

***British Art Talks* podcast**

Season 3, Episode 3 Experiments in Art Writing: Maria Fusco

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Anna Reid: Hello and welcome to the Spring 2021 series of *British Art Talks*. I'm Anna Reid, Senior Research Fellow at the Paul Mellon Centre. This series, Experiments In Art Writing, features a set of highly innovative and distinctive UK based art writers, asking them to describe the encounters materials, voices and texts that have shaped the very form of their writing.

Our speaker today, Maria Fusco, is Professor of Interdisciplinary Writing at the University of Dundee. She works across critical, fiction and performance writing. Her internationally renowned texts have been translated into 10 languages.

Maria was Director of Art Writing at Goldsmiths from 2007 to 13. In 2018, a collection of Maria's critical writings was published under the title Give Up Art. Maria, welcome.

Maria Fusco: Hello.

Anna Reid: Let's start by hearing some of your own writing. In 2017, you published your novella and prose essay, Legend of the Necessary Dreamer, in which the narrator visits and writes the architecture of the Magnificent 18th century Palacio Pombal in Lisbon. It has been described by Chris Kraus as a new classic of female philosophical fiction. Let's hear you read your Legend of the Bronze Bell, which opens that novella.

Extract: "Legend of the Bronze Bell", by Maria Fusco

Bell persists in duty. Mounted high on an external wall, Bell is waiting to resume, to ring again. Time is bronze in Bell's cold hollow. Bell cannot distinguish duration. For example, Bell cannot work out if it rings by master's hand yesterday morning, or if it

rings on All Saints' Day, no hand needed to agitate the call. Bell knows that when it rings, servants gather smartly to receive instruction from Master, but before this happens what servants need to hear in order be summoned, is of course the ringing of Bell. Bell feels that what it has to say, its ring, has precedence over all subsequent missives. For without the tough lick of clapper on bronze there is no gathering of servants, and Master is instructing only himself.

Anna Reid: Maria, thank you for that reading of the Legend of the Bronze Bell. Maria, what's so striking here is this is not writing about architecture as some kind of determinable object, but rather, with architecture as something that's animate and sentient and deeply resonant in time. And what happens to the art object there, and in your writing?

Maria Fusco: I think for me, there's very much a sense of enfoldment and a closing of proximity between subject and object. And I feel that in the texts that I've chosen that we'll experience together today, that they really speak towards this sense of not being able to pull the different bits apart, and speak towards non division. So, with the example of "Bronze Bell" that I just read, that's a piece of durational sight writing that I made while I was invited resident at the Lisbon Architecture Triennial. So ostensibly I locked myself into a building.

Anna Reid: (Laughs)

Maria Fusco: Into, into a crumbling building that was full of mice and rats and insects, for quite a long time period, and I'm very impatient, so this sort of sense of duration of agreement and agreement to abide with the kind of object of study, which sometimes, for instance, might be an art object or a building, or another form of text, feels very close to my primary method of writing.

Anna Reid: And it's that idea of practice, isn't it? So you were there as an artist in residence. And that's a really interesting shift, I think, for our audiences in terms of what writing about art can be. And this in this instance, writing becomes the practice. But I'm interested in, in a particular moment of art writing, that is something that you have been a big part of, and in your work at Goldsmiths, can you tell me more about that moment of art writing and how it interacts with critical thought and art criticism.

Maria Fusco: For me, there's no division between the kind of creative and critical processes of writing and of practice, and I don't think there should be. I guess what's interesting to think about the programme at Goldsmiths is, all the people who went through the programme and what they produce now. And I was always very clear that the purpose of the programme was certainly to forefront this idea of writing as practice, which of course, is understood within English departments, let's say, amongst creative writers and poets and life writers and so forth, but really to interrogate and to play with what that means within a fine art context. So that's not to say that those types of things weren't going on already. And there are some novels by people like Andy Warhol and Salvador Dali. So it's less a kind of sense of wearing someone else's coat, like a fancy dress coat. It's more an idea that it is this actual form of practice that embodies and comes out in slightly different ways. And when one has a presupposition that art is visual, this kind of idea of how writing behaves in a public and a gallery context becomes a very nuanced, complex and interesting place to have a bit of a punch and a kick at.

