

## One & Other Project

[2 tracks recorded using skype calling a landline number – buzzing sound in the background]

### Track 1 – [00:23:02]

*My name is Verusca Calabria and I'm here to interview Tiffay Oben on the 4<sup>th</sup> of March 2010 on behalf of Random House publishing, it's 8.26 a.m. and we are here really to reflect back on your time on the plinth this summer Tiffany.*

Yes.

*I wanted to begin the call by asking you about yourself, how are you right now?*

Right now?

*Hmm.*

I'm fine, yes, quite a lot of exciting things going on with my art work at the moment so that's taking up quite a lot of my time, do you mean in general or how I feel in this moment being interviewed?

*Well you could answer both if you like.*

OK at the moment I feel quite relaxed slightly nervous about being interviewed you know but quite relaxed and not too worried because I know the answers I think [chuckles], in general it's all very exciting and I've got lots of exhibitions on lots of opportunities coming up and things are sort of very exciting at the moment for me.

*OK, would you like to tell us more about the exhibitions that you have on at the moment?*

OK, I've got some photographs in exhibitions, it's the Victorian woman again in the dress that I wore up on the plinth and I've been to the local stately home [incomprehensible] House and they let me wonder around and take photos so I've taken a photo of myself in front a really lovely bit of old wallpaper [available on her website] in an old school room that was hidden behind a cupboard for years and when they renovated the school room they found this really gorgeous wallpaper behind so they kept it and I just stood in the corner took a photo and it's turned out really beautiful, I had a green dress with the blue wallpaper and it's in a couple of exhibitions in Wales at the moment, at the Women Artists Association so that's quite nice, I also got a few other pieces that are being put into selection for [incomprehensible] which is the celebration of Welsh culture that happens every year in Wales and for the artist of the year and then there's a really good cutting edge gallery in Cardiff called *Tactile BOSCH*. I've got a painting application in there that's all quite exciting. Then, I'm meeting people and I've got performances, I have different characters on the go, so that's also my final year of my degree which I've been doing for absolutely years because I'm been doing it part time and had a baby in the middle of it [loud traffic noise in the background] so in the next few months that will end so I will start with the Victorian woman and I've done about 11 or 12 other different types of characters, photographs and performances and making objects for them so I'm working on that as well so it's all really hectic but quite exciting.

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*OK, that's absolutely brilliant.*

Yes.

*OK, so I guess I've got lots of questions to ask you about your time on the plinth, how about beginning talking about what it was like after having been on the plinth?*

Afterwards I was so relieved [chuckles] I was really, really, I don't know whether I can say this anymore, but beforehand I did not, to put myself in a public arena and you know act with people looking at me was a complete nightmare and I had to actually force myself to do it and I was very stressed out so as soon as it was over it was a complete relief. I was so relieved that it was done but then I got, I was phoned up by Sky Arts, and had to go back in 2 days later and I was interviewed which wasn't as stressful, because again I knew the answers as it was about me, and also I didn't have a month to think about it and have lack of sleep and been stressed about it beforehand so it was just a few days. So yes and after that, it went pretty quiet and I thought that's it, that's done now. So yes, it was, I think a great relief.

*Did anything come from the media attention that you received?*

I got lots of interest in my website. I mean, I don't know if all the opportunities I'm doing now have developed as a result of it. My partner Dominic at the time said 'you wait things are going to take off now' and I thought 'yes, right'. I don't, of course, it's not, it's just a thing that I've done and then it's over, lots of people are doing it. Actually since then I've been so busy that perhaps either it's boosted my confidence and made me go and do more things or it was because of that and people have had, maybe a bit of both. So, not lots of media attention, but attention through my website and from people sending me messages via the One & Other website, so.

*Yes I did see that actually.*

Yes.

