Rosalind Nashashibi in Conversation with Louise Ashcroft

**Louise Ashcroft** 00:00

I have love and care. And yeah, I wondered how how much different members of that group believed in it being a real commune that was being set up. I felt like Alana with the curly hair, like she almost believed it will be a real permanent commune. And that maybe you were somehow occupying this space between a short story or a fiction or a pretence, like. And something that could be real was the kids who said they didn't believe in the pretence or they were more at home with a non binary relation between like, fiction and reality, like, do you think some people were disappointed that it didn't last forever?

**Rosalind Nashashibi** 00:56

No, I think maybe I was looking for something. I don't think the others were I think maybe what you recognise in Alana is that she's incredibly present in the moment. And when she talks in the last part, the National Gallery, when we're talking on the phone, she says, I left then and now I've left somewhere else to be back here with you. It's very much that sense that I talked about her in the film, as if she's in her first life directly from another planet and the rest of us are more habituated, you know, she's somebody who experiences things on a very real way and intensely involved, which is why she became more and more than lynchpin for me of this experience of this film of this time of this collaboration in a way. And she gradually over the three parts became the main character actually. And by the end, were kind of really trying to understand each other and get, you know, what is happening, what is the potential? I think maybe this kind of coming ahead of another one of you, you might ask me, but the way that this began, in a sense is that I just suggested to them that we go away for a few days, I didn't tell anybody that I was going to make a film. Or that I was in this kind of state that I was in where I was kind of trying to figure out my life, and what is my community? And what's possible, how am I going to, you know, in more like, how am I going to cope with this, and I just recognised in them people who would be willing and open to that experience. But I could never have said, actually, I'd really like to live with you guys, as you know that. You know, one of the things that was so important was what we didn't say, you know, what's unsaid what's not committed to and what's not put on upon somebody else, like I never put upon them, I need your help. Or I want you to do this experiment with me because I'm trying to figure this out, or, you know, try to so when I say in the film on the voiceover, our conversations were not necessarily very deep, but they were very far. What I mean to say is that we could move together through things, but we weren't putting pressure or commitment, in a sense on the other.

**Louise Ashcroft** 03:39

Yeah, really, like in the first part, it feels like you're spending time together for the sake of that and making time to be together to figure out yourselves as a group, but also just to do nothing and have the camera as an alibi for doing nothing together. And then in part three, the things that might seem like random or collaged from different places become like super meaningful and very, like respected. I think there's equal status between the things that might seem like messing about or just random things that are gleaned through chance encounters, and then things that might be kind of profound or like spiritual light when you're having the reading the interpretive reading. I think it's online and but on Zoom or something. It's layered with Pietro and Matthew like wrestling and there's this talk of this child. That's the kind of that seeking some sort of wildness and I think that also feels like it's a bit like a learner's experience of saying you taught me how to leave places and now I can leave everywhere. And you will become more accustomed to being a kind of outside of a structure, perhaps, whether that's a relationship that has a name to it, or whether that's a, I don't know, a real place or a fictional place. But I wanted to kind of ask you about this idea of having a holiday, I love that you could have a holiday to a story instead of like, Ibiza. Or maybe every holiday is to an idea of a place rather than a place. It's all constructed through culture. But like, yeah, this concept of a holiday to a story, you go on many holidays, then once you all work out how you do that you go on many holidays together through tiny stories. I don't really know what the question is, like, but it's

