II 2.12.12





This book was presented at Five Years as a limited edition draft copy as part of *Fragments*. First draft (Edition of 4) 4th May 2013 Second draft (Edition of 4) 15th May 2013



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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'? 1

Or would it 'really not serve [us, to regard the concept of the fragment as something that] 'merely emphasizes incompletion, 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

- 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)
- 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

B.

a .	a	a	a
1	a	a	a
	a	a	a
1	a	a	a
1	a a	a a	a a
A A	a	a	a
1	a	a	a
1	a	a	a
a	a	a	a
a	a	a	a
1	a	a	a
1	a	a	a
a	a	a	a
a	a	a	a
1	a	a	a
1 1 1	a a	a	a a
1	a	a a	a
1	a	a	a
1	a	a	a
1 1	a	a	a
1	a	a	a
a	a	a	a
1 1	a	a	a
1	a	a	a
a a a a	a	a	a
1	a a	a	a
1	a	a a	a a
1	a	a	a
	a	a	a
1 1 1	a	a	a
a .	a	a	a
a	a	a	a
1	a	a	a
1	a	a	a
a a	a	a	a
1	a a	a a	a A
	a a a	a a a	a A a
1 1 1 1	a a a a	a a a a	a A a a
1 1 1 1	a a a a A	a a a a a	a A a a a
1 1 1 1	a a a a A a	a a a a a	a A a a a a
	a a a a A a a	a a a a a a a	a A a a a a
	a a a a A a a a a	a a a a a a a a a	a A a a a a a a
	a a a a a a a a a a	a a a a a a a a a a a	a A a a a a a a a
	a a a a A a a a a a a	a a a a a a a a a a a	a A a a a a a a a
	a a a a A a a a a a a a a a	a a a a a a a a a a a a a a	a A a a a a a a a a a
	a a a a a A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	a A a a a a a a a a a a a a a a a a a a
	a a a a a A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	A a a a a a a a a a a a a a a a a a a a
	a a a a a A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	A a a a a a a a a a a a a a a a a a a a
	a a a a a A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	A a a a a a a a a a a a a a a a a a a a
	a a a a a A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	a A a a a a a a a a a a a a
	a a a a A A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	a A a a a a a a a a a a a a a
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	a A a a a a a a a a a a a a a a
	a a a a a A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	a A a a a a a a a a a a a a a a a
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а A а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а A а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а A а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	a $a$ $a$ $a$ $a$ $a$ $a$ $a$ $a$ $a$	а A а а а а а а а а а а а а а а а а а а
	a a a a a A a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	a A a a a a a a a a a a a a a a a a a a
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	a A a a a a a a a a a a a a a a a a a a
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а А а а а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	$egin{array}{c} a & a & a & a & a & a & a & a & a & a $	а А а а а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а А а а а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а А а а а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а А аааааааааааааааааааааааааа
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а А аааааааааааааааааааааааааа
	a a a a a a a a a a a a a a a a a a a	a $a$ $a$ $a$ $a$ $a$ $a$ $a$ $a$ $a$	а А а а а а а а а а а а а а а а а а а а
	a a a a a a a a a a a a a a a a a a a	a a a a a a a a a a a a a a a a a a a	а А аааааааааааааааааааааааааа

A	about	about	activity	all	alright Alright Alright Alright	an	And
a	about	about	activity	all	Alright	an	and
		about	activity	all	Alright	an	and
a	about				Alrigin		
a	about	about	activity	all	Airight	an	And
a	about	about	acts	all	alright	an	and
a	about	about	acts	All	also	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
		about	actually	all	also		and
A	about		actually		-1	an	
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	actuallý	all	also	an	and
a	about	about	actually	all	also	an	and
a	about	about	actually	all	also	an	and
	about			all			
a	about	about	actually		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
		about	Addams	all	altooothor		
a	about				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	about	after	All	always	an	and
				all	always		
a	about	above	after		always	an	and
a	about	absent	again	all	always	an	and
a	about	absenting	Āgain	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
	about	Absolutely		all	always		And
a		Absolutely	again		aiways	an	
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	again	allow	always	an	and
a	about	Absolutely	ages	allow	always	an	and
	about	academic	ago	allow	always	an	and
a	about	academic	ago	allow	always		
a			agree Ah			an	And
a	about	academic	An	allow	always	an	And
Aaa	about	academic	Ah	allow	always	an	and
ability	about	academics	Ah	allow	am	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				allowing		analogy	
about	about	accommodate	Ah	allowing	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	accuraté	aims	allows	amateur	analogy	and
about	about	accusation	akin	allows	amateurism	analogy	and
	about	accused	Alasdair	allows		analogy	
about				allows	amongst	analogy	And
about	about	Accused	Alasdair	allows	amongst	analysis	and
about	about	acting	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	action	all	along	an		and
about			an	almonder		and	
about	about	activity	all	already	an	and	and
about	about	activity	all	already	an	and	and
ucout							
about	about	activity	all	alright	an	and	and
about about	about about	activity activity	all	alright Alright	an an	and And	and and

And	and	and	and	anymore	are	are	as
And	And	and	and	anymore	are	are	as
		and	and	anyone	are	are	As
And	and	and		anything			
and	and		and	anyumig	are	are	as
and	and	and	and	anything	are	are	as
And	and	and	And	anything	are	are	as
and	and	And	and	anything	are	Are	as
and	and	and	And	anything	Are	are	as
and	and	and	and	anything	are	are	as
				A			
and	And	and	and	Anything	are	are	as
and	And	And	And	anything	are	are	as
and	And	and	and	anything	are	are	as
and	and	and	and	anything	are	area	as
and	and	and	and	anyway	are	aren't	as
		And		Anyway	Are		
and	and		and			argue	as
and	and	And	and	Anyway	are	argument	as
and	and	and	and	anyway	are	argument	as
and	and	and	and	anyway	are	around	as
and	and	and	and	Anyway	are	around	as
and	and	And	And	anyway	are	around	As
******		and	and	anyway	are	around	as
and	and						
and	and	and	And	Anyway	are	around	as
and	and	and	and	apólogíze	are	Art	as
And	And	and	And	apparatus	are	Art	as
and	and	and	and	Appendices	are	art	as
and	and	and	and	appendices	are	art	as
		and	and	applied	are	art	as
and	and			applied			
and	and	and	and	applying	are	art	as
and	and	and	and	appreciate	are	art	as
and	and	and	And	approach	are	art	as
and	and	and	And	approach	Are	art	as
and	and	and	and	appropriately	are	art	as
				archive			
And	and	and	and		are	art	as
and	And	and	And	archive	are	art	as
and	and	and	angle	archive	are	art	as
and	and	and	angry	archive	are	art	as
And	and	and	animals	archive	are	art	as
	and	and	animation	archive	are	art	as
and	and	and		archive	are	art	
and			annoyed				as
and	and	and	annoyed	archive	are	art	as
and	and	and	annoyed	archive	are	art	as
and	and	and	anonymous	archive	are	art	as
and	and	And	another	archive	are	art	as
And	and	And	another	archive	are	art	as
	and	and	anomer	archive			
and			another		are	art	as
and	and	and	another	archive	Are	art	as
and	and	and	another	archive	Are	art	as
and	and	and	another	archive	are	art	As
and	And	and	another	archive	are	Art	as
and	and	and	another	archive	are	articulated	as
and	and	and	another	archive	are	artist	as
				archive			
and	and	and	another		are	artist	as
and	and	and	another	archive	are	artist	as
and	And	and	another	archive	are	artist	as
and	and	and	answer	archive	are	artist	as
and	and	and	Answer	archive	are	artist	as
and	and	and	answer	archive	are	Artists	as
and	and	and	antagonistic	archive	are	artists	as
	and	and	aritagoriistic	archive	are		
and			anti-clear			artists	as
and	and	and	anxiety	archive	are	artists	as
and	and	and	anxiety	archives	are	artists'	As
and	and	and	anxiety	archives	are	arts	as
and	and	and	anxiety	archives	are	Arts	as
and	and	and	anxious	archiving	are	artworks	asides
	and	and		archiving			
and			anxious	archivillg	are	as	ask
and	and	and	anxious	archivists	are	as	ask
and	and	and	any	are	are	as	ask
and	and	and	any	are	are	as	ask
and	and	and	any	are	are	as	ask
and	and	And	any	are	are	as	asked
	and	and	any	are	are	as	asked
and							
And	and	And	any	are	are	as	asked
and	and	And	any	are	are	As	asked
And	and	and	any	are	Are	As	asked

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	be	Because	being	bloody	But but
aspects	aye aye	be	be be	because	being	blooming body	but
aspiration aspirations	back	be	be	because	being	book	but
aspirations	back	be	be	because because	being 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 background	be be	because	become	better better	brain brain	but but
at at	background	be	because	become	better	break	but
at	backwards	be	because because	becomes 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 brought	but
at	Bad	be	because	been	between	brought	but
at	bad	be	because	been	between between	bung	but
at at	baked Bakhtin	be be	because	been	between	Bung But	but but
at	balancing	be	because because	been	between	but	but
at	Banal	be	because	been 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 big	but	but
at	battery	be	because	been	big	but	but
at	battery	be	because	been	Binds	But	But
at at	be	be be	because	been	bit bit	But But	but
attempts	be be	be	because	been	bit	But	but but
audio	be	be	because because	been 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
authorship	be	be	because	begin	bit	but	But
avoided	be	be	because	beginning	bit	But	but
Avoiding avoiding	be be	be be	because because	beginning	bit bit	But But	but But
uvolunig	DC .	DE	because	beginning	DIC	Dut	Dut

but	by	can	clear	come	constitutes	could	crowd
	by	can	clear	come	constraining	could	
but	bý by by by by by by						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	bv	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
		can't	clear		context	could	
but	by by	can't	clear	comes	context		damn
But	by			comes		could	damn
but	cáll	can't	clear	comfortable	contextualising	could	damn
but	call	can't	clearer	comfortable	contextualized	could	daren't
But	call	cannot	clearer	comfortable	contextualized	could	day
but	call	capacity	clearer	comfortable	continually	could	dav
but	call	capacity	clearer	comfortable	continually	could	dav
but	called	capacity	clearer	comfortable	continuity	could	De-number
but	called	capture	clearer	coming	continuous	Could	dead
		case	clearly	commensurate	continuous	could	deadline
But	called			commentaries			
but	came	categorize	clearly		continuously	Could	deadlines
but	came	ceases	clearly	commentary	contradiction	could	deadly
but	camera	cell	clearly	commentary	contradiction	could	deal
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	commenting	contrivance	couldn't	dealing
but	camera	certain	clears	comments	contrivance	Couldn't	dealing
but		certain	clicks	common	contrivance	couldn't	dealt
	camera						
but	camera	certain	close	communicate	contrivance	couple	dealt
but	camera	certain	close	communicate	contrivance'	course	decent
But	can	certain	close	communication	contrived'	course	decide
but	can	certain	close	communication	contriving	course	decided
But	can	change	close	complete	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
		changeu					
but	can	channel	closed	completely	conversation	cow	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	characters	closer	complicated	conversation	creating	Deep
But	can	characters	cloud	complicated	conversation	creating	deep
but	Can	Charlotte	co-authoring	complicated	conversation	creative	Deep
but	can	checked	coat	computer	conversation	creative	defensiveness
But	Can	chime	coffee	concerned	conversation	creative	Defensiveness
But	can	chime	cogitating	conclude	conversation	creative	define
But	can	chimes	coherent	conclusion	conversation	creative	define
but	can	chiming	Coherent	conclusion	conversation	Creative	define
but	can	chopped	Coherent	confidence	conversation	creative	defined
But	can	chore	Coherent	conform	conversation	creative	definite
but	Can	church	cold	conform	conversation	creatively	definitely
but	can	circumvents	cold	confused	conversation	creativeľy	definitely
But	can	civilization	Cold	confused	Conversation	creatively	definition
but	can	clarify	cold	confusing	conversation	Cringing	definition
But	Can	clarity	cold	confusing	conversation	cringing	definition
				conjunction		cringing	
but	can	clarity	cold		conversation	cringing	definition
But	can	clarity	college	connect	cool	crisps	Definitions
but	can	clarity	colleges	consider	copy	criteria	degree
But	can	clarity	collide	consider	Coronation	critical	degree
but	can	clarity	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
	can	clear	Come	considerate	could	critical	delight
but							
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	Denounced
but	can	clear	come	consideration	could	critique	Denounced
but	can	clear	come	considered	could	critique	department
But	can	clear	come	constant	could	critique	dependent
by	can	clear	come	constant	could	cross	depends
by	can	clear	come	constituent	could	cross	
by	Carr	Cicai	come	constituent	could	11055	depends

