

Saville
Hello?

Moore
Hello, this is Padraic calling from -

Saville
Padraic. Hi Padraic.

Moore
Is it okay -

Saville
Padraic

Moore
Is there any improvement?

Saville
That's better.

Moore
I'd glad to hear that. I just have eight questions
for you...

Saville

So, Padraic. I was thinking a little, just before you called, but I didn't get a chance to make any notes – there's different ways for me to understand the intertwined relationships of my formative years and trying to understand why I did what I was doing and what I thought I was doing.

Moore

Do you think that situation ever changes? I thought that 'what one was doing' was an ongoing question which one never really stops asking oneself.

Saville

Well, the fundamental difference is between the naive willfulness of youth – which we have through our teens and perhaps into our early 20s – and the awareness that then takes over.

Moore

And, a responsibility too, maybe.

Saville

Yes. An awareness of what we're doing and the context in which it fits. And then you tend to sometimes look back on something you did 10 or 20 years earlier and think, 'My God, what was I thinking?'

Moore

Well, that naturally brings me to one of the fundamental questions. I suppose there's an analogy between youth and the modernist project, you know, there's analogies between those two things. I mean, obviously we're talking about your work, which is a very individual and personal thing, and then we're talking about Modernism, which is an international, universal and possibly ongoing event. But I was wondering, do you describe or define yourself as a graphic artist?

Saville

Well it's interesting, that's the first and ongoing issue, that I have to give, understandably, a label – every week somebody asks for the label...

Moore

No, I'm not going to ask you for a label –

Saville

It'll come from the conversation anyway.

Moore

What I'm interested in is that, as somebody who has, I think, got an ongoing relationship with Modernism, whether that be aesthetic or just even philosophical, is that something that continues to influence you, whether in your practice or even as a sort of life-style or choice or even belief? Because, for me, it's a belief system as well as a way of approaching aesthetic issues. And, one that's fundamentally based on this idea of things, this issue of making it new. And that's not something which is autonomous from the artwork that was being produced between 1890 to 1960. That's an ongoing decision which, which you...

Saville

Indeed.

Moore

So I'm wondering if this is still an issue for you?

Saville

Well, there is the stylistic understanding of Modernism, the aesthetics of Modernism, that's one thing – and those aesthetics are something which I work through at times.

Moore

That's a very open-ended question, I know.

Saville

It is, and I'm, sort of, just trying to keep things in place at the moment. There's definitely some of the aesthetics of Modernism which were a novelty to me in my early 20s. This is where issues of naivety and knowledge come in. It was new to me. The notion of Modernism – I mean I'd been introduced to Modernism as a term when I was at school, because my particular grammar school – which funnily enough was a Roman Catholic grammar school – even though I wasn't Catholic, I

was one of the Protestant boys at a Roman Catholic grammar school -

Moore

Maybe that's why your aesthetic is tending sort of towards discipline and -

Saville

Possibly, yes, possibly. I was there for twelve years. So anyway, we happened to do History of Architecture in our art syllabus. Most schools did History of Art I believe but our school did architecture. So from the age of, you know, 13 or 14, along with studying Salisbury Cathedral, I also studied Frank Lloyd Wright's 'Fallingwater'. So that gave me an early scholastic awareness of 20th century architecture.

Moore

And morality?

['Architecture & Morality', OMD album with sleeve by Peter Saville, 1981]

Saville

Yes (LAUGHS) indeed, and morality. But the Modernism bit was obviously key, and so I understood something about Modernism from school. Then, of course, by studying a design discipline - as opposed to fine art - I was introduced to issues of problem solving and the pertinence of the problem is, in a way, fundamental to design practice. So, therefore, there was a certain pragmatism from my educational introduction to design that has stuck with me as a clear and direct methodology. The approach to almost every aspect of the realisation of a graphic project is problem orientated. So, from the philosophical, psychological and commercial issues of the initial brief to the practical issues of spatial orientation through to production, it's all problem orientated.

Moore

That's fascinating.

