Marie Lund. It is a crisp and cold day. The ice on the sea is slowly melting, making these beautiful sounds. Rosalind Nashashibi. heard those sounds when we were filming Part Two on the Baltic Sea last winter; it's like sci-si because the ice seems alive. Frederik Worm. We are here at the sauna thinking about ways to establish an area in front of the building that can hold a more intimate space in relation to the surrounding area. The area is soon going to be heavily redeveloped, and we have been thinking about it as a kind of buffer zone that can create a certain affective attention between the sauna and the city. Something that introduces the very dedicated function and atmosphere of the sauna. And we are thinking that it could be done by proposing a kind of sculpture garden. Mr. It feels relevant to talk to you and watch your films while being here. Thinking about how to establish this sphere of intimacy as a physical space that you initiate in your films. The sauna is run by two friends. It functions as a public sauna, but feels very personally motivated and has a very intimate pace. It has a specific premise, both in terms of the function (the bathing), and also as an atmosphere, where you have the sense of entering someone's space: of being hosted, held and directed. RN It sounds wonderful. I would like to be there now with my kids and mum and some friends and you. Fw. We watched Vivian's Garden last night with Tuomas and Nene (who run the sauna). So you are very much with us. M. And this morning we watched Part One and Part Two. So the kids are here too. RM. Oh that's good. I see exactly what you mean. There is always an extension: having made some efforts in order to bring down walls between my family and others, those efforts can continue without me, while I am not always the driver (and not always was I the driver). Making an effort isn't always the way to produce something. M. Frederik and were together in Athens, and were really taken by the field

that was drawn out between your film, Vivian Suter's installation and the experience of being in the city (the air, the sun, the dust and the gravity of history). Watching your film with the intimate gaze and way of holding and caring for Vivian's work, with the memory of how Vivian's paintings were moved by the wind in the monastery next to the Acropolis, is really one of the most beautiful art experiences I have had. And it has been an important reference for Frederik and me, when we talk about how an artwork can extend beyond itself, and how to think with, and through, other artists' work. RN Do you remember the hexagram I told you about, that I got from the I Ching for Documenta 14, about cities changing over and over but the wells staying the same? It is nice to bring it back to a place of water, where it would have begun traditionally, with a spring maybe—the sauna—in its origins. Mr. That image has really been with me during this period of change in my life. The image that what you cut down can grow back. Trusting that even if the city and buildings overground collapse, the wells underground will be there as the source that a new city will originate from. RN. When you move as a family there is a certain sweetness to it—or there can be—'cause when your environment changes you feel your integrity as a unit. I am interested in the idea of the integrity or dissolution of the nuclear family in relation to the community. M. It is very moving in Part One and Part Two how care is extended. Both as physical closeness—Elena braiding Pauline's hair—and as a collective attempt to make sense of how to be in life. To remember, to move forward, how to love. RM. I think that is probably a promise or a wish; not to always be the driver, but not to have the agency removed either. That the care can move around a bigger community even though it usually comes back to the parent. In Vilnius I immediately felt this possibility. I visited Elena's mother's

Terrassen 27.02.20: Rosalind Nashashibi

Vester VovVov Bio, Absalongade 5, 1658 (KBH)

Vivian's Garden (2017), 29'

Carlo's Vision (2011), 11'

house and stayed there with the kids. It reminded me of things from my childhood, and also being closer to a different social system as a post-communist country. With less sense of property and ownership, more sharing and openness. Less obsession with things being perfect. Like handles or taps not working is fine, as it was when I was a kid. Now I feel that in Part One and Part Two (2019), 45 wcity and my time handles and taps should all work perfectly and there should be a sense of order, always. The first film I made about this was Hreash House, in 2004. It is a large extended Palestinian family all living in one block that would grow more floors as the family extended. When I first visited them in Nazareth, I was sitting in a ring with some of the

Hreash family and my friend, and had been given a drink of Supported by the Danish Arts Formantionen I put my drink down some kid started drinking it—and I had a little shock, then quickly realised how capitalist or proprietarian I had become! FW. What you both talk about seems to become apparent when they realise in Part Two that linear time doesn't work anymore; that people can't understand each other anymore. Mt. The moment when someone lights a fire. And how the fire brings them all into the same space, where they can share their experiences again. A moment where motivations and expectations get reset—when you are brought back through your body to the present and can share a situation. RM Yes, this is what we were missing—the fire. We had to get in the jacuzzi instead! FW. I was very moved by their way of travelling in Part One and Part Two. By the collective time travel: travelling as an extended family, horizontally from summer to winter, and vertically from earth into deep space. RM. It is a nice analogy about the travelling in two dimensions. Fur. They are heating up the sauna here as we speak. And you can hear the fire in the walls of the whole building, with the anticipation of the building now transforming into a communal space. How do