describe	difference	directions	do	do		do	doing	don't
described	difference	Directions	do	do			doing	don't
described			do	do		do	doing	D/t
description	difference	directly					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		doctor's	doing	don't
despair	difference	disallow	do	do			doing	don't
Despair	difference	disallow	do	Do		document	doing	don't
doopair		disallow	do	Do		document	doing	don't
despair	difference	disallow disallow	1-		,	1	dollig	
despair despair	differences	disallow	do	do		document	doing	don't
despair	different	disallow	do	do		document	doing	don't
despair	different	disallow	do	do		documenting	doing	don't
despairing	different	disallow	do	do		documents	doing	don't
despairing	different	disbelief	do	do		does	doing	don't
despuiring	different	disciplinary	do	do			doing	don't
despite	unierent	discipline		do				
destroying	different	discipline	do				doing	don't
Destructing	different	discipline	do	do			doing	don't
Destructing	different	discipline	do	do		does	doing	don't
destructive	different	discipline	do	do	1	Does	doing	don't
detritus	different	discipline	do	do		does	doing	don't
developing	different	discipline	do	do		does	doing	don't
developing		discipline	Do	do			dollig Jaine	
device	different						doing	don't
devise	different	disciplines	do	do		does	doing	don't
devising	different	disciplines	do	do		does	doing	don't
devising	different	disciplines	do	Do	]	Does	doing	don't
diagetic	different	disciplines	do	do			doing	don't
dialectical	different	discomfort	do	do		Does	doing	don't
		discontinuity	do	do		does	doing	
dialectics	different		ao	ao				don't
dialogue	different	discount	Do	Do			don't	don't
Dialogue	different	discourse	Do	do			don't	don't
Dialogue	different	discover	Do	do		does	don't	don't
dialogue	different	discovered	do	do			don't	don't
dialogue	different	discursive	do	do			don't	don't
dialogues	different	discuss	do	do			Don't	don't
dialogues			1-					
dictation	different	discuss	do	do			don't	don't
Did	different	discussing	do	do			don't	don't
did	different	discussing	do	Do		does	don't	don't
did	different	discussing	do	do		does	don't	don't
did	different	discussion	do	do			don't	done
did	difficult	discussion	do	Do			don't	done
did did did did did did	difficult			do				
aia	difficult	disjuncture	do				don't	done
did	difficult	dislike	do	do	(	doesn't	don't	done
did	difficult	displayed	Do	do			don't	done
did	difficult	dispute	do	Do		doesn't	don't	done
did	difficult	disrupting	do	do			don't	done
did	difficult	disruption	do	do	7		don't	door
did	difficult	disrupts	do	do			don't	
did								door
did	difficult	dissemination	do	Do			don't	dots
did	difficult	dissuaded	do	do			don't	double
did	difficult	distance	Do	do			don't	doubt
did did did did did	difficult	distance	Do	do		doesn't	don't	down
did	difficult	distance	do	Do			don't	down
didn't	difficult	distant	do	Do			don't	down
didn't	difficult	distilling	do	do			don't	
didn't		distracting		Do				down
didn't	difficult	distracting	do				don't	down
didn't	difficult	distressing	do	do			don't	down
didn't	dilettante	ditched	do	do			don't	down
didn't	dilettante	do	do	do		doesn't	don't	down
didn't	dilettante	do	do	Do			don't	down
didn't	dilettante	Do	do	do			don't	down
	dilettante	do	do	do			don't	
didn't		uo	1-		,	uomg		down
didn't	dilettante	do	do	do	•	doing	don't	down
didn't	dilettante	do	do	do			don't	down
didn't	dilettante	do	do	do			don't	down
didn't	dilettante	do	do	do			don't	down
didn't	dilettante	do	do	do			don't	down
didn't	dilettante	Do	do	do			don't	down
Diografia	dilettante	do	do	do	,	doing		
Diegetic diegetic			do			doing	don't	down
diegetic	dilettante's	do	Do	do	(	doing	don't	Drama
difference	Ding-ding	do	do	do		doing	don't	draw
difference	dip	do	do	Do		doing	don't	drawing
difference	diptychs	do	do	do		doing	don't	drawing
difference	diptychs	do	do	do			don't	drawing
difference	direct	do	do	do			don't	drawing
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drawing	editing	Eva	Excuse	fantastic	first	for	fragments
drawing	editing	even	exhibition	fantastic	fit	for	fragments
Drawing	editing	even	exist	fantastic	fits	for	fragments
	editing	even	exists	far	Fix	for	
drawing	editing			far			fragments
drawing	editing	even	exists		fixity	for	fragments
drawing	editing	even	expectations	far	flat	For	fragments
drawing	editing	even	experience	far	Flicks	for	fragments
drawing	editing	even	experience	far	flipped	for	fragments
drawing	editing	even	experience	Fascinating	focus	for	fragments
Drawing	editing	even	experience	faster	focus	for	fragments
drawing	Eh	even	experience	fault	folk	for	fragments
drawing	eighteenth	even	experience	feel	footage	for	fragments
drawing	either	even	experience	feel	footage	for	fragments
drawing	either	even	experience	feel	football	for	fragments
							fragments
drawing	either	even	experience	feel	footnote	for	fragments
Drawing's	either	even	experience	feel	footnote	for	fragments
drawings	either	even	experience	feel	footnotes	for	fragments
drawings	either	even	experiencing	feel	Footnotes	for	fragments
drawings	either	even	explain	feel	footnotes	for	fragments
drawings	either	Even	Explain	feel	footnotes	for	fragments
dry	element	even	explain	feel	footnotes	for	fragments
dry'	else	Even	explaining	feel	footnotes	For	fragments
drying	else	event	explains	feel	footnotes	For	fragments
dual	else	Event	explicate	feel	for	for	fragments
Dunstall		event	explode	feels	for	for	
	else			fiction			fragments
duration	else	event	extent		for	for	fragments
dyslexic	else	event	extent	field	for	for	Fragments
dyslexic	else	event	extent	field	for	for	fragments
e-mail	email	event	extent	field	for	for	frame
each	email	event	extra	field	for	for	framework
each	email	event	extra	figure	for	for	frameworks
each	embarrassed	event	extra-diegetic	figures	for	for	frameworks
each	embarrassed	Events	face	film	for	for	frameworks
	embarrassment	Events	face	film	for	for	friend
Eagleton				film			
early	embarrassment	events	face		for	for	friend
easier	embarrassment	ever	faces	film	for	for	friendly
easier	embedded	everyday	facets	film	for	for	from
easily	emphasis	everyday	facets	film	for	for	from
easily	enacted	everyone	facilitate	film	for	for	from
easy	encompassing	everyone	facilitate	film	for	for	from
easy	encouraged	everyone	facilitate	Film	for	for	from
Eddy	end	everyone	facilitator	film	for	forced	from
Eddy	end	everyone	Facilitator	films	for	forcing	from
Eddy	end	everyone	Facilitator	films	for		from
				films		forgotten	
Eddy	end	everything	facilitator		for	form	from
Eddy	end	everything	facility	find	For	form_	from
Eddy	end	everything	fact	find	for	formForms	from
Eddy	end	everything	Fades	find	for	forms	from
Eddy	end	everything	Fades	find	for	forms	from
Eddy	endeavour	everything	fairly	find	for	Forms	from
Eddy	enemy	everything	fake	find	for	forward	from
Eddy	engaging	everything	Fake	find	for	forwards	from
Eddy	enjoy	everything	Fake	find	for	forwards	from
Eddy	enjoyed	Everything	fake	find	For	forwards	from
Eddy	enlightenment	everything	fake	find	for	found	from
		Everything		find			
Eddy	enough		fake		for	found	from
Eddy	enough	Everything	fake	find	for	found	from
Eddý	enough	evident	fake	finding	for	found	From
Eddy	enough	example	fake	fine	for	found	from
Eddy	enrich	example	fake	fine	for	found	from
Eddy	enriching	example	fake	fine	for	fragment	from
Eddy	enterprise	example	fake	fine	for	fragment	from
Eddy	entirely	example	fake	fine	for	fragment	From
Eddy	entirely	example	fake	Fine	for	fragment	from
	environment	example	fake	fine	for	fragmentary	
Eddy							from
Eddy	environment	example	fake	Fine	For	fragmentary	from
Eddy's	episodes	example	fake	fine	for	fragmentary	from
edge	episodic	examples	fake	fingers	for	fragmented	from
edges	Épisodic	examples	fakery	finish	for	fragmenting	from
edit	eŝcape	examples	fakery	finish	for	fragments	from
edit	escape	exchange	Fame	finish	for	fragments	from
edit	established	exchange	familiar	fire	for	fragments	from
editing	Establishment	exchanges	Family	first	for	fragments	from
editing	Eva	excited	Fantastic	first	for	fragments	from
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	give	5000	11 J	have		1.: J	hope hoped Hopefully
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front	give	good	had	have	haven't	high	Hopefully
		good	had	have	haven't	him	homina
front	give	good					hoping
front	given	good	Had	have	haven't	him	hoping
frustrating	given	good	hair	have	haven't	his	hoping horrible
fuck	given	good	Half	have	haven't	his	horrible
fulcrum		good	half-way	have	haven't	his	host
	gives		itali-way			1115	
fulcrum	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
			handy	have		historian	
fun	Glasgow's	good			having		house
functions	go	good	hang	have	having	historian	house
fundamental	go	good	hang	have	Having	historian	how
fundamental		good	hang	have	having	historian	how
( din -	go Go	good	hans	have	having	historian	
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gallery		good	happened	have	he	historical	how
ganery	go	good	La care d'		he		
gallery	go	good	happened'	have		historical	How
gallery	go	good	happening	have	he	historical	How
gallery	goal	got	happening	have	he	historical	how
callows		got	happening	have	he	historical	how
gallery	God	goi	nappening				
gallery	God	got got got	happening	have	he	History	how
gather	god	got	happening	have	He	History	how
generally	god God	got	happens	have	he's	history	how
generally		got	la ppers	have	He's		
generally	goes	got	happens			history	how
generic	goes	got	happens	have	head	history	how
genuinely	goes	got	happens	have	head	history	How
gonuinoly	goes	got	Нарру	have	health	history	how
genuinely		got	Lappy				
genuinely	going	got	happy	have	healthy	history	how
get	going	got got	happy hard	have	healthy	history	how
get	going	got	hard	have	heater	history	how
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get	going	got	hard	have	Hell	history	how
got	going	got	harder	have	hell	history	how
get		got ant			hole		
get	going	got	has	have	help	history	how
get	going	got	has	have	help	history	How
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get		got ant			holmino		
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 get Get	going	gray	has	have	helps	history	How
oot .	going	great	has	have	helps	history	how
get	going						
get	going	great	has	have	helps	history	how
get	going	great	has	have	Hence	history	however
get get	going	great	hasn't	have	here	history	huge
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ger	going	great Great					
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gets Gets	going	group	have	have	here	History	1
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gets	gone	guess	have	have	here	hit	I
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getting							÷
getting	good	guy	have	have	here	hobby	I
getting Getting	good	had	have	have	here	hockey	I
getting	good	had	have	have	Here	hold	Ĭ
cotting	good	had	have	have	here	holding	Ī
getting						11.1-	1
getting	good	had	have	have	here	holds	1
getting	good	had	have	have	here	home	I
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give Give	good	had	have	have	Heteroglossia	Homework	1
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I'm	idea		In	in	in	interesting	introduction
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I'm	idiot		in		in	interesting	introduction
I'm	idiot	illustrations	in	in	in	interesting	introduction
I'm	if	image	in	in	in	interesting	introduction
I'm	if	image	in	in	in	interesting	introduction
ľ'm	Ïf	image	in	in	In-The-Past	interesting	introduction
		image					
I'm	if	image	in	in	inactivity	interesting	introduction
I'm	If	image	in	in	inaudibly	interesting	introductions
I'm	if	image	in	in	incorporate	interject	introductions
I'm	if	image	In	In	incorporated	Interloper	introductions
I'm	if	image	in	in	incorrect	internal	introductory
I'm	if	Image	in	in	incorrect	internal	introductory
I'm	If	Image	in	in	index	interpret	investment
I'm	if	image	in	in	index	interpretation	invitations
	if				index		
I'm		image	in	in		interpretation	invitations
I'm	if	image	in	in	index	interpretation	invitations
I'm	If	Image	in	In	industry	interpretation	involved
ľ'm	if	image	in	in	industry	interpretation	involves
					: (C-1-1-		
I'm	if	Images	in	in	ineffable	interpreted	irony
I'm	if	images	in	in	ineffable	into	is
I'm	if	imagine	in	in	Infiltrate	into	is
I'm	if	imbued	in	in	influenced	into	is
	if	immediacy		in	information		
I'm			in			into	is
I'm	if	immediacy	in	In	infuriating	into	is
I'm	If	immediate	in	in	inhabit	into	is
I'm	if	immediate	in	in	inherent	into	is
I'm	if	immediate	in	in	Inherent	into	is
	if						
I'm		immediate	in	in	initial	into	is
I'm	if	immediate	in	in	initiated	into	is
I'm	if	immediately	in	in	inquiry	into	is
I'm	if	immediately	in	in	insignificant	into	is
	if	immovable		in	inchicated		
I'm			in		instigated	into	is
I'm	if	impetus	in	In	integrates	into	is
I'm	if	importance	in	in	integrating	Into	is
ľ'm	if	important	in	in	integrity	into	is
	if	important	in	in	intogrity	into	
<u>I</u> 'm		important			integrity		is
I'm	if	important	in	in	intellectual	into	is
I've	if	important	in	in	Intellectual	into	is
I've	if	important	in	in	intellectually	into	is
I've	Ïf	important	in	in	intense	into	is
ı ve							
I've	if	important	in	in	intention	into	is
I've	if	important	in	in	intercut	into	is
I've	if	important	in	in	intercut	into	is
I've	if	Important	in	in	interest	into	
	===						is
I've	If.	impossible	in	in	interest	into	is
I've	if	impotent	in	in	interest	into	is
I've	if	in <sup>1</sup>	in	in	interested	into	is
ľve	if	in	in	in	interested	into	is
I've	if	in	in	in	interested	introduce	Is

is is	is Is	is Is	Is	is is	isn't Isn't	it It	it it
is is	is	is is	Is is is is is is is is	is is	isn't isn't	it it	it it
is	is	is	is	is	Isn't	it	it
is	is	is is	is	is is	Isn't isn't	it it	it it
is Is	is	is	is is	is is	Isn't isn't	it it	it it
is is	is is	is is	is is	is is	isn't isn't	it it	it it
is	is	is	is	is is	isn't Isn't	it it	it it
is	is	is is	is is	is is	isolated issue	it it	it it
is		is is	is is is is is is is is is is is is is i	is	issue	it it	it
is is is is	is	is	is	is is	issue issue	it	it it
is is	is is	is is	is	Is is	issue issue	it it	it it
is	is	is is	is is	is is	issue issue	it it	it it
is is	is is	is is	is is	is is	issue issue	it it	it It
is is	is	is is	is is	Is Is	issue issue	it it	it it
is is	is is	is	is is	is is	issue issue	it it	it it
is	Is	is	is	is	issue	it	it
is is	Is	is is	is	is is	issues issues	it it	it it
Is	is	is is	is	is is	issues issues	it it	it it
is	is	is is	is is	is is	issues issues	it it	it it
is	is is	is is	is is	is is	it it	it it	it it
is Is	is	Is is	is is is is is is is is is is is is is i	is is	it it	It it	it it
is	is	is is	is	is is	it it	it it	it it
is	is	is	is	is	it	it	it
is	is	is	is is	is is	it it	it it	it it
is	is	is	is is is	Is Is	it it	it it	it it
is is	is is is	is Is	is is	is is	it it	it it	it it
is is	is is	is is	is is	is Is	it it	it it	it it
is	is	is is	is is	is Is	it it	it it	it it
is is is	is	is is	is	Is is	it it	it it	it it
is	is	is is	is	is	it	it	it
is	is	is	is is is is is is is is is is is is is i	is is	it it	it it	it it
is	is	is is	is	is Is	it it	it it	it it
is	is	is	is is	isn't Isn't	it It	it it	it it
is is	is is	is is	is is	Isn't isn't	it it	it It	It it
is is	Is		is is	isn't isn't	it it it it	it it	it It
is	is	is is	Is Ic	isn't isn't	it it	it it	It it
is	is	is is	is is is Is Is is is is is is is is is is is is is is	isn't isn't	it it	it it	it it
is is	is is	is is	is	isn't	it	it	it
is is	is	is is	is	Isn't isn't	it it	it it	it it
is is	is is	is is	is	isn't isn't	it it	it it	it it

it it it it it it it it it it it it it i	it it it it it it it it it it it it it i	it it it it it it it it it it it it it i	it's it's it's it's it's it's it's it's	it's It's It's It's It's It's It's It's I	n's it's it's it's it's it's it's it's it	John John John John John John John John	Just just just just just just just just j
it it it it it it it it it it it it it i	It it it it it it it it it it it it it it	it's It's It's It's It's It's It's It's I	it's It's it's It's It's It's it's it's it's it's it's	it's it's it's it's it's it's it's It's It's	its its its its its its its its its its	just just just just just just just just	kind kind kind kind kind kind kind kind

kind	knows	laughs	laughs	like	line	lots	making
kinds	Kristeva	laughs	laughs	like	lines	love	making
KIIIUS			laugiis				
kitchen	laboured	laughs	laughs	Like	lips	love	making
knife	landscape	laughs	laughs	like	Listen	love	making
knife	landscape	laughs	Layer	like	listen	love	malleable
Kille							
knitting	landscape	laughs	layer	like	literally	love	man
know	landscape	laughs	leading	like	literary	lovely	man
know	language	laughs	leads	like	Literary	lovely	manage
	ianguage			like			
know	language	laughs	learn		little	lovely	Manage
know	language	laughs	learn	like	little	loves	managed
know	lanauaaa	laughs	learning	like	little	Luke	manifestation
	language						
know	language	laughs	learning	like	little	lunch	many
know	language	laughs	least	like	little	Lurch	many
know		laughs	leaves	like	little	Lying	
	language	iaugiis			iittie	Lynig	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
					long		
know	later	laughs	legitimate	like	long	made	Marxist
know	laugh	laughs	legitimate	like	long	made	massive
know	laugh	laughs	legitimize	like	long	made	material
					long	made	
know	Laughing	laughs	legitimize	Like	longer	made	material
know	laughing	laughs	legitimized	like	longer	made	material
	laughing	laughs	legitimizes	like	look	made	material
know	laughing	laugiis				mage	
know	laughing	laughs	less	like	look	made	matter
know	laughs	laughs	Less	like	look	made	matter
	1 1 1			like	Look		
know	laughs	laughs	less	like		magnificent	matter
know	laughs laughs	laughs	less	like	look	main	may
know	laughs	laughs	less	like	look	main	may
	laucho						
know	laughs	laughs	less	like	look	maintain	may
know	laughs	laughs	Less	like	look	make	may
know	laughs	laughs	let	like	look	make	may
	lau-la		100				
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
	iaugiis						maybe
know	laughs	laughs	Let's	like	look	make	maybe
know	laughs	laughs	let's	like	Look	make	maybe
know	laughs		Let's	like	look	make	
	iaugus	laughs					maybe
know	laughs	laughs	let's	like	look	make	maybe
know	laughs	laughs	lets	like	look	make	maybe
	laughs			like			
know	iaugus	laughs	letting		look	make	maybe
know	laughs	laughs	level	like	looked	make	maybe
know	laughs	laughs	levels	like	looking	make	maybe
	laughe			like	looking		
know	laughs	laughs	levels		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
	loughs				l1:		
know	laughs	laughs	Life	like	looking	make	maybe
know	laughs	laughs	light	like	looking	make	maybe
know	laughs	laughs	light	like	looking	make	Maybe
	11-		light like		iooking 1 1:		
know	laughs	laughs	like	Like	looking	make	maybe
know	laughs	laughs	like	like	looks	Make	Maybe
know	laughs	laughs	like	Like	looks	make	Maybe
	11-	laugiio					
know	laughs	laughs	like	Like	lose	make	maybe
know	laughs	laughs	like	like	Lost	make	maybe
know	laughs	laughs	like	like	lost	make	maybe
	11-						
know	laughs	laughs	like	like	lot	make	maybe
know	laughs	laughs	Like	like	lot	makes	maybe
know	laughs	laughs	Like	like	lot	makes	maybe
	11			1:1			
know	laughs	laughs	like	like	lot	makes	Maybe
know	laughs	laughs	like	like	lot	makes	maybe
know	laughs	laughs	like	like	lot	makes	Maybe
	loughs	laugiis			1-4		iviay be
know	laughs	laughs	like	like	lot	making	Maybe
know	laughs	laughs	Like	like	lot	making	maybe
	laughs	laughs	Like	Like	lot	making	Maybe
know	laugiis					шакшу	
know	laughs	laughs	like	like	lot	making	me
know	laughs	laughs	like	liked	lot	making	me
	laughs	laughs	like	liked	lot	making	me
knowing	iaugiis						
knowing	laughs	laughs	like	limit	lot	making	me
knowledge	laughs	laughs	like	limit	lots	making	me
	laughs		like	limited	lots		
knowledge	laugiis	laughs			1015	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
		Migrate	mortis		narrative	no	
me	mean	Mississis		my			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
		Mimmbes	most	my	natural	No	no
me	mean						
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
		mind		my		No	
me	mean		move	my	navigating		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
		mind	moved	my	necessarily	No	
me	mean						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
		mixing	much	my	necessarily	no	
me	means	Maria					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
		Mmm	much		necessary	No	
me	means			my			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
		Mmm					
me	meant		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
	meat	model	much	my	need	no	not
me	mechanism	modern		my			
me			much		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
	Melville		multi dissiplinarity				
me		monastic	multi-disciplinarity	my	need	No	not
me	memories	monologues	mum	my	need	No	not
me	memory	month	mum	my	negating	No	not
me	memory	more	must	my	negative	No	not
me	mess	more	must	my	neglect	No	not
	met	more	must	my	negligible	No	not
me					negngible		
me	metaphor	more	must	my	nerve	No	not
me	methodology	more	my	my	nerve	no	not
me	middle	more	mý	my	never	no	not
me	middle	more	my	my	never	No	not
me	middle	more	my	My	never	No	not
	might						
me		more	my	my	never	No	not
Me	might	more	my	My	never	No	not
me	might	more	mý	myself	never	No	not
me	might	more	mý	myself	never	no	not
me	might	more	my	myself	never	no	not
	might	more	mv	myself	new	no	not
Me							
me	might	more	my	myself	new	no	not
mean	might	more	my	myself	next	No	not
mean	might	more	mý	myself	next	no	not
mean	might	more	my	myself	next	no	not
	might			myself			
mean	micht	more	my		next	no N-	not
mean	might	more	my	myself	next	No	not
mean	might	more	my	mystery	next	No	not
mean	might	more	mý	naive	nice	No	not
mean	might	more	my	name	nice	No	not
	might	more	My	name	Nice	No	not
mean							
mean	might	more	My	name	nice	No	not
mean	might	more	mý	names	nice	No	not
mean	might	more	mý	names	nice	No	not
mean	might	more	my	Napoleon	nice	No	not
	might	more		narration	nice	No	
mean	mgm	more	my	Harration	THEE	INU	not

