6 SELECTED CONVERSATIONS

Hannah Perry x Ed Fornieles

Erwin Wurm x Peter Morgan

Ryan Gander x Cory Arcangel

Toby Ziegler x Richard Russell

Stephan Butler x Matt Berninger

Zhang Enli x Neil Wenman
we never thought we'd be thinking about a digital version of Art of Conversation.  

The idea behind the launch of our no-news newspaper was always to create an analogue only experience where the size, materials and design would entice you to slow down, to take time out from the digital hurly burly for the kind of contemplation that can feel like a luxury sometimes. We wanted to give you space to contemplate big ideas, and to use the ideas flowing from conversations between the world’s most creative thinkers as the spark for your own thinking.

However, when we started out in 2018 we could not have envisioned a situation where a global pandemic would do much the same kind of thing.

For those privileged enough to be able to shelter in place, the steps necessary to curb the spread of the virus have slowed the pace of life and opened up space and time that we can use to rethink what is important and what is not. But it’s hard. Like many people — perhaps everyone — we’re anxious about the world we’re in now, and what will happen next. It can be hard to focus and to bring the same level of energy to our work when the background is the ceaseless hum of the news. We know we want to use this time to think about how we want our post-virus world to be, and we also want to sit on the sofa in our PJs watching TV and not thinking about much at all.

Self care is important to everyone right now, and we want to be there to help when you are ready; we want to help create a fertile place for your ideas about what happens next to flourish. While we work on our next print issue — which we will be delaying to ensure your nearest news and art publication outlets are ready to receive it — we have worked with our amazing design team to create a version of Art of Conversation for you to read at home that can be delivered and distributed in a digital way without impacting any real-world systems.

So here we are with the Art of Conversation Sampler. We have chosen 5 conversations from the first four issues of our print newspaper that we think give you a lot to chew over. Featuring some of the world’s most established art world names alongside some of the newest entrants to this world, hopefully, they will give you food for thought, maybe inspire you, maybe make you laugh or cry or even just make you roll your eyes. At the very least, we hope to give you a taste of what Art of Conversation is about if you haven’t read it before.

We have Ryan Gander and Cory Arcangel talking about their different attitudes to artists who paint (spoiler: it gets quite heated), and also the very different journeys they took to becoming contemporary artists. There’s a lovely conversation between Zhang Enli and his friend and gallerist Neil Wenman which is quite poignant, covering nature, time and peace, which are all part of Enli’s practice.

Hannah Perry and Ed Fornieles talk about loneliness and the difficulties and impact of leading the life of a contemporary artist both on family and personal life. The conceptualist Erwin Wurm and his friend Peter Morgan talk about what it means to be an artist, the value of being an outsider and the definition of success.

And finally, musician and record label owner Richard Russell and artist Toby Ziegler talk about analogue and digital creativity, the difference between the worlds of contemporary art and music, how it was to work together and their long time friendship.

We hope you enjoy your time with these conversations and if it has whetted your appetite for more, take a look at the archive of issues still available on our site and sign up to our newsletter so we can let you know about the next issue and where you can find it. ArtofConversation.art or for speed RoFC.co

The art world is pretty social, and we can’t wait to see everyone again. We’ll be partnering with the next editions of art fairs around the world; Liste, Volta, Frieze, FIERC, Art Brussels, Sunday, Armory and more so we should be in your neighbourhood and would love to meet you then. In the meantime if you have ideas, thoughts about the future, or just can’t face anymore tv and fancy a chat, get in touch.

Keep safe and healthy, we’ll see you soon.

Mark & Hannah Hayes-Westall  
- Publishers.
RYAN GANDER & CORY ARCANGEL

Lisson Gallery, London.

@ryanjgander
@cory.arcangel
Ryan Gander and Cory Arcangel discuss context and intention at Lisson Gallery, London.

Ryan Gander

When did we meet?

Cory Arcangel

I see your show in the Store Gallery in 2007. That was the first time that I've seen your work.

RG

Did you see that? That's amazing!

CR

It was very cool. I can tell you what was in it. I think, but you probably know better than me.

RG

I wouldn't remember as I did two shows at Store Gallery.

CR

It was the one with the Baqcuic video.

RG

If that one, I've actually done three shows there. That was in the other gallery space.

CR

Was it later then?

RG

No it was probably 2006.

CR

So I saw your third show at Store Gallery. It had the Baqcuic video. It had a bronze dancer...

RG

That was the first one.

CR

wash it had... a fiasco Olympic print? Or it was based on a...

RG

The rings had fallen out.

CR

wash the rings had fallen out and the other work. I can't remember the other work. There was another one at the far end.

RG

There was a plaster cast I think.

CR

wash.

RG

That's a long time ago.

CR

That's the first time I became aware of you. I had friends in common who knew you.

RG

I know you really well. I met you because I secretly - you don't know this - I stalked you. I watched some interviews of you on YouTube. One of them was you at Team Gallery. It was a show and you were wearing a tie.

CR

Rh, that's the Tate video.

RG

And I remember thinking: 'This guy is so funny and charismatic and he knows how to talk about his work,' and I was really jealous of you. You really are a weird thing. It was almost animosity until I watched that and it turned really quickly to 'I want to sit next to that guy in a pub or a restaurant because the type of jealousy it will give me will make me want to make better work, so like a positive jealousy.'

CR

wash I decided for a few months that I was gonna go crazy (Laughter) but it didn't last. But it was the same actually. I'd read about you. It was very similar. The thing is when there are two artists close to each other it creates a kind of anxiety, but then the way to do it always - it's better to jump into it, you know what I mean?

CR

wash have two artists who make very similar work they're either good friends or they really dislike each other. That's kind of the classic situation.

RG

Get the devil you know...

CR

Or it's like... it's just a little, like normal thing you know. But yes 2006. I'd heard about you and I'd already started taking ideas, like the idea of taking a year off. You took a year off.

RG

wash, I've done that.

CR

I've stolen that idea. I've done that. I'm taking a year off...

RG

It's not really an original idea is it?

CR

No, but I see you... you did an interview and you were really clever how you talked about it, wou where just, 'This is nonsense, I need to leave this for a while and to have a life).

RG

That sounds cool. Are you sure I said that?

CR

wou said 'I need to go and have...' wash you said that I was staking you in inverse. So that's how I know all these things about you. (Laughter)

RG

I can talk about my first rule. I have three rules about art making. One I can't remember so well I talk about the second one, you're only as good as your last game. So what do you think about that?

RG

I don't understand that till you explained it with visuals.

CR

I wouldn't say it's a rule. I'd say it's a suggestion.