you consider building relations for filming something like Vivian's Garden, where there must have been an enormous amount of trust involved? I mean, for them to let you so close into their lives. There seems to be so much time spent together that we do not see in the film. RM. This is such an obvious thought that I never had, that the fire is driving the watery and steamy atmosphere. I'm reminded of the film Howl's Moving Castle—have you both seen it? Where there is the fire called Calcifer that moves the castle, and that also cooks and heats the water for them. The fire must be kept going, otherwise it will all stop and die. Sounds corny but it is very subtle in the film. So subtle that I had not got the similarity to the idea of the hearth in Ursula Le Guin's book The Shobies' Story. The other thing about Howl's Moving Castle is that the main character. Sophie, who is a very young woman, is transformed into an old lady by a witch, right at the start. It is very strange how calmly she takes this, and the rest of the film shows that when she feels full of love or righteous anger she becomes young again, and when she feels sad or hopeless she gets physically old. I feel this is a very interesting way to show the experience of being a human in relation to others. That time is actually completely non-linear when you consider how we feel inside about ourselves in relation to the world: we are children. young adults and old people all at once. Maybe not simultaneously, but close to it. To go back to the point about trust, this is something that I have relied on. I am not really an ideas person, and I run into making a film without knowing much. This is a strength, but also a weakness. I go in with the intention of learning about relationships by putting a camera to them. With that group of friends I am an outsider, as I'm from London and don't speak their language. I have been very open about my curiosity, and also they have been around the big changes in my life. So I think they would say that I kind of

tricked them into Part One by inviting them all on a holiday. But in Part Two they were fully on board and came to it with a sense of love, duty, and also of commitment. Fw. Love, duty and commitment is very present in the scene when everyone walks down the corridor of the hotel: acting their roles in the film/spaceship/family and in real life. Mt. Going back to the fire, I was just thinking about something Tuomas, here, has talking about. Hot work—work like glassblowing—needs careful planning and preparations beforehand, and thoughtful after work. But the actual execution is brief, intense and intuitive without much time for reflection, as you react to and work with the heat and the material. I imagine the process of your films to be a bit like that, with the planning, the shooting on 16mm, and then the editing. But also more abstractly and socially, with the relationships that are established and nurtured before, and maintained afterwards. Fw. There seem to be both moments of complete freedom where things are just happening naturally, not scripted, but then you also have a feeling of actions that are carefully planned and scripted? This is obvious, of course, but I am curious about how you prepare for both, and if you secretly wish for one or the other? ML. Maybe that reflects what you said earlier, about not always being the driver ... RN. Yes, I think that is where a sort of possibility opens up. A possibility for connections to be made, but also a risk of missing connections. What I am interested in is the possibility of getting a new understanding about a situation while it is unfolding in the film. I am always hopeful that there will be a moment where I get it and the audience can get it too-seemingly together. They see me getting it while they are getting it. ML. I really like the idea of you and the audience getting it together; of the film somehow both forming the question and attempting to answer it. RN. I was

very impressed by Apichatpong Weerasethakul's film Tropical Malady when I saw it in 2005. I was in New York alone at the time, making my film Eveballing. I saw that he was doing something I hadn't seen before in a big-screen setting in a feature-length movie. He was asking big questions about spirituality, sense of self and the other, desire and the separation between us, and tried to answer them too. He didn't ask it outright in the film, but tried different experiments with the actors, plot and structure. So that's definitely where I would want to be. I have a strange relationship with planning or pre-production. I am not working with it very much; almost avoiding it. I do think that everything comes with time, so I am not pushing for Part Three, but it is getting prepared as I go along anyway. ML. Your life and the relationships you initiate and nurture are a kind of pre-production ... You told me, for example, about the trip to visit Vivian and Elizabeth before you went there to film. It is getting dark outside, and the sauna is opening to the public. Maybe this could be a good place to pause, and if you have time we could speak again tomorrow? RN. Dear M and F, that would be good. I was taking a break walking around the room, thinking. Let's meet again tomorrow at about 2pm your time?