Anna Reid: We're going to move on shortly to the extracts that you've chosen to share today. But I think it's really interesting to mention to start with, that the extracts that you've chosen to share in this series are spoken word, rather than text based readings. Can you tell us about this focus on embodied voice?

Maria Fusco: Obviously, it's really difficult choosing four references from a lived body of references. Three out of the four extracts are on television. And they're, they're things that I experienced when I was relatively young. That is very important. And also, in a few of them, there's this sort of sense of hearing the texture, and the power, and the authority, and the nuance of the voice, in terms of how it delivers its own material. So I felt that I wanted to choose materials which delivered themselves, more or less, rather than were delivered by someone else.

Anna Reid: Let's now hear then, the first extract that you've chosen as formative in relation to your own writing. And this is an archival recording of the American poet and activist Audre Lorde. reading from her 1978 essay "Uses of the Erotic: The Erotic As Power".

Extract: “Uses of the Erotic: The Erotic As Power”, a live lecture by Audre Lorde

There have been frequent attempts to equate pornography and eroticism, the two diametrically opposed uses of the sexual, and because of these attempts, it has become fashionable to separate the spiritual, the psychic and emotional, away from the political, to see them as contradictory or antithetical. For instance, what do you mean a poetic revolutionary, a meditating gunman? Well, they exist, they exist in this room. (Audience applause.)

In the same way, we have attempted to separate the spiritual and the erotic, reducing the spiritual thereby to a world of flattened affect, of vague mystery, a world of the ascetic who aspires to feeling nothing, but nothing is farther from the truth. The severe abstinence of the aesthetic / ascetic becomes the ruling obsession and it is one not a self discipline but of self abnegation. So the dichotomy between the spiritual and the political is false, resulting from an incomplete attention to our erotic knowledge, the bridge which connects the spiritual and the political is formed by the erotic, the sensual, those physical, emotional, psychic expressions of what is deepest and strongest and richest within each one of us being shared. The passions of love in its deepest meanings.

Anna Reid: That was Audre Lorde reading from her essay “Uses of the Erotic: The Erotic As Power”. Maria Audre speaks so powerfully of the poetic revolutionary and the meditating gunman. And there’s this sense of the weight and physical force of practice and order described herself as a poet and activist and a warrior, even, would you describe yourself in the same way?

Maria Fusco: (Laughs) Oh, um. That would be very rude of me to describe myself as that. I’m a fighter. I’m contrarian. Northern Irish people tend, in my view, to have two separate sides to their personality. Northern Irish people certainly of my generation who grew up during the Troubles. One side is to be very afraid of being punished for transgressive behaviour. And the other side is to seek out transgressive behaviour, in which to revel in and to use it for your own purposes. So, perhaps this idea of, of defence and defensive architecture, might be closer to how I would like to feel that I move in a socio-political space.

Anna Reid: Is it possible to ask you about Catholicism in relation to this, and the cultural Catholic influences on your identity, and writing in relation to it?

