

Washroom Talk 4 (temporary transcript)

Location: Tate Liverpool
Date: 25th of October 2004
Time: 19:00 – 20:00
Participants: Allen Bulger
Derek Culley
Jordana Blumenfield
Julie Anderson,
Lisa Beauchamp
Philip Sykes
Mary Fitzpatrick
Transcribed by: Marion Githegi

http://www.zeitraum.co.uk/washroom_talk_four.htm

"Something is art if the audience perceives it as art. (However) art is purposely elitist and not really accessible for common people. One of the main purposes of the Turner Prize is heightening the public awareness of contemporary art." What is your opinion?

Jordana: I'll go with the "Aspect of Bringing Awareness' I think that, the Turner Prize has great awareness, I wouldn't argue that it, does everyone brings awareness in people who need them. Just like if you watch the cabasyth upstairs, which I think is the best one out of all of them, how many people actually saw the past in her customs or entries, and said yes this is art, and that's not, and some say yeah this is really good, and some say no, and it just happen to be we are happy to more, than we become. You know with all the art museums out there if no one goes to the art museums then there's not made of what's personal choice

Allen: The thing is, it does make it more worth going to see, it's like they just publicize sort of the prize and commentary. I think the last one I went to would have been about Delberta, to know that art prize would get a knack of corum.

Derek: My thing in that subject entirely, is not about creating awareness, but that artist are putting again and again.....artists are being submissive a few times, is that the power of people wanting to see this work, or is it the power of the "dealers", the galleries, the curators, the art critics, who are pushing these people.

Phillip: But the fact that you can enter again, I can understand what you mean, in terms of

Jordana: Do they still do the same type of work? Or does it change?

Derek: No, I think its very elitist of, its very elitist of what the people are fed

Jordana: But every contest does that.

Derek: I think it's very elitist of what the people are fed. If I go to the Tate gallery or Tate Britain, I've got such a variety of art. But if I go to the Tate Modern I'm going to be fed a certain type of Art. Now the Turner award is representing all of Art, it's not just representing conception; it's representing all of it. Then I think that conceptions are put in time and time again, because elitism pushing its point.

Philip: Well this is kind of an on going issue, this is kind of the argument whether, hopefully the one thing about the turner prize is that the people are constantly pushing boundaries, and constantly changing people's perceptions, and like what you were saying, what is perception, because it is fair isn't it

Jordana: But how can you say that if I'm here?

[04: 35: 18](#) Allen:

[04: 41: 55](#)

Philip: But that's great isn't it, because even saying that this is all shit, is a great starting point for a discussion

Julie: Absolutely, when we say about the elite, is that conceptualism maybe an elitist for notes and quotes and why would one person want to study it, and want to let that, what's the beauty in that, Joe Blogs on the street wants a science picture, like warmer painting, which I absolutely, for quiet a few years but when you meet sort of average person, who just wants a conceptualist art, and want to look at that or to have it in their home, and how does that engage anybody. I'm not against that, but that's what you suggest these people should alltaner, this is what modern art really is, that what modern art

Jordana: I think what they I'm as conceptualist as boosmist as modern art, what I got out from this is, you guys work in art, I don't think this is modern art, or I don't think its conceptual art, I don't think its

Julie: Well alternately don't people just want some pleasure, want some beauty, and where is that in art? In a lot of art, its about culture, rather than to impress

Allen: People find that in different things, that like challenge things like in the cinema, and things like that, and call it art, and at the end of the day, its just a different format.

Julie: Well I suppose like visual art, like paintings or something, can't they be just obsessively pleasing, and having on the same problem, rather than having a big rational behind it or

Jordana: That's like how every artist work, I mean I'm always applying to these meetings of contemporary art works, and if you look at it and you have to read, and you're like oh yeah that was right, if I like it for studying then if I like it, then I want to get into it for myself, and I probably want to get into it for the artist and what the artist is saying, then I will. I'm probably the only one in here that doesn't really worry about the artist, and maybe that's why, but.

Lisa: I think the term elitist, like we keep on saying, what is that statement, is our purposefully elitist, how else can we judge what an elitist is, so for common people, what's it mean by common people? Is it like average people who don't go to art galleries? Is that saying every person who comes into an art gallery, or who comes to the turner prize, or who is interested in contemporary art and is an elitist, I just really really disagree with all those categories. I don't understand how you can categorize certain types of art as being elitist or when we talk about the turner prize as contemporary and therefore its conceptual, I think those categories are just really really wrong. And I don't think stuff from the turner prize can be categorized into being conceptual art, its just stuff that how I look at it I suppose, stuff that's its exciting, new, 07: 29: 23 -and its happening now. It doesn't necessarily have to be kind of conceptual art, in these separate categories, that so say some people cant relate to.

