

E Executive chair
 F Executive decisions
 E The problem with this mike is that it's not brilliant... I'm going to be really struggling just trying to transcribe anything... lots of extraneous noises... so if you could just speak as clearly as possible
 F OK
 P I'm not very good at that
 E No, neither am I
 P Is it on?
 E Yes
 P Oh right
 F How can you tell if this is on? (points to the camera)
 E There's a wee green light at the back of it
 N And the purpose of all this is?
 F For you to explain yourself in as much detail as possible
 E For us to explain ourselves in as much detail?
 P That's not the purpose of this is it?
 F Actually I've forgotten
 E Well what did we talk about?... We said first of all that this didn't have to be the only recording. This could be like something which we would take notes from and if it doesn't work...

F If it's a... (laughing)
 P It failed... so we'd have to include it
 E We could well do?
 P We'd be forced to
 N Is it a discussion about decision making?
 E Importance?
 P Decision making?
 F What decisions are about
 E I mean there are certain commonalities between... them... the two things... without making a special pleading...
 F Which two things? Up and down?
 E Up and down... As well as working between the two... that's something which is happening both up and downstairs... a certain kind of separation. They are distinct... they interlink, but they are distinct. Is that the case? I don't know if there is some element of collaboration on the agenda...
 F We are working together now, separately ... together, in the sense that we're not fighting... and either we're being polite so far or we're getting on like a house on fire...

E Well you're almost exclusively in that half and Neil's almost exclusively in this...
 F Yes, that's what happened... That alcove is like a little place to store stuff ... I came in here first, looked down there and that was enough. Yes this is my bit. Then I thought... this goes with that, and it kind of spread
 E Well because the work that you've done previously such as Platform where there's a corner like a dead end... where this is situated and where everything else would be pulled back...
 F Yes because it's funny in a way although it doesn't quite apply here because I've said in the past... I'll wait until last and get the worst space because it tends to be the best anyway... because it's smaller and does more and you can do more in it... and Neil frightened me the other day by saying the exact same words... I'd like to wait until...
 E A double negative... the reaction to what is perceived as the best space
 F Yes
 E Therefore there's always a reaction to a... a given?
 N It's very obvious... for a painting of that size... it's a very obvious place
 F It fits... quite literally
 N And then... otherwise you start getting round to it occupying another space and then you're trying to fit things round about it again. It seems very... There is a logic to it. The other thing... in terms of working collaboratively is that the reality is that we haven't sat down and made something... and so therefore when you put your work together in the situation of this kind of mixing and matching... which then becomes this kind of game of... oh that goes with that... the terminology of... of you know... that feels... and you start dealing with an element of comfort... then in some ways... what is kind of devolving is... by having to take a little bit more responsibility for a particular area... which isn't... is a kind of problem for me in a way. I hadn't really thought about what... I hadn't thought about using that wall probably... and so therefore by... the painting being located at that end... and realising that this wall would be a perfectly fine place to do something... creating a different piece of work

F That area of comfort where there are similarities... It's a... For me it's neither comfort nor discomfort, it's a coincidence and like a kind of I don't know what... some terrible symbol... Or how come we're in this room together anyway... You've got this cardboard pile of shapes... and I've got that MDF pile of shapes... Fucking similar in a way and it's kind of... more uncomfortable than not because now we have to do something about that... that's not going to look like we've been in consultation for two years about some fucking shape...
 E Does that need any kind of explanation? I mean disentanglement... of what would appear to be a... consensus
 F I'm not sure about explanation... it's about caring about arranging them in the room... I'm not sure what that means but at some point it'll be visible... that's mine, that's his and these are similar and these are different... and these are fucking heavier and these are lighter. And if it's put in the right place this petty issue will dissolve. Probably.
 E How much does stuff shift around? Because yours seems to be very quickly in place and Neil's like... moving around and

