

Tony CRAGG

I.L.: You said that you become very aggressive and frustrated when you work...

T.C.: Did I say frustrated? ... aggressive, yes, not so frustrated/ That is when I get up in the morning!

I.L.: You also believe that sensuality and perversity are very important experiences. These two feelings do not appear very clearly when you see the work... is it hidden, again?

T.C.: Yes, that's very difficult. First of all, to be angry when I am working is the amount of initial energy you need in your own body to make something. It is not easy to physically cope in the physical work.. especially when you have ideas in your head which don't really go along with any norms of work. So just to do it, I feel quite aggressive. In the process of looking for materials... to count a sort of ignorance of the people you try to meet at that point, there is already something that makes me aggressive; you feel it even at that point. To pick up pieces of plastic on the beach, you can get such a ridiculous kind of conversation with people. Really, you start to be aggressive.

It is a very different thing when I sense a perversity. I can't mix all these things, obviously. Perversity means to me to take a new twisting of things, to get a new perspective. It is not a negative labeling. Things should be perverse; when something becomes perverse or is perverted, it is a very proofing stone of a certain situation.

I.L.: But it doesn't appear obviously in the works.

T.C.: No, I don't use it explicitly. An example of perversity: when I went and bought the tubes, I went in the building yard and I ordered an amount of 400 tube corners. They just completely died... they just looked at me like "I am a mad man"... This is for them absolutely perverse. This is a perversion of everything that had been used. So, if you say you don't see it in the work, it is there. Just the process of taking such materials, changing radically the course of things, things would be perverted. Now, it doesn't help to make any work when you think of that, really.

I.L.: Which way do you think your work is going now? There is not one clear direction or chronology..

T.C.: Don't you think so?

I.L.: You go from one technique to another...

T.C.: No, for me, there is quite a structure ... difficult to give a verbal description of it, but I feel it is quite structured. A lot of the things I made now, I don't know if I could have made them while ago. No obviously not. They rely on things that have happened in the past, they rely on the use of certain materials, certain knowledge. Where I am going is not even a problem, I work as what I regard in a

relatively limited schematical area. I know roughly what I am interested in, what is the area involved. It doesn't mean that it is simple but specific. Out of that, that area is so large that I can't hardly cover the ground. Even if I worked day and night, I don't imagine how I would cover the ground. So I never really think about what I am going to do next.

Isabelle Lemaître: Interview with Tony Cragg. "You don't know what your are looking at!", Artefactum nr. 11, 1985, pp. 10-11