



Emergent Meaning through language and movement with Andrew Morrish and Crosby McCloy

(automated transcript from otter.ai)

SPEAKERS

Fiona Millward, Andrew Morrish, Crosby McCloy, Audience

Introduction: Renée Bellamy speaking in 2021 over spare guitar chords

Welcome to Independent Dance. This talk is part of our digital library, which houses an extensive collection of material to read, watch and listen to, drawn from ID's programme over the past decades. This talk is part of the Crossing Borders series, which ran between 2008 and 2019 and featured dance artists in conversation with people from other fields, including philosophers, scientists, geographers, and architects. The entire library is free to access at independentdance.co.uk/library.

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

(2011 audio or video file begins)

Fiona Millward 00:45

Welcome to the first of our Crossing Borders series as part of the WinLab Festival 2011. Nice to see you here. I'm really delighted to welcome Crosby and Andrew who are leading the workshop this week. Possibly, Crosby McCloy is a performer and writer who's based in Berlin, I have to do my notes if I get this right. And Andrew Morrish is a researcher, teacher and performer in improvisation. So what they're going to do tonight is they are going to interview each other about their respective histories and practices for a certain period of time, and then we'll probably open up to questions at some point. So you can ask those questions you've always wanted to, to Crosby and Andrew and have a good talk. Thank you.

Andrew Morrish

Thanks Fiona. Small round of applause required before we do anything. Hello, how are you? Good.

Crosby McCloy How do you nurture your practice? As a solo performer on the road and teaching so often? What are your habits and hungers? How do you nurture?

Andrew Morrish

How alliterative habits and hungers? Yeah, it's been it's been an extremely interesting decade in regard to that. Because up until about 1999, for 12 years before that, I had a practice with a guy in Melbourne, a guy called Peter Trotman, and we met two or three times a week, 48 weeks of the year for about 10 or 12 years, doing this kind of improvisation stuff. We would do everything together and performance. But mainly in the practice. We did kind of what I would call technical research and performed for each other solo. So when we started that we were just two losers it didn't have embedded do with their time. That's funny. Look like a loser. I've got my immigration shirt on. I wear this shirt coming through British immigrations all the

time. Because you get a shirt like this. They don't search you. You don't look like you're some kind of refugee or drug smuggler. In a shirt like this. You look like you're a really boring Englishman. So they're really good. So we were like that we were just kind of nerdy. We were nerdy, nerdy improvisers. And so we started this practice, and then started performing together. And we'd been together in a company for seven or eight years before that, so. And then suddenly, like 10 years later, we realised we had a practice. And we had nurtured our practice over 10 years. But we didn't even we weren't clever enough to know that back that word when we started and there's no way at the beginning, if I said, if he'd said, let's work together for the next 12 years, I would have gotten some might not. It was just like, we started and we kept going. So when I stopped living in Melbourne, and moved to Sydney, and then in about 2000, to 2003, my wife and I relocated to Europe. It was quite a big issue for me about not to have this regular practice. So what I've done since then, is set up a series of terrorist cells in a variety of cities. So where there are particular people who I share practice with, if I can when I have time, and my wife's become a semi regular person I shared practice with, and she's more of a dancer, choreographer, but with a big improvisational thing and our styles are very different than our work is very different, but we can share practice together, which means but for me, just basically doing solos for each other. And then I shared practice with you in Berlin for quite a few years from which this workshop has emerged, kind of both a performing practice and a writing practice coming from the improvisation. For a few years, I shared Practice with some people in Paris, I've shared practice, I continue to share practice with people in in Amsterdam, a little bit in London. I've got a relationship with the university in Huddersfield. And there's some people there I share practice with. So I've kind of got these little kind of things. And I do that adjunctively. And that's been great. But in the last couple of years, I also felt that I needed in terms of my own development to start doing longer solos. So, in a way, what I did, I did a so called World Tour, which ended up being 16 solos over 12 months, and they were all long solos 50 to 55 minutes, which is the kind of form I'm really want to develop in myself. So I kind of gave myself that as a practice. So instead of squeezing the performing in around the teaching I, for these World Tour solids, as much as possible, I tried to give myself two or three days beforehand to practice. So that it became a form of practice for myself, and I did it in different places. And often I'd only have one or two people watching me in my practice ones, and sometimes only one or two people watch me when I was performing. But, you know, to kind of make a practice for myself. So I think it's really important, and it's challenging in a way. But I'm really happy with how it's happened in the last 10 years. One question seven answer, really hate piece of cake. Okay,

Crosby McCloy

How does the language that you speak affect you? In terms of sometimes we've talked about dialect because you've grown up in the UK, and then you've lived in Australia, and now you're in Paris and Berlin, and sometimes there's mixing of languages are also sometimes there's, what has that? How has that affected your use of language?

Andrew Morrish

That's a good question. I mean, a lot of what I do when I perform is, is kind of engagement with language, and I'm very interested in its poetic and communicative aspects. And I've noticed some things about language in general, in me. So in a situation like this, where you get a tape of something, and then somebody transcribes it, I've noticed that I have a lot of kind of half finished sentences, lots of umms and you knows and like this, and all of that. And it's very easy to get rid of those on a transcript. That's the first thing I do look up, you know, and, and I've also done transcriptions when I perform, and there are none of those things when I perform. And I think that's extremely interesting that somehow performing my language brain is in another place, and when it is when I'm just talking about things. And I think that's also different to when I teach it's another language. And I think that's a super interesting thing. I've also noticed that my French, which is, generally speaking, terrible, is best when I perform, because I allow myself to play with it in real life might I'm so nervous, and inadequate that I kind of start a sentence and then it dribbles away into something which couldn't be conjugated under any circumstance. But my French actually sustains me for quite a long time when I perform in France. So it's really clear to me that my language thing as an individual works very differently when I'm performing to when I'm in my real life, that there's a kind of heightened sensibility and heightened ability. And I because I play when I speak when I performed, like I'll often say something in French thinking it means something, and it ends up meaning something else, which then a French person comes and tells me his how amazing it is. That this thing I didn't understand is like that. I once said in French. I was I started on this thing about I love repetition. I think I'll say that again. That's ironic, isn't it? I love repetition, I think and I try and find new ways to say I like repetition. And then eventually I got up to in French going j'adore l'encore. It's completely amazed that I knew had enough French words to say that but you know, encore is like encore to do it again, and j'adore l'encore and I god it even rhymes. Fantastic, you know? And I was really proud of myself. And then afterwards a French

person came up to me said, it's so great because that j'adore it's like an appetite. It's like it's like an eating it's a sensory thing. French is not just you like it, it's kind of much more physical than that. So to have this added subtle thing is something a French person would not say, they thought it was quite amazing, you know. And, of course, that caught. This was my intention. So, that's super interesting that when I first came to Europe, it was you know, I was worried that people wouldn't kind of be able to understand, because I didn't speak any other language. But because the focus of how I perform in particular is on communicating, then I find that I automatically adjust to the audience. So I went up perform in Germany, when I perform in France, I tried to start in French or German, and I've got really not many resources to that, but I tried to start by meeting them. And then I just kind of work on the communication thing after that. And, you know, it's not, I don't have quite typical French audiences, or, you know, most people have some English or quite a bit of English. So it's, it's already in a niche market. But it's, it's that kind of emphasis on communicating. And on that dialogue between me and the audience, seems to solve most problems. So I can see certain, you know, unconsciously you can see, when some people aren't interested. So you make a big, you know, you do something about that. And you can see the same when is too much English. And if it's getting too hard front for them, then you alter that in some way. And, and that's actually what I've always done with audiences, but I realised I don't have to suddenly try much harder. Because there's a foreign language, I just have to trust that basic dynamic of I'm working with this audience not just having material and presenting it to a kind of mythical, it's actually much more direct. Do you find questions? 14 minutes, my God, it's unbelievable. believable, which can be over in no time.

