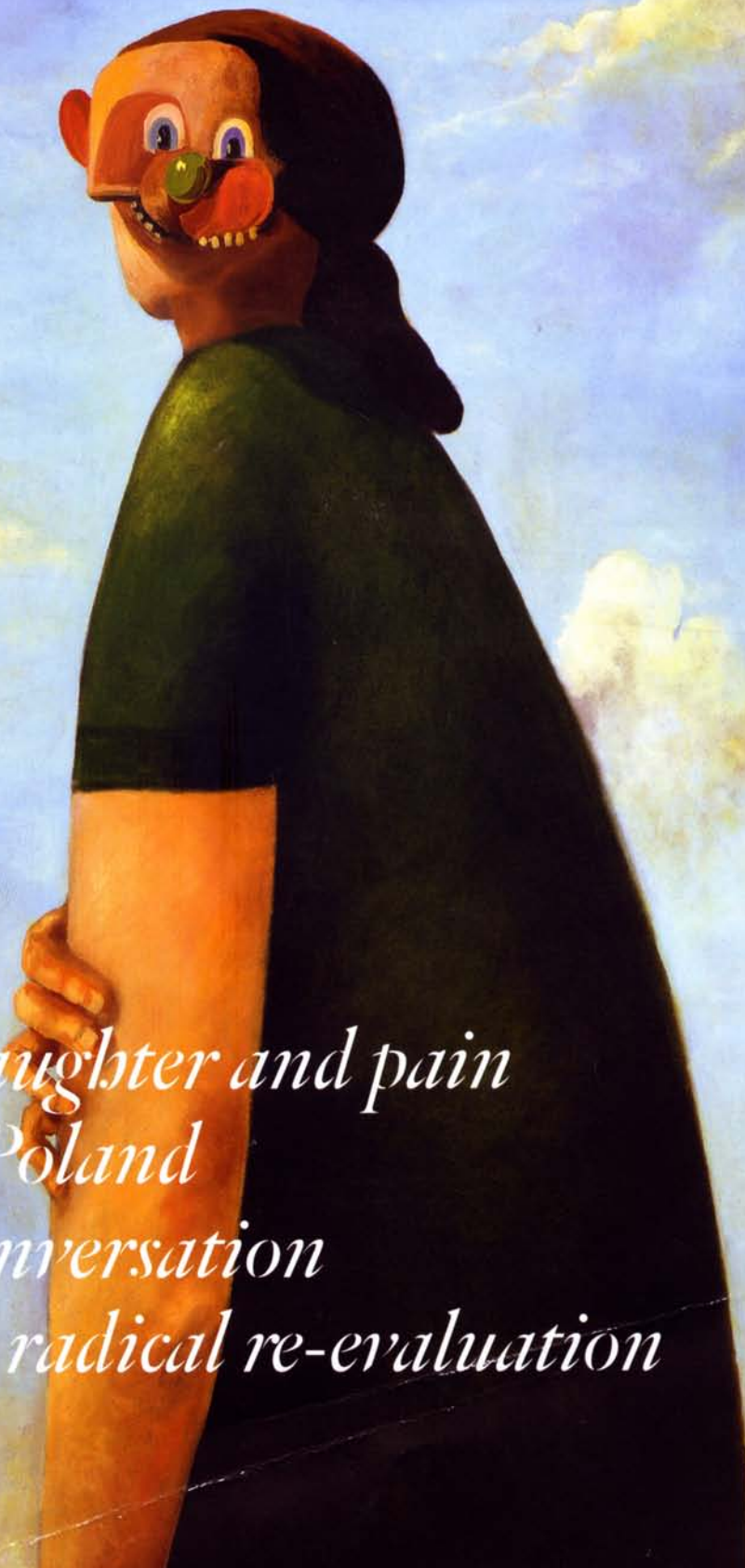


frieze

Contemporary Art and Culture

Issue 107 May 2007



George Condo *laughter and pain*
David Lynch *in Poland*
Mary Kelly *in conversation*
Retrospectives *a radical re-evaluation*

UK £5.50 US \$8.50 €10



Co-Pilots

Dan Fox talks to Stuart Bailey and Ryan Gander about the script for their proposed television series, *Appendix Appendix*

