

### **Washroom Talk 3**

Location: Toilet gallery:space, Finsbury Park  
Date: 21<sup>st</sup> of July 2004  
Time: 13:00 – 14:00  
Participants: Patrick Coleman  
Lucinda Holmes  
Luke Putres  
Fiona Whitelaw  
Luis Peireira  
Helena Stenkvist  
Suzy Harvey

[http://www.zeitraum.co.uk/washroom\\_talk\\_three.htm](http://www.zeitraum.co.uk/washroom_talk_three.htm)

*"You could say that real art is something that has no other function except to be evaluated and examined by an audience or another person. There you can perhaps distinguish between art and non-art. "*

Lucinda: I don't agree.

Fiona: No, I don't either.

Luke: You know, the first thing I thought... when you see rich women that goes to gallery and they go 'Oh, this piece is a lovely colour that'd go really nice with my curtains.' It's not the point.

Suzy: Yeah...

Helena: But what is the fact that they were rich had to do with that?

Luke: No, because they got the means to buy art.

Fiona: Because they can buy it.

Suzy: But yeah... but then...

Patrick: But that's not the question though.

Luke: No, that's just that (part of it)

Patrick: That's a little bit of the question.

Luke: We got an hour so...

Patrick: Really the question is sort of *What is the purpose of Art?*

Suzy: Is it?

Patrick: What function does it serve? Who's it for? That is what the question is, isn't it?

Luke: It should be for everyone but is not.

Suzy: Yeah, that's interesting because my take on it is like Is that everything is art and could pretentiously be art if the viewer or audience member perceives it to be? Like if you see a man sweeping on... in the road and if you decide and you are listening to classical music at the time and you look at it and you decide that's very romantic and beautiful and that is art.

Patrick: Yes, I agree with that.

Suzy: Isn't it that what they're saying?

Patrick: Everything is art. I mean that bottle is art. That toilet is art. Someone sat down designed, thought about it, chose the colour. It's a process. So everything is art.

Suzy: We came in, we walked into the gallery earlier and there was a pink scooter with a bottle of water on and there was also a family in there. So I did think oh that belongs to the family but also I thought OH this is an exhibit.

Helena: I thought it was interesting to think about art of something that might be dynamic, something that isn't like an item, doesn't have to be art or not to be art but it is always about action, about the moment. I mean just because it was art once it doesn't mean that it sustains. That piece of art is like not solid. It is much more dynamic and has to do with the context of each time seen.

Luke: Yeah, I agree.

Patrick: I agree...

Luke: But a lot of people they don't get, they wanna be like if they don't know about art they wanna be impressed by some big spectacle or something and they go and see something small and they don't realise the process...

Helena: But then in that moment that piece would not be art in that context.

Patrick: That's like saying certain images have quite a lot of time. Like Van Gogh's sunflowers. Everyone knows that image... but you put that in mud hut in the middle of the Amazon. It hasn't got the same power to those people because they haven't seen it as many times as we have.

Helena: But I thought there's something about that statement that I found like the first and most striking thing ...The fact that they said real art and I was just like what does that mean and what is the opposite? Is that surreal art or unreal art or fictionist art? And it's not even interesting to think of it as real art because to me it is a completely useless word cause we...

Patrick: What does real mean?

Helena: Yeah, real doesn't mean anything.

Patrick: I'd like to get a dictionary out.

Lucinda: So what does non-real art look like. I would really like to see it.

Helena: Yeah... I mean... is really...

Suzy: Is it talking about good art?

Helena: I don't think... I just think it's it...

Luke: It might be in an elitist sense,

Suzy: In an elitist sense.

Luke: Perhaps.

Suzy: You're right.

Helena: Some people can really keen on words. So you just put an extra word in but that doesn't mean anything because in that word in that context that word doesn't mean anything. I think that word should be completely scrapped from the statement.

Fiona: I thought that the question was implying it was only real art if an audience thought it was the case. And I think an artist might disagree because it would still be art while he is creating it.

Suzy: Yeah, but it's true it is only art if the audience believes it to be art. If you go into a gall (0:04:21:09) and see something that's awful for me that is not art.

Patrick: Yeah, yeah.

Lucinda: But it is still art...

Suzy: It's just somebody's blchhh

Helena: But can't it be bad art?

Lucinda: Yeah.

Helena: Because to me art hasn't to be good.

Suzy: Yeah, but it's not unreal... it's... Ah, yeah....it's just bad art.

Patrick: For real you could instead put the word nice.

Helena: Or I thought... the word is useless.

Luke: But that's not the point to see, to go to an exhibit and enjoy it every time. You need to be provoked some times, what I like to be.

Suzy: Absolutely.

Luke: To be pissed off.

Fiona: So you might disagree with it and not think it was art?

Luke: I wouldn't dismiss it as not art just because I didn't like it. You know what I mean? If this makes sense...

Fiona: I don't know. I think some...

Suzy: But you as an audience member you've reacted and therefore you've had a perception and an idea of...

Luke: Whether if it's good or bad.

Suzy: Yeah, which makes it real art...

Helena: But to me there is only art and non-art. There's no such thing as...

Suzy: What's not art? I mean everything is art.

Helena: Yeah?

Lucinda: Art is the way you're looking at stuff.

Suzy: Yes!

Patrick: So go on. What's non-art then?

Helena: But non-art is that when interaction between the possible piece and the spectator doesn't actually have that...

Lucinda: Dialog.

Helena: Dialog. Yeah, exactly. So for every meeting between an item or a piece or whatever two people there is possibility for it to be art but every time that fails, every time that dialog doesn't work, that's when it is not art.

Suzy: Yeah, yeah.

Luke: Hmm. Hmm.

Helena: There is only, there is only these two options. Art then it can be bad. It can be awful and provoking or non-quotative or whatever but, but that's when... that's the difference.

(pause for a few seconds)

Lucinda: Do you think art is based on language? Do you think you can have art without verbal or textual language?

Patrick: Yes.

Fiona: Yes.

Helena: I don't think you can have thought without having language. I mean I don't think if you don't have a way of... of articulating your thoughts.

Luke: When you think about it if it's got instinct, it's got impulse... when it's created.

Patrick: It's a language in itself, isn't it?

Luke: Yeah. But more of an instinctive way. It's also thought through.

Lucinda: I was thinking of the labelling of like that is art.

Patrick: But you look at those cave paintings the first... I don't know, those ones in France, yeah. The first bits of art we know of. They didn't actually consider them to be art at the time.

Lucinda: No.

Patrick: They were just trying to record the animals and what they saw around them...

Luke: It's like a practical purpose.

Patrick: Yeah, they were just trying to record it and it's a form of intelligence.

Suzy: So it goes back to what the spectator... takes...

Helena: But isn't always the field of art is thought about analogy like putting something out there in order to tell something else. And even though you have a practical purpose. That's what they did. They wrote those things on the walls in order to convey something else than just lines and shapes.

