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SKOWHEGAN SCHOOL
OF PAINTING & SCULPTURE
Skowhegan, Maine

Lecture by Per Kirkeby
Summer, 1991

Transcriber: Judith Stoodley

Introduction: Okay… Well, I'm very pleased to introduce Per Kirkeby to you tonight. Many of you have had a chance to talk with him already, and I know most of you have met him. Mr. Kirkeby was born in 1938 in Copenhagen, Denmark. Like many of those present, and something I've noticed in speaking with you all, he has a degree in a discipline other that Fine Arts; Mr. Kirkeby has a degree in geology. It was geology and the natural sciences that brought him in 1958 to an expedition to Greenland, where he did some work for a period of time; and I believe subsequently returned many other times. And subsequently has taken many other trips, all around the world, to the Soviet Union, Bali, Australia, Antarctica, and… one that interests me—I'd to talk to him about some time—is a trip he took to Central America in the early Seventies, where he studied Mayan art and culture. In the *early* Sixties Mr. Kirkeby was in Copenhagen in a radical art collective, which was called the Experimental Art School. He was active at that time as an installation artist, some of you might be interested to know as a sculptor, as well as continuing his painting. In the Seventies and Eighties, of course, he became very well known in Europe and here as a painter and as a sculptor; and has exhibited quite widely all over Europe and the world. In particular his primary dealer is a very important dealer in Cologne, Germany, Michael Werner; and who also has a gallery uptown in New York, on the Upper East Side, where I believe, sometime this Fall, Mr. Kirkeby will mount an exhibition. He has written some fifty books, including books of poetry, theory and novels, and is a member of the Danish Literary Academy. Additionally he teaches at the Art Academy in Frankfurt,

Germany. And I'll say, just personally, that I regard him as one of Europe's finest painters. And I'd like to… read now a quotation that I lifted from a few books that Mr. Kirkeby—in particular from one catalogue that he has given—will be giving the library. So there'll be a few other things in addition to what there is already. Why am I wearing these? Because I need them, I guess. It's brighter. This is a quotation from a catalogue in a very recent—in conjunction with a very recent show; however I believe this was something Mr. Kirkeby wrote or said in 1982. And I think it's one of the most poignant things I've heard said about painting. "Sometimes I think that the only true reality is that which people create in paintings. The so-called true reality cannot be relied on. It is a contourless materiality, a materiality we use to create a reality we can live in, like paint in a tube, for painting pictures. That is why paintings are so important, magical—all paintings; for they give us something real to live in." So let's welcome Per Kirkeby. (Applause)

Speaker: That's all right? Thank you. This is going to be very short… and very slow. (pause) I have to make a few points clear. First, I'm a very allergic person. (scratching or rubbing sound?) (laughter) So… the other night I was nearly killed by the apple puree that went with the pork we had. So… and I'm also not feeling very well tonight; so I think I'm allergic to… having lecture as well. (laughter) To—I'm… born, raised, and live in Denmark; I'm Danish and I speak Danish. (laughter) So… and that's—is of course a problem for me, making a lecture in a language that I do not master; there are even many words I cannot pronounce in English; so you have to *guess* what I'm trying to say, or be very patient. Three… I'm an artist. (pretend painting sounds) (laughter) I'm an art professional lecturer… or an art critic. I admire very much how the… Joan and Gregory showed their slides and explained about it; but I'm not able to do it. It's even so that the few slides I am going to show at the end of this—of this thing here—wouldn't fit into the wheel of the machine. (laughter) So see that's… the revenge. (laughter) Then I believe that the making… (sound of writing on chalkboard) of an artwork…. (sound of writing of chalkboard) is absolutely meaningless. (sound of writing of chalkboard) Artwork… will (sound of writing of chalkboard)… it stays there. (laughter) And, as a last point, I know nothing at all about anything of importance. (laughter) So…. Here we have it all. Five points on this blackboard, so we can me a nice conclusion, uh? Add it all together with three, that would make (sound of writing of chalkboard)… good-bye. (laughter) That's a little too easy though, you know. I mean, of course you could also ask questions. (sound of writing of chalkboard) (laughter) That's mostly very nice, because people like to hear themselves talk, uh? But there are two problems with that. Number One: (sound of writing of chalkboard) (laughter) I don't hear that well. (sound of