	Prog.1 / pp.1-16	Prog.2 / pp.17-32	Prog.3 / pp.33-48	Prog.4 / pp.49-64	Prog.5 / pp.65-80	Prog.6 / pp.81-96
THEME	Beginning	Colour	Practice/Studio	'Reality' (Nabokov)	Lists/Associations	Backstory
TITLE(S)	PILOT or IS THAT IF WE SEE	BLUE WALL or BUT IT WAS ALL GREEN	THE ALPINIST or WRITING MY LIFE	NEOPHOTOS... or THE BOY WHO...	LOOSE ASSOCIATIONS or OF ANY ACTUAL...	ON HONESTY or THE GRAND NATIONAL
BASE RG WORK	Associative Photos	Notes on Nothing	The Alpinist	The Boy Who...	Loose Asso. II	On Honesty lecture
DEVICE	False start	Mini-documentary	Walk/Dialogue	Multiple	Pub/Random/Chance	Lecture (w/audience)
OTHER RG WORKS	Comic Cosmology The Grand National	Perl Grey Blue Wall	Asterisk photos	My Family Before Me	-	-
OTHER MATERIAL	Pencil sharpener A on speed AA desc. (recurring) AA background Simpsons couch Coe-Wilder-Holmes 1972: FMOAB/WOS/F4F Blank exam Fakes: French Lieu./ 24HPP/Le Mépris Hoberman pitch (1) Tzaig ☺	Tartan paint IKB Drummond's Int. Grey Gillick Coca-Cola Beano Day-glo Fly-posters Hamilton negative Corb int. colours Test screens Carol Hersee Weathergirl Kandinsky lecture Film col. palettes Chodzko explains	Eames 901 x 2 Ruyghe break Misery ceremony Eames chase Fischli/Weiss Lynch curtains LVT Kingdom script* LVT Kingdom ending	Aha Tom hosting Appel/Nabokov Parker/Best Rushton fakelore Wilson-Coogan Morph Peter Sellers x 4 Ann Lee Milestone Irma Vep end	Froment shelf Beer mats One + two Single take: Rope/ Timecode/Weekend AA Playing cards O! Lucky Man end DC Booklovers	Wentworth walk Hoberman pitch (2)
	Prog.7 / pp.97-112	Prog.8 / pp.113-128	Prog.9 / pp.129-144	Prog.10 / pp.145-160	Prog.11 / pp.161-176	Prog.12 / pp.177-192
THEME	Descrip'n/Interp'n	Conversation	Translation	Past-Present-Future	Narrative	...
TITLE(S)	1886... or IS THIS GUILT...	...INTERROBANG or GHOSTWRITER SUBTEXT	RIETVELD RECON... or ENCRYPT...	COMIC COSMOLOGY or LITTLE BASTARD	CINEMA VERSO or TELETEXT UNPLUGGED	THE £10 NOTE or OPEN-END
BASE RG WORK	1886...	Ghostwriter Subtext	Rietveld Recon...	Mitim	Cinema Verso	-
DEVICE	Audio	Verbatim/Subtitles	Anthropology	Split-screen	Collage	Video diary
OTHER RG WORKS	Is This Guilt... (trailer/process)	Writing My Life	Didactease / On Significance	Hergé's Realisation	T'xt / Dashed... / Happenst. / Library	-
OTHER MATERIAL	Sherlock letters Hamlet ad Elliman Sirens Froment/Riley Interrobang desc.	Fast + Loud	221B Baker street 2 Ronnies FUNEM MES soccer Beatles ATN Price lyrics Torres-Baldessari- LeWitt karaoke Slow + Quiet	Mitim Gamma Holder MON chapter BTTF Naked future GTA	Day for Night Le Mépris trailer Hoberman pitch (3)	Chodzko flasher

Appendix Appendix is the script for a 12-episode television series, created by writer and designer Stuart Bailey and artist Ryan Gander. Taking cues from John Berger's *Ways of Seeing* (1972) and Monty Python, each episode uses Bailey and Gander's individual projects as the starting point for a reflexive and playful exploration of collaboration, what it means to make and think about art, and how those activities square with the messy business of everyday life. As Bailey asks in the first episode, 'I want to know why we're always making trailers for films that don't exist, writing fragments of novels that have no beginning or ending, organizing performances for fictional bands.'