changing things
 N Probably Fergal's put up work more recently than me and so therefore I've actually got a lot of things that I haven't put together in an ordered form. So therefore I brought up lots of work which I thought would encourage me to do something... And I think that's fine... so there is a collaboration... I could have been precious about what I brought... and I have moved the stuff but I haven't had to necessarily hang it up on the wall because I know what it looks like
 E But I mean this is half way through it... how do you imagine moving things around... finding a place
 F That is where a collaboration has to take place... We're roommates and we have to decide who gets which bunk and all that... so far it suits the decisions we've made, but maybe it does have to change... In the meantime... No I think that's a good point. I did that show recently... and I... it looks like I've got an agenda ... how I do stuff... and this is sort of phase two... so it's on a roll and maybe a bit complacent ... a couple of tricks... that's how I do things these days... But it might be how it's always been which is that I end up doing what Neil is doing now which is sitting there with a bunch of stuff and thinking for a long time
 E But in a completely different situation entirely... the stuff with Rebecca Warren... going back to the Showroom thing where there was a long time span available to you before ...actually an immense amount of time to chop and change things
 F That was a collaboration in the most thorough sense where we really were trying to do one work...two heads one work... That's why it takes so long... I'm not entirely sure if that's exactly why but...
 E Obviously it's more complicated...
 F Because you're giving and taking responsibility... Giving it up and then taking something else... and there isn't a clear leader. A leader is not what's wanted
 E What is interesting is the way you arrive at the end of the piece... when there have been these numerous permutations beforehand. And that was one of the reasons why I wanted some kind of recording. I mean I had in mind Hans Namuth's film of Jackson Pollock... complete with Morton Feldman's score... Not that what you'd be doing would be like that... or would be greatly different from what any other person...
 F Yes, just walking around with a screwdriver
 E And there's this sense... that there's this amount of time spent just looking at it in this dumb looking way... thinking yes... that's it. And you come up with a criteria which somehow will satisfy
 F (laughs)
 E But which doesn't - everything else that it excludes along the way...I mean I'm not sure how you consider every choice in relation to...
 F It's a tricky one isn't it? Because what you're doing is... You're in some room that you've not paid for, for the week... and you have kind of a free run. But we're not doing some other kind of behaviour... and well what is this behaviour?... except there are these paradigms about making a bit of cash or development and exchange of ideas... trying to create reality out of nothing or create a reality out of some materials and those materials are not this bit of plastic or pigment... they're kind of... They're... how people see and think and... How to be human... How to do something other than catch food... It depends how you describe it really... It's a pain isn't it to find a starting point and then build from there and then find the starting point wasn't the right one... It's somewhere else... The paradox of locating a starting point in a void. You shift around in this void until something accumulates into... you know... the time's running out... into some kind of shape. What's to say about that? That's how he did it there... This is how he's done it now.

N The thing is that it doesn't really matter. There's a fine line between... I think you can move the stuff if you can be bothered back to the other end
 F Yes
 N Essentially if you do a few exhibitions and shift stuff around you get to know the games... and so in a way, even working together... you can... Maybe there's a lot taken that doesn't need to be said. You have an idea that someone's put it there and so there's an element of confidence that someone's not reacting in a purely negative way to what the other is doing... just an element of confidence that it's two people in a room showing work.
 F Yes but we're making the work in the room as well... which is one remaining difference between the commercial set up and... whatever this is - the marginal set up... in that in a commercial gallery, you don't get to play with the room quite so much... You don't get to play with the fact that you're in the room. But what you do get in that situation is to be very satisfied that you're actually in there... Whereas here... in these sort of rooms you get to walk in and go yes this is where art or whatever the hell it is we're doing can happen... Perhaps the difference is with the borders of the shiftless object...
 E There is just one thing... I was thinking was this thing about complacency... you know... the continually going round on yourself... not so much surprising but finding ways in which you can get round that complacency... and it struck me that there was perhaps a kind of crossover between something you've said Paul about the failure thing... the quote from Beckett... this... art bereft of occasion and this sense that you know what the game is... you know what's expected... you know the means that you're using... at the same time there's a kind of resistance to these complacencies... and even the kind of steps you take are always negative steps... to somehow incorporate... what the piece is