RG

For me I find that idea is bit depressing because I feel an artist's value is cumulative. I didn't like a big city, I wasn't in London when I studied, I was in Manchester and at that time there weren't any museums or galleries in Manchester, so I only knew art through magazines and early internet (makes early internet noise). Dial-up stuff, which was quite laborious, and I would have a yearly trip to London to go to the Tate. I didn't know where else to go. So I always see art as an image, a caption, a text about it, a title, a venue.

RG

For me to be able to produce work and not exhibit work. I really got into documenting work, taking slides of the work and putting the slides into slide folders and that would be... I saw it as a cumulative thing so you know like, works and the labels, when you have enough of them and there's a diversity and you can make an exhibition. Being an artist is another way.

CR

And there's this other thing, which I really believe the trajectory of your practice. So when we look back and we are GB; it was like that, I was up there, and left a bit right at the bit, so the idea is that you are only as good as your last work...

RG

Ok maybe it's not right.

CR

But, there's a truth to it, but if I followed it I would not be as productive or prolific.

RG

I mean it's too much pressure on the present but it's also true.

CR

I might end up making blockbusters.

RG

Because there's another...

CR

Maybe I'm gonna walk back, I'm gonna be a politician, I'm gonna walk back.

RG

(Laughter) Ok

CR

One of my three tenets. I put a disclaimer on it because, yeah, you might be right. Current work is a thing, what makes the artworld good is the next artwork and the previous artwork.

RG

wash, like bracelets or something. They contextualise it or don't contextualise it...

CR

Because you can make a really great artwork, but if the things you've been making and the things you will make are terrible, it's hard to make a case for its greatness.

RG

Was it later then?

CR

wou didn't make it. The world changed and changed the meaning of it.

RG

That doesn't make you a good artist, just makes you slightly fucking flag (Laughter)

CR

when people say, 'what's your favourite artwork? I'm always like 'I don't know'.

RG

But artist do think they are really good?

CR

I know straight away. I can reel of a list, but all artists, all great artists make terrible work. I think artists who make the same kind of work every year again and again, aren't very good artists. The whole point is development, experimentation, changing, pushing things forward and taking badness. It's like exploration and investigation.

RG

Making a blockbuster that you know will do well on Instagram and be shared by a lot of people and loads of people go and see, that's not being a good artist, it's being a good promoter of yourself or something. It's something different.

RG

I'm gonna be a politician, I gonna be... my statement

CR

wou lost me there.

RG

(Laughter) It's just a mirrored box with lights, wou have to see it.

CR

So everything you just said, you were hoping to communicate with the work?

RG

I'm interested in talking about things that are art and things that don't look like art, and Natural and Conversational signs because art is supposed to be the place you can do anything. It's the only place you can do anything, so any how you would like, stretch some fabric on a wooden frame and spread colourful all over it and give it to someone and they know already it's an artwork? It doesn't make sense. It's the same as surf- ware or any product.

CR

I might argue with you a little bit. It does... it, wou keep going. But I have to come back to painting, as I like painting as an idea.

RG

I like painting as an idea.

CR

It's like a chess game or something.

RG

Painting is like one interest. One idea. It's like a tadpole in a sea.

CR

But it's like one of the biggest challenges and that's why it's interesting. It's like one of the hardest things to do there are so many conventions around it and so things are stricter and to innovate you only have this tiny little window.

RG

I'm really difficult. That's interesting. When you see a really new great painter and wonder 'how did they manage to do that as there's so little room'. So it's like playing a very advanced game, right?

CR

fly. It seems like painting, but it does it (in the occasional Sunday, will go into the kitchen, paint something in watercolour, coming, the sea, the sea, whatever. He takes great pleasure in it.

RG

That is a different thing

CR

what makes a great artist? Everyone's description might be different. I like people who get into really seriously gross territory, that's fun.

RG

Like what?

CR

Like really get into some gross areas. As an artist you always see it differently. Playing a long game, and if they're good they are always scoring a little bit ahead of people's perception and it can be really gross for a couple of years then people are like 'oh I get it!' So it's a little bit of a game when your work is in front of fellow artists, because your favourite artist can really throw you off.

RG

So having changing the remarks are changing, the work is getting good and when that happens to your own work it's really scary. It's like certain work becomes better and certain work becomes worse and you have little 20 about it. You're not really in control of it anymore, you only have a little bit of control.

CR

I think there's a question that no one asks, and it's about true motivation, the actual motivation of artists.

RG

We consciously do that in a Millisecond when we look at art, but we don't verbale it or talk about it, we never say 'what's their true motivation?'

CR

It's hard to talk about without naming artists. It's hard to talk about 'on air'. I won't name them, but when you see an artist's work and you think, 'Are they really interested in that? Are they?'

RG

I need to talk about actual examples. Are they really interested in naked pictures of themselves with an erection? Are they really interested in... something different.

CR

Goodness, see what I mean?

RG

That is a different thing

CR

And how they've made it and have made decisions about what they are going to do. It's a little bit of a case for its greatness.
RS: I don’t think it is. It’s a selfish act. A painter takes great pleasure from it, but I don’t take great pleasure in my work. It’s hard, it’s my job. I shouldn’t be self-gratifying, it should be hard. Talk to me about surfware. Talk to me about surfware...
CR: Wait, wait one last thing...
RS: Let’s talk about surfware... It’s a natural sign because surfware fits in the real world. It is not framed around artwork, see what I mean? It exists in the world...
CR: If you come across your shop and you didn’t know who you were - an artist - it is a shop.
RS: It is a shop. So I have a kind of publishing, merchandising surf brand called Arcangel Surfware, separate from my studio practice. It is a thing that exists in the real world, like clothing. We also make software.
CR: (Laughing) I love the way you say ‘we’, because that’s such a corporate pitch already. It works.
RS: (Total disclaimer) at the moment it’s just me. But I would say ‘we’ still. But we are gonna open up a shop-galley in a small regional town called Stravanger...
CR: Will it be art or real or both?
RS: I think it’s going to be a real store and for people who visit the store it’s a real store and they are going to buy things and whatever. For people who know a lot about my work it can easily be seen as an art gesture and it is kind of both. But I don’t want to push the art angle too much as it’s exhausting. It’s annoying to pass this off as art at the moment, but maybe after two years I’ll figure it out. But like it’s now outside my practice, there are no rules, I don’t have to be organised about it, I can do anything I want there and it doesn’t matter.
CR: This again comes back to true intentions. Your intention is you have this thing you have a passion for, even to the point where you don’t know if it’s art or not. For me it makes more art and more worthy than people who make something that looks like art that is trying to be art, because the consequences of that are that they are seen as an artist and that’s what they want.
RS: It’s complicated. It’s a complicated thing, right? It is only art when other people think it’s art, or good, or so, to make that situation happen, all these mysterious things have to happen. So making something can make something more art. On it’s just so complicated.
CR: What was your motivation then? Why did you want to be an artist? Was there a moment you thought ‘I’m going to be an artist, I’m going to make art, I’m gonna do art?’
RS: I was pretty late, I’d already been an artist for many years, but not realised it, but then I was like, ‘I’m an artist! Does that make sense?’
CR: (Laughing) superb!
RS: When I first moved to New York I was just like, a person who made weird projects, and I didn’t know anything about contemporary art and so I experimented with alternative comedy, with underground films. Did not experimented with. I participated in other scenes besides contemporary art. I had the things I was making, but it was unclear how it would fit in. Eventually art people kept asking me more and more to collaborate to make things and eventually I started to be an artist and at a certain point I guess I realised ‘I’m an artist’. This was late 2007/2008.
CR: 2007/2008?
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RYAN GANDER & CORY ARCANGEL

