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Guest curated by

David Steans

Interview

© David Steans

Works

© Harry Meadley

Denote, connote;

denote, connote:

2009

Black enamel, mdf

15.9 x 20 x 15.5cm

An Unbeknownst

Collusion

2010-

Smashed car windows

dimensions variable

1:1 / φ:1

2009

Chroma Key Green on

canvas

150 x 150cm / 200.632

x 124cm

[from series]

24Kg

2009

Excavated wall,

D Well I guess we should just start talking about the list really, introduce the thing-

H The theme?

D The *thing*, er, the purpose of the conversation. Erm, well Harry you can correct me if I'm wrong but basically Harry's decided he needs some images of his work on his website instead of a succession of cryptic splash pages [laughter], so he's decided to have people periodically curate the website, and decide how the content should be organized within certain parameters. The parameter you gave me was that you need images of the work on there.

H Yeah.

D So I decided that whilst it was under my curatorship or whatever I would basically have a menu like you would usually for the list of works. I got Harry to send me a list of those works and the idea is that I would order them from best to worst in my opinion. I thought that was a nice way to do it because it's kind of unobtrusive, like, it doesn't obscure the navigation of the website, because it's still a list of works just not ordered chronologically like you would usually expect. And then I thought it should be accompanied by a text, which will be a transcript of this conversation, which would just exist on the website for its allotted period and then disappear into the ether or whatever. Erm... You said something about how like erm, in theory that if you've been progressing as an artist then the list you gave me, that was chronological, should stay the same...

H Yeah. Simply put it should be the case that my earlier works are lower on the list and the more recent ones are higher on the list. That would indicate that there's a positive correlation of, you know, progression. Whereas if it's like the top five are works from years ago and my most recent works are at the bottom then it's like-

D Well, I mean...

H But then maybe that's an indication of just a period where I produced a series of works that are *preferred* to you-

D Yeah yeah-

H Because obviously the list's not a final say, it's very personal. The reason for asking you to curate the website, and I'm using that word very precisely, is because it has recently emerged that the words 'curate' and 'curator' have come into use as web design phrases, you know websites will have curators, which aren't necessarily the designers or the webmasters or the programmers, but the people that dictate the content and that sort of thing, like obviously with the growth of erm, not necessarily news websites but very content based websites, you know, that phrase is the instant one to use, you know, to curate a website-

D Yeah yeah-

H And also the fact that it's digital, that it's a website, allows for, well I guess with you you've not... you're curating it in order of best to worst but in another case it would mean that someone would have like my full catalogue of works to select from, or present in a certain way... which wouldn't necessarily be feasible in an actual exhibition.

D Also depending on a visitor's patience or whatever, obviously what I think is the best is at the top, so you know it's not unreasonable to assert that it's going to effect how people look at that body of work.

H Yeah absolutely, like the best work'll be the most visited, but then also I think when a visitor reads the reasoning behind the list, then they'll want to see what the worst one is, maybe more so than the best... I mean to me personally as well, whatever you've picked as the worst is going to be of more interest.

D Yeah.

H But then there're works in the list that are bigger, not physically bigger but more ambitious than others that are included in the list-

D That's what I was going to say actually. At this point in time I've yet to finalise the list, but basically, barring a few exceptions, the newer stuff's at the top and the older's at the bottom. I mean if you were to cut it in half there'd be more newer works at the top than the bottom. However the reason the list was never going to stay in the same chronological order you gave it to me in is that you've included works which are, erm... sort of ancillary to other works...