about. Is there any crossover to perhaps what you're proposing...? downstairs
 P ...Maybe... maybe... it's difficult for me because I've never made a video before... and so the actual experience of it... is quite literally a finding my feet... finding out how to do something you don't know how to do... so perhaps the crossover is there. You don't know how to do it when you walk through the door... and I don't know how...
 N Yes.
 P ...to do it when I'm sitting in front of the video edit suite.
 E But then again there is the novelty in coming across the same devices for the first time... and I just wonder if there is a way in which you actually incorporate that into a finished piece of work... which in some sense undoes itself.
 P mmm?
 E You know... in the way you try and make space... in the way that you present and create... construct the stuff... what it means... but without locating it so kind of absolutely... so it doesn't you know make for easy consumption... Is there a way in which you make your pieces which... opens...?
 P Well I think that... chance plays a large part in these things... but when you're in a situation like I'm in... I'm working not in a gallery... not working in a space I'm either familiar with or not familiar with... I'm working in a kind of temporal domain which exists in a TV... and the chance elements are very limited... the mechanics of the actual set up... the fact the video edit suite works in a certain way... it's a mechanical device and all the rest of it doesn't really allow for a lot of chance... and one of my worries about the whole event is that I want something to happen while making the video that will be completely unpredictable. In the end it has happened... it does strike me as surprising as to what is happening in the video and that's where the crossover may well be...

N When you're working with someone... the videos... presumably you're editing with someone who's said if you press this button etc... and then they assume that you want it the way they possibly want it...
 P Yes, there's a kind of negotiation thing with the situation I'm in... negotiating with Mark who gives me an induction... I write it all down and if I remember how to do it I get what I'm supposed to get... but I think in a sense my concern was that... because I was also using a film that I didn't shoot... getting something which exceeded all those... already givens... was going to be really difficult... in the end the way I did it was to split the thing in half and turn it round the other way and set them off at slightly different times... I told Mark to do it and he did it. He set the times between the two... and he couldn't give a shit... He wasn't looking particularly carefully... so when you set these two things off they're actually in sync... the guy runs... he's partially in the image here and he's partially in the image there... and then it kind of stutters and doesn't quite work... and when I saw it I thought... oh this looks OK. And then I put them in the wrong way round without noticing because I'd written left instead of right...
 E So it was you're ineptitude as well!
 P Yes, so in a situation that I was worried about... with pre given mechanics... which is similar to walking into a gallery... white walls, grey floors... looks like other galleries with white walls and grey floors... and I was worried about there not being a life to the work that was going to be beyond an already given... that it would look like 'art' without ever actually being... all I can say is that in the end what I got out of it was something I hadn't anticipated. The first thing I got was something I anticipated... it was a... oh I've got the video to do that... and then I thought... oh that's very boring... but the second time round through a kind of negotiation and a sort of not looking too carefully... what's happened is that some things came about which now have a kind of chance thing... I haven't even seen it all the way through, as this thing gets out of sync really quickly... I've no idea what it will look like after an hour.
 F Does it accumulate?
 P It just gets more and more... and I kind of think it will at some point come back...
 F Maybe three weeks later?
 P Well it's a three hour tape... but I won't know and I don't particularly want to see it... the problem for me is that I've seen these things on two TVs and a projector and all the rest of it in the seminar room somewhere ... and I made it in a little room some where that looks like something out of the BBC... and I'm going to bring it to the space downstairs... and it's going to be something completely different again... And the objectness of having this thing in here that does this stuff... I've got no idea what it'll look like... it might just look like a ton of crap... But that's all I've got... the dynamics of working in the space... I've denied myself
 N You can move the TV around... drop it on the floor...
 E But the fact that it might look like a ton of crap... is that not part of what failure is?
 P Failure for me was always this kind of... you set off and you have something in mind and then it never quite looks like it... and what happens is that you've got to do something else... and the actual thing... it never actually arrives... it never all comes together... and you never get this thing where it all marries up nicely in a harmonious fashion...
 N I always find that there is an aspect of the thing I have in mind that feels so right in my head... that it must be someone else's...
 E With me it generally is someone else's
 N ...it's just nice and slick and succinct. And then the reality is... that you come in and...ho ho you're actually going to have to do this... which is... Oh I love escaping that situation... I quite