Maria Fusco: You're the first person's ever asked me that. Ah, yes, um, I was brought up as a Catholic more as a cultural Catholic rather than a religious Catholic, not a particularly religious family. However, everyone identified as Catholic and I was sent to Catholic schools. And that wasn't uncommon at that time. I think on reflection with Catholicism, what feels important for me is this sense of transubstantiation which for the non-Catholics, who are listening, um, is the moment in the mass when the host and the wine become the body and blood of Christ. So there's no messing about that it represents it. It actually is it. And of course, that's a very tricky notion to accept. And it is at the centre of Catholic doctrine and must, must be accepted. So for me, it came to me that this sort of sense of transubstantiation is a very deeply embodied belly-holding sense of metaphor. That one thing may be another, not in the way that ekphrasis refers to the other thing. So a poem refers to an artwork and so forth. But really, that there's a kind of underpinning power that sits below that. And I first came across Audre Lorde's work in a secondhand bookshop in Sheffield, when I was studying fine art in the 90s. And obviously didn't have a clue. But I thought that the title *Sister Outsider*, which of course is very well known now, I just thought it was a super, super title, you know, and I was very attracted to the book. This sense, that's in *Sister Outsider*, and obviously that's in the snippet that we heard there, of this kind of deeply embodied, sensual, eroticism, and the need for that very kind of visceral attention, analytical attention to subject matter really spoke to me, and was something that I felt and feel, that really made sense to me as a kind of way to see the world. And when I started doing a lot more after art college, when I started doing a lot more like reviews of work, for magazines and so forth I predominantly chose work that I was disinterested in and didn't really like. Because I felt that I had to really challenge myself to engage with something on a level that was an embodied response, rather than a taste-based response. So that's a long answer to your question Anna, which is that, I mean, there are many things that draw on my life around Catholicism, but specifically in regards to these types of writing practices that we're discussing, transubstantiation is the key to that, where one thing may be the other. And what's at stake, I suppose within that, is how we develop the evaluative critical tools to work out if one thing is actually the other or if one thing is better than the other.

Anna Reid: Let's move on to the next extract that you've chosen, which is a clip from the 1979 sci-fi TV series Quatermass. Here members of the Planet People cult are singing "Huffity Puffity Ringstone Round", as they dance around an ancient stone circle and turn an armoured policeman to their cause.

EXTRACT: Quatermass TV series clip (1979)

*Huffity, puffity, ringstone round.
If you lose your hat, it will never be found.
So pull up your britches, right up to your chin,
And fasten your cloak with a bright new pin.
When you are ready, then we shall begin.
Huffity, puffity, puff.
Huffity, puffity, puff.
Huffity, puffity, ringstone round.
If you lose your hat, it will never be found.
So pull up your britches, right up to your chin
and fasten your cloak with a bright new pin.
When you are ready, then we shall begin.
Huffity, puffity, puff.
Huffity, puffity, puff.*

Anna Reid: Maria, this is a deeply strange and unsettling fiction, where nothing is as it seems. And first and foremost, it's television, and it was also VHS, and it was viewed in millions of UK homes. Can you tell us a bit more about what's going on here and how it was received.

Maria Fusco

So I was seven when this was shown on television. And what we're listening to is a scene in the series Quatermass, which was written by Nigel Kneale, who wrote amazing series of, of odd and very deeply disturbing, strange folktales and kind of, where technologies did weird things within the folktales. So the repetition of the 'huffity puffity' rhyme in this. There are a group of the Planet People who are kind of quasi-hippies, who are going to a

Stonehenge-like place, where they kind of engage in various kind of incantations and rituals. There's a militarised environment. When it's repeated, the second time in this clip, it's when one of the soldiers who has been guarding them, becomes entranced, merrily throws off his gear and his gun to join them. I guess several things interested me about it. I mean firstly, it really scared me. Obviously, you know, it really frightened me. And as the programme progresses, what you realise is that the cult, the Planet People, are in fact being harvested. They're basically being called to be harvested. And this idea of, you know, engaging in a sort of a celebration or protest as use-value, was for me, deeply frightening, and also really, really fascinating.

Anna Reid: I feel like this excerpt transports us into the realm of ontological speculation, and a sort of primordial enigma and unknown origins and forces, and it's very sort of mind bending and science fiction. And I wondered how you situate your interests in relation to a wider shift in theory in art writing towards the speculative and the geological and the object-oriented.