H Yeah.



powdered emulsion
paint, cling film,
petrolatum
dimensions variable

1g
2009
Powdered emulsion
paint, resealable poly
bag, signed certificate
wrap
4 x 2 x 0.3cm (approx)
Editioned work

Oubliette
2008 [2005-]
Lacie 'Little Disk'
160GB external hard
drive formatted for Mac
OS X [currently 18%
full]
8.1 x 12.9 x 1.8cm

Reclining Ghost
2009
Acquisitioned bench
from the Henry Moore
Institute
152.1 x 50 x 43.2cm

Hangman
2008
Powdered aluminium on
frame
27 x 46 x 2.5cm

D Which would dictate that they've gotta go lower on the list. But erm... if you could have a guess, what would you guess at me having as the best and the worst? You'll probably get the best right, I don't know about the worst...
H Well the best'll probably be what I said to you before, that you put in the text you wrote ['*best work I've ever made*' - David Steans quoting Harry Meadley in *Harry Meadley Trepanned*, A Latento 3, ISSN:1755-5787]. That's the *Denote*, *connote*; *denote*, *connote* work, and I'd probably still say it's the best work I've made, I don't know if it's the most successful work but personally it felt like the most I'd achieved in an artwork. But then maybe that's not my favourite artwork, you know, for different reasons, probably my favourite artwork is the sword work, that's probably my favourite work because I keep it under my bed, and if the time ever came I'd use it as an actual weapon, so it performs another role on a personal level. The worst work is really difficult to guess... maybe I'd say that the *Breaking Boards Broken* is the worst, I still don't feel entirely comfortable putting that on the list, I still think maybe I should have put it on the *Oubliette*... the *Oubliette* actually I reckon will rank quite highly, well I *hope*-
D Yeah.

H *Breaking Boards Broken* was maybe always destined for that [*Oubliette*], but because it was in the *lives* [pronounced as plural noun] *and works* show and all of those works were really directly connected it's sort of er... been carried off the battlefield by the other works.

D Well, it's probably worth mentioning here as well that this conversation was preceeded by another one, about - another unrecorded conversation [laughter], which'll hopefully be a thing of the past - about erm, *lives* [plural noun] *and works*... actually Harry, another thing I'm going to do in the final text is put in brackets how a given speaker has pronounced the name of that show.

H Yeah. Well from the start I've always said *lives* [verb] *and works*-

D You said *lives* [plural noun] *and works*, first time you mentioned it-

H Yeah well... shit. Yeah I've always thought that first and foremost it's *lives* [verb] *and works*, you know from the phrase 'such-and-such an artist lives and works in Leeds'.

D Yeah.

H And the distinction between life and work, between art and life, you know... What I wanted this show to do was make that distinction unobvious. I work in Leeds in the sense that I have a job to fund my art practice, which is more-so my life, whereas when you say 'lives and works' you mean lives as in resides and works as in produces art. But then obviously lives and works as nouns-

D It's more grand isn't it? It's referring to more than one life [laughter]...

H Yeah well the show does, it's about messing with people's lives [laughter], there are other people involved in the production of the works themselves...

D I think it's a pertinent name for an exhibition which when viewed with foresight will be seen as circumscribing a certain moment in your practice, especially because there are works that you'd maybe consider half-finished, or ancillary or whatever. I think a lietmotif in your practice is... it's not there in every work but you seem to periodically return to it, is works which directly reference the whole situation of being an artist, the dissemination of art, you know, artworks about artworks, artworks about yourself, artworks about, fucking, erm, I don't know, about private views or whatever the fuck, but basically all this is interesting because in artists' statements and stuff there's all these intangible promises and then there's this really quotidian 'such-and-such lives in this city'. For example, the last artist's statement I wrote, I don't know why I did it, but I just put at the start 'born in Manchester and raised in Nottingham', but didn't say where I lived. I think there's something quite odd - because artists generally are fairly mobile-

H Yeah.

D There's something quite odd about being able to trace someone's artist statements back over a decade or something and you know where they've been living-

H From the provinces [laughter]...



Painting Giants

2008

Commissioned self-portraits of portrait painters from a Chinese oil painting reproduction company. The unknown artists were given full artistic license; the only limit being the size, set to the company's standard. Presented in the order (left to right) as first unraveled by the artist, stretched on stretchers of said size 40 x 50cm [x4]

With an A, but not in that way

2009

Neon

52 x 20cm

Errors & Omissions

Excepted Exception

2008

Black granite

30 x 40 x 1.5cm

4387753

2008

Lacquered cast iron, untreated larch

D Yeah so I thought I'd do the opposite, you don't know where I live, but always put: born here, raised there. In a way it's trivial information, but people like to know it. It's also assumed that you no longer live in those places, no-one knows where you are but you're not there...