Philip: Time and time again the turner prize is kind of being pushed aside.

Lisa: The press use that and I think its very, very, people's perception shouldn't come through what the press kind of, you know, they've got the turner prize and they think they'll take something like Damien Hertz, pickle cow whatever, or kind of **Marty Cree** who like to go on and off, and go right that's the turner prize, so that everything in the turner prize has to be conceptual, anyone can do it and its not real art, so they just take that, and that's wrong

08: 18: 55- **Jordana:** "..."

Lisa: you can but that's but that's not contemporary art is about, everyone **writer** is apparently, I don't know I just think it's a lot more exciting, a lot more engaging than people like to think it is.

Derek: Why don't we take the word art, what do we see as art?

Derek: So therefore how do we differentiate on whether we have an elitist? If everything is...

Jordana: Well an elitist isn't everything

Derek: Well Tracy Evans is sort of a past thing

Lisa: But some people really love it

Derek: But I'm saying the shock of what it is

Derek: But is art about shock or is art about representing life about representing emotions, about representing....

Jordana: I think its respect

Derek: No, that's the market that's the

Phillip: Yeah it's about that, I don't think that the shock value's what's important, I think that's secondary, the shock value is kind of a part that, of art and its constantly shifting meaning, and that's what we really, that's the really important thing

09:31:00 -Jordana:

Phillip: Yeah I know, I think its secondary, I think its...

Derek: The Chaplin brothers actually they are terrorists, they got it from the shot

Lisa: But there's so much more to their where about, I mean it was initially about shock value, and I think people kind of. Even now I mean seeing a molding of a little girl with chemous coming out of her mouth, that's like wow that's really shocking, that's like there's so much more behind it, but I think that's down to, I don't really know what its down to, but maybe you have to kind off look beyond that, you can't just say, look at an image that the press would do and say oh right that's shocking, that's awful, that's contemporary art, its like well actually, if you take time to look at it a bit more, and find out about the rest of their work, like their mid-career retrospective here, those kind of so say shocking models are a tiny bit of the exhibition

Derek: But what about the exhibitions in the pathway kind of, which happened in the goyars, which took part during the goyers the models they made, the dinosaurs I didn't know what they made, but then I saw the Chaplin family, where all of a sudden they used skilled craftsman to make their conceptual images.

Lisa: But if they made it themselves...

Derek: but they're beautiful, they're beautiful, but not beautiful enough.

Lisa: Why?

Derek: I don't think that they can give it out to the studio and the studio to make

Lisa: But they cold make it themselves.

Derek: I don't imagine so, I don't believe they did

Lisa: Why?

Derek: Because I think that's where conceptual art and all that comes in.

Lisa: No but I mean, I think that they make majority of their work, and just because they do they shocking conceptual stuff, doesn't mean that they don't do, they aren't,

skilled, they aren't skilled crafts men, and artists that can physically make something really amazing.

Derek: I don't know that they are, I stand to be corrected, but I know that Hertz doesn't make his own art

11:21:45-Lisa: But that's one artist

Derek: But that's a major thing that all these people do, its like Jeff Kunes, he wasn't a he just does a design has an idea, and gives it to the crafts man.

Lisa: But that's not what everyone does

Derek: fabricated

Derek: I'm just saying that that particular, that room its just fantastic, I fell in love with it, I thought t was fantastic, whether its not **paper** it doesn't matter I can accept that

Jordana: Well if its someone that says well I came up with this, and someone wants to make it, as long as its out there, I don't see the harm in that, if that's what they want to do to achieve the same thing, as long as they say I personally want to make it, what's the harm.

12:23:16 -Derek: A lot of artists don't do their own paintings, they just want to do the face, and someone else do the legs, and let someone else do this, that's ok, that's fabricate.

Phillip: So that's contraption in that work when the artist crafts something themselves.

Derek: Its the artist that signs it off as the quality of their statement, and what their concept is.

Phillip: But their **views of the artist**

Derek: Yes and the fabricated

Jordana: Its fabricated though.

Derek: It is fabricated. If I do a painting, and I do a lot of paint work and Peter Doyle does his work, or Thomas Apt, he does his own work, that's a different category of work, a different category of craft, a different category of art.

Jordana: Well if someone comes along, and I'm not familiar with the artist, I would say that's a nice piece of art, I may not have...