nat	not	numbered	of	of	of	of office
not not	not not	numbered	of	of	of	of office
not	Not	numbered	of	of	of	of office
not	not	numbered	of	of	of	of office
not	not	numbered	of	of	of	of office
not	not	numbers	of of	of	of	of office
not	not not	numbers numbers	or of	of of	of of	of office of often
not not	not	numbskulls	of	of	of	of often
not	Not	numbskulls	of	of	of	of Oh
not	Not	numerical	of	of	of	of Oh
not	not	numerical	of	of	of	of oh
not	not	object	of	of	of	of oh oh of Oh of oh of Oh
not	not	object objective	of of	of of	of of	of Oh of oh
not not	Not not	objective	of	of	of	of Oh
not	not	objectivity	of	of	of	of oh
not	not	objectivity	of	of	of	of oh oh of Oh of Oh of Oh
not	not	objects	of	of	of	of Oh
not	not	Objects	of	of	of	of Oh
not not	not not	obscure Observed	of of	of of	of of	of Oh of Oh
not	not	obsessed	of	of	of	of Oh
not	Note	obviously	of	of	of	of Oh
not	noted	obviously	of	of	of	of Oh
not	notice	obviously	of	of	of	of Oh
not	notion	obviously	of	of	of	of Oh Oh Oh Of Oh Of Oh Oh Of Oh Oh Of Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh
not	notion	obviously obviously	of of	of of	of of	Of Oh
not not	notion notions	obviously	of	of	of	of Oh of oh
not	novel	occasions	Of	of	of	of oh
not	novel	occasions	of	of	of	of Oh
not	novel	occasions	of	of	of	of Oh
not	novel Novel	occasions	of	of	of	of Oh
not	novel	occasions occur	of of	of of	of of	of Ok of Ok
not not	novel	occur	of	of	of	of ok
not	novel	occurred	of	of	of	of ok
not	novel	occurrence	of	of	of	of Ok
not	novels	occurring	of	of	of	of Ok
not	now	occurs	of	of	of	of Ok
not not	now now	Odd oeuvre	of of	of of	of of	of ok of Ok
not	now	of	of	of	of	of ok
not	Now	of	of	of	Of	of ok
not	now	of	of	of	of Of	of Ok
not	now	of	of	of	Of	of ok
not	now Now	of of	of	of of	of Of	of Ok
not not	now	of	of of	of	Of	of ok of ok
Not	Now	of	of	of	of	of Ok
not	now	of	of	of	of	of Ok
not	now	of	of	of	of	of Ok
not	Now	of of	of	of of	of	of Ok
Not not	now now	of	of of	of	of Of	of Ok of Ok
not	now	of	of	of	of	of Ok
not	now	of	of	of	of	of ok
not	Now	of	of	of	of	of Oh Oh Oh Oh Oh Oh Of Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh
not	now	of	of	of	of	of Ok
Not not	now now	of of	of of	of of	of of	of Ok of ok
not	now	of	of	of	of	of Ok
not	Now	of	of	of	of	of Ok
not	now	of	of	of	of	of ok
not	Now	of	of	of	of	off ol'
not	number number	of of	of of	of of	of of	off old off old
not Not	number	of	of	of	of	off old old
not	number	of	of	of	of	off on
not	number	of	of	of	of	off on
Not	numbered	of	of	of	of	off on
not Not	numbered numbered	of of	of of	of of	of of	off on on
Not	numbereu	01	O1	01	OI	off on

on	one	or	other	outside	Parts	perpetuate perplexed	please
on	one	or	other	outside	parts	perplexed	Please
		or	other	over	past	person	
on	one						point
on	one	or	other	over	passivity	person	point
on	one	or	other	over	past	perspective	point
on	ones	Or	other	over	past	perspective	point
on	oneself	Or	other	over	past	perspectives	point
on	only	or	other	overlap	past	pertains	point
			other	overlapping			
on	only	or		overiapping	past	pertains	point
on	only	or	other	overlapping	past	petrified	point
on	only	or	other	overs	pedagogy	PhD	point
on	only	or	other	own	peer	PhD	point
on	onto	or	other	own	peers	PhD	point
					peers	DI-D	
on	open	or	other	own	pejorative	PhD	point
on	open	or	other	own	people	PhD	point
on	opening	or	other	own	people	PhD	point
on	opens	or	other	own	people	PhD	point
on	oppositional	or	other	own	people	PhD	point
	oppositional	or	other	own	people	PhD	points
on	oppositional					PI D	
on	oppositional	or	other	own	people	PhD	points
on	or	or	other	pacing	people	PhD	points
on	or	or	other	package	people	PhD	points
on	Or	or	other	package	People	PhD	Portraiture
		Or	other	package	people	PhD-land	
on	or		Other characteristics	package	people	nhilosophiss!	position
on	Or	or	other	packaging	people	philosophical	position
on	or	Or	other	packaging	people	Philosophy	position
on	or	Or	other	packaging	people	phone	position
on	or	or	others	packed	people	phrases	position
		or	others			pick	position
on	or	01		page	people	pick	
on	or	Or	others	pages pained	people	Picks	position
on	or	Or	others	pained	people	pictures	position
on	or	or	others	painting	people	pictures	position
on	Or	or	others	palette	People	pictures	position
	Or	or	ouers	palette	reopie		
on			others	paiette	people	pictures	position
on	or	or	others	palette	people	piece	position
on	or	or	otherwise	palette	people	piece	position
on	or	or	our	paper	people	piece	positioned
	or	Or	our	paradoxical	People	piece	positioned
on							
Once	or	Or	our	paragraph	people	piece	Positioning
once	Or	or	our	paragraph	people	piece	positioning
once	Or	or	our	paragraph	people	pinning	positioning
once	or	or	our	paragraph	people	place	positioning
	Or			parallel		place	positioning
once		or	our		people		positioning
once	or	Or	our	Pardon	people	place	positions
one	or	or	our	Pardon	people	place	positions
one	or	or	our	Pardon	people	place	positions
one	or	or	our	part	people	place	positively
	or	Or		part	people	place	
one			ourselves				possessed
one	or	or	out	part	people	place	possibility
one	or	Or	out	part	people	place	possibility
one	or	or	out	part	people	place	possibility
one	or	Or	out	part	people	Place	possible
one	Or	Or	out	part	people	Place	possible
	or	Or				place	possible
one			out	part	people		possible
one	or	order	out	part	people	place	possible
one	or	order	out	Part	people's	placed	possible
one	or	order	out	part	peoples'	placed	possible
one	or	order	out	part	perceived	places	possible
	or	order		part			possible
one			out		perceived	places	possible
one	or	order	out	part	perception	places	possible
one	or	order	out	part	perfect	Places	possible
one	or	order	out	part	perfect	Play	possible
one	or	order	out	part	perform	play	possibly
	Or			part		play	
one		order	out		perform	play	Possibly
one	or	order	out	part	perform	play	potpourri
one	or	order	out	participate	Performance	play	Practically
one	or	order	out	particular	performance	play	practice
	or	order	out	particular	performed	play	practice
one						play	practice
one	or	Orkney	Out	particular	performing	play	practice
one	or	other	outcomes	particular	performing	play	practice
one	Or	other	outputs	particular	performing	play	practice
one	Or	other	Outputs	particular	perhaps	play	practice
one	Or	other	outside	particular	perhaps	play	practice
	or	other			perhaps		
one	01	outer	outside	particular	pemaps	playing	practice

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

see	should	situation	So
see	should	situation	So
see	should	situations	So
see	should	situations	so
		sixties	
see	should		So
See	should	size	So
See	should	Size	so
see	should	skepticism	so
see	should	skill	so
see	should	skin	so
see	should	skin	so
see	should	slave	So
		slightly	So
see	should		50 C-
see	should	slippery	So
see	Should	small	so
See	Should	smooth	so
see	shouldn't	sniffs	so
seeing	show	So	So
seem	showing	So	so
seem		so	So
	Showing	So	
seem	Showing		so
seem	shuffle	so	so
seem	shuffle	SO	So
seemed	shuffling	SO	So
seemed	shuffling	So	so
seems	Shut	so	so
seems	sieved	So	so
		so	so
seems	Sighs		
seems	sighs	so	so
seems	sighs	So	So
seems	sighs	So	So
seems	sighs	SO	So
Seems	sighs	So	So
seems	sighs	So	so
seems	sighs	so	so
	sighs	so	So
seems	oiche	SO	
seen	sighs		So
self	sighs	So	So
Self-conscious	sighs	so	So
self-conscious	sighs	SO	so
Sell	sighs	so	So
sell	sighs	so	So
semi-coherent	sighs	80	So
sense		80	So
	sighs		
sense	sighs	so	social
sense	sighs	So	social
sense	sighs	so	sock's
sense	sighs	SO	some
sense	sighs	so	some
sense	sighs	So	some
sent	sighs	So	some
	sighs	So	
sentence		Co.	some
separate	sighs	So	some
separate	sign	So	some
separated	sign	So	some
separating	sign	So	some
separation	sign	So	some
series	significant	so	some
serious	significant	So	some
	signing	So	
seriously		50 C-	Some
session	silence	So	some
set	similar	so	some
set	similar	So	some
set	similar	So	some
set	similar	So	some
setting	similar	so	some
	similarity	so	
seven	cimple		some
seventeenth	simple	So	some
shared	simple	So	some
She	simplicity	So	some
she	simplicity	so	some
she's	simultaneity	So	some
shot	since	so	some
shot	Sir	So	some
SHOT			Jonic

some	Something	speculative	structure
some	something	speech	structure
some	something	spend	structure
some			
John	something	spheres	structure
some	something	splurge	structures
somebody	something	spoken	stuck
somebody	something	sport	studied
somebody's	something	sports	studio
somehow	something	stage	studio
somehow	something	stage	studio
somehow	something	Stage	studio
somehow	something	Stage	studio
somehow	something	Stage	studio
somehow			studio
somehow	something	stage	
	something	start	studio
someone	something	start	studio
someone	something	start	studio
someone	something	start	studio
Someone	something	state	studios
Someone	something	stated	study
someone	something	step	Stuďy
someone	something	step	studý
someone	something	step	stuff
someone	something	step	stuff
someone	Something	step	stuff
something	Something	stick	stuff
something	sometimes	Sticking	stuff
something	sometimes	Sticking	stuff
something	somewhere	still	stupid
something	somewhere	still	style
something	Soon	still	styles
something	soon	still	Subjectivity
Something	Soon	still	subsumed
something	soon	still	succinct
something	Sorry	still	succinct
something	Sorry	still	succinct
something	sort	Still	such
something	sort	still	such
something	sort	still	Such
something	sort	still	such
	sort		
Something		stillness	such
something	sort	Stomped	such
something	sort	Stop	suddenly
something	sort	stop	suddenly
something	sorts	stop	suddenly
something	sound	Stop	suddenly
something	sound	stop	Sue
something	sound	Stop	sufficiently
something	sounds	stop	suggest
something	source	stop	suggest
something	source	stop	suits
something	sources	stop	sunny
something	sources	stop	suppose
something	sources	Stop	suppose
something	south	stopped	suppose
something	space	Stops	suppose
something	space		
something		stops store	suppose
	space		suppose
something	space	store	suppose
something	space	store	suppose
something	spaces	store	suppose
something	spaces	store	suppose
something	Speak	store	suppose
something	speaking	story	suppose
something	speaking	story	suppose
something	speaking	straightforward	suppose
something	speaking	straightforwardly	suppose
something	speaking	strand	suppose
something	speaks	straying	suppose
something	special	Street	suppose
something	specialisms	street	
	epocific	stretch	suppose
something	specific		suppose
something	specific	structural	supposed
something	speculative	structural	supposed

supposed	tape tape	than	that	That	that	that that	that's
supposed	tape	than	that	that	that	that	That's
Sure	tape	than than	that	That that	that that	that that	that's
sure sure	tape tape	than	that that	that	that	that	That's That's
sure	Таре	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	that that	that's
suspend suspend	technology	that	that that	That	that that	that	that's That's
suspension	teeth 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 switched	telling	that that	that that	that that	that that	that that	that's
switched	temporal tend	that	that	that	that	that	That's 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 That	that that	that's
system	term terms	that	that that	that	that	that	that's that's
systems 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 terms	that that	that that	that that	that that	that that	That's
take take	terms	that	that	that	that	that	that's that's
take	terms	that	That	that	that	that	That's
take	test	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 take	text text	that that	that that	that that	that that	that that	That's 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 textiles	that that	that that	that that	that that	that that	that's That's
talk 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 than	that that	that that	that that	that that	that'd that'd	That's that's
talk talk	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'd	that's
talking	than	that	that	That	that	that'll	that's
talking	than	that	that	that	that	that's	that's
talking talking	than than	that that	that that	that that	that that	that's 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
talking	than	that	that	that	that	that's	that's
talks tangibly	than than	that that	that that	that that	that that	that's that's	that's that's
tangibiy	than	that	that	that	that	that's	that's
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that's that's	the the	the the	the the	The The	the the	the the	the the
that's	the	the	the	the	the	The	the
that's that's	the the	The the	the the	the the	the the	the the	the
that's	the	the	The	the	the	the	the
that's	the	the the	The	the	the	the	the
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That's	the	the	the	the the	the	the	the
That's that's	the the	the the	the the	the the	the the	the the	the the
that's that's	the	the	the	the	the	the	The
that's that's	the the	the the	the The	the the	the the	the the	The the
That's	The	the	the	the	the	the the the	the
that's That's	the the	the the	the the	the the	the The	the the	the the the
that's	the	the	the	the	the	the	the
that's	the	the	the	the the the the the the	the the	the	the
That's that's	The the	the the	the	the	the	the the	the
that's that's that's That's that's	the	the	the the the the the	the	the	the the	the The the the the the the the the the
that's that's	the the	the the	the the	the the	the the	the the	the the
That's	the the	the	the	the	the	the the	the
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that's	the	the	the	the	the	the	the
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that's that's	the the	the the	the the	the the	The The	the the	the the
that's	the	the	the	the	The	the	the
That's That's	the the	the the	the the	the the	the the	the the	the
That's	the	the	the	the	the	the	the the
that's	the The	the	The	the	the the	the The	the
the the	the	the The	the the	the	the	the the The The The	the
The	the	the	the the	the	the the	The	the
the the	the the the the the	the the	the	the the the the the the the the	the	the the	tne the
the	the	the	the the	the	the	the	the
the the	the the	the the	the the	the the	the the	the the	the the
The	The	the	The	the	the	the the the the the the the	the
the the	the The	the the	the The	the the	the the	the the	the the
the	the	the	the	the	The	the	the
the the	the the the the the	the the	the the	the the	the the the	the the	the the
the	the	the	the the the the	the The	the	the	the
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the	the	the	the	the the	the	the	The
the the	The the	the the	the the	the the	the the	the	the
the	the	the	the	the	the	the	the
the	the the	the	the	the The	the The	The	the the the the the the the the the the
the the	the	the the	the the	the	The	the the	the the
the	the	the	the	the	the	the	the
the the	the the	The the	the the	the the the	the the	The the	the the
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the	then	there	there	these	thing	things	think
the	then	there	there	these	thing	things	think
		there	there	these	thing	things things	
the	then			uiese	umig	unings	think
the	then	there	there	these	thing	things	think
the	then	there	there	these	thing	things	think
the	then	there	There	these	thing	things	think
the	then	There	There	these	thing	things	think
the	thon	there	There	these	thing	things	think
	then						
the	then	There	There	these	thing	things	think
the	then	there	there	these	thing	things	think
the	then	there	There	these	thing	things	think
the	then	there	there	these	thing	things	think
the		there	there	these	thing	things	
tne	Then				umig	things	think
the	then	there	There	these	thing	things	think
the	then	there	there	thesis	thing	think	think
the	then	There	there	thesis	thing	think	think
the	then	there	there	Thesis	thing	think	think
41		there	there		thing		
the	then			They	thing	think	think
the	Then	There	there	they	thing	think	think
the	then	There	there	they	thing	think	think
the	then	there	There	they	thing	think	think
the	then	there	there	they	thing	think	think
				41	dining	11:1	
the	then	There	There	they	thing	think	think
the	then	there	there	they	thing	think	think
theatre	then	there	there	They	thing	think	think
theatre	then	there	there	They	thing	think	think
theatre		there	there	they	thing	think	think
theatre	then			Th	umig		
their	Then	there	there'	They	thing	think	think
their	then	there	there's	they	thing	think	think
their	then	there	there's	they	thing	think	think
their	then	there	There's	They	thing	think	think
	then			They	thing	think	
them		there	there's	illey	umig		think
them	then	there	there's	they	thing	think	think
them	then	There	there's	they	thing	think	think
them	Then	There	there's	thev	thing	think	think
them	theoretical	there	there's	they	thing	think	think
	theoretical	there		they	thing	think	
them			there's		thing		think
them	theoretical	there	There's	they	thing	think	think
them	theoretical	there	There's	they	thing	think	think
them	theoretically	there	there's	they	thing	think	think
them	theoreticians	There	there's	they	thing	think	think
	theoreticalis			thory	thing		
them	theories	there	there's	they	thing	think	think
them	theories	there	there's	They	thing	think	think
them	theories	there	there's	They	thing	think	think
them	theorizations	there	There's	they	thing	think	think
	theorize	There	there's	they'd	thing	think	think
them					umig		
them	theorize	There	there's	they'd	thing	think	think
them	theorize	there	there's	they'd	things	think	think
them	theorize	there	there's	they'd	things	think	think
them	theorize	There	There's	they're	things	think	think
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				they it	things		
them	theorized	there	there's	they're	things	think	think
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them	theorizing	there	There's	they're	things	think	think
them	theorizing	there	there's	Théy're	things	think	think
them	theory	there	there's	They're	things	think	think
	theory	there	there's	They're	Things	think	
them					things		think
themselves	theory	there	There's	they're	things	think	think
themselves	theory	there	there's	they're they're	things	think	think
then	theory	there	there's	they're	things	think	think
then	theory	there	there's	they're they're they're	things	think	think
then	theory	there	there's	they're	things	think	think
				thoy're	things		
then	Theory	there	There's	uiey re	things	think	think
then	theory	there	there's	they're	things	think	think
then	theory	there	There's	They're	things	think	think
then	theory	there	there's	thev're	things	think	think
	theory	there	there's	They're	things	think	think
then				They're they're	things		
then	theory	there	There's	tney re	things	think	think
then	theory	there	there's	they're	things	think	think
then	theory	there	there's	they're	things	think	think
then	theory	there	therefore	They're	things	think	think
then	theory	there	these	they've	things	think	think
					things		
then	theory	there	these	thing	things	think	think
then	Theory	there	these	thing	things	think	think

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to	to	train	under	us	visible	was	way
to	to	trained	understand	use	visible	was	way
to	to	training	understand	use	visible	was	way
					visible		
to	to	training	understand	use		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
		Tricky	understand	use	voice		
То	to					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
		tried	understand				
to	to			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
				useful			
to	to	true	understanding		voice	was	way
to	to	true	understanding	useful	voices	was	way
to	to	true	understanding	user	voices	was	way
to	to	true	understanding	using	voices	was	way
				using			
to	to	trust	understanding		voices	was	way
to	to	truth	understandings	usually	voices	was	way
to	to	truths	understands	utterly	voices	was	way
to	to	Try	understands	utterľy	voices	was	way
		try	understood	vaguely	voices	was	
to	to						way
to	to	trying	understood	validate	W	was	way
to	to	trying	understood	validate'	W	was	way
to	to	trying	unformed	validating	Wait	was	way
			unhelpful	valuable			
to	to	trying			wait	was	way
to	to	trying	universal	valuable	waiting	was	way
to	to	trying	universities	valuable	want	was	way
to	to	trying	university	value	want	was	way
	to						
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to	together	trying	unpicking	value	want	was	way
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to	touching	Umm	us	video	warning	was	we
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to	towards	uncomfortable	us	video	was	wasn't	We
	town	uncomfortable	us	view		watched	
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we	we're	Well	well	what	What	What	where
we	we're	Well	Well	what	what	what	where
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C.