writing of chalkboard) Hearing. I'm even considering hearing aid; but… that will come. Two: (sound of writing of chalkboard) I don't have the answers. (laughter) Right. So… that was the funny part. I've been thinking this all afternoon—it's been a tough afternoon—and I think I have a few comments to make on a few of the points. If you remember… I had… five that I knew nothing…. There I think the difference between a teacher and a student is that a teacher is a person who has known nothing for a longer time than his students. (laughter) But I think I know one thing. I think that… (sound of writing of chalkboard) Can anyone see what that is? Patrick, at least. (laughter) That's a tree, uh? And I think that behind every tree hides…the Death. (sound of writing of chalkboard)And… that had more than one implication…. First of all you had to pee behind every tree to keep the Death away; and secondly, that's the reason of Beauty, or more—put in our way—the reason why we came to draw and think a tree is beautiful is because of that, because of the that, because of the Death hiding behind it there; so we might, maybe, come up with something like this, uh? (sound of writing of chalkboard) If anyone can make anything out of that form. That's something for Gregory… and his priest's friend in Grunen. All right. (sound of writing of chalkboard) In a comment on…(sound of writing of chalkboard) aha, for—about the meaningless of making art…. One way of getting rid of this feeling of meaningless would be if you could introduce a kind of direction… (sound of writing of chalkboard) both, you know, interior, and also personally. You often have that feeling of direction when you are young. You have the direction of your aggression. And that means that, when you do a painting, it's not so much the question of it's good or bad in the normal sense, according to taste; it's more a question of how it relates to this… force of aggression. And that's a very nice time, when you have this aggression. I mean, when you… live to get old enough—as old as I am—I don't know if Gregory has come to that point—this aggression is not there any more, and suddenly you are just left with the awful question of what's good and what's bad; how can I make a good… painting. In general, it's something—this feeling of direction is something that certain cultures invent…the American culture, for instance, has invented this idea of… direction; so… you can call that the U.S. model, uh? (sound of writing of chalkboard) That here, on the other hand, would be the European one, uh? (sound of writing of chalkboard) Going round and around, always meeting the same points. You know the story about the American invention of a progression of a linear direction—"Go West, young man." This… is an interesting construction that somehow starts, in theory, with Cubism; and then developed—You certainly all know the story—Pollock, Barnett Newman… Ad Reinhardt—important figure, uh? (sound of writing of chalkboard) And… I mean… he took the position of… remarking on everyone

who was making art. Sometimes this was justified; but basically it was a stupid position, from my point of view… because, I mean, it's easy to see… that when you are doing art you are doing stupid. It takes much more guts, much more courage, to do it in spite of that. It takes a certain innocence; and you have to be able to come up with that innocence, even that you—even if—even you, it's literally knows about all this—about these strengths… seemingly very logical progression of reducing things….. So we—Ad Reinhardt we ended up with… you know, the black paintings… The next thing would be something like… "Donna Guyot", who said there doesn't exist anything as a painting; there's something like *this*—That's a painting… That's… It's just an object; you can take it off the wall, put it on the floor… call it an object, or a sculpture. And… the bad thing about the whole thing was that, if you were looking back, and it was hard not to accept this kind of—this idea… of a progression…. It sounds so… so logical. And if you look back, you get punished, uh? I mean, Pollock died that way, uh? When he in his… later years tried to return to a kind of figurative painting, he couldn't overcome his feeling of being a traitor. And then, at that point here, painting stopped to exist. And… what do we have? What did we have? We had then… the pure ideas… the dematerialized ideas. And how can you express them? And that's the irony of the whole thing—with words. And yet you end up with something, something within a—you know, something that has to do with *seeing*, the art of seeing could only be expressed with words, one of the most limiting things you can imagine, uh? I feel extremely strange right now, I tell you. And now a strange thing about that is that these words, seemingly, lately, has needed a lot of material to be seen—and even very expensive ones. Think of the Jenny Holzer installation in Venice, uh? A lot of marble and shit, uh? (laughter) So… I think we should skip that model, uh? (sound of writing of chalkboard) So… that's the chauvinistic part of it, uh? (laughter) This European model is based on the notion that everything has been done before. You will always—You're—You're condemned to repeat things. You will always be doing things that other people have done before. And that's… a feeling that's very, very strong in Europe—I mean, it's such a small place, you cannot go away, uh? You also have to stay where you are; you don't have this feeling of "Go West, young man," also meaning that you have to take care of your… social welfare; and you have to take care of the craft, and things like that. That's not so well developed here because you have always had the feeling that you can leave, uh? Leave all the shit behind. (sound of writing of chalkboard) This feeling of… repetition, that you do something that has been done before… is… a strange on; and there are some consequences of it. It does mean, for instance, that the whole art history is like a storeroom where you can walk in and borrow whatever you