Dan Fox *Appendix Appendix* is a sequel to your 2003 book *Appendix*. What was the impetus behind the original book? *Stuart Bailey* When Ryan and I first met we talked a lot about the similarities and differences in our work. Then when I actually saw what Ryan was making, I couldn't understand why so much was missing. The stories behind the works were at least as interesting as the pieces themselves. I proposed that we collaborate on a book that would collate these stories but would also be a work in its own right. Then we began messing about with the conventions of the book. The more extreme that got, such as having ten title pages, or an index where the contents would normally

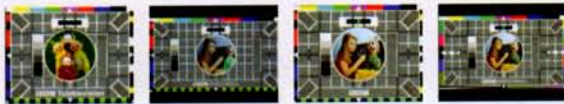
Stuart Bailey and Ryan Gander *Appendix Appendix* 2007
Chart summarising each episode of *Appendix Appendix*

be, the more it seemed to approximate the spirit of the work itself. The book was a push and pull between Ryan wanting to be obtuse and me wanting to be clear. After we finished it, we didn't speak for two years.

DF Why did you develop *Appendix* into a script for television?

SB Since Ryan's work had become more audio-visual - videos, radio plays, lectures - the variety and fragmentation of television seemed a more suitable medium. Now, however, it's difficult to tell whether the project is 'about' television or Ryan's work. The answer is that it's about both at the same time.

Ryan Gander When you work with someone else, using a device neither



Despite its functionality, Test Card F is seen less and less as the 24-hour programming day becomes the norm. Broadcast designers and editors still use test patterns to adjust colour temperatures, but it is more and more rare for the average person to encounter this rough edge of the designed world. There are still little reminders: the 'Not found' message that appears in a Web browser, the occasional 'Searching for Satellite' screen on cable. But this default vocabulary has already been co-opted and reused by designers. Printers' marks and error messages have become commonplace design elements. Carol faces oblivion at best, and stylistic regurgitation at worst. In either case, a chapter of design history will be lost—the story of how a somewhat arbitrary, thoroughly constraint-driven process made a picture of a girl playing 'Noughts and Crosses' with a clown the most widely viewed show in the history of television.

Cut to a typical TV weather report. After 10 seconds Chroma-Key blue background replaces the map, as if malfunctioning. During the last line, the Chroma-Key blue turns to red. MG voiceover:



Notes on nothing: seven. The colour blue is embedded in a history of neutrality, represent a zero point in all sorts of situations and technologies. In television production studios when an actor or prop needs to be superimposed onto an alien background, a process known as 'Chroma-Key' or 'Ultimate' is used. A wall is painted a specific tone of blue, an actor or prop is placed in front of it, and when editing a computer recognises all parts of the image that match the Chroma-Key and substitutes that area for a different background image. In the film and TV industry blue is used most often as the Chroma-Key because it is the colour that least resembles any skin pigment. So, again, in the Chroma-Key process the colour blue represents nothing but an emptiness waiting to be filled by a pseud.

Cut to white text on black:

AFTER KANDINSKY
2012

Cut to Will Holder reading aloud excerpts from Wassily Kandinsky's *Concerning the Spiritual in Art* (1912) sat on a Rietveld chair in front of a Chroma-Key blue curtain. As the first colour—yellow—is mentioned, background changes to that colour, and continues to change according to each subsequent colour mentioned, ending on violet. Voiceover:



2 / 28

The spirit, like the body, can be strengthened and developed by frequent exercise. Just as the body, if neglected, grows weaker and finally impotent, so the spirit perishes if untended. And for this reason it is necessary for the artist to know the starting point for the exercise of his spirit. The starting point is the study of colour and its effects on men.

Two great divisions of colour occur to the mind at the outset: into warm and cold, and into light and dark. To each colour there are therefore four shades of appeal—warm and light or warm and dark, or cold and light or cold and dark. Generally speaking, warmth or cold in a colour means an approach respectively to yellow or to blue. This distinction, so to speak, on one basis, the colour having a constant fundamental appeal, but assuming either a more material or more non-material quality. The movement is an horizontal one, the warm colours approaching the spectator, the cold ones retreating from him. The colours, which cause in another colour this horizontal movement, while they are themselves affected by it, have another movement of their own, which acts with a violent separative force. This is therefore the first antithesis in the inner appeal and the inclination of the colour to yellow or to blue, is of tremendous importance.

