Creating work from the practice of performance with Ros Warby (2010)

(*automated transcript*)

SPEAKERS
Gill Clarke, Ros Warby, Audience

(Introduction: Renée Bellamy speaking in 2021 over spare guitar chords)

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This is a field recording of variable quality with a live audience at Siobhan Davies Studios.

*(**2010** audio file begins)*

Gill Clarke 00:00
So it's a real pleasure to have Ros Warby here. She hasn't actually been to the building before, but sort of felt your presence here through Deborah Hay and the close connection you've had with Deborah, when that you were here for the match. That was that four years ago, 2004. So if any of you saw that, that was Deborah's quartet, and Ros was one of the four. I was thinking there was some great threads that we were taking with us from one talk to the next that most of you have been here. But so we've been been looking at this continuum of choreography to performance. And we had the nice provocation from Barak Marshall, who was proposing that we were in danger of losing unique choreographic languages. And maybe that in part was because dances have become generators of material. And so he was almost proposing that we needed to go back to a more didactic hierarchical kind of choreographic model in order to retain those particular movement languages. And it was intriguing to me that it's almost like he would storyboard his work, he would go off and make all the movement and then teach it to his dancers. Not even kind of moment by moment, but all in advance in a way like a school. And then last week, we had two wonderful performers, Scott Smith and Lauren Potter, who were then taking the performance perspective, the journey that they had made towards practices that were more creative collaborations between performance and choreographers, where they felt they had more autonomy, I suppose, or the choices they had made, to be still in creative learning situations. So I'm really pleased to move on to Ros this week. And the sense that she brings those two aspects together. And to tease out a little bit, how and the challenges that that

brings. So I enjoyed the title that making from coming from performance practice. So before we got to the making, I was curious to know more about what it is for you. That's a practice of performance as opposed to performing.

Ros Warby
I suppose it's the same thing without the at the outset, in the studio, practising performance, it's the same thing without the actual structure of the choreography. So I think Deborah talks about it's the choreography without it's it's performing without a shape? Or is the performance of a choreographed dance is performing with the shape?

Gill Clarke
And is this something then about? What it is you're paying attention to, that allows the germ of work to arise from that practice rather than come from above or from outside or?

Ros Warby
No. I have to get going and start. I suppose the key for me is to begin. Once I begin dancing in the studio, I begin dancing in a state of performance in the practising of performance, so it's whatever I have learned and understand what I need to do with my whole body capacity to engage myself, from the moment I begin dancing in a completely open context before the formulation of a dance occurs is, is what I'm attempting to do and inevitably, the speed with which I get feedback in relation to ideas or stimulative kind of anything that's arising speeds up leakages that switch the body on.

And could you say anything more about the nature of that feedback that you're tuning into gradually through the practice?

Ros Warby 06:03
So I'm using I'll use Deborah's language a lot here, because it's in on her language is addresses this appropriately and I suppose I'll start by saying I suppose this switch on the capacity really brings my attention to my dancer, and my choreographer simultaneously. And that's what I'm interested in that sort of dialogue backwards and forwards between my experience as a performer and my experience as the choreographer. So my experience on the floor in motion or in the practice of performance noticing what I'm doing subjectively and objectively simultaneously, so the viewpoint is on a cellular level, and the viewpoint is looking from literally from the front, the back that the above the 360 degrees. And within that, on both those kind of from both those perspectives, the noticing is indefinable. It's from the space it's one of the body it's from the imagination that is being triggered consistently throughout. And the practice is, I am exercising not, especially at the beginning stages of making something not attaching to any one thing. So right from the get go, just eliminating the any task or eliminating any task to settle on an idea or a structure, I would probably take weeks before I notice that the possibility for that feels appropriate or comfortable.

Gill Clarke

And is part of that noticing after several weeks, is that about almost like a sort of tastes that you haven't tasted before or what are your tools? What are your discriminating tools that feel like if it's something that begins to be persistent, in that it keeps returning or

Ros Warby 08:55
So, I suppose my key avenues for identifying what I'm interested in are me being in relationship to sound, which I've worked with the same creative team for 15 years, same composer, same designer. And so yeah, noticing, as I'm working I guess in that objective role of the choreographer while working simultaneously watching myself, potentially in relationship to an imagined does design moment for a real sound moment that I happen to have playing because we have worked. I've worked with the composer already at that point. And again, for weeks on end without attaching to any one formulating idea, I let those things slip and slide for a really long time.