**Rosalind Nashashibi** 05:58

it's, again, this idea of how do you bring about a situation without forcing it, because my life was different from most of their lives, because they didn't have kids. And they're younger than, like, on average, around eight to 10 years younger than me. So they're in a different time, in a way, but we also share some aspects of how we like to live or do things or, you know, we have common ground, right, but I couldn't my need was greater, let's say my need was the one that was greater at that time, in my mind. So it's like, how do I prod a situation into existence without, again, like imposing on the other who isn't experiencing that need, that I was experiencing for support for community? So I think it's, for me, it was like, Okay, I identified a sort of small scene, let's say not scene as in, you know, like, and not really network, but a small group of friends who I felt would be open to that experience. And it's not irrelevant that they were mainly coming from a former communist country from Lithuania, I think, because, I mean, they had been very little, you know, the fall of communism, but this, but still, they grew up with a certain sense of sharing and less, less capitalistic system than the one that, you know, we grew up in, right. So there was this more of a sense that when I was with them, I felt like it was more like when I was a kid, you know, in the late 70s, and early 80s, where there was more like, something's broken, and it doesn't matter, you know, that the handle comes off on the door, or the towels are really old, or none of that mattered. It was all, you know, now there's much more of an emphasis on finish and perfection and possessions. So I identified that situation, when I visited them in Lithuania earlier is like, actually a potential for what I was, you know, none of this was articulated, right? I'm articulating that afterwards, I this, what I'm talking about, maybe a fertile ground for me to start thinking about that. But I wasn't aware of it at the time. But I've since I've made the film and all the different parts, I've had to go over it and ask myself, well, why then why there? Why did you do that? Why did you do that? And there was another part that I wanted to tell you about that? I think is this that potential that I mentioned before, be so open, so we could use like little surrealist ideas in order to push another situation, another situation to happen in the trust that I always knew there was an editing process, and there's a time lapse, there's chance because I shot it all on film. So we didn't know what we had, you know, there's a lot of open chance for things to happen. But at some point, whether it's making a film or in life, like the potential closes a little bit and like something that she does happen, you know, and that sort of potential has to end in a way so I think that there was never going to be that commune as a sort of longevity.

**Louise Ashcroft** 09:32

Yeah, for then I sort of think that the happy ending, like just to reduce it, it has a happy ending. And for me that is this. Oh, it's sort of it's the ideology of a commune or a way of living together that maybe the Ursula Le Guin story is like that the sadness of okay, well you can not see all of your relatives and loved ones die if you live outside of linear time, but the payoff is that you then won't be able to understand each other. So it's like Tower of Babel situation. And, but then, in that story, the fire, like facilitate some kind of a connection. And I think with this, there is a sense of, oh, but we can, we don't have to have it be permanent. This thing, it can be like moments, it can be fantasies, it can be the tiniest story of like the fish swimming between the legs, or it can be like, you know, these little tiny anecdotes, and these moments went together. And so this like, temporary, Paradise, like, for me, that's a happy ending, and you will get accustomed to being like, Oh, wow, I can, I can play and play becomes the sort of the communist utopia, which is much less like that. And I wanted to ask you about like, about control and directing. And it feels like it's an unconventional way of being a director. Because at first you invite, and you sort of facilitate an openness. And then I think in part two, you script it a bit more, because you bring in this scripted presenter, and maybe you actually offer more of handholding to help the people involved because they're allowed to have some sort of structure rather than being observed. I don't know, it seems like the directing method shifts, loads, and perhaps in the very last part that directing happens almost entirely in the edit. And then the, we need this bit because of like, either the kind of adding scenes in order to retrospectively make sense. I think it's really psychological. And it's really like, the eaching, the eaching thing makes sense. And the interpretation makes sense, because you're doing this kind of psychological interpretation of what's gone before. So my question is, like, to what extent the need to be in control during the directing process? And to what extent do you need to be vulnerable? Or have less solid boundaries? Because it's super personal as well?