Derek: That's entirely your choice, its entirely your choice

Jordana: What I'm saying is that it doesn't matter to anyone one of the common people, it doesn't matter if they ship it off to a factory in a whole other country, and say what

13: 28: 00- where do I go to make it, and a person comes along and just looks at it, what if a person came along and the artist had a target, then I think that would sell, then maybe then that's when you might get an elitist. Because you might have a background on the artist, and I can just come in to the turner prize, and open up and say, I just come in with an open mind. I just came in and I don't even know what it means now and I just came in an hour ago, I just go to the look at the art work

Lisa: But I don't think that should be the difference in branding between an artists who has made it themselves, or they've got an idea and gone and said, right, can you just make this and physically put it together, but I don't think there should be a difference in ranking. It just really irritated me when....you know the whole idea about art is really changing, its really about you know you know, artists slogging away, town day, in studio, you know kind off doing amazing paintings. Its different, like it can be that, but I think people may just need to broaden, what they think is being called as being art work. It can be a photograph it can be a performance, it could be standing in a toilet talking about art, you know, it doesn't have to be something physical in a way, and I think, its not anything elitist, I don't think that's elitist, its just understanding that something that was done one way five years ago is different to how they work now.

Derek: But was the bringing of that concept elitist in the beginning, and the supporting of it has made it accepted now, the turner award has made what was seen as elitist and their accepted because they're being marketed.

Phillip: I think that conception is still their, I don't think that that's something that's going to go away.

Julie: But what would make that...it's not even an ordinary person or a normal person, just a normal person going on about their normal everyday business to go and see an exhibition of things that aren't, again I'm not saying I don't like things like that or appreciate things like that, but, my dad is sitting around and he doesn't want to go up their and hear that sort of stuff, because it doesn't really give him any pleasure.

Derek: There's something going on outside as you walk in, and theirs that bit of clay, and that stick and the bricks on top, as you walk in, and as this family walks past I heard the nan say, oh we're told that's art. Yeah but no-one has to tell you oh that's art

Julie: This is what art is and that's why I think there is worth elitist means, there's a push for a certain type of art that's being pushed onto people

Jordana: contemporary dance verses ballet, lets say you appreciate ballet but you do creative and contemporary dance, you could say that's not **dance**, or if someone said this is the most amazing dance tune, then your going to go and say, this is the most amazing dance tune

16: 32: 15- Derek: What if there, if you were using dance, what if there, ok ballet you go to training, but lets say they're contemporary dances, if they're not trained, could you tell they were trained dancers?

Phillip: That's got nothing to do with contemporary dancing.

Jordana: Contemporary artists that I've loved, and went and saw, and said I could do that myself

Lisa: But could you actually do it yourself though, did you think of the idea

Derek: Ok let's take a challenge to the camera, lets take a challenge to the Tate, one, two, three, four, five, six, why don't we each create a contemporary piece of art and put it upstairs? And lets see what the public think, if we're famous artists, people say we're from America or somewhere people don't know, I'm not being rude, say that we're from somewhere else right, and that these are six new works, lets just hear people out

Jordana: Well if you go to the turner where I've seen no names, I'm just saying if you want, there is a whole Tate museum where I don't see any artists names anywhere

17: 43: 17 -Allen: If I was to think its conceptual art, I insinuate on half of the word book for people to read, i don't think people would buy it, I just think people would feel...because of my background and because of my status, they would appreciate it maybe

Derek: Some gallery up in New York, somewhere in New York, say they do discover this artist, what would your reaction be to it, would they be reacting to you as a new market object, or would they be reacting to you as a new found artist, as somebody whose going to say oh this is art and your a new discovery, or are they just going to say, oh he's an artist, she's an artist

Allen: But it all depends, in a sense on what they do, I think

Julie: That's the difference isn't it, is it the artists or is it the actual project time in what I've done something, its gone now, and its out there for whoever wants to look at it, its not me, I'm not the product, that's the product, but I think we get mixed up, and Tate they come along, and they pick anybody and say right, they're an absolutely fabulous artists, and they send charges, trying temps dj's and stuff like that. And it's the hype of people going round, this is what we've done, this is what we do. While that is amazing, there's nothing is it, its just like a comic time, joke, and that's what I think some art

Jordana: Has that happened though?

Julie: That's what I mean

19: 10: 30- Phillip: I think that's a wonderful thing, I think that people should be worried that there are other artists, I think that, that's where everything is. I don't mean to down grade you or anything, but if everyone one is an artist, and its not just what we present in a gallery, then

Julie: These people who can see life as something, and then **look right over** and make it into a big thing, and that's how people make money or get famous. Then they're seen as the new thing, and then people buying work off them, see its those sort of people that go

Derek: There's a very good article on Camilla Parker, she's going to do an exhibition for the.....they made a point that she's an artist on the Tate but she's avoided the market, stroke speculation of the pree's era of artists, that she's retained her integrity. And that's an interesting thing for people to say, to say that, there's your British artist but she's been kept away from that. But she's still obviously making a living conceptually, its just not the kind of fame theme, but there's an artist whose still doing her conceptual work, but doing it at an integrity. But does that mean that there's a lack of integrity in the view point of the critique about the other artist?

