



# Rosemary Butcher

*Memory  
in the  
Present  
Tense*

**TANZ** IM  
**AUGUST**

**Retrospective Rosemary Butcher**

**14.8.-3.9.2015**

**Tanz im August | 27th International Festival Berlin**

**presented by HAU Hebbel am Ufer**

# ***Memory in the Present Tense***

***Rosemary Butcher***

1947-2016

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## Foreword

*Virve Sutinen*

When the Rosemary Butcher retrospective, *Memory in the Present Tense*, opened at the Akademie der Künste on 14 August 2015 it launched a new line of investigation in the Tanz im August festival. Although our partner venue the Akademie der Künste is constantly working on the historical relevance of living dancers and choreographers, and had already presented Butcher's work in 2010, Tanz im August was looking for new ways of presenting artists and their visions.

The idea of retrospectives was already taking shape in my mind when Tanz im August producer and curator Andrea Niederbuchner proposed looking into the British choreographer Rosemary Butcher's on-going archive project. Although Butcher played a crucial part in the development of contemporary dance in the UK, she was not so well known to the general public in Europe. This was clearly a gap both of us wanted to fill.

Tanz im August has played such a central role in introducing the American post-modern generation to Berlin audiences that the story of young Rosemary Butcher encountering the post-modern Judson Church movement during her stay in New York in the early 1970s has the weight of a historical moment of dissemination.

Once back in England, where the American avant-garde and its aesthetics were not yet present, she started to explore these new directions on her own, and presented her new work in 1976 at the Serpentine Gallery in London.

From early on Butcher began to develop her own movement language and choreographic structures, always keen on investigating the concepts, languages and artistic practices relevant to contemporary art. Visual art has been a huge influence on her work, but her investigations in film, architecture and academic research should also be mentioned.

Rosemary Butcher was a border-crosser, an avant-gardist who was also a pioneer in presenting dance in gallery and museum contexts. She also created a legacy through teaching, most importantly as a senior research fellow at Middlesex University in London. Younger artists got to know her

as a relentless innovator who also claimed that teaching had a profound influence on her and her choreography.

Although Butcher mostly worked outside the main stream of British dance, her art has been presented in major international venues and festivals worldwide, including Sadler's Wells, Tate Modern, the Hayward Gallery and the Royal Festival Hall, London; the Panorama Festival, Rio de Janeiro, Kalamata International Dance Festival, Dublin Dance Festival; Tanzquartier Wien, Tanzwerkstatt Europa and the Lenbachhaus, Munich. In 2014 Butcher was named a Member of the Order of the British Empire (MBE) for her contribution to dance in the UK.

Butcher's explorations with her own archive concretely created a new body of work, an archive if you wish, but with her philosophical and theoretical knowledge she also put forward new ways of understanding and working with archives in the context of live arts. This publication aims to document the retrospective of her archive project *Memory in the Present Tense* in Berlin, with the hope that in future there will be academic studies on Rosemary Butcher and the other European pioneers of post-modern dance.

I would like to thank Andrea Niederbuchner for working and developing the idea of a retrospective together with Rosemary Butcher. Her insight and devotion were crucial for this project. I would also like to extend my gratitude to the Akademie der Künste for believing and supporting us in our ambition to challenge our own ways of curating a festival, and even in our quite grandiose aim of rewriting the canon of contemporary dance.

Most of all I wanted to thank Rosemary Butcher for her inspirational work, her radical and innovative spirit, her beautiful smile and true wisdom. She was with us all spring to realise this publication, and we were looking forward to welcoming her to Berlin in August. Her sudden death on 14 of July 2016 left us to write the very last words without her. There are no words strong enough to express our feeling of loss and sorrow.

There was an exceptional fullness and weight in her last work, *The Test Pieces*, the kind of fulfilled vision that can only be achieved through a lifetime of commitment, insistence and passion. As an audience member I felt so at home when her choreography unravelled before my eyes; the dancers all alert, engaged and vibrant with their tasks, moves and breaths. In Rosemary Butcher the international dance community has lost one of its most innovative and intelligent artists. We are convinced that new generations of dance-makers will carry on her legacy of intellectual rigour and resilience into the future, preferably in present tense.

## Introduction

*Andrea Niederbuchner*

***What I am trying to show is that the language of the body – its humanity – can be as important as anything else in performance.***

***Rosemary Butcher***

I got to know Rosemary Butcher and her work in 2000, when she showed *SCAN* at the Tanzwerkstatt Europa in Munich. The source material for *SCAN* were X-ray images and the book *Screening the Body. Tracing Medicine's Visual Culture*, by Lisa Cartwright. It was a turning away from choreographic superfluity, a reversal of inner and outer. In a narrow space of only four by four metres, the viewers sat very close to the highly technical bodies. I was immediately fascinated: so clear, precise, reduced to the essential, with a tremendous power, but also a sensitivity I had never seen or felt before in dance. Rosemary Butcher's work has accompanied me since then, along with a desire to introduce it to a wider audience. It is with great pleasure that during Tanz im August 2015 we were able to pay tribute to her life's work so adequately with her archive project *Memory in the Present Tense*.

The Akademie der Künste was the perfect partner for this undertaking, and not only because of its close connection to dance history. Werner Düttmann's sober and elegant architecture provided an ideal environment. Along with the exhibition *Moving in Time: Making Marks and Memories* (2015), the installations *After the Last Sky* (1998) and *Secrets of the Open Sea* (2015), one of Rosemary Butcher's most successful choreographies, *SCAN* (1999/2000), and the most recent, *The Test Pieces* (2014/2015), grouped together a selection of her work that registered on multiple visual and temporal levels. We were even able to show *SCAN* stage-on-stage at HAU1 Hebbel am Ufer with nearly all its original dancers (Henry Moore, Rahel Vanmoos, Ben Ash – replacing Jonathan Burrows – Lauren Potter). The encounter of an artists' talk between Rosemary and Lucinda Childs –

an icon of the American Judson Church movement – who presented *Available Light* (1983) at Tanz im August in the same year, proved to be a remarkable addition to this focus on Butcher’s post-modern approach to dance.

Rosemary Butcher had already been working for some years on the archive project *Memory in the Present Tense*, whose leitmotif was the idea of ‘envisioned memory’. The notion of moving from the past into the present was primarily intended to be linked to live performances. The exhibition, as it was then presented in Berlin, wasn’t originally planned by Butcher in this form, but developed in the course of our working together. We agreed that this project could be an opportunity to strengthen the reception of her work, which was always open to the influence of collaborations, and so we looked for solutions that would show its development in a comprehensible way. Viewing Rosemary’s extensive fund of graphic material, from the sketch to the poster, the numerous film documentations of her work and her own film projects led us to translate the ‘archive approach’ more directly for Berlin. So we put together an exhibition with a selection of films, photographs, posters, notes and interviews, chronologically arranged in thematic blocks:

1. Finding Form (1970–1979)
2. Expanding the Scale I / Collaborations (1980–79)
3. Expanding the Scale II / Architecture (1986–1997)
4. New Explorations / *After the last Sky* (1995) / *SCAN* (1999/2000)
5. Women and Memory / Autobiography – Solo Works (2002–2010)
6. Conversations / Rosemary Butcher in conversation with Jonathan Burrows, Lauren Potter and Elena Giannotti (2013/2014)

It was important to us to avoid a rigid exhibition format and to find a form corresponding to the medium of dance. With simultaneously projected films from Butcher’s archive we gave rise to a choreography of moving images within space and time.

This publication is now a further contribution to the sustenance and dispersal of Rosemary Butcher’s ‘traces and memories’. It contains photographs of the exhibition and its artefacts, a conversation with the curator and dance scholar Sigrid Gareis about Butcher’s body of work, her career and the Berlin retrospective – which appeared in the *Tanz im August* magazine in 2015 – and two transcriptions of talks that took place during the festival: one with the choreographer and dance scholar Susan Leigh Foster on Rosemary

Butcher’s recent pieces *The Test Pieces* and *Secrets of the Open Sea*, the exhibition for Berlin and her work as a teacher, and the above-mentioned talk with Lucinda Childs about the Judson Church movement, Childs’ and Butcher’s view of it, how it influenced their works and their recent archive projects.

I would like to add that *Memory in the Present Tense* was intended to be a project on the move; Berlin was meant to be the beginning, and could not include as much as would have been needed for a comprehensive retrospective.

Here also my grateful thanks to Nigel Butcher, who accompanied the project in Berlin in an advisory capacity with his knowledge and eye for form and content, to Virve Sutinen and Sven Neumann, who shared and supported my enthusiasm for Rosemary Butcher’s work, to Anja Trudel for her wonderful exhibition design, to Nele Hertling, Dr Johannes Odenthal and Caroline Rehberg, who were our marvellous hosts at the Akademie der Künste, to Stefanie Sachsenmaier and Sam Williams, who were a big support in their academic and artistic capacity, and the great dancers and close collaborators who joined us in Berlin: Lauren Potter, Henry Montes, Rahel Vanmoos, Elena Giannotti, Ben Ash, Lucy Suggate and Charlie Morrissey; yet above all to Rosemary Butcher, who trusted me to seize the moment and find the right form for the presentation of her work.

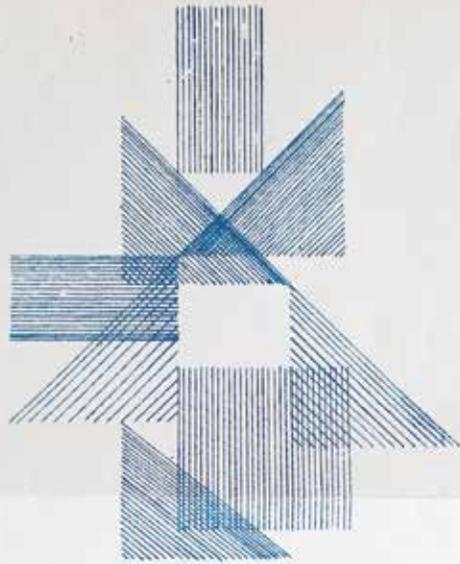
Rosemary Butcher has often been called an uncompromising ‘modernist’, but she was also uncompromising in always taking new paths, remaining attentive, continuing to research and never making things comfortable for herself (and us). She once said ‘I’m not particularly interested in accessibility. Staying easy isn’t going to move anything.’

I am very happy and grateful that I had the luck to meet Rosemary. Her great sense of humour and the inspiration she gave me – in the way I look at art, and this goes together with looking at life in general – will always be with me. She will be greatly missed but remembered as a generous, witty, wonderful friend. A unique and true artist.

Thank you, Rosemary, for fighting for your vision so tirelessly!