Crosby McCloy

We're sticking for a moment with the the questions about language, in the sense of, do you find that having an English speaking audience or the difference in terms of which audience you're performing? For effects, your language choices, because you're talking about different audiences produce different appetites?

Andrew Morrish

Yeah, it affects it, but I don't do it, you know, like, it's not strategic. So I don't say, Oh, this is a French audience. So therefore, I will do this, this and this, I just go, this is my audience, and I start talking to them. And then we see what happens, which I realised after, you know, first couple of years of anxiety about it, that I didn't need to do any adjusting, but the my actual process of what how I've learned to perform through communicating takes care of it. So of course, there's less, there's probably less language, and it's maybe less for one of the better words sophisticated or complex or something. But it's not like going going, Okay, I've got a, it's got to be simple. I don't even think about that. I just allow the actual process of communication to shape that as it does in interaction between people, you know, like, it's, we know, people who stopped talking about complicated things, and we stopped listening, and they keep going, and they're called boring people, you know, because they just don't notice that nobody cares, you know, whereas, as a performer, you're in this heightened attention of everything. So that just allow that process to work.

Crosby McCloy

I have noticed that being in the studio with you that you have a very rich literary imagination, and affection towards words. Yes. And. Yeah. And also the poetry. Yeah. And then, as opposed to just I don't know, the director. But I was also wondering about memory when you use because you're an improviser? And does language trigger more? Or a different type of memory? From which you source or is it anything that's different than if you were just using movement? Because it seems also like you, you're often are part of your practices. Also, you have an extremely good memory about remembering where you were in space or what you've what you've done, what has been introduced into the improvisation memory. Also can be I don't have to mean

Andrew Morrish

Yeah.

Crosby McCloy

Cosmic memory.

Andrew Morrish

Yes. Yes.

Crosby McCloy

So your wealth of information about history is good too.

Andrew Morrish 14:48

Thank you. Thank you. Cosby. That's very flattering. Thank you. It's the basic process as I understand it, for me, is what happens for me is I get a tremendous amount of content from my interaction with the audience that provokes me. So I speak to the audience like that. So I get a lot of content out of that. And that's usually where I start and meet the audience first. And then there's always there's another process, which I think is quite separate. Which is through attention to sensation, which I get from moving, I feel my imagination, and my imagination is stimulated. And then that imagination can give me language. And once the language comes out, that goes back into my imagination. And the imagination gets more detailed or more, something like that. And then that starts to interact with the fact that I'm in interaction with people. So it's a kind of looping thing like that. There's, you know, I'm old. So I've got a lot of memories. And that's one of the advantages of getting old, you've got a lot of things in your background. And basically, I can't remember much about what happened in the last three days, but 20 years ago, I've got really clear images. So you know, memory comes into it, in that sense in terms of memory being what stimulated in my imagination, so there's lots of material about my childhood, my background, things that have happened to me and all of that. Yeah, actually, that thing about remembering where I've been in what I've been doing, that doesn't feel to me, like I'm using memory, like I don't, I certainly don't say, Okay, I've done that there, I must remember that, it's the world that I'm operating in is much more a kind of loopy associative world. So I do something there. And then I find there's a kind of cycle of consciousness about seven minutes later, somehow, I ended up back in that place and the association, because my brain is very open by then then the associations come back. And so that thing that looks like I'm remembering is actually a looping thing of consciousness that my brain feels free to go away, and then kind of inevitably, it comes back. And I often think it's like this, you know, like, I feel like I'm following a line at any one step. It's just a next step, next step, next step, but that line actually is a bit curved. So eventually, step by step, even though I feel like I'm just following the line, it brings me back here, and then it takes me away again. And then these layers start to interact. So there's that part, that kind of ability to, I wouldn't say, retain, but understand, what's happened to where I've been, is more the way my consciousness works, through these kinds of loops. That create meaning. And I, you know, I haven't talked at all about being a teacher, but as a teacher, I really believe that's how everybody's brains work, you know, that the free associating brain will create patterns, which will become meaning, and that means I don't have to go looking for meaning. But if I hang out with a kind of openness, not, then the patterns of meaning will emerge over time. And that's one of the reasons why I need to be doing 50 55 minutes solos. So that seven or eight of those cycles can begin to interact, and the layering of the meaning can get richer and deeper. So in the end, I'm dealing with things I can't think of, that's really my aim is to get around this really quick brain, I've got, you know, which the big, the big danger of a quick brain is that you will become a smart ass. And, and, and I've, you know, I've had a career of being too clever, in terms of performing, you know, like, you know, kind of getting it exactly in the right place in terms of feeling connected and human and all of that, and then going, and now I'll be a little bit clever, and they go hohoho isn't he clever, and, you know, trying to bypass and undermine my facility for being clever, which some people would use as an insult. You know, like, Oh, you're very clever. It's not a good thing. You know, this is one layer past that, which is kind of interesting, I think, from a human point of view. So I've tried to not create these things, trying to allow these things to emerge, and a layer meanings to build, so that it's deep and rich without me having to go. That's a clever idea.

Crosby McCloy

On the topic of looping, I was curious

Andrew Morrish

Opposed to loopy, looping, or lupus. I hope I'm not offending anyone can Google that later? All these loop words are really close to each other.

Crosby McCloy

On the topic of looping I was wondering if you notice that you're also looping not just within one improvisation even if it's 55 minutes, but do you have loops that happen, like cycles of improvisation, like on your world tour? Over 16? Yes, do do

sometimes feel that you're sending out an arc or that some of the motifs that happened to come up, that are on a different type, of loop?