Maria Fusco: So, the folk cultures in something like that clip, they're not part of my own culture, but I assimilate them into my own folk culture through the watching of them. There is a patterning, I think around ways of speaking, and ways of critical engagement with objects that when you begin to engage with them, you begin to see the patterning of what sits around the object. And I guess that's then when the speculation comes into its own. And a small example of this will be that I'm making a piece of work which, it's a large scale sound installation and it's working very closely with actual archival objects from a museum's collection. And in one section of the script I accidentally happened to write in anapestic tetrameter, the kind of rhyming scheme, metre scheme that's traditionally used for comic verse. And I showed it to someone and they said to me, oh, that's anapestic tetrameter. And I was like, Oh! I had obviously absorbed the form without realising what it was. And pre-existing forms provide an interesting form of constriction, to dream and speculate within.

Anna Reid: This moment where you recognise that you're using anapestic tetrameter. It feels like a moment of reflexive consciousness, it feels like a new consciousness. Not necessarily being in control fully of your own work, of having other channels, or histories, speak through you. And it also has this sort of sense of somehow ecology to it, or being kind of written

through histories of, of the land, or something like that, these patterns that you talk about. Is that fair to say?

Maria Fusco: I quite like this idea you evoked of that realisation as being a moment of feeling that you have a lack of control over it. And I guess, perhaps rather desperately, I would like to think that it's actually the opposite moment of that. It's that there are these currents that have control that run through, that are already far ahead of you. And of course, that has to do with what we remember, and in what way we are our own archive. For instance, writing something on a page and then perhaps returning to it and not remembering what you have written, is very common. I'm sure it's very common for, for most writers, and it's certainly very common for me. So I'm very interested in this idea, you know, of atmospherics and the tuning in ambiently, into something which is ambient. Bringing the appropriate method to what is already, kind of, inappropriate, or bringing in an inappropriate method to what is appropriate. It feels like something that is perhaps only possible, if you're able to have forgotten most of what you have previously learnt, from a methodological or stylistic craft point of view.

Anna Reid: You've chosen for your next excerpt a remarkable example of overdubbing. It's a short video clip of Jon Snow interviewing Gerry Adams, sometime between 1988 and 94. Due to the British Broadcast Restrictions Act as a member of Sinn Fein, Adams' voice could not be broadcast. Networks got around this by showing the film, but over-dubbing the voice. Let's say Gerry Adams has dubbed voice and that filmed interview, followed by an interview with the actor who performed the dubbing, Stephen Rea.

EXTRACT: Jon Snow Interviewing Gerry Adams

John Snow: What can you say to Ian Paisley who believes passionately in the union, and who manages to secure...

Stephen Rea as Gerry Adams: Well let's sit down and talk about it. We'll have a sit down and talk about it. That's what I say to Mr. Paisley. That's what I say to Mr., er, Molyneux. Let's sit down and talk about creating a new society in this country.

EXTRACT: Interview with Stephen Rea

So there was a jour - a very well known journalist called Mary Holland, um, and she was working with the Dispatches programme on Channel 4, and she approached me. I knew her well. And she um, said that they were going to defy this broadcasting ban. Because there were noises coming from Sinn Fein, she said, which indicated that they were more flexible, there was more potential for movement and change in what they were saying than there had been. Ever. And that these words needed to be heard. So she asked me if I would, um, lip-synch Gerry Adams.

It was a deliberate flouting with the law, but it wasn't breaking the law because it wasn't Gerry Adam's voice. So, I lipsynched him in the best traditions of film acting. And so that you heard everything that he said in all its detail, in all its ambiguity, in all its potential complexity. So, so that what they were saying was re-entering the political debate. That's the stupidity of a ban like that. You can't stifle debate. If people want to talk you should let them talk, because that's how things move on.

Anna Reid: This excerpt demonstrates a strategy with a relatively modest goal, which is to enter and to be heard as part of the political debate. And it's a modest goal, but one that demands the flouting of the law. Is that a requirement that you have taken on as a writer Maria?

Maria Fusco: Which bit, defying the law? (Laughs)

Anna Reid: Yeah. (Laughs). Flouting the law.