*I was going to ask you about that in a moment. I wanted to bring you back, about your own story as an artist and find out what made you, what were the decisions that brought you to become an artist?*

I've got no idea I have always and always drawn and made things, it's drawing and making things, although it's going into performance now. But it's something I've always done since I was a really young child and it's one of those things you just can't work out at all because there are so many other things that [are] probably more sensible, more profitable that, you can put this much attention to it and be far more successful. You know, a proper job, but you just got this urge to create things and I think it is one of those things that maybe if you could find the answer somebody said talking about another artist, a proper artist [chuckles], a well-known artist, Louise Borges [?], when she realised why she was doing something she stopped and went on to something else and I just never got to that realization why; it's just an urge, something that we have to do and something that I really enjoy. Well sometimes I really enjoy it, sometimes with the performances I have to force myself to do it. I don't

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know why, I don't quite get that; why do that if I get so stressed out about it and it's so out of my comfort zone, why I get up there and perform like on the plinth. Why not just sit here on my own and paint a picture. It's just all part of it and I don't quite understand it, I don't know why I do it, I just have to.

*OK that's fine. I wanted to ask you about what you said in your previous interview, you talked about your art form as an exploration of gender, sexuality and subjectivity.*

Yes.

*And that you wanted to estrange the viewer on the notion of the self in order to engender an exploration of the self?*

Hmm.

*Do you think this happened?*

Hmm, I don't think it makes people think about themselves really; I don't know. I think the viewers on the plinth were definitely confused. They definitely took me as a man at the beginning and then there was a point when they began to realise and completely knew. I don't think it made them consider themselves, I think because I always thought that I look completely feminine and girly and that's the only way to be. And then I've been doing these other characters and you can, I think the man on the plinth wasn't that convincing. I've done more convincing men since. It was the first time I did a man, you can sort of pull off this otherness, this other gender and it's made me, it's estranged me from my sense of self. I probably don't want to be alone and 'come home everybody be estranged with me', but I don't think other people looked that deeply into it, I don't think.

*I'm wondering about the sort of dialogue you may have had with the audience in the square at the time.*

Hmm. I had no dialogue with them at all. I was just doing my performance and you know that was it getting on with it, the people in the square, it was 4 o'clock in the morning, it was a bank holiday, the day of the Notting Hill carnival. All of the night buses going through Trafalgar square so it was just packed full with drunk people basically and they were really mean, I've never been in a situation where I found myself, you know, I had so many people being so horrible, completely and utterly horrible, and I've never been in that situation and even if someone is a little bit horrible, but not being able to get away from that because I'm not a fighter, I wouldn't get into shouting back at them, but probably run away and you just can't, you are stuck on the plinth. I was trying to ignore it and I was quite shocked by how mean, but yet again it's context. Ordinarily I would have been in a context where people would have understood [that] it was an art performance and they'd be much more accepting. But there it was, a public arena, with, you know, [a] different type of people. But the, although they were quite horrible, they also made [some]thing for me, because I was listening to them talk about, talking to me as if I was a man, being quite rude to me, like you would to a man, and then I really enjoyed the bit when I waggled my willy and made all the girls scream and that was brilliant. I think that was

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the only bit that I enjoyed actually and then when they realised I was a woman, it was a bit horrible in a different way. I thought the most interesting thing about it all is when I became the Victorian lady they all became quiet and [pause] I don't really know why. I don't know whether they got bored, maybe they all forgot their buses, but it seemed suddenly I was being quite a respectable character and I was given more respect because of it, so, I didn't actually say anything to them but I got a lot of abuse really from them so it was quite difficult. You sort of felt safe because you are up high but, you know, it was still horrible.

*OK, I wanted to ask you about the Victorian lady.*

Hmm.

*Basically you mentioned that's where you think gender boundaries emerged from your own studies, you talked about it in the previous interview.*

Yes.