Andrew Morrish

Of course, you know, you, you can't escape yourself. And, you know, what, I'm a bundle of a bundle of stuff at my age, you know, where, so there are kind of themes to my life that become apparent, and they come and I try never, I don't have to try, I never feel like I aim to enter one of those loops, like they emerge. As and, you know, my mother died in 2006. And, you know, I looped through that material for, you know, while I still am in a way, but for four years, that was really kind of ever present thing, I didn't always perform it as, by the way, my mother died in 2006. But that my mother, my mother became really quite a big thematic thing. And death becomes a big thematic thing. And I'm really one of the most ridiculously optimistic people in the world. And I don't think about dying, hardly ever at all. But in my performances, I'm constantly talking about death. So I just put that into that kind of, well, at my age, the those kinds of existential themes are going to be there. And if I manufactured them or plan them, I would be a little bit disgruntled with myself. But if they emerge, I go, Well, I am who I am. And it's not my I'm not trying to get away from being who I am. I'm trying to find ways in which who can make interesting art, actually. So that's a resource that I don't want to ignore or turn away from. So yeah, I think there are many of those kinds of bigger loops over time. But I'm very happy to let them unfold as they want. There's a terrible tendency, once you get to your mid 50s, none of you have that problem yet. But as you get to your mid 50s, you start needing to tell young people, how to live a good life, you get this kind of moralistic impulse. And that's happened a lot where at the end, I said, now you young people, you listen to me, you know, and it's deeply disturbing, deeply disturbing, but it keeps happening. I keep kind of coming up with some kind of life affirming message, making me feel like some kind of Californian weirdo. What can you do? I just hope no one's listening. That's all you can do. Just hope no one takes it seriously. And he must be joking. Because I keep doing it. So yeah, all of that stuff is going on. And because of the way I've practised I try, I tried to start as open as I can, with as little intention apart from finding ways to be interested in enjoy being with the audience. And and then I'll let what happens happen. And I can, you know, I can guide and shape that to a certain degree. But I don't want to guide and shape that so much that you know, if it's embarrassing, if, if you are who you are, and it's a little bit embarrassing who you are, then so be it. What can you do? You know, I wish I was taller and younger and better looking and more sophisticated, but I'm not. So in this work, you're stuck with who you are. And if that's what it is, then that's what it's going to be. Three questions 28 minutes, god that guy can talk.

Crosby McCloy

The last one is about your Can you talk a little bit about your physical practice? I didn't know if I've made it a little too heavy on the language. This is just a moment for you to fill in all the

Andrew Morrish

Well, you know, physical practice when I'm married to a choreographer talking about physical practice, I sleep with her quite often and makes me feel like Moby Dick, the great white whale. You know, she's kind of muscle and sinew and elegance and look at me, you know? You know, the human duckling. So she's been an enormous influence on that because my original teacher, a guy called Al Wunder. I used to have a joke that's not his real name. His real name is Bill Wunder that's not true. But that's a joke. You'd imagine Wunder would be the bid he invented. But, but it is real name was Wunderschnitz, as far as his real name is Wunderschnitz. And it's extremely interesting, like, as you get older to tradition suddenly seems to become a thing. So my teacher, my improvisation teacher, Al Wunder. He was for many years in the second street company of Alwin Nikolais in New York, and he was kind of the improvisation coach. And then later he moved to the west coast and set up his own practice and there he worked with Ruth Zaporah, who some of you may know. And she went on to make action theatre and he went to Australia. It sounds a bit tragic. It is a bit tragic. She had a career and Empire of book. Now he's got Australia. He's got a book too. It's a bad book. I wrote the introduction. I said it was a good book, I take it back. I hope he doesn't hear that. So he worked with Alwin Nikolais Alwin Nikolais worked with Hanya Holm, in German 1920s 30s, choreographer, tradition, Wow, incredible all around the world. Back to German, expressionist and contemporary dance there for my another kind of movement. It was me as I did a course at the very beginning of all of this before I started improvising was called the graduate diploma in movement and dance, we have someone who nearly it sitting there, I did do it. And they ended up teaching it a lot. It was set up by a woman called Johanna Exiner, who was a dancer with Gertrud Bodenwieser who was an Austrian dancer, and that her company were on tour when the Nazis took over, they were stuck in either Australia or Argentina, and they broke up and all those dances became really the first

generation of what we would call contemporary dance in Australia. So these two strands go in opposite directions around the world, coming from that tradition. So I find that kind of extraordinary really. As an individual, I started being interested in his work through movement, not through language. And as I said before, I don't think I can find a language without moving. So in my view, what I'm doing is kind of a movement practice, as a performer, and I tend to do it more in dance settings and theatre settings. And there's the movement practice that comes from my sharing practice with people. And then there's the movement practice that comes from many conversations with my wife, and doing workshops with my wife, Ros Crisp. And that's been a huge influence in terms of re-enlivening my movement practice, because I would say, you know, 10 years ago, there was a real chance I would have become a guy that walked around and talked as a performer. And being with her has rekindled. Not my interest, I was always interested, but rekindled my engagement with movement as a basic practice. And I still fundamentally believe that I'm getting to be a better and better dancer as I get older and older. And I think dance needs to understand that that's possible that this obsession with adolescence and virtuosity, which is completely, you know, a wonderful thing. But dance is not going to grow up until dancers get old, and they keep finding a way to be the dancer, they have to be not trying to be the dancer they were with in their 20s or 30s or 40s, that you actually somehow embrace it. And that's what's been happening to me, and I really feel I'm getting a better dancer not in that it's life threatening for me to jump down. So, you know, there's things I can't do, but the kind of my attention is finer. And what's happening when I move is that much more interesting thing than what it used to be, you know, I didn't really start dancing until I was 30. So I never had techniques to work. You know, I went to a dance class when I was 30. I started dancing to rock and roll bands, because I loved it. And I thought I should go to a class and I went to a dance class. And it just consisted of things I couldn't do that hurt, that were deeply humiliating. And I said, I'm 30 That's a bad choice. So I was lucky that it never occurred to me that I should go get technique on double. It's got to be a waste of time. You know, like, I've got the wrong kind of body. And so I went very quickly into a kind of improvisational world where you could find your own thing. And I've kind of always stayed there. But yeah, the enlightenment but my physical practice has been from marrying a choreographer. I really recommend marry a choreographer. It's very good. They're a little bit bossy. They're very particular about where you put things. But you know, it's, it's not all bad.

Crosby McCloy 30:00

I think you've got a very physical practice so that's why I was gonna run also your performance. So I wanted to I didn't wasn't putting it into question. I think it's actually something that's very interesting. Too bad I don't get to ask for pre Performance Strategy. Okay, good. Have to wait and get on Friday.

Andrew Morrish

We have some strange roles. Yes. Somebody said change so we can change roles. We're teachers we can't respond when someone says change. Thank you. We read the books he can only do this from one direction. change. Good evening. This seat is so warm. The hot seat. I've got my book open here to make it look like I've got questions. But these are notes of a talk I was at so they're actually no help at all. Five of my favourite words. Crosby McCloy, from Memphis, Tennessee. That's five. Memphis, Tennessee.

Crosby McCloy

That's right.

Andrew Morrish

What What the hell is Memphis, Tennessee Like?

Crosby McCloy

Have you got more than 30 minutes. Keep that short.

Andrew Morrish

I mean, what was it like to grow up in Memphis, Tennessee. And in particular, what I mean is, how does a little girl from Memphis, Tennessee, end up living in Berlin being interested in what you're interested in? Like? Was that a world you're born into? Or how did you make that transition?

Crosby McCloy

Well, I think I had a very lucky childhood. Meaning, Memphis is a great place to grow up. It's very green. And I also started dancing when I guess I was four started with ballet. But I did my whole I loved it. It's great for the fantasy is great for my imagination. So. So I guess in a way, that was a place that it's a place also, I'll always go back to because that's where my family still is. And it's a place that I can draw from. But it's a hard place for me to stay. So I went off to a university away. And there was even almost a trajectory, you almost imagined yourself, you know, getting catapulted off into the universe, afterwards, and everywhere was going to be far and much more exciting than Memphis, Tennessee. But it actually was a great place to grow up. In terms of, I was also, like I said, very lucky that I have the, that I had in my life, the things that actually I've also continued with that they started there. So it wasn't like,

Andrew Morrish

Do you mean dancing and writing?