Saville

There's an aspect of it which I have to admit I find helpful, because it places given parameters for the work to be realised. So, even though, let's say, with an early Factory, well,

with most of the Factory record covers, I was able to operate entirely autonomously from a point of view of theme and subject. I still had the given context of the record cover, which I have to admit was helpful, because in later attempts at work with no given context, I found it difficult to arrive at decisions. So when something could be anything, and when something didn't even need to be at all, it would put me back several steps in the process.

Moore

Which is really interesting.

Saville

Which brings me to the question of, does it matter? Does anybody need it? Who cares? I've realised, actually, how fortunate I was 25 years ago to have a given context, and also a need. I mean there was legendary lateness to my work, but it got done at the end of the day, it always got done, because it needed to be done... I find it quite difficult, when it doesn't need to be done, to arrive at anything whose purpose is so valid as to have urgency, but I have a piece which is coming into reality this summer, because it just has to be done. You know, having thought of it, I felt, I must do this. And it's very difficult to find the things that must be done and then, if we take another step back to the Factory days, even though I didn't have a given problem, the sort of problem that is normally the instigation for communication and design, there was, to some extent, a didactic quality to the work.

Moore

Absolutely.

Saville

I was sort of wanting to illuminate, share or show certain things to my audience, to share with them things that I was discovering. There was a kind of didactic idealism demonstrated through the work.

Moore

You see, that's kind of what you've - again, you bring me onto this other issue, it's just a slightly related topic, and that is, you mentioned the record sleeves,

which I was kind of going to avoid talking about, but you've led me to it -

Saville

No, that's fine.

Moore

I guess it's kind of involving appropriation, and at the same time as you were beginning to use these strategies - well, I don't know if you could even call it appropriation, actually, there was a lot of artists simultaneously doing it. But their motive was fundamentally based on a sort of postmodern paradigm, which effectively is parody and deconstruction, and maybe even critique. Now, when I look at your work, I don't see that. I actually see, just as what you were talking about there, it's actually embracing this model as an antidote to Modernism, not through the lens of a critique or a parody, but as something which is actually a very necessary and possibly life-giving, very important -

Saville

Principle.

Moore

A principle, thank you, yes, a principle. An ideology, maybe. And that's one that's sort of fundamentally based, I suppose, on a certain order. But to me this is very much because people obviously talked about Tschichold and Bayer, and I think actually sometimes it looks a lot like Rodchenko, the photographs, as well. But I'm not really sure if you, kind of, were - it's like you were skipping that sort of parody critique thing.

Saville

Yes, it wasn't a parody. There is a notion of progress which I comprehend now. Anna my girlfriend is German, she and I discuss this a lot. She studied fine Art in Berlin and we talk about the notion of progress as something which I think was obviously highly pertinent in the early stages of the 20th century. And in more recent times, the last quarter

century or so, I think the notion of progress, or the possibility of progress, has seemed a rather sentimental and futile notion.

Moore

Even worse, I think, sentimental, and imbued with a sort of dubious quality.

Saville

But I think it's interesting that there is now amongst a younger generation a certain quest for meaning or relevance, some feeling of progress in one's activity, I think it's important, quite vital, because otherwise what is the point? You know, there was an interesting show at the Serpentine last year, 'The Uncertain States of America', a very interesting perspective to raise, and one that makes complete sense. But nihilism on auto-repeat is a desperate state of affairs through which to live. I mean, some kind of finite nihilism is wonderful, but not nihilism unresolved.

Moore

Mediocre realism.

Saville

Exactly. A kind of, you know, permanently rotating nihilism. I mean, that's awful. If I was 25 and felt that actually I was just in a state of permanent nihilism... I'd long for something worth doing. So there's a thing about progress. To go back to what was on my mind, I definitely was operating from a position of knowing very little. So, I'd learnt a bit about architecture then I found myself on a design course (in 1974) having signed up to do graphic design on a misunderstanding.

Moore

What should you have been?

Saville

An artist...