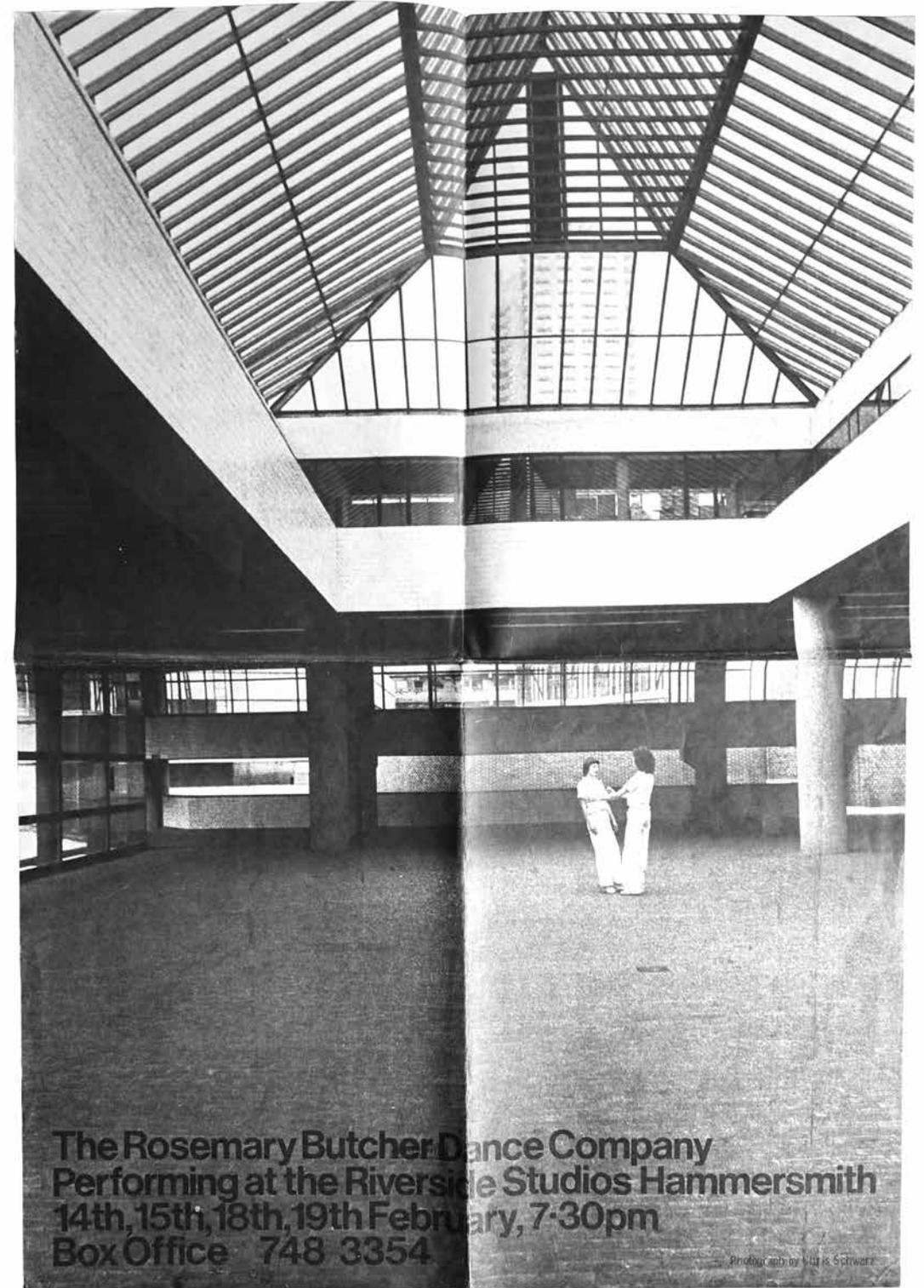


*Touch the Earth (1986)*



ROSEMARY BUTCHER DANCE COMPANY  
PERFORMANCE OF NEW WORK  
AT THE SERPENTINE GALLERY  
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12 MIDDAY SAT 27<sup>th</sup> MARCH.  
3 P M SUNDAY 28<sup>th</sup> MARCH.



The Rosemary Butcher Dance Company  
Performing at the Riverside Studios Hammersmith  
14th, 15th, 18th, 19th February, 7-30pm  
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Photography by Fritz Schwarz





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Rosemary Butcher, Akademie der Künste, Berlin, 2015

## All Is Now

### A talk with Rosemary Butcher

*Interview by Sigrid Gareis  
for Magazin im August 2015*

Sigrid Gareis: You have been invited to Tanz im August to present four artistic works and an exhibition. According to what criteria or concept were these chosen from your extensive body of work? You have created more than fifty performances and productions.

Rosemary Butcher: It was important to me to look back as well as to go forward. I wanted to show selected older pieces and to present new work, whatever the risk. It was important to allow the older works to rest against what was present. And so both *The Test Pieces* (2014/2015) and the new installation piece *Secrets of the Open Sea* (2015) have grown over the last two or three years.

*After The Last Sky* was an important installation piece, the first of its kind in the UK in 1995, a landmark piece in terms of its approach to choreographic form, but it wasn't seen very much at the time. The exhibition presents a lot of my other work, which is shown in film and photographs. I chose to reconstruct *SCAN* (1999/2000) and present it in a live version at Tanz im August because it was probably one of the pieces that had a stronger response at a particular time, and because I was able to work with some of the original dancers. For me *SCAN* was sort of the end of working with a certain language, which was much more technical. But it was also a highly collaborative piece with composer Cathy Lane and visual artist Vong Phaophanit, a Turner Prize nominee. He used light to make an installation, and his collaboration is presented as visual art, not as lighting design. And I think that crossover was very important. Also I worked on shifting the space so that the audience was very close to the performance, on four sides. Generally, *SCAN* seems to have left a mark.

SG: Could you tell us more about your two new pieces?

RB: *Secrets of the Open Sea* (2015) is a three-screen solo presentation. It goes back to earlier installation work, and I again worked with film. The film-maker with his handheld camera searches and follows the movement material within an industrial space and through the juxtaposition of the three screens. *The Test Pieces* (2014/2015) is a live performance for five dancers. It retains a sense of improvisation, which was very much present in the earlier works of the seventies and eighties. *The Test Pieces* works with memory and site – the site being whatever was left behind after the demolition of a building. The performance is an exploration of how the site can be recorded and inscribed through a movement language resting in an empty space. Both works represent a new direction for me, yet they have a connection to ideas in the earlier pieces *The Site* (1983) and *Body as Site* (1993).

SG: You're going to show different aspects of your work in the retrospective, but your collaborations seem especially important to me. You're constantly expanding the boundaries of dance as an artistic discipline, particularly by working with artists from different fields: with the composer Michael Nyman or the architect Zaha Hadid. Could you tell us how you work with your colleagues, and what the interdisciplinary, collaborative aspect means to you?

RB: I was influenced by the collaboration between John Cage and Merce Cunningham, and what they took from Marcel Duchamp. That interest I had prior to my discovery of the Judson Church movement. Judson of course had an overwhelming influence on me, but I felt it was more about a concept of change rather than a particular style or aesthetic. Back in London my first works were demonstrably influenced by Judson, but even then I referred to visual art, for example by the British painter Ben Nicholson. But I think actual collaborations were initiated by conversations I had with other artists when I was a resident at the Riverside Studios in London in the late 1970s. The venue was run by the brilliant artistic director David Gothard, who assembled around him a group of artists such as the architects Will Alsop and John Lyall, the writer Hanif Kureishi, the visual artists Heinz-Dieter Pietsch, Bruce McLean and Jon Groom and the composer Michael Nyman, plus many other international artists who performed and exhibited there.

So I found myself being introduced by David to these artists who were working in the building in one way or another, and it seemed interesting to work together. When I did start to collaborate, however, what was important for me was that I still held the vision for my work but that the artist I collaborated with worked from his or her own premise. It wasn't a question of a design element added to my work but of taking an idea or subject and together evolving a sense of our own process. I suppose in most ways I was still holding the piece together and was mainly responsible for maintaining the consistency of the concept. There was a generosity of exchange of information from one art form to the other where the ideas could also inform the artist in his own work. Working with visual artists helped to provide some sort of new context. But within the context of dance in the UK at that time it did confuse critics and some of the audience, who found it difficult to place my work.

SG: You have pushed yourself to the limits in terms of artistic disciplines, and have often also relinquished the classical stage format. Your work *After The Last Sky*, which will be shown in Berlin, was the first dance installation in the UK in 1995. Striking here is not only how you deal with space in general but specifically your preoccupation with architecture. What is your approach to space, site, place and architecture?

SCAW (1999/2000), HAU1, Berlin, 2015



RB: I was attracted to non-conventional spaces early on through my New York experience. I witnessed performances there in galleries, museums, the Lofts of SoHo, even the Staten Island ferry. And I also danced myself in Union Square in a work by Elaine Summers. I think that the ideas and the experience of working in and watching performances in the lofts of New York really stayed with me. I became interested in the idea of doing things space-specifically but not always site-specifically.

I have also been informed a lot by my relationship with architecture and buildings, in terms of the overall effect they had on my understanding of space. Some architects have seen my work as spatial. One of the things that has been commented on is the juxtaposition and placement of things. The inspiration of other places was important too, like archaeological sites, runways, hangars and the desert – a lot of spaces that had a different focus but were influential in how the work was made or driven by ideas.

I worked with the architects Zaha Hadid and John Lyall on a large-scale project, *d1, d2, 3D* (1990). Hadid was interested in ley lines and put her one-dimensional architecture on the floor as a taped design, over which I laid a grid of movement inspired by Le Corbusier. The work in its second stage, *d2*, was performed in the Baroque church of Spitalfields in London, where I was looking at two-dimensional space; I worked with John Lyall, with slides and light. Finally, in the Tramway Theatre in Glasgow, Lyall created *3D* a three-dimensional space with scaffolding. As in *d1* and *d2*, the movement was developed with reference to Corbusier's Modulor. That work stands out as a piece made with a direct architectural base, but other works also have a sense of there being something built.

This is also discussed in *The Test Pieces* (2014/2015), which is influenced by the work of Peter Eisenman and the manifestations



*d1, d2, 3D* (1990)

of working with plan and photography. The theory behind the work derives from the writings of the architect Bernard Tschumi, in particular his concept of a building based on a real-life event, as outlined in his book *The Manhattan Transcripts*. I have been interested in his drawings in the form of a grid that show the evolution of a process in which different stages were translated and transformed into the next drawing. Transferring my understanding of the way I use space with the performers is, I think, the important factor in my work. As I am always drawing as I choreograph, it is always about things happening against other things. If you look at the drawings afterwards, there are lines and circles and triangles, all overlaid.

SG: Your interdisciplinary approach has often been related to your beginnings at the Judson Church in the 1970s. I have the feeling that this explanation is too simplistic.

RB: Yes, I only fully realised that recently. Although I was of course incredibly influenced by Judson, I actually always maintained a sense of my own aesthetics. Sometimes this was quite difficult, as when I was asked to reinvent Allan Kaprow's *18 Happenings in 6 Parts* in 2010. ('Reinvention' was Kaprow's term. He wanted his work to be reinvented after his death, not reproduced.) I had to work with Kaprow's concepts. Although I learned a lot, I found it impossible to remove my own aesthetics. Even with all the research of his work I undertook, I was never able to fully engage with his aesthetic.

SG: You said you learned a lot by doing this?

RB: What I gained from that working process was that I could let go of some of the aesthetics I was controlling in my work – and that was good for me; it gave a different identity to what I was doing. Like Kaprow's contemporary Jackson Pollock, the energy was in the doing of the thing, not in the finished work. So I became interested in the doing of the movement rather than what it manifests. This premise underwrites my later work, including the two new pieces *Secrets of the Open Sea* and *The Test Pieces* I'm bringing to Berlin. In a sense there's an incompleteness. Before Kaprow, my work needed to be totally resolved aesthetically in my mind. Now I'm more interested in the idea of things that just maintain their own identity as they are, and not necessarily building up to completion. I got that from the study and the investment I made with Allan Kaprow.

SG: At the moment we have an enforced Judson revival. What's your position having been part of the Judson movement in the seventies? How do you see what's going on with Judson at the moment? Does it mean anything to you? Is it relevant to you?

RB: Well, to be honest, it isn't my Judson. I use the word 'my' carefully, following a conversation with the promoter and director of St. Mark's Danspace Project in New York, Judy Hussie-Taylor, who presented the festival Judson Now in 2012. She made the point to me that there were many Judsons, even among the original protagonists. So I'm not saying that it isn't interesting or relevant but that it was important for me to have actually experienced it. While I was there, however, I wasn't analysing, I was just experiencing.

SG: You were in the middle of the movement, you said?

RB: Yes, I think that the revisiting of Judson by some contemporary artists in New York and Europe has actually been helpful to me, in the sense that their analysis of the past and the way they actually put that out in their work isn't dissimilar to what I'm doing. Because there has been a re-looking at what I had experienced first-hand, a development of a language that I was already doing, and a new context to place it in. It gave me the confidence to validate my own explorations. I think that it was inevitable that this should have happened. Ideas that when first presented seem way out in the cold will eventually be rediscovered and given a new position later. Yet it's impossible to reproduce all the energy and inspiration of those three years, which for me were seminal.

SG: But going back to your own history and your own development as a choreographer for over forty years now: at the moment you're dealing with your own personal history, building up an archive, reconstructing your works. Your series in Berlin is called *Memory in the Present Tense*. Could you explain your historical approach in more detail?

RB: I can look at archives in a number of ways: as a physical object of history and as a reference, or as my or an audience's own philosophical re-assessment of my work, or as revisiting my original concept as a starting point for new work. The Berlin retrospective addresses all three. The

exhibition presents the archives as a history of objects. The performance of *SCAN* from 1999/2000 with an original cast allows a new audience to perceive a past work within a different time and to assess or reassess the piece. The starting point of the new works were the concepts from the past reinvented. It must be understood that I don't have and never had revenue funding from the Arts Council in England, so many of my works were only seen once and frequently shown to tiny audiences. There is of course my website, and Middlesex University London, where I'm a senior research fellow, is currently raising money to have the archives put online to be made available for study. This immediately changes how my work is perceived: it appears in a different time and context, and is seen by a different audience from when it was originally presented. This will tend to present me as a historical figure, which is not really what I want at present, but it's inevitable.

