

VERBATIM TRANSCRIPT.

*Clive Walters:* I wanted to find out if it was picking up. Hello. Hello.

*Richard Deacon:* Is that yours or the departments?

*Clive Walters:* It's mine.

*Richard Deacon:* How much was it?

*Clive Walters:* Willie bought it for me at Christmas. It was twenty pounds, twenty five quid.

*Richard Deacon:* It would be quite good to have one.

*Clive Walters:* They're very useful.

*Richard Deacon:* I was thinking over the weekend how much I would like to have a tape recorder.

*Clive Walters:* Hmmm.

*Richard Deacon:* I was thinking over the weekend how useful a tape recorder might be.

*Clive Walters:* Yes.

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*Richard Deacon:* All of the silver tops or just the big one?

*Clive Walters:* All of them I think.

*Richard Deacon:* Hmmm.

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*Richard Deacon:* This one brings a new element in. It's not the same material so.

*Clive Walters:* That's right.

*Richard Deacon:* So the corrugated paper could have the same could be the same.

*Clive Walters:* Could have the same effect but not the same quality.

*Richard Deacon:* Like this is perfect wire netting.

*Clive Walters:* Thank you. By effect.

*Richard Deacon:* By effect. You are going to run into a problem when you get your signature.

*Clive Walters:* No because the plaster will solidify it.

*Clive Walters:* What about the corrugated paper Richard?

*Richard Deacon:* I suppose phoning up is something we could do.

*Clive Walters:* Could you speak up.

*Richard Deacon:* Phoning up would seem to be something we could do. I'm not sure whether we'd find anything. I think that that will do until we find something better.

*Clive Walters:* That goes without saying doesn't it.

*Richard Deacon:* Not necessarily.

*Clive Walters:* I think the wood on the bottom of the clay bin will have to be treated in some way as well. I think it was painted white wasn't it? It was. White.

*Richard Deacon:* Green.

*Clive Walters:* No it was white.

*Richard Deacon:* It was green.

*Clive Walters:* Cream.

*Richard Deacon:* Green.

*Clive Walters:* It wasn't green.

*Deirdre McArdle:* Well it's still in there.

*Clive Walters:* It's still in there and it's always been white.

*Richard Deacon:* The bin itself is white.

*Clive Walters:* The bin isn't white.

*Richard Deacon:* Course it is. It's galvanized on the inside but it's painted white on the outside.

*Clive Walters:* Is that right.

*Deirdre McArdle:* It wasn't originally.

*Clive Walters:* Well in that case well the wood was painted white as well. The whole thing was painted white.

*Richard Deacon:* I know it's white but I don't think the legs are white.

*Clive Walters:* The legs are white. How the hell can you say the legs are green. What are you crazy.

*Richard Deacon:* What colour is the top of a glue pot?

*Clive Walters:* Chrome coloured. Dull. Dull galvanized metal. The colour would be the galvanized part of the clay bin. Tin coloured. I've got rid of the clock. I've also been thinking about the tape. Everything else comes up to a standard for which some of the things that have been done before don't adhere to.

*Richard Deacon:* It's sort of like when I was doing that floor in Somerset. I got there and it was in bad condition. I took out a lot of the boards which had rotted, actually gone through. I took out the worst boards and put new boards in but I thought that would do it but that seemed to change the tensions in the floor and a whole lot more boards actually became inadequate and I fell

through the floor in a couple of places and so I had to do about three times as much as I thought I was going to have to do when I first looked at it, because doing one thing changes the balance of the others, and I'm beginning to agree with you about the tape.

*Clive Walters:* And also the.

*Richard Deacon:* I think this is unsatisfactory as well.

*Clive Walters:* The quality the way in which the bin is painted. I think that could be repainted and if we could get some very thin tape we could then paint them again individually and tape them together very simply.

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*Richard Deacon:* How about joint pieces?

*Clive Walters:* Metal pieces. We could do that. I think we have a problem there with scale.

*Richard Deacon:* Or just finding something.

*Clive Walters:* Pardon?

*Richard Deacon:* Or just finding something.

*Clive Walters:* That would work.

*Richard Deacon:* That would do it. It would be nice to have them.

*Clive Walters:* It would be beautiful. If that would work it would eliminate a lot of the tape which is constructional anyway. It is there for constructional purposes. If we could find something, an angle piece to go in there.

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*Richard Deacon:* It's beginning to look less interesting.

*Clive Walters:* It's beginning to look a bit more unapproachable.

*Richard Deacon:* Unquestionable.

*Clive Walters:* Unquestionable. All the normal all the usual things that people will bring you up on a model construction aren't there on a visual view of it on an immediate visual view of it you have to spend quite a lot of time. I think it is interesting and probably more interesting because of the very fact that umm in other words you are doing it.

*Richard Deacon:* You are hardly registering on the.