**Rosalind Nashashibi** 12:39

Yeah, it was, I think the yeah, there's a lot of things in there. But I think, obviously, I'm not a very controlling director, because I think that the film is a sort of structure is more like weeds or, you know, it's more rambling structure, it was more about, let's figure this out in the film, and then maybe we can figure it out with the audience. Like every time I show it with an audience, I feel like this moment of trying to understand is shared right with the audience, without putting all the impetus on them. And when we got to the third part, I wanted it to be more explicit, I wanted to be more explicit about what I was trying to do, and to try to interrogate that a bit more. So for that, I used the conversation with Alana, which was not scripted, but we made decisions about what we would talk about. And I kind of went into a more more personal realm, in that I talked about my personal life, we talked about my personal life. And I used memory, going back over what happened before in order to aid the sort of process of understanding that I want to have together with the audience. So I definitely wanted the third part. I mean, it's still open, but I wanted it to give a lot more information to the viewer about what had come before, as I was figuring out myself, like I'm asking line and what happened and obviously, I directed that scene. So I know what happened, but But what I'm trying to say is, tell me something about what happened for you, you know, what it was like for you and, and for the audience. And so the other thing I want to say about control in terms of making this film is having the children there was really, really hard. So I decided to do it because this whole project came about because I wanted to bring down the walls between my work life and my life with the kids. I didn't want them to be conflicted. So when I was working and being creative, I wasn't necessarily being aware from them. And my work was nothing to do with the rest of my life, which was incredibly intense looking after these two kids on my own. So I wanted to bring down those barriers. And I wanted to stop them being in conflict, in a sense, at least for a while. And so I brought them into the process, I brought myself into the process. I've never been in one of my films before. But it was the hardest thing in terms of directing, because I couldn't ever stop being the parent, like I could never be allowed to not be the parent ever. So there were times when I was everybody was just quietly, politely sort of not mentioning the fact that I was in the ball in tears in the corner. So it was just so difficult because you got, I had a cinematographer, I had the sound man, and they, you know, I had and they're very professional, and they're not used to children like jumping in their equipment and their faces and so that you don't see. But I tried to get across some of the, those fraught moments more in the third part, I think.

**Louise Ashcroft** 16:05

So if you could have had like, a massive budget with babysitters. Like because for me, they provide this jester like, well, especially Pietro provides a gesture like light relief that cuts through any romanticism of the whole thing, because he's wearing like a Pikachu thing and dancing around and messing around and being like, what are you doing? Why do we have to do this, doing like a whiny whinging voice. And it's like, so good for me that it, it provides this, like burst the bubble all of the time and brings us right back down to earth? Like, would you have rather if you could have had it? Do you think the difficulty was important to making it?

**Rosalind Nashashibi** 16:51

I don't think there was any other way. I mean, the only other way would have been that if I were less affected by the difficulty. But I think the film shoot itself is so short and so intense. Not the first one, the first one no, nobody knew, as I said, nobody knew what we were doing. I was like, oh, we'll go on this holiday, I might bring my camera. Oh, well, I'm just need a couple of lights. And you know, in a few days, a sound man will be joining us, but it's nothing. So there was nothing and it was, it was no budget at all. Nobody was on board in terms of commissioning. But by the time part two came along, a year later, everybody knew what was going on. And there was a cinematographer there suddenly, who hadn't been there before. And you know, it was different. And that's when it was more intense and more difficult. But that's the behind the scenes thing. What I struggled with in terms of the edit, I think, is how to deal with the fact that the children cannot really give consent to what's happening because their children, and how to deal with the material, which was more difficult around them. Because there is a scene, there are scenes where they fight like there's a scene where they fight with a chair, and there's a scene where they fight when we're having a dinner. And there were a lot more of those that could have been in there were a lot of other things that could have been more difficult, but I felt a very strong responsibility obviously, was with me to decide what was infringing on their privacy, and what was legitimate in terms of the fact that it's my life as well. And it's, there's my story as well as theirs, you know, so. So that was a big, ethical debate for me. And I discussed a lot with the editor who's very sensitive to these things as well, but how to deal with that. But by the end, I really did not want it to be this chocolate box version of the reality, Neither could I show the full range of meltdown sort of reality. So it had to be navigated.