Patrick: Well, to describe the world they saw around them...

Helena: Exactly.

Lucinda: But it might not be to describe it. It might actually be to act... a act of control over the world. It might be something mystical if they drew this animal they would be... I find that really interesting.

Patrick: Yeah, yeah, it could be that. That is what we practically could do with art without knowing.

Lucinda: Yeah, we are, we are...

Helena: And that is my other problem with the statement that says .... *has no other function*.

Suzy: What can you...

Everyone: gibberish

Let's read it... Oh yeah, *You could say that real art is something, is something that... no other function...*

Patrick: No other function?

Helena: Yeah, *something that has no other function except to be evaluated and examined by an audience*. I think that's... I mean...

Suzy: What other function do you think it has?

Helena: I mean it could have a function of education or it could have a function of preserving something...

Patrick: Or just purely to be decorative...

Helena: I mean something like the primary function...

Suzy: But if you, if it is to educate or to put a message across that is also... for someone to evaluate...

Helena: I don't know but there is also ... pure facts that that shouldn't... I mean it could be examined or evaluated but it could also just be a fact. I mean that is like a horse looks like (forming a horse with hands). Boring. And it's not... yeah, maybe, maybe it is,, Sorry.

Lucinda: I like the bit where it says *evaluated by an audience or another person*.

Helena: Yeah!

Patrick: Another person is an audience.

Lucinda: I know but when I make a piece of artwork and no one else can see it and would that... would that still very much...

Helena: I mean... I think the audience and the other person includes the artist.

Patrick: You could be the audience.

Lucinda: So I am two people?

Patrick: Well, you can be your own audience.

Lucinda: OK. Well, I am my own audience when I first make it anyway.

Patrick: Yeah, Because you know when it is right...you know it's right...

Suzy: It's when you basically said you were...

Helena: But there is a point when, when you have finished, isn't it? Like there is a point where you're the artist when you're creating, when there is progress in the work and is there not a point when it comes to an end and you step aside or you see, you look at it from another... would you feel you're always inside or would you ever feel like you step outside and look on it?

Lucinda: Ehmm? That's a bit of a difficult question to answer at the moment... because I've just gone through a bit of a change in my work and I started to write about my work from the imaginary viewpoint of someone else after I completed my work.

Suzy: Ah, but you are that other person.

Lucinda: Yeah, I know but I'm three people now...

Luke: You are like a different persona.

Lucinda: So, but that keeps continuing on. So that doesn't stop. So that's what's that... but I...

Suzy: Yeah...

(a few second pause)

Patrick: Who's seen a good piece of art then?

Lucinda: Oh, I've seen something good.

Patrick: Who's seen a real bit of art?

All together: Yeah, real art...

Lucinda: Yeah, but I think real art is when people stop making art and they do something else. There is like lot of stuff in galleries that look like art and there is just people making it and it looks like art and then sometimes you go to an exhibition and it's...

Helena: But that's also weird to say *that looks like art*. I mean, what does that mean? Does that mean it's not art? It just looks like art...

Suzy: Does it mean...

Helena: Does that imply some sort of superficiality?



Suzy: But it also... does it mean because it is art it's useless... to... it doesn't have another function, it can't be useful like you were saying that's art (showing the bottle of water Patrick described as art earlier). That's also useful.

Helena: Yeah, I mean...

Patrick: It is art.

Suzy: It is art.

Helena: But if you look at a painting for example you can say that is art. This has no other function but to be examined. But I mean, take it down, rip it apart, use the pieces of wood and save it for something else.

Suzy: For a fire... Yeah...

Helena: Yeah, it has another function. I mean even if it's not its primary function it has another function and that's the truth about everything that is solid you can use to put something else on top to make that hang up ...

Suzy: Yeah, yeah, I didn't think... (looking at Luke) when we started you said about, you know, when a lady, goes to, a rich lady goes to a gallery and sees a canvas and goes Ahh... When I thought about it I didn't ever think about paintings. But isn't it funny that art is like... is... is painting in many people's... it's not your perception....

Luke: It's the first thing I thought...

Suzy: It's like... it's like... I remember a friend of mine was saying I am an artist or something and said *Oh, yeah, my wife does water colours*. And that being like... many people's perception of what art is. Is drawing or...

Helena: Or possibly sculptor.

Suzy: It could be sculptor.

Helena: Yeah, I find that a lot as a, as a dance artist. It takes a long time that you say you are a dancer and then...

Patrick: You say you're a what?

Helena: You say you're a dancer. And then you have to go through all the things of saying *I am not doing MTV, I am not doing commercial stuff and I'm not doing musical theatre...*

Luke: Then you get to contemporary labs.

Helena: And you got to like... I am doing this thing that is dance for art, bla-bla. But if you say you're a painter you don't have to say *I am not doing comic books, I am not doing...*

Suzy: Yeah, we understand...

Helena: But it's straight away and for other sorts of art it's much more of a detour...

Luke: No, it's cause it's elitist. People say... isn't contemporary art completely elitist. No people go to shows. The same with theatre. It's too expensive. So no one goes...

Lucinda: I think it's purposely elitist.

Luke: Everyone stays at home watching DVD. Do you what I mean? Ridiculous?

Fiona: What do you think is purposely elitist? ...Theatre...

Lucinda: I'm not... I don't know about theatres but I know that art is purposely elitist but I'm not sure.

Helena: I think that as well.

Patrick: The gallery system is elitist.

Suzy: What is?

Patrick: The gallery system.

Fiona: It might be the artists themselves.

Patrick: No... yeah...

Helena: I think so because...

Patrick: Gallerists are elitist because they are selling a commodity to rich people or people with money and they generally like to be schmoozed and they think they're buying a quality sort of thing.

Helena: But I think that only counts for visual arts. For example for, for contemporary dance, for live art, for theatre it is a bit... maybe less in the rich people's awareness...

Luke: Maybe elitist is not the right word. I'm just saying it's not working-class people... aren't aware of it... to go... you know what I mean...

Helena: (gibberish)... I think if you study for a long time and you go through and you think a lot of what you do there needs to be some sort of... depth or some sort of movement further down, more abstract or complex ways of thinking. And there is no way that can't... well, probably there is a way but it tends to very easily become elitist because it takes you six years of full-time studies to get to core of the art. So a random person in the street... I mean it's not easy to just catch up with that. I think it's purposely elitist...

Patrick: Well...

Lucinda: It's like connoisseurship, isn't it? It's like becoming so absorbed in the system that...

Suzy: Like what?

Lucinda: Connoisseurship, becoming more and more knowledgeable...

Patrick: Yaa....

Suzy: Ah, yeah...

Lucinda: And then people on the outside have no idea what you're talking about.

