

One & Other Project

[The interview was conducted at the interviewer's office in Brixton].

My name is Verusca Calabria and I'm here today to interview Neil Ellis on the 30th of March 2010 at about 6 p.m., thank you for coming Neil.

Thank you.

As you know I'm just here to ask you a few questions about your time on the plinth. Basically in retrospect, just to bring you back you went on the plinth to promote cyclists' rights.

Yeah.

And also the fact that quite a number of people died in London in recent years.

Yeah, are dying in London and the amount of the deaths caused by HGVs heavy goods vehicles lorries basically. It's a shocking statistic, when I heard it I just wanted to use my experience on the plinth as I, when I first got selected I didn't know what I was going to do and I gave it lots of thought. I needed to do something with a message because Trafalgar Square to me is a political space. I was on the famous poll tax demonstrations in the late '80s which turned out to be a riot in the Square so to me, in my mind, Trafalgar Square is a very political space and the way it is paved for demonstrations so after giving thought, then I thought I am a keen cyclist and I found out about the statistics. Well this is a good cause to promote and let people know about.

So when did you begin cycling?

Oh I've always cycled since the age of 5. I've always cycled and I've always cycled in London. I've been here since I was 18 for 25 years and I've cycled from day one in London. My first bike was stolen, it would have been a week. Then I think I've always been a keen cyclist. I've cycled down to Spain when I was 20 and it's just a great way to cycle around London although [it's] a bit dangerous.

Yeah, when did you begin to campaign about cycling rights?

Purely through this, this has encouraged me through being selected for the 4th plinth and the thinking of a reason, I wanted a sort of message or political reason, I thought of a visual event or whatever to umm, I lost my train of thought. Sorry.

You can take your time.

Yeah, what was the question again, remind me the question.

I was just wondering why you chose to basically promote the rights of cyclists?

That's right, because I'm a cyclist myself, wanting a reason and a sort of, I didn't want to go for, I thought maybe about gay rights, but this country has come a long way in gay rights in the last 10 years and almost it didn't need [it] at this moment,

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promoting. Certainly cycling does again, it's very London since the deaths are in London; Trafalgar Square is in London. It just all seemed to make sense and a very sort of family message as well, it appeals to everyone or can appeal to everyone.

So you set up the Facebook group which I joined so I've been able to look at it, tell me more about this page, how did you get the idea of using Facebook?

I wanted to try and sort of tie people in on the day so around the base of the plinth, I put this message out about joining the group and encouraging people to join. I had volunteer friends on the ground around the plinth handing out leaflets and asking people to join the group and I wanted it to have a purpose of not just seeing it but people could see it, experience it and if they wanted to take that further and join the group and be part of the campaign, I chose *Facebook*, I just think at the moment it's a good portal for people to, most people are on it, not everyone I know but the majority of people are on it and it's good for creating groups quickly and communicating with people.

I had a look at the page and you've got 273 members and you had quite a few messages at the time.

Yeah.

And you mentioned in your main statement for the group that you wanted to use it to petition Boris Johnson and the TFL, Transport for London.

Yeah.

Did you do it?

I haven't done it yet. I am going to do it shortly. I'm going to do it definitely before the screening at Dulwich picture gallery so within April I would be taking that information because since the message on the day, [there were] 22 deaths since January 2008. There's been 22 deaths of cyclists. 15 of those have been by lorries and then since the plinth last summer in July, there's been another 7 deaths, 5 of those have been by lorries so it's a real shocking statistic. Again, so with this information I'm going to go and the fact I've got this picture at the Dulwich Picture Gallery and the film made, I've got more of a package to go and march in [with] but I have written to them at the start of the campaign, before I was on the plinth, I've written to get information from TFL and not got very far at all about, you know, 'can you tell me that statistic about actually how many people have died?' and 'how they died?' etcetera but it was difficult to get any response. It took weeks.

And what did you get from them?

Just a general fob off; 'we're doing lots' and we are doing this, and this, and to be fair they are doing some initiatives but I don't think they've really grasped the whole idea they need to be tougher in training lorry drivers to understand about cyclists. Cyclists need to also understand the danger of lorries; things like not cutting up on the inside. But overall I don't think there has been any lorry driver that has been properly

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prosecuted for killing someone, a cyclist. I mean the whole thing needs to be addressed I feel.

Do you know if there is anything else going on then, in terms of other campaigns to help cyclists feel safer?

