

## talk three

November 2008

Lilian Baylis Studio, Sadler's Wells, London

body:language – a series of talks in the Lilian Baylis Studio about dance and live performance presented by invited curators. Dramaturg and writer Guy Cools launched the first series in autumn 2008, asking four choreographers to join him for conversations about their current and past work, showing film clips and quotes selected by Cools during the evening.

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## 'The Spatial Body'

**Guy Cools** with **Rosemary Butcher**

"Grandeur progresses in the world in proportion to the deepening of intimacy."

(Gaston Bachelard, *The Poetics of Space*)

Introduction by Emma Gladstone, Producer at Sadler's Wells and Director of the *Jerwood Studio* research programme

### **Guy**

Thank you Emma. I am very grateful to Emma, Sadler's Wells and the Jerwood Charitable Foundation who have given me this opportunity to organise this series of talks. For me it's part of a larger project where I'm revisiting all the research I've done in dance over the last 10 years and I want to write a book about it.

So for each of the talks I have been looking again at the work of the choreographers I have invited and I've been re-reading books in order to frame it.

The first talk was with Larbi and the second with Akram. Both were really a lot about identity: somatic identity... for Larbi the idea was that mythology and myths are basically story-telling about somatic identity... and also with Akram we focussed on the idea of somatic identities – particularly when you have to navigate different cultures and traditions.

For tonight and next week – tonight with Rosemary and next week with Jonathan Burrows and Matteo Fargion – it seems like we are addressing the two big formal subjects – one of 'Space' for tonight and the one of 'Time' next week. But they are so connected that we'll navigate from one to the other...

I am very, very honoured and pleased to do this with Rosemary because I think she is one of the choreographers in Britain that has been doing so much fundamental research in Space and the relationship between body and space and in very different contexts and very different mediums.

We met I think at the end of the '90s when I was still working in Gent, Belgium and when I presented *Scan*. Since then we've been meeting quite regularly in London, in Belgium, in Munich where you have a home base, in Montreal – where we also presented some of your work – and I always enjoyed the long conversations we had about life and about dance in particular.

We had a couple of conversations before this one a couple of weeks ago when we met first here in London, and one of the first things that you told me is that you had been asked, I think, for this compilation of dance films for the BBC?

### **Rosemary**

... It's curated through South-East Dance and the British Council and there may be an off shoot into the BBC – but this was asking choreographers working with film – talking about their own work but also asking them to relate and speak about artists that had influenced them or particular films that they felt were really interesting and influential.

### **Guy**

They asked you what your favourite dance film was... and you choose Douglas Gordon's *Feature Film* installation – which is a magnificent installation of the hands of a conductor conducting all through the score of Hitchcock. Why did you choose that particular film?

### **Rosemary**

I had quite a lot of difficulty trying to actually locate a dance film that I felt was particularly relevant to my practice. Not that I couldn't appreciate dance on film but I'd... I'd been working and researching for quite a long time to try and differentiate between dance on film, and film and the moving image, and how to choreograph through film, and these were all the things that I was battling within my own mind to try and present in a film, which is what I really wanted to do. And in my research I'd gone to a Douglas Gordon

retrospective in Edinburgh – about 3 years ago I think – and I was very impressed by the fact that I could identify with the piece itself without actually knowing necessarily what was going on or that it was a narrative or that it didn't have its own agenda hidden within what I was looking at. And I felt that this sort of ambience was what I related very much to, I felt it was immediately very choreographic, because it was on its own time-base meaning. It lasted for an hour and forty minutes if you stayed, but you also had the choice to... to go in and out of it, and that didn't take away from the presence. Because the material was also belonging to something else – to the music, in another place – that the direction of the movement was actually also relating to other things. And the orchestra was hidden. There was no orchestra – it's like the players were not there.

I felt hugely influenced by the idea that this was possible, but of course it's never as simple as that because you can't take from someone else – although you can fragment your own work – this had a very particular history and background and I also knew that the work had come from a huge amount of investigation and sourcing. And that's always been of great interest to me – that, that things haven't just arrived; there has to be a source that relates to the whole concept of the work itself. And I feel that this work encompassed that very much.

### **Guy**

Yes... yesterday I had another artists talk in Brugges: basically there were two artistic teams, one with Benoit Lachambre, who for his last piece worked together with Laurent Golding who is a French visual artist who does drawing but with a computer, and then the other one was Daniele Desnoyer – another Montreal-based choreographer, who made a dance piece integrating the visual arts, the universe of another video artist Manon De Pauw. And the whole topic of the talk was again exactly about how the communication happens, or how to research this 2-dimensionality of a canvas and the 3-dimensionality of a performance space.