I undertook two research trips to New York to re-establish my memories of the time and discover how the ideas I encountered have developed. Following those trips I thought that instead of making absolutely new work I would make a series of things in which I revisited concepts of my past and reworked them into the present, showing that a body of work allows an audience a way into the present from the past.

SG: In this context it's interesting what you explained earlier, that if you rework a piece from the seventies or eighties, today's dancers can't work with you in the same way as the dancers did at the time. Of course this is what always happens with conceptual work.

RB: Yes, that's true. Another way of going back into the archives was to return to my gallery works from 1976 to 1983, but taking the movement language as source. Somehow I aim to produce a similar source language when I reconstruct a piece, but of course the result is different because the experience of the dancers is different. Their experience and therefore their movement is much more sophisticated. It will be a very different visible work.

SG: You are planning to build up a personal artistic archive which in the end will be manifested as an art work in its own right. Your exhibition is a starting point, or will be a part of it?

RB: I think the Berlin exhibition is a journey for me. It's also a journey of being able to revisit the past as well as a history of contemporary dance

over the last forty years. The question of where the work stands or where it is placed contextually can be accessed through the exhibition; I feel that this is why it's so valuable. Yet there is no timeline in the exhibition, in that there is no reference to what was going on at the same time. It would have been interesting to make links to what else was being produced. So you could actually see the juxtaposition, the passage of time, through the work of other contemporary choreographers. But I don't think this exhibition is an artwork. I think it should be informative and give a sense of my life's work, and perhaps in a way provide some information as to why it has taken so long for my works to arrive in Berlin.

SG: Another question, also about your legacy. You have taught a lot of very famous and interesting pupils – or a lot of students of yours are such interesting choreographers now, like Jonathan Burrows or Philipp Gehmacher. Talking to them, they totally appreciate what they learned from you. Can you tell us about your teaching methods and how teaching relates to your creative process?

RB: I think teaching is the same as choreographing. I don't draw a line between teaching and creating. When I prepare for the teaching, I'm actually continuing a process that sometimes gets resolved in the teaching process, so in one sense I'm almost always rehearsing. I think it's because of this that I've been able to keep working. It is probably one of the things where I've been able to keep a sense of progression.

When teaching I try to work on a piece that is the teaching itself, breaking it into a format that can be established as a way of giving information to others. This means I'm not directly choreographing but I'm breaking down the essence of what I'm trying to do, which is to communicate something that the people from the teaching group then begin to manifest. Not just teaching information but it coming from a genuine idea that is probably an inspiration to very creative people. Ultimately all the people who have been influenced by me have been incredibly creative in their own right. They have just been enabled to go one or two steps further at a particular point in their lives and to gain the confidence to create their own language.

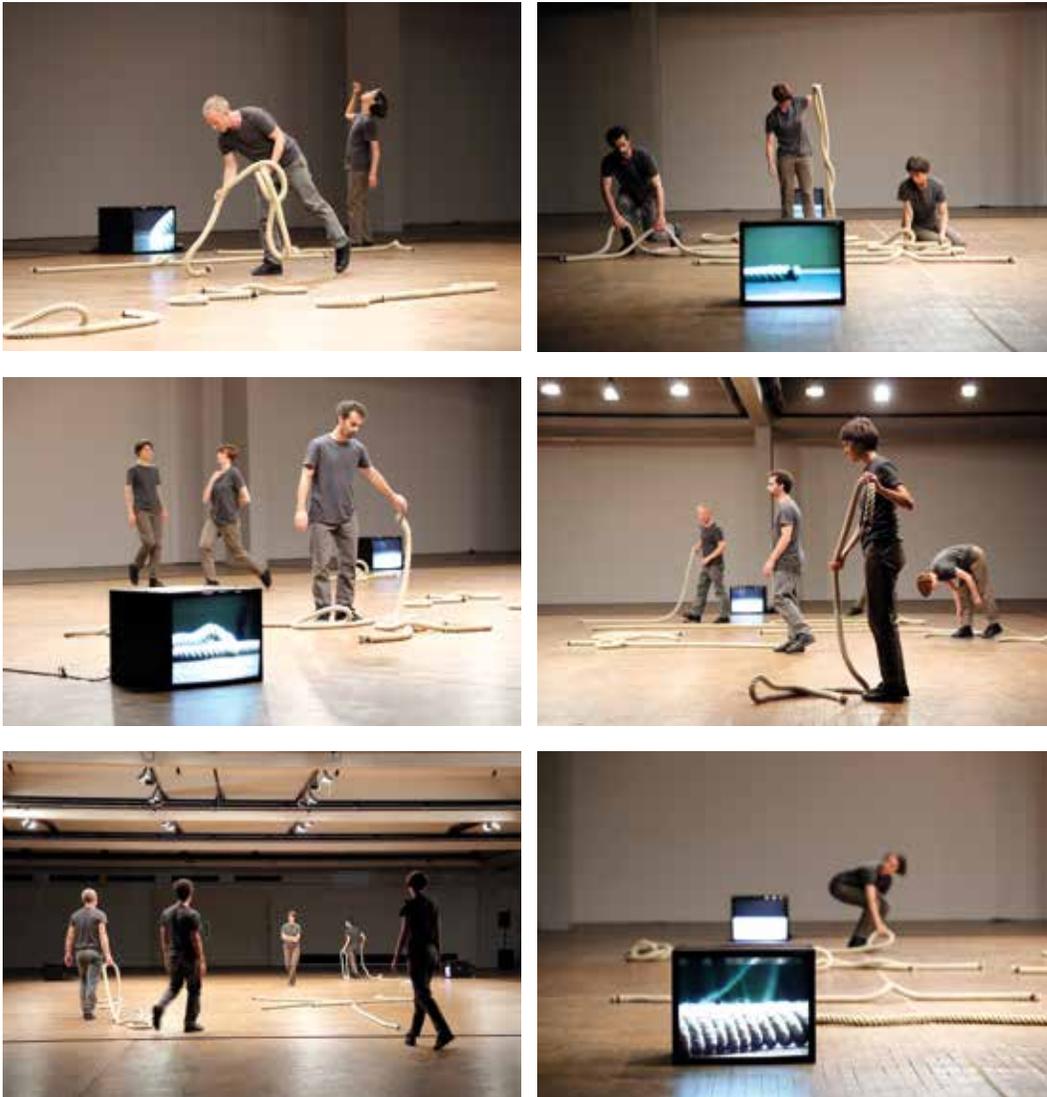
SG: Concerning the retrospective in Berlin, do you have a wish for its reception, or an expectation?

RB: I'd want it to be taken seriously – but seriously within the context and language of the work. Also that it does have its own identity. I think that would be really something, regardless of the perception of where my work rests. That could be really significant. I hope so.

## About Creating a New Type of Future

Artist Talk 16.8.2015  
between Susan Leigh Foster  
and Rosemary Butcher

Akademie der Künste,  
Hanseatenweg, Berlin



*The Test Pieces* (2014/2015), Akademie der Künste, Berlin, 2015

Susan Leigh Foster: I was struck at several points in the festival's materials and some of the documentation in the exhibition by the focus on what you call 'something being given the chance to be seen unfolding in and of itself'. I was noticing several ways you made that possible last night in your new piece *The Test Pieces* (2014/2015) that some of us got the chance to see – for example taking a sequence and then arresting it, or taking a pose but making it really full of dynamic tension, or taking something that was very quotidian and then contrasting it with something that was very idiosyncratic and distinctive. I know these are issues of concern to you now and that *The Test Pieces* is a new kind of work you have just been involved with, so why don't you get started talking about it?

Rosemary Butcher: In the last two pieces I made, certainly the group piece *The Test Pieces*, it was intended only to deal with the idea of making instead of trying to come to some direct conclusion. But of course the aesthetic of being in the process is also a problem, because you can't in a way not finish anything. But what fascinated me is that it is possible to work with the unfinished and that that could become the centre of the idea.

The instructions for the dancers are quite complex; they are actually involved in making a movement happen, in the idea of pulling something into another place. But they're never allowed to conclude compositionally within their own decision-making, so they're not five people who are choreographing in their own sense.

That was one of the first problems, because everyone wanted to feel it was all concluded. So it was okay to start something, but it was not intended for the very person to finish it; somebody else could finish it. So the performers began to set up a kind of code to be solved by the others. But, despite the process-like structure of *The Test Pieces*, the piece is archival, I think, in its own right.

SLF: In what sense?

RB: It takes bits of the past but not directly. These last years, trying to accumulate all these bits of material and going back and finding a place in my interest choreographically and in my archive itself, I found that it is not just about holding on to the past, but that something about the memories and the ideas that have come up over the years has accumulated into the present process. So when we talk about trying to make something a memory, what I have been thinking about is that it is not about it existing but it is about it evolving through some sort of negotiation, some sort of decision-making that is about the here and now.

Coming out of the performance space at the Akademie der Künste last night after the last show of *The Test Pieces*, and stepping directly into the exhibition space with all the archival material, photos and films, I felt like the exhibition was going backwards. I was coming out in the end and going back to the beginning, and I had these sorts of flashes of everything out of the past that the piece had contained, even if it was not conceived of that way.

It is very difficult to differentiate between searching through material that you have done and then trying to discover something new. I think inevitably *The Test Pieces* was about going back without even recognising it.

SLF: The piece, for those of you who did not get a chance to see it, is improvised. I was fortunate enough to see it twice last night, and I can attest to the fact that it was quite different in the two versions. That is in itself a bit of a departure or detour for you.

RB: One of my early works, a piece with sculptures by Heinz Dieter Pietsch, *Spaces 4* (1981), was a departure on improvisation with instructions, but it was very tightly controlled within the sculpture. *The Test Pieces* was much more complex, because the dancers were not only negotiating the material



they knew but they were having to adapt that material to whatever was going on in the present without being allowed to elaborate on their own material. So they were working on quite complex levels of improvisation.

For me, it was a dilemma because I wanted to control it. There would be one good show and I'd think: that's it, we're there. But that would have negated everything we had spent the past weeks with and had been working on so I had to say, this is a new departure, it is a risk. Who actually knows whether it is the thing that works or doesn't work? It is made up of everything that should be realised, but maybe it is also opening up another idea of what actually is the end of a piece, when do you finish it, so I was quite happy to be asking myself this question because then I felt there was something else I could then go on with rather than going back and playing safe.

SLF: Because improvisation is always chancy?

RB: It can get out of hand in one split second and then the whole thing would fall apart, there is no doubt, even with the most superb performers.

SLF: It is particularly chancy when people don't know that it is improvised, which I don't think was necessarily apparent to viewers. If I hadn't talked to you beforehand and learned that, I would not have thought that the piece was improvised, for sure, until I saw it for the second time. When you started *The Test Pieces*, did you know you wanted to have it be unfinished?

RB: No.

SLF: That's interesting.

RB: I'm very influenced by architecture, I mean by architectural theory, which I don't understand theoretically at all. But I think some of the ideas architects come up with in terms of their own practice are very intriguing because they can be theoretical architects whereas it's very difficult to be a theoretical choreographer. I love the idea of Peter Eisenman that you only

show the construct of the building but not the building itself so somebody then has to imagine what it might be. I think that's a lovely idea. In *The Test Pieces*, someone could imagine what that piece might be and it would be all right.

So I think my work is conceptual but of course in the end it has to be visible, and I think that dilemma was running all the way through.

SLF: Would you consider making a score for *The Test Pieces* so that other people could realise it in different ways?

RB: I think it would be intriguing. It is possible to give it a score in the musical sense actually, even if it is done on a visual plan. Because it is made over time, and it is on a timeline so there could be four people following four different sets of instructions. It could be done, but I didn't go down that route this time. We talked about it with the dancers, and they preferred not to. And I thought, in the end, it would be a bit like setting it if I do that. But if another person took it on ...

SLF: Let's talk about how you felt there were pieces from the past in it. I have a friend who says that the only good thing about getting older is that you get narrative closure – that you learn how things ended up. Here you are with this exquisite exhibit that documents so many different moments in your career as an artist. I am interested in the idea that you felt that there were bits and pieces of those things that ended up in *The Test Pieces*. Can you articulate more about that?

