



# Invitation to Begin (Again) with Lucy Cash and Fiona Wright

*(automated transcript from otter.ai)*

## **SPEAKERS**

Lucy Cash and Fiona Wright

*(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.*

*(2018 audio or video file begins)*

## **Lucy Cash**

Well, we're delighted to be here. And we thought we'd have a conversation, a conversation and an experiment in a conversation. What's most important right now?

## **Fiona Wright**

What's most important right now?

## **Lucy Cash**

So, the thing is, you and I have had a lot of conversations. And the thing about this conversation is we said, we will try and stay in the present moment and not go back to the past or into the future.

## **Fiona Wright**

So, for the moment we were invited to talk about past and the future. In some sense. It's true. So those words there they were past and future. So, what's most important right now is the invitation. Being invited. And what's most important right now is your quotation from John Cage that you pulled out, which is 'everything we do is by invitation, whether it comes from someone else, or from ourselves.' So, and what matters about that is it's very kind to be invited. And it's very kind to invite yourself.

## **Lucy Cash**

I think, also that people don't realise that they're inviting themselves to do things. Yeah. They've all invited themselves to be in this space. I mean, they had the invitation, but they've invited themselves to be here. Yeah, because they turned up.

## **Fiona Wright**

Yeah. Which is astonishing, that you're here. And then what happens for me is like, I can't believe that you're here. Of all the things you could be doing on a Tuesday night in London. So that comes up in the present moment. And I have, rarely I have, I have a quote that I can always remember from a Canadian writer, Jan Randolph, and she says, 'I'm honoured to be here and I can't believe there's anything that I could say that you don't already know.' And what's most important right now is how long we've known each other, even though we're not so interested in the past.

**Lucy Cash**

We met in 1993 walking up a slope in Bristol, in a workshop with Goat Island. We weren't in the workshop, we were walking up the slope and walking to the workshop.

**Fiona Wright**

Yeah. That's when we met.

**Lucy Cash**

And I clearly remember being frightened of you, because you said that you could never be anything other than a solo performer. And I knew that I could be anything other than a collaborative performer. One of the interesting things I would propose to you is that somehow we have shifted and met in the middle ground between something collaborative and something solo.

**Fiona Wright**

Yeah, I think yeah, back then I was convinced there was far too much collaborative performance in the world. What mattered about that was, and yeah, it was on a workshop about collaborative collaborating. It was something to do with how easily people collaborated. I thought of it is quite loose in a promiscuous kind of way. Yeah. I think at that time, I was young. Yeah, I thought of it as kind of like, how was it serious enough? Yeah, I think I was. I was very serious. But I think what, what is most important right now is this conversation over so many years? And then it's just like talking to you, but it's nothing like talking to you now.

**Lucy Cash**

Because they're in the room. Yeah. And they're not usually in the room.

**Fiona Wright**

No. But it's good, because what's most important right now is listening

**Lucy Cash**

I think one of the things that's difficult to stay in the moment is there's so many other things that could be the most important thing right now. Yeah, that we're leaving outside of the room, like all the hard stuff. What's going on in the world that could be good, bad, ugly, or not so ugly. So all that stuff is lurking in the corners of what's important right now. But I'm thinking about that, because of my practice changing over time in response to what feels like what matters now. And I wanted to ask you, because I'd like to hear the beginning of it again, how you started to make *How the Sun Lights the Earth*?

**Fiona Wright**

Yeah. So *How the Sun Lights the Earth* is a solo performance. And I began making it five years ago, and I thought it might be the last performance I ever make. And then I thought, is this the bit?

**Lucy Cash**

Yeah

**Fiona Wright**

That it's probably the only performance I'll ever make.

**Lucy Cash**

And when you said that, it could be the only performance you ever make that that opened up a little door in my head, because it made me realise that it was connecting the past to the future. Yeah, actually. Yeah. And it could be another way of talking about practice. But it was slightly different

**Fiona Wright**

Yeah, it's all been one piece. Yeah. It's always making the same work. Or maybe something about getting older, is there any advantage to making new pieces? Discrete pieces? It's, I suppose it's a way of organising. And it feels really it feels incredibly important. Yeah, what's often most important right now is like I'm organising it like this right now. Yeah, I'm going to make this piece and it's going to be like this. It's called this like the taxonomy of it. I order things but it was also to do with the place of it in relation to everything else. And there's something about disappearing, rehearsing, disappearing. Not being convinced about it or the context of showing work, what that is, and does the work still exist? If it's not performed, or how