Ryan Gander: The sieve is coming; the sieve is a big topic.

Cory Arcangel: I give you a pitch, I think it’s a net positive; it’s just a game of numbers.

Ryan Gander: But you get a lot of bad art coming through the sieve.

Cory Arcangel: I think it’s fine. It’s like, why worry about it? The way to see if an artist is good or bad, check up on them in 7 years.

Ryan Gander: I’m a little bit worried about artists who do the same thing year after year and are really successful, represented by big galleries.

Cory Arcangel: I’d say it’s ok as there are still a couple of good ones that are represented by the same galleries, the more people through the system the better.

Ryan Gander: The more the better. I’m trying to get really positive.

Cory Arcangel: Get positive. I’m just worried about the sieve.

Ryan Gander: I’m opening up a shop where I live. It’s Archangel Surf stuff, plus I’m gonna have a show maybe 2/3 times a year...

Cory Arcangel: Another thing where there is a lot of good artists, and we’ve been working on it for a long time so it’s gonna be fresh.

Ryan Gander: That sounds good.

Cory Arcangel: Another thing where there is a lot of good artists, and we’ve been working on it for a long time so it’s gonna be fresh.

Ryan Gander: That’s good, that’s exciting. How long have you been in New York?

Cory Arcangel: Couple of weeks.

Ryan Gander: A bit of sun?

Cory Arcangel: Problem with new work is it’s too hot. What are you doing now? You have a show and I’m going see it soon.

Ryan Gander: I haven’t seen it yet, I’ve been away. You know when you do a show and you just go away...you just see it with your friends at the opening. It was like that, so I don’t really remember what it was like. I went the next morning, it was quite weird. I was in a bath with a snow globe that never stops snowing, and it snowed really heavily on the opening! And then I went to Sydney to do the Biennale and I built a 2,000sq ft landscape of snow. (Laughter)

Cory Arcangel: Where did you get all that snow?

Ryan Gander: It’s recycled Styrofoam that they turned into benches afterwards. They squash it all up and make park benches.

Cory Arcangel: So that bench will be art.

Ryan Gander: Yeah, what do they call it, provenance?

Cory Arcangel: If you build the old work...

Ryan Gander: I love snow though.

Cory Arcangel: ...then you wouldn’t need to pay storage fees. I guess you would for the benches.

Ryan Gander: No you give the benches to a park, and as we both believe that art has souls then physical things are just vessels for ideas and stories, the bench could be a carrier for something it doesn’t represent that’s...
Lead singer of The National, Matt Berninger in conversation with artist Stephen Butler On the written word in music and art.

Matt Berninger

One of the first things I remember you saying to me when I said I was going to email you something, was, “Oh, I don’t email, I just talk.”

[Laughter]

Stephen Butler

was, I do talk a lot. I’m excited and can be a bit overwhelming.

SB

After your accident, (Stephen fractured his neck last summer surfing) I show up so much that it’s really interesting that you can tell the first thing you want to…is not speaking, but breathing, silent meditation, basically your central thing…your thing – you suddenly stopped doing completely and went to what is the representation of the opposite of everything you do. And so you come up with a shape that is a shape that’s some form of a lack of idea.

MB

And then your first word you manage to mutter in a painting is “Uuh”, and then the second one is, “Ew”, which are all expressions of not being able to say anything. And this is just me trying to sound smart, but these are meticulous representations of the inability to say anything.

SB

my recovery was very difficult. I couldn’t sleep for weeks and I was really messed up. A friend of mine recommended the meditation app, headspace. I’d never tried meditation before so I gave it a shot. I was really struck by the effectiveness of just bringing oneself back to the breath. The breathing is a form of reduction, a way of pulling focus. Sometimes the whole picture is just too overwhelming.

MB

how often do you find yourself saying “Er” out loud

SB

It’s as much an internal sound as external. “Er” is just this way your brain is moving through thoughts, collecting what is necessary. Raising the right choices.

MB

I just remembered this. Someone collected a bunch of audio interviews of me and took out every word other than “uh,” “uh,” or “uhh,” which is basically just me thinking, me processing. And I can’t process silently, I just go, “Uuh…Uuh.” And so it’s about five minutes of me going, “Uuh…Uuh.” And I realize it’s the thing I express more than any other expression, maybe.

SB

It’s an expression of our thought process. Rind that’s where I get really interested, that we have these expressions that are bujung as us. Because we’re very bad with stillness, or silence. If you ask me a question and I’m just like [COUGH, UTTER], you’re like, “That’s wrong.” And you’re like [SHH], do I say the wrong thing? But if you use the question and I think, “Hmm…” or, “It’s like a signal,” there is the resistant consent, I’m thinking about what I’m going to say.” Today Social media has created this kind of idea that you speak before you think. And it’s not really our human condition, that’s why we get ourselves into a lot of it. There’s this kind of free fall, we can’t keep up with. And I like this idea of bringing us back to attention. Because I think what art does, whether you’re writing a song, painting a picture, making a garment…in that moment it brings us back to a sense of consciousness. Like the breathing in meditation. It draws your attention to being conscious of the moment.

MB

would mean like connected or mindful of the present?

SB

Mindful of the present, and when I isolate a word or a series of words on a painting, there’s a kind of breathing that draws attention to you know, if I put a single word on a poster, there are a couple things that happen. Firstly, it becomes an image in and of itself. So, I change the framing or the context. And you isolate it, because you are reducing to an essence and the viewer has an exaggerated sense of focus. As Robby says, “It’s a comma in the storm.”