need, uh? I think maybe you can steal it; but that's something very, very different. Stealing, (sound of writing of chalkboard) not borrowed—that's art. Steal. That's the big thing. Because… that's bit dishonest… and that's dangerous to steal, uh? At least that price you had to pay, uh? And also one had to know that… you had to do everything that has been before; when you do it, you have it as if it is being done the first time. You cannot walk in and borrow a column, if you need a column. You had to build a column or as they did at the very first time. That's the obligation. And that's something that these post-modern architects never understood, uh, and that's why it's so shitty what they do. Right. (sound of writing of chalkboard) When I… Can you read what I'm--? (unintelligible) It's—okay. Because now I'm going to tell how I do a painting. I'll give you instruction. (laughter) (drum roll, fingers on wood) You start somewhere. You start with something. You start with a… You start with a story… an anecdote… You start with a formal idea…. You start with something out of your memory—You start with memories…. You have to start with something. Or let it… make a kind of… concept. That's the only way you can handle it; you decide that you will take this or that colors… use special tools… and things like that. So… (taps on chalkboard) I start out here… go like this, uh? Immediately after start—This is start here, uh?—(strange vocalization)—the whole thing collapse. (laughter) That concept didn't carry; it was something—It was… the brain baby. (laughter) Then you… (sound of writing of chalkboard) introduce new concepts all the time; and it become worser and worser. (laughter) And then it's awful messy, uh? And then suddenly, for me at least, (sound of writing of chalkboard) there's a break… a total collapse… a fracture occur. And that's a…. that's a nice point—be painful… but then I start all over again, uh? Trying to forget any of this… starting… starting… things. And slowly… I find one corner, one little possible piece that I can build… a relation to, that I can… feel, and it's like a key. I get into the painting through that little thing, uh? And… strangely enough there's another one, uh? It starts to fit together; and what's the most strange thing is, as I continue work on the thing, everything I see, I think, I hear, fit into that painting. It's kind of supporting up and building up and… making the painting. (sound of writing of chalkboard) And… somewhere here… you have so many of the small… pieces, like the puzzle, are fitting together; that is only a question of time before the last one will be there. That's a moment of… relaxation; I mean you get… you feel nice; but also a bit strange because from then on I always have the feeling that I'm not doing the painting, that I'm just, you know, a kind of tube… or a pipeline that a certain kind of energy is passing through. I get a strange kind of distance to the painting. And… then… here we are. (sound of writing of chalkboard) Finished, uh? Go. And what's so strange… is that… this one fit some

completely to the memories that I use as a starting point, uh? Only that time I apparently didn't knew how they looked. Having made this whole process make that visible, that I beginning saw anew, uh? But… probably in the beginning they were just words, words, words, uh? So…(sound of writing of chalkboard) that's beautiful, uh? Alas, it's not that simple, uh? There are many false endings, uh? Many points here where you think that you have finished the painting, uh? I mean, you talk yourself into believing that it's okay; it looks fine; you can even write a small piece… You can… explain it. Everything's okay… until someone else come and look at the painting… and you immediately note, at the back of your head, that there's something wrong; it's not finished. (sound of writing of chalkboard) So… I have to look in my notes…. (laughter) Yeah! A jump! Now I'm going to talk about bricks. You know… bricks you use to build houses. (sound of writing of chalkboard) That's a brick. It's mostly red… (sound of writing of chalkboard) the expensive ones…. You know, bricks are… all alike… as a principle; that's the whole idea of bricks, uh? So… what you have is… identical elements, uh? Those elements you can only… put together according to certain systems; that's the art of brick-laying, meaning, you know, the basic system would be… like this. (sound of writing of chalkboard) And then the next one's going like this. You know, the principle being that the joints have to be displaced; otherwise it won't get the strength, uh? That's mean that you have… (sound of writing of chalkboard) a system…. With those two words you have the key words of Minimal Art from the Sixties, uh… where artists tried to solve the whole problem of, you know, apparently private, impure structures and sculptures in introducing these… kind of hard elements…. But bricks is one thing more… (sound of writing of chalkboard) than those two things, uh? And that was, for me, the interesting part, uh? Because I am a child of the Sixties; so I completely, in a way, accepted this… ideology. And I also accepted the ideology of not doing a painting, uh? I had to develop a certain strategy to be able to do my paintings in spite of my intellectual acceptance of this ideology. But I thought it was okay. There was so much shitty art around that it was… needed was this kind of cleaning up action. So I thought, okay, if I was going to make sculptures, or structures, or whatever, I had to accept those two things, uh? But with bricks I got, you know, for free one thing more. (sound of writing of chalkboard) History. Because those damn bricks, they radiate the feeling of history…. I mean, if you have seen any of the big cathedrals in northern Europe and many Arab buildings out of bricks, you will know that. And that's the part you cannot control…. These two you can control, and that's the whole idea. Your place becomes very clear; but that you cannot control. That's the impure part of this combination. That's… the irrational… the emotional part…. I'm telling that about bricks