*Could you elaborate on this idea of the Victorian woman?*

Well I think the Victorian era is an era where they categorised everything. They were so into collecting and categorising and this also applied to people. There was a lot of studying of the 'criminal type' and the 'hysterical type' and, you know, with people with mental problems and putting them into categories and labelling their genetic, not really as they weren't into genetics, but where they came from, their family history. And looking at them as different animals, as it was all upper class men who were doing these studies, so looking at the most non-normative people, you know, that were not as good as them basically. So, and I think, a lot of the gender categorisation and gender, the way that we act as gender came into force during that period in a way. So a lot of it stems, well what I was doing, I got a copy of Mrs Beeton and it's all about how to look after your household, do you housework properly and look after your servants, and what type of people your servants would be and so I sort of developed this lady as a result of that really.

*OK, thank you, just bringing you to the notion of dialoguing both with the audience on site and on the One & Other website and your own website, did you first of all have any other social network sites where you posted your appearance on the plinth?*

No, no, I don't think I did that, no, I don't really do the other networking sites so they just need a lot of effort and drag you in and I got a more important things to do so you know.

*OK so looking at your own website and the One & Other website did you have any dialogue going on with any of the viewers?*

I did, there was quite a lot of men who seemed to think I was Lady Godiva, have you seen her?

Yes.

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The girl on the rocking horse, we were in conversation quite a bit, because I knew she was coming up and she was quite nervous and I was trying to say you know 'it's fine', [I] didn't realise she was going to go up there completely naked and she actually arrived naked, but I forgot what the question was, actually... Oh the dialogue on the website, so I was talking to her a bit and lots of people, somehow, men got smothered up [?] and said 'oh you looked absolutely lovely up there, wonderful, blah, blah, blah on the horse'. OK, it's not me again so there were lots, I did get lots of that feedback from people who knew it was me. And yes, that was quite nice, which I preferred to the men thing 'oh you are so beautiful'. I just left them alone really, but, and I got a bit involved with the naturalist protesters, but mine wasn't about any of that sort of thing really, I had a bit of dialogue with them but didn't get fully involved.

*Did you manage to have anyone talking to you about notion of gender and exploration of the self?*

There was, not in any detail, but I was pointed to a few other people on the plinth. There was a man who went up as a woman, hmm, but no there were a few people who said, 'oh yes I can see where you are coming from', but nobody took up on that so [chuckles], I think just because there was a little bit of nudity in the middle, that's what got taken up and, you know, so the other thing sort of got lost really by the way side because of it.

*OK thank you. I just wanted to ask you, why did you decide to re-enact the male identity?*

Hmm, because I thought it would be quite interesting to go up there as another type of person. It's easy to go up there as a woman and dress as another type of woman but to go up there as a man, hmm, I suppose it all stems from my dissertation which was on people cross dressing, people in drag and I was looking at Grayson Perry and other artists who did that, there were quite a lot of them, and you sort of don't realise at the time once you start researching. So because I just spent a year and a half researching and writing about this, then I wanted to have a go and see if I could do it. Whenever you talk about or read about people cross dressing they always want to try and pass for the other and I wanted to try a bit of that as well to see if I could re-enact the male successfully, which I think if you were close up to me, I think you could see straight away that I wasn't. But I think that the distance, the light and the height on the plinth, that people actually thought that I was a man, yes.

*You mentioned Grayson Perry and his influence on your work?*

Hmm.

*Could you state more clearly what you think influenced you by his approach?*

Well I think the year he won the Turner Prize was the year I started my degree and I started in ceramics. So suddenly there [were] exciting ceramicists operating and being in the media at the same time. So the ceramics first of all, when you look closely they are quite beautiful, they are not what you think first of all, so I think a bit

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of that, the fact that something seems one way, and then you take a closer look and it's very much not what you originally thought. But as I was saying he's got quite a few photos where he dresses up and puts his pots in as a prop and I think that is quite influential. I think he's also in a picture as a Victorian lady with one of his pots so maybe that's where the Victorian lady might in part come from as well.

*OK thank you, I guess it would be really interesting to explore further your interest in the position of Victorian women.*

Hmm.