MB

We’re forcing ideas…which open up all new ways of ideas…I mean poetry is one thing. It’s a form – it has a pattern. It has rules around it. And those rules cause you to break – to think in different ways. So melody and song have a drum beat behind it, then much less you put into a studio environment in which you express that thing, recording it, the tape, or in front of thousands of people or by yourself? Re of the context is forcing language to dance within what confines. Or in water that’s not normal conversation, like we have here. This is kind of comfortable, conversation water. This is a safe place, you forcing conversation onto a canvas puts it into a different thing. Re forcing conversation or ideas into a pop song, well, whatever we don’t really have any pop songs, is forcing it to be an idea…into some sort of presentation,…

SB

Well, it’s a framework.

MB

would dress it up in a different way to make you think of it a different way.

SB

As a painter, I sort of have a physical framework to start from, which is the canvas. I know where the edges are so to speak. And so, listening to your music, I’ve kind of always imagined your voice is that physical framework,…you have a great voice.

MB

When we first started, I never did anything musical. I wouldn’t describe myself in any way as a musician, or musical in that way. I really cannot play an instrument. But being a big music fan, I sang along. And the singers I always liked were Tom Waits, and Nick Cave, and Leonard Cohen, and Bob Dylan – just people who I never see about a voice that was technically good. I just kind of had character. I would just bumble along to something. So, I’ve never worried about that. And then in terms of me learning to sing, I slowly became better. My first band was sort of like Pavement or Guided By voices, and those guys all sounded just like jackasses being jackasses and goofing around. So it wasn’t about singing. It was never about that part, it was all about character.

SB

So, it starts with the music.

MB

how it starts with the music. I don’t physically write at all. I don’t even have paper. I just sort of write things and mumble along in Garage Band and then I have a word document, but no words ever make it to paper anymore. I have my laptop open when we’re in the studio, so… I just use the framework that I feel really good in, that inspires me to write better now…so I mean it’s not about, but you know, they provide me with a warm swimming pool full of toys. And just I dive in and start to dive, like, cry or splash around. But a blank canvas in a room, seems sort of umbling.

SB

there is both an invitation and a warning, I’m quite impatient and I just quickly to not let the blankness intimidate me. I’ll spend a lot of time with a word or a shape floating in my head but once I slide 2 act quickly. There is a certain element of danger that I like…I think all artists have to find new dim roads. Otherwise you are just crusing.

MB

Oh. And you’re bored as hell.

SB

exactly, with words… I filter language out of the world. I don’t see full sentences anymore. Words have always been images for me. They are part of my visual vocabulary. I’ve as much chosen them for their shape and their colours as I have for their meaning. I read hp books as a kid, at all – when I hated reading. Only later in my 20’s do I start finding a value in that. I would use words as shapes like, “Music” I’m going to put the word in here because it looks good! and we’ll just see what happens. I was just coming from a place of ignorance.

MB

and let me ask you really quickly, is Helvetica you like using?…

SB

It’s Helvetica, I think it’s the only thing I’ve been unconscious to what I use. Where I mean cause it’s like the type face and the shapes of letters in Helvetica, that’s designed to simply not make you think of the letters so much, but make you think about the words specifically?

MB

The whole.

SB

These all seem to be…they’re unfamiliar, they’re Sans Serif- it’s a very meticulously designed type face.

MB

It’s Sunny, I think it’s just more thought around the colours.

SB

Black and white, and then yellow, and red…

MB

I’m always thinking about how do I get this projection that I want? I want bigger colour around how we see words. How do you see words?

SB

I can see it. I think I can...I’m really conscious about what I use.

MB

Well I mean cause it’s like the type face and the shapes of letters in Helvetica, that’s designed to simply not make you think of the letters so much, but make you think about the words specifically?

SB

The whole.

MB

These all seem to be…they’re unfamiliar, they’re Sans Serif- it’s a very meticulously designed type face.

SB

It’s Sunny, I think it’s just more thought around the colours.

MB

Black and white, and then yellow, and red…

SB

I’m always thinking about how do I get this projection that I want? I want bigger colour around how we see words. How do you see words?

MB

I can see it. I think I can...I’m really conscious about what I use.

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STEPHEN BUTLER THE FINGER POINTERS, 2017, LIQUITEX ON CANVAS, 18X24IN

STEPHEN BUTLER & STEPHEN BUTLER

I'm the opposite way that maybe Obama also unlocked language and rhetoric in some ways.

I'm a big Obama fan. But it's true, from someone who is pretty masterful with words in one way, to someone who is very masterful with words in a slightly different way.

We are also accelerating so dramatically into a visual world, we're shifting back to a language of glyphs and pictures.

I have seen Arrival? The movie Arrival?

I did.

With the ink blots, and it's all just early primitive typography

Exactly, language, operates in these kinds of cycles. I think in some way, without being too dramatic, I think we are reaching the end of articulation. And I think that is not a bad thing. In many ways articulation is at the heart of so many of our social injustices. It underpins class, race, and most destructively is the foundation of privilege. Coming back to Obama and Trump, Obama was very articulate both intellectually and emotionally, but that did create a disconnect that Trump exploited. Trump is the opposite, almost bordering on the inarticulate, it's very unthreatening to the base whilst veiled for the most part as threats. By framing words as a painting, and creating them as an image, in a way I am in-articulating them, it's almost a way of preserving something that appears fragile which are words themselves.

The words Indestructible? We've got kids. They're all growing up in an incredibly visual world which is in one way very democratic. I'm intrigued, as a songwriter, a writer of words, or mumbles, how do you sleep at night?

Now it starts with the music. I don't physically write at all.
“There’s this kind of free fall, we can’t keep up with”

It’s a dismissed word.

