I was saying...
150. I don't know... whether or not the dilettante is something... more akin to reading... the ability to read?
151. But you don't know. That's the point. But you're using it anyway.
152. I don't have access...
153. You do. You could have access.
154. To what?
155. To... old books... that talk to you about what a dilettante was... That's what I mean by historical research!
156. Well yes...
157. But it's not something...
158. I look back at what I'm doing... this is not a... this seems to be an accusation... but I don't know whether there's another voice in me that says... well... You're not a professional! You're not an academic... you're not part of the academic industry... you're not part of the culture industry... You're not. So what is this? This place which isn't belonging to these other... which isn't belonging to these other things? Is this just the gray... matter... between... then suddenly... oh hang on... what is the high ground... what is the position of the dilettante... then... legitimizes... its research... I don't know...
159. The dilettante was legitimized through a class. Through being a particular class. And having access to particular kinds of knowledge.
160. Yes
161. So it just seems to me that that's quite complicated, and that it would require quite a lot of unpicking.
162. Yes
163. But it wouldn't to many... theorizations. They could just say it and move forwards, because people generally... vaguely know what you mean. And it's this kind of... But for me... that's... Ah but... [pained] surely...
164. Yes
165. There's just so much in that... just saying that word... and maybe referencing some tired old text about it... probably someone wrote in the 70's... about dilettante's... even if you were going to do that... and they probably didn't look at primary sources... [sighs]
166. I like... those examples where it is used... as a pejorative term... sense... that in itself... speaks...
167. To you?
168. Yes...yes.  
Anyway... the other one would be maybe not dilettante... maybe going on to artist!
169. Also complicated...
170. Yes...
171. But that's kind of what my PhD is about... I suppose... it's those kind of problems... there's this thing called art and how did we get there? And why did we get there? And how might we be able to be moved forward... better... I suppose. It comes with my issues with art...
172. ...and that's something that's regarded from the remove of a... of... practice?
173. Yes... I think I got that annoyed with it all!
174. So there is a separation?
175. I was annoyed with the professional... practice idea... model... like... that I was being a professional artist! So I went off and got a job... and worked... and still made things... and I suppose

- from that point... I would say that always... that made things... rather than art... but was making things within a professional context... but... or trying to theorize myself into that context... but then I stopped doing that and just made things... and saw what that brought me... and... the PhD was quite a ... kind of a... bold way of doing that because it's so... so encompassing that for quite a while my practice was subsumed I think... and then I the kind of crunch point where I tried to bring it in... and tried to... deal with that... that... despair... about it... about... not... getting to what I was trying to get at... umm... and then I moved forwards...
176. How did you move forwards?
177. I... embarrassed myself in front of my peers... [laughs] and decided that I didn't have the intellectual capacity to do what I thought I should do...
178. Despair and embarrassment...
179. Yes. And humbleness... you know... like ok... maybe I can't do a PhD... and... critique the system... so what! [laughs] It's going to take a bit longer to work out... you know? And maybe to some extent I got it out of my system... I think for me there's quite a lot of that... I get these... I'm thinking, I'm thinking, I'm thinking, I'm working, I'm working, I'm working... and then suddenly I kind of explode...
- [silence]
180. Is that to do with the school of history that you're in? That it can't... it's difficult to... legitimize or validate within the school and maintain...
181. Well I think it's difficult to do it... within the framework I was trying to do it from... I think it probably is possible but... I still don't know what it was I was trying to do... that's often a problem I have... and that's part of what I really enjoy about my practice... it's not always about knowing... it's what I always enjoyed about it actually... it's that space where I don't have to know... it's maybe what holds me back... [laughs]
182. Yes. Definitions of... knowledge... and... experience...
183. People have recently been asking me what I... do... What do you actually do? In terms of your creative practice?
184. Are you asking me?
185. No... Well yes! Go on! What do you do? What do you actually do?
186. I spend a lot of time avoiding the question. Well this is... it comes up in the little paragraph there [points] about... about how I imagine being articulated by others... and that seems either important to me or... frustrating... so... on occasions where... I might think... that what I'm doing is... is making something... 'creatively'... There is not just me... it's the enterprise! [laughs] It's the... there's the whole endeavour... which is... which constitutes... to me... something... about working... 'creatively'... but then it's considered to be... my practice... so therefore it's my... authorship... it may be even a simple notion of... co-authoring or... like this! What is this? That's happening now? What is it? What is a conversation? Something which is shared? What does that become? What is this thing that is made between us? Someone might... well you instigated it... you're providing the... impetus... it's yours... and that is not something I'm interested in...
187. Mmm?
188. ...and in some way... maybe it's similar... but completely different to... about... trying to... what's the word? Migrate from something... something... which is... constraining and... unhelpful... with trying to find something that is genuinely... [sighs] meaningful... and important... but not about me! [laughs] It's... that's... the thing that's... that just... avoids... a particular... definition of what being 'creative' is... Well that didn't work!
189. Or what being me is?
190. Me... Yes... Just an escape from me...
191. Mmm?
192. And about speaking... And about language... And...
193. Dialogue.

194. Dialogue... and communication...
195. It's pretty fundamental to your work I think?
196. My work!
197. Uhhuh! I would say
198. My 'oeuvre' !!
199. [laughs] Yep! Sorry...
200. Yes... Well may you apologize! [laughs]
201. [laughs] Your gray matter!
202. Yes... I get into trouble... into problems... suddenly... you're the... A right! This is the thing... you're accused of being... the head...
203. Accused? Or noted? Observed?
204. Denounced!
205. Denounced?
206. When it all goes wrong...
207. But you do have... I would say... a tendency to... manage [laughs] situations...
208. Manage...
209. Yes...
210. Like an administrator?
211. Mmm... Like a facilitator...
212. [makes a sound... something similar to Lurch in the Addams Family] Facilitator...
213. Yes.
214. Facilitator? What does a facilitator... facilitate mean?
215. You facilitate others...
216. [sighs]
217. I suppose you facilitate... or when I've seen you in action...
218. Action?
219. Yes! When you...
220. Tell me more!
221. [laughs] You...
222. [laughs]
223. Well you were very anxious I suppose before... the... when you got people into the room together... to... ask them to video each other... and have that conversation...

224. [clears throat] Yes...
225. Aaa [unformed word]
226. Yes. No. That the bit that's most clearly my...
227. [laughs]
228. Under my directorship!
229. [laughs] Yes!
230. But... Yes the anxiety... but... It's interesting... well... this is only recently... that I've been placed... more into... 'public'... This is the sort of thing that *you* do? As part of your... discipline... Your... training as an... academic... to present...?
231. Yes... Yep!
232. To... publicly critique...?
233. Yes.
234. It's only recently... I only... it's... I answer invitations! And I never got invitations... and then... I do get invitations... and I realize that when I'm... there are occasions... You're... you're... I guess here... You're not a great one for sport are you? Or are you?
235. I like running... I like cycling... yes. No, I don't like football... or rugby... hockey... not that into group... team sports I suppose...
236. Things where... no... actually... yes...
237. What makes you think of...
238. Performance... The question of performance...
239. No. I don't like being watched.
240. But there are occasions where you perform better... than others...
241. Well... better? There are occasions...
242. Do you feel less embarrassed?
243. ...where I perform more appropriately for certain situations?
244. Less despairing? You perform...
245. Well if I'm performing
- I'm not despairing.
246. Unless you're performing... despair?
247. Unless I'm performing despair... which I would only do in an art context...
248. Yes... I wondered about that...
249. [laughs]
250. About... for myself... as much as anything else... whether... was it legitimate... If it was a way of contextualising... validating any kind of activity... that presents... all outcomes... That's what we were talking about... before? Allowing... Cringing... either cringing embarrassment... cringing despair... or not... speaking... not contributing... absenting

yourself... from... from the  
activity... from the action...

251. Absenting yourself  
from the action?

252. Yes... There seem to be quite  
a lot of... people do that...

253. What do you mean?

254. Ah... removing... redacting...

255. Give me an example?

256. I will not... give you  
an example...

257. That's not new! Is it? Artists  
have been doing that for ages!

258. yes... yes... yes... yes... yes...

259. Look... I can't explain  
my work... I...

260. No! I refuse...

266. Are you cold?

267. Yes... Always...

261. Yes...

262. It's the Bartleby thing... But  
of all of these... things...

263. Explain the Bartleby thing!

264. Yes... Let's see if I can do this...  
It's... Melville... Bartleby the  
Scrivener... who refuses to do  
his job... or to... participate...  
it's taken... by Deleuze amongst  
others... as a way of resisting...  
[clears throat] and this question  
of 'passivity' and... are you  
putting this heater on?

265. This one on... because  
it's quieter...

268. [sighs] Anyway that's my  
understanding rather than  
my... or my interpretation...  
but... the question of... of... of  
action... of inactivity or... all  
things being allowed to occur...  
like embarrassment... and...  
despair... [almost inaudibly]  
possibility... to be enacted...

269. I think that allowance... It's a question! Which is a good point to work from... and I think it's understood as such... if you get the right people or...
270. I don't know...
271. I think the allowance is important... but I think for me... and probably for you as well... I'm... I feel like I'm creating a space to allow myself to do something... which... usually involves other... creative... type people... that understand themselves as involved in creative practices... because they're more willing to accommodate this... even if it's not... even if there's still this... my friend Alasdair has this great thing where... I made him a painting... for his gallery in Orkney... and he displayed it and... some guy came in and said... is that meant to be something... and Alasdair loves this... the perfect sort of description of what I'm doing... which is... true in a way... That is what I'm... is that meant to be something? I don't know... but that's what we have! For many of the people you're working with... are... is that meant to be something? There's a kind of acceptance that... that dialogue is maybe kind of valuable... or possible to work with... somehow... it's not a... is that meant to be...
272. The right people?
273. I know... it's horrible...
274. Well... it is... actually...
275. But it is I think true... there are some people for whom it is not the right question...
276. I think it's... the thing that people... dislike about artists...
277. But it's some artists as well... that it'd be the wrong question...
278. Yes... but... or... I know this is not what you're saying... but there is a sense in which... I... Do I have the experience? Do I have the level of understanding? Have I been initiated in the ways... of? To... to be able to read! Do I have the requisite knowledge?
279. To read?
280. Yes... or at least say... look... I suspend... whatever it is...
281. Be more specific?
282. To say what you said... Is it... not so much is it supposed to be something... but... [sighs] Happy to experience... and to consider... in whatever ways...
283. That's it isn't it? I think there's something in us which is very much about... it's the process... but it's the document and the archive
284. Yes... or just dealing with... the... the hideous question... 'So. Sell me this!'
285. Mmm...?
286. Which... I've had... had recently and I... I was kind of angry with myself that I couldn't... say... That is precisely the kind of question that means I cannot do this... This is not the right place... This is... and if I had... it would have saved an awful lot of... of... bother. There were reasons why I couldn't... and there are always reasons... because either somebody thinks that... well one... you need to do it... because there are lots of reasons why we've got to do it... whether they're legitimate... They think they're helping you...
- and the... experience... trying to capture all those things... but it's not the packaging... Or if I have problems with the packaging element... anyway... that's that... What do you do? Question what do you do means... How do you contribute... tangibly... somehow...



287. They're helping you make clear... it's what I'm interested in... I suppose... Lost my train there!
288. Oh absolutely! And they think it's necessary for everyone else... because that is the requisite question... whereas it's... and either you think... oh hang on a second...I... sound like I'm negating everything... or I'm now going to...
289. It's a resistance isn't it? I experience it as a resistance... Part of what I liked about removing my practice from my PhD was that it... I didn't have to resist anything in my practice anymore because I could do my PhD and reflect... and that was what I was doing... contributing... and then I could reflect and kind of... make a mess... and think creatively... and whatever about it... it became this hobby... which for a while was good... but... seems... I suspect... because ultimately what I'm interested in is... always more than... anything that I'm doing... I want to be... reaching beyond... what I'm doing... towards... some way of understanding... Where we are now... which I never managed to do... but
290. Train... [whispers]  
But is that to do with... tightly... defined... functions and roles?  
And whereas... there...
291. Yes...
292. ...is value in having to... conform...thinking... and there is a... a rigour!
293. It depends what you want to make doesn't it?
294. Rigour! That funny word!
295. Ah well Jen hates it... I don't mind it that much...
296. She hates it?
297. Oh yes! Rigor mortis...
298. Oh that's good!
299. Mmm...
300. ...because I think [laughing] she's one of the most rigor mortis folk I know! Yeah
- well... the irony never...
301. Stops...
302. ...ceases to... It's just whether you're allowed to... to agree...
303. Yes...
304. ...but as to the value of... of escape... of...
305. I think... I think there's a value... see I wonder... thinking about this disciplinary differences recently... quite a bit... and... there is something I feel... about wanting to understand art history... in order to... because I'm interested in its discipline... its practice and how it's understood... And it's a useful process... to learn... and to bring to my other understandings... of learning of art practice... It's an... enriching experience... even if it's uncomfortable... because it's difficult to cross disciplines... to...
306. It's difficult to cross disciplines... because it's... Because?
307. Because... I wonder... because they don't... They're not commensurate... They don't connect up... They ideally I suppose should enrich each other, but they've been separated to the extent that they
- don't... there aren't really good points of contact... between some of them... between some of them I think there are... but I... it's either me that is uncomfortable... which is entirely possible... or it's that these things don't easily fit together... that what is required is an arts practitioner... it's different from what is required from an art historian... and navigating those... becoming one or the other for a time is... kind of difficult...
308. The argument that's always given is that if you... You lose... [sighs] Some value... some aspect... of the... discipline... and... it becomes too wide...
309. That's the argument... but that's not held up in history... da Vinci or any of the seventeenth century or eighteenth century... What led us into the enlightenment... or even our own understanding of our own history... leads us to think that separating disciplines is not a good idea... and yet that's what happened... although we still recognize the value of multi-disciplinarity now... of trans-disciplinarity in the university and art college... it's still... embedded within this idea that the discipline... yes... that you need this... in order to get high levels of intense...

value from something you need to go really far into one thing...

310. Sure... but also there's... is there a perceived... problem... where methodology... or... just... for want of a better word... thinking is... almost oppositional... that... that the process... or question of practice... is... antagonistic... oppositional... It's perceived as oppositional to a... critique which... necessarily... pertains to objectivity... pertains to something... outside... and that... obviously these are huge examples of...
311. Yes...
312. ...theoretical thinking... which... complicate... which allow... the speculative... dialectical... consideration...
313. And I think... you probably just have to find the right people...
314. People?
315. The people who are interested in that... you have to find your... people...
316. The interest... rather than the people?
317. Yes... I guess you have to... that's another place where universities tend to be quite specific... or art colleges... you have... specialisms within... different places... and you have to...
318. I mean from the outside... there seems to be... a defensiveness... I mean art schools for example...
319. To? Defensiveness towards?
320. Destructing their position...
321. Destructing the artists' position?
322. Or a position... the position from where they... they have... become established...
323. Yes. Establishment is part of it... Having an investment in a particular way of thinking maybe?
324. Is it possible? Do you... do you ever consider the way that you approach your research... and the way that you approach your practice... even if it doesn't seem to make sense... or if it does...
325. Yes! I think about it all the time!
326. Yes... so... does it... is it something... not so much that it... resolves... but allows a practice to occur which is... critical...
327. Is that reflection that allows...
328. Is that something that can be... done?
329. The reflection?
330. From the position you are... that you've... got to?
331. I think so... I think it's possible... I think it requires quite a lot of confidence... to do it...
332. Is it about overlapping? Parts of what you would be... happy to consider being... amateur practice?
333. It's just hard to... call it... it's hard to... gather and... it's hard to make visible what my practice is... as an art historian... and... it's easier to make visible what my practice is as a... I think it would need an exhibition... it would need a space... rather than the forms I have been working in...
334. Ah!

335. Yes... I think it might be more visible... it might be the office... or... I mean the way I work in here... it's very... like the way that I worked as an artist... when art was my... PhD if you know what I mean... when it was flipped a bit... I just went in and worked... I didn't... and I had... I had an idea... a goal of some kind... which I had with the PhD but... and then I just roll... I just work... it's not...
336. There is this... and I think... Charlotte... Jen... and many people do... the question of the... studio and the study... and the office... and the lecture hall... There are places where... activity occurs... and maybe they overlap between...
337. But there is a real similarity if you come down to it... for me anyway... in what academics do... and what artists do... Practically you go in... and do something...
338. ...but there is the... there is the... 'nature' of the activity... there is the...
339. For me it's pretty similar... there are tools which...
340. ...or the 'history' of the activity...
341. Yes the 'history' of the activity...
342. So... the 'monastic' aspect of the activity... or the social... consideration of the activity?
343. There's more emphasis on limit I would say... in my experience of academic... inquiry... Is that what you were talking about? People think that it's valuable to make things clearer... and limited... because you have to get things into a certain order... and you have to make things a certain size and certain... You know? Size! [laughs] I'm making hand movements... [laughs] ...but I think that's also the... probably also the case in creative practice... that we are encouraged to make clear... to package... to sell... to limit... because otherwise it's just... crap in an office... or a studio... or a... which I... yes... you could also... reflect on as an art object...
344. ...but it is the ready environment where... isolated consideration... is necessary before public... dissemination... It is funny that this space... this whole... structure... is so... monastic! A little cell!
345. Yes... this is only from the sixties... It's really good though... it's really handy...
346. The Study... yes... far from the...
347. ...madding crowd [laughs]
348. Do you know how to use this?
349. I think I probably have used it before...
350. Do you know... that's the zoom... T for telephoto... W for wide... We're very close... so... [laughs]
351. [laughs]
352. ...it's probably just as easy to move the camera! I don't know... I think there's a tape in here... the problem with this... this is a break we're having...
353. [laughs]

354. ...the problem with this camera is that its... it won't rewind!
355. That is a problem...
356. ...but that's quite interesting because it means we can't review it immediately... so... and we can discuss this at some point... What do we do with the recording? There will be a time lapse...  
Right!
357. Technology is a bit of another issue I have...
358. Same here. Hence it doesn't work!
359. Yes...
360. Come on... switch on...  
[camera on]
361. I think it might be quite interesting to talk about how we're going to package this?
362. Yes?
363. As part of this conversation... because I think this textual thing is quite hard to get your head round... but this is this thing about limiting and making clear... I mean these fragments... I suppose if they are contextualized... then they... you can read them... you can just dip in and out... maybe it's the same with this conversation? I mean it's quite long and... sort of... it's not user friendly... really...
364. The conversation?
365. Yes...
366. Right...
367. Or is it?
368. Well there is the... [sighs] I was thinking of making it... well... integrating our... I think we said it before... about weaving... fragments... back into it...
369. Weaving!? The fragments back to what?
370. Into the... this text...
371. This text? Or that text? communicate itself...
372. That text... [points]
373. This text? [sighs]
374. Or the one that we're doing? 381. Does it?
375. It's difficult though because it's numbered. They're all numbered! So in terms of people understanding what's happening... it's really complicated... I think... because the fragments are numbered... but the conversation is also numbered...
376. Mmm...
377. So how do you make it clear? Which is a fragment? Which is a conversation? When it's all fragmented? It's a question!
378. Umm...  
You don't... make it clear.
379. So we're 'anti-clear'? 382. I don't know...
380. ...but it does

of... of fragment to speech...

387. But do we need to  
make that clear?

388. We're making it clear now...

389. Are we?

383. I don't know either!

384. That's good...

385. [laughs]

386. That's good... I don't know  
whether there's a way in  
which... because they're  
written... if we're talking about  
the difference between the  
continuity of the conversation  
which is... those are just  
exchanges and you could take  
away the numbers... and it  
doesn't really matter... and then  
there's the discontinuity of the  
fragments... because although...  
the fragments do form  
themselves into... a beginning,  
middle, end... a narrative...  
because there is a removal...  
a disjuncture from the spoken  
word... there is always the  
possibility of it... the conjunction

390. Well we've now just stated it...

next to the other... There are  
two voices. There's two voices  
speaking in time... and there  
are two voices addressing...  
the situation... in parallel...  
So there's a commentary... So  
there will always be this... Voice  
over... whether on occasions...

395. What are you talking about!?

396. I'm talking about this...

397. There are two voices!?

391. [laughs]

392. We're recording this...

398. Yes...

399. That's you and me?

393. So it will be clear  
[laughing] somehow!

400. Yes...

394. No... but it's... it is clear... I  
think it's more about writing...  
than... in that sense there...  
[sighs] ...in the past... In-The-  
Past...  
There is a way in which... It's  
like a voice... isn't it? If you...  
if you... not in any particular  
order... but if you put one thing

401. And what's the commentary?

402. The commentary is our voices...

403. This voice? Like us? Now?

404. No. The fragments...
405. The fragments?
406. ...are our commentary on... are our memory... and our... our...
407. ...fragments? Yes?
408. And our commentary on that room...
409. The conversation is the conversation...
410. It's just a step back... isn't it?
411. A step back to where?
412. From... another reflection... in the same way that we're now reflecting... both of them... Now...
413. So a lot of this is to do with reflection?
414. Seems to be...
415. [laughs]
416. Isn't that what the archive and the document allow?
417. Well they can... I don't think they have to.
418. Is everything not read?
419. It's a particular kind of reflection ... isn't it?
420. Yes... a lot of it's to do with language... or it's to do with writing... or to do with the voice... or with communication... but all of it is about... making some kind of declaration...
421. Declaration!
422. Yes...
423. This is a declaration!?
- It's like about thirteen pages long!! [laughs]
424. Yes well it's just a really woolly, rubbish declaration... [laughs] I did preface it by saying... some kind of...
425. [laughs]
426. Hopefully it comes under... 'comedy'...
427. Comedy! ok...
428. [sighs]
429. So. Reflection leading to declaration?
430. No.  
But you said that the archive...
431. It's giving me the red battery sign...
432. It's not really the red battery sign... I don't know what it is... it's never on there long enough for me to figure out what it is... Right! Note to self Eddy. Stop playing with your nose!
433. [laughs]
434. [laughs]
435. I'm stuck on the idea that this might be in some way a 'declaration' [laughs] We could call it that? [laughs]
436. Yes? Well what are the other things that end in -laration? [laughs]
437. Well it's not a narration quite... is it?

438. I think it's a... it's... it's...  
fragmentary... It's fragmentary  
writing... it's a way of...
439. It's not though... It's been made  
into fragments by the numbers...  
this is not a fragmentary...  
This is a conversation...
440. That is... Yes...
441. That's not a fragment...  
really... that's a coherent...  
semi-coherent...
442. Yes... Yes... Yes... Yes... Yes...  
Absolutely!
443. ...sentence... temporal...  
I mean...
444. Yes... but even in the  
conversation... of course... of  
course... yes... it has... but...  
when you read it... you know  
when... there is everything that  
is missing... everything...
445. Yes... the fragments which are  
dealt with in some way by the...  
I think that this is what we're  
getting to... isn't it? That the  
fragment... That's that kind of  
thing of thing about putting  
the fragments back in...
446. ...it's the possibility that  
they're... not so much dealt  
with... but that they're there...
447. And they're there for different  
people in different ways.  
So for me they're different  
than they are for you...
448. Yes...
449. ...that kind of ... difference...  
perception... or something...
450. [sighs]  
Yes. Yes. That's it.  
But I'm... I'm... I need to  
get back to the thing you  
were saying about... the  
archive... It doesn't necessarily  
allow... What? What does  
it not necessarily allow?
451. Tricky... but... I think I have  
an issue with... what I think  
I might take from an archive  
as a practitioner... and what I  
take from it as an historian...
452. Yes... of course... that  
goes back to...
453. ...both are reflections...
454. Yes... but that's to do with...
455. ...expectations...
456. Yes... Purpose and premise...  
and training... and everything  
else... but... there you have the  
... if such a thing occurred...  
as... exists... the raw material...  
which... the professional...
457. Various things could be made...
458. So... like any reading...  
Is it about reading?
459. ...and experiencing...  
the archive...
460. Yes... Well right now it  
is the archive... All we're  
doing is archiving...  
That's all we've done!?
461. Well we've thought as well?
462. Yes...
463. I suppose that is part of the  
archiving process? You have to  
work out how to put down...  
and categorize... and...
464. Sticking a number next to it...
465. Sticking a number next  
to it... [laughs]
466. And putting it into an index...  
And then shuffling it...
467. [laughs]
468. Yes... I don't know... there's  
a great deal... about...  
um... film language... or...  
theatre... or... Yes, those

things... Drama! Comedy!

474. Such as?
475. Well something that explains what... this is... Or what these are? Or how we understand these... and the duration of the discussion... Where it took place... You know? That... but just in a very clear... introductory way?
469. Can it be very well introduced?
470. We could get somebody well to introduce it... Yes...
471. It's going to be a publication of some kind isn't it? I hate to be clear... But?
472. Yes... I think we are...
473. So... we can work in a very clear... straightforward... introduction? And then...
476. That's your... yes...
477. That's my...?
478. That's your thing...
479. Well I'm interested in... that... I'm interested in... making clear...
480. Yes...
481. I'm interested because for years I had a real problem with making things clear... and I didn't want... I just didn't trust the language or something... or I didn't think I could... so I just made stuff and didn't explain
- it... and it was difficult... and then... even in my PhD it was a bit like that... like I wasn't really explaining myself... and now I'm kind of... it's all a bit clearer and I feel... like with my work as well... it's perhaps a bit clearer... just to say what happened... or what I'm doing... You know it's not such a mystery... and I quite like that... I'm interested in what happens...
482. Yes... for me it has always been an... aspiration! I've always desired to be clear... and I'm continually told... but I'm not... and I...
- beginning of 'Fame'... how much do you want to be clear? [laughs] You want clarity!? Well clarity... demands work!
485. Answer the question!
486. Yes when it's good... No when it's bad...
487. [laughs]
488. ...when I want to hide... I...
489. But this is going to be good isn't it?
490. Pardon?
491. This is going to be good... Isn't it?
492. Yes... well there is a thing about being... [sighs] When you mean clarity... do you mean... distilling and being succinct?
483. But do you really want to be clear?
484. Umm... this is like the



493. Yes.
494. Right... see I think clarity is also being... could be... just always in focus... everything...
495. How do you do that?
496. You present the whole thing...
497. But you see... I think that's different... I think that's an archive... that's not an interpretation...
498. Yes well... just bring in the term interpretation...
499. Yes... So I was saying... Can I bring in the term... interpretation?
500. ...no you're talking about... ah right... yes... Yes!
501. And might that be valuable?
502. Yes! ...but I think you're... going to be better at it than I am... [laughs]
503. [laughs] I've been doing it for years!
504. Well this is the point! ...as my mother would say... This is the point! This is the point of this conversation... the point of why we're working...
505. Yes.
506. ...why this is happening... is that... I feel like I've come to the doctor's... You can give me...
507. Fix it!
508. No not me... give clarity to the project... in a way that... my clarity is... is... to hide things in open view...
509. Yep! Well there's a nice landscape analogy there!
510. Thank you...
511. We could call it that!
512. You did that to me once... 'thank you'...
513. What did I do?
514. I suddenly got something... and then you said... [laughs]
515. [laughs]
516. God what an idiot I am!
517. To hide things in open view... I think that's nice... I must stop saying 'nice'... and I must stop saying... 'interesting' well...
518. Give us that good ol' rigour...
519. Yep!
520. ...that old time rigour...

521. ...Mortis... I think that was quite a useful... conversation...  
 522. ...well we've decided upon something...  
 523. ...which I feel quite comfortable with...  
 524. See that's the issue... I'm rubbish at decision making...  
 523. I'm quite bad at it... but...  
 524. ...you obviously are not as rubbish as I am...  
 525. No. [laughs]  
 526. Yes I know... you forced the issue here...  
 527. I'm forcing the issue... [laughs]  
 528. ...and you're writing the introduction...  
 529. Along with all the introductions to my thesis...  
 530. Well I never do it... and you're absolutely right! I see it and think... [sighs] I don't have the will... and it really is... I
- don't know how *you* define... Will! ...to actually... write... the damn thing... and then that's where my great capacity for procrastination come in...
531. I think I could probably write... if I had all the information... I could probably write a fairly useful introduction...  
 532. Do we have to show the introduction?  
 533. Yes!  
 534. Right...  
 535. Yes.
536. Can we not just write it and say that it exists?  
 537. No! [laughs]  
 538. ...give out a phone number? If you want an introduction... here's the... helpline?  
 539. No we don't have to... We don't have to do anything! I think what we do have to do... perhaps if we have to do anything... maybe what we have to do is write the introduction because it's something I'm interested in... and then see if it... see what it does... to the... test it with do... does it change it into something that your comfortable with? And it might well do actually... I think it might... because... I think you have an interest in not being clear...
540. Right?  
 541. ...and it might change it into something I don't want! It might change it into something that reminds me too much of my thesis... or something... but it might not... and we could of course write about that! It... It could be a conclusion... Nice to have a conclusion isn't it? [laughs]  
 542. Bloody Hell! We've got a beginning and an...  
 543. Thesis...  
 544. ...end! Now all me need is the sausage meat in the middle...  
 545. That's right... [laughs] That's the fragments...  
 546. Well... I was thinking more of... no... no... no... that's fine... the thing is... I'm... I'm... [sighs] despite what I think other people think... I think I am... very malleable!

547. Yes... I think you're going to have to be...
548. I'm easily... swayed! Weak!  
Yes. I'm weak! So that's good!
549. But we've yet to see if you'll actually let that happen!
550. I thought you'd said  
'We've yet to save you!'
551. No... if that actually could happen. If you would let that go to press... with your name on it!
552. Which bit? The succinct introduction?
553. Yes...
554. Oh I'd love it!
555. Would you?
556. I've tried it! I've genuinely tried to do it... and my way out of doing it is to present documents... and to say... here is the exchange... in their own voice... saying... please do this... Here is the context... and... I... or else I give examples... and it's... just [sighs] my problem is that I like it to be interpreted widely...
- I'm very interested... and many other people are... about whatever it is that... anyone... brings... however destructive...
557. You can put footnotes with that in... [laughs]
558. So... who knows...
559. Yes
560. Footnotes... [laughs]
561. Well if you want to get a bit philosophical you can always bung it in a footnote... You know?
562. Bung it in a footnote? [sighs]
563. Yes...
564. Again... about the weaving analogy... well then maybe it's not a good analogy... because you can't continually weave... weaving and reweaving and weaving... but you can start off... and you introduce... the fragments... and then other fragments... there is a way of relating... no... I like it... I'm quite happy to have a textiles analogy...
565. Ok [laughs]
566. With footnotes...
567. With footnotes (laughing)  
well I just thought that if there was a... if there was a... You have it really close up Eddy!  
You always do that! You want it on somebody's nostril! It's horrible! We just all look crap!
568. [sighs] What church is that?

569. It's in... a... fuck I've forgotten...  
Excuse me... begins with a...  
W... down south... Wiltshire!
570. Ok [whispers, sighs]
571. Why do you do that? With the  
close ups? What's that about?
572. I like faces... I like... I  
like difference... I mean  
everything... and also it's  
about drawing... I think  
it's... holding a camera... full  
front on is a... an issue...
573. [laughs]
574. ...but yes I know... it does  
pick up all the... detritus...
- all the stuff around it...
575. The background stuff? That's  
what it says in 'Stage'...all  
the background stuff... sort of  
gets in the way sometimes...
576. In 'Stage'?
577. Yes... the film... from  
Kilquhanity...
578. Oh yes... right... right...  
I was thinking of... that  
film called 'Stage'...
579. [laughs]
580. But background?
581. Gets in the way...
582. Well, I was always told that  
I got in the way... and that's  
one of those voices that...  
that recur... Back again...  
Eddy! Get out of the way!
583. And you're like... No!?
584. I didn't think I was in  
the way! [laughs]
585. [laughs]
586. Then you immediately  
reflect upon... the immediate  
past... as it is becoming...
- mediated... through the...  
voice of... That's the thing...  
[swallows] lips move...onto...
587. You can see them really  
clearly at this distance...
588. This distance? [laughs]
589. [laughs]
590. Hopefully there is not too much  
coffee around the edges...
591. Well let's hope so...
592. Let's hope so... Do you find  
seeing and speaking at the  
same time... difficult? or...
593. I find this quite difficult...  
trying to record and look at  
you... and notice you there as  
well... but it's not impossible...
594. [sniffs] God the nose... [laughs]
595. Are we straying off topic?
596. No. This is very much  
the topic...
597. Ok
598. Anything is always the  
topic... this is why it's such a  
great idea that you're going  
to write this introduction...
- and conclude it... which I'm  
very much hoping to read...
599. And we can have a little  
contents page as well? If  
we want illustrations?
600. I want an index... I  
love an index...
601. An index? Appendices  
even? The fragments could  
go in the appendices?

602. uh... off voice... off screen... there is... let's see if I've got the right word... diegetic and extra-diegetic... things that come from the mouth and are visible... and things that come from outside of the screen...
603. Maybe it's a structural issue?
604. No... but I think...
605. It depends what the main body of the text is?
606. Are you familiar with any kind of writing for screen?
607. No
608. So there are camera directions... or... in theatre... there are...
609. Ah ok...
610. So... lots of voice overs...
611. Diegetic...
612. I don't know... I'll have to go back and get that... Do you find writing and recording difficult? [laughs]
613. Can you not do that really close up one this time?
614. Ok... I'll just keep it as how you had it...
615. No that's quite close up...
616. Oh... Is this close up?
617. [laughs]
618. Right...
619. Stop it... I don't like the way I look to be on camera like that...
620. Well ok... I'll stick to the office...
621. Does the office have a face? For you...
622. Oh god yes...
623. Yes ok...
624. The wheel turns...
625. So what's this diegetic thing? That seems quite relevant to you?
626. I think it seems very relevant to you!
627. Ok. Speak!
628. Well... I think... there's a... well a lot of this is to do with commentaries upon... and so... in films for example... internal monologues... can be done quite straightforwardly... but just recording... another audio channel...
629. It's fakery isn't it?
630. Well of course it is... but the whole internal...
631. Which is something... there is some kind of issue there with the integrity of the archive... Isn't there? There's all this discourse around authenticity to the archive... and then anything you do to interpret or to change... the structure

of things... that you found or made... is quite a significant thing to do... to that archive...