H I've always, in shows where they've had the text: 'born, raised, lives, works', mine's just always been Leeds, Leeds, Leeds and Leeds and it doesn't sound that interesting so I've always favoured excluding that information.

D Yeah.

H Then with this show, I've almost been thinking, on my CV it'll say: '2010, *lives* [verb] *and works*, Kunstfreund Gallery, Leeds', so it's recorded that way. I'd like to do a *lives* [verb] *and works* show for every different city I live in, eventually.

D It's good to think about these things. I was thinking the other day, you know, why would someone need to know where I was born and raised? In a way it's totally extraneous information but then it's like, well why do you need to know where someone lives? You know, the statements of young artists are all about impressing upon a reader your most recent, most impressive, er... whatever, so I quite like the idea of even if you were really successful still just stating: 'born here, raised there' and then just talk about the work. I don't know...

H Well I think I have a tendency for doing things my better judgement would have me avoid, like including that information or... for example, that neon work, I never correct people when they misspell or mispronounce my name, but by instinct produce an artwork that does it for me. It's not self-destructive but it is working against myself in a sense...

D Yeah... that work I'm sure will rate quite highly in my final list, and it's quite interesting because I was talking a lot in the talk the other week about presumptuousness... the words I kept bandying about were anecdotal and presumptuous and when you have a practice, or shall we say when you have an individual work that is basically a collusion of different erm... basically it's almost a series of equations between different elements of knowledge and implication... when you have something like *that*, it's been sublimated into something beyond the personal, I mean the whole thing about misspelling names for example... you know, we're doing this for a website, it goes back to promotion, getting your name about; it's much more difficult to do that when people keep spelling your name wrong, especially with the internet, google spider webs and stuff-

H Yeah.

D I mean my name is spelt S-T-E-A-N-S and people always spell it wrong, and mispronounce it. It gets pronounced phonetically, like Stee-*ans* or it'll get spelt *Steins* or *Steens*...

H Yeah I saw that recently actually! I came across a blog [<http://sliceleeds.blogspot.com/>], where someone had written about the *lives* [verb] *and works* show, this thing called *SLICE*, I have no idea what it is, but they got my name right and spelt yours wrong, I was almost happy that it was happening to someone else for a change [laughter]...

D That *SLICE* thing is some people from the Met [Leeds Metropolitan University], they're trying to set up some, er, inter-institutional events or forums or something, you know between the Met, the Uni [Leeds University] and the College [Leeds College of Art].

H I don't know... it was pretty weird the thing they wrote, you know they mentioned the word 'anecdote', they said about the *Breaking Boards Broken* that it was nice but too anecdotal for their liking. Whereas I'd probably say that that was the least anecdotal work. It's... it's not exactly *peculiar* but it's interesting that the most straightforward work is the one that people take exception to as being obscure, or anecdotal.

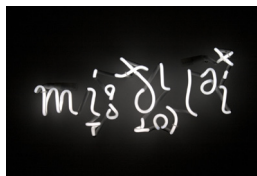
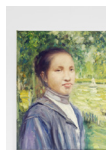
D Most of those works are near the top of my list, a couple aren't [laughter]...

H I'll be interested to see where *The Golden Staircase* is, because that's 2006, and then between 2006 and like 2008, until the padlock work, there's nothing-

D They're all in the *Oubliette*.

H Yeah.