It’s a dismissed word, well it’s rendered as a painting, which is what we think of a painting is something archaic that you see forever, that will last forever, valuable, but they’re so clearly painted, and so there’s something charming about it. It’s almost like a child trying to dress up, or trying to hide behind a plant, where you can obviously see, and they really believe that they are hiding, that no one sees them. And so, there’s something about these works – there’s something humble about the paintings, and yet it’ll do its best to be significant.

yes I like this idea of testing the ground you’re standing on, what is stable and what is unstable. There is so much instability around, so much questioning of things, all forms of information have become questionable...

you’re putting it into a form that we are told, and that we have gotten use to saying this is something to be valued, but now it’s in a weird medium where all we’re doing is to put a little scratch in the universe, a little dent that says we are here and maybe pushes the universe in a way that is better than the other direction. And so, we put things into forms, like art forms, like paintings or the songs because culture says those are valuable things. And other things, often times it feels like there’s so little value in the back and forth – the communication that’s happening. I think there’s a real desperate search right now. If you’ve got something that is a significant thing, that’s where the truth is supposed to live now because it was the way to live, Times of China, whatever it was...

where the information, the truth, just the facts were. And so that’s out the window, right? And so, I think there’s this whole sense of how do we capture truth again? Because our old buckets where we used to think “that’s where truth is kept”, the new ones front page, we are told, some people are told that’s fake. So what is truth, or the measurement of truth based on, we seem as dream to this near factual fiction. I’m not sure how much people care anymore about how lies are or not. They are more driven by the entertainment value. Truth is under real pressure.

Authenticity... I mean authenticity – the truth, whether the information is being told as truth? For example, music is filed with so much jargon and posture, it’s like, for example, filled with terrible stories of violence and posturing and stuff like that. Some of it true, some of it based on true stories. I mean, all music is filed, sometimes you know sometimes you see that is beyond reality or romance that is beyond reality. But it’s hyper-realized, so it is the violence, because it’s a way for the expression of the emotion, which is that big. So hip-hop has so much violence in it. I think because there is much violence in our hearts right now, and fear, and at all that kind of stuff. I think the authentic music rarely actually reads to the top and the most popular. But right now we think we have a moment where hip-hop is being the most popular all right next to Rio, which sounds very often to be the least authentic, the most passaged form of emotions.

should art at least try to make an attempt to be more genuine and more authentic?

I think everyone is literally sick. I think we’re in a little bit of a fog of sick. And, so, we think of art at least try to make an attempt to be more genuine and more authentic?

Their words are so precisely defined. They have the ability to play in such a way, and leave enough space, that your mind fills in more. But if you moments can close your eyes and believe you’re in outer space floating in some virtual universe, or you actually feel emotionally, romantically moved by a song, or it makes you cry. Or painting makes you start to wonder what’s important about how we use language– anything that, for just a second, sparks a new combination of wires being put together – that’s the difference between art and craft. And so, you have to risk doing things that seem maybe silly.

Silly, yeah.

Rock songs and dancing around on stage singing about love is a humilitating, very, very easy thing to doing. And that’s why people just inaccurately artists that fall off the wire, because if you don’t stay in the air, if you don’t float, if you don’t actually have to listen to anything paying any attention? So, you have to run, like, falling into the abyss.

well, I love that, I almost feels like the perfect conclusion, get out before we fall.

Dare you any burning questions left on your list?

Just Things that were mostly designed to make me sound sound, which we failed.

Well, I want to make sure you sound smart, [LJU2DIN]
Artist Erwin Wurm (b. 1954) and screenwriter Peter Morgan (b. 1963) talk in Vienna about what it means to be an artist, the value in being an outsider, and the definition of success.

**Peter Morgan**

“...I think I would probably behave slightly differently. I think my work, in terms of difficulty, the work, this is where I find peace. You know, I don’t need to think moulded. I’m working here.”

**Erwin Wurm**

“This is where I find peace. I don’t need to think moulded.”

**Peter Morgan**

“...One of which is, ‘What could be taken away from you, and how much is because my writing is an escape from myself. I’m not writing about myself...’”

**Erwin Wurm**

“I think I felt more like an outsider who wanted to say something rather than necessarily an artist. I didn’t pursue being an artist. I didn’t think to myself: ‘Oh, I am an artist!’”

**Peter Morgan**

“That said, I do notice when I come up against someone in my line of...”

**Erwin Wurm**

“I think literature is absolutely that of an outsider.”

**Peter Morgan**

“...When I have this I can work well. I know this because a couple of years ago...”

**Erwin Wurm**

“The content slowly came, and the content was growing and growing.”

**Peter Morgan**

“...When this was taken away, I was not able to work. And you?”

**Erwin Wurm**

“...What was the first question you had? I think it was very good.”

**Peter Morgan**

“...It was a process. First, I was very depressed and I wasn’t able to work...”

In times of difficulty, the content was growing and growing. One of which is, “What could be taken away from you, and how much is because my writing is an escape from myself. I’m not writing about myself; I’m making art, and therefore if things are affecting me, it would affect my writing. I think I’m not writing about myself.”

When I have this I can work well. I know this because a couple of years ago I went through a terrible divorce. I didn’t work for one and a half years because I couldn’t see my kids and I was terrified of lawyers and so on. The divorce took over a year. I took away something, what I would call an essential feeling of being good, being OK. When this was taken away, I was not able to work. And you?”

**Erwin Wurm**

“...What was the first question you had? I think it was very good.”

**Peter Morgan**

“...It was a process. First, I was very depressed and I wasn’t able to work, but then something was going on, I always felt the desire to become a good artist. I had this sense of the greatness of particular artists and...”

“I think it was very good.”

“I think it was very good.”

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"There is such a big equivalence between the One Minute Sculptures and our time."

**Erwin Wurm & Peter Morgan** 24

"No one chooses to be a writer unless you are really mad. Why inflict that much pain on yourself?"

**Erwin Wurm & Peter Morgan** 22

Petersaur 2013
ERWIN WURM, DOUBLE NAVEL, 2018, CERAMIC, GLAZE (CERAMICS), ACRYSTAL (PEDESTAL), 140 X 81 X 45 CM

PM You could easily give up. You could stop now. You've got enough work.

EW True, I've got enough work.

PM You're driven there by a force. It's important that you recognise that.

EW The thing is, yes, I have created many bodies of work now, and could give up, but I still have the longing to become better and to carry on making work.

PM Why are you still working?

EW Because I love to do this. This is my big problem.

PM OK. What's the thing that's the hate?

EW The problem is not the work but the world around it. This is in a way a schizophrenic situation, isn't it?

PM I see, I think so. Look, ultimately, I'm in less rarefied air than you...

EW What do you mean?

PM I mean what I do is supposed to be seen by a lot of people and, in fact, some people measure it...

EW You are seen by many, many people.

PM The business of releasing it and then the scrutiny or the judgment, and sometimes just the very circumstances of a release can be so... you can have such bad luck. It comes out at the wrong time, or it comes in this or that all the wrong story breaks that day and then suddenly... I would be happy doing it without an audience seeing it, even though actually what I do is there for an audience. As a result of this conversation, I do nothing else. It makes me think I'd love to see what would happen to me if I didn't write.

EW You said it made you happy. It makes you happy to write.

PM For the most part, it does. No, the writing does but I'm...