does it manifest, and it became about not making as much as making, which is probably important to not make. And so now it's kind of like, I feel like I'm still making it and it's five years later and some things were shown that were called How the Sun Lights the Earth by Fiona Wright. And the piece has this frame reframe kind of this is How the Sun Lights the Earth and the sun has gone down now. Probably in astronomical twilight now. And this is how the sun lights the yeah, so the sun hasn't gone down. It's just moved on to light up somewhere else. So this is how the sun lights the Earth and then there's something about this is this is the practice now. This is the art now. Okay. Yeah, it leads me to that, that I have. We have talked about a lot. This, this is the art. So in fact in the last couple of years I've not been standing on stages, I've not been in studios and is that? What is that practice to move away? And is that still a practice? And there's an interesting question about form of like, to finish this bit, because I'm slowing down into thinking more than feeling, more than talking. So then, just a few months ago, I finished, I think for the best part of the last two or three years I've been in, living in Buddhist monasteries. So kind of in another form. So that's important. What, yeah, what happens to form? And I don't especially feel like I've left performing. I don't especially feel like I'm not an artist. And I don't know what's coming. But there's something about this question of transition from using the past looking to the future, and creating change. But there's also something about realising how we're held by form. And to kind of move into other forms and practices. And for them, they might look very different. There might be some way you never thought you'd end up but there's something it's an extension. It's an extension of everything that's gone before.

### **Lucy Cash**

And that makes me think about, we've both been exploring, writing increasingly. And one of the things I was thinking about over the summer, partly because we started having conversations about what we might have conversations about in relation to this was this idea of prepositions. There's about 90 odd prepositions in English, the bits that go in between other words, how they may be, in the same way that transitions join movement phrases together, they may be the things that glue all of the meaning together. And when we were talking about having an ambivalence about drawing on autobiography, biography, and our workers don't necessarily feel that we do that. I said this to you earlier, but I suddenly just jotted down. This thing about prepositions?

### **Fiona Wright**

Yeah, read that. Yes, please.

### **Lucy Cash (15 minutes)**

Prepositions may be everything. I can organise my whole chronology with just two: before I was born, after I was born, before I die, after I die. So I think something that we've talked about also a lot is that both of us have had forms of teaching and curating and leading workshops with other people. And this question of, can you ask the question if you don't already know the answer? And every time I think about this question I think about, it's really true, I think about sitting in a room sort of burning to ask the question of whoever is speaking at that moment. And wondering whether I'm actually asking the question, because I want them to affirm something that I think I know, rather than genuinely asking the question. Does anyone else have that? Oh, what is that about? Is that about ego? Or is that just about needing to and this is what conversation is about right needing to hear this voice from outside go, 'yes' or 'that's where I'm coming from'.

### **Fiona Wright**

Yes. Me too. Yes. That one. Yes. Can you ask the question if you don't already know the answer?

### **Lucy Cash**

And then in terms of practice, we're always asking questions that as part of things that we make. And I genuinely don't know, I feel like I don't know the answer to those questions. But somewhere inside me, maybe I do. And maybe that's where the practice comes out. Does that sound too vague? I don't know.

### **Fiona Wright**

That's where the practice comes out. The questions you don't know the answers to. I think, for a very long time, I thought this thing: one doesn't make the piece of work you want to make, you make the piece of work you need to make. So it's a bit, you don't get what you want, you get what you need. But I think that's the way I would that's the way I would frame that, which maybe leads to some of the unsatisfactoriness of the work, whatever it is, in life that I'm engaged in right now that this is somehow not quite yet the thing. And I have a sense that there's this thing that it would be over there. And it could be, you know, as simple as I want a lot of dry ice and the follow spot. But that's not available, you know. And I think it especially applies with a big piece of writing, it's got that feeling as far as if everything should be able to go into that piece of writing, and it and it works and satisfies me right now. But actually, it's got this, it's not quite, but it's the one I have to hand into the deadline or show something, you know or settle with for now. Does that connect to what you were?

**Lucy Cash**

Yeah, yeah, yeah. I think there's one other thing, which is kind of a confession. It's not a bad confession, but it's just about commissions.

**Fiona Wright**

Right.

**Lucy Cash**

And how, this is probably to do with the peculiarity of me, that I more than once, more than twice, at least three times I've had commissions where I end up making a piece of work, that isn't the piece of work I want to make. And it's not just about time or money or there being a follow spot, or it's also about something odd inside where you start to, you start to make a piece that you believe is what's been commissioned, or what is wanted or desired. Yeah, and it's like I then feel like a little boat on a big sea, and I've got to kind of steer and navigate those things and stay really clear to what it was that I set out to do. When in truth, I didn't know what I set out to do, you know because that's part of the practice of making work. And I think it's particularly because of making work that gets discovered as it makes itself that I feel vulnerable to the skewing that can happen by a process that is a commission and I'm interested in that I'm really interested in that. And I'm interested in what happens if you take a break from doing that and see what happens, and then try and return to it.

**Fiona Wright**

Is that what you're doing? Do you think you're taking a break from that?

**Lucy Cash**

I think, yeah, I do. Actually, I'm very deliberately not applying for things because I can see that there could be contexts where out of a sense of responsibility, or I could start to influence too much a greater degree than what it is that's being produced. So, yeah, it's an interesting dilemma.