because I'm going to show you some slides… of a project I did in Denmark… over the last—I don't know—ten years, uh? So I think maybe it's needed first to show you where you can find Denmark, uh? (laughter) (sound of writing of chalkboard) This is… Spain and Portugal… (laughter) France…. That's going to be… you know, Italy. (laughter) Switzerland, Germany, Belgium, Holland—and now we are nearly there, uh? (laughter) Up here you can see a glimpse of Norway and Sweden coming there. This is Denmark. Then we make an enlargement…. (sound of writing of chalkboard) (laughter) Then that consists of a big peninsula… like this…. Germany, the Continent is down there…. Island of (unintelligible), Island of Zealand, and other (unintelligible) islands, uh? Here we find Copenhagen…. That's where I'm living… except when I'm… not here in the summer; I will be up here on this small island called (sounds like Lissar,); and the city we have to find is called… a very special thing (sounds like Osk,); that will be here in the middle of nowhere. It's like Skowhegan, somehow. (laughter) And that's a place that hardly any Danes know about—except the people living there, uh? It's a town that… came up around the turn of the century because the railways got here… and the railways have disappeared again; but the town is still there. And that—this town has a high school that's the high school for this whole region. And for this high school I was commissioned to do a big painting for the staircase. And I did that…. And I made the people, the teachers… and… I like them, and I liked the whole atmosphere of the school; so we agreed that there also had—They also had a small art museum—a very small one—that the paintings I would do… up here in the summer… should be exhibit here, in the autumn, on their way back to Copenhagen or Germany. And… I mean, that's a small joke on my part, because in Denmark everyone complains that I never exhibit in my own country; but I say I have on here every year, uh—in "Osk"—Where's that? Uh? (laughter) No one knows. Out of this exhibition… business… started some… eighteen years ago… a project of building brick sculptures. You know, the school is like this—(unintelligible) (sound of writing of chalkboard) There was one main building here from these… --from the Fifties—not marvelous architecture, but okay. Then they added a new wing here, that being modern, or not so good. (sound of writing of chalkboard) Out here they have a parking lot… and here I made the first—the first sculpture. (sound of writing of chalkboard) That one. So… now maybe we could see the first slides….

SLIDE

They have to be make by hand, uh? Oh. Old-fashioned. That is… from the air. And we can just go on, uh?

SLIDES (long pause in dialogue)

Could you make them (unintelligible)? Right. I mean, here you see the parking lot, and the new wing, and the thing here, uh? You can sit on it, uh? It's very good, because people always object to modern art, uh; and they object with their heads—but what they accept with that… uh? (laughter) That's okay. (laughter) So they're sitting objects! Yeah.