Patrick: Yeah, because the person that could be looking at it could be a master baker or a chef or whatever and has no idea about that but they could... their art is baking a beautiful cake. They have no idea of... about dance or... you know...

Fiona: So how then do you make it more accessible?

Helena: Is that in your interest?

Patrick: Sorry?

Fiona: Is it in your interest to make it more accessible? Of course I think so.

Helena: Yeah, maybe for the survival of art but for your own sort of... if you create something would rather have a scholar on the topic that's spent years and years of studying, find it interesting, thought-proving or would you rather have your random person find it accessible?

Suzy: Both, please.

Helena: Yes, both, please but there is something about...

Patrick: These days you have to become a bit of self-publicist and all that crap, don't ye?

Luke: Cause in a lot of the European countries the cinema ... It's jut really different... is what we consider Art House but these kinda films are quite mainstream like in France and stuff... I don't know but France is quite into plays ...but English people aren't consciously aware of it...

Fiona: They seem to have a different attitude certainly looking at it from that point of view. They way they cast their movies. Their fame system doesn't seem to be as tyrannous as ours does... They seem to cast actors who are more like real people rather than the same actor playing lots of different parts...

Luke: They don't have paparazzi...like in Paris... hardly...

Fiona: They certainly seem to have a more of a kind of... ye, more of an accessible... ehm...

Luke: Yeah, they have more respect for film as art.

Fiona: Yes.

Helena: Yeah, I think France in general has more of a... they have more of a pretentiousness in their culture so they are very interesting, very intellectual films...

Fiona: That's probably good.

Helena: Yeah, I mean it's good... definitely but there is... I mean there is no way of being simple. There is... there is something to gain being complex and I think a lot of art forms are more widespread...

Lucinda: It was quite interesting how we are projecting like stereotypes.

Luke: That's just like the brain works.

Helena: I think stereotypes are very useful.

Lucinda: Yeah, I know but it's... it's to actually discuss who this, these audiences are who are or not looking at what we want them to look at.

Suzy: Ha, yes...

Lucinda: How to invent them or we invent them.

Patrick: Has anyone of you seen the...What is it called? The Outsider Art?

Lucinda: Wh... the ICA one? The insider one? Oh, no!

Patrick: Outsider Art. People...

Lucinda: Oh, no.

Patrick: Mental patients. Their art. They don't do it for an audience.

Fiona: Yes, I have done.

Patrick: They don't do it for an audience, do they?

Suzy: Yeah... but it becomes art because the audience looks at it... It becomes something...

Helena: But yeah, can somebody... I don't know what it is...

Patrick: It's art that is created by people who are in institutions or in prisons... or it isn't... it's just done, it's ve... it's just done. That's why it's called Outsider Art or Art Brut, Art Brut or something like that... and yeah...

Luke: I... I shot this film in Dartmoor Prison and they showed a lot of their art and it was terrifying. It was complete... you say it's not... you don't think it's art but it's very much an impulse.

Patrick: It's a personal thing.

Luke: The way they painted you can see like... I mean you can't go this is a serial killer, this is like.... But just the use of colour said so much, they were really intense. They had them all on the street.

Suzy: Wow.

Lucinda: But it's quite interesting if like an outsi...an outsider artist is making artwork due to some mental condition and they have to expel all this stuff. But who were they showing that to? Were they showing that to themselves?

Patrick: Just driven. There is guy somewhere in Mexico. I've seen his work. His build...

Lucinda: Ah, the building ones?

Patrick: The building. His building. It just goes on and on and on. You know, it's bigger than Gaudi's church in Barcelona.

Lucinda: It's all a lot of odd stuff.

Patrick: Yeah, it's a... it's a... just stuff he collects.

Helena: Is he... is he an artist or an ex-prisoner?

Lucinda: He's not an art... He hasn't been to Art College.

Suzy: Wow! Ha, ha

Patrick: Yeah, yeah, he hasn't been to Art College and I think he was institutionalized for a bit but now he is...

Helena: But don't you think that being to Art College is like being institutionalized?

Patrick: Could be argued. Ha, ha...

Helena: That what I feel now. Just leaving *Ah...* First you feel completely lost because there is no structure and boundaries and people surveying you tying you down and telling you what to do at each point and directing your thoughts. First you're completely lost and you can feel your liberation not being...

Patrick: But then you leave that, you've left that bubble and you're right in the real world and you can't get a real job and all that crap.

Helena: I know. Exactly.

Suzy: But the thing about the college that I found quite difficult was... because you're doing a degree... this is from my experience... and you're being marked on your art and you're getting a grade for your art. You know, *this was good, this was bad*. And you like...

Luke: This is like protocols,

Patrick: Is an Art College necessarily about your art? Isn't there a lot of other things like your...

Helena: I think what you are being graded on in an Art College... At least this is how I'm defending my own education... is the way you do your work and then you...

Patrick: Evaluate it.

Helena: Yeah, evaluate it or sort of like measure it up with some sort of thought process...

Patrick: Yes, yes.

Helena: And then the co-existence or whatever the correspondence between these two or the non-correspondence is...

Patrick: It's not necessarily about the artist, it's about the theory and where it sits and all that sort of... crap...

Suzy: Maybe... I did a performing arts degree. So it's more like how your performance... ah... I don't know. I just find it difficult to...

Helena: Yeah, I know, it is very difficult.

Suzy: Because I might be making work to appeal to a certain type of audience and then somebody... the person who's marking me...

Helena: Is not that type of audience...

Suzy: Doesn't actually like musical theatre... I don't know. It's just... you know it's perception. It's back to this kind of, you know, what the, that particular audience, person...

Fiona: Thinks.

Suzy: Thinks... thinks of it.

Fiona: Yeah.

Helena: I do think that there is a thing such as a general opinion or like a sort of a mainstream form-shaped opinion and that is ve... that is very rarely that one person has a completely unique experience... because we are all in the same context of the society so we are all shaped to react in a certain way to certain images...

Lucinda: And Art College is like an initiation into that...

Helena: Exactly. Yeah.

Lucinda: To that bubble.

Patrick: Society.

Suzy: I'm just thinking about these people you were talking about, these outsider artists who are doing some, some work, which is potentially for therapy. Cou... Is that possible?

Patrick: I... it.... It's... yeah... well, it's more... it's a therapy...

Suzy: It's an expression of yourself...

Patrick: It's instinctively. They just do it... they...

Luke: It's like booroo (pretending to vomit)

Patrick: Yeah...

Suzy: Is it been led by somebody or is it something there you do... by a facilitator?

Patrick: I think nine times out of ten it's just something that they do...it's... They pick a... It's very primitive but it's very... ohhh... they just do it instinctively... I... got books about it at home...

Luke: It's like... small children.

Patrick: I mean it's really interesting because it's sort of, so, so naïve and primitive...

Suzy: Yeah... I'm just thinking about that in... compared with an, a 'real' artist and how these people create something...