D That was another interesting thing about ordering the list. You've got two works, which as individual works



17.5 x 7.5 x 8cm / 25.2
x 25.5 x 91.5cm

*Trophy (Harry Meadley
Prize)*

2008-
23 carat gold gilded
mdf, marble, brass
plaque
12.7 x 12.7 x 38.5cm

*Alex Farrar, Xenofon
Kavvadias, Phillip
Fry, Anthony Burhouse,
Kayleigh Brooks,
Gillian Holding, Rosie
Gammon, Theodore
Reeves- Evison, David
Steans, R B Grange,
Simon Ringe, Alison
Brien, Pete Ellis, Jo
Ray, Michael Burkitt,
Ahn Mi-Ok, Xymphora,
Harriet Parry, Charles
Sheldon, Patrick
Sherwood-Hamilton,
Iona Smith, A Little
Sum'in Sum'in,
Christopher Woodward,
Rachel Carter, Mark
Tovell, Rob Glew, Nick
Pierce, Daniel Hird,
Catherine Wilkie,
Alex Chocholko, Tom
Miles, John Slemensek,
Simeon Barclay, Hardeep
Pandhal, Paul Smith,
Michael Pollard, Tom
Walker, Nina Wakeford,
Clare Asquith, Zeno*

themselves couldn't be rated too highly, but what they represent... they represent, you know, the padlock's a *work*, but really it's just a token-

H It's a relic.

D Yeah, same with the trophy, it's a relic.

H They're almost like recording devices for these other things that-

D Yeah but-

H The prize and the locker gallery are both things which started off as artworks but through the nature of having to run them eventually became *themselves*. The gallery, at least for the first year, it was still like an artwork, and then it just became a gallery. The first year I did the prize, it was my artwork in the *Interim* show, but now it just feels like a prize. Which is good because they've both become what at first they were just pretending to be.

D That's the odd thing about the list. In one respect it represent this pan... pan-fucking-medium extravaganza, but then all the works are objects. There might be a couple of things on paper but-

H If they're on paper then the paper is an object.

D Exactly. They're not images, they're not drawings. Everything's an object, even these objects that are representative of something more...

H I'd go as far as to say they're sculptures. Sculptures are when objects become serious [laughter]. I don't know if it's a hang up, maybe it's just the way I work, but I can't help but acknowledge something for the object that it is. So if it's a video, the fact that it's a video is part of the work. So it instantly becomes not just what something's *representing*, but what something actually is. I suppose the easiest example is the tattoo work. The tattoo itself which became sort of a performance, that's not the work. The line on my back isn't the work. The work is the framed photograph. And the work isn't even just the images, it's the prints in those specific frames. Subsequently I've watermarked all the digital files of those images so they can't be reprinted.

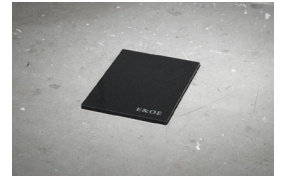
D This all goes back to something we were talking about ages ago, about how the act of deciding that a certain element of a creative trajectory, a specific temporally localized creative effort, that a certain element of that being decided upon, be it object, image, performance, whatever, is what validates it as an artwork. The idea that if it stays in your bedroom it's not an artwork...

H Yeah, back to the sword work again, when it's in a gallery it's an artwork, when it's in my house it's just a sword.

D I think you're at risk of people assuming that you believe that it's the machinations of the artworld that validate artworks as artworks. I personally don't see it like that, I see it as wholly prioritizing, celebrating and reifying the artist's individual will to make an artwork, or to designate something as an artwork. Do you know what I mean? Hypothetically, say you were permanently prevented from having exhibitions for whatever reason. I could produce some sort of ephemeral intervention on this bench right now, take a photo of it, date it, name it, put it on the internet, and then it's an artwork. It doesn't matter if anyone buys it, if ten people see it or a hundred thousand people see it, it's still an artwork if it's *available* to be seen, if it exists in that phenomenological space.

H Yeah well I suppose a lot of that type of activity in my own practice sort of falls prey to the *Oubliette* and then exists in this no-man's land. The other day I'd worked out that on average over the last few years I've produced one artwork every 54 days. I don't know whether that's a good rate of production or not, you know, it sounds slow, but if I included everything on the *Oubliette* it'd be loads more.