Lisa: I don't know if you take someone like Tracy admin, who you keep talking about, is it the artist or the product, but I think in someway it can work in quiet a negative way for that person, because now with her, I don't know, you can now because, she's such a huge figure and they've made this big thing about her, and you can never look at her art work and not think of her as a person, or not look at her talent and not think oh right that's because she's slept with all these men, where actually the talent isn't about that, its about the kind of intimacy and the sharing the bed with someone from when she was a little kid, but people don't actually realize that because this image of her has just been kind of constructed.

Jordana: when you talk about people who have a name, your views change because you have a background of the artist. But like if you wanted to know who the artist was, and it wasn't the, it was always the.....

Derek: But Tracy is also another form of conceptual art, in that she's intelligent, she's very articulate, she presents an intelligent presentation when she talks about her art, she is very bright, but **theirs a type of art** that really doesn't present it very intelligently in my opinion, they're just flipping remarks about art

Lisa: But can't you be playing his constructed image at the same game, can't you be playing it at the same game, because like **Stratenborough** I think contemporary artists now are extremely clever and they know how to market themselves, they know what the market wants, and they use it to become successful.

Phillip: What value does that actually have then?

Lisa: I think its, it's the kind of difference between being an artist now and being a artist like twenty, thirty years ago, I think its changed

Allen: perhaps the end of the market **issue**

Lisa: Yeah I think that's an integral part of like

Julie: So if you produce really good work that people like but you can't market yourself, so you just go outside where people do see you work, or you just get a new job?

Phillip: Exactly! That potentially the point I was trying to make, if the problem is that, if you're a great artist and you can't market yourself, and no-one really notices your work, then you know, your going to die a great artist.

Lisa: Well its become more of a work ethic

Allen: But you associate with something

Phillip: Yeah yeah if everyone wants to work for **each show** and that kind of thing, then that really important thing to do, and that's really important thing for the basis of what happening now, but it doesn't have the value in itself, then it's a type of art, but it doesn't, its not better than someone else's piece of work, its just the marketing isn't it. And that's a tremendous shame, I think that we, you know walk upstairs and we pretend that this is the best.

Lisa: But it's really not the best but its, I don't know, I think its just people that, I'm not sure really

Derek: But what is it

Allen: I think it's a certain segment of art that's given to a certain **voting's**, it's not a representative of art....

Derek: This is the peoples gallery, this is the people's gallery, its not like the gallery in you know in London, or you know, New York or, this is the peoples gallery, where people bring their children, and people come her to be educated, this represents the peoples gallery, all the Tate galleries and the Tate moderns

Lisa: that's what galleries are mean to do, they're meant to be educational, ok it might be different from a commercial gallery in New York, where they might be showing really kind of out there work, where not really everyone can get into but

24: 09: 00 -Phillip: But you made the point before that those people aren't coming, why is that happening, why isn't there many people coming, why isn't there people coming, if that's what its here to provide, why aren't people coming, why isn't it giving them what they want

Lisa: you can't make everyone come to a gallery

Phillip: no I'm not talking about national constriction of art, you know what I mean, but people won't just walk in because **their taking in that**, this is what we are told of art.

Derek: The japans built a gallery, a small building, with just the one painting; there were queues of people, for just the one painting, why?

Lisa: Because its Van Ngoc

Derek: Exactly why

24: 47: 15-Jordana: I've heard tones and tones of times, I'm out there, ive heard they're very impressive and good writer, I'd wait there three hours and, I've seen absolutely nothing

26: 25: 15 -Derek: I think we were having some kind of talk of the people queuing and people coming to the people's gallery

Phillip: I think is has to do with that **universe** reality

Mary: Oh there was a discussion about that on the radio when I was coming in on classic FM, well they had Julian Lloyd Webber on there and, I just thought it was s perfect. Because as I drove into Liverpool there were fireworks going off in the distance, and Julian Lloyd Webber was being asked about the exclusivity of music, you see, and he was denying this, which I thought was really amazing you know. Because on classic FM I've never heard a piece of work written by a female composer for example, never. It was just amazing to hear him talking about