The second antithesis is between white and black—the inclination to light or dark caused by the pair of colours just mentioned. These colours have once more their regular movement to and from the spectator, but in a more rigid form.

Yellow and blue have another movement which affects the first antithesis—an ex- and centric movement. If the circles are drawn and painted respectively yellow and blue, brief concentration will reveal in the yellow a spreading movement out from the centre, and a noticeable approach to the spectator. The blue, on the other hand, moves in upon itself, like a snail retreating into its shell, and draws away from the spectator. These statements have no scientific basis, but are founded purely on spiritual experience.

In the case of light and dark colours the movement is emphasised. That of the yellow increases with an admixture of white—as it becomes lighter. That of the blue increases with an admixture of black—as it becomes darker. This means that there can never be a dark-coloured yellow. The relationship between white and yellow is as close as between black and blue, for blue can be so dark as to border on black. Besides this physical relationship is also a spiritual one between yellow and white on one side, between blue and black on the other which marks a strong separation between the two pairs.

An attempt to make yellow colder produces a grey. This grey, however, is not a neutral colour, but blue by its contrary movement acts as a brake on the yellow, and is hindered in its own movement, till the two together become stationary, and the result is grey. Similarly a mixture of black and white produces grey, which is motionless and spiritually very similar to grey. Yellow and blue are potentially active, though temporarily paralysed, in grey there is no possibility of movement, because grey consists of two colours that have no active force, for they stand the one in motionless discord, the other in a motionless negation, even of discord, like an endless wall or a bottomless pit. Because the component colours of grey are active and have a movement of their own, they parallel, on the basis of this movement, to picture these spiritual aspects.

The first movement of yellow, that of approach to the spectator, and also the second movement, that of over-spreading the boundaries, have a material parallel in the human energy which assails every obstacle blindly, and bursts forth aimlessly in every direction. Yellow, if steadily gazed at in any geometrical form, has a disturbing influence, and reveals in the colour an insistent, aggressive character. It is worth noting that the sour-tasting lemon and shrill-singing canary are both yellow. The intensification of the yellow increases the painful shrillness of its note. Yellow is the typically earthly colour. It can never have profound meaning. It may be paralleled in human nature,

2 / 29

of you know anything about, exciting things can often happen. I make better work when I'm just entwined with all the amazing stuff we're all drenched in every day just by happening to be alive, than when I am aware I'm 'making art'. It's that simple. It could just have easily been a house we ended up making, or a new musical instrument.

DF In episode one, a passage of text is consistently repeated: 'This TV series, *Appendix Appendix*, consists of twelve programmes, each to be screened once a week on a Thursday evening at 11.30pm on a secondary-level British TV channel in the Autumn/Winter season of an even-numbered year, with the final installment shown on Boxing Day.' What is the significance of these highly specific transmission times?

SB We were living in Amsterdam when we met and, being the first English people either of us had encountered since leaving the UK, we had that bond which isn't exactly nationalistic, but rather relates to that mysterious sense of having grown up watching the same kids' television programmes. We were interested in capturing that shared cultural specificity. I think this fascination with a kind of mundane sublime permeates all our work. The project is steeped in in-jokes, but they're ones that want to be understood, rather than exclude people. Some are immediately comprehensible; others take a week, maybe even a lifetime before they connect. For these reasons, Sherlock Holmes is the patron saint of the series.

Stuart Bailey and Ryan Gander
Appendix Appendix
2007
Script excerpts from episode two

RG We embarked on a project so unlikely to be televised that we could pick the optimum conditions to ensure that shared cultural specificity. This goes back to putting yourself in a position where you know so little about the medium that the only thing that can happen is unexpected. In fact, a couple of weeks ago when a line producer from the BBC came to my studio to cost out the pilot episode, he explained that the script was fundamentally flawed from the outset because BBC 'hours' are 56 minutes long. Knowing nothing about what we were doing, we had made each of our hour-long episodes last 60 minutes.