**Fiona Wright**

Yeah, I mean, you've got much more experience than me about answering commission. But then, anything that we show up for, you know, even if we wrote the brief, and we have a good idea, you know, there is slightly that feeling of what did I say? What did I say? You know, I was thinking that about the little leaflet, you know, acknowledge the past while imagining the future. But yeah, okay. So what I was thinking while you were speaking was, is that a gut feeling? There's the feeling of, if you feel compromised, or if you feel like you don't know how to answer what is being required by stakeholders? I was thinking quite, you know, yeah, some of your more public projects. There's something else I read recently, that I wrote that we wonder all the time, how to act, where to be, how to act, what to do. Like all the time, you know, all the thinking is, should I be here? Where, and what should I do? Should I stay here? Or what? What should I do? Should I go and do something else? And that's kind of ethical and political. And even just every day, you know, just sorting out my stuff. You know? Yeah, where should I be and how should I act? And I think and I think something like making work sort of setting out on these these kinds of journeys that are projects that people like this do, or like writing and you feel it in big pieces of writing, like, dissertations and thesis, you know, kind of you have a really strong sense of kind of, it's questioned all the way, you know, really questioned and I think you get, I think you become conditioned to that, to being a questioner.

**Lucy Cash**

Which is funny because this whole thing is question.

**Fiona Wright**

Yeah, a self questioner. And yeah, so can you ask the question if you don't already know the answer. This is also about learning and this is more in relation to relationship to teachers and teaching I think, that feeling of, you know, asking certain questions in the way that you said at the beginning of this one, that you, you sort of ask it because you're slightly know what you want to hear, because you want to be kind of affirmed in that. But I also think of this, this question as more about uncovering knowledge and like revealing, revealing what you know, already know. And that's probably a process most people can recognise in terms of certain making and processes and projects and creating. And writing is certainly like that. And choreography is like that. That's why we quite often say choreography is like writing because you kind of, you know, it's this is slow. Yeah, it's slow. That's my memory. My memory when I was thinking about those things, a lot writing and choreography, they take time, they're slow. But there's something else about this question. It's important is that you find yourself in places in relation to things, which you, you know, one needs. So you might really question something or question

context or question a group you're in or question the teacher. But there's a reason why you're in the room. You know, you ended up in that room. You know, why, what, what led to this? And I think that's what that one is. And then of course, you hear yourself ask the question.

**Lucy Cash**

And then it's very different to how it was in your head.

**Fiona Wright**

Yeah. Does anyone have a question? I thought I should just check. Just then. Good moment. It could be burning or idle.

**Lucy Cash**

There's no questions. But yeah. So what if when we asked the time, we're looking for an escape?

**Fiona Wright**

You will have to explain, Maurice Blanchard.

**Lucy Cash**

Yeah. So, he's a writer and philosopher that some people know maybe everyone in the room knows. And he was curious about the way that the compulsion to ask ourselves what the time is, and about time and actually in asking ourselves about time we're looking for a kind of flight away from the present moment. So I slightly modified a quote of his to kind of come up with when we ask the time are we looking for an escape? What if when we ask the time we're looking for an escape and that's I suppose maybe there's just a little bit to say which is about attention and I feel both of our practices have been very much an ongoing thing about how we cultivate attention, how attention gets diffused and of course in the moment now I'm worrying and wondering if we're losing or gaining attention or from ourselves or the rest of the people in the room and so there's something about attending to, which also feels very much like it's nurturing something and that we want that to be possible that there are things that we want to attend to and give attention to and the looking for an escape becomes a way of escaping from that.

**Fiona Wright**

Yeah but I don't have a lot else to say about that. Yeah, in one bit of writing that I've got from when I was writing for Ciara O'Reilly's book, writing like this takes time. Words reach the pages, thoughts collapse in on each other, finding a way through this still finding ways to be in this body still. We change the space by peering in writing like this needs the words that matter most to rise up early on. Writing like this takes space. Writing like this reminds me that when we talk we're really always talking about embodiment and presence as if we know that this is the only real work perhaps this is indeed what bodies are for. The conversations across the years are becoming part of this, moving towards performance, away from performance lingering long after performance, changing the space by disappearing. This can only happen in real time. I also think we could feel a whole series about how we distract ourselves with time with yeah what's the time? Yeah then a distraction is the escape Yeah, yeah. Yeah, we're all over the place

**Lucy Cash (30 minutes)**

Just checking, I thought we were. Yeah. So always the body is there. The body's prompting things and what part of my body prompted this writing was something that I was thinking about in the summer.

**Fiona Wright**

Yeah, I want you to read the bit the girl crash. Yeah. So often in my work I'm not drawing at all on, I very much work from researching things and people and places externally and then bringing them somehow together, synthesising them into a world whether that's a film or an installation or a project with a particular community and I had never tried to write about something which was pretty much determined the course of my life and meant that I didn't go to a conservatoire and study dance. And I don't need to say any more I'm just gonna read.