Gill Clarke
And the composer and designer, are they going through a similar kind of process? Or is your conversation with them is on a different level?

Ros Warby
It's the rapport is very, I mean, we've worked together for a long time, but I don't talk to them about what I'm doing.

Gill Clarke
So they observe what you're doing, or

Ros Warby
No, they just do what they do and I just do what I do

Gill Clarke
So, you gradually find a meeting?

Ros Warby 10:57
Yeah, and I suppose when it comes, when you get further down the track, when it gets to the point of the creation of the form of the piece, shaping the storyboard or the structure, the dialogue becomes common. And then, I mean, with the designer, particularly with Margy, you know, I've got to communicate from at a certain point, I will pretty much initially with her what the ideas are just to have something to begin with, because she's not on the floor dancing with me. I'm just working on a new piece and I've just noticed the composer for the first time. Usually the music is the first thing that fixes and the dance close behind it and then the design fixes after that, and then I let the dance unfix in order to refix re-orient around the design and music simultaneously. So, the dance ultimately is the most flexible element that I'm working with, and my stability is in fixing the sound and the design. So I have that flexibility performatively to eek the workout.

Gill Clarke
So, I'd love to visualise a little more clearly it feels once one's worked with the team so closely in a way that there's less need for communication other than just doing but with the composer, for example. Just be bringing with him what is his current interest, but begins to make that manifest. And that's the medium of communication in a way to begin with

Ros Warby
Helen, her, she's a cellist. She's a performer too. So in the when when I said she does what she does, she performs I mean, she that's her primary practice to play. And I guess I like what she does. That's something I haven't that the how rapport like that happens. And it's not a relationship between the sound and the dance that I question. I think we did in the early years, and we played a lot of games, we do that less and less and there's just an innate listening that is there that I trust. And so, in order for me to not get complacent in that relationship I need to separate to let her go. And I have to work separately within my own parameters to up the ante on my temptation to indulge or relax in to that thing that I know. So, I suppose you know the putting that title out of sort of, creating work from the practice of performance, it just comes back to that but I personally keep coming back to that place to trick myself out of getting seduced or caught up in an idea or concept that feels like it's has potential. And then I suppose that's why I don't communicate that very much to the creative team until much later down the track, because it limits the

Gill Clarke
Feels a lot about somehow trying to find tricks to sustain this mode of attention, that is permeable and has constant potential in it rather than tying it down. And this feels something really interesting that our notion of a choreographer is quite often, that idea of a person who's thinking through ideas, and has propositions and not necessarily knowing what might arise from them, but and maybe even we talked yesterday a little bit about this, about how the structures around are making and performing, sometimes almost encourage that notion that you've got to be able to talk about and communicate verbally what your idea is, or what it is you're making, before you ever embark and so the notion that actually, the thing emerges just through working the matter of it, the material of it in a way and so I'm interested that even when you say you need to take that slightly more objective role, actually, you're still trying to trick yourself to not predetermine something or, or limit

Ros Warby
And the objective role really comes much more on a structural level. I mean, I'm at a certain point, the choreographer will sit, you know, several months down the track, I'll sit there and I'll see the dance that's already possible. And work that imaginatively for out there that you know, this is where you're dealing with the dancer choreographer inside outside you're not dealing with dances in relation to dances and

Gill Clarke
How long are we talking between the starting in a studio when you're not even wanting to begin to have have ideas yet until you finish making something?