In the case of Benoit Lachambre and Laurent Golding they really tried to integrate these two things and it looked like in this particular piece the canvas took over... and that the bodies really became part of the canvas...

In the other case of Daniele Desnoyers and Manon De Pauw it was more like they had found a way of co-habiting these two spaces. A lot of your work has been researching this...

### **Rosemary**

I'm only really just more recently thinking of the work that I'm interested in as research based – I think it always was but as the time goes on between actually making and finishing anything I realise there is something that I'm interested in, and everything pertains to that – as far as the actual performing – the layers of performance I think is what probably a little bit of what you're referring to... in the sense that... How do you explore the sensitivity and the

thinking and the philosophy of an idea through the performance you know of one level – gestural, spatially, physically? You're looking at one set of things happening but actually how do you then allow something else to be going on without actually describing it or telling people?... and... because I think in dance it's very, very hard – because of... I feel it doesn't deal with time in terms of progression and it doesn't deal with the past in terms of knowing the past – you have no knowledge of where someone is – where they have come from – unless it's described, it's quite... it's actually impossible to make that happen through the physicality.

So the layers that I've been interested in have always been about the nature of the other elements – giving... some sort of marking place where these other things can coincide – with film or with sculpture or with sound. It's adding other dimensions of possibilities – so that the movement is one layer and it is explored... and lately it's explored within the body of someone who actually takes on the idea itself – and who I've grown to trust to such an extent that through a huge amount of dialogue and experiment she is actually conceptually holding the piece. Which I mean I think is arguable? Is there conceptual dance?... and whose concept is it...? ... so there is a lot of debate...

### **Guy**

I'm also interested in – I mean it's always been there – is this movement between the screen and live performance. In some of the talks we had recently you were also saying that maybe you wanted to make a film version of this live piece, or this installation piece should have a live version of it.

Can you comment on this dialogue between the live performance and the screen, which is so different spatially?

### **Rosemary**

Yes, and I think that's what I discover every time I... I always envisaged that if you place the two things together then that will actually make sense of the whole idea. And I think for the nature of what processing is about there's one medium that you really come to terms with knowing how to process, and there's another medium where you think you can take something and process it without knowing the elements of it. I think the complexity is that I don't actually know about the side on the film, but as far as I'm concerned I sort of really understand the nature of the live performance. But live performance in itself is not sufficient to me now – ... it doesn't go to the places that I want to explore, so I have to learn about another medium...

... but I've been so influenced by moving image on film that it has influenced... I've borrowed, I think is a better term – that's more recent now that you borrow from other fields – and what's interesting in the work is that I'm actually borrowing from other mediums but also processing from the medium that I understand. I'm just on the edge, I think, now of trying to allow the balance to shift...

**Guy**

Could you give some concrete example there?

**Rosemary**

Well, I think the last piece that was always a struggle to work on the edge of film; it was always going to be the combination of two things happening simultaneously because of my interest in duration and synchronicity – how things can meet together and depart from each other – all these areas of collision and spreading of scale. They can all be manifest by the idea of actually making things meet and part again, and this was the interest over the past 3 years really – how can I make a piece of work? First of all the work was going to be submerged by the top coming towards the bottom gradually – but then there was great difficulty in getting the bottom to rise – the top could fall but the bottom couldn't rise – so how do you bring space together? These were my questions – how could I bring two elements of space? How could I bring two bodies together to collide ... seemingly over a period of time – and then go back...?

So I spent ages exploring that. I couldn't get it to work. So I took it the other way so I had the two sides trying to reflect the map – the map on the floor and the sides were an exaggeration of recording and I could operate... of what was going on, on the ground. So there was a synchronicity, as this figure was progressing so the map was recording – again a duality – a complete duality between the existence of what is in space and what's outside – both of which I... all of which I think would make very interesting films once I get the nature of the materials of how that will technically and philosophically work in another medium...

... and the other thing, there is very little editing. It's not about taking sections of movement and choosing. It's about allowing the thing itself to exist in its own time and space.

**Guy**

You mentioned that a lot of your work is about basic oppositions? Like spatial oppositions? There's also been so much research about flying and falling in several productions?