RB: It is an on-going concern with space; *The Test Pieces* is an instance of a total spatial decision-making. Also, when you go through the exhibition with all the archival film material screened on the walls simultaneously, there are running themes. One of them is the idea of going back over things, investigating, either through repetition, through volume or, in the early works, with the figures just existing in space and apparently not doing



Pause and Loss (1976)

very much at all. But because they stay there for a particular length of time you establish some identity with that space and those people you saw, and I think that was inherent in *The Test Pieces* as well. As in the early works, you didn't have to watch the figures go through a whole set of things, you could isolate, as you said earlier, idiosyncratic parts that were juxtaposed to some more formal ones. And the idiosyncratic things were actually in their place because they allowed you to see the other things. I think I have always been quite interested in how you look at the thing you want to do and what you put with something else, how you ask for something else to be in the space in order to see things.

And then there is the early *Pause and Loss* (1976) piece that was re-done in 1997, reconstructed improvisation. It was improvised through material on a diagonal, material the performers were making up as they were doing. Yes, I could identify an on-going sense of a vision I suppose.

SLF: That seems like a very clear and quite lucid analysis of concerns that you have had as a choreographer over all that period of time. I see that in a lot of your work. But then I also see very strong departures from that, experiments that move away from that vision. For example, this recent solo, the film installation *Secrets of the Open Sea* (2015), which we could see just before *The Test Pieces* in a double bill. Can you talk about some of the departures from continuity and what you have learned from them?

RB: I think those departures came through necessity sometimes. Because if something can't be resolved in a particular way, with me, film has always actually been a way of holding on to the original idea. In the solo the idea is that of the camera being the other. The camera is the choreographer choreographing the movement and the performer is only allowed to be lost or found through the camera. So instead of the performers actually losing and finding themselves, I have got rid of all that. They were just dropped off the edge and pulled back.

I felt that the piece still existed in its concept but it was controlled by something else from the outside. Therefore the potential of film takes the piece into another place because it isn't in the moment; you can go into completely other places and stories, not necessarily being caught up with just the movement. The movement is important but *Secrets of the Open Sea* is also dealing with form and then going back to ruins, finding, losing, rescuing, picking the things you want to lose or not, but always underpinning

the form and the collapse of form. So in one way it was quite a simple construct, but because it was spatially caught up from the outside via camera that form could re-identify itself without me changing it.

SLF: I want to go back to other departures, but let's talk about your choreography with the camera for a minute, because it seems like you have generated a lot of choreography for a camera. Why don't you talk about how you see the relationship between the live performing body and the body behind the camera or the body that is using the camera to see?

RB: I think my films have never been concerned with doing something, editing and picking the best. The camera was actually focusing the lens on a particular view that you can't do through watching a piece in duration. I think film deals, as I said, with ideas that aren't necessarily to do with theatre or abstract movement; you can actually deal with time in a much more inclusive way.

I think my connection to visual art has been incredibly important in that move over to installation and film. I think very much about the artist Bill Viola and when I first discovered his piece *Five Angels of the Millennium* (2003) of the drowning figure. I realised it was possible to be choreographic and be in a place and in a state without having to add all this other stuff to get the connection of an emotional response. So I think he was very instrumental in finding out what the body was capable of doing in a very simple way through a state that would allow the emotions to come through a simple place. So I was fascinated how that might happen in film. Without making dance movement we could actually deal with these issues.

SLF: In *Secrets of the Open Sea*, the first note that I took was about the choreographic interface between the camera and the dancer, because the piece begins with a dancer in a very dynamic stillness. And what you see on the film is someone holding a camera and walking around this figure, so you're really seeing the movement, the product of the movement of two bodies, and it is a very exquisitely distilled comment on that relationship. It is as



Secrets of the Open Sea (2015), film stills

simplified as it can be and making it so obvious how complex it is. That is another whole part of what your work with camera has done.

RB: It has allowed an extension. You can actually look at lots of media and just actually think how the body is represented in a particular way. I have developed that interest and worked quite hard to see how that happens in visual art. I think I borrowed from the process of visual art, and I would like to process things as a visual artist but still remain a choreographer.

SLF: Let's go back to the detours. Are there other detours that you would like to reflect on, or is there something in the exhibit that really surprised you because you almost forgot that you had done that and it seemed so foreign to you now?

RB: Yes, many of those moments seemed foreign when I had no idea how the process had evolved, which is a very interesting transient thing of how things actually only happen in the moment.

SLF: So you are staring at this poster and you are asking yourself 'What was that?'

RB: What I think surprised me is *Body as Site* (1992/93), in which I asked other artists to provide me with an environment. And that was sort of against the grain because I was asking them to give me the idea and I don't normally work like that. So I got four plain plywood boards from the architect John Lyall. I got 300 kilos of white cotton material that you normally put in the upholstery from the artist Anya Gallacio. I got a mirror and a lamp hanging up in the sky from the artist Ron Haselden. The final idea of the graphic designer Paul Elliman was seeing his work in photographs put against live performance. All of those things provided a very visual space. I didn't attach myself to them choreographically. I learned about making from another standpoint and of course the visual identity became stronger. So that was a departure I did not go back to.



SLF: The piece in *Body as Site* by Anya Gallacio and the white cotton also strikes me as a piece that has such a clear almost representational feel about it. It is very easy to imagine



Body as Site (1992/1993), Royal College of Art, London, 1997

that these are beings of some sort who are hovering right on top of the clouds. Because it really looks like clouds.

RB: That was a surprise, of course! We went to heaven, there

was heaven brought in, there was recycling we've brought in, gravity. And of course you began to realise that if you do that representation, then you put that on top, then you have something that you never knew about. It is actually also interesting and says something. I think there is nothing else you can do but deal with it.

SLF: It is like lying down in the clouds.

RB: It is a lovely image, but I feel somehow slightly distanced from it because it happened rather than I tried to make it happen. Another departure, *Touch the Earth* (1987), is interesting in this regard also because it was actually – and I say this with a little bit of hesitancy – quite popular because of a very strong narrative that emerged. It was the last collaboration with Heinz Dieter Pietsch, with whom I did five collaborations. He provided me with what were actually poles and agricultural tools that he made, a sand circle and a sculpture that was made of paper and that looked as if it was part of a tent. It was sort of representative of history and North America. I put the piece together in a very different way, but when it actually emerged and the objects moved and the sand circle was used, I felt it was manipulating space and time through objects. But it was understood in a way other pieces have not been, which has to do with the objects and the possibility of a narrative that could be built up.

SLF: So we are talking about different ways and kinds of understanding?

RB: Can perception be learned or is it only understood through what you have experience of? Can you learn to look at a piece in a different way or can you learn to see the narrative which is there but not being explored in a conventional way?

SLF: Do you feel people have not understood your work?

RB: That's a difficult one. It makes me sound as if I am really complicated; I am not. I suppose it is a way out that when people don't respond you say perhaps they haven't understood well. You do ask yourself mainly, 'Was it any good?' of course. Of course, you do want to know if it is alright, even if you feel it is not exactly readable, but you still don't want to think that it was not any good. And I think that is where it always stands. But talking to people who have been coming here and students I have taught seeing the work have been saying, 'Now I understand.' Perhaps that has to do with the fact that I have taught as well, all my life.

SLF: That must be another advantage of getting older, people coming up to you and saying that.

RB: It is a rescue. Do you think that it is a difficult thing to say that people don't understand it, that it is allowing yourself some special treatment?

SLF: I think as an artist you have to figure out how you are going, to keep going because you are committed to making the next piece and doing the next work. And you have to go on.

Sometimes that 'Oh now I understand' comes much later, sometimes it comes after artists have died. That is kind of sad. But I think yours was an elegant answer to that. It raised another question, though, that wasn't exactly on our list, but I think perhaps you would be happy to talk about the relationship that teaching has had to your work as an artist, as a choreographer?

RB: I think I said quite early on that I did not want to get my teaching qualification, even when I was pushed by people saying, 'You must get that, you will need it for the rest of your life'. In those days, in 1967/68, you could get a teaching qualification at the department of education and science. In fact, it was a year to get it but



Touch the Earth (1987), Whitechapel Gallery, London

it enabled you to teach anywhere; it wasn't just a question of setting up independent classes. So I began teaching and for years and years the teaching became a way of keeping going, not just financially but also to try things out.

Even primary schoolchildren – they are 5 and 6 years old, even 4 years old – taught me how to be incredibly clear. I think probably those age groups produce some of the most direct imaginative response.

But then when I moved on into higher education and got the crossover with academia, it was both a benefit and a trouble. A benefit because people could start writing about my work, they could start analysing a little bit, putting it in a theoretical context, so it could be read and seen from a student perspective. And I could actually start then to think about a new piece and about how I might make that work within the context of a study.

The teaching and the communication between people and understanding how people respond to classes, how they respond to what I say, that is all choreographic. And I was never actually teaching the same thing, so I didn't have a template. I talked as if it was a new piece every day. I might try the same thing but respond very differently to the result and move on from there, so there was a big crossover. I have no regrets, even if I think I have taught too much. I feel as if you have to really invest a lot to teach, but I think it is very important. And it is a real gift to have in this world when it is so precarious; it is probably one of the best ways of keep on going in performance.

SLF: The university has certainly become the haven for artists in the United States. They have all come into the university as the only place where they can survive. Now you have done all of that, what are you going to do next? And why?

RB: That is an on-going question – why. I think I have never really been interested in the next hit, in the idea that you keep yourself identified by what you produce I have tried not to do that. So I think it would be quite fair to say that it is more about a philosophical evolution of how I can actually make this work in a slightly different way where it is not about the one-off or whatever.

It is a good time. You can't over-reflect, you can't reproduce, you can't forever be going back. I think it is an interesting proposition but it is important to try to create a new type of future. Where there is your own demands

for yourself and the way you want to see the future. It sounds sort of complicated, but it is not about keeping work endlessly going, because I think you reach a point where there can't be so many things that you can actually just pull out. I think it is important to somehow keep the imagination alive and questioning and not negating that, but not going on for the sake of.

SLF: And that is very hard to do in this artistic cultural climate we're living in right now which is so product-oriented and everyone is defined by what they produce in that way. So it is hard to be moving against it or not to have it seep into you in such a fundamental way that it changes your perception.

RB: I think it can be very destructive if you can only see yourself in that dimension. I don't think it is a good place to be, because you have to analyse and put yourself apart so much. In a way you need to really look at it, put it outside of yourself I think. We are in a very different world in comparison to – I'm pointing at pictures in the space – the one in which I started. Everything was possible and disposable at the same time, so you weren't trying to hold on to a continual identity, you were able to just make and do and get the people together and do, and then it all got ...

SLF: ... harder and harder. When I was making dances regularly I felt like I could see what the next was going to be just as I was finishing the one I was working on – if I was lucky. Do you think you want to continue working with improvisation or with this kind of approach you have just begun to articulate in this recent piece? Or did a completely different idea of what you want to do next come from *The Test Pieces*?

RB: Ideas always come before, even this week the only way I could keep going is to think where I would go and start worrying about it meanwhile trying to fix this. But worrying about the next idea often influences the decision-making of present engagement.

I'm quite interested in the dialogue between the performer and the maker, in the idea that somehow you ask a question to a group of people. You imagine for instance that there is a body and you imagine people to think of a body, being there; that actually is giving you the instruction to do something. I am quite interested in language becoming the centre-focus of the improvisational structure through dialogue.

SLF: So what is the body?

RB: The body is there constantly being given information and asking questions of itself. Like why am I here, what would happen if ...? I am quite interested in how the body and the person take over the choreographic premise of the questions within themselves. It takes away my responsibility, but also I can come back in. I'm quite interested in that.

SLF: One of my mentors used to love to teach improvisation by getting all the dancers to think about what the dance needs next. If they made a dance, if they tried enough to make a dance together and talked about it afterwards – what was good about this dance, what was bad about this dance – they would begin to develop some sort of shared understanding of what they collectively thought the dance needed.

RB: You can learn about making decisions, but I think it is about making decisions from the inside ... I have had to be quite careful with *The Test Pieces* that the people within it do not make the decisions which would actually make the piece their piece totally. It is really interesting how much responsibility is given in those improvisation situations.

SLF: Other thoughts about the future?

RB: No. It was enough; I felt I have given too much. There is a future, but not just now. I think there will be one, don't worry, but I don't want to be product-oriented. I want to still reflect on work quite quietly.

## Lucinda Childs and Rosemary Butcher

*Meeting of Minds 15.8.2015*  
*moderated by Virve Sutinen*

*Haus der Berliner Festspiele*

Virve Sutinen: It is pretty hard not to start with Judson Dance Theatre. I bet you have done that a million times, but it seems that Judson, this small little church in the Greenwich village, had such a huge impact on people all over the world, how they thought they should dance, what they should think is choreography. It changed the way you work, the way you think and how your life and work would be in the future. So this is my first question: How did you find your way to Judson? I think you were there first, Lucinda.