DF *Appendix Appendix* references British television shows such as John Berger's *Ways of Seeing*, whilst utilizing approaches familiar from those same 'thinking-person's guide to art/science/history' shows that have now largely disappeared from mainstream terrestrial channels. Are you nostalgic for a certain type of gently pedagogical television?

SB Yes, *Appendix Appendix* is nostalgic for that era. It's difficult not to assume that the myriad vested interests of any organization as large as the BBC would nowadays kill any genuine ideas before they got the chance to crawl. I used to work with Richard Hollis, who was part of the group that developed Berger's *Ways of Seeing* for television, and he recalled an atmosphere at the BBC in the early 1970s where you could propose something unusual and it would

stand a good chance of being supported. Of course, we could easily produce *Appendix Appendix* for some contemporary art coterie, but that would be missing the whole point. We genuinely want it made for a wider audience. **RG** Actually, part of me honestly doesn't want *Appendix Appendix* made at all. There are so many decisions we have had the liberty *not* to make, that we would have to make if it reached the production stage that might flatten it. At the moment I can't get bored of it, because there are so many variables each time I read it, but televising it would make it 12 hours long (or 12, 56-minute hours); the actors' voices and the edits would be the same forever. I think we should maybe go the other way and put an instruction on the cover for the reader to cut away the binding and shuffle the pages.

DF In episode six, there's a sequence where the project is pitched to Hollywood television producer David Hoberman, who doesn't seem to get it...

SB It seemed interesting to pitch such an obviously Anglo-centric and generation-specific idea to someone who developed the exact opposite – mainstream, lowest-common-denominator television – to see what would happen. **DF** *Appendix Appendix* might resist the 'contemporary art coterie' but doesn't it also exclude wider audiences because of its specific generational nostalgia? **SB** Although we harbour a nostalgia for the kind of friendly pedagogical television you mention, *Appendix Appendix*



Cut to stills of the 2 photographs that constitute DASHED TO BITS (2005). During the description one photograph is the main image, and the other inset in the bottom right corner. They switch positions when indicated below by Ryan Gander (RG) voiceover:



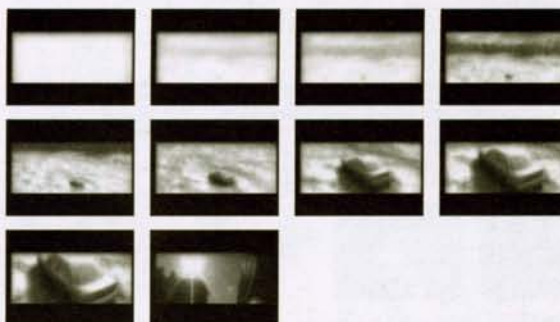
This¹ is a picture of two friends from Paris with whom I collaborate quite regularly. Fran^{ois} Piron, a curator, is on the left, and Aurélien Froment, an artist, is on the right.² The photographs show Fran^{ois} and Aurélien discussing the merits and failures of two photographic works, when they should have been working.³ In this first photograph, Fran^{ois} is looking at the same picture you're looking at now, while Aurélien is looking at this⁴ second photograph. They are looking at themselves. In this photograph they are looking at the same two photographs the following morning. That's why they're wearing different clothes and the light has changed.⁵ The following day the two chairs that prop up the photographs were dismantled and given to two children to turn into abstract sculptures.⁶ The sculptures were shown with the photographs, like two sets of twins, but on that occasion with the photographs facing out, of course.

The first section of this programme consists of the largely abstract blurred footage which constitutes IS THIS GUILT IN YOU TOO – (CINEMA VERSO):



11 / 162

Scene 1: A single sequence of the CGI work IS THIS GUILT IN YOU TOO – (THE STUDY OF A CAR IN A FIELD) plays with music soundtrack by the band Explosions In The Sky:



Scene 2: [Male voice]
My favourite film during my schooldays was *Da... of the Jackal* and in the opening sequence the narrative says 'fifty-eight seconds elapsed between the first and the last shot'. I always liked that. I liked the ambiguity between whether the shots that were fired were from a gun, or from a camera and either or how many shots were realistically—completely realistically—fired, within the frame of that shot. The sentence stayed with me. You know, it's like ... watch out ...