632. Well that is the big difference... obviously... you are destroying its authenticity?
633. No... I'm introducing its authenticity... 640. Just because I haven't said the word, authentic?
634. Yes... You are! I'm... not... I'm disrupting it... 641. No... I just mean in terms of what we've been talking about... how you... find it difficult to introduce things...
635. Well no... You're just not introducing it... 642. Ah...
636. Why? Why am I not? 643. I suppose I was just wondering whether what I was... the kind of... introduction I was talking about... whether that disrupts the archive? The integrity of the archive... or whether it allows it to become... a full archive... because it allows people to understand... in a common language... what we understand the archive to be... and we are the archivists... So we should... have the responsibility to... explicate... the archive to some extent?
637. Because...
638. In what way am I not? 644. If there is a question over the authenticity of the archive... is that not the most fundamental introduction of what an archive is?
639. [laughs] 645. Umm?
646. Is that succinct?
647. What?
648. By its actuality?
649. What!?
650. Its disruption?
651. What!!?
652. [laughs]
653. [laughs] It's just a close-up of my nose? Isn't it?
654. No... I was doing your hands actually... It's not... I wouldn't willfully... but... no... isn't it... The difference between a history and a story is... is?
655. It's negligible...
656. Right... so what is it? That definition of... neglect... is what?
657. The footnotes...
658. The footnotes...
659. I think that's what it is... It's how you reference it?
660. Yes?
661. ...and to what you're pinning your references on... and to what extent people believe that's accurate... I think... and... yes your context... and it's that whole... it's that slippery... line... it doesn't really exist... but it's just how you position yourself I think...
662. Between art and history?
663. Creative writing... and history... or art and history... I mean writing and history is slightly

- easier than... art and history...  
because writing is really what  
historians do... but films...  
I suppose are the same...
664. So that which doesn't conform  
to language... or writing...  
is more problematic?
665. Well... it has a different structure  
doesn't it? I find the kind of  
structures I'm looking for...  
or I find in my artworks... are  
not... maybe the process is just  
a bit more tortured? Maybe I'm  
looking for the same thing...  
I find it very confusing...
666. But it is confusing?
667. I suppose... I don't see what  
I'm doing as an artist as  
creative writing... I see it as  
more documenting aspects  
of my thinking... trying to  
make them... clearer...
668. Isn't that a... What is that  
definition of history that says...  
'What really happened'.
669. It is like... what I'm doing as  
a practitioner... rather than  
what I do as an historian...  
but I'm doing it to my thought  
processes... So I'm applying  
what I understand of history  
to my understanding of  
my thoughts... rather than  
the archive of the past...  
the more distant past...
670. Say that again?
671. Well as an historian I would be  
looking at primary resources...  
going into archives... reading  
secondary texts... bringing  
them together in order to make  
something clearer... in order  
to... make it for people who  
haven't been to the archive...  
or who haven't looked at this...  
with the perspective that I'm  
looking at it from... I'm trying  
to make it clear what I see when  
I do that... and as an artist I'm  
trying to do that same thing...  
but I'm doing it with the source  
material of my experience... I'm  
trying to make that... clearer...
- by writing... and making films...  
and drawing... and cogitating...  
and doing all that stuff that I  
do... that I do! But it's the same  
process... I think... but applied  
to different source material...
672. Where does the image  
come in? In all this?
673. It's interesting that... because  
the image for the art historian...  
is important... that's what  
I look at... and that's what  
I have a real problem with  
sometimes... you're always  
looking at... something that's  
mediated... through this  
image... I suppose as an artist  
the image is... interesting... I  
do like an image... an image  
of myself... or something I'm  
doing... or something to...  
Someone described it as a  
fulcrum... like something to...
674. A fulcrum?
675. Yes... like it's a way to... a  
lever... to... allow other things  
to happen... I suppose...
676. The image allows other  
things to happen?
677. Or it's a mechanism... that  
allows other things to happen?
678. It's not the thing happening?
679. Something to focus on... It is  
something that happens... but  
it's how you then package that...  
I think... You understand it...  
and clarify it and make it... Try  
to make it evident to... other  
people... or to yourself! I think...
680. And that's different  
from reading?
681. Reading?
682. Reading...
683. Yes it's different to words...  
Images and words are  
different for me...
684. Yes... So images are unpacked  
and words are read?
685. Yes... are written...

uncomfortable with... So I'm trying to look at... look at it from another... angle... in order to... rethink what it might be... it's problematic... as you discovered with my... experience of John Dunstall at Kilquhanity... I don't quite get that view of drawing...

of the event? Of occurrence?  
Being... and all those things?

686. But the relationship between say...drawing and...
687. ...but if I was a literary historian? I would be unpacking words... but... I'm not... I'm an art historian...
688. And drawing? Drawing's your...
689. Drawing I'm interested in because it seems... a way of looking at... a practice... that circumvents... a really weighty history... of art... that I feel
690. That's different isn't it? That's the vast field of other people's contentious... notions of what drawing is... Which are things about positions...
691. Yes... someone asked me recently what I thought... well they asked me to define delineation and drawing... and I... that's where I became a bit unstuck... because I think I know what I think it is... I haven't theorized it necessarily... but part of what I'm doing as a practitioner interested in reflecting on practice... it's not theorizing... but it's recognizing the value that's inherent in the practice... somehow...
692. Inherent in the practice?
693. I may not be being clear enough...
694. No... no... that's quite clear! But that's also the... the definition of practice? Of experience
695. And what is theorizing?
696. It is as well... but it's also imbued with... a notion of object?
697. Don't you think that theorizing has an introductory aspect? Or packaging? Like we're talking about?
698. Of course...
699. Of practice? Or is it more of a dialogue?
700. Well... so for example... the question of... what is immediate? And what is mediated? The immediate... is understood... but it... it is contextualized and theorized... but it also has its immediacy! [laughs] So there is this... there is... A simultaneity? The relationship between theory and practice...
701. Is it?



find it too... difficult?  
Yes? It is not easy...

705. Because it feels as though I'd  
have to start a theory from  
first principles in order to do  
that... and I don't think I have  
the capacity to do that...

706. And that's why you don't do it?

707. Yes! [laughs] I don't think I can!  
Maybe I've just never found  
one that is close enough...  
and maybe... actually there is  
one... maybe you get closer...

702. Yes... possibly... there  
is that notion that...

703. So why don't I theorize  
my practice then?

708. Closer?

704. Well I don't know... you

709. To something... to something  
that fits... maybe this is  
what I'm trying to do...

710. Those are all the things...  
that seem necessary to... as  
precursors... or premise...  
aims... all those things that...  
a critical... thinking... might...  
suggest are ways in which  
you... understand... that there  
is a... suspension... there is...  
in practice... that is practice...  
but you can't suspend... also...  
so there is this... other...  
contradiction... a necessary  
contradiction... there is...  
that's... that you can separate  
the two... out... you have too  
much theory... or too much  
practice... I don't know... is that  
Goldilocks? I don't know! That  
there's a... field of... and it's  
just not... really... doesn't seem  
to be... I don't know... I ran  
out! [laughs] Couldn't get that  
out... I just closed the door...

711. It is quite complicated... [laughs]

712. Half way down the street...

713. I feel that there should be a  
very simple way of doing all

this... that I'm just not...

714. I like it...

715. ...aware of yet.

716. Glad.

717. This whole thing.

718. Yes there should be  
a simplicity...

719. There should be a directness!  
In words... which is what  
theory is dealing in...

720. But I think that the simplicity  
is that it's very difficult...

721. Do you know that drawing  
I made at Kilquhanity? Of  
the mud in the puddle?

722. Yes...

723. It should be like that... It's  
what it should be like... but  
that's clearly not a theory...

724. Stomped up and down on...
725. Yes... but that's not a theory is it? [laughs]
726. Well why is that? Well maybe this is a problem of... analogy? Allegory? Or metaphor? There is a lot of theory which... are you going to survive this? [laughs] I have my back to it! Can you see them? Fantastic...
727. [laughs]
728. It's a good shot to have... I like this! This is like a television isn't it...? It's like being in a television... [laughs] There's not even a 'Now Showing'... 'Play for Today'...
729. It's nice because this is where I come to work... this is like my PhD nerve centre...
730. PhD-land...
731. You're together and separate...

732. It's similar to my studios... when I have them...

733. I've been wondering if I should have a studio again... Or a studio... study or... something...
734. Well that's a key question I think... I haven't had a studio for about twenty years... I have used other peoples'... and I can stretch out a piece of tarpaulin in front of the fire...

736. Yes...? The kitchen Table!
737. Yes... that's what I do... I just use my flat... and that's ok... and I think I decided at some point that I didn't want a studio... I just inhabit spaces... and it just seemed a bit fake...
738. Fake?
739. As if I was making art... but then it wasn't art... because it was in the studio... so to become art it then had to take another stop again... like I used to work in gallery spaces more... directly... which seemed less fake...
740. Oh that's less fake?

735. [laughs]

- the fake... thing at all...
747. No... You like the fake!
748. No... No... that's your problem...
749. Then we should talk about it...
741. Yes... for me... I mean the gallery is obviously fake... and so is the studio... to some degree...
742. There are all sorts of levels that you could live with that... because... I mean... either the thing that you do in the studio is fake... and it's brought out... when it's ready... or you present the idea that working in the gallery is somehow the... process... the studio process... made public... which is... even more of a fake...
743. No... you don't have to present it as a studio process... but you can present it as what it is... presented to the public...
744. There is the definite experience of... no... this is a process... and doing it in this location...
745. Which I would argue is less fake...
746. I don't have an issue with
750. Yes... so which is more fake... having... having the... You're getting closer? See... it's good... and you ask me why? [laughs] Deep... deep...
751. Deep? No shot...
752. Yes I know... it's the skin... damn... deadly skin...
753. [laughs]
754. Soon to be dead...
755. Shut up!
756. Well that's your Roland Barthes! See... that's the thing about the image... Recording the image... Recording of the face... but the fake...
757. You do so have an issue with fake!
758. Yes... Oh yes...
759. You just said you didn't!
760. Oh did I?
761. You said it was my issue... and then you wanted to move away from it quickly...
762. Um... No... but I think the fake... real thing... are one in the same... and... as an issue it's a perfect introduction to...
763. To what!?
764. To the problem of... being 'real'... and being 'authentic'...
765. 'Real' and 'Fake' is a good introduction to the problem of being 'real' and 'fake' [laughs] Eddy!
766. You're just repeating what
- I'm saying now... [laughs]
767. [laughs] Do yo think that's a good introduction for this project?
768. Not for you...
769. Why not for me?
770. Because I said it... and you're doing the introduction...
771. But I have issues with 'fake' and 'real'...
772. Yes... well... What are the issues? Let's talk about your issues with fakery...

773. Well... something in itself... Rather than something that had to be represented... and my issue... problem is... that I'm letting this project come out as my issues... well my issue... will come out... or that it doesn't help people... to understand what you're doing...
774. Stop touching your nose Eddy! 778. Well I understand that... I'm not too bothered about helping people...
779. I am...
780. I think you're right... and I think it's what makes me... bad... and you... good...
781. [laughs]
775. Make sure we're still trained on the nose... 782. And it also helps... it helps in other... in other spheres... if you are doing good... but I also think that doing the bad thing is a good thing... [laughs]
776. The nose... damn the nose...
777. It was always about trying to make clear... the process of 783. But why is it good?
784. Because it is something that... to use that word... chimes... with others...
785. Does it?
786. I think it does... I do it when I see it... I like to... chime... with others...

792. God you're greedy... [laughs]
793. [laughs]
794. No... Yes... Yes... You have aspirations... Good aspirations...
795. [laughs] You have bad aspirations?
796. I just want to get through it... [laughs]
797. Life? Yes... mmn...?
798. But getting back to the fake thing... it's a bit like... is it like when Sue said... 'This is all very well... but it's... contrived!' It's just a contrivance...
799. Well I think that's where an introduction helps... maybe? Because it says... what you did... They don't have to believe you... but that's up to them... If you set out what the contrivance is... to me that makes a difference... it becomes less of a contrivance... because you're not asking people to suspend their disbelief... as you are in a film... or the theatre...
800. I don't mind... by all means put a warning sign saying... this is... animals were genuinely hurt... but... it... goes to the... this is the frame...
801. Say that more!
802. It's one of the other voices... it joins the queue of voices...
803. What does that voice say?
804. It says... 'This is a contrivance!' Whereas... this is a contrivance...
805. Your point being?
806. It doesn't dispute... or... disallow...
807. What?
808. The introduction doesn't... disallow what's said... and that's... good...
809. The introduction doesn't disallow...
810. Doesn't disallow...
811. The introduction doesn't disallow what's said! [laughs] What does that mean!?
812. It means it's got the green light... You can do it... [laughs]
813. Wait... What doesn't disallow... is that a double negative? Doesn't disallow! [laughs]
814. [laughs] I get that from my mum... I have to say...
787. [laughs] And you think an introduction stops the 'chiming'?
788. No... it's just yet another... thing... it's just one amongst others...
789. So whatever you do is fine because it'll chime with someone at some point...
790. ...yes...
791. I just wonder if it can be more than that?

815. So the introduction allows!
816. Yes...
817. That's fine... but you just don't think it's necessary! For your purposes...
818. No... we said this before... I find it difficult... it's the sort of thing... that... I get lost in... and... I... become... impotent... I think... I witness myself... at the desk... thinking... do anything... else... other than this...
819. I think it'd be interesting to see if I could do it... because I think my training... in Art History... might allow me to do it... in a way that I couldn't have done it before... a distance...
820. This is like the magnificent seven...
821. In what way?
822. That's your special skill... You can use a knife... and you can write an introduction...
823. I can be objective... about introductions... without weeping... [laughs]
824. Yes... That's an issue then... I think... I think the weeping is a... isn't altogether...
825. Without weeping...
826. ...a bad thing...
827. No... But... I found it very helpful...
828. It does cloud the vision... it's true...
829. ...for my health... to... to... because I found the constant reflection... and anxiety about practice... without any kind of objectivity... very damaging...
830. Yes you're right...
831. Not healthy...
832. But... is it possible to... regard... that as... process... ual... that things are... episodic? This is very close... I'm going to have to say...
833. [laughs] Episodic?
834. Time... there's a time...
835. Yes there is a time...
836. So... in between bouts of weeping...
837. Yes... but I think that's been healthy for me to have gained the facility to be objective with my own work...
838. That does sound sane... and good...
839. It does... doesn't it? and I think that's why people
- do it... Do you think that's why people do it?
840. Yes? I wish I was a better person so that I could... I have made attempts...
841. A lot of people would think that it's bad! Arts people... because you do have to switch off parts of your brain... that are questioning... and... What about this constant doubt... about this thing over here that I'm not... but they're part of me now... that's just well...
842. Well skepticism is...
843. It's just... it's just a device... to help people get into what you're doing...
844. Yes...
845. It's not something about the ineffable truth... that'll come later?
846. That took almost two hours... to get to the ineffable...

847. [laughs]
848. But you're absolutely right... and it's not because I think it's necessary to be... obscure... it... it's just because... but it is a discipline... and it is part of the discipline... so knife wielding it is...
849. Great...
850. Just wondering whether at this point it would be good to have a look at... the image...?
- [The computer is switched on. They begin to look through the video footage taken at Kilquhanity in 2011]
- This is crap... never mind... could you hold this?
851. I think we can sort of see the image...
852. There you go...
853. That's funny that...
854. I don't know how much you edit? You did edit your work... didn't you?
855. Do I edit my work? Yes I do... Yes...
856. Look at that blooming hair!
857. I like editing...
858. What is it about editing that you like?
859. I think it's structural... it's like it's allowing something to... talk to me about what I want... to be saying... through pictures...
860. Oh that's such a good answer!
861. Oh look!
862. Oh look! I'd really like to do something with this... I don't know if it's possible anymore... but... there's something about the end of civilization about it... everything is... whereas the other day was all... sunny and... light... even though everyone is utterly rigid... petrified... this one is like... I always think that... Jeremy's first... where is he?
863. Showing his teeth...
864. ...question... What is this for? What is it that you think you're recording here? [laughs]
865. Is this supposed to be something?
866. Yes... Is this supposed to be something?
867. [laughs]
868. It is good having more than
- two... camera positions... whereas this is completely... you... me... you... me...
869. Yes...
870. The conversation is occurring... well they're not... [laughs] [on tape] ...*part of the vocabulary*... [winds through tape] ...[laughs] *words*...

871. [on tape] *...and I suppose a lot of...* [laughs] Ah... Ah... Eh...
872. [on tape] *...are you...*
873. That's cute...
874. Well she does have a fantastic face... Oh!
875. [laughs]
876. [on tape] *...recording something which can be...* Can be? Listen to you! You deign!
877. Deign to...
878. Anyway the point is really... This is... for me... this is a kind of... a possible... way of writing... way of drawing... through the editing process...
879. Yes?
880. The recording... of... just doing that... and it's something that I was going to suggest in our next session! [laughs] is to... and this is again along the lines of the dual perspectives... and the overlapping of... points... is to record the ways in which we... navigate... and look at... what we've just recorded...
881. Yes... that'd be good... oh... now it's warm... ok! So how do you feel about that?
882. But what it means is... it breaks down... the time... so it breaks down the narrative... that's there from beginning to end... and introduces the difference between moving and... animation... and stillness... Portraiture... Image...
883. Yes... I have to go to the toilet actually...
884. Ok... we probably should finish quite soon... we could finish now if you wanted?
885. Well lets wait?
886. [laughs]  
[leaves room]  
[Picks up a copy of Hegel's Philosophy of History from the bookshelf. Flicks through. Places it back]  
[comes back]
887. I switched it off... stupid cow...
888. Good... There's... I was just thinking... we've got three minutes [of video] we could just stop it if you wanted?
889. Do you mind?
890. Yes... we may as well... just stop... What I might do... if it's at all possible... if I could take some pictures of your bookshelves?
891. They're not very beautiful looking... well I'll finish my PhD and then it'll be different... I don't know why I work in that sort of... unbeautiffulness...
892. Well... there lies authenticity...
893. I don't know... think I might sabotage...
894. But you know where everything is... don't you?
895. Not really...
896. You know that some books



- have just been moved?
897. I thought I'd switched that on... I wondered why I was still cold...
898. This is fun...
899. Yes... so did you think this was all that you'd hoped for?
900. I thought it was fantastic...
901. Good... I thought it got to the key...
902. I daren't listen to what I've been talking about...
903. We hit all the things we wanted to hit? So should I try to work on an introduction... and then we can meet again... and do some editing?
904. Well we can talk about...
905. What are the deadlines again?
906. Soon...
907. What is the funding state like?
908. It's really dependent on people writing decent introductions...
909. Yes... Bad...
910. There are a couple of main things that we just need to think about...  
What it is we're actually doing!
911. Yes...
912. But once we've done that... it'll be all over...
913. What will it be all over?
914. I'll stop...  
[camera off]
915. Cold?
916. Pardon?
917. Are you cold?
918. No... no... I'm not cold... I've got my jacket on... so I would appreciate the... oh but I will because I've got my coat... I'm not... I'm not actually... my mum and dad's house can be hot and cold... no... but I'm fine... I'm fine... I'm generally alright...
919. [laughs]
920. Yes... I think so... I've just checked...
921. Everything ok?
922. I had to run round... Had to ask everyone at home... like the numbskulls...
923. Yes... I like the numbskulls...
924. But what we need to do is... think about... What are the forms?
925. Do you want to write down on that bit of paper I've been writing on?
926. So this is what it's like?
927. The nerve centre...
928. I feel like I'm possessed... Now!
929. Yes... You are...
930. It's very interesting!
931. Quite interesting...

932. No! What's more interesting... I have a friend... I won't tell you who he is... maybe one of these years... he's doing a PhD right now as well... but... one of his most infuriating phrases is... to tell you... when you've said something to him... 'Yes... but what's more interesting... Even more interesting! [laughs] The thing is... he doesn't even do it deliberately...
933. Naturally...
934. Bastard! But he is lovely... He's a very lovely lovely man... and he is a man... What was I supposed to write?
935. What we need to do is...
936. What we need to do! Do you like writing? I mean... Writing...
937. I like it for the very first word... but I can become bored... and it's a chore...
938. But then... does it not become like drawing?
939. No...? Because it's got to be read?
940. You're a slave... to this... this reader?
941. I am... Do you think that's bad?
942. No... I think it's good... It's actually... considerate...!
943. I am in the world!
944. No... it's a... It's about love? And a consideration for... someone... and that what you're doing is...
945. It's part of something...?
946. Yes... it's either a gift... or telling them what the hell they're doing wrong...No? Maybe not... What we need to do is... think about how it's going to form...
- Forms! And where? That's a big question... for us...
- a manifestation... of... some... thing... If it's a publication then... there is... discussion around it... Public!
- So... maybe for the event... thing...
- I feel like I'm in University...
- You are in University! Is there some kind of gallery... with an interest in... discursive things... ? That would host us?
- I thought you said toast... Ah host! Yes... is there a place in Glasgow?
- Forms? Do you mean outputs?
- Outputs?
- And where... do you mean... Events...
- I don't think Glasgow's the place for it... It's so obsessed with its own... cool...
- Wow? Still? Alright... but is that not the very time...?
- Putouts... Event... Events...
- Publication?
- I think there... there has to be
953. So... maybe for the event... thing...
954. I feel like I'm in University...
955. You are in University! Is there some kind of gallery... with an interest in... discursive things... ? That would host us?
956. I thought you said toast... Ah host! Yes... is there a place in Glasgow?
957. I don't think Glasgow's the place for it... It's so obsessed with its own... cool...
958. Wow? Still? Alright... but is that not the very time...?
959. I mean somewhere like... Leeds?

960. Leeds?
961. Yes...
962. Like a half-way house... town?  
I've never been to Leeds...
963. Good...
964. I've been on a train... going to  
Leeds... through Yorkshire...
965. I've lived in it... so...
966. Yes... that's where you  
met Eva and...
967. Eva and Luke...
968. But if we were going to  
have a gallery type event  
thing... what would it be?
969. I guess it'd be a conversation...  
Wouldn't it?
970. I was hoping... well... would  
there be drawings? There  
haven't been so far... You  
can do drawings can't you?
971. [laughs] What do you  
want them to be of?
972. I would like drawings of...  
something complete...  
resolved... and... meaningful...  
which would communicate  
itself... directly... with  
whomever it is... that would  
read it... look at it...
973. Like a map?
974. Yes? Or a landscape... well...  
landscape... You want place?  
Place I thought was a...  
key?
975. Place is harder... than  
landscape...
976. Well... map? Drawing?
977. Coherent... for everyone...
978. Coherent for everyone...  
that's a good... name...  
Coherent for everyone...
979. Of this process? Or  
something else?
980. I don't know... to me... as it's
- getting... as it fragments...  
and gets... it is already...
981. It's not fragmenting...  
it's coming together...
982. Not for long...
983. [laughs]
984. The relationship between the...  
particular and... the universal...
985. Is?
986. Is... is... that it's going to be  
then chopped up into little  
bits... and... sieved...
987. Maybe that's going to happen...
988. Mimbbe aye...  
mimbbe naw...
989. Mimbbe aye! Mimbbe naw...
990. Well that's the thing isn't it?  
That's our... paradoxical...  
mimbbe aye/ mimbbe  
naw... Yes... both... so...
991. Yes... that'd be nice...
992. Do you think it'd be nice?
993. I think it might be...  
different... I think if we were  
both editing... than if... just  
you were editing it...
994. Absolutely... I have no  
intention... no desire to...  
no... of... presenting... alright  
that's... no... whatever it would  
be... would... might be... a  
consideration... to... work...  
with... diptychs? Possibly?  
Maybe not? If not diptychs  
then... textiles? With footnotes?
995. Not a film?
996. Oh yes! All of them! All of  
the above! And below!
997. We don't want too
- objects? Objects? Which could  
be books... I'm thinking in  
terms of the moving image?

- much though...?
998. [laughs] Where did that rule come from? We don't want too much...?
999. Why don't we just want to make a film?
1000. Because there is all this... Fascinating material!
1001. Well we can make a book out of that...
1002. There you go! A film... and a book!
1003. That'd be quite nice...
1004. Yes... That's all I'm talking about...

1005. And a textile...

1006. Well the textiles is the... the... is the... well... ranges of editing!
1007. Ok...
1008. Intellectual knitting... and there is the drawing aspect... but that's... I would think the drawing is important to you...
1009. It hasn't been so far...
1010. It's important to me...
1011. Then that's why we're doing that!
1012. But I see the drawing in all of this...
1013. I would see the drawing in all of this... but I wouldn't see that I need to do extra drawing! 'Because drawings important to me'! Because that's what you just said!
1014. No... no... no... I wondered whether that would be... [laughs] an extra...
1015. Homework?
1016. Like setting a... packed lunch...
1017. What I might do is take some footage... which could be incorporated into the film...

1018. I see... interesting... you want to intercut your... intercut?
1019. Infiltrate! How do you feel about that?
1020. That sounds fantastic! I love it...
1021. Ok...
1022. But not too much! Yes... see... I think... how do you feel about devising... a... kind of system for writing? For editing? For... doing all this kind of stuff?
1023. Fine.
1024. Yes... well that's good...
1025. [laughs]
1026. See... for me... that's my introduction...
1027. Alright... that'd be a really good introduction... We'd just have to set it out really clearly...
1028. Clearly is my middle name...
1029. So how do we devise this?
1030. Well... I don't know... how do we... I mean... [sighs] I don't mind potpourri? To a degree... Not too much... I don't mind... taking threads and... weaving them in...
1031. So do you want to use this textile analogy to talk about the... devising of this editing?
1032. We could...
1033. Would you write that down? [laughs]
1034. This is called... taking
- dictation... no it's not... idiot... Textile? Yes... absolutely... [sighs] well I asked you before... about the issues about... randomness... or... contriving systems for... shuffling order...
1035. Write that down!
1036. I think I'm dyslexic... I hope I'm dyslexic...
1037. Me too...
1038. Put question marks after everything...
1039. [laughs] And dots...
1040. Oh, just the question marks here...
1041. So talk to me a little bit more... and write about this... editing process... System...
1042. Ok... Everything... Everything is numbered...
1043. Write that down!

1044. So... there's a palette...
1045. That's not a textiles analogy...
1046. Not necessarily... but...
1047. A yarn store?
1048. A yarn store... but you can still use a colour palette anyway... A colour analogy...
1049. We didn't use a colour palette in textiles...
1050. Ok then... Well this is like one of those... 'Out there' ones...
1051. Ok...
1052. A palette... or a... what did you call it?
1053. A yarn store...
1054. A yarn store... of course it's a bloody yarn store... I don't like the word 'store'? Yes... yarn... what was the other one? Yarn... It's gone... and once we have a system... that can shuffle that numerical order... we'll be home and dry...
1055. Say that... Write that down! 'Once we have a system... that can shuffle that numerical order... we'll be home and dry...'
1056. Well the tape's still running... Yes... for example...
1057. That's the bit I'm not sure about...
1058. You're not sure about whether you like... or want... or... understand...
1059. I like mixing things up... I understand it in the editing process...
1060. Less so in that one?
1061. I don't know how it works with...reading?
1062. Yes... Yes...
1063. It's not pictures...
1064. Well the problem is... that... that it gives fixity to the process... and then you end up with an immovable... modular... piece of writing... which... which I'm not... really...
1065. I just think pictures are different...
1066. Yes... Yes... Yes... No... No... No... Two things... with this one... it's about... the technology... the apparatus...
1067. Actually it's...
1068. Pardon?
1069. You finding my baked crisps distracting?
1070. No... I was just waiting for the next word...
1071. They're not numbered...
1072. Yes... it's an entirely different thing...
1073. I thought we were looking for a process that...
- interested... not that interested in... continuous... I think I did say to someone... that I was... continuous editing... which... maybe I am? I don't know...

1074. Binds all of them? No... each to their... own constituent... piece... part... but still... because this...that's... really immediate... that is... about looking... searching...
1075. How about we take the numbers off the conversation? Mmm...?
1076. De-number... Not numbered...
1077. Does that upset you?
1078. No... It... doesn't... What'll you put in place its place then?
1079. Mmm...?
1080. Ok... Absolutely... Not numbered fragments...
1081. Or... we think about... whether they're actually working... in the way we that we want them to work...
1082. We haven't... they're not... this is just... How they are...
1083. \_
1084. Yes... well... 1-100...
1085. No... the fragments... are fine to number... because that's what they're about...
1086. Fine... Ok... Odd... Even... Yes...
1087. What about making the conversation more like a stage... set... or something? A play?
1088. Yes... definitely...
1089. Write that down!
1090. Well... what about... Alright... I mean this... is like the structure of the novel... or the... well... this is what the novel does... the novel takes all these different... styles? ... and then integrates... and that's why the novel... is so good... It allows... conversation... and non-conversation... to be... together... you're going faster now...
1091. It's not just novels!
1092. Yes...
1093. Natural History... does that...
1094. But... not without the... anxiety... of right...
1095. Self-conscious...
1096. Yes... ok... Natural History... any... kind of story...
1097. Subjectivity...
1098. So... it may incorporate...
1099. The anxiety...
1100. Heteroglossia... or whatever you call it...
1101. \_
1102. And there you have your 'theory of the novel'... If you're wanting a theory...?
1103. Mmm...!

1104. Conversation...
1105. What should we read for 'theories of the novel'?
1106. Please Sir do we must?
1107. Yes I must!
1108. Well you start... You're...
1109. I don't know 'theories of the novel'... I know of the theory... but... the beginning of the modern idea of... self-conscious...
1110. Literary Theory? You can go through all the... Kristeva... Bakhtin...
1111. Alright... [sighs]
1112. Eagleton... Marxist...
1113. Ok...
1114. I haven't read them in a long time... but yes... of... yes...
1115. Yes... of... Yes... !? Ok!
1116. Yes... of... yes... of...
1117. So...
1118. But anyway... it's just taking this... and putting it into another form... for example it could all be done as... as a...
1119. Novel...
1120. As a novel...
1121. Maybe quite nice... Or a play?
1122. Film... Not that film...
1123. What about play? You seem to be not sure about the play?
1124. No... No... I like the play!
1125. Could you write \_?
1126. This is what we said... a long time ago... Where we got very excited about the... gray suits...
- So what goes into a play?
1127. Yes!



1128. Ok... but that's... A play... well what have I got? I've got something... My new book... Is that the number you were thinking of? [laughs] I don't know what that says... it's too...
1129. I think it should be a play then... language... for a play...
1130. [sighs]
1131. And that's how we interject the fragments... Isn't it? That's how we deal with the fragments... we deal with them in time... rather than space...
1132. Yes... No... Yes... definitely...  
[He gesticulating]
1133. Which I think'll work better...
1134. Yes... So do we keep the order of the fragments... that we... or do we... do you...
1135. Or we read them continuously... or we break them up... in some way...
1136. Is there another thread of narration that can be placed into the... stage?
1137. Well there's your fragments... my fragments... and then the conversation... so it's three as far as I can see...
1138. Yes...
1139. You want another one?
1140. [laughs] Yes... just one for the road... no we don't really... because... actually no... let's not... because that would be too difficult... for you... No it would be too difficult for you... it would be too difficult for me...
1141. My tiny brain!
1142. I was just thinking... when you're reading the... if we were doing a... stage... a... Do we have characters names...? Are these characters?
1143. Can we just do a written play? Directions? That could be performed?
1144. Right... for... for characters?
1145. Yes...
1146. And do the characters have names?
1147. Eddy... do you mean?
1148. Eddy and Amy... ok...
1149. You hate that...
1150. No... No I don't... I love Eddy... Eddy is a... laugh... Eddy's... [sighs] His sock's are drying on the radiator... Eddy talks... He is... not anxious...
1151. That's the thing...
1152. No... hang on a second...
1153. We are already characters in this...?
1154. Yes... yes... yes... I've written here... Would that take... That doesn't make sense... Would that take this sufficiently out of the realms... question mark... Or remove aspects of... direct... actual... Could these not be more generic? Or is it possible...
1155. Why!?
1156. Lying?
1157. Why!?
1158. Take it into the realms of fiction?
1159. Ok... So like... Samantha and John?
1160. Samantha?
1161. Is that what you mean?
1162. I think it is... actually... [laughs]
1163. That's fine... [laughs] It's Samantha and John!
1164. [laugh]

1165. I always wanted to be... the signing of...
1166. Anyway... you... are always... you use... it's Eddy this... and Eddy that... but I don't do...
1167. You're John...
1168. Me, Jeremy and Eddy... watching Nastra... Nostradamus...
1169. Or something...
1170. Nosferatu... Is this History? Is this... like a... key... event in...
1171. It was a key event for me...
1172. But... this is like a...
1173. Something... Important!
1174. This is the event... This is an event... This is about event...
1175. It's not...
1176. And these are key historical figures...
1177. Like Napoleon...
1178. Yes...
1179. [sighs] I think its more a series of events... It's not really... we didn't come together to... sign anything... we just came to have a conversation... which could be an historical event...?
1180. Well it is now...
1181. We could talk about it like that? That'd be interesting? Write that down!
1182. Bossy boots...
1183. Well someone has to make sure that things are done in the right order...
1184. They're not in an order... What do I have to write down?
1185. Something about historic-ness...
1186. And what about this recording right now?
1187. Layer upon layer...
1188. It could be just two episodes?
1189. [laughs] Write that down!
1190. Yes... alright... So I think we need to stop soon...
1191. Yes... [laughs]
1192. What two acts?
1193. Two acts...
1194. Then and Now... Should we do the same for this one? Revisit? Fragments... Remove ourselves?
1195. It would take you about a year...
1196. We don't have a year... So a deadline... No that's no reason not to do it...
1197. Is there a reason to do it?
1198. Symmetry?
1199. So for the two acts of the play... you'd have... the conversation... and the fragments...?
1200. And the same again for now...
1201. Ok...