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*Richard Deacon:* I don't think you should be able to make practical points until we've exhausted all the points of immediate transformation. I don't think you can say it might be possible that there isn't a descriptive that there isn't a satisfactory description.

*Clive Walters:* I was only saying that to alleviate some fatigue that I noticed. It looked like you were fatiguing a bit with those bags.

*Richard Deacon:* I'm completely pissed off with them but I mean that doesn't really come into it does it.

*Clive Walters:* It does come into it.

*Richard Deacon:* Ah well fuck it we're nuts.

*Clive Walters:* I don't think so.

*Richard Deacon:* That's what's good about it isn't it. I mean that you can say that and I can think fuck it I won't do those bags again.

*Clive Walters:* You seem to be getting closer all the time don't you. We're getting better all the time.

*Richard Deacon:* I mean I imagine you were getting pretty pissed off with that bolt of cloth yesterday.

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*Clive Walters:* I think the question about whether it's interesting or not seems to be kind of something not to be allowed to affect what we do.

*Richard Deacon:* I know I know.

*Clive Walters:* Like trying to make something more interesting than it is. Incredibly interesting.

*Richard Deacon:* Well it's just stupid it's just a stupid thing to do isn't it.

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*Clive Walters:* I definitely think they're looking better.

*Richard Deacon:* I agree. If I have the time I might be able to sew them again today.

*Clive Walters:* I should sew them by hand. If I was you I'd sew them by hand. I would take them out turn them inside out put the bag on the inside then sew them up because you won't be able to get that through the machine. Can you get this you couldn't because that's on one side anyway.

*Richard Deacon:* But that's not good enough. I said that's not good enough I don't think and it wouldn't sew well it wouldn't sew on the machine.

*Clive Walters:* How did you do them before? By hand?

*Richard Deacon:* No on the machine. I'll sew them tonight by hand.

*Clive Walters:* You want them so that when you get to put them back in you have as much difficulty putting these in here as you probably would putting a plaster bag inside a Hessian one. They're really tight aren't they whereas here they aren't.

*Richard Deacon:* There's an obvious difference in that the thickness of the seam adds a considerable amount but the seam has to be on the inside.

*Clive Walters:* Yes still I mean it's still a bit quite a bit thick isn't it I mean it seems that quarter of an inch makes quite a difference doesn't it.

*Richard Deacon:* I'm not disputing that I'm saying I could sew them yea I'm just yea I'll sew them tonight. It's a practical difficulty that's all.

*Clive Walters:* You could grease them and slip them in.

*Richard Deacon:* I don't know.

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*Richard Deacon:* Could you say that again.

*Clive Walters:* The reason it's more interesting is because you're being tricked and you don't know it. It's more difficult to see the two things. You can only look at one at a time so to speak you know what I mean you can only look at the there.

*Richard Deacon:* It ceases to be what it is and becomes what it represents.

*Clive Walters:* What it represents that could be it there's no there's no getting at what people are actually going to say you know. That is a kind of a piece of chicken wire and that's the whole thing isn't it.

*Richard Deacon:* They won't say it's a piece will they they'll say it's a roll.

*Clive Walters:* A roll of chicken wire. That's that. That's what it is. You've got to get people to say that and if it doesn't do that.

*Richard Deacon:* Pot of paint as well.

*Clive Walters:* I think that is a pot of paint yes and I think that it seems that the way in which things are orientated not in fact just. The way they are spatially located is as important as their just straightforward qualities so we need pots of paint here and glue pots put in relation like that makes them very much more. These blocks of polystyrene are now becoming more like blocks of polystyrene in relation to the rest of the stuff. I think this will be a little bit stupid but I mean you're getting the idea you see what I mean.

*Richard Deacon:* You're doing a window display.

*Clive Walters:* Well it certainly looks like a window display I agree and that's why I think it looks stupid but you get the point do you I mean you get what I mean.

*Clive Walters:* Have we got all the stuff this time have we?

*Richard Deacon:* Everything's there yeah.

*Clive Walters:* One two ciment fondues one of those is it.

*Richard Deacon:* Yeah.

*Clive Walters:* Do you know which one?

*Richard Deacon:* I did but you've mixed them up.

*Clive Walters:* One two three four five six seven eight nine ten eleven twelve.

*Richard Deacon:* There should be thirteen. And now they're all there they have to stay there.

*Clive Walters:* Stay where what do you mean there?

*Richard Deacon:* Well these aren't any good.

*Clive Walters:* Yeah.

*Richard Deacon:* But they stay there.

*Clive Walters:* Why?

*Richard Deacon:* Well until we find another one.

*Clive Walters:* Better yeah everything can stay in there I agree as you say yeah until we find something better.

*Richard Deacon:* Because because that's the only way we can in fact assess the standard.

*Clive Walters* )

) By keeping them together.

*Richard Deacon*)

*Clive Walters:* Keeping a view of them all the time. Now I mean it's getting interesting it seems to me it'll always be interesting it'll just be much more difficult to see what the point is and to make the relationship as difficult to see as possible really.