Patrick: There's that word again, isn't it?

Helena: Yeah.

Suzy: I know. That's why I'm putting it into it...

Patrick: I wish we had a dictionary. I want to know what reall...

Helena: What do you think about people who make art their main... occupation or their main identification whereas maybe for the outsider artists they don't feel like being an artist... is their main occupation...



Suzy: No, that's something that they're doing.

Helena: Yeah. And maybe that's how you can also... differentiate between artist and non-artist.... As artists they are... I mean...themselves...

Patrick: Maybe...

Helena and Lucinda: They judge themselves....

Patrick: Maybe these people, these people who've done this art is them presented to... in a book as art. So it does... does change, doesn't it?

Helena: Yeah... but I mean...

Patrick: It's collected now. There's a museum...

Helena: I think for every, every profession. I mean even if you are not a carpenter if you do carpent and you get paid to do it in the context of carpenter. In that situation you were a carpenter even if that is not your...

Lucinda: I think money is a completely different thing... is like...

Helena: I mean... No, I don't think about money necessarily but actually the... that is the professional context... of art to be showed and to be ...

Lucinda: Well, I don't know... attributing value to something and then contributing financial value is something different...

Suzy: Yeah.

Patrick: Yeah. If you've ever done something and then priced it up... is so... pulling out of the air anyhow, isn't it? *Oh, how much is it worth?*

Lucinda: Where you put it as well. Where it's been... shown.

Suzy: And some art you can, can... own, you can buy this sculpture and you can take it home and other art you can't, you can't own it, you can that, you own that two-second experience you had but no money changed hands but you had an artistic...

Patrick: Hmm... Has, has anyone seen the... ehmm Sarah Lucas' Beds? The mattresses with the cucumber and that... whatever...melons. Yes? So the guy, person buys that...

Suzy: Does anyone buy that?

Patrick: It is bought or their being bought... I mean thousands...

Suzy: In a gallery?

Patrick: Thousands of Pounds. But Sarah Lucas has to come every fortnight and put a new cucumber and cause the melons will go off. So they've got... that's got to be replaced.

Suzy: Is that the same with the kebab?

Patrick: Yeah, all... I mean the kebab would go off.

Suzy: Yeah.

Lucinda: I think a sort of a legal place that would set instructions we... be able to replicate it...

Patrick: *Once a month you have to...*

Lucinda: I don't know... but yeah maybe you...

Patrick: Cause that's going to be around for, I don't know, 500, 1000 years maybe. Who's gonna...?

Helena: But don't you think it's more of a copyright issue?

Patrick: Sorry?

Helena: A copyright issue. So you buy that actual... yeah like you said... you buy the information of the installation.

Luke: So the deterioration is not part of the art then? Cause obviously...

Helena: I mean then... curated....

Suzy: No, not for that one. I think it's not.

Patrick: It must be like you buy the art...and someone's got to be responsible for maintaining it.

Luke: Maybe she sends one of her assistants...

Helena: I'm sure the gallery owner...

Suzy: Ha! Ha!

Luke: They all have one...

Suzy: That's brilliant!

Patrick: That's just one piece of art... you know...

Lucinda: So I just imagine the gallery owner going around to somebody's house...

Fiona: ... melons and cucumbers...

Patrick: Here is this week's cucumber... you know

Lucinda: I got this one from Tesco's. It's cheaper...

Laughter, gibberish

Lucinda: Cause they last longer.

Helena: Tesco ones last forever. They never go off.

Laughter, gibberish

Fiona: I just think something like that is nonsense. I think it sounds pretty enclosed... I think it's someone telling it's art. I really disagree with you.

Suzy: Yeah, but when I saw the kebab... There is the kebab and...

Patrick: Two fried eggs.

Suzy: Two fried eggs. And I thought that was... When I saw that I just thought that was great.

Fiona: That's only my opinion but...

Suzy: I thought that was so naughty. I just thought... like *Wow, yeah, go on whoever you are who's done that!*... like yeah...

Patrick: Yaaa-yaaaa...

Suzy: But I hear what you're saying but...

Fiona: I mean... It was interesting once I took once my daughter and her friends to Tate Modern and they got shushed out by various. They weren't

being naughty, they just had an instant, honest response towards different pieces of art. This is cool, that isn't... this rubbish... this...

(Luis is entering the washroom)

Suzy: Hi.

Luis: Hello.

Fiona: They just had an instant response. I like that. That's just nonsense.

Luke: They got shushed?

Fiona: Oh yeah, they got shushed.

Luke: That's ridiculous.

Fiona: What they were having was an honest opinion. Why other people in the gallery...

Patrick: What was the piece of art?

Fiona: Oh, I mean throughout the whole gallery. They went just through and go *Oh, I like that. That's interesting. That looks good. What's that? Oh, that's rubbish. That... you know. Why is that there?*

Patrick: It's just an honest response.

Fiona: Yeah, it's just an honest response, which I think it's fine. I think a lot of people are afraid to do, actually say that's rubbish... cause... anything we say... needs a reverence like we're saying... and elitism around. You know, somebody else has told me that's art and therefore I have to agree with...

Helena: I think there is a value in the rubbish as well. I mean... in finding something quite bad and completely pointless... that's also making a comment about level of... about the art world in itself.

Fiona: Yeah.

Helena: But I also think that...

Suzy: I'm sorry, I didn't quite get what you've just said.

Helena: I mean even though something is rubbish and you just think it's ...

Suzy: In your opinion?

Helena: Yes, in your opinion. Or completely useless. That is making a statement about what that is or isn't. Just like finding something instantly beautiful or really good. I mean that just because I find it rubbish it doesn't mean it's not art.

Luke and Suzy: Yeah, me too...

Helena: Hello. Welcome (to Luis)

The rest: Hello.

Luis: Oh... but yeah... ehmm... I mean that's different from point of view, isn't it? While I think it's rubbish you don't think...

Helena: Exactly.

Luis: It's the concept of beauty and the horror as well. Some people... horror, you know... a trash toilet can be like *That's disgusting, really horrible* and I can look at it and feel like *Wow!*

Suzy: I love it that art can do that... like I went to see a dance show a couple of weeks ago and I just thought it was the most boring thing, it was so long. It was just dreadful. And at the end...

Lucinda: Where was it?

Suzy: It was at Saddler's Wells. And at the end it was standing ovation, people were crazy and I wished I'd left and I just thought *Ahhrrhhh...* Isn't art brilliant because it can make us all feel...

Patrick: Who was that for?

Suzy: What was the...?

Patrick: That tap guy, black tap guy.

Suzy: No, it was... I can't remember... Philippe Decouflé.... Oh, I've just said on camera that I thought that somebody's art was really bad!

Luis: That's fine.

Suzy: I just was so bored and other people thought it was wonderful... great.