## [They are reading the introduction. Laughing]

- 1. 'Image Fades Up.'
  You added that?
- 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?
- 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...
- 8. Yes...
- 9. Oh, I missed that! [laughs]
- 10. Well it was in the... Well-it'seasy-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...

- Yes I can see that!
- So that you step backwards... and step backwards. The initial exchange is at the beginning... at the end... Sorry...
- Ah! I see... I remember... Yes. [clears throat]
- [clicks fingers, whistles the opening bars of Coronation Street. Sighs]
- It's interesting that even since this has been written, my position has changed... I think...

Which is maybe one of the 19. 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.

- 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... Dingding! Seconds out!
- 21. Where is that?
- The last paragraph...
- Ah yes... oh the last?
- 24. Here

Where? 25.

18. Yes...

- Well I sent you this... and you added the paragraph at the beginning and the paragraph at the end...
- Yes... He understands but where is...
- And also... the whole lapsing into... the third person... anonymous? But that was my fault...
- [laughs]
- 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...
- 35. [laughs]
- And I kind of... avoided... completely...

and 'Jeremy'...

- That was because you and Jeremy were probably the people that were there...
- 38. And Trish...
- 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...
- Trish yes... and Sally...

33. U-hum...?

Avoiding?

31.

But yours are all... 'Eddy'

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

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?
- 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]
- ...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... reinhabiting...
  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...
- 3. 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

76

42.

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...
- 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!?
- 93. Yes, it's on my mind!
- 94. But it is what you do...
- 95. No it's not what I do!
- 96. Well... it's part of the background... part of the... the environment that you're in... the discipline...
- 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...

- 99. That's different.
- 100. Yes? But is it not also part of history as well... to be... to

consider its theoretical...

- 01. 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...
- 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...
- 104. Theory was the... enemy?
- 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...

- 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...
- 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...
- 113. I know it's a problem.

- 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...
- 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]
  - 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!

138. It's not about... about showing the... It's not about...

139. It's not about knowing

- 129. That's the historian in me. Well what do we mean by dilettante?
- 130. Oh I don't know!
- what that means... or about what that meant...
- 140. Well... going through 131. No. the... rigour...
  - 141. Yes.
- Well what I think it means... I mean... literally... the delight! The delight of the dilettante!
- 142. ... of assessment... of peer assessment...
- 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...
- 143. Of learning?
- 144. No... within those frameworks...

- 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!

- 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

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...

is the archive in relation to...

149. I'm asking you about the

150. I don't know... whether

151. But you don't know.

That's the point. But

I don't have access...

you're using it anyway.

or not the dilettante is

something... more akin to

reading... the ability to read?

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...
- 159. The dilettante was legitimized through a class. Through being a particular class. And having access to particular kinds of knowledge.

its research... I don't know...

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... 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'!!
- [laughs] Yep! Sorry...
- 200. Yes... Well may you apologize! [laughs]
- 204. Denounced!
- 205. Denounced?
- 206. When it all goes wrong...

203. Accused? Or noted? Observed?

- 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...

- 216. [sighs]
- 217. I suppose you facilitate... or when I've seen you in action...
- 207. But you do have... I would say... a tendency to... manage [laughs] situations...

- 218. Action?
- 219. Yes! When you...

- 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...

- 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...

- 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?
- 225. Aaa [unformed word]
- 226. Yes. No. That the bit that's most clearly my...
- 227. [laughs]
- 228. Under my directorship!
- 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...

229. [laughs] Yes!

I'm not despairing.

- 246. Unless you're 237. What makes you think of... performing... despair?
  - 247. Unless I'm performing despair... which I would only do in an art context...
- 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...
- 248. Yes... I wondered about that...
- 241. Well... better? There are occasions...
- 249. [laughs]
- 242. Do you feel less embarrassed?
- 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...

250. About... for myself... as much

- 243. ...where I perform more appropriately for certain situations?
- 244. Less despairing? You perform...
- 245. Well if I'm performing

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...
- 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...
- 253. What do you mean?
- 260. No! I refuse...
- 254. Ah... removing... redacting...

- 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?

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!'
- 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...

- 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

- 287. They're helping you make clear...
- 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

- it's what I'm interested in... I suppose... Lost my train there!
- 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 understanding 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...
- 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!

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- 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?

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...

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.

382. I don't know...

379. So we're 'anti-clear'?

380. ...but it does

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next to the other... There are of... of fragment to speech... two voices. There's two voices 387. But do we need to speaking in time... and there make that clear? are two voices addressing... the situation... in parallel... So there's a commentary... So 388. We're making it clear now... there will always be this... Voice over... whether on occasions... 389. Are we? 383. I don't know either! 395. What are you talking about!? 396. I'm talking about this... 397. There are two voices!? 384. That's good... 391. [laughs] 385. [laughs] That's good... I don't know whether there's a way in 392. We're recording this... which... because they're 398. Yes... written... if we're talking about the difference between the 399. That's you and me? continuity of the conversation which is... those are just 393. So it will be clear exchanges and you could take away the numbers... and it [laughing] somehow! doesn't really matter... and then 400. Yes... there's the discontinuity of the 394. No... but it's... it is clear... I fragments... because although... think it's more about writing... 401. And what's the commentary? the fragments do form 390. Well we've now just stated it... than... in that sense there... themselves into... a beginning, [sighs] ...in the past... In-The-402. The commentary is our voices... middle, end... a narrative... Past... because there is a removal... There is a way in which... It's like a voice... isn't it? If you... a disjuncture from the spoken word... there is always the if you... not in any particular 403. This voice? Like us? Now? possibility of it... the conjunction order... but if you put one thing

404.	No. The fragments		[laughs]		It's like about thirteen pages long!! [laughs]	432.	It's not really the red battery sign I don't know what it is
		416.	Isn't that what the archive	40.4	N 11 11 1 1 1		it's never on there long enough
			and the document allow?	424.	Yes well it's just a really woolly, rubbish declaration		for me to figure out what it is Right! Note to self Eddy. Stop
405.	The fragments?				[laughs] I did preface it by saying some kind of		playing with your nose!
		417.	Well they can I don't		saying some kina oi	433.	[laughs]
			think they have to.	425.	[laughs]		
						434.	[laughs]
406.	are our commentary on are						
	our memory and our our					435.	I'm stuck on the idea that
407	(	410	To a serificación de 12	406	H(-11-2)		this might be in some way
407.	fragments? Yes?	418.	Is everything not read?	426.	Hopefully it comes under 'comedy'		a 'declaration' [laughs] We could call it that? [laughs]
					under comedy		could can it that: [laughs]
				427.	Comedy! ok		
408.	And our commentary				,		
	on that room						
						436.	Yes? Well what are the
				400	r · 1 · 1		other things that end in
400	The conversation is the			428.	[sighs]		-laration? [laughs]
409.	conversation			429	So. Reflection leading		
	conversation			12).	to declaration?		
		419.	It's a particular kind of				
			reflection isn't it?				
410.	It's just a step back isn't it?						
		420.					
411.	A step back to where?		with language or it's to do with writing or to do			427	Well it's not a narration
412	From another reflection		with the voice or with			437.	quite is it?
712.	in the same way that		communication but all of	430.	No.		quite is it:
	we're now reflecting		it is about making some		But you said that the archive		
	both of them Now		kind of declaration				
				431.	It's giving me the red		
413.	So a lot of this is to do	421.	Declaration!		battery sign		
	with reflection?	400	Von				
414	Seems to be	422.	Yes				
414.	Seems to be	423.	This is a declaration!?				

438. I think it's a... it's... it's...

writing... it's a way of...

This is a conversation...

really... that's a coherent...

440. That is... Yes...

441. That's not a fragment...

semi-coherent...

fragmentary... It's fragmentary

- 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...
- 439. It's not though... It's been made Yes... the fragments which are into fragments by the numbers... dealt with in some way by the... this is not a fragmentary... 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...

- 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...

- 454. Yes... but that's to do with...
- 455. ...expectations...
- 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...

- 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

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

521.	Mortis I think that was quite a useful conversation		don't know how <i>you</i> define Will!to actually write the damn thing and then that's where my great capacity for procrastination come in		
522.	well we've decided upon something	•			
523.	which I feel quite comfortable with	531.	I think I could probably write if I had all the information I could probably write a		
524.	See that's the issue I'm rubbish at decision making		fairly useful introduction  Do we have to show the introduction?		
523.	I'm quite bad at it but		the introduction.		
524.	you obviously are not as rubbish as I am				
525.	No. [laughs]				
526.	Yes I know you forced the issue here	533.	Yes!		
527.	I'm forcing the issue [laughs]	534.	Right		
528.	and you're writing the introduction	535.	Yes.		
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				

536. Can we not just write it and say that it exists?

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

something that your comfortable with? And it might well do

the thing... what does this do... does it change it into

actually... I think it might... because... I think you have an interest in not being clear... 540. Right?

537. No! [laughs]

- 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...

- 566. With footnotes...
- 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]

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!

all the stuff around it...

Ok [whispers, sighs]

575. The background stuff? That's what it says in 'Stage' ... all the background stuff... sort of gets in the way sometimes...

571. Why do you do that? With the close ups? What's that about?

576. In 'Stage'?

- 577. Yes... the film... from Kilquhanity...
- 578. Oh yes... right... right... I was thinking of... that film called 'Stage'...
- [laughs]
- But background?
- Gets in the way...
- 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]
- [laughs]

[laughs] 573.

572. I like faces... I like... I

like difference... I mean

everything... and also it's

it's... holding a camera... full

about drawing... I think

front on is a... an issue...

574. ...but yes I know... it does

pick up all the... detritus...

past... as it is becoming...

Then you immediately reflect upon... the immediate mediated... through the... voice of... That's the thing... [swallows] lips move...onto...

- 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?
- 587. You can see them really clearly at this distance...
- 600. I want an index... I love an index...
- This distance? [laughs]
- [laughs] 589.
- Hopefully there is not too much coffee around the edges...
- Well let's hope so...
- 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...
- [sniffs] God the nose... [laughs]
- Are we straying off topic?
- No. This is very much the topic...
- 597. Ok
- Anything is always the topic... this is why it's such a great idea that you're going to write this introduction...
- 601. An index? Appendices even? The fragments could go in the appendices?

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

- 635. Well no... You're just not introducing it...
- 636. Why? Why am I not?
- 637. Because...
- 638. In what way am I not?
- 639. [laughs]

- 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?

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?

- 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?
- 648. By its actuality?
- 649. What!?
- 650. Its disruption?
- 651. What!!?
- 652. [laughs]
- 653. [laughs] It's just a closeup of my nose? Isn't it?

- 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?
- 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...

2.12.12

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...

- 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?

- 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?

circumvents... a really weighty history... of art... that I feel

686. But the relationship between

words... but... I'm not...

Drawing I'm interested in

because it seems... a way of

looking at... a practice... that

I'm an art historian...

historian? I would be unpacking

And drawing? Drawing's your...

say...drawing and...

687. ...but if I was a literary

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...
- 708. Closer?
- 703. So why don't I theorize my practice then?
- 704. Well I don't know... you

702. Yes... possibly... there

is that notion that...

- 709. To something... to something that fits... maybe this is what I'm trying to do...
- 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...
- 732. It's similar to my studios... when I have them...

- 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...

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

132

746. I don't have an issue with

745. Which I would argue

is less fake...

and doing it in this location...

753. [laughs]

755. Shut up!

754. Soon to be dead...

and so is the studio...

to some degree...

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'Real' and 'Fake' is a

'fake' [laughs] Eddy!

766. You're just repeating what

good introduction to the

problem of being 'real' and

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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

778. Well I understand that...
I'm not too bothered about helping people...

something in itself... Rather

help people... to understand what you're doing...

779. I am...

780. I think you're right... and I think it's what makes me... bad... and you... good...

781. [laughs]

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]

775. Make sure we're still trained on the nose...

776. The nose... damn the nose...

774. Stop touching your nose Eddy!

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]
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- 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...?
- 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?

- 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...

811. The introduction doesn't disallow what's said! [laughs] What does that mean!?

- 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...

- 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...

	So the introduction allows! Yes	823.	I can be objective about introductions without weeping [laughs]	833. 834.	[laughs] Episodic? Time there's a time	840.	do it Do you think that's why people do it?  Yes? I wish I was a better
817.	That's fine but you just don't think it's necessary!	924	Voc. They's an insurable or				person so that I could I have made attempts
	For your purposes	824.	Yes That's an issue then I think I think the weeping is a isn't altogether	835.	Yes there is a time	841.	A lot of people would think that it's bad! Arts people because you do have to switch
818.	No we said this before I find it difficult it's the sort of thing that I get lost in and I become		Without weeping	836.	So in between bouts of weeping		off parts of your brain that are questioning and What about this constant doubt about this thing over here that
	impotent I think I witness myself at the desk		a bad thing				I'm not but they're part of me now that's just well
	thinking do anything else other than this	827.	No But I found it very helpful	837.	Yes but I think that's been healthy for me to have gained the facility to be objective	842.	Well skepticism is
819.	I think it'd be interesting to see if I could do it because I think				with my own work	843.	It's just it's just a device to help people get into
	my training in Art History might allow me to do it in a way that I couldn't have	828.	It does cloud the vision it's true			844	what you're doing Yes
020	done it before a distance	829.	because I found the constant			011.	ics
820.	This is like the magnificent seven		reflection and anxiety about practice without any kind of objectivity very damaging			845.	It's not something about the ineffable truth that'll come later?
821.	In what way?	830.	Yes you're right				
822.	That's your special skill	831.	Not healthy				
	You can use a knife and you can write an introduction	832.	But is it possible to regard that as process ual that things are episodic? This is very close	838. 839.	That does sound sane and good  It does doesn't it? and	846.	That took almost two hours to get to the ineffable
			I'm going to have to say	007.	I think that's why people		to get to the menable

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...

853. That's funny that...

854. I don't know how much

work... didn't you?

855. Do I edit my work?

Yes I do... Yes...

you edit? You did edit your

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...

856. Look at that blooming hair!

- 857. I like editing...
- 858. What is it about editing that you like?

852. There you go...

- 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!

two... camera positions... whereas this is completely... you... me... you... me...

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...

- 863. Showing his teeth...
- 864. ...question... What is this for?
  What is it that you think you're recording here? [laughs]

Jeremy's first... where is he?

- 865. Is this supposed to be something?
- 866. Yes... Is this supposed to be something?
- 867. [laughs]
- 868. It is good having more than

869. Yes...

870. The conversation is occurring... well they're not... [laughs] [on tape] ...part of the vocabulary... [winds through tape] ...[laughs] words...