EW What if it's taken away, then you're not happy?

PM I've never experienced what it's like exactly. I don't know. In a funny way, I hate to say of myself, "I know that Lucian Freud painted every single day, every single day, and he didn't travel."

EW It's a great concept, yes. That's good if you're able to.

PM It's a great concept, but it equally has... It leaves quite a lot of damage and destruction behind it.

EW It's a mistake to say it's a great concept, I think. It's a necessity. It's not a choice I think. Don't you think so?

PM I think so, and I think it can be celebrated. It can also appear...

EW Bacon... He made his work even more interesting. I mean, after all, Lucian Freud and Francis Bacon, they were so famous for the mess in their lives, their studios. Colour like this, thick and grumpy and angry and bad and depressed and everything. This was a part of the aura around their work, but I think it was simply their character and temperaments. If it wasn't genuinely who they were it would not have worked.

PM I say this because for some reason, I always thought, Why did I start to make one-minute sculptures, short living sculptures? I hear myself saying because in our time, we are consuming everything, so much, and our time is getting shorter and shorter. There is such a big equivalence between the One Minute Sculptures and our time. Another truth is that I am a nervous guy and I make things quick and fast. This was also the reason why I came to the One Minute Sculptures. I had an idea and I wanted to immediately solve it and immediately do it like this. So it seems that it was a direct expression of my temperament.

EW (Laughs) What an idea!

PM I know it was a Canadian author called Robertson Davies who put it in, I remember it was a character called Revelstoke, but I know it was based on a real character. It turned out that one particularly famous artist turned out to be the savage critic that was obsessed by destroying him...

EW (Laughs) I've never heard that.
ERWIN WURM & PETER MORGAN

PM I'm sorry.

PM No.

PM Yes, it's very rare that the screenwriter is targeted.

PM I refuse to but people have asked me. Often, you read in the news-

PM Is there a part of you that agrees with the criticism? Could you have

PM This happens mostly where one lives. Was.

PM I don't know that.

PM I've read recently about it and I was so surprised.

PM I think that was tragic. I think it's much more interesting that a person

PM It's beautiful. (Laughs) He was supporting himself so much that finally,

PM I guess people do that now through with reviews. They write good

PM It often happens now, particularly in the film business, there was such

PM Yes, I remember. I can't say I'm… I've won enough other things.

PM But no one remembers who gets the screenwriting Oscars, for

PM It's true. I'm very surprised by it actually. I was really touched with it. These

PM Yes, the Cannes party, we call it a party.

PM Listen, it's a good problem to have. (Laughter)

PM It's true. Rico, in the film and television world, how much goes into

PM I've been nominated many times but I never won. I've never won.

PM Do you get one, no?

PM It's true. At least I'm not noticing that they are. Rico, because I'm in my mid-60s now and I've been doing it over 30 years. I do think that if someone has in their body of work and I can say this only about filmmakers. If they have six things which are universally liked or universally well regarded… Regardless of success if they have six things then that is a major career. I do probably think I have that. I do think there are six things which I could put on a wall and project.

PM Yes, in the Cannes party, we call it a party.

PM No.

PM Is it to be successful or how do you define your success? Let's say it

PM Not really.

PM No, God no, no one talked about Rush.

PM OK.

PM It's true. At least I'm not noticing that they are. Rico, because I'm in my mid-60s now and I've been doing it over 30 years. I do think that if someone has in their body of work and I can say this only about filmmakers. If they have six things which are universally liked or universally well regarded… Regardless of success if they have six things then that is a major career. I do probably think I have that. I do think there are six things which I could put on a wall and project.

PM I'm just. Take this number out.

PM They're just different statuettes.

PM Yes, the Cannes party, we call it a party.

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The Chinese artist Zhang Enli (1965) and his long-time friend and gallery partner Neil Wenman, Senior Director Hauser & Wirth met in the Crypt, a private dining room at London’s historic Fortnum & Mason store, in early September 2019. Their conversation encompassed nature, the Scottish countryside, Zhang’s recent installation of work at Fortnum & Mason and the idea of travelling with a destination of nowhere.

Neil Wenman
I suppose what is kind of interesting with you Enli is you move more into nature, because in the beginning the work that I saw was very much about the kind of memory of the countryside that is now Shanghai, but you’ve kind of changed that and brought it the other way around now - you’re kind of bringing back the nature, would you say that’s true?

Zhang Enli
This project has made me recall many experiences in the English landscape. The representation of nature and these fresh experiences have made me want to bring back nature to the work. I think nature is very important to human beings. There is a lot of planned, developed ‘natural’ scenery around Shanghai in the suburban areas but they don’t have any memories. At this time I’d like to focus on a combination of nature, history and human emotions, and also the feelings of a visitor or tourist. Every new environment is a challenge for me.

Neil
Also your work is really about all of this! In a small detail. Like, I think of material implies a kind of randomness or uncertainty. Of work, I might have used newspapers from London. The choice of material you used to at home.

ELZ I suppose what is kind of interesting with you Enli is your move more into installation of work at Fortnum & Mason and the idea of travelling encompassed nature, the Scottish countryside, Zhang’s recent installation of work at Fortnum & Mason and the idea of travelling with a destination of nowhere.

Neil
It is a reflection of my personal experience, through looking into myself, of travel. I hope to invoke people’s memories about their childhood. Maybe a road leading to no destination, or everybody, like humanity going to the destination?

ELZ Yes. It is so political in such an uncertain time in relation to politics and Brexit. A kind of sense of feeling or shape. It seems to get looser and looser. You don’t need the specifics of the memory anymore, it can now just be a kind of sense of feeling or shape. It seems to get looser and looser.

Neil
How does it feel to be doing that in London? Especially at this time that is so political in such an uncertain time in relation to politics and Brexit. Is that something you thought about?

ELZ I don’t consider political influences in my work directly. The overarching theme for the work is the traveller. The traveller is a general term to describe one’s uncertainty and the sense of drifting, and to describe our journey from one place to another where maybe you can only see the superficial things. I have a sense of being called ‘destination’, but in fact, it is a road leading to no destination, nor can you find where your home was.

Neil
What I’ve experienced, and what I saw in Scotland must be very different from the experience of the locals. The differences and uncertainties will always be there in my mind.

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Neil
Do you feel exposed?

ELZ No. I think it is a kind of combination. It’s also an experiment with a new environment. The idea is to let normal people encounter unconsciously. It’s not just a slogan. I also want the workers in the department store to look at the work.

ELZ How does it feel to be doing that in London? Especially at this time that is so political in such an uncertain time in relation to politics and Brexit. Is that something you thought about?