Crosby McCloy

I mean, dancing, dancing. Mainly, I didn't really find writing until I went off to the university. I mean, I'd written a little bit, but it took me going to the university and taking my first creative writing class to even think about well, writing as a discipline. And yeah, so I, that's a good point. So then, when I was in my freshman year, I'm driving

Andrew Morrish

Am I the only one that doesn't know what freshman means?

Crosby McCloy

It's our first year at the University. I've heard that doesn't even exist in Europe. That's like, the [unintelligible] It doesn't even count. It's like someone's tagged on the high school. Something. Yeah. So in this year where I'd left my home, which I experienced to the university here

Andrew Morrish

And where was the university?

Crosby McCloy

It was called Brown University. It was in Providence, Rhode Island. It was in the Northeast. So it was an I went off and I studied also semiotics

Andrew Morrish

As you do, as you do, semolina is not not considered enough. Some of that's jokes that semiotics semiotic semolina,

Crosby McCloy

You'd be amazed that the concepts of looping are still going. Back to my semiotic past. Yes. And also, I've had friends who went on to do things in film and also I think it's a great it was very good for me to just sharp may be curious and to want to sharpen my mind and I found that great to just have other ways of thinking opened up for me that I hadn't been exposed to in Memphis. It was another way of looking at the world and looking at the culture I was living in looking at It's interesting that as part of that time, I did a class on Eastern European culture and cinema. And now I'm in Berlin.

Andrew Morrish

Yeah, there you go.

Crosby McCloy

So I I was very fascinated by all these types of topics. So in a way they do come back. But this was all unintentional. I didn't know this would be part of that. But then, after I had left, after I'd finished getting my degree that I went to San Francisco, where I lived for four years, and we did things like also stand up theory. There was real support, and all these things going on and a helper and there were these people, too, that I was lucky enough to study with. And, and yet there was also this thing where it was interesting, putting things we were improvising with, in a way with the theatre of ideas. And

only later did I hadn't quite petered out. But, yeah, then I went back and did a master's in writing and performance. My thesis was a performance. So I wrote text for performance was a movement to

Andrew Morrish

And the shift to Europe. When When did that happen?

Crosby McCloy

That happened. Right after I did my masters, I went, and I was a guest in Arnhem in the Netherlands. And that was called the was the European Dance Development Centre doesn't exist anymore, but it existed then it was great place seminar. Eva Karczag.

Andrew Morrish

Seminal. So getting back to semolina seminal.

Crosby McCloy

will be coming later, she was a wonderful person I got to meet and you'll you'll be hearing her talk in two weeks, I guess. Yeah. So that was a way that I got over to Europe. And then I had a chance to perform to go work on a project in Berlin for four months, and I liked it so much that I tried gone back, they asked me to come again for two months. And I thought I just tried to pack and I tried to stay. So it was partly just the miracle of timing. And that's what because I was not yet teaching in a full time job

Andrew Morrish

That was 17 or 18 years you've been in building?

Crosby McCloy

No, believe it or not, I've only been in Berlin since 1999. Is it that I permanently have made

Andrew Morrish

such good German? such little time? Wow. Okay. Do you have a sense of, you know, as I said before, as you get older, this sense of tradition? Do you have a sense of what your heritage is? A clear sense of, like what lines of tradition you connect to? Back? In terms of the performance work that you do what you have a sense of what that line is?

Crosby McCloy

I don't think that I have a real line. But I feel what's happening now with, let's say, my dance paths in my writing paths is that they've, in the last years, and particularly since having been in the Netherlands, that they've more converged, yes. But in a way, I'd had separate practices that have now converged, because for much time, I was doing them totally separate disciplines. So now I have more of that idea of not really a lot, but of coming to a place where that they're much more related.

Andrew Morrish

Yes. Yes. That the, I'm always interested in for you, what is the relationship between kind of what you're interested in doing as a performer and what you're interested in doing as a teacher?

Crosby McCloy

The relationship between them?

Andrew Morrish

Yeah a kind of, are they the same? What are the differences? How do they connect?

Crosby McCloy

What am I teaching? Ideally, I love asking questions. And I find people amazing how they solve them differently. But I bring questions that I'm preoccupied with are also things that I enjoy

Andrew Morrish

But are those things from your existing practice, or are they kind of developmentally orientated in the sense that those questions which you think are appropriate for the group? Where are those questions which just come from your own immediate paths practice? You know, one of the things I think is, like, for myself, is somehow my teaching is kind of a little bit behind my my performing, like, like, I don't expect that my students would be interested necessarily in what I'm interested in as a performer right now. And that somehow I'm so the teaching I'm doing is kind of opening a world which I'm know quite well And the edges of that are kind of more in my performing world. So it's that kind of thing I'm interested in, in terms of that relationship. My wife, Rosalind, she's very happy to teach right where she's interested artistically right now, you know, and students kind of meet her at that place. So I'm just wondering how that was for you?

Crosby McCloy

Well, I never would assume that other people have had my same path to get to the same room. In terms of, I've had so many hours in the studio, it's such an they're so varied. And, yeah, there's an accumulation thing that's happened. That it's, it's hard for me to separate that out with in terms of, because I'm usually I guess, I'm usually teaching with things I've been busy with over a longer period of time, that my questions that have, in a way, sustained me, but so they're not always new questions, but they're always I guess I'm still busy with them. Because I don't teach anything that I think I know.

Andrew Morrish

Yes

Crosby McCloy

I don't. I still have to be wanting to explore and wanting to see how other people from their backgrounds and their, what would they have? Sometimes it's very interesting, because sometimes, you know, I could be busy with something for 20 minutes, and then people two minutes. And then you know, maybe you bring in something and maybe you think, ah, that's nothing there'll be done with that in two minutes. And then 30 minutes goes by, so I can always gauge. But I'm always looking like what you're saying a certain way about audience to see what's interesting for them. And partly, usually, I'm interested in seeing what are the students therefore, in terms of being able to stimulate that? But I guess I'm also more interested in stimulation, or opening doors or windows?

Andrew Morrish

Do you always have a physical component in your writing, teaching? Or do you sometimes teach writing just as a kind of writing thing? Or do you always kind of engage in embodiment? In relationship to this?

Crosby McCloy

I also teach creative writing, just sitting at a table creative writing. It's very different people who come and some of the people have come and been in other classes where we're moving, and then they've enjoyed it. So it's not. So it's always interesting to see how are they as movers? And I think they often surprise themselves. But often, I think it's interesting that what they describe about the creative writing that they do is, in a way, wonderful descriptions of improvisation. It's like, I had no idea I was going to write this. And this came out and I had. So it's more about, in a way, it's very similar that there are jumping off points and that I invite people to go into a more unexpected terrain. I'm not I don't teach creative writing classes that are technique or where people are working on such and such has to happen by the there's no storyboarding of where's your novel going to get you? Or what's going to happen in the whole story? Actually, sometimes I do sports, just images.

Andrew Morrish

Yeah.