874.	Well she does have a fantastic face Oh!	881.	Yes that'd be good		oh now it's warm ok! So how do you feel about that?
875.	[laughs]				
876. 871. [on tape]and I suppose a lot of [laughs] Ah Ah Eh	[on tape]recording something which can be Can be? Listen to you! You deign!	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	888.	Good There's I was just thinking we've got three minutes [of video] we could just stop it if you wanted?
			between moving and animation and stillness	889.	Do you mind?
877.	Deign to		Portraiture Image	890.	Yes we may as well just stop What I might do
878.	Anyway the point is really	883.	Yes I have to go to the toilet actually		if it's at all possible if I could take some pictures of your bookshelves?
	This is for me this is a kind of a possible way of			QQ1	They're not very beautiful
	writing way of drawing through the editing process	884.	Ok we probably should finish quite soon we could finish now if you wanted?	091.	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
872. [on tape] are you		885.	Well lets wait?		sort of unbeautifulness
		886.	[laughs]	892.	Well there lies authenticity
879.	Yes?		[leaves room]	893.	I don't know think I might sabotage
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		[Picks up a copy of Hegel's Philosophy of History from the bookshelf. Flicks through. Places it back]	894.	But you know where everything is don't you?
	of the dual perspectives and		[comes back]		
873. That's cute	the overlapping of points is to record the ways in which we navigate and look at			895.	Not really
	what we've just recorded	887.	I switched it off stupid cow	896.	You know that some books

	have just been moved?	906.	Soon				
897.	I thought I'd switched that on I wondered why I was still cold	907.	What is the funding state like?				Yes I like the numbskulls But what we need to
898.	This is fun	908.	It's really dependent on people writing decent introductions	914.	I'll stop	<i>72</i> 4.	do is think about What are the forms?
		909.	Yes Bad		[camera off]	925.	Do you want to write down on that bit of paper
899.	Yes so did you think this			915.	Cold?		I've been writing on?
	was all that you'd hoped for?			916.	Pardon?		
000	<b>.</b>	910.	There are a couple of main	917.	Are you cold?	926.	So this is what it's like?
	I thought it was fantastic		things that we just need to think about	918.	No no I'm not cold I've got my jacket on so I	927.	The nerve centre
901.	Good I thought it got to the key		What it is we're actually doing!  Yes		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	928.	I feel like I'm possessed Now!
902.	I daren't listen to what I've been talking about	912.	But once we've done that it'll be all over		house can be hot and cold no but I'm fine I'm fine I'm generally alright		
903.	We hit all the things we wanted to hit? So should I try to work on an introduction and	913.	What will it be all over?				
	then we can meet again and do some editing?			919.	[laughs]		
904.	Well we can talk about			920.	Yes I thinks so I've just checked	929.	Yes You are
				921.	Everything ok?	930.	It's very interesting!
905.	What are the deadlines again?			922.	I had to run round Had to ask everyone at home		
					like the numbskulls	931.	Quite interesting

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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	939. 940.	No? Because it's got to be read?  You're a slave to		Forms! And where? That's a big question for us	953.	a manifestation of some thing If it's a publication then there is discussion around it Public!  So maybe for the event thing
	Even more interesting! [laughs] The thing is he doesn't even do it deliberately	940.	this this reader?			954.	I feel like I'm in University
933. 934.	Naturally  Bastard! But he is lovely  He's a very lovely lovely man and he is a man What was I supposed to write?	941. 942.	I am Do you think that's bad?  No I think it's good It's actually considerate!			955.	You are in University! Is there some kind of gallery with an interest in discursive things? That would host us?
935.	What we need to do is	943.	I am in the world!	947.	Forms? Do you mean outputs?	956.	I thought you said toast Ah host! Yes is there a place in Glasgow?
				948.	Outputs?		
936.	What we need to do! Do you like writing? I mean Writing	944.	No it's a It's about love? And a consideration for someone and that what you're doing is	949.	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?
937.	I like it for the very first word but I can become bored and it's a chore	945. 946.	It's part of something?  Yes it's either a gift or telling	950.	Putouts Event Events	959.	I mean somewhere like Leeds?
938.	But then does it not become like drawing?		them what the hell they're doing wrongNo? Maybe not What we need to do is think about how it's going to form	951. 952.	Publication?  I think there there has to be		

961.	Leeds? Yes	971. 972.	[laughs] What do you want them to be of?  I would like drawings of		getting as it fragments and gets it is already		objects? Objects? Which could be books I'm thinking in terms of the moving image?
	Like a half-way house town? I've never been to Leeds  Good		something complete resolved and meaningful which would communicate itself directly with whomever it is that would read it look at it	981. 982.	It's not fragmenting it's coming together Not for long	991.	Yes that'd be nice
			Teat III. Took at III.			002	D 41.1.W11 . 2
964.	I've been on a train going to Leeds through Yorkshire					992.	Do you think it'd be nice?
965.	I've lived in it so	973.	Like a map?	983.	[laughs]	993.	I think it might be different I think if we were
966.	Yes that's where you met Eva and	974.	Yes? Or a landscape well landscape You want place? Place I thought was a key?	984.	The relationship between the particular and the universal		both editing than if just you were editing it
		975. 976.	Place is harder than landscape Well map? Drawing?	985.	Is?	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
967.	Eva and Luke			986.	Is is that it's going to be then chopped up into little		with diptychs? Possibly? Maybe not? If not diptychs
968.	But if we were going to have a gallery type event	977	Coherent for everyone		bits and sieved		then textiles? With footnotes?
	thing what would it be?	<i>,,,</i> ,	Concident. To everyone	987.	Maybe that's going to happen		
969.	I guess it'd be a conversation Wouldn't it?	978.	Coherent for everyone	988.	Mimmbes aye mimmbes naw	995.	Not a film?
970.	I was hoping well would		that's a good name Coherent for everyone	989.	Mimmbe aye! Mimmbe naw	996.	Oh yes! All of them! All of the above! And below!
	there be drawings? There haven't been so far You can do drawings can't you?	979.	Of this process? Or something else?	990.	Well that's the thing isn't it? That's our paradoxical		
		980.	I don't know to me as it's		mimmbe aye/ mimmbe naw Yes both so	997.	We don't want too

much though...? 1006. Well the textiles is the... the... is the... well... ranges of editing! 1007. Ok... 998. [laughs] Where did that rule come from? We don't 1008. Intellectual knitting... and there is the drawing aspect... want too much...? but that's... I would think the 999. Why don't we just want drawing is important to you... to make a film? 1009. It hasn't been so far... 1000. Because there is all this... 1005. And a textile... Fascinating material! 1010. It's important to me... 1001. Well we can make a book out of that... 1011. Then that's why we're 1002. There you go! A film... doing that! and a book! 1003. That'd be quite nice... 1004. Yes... That's all I'm talking about...

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... 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...

1012. But I see the drawing in all of this...

dictation... no it's not... idiot... Textile? Yes... absolutely... [sighs] well I asked you before...

1018. I see interesting you want	1023. Fine.	1028. Clearly is my middle name 1029. So how do we devise this?	about the issues about randomness or contriving systems for shuffling order
to intercut your intercut?  1019. Infiltrate! How do you			1035. Write that down!
feel about that?  1020. That sounds fantastic! I love it	1024. Yes well that's good	1030. Well I don't know how do we I mean [sighs] I	1036. I think I'm dyslexic I hope I'm dyslexic
1020. That sounds fantastic: Flove it	1025. [laughs]	don't mind potpourri? To a degree Not too much I don't mind taking threads	1037. Me too
1021. Ok	1026. See for me that's	and weaving them in	1038. Put question marks after everything
1022. But not too much! Yes see I think how do you feel about devising a kind of system for writing? For editing? For	my introduction	1031. So do you want to use this textile analogy to talk about the devising of this editing?	1039. [laughs] And dots
doing all this kind of stuff?	1027. Alright that'd be a really good introduction We'd just have to set it out really clearly		1040. Oh, just the question marks here
	to set it out really clearly		1041. So talk to me a little bit more and write about this editing process System
			1042. Ok Everything Everything is numbered
		1032. We could	1043. Write that down!
		1033. Would you write that down? [laughs]	
		1034. This is called taking	

1050.	Ok then	Well	this is	like one
	of those	'Out	there'	ones

1051. Ok...

1044. So... there's a palette...

1052. A palette... or a... what did you call it?

1045. That's not a textiles analogy...

1046. Not necessarily... but...

1053. A yarn store...

1047. A yarn store?

1048. A yarn store... but you can still use a colour palette anyway... A colour analogy...

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...

1054. A yarn store... of course it's

1049. We didn't use a colour palette in textiles...

1055. Say that... Write that down! 'Once we have a system... that can shuffle that numerical order... we'll be home and dry...'

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...

1056. Well the tape's still running... Yes... for example... 1065. I just think pictures are different...

1057. That's the bit I'm not sure about...

1058. You're not sure about whether you like... or want... or... understand...

1066. Yes... Yes... Yes... No... No... No... Two things... with this one... it's about... the technology... the apparatus...

1059. I like mixing things up... I understand it in the editing process...

1067. Actually it's...

1060. Less so in that one?

1061. I don't know how it works with...reading?

1068. Pardon?

1062. Yes... Yes...

1069. You finding my baked crisps distracting?

1063. It's not pictures...

1070. No... I was just waiting for the next word...

1071. They're not numbered...

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...

1072. Yes... it's an entirely different thing...

1073. I thought we were looking for a process that...

- 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...

fine to number... because that's what they're about...

- 1086. Fine... Ok... Odd... Even... Yes...
- 1091. It's not just novels!
- 1092. Yes...
- 1093. Natural History... does that...
- 1094. But... not without the... anxiety... of right...
- 1095. Self-conscious...
- 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? ...

why the novel... is so good... It allows... conversation...

and non-conversation...

to be... together... you're

going faster now...

and then integrates... and that's

- 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...!

1085. No... the fragments... are

1124. No... No... I like the play!

1127. Yes!

<ul><li>1104. Conversation</li><li>1105. What should we read for 'theories of the novel'?</li></ul>	1111. Alright[sighs] 1112. Eagleton Marxist	1120. As a novel 1121. Maybe quite nice Or a play?	1125. Could you write _?  1126. This is what we said time ago Where we excited about the g
1106. Please Sir do we must?			
1107. Yes I must!	1113. Ok		
<ul><li>1108. Well you start You're</li><li>1109. I don't know 'theories of the novel' I know of the theory but the beginning of the modern idea of self-conscious</li></ul>	<ul> <li>1114. I haven't read them in a long time but yes of yes</li> <li>1115. Yes of Yes !? Ok!</li> <li>1116. Yes of yes of</li> <li>1117. So</li> <li>1118. But anyway it's just taking this and putting it into another form for example it could all be done as as a</li> </ul>	1122. Film Not that film  1123. What about play? You seem to be not sure about the play?	
1110. Literary Theory? You can go through all the Kristeva Bakhtin	1119. Novel		

So what goes into a play?

This is what we said... a long time ago... Where we got very excited about the... gray suits...

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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

1135. Or we read them continuously... or we break them up... in some way...

1129. I think it should be a play then... language... for a play...

1130. [sighs]

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...

1139. You want another one?

- 1138. Yes...
- 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...
- 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?
- 1153. We are already characters in this...?
- 1143. Can we just do a written play? Directions? That could be performed?
- 1154. 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...
- 1144. Right... for... for characters?
- 1155. Why!?

1145. Yes...

- 1156. Lying?
- 1157. Why!?
- 1146. And do the characters have names?
- 1158. Take it into the realms of fiction?

1147. Eddy... do you mean?

- 1159. Ok... So like... Samantha and John?
- 1148. Eddy and Amy... ok...
- 1160. Samantha?
- 1161. Is that what you mean?

1149. You hate that...

- 1162. I think it is... actually... [laughs]
- 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...
- 1163. That's fine... [laughs] It's Samantha and John!

1151. That's the thing...

- 1164. [laugh]
- 1152. No... hang on a second...

1165.	I always wanted to be		the signing of	1182.	Bossy boots	1189.	[laughs] Write that down!
1166.	you use it's Eddy this and		Something Important!  This is the event This is an event This is about event		Well someone has to make sure that things are done in the right order  They're not in an order What		Yes alright So I think we need to stop soon Yes [laughs]
				1104.	do I have to write down?		What two acts?
		1175.	It's not	1185.	Something about historic-ness	1193.	Two acts
	You're John  Me, Jeremy and Eddy watching Nastra Nostradamus	1176.	And these are key historical figures		And what about this recording right now?	1194.	Then and Now Should we do the same for this one? Revisit? Fragments Remove ourselves?
1169.	Or something	1177.	Like Napoleon			1195.	It would take you about a year
1170.			Yes  [sighs] I think its more a series of events It's not really we didn't come together to sign	1187.	Layer upon layer	1197.	We don't have a year So a deadline No that's no reason not to do it  Is there a reason to do it?  Symmetry?
		anything we just came to have a conversation which could be an historical event?				So for the two acts of the play you'd have the conversation and the fragments?	
1171.	It was a key event for me	1180.	Well it is now			1200.	And the same again for now
	·	1181.	We could talk about it like that? That'd be interesting? Write that down!	1188.	It could be just two episodes?	1201.	Ok
11/2.	But this is like a						

1202. Should we stop?

1203. Now?

1204. Stop...

1205. Tape?

1206. Yes...

1207. Yes... ok...

D.



a	a	about	act'
	a	about	ad
	a	about	add
		about	addition
	a	about	address
	A		address
	a	about	address
a	A	about	address
A	a	about	addressed
a	a	about?	adds
	a	about'	add'
	a	above	admirers
	a	above	adopted
	a a	Absence	Adama
			Adorno
	a	Absolute:	Adorno Adorno
	a	absolute'	Adorno
a	a	absolute'	Adorno
a	A	absolute'	Adorno
	a	abstention	Adorno
	a	academicisms	Adorno
	a	academies'	Adorno
	A A	academics	Adomo
		academy	Adorno
	a	academy'	Adorno
	a	accentuate	Adorno
a	a	acceptable	Adorno:
	a	acceptance	Adorno:
	a	access	Adorno:
	a	accomplishment	Adorno:
	a	accord	Adorno'
A	a A	accord	Adomo'
		accord	Adorno'
	a	according	Adorno' Adorno'
	a	account	Adorno'
a	a	accurate	Adorno'
a	A	Achab's	Adorno's
		across	Aesthetic
		across	aesthetic
		act	Acethotic
	a	act	Aesthetic Aesthetic Aesthetic
		act	Aestrieuc
		act	Aestnetic
	a	act	aesthetic
a	a	acted	Aesthetics'
a	a	acting	Aesthetics'
	a	acting	affairs
Δ	a	Action	affection
Λ	a	Action	affect'
A .		Action	arrect
		action	affect'
	a	action	affirm
	a	Action	affirmation affirmatively
a	A	Action	affirmatively
	a	Action	after
	a	Action	after
a	Abandon	Action	after
a	ahandoning	Action	After
2	abandoning abandoning'	action	after
a	avancoring abdication		atter
a	abdication	Action	after
a	able abolishing	Action	after
a	abolishing	action?	after
a	about	activities	after
a	about	activity'	afternoon
A	about	activity'	afterwards
a	about	actor	again
a		actors	again
a	about	actors	again
u o	about		again
		actors	again
	about	actors	again
a	about	actors	against against
a	about	actresses'	against
a	about	actresses'	age
a	about	actresses'	age aged
a		actresses'	ages'
A	about	actresses'	Age'?
	arout		Age:
		actual	agitated
	about	actual	agitated' agitation Aglion:
	about	actually	Aglion:
	about	actually	agony
a	about	actus	agony agreed
			~

agreed	already	an	and
aim	already	An	and
aim	already	an	and and
aiming	already	an	and
aims	already		and
aims	already-published	an an	and
aims	als		and
aims	dis	an	and
akin Aktion	also	an A	and
AKUON	also	An	and
Aktion:	also	an	and
Alain	also	an	and
Alain	also	an	and
Alain	also	an	and
albums algorithms alien	also	an	and
algorithms	alternately	an	and
alien	alternates	an	and
alive all	alternates alternating although	an	and
all	although	an	and
all	always	an	and
all	always	an	and
All all	always	an	and
all	always	an	and
all	always	an	and
all	always	An	and
all	always	An	and
all all all all	always	an	and
all	always	an	and
all	always	an	and
All	always	an	and
All all all	am	an	and
all	am	An	and
all	am	an	and
all	am	an	And
all	am	An	and
all all all	am	an	and
All	am	an	and
all	am	an	and
all	Am	An	and
all	am	an	and
all	am	An	And
all	am	an	and
Δ11	am	an	and
all	am	an	and
all all all all All all all all	Am	an	and
all	am	An	and
all	am	An	and
2112	am	An	and
all? allegorical allied	am	All	and
alliad	Amateur	anally Analogously'	and
allow	Aniateur	analysis	and
allowed	amateur! amateurishly	analysis analysis	And
allowed	amateurishiy	analysis	and And and
allowed	America	and	and
allowed	among	and	and
allows	among	and	and
allows	among among among	and	and
allows	among	and	and
allows all'	Amour'	and	and
all	Amour'	And	and
all'	Amour'	and	and
Almost	Amy	and	and
almost	Amy's	and	and
almost	an `	and	and
almost	an	and	and
alone	an	and	and
alone'	an	and	and
along along' aloud	an	and	and
along'	an	and	and
aloud	an	and	and
aloud	an	and	and
alphabetically	an	and	and
alphabetically	An	and	and
alphabetically	An	and	and
alphabetically alphabetically alphabetically already	an	and	and
Aiready	an	and	and
already	an	and	and

and	and	and	arcades
and	and	and	Arcades
and	and	and	Arcades
anu		and	Arcades
and	and	Andre	arcades'
and	and	andrer	Arcade'
and	and	and'	architectonic
and	and	and'	Archive
			archive?
and	and	ange!	archiver
and	and	angel	archive?
and	and	angel	archive?
and	and	angel	are
and	and	Angelus	are
anu		Angelus	
and	And	Anglade' ANGLE	are
and	and	ANGLE	are
And	and	angle'	are
and	and	animated	are
and	and	Ann	are
and	and	Annette	are
and	and	Annette	are
and	and	Annette	are
And	and	Annette	are
and	and	Annette	are
and	and	Annette	are
and	And	announce	Are
and	and	Annul	are
And	and	annulled	are
and		A	
and	and	Anonymity	are
and	and	anonýmoús	are
and	and	anonymous	are
and	And	another	are
and	and	Another	are
		Another	
and	and	another	are
and	and	another	are
and	and	another	are
and	and	answer	are
And	and	anthropologist	are
and	and	anthropomorphic	are
		antitophnorphic	
and	and	anti-art	are
and	and	Anti-art'	are
and	and	anti-idealist	are
and	and	antiartistic	are
and		anticipation	
anu	and	anticipation	are
and	and	Anxiety	are
and	and	anxious	are
and	and	any	are
and	and	any	are
and	and	any	are
and	and	any	are
and	and	any	are
and	and	any	are
and	and	aný	are
and	and	any	are
and	and	ony	are
		any	
and	and	aný	are
and	and	any	area
and	and	any	are'
and	and	anymore	argue
and	and	anyone	arias
and		anyone	
and	and	Ańyone	arise
and	and	anyone	arisen
and	and	anything	arm
and	and	anýthing	armer
and	And	anything:	Arms
and	and	apartment	arms
		aparinent	
and	and	Apollo	arms
and	and	arbitrary	arose
and	and	arcade ´	around
and	and	Arcades	around
and	and	Arcades	around
and		Areado	around
and	And	Arcades	around
and	and	Arcades	arranged
And	and	Arcades	arranged
		arcades	arrest
and	And	arcades Arcades	arrest
and and	And and	Arcades	arrives
and	And		arrest arrives Art