Ros Warby
Anywhere between 18 months and two years, but that's, you know, that's like, a total of probably, four months spread across that time frame,

Gill Clarke 18:06
But lots of oxygen in between too, which is thinking time

Ros Warby
And dancing time, either in the off periods where there's no funding, I stay in the studio a little bit and just keep working with anything I have. But you know, I don't as a choreographer, I don't see myself as a, you know, in a way because I don't trust my intellectual management of how to design a dance at all, it just doesn't function for me, I mean, like, I don't operate that way. So but like, if I can trick myself out of attempting that and stay connected with the noticing the material and the imaginative capacity of the ideas coming from the body, for them to evolve, then I am in a much more buoyant place to really play something out to a point that is of interest to me to then potentially frame with the design with the sound choreographically with pathways or

Gill Clarke
That feels really, really chimes with me the sense of staying buoyant, somehow to not get bogged down by something or just not letting it become a weight maybe we should see something should be would that be a good idea

Ros Warby 20:12
So this is from Monumental, the piece I'm doing here, it's the last 20 last 10 minutes or so sort of middle section. I call it the soldier and the formation of this particular section I didn't set out to work with soldier it evolved out of the relationship to the sound, the sound that you'll hear was originally put against a completely other dance or approach

Gill Clarke 21:15
So you provided a good moment, we were just about to watch some some video footage. So just to play, see what we've talked about. But what it feels like we're, we're here to enjoy is teasing out an artist who is both the performer and the makeup. And who really feels that that making comes through the practice of performance. Ros has talked about that dialogue between the different roles in a way, but we were about to see a little bit of current piece.

(Video of Monument played here).

Do people immediately have questions that are bubbling to the surface. My immediate feeling was about how from the conversation so far one could imagine that the practice of performance and noticing the feedback from the body might result in something quite formal or quite abstract or quite internally or bodily focused. And it feels like this structure, layering of image, character, story that actually one can imagine would not arise from a process that was completely rational or trying to explain exactly what it was doing or aiming to do, or

Ros Warby 35:57
Yeah, I mean, I my experience, and you know, as I said, not, I am not convinced by my arranged imaginative capacity. And I am much more interested in the ideas that arise from it coming from the practice of performance or the practice of dancing and, you know, I think most choreographers do that in some way or another, but because the dance, the choreography, the dance is not fixed. The sound in this and the film is fixed, but the dance itself is not fixed.There's a space or a looseness left on what I'm dictating the dance to be that allows for the choreographer with the performer simultaneously each performance to manifest what the content is. Having said that, there is a very by the time I get to the end of a creative process into production into performance, there's a very clear thematic thread. And I relish in that it's, it's interesting to me as a performance, it gives the work body so it's not a rejection of thematical content or, or ideas at all. It's just a slight lead put on the concreteness of them as they arise through the process from where to go. And then after the fact and even

Audience
The soldier when you're speaking, what is going on in your head how are you working with text to progress? It this is the set, no, there is room for..?

Ros Warby
Anything I'm performing is not set. So, the shape of the dance has a choreographic instruction and pathway and craft of some sort but the voice is treated as part of the dancing body. Just that and like I have in the choreographic instruction or pathway the voice is part of that instruction as in I know more or less when it begins I know more or less the shape it takes. But as in the movement, the voice is not is is not fixed.

Audience
In that section you're looking directly at the audience. Was that part of the instruction to have direct focus of the audience?

Ros Warby
So I noticed, I noticed the audience on any given section, including audience in my visual field is part of my practising of the distance performing performance. Deborah H Hay works with that a lot she speaks about a lot of it, including the visual field as part of your experience gives you a lot of feedback and information to then it's just layer upon layer, more more layers of stimulative feedback to work your material in conjunction with it just it adds fire to what you have set into motion. That's an experience.

Gill Clarke
Maybe it would be a good moment to touch on Deborah Hay, because not everybody will be so familiar with her practice. And you said that from the age of 19, you were making from the practice of performance in a sense, but then that there was an encounter with Deborah that was