*As you mentioned about there being gender boundaries at a particular time in history, within that you mentioned the word feminism in your first interview and I really wanted to ask you where this consciousness of women's rights comes from in your own private history?*

Yes I think there's a few, I've been thinking about this over the last few days, I think first of all it's not really politically motivated. I think it's motivated by a sense of fairness including other people within things because the dominant factor in society has always been the male, middle class, white European. I know it's changing, you know, but it's been that way quite a long time and there's a sense of fairness to include others, to include sexualities. People think there are not only two genders but there's more, the gender there is, is a sort of boundaries opposition that is a construction. So there's other gender types, other options, between male and female. So to include those people and other races, other religions just to include fairness and inclusiveness; that is where it comes from. But I think it all stems from probably my upbringing. I come from a very, very [pause] family of strong women and it's all women, I've got five sisters I've got four aunties. I had four aunties and, you know, and there are very few men, and the men that are there, [are] always on the side line, keep[ing] out of it and decided never to marry and have children. So I wonder what we've done to them, very strong minded independent women who go for what they want in life and I think that is quite, that's probably the most influential factor. I think there's a couple of other things, one that my mother was at university studying when I was 10 in the late 1970s, which was a very politically motivated time for students, you know. Just after 1968 and about probably a decade after [or] so, I think she was probably influenced by the things that were going on at university, protesting. She came out of university and became one of the first wave of women who got divorced in the early 80s, following feminism and I just think that must have been an influence, and then I had [a] really strong, wonderful history of art teacher when I was doing my dissertation for my degree and she was very much from that you know stance, persuasion, and I think she saw the side you were interested [in]. She really pushed you to really cutting edge art history and really would push you in the direction that she can see would suit you and I think that was quite a big influence as well.

*That's wonderful, could you tell me more about your mother, for example what she studied and what she is doing now?*

She studied history of art and she is now living in Colorado working as an artist who teaches. She is a textile artist and she teaches. She does shows, exhibits herself in

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America, so she is [a] very independent, strong minded woman, although she's got four children in this country and, I don't know how many grandchildren, and most mothers would stay around and maybe, you know, babysit and dream about what they could have been. She's made a decision to go to the country she always wanted to live in and to develop herself as an artist herself and, you know, she'd [have] been really successful, doing really well, so.

*What's her name?*

Kate Cox, she's got a website [<http://www.katecox.net>] I've got a link to her website from mine.

*OK, on your website [pause] can you hear me?*

Yes, that's fine.

*OK that's really interesting, did you and your mother ever talk about issues around gender?*

I think we did. I was talking to her last night and actually I asked the same question; 'why am I so like this?', and she said, she agreed, it was probably the family thing, and the divorce, and the university. But she said, we always, always, talked and we used to quite annoy my stepfather by sitting there and, you know, moaning about the wrongs of men and how [chuckles] awful they are, and useless they are. And apparently, although I don't remember this, I once made a newspaper with my brother, who must have been probably 8, and it was all about how rubbish men are and this is the poor boy, or poor man, who now has decided never to marry and never have children [chuckles]. I think, I don't know, was it the newspaper [chuckles]?

*OK I guess the question really follows on, you mentioned in your previous interview, that when you were a child you really liked to dress up, what do you think you understand about that in retrospect?*

I missed the question, it keeps going in and out.

*I thought there might be a problem, let me say it again, can you hear me now? [pause] OK let me call you back.*

[There was an issue reconnecting to Tiffany's landline via Skype and it was decided to finish the interview the following morning].

### END OF TRACK 1

### Track 2: [00:17:31]

*My name is Verusca Calabria and I'm interviewing Tiffany Oben for the second time on the 5<sup>th</sup> of March 2010 on behalf of Random House Group as a follow up interview on your time on the plinth Tiffany.*

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Yes.