**Rosemary**

Flying and falling and long journeys – either condensed to explore in a short period of time that actually means a long period of time – or a linear journey, that's full of treacherous adventure influenced by the highs and lows – so that's, that's sort of a sense of how do you push the parameters of any experience. Again relating to human experience, human identity, but done spatially not emotionally – so you are not giving all the information. But my interest in time is that if you push something to a point where you're feeling the extent of the time limit (as long as you are in charge of its sensation – it can't just be anything) then in a way you are exploring a long distance. Spatially the edges really interest me – going just to the edge of things – falling as in *Scan*, but being picked up. Recovery is another ongoing theme, so... nothing actually stays within its own space, but it falls within its own space – and it's recovered within its own space.

**Guy**

As an introduction to the video fragments that you selected to show, your most recent work is very much about this experience of going back to New York. And then when we saw the piece here during *Dance Umbrella*, we also had a public talk after the performance, and one of the things I remember very well you described was also that it was about the edges of the space, and the space getting curved as a physical experience of re-visiting this city, which made a lot of sense... I mean as an audience you could really sense that while watching the work.

**Rosemary**

Yes – it was a very abstract version of it. I mean that... I think, I have now probably almost an abstract archive of a period of time of my life – that was explored by a return visit but the actual memory of the visit was explored in the sense of just the state the city was in, of the way the city set itself up and how the journey itself was an exploration that kept turning around on itself. The decision not to go to the centre was always there because there was always a sense of being on the peripheral... and so these decisions one after the another in fact informed the nature of what, in the end, there would be left of this journey.

There wasn't very much left of it – except the outline – but the functionality of the movement was also because there was nothing ornate, there was nothing extra, it couldn't be any more than that. Yet also still have the idea of the form reliving itself – it was totally about the form taking itself on. If one thing altered, everything altered... no single thing altered without being informed by the thing before or the thing after it.

**Guy**

You choose a fragment of the last piece? And then as the second fragment you choose a piece, which is almost 20 years old or even older?

**Rosemary**

... it's 30 years...

**Guy**

... 30 years old... and you said that it's basically the same thing... can you as an introduction to the video fragment explain how it researches the same?

**Rosemary**

... yeah... in choosing the fragments I didn't know, I didn't want to go... there is no direct back and forward but there is a strange feeling that the last piece that I've just completed has huge references to a piece made in 1979-8 for very different reasons. Both about edges, both about the nature of entering and exiting – coming into a space or leaving a space – but also the second piece called *Spaces 4* is totally improvised, something again that I was experimenting with in the 80s...

I mean I found it fascinating to put the two things together in a way – I only got a short fragment of the last piece because I had to get it off the reel and – and this 2nd one is really quite old and it's an early video, and it's me talking across it because I was being interviewed, and I'm describing what's going on – but it was actually in silence. So I think they are quite an interesting juxtaposition of pieces.

**Guy**

OK... shall we have a look at that?

**Rosemary**

Yes...

SHOWING THE VIDEO

*"Finding holes, that is what interests me."*

(Rosemarie Trockel in: *Choreography, Collisions and Collaborations*

Rosemary Butcher and Susan Melrose (ed.), Middlesex University Press, 2005, p. 73)

**Rosemary**

I was provided with situations of which improvisation could then move Heinz Deiter Pietsch, the visual artist, on to make objects. And then from the objects we could improvise again with the objects, and then we gradually – with discussion and watching... found an end result.

... and yes, the movement very much picked up on the way in which the sculptures were made... with the edges... the dancers actually leaned or rested up against and actually together formulated a sculpture in themselves. So the dancers were picking up on the shape of the sculptures and then taking that initial movement and moving through that movement into other movements, and then linking up again with the shape and the texture, which is very much concerned with edges and not with completely finished objects, [which] allowed the dancers to fill in the points that were, were empty.

**Guy**

They are very connected...

**Rosemary**

Yes. It is actually very helpful to have that bit of dialogue. Because I can always remember what was actually said in terms of the philosophy, but because I was referring to it and having to explain it, it gives an impulse into into the sense of what the dancers were exploring. And although it was improvised there were lots of rules. For instance if one person did one thing then that would signify something else, and so there was a constant energy. And... if the lights faded down that was 3 minutes to go, or 2 minutes to go and end – so it always finished at different times too.

**Guy**

There seems to be – I mean both pieces refer to the edges

– there is also so much about the empty space in between. There are other pieces where the Desert or Antarctica are starting points, as inspiration. A lot of your work creates a sense of silence and also looks at how the body relates to this.