1202. Should we stop?

1203. Now?

1204. Stop...

1205. Tape?

1206. Yes...

1207. Yes... ok...

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Almost	Amy	and	and
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freight:	full
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fresh	function
Friedrich	functions
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Gesellschaft'	gray
gesticulating'	great
gesture	great
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ghost	greatest
gift'	greatest
Gigging	greatest
Gill	green
Gilles	Green
Gilles	Greenwich
Gilles	greet
Gilles	grey
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Glaciers	Growing
glad	Growing
glance	Growing
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Glasgow	Gucht
glasses	Guermantes
globe	guest
glory'	guise
glossary	ha
glossing	Ha
Gluck-Puccini	ha
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goes-without-saying	ha
Goethe	Habermas
Goethe's	habitation'
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Myself:	no
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mystification	no
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Nächts	no
Nagel	no
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naiveties'	no
nakedness	no
name	no
named	no
names	no
names	no
Nancy	no
Narcissus	No
Narcissus'	no
narration'	no
narrator's	No
narrow	no
narrow-minded	no
narrower	No
Nationale	no
natural	no
Natural	no
Natural	no
Natural	no
nature'?	node
nd	nods
nearly	nods
necessarily	noise
necessary	noise'
necessity	noisy
necessity	non-aligned
necessity'	non-existent
neck	nonclosure'
neck	nonunitary
need	nor
need	nor
negates	normally
negates	Norman
negative	Norman
negative'	Norman
neglect	Norman
negotiate	Norman
negotiating	north
negotiation	nose
Negotiations;	not
neo-avant-garde	not
Neo-avant-gardiste	not
neo-avant-gardiste'	not
ness	not
Netherlands'	not
network	not







or	others
Or	others'
or	Others'
or	others'
or	otherwise
or	ought
or	Our
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Orange	our
orange	our
orange?	out
order	out
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ordered	Out
Ordnung	out
organic	out
organicity	out
organicity	out
Organize	out
organize	out
organizes	out
original	out
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original	out
originality	out
Orkney	Out
ornamental	out
orted	out
or'	out
or'	out
oses	outlook
osite	output
osite	outputs
osition	outside
osition	outside
other	outside
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other	outside
other	outside'
other	outwith
other	over
other	over
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other	over
other	over
other	over
other	overcome'
other	Ovid
others	own

own	particular
own	particular
own	particular
own	particularly
own	particularly
oxymoron	particularly
O <sup>y</sup>	particularly
O'Clock	Partly
O'Clock	Partly
O'Clock	partners
O'Clock	parts
Pace	parts
page	parts
page	parts
page	parts
Pain	parts
pain	pass
Pain	pass
pained	pass
painful	passage
painted	passed
painter	passing
painter	passivity
painter	passivity
painters'	past
painters'	Past
painters'	past
painters'	Past
painter'	Past
painting	past
painting	past
painting	pattern
painting	pattern
painting	patterns
painting;	Pause
paintings	paused
Paintings'	paused
Pale	pedestrian
palette	Pedestrian
pan	pedestrian!
pangs	pencil
Panning	pencil
panorama	pencil
panorama	Pencil
paper	pencil
paper	people
paper	people
paper?	people
Paradise;	people
paragraphs	people
paragraphs	people
paragraphs'	people
paragraphs'	people
Parasitism	people
parasitism	people
parents	people
Paris	people?
Park	perceive
Parrhesia	perceive
part	perfect
part	perfect
Part	perfectly
part	perfectly
Part	performance
part	performance
part	performance
part	performance
part	performance
part	performance
part	Perhaps
part	perhaps
part	perhaps
partially	perhaps
particles	perhaps





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protagonists  
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protestations'  
Proust  
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Provençal  
Provinces  
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Pulls  
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Queens  
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Quotations  
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*recollection*  
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Record  
record-playing'  
Recorded  
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 steadfast  
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 structure?  
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 struggle  
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 struggled  
 Student  
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Transcribed  
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 Transparencies  
 traveler  
 treasure  
 treatment:  
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 typesetters  
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 typographically  
 Tübingen'  
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un-research-based  
 Unaccomplished!  
 unaware  
 unblinking  
 uncanny  
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 unconvinced  
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 Unfinished  
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works	written
works	written
works	written
World	written
world	written
World	written?
world	wrong
world'	wrong
world'	wrong
world'	wrong?
worries	wrote
worst	wrote
worthless	wrought
would	www.randomorg
would	Während
would	X
would	X
would	X
would	X
would	X%
would	y
would	y
would	y
Would	y
would	y
would	year
would	years
would	years
would	Yes'
would	yet
would	Yet
wouldn't	yet
woven	yet
wreckage	yet
wreckage	yet
wretch	yet
wring	Yet
write	yet
write	You
write	You
write	you
write	You
write	you
writer	you
Writer:	you
Writer:	you
Writer:	you
writers'	you
writers'	You
writers'	You
writers'	you
writers'	You
writers'	You
writes	you
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writes	you
write'	you
Writing	You
Writing	you
writing	young'
writing	your
Writing	your
writing	yourselves
Writing	you'
writing	you'
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Writing	you'
writing	Zero
writing	zombies
writing	zombies'
Writing	zones
writing;	zoom
Writing	Zu
Writing	zusammengekoppelt

E.



1092	-994	1203	-496
-939	-548	-350	-827
-354	1204	1000	-547
-168	1093	-203	-464
-179	-782	1058	-980
-222	-949	-287	-52
-200	-67	1113	-620
-523	-148	1048	-392
-967	-873	1033	-771
-976	-789	1067	-972
-834	-19	-262	-551
-399	-768	1105	-449
-530	-899	-865	-296
-930	-814	-677	1026
1177	-722	-706	-905
-383	-507	-228	-648
-188	-534	1050	-937
-65	-521	-465	-505
-229	-609	-997	-934
-272	-944	1081	-320
-735	-282	1094	-460
-982	-750	-853	-954
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-95	-511	-219	-176
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-631	-3	-286	-695
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1020	-781	-189	-516
-958	-689	-514	1175
-242	-654	-370	1012
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-513	-752	1174	-674
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-623	-310	-785	-601
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-640	-76	-820	-48
-778	-822	1148	-264

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-993	-408	-959	-332	-98	-950	-605	1195
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-792	-489	-389	-970	-24	-571	-872	1107
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-779	-198	-740	-763	-7	-836	-36	-268
-624	1193	-786	-634	1030	-366	-232	-429
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-536	-877	-87	-330	-749	-604	-898	-113
1176	-522	1106	-696	1027	1005	-251	-384
-707	-846	-381	-731	-487	-878	-798	-257
-887	1014	-278	1112	-109	-870	-174	263
-962	-991	-260	1123	-237	-694	-417	1064
1063	-339	-431	-473	-928	-267	-918	218
-708	-297	-275	-17	1015	-390	-570	1172
-942	1003	1166	-575	1139	-39	-770	1098
1188	-891	-532	-540	1118	-407	-922	169
-346	-680	-662	-409	-727	1109	-990	924
1207	-725	-810	-255	-70	-651	-402	931
-876	1132	-625	1086	-202	-492	-943	469
1184	-93	-756	-247	-852	1103	-2	1100
-559	-855	-327	-537	-701	-101	1145	386
-234	1171	-196	-845	-378	-685	1095	167
1034	-823	-953	-43	-343	-382	-499	466
-611	-480	1043	-566	-34	1078	-606	893
-182	-883	1121	-619	-784	-996	-638	428
-326	-711	-418	-441	-668	-515	-948	713
-603	-851	-482	-438	1110	-984	-835	338
-825	1187	1201	1029	-909	-913	-314	1178
-138	-860	1147	-717	-1	1017	-773	927
1052	1088	-269	-501	-144	-147	-935	791

1068	445	915	1009
700	40	843	805
888	907	665	102
739	21	16	889
831	1173	728	151
613	783	661	316
401	291	636	422
816	400	960	377
97	55	555	459
1125	1056	1115	125
463	702	355	124
1045	593	592	828
884	302	759	63
1137	914	807	177
1142	818	358	539
341	379	596	796
787	1101	452	910
824	1120	1140	356
256	216	761	415
595	903	813	753
315	880	253	556
856	801	308	829
85	757	830	481
230	184	485	231
233	259	110	240
929	190	1042	716
1070	454	164	106
9	440	560	932
833	1181	582	187
538	754	574	149
968	175	1069	506
775	916	720	519
45	1149	462	712
1104	83	676	1035
305	250	68	688
317	323	645	319
157	524	744	736
742	563	1141	213
869	945	691	220
20	410	265	974
627	273	591	857
803	794	54	61
1096	420	369	99

658	283	561	989
842	765	150	1097
285	911	443	579
360	214	368	1108
502	154	986	1051
14	1165	788	1080
13	1160	564	279
127	660	79	832
1079	211	809	100
215	1197	376	94
933	621	890	49
71	724	457	204
199	955	649	362
432	171	1153	533
568	630	895	163
723	528	1167	140
1099	328	812	848
854	133	1156	115
527	450	963	612
11	51	62	597
838	598	412	406
545	549	1008	580
1021	641	156	243
780	307	414	303
359	1205	238	715
461	589	981	89
1040	588	18	172
1037	57	337	684
738	1155	1151	683
208	281	552	1019
274	413	659	583
235	301	334	529
114	762	447	1117
995	987	146	117
1146	1161	882	637
81	280	33	615
633	159	745	697
411	261	227	1154
687	1133	508	374
1044	107	952	526
1183	585	91	47
941	1157	1128	733
1168	622	681	1060

477	434	221	419
1006	951	1138	27
118	616	135	1016
270	892	1114	470
920	80	607	152
456	1192	806	155
1206	863	1189	1127
59	363	495	874
800	558	180	839
1083	602	1055	1018
819	1041	790	767
28	293	978	1007
815	1196	245	626
714	673	682	610
565	134	331	396
84	849	503	325
345	988	239	42
908	509	973	56
186	53	292	666
1159	205	542	919
122	748	44	367
311	426	686	512
1025	201	879	1090
1085	618	6	699
847	769	553	192
1202	923	444	483
478	670	635	730
921	1163	491	75
1046	746	808	862
424	705	1013	902
1082	139	576	35
896	710	439	1074
488	395	864	628
1134	1001	430	584
191	821	957	692
859	578	998	1198
92	690	484	826
497	867	69	277
675	96	897	212
166	1200	1191	983
29	393	185	351
181	365	760	306
5	776	961	926

23	543	766	520
1066	1150	799	210
300	318	653	965
225	1077	31	1061
344	329	969	755
795	479	50	912
388	1032	652	347
672	1059	979	541
1054	143	423	718
531	500	25	971
335	975	1031	999
371	741	451	194
455	573	394	764
557	1111	294	1087
1122	132	322	178
398	632	594	841
173	1136	442	162
1091	266	693	361
1075	1057	8	1199
321	226	472	313
1102	743	802	525
1036	1028	777	510
471	32	1169	209
137	26	108	840
518	161	158	433
290	123	10	655
642	866	1124	66
78	258	129	793
1038	295	15	590
22	304	671	657
74	458	116	1190
86	82	992	467
737	646	289	1180
37	678	421	1152
550	719	387	403
599	875	486	
917	197	342	
729	223	587	
1131	77	726	
656	1185	703	
88	73	577	
1116	964	751	
244	644	936	

F.

- Oh, [...]. I'm sorry. I don't have a studio. I'm just a kitchen table artist.

[Some of her books. Gilles Deleuze, *Negotiations*; Kevin Sharpe, *Remapping Early Modern England: The Culture of Seventeenth-Century Politics*; William Cook MacKenzie, *Life and Times of John Maitland. Duke of Lauderdale, 1616-1682*; *An Aside* selected by Tacita Dean; Joseph Anglade, *Grammaire de l'Ancien Provençal*]

- The gaps come.

- I could tell that the crunching noise I was making would be heard on the tape. But I kept eating.

- The possible characteristics of [the] publication.

2. Thus the texts will be fragmentary: precisely to make plurality possible (a nonunitary plurality), to open a place for it and at the same time never to arrest the process itself - always already ruptured and as if destined to be ruptured, in order to find their meaning not in themselves but in their conjunction-disjunction, their being placed together and in common [*mise en commun*], their relations to difference.

- Marking and cross-referencing may take the form of reading through the archive...?

- Filming and sound and writing.

- Prior to any particular expression and beneath all particular expressions, which cover over and protect with an immediately adopted face or countenance, there is the nakedness and destitution of the expression as such, that is to say extreme exposure, defencelessness, vulnerability itself.

- The book may not be finished. The book may be made in common.

- Past. The first thing he noticed in the photograph of \_ in his studio was his palette. Each colour mixed had been bound into carefully separated plastic bags. Not bags. Cling-film. Obsessively sealed it appeared to him. On the face of it, highly practical. But the quantities were so minute. So precious. He recognized the same trait in the son.

- This is a half way point. Is this finished?

[She motions with hands]

- I search for the word. It's interesting, I'm somewhere between trying to sound reasonably intelligent and knowing that in this conversation that's not the point.
- To formulate more pointedly: the neo-avant-garde institutionalizes the *avant-garde as art* and thus

negates genuinely avant-gardiste intentions. This is true independently of the consciousness artists have of their activity, a consciousness that may perfectly well be avant-gardiste. (\*An example of this: Referring explicitly to Breton's demand that poetry should be put into practice, Gisela Dischner summarizes the intentions of concrete poetry as follows: 'But the concrete work of art moves toward this utopian state, its sublation in concrete reality' (*Konkrete Kunst und Gesellschaft*, in *Konkrete Poesie. Text + Kritik*, no.25 (January 1970)) It is the status of their products, not the consciousness artists have of their activity, that defines the social effect of works. Neo-avant-gardiste art is autonomous art in the full sense of the term, which means that it negates the avant-gardiste intention of returning art to the praxis of life. And the efforts to sublimate art become artistic manifestations that, despite their producers' intentions, take on the character of works.

- Not quite hopelessness.

- I would very much like to write texts for the stage. I like writing dialogue, but what would I begin with? Whereas for my films, I'd always felt that there was a gift, that you received something and afterwards you could... It's closer to painting. You see a tree leaf and you say, 'I'm going to draw it.' You can't be utterly alone, it's too much. There has to be a small group, there has to be the need for a vision. I'd like to make a film with a real reverse-shot. There has never been one.
- Fragments, in my confusion.
- Foggy memory

- I say I don't like team games.

[He leans over the computer to try and explain what is happening on screen.]

- What's the last thing we do?



- The most elementary procedure of art consists in substituting for the object its image. Its image, and not its concept. A concept is the object grasped, the intelligible object. Already by action we maintain a living relationship with a real object; we grasp it, we conceive it. The image neutralizes this real relationship, this primary conceiving through action. The well-known disinterestedness of artistic vision, which the current aesthetic analysis stops with, signifies above all a blindness to concepts
- That bloody carpet.
- The big window.
- I remember Eddy's camera tactics from before.
- Where I wrote my PhD.
- I wonder how I look in the film.
- Random(ness)/ systems
- [He] can conceive for my personality no other pattern than a system of fragments, because [he himself is] something of this sort; no style is as natural to [him] and as easy as the fragment.

your eyes, [we] pray you, for  
the sake of that virtue, accord  
[us] your utmost indulgence.

- I realize that I believe what I am saying, that it is a genuine conversation, in my office.

- Dilettante.

[She looks down]

- The fragments (these words) may attempt to see clearly and give purpose and meaning to what was being said. The fragments may attempt to see clearly and give purpose and meaning to what was not being said. Etc.

- Hoping for the best to come out.

- Medium shot of John. Strange was the state of his mind. He notes: Perhaps if we regard our fragments as part reflections on the points that were talked about, their relation to us as digressive - or not as you wish.

[He looks slightly puzzled]

- Looking for my words.

- Ladies and Gentlemen! It is with great hesitation and much misgiving that [we] appear before you, in the character of - The preacher. If timidity be at all allied to the virtue of modesty, and can find favor in

rupture; that is, to bring it about in a mode of rupture; hence the necessity of breaking with the traditional habits and privileges of writing.

- Laughter.

- I notice parts of my thesis on the table.

- The possible characteristics of [the] publication. It too will strive to bring about

[Her head bowed in hysterical laughter]

- The window of my office.
- Forgotten. The studio becomes defined by the fact that it excludes so much. Its condition is that of isolation.

[She is happy]

[She looks up]

- Studio Practice. We are having visitors. An artist and her family staying. I hide a number of paintings that I had placed in the living room so that she does not see them.

- 2. 2.12.12 *Picture Book (1-X)*.  
A series of X Picture Books  
(Shot/Reverse Shot 1-10,000).  
each X pp. black and white book  
of images (A5) from the video of  
the conversation as a separate.  
Each spread is a composite  
image. The left-hand image is  
the left-hand of the still from  
the video camera. The right-  
hand image is the right-hand  
of a still from the video footage  
one third of a second after.  
Each spread of the Picture Book  
works through the footage.

[He is unconvincing]

- The door.

- What time is it?

- Eddy on my right.

- Walking down the stairs.

- These words that we find or  
write (which we call 'fragments')  
may address anyone. Each  
other. The reader. The archive?

[The corners of her mouth]

[He looks at camera,  
shuts mouth]

[silence]

- The camera comes out of its case.

- Are we wrong?

- Lots of people were walking past.

- Giggling.

[She is pleased]

- The hand of the painter painting: painted.
  - Unaccomplished!
- [He looks at camera, laughs]
- I remember being aware of all the things in my office. The books and postcards.
  - But the aspect of the myth which Ovid finally forgets is that Narcissus, bending over the spring, does not recognize himself in the fluid image that

the water sends back to him. It is thus not himself, not his perhaps non-existent 'I' that he loves or - even in his mystification - desires. And if he does not recognize himself, it is because what he sees is an image, and because the similitude of an image is not likeness to anyone or anything: the image characteristically resembles nothing. Narcissus falls 'in love' with the image because the image as such - because every image - is attractive: the image exerts the attraction of the void, and of death in its falsity.

- Walking down stairs.
- The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:

4. Parasitism in life style and parasitism on the labours of the working people.

- When Benjamin praised montage as progressive because it 'interrupts the context into which it is inserted,' he was referring to its destructive, critical dimension (the only one Adorno's observations recognize). But the task of the Arcades project was to implement as well the constructive dimension of montage, as the only form in which modern philosophy could be erected.

- His affirmation of self sounds like a continuous hidden polemic or hidden dialogue with some other person on the theme of himself. 'Do you want to work from memory?' He had said. 'I'm finding myself veering towards a quite forensic sift through the remnants of the crime scene...placing the broken down particles of (my/our) speech into...' He paused. 'Bags? Putting the bags into...' He paused again. 'Files?'
- The spines of my books.
- My computer screen.

- Refusal is said to be the first degree of passivity. But if refusal is deliberate and voluntary, if it expresses a decision - though this be a negative one - it does not yet allow separation from the power of consciousness, and comes no closer to passivity than this act, of refusal, on the part of a self. And yet refusal does tend toward the absolute, independent of any determination whatsoever. This is the core of refusal which Bartleby the scrivener's inexorable 'I would prefer not to' expresses: an abstention which has never had to be decided upon, which precedes all decisions and which is not so much a denial as, more than that, an abdication.

- I ask Eddy to draw or to record, to note.

- I ate my crisps.

- 53. To have a system, this is what is fatal for the mind; not to have one, this too is fatal. Whence the necessity to

observe, while abandoning, the two requirements at once.

- [We] would plead for [our] want of habit, did it not seem preposterous, judging from precedent, that ought save the most efficient effrontery, could be ever expected in connection with [our] subject - for [we] will not conceal from you, that [we] talk about Art! Yes, Art.
- History/ Event/ The Late Heavy Bombardment ends
- Yet they watch the plays because they hope to be made to feel sad, and the feeling of sorrow is what they enjoy. What miserable delirium this is! The more I am subject to such suffering myself, the more easily moved I am by it in the theatre.
- Should we be in my office?
- Orange and red orange and red.
- I think it is a sunny day.
- Why do I keep thinking about the carpet?

- There is a kind of wit which, because of its solidity, thoroughness, and symmetry, one is tempted to call architectonic wit. Expressed satirically, it produces the only real sarcasms. It has to be properly systematic, and then again it doesn't; with all its completeness, something should still be missing, as if torn away. This baroque quality may very well be the source of the grand style in wit.
- At the beginning of last year I finally received the Arcades material hidden in the Bibliothèque Nationale. During last Summer I worked through the material in the most detailed fashion, and some problems then arose [...] The most significant is the extraordinary restraint in the formulation of theoretical thoughts in comparison with the enormous treasure of excerpts.

This is explained in part by the (for me, already problematic) idea which is formulated explicitly in one place, of the work as pure 'montage,' that is, created from the juxtaposition of quotations so that the theory springs out of it without having to be inserted as interpretation.

- Directions/ stage/ acting/ No I?

[He looks at her.  
Listens to her response.]

- To make a theatre which is the synergetic coming together of its separate elements, the lighting, the singing, the piano, the record-playing, the brief intrusion of a composite tape of more than a hundred operas superimposed (truckera), brief flashes of light in the performance space, the movement of the singers from one spot to another in the

performance space or to the chairs at the back of the stage: 75 lights 3256 cues. Six singers each singing six arias of his or her own choice (Gluck-Puccini). 140 1-16 measure excerpts from Liszt's Opera Phantasien two pianists; fragments of 300 78's played on 12 electric victrolas by six composers, the performance of truckera, the performance of the lighting, 70 minutes.

- My computer, my postcards.

[He looks at her while she is speaking. A slight glance away. He sighs. Then returns back.]

- What is this for?

- The category 'work' is not merely given a new lease of life after the failure of the avant-gardiste attempt to reintroduce art into the praxis of life; it is actually expanded. The objet trouvé is totally unlike the result of an individual production process but a chance find, in which the avant-gardiste intention of uniting art and the praxis of life took shape, is recognized today as a 'work of art.' The objet trouvé thus loses its character as anti-art and becomes, in the museum, an autonomous work among others. (\*See the exhibition Metamorphosis of the Thing: Art and Anti-art, 1910 - 1970, Brussels 1971, which was shown in Brussels and elsewhere).

[His untidy beard. Hardly a beard. In fact, just an untidy crop. Light catching stray wiry. Awn]



- 'Berlin's left-wing Fascists greet Teddy the classicist'

- They comes across a shopping mall, which becomes their sanctuary. To make the mall safe for habitation, they block the entrances with trucks to keep the undead masses outside from building up enough cumulative force to break through; they also craft a wooden "false wall" to hide the access to their living space. After clearing the mall of zombies, they enjoy a hedonistic lifestyle with all the resources available to them. As time goes by, however, they come to perceive themselves as imprisoned.

- I ate my crisps.

- You (as he/me/I/ double)  
Direct address me/I (you)

- We keep talking.

- 1. Midnight  
2. The Stairs  
3. The Dice Throw  
4. Sleep on the Ashes, after the Candle is Snuffed Out

[His face out of focus comes into focus. Cropped]

- Love.

- The crunching of my crisps.

- Darker as we go into the basement level so we can leave.

- What shoes was I wearing?

- What is this fragmenting?

[He grins]

- What's the best we can do?
- Unknowing.

[His glasses around his neck. Which is odd. He isn't reading anything]

[Close, but not extremely close, her head turns back into shot. Smiling]

- The possibility that we may be right to do this.

[She couldn't be happier]

- Mild confusion and happiness.

- Erratic.

- Close-up.

- Art's 'resistance' is in fact the tension of contraries, the interminable tension between Apollo and Dionysus: between the happy figure of an annulled dissensus, dissimulated in the anthropomorphic figure of the beautiful god made of stone and re-opened dissensus, exacerbated by Dionysiac fury or complaint: in Achab's will to nothingness or Bartleby's nothingness of will.

- The two zombies seek refuge in a shopping mall.

- We are negotiating.

is not a studio. It is the living room in Manchester.

A conventional pattern of editing and camera placement in sequences showing a conversation between two (or more) people. The camera alternates between shots of person A and shots of person B, taken from opposite ends of the axis of action. The camera must move at least 90 degrees between the two shots (in order to move from person A's end of the axis to person B's), while staying on only one side of the figures (that is, one side of the 180 degree line).

[noises from the camera]

- Wait.

- Feeling better.

- Anxiety for nothing.

- She on one page. He on the other (left, right)  
Or. He and She alternating as double spreads. Their own images as composites, disappearing into the fold of the book.  
Or. Separating their images into different books. Their own images as composites, disappearing into the fold of the book.  
(SHOT / REVERSE SHOT (or REVERSE ANGLE SHOOTING):

[He nods without speaking. Confirming her assertion.]

[His crows feet. His lopsided nearly sneer grin.]

- Past. His first, and in truth, his only studio, was a room in a derelict school in Greenwich. Without running water and without electricity. 1989-1992. He closed the door behind him. The room he is in now

[He is overcome, perhaps]

- Window

[She laughs]

- These fragments (the words) may attempt to see clearly what is being said and unveil the truth. The fragments may attempt to see clearly what is being said and cover the truth.

- Video/ Film/ Editing/ intercut

- My thesis in the middle of my mind, the introduction, for after he leaves.

- Green pumps?
- The keyboard of my computer, black and newly clean.

- I have been in this office for a long time.

- Studio/ Study/

- I love jump-cuts, because on one hand I am trying to do something that is very controlled, on the other hand, I am trying to do something that is not so controlled at all, so it is kind of a medicine against [him]self.

- Random Sequence Generator. The form allows [you] to generate randomized sequences of integers. The randomness comes from atmospheric noise, which for many purposes is better than the pseudo-random number algorithms typically used in computer programs. Sequence Boundaries. Smallest value (limit -1,000,000,000) Largest value (limit +1,000,000,000) Format in column(s). The length of the sequence (the largest minus the smallest value plus 1) can be no greater than 10,000. Note: A randomized sequence does not contain duplicates (the numbers are like raffle tickets drawn from a hat). <http://www.random.org/sequences/>

- Lost. The Culture Industry has succeeded in transforming

subjects into social functions and done this so undifferentiatedly that those who are completely seized by this, no longer mindful of any conflict, enjoy their own dehumanization as something human, as the happiness of warmth.

- It's a Sunday so it should have been quiet.

[His crows feet lines. Looks down then back up again to finish the sentence.]

- The material to which [he] devoted himself, however, was historical and literary. While he was still quite young, in the early 1920s, he formulated the maxim of never thinking off the top of his head, or, as he called it, 'amateurishly,' but rather thinking always and exclusively in relation to existing texts. [He] understood that idealist metaphysics was deceptive in equating what exists with meaning. At the same time, any unmediated statement about meaning, about transcendence, is historically forbidden. This is what gives his philosophy its allegorical quality. It aims at the absolute, but in a discontinuous, mediated fashion. The whole of creation becomes for [him] a text which must be deciphered but whose code is unknown.

- The revival of art as an institution and the revival of the category 'work' suggest that today, the avant-garde is already historical. Even today,

of course, attempts are made to continue the tradition of the avant-garde movements (that this concept can be put on paper without being conspicuous oxymoron shows again that the avant-garde has become historical). But these attempts, such as the happenings, for example, which could be called neo-avant-gardiste, can no longer attain the protest value of Dadaist manifestations, even though they may be prepared and executed more perfectly than the former.

- I say something about not understanding the numbering system.
- We look sidelong at each other after a short gap in the conversation.

- The fragments (these words) may or may not be written in the first person. They may be understood as stage directions. Or a narrator's voice. They may assume the voice of the judge. Or the anthropologist. Or the historian. Etc.

- I felt self-conscious but it also felt right.

[Her eyebrow]

[Figures pass behind his head. They glance in.]

- Early and Incomplete.

- It's hard to get a straight answer from Eddy but I persevere.

[She looks at him while she is speaking]

- Authentic.

- Thus the laws of remembrance were operative even within the confines of the work. For experienced event is finite - at any rate, confined to one sphere of experience; a remembered event is infinite, because it is only a key to everything that happened before it and after it.

[She is happy if incredulous]

- Close-up

- I wonder how the fragments will go.

- 80. The historian is a prophet facing backwards.

[Dark silhouette. His head against the window outside gives the impression that he is in a cell which itself faces out onto the opened institutional space]

- Eddy begins to talk about his practice.

- [The Book.] Not as a single book in the usual sense. Even what we call the Bible is actually a system of books. And that is, I might add, no mere arbitrary turn of phrase!

- Poetry = Prose+a+b+c  
Prose = Poetry-a-b-c

- The possible characteristics of [the] publication.

1. The texts will be anonymous. Anonymity aims not to remove the author's right of possession over what he writes nor even to make him impersonal by

freeing him from himself  
(his history, his person, the  
suspicion attached to his  
particularity), but to constitute  
collective or plural speech:  
a communism of writing.

- How the book may be written.

- Words do not change their meaning as much in centuries as names do for us in the space of a few years. Our memory and our heart are not large enough to be able to remain faithful. We have not room enough, in our mental field, to keep the dead there as well as the living. We are obliged to build over what has gone before and is brought to light only by a chance excavation, such as the name [Saintrilles] had just ~~wrought in my mind~~ opened up. I felt that it would be useless to explain all this...

- The fragments (these words) may attempt to explain our speech. Disown our speech. Etc.

- Drawing without recourse to archive?

- I have never known that.

- Do I believe that?

- These fragments (these words) might digress from the spoken attempt to articulate. They may attempt to fill in what was left unsaid. Complete.

- This seems sensible to me, in its possibility.

- The doors.



till restored by voice resuming.

- A dialogue is a chain or garland of fragments. An exchange of letters is a dialogue on a larger scale, and memoirs constitute a system of fragments. But as yet no genre exists that is fragmentary both in form and content, simultaneously completely subjective and individual, and completely objective and like a necessary part in a system of all the sciences.

- I believe in the negotiation.

- Joy.

[He looks at camera,  
opens mouth]

- Face  
Practically motionless throughout, eyes unblinking during paragraphs, impassive except in so far as it reflects mounting tension of listening. Brief zones of relaxation between paragraphs when perhaps voice has relented for the evening and intentness may relax variously

[He gestures strongly]

- There is [...] another sense in which memory issues strict weaving regulations. Only the *actus purus* of recollection itself, not the author or the plot, constitutes the unity of the text. One may even say that the intermittence of author and plot is only the back side of the tapestry. This is what Proust meant, and this is how he must be understood, when he said that he would prefer to see his entire work printed in one volume in two columns and without any paragraphs.

- Public/ Event Direct [we]  
address of the audience (you)

[She writes]

- [...] in a perfect literature all books should be only a single book, and in such an eternally developing book, the gospel of humanity and culture will be revealed.

- The reconstructions have been built as authentically as possible,

the films have been made as authentically as possible. The illusion, quite simply, is so accurate that it brings the tourists to tears. One can always scoff, but what else can a tourist really do but cry?

[Hands. Pencil in hand. She picks at her finger nail.]

- The demand, the extreme demand of the fragmentary is at first obeyed lazily, as though it were a matter of stopping at fragments, sketches, studies: preparations or rejected versions of what is not yet a work.

- A list of all the words that were spoken has been made. Separated and ordered alphabetically. There are around 16,000 words. These words might be key. They form an appendix. They might suggest other words; these words? A list of all these words. Either from existing texts (footnoted, references, bibliography, etc) or not.

- Who is in the study space today that I know?

- Meant to be? Between the document and the work is the stage? or too much maybe?

- I propose an introduction.

- Behind the computer.

- I remember snow in here.

- We sit beside each other.

- It's a pressure release from the past.

- A rarely questioned art school dogma decrees that tackling philosophy and more generally, theoretical texts makes artistic

output more complex and interesting, thus enhances the quality of the product. (Another art school dogma, still prevalent at many German art academies, decrees of course exactly the opposite.) But as the analysis undertaken in recent years of 'cognitive capitalism' has thoroughly demonstrated, knowledge and thinking are subject to the same market mechanisms as art objects and their production. (This is reflected by, among other things, the countless new Ph.D programs for artists.)

- I am not sure about the format.

[Because he is sitting with his back to the window. Because the shared space outside the office has large window over head height. The sky. The camera iris closes down. Often leaving him blotted out in silhouette.]

- Isolated, or is that today.

[He looks at camera, serious]

- I had tidied up and I think I didn't need to but I'm glad I did.

- We were noisy for the study-space and people walking past looked in. I wondered what they thought of Eddy holding the camera.

- *Doch sonderbar!  
Während dem Schlucken wird mir  
Zu Sinne, als ob ich verdoppelt,  
Ein anderer armer Schlucker sei  
Mit mir zusammengekoppelt*

- Post-it notes.

- When rays of light inscribe an object's image onto photosensitive paper at a particular moment, they record the object's presence but they also inscribe that moment of time, henceforth suspended.

- What books have I read?

- The audience is not called upon to offer help but only to feel sorrow, and the more they are pained the more they applaud the author. Whether this human agony is based on fact or is simply imaginary, if it is acted so badly that the audience is not moved to sorrow, they leave the theatre in a disgruntled and critical mood...

- This extreme exposure - prior to any human aim - is like a shot 'at point blank range'.

- Record/ Archive/ Document/ Photograph/Index

- [...]the search for a new form of completion that mobilizes - renders mobile - the whole

through its interruption and through interruptions various modes. This demand for a fragmentary speech, not in order to trouble communication but to render it absolute, is what causes Schlegel to say that only future centuries will know how to read 'fragments.'

