

**Tell us a little about yourself, so that the Hungarian public can get to know where you live, what you do, what you are most proud of, what you are looking for in the arts... ?**

*Hello, My name is Peter Liversidge, I am an artist. I live and work in London. I have for the past 20+ years been taking a singular approach to making artworks which involves the writing of proposals. I describe the work I intend to make in text; a single side of a4 paper typewritten on a typewriter. The texts are descriptive rather than being prescriptive. This means that they invite collaboration, both imaginary and actual.*

**How were the drawings in the book created?**

*The Winter Drawings in the book are made only during a 4 month period in the year November 1<sup>st</sup> to the final day in February. The work is made from a very high quality black masking tape. I lay a length of tape down on a piece of glass or cutting mat and use a surgical scalpel to cut the tape into strips, which is then transferred onto book endpapers to describe a tree. The resulting drawings are always made in pairs, using both endpapers, front and back.*

**Why have you returned to this project again and again for 20 years?**

*Good question; I've returned to the project as it acts almost as a yearly reset, it gives me a reminder of the importance of working daily, alongside and within a finite time frame. . The drawings are a very important part of an approach of thinking without thinking, allowing the intuitive part of making to take over, something that can only happen when you are embedded in a known project or way of working. It exercises a different part of my brain than the archive based research method of working. Within the structure there is freedom to invite and reinvent the known. In some years it's a single pair of drawings and other years when I have more time it's a greater number. I spend the other 8 months of the year looking for endpapers in second hand shops, with book dealers and in book sales.*

**Is drawing in winter now more of a ritual, or are the drawings able to show something new year after year?**

*It is a bit of both there is a defiant sense of ritual and returning in the way I do to the project and strict process each year, of course there is a gradual change in the approach and application of the cut tape, this year is a good example in that the drawings with multiple branches and over lapping structures are new this year, it took me quite a lot of time to convince myself that it was a good idea to do that!*

**Why are you artistically interested in winter trees, and why do you always stop on the last day of February?**

*I like the idea of representational drawing of trees that are actually totally fabricated and invented as they are made, yet are still accurate depictions of trees. They also rely on the handling of quite fragile materials to make them, something that I have learnt over time; of what is and isn't possible.*

*I stop on the last day of February so that there is a finite timeline each year, they are a very zen activity and I could easily carry on, but I choose not to, just as spring brings with it the first shoots and leaves. I choose to stop on the last day to move onto other ways of working.*

**We can see in your other work that you are thinking in terms of series, projects that take a longer time (e.g. that postage stamp thing). How interested are you in documenting/archiving as a conceptual tool?**

*I do work in series sometimes beginning before I even knew being an artist was possible; the Postal Objects / Postal Shelves is a work I've been making since I was 12 when I posted a piece of toast. I have been preparing to, and have making that work for 40 years and since 2012 it has a public work; in that it can be commissioned and for a 12 month period the recipient will receive objects in the post to arrange, as they see fit, on a shelf installed at the recipients address.*

*I have made series that have had to end as I can no longer get the materials (Polaroid Pairs) it is the repetition of a series but the continuing evolving of that series I find interesting. A challenge to try to be consistent, whilst remaining inherently human about making, ignoring the fact that the work, materially at least, is linked but with each iteration is anew.*

*I find the documenting and archiving as a conceptual tool central to parts of my work and practice. I am interested in the questions archiving in particular asks; why this object archived? Who chose this object? Why? – Why is a very important question when dealing with archives. What is interesting to the future readers and archivists now and in the past. There is an intrinsic interest in the exploration of creativity and the archive is a democracy within that, I am currently working with the National Libraries of Scotland on a project to celebrate their centenary. The archive has over 38 million physical items and over 60 million if you also count digital material, from; printed matter, objects, hand written notes, flyers etc... they are all there for current observation*

**How did it become a book?**

*I was very interested in making a Winter Drawing book as the sequential nature of the pages suggest a narrative, especially when originally talking to Dora at Csimota, the book was to be without any words, the narrative, or not, was implied or introduced by the sequence.*

**Did it give the pictures a new meaning?**

*I think it did, without explanation and without context the book becomes it's own narrator a collaboration between the materials and printed pages and the original work.*

**You are such a multi-talented artist. Isn't it difficult to suddenly adapt to formal constraints after all this artistic freedom?**

*That's a very kind phrasing of that question! - I really enjoy the reduction in freedom, reducing the possibilities for making work, I have been lucky to make many books in the past but the conceptual challenges that this process has presented meant trusting the input of others. Without the input of others sometime the work can be flat and potentially uninteresting. Dora*

*was able to introduce elements I would never had considered the format is brilliant as is the recycled materials it is made from.*

