



# **THE CARDIFF TAPES**

**(1972)**

**GARTH EVANS**

**COMMENTARY BY JON WOOD**

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## THE CARDIFF TAPES (1972)

1ST MAN: There's not much beauty in it. I can't see no beauty at all in that. If it was painted, which, you said just now, you would, you would sooner see that than trees. I would sooner see trees, because there's some life in it, there's nothing in that. This is the artist, I shouldn't say nothing—uh—to me there's nothing in it. I think there's a lot more people will [feel] the same. This gentleman says it's going to be here for six months and [they'll] try to get it to sell to the Council—which is supposed to be my money in time to come. Because my rates pay for the Council. I don't want to waste my money buying that. And neither would you.

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2ND MAN: Well, all that I can say about this, it's meant to

break up the landscape for a start—eh—I'd prefer to look at this than something which is commonplace. It will raise a certain amount of—eh—controversy in the manner in which people look at it. People don't look at—objects with the same eye. People can look at it with prejudice; they can look at it from a point of view of alliance to other things; or, they can look at it from an arty crafty point of view. It's left to individual tastes, and personally I—don't care whether it's going to remain here or not.

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3RD MAN: Not much myself, not much myself. It's not ornamental at all. I don't see much in it anyhow.

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4TH MAN: Well, I don't know what to say, really. I don't think it's of much purpose to anyone. I don't, eh, know really what it is. It's something, some gimmick or other, is it? I don't know whether it's brought here for a specific purpose or not. There's quite a bit of fuss being made of it. It doesn't seem to fit into the surroundings, whatever it is. It's not very artistic. It seems to be a bit of a sore thumb sticking out, you know like? I think you should have proper surroundings for it. Oh, in a park, you know. Well, not really a park. In some—you know, a big park,

some woods or something like that, well out of the way, so the people who have vague ideas about art might have a look at it and enjoy the surroundings more than anything. Pardon? You know, there's nothing in its perspective.

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5TH MAN: I'm absolutely flabbergasted. I don't know what it is (small laugh). What is it? It's what I think it is. Looks like a vast piece of metal. Geometrical design, is it? It's meant to mystify us, is it? (laughter)

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1ST CHILD: I just, just wanted to see, that's all, what it was. I don't know.

2ND CHILD: Yeah, it's nice. It looks like a slide to me. What is it, anyway? I don't know.

1ST CHILD: It looks like a lamp post, standing up the wrong way (laughter from second child). I don't know what it is.

3RD CHILD: It don't look like nothing I know.

4TH CHILD: I don't know what it looks like, anyway.

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1ST WOMAN: I don't know what it is. Do you know what it is?

2ND WOMAN: I've no idea. I assumed it was some peculiar monument to somebody. You don't know?

3RD WOMAN: Well, quite frankly, I don't understand it. If it's a new venture or something to—it's a talking point I suppose, but—I came down especially to look at it. I saw it on TV last night, and came down especially to look at it. I'd like to know what it's all about—is it made of steel? It must have been difficult to work, with the size of it—it's different anyhow, isn't it?

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6TH MAN: I haven't got a clue. I don't know what it's for, sir, not anything. I haven't got the faintest idea. Well, I'd like to know, like, what it's like, really for, uh, you know what I mean? But I haven't got the faintest idea. Well, I don't know, I can't explain it can I, if I don't know what it's for, sir? I'm gonna say it must be—they took it off a wagon yesterday. I saw 'em taking it off a big, uh, lorry, and I asked a few [people] what it was, but, nobody seemed to know what it's for. So, it's not put there for nothing, sir, is it? It must be something for the public, I suppose? Have you any idea, sir, what it's for?

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