Moore

But, you actually are, but you're just using the graphic design milieu as a, as a -

Saville

Medium? This is true. Exactly. But there's a fundamental problem, that graphic..., or communications design as a practice does not actually happen until there is a message to communicate. Now, what that means is that person A must have a message to deliver to person B. Within that criteria there is the act of communications design. We can, to some extent, understand it as the handwriting of a letter. So it's not the letter. It's the semiotic aesthetic of the letter. 'We have surrounded your town. We give you 24 hours.' You can hand-write that and the calligraphy can express the intent. Is it really meant? May there be patience? The way that message is put down on paper constitutes communications design. Is it even on paper? Is it on the skin of an emissary? Is it on a donkey? Is it written in flowers and planted on the nearby hillside? That is communications design. I can do that, and I learned about that at art college. But the work that I had the fortune to do, the opportunity I found myself in the midst of, courtesy of being in the orbit of Tony Wilson, was of no given message. I was able to articulate my own message to the audience. Nobody specified to me at Factory what they wanted. So my idealistic notion was a record label as what we would now understand as a 'designer label'. It makes records, it has a club, it might even have a hotel, it does T-shirts. Factory, and The Hacienda were in a way a proto-designer label. They took what we might now understand as 'lifestyle' and applied it to a record label, which nobody had really done before, apart from, perhaps, The Beatles' Apple label.

Moore

Though it's become quite nightmarish now, hasn't it?
Gone kind of -

Saville

Completely. I did a piece for the Design Museum retrospective, and I made it the last thing on the wall, a big sign saying 'Be careful what you wish for.' You know even by the 1990s, I looked around at what my utopian notion had become and felt that it was not what I meant. My notion had been this rather innocent idea about progress. Can't our everyday be better? And of course if we go back to the mid 1970s UK, this was entirely justifiable. I had begun to learn, in

the library, at art college, where I found they had whole shelves full of books on things I'd never heard of! I'd look in a book on Modernism, and then I'd look out of the window at Oxford Street, Manchester and I'd think, 'What the fuck didn't happen?' I saw such an opportunity for life to, in a way, be more artistically informed. You know, whilst searching on those bookshelves, I began to see the relationship between design and art as a twentieth century concept. I didn't know anything about art. You know. Having grown up in a middle class family in the north west in the 1960s and 1970s, art didn't really exist. There were Victorian oil paintings on the wall, and at some point in the 1960s the 'Sunday Times Magazine' had appeared and told us about pop art, and artists like Andy Warhol, but again this was another missed cue for me, because pop art suggested to me that the rather simplistic aesthetics I liked were art. I liked, as many teenage boys do, graphic art. I liked custom cars, and things I saw on record covers. And Fiorucci ads, etc etc. Running parallel with this was the thing called pop art. My favourite pop artist was actually Peter Phillips, you know, second-generation pop. So -

Moore

That's interesting.

Saville

Indeed. And there's a lot we could talk about, but we have to be mindful of time.

Moore

We do. It's three o'clock.

Saville

But it's worth mentioning everything that went into the mix. I understand the graphic arts now as entry-level art for people. When I was a teenager and going to art college, I was at entry-level too and pop art seemed to me to look like this thing they called graphics. So going to do graphics was for me going to do the art I liked. This issue about a client and their brief, the shop on the corner that the college tutor was talking about, I wanted to ignore that and make art. But the art I wanted to make was graphic art. So, you know, my friend Malcolm Garret and I were kind of, third

generation, 'postmodern' pop artists. If pop had continued through into the 1970s, would it not have started to quote the canon in the way that my record covers did?

Moore

But would you not agree that pop is effectively a rebirth of Dada strategies and -

Saville

Yes, but I also think, if we were to speak to, Wessellmann and Lichenstein they'd probably say, 'But we kind of like this anyway... it's actually what we like'.

Moore

Yeah, though I think there's that big distinction as well between British and American pop, which is-

Saville

That's true. Hamilton has a far more questioning position on the commercialisation of culture than some of the American pop artists who, without a doubt, were in their way celebrating the aesthetic. Just to wrap this up and this is a very fast wrapping up, if you see the 'Estate' publication, there is one fundamental piece of work that I saw, at some point when I was at art school, probably around 1975 or 1976. It was a pop art work which I didn't see again for 25 years, and then I walked into a gallery in London, and I saw it on the wall, and it shook me...

Moore

You have to tell me what it is.

Saville

It's a piece by Hamilton called 'Toaster'. And if you find 'Toaster', 1968, it is a page of a Braun product catalogue of a toaster designed by Dieter Rams. Now, it's not a parody because Richard Hamilton greatly admired Dieter Rams, it's actually celebratory.