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*Clive Walters:* I think also what might happen is that some things that aren't satisfactory now could not be changed but become satisfactory at a later time by changing something else.

*Richard Deacon:* Well I'm sure the plaster would do that.

*Clive Walters:* The plaster would do that.

*Richard Deacon:* Would.

*Clive Walters:* Would.

*Richard Deacon:* Perhaps if the bags were open and showing.

*Clive Walters:* Yeah well it seems obvious to me that I wasn't in fact thinking of doing that I was just thinking that if we were to change these it might not in fact look so pristine but it's difficult to tell really. All those things could actually be got as they were whereas we would be making the initial intention which was to describe something which does only exist in description anyway doesn't exist in any other form. Because we only have what's in there we don't have all the other two years that came before that so that it might be said that it wasn't really worth the attempt to describe what came before that because what came before that is already described I mean it can only exist as description anyway if you see what I mean.

*Richard Deacon:* Yes.

*Clive Walters:* I mean what's the point of trying to describe something that already exists in description. You might be going one step further away from it in fact than it already is.

*Richard Deacon:* But then one has to kind of consider what it is in fact that one does when one in fact describes something or makes some judgements about description okay accept that but one can make an equivalent so that you're not in fact describing you're equating.

*Clive Walters:* Exactly it is a slightly I mean what we have to do is we have to go and get photographs and records and written descriptions of what happened and then make a model upon those descriptions from those photographs from those things.

*Richard Deacon:* That sounds like what we've done.

*Clive Walters:* It is. There is no fact is there. But in the case of these there is at least more fact it seems to me there might be more fact by virtue of the very fact that we can just go out and get these they are repeatable.

*Richard Deacon:* Yes that's it initially one starts with just the members of a series but subsequently one we haven't got a series we've got.

*Clive Walters:* What do you think of that idea? I see no reason why we shouldn't get the things like the clay bin, the plaster filled sacks, get the paint, get the glue, get the netting, get everything get the wood we can't get the box or the stuff because they're unrepeatable. I couldn't go to Covent Garden and get the same two doors and get the same planks get the same in other words these things are kinds of things whereas they're things that existed really in their own right they were very kind of unique.

*Richard Deacon:* That was what you said that was what you upheld.

*Clive Walters:* Yeah well I'd really like to do that actually just get the stuff it really would be important what we were getting it would make getting the stuff more important I mean much more important than it was actually getting the stuff when we got it before. I mean not more important but different. I mean I don't want to kind of fuck around any kind of I mean if you've got a really strong intention to kind of get to a stage then I'll hold back but if you think we might be getting somewhere.

*Richard Deacon:* Yes.

*Clive Walters:* It seems to me to be something worth doing it might be a complete mess I mean it might not be satisfactory at all and we should get rid of them as quickly as possible it's very interesting that in fact we haven't actually gone to get these things that we've only gone on descriptions of them we haven't actually gone and got sacks and looked at the sack and made a thing looking at the sack we've actually gone and got six sacks two rolls of stuff written down in a kind of book we haven't actually got them here to kind of to make an immediate kind of relationship between descriptions I haven't really realised I never it seems a bit odd actually in the case of the clay bin I did actually go and look at the clay bin whilst I was making it.

*Richard Deacon:*

*Clive Walters:* Yeah.

*Richard Deacon:* Can I think about it.

*Clive Walters:* Yes.

*Richard Deacon:* I well I think it's a good idea and it gives me a lot to think about I'm not sure that I really understand all of what's going on and I think it will be good I'm not sure what I think about using them I don't know.

*Clive Walters:* It might look very close to what Gareth was talking about in you moving a dustbin in here and then moving a dustbin out there but if we were to make an arrangement in the studio of the stuff and then actually to kind of make the arrangement here to see how well it correlated what the relationship was because I think the relationship in the model is going to hold very differently to the relationship in the room but I just want to see what the difference is.

*Richard Deacon:* The floor and things like that or are you interested in just the material in fact in this it already is there isn't it.

*Clive Walters:* Yes we could I mean we could clear a space and we could well we could locate the stuff around somewhere I mean there's a lot of stuff there actually isn't there.

*Richard Deacon:* There is yes there is.

*Clive Walters:* Well mm are you going to be in in the morning are you?

*Richard Deacon:* I'm not going to be here at all tomorrow.

*Clive Walters:* At all tomorrow.

*Richard Deacon:* Well I'll probably be in about four thirty.

*Clive Walters:* Four thirty.

*Richard Deacon:* I might be a bit later.

*Clive Walters:* You see it will be very easy to do this when after next week because there'll be all this a lot of space then. I really think it will be a good thing to do.

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*Clive Walters:* What about the metal pieces?

*Richard Deacon:* What metal pieces?

*Clive Walters:* The metal joints.

*Richard Deacon:* I did come up with something in fact. I thought if one made a die.

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