Maria Fusco: There's an interesting bit that Steven Rea says towards the end of that, which is that he says, um, "you heard everything he said, in detail, ambiguity and potential complexity". And the potential complexity's the, is the key bit, I think about working in an interdisciplinary manner. So this kind of ambiguity and complexity, of moving across form, of re-finding and seeking different form to more accurately and precisely address the subject matter. So I think that there is a tactical aspect to that, which is perhaps closer to what you're

asking maybe in the question. And I'm evoking Foucault's, obviously Foucault's, definition of strategy and tactics, strategy being the exoskeleton, and tactic being something that's kind of poking, poking away at the exoskeleton. And the idea of kind of cannon and normative forms of production, are things which are not natural to me to engage in. So, I'm not even sure if I would be able to credit myself with flouting something. I think it's just what comes naturally.

Anna Reid: And it also feels that this example that you've chosen, has such symbolic force, and it's this operation of an enunciative event, perhaps that resonates within a really charged context. Is that something that you're aiming for in your writing?

Maria Fusco: Yes, absolutely. I mean, the power of the voice. That's what's at question within the ban, that in the clips we've heard is being literally acted out to a huge public audience. So the kind of significance of voice, and the breath of the voice, are certainly very much at question within all of the different types of writing that I engage in, whether that be on a page, or in performance works. And in more performative works, what's interesting about that is that you're giving your words to someone else. Thinking that through now in regards to some of the over-dubbing, and often in the overdub and it wasn't even a Northern Irish person doing it, it was someone doing a Northern Irish, like a comedy Northern Irish accent.

Anna Reid: Right.

Maria Fusco: So, there's no sense of kind of accurate representation, or even a desire to engage in accurate representation, which of itself is a kind of very radical form of distancing from addressing a real life question. So I think those kind of militarised words, and the power of a word, for me is central to a critically engaged writing practice. And also, once you give your words away, you can't necessarily get them back. And that's a beautiful opportunity, and also a large risk.

Anna Reid: Tell us about that risk in some of your more recent works where voice has been completely central.

Maria Fusco: Well, for instance, in the work Master Rock, which is a piece that I made that's performed and recorded inside a Granite Mountain on the west coast of Scotland, one of the

voices in that is the poet and philosopher Denise Riley, who, invited her to teach on the Goldsmith's course that we were talking about earlier. And I've remembered Denise's voice, like put it in a drawer in my head, and then found it again for that work. And all of the three voices that are engaged in that are very distinctive. And once I give ostensibly my words to them, because I'm not writing in a way that is a straight linear story. It has a more ambient, evocative speculative quality to it. But the concreteness of those words in someone else's mouth. Then those words become their words, in terms of how I hear them, because they have said them, and I've listened to them over and over and over again. So I suppose there's a risk in that you may not like what you end up with. I find that very interesting. And also, another thing that links to that, for me, is the idea of a text as readymade, so being able to write a text which can be used in lots of different ways by different people, but not predetermining the way in which they use it. So not saying I've written a play script or I've written this, that, or the other, just that it can make appearances in different ways. And for me, it's all about that risk, that I won't necessarily like it and that I lose control over bits of it. And for me that feels crucial to the whole kind of activity of engaging in a form of risk, of giving stuff to other people.

Anna Reid: The next extract that you've chosen is another archival television clip and this one is from "The Clothes Show" back in 1988. And this is an interview with the Australian and London based performance artists, club promoter and fashion designer Leigh Bowery, as he goes to tea at a department store, and presents several outfits featuring his signature head to toe sequence. And this is taken from an old VHS clip, it's a little bit rough at the beginning.

EXTRACT: Leigh Bowery on The Clothes Show, 1988

Here we are today as you might expect at the world's finest department store, where I'm going to buy a few little luxuries, which I'm finding it rather hard to live without at the moment. I'm sporting a rather angular, geometric, rather aggressive print today, with a few thousand sequins scattered across it. And I think it will be perfect to do a little bit of shopping. You'll be seeing this look and many others later on in the show, so until then...