Lucinda Childs: It was only fifty years ago. I remember it very well. I was a student of Merce Cunningham and in the classes there I met Yvonne Rainer and Steve Paxton, who were members of the Merce Cunningham Company. And we began working together on these programmes at the Judson Church, working on ideas and the philosophy of John Cage, using the chance methodology, and it was very unusual at the time because it included visual artists, poets, etc. Anybody could come. It was completely open, and every week we would look at work, anyone who wanted to bring something to see ... And I think one of the most important things to me, coming out of school and just graduating from school, was to have a place like this, to work as a young choreographer, in this laboratory with all these other artists together, it was really very unusual and a fantastic experience.

VS: Rosemary, you were in the UK, at Dartington College, and then you found your way to the US and to New York. How did that go?

Rosemary Butcher: I have a slightly different way of finding Judson because I came across from the UK from a very different environment, although I was

trained at Dartington. The Dartington College of Arts gave me an opportunity to have a scholarship to go to America, but I had no idea what I would find there because I was brought up with the Graham technique – and arrived and studied there and had an exposure to modernism.

It was actually while I was at the University of Maryland, where I had the scholarship, that I took trips to New York. And it was those journeys to New York, at Christmas and in the summer and at other times, that I knew that something else was going on there, so it was a discovery that I found and when I found it, I knew there was no way going back.

It was a bit different because I had no real training to go away from, particularly when I was exposed to exactly what Lucinda was saying, that absolute open-minded sense of what choreography could be. So I was younger, I think, and not quite so knowledgeable about where I was going, but it had a huge impact upon me.

VS: Your paths also crossed at some point there. I think you actually saw Lucinda perform?

RB: We talked about this the other night, and we questioned the actual date. I thought it was 1969, but we thought maybe no ... I saw Lucinda in a park, dancing. Every summer there was a platform of pieces, and I remember going one of these summers and seeing this absolutely wonderful piece that absolutely truly I have never forgotten but Lucinda doesn't actually necessarily remember it. We had a discussion about that, but I know it happened.

LC: Yes, we did quite a lot in the park. In fact we avoided theatres, so we were happy to be in the park, on a rooftop, in the forest ...

VS: But this was one thing, one part of that heritage: going out onto the streets, out of the theatre ...

LC: ... the alternative spaces or site-specific as now it is called.

VS: Exactly, or space-specific nowadays. Then you slowly left Judson and picked up your own path. I was quite intrigued by a little but quite interesting fact, that through those years when there was – as we know it who only know it from books – there were all these declarations on what

dance should be and shouldn't be. As students we took it literally, for instance Yvonne Rainer's 'No List', we took it very seriously: 'No spectacle, no technique ...' I thought it was hilarious. You kept on going to ballet classes while you were in Judson, because our perception of it was that it was really the everyday movement, anyone could do it.

LC: We never stopped our training; we would have our ballet class and then go to Yvonne's rehearsals and carry mattresses.

VS: So the technique was not wasted?

LC: No, as a dancer you don't have to give up that side of it to explore the pedestrian world, to open up the vocabulary of dance, to include movement of any kind. And I think the dancers had the discipline to do this in a way that was very specific and very precise.

That is one of the things that comes from this period of the Judson: this precision and the discipline involved in getting outside of yourself. It isn't by chance, getting out of your own personal attitude about everything that's happening. This was a very disciplined period for me, and something I bring with me now in the way I look at abstract variations – but it all comes from this time.

VS: Do you recognise that, Rosemary?



Pause and Loss (1976). Butler's Wharf, London

RB: I recognise all the breakaway ideas of not being conventional and not actually applying the same forms you learned or the feeling that choreography was a particular thing. When I began to find my own voice and language, I still felt, and it was always rather strange to me, that the people who really understood it were the people who were highly trained. And what was interesting about that was the actual process of decoding or taking away – the precision, as Lucinda was saying.

VS: Going back to the 1970s, Lucinda, your breakthrough piece was *Dance* in 1979 with Sol LeWitt. That was already proscenic work. Would you like to say something about that?

LC: Yes, so that was 1979. And 1974, ten years after the beginning of Judson – which I think didn't last very long, it was only four or five years that we stayed together as a group working in this collaborative fashion – in 1974 Robert Wilson came to New York with *A Letter for Queen Victoria*. Not all of my Judson colleagues were at the performance, but I thought there was something so fascinating to see this contemporary sensibility, in the kind of space we had been avoiding and rejecting, in a proscenium space. Everything about it was very exciting to me, and after meeting Wilson, who asked me to be part of *Einstein on the Beach* (1976), I then met Philip Glass. It was the first time I had met a composer with whom I then collaborated. This was an enormous change for me that moved in to *Dance*, as you mentioned, which was a collaboration with Philip Glass and Sol LeWitt. But it really went through the process of being involved in *Einstein on the Beach* with Robert Wilson and Philip Glass.

VS: That really brought music into your work.

LC: Yes, it was the first time for me to work with a composer. Otherwise we worked in silence, we didn't have any kind of music, the company had no musical accompaniment of any kind.

VS: Rosemary, you went back to England.

RB: This is quite an interesting story. I went back to England, having actually gone through two visits to New York and two exposures to Judson and the movement on from Judson, coming back to England, where

contemporary dance from the Graham Studio and London Contemporary were just starting. So it was a very strange juxtaposition, having experienced Judson, to find that modernism and training in England were just now becoming part of something that I had begun to fundamentally leave behind. It wasn't easy to leave behind quickly, because it was so engrained. But you know, we never had a Judson in London. In a way there was no sense of that experience, so my work was finding a way to continue to bring all that into life totally independently. It was early days; there was no movement, no centre, but that is sort of the beginning of what happened.

VS: But you found a place for your work. The first work was at the Serpentine Gallery, so you found in the fine arts world a resonance to what you were doing early on, was it 1976?

RB: What was interesting in London in 1976, I think, was that the visual arts and the galleries were very open to putting on performances, and I just called the Serpentine Gallery and asked if there was a chance to show some work one weekend – and a hundred people came with an advert in *Time Out*. These days are gone. It was wonderful to have that trust but also the opportunity to do interesting things. Not in the way I experienced it in New York, but I think it was a beginning, it was my way of saying this is what I want to do, this is a start.

VS: It also made a mark because it started something like a whole movement. After that, things started moving slowly. But anyway, even *Available Light*, when it came out in 1983, was not received very well. People didn't understand what you were doing and why you would make us look at this endless repetition. The complexity of it doesn't open up so easily; you do have to look at it, you really have to see it to understand it or to be sucked into it. If you are sucked into it, it becomes very emotional, you even forget about the fact that it is so mathematical.

I wonder when did the reception start changing, and can you pinpoint something that turned the wave? It was just misreading your work. Can you remember when that changed?

LC: It is a little bit difficult to pinpoint when it changed, but it is definitely true that at the beginning the reception for *Dance*, the piece with Phillip Glass and Sol LeWitt and my company in 1979, some of the reaction was

that it wasn't dance because there was a pedestrian element in it. And another comment was 'Well, anybody can do that.'

'It's just sort of going round and round, like a tennis match, and the girls and the boys are dressed alike ...' It was strange for people.

Now people seem to accept the fact that my vocabulary is important but not personal, you can identify with a balletic palate or just a contemporary palate in terms of using pedestrian forms, simple walks. It is not just the variations itself but what I do with the variations and how the things are rearranged between the dancers. That is the most exciting for me to explore. And that was really strange for people because they couldn't pick up on it. They thought, 'Well, she is just doing the same thing over and over again.'

VS: What happened in England, Rosemary? Did it ever turn really?

RB: What has been really difficult in England is the development of a personal language of anybody other than the conventional form. So in terms of building up a vocabulary or a body of work, it was actually very early days. Independent dance started around 1977. Those were the first grants; that was the beginning of something where the individual could begin to take initiative. Up to then the companies were completely in control.

So I think we are very much behind. We did have some sort of an explosion at one time, when people had the opportunity to show work and see where it went, but it wasn't so encouraged. So I think it has been very difficult in England. I feel as if it has been difficult to take on all the wonderful experiences that I had in New York, because there was no underpinning culture to be able to rest these. If there is more than one person or a group of people also doing interesting things at one time, crossing over into other art forms, then it is sort of in the air and it is much easier for work to have some sort of ground, for people to see it. I don't genuinely believe that between the 70s and early 80s it was happening, and then England went into a completely different direction.



Rosemary Butcher & Lucinda Childs, Berliner Festspiele, 2015

VS: Interestingly enough in 1988 you showed your work in Bagnolet. You were chosen to represent England in a competition, and Lucinda sat in the jury actually.

LC: I was the president. From working in London with the Rambert Company I think I had contact with Rosemary at that time, prior to the Bagnolet choosing choreographers, and Rosemary was part of this group.

VS: What were you doing then, Rosemary?

RB: I was actually oddly enough doing a piece incredibly influenced by Lucinda, it was a piece called *Flying Lines* (1986), a very lyrical piece. People were running forwards and backwards. The best thing about Bagnolet was when I came out from a not so successfully received show and everyone in the foyer was running backwards: I felt that that was okay. Michael Nyman was improvising a piece for *Flying Lines* as the dancers were doing it, and it was a very spatial piece, probably one of the most lyrical pieces I have done. About 10 or 15 minutes in, the booing and the hissing started. I thought that they didn't believe that that was dance, and that to me was quite shocking. A person from the British Council came to me afterwards and said 'Don't worry, Lucinda thought it was alright'. So that's another silent connection because I thought 'Well then, okay'

VS: Interestingly both of you at this phase of your career are interested in archiving your work, how to pass it over and how to preserve it, and how to make it accessible and available to the public. Of course, Rosemary, your exhibition is all about that, but Lucinda, you are also investing time in looking at your archives and making sure they are preserved for the future.

LC: Yes, I had the very fortunate experience in Philadelphia, the Pew Centre for Arts & Heritage has commissioned myself and my assistant Ty Boomershine to revive some works from the 60s and the 70s and to look at the archive and at all the materials that are concerned, the scores, the notes, the photographs, the videos. And they actually have created a website where you can get access to many materials, including the animation which shows a dance for five dancers which is done in silence. And simultaneously the pages of the score for this dance, which shows the relationship of the dancers from an overhead view, are animated by a technician

who worked with me in Philadelphia. And it is just very recent; it is just the beginning of thinking about what do with all this archival material: how you can make it available, how you can make it accessible and how you can make it useful.

VS: Rosemary, you have been involved in an archiving project for quite a few years now. You have been interviewing your partners, your collaborators, the artists you worked with, especially the dancers, like Jonathan Burrows, Elena Giannotti and Lauren Potter. Do you want to tell us something about that?

RB: I was trying to think a lot about the basis of how choreography is made, or how you make work without for instance demonstration, without putting things in a particular prominent position, and I thought that language and using language is central to the way pieces evolve with me. A lot of other things come in, but it is the interpretation of an idea through language, picked up by the right performers, who then in a way inhabit this territory through their understanding of that communication. So to think about one of the ways ideas could come and be interesting for the future, but also to establish what choreography is or what it might be, I have been talking to some of the dancers I had worked with very closely, asking what was actually going on in that process from their point of view. It turned out to be absolutely wonderful. Not only did I learn a lot about their sense of perception but also how a work is actually transformed through the dancers' perception. The landscape that they build is completely inherent in the structure in which the work is made. This just started as something interesting to do, and then became profoundly central to that archive in terms of how you can record work through the performer who performs it. In the end they are the most important people.

