



<http://dirtydeedsdonecheap.otdac.org>

Opening Times: The short film you are presenting, *Dirty Deeds Done Dirt Cheap*, takes inspiration from a song by ABBA. Can you tell us more about how this idea has evolved?

Patrick Goddard: The script was developed out of research I did a few years ago from another project I was working on at the time called *Greater Fool Theory*, the subject of which was also money and banking. I noticed at the time that the way some people working in the financial services talked about money was not that dissimilar to an almost Marxist analysis of how money operates (see *Swimming with Sharks: My Journey into the World of Bankers* by Joris Luyendijk, or *Liquidated: An Ethnography of Wall Street* by Karen Ho, *Toward an Anthropological Theory of Value: The False Coin of Our Own Dreams*, by David Graeber). This observation is not meant as a vindication of those working in banking and related fields but perhaps more of an indictment of their cynicism or even ethical nihilism: that despite their knowledge of monetary manipulability they are happy to profit from and ultimately prop up the current financial format. I merged together some of my own turns of phrase and observation with adapted quotes from bankers as well as writing from Konrad Becker and something Alain Badiou said in an interview that I saw on YouTube.

OT: The song playing in the video is a Doom Metal cover version of the classic song, *Money Money Money* re-enacted by the London based band Henge and used a starting point to unpick broader narratives in the work.

PG: I wouldn't say the song was re-enacted by Henge. It's a cover song, but rather than re-enact they reinterpret it to bring out the distress and violence inherent in the subject matter.

OT: *Dirty Deeds Done Dirt Cheap*, unfolds as a conversation between two characters, standing outside what seems to be an art opening. Why this specific but also semi-casual setting?

PG: It's not an art opening – although I kind of like that you thought it could be. We're outside a pub near Bank, at the end of the work day. A slightly later scene has us wandering round the corner to outside the bank of England, however I don't think it's super important that people pick up on that.

OT: The main protagonist of the film, a woman, is interviewed by an unseen narrative voice (you) about various financial issues. The camera gaze is direct, resembling an everyday conversation, questioning what is factual and what is fictional within the work. Is that a conscious choice?

PG:Yes

OT: *Dirty Deeds Done Dirt Cheap*, looks at the abstractions of contemporary high finance and how unrelated they are to everyday issues. How much are the choice of the characters and location directed towards the theme of the work?

PG: I don't think the abstracting tendencies of money are unrelated to everyday issues but rather are intimately inscribed in everything we do and touch and live. The character and her political stance is deliberately slippery though obviously not arbitrary. She wears a lanyard and office appropriate clothing and is standing outside a pub in Bank.

OT: How do you see these topics as relevant to the experience of being an artist living in London or in any other art centre?

PG: I wouldn't say that high finance is particularly more or less related to art and artists than other professions. Except perhaps for the fact that art (primarily produced by self declared left leaners) is often used for investment, money laundering, tax evasion and the purchase of cultural capital and status acquisition by the super rich. However these topics aren't particularly touched on in the film except for the throw away sentence that has my character (I'm only playing a version of myself – I'm not actually an idiot, or at least I'm an idiot in different ways) proclaiming that it is the political nature of his work that makes it uncommercial, - the main protagonist laughs this presumption off – stating that it doesn't matter about a works presumed politics, but rather that being .mov video file it doesn't fit some of money's corporeal aspirations.