Scene 3: [Male voice]
Hello! There's four of us here, I'm in the apartment.
... Yeah okay ... I'll wait.
... Who? ... I think you have the wrong person ... okay.
I'm sorry, go on with what you're saying. And so?

Scene 4: [Male British voice; Female American voice; Female British voice]
MB: Uhh ... I think ... my dad, my dad was a police officer and he put me in a police car one day ... I was old enough to know that cop cars' doors lock ... like when you just close them, like they have indefinite child proof locks so I, uh ... I think he threw me on that one ... child locks. Child locks ... are something that prevent children from opening doors in the back seat ... there's usually a little switch on the inside of the door, that you open up, that, uh, you ... flip up with your finger ... and ... it prevents anybody, not just children, from opening the back doors.
FA: I walk out of the apartment. My keys are in my right-hand trouser pocket. I close the door behind me. I turn the key and the lock anti-clockwise, once. I walk to the elevator. I wait for it. It always takes a while. There's only two elevators for eight floors. I take it to the ground. The door opens and I step out. I walk past the desk. James is on duty. I greet him. And I walk through the lobby to the front door. And I step out into the hot bright day. And that's when it happens.
FB: Because you had discovered it for yourself, rather than it being handed on a plate to you, it meant much more to you.

Scene 5: [Female American voice]

11 / 163

is far too unhinged to be didactic. It has a hysterical edge that could equally win it mass appeal or define it as a cult art thing, like Monty Python or *Brass Eye*.
DF Some of my cultural knowledge came from accidentally stumbling across such programmes whilst surfing the four channels available on British television in the late 1980s and early 1990s. The paucity of channels fostered a kind of 'ambient learning'. Do you think the moment for this kind of television has passed, not so much because of a change in attitudes, but because of the explosion of choice that digital technology has brought about?
SB This is maybe analogous to the argument about books versus electronic publishing. It'll be a while before there's any kind of resolution, and the tension is probably healthy. I have some faith in the idea that TV can't just carry on getting blander without a backlash.

During the making of the book, I came across a piece by the author Jonathan Coe. Over a period of about 30 years he describes a snowballing obsession with Billy Wilder's *The Private Life of Sherlock Holmes* (1970), a film which echoes throughout his life with various degrees of intensity. His whole romance with the movie was based on stumbling across fragments of culture, and he argues that our 21st century retrievability – access to everything, everywhere, at any time – works precisely against this romance. I liked this concept so much that we ended up using it as the basis of our pilot programme.

RG That's the reason I'm not very fond of YouTube. It's something about the conditions of spectatorship or the approachability of work. If you let the spectator discover something on their own terms it holds more significance than it being handed on a plate. I remember sitting on a cold wooden parquet floor in primary school waiting patiently for the head teacher to thread up a 16mm film projector for the Wednesday film club to begin. It took ages, but the camaraderie between the 15 or so of us child film-buffs made the films infinitely better.

DF At certain points in the script, you have cast actors to portray yourselves and various other characters. Why did you use stand-ins?

RG The script is packed with small fictions, exaggerations and clues waiting to be decrypted, as well as blatant lies. This halfway realm between fiction and reality is something that fits solidly with my working methods. *Appendix Appendix* is a hybrid that can't really be termed drama, documentary or comedy; it is all of them at once, though closest to documentary. Using actors to play real participants mixes it all up even further.

DF *Appendix Appendix* is a bit like a Russian doll. On the one hand it is an anthology of ideas about art, colour, form, architecture, literature, television and so on, yet on the other it is a treatise on the struggles and discussions you have with yourselves in the very act of being interested in or working with

'Appendix Appendix is far too unhinged to be didactic. It has a hysterical edge that could equally win it mass appeal or a cult audience, like Monty Python, or Brass Eye.'

Stuart Bailey

Stuart Bailey and
Ryan Gander
Appendix Appendix
2007
Script excerpts from
episode eleven

these forms. Does it critique the rise of discussion-based, endlessly 'evolving' contemporary art works?

SB It would be misleading to say it's a conscious attempt to do so, but the critique is relevant: it would be good to have a slower, more manageable culture for a while. *Appendix Appendix* could only have been made in 2007; the level of reflexivity in it is unhinged, and at points completely irritating. We're curious as to why we're so interested in reflexive art, and this is an exploration of that curiosity – a kind of reflexivity squared!