D Well it just depends on the individual practice really, as to whether it's a good rate or a bad rate. You know, in the time I've known you at least you've taken great pains to be very careful about how, where and when you've presented your work. You've conducted a careful taxonomy of your own output as you've gone along. With some other artists, they don't. I mean I certainly produce more than one artwork every 54 days. Whether I think it's stuff that's great or whatever is by-the-by. With a predominately conceptual practice... in a way it's totally unromantic but then in another it totally is.



*Velia and Josephine
Flynn*
2009 [2007-2008]
Engraved padlock
3.25 x 5 x 1.5cm

*Portraits Of The Backs
Of My Hands*
2008
Duratrans Lambda
prints, light boxes
60.2 x 84.9 x 11.5cm
[x2]

TRIENTA CENTÍMETROS

2009
Giclée prints on 300gsm
Fujifilm fine art photo
rag paper framed in
black box-frames, with
the title of work
always presented in the
typeface Arial Narrow
in bold capitals
56.5 x 56.5cm [x2]

3475 (9085602)
2010
Digitally printed
banner
300 x 200cm

The Golden Staircase
2006
Gold painted wooden
structure with

H I think it is very romantic. I think with the *lives* [verb] *and works* show, and with others... er... because like you say a lot of the work directly involves me and my personal resolve just to make artworks... er... it is a romantic way of living-
D Or it *romanticizes* a way of living...

H I only work so I can live and make art. It's not pre-determined, it's just how I have to exist.

D Also, it's like... shit, what was I going to say? Fuck, I've lost it.

[Break]

D We were talking about works you've made that involve yourself.

H Yeah.

D I guess the reason why some of that stuff would have a universal appeal rather than a local one is that they're about the figure of the artist, do you know what I mean? You've used your own experiences to give it a certain narrative interest and import, however-

H I probably see it as me using myself as a vessel. You know, when you dedicate your life to the production of artworks you naturally... on a very simple level, you instigate... I don't want to trivialize it by saying that I just respond to things that are going on in my life, I mean I'd say there's a lot more human engineering that goes into my work than is maybe obvious. The *Reclining Ghost* work where the two guys sat on it at the *ex* opening, and the resultant photograph, that wasn't about tricking or trapping people, but that work was kind of designed to encourage those who might choose to exhibit themselves in that way. The natural progression from that is that it gets documented, especially when they refused to get off when asked.

D *Reclining Ghost* is definitely going pretty high on the list. It's interesting, it bears I think fruitful comparison to *For the Love of Damien*, predominately because it's also about another artist-

H Another local artist.

D Yeah, another local artist. The thing about deciding where your works are going on this list is that a lot of them tread a very fine line, some very successful and some less so. *For the Love of Damien* is definitely successful, but something like *Reclining Ghost* is just so much more, er... in the essay I wrote on *Denote, connote; denote, connote* I said something about it not being mystical, which it isn't, but when this sort of stuff becomes too much like a sum then it can become pretty dull. With pieces like *Denote, connote; denote, connote* and *Reclining Ghost*, though there are elements that are very logical and smart, there are others that are less quantifiable. *Reclining Ghost* is quite romantic I think, the idea of this ghost haunting this bench, this plinth. A sort of invisible stillborn sculpture, the plinth for which is *Reclining Ghost*.

H *For the Love of Damien*, you know, I kind of consider that an early work. The thing is that it's probably the first work that I was known for and I can't really put it on the *Oubliette*. It's represented on the website via this video that this guy [<http://www.berlinerkunstkontakter.de/>] in Berlin shot as documentation. And because that video's readily available I can't really bury it.

D Well, no. I see it as an exorcism of sorts. I think it's good that artists are in the practice of fabricating their own history, you know, archivists and curators should be running round after artists, not the other way round. I suppose it's like, er, Sol Lewitt post-dating works and that Indian woman [Nasreen Mohamedi] who's got a show at Milton Keynes at the minute. You know, she never dates her work, that's a strategy. *For the Love of Damien* is admirable in the sense that it's ballsy to make a work about Damien Hirst, you know, it just elicits groans straight away.