Moore

A homage.

Saville

- by Hamilton. It is a homage, exactly. But it happens to be a page out of a catalogue, so it has product design and its relationship to Modernism and how we live and the everyday, because if there was one person who tried to instill the idealism of modernism into our everyday at a realistic price, it was Dieter Rams at Braun. You know, for a few pounds you could buy a fine alarm clock. So it's product design, it's a photograph of the product, and it's the page and it's the typography, and it's the layout. And that's 'Toaster' by Richard Hamilton. I remember seeing it, I know where, while leafing through a book on Pop. Then 25 years later I saw it again and saw my entire Factory aesthetic, right down to the use of materials (Hamilton used foil in making that print). I've realised that at the age of 21 that it suggested that there was a coordinate in space where fine art and design and photography, and product design, all met. It suggested to me that there was a convergence place, a place which we could call the best of our civilization's aesthetics. And that's what I was trying to propose in the opportunities which I had at Factory. I had the vehicle of a given situation, then complete freedom to express whatever I wished to express. It was my education. I was learning, discovering things that were new to me, and feeling a certain pertinence to the now. Futurism, for example. You know. When I did the cover of New Order's first album 'Movement', which is a deliberate and purposeful quotation of Futurism. I had just learned about Futurism, and I was very excited by it, and suddenly it made sense to me, a friend had been going on about Marinetti for years then suddenly it made sense. I felt, this is very exciting now they've called themselves New Order. And the record's called 'Movement'. I thought -

Moore

It's too perfect.

Saville

- is that not a moment to share, this discovery that I've made? So, there was a kind of didactic quality. That was what was going on. I perceive postmodernism now as a 'grand tour' for the masses, so much of the intellectual and philosophical debate around postmodernism centres on knowing history, yet for many of the audience it was a first introduction.

Moore

That's an interesting point, actually.

Saville

It's interesting how popular art has been the conduit of cultural information and education to many. Through the 1990s I was trying to escape the clichéd medium of the record cover, even as a point of discussion, obviously I'd grown out of doing them, I didn't even want to talk about them.

Moore

Understandably.

Saville

Yet these days, I am very happy to let a discussion focus upon the essential value of the record cover at that time, as a medium perhaps at the end of its potency. In the 1970s and even into the 1980s, the record cover was the primary medium of visual dissemination to a wide audience. Fashion didn't yet have that reach.

Moore

It was probably the most democratic medium, really.

Saville

Yes. It was and in a way, the ultimate form of contemporary art. In Britain we didn't yet have style magazines, we didn't have MTV, art didn't exist. And the remarkable network that the record cover orbited in, was astonishingly important. There's a French art critic who I know, who acknowledged in a piece he wrote, that even his first awareness of Fantin-Latour was through New Order's 'Power, Corruption and Lies'.

Moore

That's fascinating.

Saville

It is. And if you look in my publication 'Estate', there's a dozen letters from artists across three generations, they all say the same thing. 'I was in a record store in my teens...' It's interesting, that the opportunity that I was given because of the exceptional circumstances of Factory Records, enabled this to happen. Any other record I've done, it's not

the same. You know, you do a record cover for Jarvis Cocker, he knows what he wants.

Moore

It's directed, I guess.

Saville

Yes. They all know what they want. It was only the exceptional circumstance at Factory, there was no company. There was no marketing. There was nobody who thought they knew the way it should be done, and I was given carte-blanche to do what I felt like. Now, I'm sure that there are dozens of other much more talented people than me who would've done remarkable things given this opportunity. But they never got the opportunity. I just got the opportunity.

Moore

Thankfully.

Saville

Okay, thank you. I put the journey of my own education onto those covers, and the music delivered it to an incredibly wide audience, and weirdly, it still seems to be happening. I mean, you've got young people still buying 'Unknown Pleasures'. And I have to acknowledge that it is the music they take to their hearts. And for some, the aesthetic then enters their awareness. Had I put that same visual material on postcards and pushed it through their letterboxes, maybe 1% might have thought, 'That looks interesting.' But it's fascinating – you know what it's like with teenage boys and bands. If they like the music, they like everything, and they want to know about it all. I think that's another part of the equation that we have to factor in, the obsessive attention.