SLIDES

All right. (pause) Good. Okay, stop here—Let that be…. The first sculpture has the shape of a Greek cross, if you knows is that. I mean, it's… (sound of writing of chalkboard) a very orderly form that's really (sound of writing of chalkboard) five squares put together like that, uh? And then you have this… energy thing going like that, uh? And I think that… a very important about art, that art is always very orderly, even if you do not see it immediately. I think—I don't know if any of you know… a little booklet… of… the art historian Panovsky. He has written… a small book about the connection between the big cathedrals—the Gothic cathedrals—and the way of thinking and arguing in… medieval… thinking, uh? And there the whole idea is that, if you can prove that a sentence is through—if you can subdivide it in identical entities all the way down…. And that's exactly the way a cathedral is laid out. I mean, you know your… (sound of writing of chalkboard) middle ship… and then you will have… like this; and it will go like this all the time, uh? It's basically the same… shape, just getting smaller and smaller. And you can—not only in this ground plan, but also in—you know, in—You can follow that, uh? You don't see it immediately, but it's probably the reason for the aesthetic pleasure most of us get of looking at things like that. So…-- But I mean I took the easy way, making a Greek cross, uh? Now… the real project… turned out to be on the backside of the building; because this was a singular thing. But it you make… (sound of writing of chalkboard) try to make it like this; here's the new wing coming out—It's something like that. (sound of writing of chalkboard) Door would be here. Here we have a very… boring, and… ucky place. There would be something like… (sound of writing of chalkboard) this… strange area of small bushes and crabapple trees; and…

I started many years ago out with putting one square column here... (sound of writing of chalkboard) not knowing exactly how to proceed out of that; but I thought it would be a marker… a stele… put here. So, having thought a little about it, I—on a line—especially from here—put a… (sound of writing of chalkboard) flat circular platform, and a square one. I think that that combination… of the column and these two flat things had something to do with my interest in Mayan art. You very often see that combination of stele and… a kind of altar it's called. No one knows exactly how it would have functioned, uh? But something—something… horizontal and something vertical, combined, uh? That also made a lay—defined a kind of layout to how to proceed. You know, there would be an axis there, an axis there; it would be natural to do something there and something there. (sound of writing of chalkboard) I mean… meaning… I had… four more elements to… make. And I had many… strange and boring ideas of how to proceed. But maybe you should just see the last of those things, uh?

SLIDE

Keep that one; it was in…. Right. See, a very simple thing. I also have to say that all these things were made, so to speak, without money. I didn't get any fee; I did it for fun; and… the students collected the money for the bricks and… the bricklayer. Right.

SLIDES

(pause) That's a round one. It's… Notice the… play with the square within the circle, uh? Because that's the main thing, combining square and circle. Yeah.

SLIDES

(long pause) You see it's not the most exciting surroundings; but that's okay. (long pause)

SLIDES

Yes. (pause)

SLIDE

Yes. (pause)

SLIDE

Good. Here we stop, uh? (long pause) But the question was, how to get on from that… thing; you know this establishment of very basic elements. And… now comes the interesting thing—for me the interesting thing. And… the thing that makes this an example of how you can get kind of help from outside. Help, both in terms of… the formal evolution of your work; and also, you know, in terms of getting this… heavy burden of feeling of meaninglessness away from you; because suddenly there came a need, something practical has to be undertaken, uh? In a nearby village there was a very old… watchmaker, who… was a kind of artist, and… a man who invented things, uh? I mean, I visit him; and down in this very small house, and down in the cellar it would be like this, he had made… plaster figures of naked young girls, all out of the Twenties with kind of poofy coiffeur hair—hair-doing…. And he had painted on the walls Acropolis—you know, Greek scenery; and then he showed all the strange machines that he had invented. And he had also built a very, very good… astronomic telescope. And he's built it out of the periscope of a German submarine, uh? But it was a very high quality; and he has… given that to the school as a gift, uh? And… it… needed then a house; it should be housed somewhere; you should have to—What they needed was an observatory. And that were really something for me; I was very happy about that, uh? Because that were a practical thing, uh? So… I decided to put it down here. And I decided it to be a combination of these two things, uh? (sound of writing of chalkboard) A big square platform with small steps on the sides; and then here, in the corner of the platform-- there's a door here—would be the… observatory itself. (unintelligible) It took a lot of time to figure out how to do things like that, uh? So… that we can see now.

SLIDE

(pause) All right. Here is with snow. And you see… the stairs up here; and… I mean that's… purely without purpose—there are an extra wall. And this extra wall has the distance of one stone's from the

real wall. And… having, you know, these kind of fake windows, that gives a very interesting play of light—I think there are some slides where we can see that.

SLIDES (long pause)

You see that's…. unreal light creeping in here.

SLIDES (long pause)

Yeah. Just go on.