*And just, we had to leave off yesterday, as there were some technical problems on the telephone lines for some reason and we sort of began to unravel some of the ideas of going on the plinth so if I can just bring you back and ask you, how did you plan your performance on the plinth?*

I can't remember how the idea came to me, I often do a lot of my thinking in bed at night when ideas come to me. That's when I came up with the idea and then once I had the idea I was sticking to it. That was what I was doing; nobody could divert me and so then I started planning the costumes and working out what to do, and I actually rehearsed it a few times and filmed on the video so I could see what it looked like so that's how I planned it basically.

*You mentioned that you did the male figure for the first time.*

Yes.

*Can you tell a bit more about what went into the planning for something that you had not actually performed before?*

Hmm, I can't even remember, hmm, I think getting costumes especially for a man largely comes down to what's available because I'm quite small and short. I'm not very big at all so it's finding male clothes that actually fit and I can get away wearing so I think some of my son's school uniform who happened to be the same size as me at that time last year (he's now massive, he's grown lots), so I was wearing his school trousers, his school shirt and then searching on *eBay* for a small man's jacket which I managed to find. So rather than choosing my style it comes down to what you can find I think we had the tie in the house anyway and I think it was my son's school shoes which were a bit big and, yes, and a wig and a moustache. Somebody gave me the moustache. I found a wig quite cheaply so it was quite by chance how I ended up looking, I think.

*OK, thank you, now in the previous follow up interview we had yesterday morning you mentioned what it was like being on the plinth but how about immediately after do you remember how you felt and what happened?*

Immediately after I was very cold by the time I came off and I think the shock got through and I started being really cold and very tired so I came down and I think quite later that it was over I went into the One & Other cabin and chatted to the people there who were really lovely. But I had family waiting outside who obviously had been up all night; I had my partner, my daughter who's only four, two of my sisters and my step mum who were waiting, so I had to get out quite quick and then we walked across London to Russell Square where we were staying. So I think relief, elation and just the joy of walking through London early in the morning. It's always nice to do that, so.

*Yes and did you have any dialogue with any of the audience present in the Square at that time, any feedback?*

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Oh yes, I did. Lots of people came up to me and said 'well done', and, you know, I got a clap. I think everybody did. But one of the nicest things was that one of the people who worked at One & Other, the men who were doing the videoing actually, came downstairs and said 'well done'. That was really good, which was nice and the girls in the portable cabin said, 'I'd never known them coming downstairs and saying anything to anyone so that meant you must have done quite well' and they were all really positive. It's quite funny, the women in the portable cabin, two of them had dressed up as men. I think one had worked as a drag queen and one of them had done it for fun going out clubbing and things, so it wasn't any[thing] unusual in there. You know, there were two women who knew exactly what I was doing and where I was coming from and that was quite interesting so they were very interested in what I'd done and, you know, congratulating me. One of them said it was the best one she'd seen so far and there's [a] lot of really positive feedback from the people who worked there. They could have said that to anybody but, you know, it was good at the time and made you feel good about what I'd done.

*And you mentioned about Sky Arts asking you to go back to be interviewed at a later stage.*

Yes.

*When did that happen, when you were there?*

No it was two days later so I had to come to London for the day on Friday, 2 days later. I think I did it on Monday night/Tuesday morning so at the end of the week on the Friday for the live show.

*And how was it?*

Oh it was good, yes, it was good fun. Yes, I was quite nervous but then when you are actually there talking, there was a woman, Chloe who was interviewing. She's really nice, she made me feel really relaxed and really understood all about my concept. So when I was getting a bit nervous she was telling me what it was about. So yes it was good fun. I think [when] I actually came off, I was quite surprised. I hadn't been on the telly before and I was quite surprised that I didn't look nervous and I seemed quite confident and natural so it was a good experience.

*And did you dress up for the occasion?*

I didn't. I came as myself because I wanted to show [chuckles] I wasn't a strange man so I think it was good to come as myself and speak as the artist rather than as a character.

*Did you get any positive feedback at all?*

Yes, yes I got quite a lot of positive feedback from that as well, from people seeing it and it's still on telly. I saw it about two 2 days ago. I was watching something and it

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was on again so it's been edited into another couple of programmes about *plinthers* within the whole project so I took that as positive as well the fact they are still using it.