art	as	as	at
	as	as	at
	as as	as	at
	as as	as as	at
		As	at
	as as		at
art	as	as	at
	as .	as	at
	as	as	at
	as	as	at
	as	as	at
	as	as	at
	as	as	at;
art	as	as	ate
art	as	as	ate
art	as	as	ate
	as	as	ate
	As	as	Athenaeum
art	as	as	Athenaeum
	as	Ashes'	Athenaeum
art	as	Aside	Athenaeum
	as	ask	Athenaeum
	as	ask	Athenaeum
	as	asked	Athenaeum
	as	asked	Athenaeum
	As	aspect	atmospheric
	as	assertion	attached
	as as	assessment	attack
	as	assigned	attack
	as	assigned	attain
	as	associations	attempt
Δrt	as as	assume	attempt
	as as	assume	attempt
			attempt attempt
art	as	assure	attempt
art	as .	assured:	attempt attempt attempt
art	as	as'	attempt
Art!	as	at	attempt
	as	at	attempt
	as	at	attempt
	as	at	attempt
artist	as	at	attempt attempt attempt attempted attempts attempts attempts' attempts' attempts'
artist	as	at	attempted
artist	as	at	attempts
	as	At	attempts
	as	at	attempts'
artist	as	at	attitude
artist	as	at	attracted
	as	at	attraction
artistic	as	at	attractive
artistic	as	at	attractive:
artistic	as	at	audience
artistic	as	at	audience
artists	as	at	audience
artists	as	At	audio-recording audio-recording
artists	as	at	audio-recording
artists'	As	at	auditorium
	as	at	auditorium
artists'	as	at	auditorium
	as	at	Augustine
	as	at	Augustine
	as	at	Augustine Augustine
	as	at	Augustine
Art'	As	at	Aus
art'	as	at	Authentic
	as as	at	authentic
as	as as	At	authontically
	as as	at	authentically authentically authenticity?
		at at	authoriticity?
	as	at	audienticity?
	as	at	author
	as	at	author's
	as	at	autonomous
	as	At	autonomous
as	as	at	autonomous

autonomy	banners	be	been
available	banners	be	been
available			
available	barely	be	been
available	barks:	be	been
Avant-Garde	baroque	be	been
Avant-Garde	barrier	be	been
Avant-Garde	Barthes	be	been
avant-garde avant-garde avant-garde	Bartleby	be	been
avant-garde	Doubleby'		
avant-garde	Bartleby'	be	been
avant-garde	Bartleby's	be	been
avant-garde	based	be	been
Avant-Garde	basement	be	been
Avant-Garde	basement'	be	before
avant-garde	batch	be	before
Avant Cardo	Dathroom		before
Avant-Garde		be	
avant-garde	Bazin:	be	before
	be	be:	before
avant-garde	be	be?	before
avant-garde	be	be?	before
avant-garde	be be	bear	before
avant garde	be	bear	
			began
	be	beard	began'
avant-gardiste	be	beard	began'
avant-gardiste	be	beard	begin
avant-gardiste	be	beard	begin?
aversion	be	beard	beginning
			Posinning
	be	beautiful	Beginning
	be	beautiful	beginning
awaken	be	beautiful	begins
aware	be	beauty	behind
away	be	because	behind
	be be	because	behind
	be		behind
		because	Definia
	be	because	behind
	be	because	behind
away	be	because	behind
away	be	because	behind
away	be be	because	Behind
away			behind'
away'	be	because	beimia
	be	because	being
	be	because	Being
awkward'	be	because	being
Awn	be	because	being
axis	be be	because	being
	be	Because	haina
		because	being
A's	be	because	being
	be	Because	being
back	be	because	being
back	be	because	being
back	be	because	being
back	be be	because	being
	be be		Roing
		Beckett	Being
back	be	Beckett	being
	be	become	being
back	be	become	being
back	be	become	beings
back	be be	becomes	believe
back	be	becomes	believe
Dadiduon	be be		believe
		becomes	
	be	becomes	believe
	be	becomes'	believe
bad	be	becoming'	belong
	be	becoming'	belong
	be be	bed'	belong
hage	be be	been	belongs
bags	uc L		beiongs
pags	be	been	bending
pags	be	been	beneath
Bags?	be	been	Benjamin
bags bags Bags? Bailey	be	been	Benjamin
Bains'	be be	been	Benjamin
Bains'	be	been	Benjamin
	be	been	Benjamin'
	be	been	Benjamin'
	be	been	Benjamin'
	be	been	Benjamin'
*			,

Benjamin' Benjamin' Benjamin'	Biography' Biography' Biography' Biography' biohackers	borne	Bulletin
Benjamin'	Biography'	Botanical	Bulletin
Benjamin'	Biography'	both	Burgin
Benjamin'	Biography'	both	buried
Benjamin's	biohackers	both	business
Benjamin's	DIE	both	business
Berlin	bit	bound	business;
Berlin	Bits	bound	bustle
Berlin	Bk	Boundaries	but
Berlin	Bk	bourgeois	But
Berlin	Bk	Bourgeois	But
Berlins	Bk Pl	bourgeois	but
beside	Black	bourgeois	But
best	black	bourgeoise'	But
best	black Planskat	bourgeoise'	but
best	Blanchot Blanchot	bourgeoise'	but But
best	Blanchot	bourgeoise' bourgeoise'	But
best best	Blanchot	bourgeoise'	but
best	Blanchot	bourgeoisie'	but
best	Blanchot	bourgeoisie'	but
best	Blanchot'	bourgeoisie'	but
best	Blanchot'	bourgeoisie'	but
Bethune	Blanchot'	bourgeoisie'	but
Bethune	Blanchot'	bourgeoisie'	but
Bethune	Blanchot'	bourgeoisie'	But
Bethune	blank	bourgeoisie'	But
Bethune	blank	bourgeoisie'	but
betrayal	blank'	bowed	but
betrayed;	blindness	box	but
betrays	block	box	but
better	bloody	branches	but
better	blotted	break	But
between	blowing	break	but
Between	bodies	break	But
between	bodies	breaking	But
between	Bombardment	breaking	but
Between	bona	breaks	but
Between	book	breaks	but
Between	book	breed	but
between	Book	Breton's	But
between	Book	Brief	But
between	Book	brief	but
between	book	brief	but
between	book	bring	but
between	book	bring	but
between	book	bringing	But
between	book	brings	but
between	Book	brings	but
Between	Book	broken	but
between	book Pools	broken brother's	but
between	Book P. J.		But
between between	Book book	brought	but But
Beyond	book	brought brown	but
beyond	book	brush	But
be'	book	brusque	but
Bible	books	Brussels	but
Bible	books	Brussels	but
biblia	books	brute	but
bibliography'	books	Buchanan	but
Bibliothèque	books	Buchanan	but
	books	Buck-Morss'	but
big	books	Buck-Morss'	but
big big big big big big big big big big	Books	Buck-Morss'	but
biğ	books	build	Buť
biğ	Books	building	by
biğ	books	built	by
biğ	books	Bulletin	by
biğ	books;	Bulletin	by
big	book'	Bulletin	by
big	book'	Bulletin	by
big	book'	Bulletin	by
big	booth	Bulletin	by by by by by by by by
big	bored	Bulletin	by

by	c	can't	characteristics
by	Cage	can't	characteristics
by	Cahiers	capacity'	characteristics
by	Cahiers	capitalism'	characteristics
by	call	capitalism'	characteristics
by	call	capitalism'	characteristics
by	call	capture	characteristics
by	call	captured	characteristics
by	call	captured	characterize
by	called	captures	characterized
by	called	Carboniferous	characterized
by	called	Cardew	characterized
by	called calling	Cardew	characterized
by	camera	Cardew	characterized
by	Camera	Cardew	characters
by	camera	Cardew	Charle
hu	camera	cardigan	Charle
hu	camera	care	charm
hu	camera	career'	cheek
hu	camera	carefully	cheese
hu	camera	carefully	children
hu	camera	care'	chin
hu	camera	Carolyn	chin
hu	camera	carpet	chin
hu	camera	Carpet	chin'
bu bu	Camera	carpet?	choice
bu bu	camera		choose
by have		carrying	choose
by b	camera	case	choose
by 1	camera	case	chooses
by 1	camera	cases'	Christmas
by 1	camera	casting	chucked
by	camera	catalogued catastrophe	Cinema
by	camera'	catastropne	Cinema?
by	camera'	catching categories:	cinematically
by	camera'	categories:	Cinéma
by	camera'	category	Cinéma
by	camera'	category	citation'
by	camera'	category caught caught	cited
by	cam <i>era</i> ′	caught	cited
by	camera's	caught	cited
by	can	caught	cited
By	can	caused	cited
by	can	causes	cited
by	can	caves	cited
by	can	celebration'	cited
by	can	cell	cited
by	can	centers:	cities
by	can	centre	citing
by	can	centuries	citizens
by	can	centuries	CK
by	can	certain	Claes
by	can	certainly	claim
by	can	certainly	claim
by	can	CF's	claim
by	can	chain	Clarifying
by by by by by by by by by by by by by b	Can	chain	clarify'
by	can	chain	clarity
by:	can	Chair	clasp
by:	can	chair	Class
by:	can	chairs	class
by:	can	chairs'	Class
by:	can	chairs'	Class
by'	can	champions	classicism
by'	can	Chance	classicism
Böckelmann	can	chance	classicism
Bürger	can	chance	classicist'
Bürger	Candle	change	Classroom
Bürger	Cannes	changes	clausus
Bürger	cannot	Chapter	Claws
Bürger Bürger	cannot	Chapter	clean
Bürger	cannot	character	Clear
Bürger's	cannot	character	clear
Biirger's	can't	character	clear
Bürger's B'	can't	characteristically	clearing
B's	can't	characteristics	clearly
<b>D</b> 0	Cui C	Characteristics	cicarry

	Come'	computer	containing
clearly	comfortable	computer	contemplating
clearly	coming	computer'	contemporary
clearly	coming!	computer'	contemptible
clearly	coming! Comité:	conceal	contempt'
Cling-film	Comité:	conceals	content
close	Comité:	conceive	contented
	Comité:	conceive	Contents
close-up	Comité:	conceived	content'
close-up	Comité:	conceiving	context
Close-up	Comité:	concept	continually
close-up	Comité:	concept	continue
Close-up	Comité:	concept	continue
	commemoration'	conception	continue
	Commentaries	conception	continue
close-up	Commentaries	concepts	continues
	commentaryguides	concrete	continues'
	commentary	concrete	continuity
	Committee	concrete	continuous
	Committee	condition	continuous
	Committee	conditions	contractually
	Committee	conference	contraries'
	Committee	conference	contrast'
	Committee	Confessions	contributes
	Committee	Confessions	controlled
	Committee	Confessions	controlled'
	Committee	Confessions	control'
		Confidences	conventional
	common		
	common	Confidences	conversation
	common	confident	conversation
	common	confides	conversation
	commun	confined	conversation
	communicated	confines	conversation
	Communicated	confirmation	conversation
	communication	Confirming	conversation
	communication	Conflict	Conversation
	communism	Conflict	Conversation
	company'	Conflict	Conversation
	comparison	Conflict	conversation
code	compels	conflict'	conversation
cognitive	competence	conformity	conversation
coherence	competitors	confusion	conversation
coherence	compiled	confusion	conversation
coherence"	complacently	conjunction-disjunction'	conversation
collapse	complaint:	connection	conversation
	Complete	connotation	Conversation
	complete	consciousness	conversation
	complete	consciousness	conversation
collective	complete	consciousness	conversation
college	Complete	consciousness'	conversation
colour	Complete	consequently'	conversation
	complete	considered	conversation
	completely	consists	conversation
	completely	consists	conversation;
	completely	conspicious	Conversation'
	completely	constant	Conversation'
	completeness'	constant	conversation'
Combat	completion	constant	Conversation'
Combat	complex	constantly	Conversation'
	complex	constantly	Cook
	composers'	constitute	core
	composes	constitute	core
come	composite	constitute	Cornelius
come	composite	constitutes	Cornelius
come	composite	constitutes	Cornelius
	composites'	constructed	Cornelius
	composites'	Construction	Cornelius
	comprehend;	construction	corner
	comprehensive	construction	corner
comes	comprises	constructive	corners
comes	computer	consumer	corrected;
comes	computer	consumer	corrections
	1		
comes	computer	contact	correctly
comes comes	computer computer	contain	correctly'
comes comes	computer		

could	Dadaist	Dennis	differentiate
could	Dark	densely	difficulties
could	dark	deny	difficulty
could	Darker	departmentalization	digress
could	Darts	depressed	digressive Dilettante
could	date	depressive Der	Dilettante
could	David	Der	dilettante
could	Dawn	Der	dilettante
could	day	der	dilettante
Could	day	der	Dilettante
could	Daylight	derelict	dilettante!
couldn't	daýs	derive	dilettante?
could	de	derived	dilettante'
count	dead dead	des	dilettantism dilettantism
countenance'		described described	
counter	Dead dead'	describing	dilettantism Dilettantism
countless	deals	description	dilettantism
Coup coupled	Dean;	description deserted	dimension
course	Death	deserter	dimension
course	Death death	desire	dinosaur
course'	debris	desired	dinosaur
course	decadent	desires	Dionysiac
cover	decadent	despair	Dionysus:
covered	decadent	despite	direct
covered	decadent	despots'	Direct
craft	decadent	despots'	direct
cramped	decay	despots'	direct
craves	decay	despots'	direct
create	December	despots'	Direct
created	decentered	destined	directions
creation	deceptive	destiny;	directions
creative	decided	destitution	Directions
creature	deciphered	destructive'	directions
credibility'	decision	detachment	directly
cried'	decisions	Detachment	directly
crime	declarative'	detailed	directly
criminals	declaring	details	director
cringing crisps	decline	determination	Director:
crisps	decrees	determines	Director:
crisps	decrees	developed	Director:
critêria	deduced	developing	disa
criteria	deeper'	device*	disa
critical	defêncelessness'	devoted	Disaster
critical	defined	Dialectic	Disaster
Critical	defined	Dialectics	Disaster
critical	defines	Dialectics	Disaster
criticism	defines	Dialectics	Disaster
Cro	degree	dialogical	Dischner
crop	degree	dialogue	Discomfort
cross-referencing	Degree	dialogue	disconsolate
crossed	degree	dialogue	discontinous'
crosses	degrees	dialogue	discontinuity
crows	dehumanization	dialogue	discontinuous
crows	Deleuze	Dialogue	discontinuous
crump	Deleuze	dialogue	discourse
crunching	Deleuze' Deleuze'	dialogue	discourse discourse'
crunching cry?	Delft	dialogued dialogue'	discourse discovered'
crying	Delli deliberate	dialogue'	discuss
crying crypt	delightful	Dice	discuss
cues	delirium	Dice	Discussing
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culture	delivered	dictated	discussion
Culture	delivered	did	discussions
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culture'	demand	did	disgusts
cumulative	demand	did	disgusts disharmonious
current	demand	did	disharmony'
currently	demands	did	disinterestedness
curse	demand'	didn't	dismissed
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distance	don't	Each	electricity
distasteful	don't	each	elementáry
distress	don't	each	elements
distributed	door	Each	elements
disturbing	door	each	elements'
divergent	door	Each	elements'
divided	Door	Each	elimination
divided	doors	ealed	else
division	doors	ear	else
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equal	ever	expresses:	falling
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era	everything	expression'	Familiarity
era	everything	extensive	familiarity
era	Everything	exterior	familiar'
erected	everything	extraordinary	family
Erratic	Everything	extreme	family
errors	everything	Extreme	family
especially	everything	extreme	far
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established	Evidently	eye	Fascism'
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more	moves	my	never
more	moves	my	never
more	moves	my	never
more	moves	my	never
more	moves	My	never
more	moving	my	never
	moving	My	never
more			
more	Mr	my	new
more	Mr	my	new
more	Mr	my	new
more	Mr	my	new
more	much	my	new
more	much	my	new
more	much	my	New
more	much	my 16	new
more	much	myself	newly
more'	much	myself	nine
morning	much	Myself:	no
morphological	much	myself'	no
mortality'	much	mystification	no
most	much	myth	no
most	much	Nachts	no
most	much		no
		Nagel	
most	much	nail	no
most	much	naiveties'	no
most	muddied	nakedness	no
most	Mulvey'	name	no
most	Munich	named	no
most	museum	names	no
most	museum	names	no
mother	museum'	Nancy	no
11			
mother	musical	Narcissus	No
motionless	musicians'	Narcissus'	no
motions	musicians'	narration'	no
motive	musicians'	narrator's	No
motley	musicians'	narrow	no
motley	musicians'	narrow-minded	no
mounting	must	narrower	No
mouth	must	Nationale	no
mouth		natural	
	must		no
mouth	must	Natural	no
mouth	must	Natural	no
mouth	must	Natural	no
mouth	must	nature'?	node
mouth	must	nd	nods
mouth	must	nearly	nods
mouth'	must'	necessarily	noise
move	my	necessary	noise'
	My	necessity	
move	viy My		noisy
move	My	necessity	non-aligned
move	mý	necessity'	non-existent
move	mý	neck	nonclosure'
moved	My	neck	nonunitary
moved	mý	need	nor
Movement	my	need	nor
Movement	my	negates	normally
Movement	my	negates	Norman
		nogativo	
Movement	my Mr.	negative	Norman
Movement	My	negative'	Norman
movement	Mŷ	neglect	Norman
Movement	mý	negotiate	Norman
Movement	mý	negotiating	north
Movement	my	negotiation	nose
movement	my	Negotiations;	not
Movement	my	neo-avant-garde	not
movement	my	Noo avant gardeto	not
		Neo-avant-gardiste	
Movement	my	neo-avant-gardiste'	not
movements	My	ness	not
movements		Ni othori on do'	not
	mý	Netherlands'	
movements	my My	network	not