Crosby McCloy

But in terms of there's never. So in a way it has similarities to practice, that it's an open writing practice.

Andrew Morrish

I just like to put aside the teaching in and look at you as a performer a bit. Because you said that before this thing about kind of grown tired of the theatre of ideas. So how is it for you? What is it what are the links?

Crosby McCloy

At a superficial level? Writing is kind of the opposite of improvising. Preparing a text. So that would be a kind of superficial reading of those things are just different. But it feels like for you, those things have become integrated in a way.

Andrew Morrish

And I just want, could you talk about that as a performer? What interests you between those two things and where is it sit? How does that affect your in way definition of improvising or your definition of writing for them as a performer? Question got so long I forgot the question. Yeah, there's no question just talk

Crosby McCloy 45:00

I think that I'm still interested in the theatre of ideas. So I can't I mean, that's why wouldn't wouldn't be interested in that, that sounds great. But in terms of I had grown up with a very physical practice of dance, and I hadn't known the other, so that was the new for me to even be just exploring my, my mind or giving it a voice or then fit finding my words for this. And then the finding my words is also a kind of inner integration. And also whether you like fragments. I mean, I've realised that writing interests me in terms of fragments, or in terms of material or in terms of it doesn't always have to be something that's completed and sits on the page as a finished object. So in that sense, the writing that I do is not so far away in terms of it's also process oriented. And,

Andrew Morrish

And you integrate that into performing work.

Crosby McCloy

The writing?

Andrew Morrish

Yeah.

Crosby McCloy

It depends on what kind of I've performed sometimes, yes, using texts that I that I have written or that I have come or their stories, sometimes they're anecdotes, but they're like, I guess pools of material that are in a way known, but as to how I will use them, I let it remain open, but it's more like going into certain territories. So it's not completely open. And I like that kind of thing in terms of mapping. These the different territories of and framing I like just juxtapositions. I like ships, I'd like to see this next to this, or sometimes I'm interested in the sequence. But then what we're doing on Friday night for instances, it will be open. It's I'm also happy when I do things that I don't have any attachment to in terms of I don't have one way that I have to. I don't have to have texts, or I don't because I'm not a playwright.

Andrew Morrish

Yes.

Crosby McCloy

So I don't memorise texts and then recite them. I'm not in the sense that of a theatre background,

Andrew Morrish

in terms of the artistic satisfaction. Do you feel there any significantly different Antistick satisfactions from writing something you enjoy and performing something you enjoy? Protect them both be equally good, as experiences, that they feed different parts of you in different ways. And

Crosby McCloy

Definitely, the performance is a wonderful high. And it's the rapport with the audience. And we've been talking about that. To me, there's nothing that you can't get from something on the page, and that kind of rapport and that kind of knowing who you're speaking to, or knowing it, but it's also very ephemeral. And I actually love that about language said the language heard the performances is then gone. It happened in this space and this moment, and it's been gone. I don't know if you've I didn't get around to talking to you about your transcripts that you've done of your performances. But you were talking before that maybe you a dozen transcripts of performances, and I think it's very interesting and I was wondering if that's also sometimes a form of translation. Because it's, in a way a translation it's hard to get ever a performance down no matter if you write every single word that came out of your mouth on that one night no matter if you've got a video copy it's just never never the same. And so I think that's something truly not replaceable but I do like writing a particularly lately I'm back really enjoying writing poetry there's just something nice about these crystals and I love the density of the language and sometimes I like how how it looks on the page or sometimes I like but I also like compressing language or really crafting or a choice I like that but then once I do them then it's the joy of doing them almost like a small puzzle that it's it's just fulfill something different in me and maybe there's another timeline for it.

Andrew Morrish

Is rewriting part of it is like the the ability to do reengage with the text on the page, changed, altered refine all of that. Is that part of that it?

Crosby McCloy

Yes in terms of poetry very much so because I always need to, or I enjoy really giving it a certain texture or sort of coaxing something out of it. And then like seeing, where's it going? Because I think often it's something that you don't necessarily know about logic. It's not about I've got to get this down. Whereas a story when I write stories, it's different. And often I like the first time Yes, yeah, I like the tangents. And I like it before. It's all been made neat and clean. I don't I like to, in a way for storytelling, or when I'm not even storytelling, but when I write down stories, I often like my first draft, because once I start tinkering with it, loses the flower. Depends on how, what kind of writing it is.

Andrew Morrish

Do you think you'll ever have to decide between one or the other?

Crosby McCloy

I hope not. Who would make me decide?

Andrew Morrish

As a purist myself, I was thinking to twisting your arm.

Crosby McCloy

Well, there's certainly nothing that replaces the the moment and the present to share that with people if I had to choose, I would choose for that. Yeah. Do you, I don't think I have a tome inside of me that it's just dying to be put on somebody's shelf.

Andrew Morrish

How do you feel what you do as a performer fits or doesn't fit into what you think is happening in Berlin? At the moment,

Crosby McCloy

I have to think that's a lot. Berlin is a very people are very busy with very many different things. Well, in terms of writing, and the convergence of writing and dance has, now many, many people are doing it and that surprises me because having, having had this kind of long, arduous, interesting journey. It's, it's amazing that it's a time of media and sharing and generosity, and everybody can be a writer and everybody can be a dancer. And, and in that sense, I think it's all positive. But that's not my, my personal history. But I've I'm not alone with that at all. I mean, I noticed that there are different offerings, I see people using a lot of those ingredients in performances. I mean, it always, it's not necessary. Yeah, everybody has a different path. How about how they get there? And also how long an attention span or what got them there and how long they'll keep with that. And also, even with me, I allowed to transform? I don't know that my interest is are the exact same as they were 10 years. So I don't know where it's going really with, with these. But right now, there's quite a overlap. But maybe that's happening in London, too. I'm not saying

Andrew Morrish

Yeah. Who knows what's happening in London? Maybe they know. Something in London. I'm about ready to invite other people to ask questions. How's that for you? That's great. Thank you. Okay, thank you. Ladies and gentlemen. Crosby McCloy, from Memphis, Tennessee that was my Elvis voice [unintelligible]. Are there any questions? Yes.

Audience

[unintelligible]

Andrew Morrish

Yeah.

Crosby McCloy

Okay, great.

Andrew Morrish

You want to go first? Super so good. For me. Some people affect me and some people don't sharing practice for me, it's a chance for me to do my work. And part of the deal is they watch me I watch them. And sometimes I share practice with someone who's kind of It influences me. But basically, I take the kind of approach that we're two very different artists, and we have our own trajectory. And it's developing. And of course, there are places we meet, but um, I try not to become like, I try, I tried to keep my own development going. But the sharing of practices is that, that we're not working, we're not trying to make something together, we're not trying to, it's just that I need someone to watch me and they need someone to watch them. So it's kind of like that, I always keep thinking of the visual arts in the first half of the 20th century, you know, so there's Picasso sharing a studio with someone, I would say, Renault, that's a car. It's not an artist, it's a car is that Renoir, or someone like that, you know, they are both artists, but you know, they're totally different to each other. But there's no reason why they couldn't paint the same room, you know, and have an interesting dialogue about that. But they, it would be a huge mistake, if they Renault started to try and make the Picasso more like him. Picasso would just, that would tell me what to do, you know. So for me, it's like that I like I want to be in I want to work with artists who have their own direction, and form and flavour. Now, of course, that is inspiring in a kind of broader way. But we're not trying to make a grow together in the same direction. And, you know, because I do my solo, they do their solo, we give feedback, this, it really is a kind of, there's room for both of those things. That's that's kind of how I think about it. I agree.