Moore

That's very true.

Saville

In Lausanne two weeks ago, I gave a talk at the design school and a man called Pierre came up to me and said he'd come from Geneva for the talk, and I said that was nice, and he started to ask me about 'Power, Corruption and Lies' and the colour alphabet. And I said, it's funny you should

mention that, Pierre, because the week after its release there was a letter to the 'New Musical Express' pointing out there was a spelling mistake. And he said, 'I know. I wrote that letter.' And he's a journalist now, he said, 'I'm not a design or art journalist, I'm a journalist. I live in Geneva. I wrote that letter. I was 18. I wrote it with my sister.' And I just thought, phenomenal...

Moore

The parallel occurrence that reminded you in the end. Fascinating.

Saville

Kelley Walker puts it very succinctly, in fact, I'll read it to you in case you don't manage to get it in time. Kelley Walker, two or three years ago, was asked to do his top 10 in 'Artforum'?

Moore

Yes.

Saville

You know, the top 10 influences.

Moore

Sure.

Saville

Kelley did his top 10, in 2004 I think, and he put 'Power, Corruption and Lies' as number one. So we asked him if we could quote him in the 'Estate' book, and he said yes. When I first read it, I didn't understand it, because it was, you know, the intelligent use of language that we get from fine artists. But as I unpicked it, I was most encouraged by what he said. 'Saville's cover of New Order's 1983 album is a tailored design of austere juxtapositions. Both modern and assertive, Saville's style relies on his investment in strategies developed by Constructivists, Situationists, and other avantgardes. Here and elsewhere, he employs these conventions commercially for the sake of visual pleasure while deflating their suspect utopian impulses,' and then, 'achieving an unprecedented degree of dissemination and influence.'

Moore

Succinctly perfect, really.

Saville

It's a very concise quote.

Moore

Got to get that on a T-shirt.

Saville

Yes, indeed. It's strange, I went to make the art that I knew. I didn't really know any other art. There was little contemporary art in London, certainly none in Manchester.

Moore

But I think that's the advantage of coming from somewhere provincial, isn't it. You choose a different board of coordinates to work from, and it seems that maybe you may not have embraced this lineage, this history, if perhaps you'd been saturated by a very virile visual culture, and perhaps you found history because there was nothing else, there was nothing else to work from, really.

Saville

Well, it was pertinent at the time, because there was a new society, the post-war society. You know. My influence was Roxy Music, who were, the first postmodern pop group. You knew Roxy were deliberate – a deliberate quotation.

Moore

Yeah, that's true.

Saville

They quoted pop. They took references outside of music from art, fashion, film and lifestyle. We didn't even have the word lifestyle then. Roxy Music were, for me a window out of the northwest of England to the cultured, glamorised world that I imagined. I was sufficiently aware to realise that a glamour girl on the cover of a Roxy Music cover was a kind of pop –

Moore

Construct, kind of -

Saville

Yes, a construct.

Moore

Your time, it's - I really don't want to keep you on this... I'm having a fascinating time -but I just wanted to say, part of my reasons for contacting you was really just also to thank you for your work and to say that it is been really important, I think, in creating an aesthetic moment which is ongoing, and I look forward to see what comes next, and that kind of brings me to the question of, I know you've had a number of, I think you had the solo show in Zurich, I think, two years ago.

Saville

I'll give you the very rapid history on that. The Design Museum show was a designer's retrospective. In the professional role of a communications designer, which I've done to earn my living through the 1990s, I cannot fully express myself. I cannot give my own opinions about the times I live in whereas in the 1980s I was able to pursue an idealism that things should be better. When they became better in the 1990s, mainly through, I would say, a generational shift -

Moore

And economic, too, I suppose.

Saville

Yes but things don't suddenly change. Just a new generation with different ideas come through. Ideas from pop culture became the mainstream ideas of the 1990s. You know, an Orange campaign is a Pet Shop Boys album, that's what happens.

Moore

So everyone got design-savvy.