Jordana: Maybe that was the time when you weren't listening

Mary: Yeah maybe, because there was a time when I was listening to classic fm and they said "we are going to play a piece of music by" a name of this lady, and I was going, I can't believe it, oh my God, the first time I've heard a piece of work composed by a woman, on classic fm, in 5 or 6 years of listening to the program. And then it just went silent.....so the one piece of music that I might have heard, but didn't

Lisa: I think we were discussing kind of

28: 11: 00

Derek: What art and the elitism

Allen: Art can be an **artist and** anything but, art is generally a

Derek: perception of art by all means

Allen: The perception of art is elitist

Lisa: We talked about whether we thought the Turner Prize, he read out, jay read out a statement saying is art purposefully elitist, how much the turner prize raises

awareness of contemporary art, and how does it do. And I completely disagree with the term elitist, and I don't see how you can categorize things that are elitist, and common people, I think that's really horrific. And they don't really disagree with those types of categories, just discussing it in general really.

Mary: So did anyone else draw any conclusions?

Allen: I think the turner prize, its aimed at sort of, I wouldn't say an elite group, it is a bit deeper, but it does attract a certain middle class group of people.

Lisa: do you think it attract, the sort of people that come to the turner prize, do you think it attracts, do you think that the majority of people who come to see the art, have studied the art, they know about art, have seen the turner prize before?

Jordana: I think **now its in** Liverpool, I mean I've never been to one in London, but the fact that its in Liverpool more people would.

Lisa: Or different types of people will?

29: 54: 14 -Derek: Probably, probably will, I mean its bound to add up, because a thousand crowd of art, art people, I felt it

Lisa: It's a private view though, and its for the turner prize

Jordana: I mean its overall kind of elitist, and I don't mean that in a bad way, you know you go from school and you go into the city, and your like, that's art, that's an artist, that aren't seen by the public.

Julie: What do you mean by that?

Jordana: No I mean that's a person, and not deep down, I mean ok university, and maybe the musicians sit together, the arts people sit together, and the dancers sit **30: 36: 20** together, there's always the **complexity** in the sense that you can always comment that's an artist, because with any for of creativity you can say that, and it goes with the elitist idea

Phillip: But then isn't that just a common of human nature, the way that people find each other, you can find people from common grounds the sort of the way you find people in relationships, but maybe one of the problems with the turner prize is the fact that, people that are not the ones that do go after a regular job

Jordan: But don't forget, even though these galleries don't have some knowledge of art, but are they not targeting not conceptual art, but that are contemporary, and if I go and hear people talking who are informative and have a **angle**, which you gotta admit some people do, I might be put off with some of it

Julie: I don't think that matters, why can't we support, can't we just look at it nicely, and appreciate it, and not have to have any description.

Jordana: but people when they come to the Tate, someone might say well, I don't think that's art, and someone might sit down and grab into that, and say well, I'm not coming to the Tate gallery

Lisa: I don't think that would happen

Jordana: I've seen some of that stuff happen, because you hear a comment and some people just can't keep their mouths to themselves, and especially if they have a lot of knowledge about the artist, and then someone will come along and say, well you don't know this this and this

Lisa: But I don't think just because someone knows my art, I don't think just in a gallery someone would just go up someone and say, oh well you should like this because its Damien Hertz

Jordana: No, they wouldn't say it because of that, but your not appreciating what that modern artist represents, its like the tent, someone could say your not appreciating the tend

Lisa: I've studied art and I don't class myself, I mean I love contemporary art, and I get really excited about coming to see the turner prize, and going to see contemporary art shows. But I don't expect everyone to have the same knowledge, or passion, or philosophies that I do.

Derek: What do you call popular art?

Lisa: Well what's popular art though?

32: 59: 00

Derek: Well I think if you went up stairs and looked at **Richard Briely**, that have a more and less intimidating response to his colors, its less, I would use intellectually challenging, because that's not what its about

Mary: Shocking! I find that shocking, sorry

Derek: Yeah but **Peter Riely** does something with colors that people generally might find that more popular, as apposed to having to look at two bits of wood going across that doorway, and having to call that art, whereas **Bridget Riely** has an image that you can relate to, you can relate to colors....

Jordana: maybe they can relate to a thresh way

Derek; Maybe they can, a piece of wood going that way, yeah but popular, would you call that elitist or would you call that popular

Jordana: I don't like the word elitist

Derek: well if you don't like the word elitist, what do you replace it with?