- Am I weird?
- We have paper in front of us.
- What is it meant to be?
- Exchange. I emailed Amy to ask her to take a photograph

of a place in Glasgow that we could meet to discuss the book. She had already sent me a number of beautiful pictures from Orkney and so I imagined an urban landscape of some kind a perhaps all too obvious, counter. We had been thinking of George Square, The Botanical Gardens and Queens Park. But I wondered if The Buchanan Galleries (with its 'imperial era of capitalism' arcade connotation) might be a suitable location to meet. The Buchanan Galleries though, is a shopping centre. She agreed (in the way she took her pictures... a panorama of sorts of a spot somewhere in the whole complex where we would be allowed. Not one of the shops. Take in as much of the landscape as possible. Where we might meet should be a little empty space. Awaiting? Would that be possible? She emailed me later to say that she'd tried, but that she'd found that she was scared to. She hadn't known she would be until that moment.

[She breaks her gaze]

- What are these systems?

- Levinas often has good ideas, but when he talks about the gaze of the other that cannot be killed, the other who is such that he can't be killed, he is doing a bad reverse-shot. Film can touch on such questions perhaps. I can't because I don't have Lévinas's intellectual capacity, but if we were working together, we'd manage to come up with a phrase that is deeper, worked out with greater care, in that domain only.

- The possible characteristics of [the] publication.  
  
5. Thus in this [...] those who are without words, who are not writers, the very people whom the discourse does not reach - even though it is this discourse that they believe they can best make themselves heard - must have a place in which to express themselves or to find themselves expressed, whether directly or indirectly.

[She closes eyes, folds arms]

[An eyelash caught  
on her cheek]

- Backdrop. Vermeer's studio. With its recording booth and props. Chair upholstered in tapestry; one of a batch made by Maximiliaan van der Gucht for the Town Hall in Delft. Claes Jansz. Visscher, map of Seventeen Provinces of the Netherlands, c.1595. It is possible to see that the joists are supported at the left on a timber lintel or wall plate, running across the heads of the windows.
- We argue over randomness.

- But, in its expression, in its mortality, the face before me...

- We talk about things I might regret saying.

- [...] the 'foundation' that fragmentation presupposes consists precisely in the fragmentary totality in its organicity. The fragment thus constitutes the most mimological writing of individual organicity. It is in this light that we read [CF.103's...] praise, in opposition to 'works of beautiful coherence,' of a 'motley heap of sudden ideas,' whose profound, substantial unity rests on the 'free and equal fellowship' of its parts. An ideal politics - and consequently, according to the most constant tradition of metaphysical politics, an organic politics - furnishes the model of fragmentation. Analogously, if the Bible remains or once more becomes the model of the book, it does so, as can be seen [...], as the plural book (*ta biblia*), and as such, as One.

- Discussing landscape fragments.

things but remembering.

[She looks down to write]

- Theory
- When, as children we were given those great encyclopedic works *World and Mankind*, *New Universe*, *The Earth*, wouldn't our gaze always fall first of all, on the colour illustration of a 'Carboniferous Landscape' or on 'Lakes and Glaciers of the First Ice Age'? Such an ideal panorama of a barely elapsed primeval age opens up when we look through the arcades that are found in our cities. Here resides the last dinosaur of Europe, the consumer.

[Extreme close-up of her mouth. Pulls back a little. She is looking down as he tries to speak. And then as part of his sentence forms recognizably, she glances up and nods]

- It is a matter of dialogue. How rare dialogue is; we realize this by the surprise it makes us feel, bringing us into the presence of an unusual event, almost more painful than remarkable. In novels, the 'dialogued' part is the expression of laziness and routine: the characters speak to put white spaces on a page and out of imitation of life, where there is no narration, only conversation; from time to time one must give speech to people in books; the direct contact is an economy and a repose (for the author even more than for the reader).
- Thoughtful.

[She thinks, smiling]

[His right hand holds on to his chin. Darts suddenly to accentuate his speech]

- Do I find paper?
- Stupid prick.
- My computer screen.
- Preface. I'd choose for this Note not to be read, or then for it to be forgotten once glanced at; it has little to teach [...]

[He looks to the side]

- I say lots and then wonder aloud if that is right? Do I?

- Not talking about some

- Does Eddy speak?

that they constitute. With this discontinuity that they preserve, through this nonclosure, there will be a search for a more radical language that is situated outside of discourse, outside of culture, and that, while being declarative, should continue to maintain the incessant work of questioning.

- Close-up.

- I have never been entirely comfortable with the huge red jumper I am wearing.

[Can she really follow what he's saying? His sentences breaking up under in attempt.]

- The possible characteristics of [the] publication.

6. In short, language is given not in the content of the texts nor in their form but through their relations, the necessarily disharmonious ensemble

- Paintings, maps, chairs, leather, ornamental material, windows, curtains, a musical instrument, the model takes the place appointed by the painter. An almost inhuman detachment. This painter, a recluse hiding behind his lens, captures the exterior world.

- Remembering what I write, remembering it is written.

- In my office.

- I struggle with these systems.

- I'm acting in a film.

- You dilettante! You pedestrian!

he works and sleeps in his tiny studio. Now aged 77, he has little time for his friends. Even for old friends. He feels he is running out of time. His work is the most important thing in his life. It is this that he worries about.

- Shaky.

[He observes, leaning back]

- Medium shot.

- There is very little in my mind when I remember this. The office is so familiar, I just pan around it in my mind.

- Forgotten. During the week

of the book.

- I would prefer not to. It means only what it says, literally. And what it says and repeats is I would prefer not to. This is the formula of its glory, which every loving reader repeats in turn.

[He looks at camera, thinking]

- What will happen?

- I question the format

- What was it I was thinking of when I said 'dilettante'? I'd never described myself as a dilettante before. Amateur



maybe, but not 'dilettante'. There was too much to it. Class. Class. Class. I had been thinking of a friend. He'd mentioned during a phone conversation that his research outputs or profile (I can't remember) had been dismissed by the University he was working for in a rather brusque manner. 'Pedestrian' and 'Dilettante'. We'd laughed about it. Laughed at the fact that the criticism had been given as a self-evident, goes-without-saying assessment of his clearly 'un-professional', 'un-academic', 'un-research-based' practice. Probably correctly, but certainly without any of the vaunted 'critical rigor'. It made me want to have t-shirts made declaring our pedestrian and dilettante solidarities. I think I should have just told the story.

- emails.

bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:

2. Detachment from the real problems of the people (especially the working people)

- But the attack [of the historical avant-garde movements on art as an institution] did make art recognizable as an institution and also revealed its (relative) inefficacy in bourgeois society as its principle. All art that is more recent than the historical avant-garde movements must come to terms with this fact in bourgeois society. It can either resign itself to its autonomous status or 'organize happenings' to break through that status. But without surrendering its claim to truth, art cannot simply deny the autonomy status and pretend that it has a direct effect.
- Numbers.
- Medium close-up.
- The strata which has come forward to serve the big

- [This] Book (text) A composite of parts. Presented to be read through in the space. (Table, chairs, reading lights)  
1. Transcribed [2 hour] conversation between A and B. The conversation is broken up into a numbered sequence of exchanges (1207)

2. Fragments. The number of exchanges determines how many fragments each interlocutor writes (the total 1207 divided by the number of interlocutors). Fragments fall into the following categories: Commentaries written from memory of the time spent during this conversation. Commentaries written in direct response to the transcribed conversation (and/or to the audio-recording) Quotations or references made in direct response to the transcribed conversation (and/or to the audio-recording) Fragments should be no longer than 500 words. Fragments may be grouped under an agreed list of headings (derived from words/ terms that have arisen from the conversation) Fragments may also be grouped under a list compiled separately by each interlocutor. Footnotes and reference details may be used outside of the 500 word count. 3. An Introduction if desired. Index. Appendices.

- The fragments (these words) may incorporate the words of others. Response outwith. During the course of the project. Beyond a first edition. Etc. How do they understand the structure? Is there a system that organizes what is written? What is that system? System 1. Each uttered part (1207) is randomly assigned a fragment from all the fragments they submit. System 2. Each uttered part (1207) is assigned a specific fragment by each of them. Only from those they submitted.
- I draw.
- Am I talking about my work?
- Conversation.

- The aim and purpose of our reflections are not communicated directly between us. Why? We don't know. Is it a kind of Research?

- Evidently. Panning. Reader comes... like them. Them. In a state of agitation. Reading. Listening. Speaking. The wonder of its constant genesis... and the swell of its unfurling... the work... ruined... by them...

- It is a bit cramped in the office, particularly with all my books.
- The place I wrote my PhD.

[He looks away, hand on forehead]

What really holds the latter together is that free and equal fellowship in which, so the wise men assure us, the citizens of the perfect state will live at some future date [...] On the other hand, many a work of art whose coherence is never questioned[?], as the artist knows quite well himself, not a complete work but a fragment, or one or more fragments, a mass, a plan.

- Image fades down.
- [Tumulus.] A monument is not the commemoration, or the celebration, of something that has happened; instead it confides to the ear of the future the persistent sensations embodying the event: the constantly renewed suffering of men and women, their re-created protestations, their constantly resumed struggle. Will this all be in vain because suffering is eternal and revolutions do not survive their victory? But the success of a revolution resides only in itself, precisely in the vibrations, embraces and openings it gives to men and women at the moment of its making and that composes in itself a monument in the constant process of becoming, like those tumuli to which each new traveler adds a stone.
- Many works that are praised for the beauty of their coherence have less unity than a motley heap of ideas simply animated by the ghost of a spirit and aiming at a single purpose.

- I ate an orange?

- The spectacular collapse of meaning with depressive persons - and, at the limit, the meaning of life - allows us to assume that they experience difficulty integrating the universal signifying sequence, that is, language. In the best of cases, speaking beings and their language are like one: is not our speech our 'second nature'? In contrast, the speech of the depressed is to them like an alien skin; melancholy persons are foreigners in their material tongue. They have lost meaning - the value - of their mother tongue for want of losing the mother. The dead language they speak, which foreshadows their suicide, conceals a Thing buried alive. The latter, however, will not be translated in order that it not be betrayed; it shall remain walled up within the *crypt* of the inexpressible affect, anally harnessed, with no way out.

- A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned towards the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what

has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

- What did we do first?

- The possible characteristics of [the] publication.

7. An essentially irregular publication, bound to a temporal irregularity, just as much as an irregularity of format and formulation.

- Freedom.

- My red jumper with the big neck.

- Weak! Weak! Weak!

- The Classroom.

- I don't know if there are anymore fragments.

[A thin line of tear. Not tear. Just the moisture reflecting the window]

- We laugh in understanding.

- Face to Face/ close-up.

- The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:

1. Eclecticism in attitude  
or general outlook.

[As she speaks, her gaze moves between the window behind him on his right and then returns back to meet his listening]

- The romantic conception of the fragment as a construction that is not complete but rather progresses onward into the infinite through self-reflection champions this anti-idealist motive in the midst of Idealism. Even in the manner of its presentation, the essay may not act as though it had deduced its object and there was nothing left to say about it. Its self-realization is inherent in its form: it has to be constructed as though it could break off at any point. It thinks in fragments, just as reality is fragmentary, and finds its unity in and through the breaks and not by glossing over them.
  - My brother's Christmas pudding jumper.
  - We clear space.
  - I keep remembering that there is no way to be wrong in this situation.
  - It can't be wrong in this room, but everywhere else it can. Maybe that is the point of this.

- Forgotten. The most private of places. The artist's studio. I want to show you something you would normally not see. Could not see. Now I am no longer an observer, but am in my small way a director. I can negotiate what I want to get from a short session with a true artist. What drives these creative people?
- Remembering humiliation.
- 1. For Marcel Proust. – The son of well-to-do parents who, whether out of talent or weakness, chooses a so-called intellectual occupation as an artist or scholar, has special difficulties with those who bear the distasteful title of colleagues. It is not merely that his independence is envied, that the seriousness of his intentions is doubted and that he is presumed to be a secret envoy of the established powers. Such mistrust is borne out of resentment, yet would

usually find its confirmation. However the actual resistances lie elsewhere. The occupation with intellectual [geistigen] things has meanwhile become "practical," a business with a strict division of labor, with branches and numerus clausus [Latin: restricted entry]. Those who are materially independent, who choose out of repugnance towards the shame of earning money, are not inclined to recognize this. For this he is punished. He is no "professional" [in English in original], ranks in the hierarchy of competitors as a dilettante, regardless of how much he knows about his subject, and must, if he wishes to pursue a career, display a professional tunnel vision even narrower than that of the most narrow-minded expert. The suspension of the division of labor to which he is driven, and which the economic state of affairs allows him, within certain limits, to realize, is considered especially scandalous: this betrays the aversion to sanction the hustle and bustle dictated by society, and high and mighty competence does not permit such idiosyncrasies. The departmentalization of the Spirit [Geist] is a means of abolishing such there, where it is not ex officio or contractually obligated. It does its work all

the more surely, as those who continually reject the division of labor – if only in the sense that they enjoy their work – reveal, by this selfsame measure, their vulnerabilities, which are inseparable from the moments of their superiority. Thus is the social order [Ordnung] assured: this one must play along, because one could not otherwise live, and that one, who could indeed live, is kept outside, because they don't want to play along. It is as if the class which the independent intellectual deserted from revenges itself, by forcibly pushing through its demands precisely where the deserter sought refuge

- What are the rules?

- When will I begin?

[Her finger removes something from the corner of her left eye]

- Walking into the study space with Eddy feels strange, I always go in there alone.

- [Clarifying tumult.] A public location. Where we might meet in the future should be a little empty (heaped?) space in the middle of it all?

- The photographic image is the object itself. The object freed from the conditions of time and space which govern it... [the photographic image] shares by virtue of the very process of becoming, the being of the model of which it is the model. Hence the charm of family albums. Those grey or sepia shadows, phantomlike and almost indecipherable, are no longer traditional family portraits but rather the disturbing presence of lives halted at a set moment in their duration, freed from their destiny; not however by the prestige of art but by the power of an impassive mechanical process: photography does not create eternity as art does, it embalms time, rescuing it simply from its own proper corruption.

- You amateur!

- Books behind me.

[He uses hand]

- I managed to say what I thought, to question.

[She holds her pencil]

[Mid-shot. She is note-taking]

[She closes eyes in pain]

- Speaking

- Do they think I am weird?

- The work is not a work when it is only an interesting object of study, a product among other products. In this sense it has no history. The work is not history's business; rather, history makes it the business of professionals. And yet the work is history; it is an event, the event of history itself, and this is because its most steadfast claim is to give to the word beginning all its force.

- The camera is heavy.

- Relief at Eddy.

- I was much attracted by the theatre, because the plays reflected my own unhappy plight...

- I am insistent.

[He closes eyes]

them. He wanted to go and look at them, but at the same time he was disgusted and tried to run away. He struggled for some time and covered his eyes, but at last the desire was too much for him. Opening his eyes wide, he ran up to the bodies and cried, 'There you are, curse you, feast yourselves on this lovely sight.'

- We switch the camera.

[The computer is switched on. They begin to look through the video footage taken at Kilquhanity in 2011]

[One finger to his mouth]

- An unsettled, agitated, snow globe.
- Socrates relates a story he heard about Leontius, son of Aglion: On his way up from the Piraeus outside the north wall, he noticed the bodies of some criminals lying on the ground, with the executioner standing by

- Standing on the other side of the room.

- To be grasped. To be asked to document. And then there is the gap. Torn. I'm not sure.
- I am looking at the small window on the right of my office.

[Low mid-shot. Left arm folded tightly. Right hand grips his chin. Legs crossed. He is listening.]

- A contemporary aesthetic can no more neglect the incisive changes that the historical avant-garde movements effected in the realm of art than it can ignore that art has long since entered a post-avant-gardiste phase. We characterize that phase by saying that it revived the category of work and that the procedures invented by the avant-garde with antiartistic intent are being used for artistic ends. This must not be judged a 'betrayal' of the aims of the avant-garde movements (sublation of art as a social institution, uniting life and art) but the result of a historical process that can be described in these very general terms: now that the attack of the historical avant-garde movements on art as an institution has failed,



and art has not integrated into the praxis of life, art as an institution continues to survive as something separate from the praxis of life.

- The camera retrieves both image and sound. This camera is portable. It is passed between the two protagonists. Each taking it in turn to hide behind the lens. However, the camera's microphone picks up clearly the voice of the person holding the camera. They continue to pass the microphone between themselves. It doesn't matter. Sound is recorded whether we see the lips or not.

[She brings sleeve of jumper up to mouth]

[He shuts eyes]

- And since, to the dreaming collective itself, the decline of an economic era seems like the end of the world, the writer Karl Kraus has looked quite correctly on the arcades, which, from another angle, must have appealed to him as the casting of a dream: 'In the Berlin Arcade, there is no grass growing. It looks like the day after the end of the world, although people are still moving around.[...]

- Even where art insists on the greatest degree of dissonance and disharmony, its elements are also those of unity. Without it, they would not even be dissonant.

- All of the doors.

[She squeezes eyes and mouth shut]

- What is my work here?

- Bits (scraps)

- We are in my office.

[He looks at camera, hand to head]

- Eddy films with the zoom again. It takes me awhile to realize.

- The tutorial.

- Drawing

naiveties, intimacies, errors or incoherences. Each voice in conversation is divided by turn into parts (fragments?) and catalogued (one of them is even, the other is odd). Systematically numbered 1-1207.

[Pale green brown gray eye.  
The corner of her tear duct.]

[She waits for his sentence to continue. Her expression is one of incredulity]

- Forgotten. When I suggested that we do a picture in her South London studio, she barks: No. I'm bored with all that rubbish.

[Medium close-up.  
He scratches his nose.]

- It's a conversation.

- Fragments/ systems

- The transcription of a two hour conversation recorded in Amy's research office in Glasgow University [college of arts postgraduate study space] on the 2nd of December 2012. Partly recorded in sound. Partly video recorded. An ad hoc discussion trying to work out what they might make a piece about in response to the problems set out above. The transcription attempts to retain the voice's patterns (an authenticity?) It does not seek to tidy mistakes,

[She doesn't look at him while she is speaking]

- Art is upon the Town - to be chucked under the chin, by the passing gallant! to be enticed within the gates of the house holder - to be coaxed into company, as a proof of culture and refinement! If familiarity can breed contempt, certainly Art, or what is currently taken for it, has been brought to its lowest stage of intimacy!

- I don't regret saying any of it.
- I take a leaf out of Eddy's book

- It's my office.

- What's the worst that can happen here?

- Door

- Clear.

- Recorded conversation.

- I stick up for clarity.

[Close-up of his head. Figures pass by behind him. He is unaware. They are in an office with windows looking out onto a shared space.]

[Extreme close-up of her left eye. The reflection of the window behind him cuts a long narrow strip]

- The sound recording device.

- Numbers and words.

- In Literary Notebooks, Schlegel remarks: 'All philosophy that is not systematical is rhapsodic'; in other words, it is an ensemble of unconnected pieces merely stitched together. On the other hand he continues, 'every system is a rhapsody of masses and a mass of rhapsodies.' Now the idea of the system is nothing less than the idea of totality. ('Totality is the systematic idea'). Yet even the greatest system is merely a fragment.' (Literary Notebooks 1797-1801, fragments 921,922,925,927 and 930)

- Everything?

- I believe in this process.

- The cringing is a great part of the process.

- I wonder about how I look because the camera is on me.

- Sadness, or is that today.

- The seminar.

- He's not sure, but remembers being allowed to remember... etc...

- Stage.
  - Is that meant to be something?
  - Formula: construction out of facts. Construction within the complete elimination of theory. What only Goethe in his morphological writings attempted.
  - I walked Eddy to the door in the basement, then I went to the bathroom on the same level.
  - and Eddy's beard.
  - Conversation/ system
  - We talk about games.
  - I stood on the other side of the room while I ate.
  - Weave/ textile
  - I interrogate, do I interrogate?
  - The blank computer screen.
  - (Note to self: Organize conference on dilettantism)
- [Light from the window falls onto her. Daylight.]
- [Close-up. The light not falling on his face. His muddied features]

- Familiarity.
 

best serve the interests of the big bourgeoisie, which is characterized by:

5. Exuberance about decay - heading towards total decay. [...].The core of this is bourgeois individualism, the festering 'ego', and complete opposition to anything healthy.
  
- Leaving.
 

[His beard. Unkempt. The light from behind, highlights this. It has been cut. But not well.]
  - Speaking the words of a remembered conversation.
 

[He pulls at eye]
  - The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which
    - I was the guest of a French museum which had a particularly good Matisse. I had been given the use of an apartment in the museum and would often visit the painting 'after hours'. I was struck by the accomplishment between that Matisse and the 'new' Matisse-inspired pictures which filled the art magazines and galleries at the time - the latter were so much more *successful*. The Matisse itself was rather awkward, I had the impression of someone who did not quite *know* what they were doing, someone 'at the edge' of what was possible and acceptable. Precisely what defines an academy is that it knows a success when it sees one, the criteria are already in place - success is then defined in terms of conformity to established criteria and *proficiency* in the execution of the exercise.
  
- [You]The people have been harassed with Art in every guise - and vexed with many methods, as to its endurance - [You] have been told how [you] should love Art! and live with it -
    - 1. II. 2.12.12 *Text Book (Incomplete)*. 250+pp? The Text Book (*draft*) comprises of the following sections. Title page (Title/ names)/ Contents/ Introduction/ Conversation (1-1207 parts) + X Fragments (randomly\*) inserted into the conversation text. X fragments account for X% of the possible number (1207) Appendix 1. Conversation text arranged alphabetically. Appendix 2. Fragments text arranged alphabetically.
  - The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:
    - 3. Isolation from the real, material world.
  - I am anxious.

Appendix 3. \*Random sequence of numbers  
Notes for parts 1-1207.  
References, footnotes, material not inserted with the fragment but placed as part of an index.

as such *a priori* significant.  
The individual subject who remains silent speaks not less but more through silence than when speaking aloud.

us, that is to say, we belong to everything and nothing.

[He crosses his legs.  
Folds his arms. Trussed.]

- We (They) don't discuss. Talk about what we (they) write with each other.

[She laughs out of shot]

- Windows.

- The studio visit.

- Is there a wrong way to do the fragments?

- The possible characteristics of [the] publication.

- I understand.

- Pure montage, without the addition of intentionality in its elements, does not derive intention merely from the principle itself. It seems illusory to claim that through the renunciation of all meaning, especially the cinematically inherent renunciation of psychology, meaning will emerge from the reproduced material itself. It may be, however, that the entire issue is rendered obsolete by the insight that the refusal to interpret, to add subjective ingredients, is in itself a subjective act and

- The possible characteristics of [the] publication.

Thus, there will be three perpetually decentered centers:  
- movement as the demand for rupture (the original forces of rupture);  
- the possibilities of rupture in the work space (worker-student relations);  
- the international exigency (relations with foreigners).  
But everything belongs to

4. Similarly, such information collected as is, in its brute force and without commentary, sparsely or densely punctuating the discontinuous series of texts will also belong to this same research.

- The crump.

- Our work (fragmented text?) will operate as the object for further conversation (action?). Principally: What is the place and function of this project as conceived and thus far

executed? This is the question opened to the public. We propose to announce a series of events where part of our work (research?) will act as starting point for a conversation/ discussion in a free public space at a given time. Something akin to a reading group. Private and public. Closed study space. Studio. Public area. Open. Parrhesia (let's say free, purposeful speech? Free open questioning? In dialogue, polylogue) and this interior dialogue. Should we just forgo the term (fragments) and present an extensive series of footnotes that attempt to interrupt, clarify, explicate succinctly and rigorously index our original transcribed conversation/ text? See what happens?

- *'The art of writing books has not yet been discovered, but it is about to be: fragments like these are literary seeds.'* [Novalis] From this same perspective both Schlegel and Novalis will affirm that the fragment, in monologue form, is a substitute for dialogical communication since *'a dialogue is a chain or a garland of fragments.'* (Schlegel) and, more profoundly, an anticipation of what one could call a plural writing; the possibility of a writing that is done in common.
- The blank, dark computer screen.
- We have views.

- We remember together.

- The faded floor.

- Eddy's beard.

- Thoughts drifting, focusing.

- Transcription. The pencil. Writing, listening. Pace. His voice. Her voice. The gesture of the pencil. Here in the Library. A public library. This book.

- Grass.

[He looks away, unsure]

- Faith. would not do so in away that craves acceptance and strives for street credibility, but would make resources available and offer equal partners the possibility of exchange. By necessity, it would be a matter of rescinding the dichotomy of inside and outside within the institutional power structure, and viewing dilettantism and professionalism as two poles within a continuous an fluid process.
- [Her thought arrives]
- [Dilettantism.] ...affirmatively occupying the gap between theory and practice, by moving away from academicisms of either field and towards confident and self-reflexive dilettantism. [...] One might justifiably query whether the academy, of all places, is the right place to practice dilettantism. [...] An institution [...] might respond to such a situation by renouncing precisely [the] function of control, and instead position itself as node within a network of public schools, reading groups, biohackers and similar non-aligned temporary associations. Such an institution
  - My books.
  - 113. The artist who doesn't reveal himself completely is a contemptible slave.
- However, in those unhappy days I enjoyed the pangs of sorrow. I always looked for things to wring my heart and the more tears an actor caused me to shed by his performance on the stage, even though he was portraying the imaginary distress of others, the more delightful and attractive I found it...Hence my love of things which made me sad.
  - Carpet
  - I write and draw-document.
  - My hands, always my hands.
- [She laughs]
- What is captured and what is lost. That compels her. A bit. Being allowed to remember. Being asked to document.
  - Why did you want to see everything in Hiroshima?



It interested me. I have a view about it. For example, looking carefully at things can be learned...

- Past. Rain falls heavily through the morning and into the afternoon. The balcony partially floods. The light alternately failing.

- All I have to do is walk towards someone.

- I tidied, we observe.

- As for the face itself, we will not say that the close-up deals with [*traite*] it or subjects it to some kind of treatment: there is no close-up *of* the face, the face is in itself close-up, the close-up is by itself face and both are affect, affection image.

- The Latin word *textum* means 'web'. No one's text is more tightly woven than Marcel Proust's; to him nothing was tight or durable enough. From his publisher Gallimard we know that Proust's proofreading habits were the despair of the typesetters. The galleys always went back covered with marginal notes, but not a single misprint had been corrected; all available space had been used for fresh text.

- The studio is not a light box. Only the first room is light box. The second room allows the view of the activities of the first room. The projected image of the first room onto the screen window of the second. In the second room the artist observes the fall of light. For the artist who traces this image there are a number of issues. The painting cannot but obscure and impede the image. Even the gentlest of washes interrupts profoundly the reading of the image on the screen window. Every subsequent brush mark contributes to the barrier. The painter is encouraged to work quickly and directly to position tonally the elements in the room as they play upon the screen. Dissolving touch. Almost anonymous. Scorning petty precision. The question of placing ones self in the image cannot arise. A double is employed. The stage is set up. At the point of description the artist is hidden. Literally the camera obscura is a hide.

[Camera pulls out from mid close-up. Out of focus. His hand momentarily stops in front of his face.]

- Sunshine?

- Joe seen from front sitting on edge of bed, relaxed, eyes closed. Hold, then dolly slowly in to close-up of face. First word of text stops this movement. Camera moves 1-9 Between first and final close-up of face, camera has nine slight moves in towards face, say four inches each time. Each move is stopped by voice resuming, never camera move and voice together.

- If there is, among all words, one that is inauthentic, then surely it is the word 'authentic.'

- Image fades up.

- My bad side.
- ...in one respect [he] remained indebted to Friedrich Schlegel and Novalis throughout his life—in his conception of the fragment as a philosophical form which, precisely by being fragmented and incomplete, retains something of the force of the universal, a force that evaporates in any comprehensive scheme.
- As rocks of the Miocene or Eocene in places bear the imprint of monstrous creature from those ages, so today arcades dot the metropolitan landscape like caves containing the fossil remains of a vanished monster: the consumer of the pre-imperial era of capitalism, the last dinosaur of Europe.
- Image/ Imagine.

[She opens mouth, shuts eyes]

[His silhouetted head.]

[She laughs as though crying]

- I have a sense of weight.
- 'Iphigenists of the world, unite!'
- I love this.
- I feel like I can question, legitimately.
- Some words that are said or appear (in no particular order)

[He gesticulating]

- Why did he say that? Why? He'd never said it before. He always tried to evade. And here he was, caught in the act of thinking one thing and not speaking wholly of it. Was that it?

- Happiness.

- I stand on the other side of the room to eat.

- Who am I talking about?

- I wonder what Eddy thinks. He likes to see people.

- *Faule Existenz*. God governs the world, the actual working of his government - the carrying out of his plan - is the History of the World. This plan philosophy strives to comprehend; for only that which has been developed as the result of it, possesses *bona fide* reality. That which does not accord with it, is negative, *worthless existence*.

- Discomfort.

[She stares upwards to the side]

[He looks at camera, grins]

- Words to avoid because of their excessive theoretical freight: 'signifier,' 'symbolic,' 'text,' 'textual,' and then 'being,' and then finally all words, and this would still not suffice[...]

- I tried to clear up.

[His lopsided grin]

- Precipitate. Solution. Suspension. Supernate. Precipitate. Suspended. Pigment. An evaporated conversation over time captured failed to capture wished to lose all that... everything I touched... touch... turns to evidence... of document. Work. History. Communicated. Intimacy. Incarnated in the reader.

- Pause.

- 'The big cheese of science is coming! What's old Adorno to

[He looks disconsolate]

us? Why should we care about a theory that disgusts us because it does not say how we can best set fire to this shitty university and a few America Houses with it.'

- Kilquhanity.
- I am insistent.

[She stares into upper distance]

G.

- [They are reading the introduction. Laughing]
1. 'Image Fades Up.'  
You added that?
- Oh, [...]. I'm sorry. I don't have a studio. I'm just a kitchen table artist.
2. Oh yes... well it's both of us...
- [Some of her books. Gilles Deleuze, *Negotiations*; Kevin Sharpe, *Remapping Early Modern England: The Culture of Seventeenth-Century Politics*; William Cook MacKenzie, *Life and Times of John Maitland. Duke of Lauderdale, 1616-1682*; *An Aside selected by Tacita Dean*; Joseph Anglade, *Grammaire de l'Ancien Provençal*]
3. Ok.
- The gaps come.
4. But it's interesting... I think what's interesting... is that... there's a way of speaking... and there's a way of writing... and even... even a difference between texting and... to... e-mail...
- I could tell that the crunching noise I was making would be heard on the tape.
- But I kept eating.
5. This isn't all email though, is it?
6. That is... that's all email...
7. Did you write 'Image Fades Up' to me in an email?
- The possible characteristics of [the] publication.
2. Thus the texts will be fragmentary: precisely to make plurality possible (a nonunitary plurality), to open a place for it and at the same time never to arrest the process itself - always already ruptured and as if destined to be ruptured, in order to find their meaning not in themselves but in their conjunction-disjunction, their being placed together and in common [*mise en commun*], their relations to difference.
8. Yes...
9. Oh, I missed that! [laughs]
10. Well it was in the... Well-it's-easy-to-miss-things Isn't it? And also... what's happening here is that it's going backwards...
11. [laughs] Mmm...
12. You can see that? It's like

- when you... go through...  
in... umm... [swallows]  
Regard... in reverse...
- Marking and cross-referencing may take the form of reading through the archive...?
13. Yes I can see that!
14. So that you step backwards... and step backwards. The initial exchange is at the beginning... at the end... Sorry...
15. Ah! I see... I remember... Yes. [clears throat]
16. [clicks fingers, whistles the opening bars of Coronation Street. Sighs]
17. It's interesting that even since this has been written, my position has changed... I think...
- Prior to any particular expression and beneath all particular expressions, which cover over and protect with an immediately adopted face or countenance, there is the nakedness and destitution of the expression as such, that is to say extreme exposure, defencelessness, vulnerability itself.
18. Yes...

19. Which is maybe one of the things that happens with positions... Positioning... and trying to record, or document what is... where you are at any given moment... or what you are... in fact that is something that I've been thinking about a lot... that kind of facets... different facets of yourself... what you present... to different people at different times... and what happens when they kind of collide.
- Filming and sound and writing.
20. Well that's what... the thing about what you last said... which was... He understands it... but where is he positioned when not positioned by others? Which I thought... Ding-ding! Seconds out!
21. Where is that?
22. The last paragraph...
23. Ah yes... oh the last?
24. Here
- The book may not be finished. The book may be made in common.
25. Where?