**Louise Ashcroft** 18:56

Yeah, I think. So paintings start to come in it into more and maybe it's chronicling a moment in your life and your kids lives that is quite a big chunk of their like, you see them grow up essentially. But then also you see your practice change, because then you're in the National Gallery during your residency there and paintings start to pop up more in the work. And so I think there's also like the evolution of your practice, like what, at what point did you decide, Oh, I could have this painting and like why did that become more important? And also the anecdotes are quite painterly. I think they're kind of like little scenes. Even like Alana is idea of like doing the chin exercises are their little like motifs like very much like motifs that pop up in your paintings and then the gallery here, like why did the the the visual fictional visual motifs of paintings come in more, do you think?

**Rosalind Nashashibi** 20:04

Well, I think they it's the painting was a way to talk about things without showing them. It was to show things without showing the real story. So the painting in this film from beginning to end is always telling the story in another way than the words are, you know, so when I talk about what we discuss as more linear love, which is the love of romantic love, or sexual love between two people, I show this very harrowing painting of Adam and Eve by Emil Nolde, where they're both totally alienated. And this snake is between them. And this is like me talking about marriage or my experience of marriage or you know, this, like, it's a way to talk about things without completely, you know, when you don't have the scenes, and you don't want to have the scenes to show them. So it's another layer of storytelling in the film, but I think there's a film that I did before this one that affected it a lot, which is called Vivian's garden, which is about the painter Vivian Suter and her mother, also artists, Elizabeth Wild and I started filming. Even actually, before that, in 2013, I made a film about a painter called Renée Levi . So I started filming painting, and I love filming paintings. I love watching films, of paintings where the camera moves across the paint, there's something that I really enjoy. It's like a kind of horizontal storytelling, you know, so I think that's, yeah, it's, I just really enjoy it. And I paint and then my paintings, one of my paintings appears in the film that Alana holds up. Yeah. And that was interesting, because that's like what she brings, because we were in my studio when we were shooting. And I said to her, I've got that painting, I don't like it. And she's like, oh, let's have a look at it. I just I keep it in this box should or maybe we should just put it in the film if you don't like it. Okay, you hold it, and we'll put it in the film. And then, of course, that that painting did change for me. And I did exhibit after that. And I did. But anyway, this is sort of side story. But I think they are like talismans. You know, they are like these little stories in themselves.

**Louise Ashcroft** 22:23

Yeah. And like, the shots that you that you make with the camera, like the composition is really painterly, even in that first bit where everyone's hanging out. And the kids are like on their phones and Matthew's reading a book and you know, the potato peeler doesn't peel properly. And it's almost like nothing's happening. But then the thing that is happening is very composed painterly shots. So think it has it even before the paintings come in directly,

**Rosalind Nashashibi** 22:58

I think. I mean, it sounds really sort of cliche, but it's just like trying to make those not make is trying to get across some of the feeling that is in the moment, right, because it's not enough just to put up a camera and turn it on and walk away thats not going to be enough to convey to the audience how it felt to be there. So those compositions, use of sound, use of silence whatever it's all about trying to get the inner experience as well as the outward sort of visual experience of the composition of the shot is to do with making all those moments crystallise in because they felt like crystallised in a sense that they felt like they were, time was bigger, wider. We had more scope, we had more potential we you know, than you would just see if you just did the documentary.

**Louise Ashcroft** 23:53

Yeah, definitely. And I think it like, if art can really do this thing for me, it's when it gives you reality back, but it's fresh again. So I think you can have that with like, going around the park with a little kid and then being like, they they're seeing things for the first time. And like you say that Alana has character or Alana like whether or not she's in character, she's sort of the alien that's come to earth for the first time. There's a sense of seeing for the first time or re seeing and the fictional construct of let's all go on a holiday to an Ursula Le Guin story whether you know it or not, is like a mechanism to allow everyone to see stuff afresh and I think this status is equal across the important stuff and the mundane stuff. And so that kind of valuing maybe it's because the camera is there. Like do you think if this wasn't a film and it was a live action roleplay weekend. Would it like, didn't need the camera