Ros Warby

Yeah, I mean, I guess my experience as a dancer/choreographer, interested choreographer. Way back in the beginning was the identification that I was interested the identification that I approached it from this angle, I structured dances, but I didn't set the movement. And without having any contact with teachers of repute. I began to feel myself spiral into a little going nowhere kind of situation very quickly, because I didn't have the capacity or the tools to because I'm working. I mean, I think that's true of any dance. So you know, you need exposure, you need teachers, experience. Yeah, whatever the framework, or the approach, but so I had a series of teachers all kind of working more or less, in the similar sort of vein, Lisa Nelson, Eva Karczag and when I met Deborah I was probably in my mid 20s, and something like that. It was just one of those exchanges that really hit a chord and clearly, whatever she was doing, resonated with what I have noticed, I was interested in. And so having a teacher of Deborah's experiences, she's for those of you don't know, who doesn't know about Deborah, do you all know about Deborah? So Deborah Hay, she's in the her 60s now, she's part of the Judson group. And she has really worked from that time, right through to now pretty steadily and consistently on her interest in practising the practice of performance and attention and perception. And she has developed this incredibly specific language that stimulates for students or her dancers. So stimulates the dancer to wake up. Easiest way to put it to really wake up and her toolbox is enormous of what she can offer.

Gill Clarke
You said that there was some of those almost like little linguistic mantras that you kept hold of in your own practice, could you share some of those?

Ros Warby
I mean, so some of Deborah's language, I mean, the basic of the basics is she talks about, you know, the cellular body and working with the whole body at once, and the whole body at once being cellular body 573 trillion million cells, she makes up the mind She increases on year by year. She talks about getting what you need. Inviting being seen from 360 degrees, she sort of fluctuates. You know, not having worked with her for over, I don't know, the past 15 years or so she is the best example I know of someone who abandons let's go, what she was doing what she thought she was on about. And that, that is reflected in the language that changes constantly over

Gill Clarke
The idea of not fixing things, not getting attached to things

Ros Warby
A couple of years ago, I remember, you know, I've always understood her to, I guess, present her work as being about perception, my perception is the dance and all of a sudden it was the her work was about being relationship being in relation to and I was like

Gill Clarke

It's something that really chimes though and feels surprisingly rare in a way is to really consider performance as a practice and not the thing that you prepare for, and then you do it, but then you actually practice it.

Ros Warby
Yeah and that's very imbued in her approach to choreography, there is no rehearsal there is no warm up or preparation, you step

Gill Clarke
step up to it,

Ros Warby
step up to it and begin you know, it's

Gill Clarke
it feels when you were asking about the language somehow that language isn't something that's picked upon, it's something that's part of her practice

Ros Warby
Yeah the voice is part of her body, at once the voice stays part of the dancing body so the voice comes from the switched-on-ness or the engagedness of the whole body at once

Audience
I love the freedom and boldness that this approach has, I'm just interested to know once the work has been made and when the work is made up to 18 months and when it's communicating something with generating symbols, metaphors, how do you analyse the work in this very open and free way?

Ros Warby
I suppose yeah, as the works developed the thematic content the emotional and psychological kind of suggestiveness of it manifest and I relish in that like I'm invested in that, I'm interested in that but because I'm performing and maintaining connection to the performance of the work in the way that I began way back at the beginning. My job is to not invest or indulge in any of those summations I've made about the work and

Audience
You stay true to the very beginnings, to the proposal which is

Gill Clarke
It feels like the incredible tightrope of wanting to not fix and stay open, and yet there was real tools for sharpening attention or clarity perhaps of the structures or something that keeps it keeps it tight.

Ros Warby

I think that experience before I'd done a lot of work with choreographers with teachers and I bet spiralling in on myself at the the potential for me to do that, is always there. Right? So close, I can just, off I go, you know. I guess my experience of working this way, I trust that if I let go of that moment of recognition or attachment to a particular you know, for instance, in this piece, there's a tragic story, I tell and as soon as I enter into, I'm performing the tragic story, I'm in trouble. So it's a really, it's an incremental pacing of noticing what's happening. Even though my choreographer understands what I'm performing, my performer needs to track that very differently. And not always, I'm not always successful, but the potential from working that way gives the moment or the section much more depth, if I get out of the way of it.

Gill Clarke
And is your map, that sense of section? Or do you give names and labels to those things? Is that a linguistic kind of map?