Helena: But I think... I mean I see so much dance and like I'm bored half of the time or even more 80% of the time.

Patrick: What's that with, sorry, again?

Suzy and Helena: With dance.

Patrick: With dance?

Helena: Yeah. Like 80% of the time I'm bored.

Suzy: But is this because... ehmm you know, have a great knowledge? Because I feel like that about theatre when I see a lot of theatre, which I think *Oh, I've seen that. Boring. Boring.* But when I go to see a piece of music... or a...

Helena: Then you get easily entertained.

Suzy: Ya, I go Well, I don't really understand how to knick-pick that so I say...

Helena: But I think that's like... yeah... yeah maybe it has to do with that but I think dance in general tends to be quite long... ehm... it has a pride in being slow in being slow and boring and therefore...and therefore it doesn't actually edit enough. I mean there is no dance in *Torance* (gibberish) and there should be some. Actually boring in concept... I mean everything is evaluated but just taking pride and taking your time and showing what you have for ages and ages because dance audience are so patient.

Suzy: Yeah, they are!

Helena: They're so patient.

Fiona: What happened at the Place where they try out different ones?

Suzy and Helena: Resolution.

Fiona: Yeah, I've seen it. It's an absolute shite. There's some dreadful, dreadful... indulgence...

Helena: Yeah, that's often very bad.

Patrick: We're talking dance now?

Helena: Ya.

Fiona: Again it would come into my category of somebody should've said that reall, wasn't dancing. Ha, ha...

Suzy: Yeah but it doesn't have to be dance to be in a dark piece of dance theatre. It could be movement, you know...

Fiona: Oh yeah, yeah no but it can be bad which I have seen...

Suzy: That's maybe bad performance... style, is it? Style?

Luke: No, lazy and uncreative.

Fiona: Pardon?

Luke: Lazy and uncreative... I don't know.

Fiona: Yeah, all sorts of things...

Helena: Because i....

Fiona: Indulgence, self-indulgence, not communicating with the audience. I could list... Usually when I come to Resolution I see one good thing and two terrible things... things they make me laugh because they're so bad or re... really horrendously bad. If I think... well, I'm not a dance expert but an as actor and as a writer I think theatre you get something chucked off far more readily if it was a piece of theatre and it was that bad.

Suzy: Yeah, you're right.

Patrick: Yeah, I've seen some...

Fiona: Not that I haven't seen some bad theatre.

Luis: There is some kind of niche as well, isn't it? Sometimes it's not really dance or just acting. It's both at the same time. So I mean...

Fiona: I'm not talking about that... that bad... Ha, ha, ha

Luis: And then.... What is bad? What is good? You know. You might think it's bad, I might think it's really good.

Suzy: But if you remove all the people...like...we live in London, I live.... You know, Fringe theatre. Most of our audience is our mates. OK, remove all of our mates who are going to say *It was good, but there's one little thing you could sort out*. Remove all of them. Now let's see, did anyone here enjoy

themselves? Like... you might just be saying it's good because your mates do it.

Fiona: No, that's a good question.

Helena: But I feel that actually my friends are quite honest and have like... the most...

Lucinda: It depends on your friends.

Suzy: And these people who work in the art world... Yeah, because... different...

Helena: Yeah...

Suzy: We need these friends who say it was good as well...

Helena: Yeah, that's true.

Suzy: We need them. Otherwise how do we carry on?

Helena: But I think it becomes really bad when it is... as you said... uncreative, unimaginative and not thought through. I think like to actually think about what's this you're putting there and why. I think that's when it becomes a value.

Luis: Yeah, I think you start building something and then it's always fun that end something else comes differently from what you first thought. That's the good thing about creative, about being creative. It's never what you expected. I did something that kind of like bhoo... Or it's like *Oh no!* But then you learn with things you've done in the past to create different things in the future as well.

Helena: Ya-yeah...

Luis: And I'm talking about myself now but... kind of like... in general.

Helena: Yeah...

Suzy: Yeah...

(a few seconds of silence)

Luke: Should we get the question cause we kinda...

Helena: Extend...



Suzy: We don't have to extend.

Fiona: Oh, it doesn't matter. It's meant to be a starting point.

Suzy: Yeah... It's interesting like you were talking about being kind of your own spectator...

Patrick: How long from the starting point... How long have we been at it?

Fiona: Oh, more than half an hour.

Patrick: Have we?

Luis: Yeah, more than half an hour.

Helena: 35 minutes.

Patrick: Really?

Suzy: Is that all?

Lucinda: Should we move around?

Suzy: Yes!

(group moving around, changing places, gibberish)

Patrick: So what's everyone do then?

Luke: Em... I'm an actor.

Suzy: I started out as an actor and then I set up a theatre company and sort of...

Helena: Do you know each other? Have you seen each other before?

Suzy: We worked on a show before.

Luke: Yeah, at the ICA...

Suzy: We've ... I've worked with...

Luke: I didn't know you were coming though.

Suzy: No. I otherwise would have baked a cake...

(laughter and gibberish)

Suzy: Yeah, we both worked on a show which we both think was really great actually... ehm... which wa... What... What would you describe that as?

Luke: It was like performance and installations about terminally ill people... the place where people go to die, you know like the hostels...

Helena: Hospice.

Suzy: Was it?

Luke: Yeah, that's where the research came from.

Lucinda: (gibberish) It was fascinating... It was just like...

Helena: I have lots friends who are doing... becoming doctors and they all want to go to hospice to do their experience because it's apparently a very good sort of environment...

Patrick: Hmm... I don't like going into old people's house... I don't think it's a very good environment...

Helena: But I think.... Because the hospice... are a really like the last...

Fiona: Specialized in dying...

Helena: Step... and it's all about their quality...

Patrick: Ah ya... sorry...

Helena: In your last moments. It's a bit like the waiting room for Heaven... floating a bit away...

Lucinda: I remember feeling really guilty being happy and smiley... just like... no I can't do that I have to...

Suzy: What... what did you do?

Lucinda: It was just temporary work... I was just...

Patrick: In a hospice?

Lucinda: Yeah. I was like a medical secretary for two weeks... It was nuts... I had to write all these letters to inform doctors that patients had died... It's just like... looking through medical notes of... because I didn't really get to see the patients so I go to the wards but I wouldn't actually see the patients...

Fiona: That's a shame.

Helena: But it does give you... because I feel in today's society we are very separated from death...

Fiona: We are.

Helena: And I think like working with death it sort of makes you understand more what death is as part of life than instead of the end or a separation...

Patrick: It's something to be frightened of very much when you see it close up... but it's traumatic as you think it's gonna be?

Helena: Never.

Patrick: Well, I don't know... what I've seen...

Fiona: You haven't died yet. Ha, ha...

Patrick: Ha... What I've seen...