Yeah there are, there are groups, there's a girl that died last summer, her friends have set up a group and I'm linked to that on my *Facebook* [page] so there are other initiatives and things. There's the London Cycling Campaign who for me, who contacted them but they didn't want to get involved to start with but what's happened since when we've been pestering people, I might have not made a direct response but I think I have made people aware about the London Cycling Campaign and about the issue; raising it on their list higher and they are aware of it but I think in sort of older organisations, I think you can get a bit complacent in the job like any of us and if you've got someone pestering you saying 'I'm doing this', 'do you want to get involved?', they didn't want to get involved. However, by just saying what I was doing and what I am campaigning against, I think it has raised it up on their profile I've noticed in their next AGM, again the matter was right at the top of the list so indirectly I've created a good effect and will continue to do so.

So do you know if anything has been implemented since?

Not yet no, not that I am aware of. The deaths continue, there is a strategy from TFL but I do think it's tinkering. There needs to be someone bold enough to make a bigger stand on it and say there will be, you know, a heavier fine or prison sentence for lorry drivers that recklessly kill someone and putting in possibly in particularly dangerous locations, like there's one in Elephant and Castle when you come off the roundabout. There should be initiatives like putting in separate cycle lanes or things like that addressing it so there is a little bit being done but more needs to be done, more than this needs to be done, obviously people are still dying at the rate that they are which is unacceptable.

You mentioned the screening. I didn't know that you have made a film together with someone else in collaboration and that you had a camera on the plinth.

Yeah.

Would you like to tell me more about that?

Yeah, I thought I wanted to obviously remember the day in as many ways as possible so I had friends taking still photographs and I thought it would be ideal to get a film and I know a young film maker called Riffy Ahmed who I've worked with before. I'm involved with the Dulwich festival, arts festival, and she's showed at my place last; I opened up my house basically and show artists within the house and she was one of the artists showing last year so I talked to her about the idea of collaborating on the project. She was really up for it and she made a really great short film which shows the day with me on the plinth. One of the angles was the camera in front of my bicycle so as I was, I got like a bird's eye view from my perspective, if you like, of the experience and then we did some other shoots after

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that day of me cycling over London Bridge and various locations and she's made it kind of into a little short film.

And is the film available anywhere on the internet?

It is, it will be shortly, if it's not already. I think there's a link on the *Facebook* site but if it's not it will be shown shortly.¹

What sort of response have you got from..?

Yes it's great. We already had a screening up in Soho at an event called *Braziliality* which is run by another friend of mine and it was a screening there, when was that? Back in September, October it was screened there and that went down well, it was good, well received.

I look forward to seeing it.

Yeah.

So just to take you back to the time on the plinth, as you had an interview before you went up, what was it really like when you were up there. Can you remember?

It was fantastic, it was, I had so much to do because I had created this set which had to be a) carefully carried up there on the lift that took you on top of the plinth and b) I had to set it all up and the, it actually took just to set it up nearly 25 minutes so a lot of the time was concentrating, I needed to get everything up carefully because when you arrive on the top of the plinth it's actually not that big and I had all these flag poles and bicycles and the stand for the bicycle. I had to unpack it all and lay it out but it was very exciting and it was a lovely day a beautiful [day], perfect conditions but it was breezy which I wanted for the flags, for the banners to blow which they did and sort of a blue cloudy sky. It was blue sky with a few clouds, a lovely summer's day and lots of people. It was peak time. It was I think, 1 or 2, 1 o'clock on a Saturday which I think it was 2 weeks into the actual event so it's peak time which was great.

How did you get the idea of using the flags and the costumes as well?

I wanted to, just by thinking, I wanted a visual feast and get the message across. There was lots of sort of practical reasons but also it had to be visually exciting. That's the whole point of it, on top of the plinth in Trafalgar Square it needed to have interest and I thought well I knew, I worked out the size of the plinth and I had 22 flags, 22 banners each representing the death of a cyclist so each banner is a dead cyclist basically and me dressed as a skeleton, the white bicycle I cycled on. The idea was taken from an organisation called 'Ghost Bikes' who erect white bicycles at the scenes of where the site, I think it came from California originally, but it has spread globally and they put a white bike, chain it up by the scene of the death, as a sort of memorial to the cyclist so that idea of the white bike was taken from the Ghost

¹ <http://www.youtube.com/watch?v=LGQT2eLotTo>

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Bikes or inspired by the Ghost Bikes people organisation and I think a skeleton is very visually impactful so to get maximum impact and the message, and I got the message along the top of the, the edge of the plinth, I got the message across as well so assessing the space and seeing how you could maximise impact and get the message across it would still be exciting to somebody who wasn't interested necessarily in the cause.