26. Well I sent you this... and you added the paragraph at the beginning and the paragraph at the end...
27. Yes... He understands but where is...
28. And also... the whole lapsing into... the third person... anonymous? But that was my fault...
29. [laughs]
30. I was doing it all the time... rather than say... which I found... [laughs] which I found quite distressing... when I... I was reading your... one hundred fragments... which I... which I... a... what's the word? When you don't read something? And it's...  
[She motions with hands]
31. Avoiding?
32. No... Yes obviously I was avoiding but... I couldn't read them until I'd... written my own... and I... Where as I was completely... was completely different from you... You went through this... this splurge of... memories...
33. U-hum...?
34. But yours are all... 'Eddy'

- and 'Jeremy'...
- Past. The first thing he noticed in the photograph of \_ in his studio was his palette. Each colour mixed had been bound into carefully separated plastic bags. Not bags. Cling-film. Obsessively sealed it appeared to him. On the face of it, highly practical. But the quantities were so minute. So precious. He recognized the same trait in the son.
35. [laughs]
36. And I kind of... avoided... completely...
- This is a half way point. Is this finished?
37. That was because you and Jeremy were probably the people that were there...
38. And Trish...
- I search for the word. It's interesting, I'm somewhere between trying to sound reasonably intelligent and knowing that in this conversation that's not the point.
39. Trish yes... and Sally...
- To formulate more pointedly: the neo-avant-garde institutionalizes the *avant-garde as art* and thus

- negates genuinely avant-gardiste intentions. This is true independently of the consciousness artists have of their activity, a consciousness that may perfectly well be avant-gardiste. (\*An example of this: Referring explicitly to Breton's demand that poetry should be put into practice, Gisela Dischner summarizes the intentions of concrete poetry as follows: 'But the concrete work of art moves toward this utopian state, its sublation in concrete reality' (*Konkrete Kunst und Gesellschaft*, in *Konkrete Poesie. Text + Kritik*, no.25 (January 1970)) It is the status of their products, not the consciousness artists have of their activity, that defines the social effect of works. Neo-avant-gardiste art is autonomous art in the full sense of the term, which means that it negates the avant-gardiste intention of returning art to the praxis of life. And the efforts to sublimate art become artistic manifestations that, despite their producers' intentions, take on the character of works.
40. Yes
41. Jen
- Not quite hopelessness.
42. Yes
43. There's not you and Jeremy?
- I would very much like to write texts for the stage. I like writing dialogue, but what would I begin with? Whereas for my films, I'd always felt that there was a gift, that you received something and afterwards you could... It's closer to painting. You see a tree leaf and you say, 'I'm going to draw it.' You can't be utterly alone, it's too much. There has to be a small group, there has to be the need for a vision. I'd like to make a film with a real reverse-shot. There has never been one.
44. Well obviously there's quite a bit of 'Eddy'... Eddy is perplexed...
45. [laughs]
46. Eddy looks confused.
- Fragments, in my confusion.
47. [laughs]
48. Eddy *is* confused. Eddy is scared. Eddy is anxious.
- Foggy memory
49. [laughs]
50. [laughs] Eddy is at the door again! Eddy won't go away!
51. [laughs]
52. Why is he here?
- I say I don't like team games.
53. Eddy is pacing [laughs] up and down... and then we've got...
54. I also liked... funnily enough... more than once... I haven't studied them but... now when I think... When I recall... there is the... what's the one... Eddy...
55. [laughs]  
So what are we going to do with this?
56. Well my... my... thinking had been... Ok. Here was... here was the recording. In situation. This... funny conversation that we had... where we barely know each other... and so it's kind of like... A weird introduction to certain ideas... but it's also a document of a... a certain amount of time... as the transcription of something... which means... that as we were discussing... there were lots of things which were absent... the drawing you did... oh yes that was the one... Eddy looks worried about my drawing...
57. [laughs]
58. ...but then the fragments were... were clearly about... memory... about revisiting... and about making comments...
- commenting on... at a removal... there's a past tense... Isn't there?
- [He leans over the computer to try an explain what is happening on screen.]
59. Mmm...
60. Or even if there's a... a... re-inhabiting... So there's a difference of... perspective... there's a time difference... there's a massive amount of difference in time between the way that you've written it... a sense of... immediacy...
- What's the last thing we do?
61. Yes
62. ...and with me... which... laboured for the good part of a year...
63. Yes. I think for me there was something kind of... authentic about doing it all at once... I suppose. I was asked to do one hundred fragments. And so I did one hundred fragments... and if I did them the next day... they'd be different. Although I suppose they'd be similar... in that they would be immediate... and rolling one after the other. There's a sense... in which I don't... the way I write is not... this is something I've been



- thinking about at the moment because... obviously I've been writing on my blog... and I write in my PhD... and I write for myself... I suppose that's like the blog... I don't tend to write... it's like I don't write... seriously somehow... about... not... serious is not the right word... I don't write... it's a reflective style of writing, when I write for myself... it's not a kind of... critical... There's a critical edge to it... but it's not...
- The most elementary procedure of art consists in substituting for the object its image. Its image, and not its concept. A concept is the object grasped, the intelligible object. Already by action we maintain a living relationship with a real object; we grasp it, we conceive it. The image neutralizes this real relationship, this primary conceiving through action. The well-known disinterestedness of artistic vision, which the current aesthetic analysis stops with, signifies above all a blindness to concepts
64. What's the difference between reflection and...
- That bloody carpet.
65. I think this is reflection...
- The big window.
66. ...report?
67. Don't know... I mean... how would one... theorize these fragments?
- I remember Eddy's camera tactics from before.
68. That's a very interesting question!
69. [laughs]
70. Why? Why would you theorize these fragments?
71. Well why would you theorize anything?
72. Well define theory in that respect...
- I wonder how I look in the film.
73. Well...
74. Do you mean critical? Why would you...
75. Yes I mean critical...
76. ...to give context? Criticality to something which is purely...
- Where I wrote my PhD.
77. It's like... I was discussing this with someone the other day... If you go into a classroom and ask
- people to do some yoga before you start teaching Art History they'd probably just think you're mad... they might do it... but it'd be a bit awkward... and they'd be annoyed or whatever...  
But if you discuss it as a critical pedagogy... say this is a... to do with some other theory about how we teach and how we learn... then ask them to do it... it's different... and the reason it seems to me to be different is because they're no longer doing it... they're acting to do it...
78. But is that not... 'How do you validate?' ...which is...
79. Which is theory!
80. Is that the difference between what is significant... and what is insignificant?
81. Well in terms of theory... and I think that comes down to positioning... If you want this to become a piece of creative writing... it has different criteria for value than a piece of theoretical writing... somehow...
82. Do you know what the rules are?
83. I know what some of the rules are. I know what the rules are in Art History for example.
84. Or just where they are?
85. Well I think that they are in the dialogue of disciplines... there in the dialogues of people doing them...
86. I think this is why I'm interested in having this conversation... because... it's... I don't know... I understand from what you're saying that there's a problem... it would be a problem for me to consider how... how to legitimize something which is... everyday...
87. Illegitimate?
- Random(ness)/ systems
88. [sighs] Banal... or...
89. But you could. There are theories around the everyday. And you could do that.
90. ...of course...  
Something to do with the document!
- [He] can conceive for my personality no other pattern than a system of fragments, because [he himself is] something of this sort; no style is as natural to [him] and as easy as the fragment.
91. The archive!

92. But it's interesting that you jump into that... quite... early!?
93. Yes, it's on my mind!  
[He is unconvinced]
94. But it is what you do...
95. No it's not what I do!
- I realize that I believe what I am saying, that it is a genuine conversation, in my office.
96. Well... it's part of the background... part of the... the environment that you're in... the discipline...
97. The historical? But this is not about historical positioning. This is about theoretical positioning. Which is different.
98. Is it not possible to... consider the theory of history as part...
- The fragments (these words) may attempt to see clearly and give purpose and meaning to what was being said. The fragments may attempt to see clearly and give purpose and meaning to what was not being said. Etc.
99. That's different.
100. Yes? But is it not also part of history as well... to be... to
- consider its theoretical...
101. But its not the history that I've written... it's not something I'm comfortable with... I'm comfortable with the kind of history where I look in the archives... I describe... I record... I make interpretation, but I don't critique... what I mean by... and I don't know if that's because I'm not intellectually able to do that... or if... I haven't wanted to... or... if there's a...
- Dilettante.
102. Well if I'm right in thinking... in the past you were... positively dissuaded from doing so?
103. Yes that's true. Yes... there is a...  
[She looks down]
104. Theory was the... enemy?
- Hoping for the best to come out.
105. Yes that's right. There is that strand... and I suppose I was quite influenced by... but also... quite receptive to... because I have my own discomfort with theory... because I see people using it... and it seems often people use it without really getting to the primary sources... which is what I like about history... that you see for
- yourself what it is you're then discussing... which is a bit like... social science... so you do your own field work or whatever... and that's what you draw from. Whereas theoreticians tend to read the secondary sources... and you can perpetuate ideas which are incorrect... maybe incorrect isn't right...
- Medium shot of John. Strange was the state of his mind. He notes: Perhaps if we regard our fragments as part reflections on the points that were talked about, their relation to us as digressive - or not as you wish.
106. Yes... but the question of positioning oneself as... as a... As someone who thinks about history... practicing history... is problematic because... it levels a problem of where to position...
107. Yes
108. If that... if that's... but then there are various... sort of ways... of... of... engaging with that...
109. In different places? Like in...
- Ladies and Gentlemen! It is with great hesitation and much misgiving that [we] appear before you, in the character of - The preacher. If timidity be at all allied to the virtue of modesty, and can find favor in
- your eyes, [we] pray you, for the sake of that virtue, accord [us] your utmost indulgence.
110. ...but then it comes into schools of thinking...
111. It is! Like quite small schools of thinking... and if you step outside... then you're asked the difference about questions... and perhaps given another set of tools... and... I wonder if there's a natural position for one?  
[He looks slightly puzzled]
112. Just saying the word 'natural' is problematic...
- Looking for my words.
113. I know it's a problem.  
[Close-up. He turns away. Scratches the side of his head.]
114. So... what is 'nature' and what is 'history'?
115. If there's a position that's comfortable to me... or if the position that is comfortable to me is...
116. Well getting back to... art... history... isn't it? I mean... just those two words... 'art' and 'history' ...and the question of practice... and the place of practice... so... even if you

- were not thinking about it in terms of 'theory' you were thinking in terms of... you were just thinking of things which necessarily complicate the... smooth reception... of the access to... primary truths? ...which at the same time doesn't... shouldn't... discount... the absolute... the... the... value... importance of... that's the problem of developing a field of thinking... which... a... and it's not about balancing... whether it's about dialectics... about... how you place yourself... or not place yourself...
117. Mmm...
118. So there is this speculative area? I... I don't... but I'm not in that position... because I'm not where you are... I haven't...
119. Where are you?
- Laughter.
120. I'm... I'm currently in the office...
- [Low mid-shot. Arms folded tightly. One hand moves to clasp. Grip his chin.]
121. The office...
- The possible characteristics of [the] publication. It too will strive to bring about
- rupture; that is, to bring it about in a mode of rupture; hence the necessity of breaking with the traditional habits and privileges of writing.
122. As a... as a...
123. Interloper.
124. Yes...
125. [laughs]
126. Getting back to these little fragments here... the asides... I'm not... I can see the point that when... if... you decide to make of it... a piece of... historical analysis... this is what you would do if you were thinking of it in terms of... creating something... this is what you would do... you wouldn't necessarily have to... justify it in terms of... if you removed it from somewhere else... so... it's not a problem... for me it's not a problem... maybe it's utterly woolly thinking... This is naive... amateurism... so where... I think I 'm closer to the... dilettante?
- I notice parts of my thesis on the table.
127. Yes. And that just makes me want to critique the dilettante.
128. Word of the month!
- [Her head bowed in hysterical laughter]
129. That's the historian in me. Well what do we mean by dilettante?
130. Oh I don't know!
- The window of my office.
131. No.
- Forgotten. The studio becomes defined by the fact that it excludes so much. Its condition is that of isolation.
132. Well what I think it means... I mean... literally... the delight! The delight of the dilettante!
133. But you don't really mind... Yes you don't really mind! The... I think that's an interesting thing about people I know that write... more theoretically about... the past... they don't mind about this idea about... accuracy... to the archive... That's not the point...
134. Accuracy to the archive... is important... you can't not...
135. But not accuracy to the dilettante archive...
136. They can still... be...
137. But it's not important to you!
138. It's not about... about showing the... It's not about...
- [She opens eyes to think]
139. It's not about knowing what that means... or about what that meant...
140. Well... going through the... rigour...
141. Yes.
- [She is happy]
142. ...of assessment... of peer assessment...
- [She looks up]
143. Of learning?
144. No... within those frameworks...
- Studio Practice. We are having visitors. An artist and her family staying. I hide a number of paintings that I had placed in the living room so that she does not see them.
145. What frameworks?
146. The frameworks of... the history department for example? Or a particular school?
147. Or an archive?

- 2. 2.12.12 *Picture Book (1-X)*.  
A series of X Picture Books  
(Shot/Reverse Shot 1-10,000).  
each X pp. black and white book  
of images (A5) from the video of  
the conversation as a separate.  
Each spread is a composite  
image. The left-hand image is  
the left-hand of the still from  
the video camera. The right-  
hand image is the right-hand  
of a still from the video footage  
one third of a second after.  
Each spread of the Picture Book  
works through the footage.
- 148. Well the archive opens up things  
for lots of other... other ways?  
I don't know... maybe... what  
is the archive in relation to...
- The door.
- 149. I'm asking you about the  
dilettante archive. Going back  
to the archives.... discover  
what the dilettante was. But  
you're not concerned with that.  
Which is what I was saying...
- 150. I don't know... whether  
or not the dilettante is  
something... more akin to  
reading... the ability to read?
- 151. But you don't know.  
That's the point. But  
you're using it anyway.
- 152. I don't have access...
- 153. You do. You could have access.
- [He is unconvincing]
- 154. To what?
- 155. To... old books... that talk to  
you about what a dilettante  
was... That's what I mean  
by historical research!
- 156. Well yes...
- 157. But it's not something...
- 158. I look back at what I'm doing...  
this is not a... this seems to  
be an accusation... but I don't  
know whether there's another  
voice in me that says... well...  
You're not a professional! You're  
not an academic... you're not  
part of the academic industry...  
you're not part of the culture  
industry... You're not. So what  
is this? This place which isn't  
belonging to these other...  
which isn't belonging to these  
other things? Is this just the  
gray... matter... between...  
then suddenly... oh hang on...  
what is the high ground...  
what is the position of the  
dilettante... then... legitimizes...  
its research... I don't know...
- 159. The dilettante was legitimized  
through a class. Through  
being a particular class. And  
having access to particular  
kinds of knowledge.
- 160. Yes
- What time is it?
- 161. So it just seems to me that  
that's quite complicated,  
and that it would require  
quite a lot of unpicking.
- 162. Yes
- 163. But it wouldn't to many...  
theorizations. They could just  
say it and move forwards,  
because people generally...  
vaguely know what you  
mean. And it's this kind of...  
But for me... that's... Ah  
but... [pained] surely...
- 164. Yes
- 165. There's just so much in that...  
just saying that word... and  
maybe referencing some tired  
old text about it... probably  
someone wrote in the 70's...  
about dilettante's... even if  
you were going to do that...  
and they probably didn't look  
at primary sources... [sighs]
- These words that we find or  
write (which we call 'fragments')  
may address anyone. Each  
other. The reader. The archive?
- 166. I like... those examples where it  
is used... as a pejorative term...  
sense... that in itself... speaks...
- 167. To you?
- 168. Yes...yes.  
Anyway... the other one would  
be maybe not dilettante...  
maybe going on to artist!
- Eddy on my right.
- 169. Also complicated...
- 170. Yes...
- Walking down the stairs.
- 171. But that's kind of what my PhD  
is about... I suppose... it's those  
kind of problems... there's this  
thing called art and how did  
we get there? And why did we  
get there? And how might we  
be able to be moved forward...  
better... I suppose. It comes  
with my issues with art...
- 172. ...and that's something that's  
regarded from the remove  
of a... of... practice?
- 173. Yes... I think I got that  
annoyed with it all!
- 174. So there is a separation?  
  
[The corners of her mouth]
- 175. I was annoyed with the  
professional... practice  
idea... model... like... that  
I was being a professional  
artist! So I went off and got a  
job... and worked... and still  
made things... and I suppose

- from that point... I would say that always... that made things... rather than art... but was making things within a professional context... but... or trying to theorize myself into that context... but then I stopped doing that and just made things... and saw what that brought me... and... the PhD was quite a ... kind of a... bold way of doing that because it's so... so encompassing that for quite a while my practice was subsumed I think... and then I the kind of crunch point where I tried to bring it in... and tried to... deal with that... that... despair... about it... about... not... getting to what I was trying to get at... umm... and then I moved forwards...
176. How did you move forwards?
- Are we wrong?
177. I... embarrassed myself in front of my peers... [laughs] and decided that I didn't have the intellectual capacity to do what I thought I should do...
178. Despair and embarrassment...
179. Yes. And humbleness... you know... like ok... maybe I can't do a PhD... and... critique the system... so what! [laughs] It's going to take a bit longer to work out... you know? And maybe to some extent I got it out of my system... I think for me there's quite a lot of that... I get these... I'm thinking, I'm thinking, I'm thinking, I'm working, I'm working, I'm working... and then suddenly I kind of explode...
- [silence]
- The camera comes out of its case.
180. Is that to do with the school of history that you're in? That it can't... it's difficult to... legitimize or validate within the school and maintain...
181. Well I think it's difficult to do it... within the framework I was trying to do it from... I think it probably is possible but... I still don't know what it was I was trying to do... that's often a problem I have... and that's part of what I really enjoy about my practice... it's not always about knowing... it's what I always enjoyed about it actually... it's that space where I don't have to know... it's maybe what holds me back... [laughs]
182. Yes. Definitions of... knowledge... and... experience...
- [She is pleased]
183. People have recently been asking me what I... do... What do you actually do? In terms of your creative practice?
- [He looks at camera, shuts mouth]
184. Are you asking me?
185. No... Well yes! Go on! What do you do? What do you actually do?
186. I spend a lot of time avoiding the question. Well this is... it comes up in the little paragraph there [points] about... about how I imagine being articulated by others... and that seems either important to me or... frustrating... so... on occasions where... I might think... that what I'm doing is... is making something... 'creatively'... There is not just me... it's the enterprise! [laughs] It's the... there's the whole endeavour... which is... which constitutes... to me... something... about working... 'creatively'... but then it's considered to be... my practice... so therefore it's my... authorship... it may be even a simple notion of... co-authoring or... like this!
- What is this? That's happening now? What is it? What is a conversation? Something which is shared? What does that become? What is this thing that is made between us? Someone might... well you instigated it... you're providing the... impetus... it's yours... and that is not something I'm interested in...
187. Mmm?
188. ...and in some way... maybe it's similar... but completely different to... about... trying to... what's the word? Migrate from something... something... which is... constraining and... unhelpful... with trying to find something that is genuinely... [sighs] meaningful... and important... but not about me! [laughs] It's... that's... the thing that's... that just... avoids... a particular... definition of what being 'creative' is... Well that didn't work!
- Lots of people were walking past.
189. Or what being me is?
- Giggling.
190. Me... Yes... Just an escape from me...
191. Mmm?
192. And about speaking... And about language... And...
193. Dialogue.

- The hand of the painter painting: painted.
- 194. Dialogue... and communication...
- 195. It's pretty fundamental to your work I think?
- 196. My work!
- Unaccomplished!
- 197. Uhuh! I would say
- 198. My 'oeuvre' !!  
[He looks at camera, laughs]
- 199. [laughs] Yep! Sorry...
- 200. Yes... Well may you apologize! [laughs]
- I remember being aware of all the things in my office. The books and postcards.
- 201. [laughs] Your gray matter!
- 202. Yes... I get into trouble... into problems... suddenly... you're the... A right! This is the thing... you're accused of being... the head...
- But the aspect of the myth which Ovid finally forgets is that Narcissus, bending over the spring, does not recognize himself in the fluid image that the water sends back to him. It is thus not himself, not his perhaps non-existent 'I' that he loves or - even in his mystification - desires. And if he does not recognize himself, it is because what he sees is an image, and because the similitude of an image is not likeness to anyone or anything: the image characteristically resembles nothing. Narcissus falls 'in love' with the image because the image as such - because every image - is attractive: the image exerts the attraction of the void, and of death in its falsity.
- 203. Accused? Or noted? Observed?
- Walking down stairs.
- 204. Denounced!
- 205. Denounced?
- 206. When it all goes wrong...
- The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:
- 4. Parasitism in life style and parasitism on the labours of the working people.
- 207. But you do have... I would say... a tendency to... manage [laughs] situations...
- When Benjamin praised montage as progressive because it 'interrupts the context into which it is inserted,' he was referring to its destructive, critical dimension (the only one Adorno's observations recognize). But the task of the Arcades project was to implement as well the constructive dimension of montage, as the only form in which modern philosophy could be erected.
- 208. Manage...
- 209. Yes...
- 210. Like an administrator?
- 211. Mmm... Like a facilitator...
- 212. [makes a sound... something similar to Lurch in the Addams Family] Facilitator...
- 213. Yes.
- 214. Facilitator? What does a facilitator... facilitate mean?
- 215. You facilitate others...
- 216. [sighs]
- 217. I suppose you facilitate... or when I've seen you in action...
- His affirmation of self sounds like a continuous hidden polemic or hidden dialogue with some other person on the theme of himself. 'Do you want to work from memory?' He had said. 'I'm finding myself veering towards a quite forensic sift through the remnants of the crime scene...placing the broken down particles of (my/our) speech into...' He paused. 'Bags? Putting the bags into...' He paused again. 'Files?'
- 218. Action?
- 219. Yes! When you...
- The spines of my books.
- 220. Tell me more!
- 221. [laughs] You...
- 222. [laughs]
- My computer screen.
- 223. Well you were very anxious I suppose before... the... when you got people into the room together... to... ask them to video each other... and have that conversation...

224. [clears throat] Yes...
- Refusal is said to be the first degree of passivity. But if refusal is deliberate and voluntary, if it expresses a decision - though this be a negative one - it does not yet allow separation from the power of consciousness, and comes no closer to passivity than this act, of refusal, on the part of a self. And yet refusal does tend toward the absolute, independent of any determination whatsoever. This is the core of refusal which *Bartleby the scrivener's* inexorable 'I would prefer not to' expresses: an abstention which has never had to be decided upon, which precedes all decisions and which is not so much a denial as, more than that, an abdication.
225. Aaa [unformed word]
226. Yes. No. That the bit that's most clearly my...
227. [laughs]
228. Under my directorship!
- I ask Eddy to draw or to record, to note.
229. [laughs] Yes!
- I ate my crisps.
230. But... Yes the anxiety... but... It's interesting... well... this is only recently... that I've been placed... more into... 'public'... This is the sort of thing that *you* do? As part of your... discipline... Your... training as an... academic... to present...?
231. Yes... Yep!
232. To... publicly critique...?
- [She does not look up]
233. Yes.
234. It's only recently... I only... it's... I answer invitations! And I never got invitations... and then... I do get invitations... and I realize that when I'm... there are occasions... You're... you're... I guess here... You're not a great one for sport are you? Or are you?
- [She moves out of shot]
235. I like running... I like cycling... yes. No, I don't like football... or rugby... hockey... not that into group... team sports I suppose...
236. Things where... no... actually... yes...
- 53. To have a system, this is what is fatal for the mind; not to have one, this too is fatal. Whence the necessity to
- observe, while abandoning, the two requirements at once.
237. What makes you think of...
- [We] would plead for [our] want of habit, did it not seem preposterous, judging from precedent, that ought save the most efficient effrontery, could be ever expected in connection with [our] subject - for [we] will not conceal from you, that [we] talk about Art! Yes, Art.
238. Performance... The question of performance...
239. No. I don't like being watched.
240. But there are occasions where you perform better... than others...
241. Well... better? There are occasions...
- Orange and red orange and red.
242. Do you feel less embarrassed?
- Why do I keep thinking about the carpet?
243. ...where I perform more appropriately for certain situations?
244. Less despairing? You perform...
245. Well if I'm performing
- I'm not despairing.
246. Unless you're performing... despair?
- History/ Event/ The Late Heavy Bombardment ends
247. Unless I'm performing despair... which I would only do in an art context...
- Yet they watch the plays because they hope to be made to feel sad, and the feeling of sorrow is what they enjoy. What miserable delirium this is! The more I am subject to such suffering myself, the more easily moved I am by it in the theatre.
248. Yes... I wondered about that...
- Should we be in my office?
249. [laughs]
- I think it is a sunny day.
250. About... for myself... as much as anything else... whether... was it legitimate... If it was a way of contextualising... validating any kind of activity... that presents... all outcomes... That's what we were talking about... before? Allowing... Cringing... either cringing embarrassment... cringing despair... or not... speaking... not contributing... absenting

- yourself... from... from the activity... from the action...
251. Absenting yourself from the action?  
[She watches the video of the discussions at Kilquhanity]
252. Yes... There seem to be quite a lot of... people do that...
- There is a kind of wit which, because of its solidity, thoroughness, and symmetry, one is tempted to call architectonic wit. Expressed satirically, it produces the only real sarcasms. It has to be properly systematic, and then again it doesn't; with all its completeness, something should still be missing, as if torn away. This baroque quality may very well be the source of the grand style in wit.
253. What do you mean?
254. Ah... removing... redacting...
- At the beginning of last year I finally received the Arcades material hidden in the Bibliothèque Nationale. During last Summer I worked through the material in the most detailed fashion, and some problems then arose [...] The most significant is the extraordinary restraint in the formulation of theoretical thoughts in comparison with the enormous treasure of excerpts.
- This is explained in part by the (for me, already problematic) idea which is formulated explicitly in one place, of the work as pure 'montage,' that is, created from the juxtaposition of quotations so that the theory springs out of it without having to be inserted as interpretation.
255. Give me an example?
- Directions/ stage/ acting/ No I?
256. I will not... give you an example...
257. That's not new! Is it? Artists have been doing that for ages!
- [He looks at her.  
Listens to her response.]
258. yes... yes... yes... yes... yes...
259. Look... I can't explain my work... I...
260. No! I refuse...
- To make a theatre which is the synergetic coming together of its separate elements, the lighting, the singing, the piano, the record-playing, the brief intrusion of a composite tape of more than a hundred operas superimposed (truckera), brief flashes of light in the performance space, the movement of the singers from one spot to another in the performance space or to the chairs at the back of the stage: 75 lights 3256 cues. Six singers each singing six arias of his or her own choice (Gluck-Puccini). 140 1-16 measure excerpts from Liszt's Opera Phantasien two pianists; fragments of 300 78's played on 12 electric victrolas by six composers, the performance of truckera, the performance of the lighting, 70 minutes.
261. Yes...
262. It's the Bartleby thing... But of all of these... things...
- My computer, my postcards.
263. Explain the Bartleby thing!
- [He looks at her while she is speaking. A slight glance away. He sighs. Then returns back.]
264. Yes... Let's see if I can do this... It's... Melville... Bartleby the Scrivener... who refuses to do his job... or to... participate... it's taken... by Deleuze amongst others... as a way of resisting... [clears throat] and this question of 'passivity' and... are you putting this heater on?
- What is this for?
265. This one on... because it's quieter...
266. Are you cold?
267. Yes... Always...
- The category 'work' is not merely given a new lease of life after the failure of the avant-gardiste attempt to reintroduce art into the praxis of life; it is actually expanded. The objet trouvé is totally unlike the result of an individual production process but a chance find, in which the avant-gardiste intention of uniting art and the praxis of life took shape, is recognized today as a 'work of art.' The objet trouvé thus loses its character as anti-art and becomes, in the museum, an autonomous work among others. (\*See the exhibition Metamorphosis of the Thing: Art and Anti-art, 1910 - 1970, Brussels 1971, which was shown in Brussels and elsewhere).
268. [sighs] Anyway that's my understanding rather than my... or my interpretation... but... the question of... of... of action... of inactivity or... all things being allowed to occur... like embarrassment... and... despair... [almost inaudibly] possibility... to be enacted...
- [His untidy beard. Hardly a beard. In fact, just an untidy crop. Light catching stray wiry. Awn]



269. I think that allowance...  
 • 'Berlin's left-wing Fascists greet Teddy the classicist'
270. I don't know...
271. I think the allowance is important... but I think for me... and probably for you as well... I'm... I feel like I'm creating a space to allow myself to do something... which... usually involves other... creative... type people... that understand themselves as involved in creative practices... because they're more willing to accommodate this... even if it's not... even if there's still this... my friend Alasdair has this great thing where... I made him a painting... for his gallery in Orkney... and he displayed it and... some guy came in and said... is that meant to be something... and Alasdair loves this... the perfect sort of description of what I'm doing... which is... true in a way... That is what I'm... is that meant to be something? I don't know... but that's what we have! For many of the people you're working with... are... is that meant to be something? There's a kind of acceptance that... that dialogue is maybe kind of valuable... or possible to work with... somehow... it's not a... is that meant to be...
- It's a question! Which is a good point to work from... and I think it's understood as such... if you get the right people or...
- They comes across a shopping mall, which becomes their sanctuary. To make the mall safe for habitation, they block the entrances with trucks to keep the undead masses outside from building up enough cumulative force to break through; they also craft a wooden "false wall" to hide the access to their living space. After clearing the mall of zombies, they enjoy a hedonistic lifestyle with all the resources available to them. As time goes by, however, they come to perceive themselves as imprisoned.
272. The right people?
- I ate my crisps.
273. I know... it's horrible...
274. Well... it is... actually...
275. But it is I think true... there are some people for whom it is not the right question...
- You (as he/me/I/ double)  
Direct address me/I (you)
276. I think it's... the thing that people... dislike about artists...
- We keep talking.
277. But it's some artists as well... that it'd be the wrong question...
278. Yes... but... or... I know this is not what you're saying... but there is a sense in which... I... Do I have the experience? Do I have the level of understanding? Have I been initiated in the ways... of? To... to be able to read! Do I have the requisite knowledge?
- 1. Midnight  
2. The Stairs  
3. The Dice Throw  
4. Sleep on the Ashes, after the Candle is Snuffed Out
279. To read?
280. Yes... or at least say... look... I suspend... whatever it is...
281. Be more specific?
282. To say what you said... Is it... not so much is it supposed to be something... but... [sighs] Happy to experience... and to consider... in whatever ways...
- Love.
283. That's it isn't it? I think there's something in us which is very much about... it's the process... but it's the document and the archive
- and the... experience... trying to capture all those things... but it's not the packaging... Or if I have problems with the packaging element... anyway... that's that... What do you do? Question what do you do means... How do you contribute... tangibly... somehow...
284. Yes... or just dealing with... the... the hideous question... 'So. Sell me this!'
- [His face out of focus comes into focus. Cropped]
285. Mmm...?
286. Which... I've had... had recently and I... I was kind of angry with myself that I couldn't... say... That is precisely the kind of question that means I cannot do this... This is not the right place... This is... and if I had... it would have saved an awful lot of... of... bother. There were reasons why I couldn't... and there are always reasons... because either somebody thinks that... well one... you need to do it... because there are lots of reasons why we've got to do it... whether they're legitimate... They think they're helping you...
- The crunching of my crisps.

287. They're helping you make clear... it's what I'm interested in... I suppose... Lost my train there!
- Darker as we go into the basement level so we can leave.
288. Oh absolutely! And they think it's necessary for everyone else... because that is the requisite question... whereas it's... and either you think... oh hang on a second...I... sound like I'm negating everything... or I'm now going to...
- What shoes was I wearing?
289. It's a resistance isn't it? I experience it as a resistance... Part of what I liked about removing my practice from my PhD was that it... I didn't have to resist anything in my practice anymore because I could do my PhD and reflect... and that was what I was doing... contributing... and then I could reflect and kind of... make a mess... and think creatively... and whatever about it... it became this hobby... which for a while was good... but... seems... I suspect... because ultimately what I'm interested in is... always more than... anything that I'm doing... I want to be... reaching beyond... what I'm doing... towards... some way of understanding... Where we are now... which I never managed to do... but
290. Train... [whispers]  
But is that to do with... tightly... defined... functions and roles?  
And whereas... there...
291. Yes...
292. ...is value in having to... conform...thinking... and there is a... a rigour!
293. It depends what you want to make doesn't it?
294. Rigour! That funny word!
295. Ah well Jen hates it... I don't mind it that much...
296. She hates it?
- What is this fragmenting?
297. Oh yes! Rigor mortis...  
[He grins]
298. Oh that's good!
- What's the best we can do?
299. Mmm...
- Unknowing.
300. ...because I think [laughing] she's one of the most rigor mortis folk I know! Yeah
- well... the irony never...
301. Stops...
302. ...ceases to... It's just whether you're allowed to... to agree...
303. Yes...
304. ...but as to the value of... of escape... of...
305. I think... I think there's a value... see I wonder... thinking about this disciplinary differences recently... quite a bit... and... there is something I feel... about wanting to understand art history... in order to... because I'm interested in its discipline... its practice and how it's understood... And it's a useful process... to learn... and to bring to my other understandings... of learning of art practice... It's an... enriching experience... even if it's uncomfortable... because it's difficult to cross disciplines... to...
306. It's difficult to cross disciplines... because it's... Because?
307. Because... I wonder... because they don't... They're not commensurate... They don't connect up... They ideally I suppose should enrich each other, but they've been separated to the extent that they
- don't... there aren't really good points of contact... between some of them... between some of them I think there are... but I... it's either me that is uncomfortable... which is entirely possible... or it's that these things don't easily fit together... that what is required is an arts practitioner... it's different from what is required from an art historian... and navigating those... becoming one or the other for a time is... kind of difficult...
308. The argument that's always given is that if you... You lose... [sighs] Some value... some aspect... of the... discipline... and... it becomes too wide...
309. That's the argument... but that's not held up in history... da Vinci or any of the seventeenth century or eighteenth century... What led us into the enlightenment... or even our own understanding of our own history... leads us to think that separating disciplines is not a good idea... and yet that's what happened... although we still recognize the value of multi-disciplinarity now... of trans-disciplinarity in the university and art college... it's still... embedded within this idea that the discipline... yes... that you need this... in order to get high levels of intense...