Fiona: Tell us about that thing, the piece

Suzy: Oh... no, I wanted to say something else about that... cause I did work with stroke people... people who had strokes. And that was great... honesty actually out of people who have had... because I feel it must be a bit like dying and then coming...

Fiona: Yeah...

Patrick: Yaa-yaa...

Suzy: And they just so... completely themselves... these people and they just say what they want and what they think... not that they always like that but I just think these are incredibly different people...

Suzy: Wow. You know we just... there is no hiding anymore...

Lucinda: gibberish

Suzy: Ya, exactly. I'm just gonna do it my way and do it ... it's very exciting in way.

Lucinda: Yeah, no...must be. I mean not that I want to have a stroke! Ha, ha...

Suzy: How do you want to die?

Lucinda: Oh... I... I...

(Everybody gibberish)

Luke: I wanna ...by shock!

Suzy: Shot, yeah...

Luke: No, shock.

Suzy: Ah, shock.

Lucinda: You want to be eaten by a shark.

(laughter)

Helena: You want to be eaten by a shark?

Luke: No, by shock... I don't wanna get to like 80 and be thinking *Oh shit, I got for ten years...* I'm just like that...I know old people aren't like that but I wanna die before that.

Helena: No...

Fiona: I bet you'll change your mind when you get older.

Luke: No, but I don't have that...

Suzy: Yeah, I agree with you.

Luke: I was working with old people before and like *Oh, yeah we gonna die in five years. It's fine, you just get philosophical* but I'd never be like that. I'd shit myself. I'd worry about going to hell...

Helena: Oh... But don't you think... life would sort of make you more content as a person, make you feel like... satisfied?

Lucinda: I don't know. My grandfather was really into dying. He was like *Yeah, I'm going to hospital. I'm not coming back.*

Helena: But I mean not in that sort of sense but in a way that you like can be calm... cause I think that's like sort of a surprise thing... I... I find that really horrible because somehow you have to feel like you have to head towards a circle and maybe make like a u-shape post ... maybe never closes. But some sort of chance of completion because it's a shock you're going straight to Heaven... and *bchrrh* running through a wall...

Luis: But it's kinda like... if it's a shock... if you die all of a sudden you don't even realise you're dying, just die. You know what I mean? Maybe that's what he's talking about... because maybe, you know, the older you get you start getting as well *OK, I'm almost there.* You know it's kind of like everyday could be the last day and you're constantly thinking *OH, am I gonna survive in that day?* You know what I mean? It's kinda like...

Helena: But do you think you reach your point like at 75? I mean Ooo, now...

Luis: You know... I mean... for example my grandfather lived until 92 and I remember he was constantly saying he wants to be older, a hundred. And he was actually... his memory was so vivid. It was like really scary. He remembered things when he was five years old and stuff. For me it's kind of like... I'm kind of afraid that I get to his age and lose all my memories or be completely like a baby and that frightens me. I prefer to die when I'm 40, 50 and you know, don't have to through that...

Fiona: Why don't you...?

Luis: And also because you know, this is like...

Luke: You still look good.

Luis: It's really tough to be old, it's tough.

Patrick: I do not want to go to an old people's home...

Luis: They don't have people to take care of them.

Helena: But don't you think that...

Patrick: I told my friends turn down to Beachy Head and throw me off. I do not want to...

Suzy: You see, a lot of people say this and we all sort of say this. It's almost like a joke but...

Patrick: It's true.

Suzy: How would feel if you were... you couldn't actually function for yourself and they did take you to Beachy Head and as you're flying through the air...

Lucinda: You would be...

Suzy: You're thinking *My fucking friends! What are they doing?!*

Patrick: I told them though... So... so it's OK. I told them when I was copus mentis.

Lucinda: Oh, I would be like *Oh, damn I forgot to do that! Fuck!* Ha, ha, ha...

Luke: Do it to ourselves...

Lucinda: Yeah, sorry... I forgot to that... I was just like... half way when you're down...

Patrick: It's just... it's about quality of life. Once your quality of life goes... that's when...

Luke: Yeah...

Lucinda: Yeah...

Suzy: I've got the... I forgot to do this... I kind of got this idea that I would like to compile a list to give to someone, like to all the people I know so if I die you only need this one person know and they let everybody else know...

Lucinda: But you...

Suzy: And I have never done that list and that would be the thing as I bang my head against the car *Oh shit! I forgot to finish that list.*

Lucinda: The thing that really fascinate me is that there is so much information stored on the Internet with password and emails and stuff like that. So I've written down my passwords in a special place.... Ha, ha... there is so much...

Patrick: So that people can get in leave after you've gone?

Lucinda: Yeah all these people that you...

Fiona: You'd like to know...

Lucinda: Yeah, it is so much there... there is so much involved...  
Existence...

Luke: I get really upset when I talk about this...

Helena: But then when you die it doesn't matter anymore...

Suzy: Then let's not talk about it anymore then... Ha, ha....

Luke: Could you just start thin... you're having a shower and you just think what's the point we are all going to die...

Luis: You know... it happened kinda like a few years ago. I kind of was like experience... experiencing, you know, weird thought like *Wait a minutes. All this now would get conscious of death like on Monday* like... I'm going stop breathing whatever happens and just gone... And that's kind of like, I really got kind of like... kind of panic attack... in the beginning and then I realize it/s better not think about that... and it's good to be aware of that but just don't live with that thought. Go on, do your thing, do what you're supposed to do here...

Helena: I think...

Luis: Whatever there is and just live life to the fullest.

Helena: I think that's what happens with the society because I experience a lot of conscious anxiety and it can be very conscious and physical... But I think what happens is does that we get so cut off from death... the actual action of dying that our thought about it becomes so philosophical and there is no way that we can ever grasp the idea of death. So we don't have the actual physical al solid thing of death...

Luis: But it could be a really good experience... we don't know... I mean who knows what happens after if it happens or maybe it's just the end and it's like, you know, just end. It's like you don't suffer anyway. It's just gone.

Helena: This is not a discussion about the death.

Luis: It should be about art.

Luke: It's like when you're drunk ...

Patrick: We're passing on the next question for the next talk...

Luke: Is like what?

Luke: No, I was just saying when you're drunk. It always gets on the sex, death, ghosts and... he...

Lucinda: Children's TV-programmes. Sorry.

Luke: Yes.

Suzy: What?

Lucinda: Children's TV-programmes.

Luke: Yeah, when you were little. Always talk about that.

Helena: (gibberish)... or is that only us?

Lucinda: We can bring it back to art cause it's like... no maybe we can't...

Helena: No, but I think we should keep on going...

Fiona: We can talk about how art look relates to death and how, as you're saying, how in our society we're quite removed from death. You think... You think about how many plays or pieces of music or... Ah, I suppose there are pieces of music about death. But yes, if we think about that we sho...

Patrick: Where's the art about that?

Fiona: Yes.