And how long did it take you to get ready because you had quite a lot of things up there?

I did, fortunately my line of business is, I run a company doing window display, producing, designing and installing window displays for most of the high streets in the country so like Marks and Spencers', Ted Baker, House of Fraser, Sainsburys and the like so I'm an expert, if you like, in display items for these, very much display event, the temporary structure that needs to work well for a short period of time so luckily I have resources, you know manufacturing, the metal working. I made all the metal poles and the frame the poles stood in, a friend made up the white silk banners that hangs so a combination of professional experience and then I had to also work out the space of the lift that took you up so not only the top of the plinth and how much space we had but also the fact it all had to be transported up and carried by myself in the costume and the bicycle and the stand it was quite a careful bit of planning but I went out beforehand to look at the lift and everything and measured it up and made sure it was all going to work, it was well thought through in my plan and it worked on the day luckily it was breezy which was great for the banners.

You mentioned the Ghost Bikes group in the States, how did you hear about them?

Just by seeing bicycles you see them around London the bicycles and I googled it and read more about them and thought it was a nice idea as an organisation that you actually leave a mark, a) as a memorial to the person but also to remind people of the danger as well.

Did you contact them about your performance?

I did it is one of those organisations that are quite, I don't know what the word is, what's the word when it's not like a central organisation it's just a cooperative of people so it's more like an idea. You set your own thing up and put it under the organisation's name. So no I didn't basically.

So we were just talking about you being on the plinth, did you have any interaction with the crowd when you were up there?

I didn't. I made [it] clear with my friends that I didn't want any interaction. I just thought it would be a bit, take away from the performance if I started communicating to people but I asked one friend to let me know the timing and to let me know when it was 15 minutes before the end so I would work out to take the items down and my godson who was 5 at the time, I did speak to him he was shouting up very excited that I was on the plinth but that was it. I wanted to be a bit more non responsive if you like a bit more of a performance.

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And what did you notice about the crowd from up there?

It was great. A lot of it. Yeah a lot of interest. A lot of people watching. I got an applause in the end which was fantastic which rippled out across the Square because it was absolutely packed. The Square at the time, that was amazing as I was coming down the lift. Yeah it was well received I would say.

And what happened immediately afterwards when you came down, do you remember?

Yeah I sort of met all my friends at the base and my adrenaline was very raised which is fantastic and, yeah, I met my friends and we went for some lunch after and, yeah, it was a fantastic euphoric feeling.

Did you get any comments from people at all from the Square?

Yeah, I did. Some people did come up saying we've just come into London today and we thought it was great when we saw your, we saw the flags the banners flying from across the Square and we actually came across and we didn't know what it was. So, yeah, some very positive feedback.

I also noticed you had lots of comments on your One and Other profile, you've got 3 pages of comments.

OK, yeah.

Did you have a look at them?

I haven't looked recently. I looked at them immediately after but I haven't looked. I didn't realise there were so many actually.

And what effect would you say they had on you?

It was great it was just like endorsing, that my idea was a good and a right one and I tell you what I got very upset about was the Sky [Arts] who was covering it on the arts programme and they, I don't understand why, but they took the whole, the angle on the whole event seemed to be a comical one which really irritated me, which it was, it had its place and the entertainment, when people were doing silly things and being funny, it certainly was part of the event, but it wasn't for some reason Sky Arts wanted to make that almost the basis of the whole idea and I don't think, they didn't take the serious one seriously enough. It was a bit of a mockery. I felt instead of accepting that was part of the event but also the political messages that people have was another major part of the event to me I felt, I didn't feel that was balanced enough.

Was this something that they cut from what they filmed of you up there?

Yeah, no. They showed on the website, they showed everyone to a fair degree but it's when they did the review at the end of the week, there was a review on the Friday

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of the week and that's also partly me feeling that they didn't even feature me and I felt I was quite a, I put a lot of effort into it, but they were showing all the silly ones and I just thought I didn't like that. But maybe it's just their angle for their programme they felt that was appropriate.

Did you get any media attention?