**Rosalind Nashashibi** 25:08

We might have actually had more fun if we didn't have the camera in some of the situations. But we would have had less attention definitely to not, we would have been more distracted by other things. And we had to focus on that. She said we had to work on that thing that we were working on whatever it was, what we had was like trust and faith, good faith from everybody involved. They were willing, this was the number one thing but there wasn't much else, right. So everyone was willing. So they put in this attention, and the camera commands that attention and focus. And we were able to record what we said, you know, because so many times late at night, you've had the most maybe amazing conversation your like, it was really good. It was about love, but I can't remember who he said, You know, so we were able to record all those things and then reflect back on them and even make them more understandable by editing out some of the irrelevant, you know, it's like being able to hone down and experience really in the edit suite.

**Louise Ashcroft** 26:19

Yeah, I think you you do you like hone it down, you distil it. But then you also sometimes take a completely separate thing that doesn't illustrate it. Or I think there's one bit where it's a really direct correlation, where you talk about the fire that brings them all communicating together. And then there's that amazing, weird firework flower thing. And then this, like music, which I love comes in, that's really like electronic and like visceral. That bit is like, it sort of illustrates what's being said, but there's a lot of, sort of discord or mismatch, and even like things being just slightly out of sync. And I think that collage, like film as collage is really exciting in this, it's like being able to think two thoughts or like when you do that I don't know, there's something that happens in my brain where it's like, Oh, I've got two brains now, and they don't need to sync up,

**Rosalind Nashashibi** 27:21

which is why it helps that you've seen it before, I think, because it takes a while maybe to, you know, to catch up with those things. But I think I was really I was influenced by this other film. This not gonna be so bad with names. I haven't thought about this for ages. But she made a film called The Five Year diary. Ann Charlotte Robinson, or Charlotte Ann Robinson, one of the two, she was suffering from schizophrenia. But she made incredible films over five years, called her five year diary. And what she did was she shot loads of Super Eight film, this was in the states in America. And then she and she spoke over it. And then she would go back to that footage and refilm it and speak over like a few years later. So she will, you'll see some footage that she'd shot and she's in the car. And she's looking at the window of the car. And she's looking at licence plates and signs. And she's talking and then in the voiceover from more recently, later on, she was saying, you see back then I thought everything was a sign meant for me like she's interpreting. So I was quite influenced by watching that or some of that and just being like, Ah, this what you can do with film that's so beautiful. You can kind of time can pass and you can reflect back. You can't really do that. In other art forms so easily.

**Louise Ashcroft** 28:47

Yeah. And is that is doing nonlinear time, or it somehow feels like, yeah, you're physically able to do something that the story does that you can't do in reality. So you jump between different points in your life, but also different senses, different perspectives. You see Matthew from, like, this angle, or like from the here and then you see his point of view. And so yeah, I think it definitely has that like collaging as a metaphor for like, almost the impossibility of thinking two thoughts at the same time of being in two places or the sort of speculative fears.

**Rosalind Nashashibi** 29:31

We experienced that all the time. Right, because while we're talking or or while somebody is in the audience, they're experiencing moment on several layers of reality. They're not. They're not just experiencing what we're saying they also have, what they're feeling inside, what thoughts where their thoughts are going, what atmospheric things they're feeling. There's a whole load of layers. Yeah. And I think that is where whether it's storytelling or filmmaking can be has to sort of compile either, you know whether it's stripping down or adding, but it has to try to transmit more than just one layer of reality at once.

**Louise Ashcroft** 30:10

Yeah. Is that a seamless link to asking the audience if they have any questions?

**Rosalind Nashashibi** 30:16

Yeah, it was. Well spotted

**Louise Ashcroft** 30:20

Thinking of time it probably is time. Like, do you have any questions for Rosalind, sorry, your proper stage name.