Suzy: Well, to go back to the show we did...

Fiona: Yes.

Suzy: See, I've forgotten that it was about that because what you saw was over an hour. 40 people came out each in different ways, lay down and were buried with a big sack of earth and lay there still until the end of the hour...

Fiona: Wow.



Suzy: And people came, and did different things before they buried themselves, buried someone else, held on to something very important and special to them, a person. Different things happened but that is really essentially that happens, isn't it? But they've done loads and loads of discussion and research to get to that point and I mean... I don't know, I wasn't in the audience but I can imagine that provoked quite a lot of...

Fiona: Discussion.

Suzy: Thought for that person without saying *Hey do you know what? We saw all these people and they were dying. What they said was...* You know like ... it gets...*OK, audience we're presenting you with this image...*

Helena: Yeah, but I think... I think that's a very, very nice way that performers are conscious... not all of us are as conscious as that. An enormous amount of research and... and thought and intensions can be included in this one concept or image and I think that's really, really beautiful about art... and it doesn't have to be... it doesn't have to be exactly clear to the spectator that that a cha... that... that's the amount of work or thought but if it really... if it sums up to the work you've done before I think that is when it becomes really good art.

Suzy: Yeah.

Lucinda: And it sums up the work you've done before?

Helena: Yeah, when like... when one concept or image...

Fiona: The research... You mean before it happened?

Helena: Yeah... yeah, exactly... can just conclude a lot of thought and research.

(a few seconds of silence)

Suzy: Should we move again?

Luis: Yes.

Lucinda: Yes!

(everyone is changing place)

Patrick: How many more minutes have we got then?

Suzy: Nobody knows.

Patrick: Roughly.

Suzy: Don't know.

Lucinda: I've been sitting here. I can sit here again.

Suzy: You sit here?

(gibberish)

Luis: Who brought the candies?

Suzy: I did. I went to an event on Thursday and somebody won the gues... the number of sweets-in-the-jar competition and he didn't really like sweet and he gave me a lot of sweets.

Luis: Thank you.

Suzy: Yeah, you're welcome. They must go and we... I don't wanna see any kind of polite *Oh, no there's only three left.* So... eh... hang on. There's lots of people in here so...

Patrick: Two.

Suzy: Yeah, two.

Lucinda: Can I get the container?

Suzy: Yeah, you certainly can, yeah. What you gonna use it for?

Lucinda: Eh... I don't know...

Luke: You still got paint in it... People use them for paint... sometimes...

Suzy: Yeah, I use it for... compost.

Lucinda: Do you want it?

Suzy: No, I got a billion of them.

Lucinda: OK.

Luke: do you garden?

Suzy: No, we are Mrs. and Mrs. Oh-It's-A-Plastic-Container-And-Wash-It...

Fiona: And recycle it... Ha, ha

Suzy: Yeah.

Luke: You're gardening?

Suzy: No, no just Hackney Council... collecting my compost thing. But I put in there and then I go and take it downstairs.

Luke: My housemates... (gibberish)

Suzy: You'll do it one day.

(Patrick throwing rubbish from a distance into bin next to Luke and misses it)

Suzy: Bad shot.

Patrick: I just want a bit of action. That's all.

Suzy: Yeah, yeah. It's an action shot.

Lucinda: We could have rubbish in the middle.

Suzy: What's that?

Lucinda: Sorry. Just being silly.

Suzy: Ah, rubbish.

Lucinda (to Luke): How is it next to the toilet?

Luis: He'll survive.

Suzy: it doesn't smell.

Lucinda: But it's like...

Suzy: We have this idea that it will smell.

Lucinda: But it's like... We could just centre the camera so you're just like angle you right next to the toilets.

Helena: Why do you think he wants to have these talks in toilets?

Lucinda: Do you think he wants us to talk about... I don't know...

Suzy: I think it's just a place to...

Fiona: To talk.

Suzy: To talk.

Luis: Yeah.

Fiona: It's a hook.

Helena: Is it a reference to girls?

Luke: Sound's always good in toilets.

Suzy: What's that?

Luke: Sound's always quite good in bathrooms and toilets and showers...

Suzy: Is it? Is it?

Patrick: When you go clubbing and stuff you always end up talking... meeting people in toilets...

Suzy: But do peo... that's girls talking in toilets. But do boys talk in toilets?

Luis: They do.

Patrick: Oh, it depends where you go to... ha, ha, ha...

(everybody at the same time gibberish)

Luke: They have mixed places...

Suzy: Do they? Mixed toilets?

Luke: They have different toilets but they have the same sink.

Patrick: Ya.

Suzy: Yeah, yeah. It's nice to have your own little...

Helena: Hmm...

Patrick: A lot of them have that now...

Luke: Yeah... How about the girl one? Who's been to see these girl ones where they have two in a cubicle?

Fiona: Yeah... I heard of it.

Suzy: Really?!

Patrick: But the problem is the toilets at Sketch... is like going to a big room...

Lucinda: Have you seen Peter Ba... sorry.

Patrick: They are like pots, you know and male and female may have an attendant and they're just hanging their pots... They just hang there...

Fiona: How bizarre.

Patrick: Going to this toilet...

Luke: Where is this?

Patrick: It's in Sketch. They have art things. It's a club.

Suzy: I don't understand. Wha... wha... I don't understand.

Patrick: It's a lock-up loo...

Suzy: Right.

Patrick: But it's hanging on a chain. It's a pot. If you open the door and you get in, man or female... there's about ten of 'em in the room.

Lucinda: Wow...

Patrick: And the pots are just hanging in... in this space...

Helena: Can you swing?

Suzy: That's fabulous.

Patrick: They are...

Lucinda: We have to go there again... so just so we can go to the toilet.

Suzy: Where's the Sketch?

Lucinda: It's...

Patrick: Conduit Street or somewhere in the West End... somewhere.

Helena: But can you swing on them?

Patrick: Oh, I don't know. They just...look like pots. You know... they look like something from... Alien.

Lucinda: Wow.

Patrick: You know, in this dark room there are these white pots just hanging but they're toilets.

Suzy: Wow. Great.

Fiona: That might be art.

Luis: That might be art.

Patrick: I would say that's art. Yeah, definitely.

Lucinda: Well, is now cause...

Fiona: Because we've said that.

Suzy: We! We!

Fiona: On the Internet he just said *interesting washroom*. I wouldn't class this as interesting...

Lucinda: Maybe it is interesting...

Luis: But now that we're here...

Fiona: No, but I was thinking if the washroom as a boy. That's quite nice.

Helena: I think it's a very normal washroom.

Fiona: Yes, it's normal.

Patrick: It's actually a disabled... disabled one.

Fiona: It's a disabled toilet.

Patrick: That little unit up there's a bit odd, isn't it... It's...

Fiona: It's very odd...

Lucinda: Oh, should we look and see what's in the cabinet?