Yes I did. I got, I don't know how that came about. Actually was it me [they] contacted? Through the local BBC London news, they did a feature on me. They had an article they were doing on cycling in London and it was at the time I was doing it so they used me as part of their, they interviewed three people and I was one of them, which is great so I was on the BBC which is fantastic and another way of getting the message across as well. To me at that point, it was about how do I get this message across, it wasn't just about me on the plinth, it was the vehicle to them to get my political message across.

And did you get any other media attention?

No I didn't, no press printed press, but that was great. I thought it was quite an achievement considering that I haven't always really done press campaigns and press launches it just happened, I was pleased.

Do you know...

I was pleased.

Yeah. Do you know how they got in touch with you?

I was trying to think if they did that [pause]. I think I might have, maybe I did email them actually saying that I was doing this thing but I need to think further about that how it actually happened it was very quick as well. The next thing I knew I was being interviewed by the reporter and it was exciting.

Have you ever done any performance before?

No, no, no, not in public [chuckles]. I just think no, no I wouldn't. It's not the sort of thing necessarily that I could do but getting the place on the plinth made it all happen basically. I wouldn't say I am necessarily a person that enjoys performing normally and that's another reason for the skeleton performing but I sort of hide away as, behind the mask.

How did you feel when you came off the plinth I know you said you had a rush of adrenaline.

Yeah.

Is there anything else you remember about the [interrupted]?

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I was feeling excited and how well it went. Everything went according to plan, apart from a lost skeleton glove but a minor issue. Yeah, how exciting and how much you know, I worked sort of a month up to that point to get to there and it all went well and imagine what actors feel like when they come off the stage every night in the theatre a rush of excitement.

OK, just to ask you more about the plinth experience and then I'm going to ask you a bit more about your life if you don't mind.

Yeah.

We always ask this question whether going on the plinth changed you in any way?

Yeah I think it's made me start this campaign. It's made me more political I would say and I know I'm not there yet with TFL getting the message to them. But it certainly encouraged me to think that you can get messages across and I just wanted to use the privilege to be selected randomly. Although, however, it was still a privilege to be selected, but I needed to use that and for a good cause So yes in a way, it's made me think I can be more political and I am more political than I was before.

And what sort of impact do you think it had on your friends and family?

They are all excited and all backed it so all positive I wouldn't say it's had a profound change on myself but certainly a positive change.

And just looking at the online audience the fact that you knew you were going to have this relationship with people watching you from home.

Yeah.

What sort of influence did it have?

That was strange. Not very little, it was so unreal you don't know it's happening and the cameras are so small on the plinth and I was so busy doing other things. You didn't really think about it and I was muttering under my breath as I was doing things and I didn't realise it, the sound was so sensitive I was swearing when I was trying to locate the flag pole into the thing (I couldn't) and things that was quite a surprise. Everything was picked up and broadcast but it was more to be honest that was a secondary part, although it was at the back of your mind that you are being filmed but the most overwhelming experience was being there and having the people and the crowd at the time and at the back of your head you are thinking 'it's been on the web as well' but that's secondary to the actual physical experience of being there and having the people watching you.

OK so basically you used only Facebook, didn't you for your campaign?

Yeah.

Any other social networks?

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No just *Facebook*.

OK so I'd like to move on and ask you a bit about your life.

Yeah.

You mentioned that you do window display design and I just wondered how you got to do that?

How I got into it? I know it's a very random thing. I trained as a scientist. I did a degree in art technology and I did a degree doing research into viruses in waste water and I suddenly realised, to be honest the main reason, I came from Devon 'I want to move to London, I want to leave Devon and move to London' so I'll do whatever it takes to get to London and it happened to be that my strongest subject at school was science so I'll go to London and do a science degree, just to get to London which was great. It got me to London at 18, I did the degree and then I realised after finishing the degree actually whilst it is interesting to apply sciences, it's not really me and I want to work in a creative environment and the fact I was gay or realising I was gay then I wanted to work in an environment I could be myself so a quick bit of analysis you realise that mostly the creative industry you can be [who you want to be] and I know it's different now, but back then it was in the late 80s it wasn't like it is now but if you worked in the creative industries even then it was fine to be gay, be yourself, so that was the decision when I finished doing research I thought I'll work in the creative field I just got a basic admin job for lighting and furniture design company and I worked right through there for a bit, got made redundant and I just applied for a little line ad in the Evening Standard which said assistant required for visual merchandising company, I didn't even know what visual merchandising meant but it sounded quite exciting and creative so I applied for that and it was a guy who run it who used to work at Harvey Nichols and Harrods he set up his own display visual merchandise business and I was basically his assistant for 5 years and learnt the whole business through him and we did work at the galas at the Royal Opera House and various clients in Mayfair, top end of the business, and then from that I worked for another company in the same field, a bit more high street and then I set up my own business so which has been very successful which is great so it just proves you can do whatever you wanna do.