Neil
How does it feel to be doing that in London? Especially at this time that is so political in such an uncertain time in relation to politics and Brexit. Is that something you thought about?

ELZ I think there is a very strong link between the pattern of the stone and the landscape of Scotland.

Neil
Exactly. The kind of topology and the contour lines of the geography. It almost comes back as well to those pipes or the wires in Shanghai, which you’ve painted in the past.

ELZ There might be some links between the visual languages but it’s not very important, what’s probably more important is the stimulation from the new environment. This time it is a very fresh experience for me to exhibit in a department store. There are also a lot of risks - this is not a museum or a gallery. It’s facing the general public; the work is very close to the people and it is not excluding them because they are not professional art people.

Neil
Is there anything you hope that people will take away from the work?

ELZ Yes.

Neil
Just simply from where they were made?

ELZ Yes. Sometimes the idea is simple, but new meanings emerge when you start to develop it. Even if nobody is talking about these pieces after a month at Fortnum & Mason, but ten thousand people have seen them, to me that is still very valuable. Just like I picked up a book on English watercolour, it will remind me of what I see about English watercolour when I was studying 30 years ago as a teenager. I think the green and the representation of nature will make an impression on people’s minds. I will be very happy with that if that is the result. I think the external window displays are very interesting because it seems to be a sudden occurrence of art in this commercial premises. It is a totally different experience as it is a public building, a commercial advert. A traveller passing by doesn’t know exactly what this is.

Neil
Maybe that doesn’t matter. I am interested in the profile pictures on the walls, they are a lot more abstract. They become a lot more about memory, maybe a mood or a feeling, it is still and they have a sense of topology, but they are pulling away from the landscape. It is almost like you don’t need the specifics of the memory anymore. It can now just be a kind of sense of feeling or shape. It seems to get looser and looser.

ELZ You mentioned that people might just walk past. But if they do stop and do look, what do you hope they see?

Neil
I think they are going to take away from the work what they mentioned that people might just walk past, but if they do stop and look, what do you hope they see?

ELZ I hope to invoke people’s memories about their childhood. Maybe a road leading to their home, or a landscape or some basically for them to recall their own memory about remembered places.

Neil
What do you think about destination, and you go towards the destination but there is nothing there. Is that about an individual going to a destination or everybody, like humanity going to the destination?

ELZ It is articulation of my personal experience, through looking into myself, but maybe other people can think the same.

#ZhangEnli @fortnums @hauserwirth. Zhang Enli Survey Exhibition and book at Power Station of Art Shanghai.

@powerstationofart @thefifearms
The artists Ed Fornieles and Hannah Perry met at Somerset House, the dynamic London arts centre, where Perry keeps a studio. As well as discussing place, loneliness and belonging, identity and fame in the art world, Fornieles and Perry talk about money: how to get it, the problem of not having enough of it, and its effects on relationships and social environments.
The rules are always changing. They're always modified. They're always interpreted. It's a more regulated system, in the end."

"I feel not comfortable in this space because it's all lovey dovey LA, like, 'Amazing!'"
I actually think that happens, and it's really dangerous. Because you go to LA and you get lost and then...

But I feel like the thing is, I was doing international shoes, I just wasn't showing in London, so I was showing in Berlin and Montreal, like new work, like all these places. And then people all of a sudden are just, "What the hell have...

EF: It's weird. Like, everything's seen from a British perspective. Everything. But then it's like you're literally just being seen through the work itself...

Yeah, I don't mind.

EF: But I don't see it like that. That's not what I see when I hear that story. I don't see somebody with six children being an issue, why is that like? Because it's a person who is a plasterer who has six children? They're a lovely family.

Yeah. I think that's about having a digital way of viewing things, but you need anchors to navigate yourself in an environment. And then there's the flip side of fake news - when anything can be a really, everything's a story, so why not just adjust the story? Why not believe the earth is flat?

EF: I mean, what is the truth anyway? And how does an individual navigate an environment and make sense of stuff? On one level, I love the idea that reality is totally flexible and malleable and can morph and change depending on the stories you make and consume, and the stories you tell yourself. That's why I'm interested in role play, because it's sort of taking control of that process. One minute you can be what you consider to be a natural version of yourself, and the next minute you can create a heightened version of yourself. You can step into somebody else's shoes and perfume yourself differently in that reality. Do you find yourself fulfilled in your work? Is a role being performed? It's like... Actually I wouldn't have to. I'm an artist. I don't have an

EF: Paying people.

EF: Paying people. Everything shipped out there.

EF: Yeah. Exactly.

EF: Yeah. They're amazing those partners.

EF: Yes, there's the pros and cons, aren't there. The pro is the world becomes this limitless space that you can explore and play and run around in and find whatever you need to, whereas at home, the narrative is already kind of set out, you know, what looks like in 10, 20, 30, 40 years time. It's a set narrative, but there is function there.

EF: I feel that, not just as a societal pressure but, yeah, the actual body – I'm not going through the menopause or anything – but it does feel there's a certain... There's that. But then if I did do anything about it, like, right now, I've just moved in with my boyfriend and it's a really nice flat and he's very terribly middle class...

EF: So you're going to run it.

EF: It's weird. It's like... I think it's just... It's a little indulgence, I suppose. It's a space you think needs mining, so it's about indulging it until you figure out what you're going to do and what the stuff comes out.

EF: And is that something you work on? Or rebuild?

EF: No, I think it's just... It's a little indulgence, I suppose. It's a space you think needs mining, so it's about indulging it until you figure out what you're going to do and what the stuff comes out.

EF: You're growing it...

EF: We're growing it...

EF: We're growing it... Exactly. Or figuring out exactly what it is that I don't know.

EF: I really don't know what to say about that, it's definitely not a considered role in that sense. It's more like, every time I'm making something, like this whole class stuff, now I'm feeling pulled into a space where I have to engage with that, and I'm trying to figure out what it looks like, and it always starts with a problem, doesn't it? So like, what's the problem? Does this figure out what the problem is by making the work, and it's almost like you can go past the problem, and then just see it off.

EF: Just...