Ros Warby
Yes, and it's very simplistic language. And it's really, you know, I label sections. This is the soldier, the preacher, the tragic story, and so on and so forth. And then I do have a little bit of language. But I suppose my choreographic rigour comes from my spoken and written understanding of my relationship to the sound and the visual. And that's where, as a choreographer, I think of it as a choreography between the elements. So at a certain point toward the production stages, bringing the piece together, I am the linchpin between the designer and the composer, and I'm orchestrating how that rides together. And again, we do that on the floor, we sort of set the piece up and do it on the floor. So we've obviously storyboarded the film. And it is set from what we imagine we might produce. But it's not until it's up on the screen with the sound and with the performer. That the choreography between the elements, manifests. And again, you know, that's fairly common, but it's really quite undeveloped until we get all the elements.

Gill Clarke
So it feels a game, there's something about really allowing whatever it is to emerge from working, it feels again, and again, it's about working with the matter of it, rather than sort of short circuiting to an end point

Ros Warby
Yeah, and I mean, with the visuals for it. So work with Marty on what those filmic images are and when I'm, you know, so I'm interested in the foot I didn't understand, there was no other sophisticated sort of reason for approaching that. And it's, you know, it's just gathering, I mean, I'm gathering the material. And it's often not until the piece gets to a certain point that the resonance of the possibility of those elements become vivid.

Gill Clarke
So it's like trusting that process. I mean, it just feels a great reminder to us because it feels like sometimes, especially I was thinking of being based in London, where space is such a premium, and it feels like one sometimes thinks one's got to solve the problems before you get to work.

And so how you feel a great lesson in actually, it's the working that raises the questions and solves the problems.

Ros Warby
I was saying to some students in Melbourne the other week and to Gill yesterday that you know, the pressure today, and I understand it's probably true here as it is in Australia to, you know, in grant applications, and so on and so forth to produce a concept or an idea up front. And, like, you know, I obviously don't work that way, I approach my application process. From that point of view that I don't work that way. And this, you know, I have specific aims or goals within a first development clearly, you know, sometimes for this last work, it was working in with a new element, which was a singer, and trying to understand that rapport. And so anyway, I guess my point is, I'm just bypassing that whole kind of, because it's not. It's not how you work. It's not how I work. And I really struggle to adopt that beginning point

Audience
How do you have really great ideas---(unintelligible)----------

Ros Warby
I sort of shake my head and say there is no grain until I start, but that's not true, either. I mean, you know, I've just finished a piece or I've just performed a piece for a couple of years. And there's reaction to that piece, or this response to that piece. So I know that this piece, the experience of this piece did this and I'm craving the experience of something else. So there is lots of information that's coming in, that actually comes into the studio when I do so it's not like it's a it's not a completely blank slate in that respect, you are positioned somehow, in your time in life to begin where you begin. And so I'm aware of all those layers of referencing, and I listened to them and I'm interested in everything but I, I, I don't grasp it. To begin, I just played it. I mean, I'm aware of it and I start, I start working with the awareness or the noticing of both elements.

Gill Clarke
I had one other avenue to pursue, which is, it feels sometimes once somebody launches on this projection of being a solo artist and making work, that's the pathway they they go down but it feels like you've very consciously chosen to be a dancer, also in other people's work alongside making your own work. Can you talk about the place that

Ros Warby
that has a year? Yeah, I mean, I suppose I feel I'm most interested in being a dancer and always have been and that's why I continue to dance and have become the dancer slash choreographer, and I've loved working in choreographed work with Lucy, who's sitting over there. And the you know, my my you know, I've always been attracted to working with choreography, that's very clear, goes back to that thing that you began with that that point to that. What did he say

Gill Clarke

about finding that we were in danger of losing very particular choreographic languages?

Ros Warby
And I've gotten much more out of working with choreographers who are very clear about their directive, or their direction, or their choreography or it's the clarity from even if ideas I'll fix it to I don't mean to fixedness I mean, add clarity

Gill Clarke
and the clarity of feedback in the sense of yeah,

Ros Warby
in attention, your attention somehow from the choreographers. Body and Mind intent. And in that capacity why why that feel why that has been satisfying is because the ability to practice this approach to performance and the practice of performance is equally as viable in that context as it is in this context.