- value from something you need to go really far into one thing...
- [His glasses around his neck. Which is odd. He isn't reading anything]
310. Sure... but also there's... is there a perceived... problem... where methodology... or... just... for want of a better word... thinking is... almost oppositional... that... that the process... or question of practice... is... antagonistic... oppositional... It's perceived as oppositional to a... critique which... necessarily... pertains to objectivity... pertains to something... outside... and that... obviously these are huge examples of...
- The possibility that we may be right to do this.
311. Yes...
312. ...theoretical thinking... which... complicate... which allow... the speculative... dialectical... consideration...
- In truth, and particularly in the case of Friedrich Schlegel the fragment often seems a means of complacently abandoning oneself to the self rather than an attempt to elaborate a more rigorous mode of writing. Then to write fragmentarily
- is simply to welcome one's own disorder, to close up upon one's own self in a contented isolation, and thus to refuse the opening that the fragmentary exigency represents; an exigency that does not exclude totality, but goes beyond it.
313. And I think... you probably just have to find the right people...
314. People?
- [Close, but not extremely close, her head turns back into shot. Smiling]
315. The people who are interested in that... you have to find your... people...
316. The interest... rather than the people?
317. Yes... I guess you have to... that's another place where universities tend to be quite specific... or art colleges... you have... specialisms within... different places... and you have to...
318. I mean from the outside... there seems to be... a defensiveness... I mean art schools for example...
319. To? Defensiveness towards?
320. Destructing their position...
321. Destructing the artists' position?
- Close-up.
322. Or a position... the position from where they... they have... become established...
323. Yes. Establishment is part of it... Having an investment in a particular way of thinking maybe?
324. Is it possible? Do you... do you ever consider the way that you approach your research... and the way that you approach your practice... even if it doesn't seem to make sense... or if it does...
- Mild confusion and happiness.
325. Yes! I think about it all the time!
326. Yes... so... does it... is it something... not so much that it... resolves... but allows a practice to occur which is... critical...
- [She couldn't be happier]
327. Is that reflection that allows...
- Erratic.
328. Is that something that can be... done?
329. The reflection?
330. From the position you are... that you've... got to?
331. I think so... I think it's possible... I think it requires quite a lot of confidence... to do it...
332. Is it about overlapping? Parts of what you would be... happy to consider being... amateur practice?
- Art's 'resistance' is in fact the tension of contraries, the interminable tension between Apollo and Dionysus: between the happy figure of an annulled dissensus, dissimulated in the anthropomorphic figure of the beautiful god made of stone and re-opened dissensus, exacerbated by Dionysiac fury or complaint: in Achab's will to nothingness or Bartleby's nothingness of will.
333. It's just hard to... call it... it's hard to... gather and... it's hard to make visible what my practice is... as an art historian... and... it's easier to make visible what my practice is as a... I think it would need an exhibition... it would need a space... rather than the forms I have been working in...
- The two zombies seek refuge in a shopping mall.
334. Ah!

335. Yes... I think it might be more visible... it might be the office... or... I mean the way I work in here... it's very... like the way that I worked as an artist... when art was my... PhD if you know what I mean... when it was flipped a bit... I just went in and worked... I didn't... and I had... I had an idea... a goal of some kind... which I had with the PhD but... and then I just roll... I just work... it's not...
336. There is this... and I think... Charlotte... Jen... and many people do... the question of the... studio and the study... and the office... and the lecture hall... There are places where... activity occurs... and maybe they overlap between...
- Feeling better.
337. But there is a real similarity if you come down to it... for me anyway... in what academics do... and what artists do... Practically you go in... and do something...
338. ...but there is the... there is the... 'nature' of the activity... there is the...
339. For me it's pretty similar... there are tools which...  
[He is overcome, perhaps]
340. ...or the 'history' of the activity...
- We are negotiating.
341. Yes the 'history' of the activity...
342. So... the 'monastic' aspect of the activity... or the social... consideration of the activity?
343. There's more emphasis on limit I would say... in my experience of academic... inquiry... Is that what you were talking about? People think that it's valuable to make things clearer... and limited... because you have to get things into a certain order... and you have to make things a certain size and certain... You know? Size! [laughs] I'm making hand movements... [laughs] ...but I think that's also the... probably also the case in creative practice... that we are encouraged to make clear... to package... to sell... to limit... because otherwise it's just... crap in an office... or a studio... or a... which I... yes... you could also... reflect on as an art object...
- Past. His first, and in truth, his only studio, was a room in a derelict school in Greenwich. Without running water and without electricity. 1989-1992. He closed the door behind him. The room he is in now
- is not a studio. It is the living room in Manchester.
344. ...but it is the ready environment where... isolated consideration... is necessary before public... dissemination... It is funny that this space... this whole... structure... is so... monastic! A little cell!
345. Yes... this is only from the sixties... It's really good though... it's really handy...
346. The Study... yes... far from the...
- Wait.
347. ...madding crowd [laughs]
348. Do you know how to use this?
349. I think I probably have used it before...
- She on one page. He on the other (left, right) Or. He and She alternating as double spreads. Their own images as composites, disappearing into the fold of the book. Or. Separating their images into different books. Their own images as composites, disappearing into the fold of the book. (SHOT / REVERSE SHOT (or REVERSE ANGLE SHOOTING):
- A conventional pattern of editing and camera placement in sequences showing a conversation between two (or more) people. The camera alternates between shots of person A and shots of person B, taken from opposite ends of the axis of action. The camera must move at least 90 degrees between the two shots (in order to move from person A's end of the axis to person B's), while staying on only one side of the figures (that is, one side of the 180 degree line).
- [noises from the camera]
350. Do you know... that's the zoom... T for telephoto... W for wide... We're very close... so... [laughs]
- Anxiety for nothing.
351. [laughs]
352. ...it's probably just as easy to move the camera! I don't know... I think there's a tape in here... the problem with this... this is a break we're having...
- [He nods without speaking. Confirming her assertion.]
353. [laughs]
- [His crows feet. His lopsided nearly sneer grin.]

354. ...the problem with this camera is that its... it won't rewind!
- Window
355. That is a problem...
356. ...but that's quite interesting because it means we can't review it immediately... so... and we can discuss this at some point... What do we do with the recording? There will be a time lapse... Right!
357. Technology is a bit of another issue I have...
- These fragments (the words) may attempt to see clearly what is being said and unveil the truth. The fragments may attempt to see clearly what is being said and cover the truth.
358. Same here. Hence it doesn't work!
359. Yes...
360. Come on... switch on...  
[camera on]
361. I think it might be quite interesting to talk about how we're going to package this?
362. Yes?
363. As part of this conversation... because I think this textual thing is quite hard to get your head round... but this is this thing about limiting and making clear... I mean these fragments... I suppose if they are contextualized... then they... you can read them... you can just dip in and out... maybe it's the same with this conversation? I mean it's quite long and... sort of... it's not user friendly... really...
364. The conversation?  
[She laughs]
365. Yes...
366. Right...
- Video/ Film/ Editing/ intercut
367. Or is it?
368. Well there is the... [sighs] I was thinking of making it... well... integrating our... I think we said it before... about weaving... fragments... back into it...
369. Weaving!? The fragments back to what?
370. Into the... this text...
- My thesis in the middle of my mind, the introduction, for after he leaves.
371. This text? Or that text? communicate itself...
372. That text... [points]
- Green pumps?
373. This text? [sighs]
- The keyboard of my computer, black and newly clean.
374. Or the one that we're doing?
375. It's difficult though because it's numbered. They're all numbered! So in terms of people understanding what's happening... it's really complicated... I think... because the fragments are numbered... but the conversation is also numbered...
- I have been in this office for a long time.
376. Mmm...
377. So how do you make it clear? Which is a fragment? Which is a conversation? When it's all fragmented? It's a question!
378. Umm...  
You don't... make it clear.
- Studio/ Study/
379. So we're 'anti-clear'?
380. ...but it does
381. Does it?
- Random Sequence Generator. The form allows [you] to generate randomized sequences of integers. The randomness comes from atmospheric noise, which for many purposes is better than the pseudo-random number algorithms typically used in computer programs. Sequence Boundaries. Smallest value (limit -1,000,000,000) Largest value (limit +1,000,000,000) Format in column(s). The length of the sequence (the largest minus the smallest value plus 1) can be no greater than 10,000. Note: A randomized sequence does not contain duplicates (the numbers are like raffle tickets drawn from a hat). <http://www.random.org/sequences/>
382. I don't know...
- Lost. The Culture Industry has succeeded in transforming

- subjects into social functions and done this so undifferentiatedly that those who are completely seized by this, no longer mindful of any conflict, enjoy their own dehumanization as something human, as the happiness of warmth.
383. I don't know either!
- It's a Sunday so it should have been quiet.
384. That's good...
- [His crows feet lines. Looks down then back up again to finish the sentence.]
385. [laughs]
386. That's good... I don't know whether there's a way in which... because they're written... if we're talking about the difference between the continuity of the conversation which is... those are just exchanges and you could take away the numbers... and it doesn't really matter... and then there's the discontinuity of the fragments... because although... the fragments do form themselves into... a beginning, middle, end... a narrative... because there is a removal... a disjuncture from the spoken word... there is always the possibility of it... the conjunction
- of... of fragment to speech...
387. But do we need to make that clear?
388. We're making it clear now...
389. Are we?
- The material to which [he] devoted himself, however, was historical and literary. While he was still quite young, in the early 1920s, he formulated the maxim of never thinking off the top of his head, or, as he called it, 'amateurishly,' but rather thinking always and exclusively in relation to existing texts. [He] understood that idealist metaphysics was deceptive in equating what exists with meaning. At the same time, any unmediated statement about meaning, about transcendence, is historically forbidden. This is what gives his philosophy its allegorical quality. It aims at the absolute, but in a discontinuous, mediated fashion. The whole of creation becomes for [him] a text which must be deciphered but whose code is unknown.
390. Well we've now just stated it...
- The revival of art as an institution and the revival of the category 'work' suggest that today, the avant-garde is already historical. Even today,
- of course, attempts are made to continue the tradition of the avant-garde movements (that this concept can be put on paper without being conspicuous oxymoron shows again that the avant-garde has become historical). But these attempts, such as the happenings, for example, which could be called neo-avant-gardiste, can no longer attain the protest value of Dadaist manifestations, even though they may be prepared and executed more perfectly than the former.
391. [laughs]
- I say something about not understanding the numbering system.
392. We're recording this...
- We look sidelong at each other after a short gap in the conversation.
393. So it will be clear [laughing] somehow!
394. No... but it's... it is clear... I think it's more about writing... than... in that sense there... [sighs] ...in the past... In-The-Past... There is a way in which... It's like a voice... isn't it? If you... if you... not in any particular order... but if you put one thing
- next to the other... There are two voices. There's two voices speaking in time... and there are two voices addressing... the situation... in parallel... So there's a commentary... So there will always be this... Voice over... whether on occasions...
395. What are you talking about!?
396. I'm talking about this...
397. There are two voices!?
- The fragments (these words) may or may not be written in the first person. They may be understood as stage directions. Or a narrator's voice. They may assume the voice of the judge. Or the anthropologist. Or the historian. Etc.
398. Yes...
399. That's you and me?
- I felt self-conscious but it also felt right.
400. Yes...
401. And what's the commentary?
402. The commentary is our voices... [Her eyebrow]
403. This voice? Like us? Now?

404. No. The fragments...  
[Figures pass behind his head. They glance in.]
405. The fragments?
- It's hard to get a straight answer from Eddy but I persevere.
406. ...are our commentary on... are our memory... and our... our...
407. ...fragments? Yes?
- Authentic.
408. And our commentary on that room...  
[She is happy if incredulous]
409. The conversation is the conversation...
- Close-up
410. It's just a step back... isn't it?
411. A step back to where?
412. From... another reflection... in the same way that we're now reflecting... both of them... Now...
413. So a lot of this is to do with reflection?
414. Seems to be...
415. [laughs]
416. Isn't that what the archive and the document allow?
- Early and Incomplete.
417. Well they can... I don't think they have to.
- [She looks at him while she is speaking]
418. Is everything not read?
- Thus the laws of remembrance were operative even within the confines of the work. For experienced event is finite - at any rate, confined to one sphere of experience; a remembered event is infinite, because it is only a key to everything that happened before it and after it.
419. It's a particular kind of reflection ... isn't it?
420. Yes... a lot of it's to do with language... or it's to do with writing... or to do with the voice... or with communication... but all of it is about... making some kind of declaration...
421. Declaration!
422. Yes...
423. This is a declaration!?
- It's like about thirteen pages long!! [laughs]
424. Yes well it's just a really woolly, rubbish declaration... [laughs] I did preface it by saying... some kind of...
425. [laughs]
- I wonder how the fragments will go.
426. Hopefully it comes under... 'comedy'...
427. Comedy! ok...
- 80. The historian is a prophet facing backwards.
428. [sighs]
429. So. Reflection leading to declaration?  
[Dark silhouette. His head against the window outside gives the impression that he is in a cell which itself faces out onto the opened institutional space]
430. No.  
But you said that the archive...
431. It's giving me the red battery sign...
- Poetry = Prose+a+b+c  
Prose = Poetry-a-b-c
432. It's not really the red battery sign... I don't know what it is... it's never on there long enough for me to figure out what it is... Right! Note to self Eddy. Stop playing with your nose!
433. [laughs]
434. [laughs]
435. I'm stuck on the idea that this might be in some way a 'declaration' [laughs] We could call it that? [laughs]
- Eddy begins to talk about his practice.
436. Yes? Well what are the other things that end in -laration? [laughs]
- [The Book.] Not as a single book in the usual sense. Even what we call the Bible is actually a system of books. And that is, I might add, no mere arbitrary turn of phrase!
437. Well it's not a narration quite... is it?
- The possible characteristics of [the] publication.  
1. The texts will be anonymous. Anonymity aims not to remove the author's right of possession over what he writes nor even to make him impersonal by

- freeing him from himself (his history, his person, the suspicion attached to his particularity), but to constitute collective or plural speech: a communism of writing.
438. I think it's a... it's... it's... fragmentary... It's fragmentary writing... it's a way of...
- How the book may be written.
439. It's not though... It's been made into fragments by the numbers... this is not a fragmentary... This is a conversation...
440. That is... Yes...
441. That's not a fragment... really... that's a coherent... semi-coherent...
- Words do not change their meaning as much in centuries as names do for us in the space of a few years. Our memory and our heart are not large enough to be able to remain faithful. We have not room enough, in our mental field, to keep the dead there as well as the living. We are obliged to build over what has gone before and is brought to light only by a chance excavation, such as the name [Saintrilles] had just ~~wrought in my mind~~ opened up. I felt that it would be useless to explain all this...
442. Yes... Yes... Yes... Yes... Yes... Absolutely!
443. ...sentence... temporal... I mean...
444. Yes... but even in the conversation... of course... of course... yes... it has... but... when you read it... you know when... there is everything that is missing... everything...
445. Yes... the fragments which are dealt with in some way by the... I think that this is what we're getting to... isn't it? That the fragment... That's that kind of thing of thing about putting the fragments back in...
446. ...it's the possibility that they're... not so much dealt with... but that they're there...
- The fragments (these words) may attempt to explain our speech. Disown our speech. Etc.
447. And they're there for different people in different ways. So for me they're different than they are for you...
448. Yes...
- Drawing without recourse to archive?
449. ...that kind of ... difference... perception... or something...
- I have never known that.
450. [sighs]  
Yes. Yes. That's it.  
But I'm... I'm... I need to get back to the thing you were saying about... the archive... It doesn't necessarily allow... What? What does it not necessarily allow?
451. Tricky... but... I think I have an issue with... what I think I might take from an archive as a practitioner... and what I take from it as an historian...
452. Yes... of course... that goes back to...
453. ...both are reflections...
- These fragments (these words) might digress from the spoken attempt to articulate. They may attempt to fill in what was left unsaid. Complete.
454. Yes... but that's to do with...
455. ...expectations...
456. Yes... Purpose and premise... and training... and everything else... but... there you have the ... if such a thing occurred... as... exists... the raw material... which... the professional...
457. Various things could be made...
458. So... like any reading... Is it about reading?
459. ...and experiencing... the archive...
460. Yes... Well right now it is the archive... All we're doing is archiving... That's all we've done!?
- Do I believe that?
461. Well we've thought as well?
462. Yes...
463. I suppose that is part of the archiving process? You have to work out how to put down... and categorize... and...
464. Sticking a number next to it...
- This seems sensible to me, in its possibility.
465. Sticking a number next to it... [laughs]
- The doors.
466. And putting it into an index... And then shuffling it...
467. [laughs]
468. Yes... I don't know... there's a great deal... about... um... film language... or... theatre... or... Yes, those



- things... Drama! Comedy!                      till restored by voice resuming.
- A dialogue is a chain or garland of fragments. An exchange of letters is a dialogue on a larger scale, and memoirs constitute a system of fragments. But as yet no genre exists that is fragmentary both in form and content, simultaneously completely subjective and individual, and completely objective and like a necessary part in a system of all the sciences.
469. Can it be very well introduced?
470. We could get somebody well to introduce it... Yes...
471. It's going to be a publication of some kind isn't it? I hate to be clear... But?
472. Yes... I think we are...
473. So... we can work in a very clear... straightforward... introduction? And then...
- Face  
Practically motionless throughout, eyes unblinking during paragraphs, impassive except in so far as it reflects mounting tension of listening. Brief zones of relaxation between paragraphs when perhaps voice has relented for the evening and intentness may relax variously
474. Such as?
- I believe in the negotiation.
475. Well something that explains what... this is... Or what these are? Or how we understand these... and the duration of the discussion... Where it took place... You know? That... but just in a very clear... introductory way?
- Joy.
476. That's your... yes...  
[He looks at camera, opens mouth]
477. That's my...?
478. That's your thing...
479. Well I'm interested in... that... I'm interested in... making clear...
480. Yes...  
[He gestures strongly]
481. I'm interested because for years I had a real problem with making things clear... and I didn't want... I just didn't trust the language or something... or I didn't think I could... so I just made stuff and didn't explain
- it... and it was difficult... and then... even in my PhD it was a bit like that... like I wasn't really explaining myself... and now I'm kind of... it's all a bit clearer and I feel... like with my work as well... it's perhaps a bit clearer... just to say what happened... or what I'm doing... You know it's not such a mystery... and I quite like that... I'm interested in what happens...
482. Yes... for me it has always been an... aspiration! I've always desired to be clear... and I'm continually told... but I'm not... and I...
- There is [...] another sense in which memory issues strict weaving regulations. Only the *actus purus* of recollection itself, not the author or the plot, constitutes the unity of the text. One may even say that the intermixture of author and plot is only the back side of the tapestry. This is what Proust meant, and this is how he must be understood, when he said that he would prefer to see his entire work printed in one volume in two columns and without any paragraphs.
483. But do you really want to be clear?
484. Umm... this is like the
- beginning of 'Fame'... how much do you want to be clear? [laughs] You want clarity!? Well clarity... demands work!
485. Answer the question!
486. Yes when it's good... No when it's bad...
487. [laughs]
- Public/ Event Direct [we] address of the audience (you)
488. ...when I want to hide... I...
489. But this is going to be good isn't it?  
[She writes]
490. Pardon?
- [...] in a perfect literature all books should be only a single book, and in such an eternally developing book, the gospel of humanity and culture will be revealed.
491. This is going to be good... Isn't it?
492. Yes... well there is a thing about being... [sighs] When you mean clarity... do you mean... distilling and being succinct?
- The reconstructions have been built as authentically as possible,

- the films have been made as authentically as possible. The illusion, quite simply, is so accurate that it brings the tourists to tears. One can always scoff, but what else can a tourist really do but cry?
493. Yes.
494. Right... see I think clarity is also being... could be... just always in focus... everything...
- The demand, the extreme demand of the fragmentary is at first obeyed lazily, as though it were a matter of stopping at fragments, sketches, studies: preparations or rejected versions of what is not yet a work.
495. How do you do that?
496. You present the whole thing...
- Who is in the study space today that I know?
497. But you see... I think that's different... I think that's an archive... that's not an interpretation...
498. Yes well... just bring in the term interpretation...
- Meant to be? Between the document and the work is the stage? or too much maybe?
499. Yes... So I was saying... Can I bring in the term... interpretation?
- [Hands. Pencil in hand. She picks at her finger nail.]
500. ...no you're talking about... ah right... yes... Yes!
501. And might that be valuable?
- A list of all the words that were spoken has been made. Separated and ordered alphabetically. There are around 16,000 words. These words might be key. They form an appendix. They might suggest other words; these words? A list of all these words. Either from existing texts (footnoted, references, bibliography, etc) or not.
502. Yes! ...but I think you're... going to be better at it than I am... [laughs]
503. [laughs] I've been doing it for years!
504. Well this is the point! ...as my mother would say... This is the point! This is the point of this conversation... the point of why we're working...
505. Yes.
- I propose an introduction.
506. ...why this is happening... is that... I feel like I've come to the doctor's... You can give me...
507. Fix it!
- Behind the computer.
508. No not me... give clarity to the project... in a way that... my clarity is... is... to hide things in open view...
509. Yep! Well there's a nice landscape analogy there!
510. Thank you...
511. We could call it that!
- I remember snow in here.
512. You did that to me once... 'thank you'...
513. What did I do?
- We sit beside each other.
514. I suddenly got something... and then you said... [laughs]
- It's a pressure release from the past.
515. [laughs]
- A rarely questioned art school dogma decrees that tackling philosophy and more generally, theoretical texts makes artistic
- output more complex and interesting, thus enhances the quality of the product. (Another art school dogma, still prevalent at many German art academies, decrees of course exactly the opposite.) But as the analysis undertaken in recent years of 'cognitive capitalism' has thoroughly demonstrated, knowledge and thinking are subject to the same market mechanisms as art objects and their production. (This is reflected by, among other things, the countless new Ph.D programs for artists.)
516. God what an idiot I am!
- I am not sure about the format.
517. To hide things in open view... I think that's nice... I must stop saying 'nice'... and I must stop saying... 'interesting' well...
- [Because he is sitting with his back to the window. Because the shared space outside the office has large window over head height. The sky. The camera iris closes down. Often leaving him blotted out in silhouette.]
518. Give us that good ol' rigour...
519. Yep!
520. ...that old time rigour...

521. ...Mortis... I think that was quite a useful... conversation...
- Isolated, or is that today.
522. ...well we've decided upon something...
- [He looks at camera, serious]
523. ...which I feel quite comfortable with...
- I had tidied up and I think I didn't need to but I'm glad I did.
524. See that's the issue... I'm rubbish at decision making...
523. I'm quite bad at it... but...
524. ...you obviously are not as rubbish as I am...
525. No. [laughs]
526. Yes I know... you forced the issue here...
527. I'm forcing the issue... [laughs]
528. ...and you're writing the introduction...
529. Along with all the introductions to my thesis...
530. Well I never do it... and you're absolutely right! I see it and think... [sighs] I don't have the will... and it really is... I don't know how *you* define... Will! ...to actually... write... the damn thing... and then that's where my great capacity for procrastination come in...
- We were noisy for the study-space and people walking past looked in. I wondered what they thought of Eddy holding the camera.
531. I think I could probably write... if I had all the information... I could probably write a fairly useful introduction...
532. Do we have to show the introduction?
- *Doch sonderbar!  
Während dem Schlucken wird mir  
Zu Sinne, als ob ich verdoppelt,  
Ein anderer armer Schlucker sei  
Mit mir zusammengekoppelt*
533. Yes!
534. Right...
- Post-it notes.
535. Yes.
- When rays of light inscribe an object's image onto photosensitive paper at a particular moment, they record the object's presence but they also inscribe that moment of time, henceforth suspended.
536. Can we not just write it and say that it exists?
- What books have I read?
537. No! [laughs]
- The audience is not called upon to offer help but only to feel sorrow, and the more they are pained the more they applaud the author. Whether this human agony is based on fact or is simply imaginary, if it is acted so badly that the audience is not moved to sorrow, they leave the theatre in a disgruntled and critical mood...
538. ...give out a phone number? If you want an introduction... here's the... helpline?
539. No we don't have to... We don't have to do anything! I think what we do have to do... perhaps if we have to do anything... maybe what we have to do is write the introduction because it's something I'm interested in... and then see if it... see what it does... to the... test it with the thing... what does this do... does it change it into something that your comfortable with? And it might well do actually... I think it might... because... I think you have an interest in not being clear...
540. Right?
- This extreme exposure - prior to any human aim - is like a shot 'at point blank range'.
541. ...and it might change it into something I don't want! It might change it into something that reminds me too much of my thesis... or something... but it might not... and we could of course write about that! It... It could be a conclusion... Nice to have a conclusion isn't it? [laughs]
542. Bloody Hell! We've got a beginning and an...
543. Thesis...
544. ...end! Now all me need is the sausage meat in the middle...
- Record/ Archive/ Document/ Photograph/Index
545. That's right... [laughs] That's the fragments...
546. Well... I was thinking more of... no... no... no... that's fine... the thing is... I'm... I'm... [sighs] despite what I think other people think... I think I am... very malleable!
- [...]the search for a new form of completion that mobilizes - renders mobile - the whole

- through its interruption and through interruptions various modes. This demand for a fragmentary speech, not in order to trouble communication but to render it absolute, is what causes Schlegel to say that only future centuries will know how to read ‘fragments.’
547. Yes... I think you’re going to have to be...
- Am I weird?
548. I’m easily... swayed! Weak! Yes. I’m weak! So that’s good!
- We have paper in front of us.
549. But we’ve yet to see if you’ll actually let that happen!
550. I thought you’d said ‘We’ve yet to save you!’
551. No... if that actually could happen. If you would let that go to press... with your name on it!
- What is it meant to be?
552. Which bit? The succinct introduction?
553. Yes...
554. Oh I’d love it!
- Exchange. I emailed Amy to ask her to take a photograph
- of a place in Glasgow that we could meet to discuss the book. She had already sent me a number of beautiful pictures from Orkney and so I imagined an urban landscape of some kind a perhaps all too obvious, counter. We had been thinking of George Square, The Botanical Gardens and Queens Park. But I wondered if The Buchanan Galleries (with its ‘imperial era of capitalism’ arcade connotation) might be a suitable location to meet. The Buchanan Galleries though, is a shopping centre. She agreed (in the way she took her pictures... a panorama of sorts of a spot somewhere in the whole complex where we would be allowed. Not one of the shops. Take in as much of the landscape as possible. Where we might meet should be a little empty space. Awaiting? Would that be possible? She emailed me later to say that she’d tried, but that she’d found that she was scared to. She hadn’t known she would be until that moment.
555. Would you?
556. I’ve tried it! I’ve genuinely tried to do it... and my way out of doing it is to present documents... and to say... here is the exchange... in their own voice... saying... please do this... Here is the context... and... I... or else I give examples... and it’s... just [sighs] my problem is that I like it to be interpreted widely...
- I’m very interested... and many other people are... about whatever it is that... anyone... brings... however destructive...
557. You can put footnotes with that in... [laughs]
558. So... who knows...
559. Yes
- [She breaks her gaze]
560. Footnotes... [laughs]
561. Well if you want to get a bit philosophical you can always bung it in a footnote... You know?
562. Bung it in a footnote? [sighs]
- What are these systems?
563. Yes...
564. Again... about the weaving analogy... well then maybe it’s not a good analogy... because you can’t continually weave... weaving and reweaving and weaving... but you can start off... and you introduce... the fragments... and then other fragments... there is a way of relating... no... I like it... I’m quite happy to have a textiles analogy...
565. Ok [laughs]
566. With footnotes...
- Levinas often has good ideas, but when he talks about the gaze of the other that cannot be killed, the other who is such that he can’t be killed, he is doing a bad reverse-shot. Film can touch on such questions perhaps. I can’t because I don’t have Lévinas’s intellectual capacity, but if we were working together, we’d manage to come up with a phrase that is deeper, worked out with greater care, in that domain only.
567. With footnotes (laughing) well I just thought that if there was a... if there was a... You have it really close up Eddy! You always do that! You want it on somebody’s nostril! It’s horrible! We just all look crap!
- The possible characteristics of [the] publication.
5. Thus in this [...] those who are without words, who are not writers, the very people whom the discourse does not reach - even though it is this discourse that they believe they can best make themselves heard - must have a place in which to express themselves or to find themselves expressed, whether directly or indirectly.
568. [sighs] What church is that?

569. It's in... a... fuck I've forgotten...  
Excuse me... begins with a...  
W... down south... Wiltshire!  
  
[She closes eyes, folds arms]
570. Ok [whispers, sighs]  
  
[An eyelash caught  
on her cheek]
571. Why do you do that? With the  
close ups? What's that about?
- Backdrop. Vermeer's studio.  
With its recording booth and  
props. Chair upholstered in  
tapestry; one of a batch made  
by Maximiliaan van der Gucht  
for the Town Hall in Delft.  
Claes Jansz. Visscher, map  
of Seventeen Provinces of  
the Netherlands, c.1595. It is  
possible to see that the joists are  
supported at the left on a timber  
lintel or wall plate, running  
across the heads of the windows.
572. I like faces... I like... I  
like difference... I mean  
everything... and also it's  
about drawing... I think  
it's... holding a camera... full  
front on is a... an issue...
- We argue over randomness.
573. [laughs]
574. ...but yes I know... it does  
pick up all the... detritus...
- all the stuff around it...
575. The background stuff? That's  
what it says in 'Stage'...all  
the background stuff... sort of  
gets in the way sometimes...
- But, in its expression, in its  
mortality, the face before me...
576. In 'Stage'?
577. Yes... the film... from  
Kilquhanity...
578. Oh yes... right... right...  
I was thinking of... that  
film called 'Stage'...
579. [laughs]
580. But background?
581. Gets in the way...
582. Well, I was always told that  
I got in the way... and that's  
one of those voices that...  
that recur... Back again...  
Eddy! Get out of the way!
583. And you're like... No!?
584. I didn't think I was in  
the way! [laughs]
585. [laughs]
586. Then you immediately  
reflect upon... the immediate  
past... as it is becoming...
- mediated... through the...  
voice of... That's the thing...  
[swallows] lips move...onto...
- We talk about things I  
might regret saying.
587. You can see them really  
clearly at this distance...
588. This distance? [laughs]
589. [laughs]
590. Hopefully there is not too much  
coffee around the edges...
591. Well let's hope so...
592. Let's hope so... Do you find  
seeing and speaking at the  
same time... difficult? or...
593. I find this quite difficult...  
trying to record and look at  
you... and notice you there as  
well... but it's not impossible...
594. [sniffs] God the nose... [laughs]
595. Are we straying off topic?
596. No. This is very much  
the topic...
597. Ok
598. Anything is always the  
topic... this is why it's such a  
great idea that you're going  
to write this introduction...
- and conclude it... which I'm  
very much hoping to read...
599. And we can have a little  
contents page as well? If  
we want illustrations?
600. I want an index... I  
love an index...
- [...] the 'foundation' that  
fragmentation presupposes  
consists precisely in the  
fragmentary totality in its  
organicity. The fragment thus  
constitutes the most mimological  
writing of individual organicity.  
It is in this light that we  
read [CF.103's...] praise, in  
opposition to 'works of beautiful  
coherence,' of a 'motley heap of  
sudden ideas,' whose profound,  
substantial unity rests on the  
'free and equal fellowship' of  
its parts. An ideal politics - and  
consequently, according to  
the most constant tradition of  
metaphysical politics, an organic  
politics - furnishes the model  
of fragmentation. Analogously,  
if the Bible remains or once  
more becomes the model of  
the book, it does so, as can be  
seen [...], as the plural book (*ta  
biblia*), and as such, as One.
601. An index? Appendices  
even? The fragments could  
go in the appendices?
- Discussing landscape fragments.