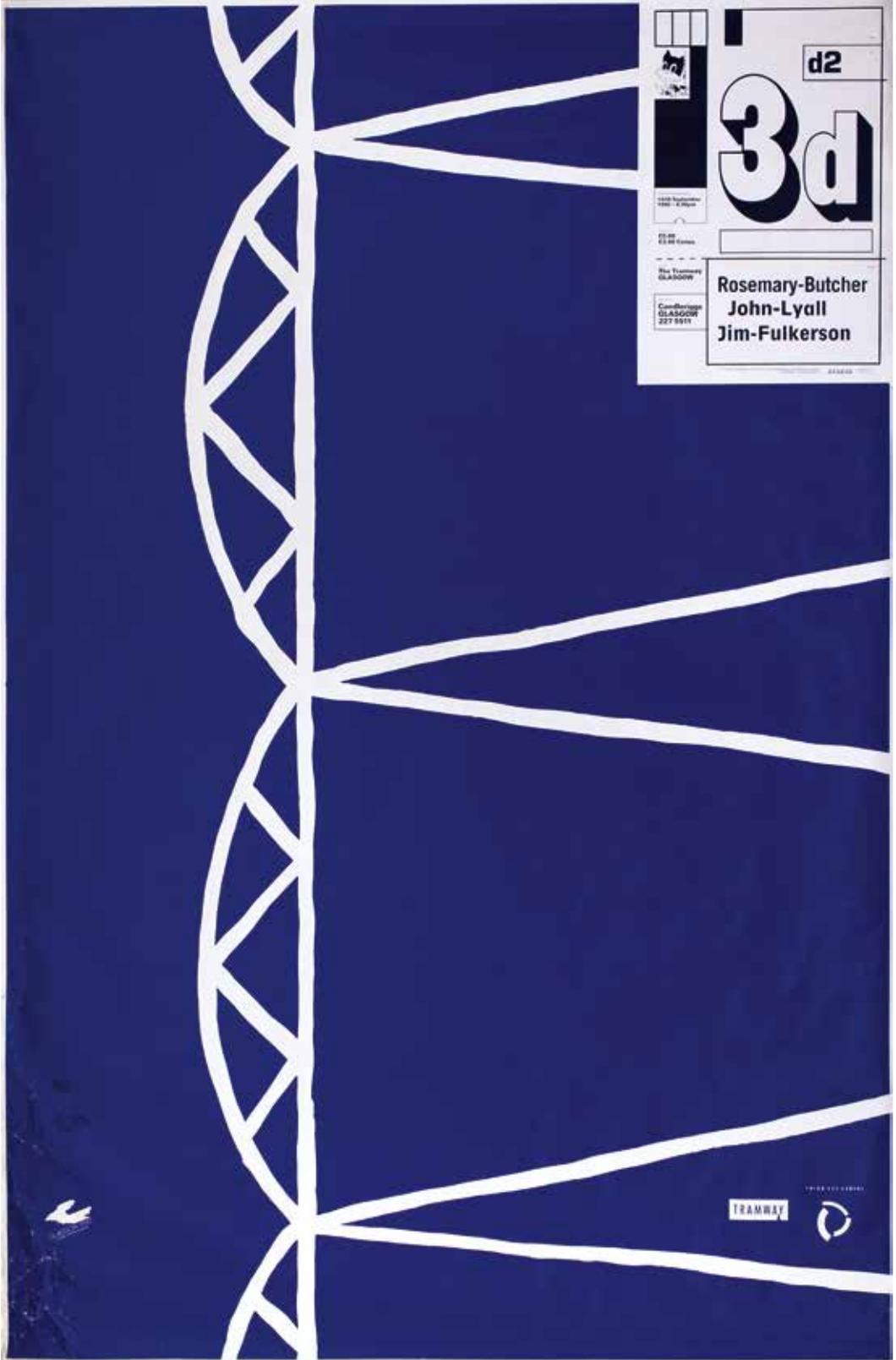
LC: For us the revivals are so important. There is no other way to see the work except when it is really happening, and that has been very valuable for us to be able to do it. Not just being involved with the revival of *Dance*, as with the revival of *Einstein on the Beach*, but to even be in a position to include *Available Light*, which is very important for me to be able to present again.

VS: Archiving, memories, past – but there is also the future. Both of you are actively choreographing and working. Rosemary presented her latest piece here. Lucinda is working on a new piece, would you like to say something about how you look forward? After doing *Dance* and *Einstein on the Beach*, and now *Available Light*, you must be dying to do a new work. You've had your company now for 6 years.

LC: Yes, that has been a wonderful period to have the same dancers since 2009, and to have worked with them on two previous projects before coming to *Available Light*. And now with Philip Glass, we both decided during this last revival of *Einstein on the Beach* that we wanted to work together for one more project. On the top of our list, his list and my list, was the visual artist James Turrell, who has accepted to work with us so we are very excited. We will have a meeting with him soon to really start work on this piece and to find out how to present it and where to present it and what it is going to be, so I am very excited about that.

VS: Rosemary, I love the title of your retrospective, *Memory in the Present Tense*. It is really looking over, it is here and now, which we sometimes forget. We are so concerned about the history: can we get it, what happened, and we can never really get it. It is nice to return, and it is always a re-finding of the thing, but how about the future, what do you reflect into the future from all of this and what is your next challenge?

RB: I think oddly enough the last piece I made, *The Test Pieces*, was almost an artefact, or thinking it differently, that piece was almost an archive in its own right because within it, it brought forward so many things from the past. Tonight I came out of the last performance of *The Test Pieces* and I came back into the exhibition and flashes of everything of the past that is in that new work, even though that wasn't absolutely conscious. But there was something about collecting all these ideas, working on an archive for over two years, that had to have an impact on a new work. Yet it is a new work, it still is about representing the present from the past.



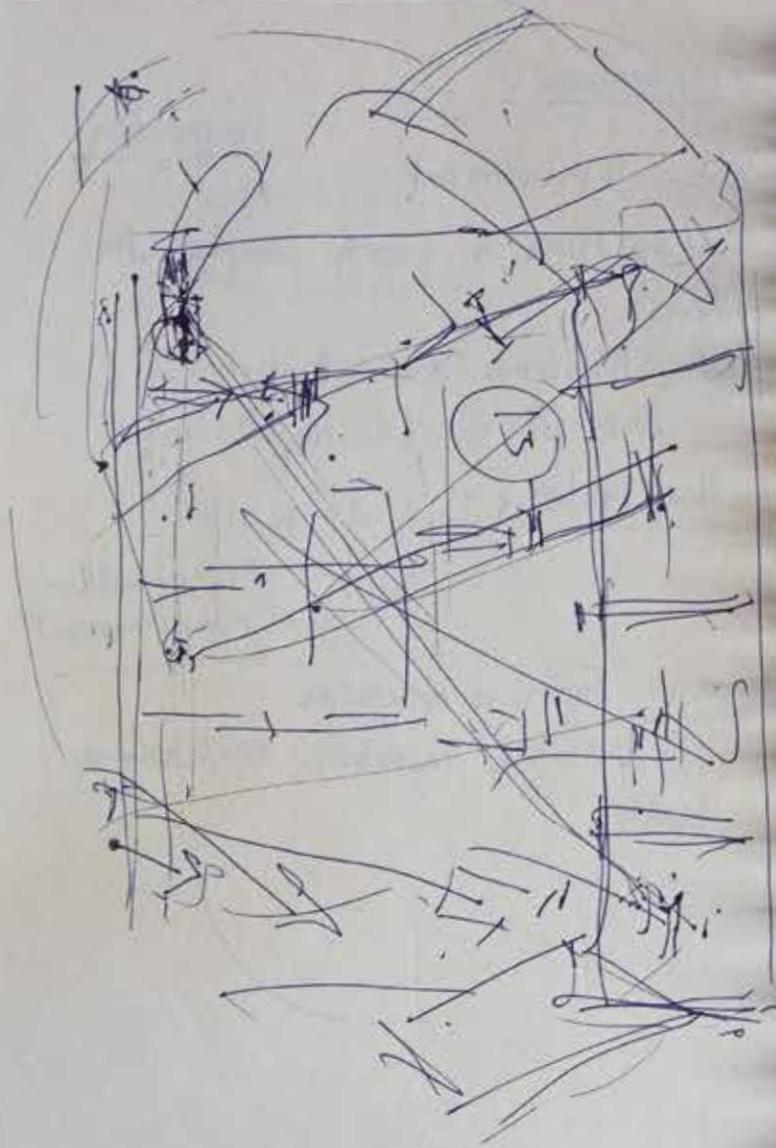
**d2**  
**3d**  
Rosemary-Butcher  
John-Lyall  
Jim-Fulkerson

TRAMWAY





*After the last sky (1996)*



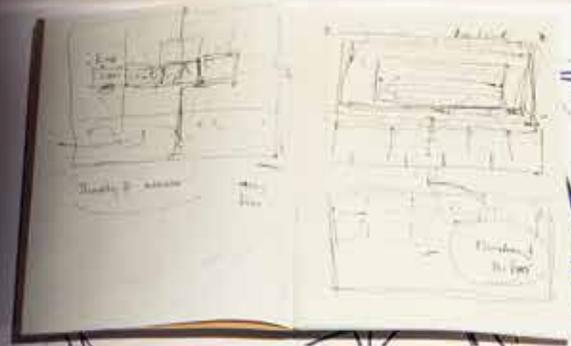
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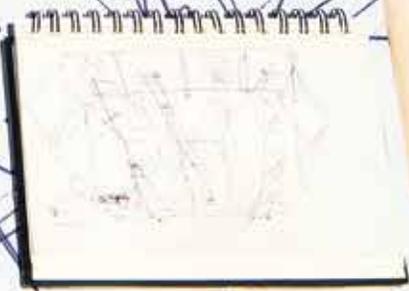
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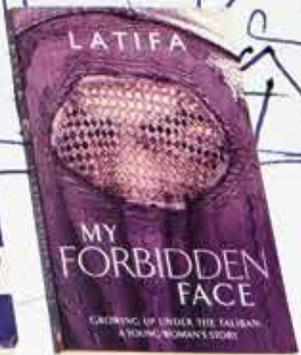
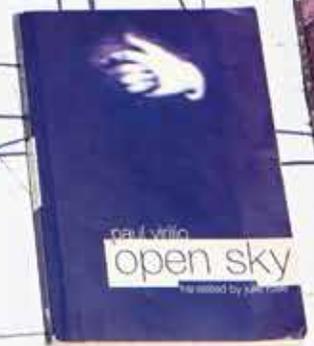
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13

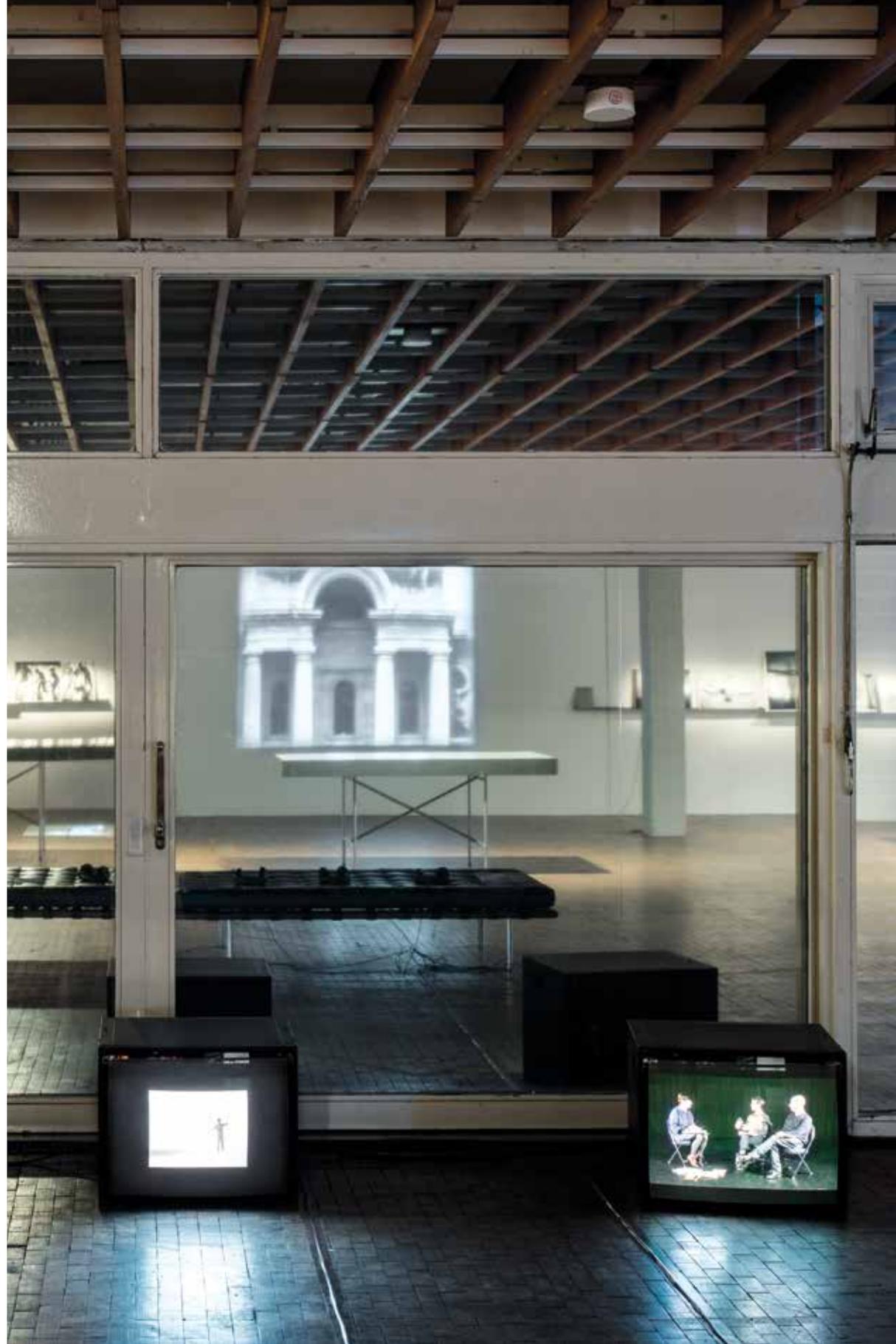


Handwritten notes on a notebook page, including phrases like "The library", "The city", and "The city of Baghdad".