H It's juvenilia, it really represents that. So much angst and aggression was taken out in the three month process of sticking on twelve thousand crystals. That act of obsessive production, was - well, exactly, an exorcism. And it's back to this thing I was describing earlier, where these things I want to avoid, you know through art I actively engage myself to carry out. I have a funny relationship with that one. I don't rate it that highly as an artwork. I mean there are elements that are really nice, for example the fact that it is still on exclusive sale to Damien Hirst, meaning that it's



accompanying text
80 x 330 x 430cm

For the Love of Damien
2007
12,0001 Swarovski™
crystals, plastic
skull, chrome,
modelling paint, hypo-
cement
16.5 x 21 x 15cm

0824 (9085602)
2010
Digitally printed
banner
300 x 200cm

Today
2008
48 Sheet hoarding
609.6 x 304.8cm

*Any Given Plinth Leant
As Low As Possible
Against Any Given
Gallery Wall*
2008
Plinth
dimensions variable

*Example 1. [Formula for
the exact placement
of nails to hang any*

exempt from copyright issues.

D Something that I've been thinking about recently that's had a bearing on the order of this list is about theatricality in conceptual work. You know, I don't see it talked about much but some of these works can be quite stagey. When these thought processes result in an object or objects in a gallery and people drag their bodies into the gallery to look at them, the whole thing is like this theatrical ritual. I was thinking about the Michael Craig-Martin glass of water work. It's quite a silly, stagey thing isn't it? Some of your works toe that line I think. *Reclining Ghost*-

H *Reclining Ghost* becomes theatrical, er... the funny thing is when I first asked Jon from the Henry Moore Institute whether I could borrow the bench the first thing he said, immediately, was that it was a really boring artwork [laughter]. That really put me off. But I'd decided I wanted to do this work. And, as time's gone on, it's become the least boring... well, it's become one of the most contentious artworks I've made, it's caused all these arguments between people, public events, it's caused these quite theatrical, er, happenings, all from this thing that formally and conceptually is quite boring. It's like this hidden demon in this artwork that furthers this notion of the ghost...

D Yeah.

H I wouldn't compare it to you know, the haunted plinth [*Untitled (A Curse): an eleven inch spherical space eleven inches above a pedestal cursed by a witch* (Tom Friedman, 1992)], I can't remember if it's Keith Tyson or someone like that-

D It's Tom Friedman.

H Yeah, Friedman, the-

D The cursed plinth.

H He's made this plinth that's *technically* cursed, but it actually isn't because it has no effect on people. The *Reclining Ghost* has had effects on people's lives...

D Well, even if it didn't, there's an element of wistfulness about the title and... do you know what I mean? It prompts imaginative thought in a romantic way. Say for example it was showed in a much more illustrious institution where people would never sit on anything, and it didn't have all these tawdry events occurring around it, there's still this idea of Moore, and Moore's artworks, kind of haunting it, that's a wistful, romantic idea. That's why I stand it next to *Denote, connote; denote, connote* and... also, actually, the green screen paintings. They all allow, as part of their conceptual heirarchies, space for the viewer's projections, onto them and into them. There's a potentiality there. That potentiality does not exist in a work like *For the Love of Damien*. In a way, that work is the only smart response to *For the Love of God*. And that's kind of where it ends-

H Yeah well, I've never re-shown it. I don't think I'd want to. It's in my bedroom on a bookshelf. Which is the best place for it I think. The green screen paintings are a funny one, because they're so specifically contrived for the idea of having an image digitally composited onto them, you know this poetic experience with the work where the viewer projects the image onto it themselves, but, what is the drawback of the work is that, no-one actually does that. That engagement with the work doesn't happen. Because the green itself is more powerful than any other image, I think, in that context. It's a still a monochrome painting. It's not a mock, or critical, monochrome painting. It falls into that line of history.