EF: We're kind of sort of moving on from that. But feel like I'm sort of being pushed into the corner with this class stuff now, and that's becoming a problem. So now that's probably the thing that I have to mind. I went home just before Christmas and I saw a friend who I haven't seen for four years who's a plasterer, we used to be a good friend, we had no aspirations to leave where we were, and why should I have? This was always like, "Move to London. It's so sick. It's so sick. It's so sick." And I knew you can be anything you want. And he's just like, "I'm happy!" You know, whatever, he's living very different lifestyles, and then when I went back there, what was kind of really nice is he had all these amazing stories about, you know, all this credit card fraud, and going to Thailand with the money, and they were there when the tsunami hit and they were all these high-arched of these hilarious stories. But what struck me most was he was like, "Oh, I really want you to come and meet my kids." He's got loads of little kids now, and his whole demeanour has changed, he's a father, and he's completely devoted to his kids, and he was just, like, "I just want you to meet them." It's a very big part of his life, he was like, "I really want you to meet them." And I thought, that might be quite nice, that's interesting to me as a piece of work. I'm more interested in going to see my ma, or meeting my mate's kids. That could be a way of understanding something, class. But then my boyfriend, who is incredibly middle class - it's totally fine, no judgements - but he was like, "Oh, yeah, that's what people want to see, though. Somebody with their six kids..." And I'm like, "Oh, whoa, whoa, whoa, why are you saying it like that?" It's just his way. That's the disapproval. The prejudices. I just want... That would be a really nice film, wouldn't it? I'm going to visit...
I also think a lot of older musicians stop developing; they get into the youth culture is still pretty young though?

Yes there are but usually they've have had some level of recognition at some point. It could be that they have a purple patch much later on in their life.

But there was this interest in the whole idea of music being history and the end of history. The whole load of things. I can also see it is quite confusing to do it that way. I definitely feel that the event was operating on lines that were more organically, between you and me. It was self-commissioned.

That's what happened that was generally regarded as a joke and I was being very much interested in music. I was making these very monstrous appropriations of music works, taking these very important songs and musical ideas and transposing them in strange ways that made them much more interesting. I was there to do something like this in a more contrived way could have been to be. There wasn't any consideration for anything else because that was all that mattered. I started making rave music that's all there was. There wasn't any other music in the air.

The attempt to do something like this is in a more commercial sense. If you aren't something with a certain formula. In the 80s there were these enormous armies of one from music and the analogue you could just be. That was the same feeling. But it was a way that is useful anymore...

Making sculptures in clay, then 3D printing them, then casting them with things, I was trying to turn myself into a machine. But I think... I suppose I thought of myself as someone who was responding to the society you want to be in a conversation with the society you... I think there's an analogy between what you do and what I do, the tools alongside all the other ones and I don't want to throw the others out. Just because I've got a 3D printer it doesn't mean I want to...

There was a moment when digital was new enough that it was exciting enough to just be there just doing that and just making music. When you make music every time you make music it's incredibly laborious very mechanical work, taking these very schematic... something special from it. As well as the fact it was a combination of analogue and digital. There was a moment when digital was new enough that it was exciting enough to just be there just doing that and just making music. When you make music every time you make music it's incredibly laborious very mechanical work, taking these very schematic... something special from it. As well as the fact it was a combination of analogue and digital.

But then what happened was gradually it became a foil, I was doing this incredible. That was really something, incredible.

That grew and developed and evolved, possibly went as far as it could. But then what happened was gradually it became a foil, I was doing this incredible. That was really something, incredible.
Love. It was quite fun and then we went to record it; we finished the recording and went to master it today.

When you are mastering an E.P or album you are closely AB’ing things together to try and ensure some sort of continuity to what you are listening to. In the studio you record one song at a time, but when you go to master you look at the whole album as one thing. Obviously, things are going to be different but you want to make sure you put the whole thing on, you want to make sure it works on the same level; nothing jumps out (unless that is something you want).

But there was something about the recording of Computer Love I couldn’t get to grip with sonically. And what it turned out to be, the recording of Computer Love was totally analogue; there was no digital element to it.

TZ  Are you going to go back to it? Introduce something?
RR  No I think the only digital element is the title (Laughter)
TZ  A good artist makes really shit work.
RR  A good artist can make mistakes.
TZ  And I think it’s really important to make those mistakes in public.
RR  why?
TZ  For me it’s only through people seeing and responding to my work that I know what I’ve done. I really don’t know until a lot later. Also, the most useful reviews I have ever had have been bad ones.

RR  An informed bad review, rare as it is, is by far the most useful thing.

A good review is not that useful and most bad reviews are not that useful and sometimes are annoying. But an informed bad review, I had one of those once and it was extremely...

TZ  Just the one. (Laughter)
RR  Yeah, well maybe two that I can think of, where people have understood the work and they have pointed out something about the work I hadn’t seen.

Because if I had seen it I might have done it differently and that is really useful, but it is rare.

RR  I made a record with XXXX and there was one reviewer who said - it got great review by the way - but there was one reviewer who said “This guy is really interesting, the guy producing it is really interesting, the vocal is interesting, and the music is really interesting but not all the music loves the vocals.” That was a bit of a turning point for me. I remember in the making of the record with XXXX he was really open to new sounding things and was always pushing for more synth and more digital and he was always pushing that, he loved it, but I don’t think it always loved him.

So it is not enough to say - to be a really great collaborator - to say “Oh they loved it, let’s do some more of that”, you actually have to be a bit more thoughtful about the connection between sounds and the people. For people to be excited by something is not enough if you have a feeling, because I had a feeling at the time, that’s why it was a great bit of criticism. They had seen something I had felt but I hadn’t pushed it.

What bad reviews have you had that have been useful?

TZ  There was one really early on. It helped me realise that all of the process and thought that I was putting into the work wasn’t necessarily obvious and when you walked in cold it was something quite different, quite slick. There was a bit that was invisible and while I didn’t want it to look polished, I didn’t want it to look cold or slick. But you just have to realise that what you think you are making and what someone is receiving can be so different.

Something that I thought of as conceptual was being received as graphic, so it made me rethink.

I made a video for the show based on one of the tunes and you totally remixed/remade it. Someone is coming on Friday to help see if the video can still work for this totally new tune.

I’ve got to say I’ve got some reservations about this. I think it might work, I think the show have informed what you are doing now. There’s a real atmosphere that the shows had that has obviously informed what you are doing now. And the way that I made that video was very much responding to something that was pretty digital; it had a massive 808 in it. And it might make it more interesting because what I made was a completely CG video with only bits of live footage dropped into it, but essentially it was these 3D animations of landscapes that I’d been making over the last 15 years that I used in paintings.

I also dropped in all these 3D models of my sculptures. It was kind of ‘looting the archive’ to create a walk through, and now I think it might be interesting to juxtapose with something that is very analogue. It remains to be seen, so that’s what we’re doing on Friday.

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RICHARD RUSSEL & TOBY ZIEGLER
ART OF CONVERSATION
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