**Lucy Cash**

Une jeté is a pier leading into the sea. Winter should have left already, but it's hung on. Keeping spring waiting and hiding the sun. Stark dark branches challenge a low white sky. Little by little the sky grows heavier and weaker. Gives into snow and memory. This is about a 15 year old girl a car and a crash. A girl car crash? No. A crash girl car. The snow dissolves as it falls. A car crash girl. Where is she? She's on her way home walking the two miles rather than taking the bus. Feeling her body burn more energy with each step. Each step as she walks and her toes are sore. Feeling the energy like a fire licking its way through her. She likes that feeling. Her legs ache. The air smells bitter and her stomach is churning. She's thinking

about calling her boyfriend. No. She's thinking about the boyfriend. She won't call because she doesn't have. Her stomach is churning. This is not about the boyfriend. Un jetée is a throw a leap through the air from one foot to another a throwing of legs across the space. Ballet French trodden all over and mispronounced let the man find himself a dance teacher. She's on her way home from a ballet class. In the ballet class the space is defined by four white walls, the wooden floor and the mirror. The mirror on the wall reflects body's, body's attempting to arrange themselves in and through space and time in and around and through. I told you about the prepositions. In and around and through for as long as energy allows. This has something to do with geometry and exploration of geometry, with the body as material bodies describing lines and arcs through space, legs that are held at degrees that are mathematically pleasing. 45 degrees, 90 degrees 180 lines of sight. This has something to do with an old French king, an old French king, who imagines himself as Apollo, Apollo, the Greek god of the sun. Lines of sight all the way from top to bottom, a living sculpture of the god Apollo, perfectly proportioned in order to embody the perfect state. I am the state he says, Do you want to cut to the actual crash? Yeah. What if she'd taken the bus? Or what if she'd taken the longer route through the park with deer with wide avenues more energy burned. She chooses the middle way straight back from town following the bus that she could have ridden. A blush creeps up her face, a momento for an earlier misstep. Her cheeks feel hot against the cold air. She turns the corner, she waits to cross the road. In the distance a dog is whining worrying at something and a motorbike rubs around a corner. There's definitely definitely no logic. Weight in to her left side. To a left the sound of a car slowing down human behaviour. In her head she practices the rhythm of a tricky transition at half speed waiting to left side pull sliding around through to the musical accompaniment of Bjork. As the car stops, she steps from the pavement and begins walking across the black and white stripes of the zebra crossing. She turns to look at the driver as his index finger taps on a beat on the steering wheel. There's a girl sitting next to him in the passenger seat. There's a girl sitting next to him in the passenger seat. She's wearing headphones, headphones, and chewing gum. What she listening to?

**Fiona Wright**

Stop. Can I read the last bit?

**Lucy Cash**

Yeah

**Fiona Wright**

Car crash girl is looking at the driver to her left and suddenly something metal propels itself towards her right side. She doesn't have time to turn her head. She has skin into flesh into blood into muscle into bone. The mass of her body crumbles heavy, liquid, and yet suddenly weightless. She's up in the air rising, rising towards the invisible sun, swimming, floating, suspending drawing out until the moment gravity intervenes and she twists and falls back to the ground racing the snow which falls alongside that was good to hear that

**Lucy Cash**

When I was writing that, I thought a lot about something connected for me in terms of my interest in filmmaking, and in time, and having had this visceral experience of what I later came to connect with slow motion. For a long time, I felt like I dreamt about being hit by the car and flying through the air. In writing this I realised I actually didn't experience that because I was unconscious while I was in the air. Which gave me another question of where was I when I was in the air. And at the same time I realised that I'd had this obsession with a film by Chris Marker called machete, which is made up of still images. And in my memory, the car crash had become a series of still images that had got so slow that they were no longer moving image. They were still images. And when I was doing this writing, I thought I would revisit the film, machete. And I also looked up an interview with Chris Marker. And interestingly, it was an interview from 2005. And let's just say the film was made in something like 1964 and in the interview, Chris Marker he talks about the impossibility.

**Fiona Wright**

Do you want me to read it because it's in my handwriting? Chris Marker says to the journalist in 2005. I think if I were to speak in the name of the person who made these movies, it would no longer be an interview but a séance .

**Lucy Cash**

Yeah, and I got really interested in that idea because it may be one wonder whether the writing was a kind of séance and how we connect to these past selves. And we on the one hand, we have these models of reinventing people reinventing themselves or ourselves reinventing ourselves. And in a way there was an honesty in this quote from Chris Marker, because it was an acknowledgement of time passing. And the sense of trying to connect with a self that was so long ago, and what that self might have been thinking about when they were making the film. Yeah.