The critic Alfred Appel Jr. once described how, while performing a puppet show for his children, he knocked the theatre over. The expressions on his children's faces changed from total engrossment to shock, surprise and finally hysteria. He wrote: 'The shrillness of their laughter finally suggested that they recognized the frightening implications of what had happened, and that only laughter could steel them

Do you know where the film will be shown?
Does it look like it could have been made for something else?
Could you imagine seeing it on TV, the start of a computer game or the beginning of a film?
Which is more likely?
Why not?
What does it remind you of any other films, music videos you have seen?
Where do you think the film was shot?
Do you think it is real or made by a computer, how can you tell?

Gradually fade out sound during the last 3 lines.

Cut to Sherlock Holmes examining the letter to Sir Henry in the Northumberland Hotel in Graham Evans' film *The Hound Of The Baskervilles* (1959) with the actor Peter Cushing as Sherlock:



Cut to Sherlock Holmes examining the letter to Sir Henry in the Northumberland Hotel in Rodney Gibbons' film *The Hound Of The Baskervilles* (2000) with the actor Matt Frewer as Sherlock:



Cut to Sherlock Holmes examining the letter to Sir Henry in the Northumberland Hotel in Douglas Hickox's film *Sherlock Holmes—The Hound Of The Baskervilles* (1983) with the actor Ian Richardson as Sherlock:



Cut to Sherlock Holmes examining the letter to Sir Henry in the Northumberland Hotel in David Attwood's film *Hound of the Baskervilles* (2002) with the actor Richard Roxburgh as Sherlock:



Cut to shot from the other side of the one-way mirror, reflecting the same studio, with audio out-takes from *ISTHIS GUILTY IN YOU TOO - (THE STUDY OF A CAR IN A FIELD)*, Thea Slotover (TS) voiceover:



When I was younger, a bit younger than you are now, I went to France on holiday with my family. We'd go on what was called a Eurocamp holiday in the summer, mum and dad stayed in a caravan, and my brother and I would stay in a tent next to the caravan. On the camping sight that we were staying on was a really big swimming pool. At one end it was shallow enough to sit in but at the other end it was really, really deep. Much too deep for me to stand up in. I wasn't the best swimmer so it was a bit frightening not being able to touch the bottom. I remember that this was the first moment that I realised what depth was, a leaf had fallen from a branch of a tree that was over hanging the swimming pool and I watched as the leaf sank to the bottom underneath me. It moved around a lot in the current of the water. It was really hard to tell how deep the leaf was, because the water made some kind of optical illusion.

When I was younger, about your age, I had a children's book that was a 'Choose your own adventure' book, I don't know if you've seen them before, but when you get to the end of a page you have to make a decision based on the story or a picture, and from that decision you make you are told to turn to a different page. In the book that I had, I remember having been asked a question 'How do you know if someone else is living in Mrs Higginbottom's house whilst she is away on holiday?', and on the next page there was a corresponding picture. I spent a really long time looking at the picture and read the chapter of the book again and again but I couldn't work it out. In the end my older brother Neil solved it for me, which ruined it a bit. The house in the picture had smoke coming out of the chimney although there was a pile of mail overflowing out of the letterbox.

I was in the park once with a friend eating lunch we had bought at a near by shop. We had sandwiches and crisps and I had a chocolate milk drink that was in a cardboard carton, like the kind you get normal milk in. On the side of one of the cows in the picture on the front of it there was an asterisk—one of those small stars that are used to tell you to continue to read the bottom of a page. So I knew that there was a star on the cow that it meant that somewhere else on the carton there would be another one with a note providing some other information. But I couldn't find it anywhere. When I had finished the drink I flattened out the carton and ripped the whole thing open into one sheet of card, and I found hidden under the flap at the bottom in tiny text another star. The person who had designed the milk carton had secretly put it there. Next to the star it said: 'Life is easier now mum and dad are divorced'. It wasn't what I said that was interesting, but the fact that I had found it. Because I had discovered it for myself rather than being handed it on a plate to me, it meant much more to me.