D It's kind of interesting because that Sean Ashton piece he wrote on them, he sort of prefaced it with *concern*, like, what are you doing making a monochrome painting in 2009? Like it was an exhausted line of enquiry. I like though that you say it's *furthering* that history rather than just skewering it. As an artist I fully celebrate the idea that there's no such thing as an exhausted line of enquiry, that there are more monochrome ideas or whatever to come.

H Another interesting thing about them is that they wouldn't exist were it not for the shift in video technology from blue screen to green screen. Because if they were blue screen monochromes, they'd just be so similar to IKB [*International Klein Blue* (Yves Klein, 1958-1962)].

D Blue screen blue is pretty much IKB isn't it? It's a few pantone shades off or whatever.

THE FIRST STEP IS 1MM.
THE THIRTY FIFTH STEP CAN REST ON THE MOON.
THE FORTY SIXTH STEP CAN BE FOUND ON MARS.
THE FORTY EIGHT STEP CAN LIE INSIDE THE SUN.
THE FIFTY THIRD STEP GETS YOU TO PLUTO.
THE SIXTY THIRD STEP REACHES ALPHA CENTAURI.



number of equally sized
frames equally spaced
on any size wall]
2008
Frames, nails, pencil
on paper
30.5 x 38 x 2.5cm [x7]

Breaking Boards Broken
2009-2010
Imported regulation
'breaking boards'
broken by the artist.
Originally 29 x 23 x
0.8cm[x10], 29 x 23 x
1.2cm[x10], 29 x 23 x
1.8cm[x10], 29 x 23 x
2.5cm[x10]
dimensions variable

SH1014
2008
Tempered carbon steel,
brass, black lacquered
hardwood
100 x 5 x 3cm

H The work almost anticipates that people won't digitally replace the fields with images.

D Well, we'll see how things pan out, but I could be said to have been the only person to have taken you up on that with what I want to do with *Glamourie* [<http://www.glamourie.co.uk>], but even then I'm still not projecting images, just extending the idea, er... that's enough of that.

H Yeah.

D The thing that's really cleaved this list in two for me, with successful works on one side and less so on the other...

The best have a certain amount of logic that's gone into their conceptions, but then they also *effect*, they have the potential to *effect*, you know, when they are born into the real world and people encounter them, whereas some works are just specific responses, like the smartest response to a given situation or context, they're like the glass of water, that's a specific response, but it has no legs beyond that. I think great artworks effect rather than just respond. You can do both in a single artwork of course. You know, *An Unbeknownst Collusion* is second on my list...

H The interesting thing about that work is that although it has this ongoing thing about it, since *lives* [plural noun] *and works*, and my encounter with the police officers, there's only been one more window smashed that I've collected up, like the culprit has either been caught or has just desisted in that area, which I can't help but think has had something to do with me-

D Yeah, despite your best efforts, or rather your lack of best efforts [laughter]. In the talk for *lives* [plural noun] *and works* we did, I think you made pains, even in a very informal and conversational way, to posit your artistic position in that work as a moral and even legally ambiguous one. It's kind of interesting because the bottom line for you is that you just want more car windows to be smashed so that you can add them to this work, but artists are such exquisite beasts that upon you encountering the police, your motives appear so opaque, you know, that rather than throw you in the cells for a night or whatever they just instantly perceive you as not being a threat, and have probably redoubled their efforts to catch the thief as a result-

H Yeah yeah, it's like a humiliation to them-

D You can basically set your watch, the production of your artwork, to the inevitability of this guy breaking into all these cars on those officers' watch.

H The fact that the supply has been reduced for whatever reason makes me want to start breaking the windows myself. But you know, it has a real locality to it, maybe it should just be that when the glass stops the work stops.

D You've almost written the work's own obituary by calling it *An Unbeknownst Collusion* because if you go out breaking windows then it's no longer a collusion and-

H It's no longer unbeknownst [laughter].