**Fiona Wright**

Yeah, I think we like what he says to the journalist. Because I think it's not. Yeah, it's not like a surface comment, like, Oh, don't be asked me about those things anymore that I'm famous for. I think it's really, but I'm a different person that, you know. Like, all the, all the cells have been replaced. You know, it's, it's truly changed. I'm truly changed. You know. That's my I think, I think it's really an embodied sort of statement. It's also a comment on nostalgia. Yeah, maybe ghosting and, you know. And it's about the present. Yeah, it's like, I'm, you know, yeah, I think it also, I've realised, it's also about again, like asking teachers questions, maybe? So the interviewer is so busy to ask about the famous work. And, you know, what do you think now, which is a perfectly fine question. But it's also kind of missing Chris. You know, he's missing that Chris. Chris is right there. You know, he's not us, you know, he's not seeing, you know, the value of Chris Marker is right here and what, what is this embodiment now, you know, what, to, there's something in that about being so busy to ask about the object. And that is really relevant for, I think, for, for artists. And if you speak to an artist and especially around time based work and performance and, and how quickly, the art becomes an object, an object somewhere in time. So yeah, I think we don't really know what Chris Marker was intending really, really going on for him then. But yeah, I think that there's a lot to do with duration, and getting real about time. And presence.

**Lucy Cash**

And I think the other thought that comes up for me is that when you look back at work that you made, say 10 or 15 years ago, certainly if I do I think I can't separate it out from the context of the time that it was made and and that context is gone. It doesn't exist anymore. Yeah, and there's something about how you bring the past how you either decide to bring the work made in the past forward with you or you disassociate yourself from it and say it's in the past and it's conscious, can't change it, it's stopped, it's gone, it's dead in some way. Which was funny what came up with this idea of the sounds as well, because you have sentences with dead things dead people.

**Fiona Wright**

Yeah, and in theory, the dead people show up.

**Lucy Cash**

Yeah, which the work is the jeté, you can, you can see it on YouTube. But 27 minutes long, you can see it not great resolution copy on YouTube, I highly recommend it. So this is a question about the photograph and since when we spoke earlier in the summer, we did talk about the shared interest in filmmaking because at some point in our knowing of each other I made a video translation documentation of a piece of yours. Yeah, at least one. Yeah. And in the piece that I made of Fiona's, which was called kneeling down softly. Which could you describe the live?

**Fiona Wright (45 minutes)**

You're actually doing it to me now aren't you? It's nearly 20 years ago. You've just done it to me. I didn't mean that worked. Yeah, so I move up and down on a red carpet, which is like a catwalk. And Lucy made a split screen. Because the audience viewed it from two ends. This is the most important thing about right now, isn't it? Yeah. Filmically. And then this, this split screen had this as if there was simultaneous action going on, but it couldn't possibly be. That's my memory. Yeah.

**Lucy Cash**

Yeah. And the reason it couldn't possibly be was because I had one camera in a way that I can be on either side of that red carpet catwalk. Yeah, but because I'd filmed with my one camera up several times. Yeah. There was a point and because you repeated the action, so precisely. Yeah. And because I could cut to make the action as we do in those kind of video documentations looked like it matched up. There was a point there where I deliberately in the split screen, had you go out of sync with yourself? And yeah, I remember. I don't remember I talked to you about it, or I just sent it to you to see what would happen if I did that. And this is very early on around 2003 2004?

**Fiona Wright**

2001 or 2002

**Lucy Cash**

Okay. So I had not long been making any kind of video work. And, to my surprise, you responded quite positively to that. And then you wrote about it later. But do you remember what you wrote?

**Fiona Wright**

It's somewhere in the depths of something but this thing that I go out of sync? Yeah. And the video was actually projected during performance lectures, during which I was doing some actions that were similar. And so there was this kind of, yeah, that's quite important. There was a live, present time, real time body. And then, and it got kind of, so I actually got to know that moment where she goes out of sync with herself, you know, I mean, and then the, the woman moving on the screen was to have her and then there's this moment where you Yeah, that's my memory that is that. You feel that time? It suddenly doesn't match this illusion, you know? Which split screen tells you it's talking about? Yeah. But at the same time, we just we fall into watching action, and different viewpoints. And we think we're watching it, you know, some kind of chronological time. Is that what matters? Yeah, yeah.

### **Lucy Cash**

And I was thinking about that again, because this quote, comes from something I found in summer from really wonderful writer called Yve Lomax. And she is completely adamant that a photographic image has never arrested or frozen a moment in time. Never. She says, however, what a photographic image can do is to throw a present moment or point in time into question. And when it does that, the present becomes a point missing from its own place. She suggests that a photograph, instead of being a moment, frozen in time, reveals time going in two directions at once. She says that it ceases to be a point that can separate before and after. Instead, before and after, become uncertain. And a photograph opens up an interval of time, which is not between two points. Instead, it's not possible to say where the interval begins and where it ends. And because it's not possible to say where the interval begins or ends, that's where time is going in two directions, which I'm not sure that I can understand it but I feel completely fascinated by it. And now I'm looking at still images in a different way. Because I realise probably a slightly taking it for granted way have been more often thinking about the photograph is this frozen moment in time?