602. uh... off voice... off screen... there is... let's see if I've got the right word... diegetic and extra-diegetic... things that come from the mouth and are visible... and things that come from outside of the screen...
603. Maybe it's a structural issue?  
[She looks down to write]
604. No... but I think...
- Theory
605. It depends what the main body of the text is?
- When, as children we were given those great encyclopedic works *World and Mankind*, *New Universe*, *The Earth*, wouldn't our gaze always fall first of all, on the colour illustration of a 'Carboniferous Landscape' or on 'Lakes and Glaciers of the First Ice Age'? Such an ideal panorama of a barely elapsed primeval age opens up when we look through the arcades that are found in our cities. Here resides the last dinosaur of Europe, the consumer.
606. Are you familiar with any kind of writing for screen?  
[Extreme close-up of her mouth. Pulls back a little. She is looking down as he tries to speak. And then as part of his sentence forms recognizably, she glances up and nods]
607. No
608. So there are camera directions... or... in theatre... there are...
609. Ah ok...
- Thoughtful.
610. So... lots of voice overs...
611. Diegetic...  
[She thinks, smiling]
612. I don't know... I'll have to go back and get that... Do you find writing and recording difficult? [laughs]
613. Can you not do that really close up one this time?
614. Ok... I'll just keep it as how you had it...  
[His right hand holds on to his chin. Darts suddenly to accentuate his speech]
615. No that's quite close up...
616. Oh... Is this close up?
617. [laughs]
- My computer screen.
618. Right...
619. Stop it... I don't like the way I look to be on camera like that...
- Preface. I'd choose for this Note not to be read, or then for it to be forgotten once glanced at; it has little to teach [...]
620. Well ok... I'll stick to the office...  
[He looks to the side]
- I say lots and then wonder aloud if that is right? Do I?
621. Does the office have a face? For you...
622. Oh god yes...
623. Yes ok...
- Not talking about some things but remembering.
624. The wheel turns...  
• Do I find paper?
625. So what's this diegetic thing? That seems quite relevant to you?  
• Stupid prick.
626. I think it seems very relevant to you!
627. Ok. Speak!
628. Well... I think... there's a... well a lot of this is to do with commentaries upon... and so... in films for example... internal monologues... can be done quite straightforwardly... but just recording... another audio channel...
629. It's fakery isn't it?
630. Well of course it is... but the whole internal...
631. Which is something... there is some kind of issue there with the integrity of the archive... Isn't there? There's all this discourse around authenticity to the archive... and then anything you do to interpret or to change... the structure

- of things... that you found or made... is quite a significant thing to do... to that archive...
- Does Eddy speak?
632. Well that is the big difference... obviously... you are destroying its authenticity?
633. No... I'm introducing its authenticity...
634. Yes... You are! I'm... not... I'm disrupting it...
- Close-up.
635. Well no... You're just not introducing it...
636. Why? Why am I not?
637. Because...
638. In what way am I not?
- [Can she really follow what he's saying? His sentences breaking up under in attempt.]
639. [laughs]
- The possible characteristics of [the] publication.
6. In short, language is given not in the content of the texts nor in their form but through their relations, the necessarily disharmonious ensemble
- that they constitute. With this discontinuity that they preserve, through this nonclosure, there will be a search for a more radical language that is situated outside of discourse, outside of culture, and that, while being declarative, should continue to maintain the incessant work of questioning.
640. Just because I haven't said the word, authentic?
- I have never been entirely comfortable with the huge red jumper I am wearing.
641. No... I just mean in terms of what we've been talking about... how you... find it difficult to introduce things...
642. Ah...
643. I suppose I was just wondering whether what I was... the kind of... introduction I was talking about... whether that disrupts the archive? The integrity of the archive... or whether it allows it to become... a full archive... because it allows people to understand... in a common language... what we understand the archive to be... and we are the archivists... So we should... have the responsibility to... explicate... the archive to some extent?
- Paintings, maps, chairs, leather, ornamental material, windows, curtains, a musical instrument, the model takes the place appointed by the painter. An almost inhuman detachment. This painter, a recluse hiding behind his lens, captures the exterior world.
644. If there is a question over the authenticity of the archive... is that not the most fundamental introduction of what an archive is?
645. Umm?
646. Is that succinct?
647. What?
- In my office.
648. By its actuality?
- I struggle with these systems.
649. What!?
650. Its disruption?
651. What!!?
- I'm acting in a film.
652. [laughs]
653. [laughs] It's just a close-up of my nose? Isn't it?
654. No... I was doing your hands actually... It's not... I wouldn't willfully... but... no... isn't it... The difference between a history and a story is... is?
- Remembering what I write, remembering it is written.
655. It's negligible...
656. Right... so what is it? That definition of... neglect... is what?
657. The footnotes...
658. The footnotes...
659. I think that's what it is... It's how you reference it?
660. Yes?
661. ...and to what you're pinning your references on... and to what extent people believe that's accurate... I think... and... yes your context... and it's that whole... it's that slippery... line... it doesn't really exist... but it's just how you position yourself I think...
662. Between art and history?
- You dilettante! You pedestrian!
663. Creative writing... and history... or art and history... I mean writing and history is slightly

- easier than... art and history... because writing is really what historians do... but films... I suppose are the same...
- Shaky.
664. So that which doesn't conform to language... or writing... is more problematic?
- [He observes, leaning back]
665. Well... it has a different structure doesn't it? I find the kind of structures I'm looking for... or I find in my artworks... are not... maybe the process is just a bit more tortured? Maybe I'm looking for the same thing... I find it very confusing...
666. But it is confusing?
667. I suppose... I don't see what I'm doing as an artist as creative writing... I see it as more documenting aspects of my thinking... trying to make them... clearer...
- There is very little in my mind when I remember this. The office is so familiar, I just pan around it in my mind.
668. Isn't that a... What is that definition of history that says... 'What really happened'.
- Forgotten. During the week
- he works and sleeps in his tiny studio. Now aged 77, he has little time for his friends. Even for old friends. He feels he is running out of time. His work is the most important thing in his life. It is this that he worries about.
669. It is like... what I'm doing as a practitioner... rather than what I do as an historian... but I'm doing it to my thought processes... So I'm applying what I understand of history to my understanding of my thoughts... rather than the archive of the past... the more distant past...
- Medium shot.
670. Say that again?
671. Well as an historian I would be looking at primary resources... going into archives... reading secondary texts... bringing them together in order to make something clearer... in order to... make it for people who haven't been to the archive... or who haven't looked at this... with the perspective that I'm looking at it from... I'm trying to make it clear what I see when I do that... and as an artist I'm trying to do that same thing... but I'm doing it with the source material of my experience... I'm trying to make that... clearer...
- by writing... and making films... and drawing... and cogitating... and doing all that stuff that I do... that I do! But it's the same process... I think... but applied to different source material...
672. Where does the image come in? In all this?
673. It's interesting that... because the image for the art historian... is important... that's what I look at... and that's what I have a real problem with sometimes... you're always looking at... something that's mediated... through this image... I suppose as an artist the image is... interesting... I do like an image... an image of myself... or something I'm doing... or something to... Someone described it as a fulcrum... like something to...
674. A fulcrum?
- What will happen?
675. Yes... like it's a way to... a lever... to... allow other things to happen... I suppose...
676. The image allows other things to happen?
677. Or it's a mechanism... that allows other things to happen?
- I question the format
- of the book.
678. It's not the thing happening?
679. Something to focus on... It is something that happens... but it's how you then package that... I think... You understand it... and clarify it and make it... Try to make it evident to... other people... or to yourself! I think...
- I would prefer not to. It means only what it says, literally. And what it says and repeats is I would prefer not to. This is the formula of its glory, which every loving reader repeats in turn.
680. And that's different from reading?
- [He looks at camera, thinking]
681. Reading?
682. Reading...
683. Yes it's different to words... Images and words are different for me...
684. Yes... So images are unpacked and words are read?
685. Yes... are written...
- What was it I was thinking of when I said 'dilettante'? I'd never described myself as a dilettante before. Amateur



- maybe, but not 'dilettante'. There was too much to it. Class. Class. Class. I had been thinking of a friend. He'd mentioned during a phone conversation that his research outputs or profile (I can't remember) had been dismissed by the University he was working for in a rather brusque manner. 'Pedestrian' and 'Dilettante'. We'd laughed about it. Laughed at the fact that the criticism had been given as a self-evident, goes-without-saying assessment of his clearly 'un-professional', 'un-academic', 'un-research-based' practice. Probably correctly, but certainly without any of the vaunted 'critical rigor'. It made me want to have t-shirts made declaring our pedestrian and dilettante solidarities. I think I should have just told the story.
686. But the relationship between say...drawing and...
687. ...but if I was a literary historian? I would be unpacking words... but... I'm not... I'm an art historian...
688. And drawing? Drawing's your...
689. Drawing I'm interested in because it seems... a way of looking at... a practice... that circumvents... a really weighty history... of art... that I feel uncomfortable with... So I'm trying to look at... look at it from another... angle... in order to... rethink what it might be... it's problematic... as you discovered with my... experience of John Dunstall at Kilquhanity... I don't quite get that view of drawing...
- emails.
690. That's different isn't it? That's the vast field of other people's contentious... notions of what drawing is... Which are things about positions...
691. Yes... someone asked me recently what I thought... well they asked me to define delineation and drawing... and I... that's where I became a bit unstuck... because I think I know what I think it is... I haven't theorized it necessarily... but part of what I'm doing as a practitioner interested in reflecting on practice... it's not theorizing... but it's recognizing the value that's inherent in the practice... somehow...
692. Inherent in the practice?
693. I may not be being clear enough...
694. No... no... that's quite clear! But that's also the... the definition of practice? Of experience
- of the event? Of occurrence? Being... and all those things?
- But the attack [of the historical avant-garde movements on art as an institution] did make art recognizable as an institution and also revealed its (relative) inefficacy in bourgeois society as its principle. All art that is more recent than the historical avant-garde movements must come to terms with this fact in bourgeois society. It can either resign itself to its autonomous status or 'organize happenings' to break through that status. But without surrendering its claim to truth, art cannot simply deny the autonomy status and pretend that it has a direct effect.
695. And what is theorizing?
- Numbers.
696. It is as well... but it's also imbued with... a notion of object?
- Medium close-up.
697. Don't you think that theorizing has an introductory aspect? Or packaging? Like we're talking about?
698. Of course...
- The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:
2. Detachment from the real problems of the people (especially the working people)
699. Of practice? Or is it more of a dialogue?
700. Well... so for example... the question of... what is immediate? And what is mediated? The immediate... is understood... but it... it is contextualized and theorized... but it also has its immediacy! [laughs] So there is this... there is... A simultaneity? The relationship between theory and practice...
701. Is it?
- [This] Book (text) A composite of parts. Presented to be read through in the space. (Table, chairs, reading lights)  
1. Transcribed [2 hour] conversation between A and B. The conversation is broken up into a numbered sequence of exchanges (1207)

2. Fragments. The number of exchanges determines how many fragments each interlocutor writes (the total 1207 divided by the number of interlocutors). Fragments fall into the following categories: Commentaries written from memory of the time spent during this conversation. Commentaries written in direct response to the transcribed conversation (and/or to the audio-recording) Quotations or references made in direct response to the transcribed conversation (and/or to the audio-recording) Fragments should be no longer than 500 words. Fragments may be grouped under an agreed list of headings (derived from words/ terms that have arisen from the conversation) Fragments may also be grouped under a list compiled separately by each interlocutor. Footnotes and reference details may be used outside of the 500 word count. 3. An Introduction if desired. Index. Appendices.
702. Yes... possibly... there is that notion that...
703. So why don't I theorize my practice then?
704. Well I don't know... you
- find it too... difficult? Yes? It is not easy...
- The fragments (these words) may incorporate the words of others. Response outwith. During the course of the project. Beyond a first edition. Etc. How do they understand the structure? Is there a system that organizes what is written? What is that system? System 1. Each uttered part (1207) is randomly assigned a fragment from all the fragments they submit. System 2. Each uttered part (1207) is assigned a specific fragment by each of them. Only from those they submitted.
705. Because it feels as though I'd have to start a theory from first principles in order to do that... and I don't think I have the capacity to do that...
706. And that's why you don't do it?
- I draw.
707. Yes! [laughs] I don't think I can! Maybe I've just never found one that is close enough... and maybe... actually there is one... maybe you get closer...
- Am I talking about my work?
708. Closer?
- Conversation.
709. To something... to something that fits... maybe this is what I'm trying to do...
710. Those are all the things... that seem necessary to... as precursors... or premise... aims... all those things that... a critical... thinking... might... suggest are ways in which you... understand... that there is a... suspension... there is... in practice... that is practice... but you can't suspend... also... so there is this... other... contradiction... a necessary contradiction... there is... that's... that you can separate the two... out... you have too much theory... or too much practice... I don't know... is that Goldilocks? I don't know! That there's a... field of... and it's just not... really... doesn't seem to be... I don't know... I ran out! [laughs] Couldn't get that out... I just closed the door...
711. It is quite complicated... [laughs]
- Evidently. Panning. Reader comes... like them. Them. In a state of agitation. Reading. Listening. Speaking. The wonder of its constant genesis... and the swell of its unfurling... the work... ruined... by them...
712. Half way down the street...
713. I feel that there should be a very simple way of doing all
- this... that I'm just not...
714. I like it...
715. ...aware of yet.
716. Glad.
717. This whole thing.
- The aim and purpose of our reflections are not communicated directly between us. Why? We don't know. Is it a kind of Research?
718. Yes there should be a simplicity...
719. There should be a directness! In words... which is what theory is dealing in...
720. But I think that the simplicity is that it's very difficult...
721. Do you know that drawing I made at Kilquhanity? Of the mud in the puddle?
- It is a bit cramped in the office, particularly with all my books.
722. Yes...
- The place I wrote my PhD.
723. It should be like that... It's what it should be like... but that's clearly not a theory...

724. Stomped up and down on...
725. Yes... but that's not a theory is it? [laughs]  
  
[He looks away, hand on forehead]
726. Well why is that? Well maybe this is a problem of... analogy? Allegory? Or metaphor? There is a lot of theory which... are you going to survive this? [laughs] I have my back to it! Can you see them? Fantastic...
727. [laughs]  
  
• Image fades down.
728. It's a good shot to have... I like this! This is like a television isn't it...? It's like being in a television... [laughs] There's not even a 'Now Showing'... 'Play for Today'...
729. It's nice because this is where I come to work... this is like my PhD nerve centre...
730. PhD-land...
731. You're together and separate...  
  
• Many works that are praised for the beauty of their coherence have less unity than a motley heap of ideas simply animated by the ghost of a spirit and aiming at a single purpose.

What really holds the latter together is that free and equal fellowship in which, so the wise men assure us, the citizens of the perfect state will live at some future date [...] On the other hand, many a work of art whose coherence is never questioned[?], as the artist knows quite well himself, not a complete work but a fragment, or one or more fragments, a mass, a plan.

732. It's similar to my studios... when I have them...  
  
• [Tumulus.] A monument is not the commemoration, or the celebration, of something that has happened; instead it confides to the ear of the future the persistent sensations embodying the event: the constantly renewed suffering of men and women, their re-created protestations, their constantly resumed struggle. Will this all be in vain because suffering is eternal and revolutions do not survive their victory? But the success of a revolution resides only in itself, precisely in the vibrations, embraces and openings it gives to men and women at the moment of its making and that composes in itself a monument in the constant process of becoming, like those tumuli to which each new traveler adds a stone.

733. I've been wondering if I should have a studio again... Or a studio... study or... something...
734. Well that's a key question I think... I haven't had a studio for about twenty years... I have used other peoples'... and I can stretch out a piece of tarpaulin in front of the fire...  
  
• The spectacular collapse of meaning with depressive persons - and, at the limit, the meaning of life - allows us to assume that they experience difficulty integrating the universal signifying sequence, that is, language. In the best of cases, speaking beings and their language are like one: is not our speech our 'second nature'? In contrast, the speech of the depressed is to them like an alien skin; melancholy persons are foreigners in their material tongue. They have lost meaning - the value - of their mother tongue for want of losing the mother. The dead language they speak, which foreshadows their suicide, conceals a Thing buried alive. The latter, however, will not be translated in order that it not be betrayed; it shall remain walled up within the *crypt* of the inexpressible affect, anally harnessed, with no way out.
735. [laughs]

- I ate an orange?
736. Yes...? The kitchen Table!
737. Yes... that's what I do... I just use my flat... and that's ok... and I think I decided at some point that I didn't want a studio... I just inhabit spaces... and it just seemed a bit fake...  
  
738. Fake?
739. As if I was making art... but then it wasn't art... because it was in the studio... so to become art it then had to take another stop again... like I used to work in gallery spaces more... directly... which seemed less fake...  
  
740. Oh that's less fake?  
  
• A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned towards the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what

- has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.
741. Yes... for me... I mean the gallery is obviously fake... and so is the studio... to some degree...
742. There are all sorts of levels that you could live with that... because... I mean... either the thing that you do in the studio is fake... and it's brought out... when it's ready... or you present the idea that working in the gallery is somehow the... process... the studio process... made public... which is... even more of a fake...
743. No... you don't have to present it as a studio process... but you can present it as what it is... presented to the public...
744. There is the definite experience of... no... this is a process... and doing it in this location...
745. Which I would argue is less fake...
746. I don't have an issue with
- the fake... thing at all...
747. No... You like the fake!
- What did we do first?
748. No... No... that's your problem...
749. Then we should talk about it...
- The possible characteristics of [the] publication.
7. An essentially irregular publication, bound to a temporal irregularity, just as much as an irregularity of format and formulation.
750. Yes... so which is more fake... having... having the... You're getting closer? See... it's good... and you ask me why? [laughs] Deep... deep...
- Freedom.
751. Deep? No shot...
752. Yes I know... it's the skin... damn... deadly skin...
- My red jumper with the big neck.
753. [laughs]
754. Soon to be dead...
755. Shut up!
756. Well that's your Roland Barthes! See... that's the thing about the image... Recording the image... Recording of the face... but the fake...
- Weak! Weak! Weak!
757. You do so have an issue with fake!
758. Yes... Oh yes...
- The Classroom.
759. You just said you didn't!
760. Oh did I?
761. You said it was my issue... and then you wanted to move away from it quickly...
762. Um... No... but I think the fake... real thing... are one in the same... and... as an issue it's a perfect introduction to...
763. To what!?
- Face to Face/ close-up.
764. To the problem of... being 'real'... and being 'authentic'...
765. 'Real' and 'Fake' is a good introduction to the problem of being 'real' and 'fake' [laughs] Eddy!
766. You're just repeating what
- I'm saying now... [laughs]
767. [laughs] Do yo think that's a good introduction for this project?
768. Not for you...
- I don't know if there are anymore fragments.
769. Why not for me?
770. Because I said it... and you're doing the introduction...
- [A thin line of tear. Not tear. Just the moisture reflecting the window]
771. But I have issues with 'fake' and 'real'...
- We laugh in understanding.
772. Yes... well... What are the issues? Let's talk about your issues with fakery...
- The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:

1. Eclecticism in attitude or general outlook.
773. Well...
- [As she speaks, her gaze moves between the window behind him on his right and then returns back to meet his listening]
774. Stop touching your nose Eddy!
- The romantic conception of the fragment as a construction that is not complete but rather progresses onward into the infinite through self-reflection champions this anti-idealist motive in the midst of Idealism. Even in the manner of its presentation, the essay may not act as though it had deduced its object and there was nothing left to say about it. Its self-realization is inherent in its form: it has to be constructed as though it could break off at any point. It thinks in fragments, just as reality is fragmentary, and finds its unity in and through the breaks and not by glossing over them.
775. Make sure we're still trained on the nose...
776. The nose... damn the nose...
777. It was always about trying to make clear... the process of something in itself... Rather than something that had to be represented... and my issue... problem is... that I'm letting this project come out as my issues... well my issue... will come out... or that it doesn't help people... to understand what you're doing...
778. Well I understand that... I'm not too bothered about helping people...
- My brother's Christmas pudding jumper.
779. I am...
- We clear space.
780. I think you're right... and I think it's what makes me... bad... and you... good...
781. [laughs]
- I keep remembering that there is no way to be wrong in this situation.
782. And it also helps... it helps in other... in other spheres... if you are doing good... but I also think that doing the bad thing is a good thing... [laughs]
- It can't be wrong in this room, but everywhere else it can. Maybe that is the point of this.
783. But why is it good?
784. Because it is something that... to use that word... chimes... with others...
- Forgotten. The most private of places. The artist's studio. I want to show you something you would normally not see. Could not see. Now I am no longer an observer, but am in my small way a director. I can negotiate what I want to get from a short session with a true artist. What drives these creative people?
785. Does it?
- Remembering humiliation.
786. I think it does... I do it when I see it... I like to... chime... with others...
- 1. For Marcel Proust. – The son of well-to-do parents who, whether out of talent or weakness, chooses a so-called intellectual occupation as an artist or scholar, has special difficulties with those who bear the distasteful title of colleagues. It is not merely that his independence is envied, that the seriousness of his intentions is doubted and that he is presumed to be a secret envoy of the established powers. Such mistrust is borne out of resentment, yet would usually find its confirmation. However the actual resistances lie elsewhere. The occupation with intellectual [geistigen] things has meanwhile become "practical," a business with a strict division of labor, with branches and numerus clausus [Latin: restricted entry]. Those who are materially independent, who choose out of repugnance towards the shame of earning money, are not inclined to recognize this. For this he is punished. He is no "professional" [in English in original], ranks in the hierarchy of competitors as a dilettante, regardless of how much he knows about his subject, and must, if he wishes to pursue a career, display a professional tunnel vision even narrower than that of the most narrow-minded expert. The suspension of the division of labor to which he is driven, and which the economic state of affairs allows him, within certain limits, to realize, is considered especially scandalous: this betrays the aversion to sanction the hustle and bustle dictated by society, and high and mighty competence does not permit such idiosyncrasies. The departmentalization of the Spirit [Geist] is a means of abolishing such there, where it is not ex officio or contractually obligated. It does its work all

- the more surely, as those who continually reject the division of labor – if only in the sense that they enjoy their work – reveal, by this selfsame measure, their vulnerabilities, which are inseparable from the moments of their superiority. Thus is the social order [Ordnung] assured: this one must play along, because one could not otherwise live, and that one, who could indeed live, is kept outside, because they don't want to play along. It is as if the class which the independent intellectual deserted from revenges itself, by forcibly pushing through its demands precisely where the deserter sought refuge
787. [laughs] And you think an introduction stops the 'chiming'?
788. No... it's just yet another... thing... it's just one amongst others...
789. So whatever you do is fine because it'll chime with someone at some point...
- Walking into the study space with Eddy feels strange, I always go in there alone.
790. ...yes...
791. I just wonder if it can be more than that?
792. God you're greedy... [laughs]
- What are the rules?
793. [laughs]
794. No... Yes... Yes... You have aspirations... Good aspirations...
795. [laughs] You have bad aspirations?
796. I just want to get through it... [laughs]
797. Life? Yes... mmn...?
- When will I begin?
798. But getting back to the fake thing... it's a bit like... is it like when Sue said... 'This is all very well... but it's... contrived!' It's just a contrivance...
- [Her finger removes something from the corner of her left eye]
799. Well I think that's where an introduction helps... maybe? Because it says... what you did... They don't have to believe you... but that's up to them... If you set out what the contrivance is... to me that makes a difference... it becomes less of a contrivance... because you're not asking people to suspend their disbelief... as you are in a film... or the theatre...
800. I don't mind... by all means put a warning sign saying... this is... animals were genuinely hurt... but... it... goes to the... this is the frame...
801. Say that more!
802. It's one of the other voices... it joins the queue of voices...
803. What does that voice say?
804. It says... 'This is a contrivance!' Whereas... this is a contrivance...
- [Clarifying tumult.] A public location. Where we might meet in the future should be a little empty (heaped?) space in the middle of it all?
805. Your point being?
806. It doesn't dispute... or... disallow...
807. What?
808. The introduction doesn't... disallow what's said... and that's... good...
809. The introduction doesn't disallow...
810. Doesn't disallow...
- You amateur!
811. The introduction doesn't disallow what's said! [laughs] What does that mean!?
- The photographic image is the object itself. The object freed from the conditions of time and space which govern it... [the photographic image] shares by virtue of the very process of becoming, the being of the model of which it is the model. Hence the charm of family albums. Those grey or sepia shadows, phantomlike and almost indecipherable, are no longer traditional family portraits but rather the disturbing presence of lives halted at a set moment in their duration, freed from their destiny; not however by the prestige of art but by the power of an impassive mechanical process: photography does not create eternity as art does, it embalms time, rescuing it simply from its own proper corruption.
812. It means it's got the green light... You can do it... [laughs]
813. Wait... What doesn't disallow... is that a double negative? Doesn't disallow! [laughs]
814. [laughs] I get that from my mum... I have to say...
- Books behind me.

815. So the introduction allows!
816. Yes...
817. That's fine... but you just don't think it's necessary!  
For your purposes...  
  
[She holds her pencil]
818. No... we said this before...  
I find it difficult... it's the  
sort of thing... that... I get  
lost in... and... I... become...  
impotent... I think... I witness  
myself... at the desk...  
thinking... do anything...  
else... other than this...
819. I think it'd be interesting to see  
if I could do it... because I think  
my training... in Art History...  
might allow me to do it... in  
a way that I couldn't have  
done it before... a distance...
820. This is like the  
magnificent seven...  
  
• Relief at Eddy.
821. In what way?
822. That's your special skill...  
You can use a knife... and you  
can write an introduction...  
  
• I am insistent.
823. I can be objective... about  
introductions... without  
weeping... [laughs]  
  
[He uses hand]
824. Yes... That's an issue then...  
I think... I think the weeping  
is a... isn't altogether...
825. Without weeping...  
  
[She closes eyes in pain]
826. ...a bad thing...
827. No... But... I found  
it very helpful...
- Do they think I am weird?
828. It does cloud the  
vision... it's true...
829. ...for my health... to... to...  
because I found the constant  
reflection... and anxiety about  
practice... without any kind of  
objectivity... very damaging...
830. Yes you're right...
831. Not healthy...
832. But... is it possible to...  
regard... that as... process...  
ual... that things are...  
episodic? This is very close...  
I'm going to have to say...
833. [laughs] Episodic?
834. Time... there's a time...  
  
• I managed to say what I  
thought, to question.
835. Yes there is a time...  
  
[Mid-shot. She is note-taking]
836. So... in between bouts  
of weeping...  
  
• Speaking
837. Yes... but I think that's been  
healthy for me to have gained  
the facility to be objective  
with my own work...  
  
• The work is not a work when it  
is only an interesting object of  
study, a product among other  
products. In this sense it has no  
history. The work is not history's  
business; rather, history makes  
it the business of professionals.  
And yet the work is history; it  
is an event, the event of history  
itself, and this is because its  
most steadfast claim is to give to  
the word beginning all its force.
838. That does sound sane...  
and good...
839. It does... doesn't it? and  
I think that's why people
- do it... Do you think that's  
why people do it?
840. Yes? I wish I was a better  
person so that I could... I  
have made attempts...
841. A lot of people would think  
that it's bad! Arts people...  
because you do have to switch  
off parts of your brain... that  
are questioning... and... What  
about this constant doubt...  
about this thing over here that  
I'm not... but they're part of  
me now... that's just well...
842. Well skepticism is...
843. It's just... it's just a device...  
to help people get into  
what you're doing...
844. Yes...  
  
• The camera is heavy.
845. It's not something about  
the ineffable truth...  
that'll come later?  
  
• I was much attracted by  
the theatre, because the  
plays reflected my own  
unhappy plight...
846. That took almost two hours...  
to get to the ineffable...

- [He closes eyes]
847. [laughs]
848. But you're absolutely right... and it's not because I think it's necessary to be... obscure... it... it's just because... but it is a discipline... and it is part of the discipline... so knife wielding it is...
849. Great...
850. Just wondering whether at this point it would be good to have a look at... the image...?
- [The computer is switched on. They begin to look through the video footage taken at Kilquhanity in 2011]
- This is crap... never mind... could you hold this?
851. I think we can sort of see the image...
- An unsettled, agitated, snow globe.
852. There you go...
- Socrates relates a story he heard about Leontius, son of Aglion: On his way up from the Piraeus outside the north wall, he noticed the bodies of some criminals lying on the ground, with the executioner standing by
- them. He wanted to go and look at them, but at the same time he was disgusted and tried to run away. He struggled for some time and covered his eyes, but at last the desire was too much for him. Opening his eyes wide, he ran up to the bodies and cried, 'There you are, curse you, feast yourselves on this lovely sight.'
853. That's funny that...
- We switch the camera.
854. I don't know how much you edit? You did edit your work... didn't you?
855. Do I edit my work? Yes I do... Yes...
- [One finger to his mouth]
856. Look at that blooming hair!
857. I like editing...
858. What is it about editing that you like?
- Standing on the other side of the room.
859. I think it's structural... it's like it's allowing something to... talk to me about what I want... to be saying... through pictures...
860. Oh that's such a good answer!
- To be grasped. To be asked to document. And then there is the gap. Torn. I'm not sure.
861. Oh look!
- I am looking at the small window on the right of my office.
862. Oh look! I'd really like to do something with this... I don't know if it's possible anymore... but... there's something about the end of civilization about it... everything is... whereas the other day was all... sunny and... light... even though everyone is utterly rigid... petrified... this one is like... I always think that... Jeremy's first... where is he?
863. Showing his teeth...
864. ...question... What is this for? What is it that you think you're recording here? [laughs]
865. Is this supposed to be something?
- Eddy moves his chair closer, or farther away.
866. Yes... Is this supposed to be something?
867. [laughs]
868. It is good having more than
- two... camera positions... whereas this is completely... you... me... you... me...
- [Low mid-shot. Left arm folded tightly. Right hand grips his chin. Legs crossed. He is listening.]
869. Yes...
870. The conversation is occurring... well they're not... [laughs] [on tape] ...*part of the vocabulary*... [winds through tape] ...[laughs] *words*...
- A contemporary aesthetic can no more neglect the incisive changes that the historical avant-garde movements effected in the realm of art than it can ignore that art has long since entered a post-avant-gardiste phase. We characterize that phase by saying that it revived the category of work and that the procedures invented by the avant-garde with antiartistic intent are being used for artistic ends. This must not be judged a 'betrayal' of the aims of the avant-garde movements (sublation of art as a social institution, uniting life and art) but the result of a historical process that can be described in these very general terms: now that the attack of the historical avant-garde movements on art as an institution has failed,



- and art has not integrated into the praxis of life, art as an institution continues to survive as something separate from the praxis of life.
871. [on tape] *...and I suppose a lot of...* [laughs] Ah... Ah... Eh...
- The camera retrieves both image and sound. This camera is portable. It is passed between the two protagonists. Each taking it in turn to hide behind the lens. However, the camera's microphone picks up clearly the voice of the person holding the camera. They continue to pass the microphone between themselves. It doesn't matter. Sound is recorded whether we see the lips or not.
872. [on tape] *...are you...*
- And since, to the dreaming collective itself, the decline of an economic era seems like the end of the world, the writer Karl Kraus has looked quite correctly on the arcades, which, from another angle, must have appealed to him as the casting of a dream: 'In the Berlin Arcade, there is no grass growing. It looks like the day after the end of the world, although people are still moving around.[...]
873. That's cute...
- All of the doors.
874. Well she does have a fantastic face... Oh!
875. [laughs]
876. [on tape] *...recording something which can be...* Can be? Listen to you! You deign!
- [She brings sleeve of jumper up to mouth]
877. Deign to...
- [He shuts eyes]
878. Anyway the point is really... This is... for me... this is a kind of... a possible... way of writing... way of drawing... through the editing process...
- Even where art insists on the greatest degree of dissonance and disharmony, its elements are also those of unity. Without it, they would not even be dissonant.
879. Yes?
880. The recording... of... just doing that... and it's something that I was going to suggest in our next session! [laughs] is to... and this is again along the lines of the dual perspectives... and the overlapping of... points... is to record the ways in which we... navigate... and look at... what we've just recorded...
881. Yes... that'd be good...
- [She squeezes eyes and mouth shut]
- What is my work here?
882. But what it means is... it breaks down... the time... so it breaks down the narrative... that's there from beginning to end... and introduces the difference between moving and... animation... and stillness... Portraiture... Image...
883. Yes... I have to go to the toilet actually...
- Bits (scraps)
884. Ok... we probably should finish quite soon... we could finish now if you wanted?
885. Well lets wait?
- We are in my office.
886. [laughs]
- [leaves room]
- [Picks up a copy of Hegel's Philosophy of History from the bookshelf. Flicks through. Places it back]
- [comes back]
- The tutorial.
887. I switched it off... stupid cow...
- oh... now it's warm... ok! So how do you feel about that?
888. Good... There's... I was just thinking... we've got three minutes [of video] we could just stop it if you wanted?
889. Do you mind?
890. Yes... we may as well... just stop... What I might do... if it's at all possible... if I could take some pictures of your bookshelves?
891. They're not very beautiful looking... well I'll finish my PhD and then it'll be different... I don't know why I work in that sort of... unbeautifulness...
- [He looks at camera, hand to head]
892. Well... there lies authenticity...
893. I don't know... think I might sabotage...
894. But you know where everything is... don't you?
- Eddy films with the zoom again. It takes me awhile to realize.
895. Not really...
896. You know that some books

- have just been moved?
897. I thought I'd switched that on... I wondered why I was still cold...
898. This is fun...  
[She waits for his sentence to continue. Her expression is one of incredulity]
899. Yes... so did you think this was all that you'd hoped for?
- It's a conversation.
900. I thought it was fantastic...
901. Good... I thought it got to the key...
- Fragments/ systems
902. I daren't listen to what I've been talking about...
903. We hit all the things we wanted to hit? So should I try to work on an introduction... and then we can meet again... and do some editing?
904. Well we can talk about...
- I don't regret saying any of it.
905. What are the deadlines again?
- I take a leaf out of Eddy's book
906. Soon...
- Drawing
907. What is the funding state like?
908. It's really dependent on people writing decent introductions...
909. Yes... Bad...
- Forgotten. When I suggested that we do a picture in her South London studio, she barks: No. I'm bored with all that rubbish.
910. There are a couple of main things that we just need to think about...  
What it is we're actually doing!
911. Yes...
912. But once we've done that... it'll be all over...
913. What will it be all over?
- The transcription of a two hour conversation recorded in Amy's research office in Glasgow University [college of arts postgraduate study space] on the 2nd of December 2012. Partly recorded in sound. Partly video recorded. An ad hoc discussion trying to work out what they might make a piece about in response to the problems set out above. The transcription attempts to retain the voice's patterns (an authenticity?) It does not seek to tidy mistakes,
- naiveties, intimacies, errors or incoherences. Each voice in conversation is divided by turn into parts (fragments?) and catalogued (one of them is even, the other is odd). Systematically numbered 1-1207.
914. I'll stop...  
[camera off]
915. Cold?
916. Pardon?
917. Are you cold?
918. No... no... I'm not cold... I've got my jacket on... so I would appreciate the... oh but I will because I've got my coat... I'm not... I'm not actually... my mum and dad's house can be hot and cold... no... but I'm fine... I'm fine... I'm generally alright...
- [She doesn't look at him while she is speaking]
919. [laughs]
920. Yes... I think so... I've just checked...
921. Everything ok?
922. I had to run round... Had to ask everyone at home... like the numbskulls...
- [Pale green brown gray eye. The corner of her tear duct.]
923. Yes... I like the numbskulls...
924. But what we need to do is... think about... What are the forms?
925. Do you want to write down on that bit of paper I've been writing on?
- [Medium close-up. He scratches his nose.]
926. So this is what it's like?
927. The nerve centre...
928. I feel like I'm possessed... Now!
- Art is upon the Town - to be chucked under the chin, by the passing gallant! to be enticed within the gates of the house holder - to be coaxed into company, as a proof of culture and refinement! If familiarity can breed contempt, certainly Art, or what is currently taken for it, has been brought to its lowest stage of intimacy!
929. Yes... You are...
930. It's very interesting!
- It's my office.
931. Quite interesting...

