

London
7/1/09

Dear members of the Institute for the Art and Practice of Dissent at Home,

I'm finally sending a viewing copy of the Liverpool video. It's been a busy year for me, in good ways. It's also been a strange video to work with, and both considerations have contributed to it taking some time to edit.

There are so many elements in play with the video, that I found it difficult to know how to go about putting it together. Not just technically (which in the end I have done quite simply) but thematically. The kids are obviously a strong feature of the video, and they rightly brought their anarchic ideas to the process. I came with specific intentions about examining the notion of a city that was locked into a cycle of destruction and rebuilding, but I also chose to work with the boys, and wanted them to be able to play rather than to just be acting in the video on my behalf. It wasn't until I'd recorded the video that I realised the strange tension that would lend the piece. I found that in order to deal with it, as well as the contentious project that Liverpool itself is, I had to use a disembodied fictional narrator to pull things together. Like I said earlier, it's a strange video, but I think I quite like it, although in many respects it is very different from most of my work. Above all, I really enjoyed the experience of meeting and working with you. It was a different experience to the rest of my art experiences this year, and I'm glad it could happen.

All the best,

Tom Robinson