not	not	object object	of
not	Not	object	of
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not	not	object	of
Not	not	object:	of
not	not	objective	of
not	not	objective objects object's	of
		objects objects	
not	not	object s	of
not	not	object's	of
not	not	objet	of
not	not	objet	of
not	not	obligated	of
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not	Note	obligated obliged obscura	of
not	note	obscure	of
not	Note	observations	of
not	note-taking	observe	of
not	Note:	observer	of
not	Notebooks	observes	of
	Notebooks'		
not		observes	of
not	Notes	observe'	of
not	Notes	Obsessively	of
not	Notes	obsolete	of
not	notes	obvious	of
Not	Notes	occupation	of
not	notes:	occupation	of
not	notes'	occupying	of
not	nothing	October	of
not	nothing	October	of
Not	nothing	October	of
	nothing	October	of
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not	nothing	October	of
not	nothing nothingness nothingness	October	of
not	nothingness	October	of
not	nothingness	October	of
not	notice	October	of
not	noticed	odd	of
not	noticed	odd	of
not	Novalis	of	of
not	Novalis	of	of
not	Novalis	of	of
	novels'		
not	noveis	of	of
not	Novus	of	of
not	Now	of	of
not	now	of	of
not	Now	of	of
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not	Now	of	of
not	number	of	of
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	number		
not	number	of	of
Not	numbered	of	of
not	numbered	of	of
not	numbering	of	of
not	numbers	of	of
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OI	off	on	only
of		on	onlý
of	offer	on	only
of of of of of of of of of of of of of o		on	only
of		on	only
- (			only
of	office	on	onto
of of of of of of of of of of of	office	on	onto
of	office	on	onto
of	office	on	onto
of	office	On	onto Ontology onward
OI .	onice (c)	Oli	O t 1
10	office	on	Ontology
of	office	On	onward
of	office	on	open
of		once	Onen
of	office		open
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of	office?	once	opened
of	office'	one	opened
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of	Often	one	opening
of	often	one	Opening
OI C	often	one	Opening
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of	often	one	opens
of	Often	one	opens
of	Oh'	one	opens
- (	On		орень
of	ointed	one	opens
of	old	one	open'
of	old	one	Opera
of	on	One	operas
of	on on	One	operato
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OI	on	one	operative
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of		One	or
of	on	one	Or
of	on	one	or
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- (			
OI C		one	or
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of	on	one	or
of	on	one	or
of	on on	One	or
of	On On	one.	
- (	on	one:	or
OI	on	ones	or
of	on	oneself	or
of	on	one'	or
of	on	one'	or
of		one'	or
OI .	OII	one,	
or	on	one's	or
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of	on	one's	or
of	on	only	or
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of	on	Only	or
of		only	or
of		only	or
of	On .	only	
OI C	on O	only	or
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of	on	only	or

or	others	own	particular
Or	others'	own	particular
		own	particular
		own	particular
		own	particularity
or		own	particularly
or	Our	oxymoron	particularly
or	Our	O°'	particularly
or	our	O'Clock	Partly
	our	O'Clock	Partly
	our	O'Clock	partners
	our	O'Clock	parts
		Pace	parts
		page	parts
		page	parts
	our	page	parts
	0117	page Pain	parts
	our	pain	pass
		Pain	pass
		pained	pass
		painful	passage passed passing passivity
		painted	passea
	our	painter	passing
Orange	our	painter	passivity
orange_	our	painter	passivity
orange? order	out	painters'	past
order	out	painters'	Past
order	out	painters'	past
	out	painters'	Past
	out		Past
	out	painter'	past
	out	painting	past
	Out	painting	pattern
	out	painting	pattern
	out	painting	patterns
organic	out	painting painting painting:	Pause
	out	painting.	rause
	out	paintings	paused
	out	Paintings'	paused pedestrian
organize		Pale	pedestrian
organizes			Pedestrian
	out		pedestrian!
original	out	pangs	pencil
	out	Panning	pencil
	out	panorama	pencil
Orkney	Out	panorama	Pencil
ornamental	out	paper	pencil
	out	paper	people
	out	and and all and and and and and and and and and and	
	out	paper?	people
	outlook	Paradise;	people
osite	output	naraoranhs	people
osite	outputs	paragraphs paragraphs paragraphs' paragraphs'	people people people people people people people people people? people?
osition	outside	paragraphe'	people
	outside	naragraphs'	people
	outside	Parasitism	people
		parasitism	people
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othor	Outside	parents Paris	people people?
other	outside	r dris	people:
other	outside		
other	outside	Parrhesia	perceive
other	outside'	part	perfect
other	outwith	part Part	perfect
			perfectly
	over	part	perfectly
other		Part	performance
other	over	part	performance
other	over	part	performance
other	over	nart	norformanco
other	over	part	performance
other	over	part	Perhaps
	over	part	perhaps
	overcome'	part	perhaps
	Ovid	part	performance performance Perhaps perhaps perhaps perhaps
	own	partially	perhaps
	own	particles	perhaps
ouicis	OWIL	particles	Permaps

220 |

permit	picks	points	praxis
perpetually	Picture	polemic	praxis
persevere	Picture	Poles	praxis
persistent	picture	poles	praxis
person	Picture	Political	pray
person	pictures	Political	pre-imperial
	pictures	Political	preacher
person		Political	
person	pictures		precedent'
person	pictures	politics	precedes
person	piece	Politics	precious
person	piece	Politics	Precipitate
personality	piece	politics	Precipitate
persons	pieces	Politics;	Precisely
persons	PIECES'	politics'	precisely
person'	Pigment	polylogue	precisely
perspective	pile	poor	precisely
Peter	piling	portable	precisely
Peter	Piraeus	portraits	precisely
Peter	place	portraying	precisely
Peter	place	position	precision
Peter	place	position	preconceived
Peter	place	possesses	Preface
petty	place	possession	Preface
petty	place	possibilities	prefer
petty	place	possibility	prefer
petty	place	possibility	prefer
petty	placed	possibility	prefer
petty	placed	possibility	preparations
Phantasien	placed	possibility	prepared
phantomlike	placement	possible	preposterous'
phanonike	places	possible	presence
phase			
phase PhD	places	possible	presence
PLD	places'	possible	presence
PhD	place'	possible	Presence'
PhD	placing	possible	present
Phili	placing	possible	presentation'
Philosophical	plan	possible	Presented
Philosophical	plan	possible	preserve'
Philosophical	plan	possible	pressure
philosophical	plastic	possible	prestige
Philosophical	plate'	possible	presu
Philosophical	play	possible	presumed
Philosophical	plaý	possible	pretend
Philosophical Philosophical Philosophical	play	possible	prevalent
Philosophical	played	possible?	previously
Philosophical	plays	possible'	prick
philosophy	plays	post-avant-gardiste	primary
philosophy	plead	Post-it	primeval
philosophy Philosophy	pleased	postcards	Prince's
Philosophy	pleased	postcards	Prince's
Philosophy	plight	poster	Prince's
philosophy	plot	poster	Prince's
philosophy	plot	postgraduate	Principally:
philosophy	plot'	power	principle
philosophy	plural	power	principle
philosophy Philosophy?	plural	power	printed
philosophyp	plural	powers	prior
phone	plurality	practical	Prior
photograph	plurality	practical	priori
photograph Photograph		Practically	Private
nhotograph	plus Poesie	practice	1 11Vate
photograph Photographic		practice	private
Photographic	Poetry	practice	privilege
photographic	Poetry	practice	privileges
photographic	poetry	practice	Probably
photography	Poetry	practice	problematic
photosensitive	poetry	Practice	problems
phrase	Poetry-a-b-c	practice	problems
phrase!	point	practice	problems
pianists;	point	practice	procedure
piano'	point	practice'	procedures
Piccadilly'	point	practice'	process
Piccadilly'	point	praised	process
Piccadilly'	point	praised	process
Piccadilly'	point	praise'	process
picks	pointedly:	praxis	process
*		*	*

process	public	quite	realize'
process	Public	quite	really
process	Public	Ouotations	really
	1 tt/lic D. J. Lic		really
process:	Public	quotations	really
produced	publication	quoting	realm
producers'	publication	radical	real'
produces	publication	raffle	reasonably
product	publication	Rain	reasons
	publication		
product	publication	ramparts	received
production	publication	ran Î	received
production	publication	Ranciere'	recent
products	publication	Ranciere'	recent
products	publication		
products'	publication	Rancière	recluse
professional	publication	Rancière	recognizable
professional	publication'	Rancière	recognizably'
professionalism	published	Rancière	recognizably' recognize recognize recognize
	published		recognize
professionals	Published	Rancière	recognize
proficiency	Published	Random	recognize
profile	Published	Random	recognize
profoundly	Published	Random	recognized
			recognized
profoundly'	Published	randomized	recognized
profound'	Published	randomized	recollection
programs	Published	randomly	reconstructions
programs	Published	randomly*	record
programs	D. Li L. J		
progress	Published	randomness	Record
progresses	publisher	randomness	record-playing'
progressive	pudding	range'	Recorded
project	Pulls	ranks	recorded
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project	pulls	rarely	record <i>ed</i>
projected	pumps?	rate'	recorded
Project'	punctuating	rather	recording
	punctualing		recording
Project'	punished	rather	recording
Project'	pure	rather	record'
Project'	Pure	rather	recourse
Project'	purpose	rather	red
D1	purpose		
Project'	purpose	rather	red
proof	purpose	rather'	red
proofreading	purpose	rays	red
propels	purposeful	re-created	red
proper	purposes	re-opened	Redmond
properly	pursue	reach	Reed
prophet	purus	read	reference
propose	pushing	read	references
propose	put	read	References'
propose	put		
props	put	read	references'
Prose	put	read?	roforring
			referring
Prose	put		referring Referring
Prose Prose	put	Reader	Referring
Prose	put	Reader reader	Referring refinement!
Prose Prose+a+b+c	put Putting puzzled	Reader reader reader	Referring refinement! reflected
Prose Prose+a+b+c protagonists	put Putting puzzled pxi-xii	Reader reader reader reader	Referring refinement! reflected reflected
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Prose Prose+a+b+c protagonists protect protest protest protestations' Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust Proust's; Provençal	put Putting puzzled pxi-xii quality quality quality qualitys quantities Queens query question question question question question question question question question question question question question question question questioned	Reader reader reader reader reader Reader reader reader Reader Reader Reader Reading reading Reading reading reading reading reading reading reading reading reading reading reading reading reading reading reading reading reading reading reading reading read' real	Referring refinement! reflected reflected reflecting reflections reflections reflections reflects refuge refuge refusal refusal refusal refusal refusal refusal refusal refusal refusal
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relation	Resnais'	room	saying saying?
relation	resources	room	saying?
relations	resources	room	saying'
relations	respect	room	says
relations	respond	room'	Says:
relationship	response	routine:	says' say'
relationship'	response	rubbish	say
relations'	response	ruined	say'
relative	response	rules?	scále' scandalous:
relax	Response restored	run	scared
relaxation relaxed'	restraint	running running	sceneplacing
release	restricted	running	Scheitern
relented	rests		scheme
Relief	result	rupture rupture	Schlegel
Rema	result	rupture	Schlegel
remain	result	rupture;	
remain	resumed	rupture;	Schlegel Schlegel Schlegel Schlegel Schlegel
remained	resuming	ruptured	Schlegel
remains	resuming'	ruptured'	Schlogel
remains	retain	R'	Schlegel
remains	retains	R'	Schlegel'
remarkable	retrieves	S	Schlegel'
remarks:	returning	S	Schlegel'
remember	returns	sad	Schlegel'
remember	returns	Sadness'	
remember	reveal	sad'	Schlegel'
remember	revealed	safe	Schlegel'
remember	revealed	said	Schlegel'
remember	reveal'	said	Schlucken
remember	revenges	said	Schlucker
remember	REVERSE	said	scholar
remembered	Reverse	said	scholar
remembered	REVERSE	said	scholar
Remembering	reverse-shot	said	scholar
Remembering	reverse-shot	said	scholar
remembering	revival	said	scholar'
remembering	revival	said	school
remembering	revived	Saint	school
remembers	revolution	Saint	school
remembrance	revolutions	Saint	schools'
remnants	rhapsodic';	Saint	Schriften
remove	rhapsodies'	Saintrailles	Schriften
removes	rhapsody	sake	Schriften
render	Right	same	science
rendered	right	same	sciences
renders	right	same	scoff'
renewed	right	same	Scorning
renouncing	right	same	Scott
renunciation	right	same	scraps
renunciation	right	same	Scratches
repeats	right	same	scratches
repeats	right	Samuel	screen
repose	right right hand	Samuel	screen
represents;	right-hand	sanction	screen
reproduced	right-hand	sanctuary	screen
repugnance requirements	right?	sarcasms	screen
	rigorous	satirically'	screen
rescinding	rigorously	save	screen
rescuing	rigor'	say	screen
research research	rocks Rodolphe	say	scrivener's se
research	romantic	say say	sealed
research	Romanticism'	say	search
research?	Romero's	say	search
Research?	room	say	search
resembles	room	say	second
resentment'	room	say	second
resides	room	say	second
resides	room	say	second
resign	room	say	second
resistance	room	say	secret
resistances	room	sav	section
Resnais'	room	saying	section
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		ed.	
section	Separated	She	show
section	separately	She	showing
section	Separating	she	shown
sections	separation	she	shows
see	sepia	She	shows
see	sequence	She	shut
See	sequence	She	shuts
	sequence		
see	Sequence	she	shuts
see	sequence	She	shuts
see	sequence	She	side
see	Sequence	she	side
see	sequences	She	side
see	sequences	She	side
see	sequences	She	side
		She	side
see	sequence'	CL -	side -: 1-
see	series	She She	side
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see	series	She	side
See	series	She	side
seeds'	series	She	sidelong
Seeing:	serious	She	sift
Seeing:	seriousness	she	sighs
Seeing:	serve	She	sighs sight'
Seeing.		She	signt
seek	serve	Sne 1	signed
seek	serve	she	significant
seem	serve	She	significant
seems	serve	she	signifier
seems	serve	She	signifies
seems	serve	she	sionifyino
seems	serve	She	signifying silence
seems	serve	She	silent
		CL -	-:11
seems	serve	She	silhouette
seen	Service	She	silhouette
seen	Service	She	silhouetted
sees	Service	she	similar
sees	Service	sheamitedu	Similarly'
sees	Service	shed	similitude
sei	Service	she'd	simply
seized	Service	she'd	simply
Selected	Service	shitty	simply
C-1t1		Sility	simply
Selected	Service	sho	simply
selected	session	sho	simply
self	set	sho	simply'
self	set	shoes	simply'
self	set	SHOOTING	simultaneously
self	set	shops	since
self	Seventeen	short	since
self	Seventeenth-Century	short	Since
self-conscious	shadow	short'	since'
self-evident'	shadows'	shot	singers
self-realization	Shap	shot	singers
self-reflection	shall	SHOT	singers'
self-reflexive	shame	shot	singers'
self:	shape'	shot	singers'
selfsame	shared	Shot	singers'
seminar	shared	Shot	singers'
sends	shares	shot	singing
sensations	Sharpe'	shot	cincina'
	She	SHOT	singing'
sense	Site of	SHOT	single
sense	She	shots	single
sense	she	shots	single single
sense	She	shots	single
sense	She	should	single
sense	She	should	Sinn
sensible	She	should	Sinne'
sent	She	should	sit
sentence	She	should	sitting
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sentence	She	Should	situated
sentences	She	should	situation
sentences'	She	Should	situation
separate	she	should	six
separate	She	should	six
separate	She	should	Six
separated	She	should	sketches'
r			

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skin;	someone	speaking	still
sky	someone	Speaking	still
skyward	someone	Speaking	still
slave	Something	speaks	still
Sleep sleeps	something	speaks' speak'	still
sleeps	something	speak'	stitched
sleeve	something	special	sto
slight	something	specific	sto
slight	something	spectacular	stone
slightly slowly	something	speech	stone
slowly		speech	stood
small	something	speech	stops
small	something	speech	stops
small	something	speech	stops
Smallest	something	speech	storm
smallest	something	Speech	storm
smashed	something	speech	storm
smiles		speech:	story
Sillies omilia o	something:	speech?	story
smiling	somewhere	speech:	story
	somewhere	speech'	story
	son	spent	straight
	son	sphere	Strange
	son	spines	strange!
sneer	sonderbar!	spirit	strange'
snow	Sontag	Spirit	strata
snow	sorrow	spoke	strata
Snuffed	sorrow	spoken	strata
SO	sorrow'	spoken	strata
SO	sorrow'	spot	strata
	sorry	spot	stray
	sort;	spread	street
so		spread	strict
so		spread	strict
	sound	spreads	strip
	sound	corrings	strive
	Sound	springs spring'	strives
	sound	Spring C/	strives
	sound	Square'	strives
SO		squeezes	strongly struck
SO	Sound	stage	struck
SO	sounds	stage	structure?
SO	source	Stage	structure'
SO	South	stage	struggle
SO	so'	stage	struggle struggled Student
SO	space	stage	struggled
So	Space	stage:	Student
SO	space	stage?	Student
SO	space	stages	Student
so-called	space	stage'	Student
social	space	stairs	student
social		stairs	Student-Writer
social	space	Stairs	Student-Writer
social	space	stand	Student-Writer
social	space	standing	Student-Writer
social	space	Standing	Student-Writer
social	space	stares	Student-Writer
social	opuce enace	stares	Student-Writer
			Student-Writer
social	space	staring'	Student White:
society	space	starting	Student-Writer
societý	space	state	studies:
society'		state	studio
Socrates		state	studio
solidarities		state	studio
solidity'		statement	studio
Solution	space'	state'	studio
some	sparsely	status	studio
some	speak *	status	studio
some	speak	status	Studio
Some	speak?	status	Studio
Some	Speaking	staying	Studio
some	speaking	staying	studio
some	speaking	stay'	studio
some	speaking	steadfast	Studio
		stick	studio'
come	opening enasking	still	studio'
some		still	
some	speaking	Sun	study