**After this experience have you been inspired to create more book?**

*Yes always! I am very interested in the presentation of information in such a known way, we have an inbuilt understanding of books and the relationship and function of the cover and pages. It is good to think about how to subvert that whilst still keeping it's integral parts known or readable (if you'll forgive that description) – it is Thanks to Archivorum introducing me to Dora at Csimota, they gave us total creative freedom, I hope that this will be the beginning of working together on many projects, especially with Dora and her team.*

**And finally, tell us a little about your current work.**

*As I mentioned I'm working on a project for the National Library of Scotland which will be launched in November this year. I am also making a weekly performance work which is very much not public at the moment (despite that being a total contradiction !) as a public performance work, and of course I'll be making Winter Drawings from November 1st.*

**Voila!**

**SUPPORTING IMAGES:**

Postal shelves;



Postal Shelf for Kate MacGarry. 2022.

Objects posted to the gallery, delivered and arranged by a Royal Mail Postal worker.

Wood, plastic, metal, stamps, postal service.

Shelf; 82x22cm Objects; dimensions variable / as installed



## Icelandic Postal Shelf, 2014

Objects posted to the gallery i8, delivered and arranged by a Pósturinn Postal worker.

Wood, plastic, metal, stamps, international postal service.

Shelf; 80x22cm Objects; dimensions variable / as installed



### Icelandic Postal Shelf, 2014

Objects posted to the gallery i8, delivered and arranged by a Pósturinn Postal worker.

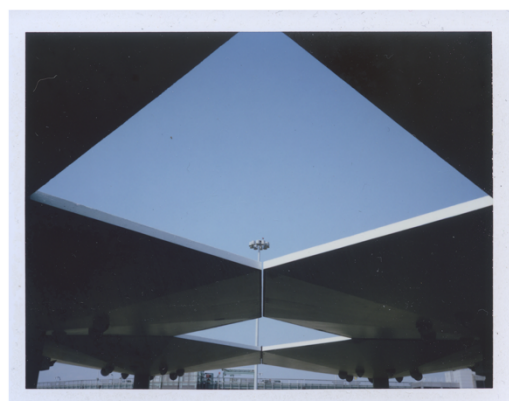
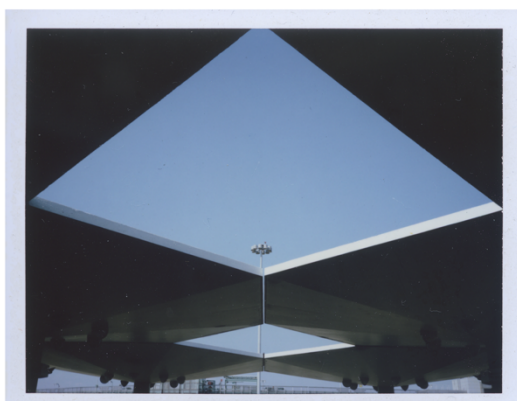
Wood, plastic, metal, stamps, international postal service.

Shelf; 80x22cm Objects; dimensions variable / as installed

Polaroid / Fuji FP100c pairs;



Aperture, JFK  
2014  
pair of unique Fuji FP-100C photographs  
10.8 x 8.5 cm image size (two parts)  
33.5 x 29.5 cm framed (two parts)



Aperture, JFK  
2014  
pair of unique Fuji FP-100C photographs  
10.8 x 8.5 cm image size (two parts)  
33.5 x 29.5 cm framed (two parts)



Gable End  
 2016  
 pair of unique Fuji FP-100C photographs  
 10.8 x 8.5 cm image size (two parts)  
 33.5 x 29.5 cm framed (two parts)



Gable End  
 2016  
 pair of unique Fuji FP-100C photographs  
 10.8 x 8.5 cm image size (two parts)  
 33.5 x 29.5 cm framed (two parts)



Sunlit Table Top III  
 2014  
 pair of unique Fuji FP-100C photographs  
 10.8 x 8.5 cm image size (two parts)  
 33.5 x 29.5 cm framed (two parts)



Sunlit Table Top III  
 2014  
 pair of unique Fuji FP-100C photographs  
 10.8 x 8.5 cm image size (two parts)  
 33.5 x 29.5 cm framed (two parts)

## Winter Drawings;



Winter-Drawings-

12v14-15v12-

3rd January-2016

Cut tape on book endpapers,  
23x14cm unframed



Winter Drawing  
 7th January 2021  
 left 18 vs 17 / right 19 vs 20.  
 left 23.7x18.1cm / right 23.7x18.1cm  
 Cut masking tape on found book endpapers.  
 Pencil drawing on reverse.  
 Framed individually, installed as a diptych side by side.

Gallery links:

<https://www.katemacgarry.com/artists/45-peter-liversidge/>

<https://www.inglebygallery.com/artists/46-peter-liversidge/overview/>

<https://www.skny.com/artists/peter-liversidge>