**Rosemary**

Yes, it's interesting because in the 80s – I mean so much has changed in terms of... how work can be described or what kind of work people are making about those issues. But it was a very interesting time then, it was very free – in fact you could make a piece about space. I mean, I think that piece is actually totally about space – I'm far more interested in the space than I am in the movement. And what's interesting now is that I'm far more interested in the absolute detail of the body – it's like seeing Elena come full close up... I mean there are many moments...it's just interesting. The film hasn't been edited and so it's very raw – but just to see that body full scale in screen – if you go back to the 70s, 80s work then actually it's quite untidy. But I love that. I have been criticised heavily for it – but I like it – it was never finished, things weren't finished... but then that was quite interesting. It wasn't about completion. And I think that whole history of how we perceive the finished and ideal movement, or what is the ideal or the perfect place to be... when in fact it was always about an idea. It was always about that particular idea and how it could be explored.

**Guy**

Can you identify more this shift from the space to the body? Was that a kind of gradual thing, or was it moving forwards and backwards?

**Rosemary**

For me... I always wondered whether it was because I wasn't technically very informed. Or I was informed, but it didn't interest me very much. And so it was a way of getting off the hook, but not in a bad way... I think visual art changed the way I thought about how movement could be seen in its closest form, and also the sense that because I was processing movement – movement in visual art necessarily didn't have to be processed – it could be what it is. I tried to do that, but it didn't work, and then I realised that in order to get it very close to being in the way – say, for example, in the Bill Viola work – of the sense of the states being caught, then the body had to be very, very accurate in whatever small way it could be. And that's when I think my focus changed to getting detail absolutely right. Precision, detail and... the sense that the body belonged to itself. The idea belonged to the body within itself.

*"Scan came from trying to look outside and inside of the body, at the bright and dark extremes of radiographic images."*

Rosemary Butcher in : *Choreography, Collisions and Collaborations*

Rosemary Butcher and Susan Melrose (ed.), Middlesex University Press, 2005, p. 69

**Guy**

You can see that in this fantastic monograph that has been published about your work *Scan* takes a really important place in it. Having seen *Scan* myself on different occasions it also feels like an iconic piece to me. Do you consider that yourself as well... in relationship to what you were mentioning?

**Rosemary**

Yeah – I think it's the last piece that I was interested – or it became the last piece where I was using the technical expertise of the performers... but trying to get them to lose the technique but not their accuracy and performance quality. It was a piece that was informed by seeing x-rays – of very, very early x-rays – in particular ones where we were seeing women and talking about the sense that they had seen their x-ray and seen that their wedding ring had also been x-rayed.

... so the idea... the sense that people were looking in themselves... the piece was looking in at themselves but being pushed to the out – the inner, the out; the negative, the positive.

To structure it I worked with the articulation of bones and weight and texture – and also the relationship with two figures that were totally dependent on one another. There were two couples, four people each relating to each other and every performer only moves because of the instigation of the other performer, so wherever the impulse was, it was taken, so it was full of rhythm and energy. And it was lit in a way where it was half hidden and half seen, and the philosophy was that it was seen on four sides – everybody saw everything but not in the same order – and everybody experienced everything but not in the same order.

There has been a lot written about it because I think there was a lot of things to read into it – both in the sense of how it had grown, but also because people could see a strong sense of it coming from a female – coming from the sense of the exploration of the woman. Looking at the nature of relationship going to many, many different forms, but pushing to an extreme. There's a place at the end where the whole... I had worked it in such a way that the space gradually tilted so at the last minute one side of the space was higher, and for about 10 seconds the whole space was disoriented, and then it shifts back again. Which also happens in *Episodes of Flight* – the 3rd section the space tilts – where in your mind everything is moving towards the centre so it speeds up. I mean it was very risky and was very physical, but it was the last sort of piece of that kind that I made, and was interested in making, and therefore I think it does have a quite an interesting place.

**Guy**

Yes, and also the way that again the live performance ends and then the video takes over...

**Rosemary**

Well, the video was the second half and it went backwards. The filmmaker actually decided to go from the end of the piece to the beginning of the piece, so it ends up with a rehearsal and it is in the centre of the floor. It was a strange collaboration because it wouldn't have necessarily been how I would have resolved it. But it was one of those occasions where I accepted the proposal from the collaborator. Actually in the end there was only 25 minutes of material... and there was only one way to go and that was back down into the floor again... away into the distance

**Guy**

We'll show a fragment of *Scan* but it's framed by two versions of another piece – why?