932. No! What's more interesting... I have a friend... I won't tell you who he is... maybe one of these years... he's doing a PhD right now as well... but... one of his most infuriating phrases is... to tell you... when you've said something to him... 'Yes... but what's more interesting... Even more interesting! [laughs] The thing is... he doesn't even do it deliberately...
- What's the worst that can happen here?
939. No...? Because it's got to be read?
- Door
940. You're a slave... to this... this reader?
- Clear.
933. Naturally...
941. I am... Do you think that's bad?
934. Bastard! But he is lovely... He's a very lovely lovely man... and he is a man... What was I supposed to write?
- Recorded conversation.
942. No... I think it's good... It's actually... considerate...!
943. I am in the world!
935. What we need to do is... [Close-up of his head. Figures pass by behind him. He is unaware. They are in an office with windows looking out onto a shared space.]
- [Extreme close-up of her left eye. The reflection of the window behind him cuts a long narrow strip]
944. No... it's a... It's about love? And a consideration for... someone... and that what you're doing is...
- The sound recording device.
936. What we need to do! Do you like writing? I mean... Writing...
945. It's part of something...?
937. I like it for the very first word... but I can become bored... and it's a chore...
946. Yes... it's either a gift... or telling them what the hell they're doing wrong...No? Maybe not... What we need to do is... think about how it's going to form...
- Numbers and words.
938. But then... does it not become like drawing?
- Forms! And where? That's a big question... for us...
- In Literary Notebooks, Schlegel remarks: 'All philosophy that is not systematical is rhapsodic'; in other words, it is an ensemble of unconnected pieces merely stitched together. On the other hand he continues, 'every system is a rhapsody of masses and a mass of rhapsodies.' Now the idea of the system is nothing less than the idea of totality. ('Totality is the systematic idea'). Yet even the greatest system is merely a fragment.' (Literary Notebooks 1797-1801, fragments 921,922,925,927 and 930)
947. Forms? Do you mean outputs?
- [She thinks with pencil]
948. Outputs?
- [Her red cardigan]
949. And where... do you mean... Events...
- I wonder about how I look because the camera is on me.
950. Putouts... Event... Events...
- The seminar.
951. Publication?
952. I think there... there has to be a manifestation... of... some... thing... If it's a publication then... there is... discussion around it... Public!
953. So... maybe for the event... thing...
- Everything?
954. I feel like I'm in University...
- I believe in this process.
955. You are in University! Is there some kind of gallery... with an interest in... discursive things... ? That would host us?
956. I thought you said toast... Ah host! Yes... is there a place in Glasgow?
- The cringing is a great part of the process.
957. I don't think Glasgow's the place for it... It's so obsessed with its own... cool...
958. Wow? Still? Alright... but is that not the very time...?
- Sadness, or is that today.
959. I mean somewhere like... Leeds?
- He's not sure, but remembers being allowed to remember... etc...

960. Leeds?
961. Yes...
962. Like a half-way house... town?  
I've never been to Leeds...
- Stage.
963. Good...
964. I've been on a train... going to  
Leeds... through Yorkshire...
965. I've lived in it... so...
966. Yes... that's where you  
met Eva and...
- Formula: construction out  
of facts. Construction within  
the complete elimination of  
theory. What only Goethe  
in his morphological  
writings attempted.
967. Eva and Luke...
968. But if we were going to  
have a gallery type event  
thing... what would it be?
969. I guess it'd be a conversation...  
Wouldn't it?
970. I was hoping... well... would  
there be drawings? There  
haven't been so far... You  
can do drawings can't you?
- Conversation/ system
971. [laughs] What do you  
want them to be of?
972. I would like drawings of...  
something complete...  
resolved... and... meaningful...  
which would communicate  
itself... directly... with  
whomever it is... that would  
read it... look at it...
- Is that meant to be something?
973. Like a map?
974. Yes? Or a landscape... well...  
landscape... You want place?  
Place I thought was a...  
key?
975. Place is harder... than  
landscape...
976. Well... map? Drawing?
- I walked Eddy to the door in  
the basement, then I went to the  
bathroom on the same level.
977. Coherent... for everyone...
- and Eddy's beard.
978. Coherent for everyone...  
that's a good... name...  
Coherent for everyone...
979. Of this process? Or  
something else?
980. I don't know... to me... as it's  
getting... as it fragments...  
and gets... it is already...
- We talk about games.
981. It's not fragmenting...  
it's coming together...
982. Not for long...
- I stood on the other side  
of the room while I ate.
983. [laughs]
984. The relationship between the...  
particular and... the universal...
- Weave/ textile
985. Is?
- [Close-up. The light not  
falling on his face. His  
muddied features]
986. Is... is... that it's going to be  
then chopped up into little  
bits... and... sieved...
987. Maybe that's going to happen...
988. Mimmbes aye...  
mimmbes naw...
989. Mimbe aye! Mimbe naw...
990. Well that's the thing isn't it?  
That's our... paradoxical...  
mimbe aye/ mimbe  
naw... Yes... both... so...
- objects? Objects? Which could  
be books... I'm thinking in  
terms of the moving image?
- [Light from the window  
falls onto her. Daylight.]
991. Yes... that'd be nice...
- [He looks up more, smiles]
992. Do you think it'd be nice?
993. I think it might be...  
different... I think if we were  
both editing... than if... just  
you were editing it...
- I interrogate, do I interrogate?
994. Absolutely... I have no  
intention... no desire to...  
no... of... presenting... alright  
that's... no... whatever it would  
be... would... might be... a  
consideration... to... work...  
with... diptychs? Possibly?  
Maybe not? If not diptychs  
then... textiles? With footnotes?
- The blank computer screen.
995. Not a film?
996. Oh yes! All of them! All of  
the above! And below!
- (Note to self: Organize  
conference on dilettantism)
997. We don't want too

- much though...?
- Familiarity.
998. [laughs] Where did that rule come from? We don't want too much...?
999. Why don't we just want to make a film?
1000. Because there is all this... Fascinating material!
- Leaving.
1001. Well we can make a book out of that...
1002. There you go! A film... and a book!
- Speaking the words of a remembered conversation.
1003. That'd be quite nice...
- [He pulls at eye]
1004. Yes... That's all I'm talking about...
- The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which

best serve the interests of the big bourgeoisie, which is characterized by:

5. Exuberance about decay - heading towards total decay. [...]The core of this is bourgeois individualism, the festering 'ego', and complete opposition to anything healthy.

1005. And a textile...

- I was the guest of a French museum which had a particularly good Matisse. I had been given the use of an apartment in the museum and would often visit the painting 'after hours'. I was struck by the accomplishment between that Matisse and the 'new' Matisse-inspired pictures which filled the art magazines and galleries at the time - the latter were so much more *successful*. The Matisse itself was rather awkward, I had the impression of someone who did not quite *know* what they were doing, someone 'at the edge' of what was possible and acceptable. Precisely what defines an academy is that it knows a success when it sees one, the criteria are already in place - success is then defined in terms of conformity to established criteria and *proficiency* in the execution of the exercise.

1006. Well the textiles is the... the... is the... well... ranges of editing!
1007. Ok...
1008. Intellectual knitting... and there is the drawing aspect... but that's... I would think the drawing is important to you...
1009. It hasn't been so far...
1010. It's important to me...
- [His beard. Unkempt. The light from behind, highlights this. It has been cut. But not well.]
1011. Then that's why we're doing that!
- The strata which has come forward to serve the big bourgeoisie, are the scholar despots, a section of the petty bourgeoisie, decadent artists, actors and actresses, writers, singers, musicians, painters, etc. They follow the life style and social practice which best serve the interests of the big bourgeoisie, which is characterized by:  
3. Isolation from the real, material world.
1012. But I see the drawing in all of this...
- I am anxious.

1013. I would see the drawing in all of this... but I wouldn't see that I need to do extra drawing! 'Because drawings important to me'! Because that's what you just said!
1014. No... no... no... I wondered whether that would be... [laughs] an extra... [He looks up, laughs]
1015. Homework?
- [You]The people have been harassed with Art in every guise - and vexed with many methods, as to its endurance - [You] have been told how [you] should love Art! and live with it -
1016. Like setting a... packed lunch...
1017. What I might do is take some footage... which could be incorporated into the film...
- 1. II. 2.12.12 *Text Book (Incomplete)*. 250+pp? The Text Book (*draft*) comprises of the following sections. Title page (Title/ names)/ Contents/ Introduction/ Conversation (1-1207 parts) + X Fragments (randomly\*) inserted into the conversation text. X fragments account for X% of the possible number (1207)  
Appendix 1. Conversation text arranged alphabetically.  
Appendix 2. Fragments text arranged alphabetically.

<p>Appendix 3. *Random sequence of numbers Notes for parts 1-1207. References, footnotes, material not inserted with the fragment but placed as part of an index.</p>	<p>as such <i>a priori</i> significant. The individual subject who remains silent speaks not less but more through silence than when speaking aloud.</p>	<p>us, that is to say, we belong to everything and nothing.</p>	<p>dictation... no it's not... idiot... Textile? Yes... absolutely... [sighs] well I asked you before... about the issues about... randomness... or... contriving systems for... shuffling order...</p>
<p>1018. I see... interesting... you want to intercut your... intercut?</p>	<p>1023. Fine.  [He crosses his legs. Folds his arms. Trussed.]</p>	<p>1028. Clearly is my middle name...</p>	<p>[She laughs out of shot]</p>
<p>1019. Infiltrate! How do you feel about that?</p>	<p>1024. Yes... well that's good...</p>	<ul style="list-style-type: none"> <li>We (They) don't discuss. Talk about what we (they) write with each other.</li> </ul>	<p>1035. Write that down!</p>
<p>1020. That sounds fantastic! I love it...</p> <ul style="list-style-type: none"> <li>Windows.</li> </ul>	<ul style="list-style-type: none"> <li>The studio visit.</li> </ul>	<p>1030. Well... I don't know... how do we... I mean... [sighs] I don't mind potpourri? To a degree... Not too much... I don't mind... taking threads and... weaving them in...</p>	<p>1036. I think I'm dyslexic... I hope I'm dyslexic...</p>
<p>1021. Ok...</p>	<p>1025. [laughs]</p>	<p>1031. So do you want to use this textile analogy to talk about the... devising of this editing?</p>	<p>1037. Me too...</p>
<p>1022. But not too much! Yes... see... I think... how do you feel about devising... a... kind of system for writing? For editing? For... doing all this kind of stuff?</p>	<p>1026. See... for me... that's my introduction...</p>	<ul style="list-style-type: none"> <li>The possible characteristics of [the] publication.</li> </ul>	<p>1038. Put question marks after everything...</p>
<ul style="list-style-type: none"> <li>Pure montage, without the addition of intentionality in its elements, does not derive intention merely from the principle itself. It seems illusory to claim that through the renunciation of all meaning, especially the cinematically inherent renunciation of psychology, meaning will emerge from the reproduced material itself. It may be, however, that the entire issue is rendered obsolete by the insight that the refusal to interpret, to add subjective ingredients, is in itself a subjective act and</li> </ul>	<ul style="list-style-type: none"> <li>Is there a wrong way to do the fragments?</li> </ul>	<p>4. Similarly, such information collected as is, in its brute force and without commentary, sparsely of densely punctuating the discontinuous series of texts will also belong to this same research.</p>	<p>1039. [laughs] And dots...</p>
	<p>1027. Alright... that'd be a really good introduction... We'd just have to set it out really clearly...</p>	<p>1032. We could...</p>	<ul style="list-style-type: none"> <li>I understand.</li> </ul>
	<ul style="list-style-type: none"> <li>The possible characteristics of [the] publication.  Thus, there will be three perpetually decentered centers: - movement as the demand for rupture (the original forces of rupture); - the possibilities of rupture in the work space (worker-student relations); - the international exigency (relations with foreigners). But everything belongs to</li> </ul>	<p>1033. Would you write that down? [laughs]</p>	<p>1040. Oh, just the question marks here...</p>
		<ul style="list-style-type: none"> <li>The crump.</li> </ul>	<p>1041. So talk to me a little bit more... and write about this... editing process... System...</p>
		<p>1034. This is called... taking</p>	<p>1042. Ok... Everything... Everything is numbered...</p>
			<p>1043. Write that down!</p> <ul style="list-style-type: none"> <li>Our work (fragmented text?) will operate as the object for further conversation (action?). Principally: What is the place and function of this project as conceived and thus far</li> </ul>

- executed? This is the question opened to the public. We propose to announce a series of events where part of our work (research?) will act as starting point for a conversation/ discussion in a free public space at a given time. Something akin to a reading group. Private and public. Closed study space. Studio. Public area. Open. Parrhesia (let's say free, purposeful speech? Free open questioning? In dialogue, polylogue) and this interior dialogue. Should we just forgo the term (fragments) and present an extensive series of footnotes that attempt to interrupt, clarify, explicate succinctly and rigorously index our original transcribed conversation/ text? See what happens?
1044. So... there's a palette...
1045. That's not a textiles analogy...
1046. Not necessarily... but...
1047. A yarn store?
1048. A yarn store... but you can still use a colour palette anyway... A colour analogy...
- We remember together.
1049. We didn't use a colour palette in textiles...
- *The art of writing books has not yet been discovered, but it is about to be: fragments like these are literary seeds.* [Novalis] From this same perspective both Schlegel and Novalis will affirm that the fragment, in monologue form, is a substitute for dialogical communication since *'a dialogue is a chain or a garland of fragments.* (Schlegel) and, more profoundly, an anticipation of what one could call a plural writing; the possibility of a writing that is done in common.
1050. Ok then... Well this is like one of those... 'Out there' ones...
- The blank, dark computer screen.
1051. Ok...
1052. A palette... or a... what did you call it?
- [She seems pleased]
1053. A yarn store...
- We have views.
1054. A yarn store... of course it's a bloody yarn store... I don't like the word 'store'? Yes... yarn... what was the other one? Yarn... It's gone... and once we have a system... that can shuffle that numerical order... we'll be home and dry...
1055. Say that... Write that down! 'Once we have a system... that can shuffle that numerical order... we'll be home and dry...'
1056. Well the tape's still running... Yes... for example...
1057. That's the bit I'm not sure about...
1058. You're not sure about whether you like... or want... or... understand...
- The faded floor.
1059. I like mixing things up... I understand it in the editing process...
1060. Less so in that one?
1061. I don't know how it works with...reading?
1062. Yes... Yes...
- Eddy's beard.
1063. It's not pictures...
- Thoughts drifting, focusing.
1064. Well the problem is... that... that it gives fixity to the process... and then you end up with an immovable... modular... piece of writing... which... which I'm not... really...
- interested... not that interested in... continuous... I think I did say to someone... that I was... continuous editing... which... maybe I am? I don't know...
1065. I just think pictures are different...
- Transcription. The pencil. Writing, listening. Pace. His voice. Her voice. The gesture of the pencil. Here in the Library. A public library. This book.
1066. Yes... Yes... Yes... No... No... No... Two things... with this one... it's about... the technology... the apparatus...
1067. Actually it's...
- Grass.
1068. Pardon?
1069. You finding my baked crisps distracting?
1070. No... I was just waiting for the next word...
1071. They're not numbered... [He looks away, unsure]
1072. Yes... it's an entirely different thing...
1073. I thought we were looking for a process that...

- Faith.
1074. Binds all of them? No... each to their... own constituent... piece... part... but still... because this...that's... really immediate... that is... about looking... searching...
1075. How about we take the numbers off the conversation? Mmm...?
1076. De-number... Not numbered...  
[Her thought arrives]
1077. Does that upset you?
1078. No... It... doesn't... What'll you put in place its place then?
- [Dilettantism.] ...affirmatively occupying the gap between theory and practice, by moving away from academicisms of either field and towards confident and self-reflexive dilettantism. [...] One might justifiably query whether the academy, of all places, is the right place to practice dilettantism. [...] An institution [...] might respond to such a situation by renouncing precisely [the] function of control, and instead position itself as node within a network of public schools, reading groups, biohackers and similar non-aligned temporary associations. Such an institution would not do so in away that craves acceptance and strives for street credibility, but would make resources available and offer equal partners the possibility of exchange. By necessity, it would be a matter of rescinding the dichotomy of inside and outside within the institutional power structure, and viewing dilettantism and professionalism as two poles within a continuous an fluid process.
1079. Mmm...?
1080. Ok... Absolutely... Not numbered fragments...
1081. Or... we think about... whether they're actually working... in the way we that we want them to work...
- My books.
1082. We haven't... they're not... this is just... How they are...
1083. \_
1084. Yes... well... 1-100...
- 113. The artist who doesn't reveal himself completely is a contemptible slave.
1085. No... the fragments... are fine to number... because that's what they're about...
1086. Fine... Ok... Odd... Even... Yes...
- However, in those unhappy days I enjoyed the pangs of sorrow. I always looked for things to wring my heart and the more tears an actor caused me to shed by his performance on the stage, even though he was portraying the imaginary distress of others, the more delightful and attractive I found it...Hence my love of things which made me sad.
1087. What about making the conversation more like a stage... set... or something? A play?
1088. Yes... definitely...
- What is captured and what is lost. That compels her. A bit. Being allowed to remember. Being asked to document.
1089. Write that down!
1090. Well... what about... Alright... I mean this... is like the structure of the novel... or the... well... this is what the novel does... the novel takes all these different... styles? ... and then integrates... and that's why the novel... is so good... It allows... conversation... and non-conversation... to be... together... you're going faster now...
1091. It's not just novels!
1092. Yes...
- Carpet
1093. Natural History... does that...
- I write and draw-document.
1094. But... not without the... anxiety... of right...
- My hands, always my hands.
1095. Self-conscious...  
[She laughs]
1096. Yes... ok... Natural History... any... kind of story...
1097. Subjectivity...
1098. So... it may incorporate...
1099. The anxiety...
1100. Heteroglossia... or whatever you call it...
1101. \_
1102. And there you have your 'theory of the novel'... If you're wanting a theory...?
1103. Mmm...!  
• Why did you want to see everything in Hiroshima?



- It interested me. I have a view about it. For example, looking carefully at things can be learned...
1104. Conversation...
1105. What should we read for 'theories of the novel'?
- I tidied, we observe.
1106. Please Sir do we must?
- This story is addressed to the intelligence of the reader which stages things itself.
1107. Yes I must!
- [Camera pulls out from mid close-up. Out of focus. His hand momentarily stops in front of his face.]
1108. Well you start... You're...
1109. I don't know 'theories of the novel'... I know of the theory... but... the beginning of the modern idea of... self-conscious...
- If there is, among all words, one that is inauthentic, then surely it is the word 'authentic.'
1110. Literary Theory? You can go through all the... Kristeva... Bakhtin...
- Past. Rain falls heavily through the morning and into the afternoon. The balcony partially floods. The light alternately failing.
1111. Alright... [sighs]
1112. Eagleton... Marxist...
- As for the face itself, we will not say that the close-up deals with [*traite*] it or subjects it to some kind of treatment: there is no close-up *of* the face, the face is in itself close-up, the close-up is by itself face and both are affect, affection image.
1113. Ok...
- Sunshine?
1114. I haven't read them in a long time... but yes... of... yes...
1115. Yes... of... Yes... !? Ok!
1116. Yes... of... yes... of...
1117. So...
1118. But anyway... it's just taking this... and putting it into another form... for example it could all be done as... as a...
- Image fades up.
1119. Novel...
- All I have to do is walk towards someone.
1120. As a novel...
1121. Maybe quite nice... Or a play?
- The Latin word *textum* means 'web'. No one's text is more tightly woven than Marcel Proust's; to him nothing was tight or durable enough. From his publisher Gallimard we know that Proust's proofreading habits were the despair of the typesetters. The galleys always went back covered with marginal notes, but not a single misprint had been corrected; all available space had been used for fresh text.
1122. Film... Not that film...
1123. What about play? You seem to be not sure about the play?
- Joe seen from front sitting on edge of bed, relaxed, eyes closed. Hold, then dolly slowly in to close-up of face. First word of text stops this movement. Camera moves 1-9 Between first and final close-up of face, camera has nine slight moves in towards face, say four inches each time. Each move is stopped by voice resuming, never camera move and voice together.
1124. No... No... I like the play!
- So what goes into a play?
1125. Could you write \_?
1126. This is what we said... a long time ago... Where we got very excited about the... gray suits...
- The studio is not a light box. Only the first room is light box. The second room allows the view of the activities of the first room. The projected image of the first room onto the screen window of the second. In the second room the artist observes the fall of light. For the artist who traces this image there are a number of issues. The painting cannot but obscure and impede the image. Even the gentlest of washes interrupts profoundly the reading of the image on the screen window. Every subsequent brush mark contributes to the barrier. The painter is encouraged to work quickly and directly to position tonally the elements in the room as they play upon the screen. Dissolving touch. Almost anonymous. Scorning petty precision. The question of placing ones self in the image cannot arise. A double is employed. The stage is set up. At the point of description the artist is hidden. Literally the camera obscura is a hide.
1127. Yes!

1128. Ok... but that's... A play... well what have I got? I've got something... My new book... Is that the number you were thinking of? [laughs] I don't know what that says... it's too...
1129. I think it should be a play then... language... for a play...
- My bad side.
1130. [sighs]
- ...in one respect [he] remained indebted to Friedrich Schlegel and Novalis throughout his life—in his conception of the fragment as a philosophical form which, precisely by being fragmented and incomplete, retains something of the force of the universal, a force that evaporates in any comprehensive scheme.
1131. And that's how we interject the fragments... Isn't it? That's how we deal with the fragments... we deal with them in time... rather than space...
1132. Yes... No... Yes... definitely... [He gesticulating]
1133. Which I think'll work better...
1134. Yes... So do we keep the order of the fragments... that we... or do we... do you...
1135. Or we read them continuously... or we break them up... in some way...
- As rocks of the Miocene or Eocene in places bear the imprint of monstrous creature from those ages, so today arcades dot the metropolitan landscape like caves containing the fossil remains of a vanished monster: the consumer of the pre-imperial era of capitalism, the last dinosaur of Europe.
1136. Is there another thread of narration that can be placed into the... stage?
1137. Well there's your fragments... my fragments... and then the conversation... so it's three as far as I can see...
1138. Yes...
1139. You want another one?
- Image/ Imagine.
1140. [laughs] Yes... just one for the road... no we don't really... because... actually no... let's not... because that would be too difficult... for you... No it would be too difficult for you... it would be too difficult for me...
1141. My tiny brain!
1142. I was just thinking... when you're reading the... if we were doing a... stage... a... Do we have characters names...? Are these characters?
1143. Can we just do a written play? Directions? That could be performed?
- [She opens mouth, shuts eyes]
1144. Right... for... for characters?
- [His silhouetted head.]
1145. Yes...
- [She laughs as though crying]
1146. And do the characters have names?
1147. Eddy... do you mean?
- 'Iphigenists of the world, unite!'
1148. Eddy and Amy... ok...
- I love this.
1149. You hate that...
1150. No... No I don't... I love Eddy... Eddy is a... laugh... Eddy's... [sighs] His sock's are drying on the radiator... Eddy talks... He is... not anxious...
1151. That's the thing...
1152. No... hang on a second...
1153. We are already characters in this...?
1154. Yes... yes... yes... I've written here... Would that take... That doesn't make sense... Would that take this sufficiently out of the realms... question mark... Or remove aspects of... direct... actual... Could these not be more generic? Or is it possible...
1155. Why!?
1156. Lying?
1157. Why!?
1158. Take it into the realms of fiction?
- I have a sense of weight.
1159. Ok... So like... Samantha and John?
1160. Samantha?
1161. Is that what you mean?
1162. I think it is... actually... [laughs]
- I feel like I can question, legitimately.
1163. That's fine... [laughs] It's Samantha and John!
1164. [laugh]
- Some words that are said or appear (in no particular order)

1165. I always wanted to be... the signing of...
1166. Anyway... you... are always... you use... it's Eddy this... and Eddy that... but I don't do...
- Why did he say that? Why? He'd never said it before. He always tried to evade. And here he was, caught in the act of thinking one thing and not speaking wholly of it. Was that it?
1167. You're John...
1168. Me, Jeremy and Eddy... watching Nastra... Nostradamus...
1169. Or something...
1170. Nosferatu... Is this History? Is this... like a... key... event in...
- *Faule Existenz*. God governs the world, the actual working of his government - the carrying out of his plan - is the History of the World. This plan philosophy strives to comprehend; for only that which has been developed as the result of it, possesses *bona fide* reality. That which does not accord with it, is negative, *worthless existence*.
1171. It was a key event for me...  
[He looks disconsolate]
1172. But... this is like a...
1173. Something... Important!
1174. This is the event... This is an event... This is about event...
- Happiness.
1175. It's not...
- I stand on the other side of the room to eat.
1176. And these are key historical figures...
- Who am I talking about?
1177. Like Napoleon...
- I wonder what Eddy thinks. He likes to see people.
1178. Yes...
1179. [sighs] I think its more a series of events... It's not really... we didn't come together to... sign anything... we just came to have a conversation... which could be an historical event...?
- Discomfort.
1180. Well it is now...
1181. We could talk about it like that? That'd be interesting? Write that down!
1182. Bossy boots...
1183. Well someone has to make sure that things are done in the right order...
1184. They're not in an order... What do I have to write down?  
[She stares upwards to the side]
1185. Something about historic-ness...
1186. And what about this recording right now?
- Words to avoid because of their excessive theoretical freight: 'signifier,' 'symbolic,' text,' 'textual,' and then 'being,' and then finally all words, and this would still not suffice[...]
1187. Layer upon layer...
- Precipitate. Solution. Suspension. Supernate. Precipitate. Suspended. Pigment. An evaporated conversation over time captured failed to capture wished to lose all that... everything I touched... touch... turns to evidence... of document. Work. History. Communicated. Intimacy. Incarnated in the reader.
1188. It could be just two episodes?
- Pause.
1189. [laughs] Write that down!
1190. Yes... alright... So I think we need to stop soon...
1191. Yes... [laughs]
1192. What two acts?
1193. Two acts...  
[He looks at camera, grins]
1194. Then and Now... Should we do the same for this one? Revisit? Fragments... Remove ourselves?
- I tried to clear up.
1195. It would take you about a year...  
[His lopsided grin]
1196. We don't have a year... So a deadline... No that's no reason not to do it...
1197. Is there a reason to do it?
1198. Symmetry?
1199. So for the two acts of the play... you'd have... the conversation... and the fragments...?
1200. And the same again for now...
1201. Ok...
- 'The big cheese of science is coming! What's old Adorno to

us? Why should we care about a theory that disgusts us because it does not say how we can best set fire to this shitty university and a few America Houses with it.'

1202. Should we stop?

1203. Now?

- Kilquhanity.

1204. Stop...

- I am insistent.

1205. Tape?

1206. Yes...

1207. Yes... ok...

[She stares into upper distance]

H.

## Notes to G.

- |      |   |      |  |
|------|---|------|--|
| 1.   | David Reed Studio Reader p.119. quoting Felix Gonzalez-Torres   | 224. | Maurice Blanchot, The Writing of the Disaster p.17.  |
| 7.   | Comité: The First Issue, Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)  | 236. | Friedrich Schlegel, Philosophical Fragments Athenaeum Fragments 53. p.24.  |
| 17.  | Emmanuel Levinas, Ethics as first philosophy Levinas Reader p.83.   | 237. | James Abbott McNeill Whistler Mr Whistler's Ten O'Clock Public Lecture, Prince's Hall, Piccadilly, 20 February 1885 Chatto and Windus  |
| 39.  | Peter Bürger Theory of the Avant-Garde p.58. (*Bürger's footnote)   | 247. | Saint Augustine Confessions Bk III p.55-57   |
| 43.  | Jean-Luc Godard interviewed by Jacques Rancière and Charle Tesson Cahiers du Cinéma May 2001  | 252. | Friedrich Schlegel, Philosophical Fragments Athenaeum Fragments 383. p.78.   |
| 70.  | Levinas Reality and its shadow The Levinas Reader p.132.  | 254. | Adorno, Letter to Horkheimer, 9 May 1949, V. p.1072. cited by Susan Buck-Morss, The Dialectics of Seeing: Walter Benjamin And The Arcades Project, Part II.3 Natural History: Fossil p.73.   |
| 90.  | Maurice Blanchot The Infinite Conversation, The Athenaeum p.359.  | 260. | John Cage Europera   |
| 109. | James Abbott McNeill Whistler Mr Whistler's Ten O'Clock Public Lecture, Prince's Hall, Piccadilly, 20 February 1885 Chatto and Windus                                       | 267. | Peter Bürger Theory of the Avant-Garde p.57. (*Bürger's footnote)  |
| 121. | Comité: The First Issue, Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)  | 269. | 7 June 1967, Adorno delivered a lecture on the 'classicism of Goethe's Iphigenia' in the main auditorium of the Free University in Berlin. When Adorno began, banners were unfurled. Jurgen Habermas spoke at a conference on 'University and Democracy' in Hanover, describing the new forms of protest as 'left-wing Fascism'. Lorenz Jäger, Adorno: A Political Biography, Student Conflict p.198 |
| 202. | Maurice Blanchot, The Writing of the Disaster p.125.  |      |  |
| 206. | Hardial Bains, Combat This Growing Fascism (Toronto: Norman Bethune Institute, 1976), pp.7-8. cited by John Tilbury, Cornelius Cardew (1936-1981): A Life Unfinished p.893. |      |  |
| 207. | Susan Buck-Morss, The Dialectics of Seeing: Walter Benjamin And The Arcades Project, Natural History: Fossil p.77.  | 271. | Part of the plot synopsis for George A. Romero's Dawn of the Dead  |

278. Stéphane Mallarmé, 4 PIECES, Selected Poetry and Prose p.91.
312. Maurice Blanchot The Infinite Conversation, The Athenaeum p.359.
332. Jacques Ranciere, Dissensus: On Politics and Aesthetics, Chapter 12, The Monument and its Confidences p.175.
349. <http://shea.mit.edu/ramparts/commentaryguides/glossary/filmlexicon.htm#shotreverse>
380. Lars von Trier At War with Myself: A Word with Lars von Trier at Cannes 2005 interview with Karin Badt
381. <http://www.random.org/sequences/>
382. Frank Böckelmann and Herbert Nagel (eds.) Subversive Aktion: Der Sinn der Aktion ist ihr Scheitern (Frankfurt am Main 2002), 145 'Lost' was the heading of [a] leaflet that had been produced by a group calling itself Subversive Action. And it was signed 'Th. W. Adorno, 6 Frankfurt am Main, 123 Kettenhofweg'. The text was by Adorno himself, typographically transformed into a manifesto. This passage is taken from Dialectic of Enlightenment. Anyone who was a student in Munich or Tübingen, Stuttgart or Berlin in May 1964 could have read [the] poster on walls and fences in the vicinity of their local University. And it was with this poster that the estrangement between Adorno and his greatest admirers began. Lorenz Jäger, Adorno: A Political Biography, Student Conflict p.195.
389. Adorno Introduction to Benjamin's Schriften Notes to Literature Vol.II p.225.
390. Peter Bürger Theory of the Avant-Garde p.57.
418. Walter Benjamin, Illuminations, The Image of Proust p.202.
427. Friedrich Schlegel, Philosophical Fragments Athenaeum Fragments 80. p.27.431. M. Jourdain's (Moliere's Bourgeois Gentilhomme) double equation cited by Barthes in Writing Degree Zero p.41
436. Friedrich Schlegel, Philosophical Fragments, Ideas 95 p.102.
437. Comité: The First Issue, Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)
441. Marcel Proust The Guermites Way (translation Terence Kilmartin and /with corrections to CK Scott Moncrieff)
468. Friedrich Schlegel, Philosophical Fragments, Athenaeum Fragments 77. p.27.
473. Samuel Beckett directions for Eh Joe, A piece for television Complete Dramatic Works. p.362.
482. Walter Benjamin, Illuminations, The Image of Proust p.203
490. Friedrich Schlegel, Philosophical Fragments. Ideas 95. p.102-3.
492. Hiroshima Mon Amour, Director: Alain Resnais, Writer: Marguerite Duras (6.21)
494. Maurice Blanchot, The Writing of the Disaster p.60.
515. Annette Weisser I Have A Dream. Everything Is In Everything: Jacques Ranciere Between Intellectual Emancipation and Aesthetic Education (Ed. Jason E. Smith & Annette Weisser) p.137.
532. *But how strange! As I swallow it seems to me that I have a double, that another poor wretch is coupled to me.* Heinrich Heine Aus Der Matratzengruft/ From the Mattress-Grave
535. Laura Mulvey, The index and the uncanny in Time and the image (ed Carolyn Bailey Gill) p.142.
537. Saint Augustine Confessions Bk III p.55-57
540. Emmanuel Levinas Ethics as first philosophy p.83.
546. Maurice Blanchot The Infinite Conversation, The Athenaeum p.358.
566. Jean-Luc Godard interviewed by Jacques Rancière and Charle Tesson Cahiers du Cinéma May 2001
567. Comité: The First Issue, Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)
575. Emmanuel Levinas Ethics as first philosophy p.83.
600. Philippe Lacoue-Labarthe and Jean-Luc Nancy The Literary Absolute: The Theory of Literature in German Romanticism, The Fragment p.44-45.605. Walter Benjamin, The Arcades Project, The Arcades of Paris p.875.
608. Maurice Blanchot, The Book To Come, The Pain of Dialogue p.151.
619. Stéphane Mallarmé Un Coup de dés n'abolira jamais le hasard / Dice Thrown Never Will Annul Chance. Preface. p.105.
639. Comité: The First Issue, Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)
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## Biographies

Amy Todman and Edward Dorrian first met when they answered an invitation to contribute to a practice based speculative symposium (Back to Freeschool: Drawing out the Archive) that took place from the 9th to the 17th of April 2011 at Kilquhanity, one of the original free schools established in Galloway, Scotland by John Aitkenhead in the 1940's.

Amy Todman is an artist and researcher finishing a PhD in Art History at the University of Glasgow. Her academic interests address aspects of drawing in Britain over the early modern period with a particular focus on records of place. Complementary research interests explore approaches to drawing and fieldwork in contemporary artistic practice and include writing, film, performance and sculpture. She is currently working on several collaborative projects including an artists book titled [cover] with the small press imprint Brae Editions.

See <http://amytodman.blogspot.co.uk>

Edward Dorrian is an artist and member of Five Years.

He has (co)organized at Five Years: Five Years Publications: School Book Projects. (Im)Possible School Book: As Found. Tate Modern. Tanks Project (2012); This Is Not a School. (2011); So Much For Free School. Etc: A Draft Publication (2011); Lecture Hall. Free School. Bethnal Green Library, London (2010); Field Recordings( 2010); Interrupted Correspondence, James Taylor Gallery, London (2009); Yes. Yes. I Know. Free School. I Know. (with Ana Cavic, Renée O'Drobinak and Claire Nichols (2009); Free Show (2008); Peer Esteem (2008); Art For Everyone (2007)