Gill Clarke
So even if the work is much more fixed, in the end, still, the practice

Ros Warby
Yeah, feels like the possibility of everything I've been talking about is still there. And

Audience
so it's all to do so to do with do perform.

Ros Warby
Work. It's mostly solo, I've worked. I've worked with one other dancer in my work once. And then the new this new workload will be a trio, but it's the the other two performers are a singer and a cellist. So, generally, if I'm performing with someone, it's a musician, except for the ones one time I worked with musician and another dancer. I guess I sort of relate to my creative team as dancers, even though we don't sort of speak the same language in a way. That's the that's the Yeah, feels live on information. Yeah, it has a little bit of flexibility, but not as much. And that's I'm not stipulating that and I'm just grateful that that's the way care Helen works, because I guess I didn't terms of in terms of working with both film and sound like that there has to be some fixedness because of the timeframe on the film, and so on and so forth, and it's necessary and she has much greater capacity to control that then. Or, it's also the way she works, you know, she likes to have a little bit of flexibility, but her material is much more fixed than than mine. And the film is obviously fixed ultimately, out of necessity

Audience
it seems to make the customer better to have those questions or to change to like their ideas or their themes

Ros Warby

guess the spawn and the soldier came relatively early in the process and sort of relates a bit back to your question earlier about ideas and you know, somewhere in my system at the point of beginning even though I wasn't intending to Launch out into the into it I had the ambition or fantasy of improvising Swan Lake since I was very young, you know, nothing, I mean, that is who's ever going to do anything with that. So there is something in that that manifests at a certain point it becomes clear that the white swan The Black Swan, and the soldier are there and it's a bit like allowing the boldness of that just to be there to give a little bit of again, buoyancy to the potential of what can come out of that. And yes, the costume does I notice it on me, obviously, it's not you with especially the tutu and I've got to a point actually I don't I enjoy performing it without the tutu more probably then with the two two and that's just something I have to work with but the but the I do enjoy the specificity of the costume and what it what the body absorbs from that, or the performance absorbs. It's more feedback.

Gill Clarke
Is that something about what we absorb from it too? If you're saying you prefer performing it without, do we need it? Or?

Ros Warby
I don't know, I don't know. I suppose I don't pay much attention to that. What the work needs or what the audience needs I do I pay attention to the costume in relation to what the work needs, aesthetically. Content was what audience gets from that? I? I don't know, that doesn't happen for me to way, way, way, way later down the track when I've sort of been performing it for a while. And then those questions start to come up. And I'm like, no idea.

Gill Clarke
I was curious, you said you've been performing this for two years of I mean, perhaps one can't generalise. But in relation to this piece, does the challenge remain? To stop it becoming fixed? Or is it a sort of enjoyment of something becomes more clear or formed? Or?

Ros Warby
It's? Yeah, I mean, when I say I perform it for a couple of years, but over those two years, I might perform it 20 times. There might be six different why this this round, I've over two years, I've had six different cities and so it's not a lot. So if I was just going out there and performing it, I wouldn't get muddy much information in relation to the question. But the actual having to come back, come back to it and practice it for three or four weeks every day before I perform it, again, is where that information comes from. And the more I do it, the more information and more settled I feel with it, the less I do it, I'm it's just that it's that like, we were talking yesterday that's at that time on the floor, that gives me everything, all the information that seems necessary and relevant for me to cope.

Gill Clarke
And is there a point at which that piece feels like like it's done? Or is it more the curiosity the other things that are springing up that leads you to a new piece?

Ros Warby
I suppose there is. But that's because they span over such a long time, like for years and the ageing process, the length of time and then there's a new word bubbling and it's just sort of it's been pretty natural kind of from Australia you you premiere it there and you might get to take it to America once or Europe once and then that's it

Gill Clarke
it's not like as as an actress psyche.