**Rosemary**

Yes, there's a reason for that. Probably this piece is more driven – *Scan* in a way was better resolved than the piece that comes after it... but the piece before it is the piece that I cite as moving into a piece that in itself is a film. It is a solo from the end of a piece but it was always going to be like 24 screens and the dancer would move through the 24 screens all the way along – it just progresses over about an hour as an installation.

In real time it lasts 25 minutes. But as a little bit of an example of that idea – of taking a particular movement and pushing it into a different place and medium by just in fact slowing it down slightly – it belongs somewhere else, which is quite interesting. It belongs to another piece, so I sandwiched these two just because then *Scan* does look extremely central, physically, to a special time.

**Guy**

Should we have a look at the video?

SHOWING THE VIDEO.

**Rosemary**

I'd just like to credit ... I realise I haven't credited people. Anise Smith and Anna Holter, the German dancers with Elena Giannotti performing *White*. In *Scan* it was Jonathan Burrows, Lauren Potter, Henri Montes and Rachel Vonmoos, and it was Elena in the journey of the film.

**Guy**

Looking now at the fragments, as in a previous talk one of the author's that's been inspiring me a lot in my recent thinking about dance is the French philosopher and psychiatrist, Daniel Sibony. In his psychiatry practice he developed very much this notion of the in-between. That as a human being it's very much about negotiating between the two parental lineages that determines our identity.

And he was also passionate about dance and he wrote this beautiful book which is called *Le corps et sa Danse* – 'The

Body and its Dance' – and he has this beautiful definition of dance being a movement between the body memory and the body present, and that's what dance should be about.

Now looking at these fragments and also knowing – you just described how the film has been used in *Scan* as a memory of the process – it feels like a film has this memory quality in relationship to the present and the live performers. Would you agree to that? Is that something that you are conscious about?

*"Memory is the residing place of life-experience, the collection that reveals and/or fabricates order and meaning."*

(Bill Viola in : *Choreography, Collisions and Collaborations* Rosemary Butcher and Susan Melrose (ed.), Middlesex University Press, 2005, p. 73)

### **Rosemary**

... looking at why it's just actually refreshing my mind again. The images are quite ghostly which I don't think was exactly – it wasn't quite meant like that – but that was because the camera was also recording from behind, so it was a mixture of live and recorded image. But because, again, it was a very long journey going round and round and round, the element of the film was always about the nature of the past being remembered. And also about the power of amplification of something that, that was seen one way but remembered another.

I mean, it's easy to look back and see that that was happening but it was certainly... because of the huge extent of the journey that everyone was on, that there had to... for me there had to be a way to notate it. It's the same almost being one's own archive... that somehow you are writing and thinking and recording as well as doing. Or that you're certainly able to look back at everything. And it was also a 3 dimensional way – because the figures are actually very linear looking, compared with *Scan*: a completely different language actually being used in *White* and a much more physical, demonstrative, directed language in *Scan*. In a way I think that there was too much information for me in *Scan*, although I think it's an interesting piece of work. And what interests me when I started to work with the space being exaggerated, and the memory coming back in another form, was there was much more room for the concept. That the movement was much more a signature to something else rather than the thing itself. I mean that's how I look at that – I do see a development – but one does go on from before.

### **Guy**

In your last couple of pieces the performer has become so important as an artistic collaborator – in particularly Elena. Can you expand a little bit on this? Did this happen by accident or did you just find the right person?

### **Rosemary**

I don't know – it wasn't by accident. As I said, it was the only audition I ever did – and she had travelled from Italy to

Germany, I think it's a collision again. I use this word quite a lot – it was a sense of wanting to not explain everything anymore about a piece of work, that somehow it could be felt by another person but belong to a human being as well. It was 'how do you translate a personal involvement to another person without actually giving them the information?' And it was a sort of working relationship that did give way to a lot of those ideas that I had never been able to explore... a meeting of two people – both wanting something from the other person, but also an expansiveness of the individual.

So instead of solos belonging to one person they were very special solos because they encompassed a wide range of ideas belonging to a person. So it might be like a book you might be writing about them, so the ideas were being expressed through them but they were coming from me. Again a very interesting solo dance authorship... authorship by another means – a solo performer engaged in...

### **Guy**

I think, for instance, you mentioned that for *Episodes of Flight* it was very much about the process of layering?