All: Yeah.

(Luke getting up, opening the cabinet, things falling out of it)

Lucinda: Tampax!!

Fiona: I've had other jobs in toilets though. Like recently in friend's film...

(a lot of noise, everyone talking at the same time)

Fiona: ... a lot of time in a disabled toilet filming. It gets very hot with the light and the camera man and...

Suzy: It's really nice.

(Luke sitting down again)

Fiona: We're talking about filming in a toilet.

Luke: I filmed. I did it early morning. I felt really nauseous.

Fiona: It's very claustrophobic and very hot.

Suzy: Do you know, since you since the anti-smoking I've become really aware of the smell of the toilet in pubs and bars.

Patrick: Because of the cigarette smokers in there...

Suzy: Because you can't smell cigarettes, you can smell the toilet... or maybe not, maybe not the...

Patrick: It's the flash... the cleanser.

Suzy: Yeah... Ooohh...

Patrick: I'm not enjoying it. I'm a smoker. Saturday nights are awful.

Fiona: It must be quite difficult. I mean I do enjoy it because of not coming home smelling of people's fags. I do enjoy that.

Helena: But do you not find it very interesting? When it happened in Sweden about four years ago it became this sort of really big thing you bonded with all the cool people outside.

Luke: Yeah, I was thinking the party is out in the streets now.

Patrick: I just find it awkw... Last Saturday night just drove me mad. I went out for a drink locally. I thought I was gonna go out later on. I was like I can't have a cigarette here and what's the point of going somewhere else where I can't have a cigarette. I am paying for the privilege.

Helena: So, there is no smoking areas?

Fiona: No.

Luke: Some places...

Patrick: Most clubs are in sort of *under pals* in the ground, aren't they?

Luis: They need to do something because London is like a place where it constantly rains and when it is like freezing how people going there and smoke...?

Fiona: It will stop them from smoking so much...

Patrick: Ah ya, we are people thinking about people... definitely.

Luke: You can't tell people what to do.

Fiona: No, but that is not what I'm suggesting but it will fee...

Luis: But in a way it's nice to go to a pub, to a club being there and leaving and actually... you know...

Fiona: I still smell like me.

Luis: Because...Exactly... because I remember coming home everyday, the hair like everything is like smoke, you know and I had to wash immediately the clothes and wear it again.

Patrick: But in Spain the restaurants or bars or whatever chose whether they wanted to be smoking bar or a non-smoking bar, which I think is a much... you know... at least you've got places that cater for people who smoke.



Luis: Yeah, people have like two places within but they need to *restruct* them...

Patrick: Ya, ya...

Suzy: Did you hear about that guy who... he tried to say that his bar was part of another country, which was like a tiny island, which had no rules and nothing on it and he'd said *OK, Government, I'm not part of your government. I'm ruled by this government by this country...*

Helena: But he didn't live there.

Suzy: It didn't work but he got really, really far with the process. I thought when we talk about being creative, this is really creative, isn't it? To go... I want this so much. I want to go to have a solution for my bar.

Lucinda: It's like Stoke-on-Trent. The council of Stoke-on-Trent forgot to rectify the... ehm... government policy. You can still smoke till the first of August

Patrick: Really?

Gibberish

Lucinda: I think it's called Smoke-on-Trent now.

Suzy: Genius.

Patrick: It's just... you're not catered for it at all. Go to a bar. You wanted to go outside, take your drink outside but you can't take your drink outside so you go out for a cigarette. It's just not fun...

Suzy: Oh, yeah...

Helena: But doesn't that make you ....

Luke: I find it...

Patrick: Are you a smoker?

Luke: Yeah.

Helena: But doesn't that make you aware that you're addicted?

Patrick: Oh, I know that I'm addicted and I enjoy it.

Helena: But what when you are in people's houses and they don't smoke inside and they don't have a balcony?

Patrick: Oh... I don't go back again.

(Everyone is laughing)

Luke: That's just polite. You go outside, don't you?

Luis: Hmm... yeah...

Patrick: Exactly. First time you go you don't go back again if you're invited...

Luke: gibberish

Fiona: I still think people should be able to smoke on stage now. I was quite cross about that.

Luke: That's ridiculous.

Suzy: What's that?

Patrick: I thought they could smoke on stage.

Fiona: I think they've kind of back paddled. Smoking in art...

Helena: Steer the conversation...

(Everyone is laughing)

Fiona: At one point they were going to ban people from smoking on stage.

Suzy: That's ridiculous.

Luke: It's something like *A Street Car Named Desire*.

gibberish

Patrick: Mrs Robinson. She's got to have a cigarette.

Fiona: Well, I used turpen cigarette,,,,,

Patrick: I thought they could use...

Fiona: I do think it's important that the character...

Luke: Yeah, it's in a different time, isn't it?

Fiona: It's very important.

Patrick: I thought smoking is allowed on stage.

Fiona: Yeah, they were going to ban it completely. And also film crew... was going to be banned in television and film and bla-bla...

Helena: Well, how about herbal cigarettes? Can you smoke herbal cigarettes?

Suzy: Don't know. Don't think so.

Patrick: It's the smoking, isn't it? It doesn't matter what they're smoking.

Gibberish

Lucinda: I'm wondering if there's a smoking ban in the House of Parliament?

Patrick: Yeah, yeah, it's actually one of the few places in London you can smoke now.

Lucinda: Really?

Patrick: It was written this weekend on the Internet. Sort of...out of the top ten it's the bar outside of the House of Parliament where you can smoke.

Suzy: That's not right.

Fiona: Of course it isn't.

Luke: Tony Blair brought it in and then fucked off... That was his legacy, apparently.

Suzy: Oh, my God.

Luke: He took us to war but he brought the smoking ban it so it's all alright.

Helena: Till he wants some money for paying taxes.

Fiona: Should we think of a different interesting question to leave our next lot?

Suzy: Oh, they find something.

Luke: Is there another group coming now?

Fiona: They take it from the last... He takes it from the thing...

Helena: But that makes me feel I should really, really pay attention to what the other ones would have said so I want to listen to...

Patrick: You could go on the Internet and look it up...

Helena: Yeah, but to me... I didn't want to go back.

Suzy: But the story is don't people stuck in the room end up about the same thing...?

Luis: It's true...

Suzy: Maybe you have a starting point and then...

Gibberish

Lucinda: Can we talk about bodily functions?

Patrick: Since we're in a toilet. Bodily functions and art.

Lucinda: Yeah. It's almost like in... It's cliché. It's obvious but it's just like...

Patrick: It's the guy who sells it, isn't it?

Lucinda: Manzoni.

Yeah: Manzoni.

Luke: He paints in gold, doesn't he?

Suzy: Paints in gold?

Patrick: He paints... He has little...sort of things of shit...

(phone rings)

Fiona: That's probably him...

The End