Saville

Yes. Because they were brought up on it in the 1980s. Some

became marketing men, design buyers for banks and phone companies and department stores and the rest of it in the 1990s. So, in a way, the generational shift formulates change - you know, a bunch of old guys don't suddenly see the light, just a bunch of new guys saying, 'This is the way to do it' and are often right. So, then of course what was for me a kind of idealism, was corrupted into marketing. Making it even more difficult for me to express what I felt about my time through the commercial medium. My approach to a fashion campaign these days is to state, that you don't need it.

Moore

No, it's not really compatible with the -

Saville

Not really. You know, in fact, my last meaningful fashion campaign was for Yohji (Yohji Yamamoto). It was called 'Game Over.' He let me do it, because he felt the same thing at the time. That was in 1991. So working was a predicament all the way through the 1990s, until finally, this younger generation of artists who I had been some influence upon, began to become establishment artists. And they began to seek me out, initially just so I'd just do their damn catalogues. But it was evident that they had a regard for me. And I saw in that perhaps the possibility for me to rediscover some sense of my own work in the context of art. Well, therein started a very long and tiresome and trying period for me, which I won't go into but it meant reviewing all of the material that I had continued to generate all the way through the 1990s, the material that a decade earlier would've informed a New Order cover. I hadn't stopped thinking. There was just nowhere for it to go. And I had began gradually to think for myself. I began to write a lot, I filled a lot of notebooks. And I began to take my own pictures of things I found around me that were interesting it just all went in boxes. The 'Estate' show afforded me the opportunity to get some of it out. And the reason the show was called 'Estate' was because I had not been able to conclude what this was. I sat with Anna one day back in 2003 and said, it wouldn't surprise me if I never figure out what this is, and I'll die one day, and they'll call it 'The Estate of Peter Saville.' So I called it 'Estate'. In 2002 I had started to make things

that went into the art world, and they were not really the right things. Then, through Anna I met Alexander Schroeder, who runs Galerie Neu in Berlin. He hadn't grown up with my work, but many of his artists had. Alexander knew there was something there, and he has continued to be a mentor for me. He's not sure what we should do. He often stresses 'Peter, don't make art. They like you the way you are.' He likes me giving talks. Alexander has given a more rigorous and a more disciplined kind of -

Moore

Approach.

Saville

Yes. He took 'Power, Corruption and Lies', to Basel three years ago and that resulted in the Migros show. The director had a chat with Alexander. Alexander said, 'Peter would like to show his archive in a more personal way than at the Design Museum.' So out of that came the 'Estate' show.

Moore

It's great to have had a show there.

Saville

The show and the book that came from it, is my personal journey through my archive. So anything that was work for others, anything that I did because somebody suggested it, is not in the show. The show was the work where I had set my own theme and the material that informed it. So it starts with 'Toaster', which eventually I had employed in a project for Richard Hamilton and Dieter Rams. I actually met them both.

Moore

That's fantastic.

Saville

The 'Estate' show is, in a way the biography...

Moore

Yes. It's a framework.

Saville

Of the archive. And it ends in a room of recent things that

I didn't know what to do with. Notebooks, bric-a-brac, photographs, a sort of virtual studio of what was then. I put onto tables the things that I'd been doing but didn't know what to do with. A projection of images, called 'It All Looks Like Art to Me Now'. A work that came out of it is the piece which we're presenting in September, which is called 'Flat-Pack Plinth'. It's an unlimited edition, but the first production run is 200. So we're calling it the prototype edition. 200 flat-pack plinths.

Moore

It's interesting. Both the plinth and the flat-pack are things which I've been working on.

Saville

Ah, then you'll like this.

Moore

It's very pertinent, yeah.

Saville

It's a very inexpensive piece. The prototypes are £50 each. If it was mass-produced it could be £20 each. On one of the tables at Migros, I put interesting bits of kitsch and bric-a-brac, things that I'd got round to looking at, there was one particularly good bit of kitsch that I'd found in a mail order magazine. And so I thought, I'm going to put this on a plinth. The museum gave me a plinth, and I put this wonderful plastic bird on it, which was actually a doorbell, a door chime. As I put the plastic bird on the plinth, it formalised my judgment that this was a good plastic bird, good as art. Though we did not need me to state it. You know, from Duchamp to Koons, we've been informed about the possibility of the found object, and the aesthetics of kitsch etc. But as I put it on the plinth, it formalised my own ability to make a judgement from a mail order catalogue. And if I can do it, others can, but what they need is the plinth.