Crosby McCloy

But I think what, what I like so much about sharing practices is not only that the people are very different than me, or they're very particular with their interests or their questions or that but is also just the simple, wonderful thing about having an audience, it's very nice, it's very different than when I go into the studio alone, it's an immediately, immediately a different thing. And it's also you find yourself producing different things sometimes because of simply somebody watching, and then the particular of who that is. So it's not about changing your tactics or your strategies, because of it being a particular person. But I like the just the chance and the practice to perform for small audiences and not just in front of a big group, because it makes it so it happens a lot more. And it also is interesting. But mainly, it's less about. It's not always about feedback, but more about setting things off like a prayer so that they go on, so that you put something into the air that then has a further life. But it's

Andrew Morrish

The most thing, the most inspiring for me is to see another artist at work, and to see their trajectory and to see their commitment to it. And I find that incredibly inspiring. So that's kind of the feeling I love. I was thinking before we said go into the studio by yourself, you know, I call that an expensive nap. Or go to the studio by myself. I'm asleep within 15 minutes, I might as well stay at home, really go into the studio by myself, I don't know. They're very special people who can do that.

Crosby McCloy

Once you get a taste for the other

Andrew Morrish

Other questions?

Audience

So you both talked about the change between the eyes and the performer. And I'm wondering when you choose to use movement, or spoken word [unintelligible] and using those different ways to articulate something are?

Andrew Morrish

I can't go first this time.

Crosby McCloy 59:29

Well it's a puzzling question in the sense of I don't think in the moment that I'm usually strategizing about, is this going to get her or is this I think one is just in a way in a moment, when I perform you might even already hear it with my language. I'm kind of landed between languages for a little while because of speaking in German so much that sometimes it almost seems like there's a small delay in terms of letting a word arrive, but I think that it's also been interesting performing for German audiences, because I think it's also made me be a more physical performer because I can't always, I don't have really, let's say, witty things that I can say because there's already one performer there in Berlin doing all the bad English, German, the Denglish. So, you know, and I don't, that wasn't really my goal anyway, but she's got a whole camp style that she does that everybody thinks he's very funny. But but so in terms of that's, that's kind of unintentional humour, that's even defeating the communication thing, so I can't. So, yeah, the accidents are nice. But I think that in a way, I'm always having to ride, ride on ride something that's between the two. I don't necessarily, I'm not really in a tactical mind to think I need to switch usually, it's more either language, sometimes. It's funny, when language even spoken word gets introduced, sometimes it doesn't happen for a long time. Or sometimes, the first thing out of your mouth is a word and then that's there in the air. But sometimes it takes a while of moving before even one would come. I don't know why that's different. But I don't know that I can blame or, or think I did that for the audience. But I don't know, maybe you're clear about this?

Andrew Morrish

Well, not clear, I don't think the function of the movement in what I do is really, for me, in the sense that it's a kind of sensory stimulation, which fuels my imagination. And the language is always for the audience. Because I can, I don't have to say the things that are in my head, they're complete in my head, so I don't have to say them. So if I say them, it's definitely for the audience. And the moving is kind of part of my process of finding things to say. So that's a kind of a broad difference, I feel that it's, of course, the audience is seeing the movement, even though it's for me, there's it still is for them in the centre, it's a visual thing for them. And for me the move because my, you know, I'm kind of a nerdy, bloke, and nerdy blokes movement is basically about using energy. You know, it's taken me a long time to get past that thing. So there's a kind of energetic thing there, which say, that creates a kind of dynamic, which is something for the audience to see. But it's real function is for this fuel for me. You know, in terms of the work I do, I never, it would freak me out a lot. If I thought I'm now moving beautifully. So the audience thinks I can move beautifully. Like, really, that would, that's a kind of shame zone that I can't even go into. Speaking of, you know, one of the things that happened in, in my nerdy past with Peter Trotman, when we were trying to, you know, when we started to work, our first kind of three years of research was based on the idea well, a very simple, simplistic idea, really. Which is language is very good at pointing and naming. So you go, it's a glass, it's a table language is really specific, and draws people's attention into something direct and specific. And movement is

kind of abstract and more ambiguous, less specific. So we spent two years trying to make a language more abstract. And a movement more specific, we tried to reverse what we felt was a kind of convention that we both existing in and we spent two years developing methods that would allow our language to have more movement, like characteristics of being ambiguous, multi-dimensional. Less, that's a glass kind of thing. And at the same time, we tried to do that make our movement much more specific, because we were kind of airy fairy creative movement. Movers. Some of us still are. And I think that, you know, I think they're there. There's a reason why dance is different to language is a reason why dance exists. And it has its own substance. And so they're not interchangeable for me. But they they can interact. And the process of moving for me produces in my imagination stuff which would can become language. So there's a really interesting interaction between those two things, but I don't think they're equal or the same and I wouldn't want them to become the same, it makes no sense. You know, surely dance should be able to say things that language can't say that's the point, you know, and vice versa, you know, so that I think that's to live in both worlds is that and once again, because I'm married to a choreographer, you know, there was a dialogue at the beginning of our relationship where these two things were a battle and for me, they've never been a battle they've been actually a kind of resources. But her as a dancer was very much this language just kind of destroying not destroying us too strong but you know, like somehow language is dominating and dance never gets its perspective. So you know, I know there's a kind of conception there's things are fighting each other, but in my work, I've never felt that I felt how can they help me make the most interesting performance I can make has always been the point of having both is that close enough? That was a great question. You might possibly be our favourite now.

Audience

I'm not sure what sort of question it is or maybe it's one of answers [unintelligible] researching more what you do so sorry if [unintelligible]. But I was interested in moving the process of finding things to say. And I was thinking about perhaps Crosby your work can you consider the materiality of the vehicle of the text or form of the text but how it arrives because I think people make a text comes along printed on an A4 piece of paper. And you might say [unintelligible] About his books and a lot of different ways actually. The form of that, the form it that is arrives is is not so stable. And it's performative. I was interested in performance [unintelligible] but I was also work from text.

Crosby McCloy

Do you want to take your question first?

Andrew Morrish

I didn't have a question. I want you to take your question.

Crosby McCloy

The question is, what kind of text is a performative text? I mean, you I thought you said some beautiful things I'm not quite sure I understand the question within it

Audience

I guess I'm interested in how what the texts are that you produce home and stories, but how how they manifest do they are they important in structuring. [Unintelligible] Do you create forms or do they create forms that they then live in which are perhaps more architectural or somehow, work with space and time in a way other than arriving [unintelligible]

Crosby McCloy

I've had different ways. Meaning I don't have really one answer. I, I remember. One time, I had a long thing of like butcher paper, and then I'd cut up a story into sentences. And but I hadn't with the just scotch tape and butcher paper. So I could rearrange all the sentences. So it became quite I just found that incredibly nice to be able to change the order or be able to work on it, but also in a physical way, rather than necessarily doing cut and paste in your computer. So I mean, I liked just the material of that. It was a nice thick paper. It wasn't really butchers paper, and it was very nice. It was like a scroll. So I liked working with that for a while or I liked but often what I've done with performances as I've written the things sometimes after an improvisation that I've think okay, I want to work on that a little bit more and then I'll write a write something down, but then you don't even see a piece of paper or a book and I have not got it memorised. But I've just kind of for me made a map. And in the case of when I'm in German, I can translate some Get a freshness for myself so that I can even be able to

tell the story. But so it helps me just in a way, maybe prepare our chart. But that that actually there's no, there's not necessarily a visible text.