### **Fiona Wright**

And is it more when people like Roland Barthes is it more arrested? Yeah arrested in time. And I might have misremembered, but I think Yve Lomax maybe or maybe I've just heard her say it directly questions that assumption that is much loved in Roland Barthes', writing about photography that is quite accessible, interesting theory and reflection on photography, on photographs. But it really it kind of opens that. While you were speaking, I was thinking what's most important right now. And I think this thing of future is like, it goes a bit blown backwards in time doesn't it future, past wherever they are. But there's, it's like, there's no future, there's no past, but it also throws up there's no present. Because when we start talking about time like that, we get quite comfortable with it. But what's most important is the present, the prep is fine. It's fine. There's always, it's always the present. It's always the present moment. So isn't that but it's really like, oh, there's no yeah, in a kind of, yeah, she's she's onto that, which is good.

### **Lucy Cash**

I mean, the other thing, just because we're thinking about before, and after, I started to think about the two words Chronos and Kairos, for time. And Chronos was the first of the titans in Greek mythology. And he's credited as making order out of chaos. So that's kind of very useful to be the God of creating order, because then we think about chronology making order out of time, we've got a timeline. I said earlier that I can organise things around before I was born, and after I was born, before I die, and after I die. But Kairos has no direct translation into English. I'm looking Antigone because it's a Greek word. And it can describe the right time for an action and a measureless amount of time. And I don't even know if I can understand what a measureless amount of time might be. But I might be about to take that on in my practice, and to try and understand what a measureless amount of time might be. But not now.

### **Fiona Wright**

I don't know. I mean, I do, we do but yeah

### **Lucy Cash**

Uh huh. What makes me not an artist? Well, we kind of talked about that earlier a bit. In the sense of I think it's about for me, I have gone through questioning. Am I an artist? If I am still, if I'm invisible? Am I an artist? If I'm not visibly present making art in the scene? Am I an artist? I think I am. Because my way of living is kind of my art practice. Yeah. But for me, that would be my little insecure, giggling demon would be. Does that not make me an artist?

### **Fiona Wright**

What makes me not an artist? Yeah, and my thought around this one is what makes me not an artist, is if I forget impermanence. If I forget, my sense of impermanence. That's my answer to that one at the moment. But I'm getting to like that one because it's better than what makes you an artist. It's a better question.



**Lucy Cash**

Because another simple answer would be, what makes me not an artist is if I forget I'm an artist and what's gonna make me forget I'm an artist? And there are lots of things that could do that.

**Fiona Wright**

Yeah, something's dropped. Something that matters most has dropped away. Yeah. And I think that's well worth reflecting on. Maybe it will come up in this series, you know, like what? Yeah. What is the place of the artist in current context? And what is it that holds people to the practices? Yeah. Yeah, maybe that gets better treatment than we

**Lucy Cash**

I just quite like it as a question being out there. Because I agree, I think it's better than what makes me an artist. So this one was, is writing a form of breathing. Which I put in here, because I wanted you to read your quote about writing and reading.

**Fiona Wright**

Okay, it's very short. So, then we could think about maybe going through a few more quickly, or just to see them. And then for everyone to think about if they have a question.

**Lucy Cash**

Because we've got so many.

**Fiona Wright**

Yeah. So, what if I think of writing as something like breathing, it needs a gap, it leaves a space in between itself here and there. Opening and closing, filling and emptying, starting and stopping, pausing on the page and pausing for breath. Breathing into the space between words breathing into the space between body and words. Yeah and that's from around the same time as the split screen.

**Lucy Cash**

We're back to what's most important right now

**Fiona Wright**

Okay, so we can sort of carry on but also start folding you in to what's most important right now so we could invite some questions or comments or sighs

**Lucy Cash**

Sighs are good

**Fiona Wright**

We can plan a question I should say them for the recording. So now am I dreaming? What are we remembering here? How does this sensation I find hard to grasp nevertheless manage to touch me?

**Lucy Cash**

How to resist a conversation about memories becoming a séance? For thought to become Act does it need to stand still?

**Fiona Wright**

What if writing is a way to join spans of time? How fast are things changing?

**Lucy Cash**

What are the real miracles?

**Fiona Wright**

Where am I?

**Lucy Cash**

What's most important right now?

**Fiona Wright**

So why not simply forget everything I have said? There's a thing I wanted to read Yeah, please do. Yeah, I think so.

### **Lucy Cash**

And it's about the invitation because I wanted to take us back to the beginning. Everything we do is done by invitation. Sometimes the invitation comes from outside from another, another person or another animal, maybe a wolf or a rabbit, a snake, or a tiger. Sometimes it's not always clear what the invitation is or when or how we need to accept it. It can feel like a tooth crumbling, or a lost jacket. Sometimes we can feel the invitation but as in a dream, it seems hazy and far away. And that however hard we try and get close to it, it keeps on moving, a leaf caught and pulled by a breeze. Sometimes the invitation takes us over and we forget where it began. Sometimes it's only years later in conversation in the middle of the night that we realised that the solid brick wall, in fact had a door in it, that if only we'd held up the torch or felt around the roof brick with our hand, we would have sensed where the opening was. And opening the door we might have seen that night was in fact day, or that we knew the name for where we were. Other times the invitation comes from inside. We may think it's the call of the sea on a hot summer's day or the press of the city on our skin. But really, it's a desire, a thought not yet formed, which we'll later call an instinct. And so we invite ourselves to stay where we are, or make a leap, cross a boundary, offer a hand, step out, dive in, show up, say yes and to make a life's work or a life work or to send a book and wait for the reply.