And here we find ourselves at afternoon tea time, where else, the beautiful Georgian restaurant, where I've been coming for many, many moons, since I was a small boy. The staff here adore me. This rather beautiful outfit I'm wearing is a silk fabric with a floral print in reds, purples and blues. It has scattering of rather indiscreet little sequins here and there, and I've lined it in watermelon satin.

Anna Reid: That was a very flamboyant Leigh Bowery and a range of masked outfits on the BBC Clothes Show, in 1988. Maria, this is another outstanding moment of television, an extract from a BBC show looking at high fashion. And there is this extraordinary absurd and quite uneasy parody going on. What drew you to it?

Maria Fusco: Oh, well, the clothes of course. (Laughs).

Anna Reid: (Laughs)

Maria Fusco: I mean, you know. It's called the Clothes Show and the Clothes Show's the programme that was on every Sunday night. It's very mainstream.

Anna Reid: Aha. Yeah.

Maria Fusco: Quite boring. You know, although I did watch it, I watched everything. Leigh Bowery as a, as a presence in the world is extraordinary. Obviously, I wouldn't even try to begin to describe, because it would be too inaccurate, the melodrama and the majesty of Leigh Bowery's appearance, so I'm not going to try to do that now. Specifically with this clip, the potential of a mainstream audience of which I was and am a member, experiencing a very, very high end, you know, just extraordinary, I can't, I think extraordinary is really the best word for it. And listening back to that clip now, the precision with which Leigh Bowery describes their own outfits is incredible. "A rather aggressive print today". I mean, how, how, marvellous and precise, and peculiar, and particular. So there's also this form of description that Leigh Bowery is using in that clip, which they also own, in addition to the way in which they look, it's such a totalizing environment, it's almost like it creates its own tradition. But it really is this moment of puncturing the mainstream with something that is, certainly at that time, very irrational, and very experimental.

Anna Reid: And you say you watched a lot of TV. And those possibilities seem to be there at that time, that in a way, that they aren't now, is that fair?

Maria Fusco: Yes, I suppose so. I mean, I think the first thing to say is that I did watch everything. I grew up during the troubles, you know, in a working class area, and we couldn't go out. So all I can do is watch television. So I learned to watch carefully. And I developed analytical skills based on watching everything.

Anna Reid: Yeah.

Maria Fusco: And yes, it is fair to observe I think that also everything was on.

Anna Reid: Yeah.

Maria Fusco: So there was all this sort of trash that many of us still enjoy. That was in a different slight form then. And there was also cult films and kind of classic, kind of new wave, films and so forth. And then, of course, Channel Four began. And there was a lot of challenging films and, and no advertising in between the films, which was also interesting, in terms of how one might see a structure of how different information sets together. So I guess that there was less stuff, but there was more stuff all together in a room.

Anna Reid: And I think the other thing about this excerpt is, there's something very uneasy about it. So you have that, you know, he's literally masked from head to toe, in this incredibly inauthentic outfit and performance. And yet, there's something toe to toe with that, that's sort of slightly darker, and that perhaps I'm reading from his broader practice. But there's a sense of shame, or the hidden or the unseen, as well. Are those things that you use in your writing.

Maria Fusco: I don't see there's a sense of shame in a mask. What I see in his mask is closer to what Audre Lorde evokes, in terms of how she talks about the kind of poetic gunrunner, and so forth, you know, the warrior, and the mask that that particular warrior, let's say, chooses to wear. I think I begin to see thematic tremors that pertain to class and social mobility, to the desire and the lack, of precision, of messiness, of rationality, and also of a kind of stubborn adherence to the belief in something being very attuned and a precise kind of analytical enterprise. And, that notion of return, if you will, to the hole that you've dug for

yourself, means that you just keep digging yourself further and further down into it each time you return. But hopefully, by doing that, you're making a more precise hole.