I was thinking about your job and wondered how it has been affected by the online sort of world wide web now?

My business?

Yeah, because people buy online.

Oh no, that's just nothing, that doesn't affect people, [they] still like to go to, obviously that's an important part of the retailing business, but people still want to walk down the high street and they still want to see shop windows, they still want to go out to the shopping centre so a lot of our work it changes in the fact that we probably most of our client flagship stores are now in White City at the Westfield site but online, that is

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as I say, the important aspect of retailing business but not, it's not going to overtake the business display people still want to be entertained.

And what do you like about your job mostly?

It's just fantastic, I love it, it's the speed of the work everything is very quick turnaround, it's designed, produced in store, then 2 weeks later no more, the windows are like in for 2 to 4 weeks maximum and then they are broken down and recycled or in the bin and I love that and you are then on to the next thing and it's always constantly changing evolving and moving forward, very exciting.

Do you come up with the concept for the design?

I have a design team, I oversee the sort, from the sort of art directing point of view but I have designers that design and project managers that project manage the projects and [inaud] that go around the world actually, a lot of work, the Ted Baker scheme goes around, currently we have work across America, Europe, Middle East, Far East and Australia.

That's fantastic.

Yeah, yeah that's great. It's one of those businesses, industries that is very niche, I don't normally but I know I'm doing it now talk about it much because there's not much, we don't have many competitors. There's a few companies out there doing what we do but there's not many others which is great, the best way to be, so we get nice regular work for our clients and building that relationship as well so, yeah, I very much enjoy it. One of my ambitions was to come to London and make my fortune and I did so it's been like, yeah, very exciting.

You mentioned in the previous interview that you set up your business 10 years ago?

Yeah, yes.

Do you remember what prompted you at the time?

Yes I got sacked in the last job, I fell out with the guy that ran the business. It's actually in Brixton, yeah, there. I fell out, he sacked me so that I had to sort, it was always at the back of my mind because my parents run their own business and I wanted to do my own business but that is always like 'not yet, I'm not ready yet', excuses, excuses, what was? I was 32 at the time and I sort of told myself, I need to start this when I'm 30 but I was still delaying it anyway. I was sacked, I had no job so it's either sink or swim so 2 days later I set my own business up and I go clients straight away and I got a good team behind me, built up slowly and this organically grew into a business and it's been great.

That's fantastic.

Yeah.

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You mentioned your parents' had or have their own business.

Yeah.

What is it?

They run a nursery, a garden centre in Devon. But my father, I mean it did OK, the business, but my father never was able to delegate a task to anyone else. He just had to do everything himself which held the whole business back which maybe if he is happy with that, I don't think he was ever really that happy with it, it could have been bigger and more successful so I learnt things, well the main thing I learnt from him was what not to do, but the fact that you can run your own business which is always encouraging, but then I'm the world greatest delegator. I like to delegate everything but still oversee it so, yeah compared to the fact [sirens in the background] there's a statistic that most business owners' parents are from families that run their own business, I think it's just, well, common sense really if you are brought up in that environment than you can do it yourself.

OK, you mentioned something earlier about the 80s and how there were certain industries that were easier to work in if you were gay.

Yeah.

Than others, could you tell me more about that time and how it differs from now?

Oh it was completely different. That's when you couldn't be gay in the army, then I was a very scared young man, [scared of] coming out deciding whether to come out or not, or pretend I wasn't gay and [pause] Margaret Thatcher and Clause 28 which was a clause which made it illegal for schools to promote homosexuality. The whole atmosphere was horrible and, yeah, it's just it wasn't a comfortable position to realise you were gay and what are you going to do and things and actually maybe if I work in the creative industries, it's making decisions that could make your life easier and that was one of them. It was quite an important one at the time, and there are still friends now who work in the city and things who don't come out at work and I find that whole, or another friend who works in the oil industry who can't come out at work he deals with countries that wouldn't accept it and things but I sort of say why do you want to do that, it's working in a field where you can be yourself and do what you want, yeah.