**Audience** 30:40

Hi. So firstly, I really liked the part of the sound editing where sometimes you thought the sound was coming directly from the footage, and you would think it would be in sync, and then it would stop being in sync. I found that really interesting. I also liked the way that time would go back and forth. And sometimes you wouldn't know where the loop started and where it ended. That was pretty cool as well. But my question is, so obviously, to an extent it was real, and to an extent it was fictional. Where did the lines start to blur? So you know, some things were very intentional, some things just happened? Where was was it frequent, that you weren't sure whether it was intentional, or whether it wasn't?

**Rosalind Nashashibi** 31:29

There were only few bits where it was really fictional. So I mean, for example, there aren't any in part one. And there's a moment where I say, let's talk about the story, because we may as well talk about the story in is my only trying to push things in the direction I wanted them to go in. And that led to that conversation ended up being about abstract idea of love and linearity and stuff. But then in part two, there is this scripted part with the blonde woman Rose, giving an address to the crew by video, and then there's the scene on the land. These are somewhat scripted, but nothing else really. So that was never a sort of issue for me. I mean, the issue would be, oh, what are we going to do today? You know, and then I would have to begin with some content, like, okay, let's use the laser machine or let's have a conversation on the phone about this, or, but sometimes, there were suggestions from others, like putting the bones the chicken bones outside was suggested that came from one of the others. Because the guy with a shaved head, he said, we always put the bones outside. And so let's do it in the movie. Okay. So then I said, Well, what if Matthew becomes an animal and like, turns up with his face, you know, painted, you know, so this kind of rolling thing like playing basically, we did a lot. The scene in the room with a red painting with the Alana's reflection in the red painting. She found that room and said, we were in them. We're in we're on Orkney, and we were in the museum in Orkney, she found that room and I was trying to figure out which paintings we were going to film. And I was like, Oh, this is, we've done this before. We've done it in Scotland. We've done it in the National Gallery. And she's like, oh, let's, let's do this little room. So I don't know if that really answer your question. Because we weren't asking ourselves questions at the time. You know, we were just trying to roll with it with the faith that something would come out of it. And we never saw any of the footage because it was all shot on film. So we didn't see it until a good while after we got back. I mean, they didn't see it till I saw it a good while after I got back from each. And I released part one in 2018, in a museum show in a gallery show in Rotterdam. And then I showed part one and part two in Vienna. And then, you know, we made part three, so everything was shown. And then at the end, when I made part three, I actually had to re-edit quite a lot part two, because I had to make it work as one movie. But so there were all these kind of moments where we got closer to understanding what was going on or but I never felt that there would be an issue where there would not be something you know, there was always yeah.

34:39

Working? great. I enjoyed it in lots of different ways, like I've had, I've not been aware of your work at all until today, and I came in and then Emma told me to come up for the film, so Oh, thanks, Emma. You got picked up? Yeah, I mean, I was procrastinating but I was also looking for new inspiration and I guess in my own way like, I moved back to Nottingham to, like, live in my mom's house when my dad was passing away. And I moved lots of friends into our family house. So and in a way, we kind of had this accidental commune for the last five years as well. You know, and I love, I love what you've just said about, like, you know, making this film is a way to blend your, like professional work as an artist, and your role as a parent. And to bring those things together to be like, this is an intentional thing, even if the, you know, the events of it are all by accident or on natural, like, is a really beautiful thing to do. Has it worked? In terms of like bringing your relationship with your children to understand you are an artist and that that's like, this is your life as well as you are there?

**Rosalind Nashashibi** 35:50

I never asked myself that question. But I think it has helped a lot. Yeah, I think it has helped in the sense that the film brings with it for the children, its own respect, you know, like the film, we're making the film, it's the film, it's the movie, you know, and even though they're really been incredibly anti art, it's having an artist parent, they like, hey, art, but the film is the film, you know, it's like, oh, we're doing the film, and we're gonna watch the film, screening and, you know, for them, it's. And I think also, when your child, it's only natural, that you're the centre of attention, right, you sort of ego still, at that stage, it's only natural that everybody will be interested in what you're doing, or, you know, so I think it has helped them to understand definitely me more and to sort of engage in some of the things that I've been trying to do with them and with my friends and with the way that I want to live. But again, it's never been discussed, there's so much that's not discussed, which is nevertheless quite nuanced and subtle.