### **Fiona Wright (1 hour)**

I really mean it any comments or questions?

### **Audience**

or maybe it's a shared experience great because after having listening to you I just had this really like a my awareness of time and reflecting and then when you ask does anyone have any questions I noticed us kind of contradicting, two contradicting senses of time where the outside felt very slow and sort of stale, and my inside was very fast. Two completely different energies and sensitive time and this also made me think of things like experiencing different layers of time and whether they contradict each other or complement each other and how that keeps shifting.

### **Lucy Cash**

Thank you do you think when can you conjure a memory of when you're in a making process whether time internally and externally feels like it flows in a similar speed?

### **Audience**

I think it happens sometimes but I think I think it's changed maybe it's not sustained and I'm not so sure actually that I've been so aware of it so that's quite hard to think back actually um, it's quite interesting as well working with being because in a way then you separate yourself a bit and you can see your sense of time separately. What you in that moment watch. So in a way that is another not answering your question.

### **Lucy Cash**

No, I know exactly what you mean. Yeah, I think I'm always thinking about that because there's the time of something when it's happening in front of you and then whatever it is, if it's a recording, like an audio recording or a film or any kind of recording, if you had been in the room, of course, and then you hear this other version later, the sense of time is always different. I always catch myself thinking I didn't realise that was a quick call that was so long.

### **Audience**

Yeah, yeah. The Chris Marker thing about having work back there, or disassociating, in some way, with a relationship, again, having some sort of relationship with, in a way, the back catalogue, and then thinking in the beginning about piece you were talking about, and this is five years in the making, but it's morphing and is alive. And when something you know, might that piece at some point, be closed, and then go into the sales world? And when is that moment? When does that happen? Do you notice it happening? What do you become aware of it through something else? So this changing of the relationship that goes in that direction. Versus the thing that lives a bit in front of you and a bit behind you right now? Yeah.

### **Fiona Wright**

There's probably no rules around it are there? like what? What sticks? You know, what sticks around? Yeah, yeah, things pop back. Yeah, I suppose what matters is the energy behind it. I mean, like, sometimes we're in a situation, you have to keep something going. That's maybe really over. Or there's other reasons to what's the intention? And that can be amazing. You know, I mean, like it's a bit sort of ordinary example. This, but yeah, you've got a tour booked. So it's kind of like, you know, dig deep. What's still in here? You know, so sometimes it's great to be presented. Yeah, that something hasn't, you

know, goes on. But I think in a bit more of what you're saying, I think what matters is what's the energy behind? And the intention, you know, what's, what matters here? What's the intention for keeping this going? Or some, some things are just sort of, yeah, the thing I was referring to is this more recent years is, is there's some way in which that piece that was called *How the Sun Lights The Earth* is sort of still around me, and my sensation is like, I'm still making this work, even though it's not manifesting in a, you know, art world context. Is that I mean, my sensation is this actually, this is kind of yeah, it's changing, but so this, there's sort of a couple of things that yeah, that are about acknowledging. Yeah, I'm different now or something's not so relevant. But also, you know, being able to kind of go well, actually, that's still, that's still here. And I think another thing is related to intention is it's quite important not to. It does matter to me that things aren't through a kind of aversion. Do not mean like, I don't want to do that anymore. It's like, oh, what's that then? You know, me like how can you put something down or? Yeah, I think that kind of, yeah. You know, it's like, 'no, that's over' is a great thing. You know, as we all know that kind of no, put it down. But I think if there's a sort of pushing away and rejection is kind of like it's probably really worth having a look at it, actually. What's the energy behind something changing or moving on to the next thing? And that's why it's like we're not very interested in biographical artists talks, but then we're kind of interested that we both keep getting interested in getting very personal. So we're kind of slightly worrying that assumption. But it is, it is great to reflect on sort of arcs of time, you know, over your life and practice you know, like these kind of rainbow arcs across where things fade and come back. And you even just in terms of the materials we use, or the colours, or the way you work, you know, I spent a lot of time in this room. Yeah. Any other thoughts leading on at that time,

### **Heni Hale**

I had a sudden thought that what was material or what had mattered over the last sort of hour and a half, or whatever it was, like, you'd held the space, you'd held something I felt really held. I felt like as a group, we were sort of, and that was quite interesting in that it was done so delicately. And I think that it was something around also then the invitation to bring in questions and comments, how sort of stretched that felt. And it was partly because there was such, because of the holding in a way that I couldn't quite, I felt so sort of, like contained in a world that I couldn't quite sort of embody my own thinking yet. I still got, but it was really interesting. And I really enjoyed that. Like, I think that felt like something to do with what the artists or something about holding a space that allows this sort of a really breathing space, it's incredibly dynamic, actually, what it was, was for me, because sort of sliding around a lot of thinking. And yet, coming back into my body to be able to actually go form a question, say something felt like quite a big shift. Yeah.

