

The woman is a curator, the man an artist. They met a few days previously when she was interviewing him, along with seven other people, for a bursary that he really wants. In the semi-darkness of the turbine hall he finds he is standing next to her unintentionally. He doesn't want her to think he has approached her on purpose, but would dearly like to know if he stands a chance of getting the award.

IAN

*(Pretends to jostle woman from behind)* Oh golly, so sorry ... it's so dark in here. Sorry. Oh hi, Jane, I didn't realise it was you. Gosh, sorry about that.

JANE

That's ok. Er...

IAN

It's Ian, Ian Blandorelli. We met at the Spiesser Foundation last week.

JANE

Oh, er, hello ... yes, yes it is dark isn't it.

IAN

Yeah, I really enjoyed talking to you all the other day.

JANE

Oh, right, yes, the health and safety training session? Yes, good stuff, very safe, very sensible, very *necessary*...

IAN

*(Mortally wounded, but trying to hide it)* Health and safety? Er, I don't know ... Um, I was one of the candidates for the Spiesser Bursary. You interviewed me.

JANE

*(Lying through her teeth)* Oh, wasn't it you who did the health and safety training session spoof? Oh god, sorry, I've got your work mixed up with another Ian. There was another Ian that day, short, with hair. Um, yours were the beige paintings, right? Sorry – right name, wrong work. Gaw, they should put out to pasture, I'm next to useless at putting names and faces *and* artworks together. Still, I got the name and the face right, hey?

IAN

Um, yeah.

JANE & IAN in unison

So how do you think...

Hah hahah ahh...

IAN

Sorry, you were going to say...?

JANE

I was just going to ask how you think she's done this? *(pointing off-stage/camera)* I was just standing here trying to get my head around the technology of it.

IAN

Oh, I don't know, I've just got here. Let's have a look. *(Both pause for a few moments.)*

How is it ... maybe this is a stupid question, but how is it so *tall*? I mean, usually it's landscape, right?

JANE

Exactly. It says in the text that it's not done in post-production at all. And knowing her it'll be hard-line analogue, but I just don't see how ... I mean, the format for starters.

How is that not done in post?

IAN

She does say that for her the real work happens in the editing suite, so maybe this is all cut out and stuck down in a tall time-based collage. Or maybe the projector's running on its side. Can they do that? Crikey, it's certainly thought provoking at a technical level isn't it? She really does provoke us into considering the, er, materiality of her materials.

JANE

She sure does. I'm not sure about the ... I mean, it looks very impressive, being tall like that.

IAN

Yes. You need tall in here.

JANE

Yes, tall works in here.

IAN

What about loud?

JANE

What about loud?

IAN

I mean, has anyone ever done loud in here? They've done tall and low down and really quiet and really dark and huge and entropic, but have they done loud?

JANE

Oh, I don't know. This is very ... silent. But then silence can be quite articulate sometimes.

IAN

Or pregnant... *(Both fall silent for some moments)*

JANE

Oh look, a yawning pig.

IAN

Hah, that was unexpected. It breaks the spell rather, doesn't it? I mean, all that abstraction and romanticism and then a pig yawning. She certainly did that on purpose.

JANE

Yes, amazing. It's amazing to think all of this is on purpose, isn't it?

IAN

Absolutely. The purposefulness of her repurposed imagery certainly has a sense of ... purpose. It really makes you look at what you're looking at.

JANE

There's not a lot of choice though, is there? It's this massive tall image or the inside of your eyelids. Nice though, nice... Ah, some leaves.

IAN

Yes, she really uses cliché to an advantage I always think. You have to handle clichés so carefully, but they can be *so* productive in the right hands. A well-handled cliché can actually be an incredibly powerful form of critique. It reminds you of the existence of received ideas, genre, all that. Film's very good for *critiquing* cliché I think. So, are you really into film and video then, or do you prefer your imagery static?

JANE

Oh, I really don't make such distinctions. There's good and bad in both: moving, static; static, moving...

IAN

Of course, of course. She's always very painterly though, isn't she? There's always a tangible texture to her film and the colour is always beautifully rendered, almost to the point of pastiche.

JANE

You could say that. But then colour and texture isn't just the provenance of painting, I always think.

IAN

Yes, of course. I mean, there's also food, isn't there? And, and ... frocks.

JANE

Frocks?

IAN

Yes, frocks. They can be painterly. Yours is very colourfield painting, I was just thinking. You know, all-over and up to the edges. It's transcendental in a way, immersive. As Deleuze would say, it's very *becoming*. Hah hahhahah ahem ... Oh, hang on, what's that? Is it ... It is, it's a giant egg. That's very surreal isn't it?

JANE

*Very surreal*. Quite unusual for her. She's usually so pragmatic, about looking not re-imagining. Hmm, I don't mind the egg bit.

IAN

Yes, surrealism can be very productive can't it? Dislocation is an innately critical tool, isn't it? You see a bit of dislocation and you know immediately that you're supposed to be thinking 'hang on a minute...' (*pause*)

JANE

What?

IAN

What?

JANE

You said, 'hang on a minute'. Is there something wrong?

IAN

Oh, no, I meant when you see an egg you think, 'hang on a minute'.

JANE

Do I?

IAN

Well, not you personally. I mean you might ... er ... you might ... oh, it's gone quite beige this bit. I wasn't so sure about the bright primary colours just now, but I can really relate to beige. It's so quotidian. Do you relate to beige Jane?

JANE

Beige? Er, sorry, where's, er...

IAN

Where's, er...?

JANE

No, sorry, I'm just wondering where my partner's gone. We were going to ... do something, but he seems to have ... Sorry, er, Tim, I'm just looking around for someone. It's so damn dark in here. If this contrived bit of inert nostalgia-saturated randomness would stop flickering for one minute I could see what the fuck was going on.

IAN

Oh...er...um, yes, the colour and light are a bit, er...

JANE

Christ, sorry, sorry, I get claustrophobic in huge galleries. Ignore me. Really, sorry. It's a thing with my head. No, you're right, yes, colour. It's great when it's yellow. I can see half a foot in front of me when it's yellow...

IAN

The children certainly like it, don't they. Look at them running into the light trying to make shadow puppets. Look – those kids are trying to spell something out with their shadows. What does it say ... B...U...G...

JANE

*(Standing on tip-toes, looking about)* Yes, it's always a sign when the children start running around in an artwork. You certainly know it's inclusive then.

IAN

Yes, I often try and make my paintings inclusive. That's where the beige comes in – it's approachable, but not populist like primary colours. You don't get kids running around in my paintings. I like to preserve a bit of, dare I say, elitism in my work. It's funny how it's ok to say elitism again these days – not such a dirty word when you know that it's just the opposite of populist.

JANE

You think this piece is populist?

IAN

Well, maybe it's *popular*. There are a lot of people looking at it, right here right now. She doesn't really do populist, does she, what with her lack of narrative. It's really quite experimental on that front. And site-specific. I really like that we're looking at the space

that we're in, but it's been reconfigured *inside the camera*. That's really self-reflexive. Like we're inside our own eyes. Or something.

JANE

*(Feverishly looking about)* Yes, yes it is. Ah, hang on. *(Shouts)* Hey, Binky, Binky darling – over here. Oh, shhh, sorry. Was that right in your ear? I've just spotted my partner. We simply must go. Nice talking to you. Great training session the other day. Bye. Binky ... Binky! Come *on*, let's do that thing...

IAN

*(In desparation)* It's Ian, Jane, Ian, and it's paintings ... I do paintings ... they're beige...