What was it like for you when you came out?

Very difficult, I was just living just up the road from here of Brixton Hill and I waited until I finished university, I didn't come out through university, I just thought a good clean break when I finish that I'm going to move on to start my career and it was a combination of excitement and nervousness basically, what's out there and things, and it was the height of the AIDs outbreak as well before the treatments were working so you had all of that as well. Come out, but it's dangerous, yeah, but then it's a huge great relief that you are being yourself and, yeah, not lying to yourself, so yeah, mixed emotions I would say.

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You mentioned also in the previous interview that you developed AIDs, that you are HIV positive.

Yes.

Was this at the same time?

I don't know, part of, I don't specifically know because I did practise safe sex and basically I don't know when I contracted it but it was at that time when the sort of [inaud] when it was all coming out and things.

How did you find out that you had it?

My partner developed one of the AIDs related conditions which was KS which is a form of skin cancer so he became gravely ill and obviously he got tested and then I had to be tested or chose to be tested and found out then and that was just the same time that I started my business up 10 years ago, 1999. Yeah, and that was difficult to start with but now it's not difficult at all, in fact I forgot about it until you mentioned it then, because the treatments are so good and effective and my partner fortunately got better and it just got caught at the right time or diagnosed at the right time to be treated but then he almost died and he went as far as the hospice and morphine drips and things but then he slowly started getting better which was great.

And how are you?

What as in...

With the HIV yourself?

Fine, fine I've never been, I have never had any complications from it no, but I was quite seriously [at risk] when I was diagnosed because I had obviously had it for a number of years because you have this things called your cell count in your viral load, my cell count was very, very low to the point that I shouldn't have been alive but I hadn't been ill at all which is a strange thing so I went on to treatment and that took a while and now I'm fine, so yeah, I can look after myself keep fit take the medicine and just put it at the back of your head.

You mentioned about the civil partnership.

Yes.

With your partner getting married and that you got married pretty much soon after the Act was passed.

The first day it was the law was passed which was great, that's one of the great legacies of the Labour government and Tony Blair. I know that people, currently we are thinking of all the negative things, but from gay rights the last Labour administration since '97 has been fantastic and the progress that's been made to the point of the civil partnership which is, yeah, so we got, I've been with my partner for

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now 20 years and we were civil partners on the first day which was the 21st of December 2007 I think, yeah, so that's great though.

That's fantastic.

Yeah, it's great the main thing I know people are still complaining about marriage. I don't quite understand it, they say but it's not marriage but I don't necessarily want marriage, I want personally, I want the same legal rights as an heterosexual couple and that's what it provides which is great.

And what would you say it's important to you right now in your life?

What's important to me, my partner, my home, my family, my friends and my business, yeah, but my business is the thing that provides the money to make my life more comfortable but it's not the be all and end all of everything, it's for friends and family and loved ones, these are the important things but money helps obviously.

So just as a closing question really how do you think you remember the time on the plinth now 6 months on?

Fantastic time, really great experience, it's almost like a project, I treated it as a project, one of my professional projects that I do for my clients which helped it to go very smoothly; the set building and everything and, yeah, great experience and great idea and a great event just, yeah, all positive, nothing negative, excitement and now again having this interview and having the film screening coming up, it's now encouraging me to get back on the campaign trail because after the initial excitement and starting the campaign I need to get back on it basically particularly learning about the, since doing the plinth, another 7 cyclists have died and 5 had been [hit] by lorries so again, that's encouraging me to get the campaign moving again.

You mentioned that the film was shown at the Dulwich festival.

It's going to be part of the Dulwich festival being shown at the Dulwich Picture Gallery in May.

This year.

Coming up May the 10th.

That's fantastic.

Yeah it's brilliant, really good, very exciting. They have a screening room there and they are doing it combined with a film about Antony Gormley and the fourth plinth project so it should be a good night, interesting, yeah, so again it's great ever since continuing on the event, it's still happening in my head, it's not just a little capsule, it's like an effect, it was the day of the one hour on the plinth but that's still happening now which is great and that's how I wanna keep it, keep it going.

I hope you've enjoyed being interviewed.



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Yeah. No, it's been great thank you, very good.

Thank you very much.

You are welcome.

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