### **Lucy Cash (1 hour 15 minutes)**

That was really helpful. Actually. Instantly, I have that feeling of when there's a group of you, and there's an improvisation taking place, and you kind of haven't entered the improvisation and how comfortable you get being on the sidelines you feel totally absorbed and part of it but it's gets, the longer time goes on, the harder it is to enter. Makes me think about that feeling in which I, I really have enjoyed the tension of that desire to enter into it, but then also this equal pull in the opposite direction to stay outside.

### **Fiona Wright**

That means that you're paying attention. I mean, I fully take on about creating spaces that seem to invite something, but actually, actually, I'm really busy here, but I really care about what you're thinking that I know. Yeah, I recognise that. And then it allows these different, yeah, registers of time to be happening. And that's really good attention to have noticed that we all think the ultimate is to be in one great flow, like a child playing, but actually to be able to notice, busy mind, writing notes. You know, very good awareness. But I also think that thing about the sitting on the edges of improvisation, if I cast my mind back that thing of ah, it doesn't need me. I mean, wow, what a great practice, knowing when it doesn't need me. You know, it's nice, isn't it? I've got something on my mind, which is something I've just recently I told you about, about listening to a talk by a Zen teacher, Steve Stucky, who is Abbott Steve Myogen in San Francisco Zen centre. And it's a talk a few years ago, just before he died, and he just heard he had a very bad terminal cancer diagnosis, and so he's speaking to his community and there's a point towards the end of the talk. He talks about the diagnosis and that he doesn't know what it will mean. But it's, you know, it's a kind of community talk to clarify some things we'll just get everyone knowing. And he's kind of saying, you know, yeah I'm dropping out of sight, I don't know what it means yet. So it's an amazing talk in that way, and he actually talks about other things like, you know, a sort of activist talk, or the group's not his own light, you know, other things that matter. And at the end, he sort of has this like, oh, looking at you, I can't remember that your words, but it is actually he said something like, I know, it's great to know that I can die, because you're all here to, you know, to be the community. And it's really interesting, this kind of, thing that he sees the gratitude and the privilege to be in a position of like, oh, I don't mean, yeah. Yeah. That it's good to know. And he actually says it, like they said something like, it's really good to know that I can die. You know, somewhere in the middle of it all, he sees this this moment. And it's like he, it's this incredible trust that you will all do the work. But it just made me think of that. Yeah, it's a bit of a big area. But I think this kind of seeing yourself not there. There's another whole thing about the art of disappearing, which is actually what we've talked about a lot. I just have

one other sort of sensation, when we're going through the rest of the slides that have those questions. I was just kind of feeling, you know, another hour's talk in each slide, just what I would have said what Lucy would have said. So yeah, that was a good sensation is like this quiet. As quiet sentence sitting on screen, and then just all the versions that didn't happen, all the versions.

### **Audience**

That's one of the things that struck me was a question about when, or what am I doing that makes me not an artist. I don't know, it sort of implies for me also a belief that there are things I do, like not everything makes me an artist, is that there are things that I do or that happen, that make me something other than an artist. Something's opposite or something ends or something can be contained, even the artistic of identity, even controlled. So it was also then thinking about your comment that everyday life could be my practice.

### **Fiona Wright**

I think that's it. That's yeah, that's a different take on where that question came from. It's another quite long conversation and background, but the way that it then falls into the space. I think what you're saying it's, yeah, in our conventional life, it's absolutely vital that you have that sense of not overwhelmed. Is that what you mean? Yeah, you're saying it's pulling everything? Yeah. That's really important.

### **Lucy Cash**

I think I can't remember the root of where that came from. But now it's making me think about how when I started out, not knowing at all what my practice was, I think Joseph Beuys was someone who's very important, and I really have this idea of everyone is an artist. Yeah, really clearly in my mind. And I think perhaps for me, the enduring idea is that this kind of sense of curiosity, which generates new thoughts, new things, new ways of seeing is maybe, ultimately, how I think of my practice. I guess I suppose I have more enjoyable life when I apply that, to, you know, everything from missing the tube train home to whatever, you know. So I think that's not saying that I do manage that all the time, you know, but that sense of curiosity is what endures. And I can't imagine not having that curiosity. But that curiosity predicts me deciding that I could name myself as an artist if I have in fact decided. And that's where I get back to Joseph Beuys because that's why I agree that everybody is essentially an artist in the way that they can generate new thought and be a creative output.

### **Fiona Wright**

Is there anything else that needs to be said? For that bit at the end of the improvisation, is there anything else that needs doing? Is there anything else that needs to be done?

### **Lucy Cash**

Huge thank you. We wanted really to have a raw experiment of and that's the gift of this invitation. Yeah, thank you for listening.

*(Outro: Renée Bellamy speaking in 2021)*

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