Andrew Morrish

You have the ever memorise a text. Right. Yeah. So there's that instability instability

Crosby McCloy

Instability

Andrew Morrish 1

Instability, thank you. It's kind of present. And that's to keep it alive for you.

Crosby McCloy 1:10:31

Well, I found that that helps me. It seems like maybe a text would make somebody feel more secure. But it actually makes me more anxious. Because I, I just noticed that I can't deliver it the same every night. And then this way, I've just, I feel more free that I can make it what it needs to be on that night. And they can have totally different feelings. Even if I like, what happens on I can't necessarily repeat it. I'm just an I guess I've chosen to just accept that and an invite that and so I've just let it be than free. So in terms of I don't, I'm not attached with how am I going to tell a story. But it's nice for me to have written that in terms of just, like, find a landscape or find a I guess it's an ingredient. But they don't always appear. And I was doing it just because we were going to be doing this workshop as part of my practice in the studio lately. Just the thing about how do you get to the a4 piece of paper pick it up and it's really hard, I still find that really hard there's something about the a4. I thought it's much easier when that's in a little book or a different shape. So in terms of I totally agree. I mean, even if it's something you've had written or scribbled or anything, yeah, that that's, I think it's not really welcome. So, but people have been doing amazing jobs with that. I didn't mean to make that. We haven't been having any problems with that yet. But I just have noticed in terms of your right, that would be a challenge.

Andrew Morrish

Is that good enough?

Audience

[Unintelligible]

Crosby McCloy

I never tell really the same story, I mean, meaning that it comes. And like, I guess there's a difference when we're talking about this. And there's some times when I just purely or that I've improvised, and then there's no story that I know, I'm going to tell. So there's two different practices, I guess, that we're talking about. And also a studio practice is different. But if we're talking about this kind of thing, then I think that don't tell necessarily the same. I sometimes do things like just as, I don't know, part of my ritual that that I'll take a story apart. Like I had one where I did word jars, where I just took a little jar, I took a word, and I put everything that I felt along with that word in a jar. So sometimes, it just helps me to have a physical, like, what am I associations, and then I had it and it was just a nice thing to have done. They don't miss like they didn't necessarily have to appear on the stage. But it was just a way of me also in an associative process of working with specific words. So in that sense, it's it's funny how I remember some of those words like super wide obsidian,

Andrew Morrish

Obsidian's a good one.

Crosby McCloy

But I just, I think it was just a nice thing for me to also look at the specificity, specificity, specificity.

Andrew Morrish 1:15:03

We were talking about this today. This very question, you know what I, what I think I'm doing when I perform is exposing the work I've done. So sharing my practice in that way. And that's why I don't have anything to be worried about. Because I've done the work. I've done the practice, and no one can take that away from me. So my job as an artist is made, straightforward, not easy, but straightforward, because of that practice, and therefore, that work is what is going to sustain the thing. For me, that's really I've been told I'm a very relaxed performer, I think I'm a very, I don't know what it's like to be anyone else. So but I don't really worry about performing. Because that and it's also because I'm working class. So work is noble. And I've done the work and what when I perform, I'm sharing the work. And there's, there's, there's the possibility of a kind of transformative or transcendent transcending thing that could happen because of a particular audience in that particular framework. But I, I can't manufacture that, but what I can manufacture is the work I've done to prepare myself and my, my performing my practice is a performing practice. So you know, I go to the studio by myself or fall asleep, but I've got someone to watch me I can stay awake and do something. So I'm practising that act all the time. So that is kind of to me a kind of definition of what I'm doing. Preciseness Just go the other direction. Precision. Can't go wrong.

Audience

[Unintelligible] You're both performing in different languages, so I guess one way of putting it would be do you also move in different, I can't say languages, but do you move in different movements? Meaning if you are performing for the German audience maybe part of the language is German and but also part of it is English. So instead of saying it's [unintelligible] does your language affect your movement? [Unintelligible] I'm wondering whether the different languages are different parts of yourself of maybe they are the same thing. [Unintelligible]

Andrew Morrish

And do you experience that in terms of Greek and English? See, that's because you're competent in both. Yeah, I don't think I do, because I'm not competent. So I don't have a German mind. I have an English mind, which knows some German words, I have an English mind that knows some French words. But I basically don't have that thing, which I think you do have and you have and, you know, where, where there are, in a way to different language sets in your brain, and I don't have that. So I don't think I'm in a fundamentally different place in that way. I feel that the biggest influence on the movement I do when I perform is my movement practice. So how I've been moving in my practice somehow comes into the work I'm doing and I feel that that's kind of the biggest difference

Audience

Because you how say movement brings maybe to your imagination language. But would it ever come in French?
[Unintelligible]

Andrew Morrish

I've spoke about fragments before I can get fragments coming out in foreign languages, just fragments, but hardly ever since fragment. So you know, I'll, you know, there's, there's, there's a sense of my brain does have a little bit of light, there's a brain but there's my English brain. And then there's another part of my brain which is the others and they're not so well discriminated. So sometimes a French word will come out in the middle of a German thing and, you know, like it's really quite untidy in that way. And So, but that it can't come out, but it come in fragments. And often they come in fragments, I don't even know what they mean, you know that just some German French words come out. So if I say them, it's a little bit of a risk, you know, but that's because I don't think I'm competent in either, you know, I haven't developed either of those languages enough to have a whole separate filing cabinet. It's really just a couple of scrappy notes underneath the mattress

Audience

[Unintelligible]

Andrew Morrish

Yeah, I, I really don't know. But I don't feel I feel like the movement is most affected by my movement practice, you know that that's a kind of, in a way, another language, not language, but another stream of things. So the movement, I feel tends to be consistently about how I practice itself how it is for me anyway.

Crosby McCloy

I think that I've I haven't noticed that speaking in a different language has brought out other movements in a way I think that the, my movements are full of, I mean, I'm always looking to, in wage up my own movement habits, I think they're incredibly hard to break. And a new language of that would do it. Learn even another one. But in terms of I think that usually why I shift languages is not because I've done a certain movement, and then I end up talking in English, or I do something else. And then I talk in German, it's not really like that it's very much more about this thought circle with the audience. If I notice, nobody's understanding. Because then I just, it's, yeah, you just read that. And then you do that. And then you realise, okay, then there are other people. And many Germans understand English. And so you can kind of feel the consensus of a room or something like this. And then sometimes, it's nice to go into one, you know, into the other language, but in terms of, but it's more about the rapport about this communicative function of language than it is. That my movement has prompted a shift of language. It'll be interesting to know this now. I will, I'll be able to answer better next time.