Moore

Do you know Piero Manzoni's work?

Saville

I know of Piero Manzoni.

Moore

Piero Manzoni made these plinths in the late 1960s, the idea being that -

Saville

We'd put him in the Arte Povera group, wouldn't we?

Moore

Kind of, actually, I would consider him more sort of proto-conceptual, because his most well-known work, I suppose, is canning his own shit, but -

Saville

Oh, yes.

Moore

But he also produced much more interesting work which is less well known. One of them was this plinth, which would be positioned in the gallery space, you know, the general public would situate themselves or their objects on top of it. So it's very interesting that you're returning -

Saville

Well, the 'Flat-Pack Plinth' is made of cardboard that's white all the way through. It borrows from duty-free point-of-sale, and it makes a very strong plinth out of cardboard, which just folds up in a cardboard box, and you buy it for next to nothing, take it home, and it just unfolds, enabling and empowering the individual to elevate, realise, formalise their own ability to find an interesting leaf on a walk one day, or a piece of bric-a-brac, or whatever.

Moore

So the world becomes full of curators.

Saville

Yes. Which is, I would suspect, what's happening.

Moore

It is, yeah. Yeah, it is. That's very true.

Saville

I'm pleased by the plinth, because for me it is a perfect counter-point to putting Fantin-Latour and the colour code on 'Power, Corruption and Lies' in 1983. Because that was a point of innovation for me, in the juxtaposition of things. I was actually just presenting and thereby sharing what I learned with an audience. And the plinth is a comparable, action now, a way by which I can share with others, through a mass-produced item, what I've learned.

Moore

Yes, and one which is probably much less esoteric than your first example.

Saville

Hopefully.

Moore

Peter, thank you so much. That's really wonderful.

Saville

So, that's as far as we've got...

Moore

Well, it's very exciting. I'm looking forward to the plinth.

Saville

Everyone should have a plinth.

Moore

I think so.

Saville

We're going to show it in September, and we're just inviting a list of people to put something on it. Richard Hamilton found out about it, and he loved it and said he wanted one for his Braun toothbrush, which was nice. So we're going to ask if he'll, you know, put something in the show -

Moore

Well, I look forward to seeing it, I really do.

Saville

The problem that I have is the astonishing tunnel vision of the art world, only if it's produced in the context of art, will they accept it as art.

Moore

This'll change, though.

Saville

If it's outside of art, they don't recognise it. It's really, really difficult.

Moore

Yeah. I think it'll shift, though. I mean, you know, as people of my generation, well -

Saville

How old are you,?

Moore

I'm 25. I think it's probably fear as opposed to anything else, because there's still a little bit of uncertainty as to where your work lies, where is it situated, and that's an exciting place to be.

Saville

It is nice now that people are talking about it, and, you know, perceptive people are looking at a period and saying, 'Okay, what really happened?,' and -

Moore

It's gone full circle, because now these distinctions are now breaking down, because the fine artists are producing these commodities too. So really that's what's going to be what causes this reappraisal of your work. And I would imagine that in the next 25 years that this will go full circle, I'm sure it's going to.

Saville

The more perceptive opinion that can be put forward in the recognised art channels, by someone such as yourself writing something, is invaluable to me at the moment, really.

Moore

Well, it's a reciprocal thing, isn't it, the dialogue? I mean, this is what being, you know, involved in cultural production is about. It's about dialogue, and if it doesn't facilitate that, then I think it's quite futile.

Saville

I thought academics, some of my own generation, would've come forward and said it. But they all seem to be, you know, too comfortable or too anxious, it's brilliant that the next generation are thinking about it.

Moore

You've got your pension sorted, Peter. We're all going to be here for you. Take care.

Saville

Well, Padraic, I'm delighted you're doing this, and we'll probably come up with something to do in the future.

Moore

I hope so. Take care now. Bye.

Saville

Okay. Thanks, Padraic. Bye.

PETER SAVILLE
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