like having doubts about it... you know I quite enjoy sitting... watching Fergal putting this... because eventually I kind of hope that he'll come up and sort of (laughing) say... look Neil that's it... you've got it. And that's probably what I had in mind... I had a notion of building a sculpture... which is an interesting thought...
 P Because you don't make sculptures...
 N I had the idea of a sculpture because I'd seen Fergal with the spaceman in the last show and I thought... Yeah... I could do that... I would do it... But I would do it differently
 E Did you not get someone else to make that?
 F No... No
 E Not always?
 N So in some ways I thought I'd get it so far... then Fergal might say... well perhaps maybe this is where the collaboration comes in... I'll finish it. And in a way... at this moment I'm kind of glad that I haven't made the sculpture at all... although I'm desperate to do something with this pole... but in a way I think I was getting myself into a very... weird territory...
 F Well I'm actually in a weird territory in respect of that weird territory... because I feel that I'm in charge of what I do over here in this end of things... and then I do worry about what other people are fucking doing
 P (laughs)
 F I have this bizarre kind... I don't mean bizarre... I kind of trust you to do whatever the fuck you do... what ever it is. But then part of what you do is (singing) I don't fucking care, I don't care... but then perhaps Fergal will tell you something... I mean that's one model of collaboration...
 N There's a kind of collaboration where you turn round and say... No.
 F Yes
 N Where... No! Now that's interesting... But I'd be surprised to get into a real stage of... come on... you know... because I quite like the objects being objects. People... any spectator... people coming in I think will see them as individual objects. I think there will be an aspect of people having difficulty trying to work out some kind of strange story or something... you know... I wonder who did these which I don't think is that important
 E I don't think there will be any difficulty in identifying things...
 N The debate that comes up about us showing together or collaborating or whatever comes when people come and look at the show... and it's perhaps... perhaps my challenge... that people might have preferences... You know in some ways if someone came and said I think Fergal's painting at the far end is fabulous then you know... Fine. I wouldn't turn round and say... in actual fact I'd like to guide you towards... (Paul laughs) As Fergal says... if anybody comes in and says they like that piece of work... I'm going to say... Yes... It's mine. And what bit don't you like? That bit? Well he did that. That kind of debate...
 E Debate?
 N Discussion or whatever... Well people make those decisions about what they prefer... I find that I quite like that in a way... and I spoke earlier about going to shows and finding them disappointing... and I don't know how you produce a show... really... which isn't disappointing. There's one thing if you give a consistency

E Consistently disappointing
 F Consistently disappointing
 N Well that challenge... Disappointment interests me
 E I'd like to ask a question about pieces made in the press release...
 P We've all got press releases?
 E Yes, but you haven't seen theirs have you?
 P No... Did you make them write one as well?
 E Made them...
 P It was like some exercise from school! You will write a press release...
 E It's called 'Having an exhibition'...
 F Doing lines! A hundred lines...
 E Anyway, I wanted to ask you about... let's see which one... I'm just a bit of a bastard that drinks too much...
 F I didn't even do that one myself
 E Whatever it is, it doesn't apply... Now I actually quite like that one
 F Yes well... but it sort of implies... Nothing can touch me
 E Well it does and it doesn't... it's fairly desperate... it's obviously not going to be the case... and then there's... this isn't something which can be learnt on any kind of an art course... I thought there was something in common with what a notion of what failure is... something which is outside... beyond... something which wasn't acceptable. However much we... (Paul is laughing as he reads through the press release)
 P No I like it
 N When we met up last Saturday ... mentioned on the phone about the Berni Inn...
 E ...sweet trolley...
 N Sweet trolley. And I quite liked the sound of it. And I realised that I had sat the whole afternoon in the pub and had contributed nothing... other than talk a lot.
 F That's your perception...
 N And I went home thinking... what is a press release? It's like a requirement for a form... Because it was about nine in the evening when you said... Ach Neil you get a kind of quote or something... you know... you've got friends... somebody liked you once upon a time...
 F (laughing)
 E But Fergal has actually written you a press release or at least an introduction
 F That's true...
 N Talking about failure... that was