Rosemary Butcher in conversation with Elena Giannotti (above), Jonathan Burrows, Lauren Potter (below), 2013/2014



**Works in the exhibition**  
***Moving in Time: Making Marks and Memories***

**Photographic documentation**

Rosemary Butcher performing with Elaine Summers' Intermedia Dance Foundation, Union Square, New York, 1970, photograph: Rosemary Butcher Archive

*The Site*, collaboration with artist Heinz Dieter Pietsch, Riverside Studios, London, 1983, dancers: Dennis Greenwood, Gaby Agis, Sue MacLennan, photograph: Chris Ha

*Pause and Loss*, Butler's Wharf, London, 1976, dancers: Martha Grogan, Miranda Tufnell, Judy McCartney, Sue MacLennan, Maedée Duprès, Julyen Hamilton, photograph: Chris Swartz

*Uneven Time* – rehearsal, South Bank Centre, London, 1979, dancer: Dennis Greenwood, photograph: Geoff White

*Spaces 4*, Riverside Studios, London, 1981, dancers: Dennis Greenwood, Gaby Agis, Sue MacLennan, photograph: Chris Ha

*Imprints*, collaboration with artist Heinz Dieter Pietsch, Riverside Studios, London, 1981, dancers: Gaby Agis, Dennis Greenwood, photograph: Chris Ha

*The Site*, collaboration with artist Heinz Dieter Pietsch, Riverside Studios, London, 1983, dancers: Dennis Greenwood, Gaby Agis, Sue MacLennan, photograph: Chris Ha

*Touch the Earth*, collaboration with artist Heinz Dieter Pietsch, Whitechapel Art Gallery, London, 1986, dancers: Caroline Pegg, Sue MacLennan, Dennis Greenwood, Jonathan Burrows, photograph: Chris Ha

*Body as Site: Image as Event*, Royal College of Art, London, 1997, collaboration with artist Paul Elliman, dancers: Deborah Jones, Michelle Smith, photograph: Mark Lewis

*After the Crying and the Shouting*, ICA, London, 1989, dancers: Caroline Allen and Fin Walker, photograph: Nick Georghio

*Body as Site: Tension and Compression*, Royal College of Art, London, 1997, collaboration with architect John Llyall, dancers: Dennis Greenwood, Deborah Jones, Fin Walker, photograph: Mark Lewis

*Body as Site: Recover*, Royal College of Art, London, 1997, collaboration with artist Anya Gallaccio, dancers: Dennis Greenwood, Deborah Jones, photograph: Mark Lewis

*SCAN*, 2000, collaboration with artist Vong Phaophanit and composer Cathy Lane, Vooruit, Ghent, dancers: Henry Montes, Jonathan Burrows, Rahel Vonmoos, Lauren Potter, photograph: Marc Hoflack

*White*, 2002, collaboration with film maker Martin Otter, Muffathalle, Munich, dancers: Elena Giannotti, Anna Holter, Anise Smith, photograph: Franz Kimmel

*Vanishing Point*, 2003, Arts Council Capture Award, collaboration with film maker Martin Otter, dancer: Elena Giannotti, film still: Martin Otter

*Images Every Three Seconds*, Laban Theatre, London, 2003, dancer: Elena Giannotti, film still: Cathy Greenhalgh

*Hidden Voices*, The Place Prize, The Place, London, 2004, dancer: Elena Giannotti, photograph: Benedict Johnson

*Lapped Translated Lines*, Sadler's Wells, Lilian Baylis Theatre, London, 2010, collaboration with architects Melissa Appleton and Matthew Butcher, dancer: Elena Giannotti, photograph: Post Works

## Ephemera

Poster Rosemary Butcher at Serpentine Gallery, 1976

Poster for City of London Festival, 1979, photograph: north-east-passage in the Museum of London

Poster *collaboration since 81*, promotional material, Rosemary Butcher and Heinz Dieter Pietsch, 1981, design: Sarah Buret

Original drawing by Heinz Dieter Pietsch, *Imprints*, Rosemary Butcher's notebook from 1981

Card, Rosemary Butcher and Heinz Dieter Pietsch, 1982, Dance Umbrella

Card *Shell: Force Fields and Spaces*, Riverside Studios, London, 1982, design: John Groom

Poster *Body as Site, Image as Event*, Centre for Contemporary Arts, Glasgow, 1993

Brochure (promotional material), *Touch the Earth*, 1986

Book T.C. McLuhan, *Touch the Earth: A Self-Portrait of Indian Existence*, Promontory Press, 1971

Ticket *Touch the Earth*, Whitechapel Art Gallery, London, 1986

Poster *Touch the Earth*, Arnolfini Bristol, 1987

Programme *Ten Years On*, ten-year retrospective, Riverside Studios, London, 1986

Programme, *Touch the Earth, Flying Lines*, Queen Elizabeth Hall, South Bank Centre, London, 1988

Programme, *Rosemary Butcher in Retrospect*, Gulbenkian Galleries, Royal College of Art, London, 1997

Booklet *Rosemary Butcher in Retrospect*, Gulbenkian Galleries, Royal College of Art, London, 1997

Promotional material, *d1*, Queen Elisabeth Hall, London, 1990, design: .and Associates

Cards for national tour, *d1*, 1990, design: David Kirkwood

Ticket, *d2*, Christ Church Spitalfields London, 1990

Flyer, *d2*, Christ Church Spitalfields, London, 1990, design: Miles

Programme, *3D*, Tramway Glasgow, 1990, design: Paul Elliman

Promotional material, *3D*, Tramway Glasgow, 1990, design: Paul Elliman

Poster, *3D*, Tramway Glasgow, 1990, design: Paul Elliman

DVD Cover, *d2*, Christ Church Spitalfields, London, 1990, design: .and Associates

Booklet, *After the Last Sky*, Gulbenkian Galleries, Royal College of Art, 1995, design: Why Not Associates

Programme, *After the Last Sky*, Gulbenkian Galleries, Royal College of Art, 1995, Design: Why Not Associates

Book, Edward W. Said, Jean Mohr, *After the Last Sky: Palestinian Lives*, Pantheon Books, 1986

Card, *SCAN*, 2000, design: Why Not Associates

Preview invitation, *SCAN*, Jerwood Space, London, 1999, design: Why Not Associates

Company photograph, *SCAN*, Vooruit, 2000, from left to right: Henry Montes, Rahel Vonmoos, Rosemary Butcher, Jonathan Burrows, Lauren Potter, photograph: Marc Hoflack

Press image, *SCAN*, dancer: Henry Montes, 2000

Card, *SCAN*, Hayward Gallery, London, 2000, design: Why Not Associates

Poster, *SCAN*, Gardner Arts Centre, Sussex, 2000, design: Why Not Associates

Book, Lisa Cartwright, *Screening the Body: Tracing Medicine's Visual Culture*, University of Minnesota Press, 1997

Notebooks, Rosemary Butcher

Book, Paul Virilio, *Open Sky*, Verso, 1997

Book, Latifa, *My Forbidden Face: Growing up under the Taliban, A Young Woman's Story*, Virago Press, 2002

Poster *3D*, Tramway Glasgow, 1990, design: Paul Elliman

## Archive films (excerpts) / films

*Pause and Loss*, Butler's Wharf, London, 1976, dancers: Martha Grogan, Miranda Tufnell, Judy McCartney, Sue MacLennan, Maedée Duprès, Julyen Hamilton, film: Arnolfini Archive, 6min

*Pause and Loss*, Royal College of Art, 1995, dancers: Gill Clarke, Fin Walker, Jonathan Burrows, Henry Montes, Dennis Greenwood, film: The Place Archive, 21min

*Touch the Earth*, collaboration with artist Heinz Dieter Pietsch and composer Michael Nyman, Whitechapel Art Gallery, London, 1986, dancers: Caroline Pegg, Sue MacLennan, Dennis Greenwood, Jonathan Burrows, Maedée Duprès, Alexander Howard, Helen Rowsell, Wendy Thomson, film: Stephen Littman, 42min

*Spaces 4*, Riverside Studios, London, 1981, dancers: Dennis Greenwood, Gaby Agis, Sue MacLennan, film: Rosemary Butcher Archive, 19min

*d2*, collaboration with architect John Lyall, dancers: Clare Baker, Maxine Braham, Gill Clarke, Fiona Cullen, Dennis Greenwood, Lauren Potter, Fin Walker, Christ Church Spitalfields, London, 1990, film: Nicola Baldwin, 10min

*Body as Site*, collaboration with artists Anya Gallaccio, Ron Haselden, Paul Elliman, John Lyall, 1993, dancers: Gill Clarke, Dennis Greenwood, Deborah Jones, Jeremy James, Michele Smith, Fin Walker, film: David Jackson, 19min

*SCAN*, collaboration with artist Vong Phaophanit and composer Cathy Lane, 1999, dancers: Henry Montes, Jonathan Burrows, Rahel Vonmoos, Lauren Potter, film: Vong Phaophanit, 25min

*Images Every Three Seconds*, Laban Theatre, London, 2003, dancer: Elena Giannotti, film: Cathy Greenhalgh, 19min

*Hidden Voices*, Tate Modern, London, 2005, dancer: Elena Giannotti, film: Rosemary Butcher Archive, 12min

*Vanishing Point*, collaboration with film maker Martin Otter, Arts Council Capture Award, 2003, dancer: Elena Giannotti, 16min

## Interviews on video

Rosemary Butcher in conversation with Elena Giannotti: The creative process – development of movement from language / Working together – moving, writing, scoring ... / What is dance 'material'?, 28min

Rosemary Butcher in conversation with Elena Giannotti: *White* (2002) / *Images Every Three Seconds* (2003) / *Vanishing Point* (2003), 38min

Rosemary Butcher in conversation with Lauren Potter and Jonathan Burrows: *SCAN* (1999/2000) / What is dance 'material'?, 74min

## Video installation

*After The Last Sky* (1995), four-screen video installation, choreographer: Rosemary Butcher in collaboration with, dancer: Fin Walker, Gill Clarke, Jonathan Burrows, Russell Maliphant, Deborah Jones, Dennis Greenwood, film: David Jackson, composer: Simon Fisher Turner, 20min