SLIDES

Also here—that (unintelligible, possibly "putting the worker,") in the normal house. (long pause)

SLIDES

Alas, I don't now if any of you are—have any interest in bricklaying; but that's a very difficult thing to do, because it's twisted in three dimensions, uh? Because… not only handle this one—that's quite normal; that's the strongest shape you can have. You all know when you see ruins, that the only parts that stands is the things over the doors and over the windows. But also because… the whole wall is round, it gets… smaller when you get… into the thing, uh? So… it's difficult to do; you have to have a very good bricklayer to do it, uh? Right.

SLIDES

(pause) Yeah.

SLIDES

Okay… stop here. See, now I had this and this—those elements, uh? And then I solder away, coming from this—the two initial, the two starters to that one, rather complicated form, uh? And then I thought it would be—because that's so big—it would be boring just to follow this layout, to follow this pattern. So I… made one here in the middle, uh? And then I made something kind of halfway… between, kind of a bridge… combining the two shapes. I made a circle here… (sound of writing of chalkboard) and a square. So… that we're going to see in a moment. So the one I haven't—not made yet, but I have made the plans, is this one. Well, I would like to explain you how I have figured out that one to be. (sound of writing of chalkboard) So… to explain that to myself I made up a small story, that you had—I mean, from the beginning we had… (sound of writing/drawing on chalkboard) square… and circle. And of those two… basic things, square is clearly the strongest. And then imagine the square being like this kind… one cell monster, and maybe…. Amoeba—what that's called? Amoeba?

Comments: Amoeba.

Speaker: Amoeba. And you have this… poor, you know, (unintelligible) circle here, uh? (laughter) That would, I mean, apply to the very first thing. Circle in the square. Then the other beast here is coming, uh? And touching…. (sound of writing/drawing on chalkboard) And that would be… the one we haven't seen yet, that kind of contact between the two forms. But here… the square again has this kind of… small steps around it, which radiates… vibrates this power, with the steps. The next…. The next one would then be… (sound of writing/drawing on chalkboard) I was nearly swallowed, uh? It's in there. And that is, of course, the observatory itself, uh? And then for the last one, I thought that would be… like this; and now it's in there. And the poor thing has to conform…. And in the end the all conform like that. (sound of writing/drawing on chalkboard) (laughter) And that's how—
That's the story of how to turn

(AUDIO BREAK)

Speaker: -- A square… in the middle an opening; and then a couple of steps down to this hole in the middle. I mean, if you make it a cross section it will be something like—I make it out here—

something like that coming up—down—come—down. (sound of writing/drawing on chalkboard) You get the idea? So… now we can see the last slides; and that will also be the end of the whole thing.

SLIDES

(unintelligible) (pause) That's the square, with the steps and the circular; it's grass inside, uh? It has no substance; it's only a shell. Yeah.

SLIDE

(pause) Yeah, just go on.

SLIDE

There you see it from another angle. Right.

SLIDE

With snow. Yes.

SLIDE

Right.

SLIDE

Yeah.

SLIDE

Yes.

SLIDES

Yeah. Here you have a very nice look on the whole way out… and up there—Here! It's going to be the last one, uh? So the whole system fits then, uh? And the strange thing is that the students of the school, they likes it, uh? (laughter) I mean, they use well… (laughter) sit on it, and… And that's the be also of a result of the long time it has taken to build it. They get used to it; and normally you just come and drop something, uh? And people have to eat it or not, uh? Yes.

SLIDE

(pause) So. I think the last one, uh? Oh. Let's take them all! (laughter)

SLIDES

That must be the last one, uh? (laughter)

SLIDES

Once again from up here, and… the new one is… here.

SLIDE(S)

(pause) There you have it again; see how ugly it is, uh? (murmurs) I didn't do that, uh. (laughter) That was the man that take cares of everything; he thought it would be nice, uh? And I couldn't—And he has been very helpful in the process, so I couldn't—I mean, I couldn't say to him, "Take it away;" but… I mean I haven't been lying because the tree died, uh? So now he has to take it away. (laughter) Okay.

SLIDE

Oh, that's the same thing.

SLIDE

Finish? Oh… It never stops. (laughter) That's it! (Applause) Right. (Applause) (microphone feedback) Did you have… questions? (laughter) I think it would be nice if we could—I mean I would much prefer anything with you when I'm doing my rounds, uh? It would be nicer I think, uh? I mean, this is just so we'd have something to talk about, uh? (laughter) (Applause)

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