excellent... I ended up putting completely different work up
 E That was eight years ago
 F It still applied though...
 N Still applied. Yes... But it was all the quotes that interested me... but I assumed they'd be edited out...
 F And yet they're still in... I thought... Every one's a gem anyway.
 E But again there is a similarity between a general idea of what doesn't apply... and what you won't find in any kind of an art course... what might be said to constitute a failure... Failure as a kind of provocative statement... without citing academia... or whatever...
 F Well you know what strikes me is... What it instantly brings to my mind anyway is a translation. This isn't going to work... it doesn't work... and not in an interesting way to boot
 E Not in a very interesting way to boot... much worse!
 F Well exactly... And then I read what Paul had written about what Beckett had said... Beckett, by the way, was very successful and prolific... and everything he did had a beginning and an end... that was the thing... It had a title... and what Beckett had to say about it was... from what I vaguely remember was that... production is received in various ways... you can't control it... In that sense I think where we diverge is in that sense of... you know... capturing that things can't be caught there. They're there and they can't be caught. So okay, we're going down this fucking drunkard... total incompetent blah, blah and we've got these quotes about how a thing is like a butterfly that fucking isn't there and all that... And then you've kind of got this... and you're... and we're at no stage saying FAILURE. We're kind of going... this is how it is dah dah dah! And in a way it's a different kind of approach. In your hands it seems that the word "failure" is a kind of academic word
 E Yes
 F It's a college time-bomb kind of word ...
 E It is in part a rhetorical device and that's the problem... Or at least there is the acknowledgement that it is a critical term... and so there is always the problem that it's going to miss the whole point... which in a way is the point...
 F Plasticity... Everything is not about something else... At least that's how I want to do what I do. Every detail within the various conventions of press-release... this room we're in... people you talk to... whatever you say to them... Everything's got to be this plastic moment where something is... on the up... has got a green light... and I differentiate that from any other kind of approach where it's deferred... until meaning is fulfilled or presented... Deferral. I think that's where we diverge... You guys are into this kind of deferral knowing there are various things that are not happening now and I'm really into whatever it is that's happening now being the actual material
 E To my mind that is true and I cite this discussion within the work as a way of presenting within the institutional space... a gallery... a certain dissatisfaction... or at least acknowledging that this dissatisfaction is mediated... through the conventions that receive it... is a part of it... So that all these different points... joint publication, the Arctic explorers, failure, rank cheeseboard, Maurice Blanchot, becoming a big star, the private view, editing out the poor grammar, the specially written piece of music, the press release, the cans of Guinness etc etc... are acknowledged. I mean that the institution is obviously part of the dissatisfaction. For me failure is also the way the stuff becomes institutionalised... the production and reception of how people see and think... there is always... It is always allowed... regardless of whether you're on this side or what...
 F I kind of agree with that... but I would also say that the same humans who attempt to dissolve the borders of various lines of communication... various set ups or institutional attitudes or whatever... it's human beings who are on both sides of those equations... It's all us... and that's how the world is organised... People are doing stuff in various ways, good and bad and fucking horrible... and so I don't think it does dissolve... to be within the confines of a certain mode of doing something and then say that it's hampering what one is actually trying to do, either it's helping or it's not... I mean make another one...
 E Yes... but the obstacles that are incurred are actually what construct what it is... It is more than the sum of it's parts. Its formed and deformed... that's how it is... either by chance or by... sheer... compositeness or whatever... allows itself to be... kicked... I mean that's how I feel about... I share your unease about naming... under the banner of... but that's a sort of necessary negotiation which seems... again integral to recognising how the work is constituted... that it undermines its own place... Its difficulty is what the work is... I really never said anything about dissolving. I don't know... maybe this is seen as complacent... the accusation of complacency...?