## Photo credits

- p. 15 *Touch the Earth*, Whitechapel Art-Gallery, London, 1986, Rosemary Butcher with dancers, photograph: Chris Ha © Timo Ohler
- p. 16/17 1. Finding Form (1970–1979): poster Serpentine Gallery, 1976 / poster for City of London Festival, 1979, photograph: north-east-passage in the Museum of London © Timo Ohler
- p. 18/19 2. Expanding the Scale I / Collaborations (1980–79): exhibition view, Akademie der Künste, 2015 © Timo Ohler
- p. 20/21 2. Expanding the Scale I / Collaborations (1980–79): brochure (promotional material), *Touch the Earth*, 1986 / Book T.C. McLuhan, *Touch the Earth: A Self-Portrait of Indian Existence*, Promontory Press, 1971 / ticket *Touch the Earth*, Whitechapel Art Gallery, London, 1986 / poster *Touch the Earth*, Arnolfini Bristol, 1987 / programme *Ten Years On*, ten-year retrospective, Riverside Studios, London, 1986 / programme, *Touch the Earth, Flying Lines*, Queen Elizabeth Hall, South Bank Centre, London, 1988 / programme, *Rosemary Butcher in Retrospect*, Gulbenkian Galleries, Royal College of Art, London, 1997 / booklet *Rosemary Butcher in Retrospect*, Gulbenkian Galleries, Royal College of Art, London, 1997 © Timo Ohler
- p. 22/23 2. Expanding the Scale I / Collaborations (1980–79): poster *collaboration since 81*, promotional material, Rosemary Butcher and Heinz Dieter Pietsch, 1981, design: Sarah Buret / card, Rosemary Butcher and Heinz Dieter Pietsch, 1982, Dance Umbrella / original drawing by Heinz Dieter Pietsch / *Imprints*, Rosemary Butcher's notebook from 1981 © Timo Ohler
- p. 24/25 3. Expanding the Scale II / Architecture (1986–1997) and 4. New Explorations / *SCAN* (1999/2000), exhibition view, Akademie der Künste, 2015 © Timo Ohler
- p. 26 Rosemary Butcher, Akademie der Künste, Berlin 2015 © Christian Werner
- p. 29 *SCAN*, 1999/2000, HAU 1, Berlin, 2015, dancers: Ben Ash, Henry Montes, Lauren Potter, Rahel Vanmoos © Martin Müller
- p. 30 *d1, d2, 3D*, 1990, dancers: Clare Baker, Maxine Braham, Gill Clarke, Fiona Cullen, Dennis Greenwood, Lauren Potter, Fin Walker, Christ Church Spitalfields, London, 1990 © Rosemary Butcher Archive
- p. 36 *The Test Pieces*, 2014/2015, Akademie der Künste, Berlin 2015, dancers: Ben Ash, Elena Giannotti, Charlie Morrissey, Lauren Potter, Lucy Suggate © Martin Müller
- p. 39 *Spaces 4*, 1981, Riverside Studio, dancers: Dennis Greenwood, Gaby Agis, Sue MacLennan, © Chris Ha
- p. 40 *Pause and Loss*, 1976, dancers: Gill Clarke, Fin Walker, Jonathan Burrows, Henry Montes, Dennis Greenwood © Rosemary Butcher Archive
- p. 42/43 *Secrets of the Open Sea*, 2015, dancer: Lucy Suggate, film stills: Sam Williams
- p. 44 *Body as Site: Recover*, 1992/93, Royal College of Art, London, 1997, dancers: Dennis Greenwood, Deborah Jones © Mark Lewis
- p. 45 *Touch the Earth*, 1986, Whitechapel Art Gallery, London, dancers: Caroline Pegg, Sue MacLennan, Dennis Greenwood, Jonathan Burrows © Chris Ha
- p. 51 *Pause and Loss*, 1976, Butler's Wharf, London, dancers: Martha Grogan, Miranda Tufnell, Judy McCartney, Sue MacLennan, Maedée Duprès, Julyen Hamilton © Chris Swartz
- p. 54 Rosemary Butcher and Lucinda Childs, Haus der Berliner Festspiele 2015 © Vitali Wagner
- p. 59 Poster, *3D*, 1990, Tramway Glasgow, design: Paul Elliman © Deyan Pavlov
- p. 60/61 4. New Explorations / *After the last Sky* (1995) *SCAN* (1999/2000): booklet *After the Last Sky*, Gulbenkian Galleries, Royal College of Art, 1995, design: Why Not Associates / programme, *After the Last Sky*, Gulbenkian Galleries, Royal College of Art, 1995, design: Why Not Associates / book, Edward W. Said, *After the Last Sky: Palestinian Lives. With photographs by Jean Mohr*. Pantheon Books, 1986 / card, *SCAN*, 2000, design: Why Not Associates / company photograph, *SCAN*, Vooruit, 2000, from left to right: Henry Montes, Rahel Vonmoos, Rosemary Butcher, Jonathan Burrows, Lauren Potter, photograph: Marc Hoflack / press image, *SCAN*, dancer: Henry Montes, 2000 / preview invitation, *SCAN*, Jerwood Space, London, 1999, design: Why Not Associates / card, *SCAN*, Hayward Gallery, London, 2000, design: Why Not Associates / poster, *SCAN*, Gardner Arts Centre, Sussex, 2000, design: Why Not Associates / book, Lisa Cartwright, *Screening the Body: Tracing Medicine's Visual Culture*, University of Minnesota Press, 1997 © Timo Ohler
- p. 62/63 *After the last Sky*, 1995, installation view, Akademie der Künste, 2015, dancers: Gill Clarke, Russel Maliphant © Timo Ohler
- p. 64/65 Notebook, Rosemary Butcher, date unknown © Timo Ohler
- p. 66/67 5. Women and Memory / Autobiography – Solo Works (2002–2010): notebooks, Rosemary Butcher / book, Paul Virilio, *Open Sky*, Verso, 1997 / book, Latifa, *My Forbidden Face: Growing up under the Taliban, A Young Woman's Story*, Virago Press, 2002 / *Images Every Three Seconds*, Laban Theatre, London, 2003, dancer: Elena Giannotti, film: Cathy Greenhalgh © Timo Ohler
- p. 68 6. Conversations / Rosemary Butcher in conversation with Ellena Giannotti, Lauren Potter, Jonathan Burrows, 2013/2014, film stills: Sam Williams
- p. 69 6. Conversations / exhibition view, Akademie der Künste, 2015 © Timo Ohler
- p. 78/79 *Flying Lines*, 1986, preparation work, Hampstead Heath, London © Rosemary Butcher Archive

## Rosemary Butcher

In nearly four decades Rosemary Butcher (\*4 February 1947, Bristol; †14 July 2016, London) made over fifty internationally touring works, and she is regarded as one of Europe's most consistently radical and innovative choreographers. Profoundly influenced by her time in New York from 1970–72, when she encountered the work of the Judson Church Group at its height, she introduced these ideas to Britain in her 1976 ground-breaking performance at London's Serpentine Gallery. Butcher subsequently developed her own movement language and choreographic structure. In her determination to remain an independent artist, her interdisciplinary collaboration with music, the visual arts, film and architecture within the choreographic process and her frequent choice of non-theatrical spaces to present her work, she forged her own place within the European contemporary dance scene. Butcher collaborated with artists Heinz Dieter Pietsch and Anya Gallaccio, architects John Lyall and Zaha Hadid, and composer Michael Nyman and Simon Fisher Turner, among others. Her works have been presented in major international venues and festivals including Sadler's Wells, Tate Modern, the Hayward Gallery and the Royal Festival Hall, London; the Panorama Festival, Rio de Janeiro, Kalamata International Dance Festival, Dublin Dance Festival; Tanzquartier Wien, Tanzwerkstatt Europa and the Lenbachhaus, Munich; Tanz im August and the Akademie der Künste, Berlin. In 2014 Butcher was named a Member of the Order of the British Empire (MBE) for her contribution to dance in the UK.

## Lucinda Childs

Lucinda Childs began her career in 1963 at the Judson Dance Theatre, where she choreographed thirteen works and performed in pieces by Yvonne Rainer, Steve Paxton and Robert Morris. Since forming her dance company in 1973 she has created over fifty works, both solo and ensemble. In 1976 she collaborated as principal performer and choreographer with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, for which she received a Village Voice Obie award. Since 1981 she has choreographed over thirty works for major ballet companies, including the Paris Opera Ballet, Les Ballets de Monte Carlo and Baryshnikov's White Oak Dance Company. She has also worked as choreographer and more recently both choreographer and director for sixteen opera productions, including *Gluck's Orfeo ed Euridice* for the Los Angeles Opera and Mozart's *Zaide* for La Monnaie in Brussels. In 2009 she revived *Dance*, which continues to tour in the United States and Europe. *Available Light* (1983), with music by John Adams and a set by the architect, Frank Gehry, was revived in the 2015–16 season, and Childs is currently planning a new work for the company in collaboration with Philip Glass and the visual artist James Turrell. In 2004 Lucinda Childs was elevated from the rank of Officer to Commander in France's Order of Arts and Letters, and received the NEA/NEFA American Masterpiece Award in 2009.

## Susan Leigh Foster

Susan Leigh Foster, choreographer and scholar, is distinguished professor in the department of world arts and cultures/dance at UCLA. Her research areas include dance history and theory, choreographic analysis and corporeality. She is the author of *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (University Press, 1996), *Dances That Describe Themselves: The Improvised Choreography of Richard Bull* (Wesleyan University Press, 2002) and *Choreographing Empathy: Kinesthesia in Performance* (Routledge, 2011). She is also the editor of three anthologies: *Choreographing History* (University of Indiana Press, 1995) and *Cororealities* (Routledge, 1996) and *Worlding Dance* (Palsgrave, 2009).

## Sigrid Gareis

After studying anthropology from 1990 to 2000 Sigrid Gareis built up the departments of performing arts and international cultural work at the Siemens Arts Program in Munich. She was the co-founder of dance and theatre festivals in Moscow, Munich, Nuremberg and Greifswald. From 2000 to 2009 she was the founding director of Tanzquartier Wien and from 2011 to 2014 founding director of the Academy of the Art of the World in Cologne. As curator and dramaturge she works for venues such as the Haus der Kulturen der Welt, Wiener Festwochen, PACT Zollverein or Philharmonie Köln. For 2017 she is building up a course on performance curation at the universities of Salzburg and Munich. She is member of numerous advisory committees (e.g., the Culture Programme of the European Commission, Hauptstadt-kulturfonds, Allianz Kulturstiftung, NRW Kunststiftung). Various book publications.

## Andrea Niederbuchner

Andrea Niederbuchner is an arts manager and creative producer mainly in the field of dance and visual arts. After graduating in international cultural and business studies at the University of Passau in 2000, she worked with Joint Adventures/Tanzwerkstatt Europa, Rosemary Butcher, Michael Clark, Thomas Scheibitz, Gallery Sprüth Magers, Sebastian Matthias and Tanz im August/Hau Hebbel am Ufer, among others. She is currently working with Adam Linder, Wolfgang Tillmans and the Volksbühne Berlin 2017/2018.

## Virve Sutinen

Virve Sutinen is a cultural manager, producer and curator who graduated from the performance studies department of New York University in 1994. Mainly working in the performing arts, she has served as artistic director and general manager of the Dansens Hus Stockholm and as head of the Kiasma Theatre, in charge of the performing arts programme at the Kiasma Museum of Contemporary Art in Helsinki. Virve Sutinen was a co-artistic director of the Moving in November Festival, and co-artistic director and co-founder of Rotation – Dance and Music, Film and Video Festival, URB – Urban Festival and /theatre.now. She has held a number of honorary posts, most notably as president of the IETM (International Contemporary Performing Arts Network) and as chair of the Nordic Culture Point's mobility and network programme. She is a founding member of the EDN (European Dancehouse Network). Virve Sutinen has been the artistic director of Tanz im August since 2014.



## **Memory in the Present Tense | Berlin**

### **Rosemary Butcher**

#### **Retrospective**

#### **Tanz im August 2015**

***Moving in Time: Making Marks and Memories*** (2015) | exhibition  
Akademie der Künste, Hanseatenweg | 14.–30.8.2015

***Secrets of the Open Sea*** (2015) | film installation &  
***The Test Pieces*** (2014/2015) | performance  
Akademie der Künste, Hanseatenweg | 14. + 15.8.2015

***After The Last Sky*** (1995) | film installation  
Akademie der Künste, Hanseatenweg | 16.–30.8.2015

***SCAN*** (1999/2000) | performance  
HAU1 | 2.+ 3.9.2015

#### **Artist Talks**

15.8.2015 | Meeting of Minds | Lucinda Child and Rosemary Butcher  
Haus der Berliner Festspiele

16.8.2015 | Artist Talk | Susan Leigh Foster talks to Rosemary Butcher  
Akademie der Künste, Hanseatenweg

**Choreography / Concept** Rosemary Butcher **Curator / Producer** Andrea Niederbuchner **Dancers** (live performance, Berlin) Ben Ash, Elena Giannotti, Henry Montes, Charlie Morrissey, Lauren Potter, Lucy Suggate, Rahel Vonmoos **Exhibition design** Anja Trudel **Research and textual work** Stefanie Sachsenmaier **Film archive** Sam Williams **Photographic archive** David Ellis **Production assistants** Theresa Pommerenke, Jana Mendelski **Company project management** Laura Sweeney **Technical director** Gregor Knüppel

**Technical team Akademie der Künste** Technical director: Reinhard Pusch | Technical assistant: Julius Besen, Anja Gerlach | Light: Frank Kwiatkowski | Media: Bert Günther | Sound and media: Martin Kautsch | Stage: Michael Piskowski | Dresser: Ursula Albrecht, Marcus Barros Cardoso

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