*OK, so now I wanted to [ask] you, do you think the experience changed you at all?*

I didn't think at the time, but I think it must have given me new confidence. I used to think I was quite shy, not shy, but lacked confidence and I think I can't say that anymore after what I did. But I think it has also increased that confidence and I think it's made me go for more projects and have the courage to do more performances and take more opportunities. I think, when I applied for it, I had, I thought, no chance of getting on. I thought it was just like a competition when you could do this thing and you [would] never hear again and the fact that I got something major made me realise that you can get, you know, window[s] of opportunity and take advantage of them. So I think it's made me go for more things which have given me more successes, so.

*And do you think it had any impact on your friends and family?*

Hmm, I'm not sure, yes, I think so. A couple of my family haven't spoken to me about it at all. I'm not sure that I should [write this] into a book because they might read it and say 'Oh no, that's me'. But yes, some of them have completely ignored it but then they are not interested in art and especially not interested in conceptual and performance art. So, you know, it just doesn't interest them. I think they probably think 'what on earth is she doing?'. But other members of my family are really encouraging and really positive and think it's great what I've done. So, I've got four children, so two of them are completely embarrassed by it and two think it's really good. My four year old daughter was even drawing pictures of me dressed as a man on the plinth afterwards so I thought 'she better not do that at school really because people would think she's a bit strange' [chuckles].

*And do you think your friends and family bear any sort of influence on what you did and on what you might have left out of the performance?*

Hmm, I suppose I think definitely my partner Dominic influenced me; if it wasn't for him I might have just declined the offer because that was my first reaction, 'Oh no I can't do that'. And then I waited, I thought 'I'll wait three days' and he said, 'you just have got to do it', and he really encouraged me to do it. I think he was a bit shocked when he realised I was going to be naked, but he's really supportive. I don't think any of them influenced me into not doing anything; they were all very encouraging.

*Now I just wanted to bring you back to one of the questions I was asking yesterday when we lost the connection.*

Hmm.

*Just to bring you back to what we discussed, the influence of your family, or the women in your family.*

Yes.

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*In terms of your feminism, your sort of consciousness of women's rights and so on and then I was really interested in unravelling some of the things you said in the very first interview before you went on the plinth.*

Yes.

*You said that you really liked to dress up as a child and I wondered looking back now what you understand about yourself in retrospect, considering the work you do now?*

Hmm, I think, I don't know what I understand about it. It must be, I always loved clothes and fashion and I've never been afraid to dress up in my daily life. I think it must be an enjoyment of that, of fabrics and clothes, and I think there must be an element of fantasy and escapism, but bringing that into the everyday. It's funny, it's something that has always been with me and I just find it quite interesting, although I don't think I quite understand it myself, that I was doing it a lot of the time as a child, that was one of my main games. And now suddenly as an adult, I brought it into my art practice so, yes, I'm not quite sure what it's all about. I think it must be the love of clothes and fabric, hmm, yes, and maybe a sense of escapism. I'm not sure although, I'm not sure what I'm escaping from, but yes, I haven't quite unravel[led it] for myself really.

*OK thank you.*

Yes I'll have to think on that one and work it out I think, good question.

*Thank you, OK you mentioned yesterday you have quite a few new characters.*

Hmm.