Lisa: I don't really understand, what do you think is elitist? How would you describe what's elitist? And the bit about the branch going through the door, and I go wow that's incredible, I love that branch, I might really love that branch, but someone else might think it's a load of crap, that's fine, surely that doesn't make me elitist, I might be really move, for me that's great art work

34: 14: 19- Mary: But it might not be elitist in the eyes and the mind of an artist there might be restrictions, and that's the whole issue with elitism, with the hierarchy structure of the actual institutions, but I don't think an artist sets out to make an elitist piece of work, its very the trans more conflict, it trans more conclusions, to think of the painting going on, its very doorwayed into appreciating it

Derek: Well I have a good point, that Bridget Riely has been established for a long time, since the 60's and 70's, and her roots have come through, well is there a time passage for conceptual art to come through? Where it becomes popular as apposed to elitism.

Phillip: Well it has happened

Derek: Well that's what I'm saying, look at the turner award since the 90's where the art work is changing because of rewards

35: 04: 00

Jordana: Can you say the art work now is conceptual art

Phillip: I don't think it's a notion of what is popular now, I think its just the idea of accessibility, and there is a question of does an artist actually have any responsibility of making sure his art work is accessible?

Lisa: I suppose they do, but artist can say well you know what, why should I think about this, if I want to make an art work that I really love and this is the way I work and this is my idea, should they actually when they're doing that, when they're making their art work, should they think, oh is the audience going to understand this, or is someone going to engage with this? Its bad enough that they should have to feel that they have to please certain people

Derek: That's **esthetics**, that's the artist being true to themselves, what about fashion? Whereas someone established a through a cerntal image, this is what people as seeing as high art, and the dealers say we want this, and they do it, what about fashion, it's the same as painting

Phillip: That's just the growth of the market, its not anything to do with art, its how movements come about, you can't pull those two things apart

Lisa: I don't think artists try and go, oh right so this is in fashion at the moment, I'm gonna do that, they might but I don't generally think any artist is going to do that

Phillip: You can't ignore it, its just with the climate in which you live in

Lisa: They might be effected if they see something that's kind of, if they see a movement like the free, like the of the young British artists, they might be effected by what's happening around them

Derek: If there wasn't such a strong elitist in the galleries and in the critics, to pioneer the pioneer, or champion this kind of art, would it see itself through?

Jordana: or would it die

Derek: or would it die?

Lisa: but that's galleries and dealers that's always happened throughout the whole, and you can't just get rid of that, and say oh art can just survive n its own, without the help of galleries, without the help of institutions, without peoples collectors, that's not gonna happen, they need to work together. So I suppose the dealer does say, oh wow, I really

37: 20: 03

love your stuff, I love your set of cardboard boxes, that's amazing, they buy it then that's up to them, its that balance

Jordana: What if you see the painting here and you go to a café and you see the paintings on their wall, I mean where do you draw the line between the Tate, you can say that contemporary and if you don't know who the artist is, then you can still appreciate the art

Lisa: Probably not because you might have paid to get into a gallery, so I suppose institutions do have that, its up to them to pioneer what they think is, kind of, what people are going to enjoy, what's the latest things. They can't change that because that's the purpose of galleries, they put on shows that are engaging and that are stimulating their audiences, and that are showing new exciting work, or they have collections of art.

Jordana: You have a purpose to see new and exciting work, where as when you go to a café it just happens to have art on the wall, then your just happy to see it. Verses you go into a museum, you go to the gallery, you say I'm going purposefully to see this art, or purposefully to see this artist.

Phillip: It doesn't devalue the stuff you see in the café, its already got value, its just that

38: 30: 18 **Jordana:** But how many of you purposefully say, today I'm getting up I'm going to see art, **but I might change, oh by the way Derek.....** because your going with hopefully with openness or

Julie: But their's a difference between seeing something in the Tate, and seeing something at the café, because if you look at the opportunities of artists you gotta send your C. V off, its what affiliations do you have, who do know

Allen: it can't be the café down the road

Julie: The people expect some kind of processing, that you might go into a café, if you happened **to go into a gallery**, then that's the next step, then your sort of on your way, but if you don't you don't so, so is somebody is better or

Phillip: If the relationship of the audience, as long as that kind of thread is there then what's the harm, that it's in a different space?

Jordana: **AGAIN!** I have no idea what she just mumbled...American's you gotta love em 😊

39: 36: 00

Mary: Put something in the Tate, that's hierarchy visibility

Derek: **Its like you said about the boy who had a brain tumor, he worked in a factory, now lets say someone in a Tate, was he the same segment** in a factory as in the world of Tate? It's the same person, the same creativity

Mary: But just because something is hanging in the Tate, doesn't mean its new and exciting, eve though the Tate might tell you its new and exciting, but then you get a good and bad in everything, don't you, but its so controlled

Derek: But that's the beauty of the history of art, that you can see what you think is good and bad, you can go from pre-modern to post-modern, and it's the freedom because in the Tate you've got the different floors and different exhibitions, its not like the Tate modern where you just walk in and its all conceptual

Lisa: Its not conceptual though, I don't know what you mean by that, I think the Tate modern shows work from the 1850's to the present day, so you've got impressionist paintings to...