Ros Warby
Yeah, I'm definitely at 43 When did I make I was 38 or 35. When I made made it it's it's a big difference physically and physically and then the the reality of wearing the tutu and how you feel about that, and there's lots of but like, like, I just abandon any attachment to those thoughts really carry on. And, I suppose, you know, this the most for the moment, the most satisfying part of the process is the practising of this dance now. I mean, I suppose after the dance is formulated, then I have the chance to just really practice like it's a very, as once the dance is formulated, the level of practice shifts dramatically, and being having an opportunity or a structure or a formed something to practice this.

Gill Clarke
I feel the chance to be with the practice of being a performer. That one gets to know something at a different level once it's actually complete and you're actually performing And then there is a kind of deep learning process or,

Ros Warby
yeah. And because of our normal cycles of rehearsing performance and then drop out, you know, and you might perform it again, but it's pretty, it's not a consistent

Gill Clarke
Do you try to let your practice be fairly consistent? Yeah, I

Ros Warby
try, I try, I had a three month hole, I'm calling it sort of at the beginning of the year and. And in March, I sort of had a little intervention and realised, I just, it's impossible to have those holes and the effort to reignite with the engagement is really challenging. So the effort to try and maintain however, maybe two or three times a week in completely downtime is important to me. Good last question.

Audience
I looked at briefly Henry's personal enjoys, and I was intrigued, I don't know if it's because there's just a sort of surface really wholesome dimension. And sustaining power

Ros Warby

makes me feel very happy. I haven't noticed that even. But I suppose for me, you know, the experience of, or the potential of dance, to offer the infinite layers of human experiences right there in deaths, performance, you know, tragedy, beauty. By mobility. The whole gamut is there and within the whole gamut when you really look at it regardless of the results of a particular dance or moment or performative something. For me watching performance, if there's an engagement on this level that we've been talking about of the performer there is a beauty in that I get very involved or moved or there's a resonance, that experience as an audience or performer is.

Gill Clarke
So the way there's something about the making or choreographing, which is providing a frame to allow that

Ros Warby
to manifest yet

Gill Clarke
to be there.

Ros Warby Yeah. Yeah. I suppose. Yeah. There's a there's an interest in in that to allow that to make room for

Gill Clarke
and that that speaks in a way One doesn't need to.

Audience
Oh, over a data

Ros Warby
misstated. Yeah. Yeah, there's something about the simplicity of the presence of the deaths in a singular moment is enough to give you who knows what

Gill Clarke
last question.

Audience
Is approach seems to me that gives kind of a Buddhist approach. There's a lovely detachment, to do to get attached is non attachment to the ideal. And I think this gives the freedom in a very calm sense of it. So I'm interested to know when what are your challenges? What makes you balancing flow proposal Once they go wrong because it seems overly centred in and free, so it's like you can't go wrong

Gill Clarke
because it does not feel very calm and the thing that we saw what I was saying

Audience
the the work in the USA notice that you've got many tools to work What scares

Ros Warby
you don't have anything scares me. But I have judgement which I also try to eliminate but I can look at the work I make and I can see problems and work the problems vision so exactly so that's my way through that experience I do I see that I see work and I I wonder if if there was for instance, an outside eye looking at it and I've I've often questioned whether I need that but I choose often I choose mostly not to because I weigh up the disruption that that causes for exactly what I've been talking about against the possibility of fixing or improving or you know

Gill Clarke
and some of those things you find you have to fight the judgement Are they things about structure or how the elements fit together or in a way how personal neurotic things

Ros Warby
that usually the way the elements fit together don't cause me a problem because in that capacity I can really sit outside coping with the performer slash choreographer sometimes causes those problems because I'm sometimes I am overwhelmed by the inside the objective subjective simultaneously out and I sometimes feel a compromise on the performance, the performance or the not so much the performance but sometimes the the world the performance, the dance that is manifested, if I'm working really well it's not a problem. But you know, it's it's variable once condition each

Gill Clarke
day we'll see.

Ros Warby
Yeah, that would be my my biggest demon. I have others

Gill Clarke
although I think we should stop there. And I do recommend to you that you go to the show, it's Friday and Saturday at the Linbury that thank you very much

(Outro: Renée Bellamy speaking in 2021)

This has been a talk from Independent Dance's Digital Library. Find more from the archives at independentdance.co.uk/library