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study	suggest	take	text?
study	suggest	take	textile
study	suggested	take	texts
Study	suičide'		texts
study-space	suitable		texts
study			texts
Stupid	Summer	taken	texts
Stuftgart	Sunday	takes	texts
style style	sunny Sunshine?		texts texts
style	Sun'		texts
style	sunerimnosed		texts
style	superimposed superiority		texts
style	Supernate		texts'
	sure		textual
style			textum
Stéphane	surely	talked	text"
Stéphane	surely'	talking	Th
Stéphane	sure'	talking	than
su	surprise	talking	than
	surrendering		than
subject			than
	survive		than
subject	Susan		than
subjective subjective subjective	Susan		than
subjective	Susan		than
subjects		task teach	than than
cubiocts	Suspended		than
subjects subject'	Suspension		than
sublate			than
sublation			than
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			than
substantial	symmetry'	television	that
substitute	synergetic		that
substituting	synopsis	temporal	that
Subversive	System	temporary	that
Subversive	sýstem		that
succeeded			that
success			that
	system		that
success	system		that
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succinctly			that
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such	systematic		that
such	systematical		that
such			that
such	systematic'		that
Such	systems		that
such	systems		that
such		text	that
such	systems?		that
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such			that
such'			that
such'	table	text	that
sudden			that
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1184	<del>-93</del>	<del>756</del>	<del>247</del>	<del>-852</del>	<del>1103</del>	<del>-2</del>	1100
<del>-559</del>	<del>-855</del>	<del>-327</del>	<del>-537</del>	<del>701</del>	<del>101</del>	1145	386
<del>234</del>	<del>1171</del>	<del>-196</del>	<del>845</del>	<del>378</del>	<del>-685</del>	<del>1095</del>	167
1034	<del>-823</del>	<del>-953</del>	<del>-43</del>	<del>343</del>	<del>382</del>	<del>-499</del>	466
<del>611</del>	<del>-480</del>	1043	<del>-566</del>	-34	<del>1078</del>	-606	893
<del>-182</del>	<del>-883</del>	<del>1121</del>	<del>-619</del>	<del>784</del>	<del>-996</del>	<del>-638</del>	428
<del>-326</del>	<del>711</del>	<del>-418</del>	<del>-441</del>	-668	<del>-515</del>	<del>-948</del>	713
<del>-603</del>	<del>-851</del>	<del>-482</del>	<del>-438</del>	<del>1110</del>	<del>-984</del>	<del>835</del>	338
<del>-825</del>	1187	1201	1029	<del>-909</del>	<del>-913</del>	314	1178
<del>-138</del>	<del>-860</del>	<del>1147</del>	<del>717</del>	-1	<del>1017</del>	<del>-773</del>	927
<del>1052</del>	1088	<del>-269</del>	<del>-501</del>	-144	<del>-147</del>	<del>-935</del>	791

1068	445	915	1009	658	283	561	989
700	40	843	805	842		150	1097
888	907	665	102	285		443	579
739	21	16	889	360		368	1108
831	1173	728	151	502		986	1051
613	783	661	316	14	1165	788	1080
401	291	636	422	13		564	279
816	400	960	377	127	660	79	832
97	55	555	459	1079	9 211	809	100
1125	1056	1115	125	215	1197	376	94
463	702	355	124	933	621	890	49
1045	593	592	828	71	724	457	204
884	302	759	63	199	955	649	362
1137	914	807	177	432	171	1153	533
1142	818	358	539	568	630	895	163
341	379	596	796	723	528	1167	140
787	1101	452	910	1099	9 328	812	848
824	1120	1140	356	854	133	1156	115
256	216	761	415	527	450	963	612
595	903	813	753	11	51	62	597
315	880	253	556	838	598	412	406
856	801	308	829	545		1008	580
85	757	830	481	102		156	243
230	184	485	231	780		414	303
233	259	110	240	359		238	715
929	190	1042	716	461		981	89
1070	454	164	106	1040		18	172
9	440	560	932	1033		337	684
833	1181	582	187	738		1151	683
538	754	574	149	208		552	1019
968	175	1069	506	274		659	583
775	916	720	519	235		334	529
45	1149	462	712	114		447	1117
1104	83	676	1035	995		146	117
305	250	68	688	1146		882	637
317	323	645	319	81		33	615
157	524	744	736	633		745	697
742	563	1141	213	411		227	1154
869	945	691	220	687		508	374
20	410	265	974	1044		952	526
627	273	591	857	1183		91	47
803	794	54	61	941		1128	733
1096	420	369	99	1168	622	681	1060

477	434	221	419	23	543	766	520
1006	951	1138	27	1066	1150	799	210
118	616	135	1016	300	318	653	965
270	892	1114	470	225	1077	31	1061
920	80	607	152	344	329	969	755
456	1192	806	155	795	479	50	912
1206	863	1189	1127	388	1032	652	347
59	363	495	874	672	1059	979	541
800	558	180	839	1054	143	423	718
1083	602	1055	1018	531	500	25	971
819	1041	790	767	335	975	1031	999
28	293	978	1007	371	741	451	194
815	1196	245	626	455	573	394	764
714	673	682	610	557	1111	294	1087
565	134	331	396	1122	132	322	178
84	849	503	325	398	632	594	841
345	988	239	42	173	1136	442	162
908	509	973	56	1091	266	693	361
186	53	292	666	1075	1057	8	1199
1159	205	542	919	321	226	472	313
122	748	44	367	1102	743	802	525
311	426	686	512	1036	1028	777	510
1025	201	879	1090	471	32	1169	209
1085	618	6	699	137	26	108	840
847	769	553	192	518	161	158	433
1202	923	444	483	290	123	10	655
478	670	635	730	642	866	1124	66
921	1163	491	75	78	258	129	793
1046	746	808	862	1038	295	15	590
424	705	1013	902	22	304	671	657
1082	139	576	35	74	458	116	1190
896	710	439	1074	86	82	992	467
488	395	864	628	737	646	289	1180
1134	1001	430	584	37	678	421	1152
191	821	957	692	550	719	387	403
859	578	998	1198	599	875	486	
92	690	484	826	917	197	342	
497	867	69	277	729	223	587	
675	96	897	212	1131	77	726	
166	1200	1191	983	656	1185	703	
29	393	185	351	88	73	577	
181	365	760	306	1116	964	751	
5	776	961	926	244	644	936	

 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 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.

The gaps come.

 I could tell that the crunching noise I was making would be heard on the tape.
But I kept eating.  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. Clingfilm. 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 avantgardiste 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 sublate art become artistic manifestations that, despite their producers' intentions, take on the character of works.

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

Not quite hopelessness.

I say I don't like team games.

[He leans over the computer to try an 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 wonder how I look in the film.

- I remember Eddy's camera tactics from before.
- Where I wrote my PhD.

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. [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.

Laughter.

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• I notice parts of my thesis on the table.

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

[She is pleased]

- Lots of people were walking past.
- Giggling.

2.12.12 2.12.12

The hand of the painter painting: painted.

Unaccomplished!

[He looks at camera, laughs]

Walking down stairs.

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

and because the similitude

of an image is not likeness to

characteristically resembles

with the image because the

and of death in its falsity.

The strata which has come forward to serve the big

image as such - because every

image - is attractive: the image

exerts the attraction of the void,

anyone or anything: the image

nothing. Narcissus falls 'in love'

recognize himself, it is because what he sees is an image,

- I remember being aware of all the things in my office. The books and postcards.
  - 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 But the aspect of the myth and social practice which best serve the interests of the big bourgeoise, 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.

which Ovid finally forgets is that Narcissus, bending over the spring, does not recognize himself in the fluid image that

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?

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.]

• 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.

There is a kind of wit which,

thoroughness, and symmetry,

architectonic wit. Expressed

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

may very well be the source

of the grand style in wit.

torn away. This baroque quality

satirically, it produces the

because of its solidity,

one is tempted to call

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.] The category 'work' is not merely given a new lease of life after the failure of the avantgardiste 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).

What is this for?

[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.

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.

• Mild confusion and happiness.

[She couldn't be happier]

Erratic.

• The two zombies seek refuge in a shopping mall.

• We are negotiating.

• Feeling better.

[He is overcome, perhaps]

 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.

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.

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 Soporating their images.

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.]

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/

 Lost. The Culture Industry has succeeded in transforming

org/sequences/

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.

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 discontinous, 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 conspicious 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 is happy if incredulous]

[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.

• 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]
- [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!

Eddy begins to talk

about his practice.

- The possible characteristics of [the] publication.
- Poetry = Prose+a+b+c Prose = Poetry-a-b-c

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.

2.12.12

• 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 [Saintrailles] 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]

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

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.

[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,

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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.

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.)

output more complex and

interesting, thus enhances

- I remember snow in here.
- I am not sure about the format.

- 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

[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]

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

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

Doch sonderbar!
 Während dem Schlucken wird mir
 Zu Sinne, als ob ich verdoppelt,
 Ein andrer 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?

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

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...

• 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 Oueens 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]

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

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.

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]

Do I find paper?

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

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.

• I have never been entirely comfortable with the huge Close-up. 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 of the book. tiny studio. Now aged 77, he has little time for his friends. Even for old friends. He feels he is running out of Shaky. time. His work is the most important thing in his life. It is this that he worries about. [He observes, leaning back] 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. Medium shot. [He looks at camera, thinking] What will happen? There is very little in my mind when I remember this. The office is so familiar, I just pan around it in my mind. What was it I was thinking of when I said 'dilettante'? I'd never described myself as I question the format Forgotten. During the week 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-researchbased' 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.

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. 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 bourgeoise, which is characterized by:

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

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.

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

I draw.

- Am I talking about my work?
- Conversation.

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.

- 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.
- [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.

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!

 I don't know if there are anymore fragments.

The Classroom.

[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 bourgeoise, 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 selfrealization 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 narrowminded 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?

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.

The photographic image is the

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 The camera is heavy.

Relief at Eddy.

I am insistent.

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.

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

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[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]

- An unsettled, agitated, snow globe.
  - side of the room.
- 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

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.]

[One finger to his mouth]

Standing on the other

Eddy moves his chair closer, or farther away. 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.
- 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.[...]

[She brings sleeve of jumper up to mouth]

[He shuts eyes]

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.

• Bits (scraps)

[She squeezes eyes

and mouth shut]

• We are in my office.

[He looks at camera, hand to head]

What is my work here?

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

• The tutorial.

All of the doors.

naiveties, intimacies, errors [Pale green brown gray eye. or incoherences. Each voice The corner of her tear duct.] in conversation is divided by Drawing turn into parts (fragments?) and catalogued (one of them is even, the other is odd). Systematically numbered 1-1207. [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. [Medium close-up. I'm bored with all that rubbish. He scratches his nose.] It's a conversation. Art is upon the Town - to be Fragments/ systems 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 [She doesn't look at him The transcription of a two hour and refinement! If familiarity while she is speaking] conversation recorded in Amy's can breed contempt, certainly research office in Glasgow Art, or what is currently taken University [college of arts for it, has been brought to its postgraduate study space] on lowest stage of intimacy! the 2nd of December 2012. Partly recorded in sound. Partly video recorded. An ad hoc discussion trying to work out what they I don't regret saying any of it. might make a piece about in response to the problems set out above. The transcription It's my office. attempts to retain the voice's I take a leaf out of Eddy's book patterns (an authenticity?) It

does not seek to tidy mistakes,

		• What's the worst that can happen here?		
		<ul><li>Door</li><li>Clear.</li></ul>	• 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	• Everything?
		Recorded conversation.	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)	I believe in this process.
•	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 cringing is a great part of the process.
		The sound recording device.	I wonder about how I look because the camera is on me.	Sadness, or is that today.
•	Numbers and words.		• The seminar.	He's not sure, but remembers being allowed to remember etc

• Stage.		We talk about games.	[Light from the window falls onto her. Daylight.]
	Is that meant to be something?	I stood on the other side of the room while I ate.	
Formula: construction out of facts. Construction within		• Weave/ textile •	I interrogate, do I interrogate?
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.	[Close-up. The light not falling on his face. His muddied features]	
	• and Eddy's beard.	•	The blank computer screen.
		•	(Note to self: Organize conference on dilettantism)

Conversation/ system

Familiarity.

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best serve the interests of the big bourgeoise, 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.

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.

[His beard. Unkempt. The light from behind, highlights this. It has been cut. But not well.]

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 bourgeoise, which is characterized by:

3. Isolation from the real, material world.

I am anxious.

[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.

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.

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

The studio visit.

Windows.

Is there a wrong way to do the fragments?

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] publication.

perpetually decentered centers: - movement as the demand for rupture (the original forces of rupture);

- the possibilities of rupture in the work space (worker-student
- the international exigency (relations with foreigners). But everything belongs to

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

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

[She laughs out of shot]

The possible characteristics of

Thus, there will be three

relations);

The possible characteristics of [the] publication.

> 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.

The crump.

I understand.

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?

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.

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

The faded floor.

Grass.

• Eddy's beard.

• Thoughts drifting, focusing.

[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.

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.

- I tidied, we observe.
- This story is addressed to the intelligence of the reader which stages things itself.

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

• Sunshine?

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

- All I have to do is walk towards someone.
- 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.

- 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.
- 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.

- 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.

[He gesticulating]

[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)  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.

[He looks disconsolate]

[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

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... Dingding! 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... 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. Clingfilm. 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 avantgardiste 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 sublate 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?
- 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... reinhabiting...
  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...
- 53. 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...
- That bloody carpet.
- 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?

- 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
- 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.
- 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...
- 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]
- 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?

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- 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 righthand 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 grav... 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.

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- 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. Uhhuh! 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 bourgeoise, 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...
- 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 avantgardiste 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]

- 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?
- Midnight
   The Stairs
   The Dice Throw
   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.

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- 287. They're helping you make clear...
- 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?
- 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

- it's what I'm interested in... I suppose... Lost my train there!
- 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 understanding 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...
- 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?
- 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?

- Close-up.
- 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?
- 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

communicate itself...

- 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.
- 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]
- 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 discontinous, 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 conspicious 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!
- think it's more about writing...
  than... in that sense there...
  [sighs] ...in the past... In-ThePast...
  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

394. No... but it's... it is clear... I

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 [Saintrailles] 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... 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!

- 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

till restored by voice resuming.

- 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 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.
- 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...

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- 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 studyspace 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 andrer 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 Oueens 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 Kilguhanity...
- 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...
- 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...

- off voice... off screen... there is... let's see if I've got the right word... diagetic and extra-diegetic... things that come from the mouth and are visible... and things that come from outside of the screen...
- 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).
- 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...
- 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?
  - [He looks to the side]
- 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]
- 553. [laughs] It's just a closeup 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?
- 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-researchbased' 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 bourgeoise, 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...
- 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 bourgeoise, 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 selfrealization 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 narrowminded 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]
- '99. 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]
- 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?
- What is my work here?
- 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 thinks 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...
- 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?
- I stick up for clarity.
- 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.]

- 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...
- Numbers and words.
- 938. But then... does it not become like drawing?

- 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.
- 941. I am... Do you think that's bad?
- 942. No... I think it's good... It's actually... considerate...!
- Recorded conversation.
- 943. I am in the world!

[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.
- 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...
- 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]

985. Is?

- 984. The relationship between the... particular and... the universal...
- Weave/ textile
- [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. Mimmbe aye! Mimmbe naw...
- 990. Well that's the thing isn't it?
  That's our... paradoxical...
  mimmbe aye/ mimmbe
  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 bourgeoise, 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 bourgeoise, 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... 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.

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.

- 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...
- Windows.
- 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?
- 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

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

1023. Fine.

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

- 1024. Yes... well that's good...
- The studio visit.
- 1025. [laughs]
- 1026. See... for me... that's my introduction...
- Is there a wrong way to do the fragments?
- 1027. Alright... that'd be a really good introduction... We'd just have to set it out really clearly...
- 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

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

- 1028. Clearly is my middle name...
- 1029. So how do we devise this?
- We (They) don't discuss.
   Talk about what we (they)
   write with each other.
- 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?
- The possible characteristics of [the] publication.
  - 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.
- 1032. We could...
- 1033. Would you write that down? [laughs]
- The crump.
- 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...

[She laughs out of shot]

- 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...
- I understand.
- 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!
- 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

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- 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?
- 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...
- 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...

the signing of...

- 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]

## Notes to G.

- David Reed Studio Reader p.119. quoting Felix Gonzalez-Torres
- Comité: The First Issue, Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)
- 17. Emmanuel Levinas, Ethics as first philosophy Levinas Reader p.83.
- 39. Peter Bürger Theory of the Avant-Garde p.58. (\*Bürger's footnote)
- Jean-Luc Godard interviewed by Jacques Rancière and Charle Tesson Cahiers du Cinéma May 2001
- Levinas Reality and its shadow
   The Levinas Reader p.132.
- 90. Maurice Blanchot The Infinite Conversation, The Athenaeum p.359.
- 109. James Abbott McNeill Whistler Mr Whistler's Ten O'Clock Public Lecture, Prince's Hall, Piccadilly, 20 February 1885 Chatto and Windus
- 121. Comité: The First Issue, Bulletin Published by the Student-Writer Action Committee in Service of the Movement (October 1968)
- 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.
- Susan Buck-Morss, The Dialectics of Seeing: Walter Benjamin And The Arcades Project, Natural History: Fossil p.77.

- 224. Maurice Blanchot, The Writing of the Disaster p.17.
- 236. Friedrich Schlegel, Philosophical Fragments Athenaeum Fragments 53. p.24.
- James Abbott McNeill Whistler Mr Whistler's Ten O'Clock Public Lecture, Prince's Hall, Piccadilly, 20 February 1885 Chatto and Windus
- 247. Saint Augustine Confessions Bk III p.55-57
- Friedrich Schlegel,
   Philosophical Fragments
   Athenaeum Fragments 383. p.78.
- 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.
- 260. John Cage Europera
- 267. Peter Bürger Theory of the Avant-Garde p.57. (\*Bürger's footnote)
- 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
- 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/
- 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 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 Guermantes
  Way (translation Terence
  Kilmartin and/with corrections
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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)