Derek: what do you call conceptual? What's all upstairs when you walk around

Lisa: for me that contemporary art, that's what the artist presumably has been nominated for the Turner

Allen: So you can say conceptual art is all about objects

Lisa: Yeah that's something that happened in the 60's; I think that's like a totally separate....conceptual for me is like an idea kind of a concept.....

41: 54: 24- Phillip: Do you think that the turner prize has the responsibility to promote work that is universal to people regardless of their....

Allen: to be honest I think its fine with what it does well, so no I don't think it has to appeal to the Joe Blogs of the street, but I think it is elitist, I think it does aim at a certain audience

Phillip: but would you feel more comfortable doing a piece of art that is universal

Allen: That just goes in itself, its hard to talk in a broad sense to talk about a certain piece of art but yeah if I felt like I was appealing to everybody, I would think that's a good piece of art

42: 50: 05

Lisa: but are you going to get one piece of art that everybody loves universal? I don't think your going to get that. You get pieces, like before what we were talking about before, the Mona Lisa, I think to be honest, its an amazing or so say amazing piece of art work, but I think the only reason its universally thought this is master piece, its because its built up this image of it being so amazing, and the majority of people go along and there like, oh its actually quiet small, and I think its just accepted it is thought to be amazing, and therefore it is amazing, they don't make that decision for themselves.

44:46:00- Derek: if Joe Blogs walked in and saw a bit of wood on the floor, Joe would say **oh that art**, but then you get the arts teacher, you get the art writers, which are an art, formed in themselves, is that where elitism comes in and denies Joe Blogs? Does it deny Joe Blogs accessibility, because now its compromising Joe Blogs. I used to be an art **monkey** right, and I just got tired of being an arts **monkey**

Allen: did you find yourself talking a lot about yourself

Derek: no I just found it a load of shyt, it's a good magazine, **but I just think the articles about the art**, if I see something I like I like

45: 57: 22- Derek: The last point we made was about accessibility to contemporary art and conceptual art, and Joe Blogs comes along and sees the contemporary art, but then he sees the artist inclination, does that compromise Joe Blogs because he can't understand it.

Jordana: What do you mean by compromise though?

Lisa: What do you mean by artsy, I take real offense to that

Derek: We're used to it, we're probably elitists

46:45:00- Lisa: You know when you say about people who write a lot of, those people that write articles, they've studied art, they know a lot about art, and they've, there

not art critics, they are writers, who are really interested in studying the history of art, and if they want to write these essays and interpret the art of it, then that's what they do, that their work.

Derek: So therefore you are saying its elitist

Lisa: I'm not, no I'm not, why is it elitist just because someone goes to university, like me and Allen, who've studied art history, and I might decide now, I've finished my OA last year, I might go, oh I'd love a job at art **Monfrey**, I won't go, right I want to be an art critic, I want to write essays and stuff, why does that make me an elitist?

47: 34: 09

Jordana: That is a statement I'm relating to right now

Lisa: That doesn't make someone elitist, that's their job, that's what they want to do

Derek: Ok so.....

Lisa: Well yeah they could just say, I'm really interested in **Trey Serens** work, I'm a scholar

Derek: Well if we could remove the word elitist and replace the word with expert, do the experts make that sensibility for the ordinary person

Jordana: What makes someone an expert?

48: 55: 00 -**Mary:** Anyway elitism lies in the hands of the institution, it doesn't lie in the hands of the artist

Lisa: Well I don't think it lies in the hands of the people who interpret or write about art either

Derek: I don't think Joe Blogs reads art **booklet**, and I don't think Joe Blogs would understand the arts speaker and the art bullocks upstairs in the hall

Lisa: Well Joe Blogs might think you know what, arts a load of crap, I'm going to go down to the pub and watch football, that's fare enough, that's his choice. That doesn't mean that people who are into art are elitist, that just says, you know what, I've got a different interest

Derek: So how do you define an elitist, and how to you define an elitist as apposed to an expert, how do you differentiate?

Lisa: Between an elitist and an expert?