Andrew Morrish

Two more questions. Okay. She might just say things like that. I do love that. So one there, and then one there and then and then it's time to go home.

Audience

My question was, with the nature of your work how is it affecting your, the rest of your life? [Unintelligible]

Crosby McCloy

I'm sure I'm busy with it a whole lot more than Yeah, I think that those this isn't a way to improvise moment. And in a certain respect. So in terms of, but I also think that it's interesting to think about how, you know, sometimes I really enjoy looking or feeling thinking about improvisation when I'm, I don't know, in the, in the tube or in another situation, because too often we have it as if it's something one can shot on and off, you come into the studio, and you have a whole another feeling. And so in terms of I don't think so I think it affects way more of my every day, in terms of the practice of being in the present moment. And of trying to little things I'll take with me from something that busy me with, like today we were, somebody used the word about a certain soundtrack of the sound. And I noticed it's really nice. And so in terms of but I don't know that it's so it's sometimes just an aspect that might be carried further. So it's not always an entire theme, but it's, it's it's not something I can really turn on and off. It doesn't have like, I don't feel like I go to work and then it's turned off. In that sense, it's not.

Andrew Morrish

I've certainly had students who've had a lot of trouble turning it off. and quite worried about it, I've never really had that problem I did very early on I was, I was working in dance with children with disabilities and a lot of children with cerebral palsy. So I was working very physically with him in a kind of expressive way. And these were very, very profoundly disabled, young people who would never learn to walk or feed themselves or talk or things like that. And I started, I remember once standing the bank queue, and feeling a little attack of cerebral palsy, come on, I had this thing happening standing in a queue at the bank when. And I thought, wow, that's interesting, you know that. But that was an improvisational thing that was actually just that their physicality coming into my body, because I was working with them. And I would never doing their physicality. But finding that somehow it was kind of coming into me. So there's a kind of porous thing that we have, especially when you work with people's bodies, you know, it's kind of interesting, but I've had quite a few students who come quite like they do a day in the workshop, and then they go home, they can't turn it off, and they're up all night, and it's just running, running running in their head. And that's very different to the physical act of improvising. For me, that's a different kind of thing. And, for me that physical, because I've practised as a performance thing, and I've been really clear about that with myself, there's a very strong context around it. So there are certain kinds of triggers, that I go, now I can perform. And there have been moments in my life, when that's been a really useful life skill to have, when I can go, here's a moment, I have an impulse, I'm going to do it, you know, usually acts of kindness. You know, I kind of let myself whereas my cultural instincts aren't, don't get involved. Don't be part of that their way, but sometimes I will, I feel that that there's is an impulse, I know that I've got the kind of clarity and as simple intention that will let me do that thing and get out without kind of getting caught up in anything kind of difficult. Yeah, but for me that I've trained myself to do it in the context. So that contextual markers are kind of enormous in my experience, and I don't have that problem

with my head running. And the students I have that have that problem, I start working with them and doing things like having double endings to their solos. And so they say, are finished. And then I leave them in the space. And I don't enter the space to talk to them until they've done a double ending give themselves a little ritual to go, it's finished, and train them that they can stop. They have to, you know, starting and stopping an actor, so that they can feel reassured about that. And I mean, yeah, I don't do that to protect them. But I do that, so they become better artists, so they feel safe, so that they can do it. And I do think that's a very interesting question that, you know, as a teacher, I spent a lot of time opening the doors for people. And sometimes they don't know how to close them. Most people do, because they get tired. But sometimes you don't. But there are some very simple things you can do in terms of how you practice to make the endings more clear. To us, every piece has to have two endings, the one when you stop performing, and then another one when you go, now I finished and you have some little gesture that says it's finished. So you kind of go and a couple of breaths, and now I'm ready to have a conversation about it. Things like that. So yeah, I'm blessed with being an extremely normal person. And that what that means is are not frightened of that little bit of me, which is mad. So it's been an enormous asset. But it's because I'm basically incredibly normal, like boringly normal. So the most people aren't normal. And they're, they're worried about their madness. So they try and suppress it whereas I go great. His time. Very good question. You might be my favourite. Do we have time for one more? Why not? We're in a reckless mood. The facilitator has resigned over there. She just surrendered to our charm. Whatever we want that so it's the the talk about being naked. Okay. You have a question?

Audience

I do yeah, it's about the nature of documentation. Are you interested in documenting your process your research or your performances. And if so, how do you go about documenting?

Crosby McCloy 1:30:10

Well, I often have a video that's done of a performance, but I rarely look at them again. Or I'm, I rarely, I've never really gotten necessarily a good one. In terms of, I don't try to edit them or make them into another document, I literally take them as a, in a way a record. And other than that I'm, I'm working now, which is really nice thing because I get all these notes that I have out of the studio or else writings that I've done while I'm in the studio. And, and right now I'm working with a woman who's an illustrator. And so we improvise. And she'll draw pictures and I'll, so I'll draw an I'll write. And so now, it's an interesting way in terms of this fun new way that I'm trying to document which is, which is really fun. Because I I look back at them. And you remember the day and you kind of remember more of the mood because we did them in the moment in terms of instead of trying to recollect but we also were doing that because it's fun, we don't really have a documentation, like this has got to be a record of this is just part part of our process. And it's partly, she was a person who also I've met in the Netherlands. And so we've had a performance practice for for a long time. And so this is new for us. But it's something that she's done all of her life. And so we're just letting it be welcomed. But it's hard to get back with you. If that feels better as a document. It's nice to have the visual things too.

Andrew Morrish

I'd say, on average, I would I very rarely do anything about videoing myself. So about 10% of my solos get videos, three or four a year. Sometimes I do look at them, I was on the kind of always looking for a good sample that I can give to people, but actually never given to people. I kind of feel like I should be looking for a good sample I can give to people, I've always got a good sample I can give to people, but actually I never meet anyone I can give it to, you know, who are these people? And what would I be doing talking to them anyway? So it's, it's kind of a full party thing in a way. As I said, No, I did go through a process a few years back of transcribing some that was just to do with text. I was interested in whether my improvisations would make a text, would it reenact a writing to do a solo? And what would it look like to see them on the page. And it was incredibly fascinating thing to do, in terms of me tracking the flow of the language and the flow of the material. But whenever I read them, I couldn't separate it from the meant because I did them all from video. I couldn't, whenever I read them, I see the solo at the same time, because I've seen it so many times to transcribe it. So I don't, I have no idea whether they work as texts, I've given them to four people who I trust, none of them has ever returned any of them or ever made any kind of comment. So that's been a completely pointless thing as well. I do do research into improvisation, but I don't research my own performance work I do kind of phenomenological based research where I kind of gather information about people's other practitioners experience of performing. And that's I kind of produce documents about that sort of which I never give to anyone. And don't let anyone see. That's completely pointless as well. So yeah, I do a lot of

documenting. But I don't know why. I do it. I think to make myself a well rounded person. It's kind of like some Calvinist kind of, you know, it's difficult when they're hurt, so it must be good for me feeling and I'm not gonna write a book either. So no thanks. We're gonna wrap it up there.

Outro: Renée Bellamy speaking in 2021

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