### **Rosemary**

Well, yes – the thing was that everything that started off in the piece was highly elaborated and then I cut out anything that actually seemed to say more... I cut down to very, very few ideas that ended up by being quite functional – but in a way everything had to be contained within that space through that movement. The other elements with the collaboration they were all adding in – the things that would not be described in any another way but in fact just existing within their own physicality. And the information came from the sound and from the visual to give a sense of the space relating to a whole identity, and a person's identity within a space.

### **Guy**

Yes – How much of this identity is yours and how much is hers and where do you meet?

### **Rosemary**

She would probably have to talk about that...she doesn't become me – she is her – she reads all the things that are given and all the books and influences. She wants to be part of the structure – she wants to engage – she doesn't want to be herself... but I talked a bit earlier on about that accuracy of once you get rid of all the other things pertaining to emotion – whatever the emotion is there – but if you don't direct emotionally, then the actual precision and accuracy has to be so strong. And I think it's one of her greatest performance qualities... because it is always the same... I mean if she was improvising it would be her. But she's not improvising, and so yes, truly, it's a collaboration. But it's conceptually still driven by a single idea.

**Guy**

The last video fragments that we have to show is from *Hidden Voices*... and it's a film version.

**Rosemary**

Yes it was originally a live piece that was split over 4 nights. And for Channel 4's *3 Minute Wonder* they asked if I would do it – and I thought well I'll split this piece – the same piece every night, divided into 4 and I've chosen the last 3 and a half minutes... as an example of this piece –... again a journey, a journey on the spot but spatially everywhere moving through a life – in fact Elena's words are, she felt she had gone through a life doing it for Channel 4... over 12 minutes –... so yes.

**Guy**

Could we have a look at the video please?

BREAK

*"... what a dancer makes available to choreography is particulate, mediated by energy production and use, rather more than it is solid or hard edged, or monolithic. The expert dancer is gifted in this offering of potential – and aspires, in turn, to qualitative transformation."*

Susan Melrose in : *Choreography, Collisions and Collaborations*

Rosemary Butcher and Susan Melrose (ed.), Middlesex University Press, 2005, p. 179

**Guy**

I chose this quote, it also comes out of the book – and I think that it is describing what the dancer is about. And also it very much related how, as yourself mentioned earlier, you felt the exploration moving from space... to the body being a space... and the architecture of the body.

**Rosemary**

From the sense that you were describing and cutting, dividing the space, making that sense is the inner division. It's just in the very small details of how the body itself is subdividing itself, although the body is in one place, it's still very special.

**Guy**

There is also something about – we think rhythm being about time, but it's also about spatial elements. Meaning that the space has rhythm of its own...

**Rosemary**

Yes – but... I often think in that piece that it's happening in one place but you're transformed to all the other places because of it's slightly highlighted and guided a little bit by

light. A bit more dramatic in a sense. But there was the sense that the emergence and disappearance of the figure also engaged in a spatial dialogue with itself between light and dark, between being seen and emerging, coming up into the light of something and then disappearing. And it's all happening although the movement is... you know given in the studio and in the daylight it's... it's rigorous and it's the same and it never stops but... it has all that around it. And the intensity is drawn out by the nature of the repetition, the absolute accuracy of that foot, being exactly the same distance – always... one foot in front of the other...

**Guy**

Where do you want to go next? Is there already a vision?

**Rosemary**

In work?

**Guy**

Yes...

**Rosemary**

I'm trying... I want to make an installation... I want to be able to pull all these things that I'm interested into something that really works and I can make it work. So that I can hold on to have it work for longer, be with it longer, be less dependent on its nature of trying to... but more about the... fulfilling several compartments... trying to let them rest together. It interests me more than actually making more pieces. I feel in some ways that it has been explored to a certain degree, where you would repeat – it's inevitable. But I think there's a lot of angles that I'm interested in, and also spending the time to really do it – really invest.

**Guy**

... but you have made already installation pieces?

**Rosemary**

I'm not sure whether they are truly installations... I use that term 'installation performance', but you know I'm not sure whether I really fully understand the nature of that. I think it's much, much more complicated than just letting a figure exist in a particular space and saying well this is what they are doing. It's time based – it has this, it has that.

I think it's about how a viewer perceives and how they are informed by the nature of the elements that I am interested in going on with, which means more understanding film... as well. More, more...

*Guy thanks Rosemary Butcher and the audience*

*End of recording*