Derek: And an expert

Lisa: And an expert; I think, I don't think an expert is an elitist at all, I think they've just decided, I'm going to study art, this is what I'm really passionate about. I want to write about it I want to, you know I'm really knowledgeable about a certain subject. That's what they want to go and do, and if they want to go and talk about it in front of people and people take it the wrong way, or if Joe Blogs goes, you're elitist because you know about art. Then that's his problem, that's not the problem of the person that want's to be an expert

50:04:20

Phillip: But regardless of their good nature, I think that's **perceptionism** and I think that's widely held with a, despite that nice person having invested attention to art, wanting to step on the road and give their expert opinion on art, I think the perception is that, that person is part of an elitist

Lisa: But that's not necessarily their fault

Derek: They don't have more accessibility for being more **impressive** to art

Phillip: Its not the same as football, **where I could get a woman who may feel**, its difficult to go into the cup, and go to view a football game sometimes, because that's kind of a difficult environment to go into, and its not just an artist, like you say, that's just one crowd.

Mary: I'll tell you what I think about elitism though, its like the Liverpool show that they had here, it was mostly artists not from Liverpool, and there was **hisecentral** pictures in the show, whereby southern male artists, white males artists, don't do arbitrary pictures in Liverpool, and that to me is elitism. And I wrote a letter of complaint to the Tate.

Lisa: But that could be quiet sexist

Mary: Which they have not replied to yet, I'm still waiting for my reply, and so its really bad. And at the Chinese show, which was quiet fantastic, but they only had one. But do you know, what's the population of china? Its actually one billion people in the whole of china, and out of one billion of the population of china, we could only find one female

Derek: Well that wasn't bad

Mary: You could draw it back to elitism, your talking about

Lisa: But that's sexism

Jordana: But the context **of what they have in these shows**, and I go and I'm not familiar, I don't care, I can't please **basism**, I don't care who the artist is, if I know them then great, then I might come here for them. But I came here not knowing, not caring who the artists are, you know what I mean

Mary: I can appreciate that as well, but I think that when you're a practitioner you notice these things as well. So if I was a composer, and was listening to classic fm,

52: 20: 13

everyday, listening to the same thing everyday, blah blah blah everyday. There is no way they will air my music, I think that becomes an issue.

Jordana: but I think as an artist, that's quiet a **persuet of elitism**, because maybe your more aware of it, or you think your more aware of it. Whereas the common people they just don't care

Mary: Maybe people don't care

Jordana: But isn't elitism that brings the art to us

Mary: but its very **mind puzzling**, if you've just got a show of like, white middle classed, London based men. You know that's an elitist, I don't

Jordana: Its more, yes it is, radio DJ's are elitists too. Music hall producers, concert organizer, everyone who created art is an elitist, but that's just a negative label that, they own displays, and they can put that on there.

Mary: Yeah but, they can do that, I think when you talk about elitism with regards to the actual art work, I mean as artists we're involved with our own inner dialogue with making this work, but in terms of visibility that's when you start hitting upon these elitist structures, the selection.

53: 39: 00- Allen: I think it was good was the **last Goerge Fest exhibition**, when they had what people had said, some school children, and then some pop stars, but they brought drawings of the painting, but the lines drawn a bit rubbish. Things like that. Yeah **the article on the news was by Cary Crema**, going around the art descriptions, and she said about the, fan on the plank board, she said that's a health hazard

Derek: What's the one main thing she said about the whole thing?

Allen: She said its good

Derek: The thing I heard was that its good for Liverpool, so don't shy, no problem, if its good for Liverpool, its good for Liverpool.

Lisa: But also that's the good thing about the Turner prize, its always been in London, but this year its come to Liverpool. So surely that's a kind of, a statement in itself.

Derek: She was saying regardless of what is or isn't art, that atleast the event is good for Liverpool, the truth being that the art is good for Liverpool.

55: 01: 21

Mary: Well this is just great because they were hoping the Turner prize would stay in Liverpool; Ian Jackson came out to Liverpool, decided to have the Liverpool Turner Prize. Because they are trying to, not in a negative way, it's not a constant thing, to try to encourage them to kind of try and get them to consider having the northerner on their shortlist, or somebody from Liverpool on the shortlist, and it's just really really interesting. So you've got this armour of which actuals. But interestingly enough, it's mostly women on the shortlist, for this Liverpool prize, and it's just interesting, that prize is like that speeded up, because of what's perceived about the Turner prize. And I was thinking how anyone from Liverpool ever came on the Turner prize show, I think Turner prize is from Liverpool, but yeah it's interesting. But I think when you talk about elitism, it's unfair to talk about it in terms of the actual artists work as such really, because there's a much bigger issue going on here, for me anyway as a practitioner, there's a much bigger issue here with regards to elitism, and that's to do with structures of a place. For example let's take the arts class, the artist's favorite.....