Cut to the video from *SOMEWHERE BETWEEN 1886 AND 2030, 2005* (2005) whose soundtrack is, unless noted, accompanied by a solid screen of standard 'no signal' blue, and interrupted otherwise (in the original video's black hiatus) only by a short film about a puzzle-maker and a vintage British TV advert. Informal male voiceover:

This installation was originally conceived, and this commentary written with the intention of being exhibited at Store, Hoxton Street, London, during the months of April and May 2005. This commentary may not fully correlate with the physical aspects of the show at other venues. The front windows of the gallery have been covered in a mixture of Windolene and water applied with a cloth in a circular motion and then left to dry. This whitewashing technique is usually associated with empty commercial properties, perhaps a shop where construction work is taking place or with premises that have been left vacant. Its object is to prevent passers-by from looking in through the window. However, it is usually possible however to acquire a view if you stand very

7 / 98

7 / 99

'Appendix Appendix is a hybrid that can't really be termed drama, documentary or comedy; it is all of them at once.'

Ryan Gander

in their new awareness.' It's a very beautiful and significant description, and of course it ended up in the script; a confirmation that reflexivity had a broader purpose than simply cleverness for its own sake.

DF A vast range of references appear in *Appendix Appendix*. Are you addressing particular notions concerning intellectual property – which would take on a different hue if a big television company got involved – or the economics of ideas in this age of infinitely available information?

SB The only problem I have with copyright is when it is asserted by institutions – the middlemen – rather than artists themselves. I generally think the arguments surrounding intellectual property are misguided, in that they're far more about money than anyone will admit. Our approach to copyright is to refuse to be self-censored by abstract ideas of what Big Brother says is or isn't possible; it's about assuming we're doing something in the right spirit and that this attitude is going to come across.

RG In terms of material for art works, I don't see the difference between *Star*

Wars, or a piece of cardboard. I think you can take what you want – it's what you do with it that's important, and if you do something foolish then it will come back and bite you on the arse. I recently made a piece with a Jonathan Monk work called *To Tears* (2006). It's a passport photograph of Monk when he's about 13 years old. Two earrings pin the photograph to the wall through his eyes; dangling jewels, which look like tears. I bought it, took the earrings out of the photograph and sent them to my mother in Wales to have a passport photograph taken of herself wearing them. That photograph has become a work about the idea of taking someone else's legacy.

DF I'm intrigued by 'mitim' – a brand new word that Ryan is trying to get inserted into common usage, and which is the subject of episode ten, and which means 'a mythical word newly introduced into history as if it had always been there'. Do you see *Appendix Appendix* as a kind of 'mitim'? Can art dissolve into the world illegitimized by its status as 'art'?

SB Absolutely, and it can only be stronger for it. But then again, we're talking about it in an art magazine...

RG 'Mitim' is interesting because it works on timing, like humour. The idea was to insert a word into usage as if it had always been there. The audience needs to be deceived, and they need to come across the word before they are told it is an art work about the idea of usage. It is devious and manipulative,

but I think you can only attempt to pull something like that off – disseminating something into the world illegitimized by its status as 'art' – if you have tailored a situation in which you have complete control of the conditions. With a bit of luck, *Appendix Appendix* is balanced so well on the brink that it will lose its status as art.

DF Why do you think artists are endlessly fascinated by other cultural forms – television, film, music, dance, architecture? Do artists suffer a particularly acute 'grass-is-always-greener' malady?

RG Cultural forms other than what? Art? The grass is definitely greener outside the art world, but isn't it meant to be? Don't trust artists that enjoy the reality of the art world: it's a bloody horrible place. And it's certainly not a place where surprises happen: they only happen when a fence between forms becomes a perch; when you are teetering on the cusp of everything.

Stuart Bailey is the editor of Dot Dot Dot, a biannual arts journal currently approaching its 14th issue. Last year he established Dexter Sinister, a basement workshop and bookstore on Manhattan's Lower East Side, together with David Reinfurt.

Ryan Gander is an artist based in London. His solo exhibition 'Short Cut Through the Trees' is at MUMOK, Vienna, until 10 June. He is currently on a one year sabbatical. Dan Fox is associate editor of frieze. Appendix Appendix will be published in June 2007 by JRP Ringier, Zurich