Mt. Since we spoke yesterday, I have been thinking more about the fire, both as an actual flame that produces heat, and more metaphorically as an acuteness that needs tending, that produces a heightened awareness. Yesterday we talked about it in relation to your films, as an occasion—something to gather around. In more formal and spatial ways, it relates to what we are here at the sauna to think about. How you can, by inserting something, establish a centre of attention, and create an area of intimacy around it. In *Vivian's Garden* you get a sense of an inner space. Both as a way of life the

mother and daughter have created, and as a physical space that is fenced off from the outside world. We see the caretaker opening and closing the gates, and hear Vivian talking about making sure everything is securely closed at night. Whereas in Part One and Part Two the group is in the beach house and on the spaceship, both as defined and designated spaces. You get a sense of a compressed duration that is somehow outlined and cut off from the rest of the world and the rest of their lives. I am interested in that moment—the threshold—when this intensified space or duration meets the other—the skin of a body. Like the opening and closing of the gates surrounding the garden, and the situation in the end of Part Two when Liudvikas gets ill and the ambulance people come to the beach house. RN. I am thinking about the fire too, in relation to your story and what makes us stop by the fire and gaze at it. It also has to do with movement; we are captivated by movement. I guess that is why we love gardens too-the plants sway-and, of course, moving pictures. A sculpture garden can also invite pathways to form, through the works, as a choreography of movement. Fw. Yesterday when you talked about being influenced by the experiments of Apichatpong Weerasethakul, it made me think of the use of music in your films. Sometimes quite surprising choices and at surprising moments. RN. Yes, lately I do use music a lot. When I started making films I used music in the first two, and then I got the idea that I must prove to myself I can make 'musical' films without the use of music. Being influenced by Marxist filmmakers, I wanted to avoid using music unless it was diegetic music—source music inside the scene. It is only since Electrical Gaza, where I used electronic music and opera, and then in Vivian's Garden, putting in a whole track in the middle of the film, that I came back to music again. Now I want to use music as I enjoy all of the possibilities of affect!

And I don't feel the need to test myself against any standard, rather to surprise myself, if that is possible. Now my rule is, if it feels kind of embarrassing it probably has some truth to it—as it is the recognition that causes some embarrassment. FW. The materiality of the soundtrack feels different to the material of the 16mm celluloid. Like a desire line crossing onto another path, not as a shortcut, but as an affectionate transition that exists in parallel. As a viewer, I feel addressed in a very different way in those moments. ML In Vivian's Garden, when the music comes in halfway through, you get a sense of it testing the space or atmosphere that has been established in the film. As if it lifts you up to see the outline. RN. 'Lifts you up to see the outline'—this is a very nice way to think of it. The viewer is always kind of floating around the scene, aren't we? And with the music we do get blown out a bit further, sort of like getting some other layer of reality: like a Greek chorus putting the action to us in another way. Do you have similar feelings of embarrassment occasionally with regard to your plans? Mr. Maybe as a place of vulnerability. This project is at a stage where it doesn't have a body yet, no material or aesthetic. It is in its most potential stage but also the most fragile. And it feels like a very vulnerable place to let someone in to, speaking to you now about it. But it also feels full of potential to add another voice. Like the situation you described of going to the Lithuanian seaside and bringing your friends and family with you, with a very open score. RN. How about an embarrassingly geek chorus instead of Greek-this could be fun! FW. I like the idea of the geek chorus. This morning Nene brought in some photocopied drawings by the architect Peter Märkli. She knows Marie and I have an interest in his work and that we travelled together to La Congiunta, a place he built for the works of sculptor Hans Josephsohn. We went through hundreds of drawings and sketches, and almost

all of them include a sculpture or relief by Josephsohn, put there by Märkli as a kind of structural element. By adding this little affectionate element it is almost like Märkli is trying to make sure that this building will forever withstand exclusive private ownership, because it is built on top of this system of affection. I mention this now because of what you say, Rosalind, about asking big questions and trying to answer them on screen. And this requires a kind of courage and to make oneself vulnerable or to risk the chance of embarrassment. RN. It is a beautiful image. As contemporary artists we can be rather shy about putting ourselves in, like a signature on the front of a painting. It is tempting when one is excited about a connection with someone else, to bring them in. Certainly I have felt this way. I am not thinking about risking embarrassment so much as following it to see where the significance lies. An embarrassment means something is revealed: a mystery is uncovered or a taboo is transgressed. I think the idea of always including a relief by his artist friend is kind of like saying, 'You be my signature, because I am not afraid of you eclipsing me—you make me stronger!' ML. This feels like a really beautiful place to let the conversation echo from: the thought of what you bring with you when you go exploring—a voice in a book you are reading, a friend on call, or someone with special tools or talents that you bring along. RN. Or a patron saint! I have just seen the drawings you sent. It looks like the relief is a sort of guarantee of the strength of the building for the architect, like a foundation. I am sure this will be an important part of the genesis of your sculpture Yes, I think the sculptures serve as support beams. Thank you so much Rosalind. Looking forward to meeting in Copenhagen very soon.