Anna Reid: Maria, your final extract is a piece of your own writing commissioned for Sean Edwards', artists' book "Un Un Un Un Un Un", to accompany the tour of his Wales in Venice 2019 exhibition, "Undo Things Done". It is an autobiographical essay about growing up poor and about working-class method.

EXTRACT: Maria Fusco - A Belly of Irreversibles

So this is a very short extract from the essay "A Belly Of Irreversibles":

I was never allowed to tell people where I lived. This was because I lived in a bad area. Other things were classified as bad, but they were always plural. There was only one bad area: the one I lived in.

I now live in a good area. I am still working class.. When I went to primary school I could already read and count. My father had taught me; he was always unemployed (as were all the other men in the bad area) so he was about a lot. The primary school class of thirty-three was divided into three different reading groups, apparently according to aptitude. I was put into the lowest ability group because of the bad area I lived in. I knew this was unfair, for me and for others, but I could not prove they could read, I could only prove I could read.

If you've grown up very poor, working class, it's relatively straightforward to describe the slight portions of poverty, but it's so very hard to explain the essential distinctiveness of working-classness and how it burrows under your nails. I bite my nails so obviously I'm speaking figuratively. But it does feel like a burrowing, entering your body. Like a ceremony.

I was introducing the artists' film I'd selected to be shown at a festival. When standing at the mic to speak it occurred to me that what I'm really interested in is working class-ness as method. Into the mic I said, "What I'm really interested in, is working class-ness as method. I was surprised it came out. Afterwards, quite a lot of people came up to me, asking in a genuine way what I meant by working class-ness as method. And I wondered "why are they so interested?" The working class way is fragmentary and composed of glittery remnants. Harp beer can ring pulls, shattered glass, pearlescent phlegm streaked with blood.

I had an argument with a friend once about innate cultural value. I gave the example of how Metal Mickey is just as important as "Jules et Jim". Because, I said, it has to do with the analytical eye you are casting over the content, not the content itself. I knew my example was facetious and a little bit silly, but I really felt it. I still really feel it. I chose Jules et Jim rather than another more obscure and, probably, to me, more interesting film, because I thought my friend would have been more likely to have seen "Jules et Jim", than say "Come and See", or "Themroc", or "Shellshock Rock", so

yes, I was sort of patronising them. They snorted, I mean they actually snorted with derision.

Taste - it turns out, is actually quite easy to learn.

Anna Reid: Maria, thank you for joining us.

Maria Fusco: Thank you Anna.

Anna Reid: And thanks also to our producer Miranda Hinkley. A full list of the excerpts featured in this episode can be found on the Paul Mellon Centre website. And that's where you can find the first two episodes in this series, with Catherine Grant, and Adrian Rifkin. Join us for our final episode this season where our guest will be Roger Robinson.

Works referenced in this episode

- Maria Fusco, 'Legend of the Bronze Bell', *Legend of the Necessary Dreamer* (London: Vanguard Editions, 2017).
- Audre Lorde, 'Uses of the Erotic: The Erotic as Power' (Brooklyn, NY: Out & Out Books, 1978).
- <https://fredandfar.com/blogs/ff-blog/the-erotic-as-power-by-audre-lorde>
- *Quatermass*, 1979, Written by Nigel Kneale, Euston Films for Thames Television.
- <https://www.youtube.com/watch?v=H7VaYrtSjoE>
- Jon Snow interviews Gerry Adams subject to British Broadcast Restrictions Act 1988-1994.
- <https://www.youtube.com/watch?v=6WOXQbDpldY> and <https://www.youtube.com/watch?v=7xtn7Gwm3LI>
- Leigh Bowery on The Clothes Show, 1988. <https://www.youtube.com/watch?v=om0MrCOXPcE>
- Maria Fusco, 'A Belly Full of Irreversibles', *Un Un Un Un Un Un Un*, ed. Sean Edwards (Liverpool: The Bluecoat, 2020).