37:07

I guess as well, based on, like, making that decision based on life events, you know, and perhaps the necessity of it to sort of like find your community, which I think it's really lovely. It's like, gives them another grounding and like, fundamental human like, relationships isn't just like, linear. Think as well. You know, I also I, there's lots of things that personally, like, connected me to this story. I mean, I also grew up with, like, my parents being away all the time. And like, we had a lot of au pairs that, you know, we had Lithuanian and Austrian and Hungarian people, you know, young women come and stay in our family house to look after us and to raise us. And like, you know, lots of different rooms, where, where people would stay. And I felt like that is something that's kind of missing from, like, a society in the Western world, where it's just like, get your house have your things. And I feel like that's kind of, that must be a nice thing to have, like shown to your kids. You know, I think a lot of people miss out on that chapter, where you share everything. And therefore, like, nothing is important that everything is important. And all those little conversations, and there's, yeah, the bits in between are really special. And I think I kind of, I kind of wrote down about reflecting on what it meant to like, have that five, six years together in my mom's house with my mum, whereas actually, if it was just me, and my brother and my mum living there, we'd all feel a little bit like what is this? You know? Yeah, sorry, that wasn't a question.

**Rosalind Nashashibi** 38:45

But I think it's a good point, it's important for them to have other adults around that aren't their parents incredibly important. And also to know that they're we respected their whereas in this in the situation where they're in the school, you know, they're in a more of a jungle, right? They have to negotiate their way and prove themselves, but they're in a kind of safe, safer sort of environment where there's different people and they have different influences, but they're still the kids, you know, so they maintain their importance.

**Philippa Douglas** 39:15

Does anyone else have something they'd like to ask? Yeah.

39:30

Obviously, I just wanted to ask you had you had that first idea of wanting to explore space against time or with time? And, like, Did you because obviously, you learn everything as you went along, and you learn everything from watching it after. And you kind of create that narrative as it went along. Did you initially like want to answer it? Did you want to have like, it's gonna start like this. We're gonna figure this out, and then we're gonna have this ending or was it all afterwards.

**Rosalind Nashashibi** 39:59

It was is a bit of a mix. So the one of the penultimate scene where I'm banging a drum and in the street. That's the first scene that came to me actually, when I was thinking about making that. I mean, the first thing was to go away with these people, right, but, but one of the first thing that came from the yijing was banging a drum. When I consulted yijing, there was one really funny bit, that was saying, like, now she weeps, now she sings now she bangs the drum, she's found the friend like, you know, or he. It's always he with the yijing. He's found a friend, now he weeps, now he sings he bangs the drum. So it's like this idea of being pulled by external influences, by social influence to be happy then to be sad and not, you know, there's all these different things. And I thought, just the image of banging a drum really made me think about, okay, I've come back to London haven't lived in London for years. I've got my kids here. Who am I? Who's my community? What? Even if I went out in the street and bang the drum, no one would give a shit or look at me, which is exactly of course what happened. So there was some things that were ready made, let's say as images as is, yeah, visual ideas. But I just felt like I was going to really explore this and film the exploration. So there was no reason that I should know what would happen.

**Rosalind Nashashibi** 41:34

I love that you fit it all in after as, you know, the drum was at the end, and it fitted into a different button. So

**Rosalind Nashashibi** 41:41

yeah, we had to find its place. And by the end, we allowed ourselves to be more intentional. So actually, we're doing this and so you could put in things. Like at the beginning, if I'd shown me banging a drum, it would obviously have been really awkward in the middle of all that naturalistic behaviour, right where we're just hanging out.

**Philippa Douglas** 42:03

I think that might be a nice point to end on. So thank you so much, Rosalind, for joining us presenting Denim Sky. Thank you. Thanks Louise.

**Rosalind Nashashibi** 42:10

Thanks for having me.