*Under development, would you like to tell me more about them?*

OK, I developed more male characters, I've about 11/12 that I'm developing for my current project because I did a performance on Friday dressed as a, it was a woman, and she was wearing men's clothes and I did an actually speaking performance, my first speaking performance. When I was deconstructing, I took it as a work of art but it was actually a bucket catching leaks in a gallery because it was a very leaky gallery you know I was basing it on Marlow [?] who has done a lot of the One & Other programme. I think I've watched so many I can do his mannerism and his way of talking now and he or she was a bad critic, the character that I did, a very dodgy art critic talking about the wrong wearing the wrong clothes. I've got four other male characters, no three other male characters that are a lot more believable, I think. The wig and the moustache didn't quite work with the man on the plinth but now I, I use my own hair now and try and style it a bit and I've been sticking on a bit of facial hair, my sons' and my partner's hair a lot of people think it's really disgusting, but it looks quite good, it's quite a flip [?] handsome man, *Colin Farrell*, but I quite fancy him. Actually, he's quite you know, quite dishy and then I've done a couple of young teenage boys, hmm, one of which I've gone out around Cardiff dressed as and got treated like a *hoodie* which was horrible. I feel a bit sorry for *hoodies* now because I've never been treated so rudely in all my life so he was a bit of an alternative

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teenager, the *hoodie*, you know, and my daughter calls them 'sin kids', which I don't know if everybody understands, but it's the alternative teenage boy. And then I did a sporty, I think, the word is *chav* but don't know if that's insulting. It's like a boy all in sports clothes and they are a lot more believable as characters and as males. And then I've got five other female characters. See if I can remember them all, so Audrey Hepburn, the European type woman who walks around in a mac and a headscarf and big glasses, and I've got a librarian type tweed suit and horned rimmed glasses, and then I've got the partner [to] the alternative teenager who is a boy, and the sports *chav*, a Jordan type, a *chav* girl who's got big bosoms and lots of makeup and orange skin and false nails. I haven't been out with her yet, I'm putting it off because I'm a bit scared to go out with her [chuckles] but I'm planning to do it soon. Hmm, Oh I think I've lost who else there is now. But yes, I think, there are quite a few character types and, what I'm doing is, I'm getting quite a few people to dress me now so I'm giving over that control to others, and it just gets a wider range of characters which is quite interesting because everything else I've done up to now has been very controlled by me and not involved other people, so it's been interesting to get other people involved in the dressing.

*So what does that involve then, getting other people to choose what you wear?*

I usually send them an invitation, if they accept I go to theirs and they dress me in whatever they got available. So my sister-in-law Laura did me as the *chav* type and she just used the same clothes and the makeup differently and we just had a nice day dressing up, putting makeup on, doing my hair and then taking photos of the end results. So I went to some other friends in West Wales who did about four characters and some were more successful than others. They did the very handsome young man, they also did me as very, a sort of Tory wife in a lovely suit and a hat with a feather, nice shoes and a handbag. So, but they did me as an old lady with lots of face paint, so it looked really good in the photos, but she wasn't really believable to go out because you could see the face paint. And they did me as another man, a sort of boy racer, but then again it was a wig and face paint. They gave me quite a lot of shadows so if they don't look believable in public then I don't take them further, I just, you know, I'll have a lot more dressing up sessions, just taking the 11 or 12 that I've got.

*OK thanks Tiffany, one thing that I was really struck by was that in your pre-plinth interview you mentioned you only had one exhibition in Cardiff and now when we talked yesterday you mentioned you had quite a few coming up.*

I know, I know, it's suddenly all gone, I've had performances, exhibitions, I had quite a few, it's all been [...] since, you know, the plinth thing. So I'm not sure, some of those people I have known about being on the plinth, and some of them haven't, so that's when I think maybe in part it's renewed its [my?] confidence, a new confidence to go for these things.

*Brilliant, so what would you say it's important to you at the moment?*

At the moment, well, I've been doing a part time degree for absolutely years and had a baby in the middle so it's gone on for years. And in the next three months it's my

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final show so that's what is absorbing me at the moment, and making sure that's not a final show, and that's an end to, you know, network[ing] and [I] must make as many contacts and keep going beyond that.

*Fantastic.*

Yes, yes, so.

*That's fine, well thank you very much, I think we covered everything including yesterday's and today's [questions?] and [I] wish you luck with your degree and all your shows coming up.*

Thank you.

*I hope you've enjoyed the interview.*

I have it's been good fun, thank you very much.

*Thanks.*

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