F I was actually thinking... that it is an issue of bad faith rather than complacency...
 P What is?
 F Well...
 P I'm getting really lost
 F That's because we're trying not to have a big Barney about it... as well... and it's getting a little bit abstract... I mean basically what I'm talking about in terms of bad faith rather than complacency... the bad faith issue for me is where one agrees to be in a certain place... you know East End gallery type situation, doppeleganger of somewhere else... perhaps possibly even the funding regime works that way... and suddenly, bad faith can kick in... where we finally decide: ooh we fucking don't like it here...
 P Don't like it... right...

F And I'm going to slash the seats... whatever
 P Right... (laughs) Fair enough... wouldn't make much difference...
 F But in terms... (tape runs out)
 F Nobody and Nothing
 P But before I have to go...
 F Nothing and Nobody
 P I'm not sure that my work is about deferral. In fact I'm pretty sure it's not... so I'd just like to get that refutation in (laughs)
 F Well I meet on the field of honour
 P I don't think... because... it is what it is when it's there. And I don't know what it's going to look like and people who come along won't know what it looks like... although I would agree there are mechanical implications about what I've done which sort of put it into a different sphere... I don't think my work is dependant on deferral in order to work...
 F Right... I wasn't saying that about your work... because I haven't seen your work...
 P No
 F It was just in terms of the other conventions about how to present your work prior to it being presented, which is these two bits of paper... press releases...
 P Ah right
 F So just in terms of that... ours is doing this, and yours is doing that. That's where the deferral came in
 P How does that become a deferral?
 F Well... I refer to the answer I gave you earlier
 P (laughs)
 E Once again... go through it again...
 F Give me a clue
 E Something about Barney
 P You think it is... the things that you do are... in... they're failures rather than refers to something that refers to failures...
 F That's kind of it
 P So this is an academic treaty which refers to something that works with the idea of failure...
 F I was making the distinction between... for want of a better word... plastic versus... for want of a better word... deferral
 P Ontologically present... this is the thing that is now
 F Sure... and we're smiling about it
 P Yeah fair enough
 F As opposed to a...
 P Rather than a kind of standardised press release which tries to draw a picture of the things they might think about when they are looking at this stuff
 F Sure and also the issue within it... is made of failure
 P I think you're probably right in the sense that (a) I copied how to do it off a previous press release...
 E Well there is the point that there were two... two versions and you sent up one which was the letter... which was the letter which was sent but never received... and my initial idea was yes... we get this point blank... which doesn't illustrate but... and then you'd also submitted this... and I kind of thought...
 P Because someone said that's not a press release... but I've never had to write one
 E Well who wrote your last press release Fergal?
 F What at Platform? Didn't have one...
 E But that was the thing... back to the original point that Neil was saying... what is the form and purpose...
 F Yes, well I think another purpose is for marginal galleries to behave like the other kind of galleries... we produce these press releases... but the fact that the press don't give a flying fuck...
 E Exactly
 F Commercial galleries produce these gross sort of fucking explanations... that says well this artist is sort of important... because of these other shows and all that... and that's maybe for the buyers... that sort of thing... who are desperately trying to find out who, or why, or where do I sign...
 N It caters for a multitude of... of interests...
 E Well it's the recognition that you exist within this form... this is the convention... and there are these rules... and then you get upset when you don't get this bit of paper reciting the press release
 N The farce of it
 P Fair enough... so do we need to get into how many nitty gritty things?
 F Well this whole text is going to cover what? This bit of paper? So you know... let's not