

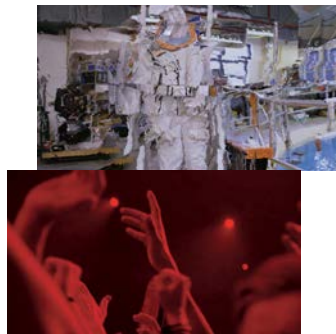
We met with artist **RACHEL ROSE** on the Lower East Side in NY to discuss life on Mars, disasters, X-Men, frequencies and miracles.

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COSY BLACK AND WHITE RIBBED TURTLE NECK £1030 PROENZA SCHOULER



In conversation with Olympia Scarry + Photographs by Benjamin Barron + Styling by Thistle Brown

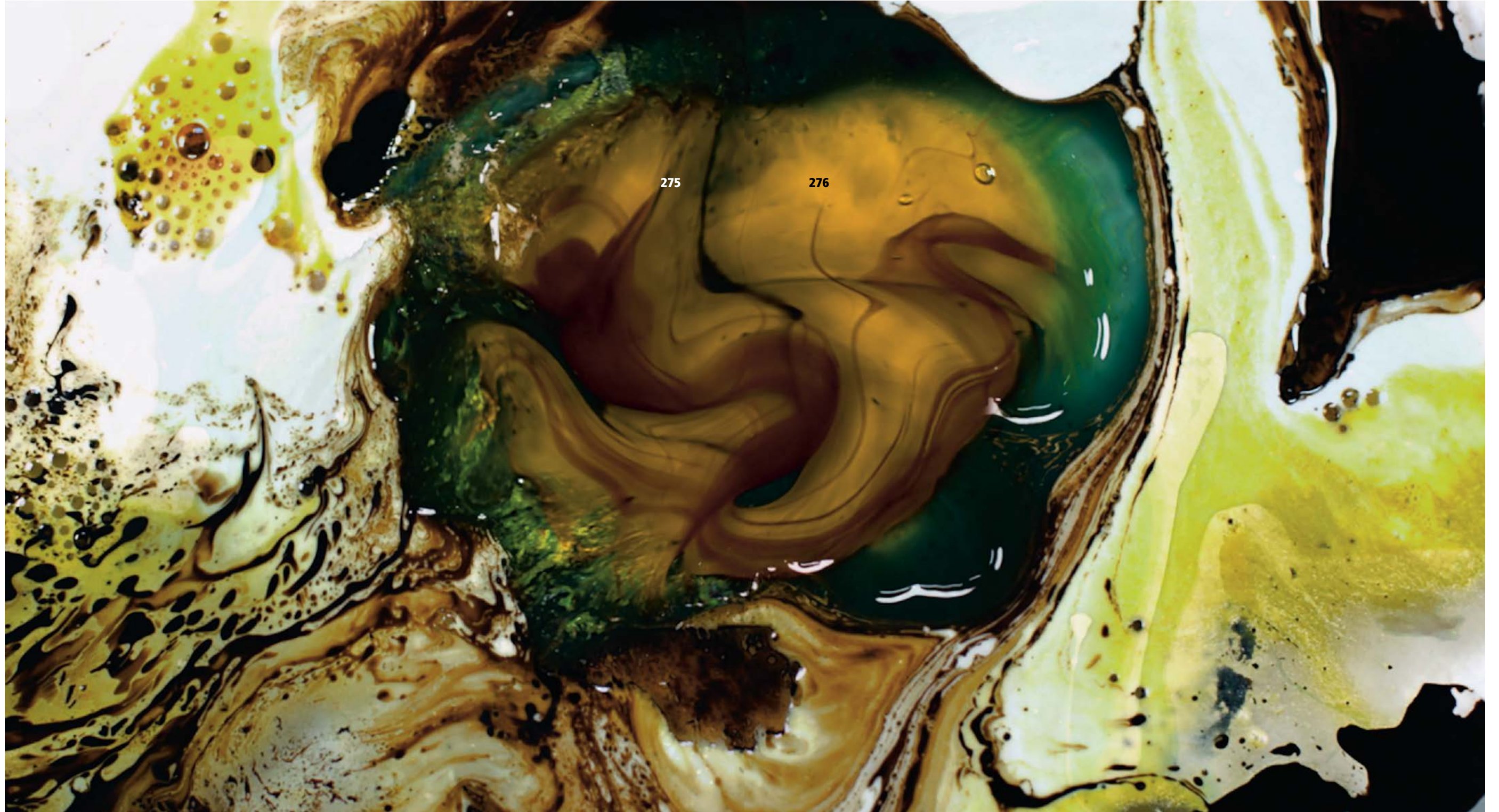
I recently had a minor situation with Alexandra and Tam from Marfa Journal when we were on our way to Lourdes in the countryside of France, and a car crashed into us. In that moment everything slowed down. I had never experienced this slow-motion effect, only seen it in films. There was a feeling in your piece called A Minute Ago which was very much in line with what I experienced, in that the camera motion and cutting techniques were so elaborate that it makes the viewer very aware of its cinematic nature, so to speak, like that whole idea of when people say that something feels like a movie.

With *A Minute Ago* I was working with technique of compositing, which is cutting and pasting within a frame. Taking a frame apart and re-composing it is a slowing down of it's construction. It's how I brought the hail from the opening scene into the window of the Glass House towards the end. At the time when I was editing *A Minute Ago*, the newest *X-Men* film was out and there's a character, Quicksilver, who experiences time exactly as you're describing. He's able to dive into a single second and expand it infinitely. He can even

adjust what's happening within a second as though it's a frozen stage set, moving around props. In the middle of a gun fight in a kitchen, he exchanges a frozen bullet with a carrot. He acts out what compositing— this effect of cutting and pasting within a frame— is. Did anything happen to you, were you okay?

No. It could have been much more serious. It was just some kid that was driving recklessly and almost pushed us into oncoming traffic. But we encountered another crazy swerve the next day. It was very strange. Countryside roads are particularly tricky in France. Where were you going?

It's this place that I'd heard about growing up called the Sanctuary of Lourdes. They perform many so-called healing operations in the grotto. It has been approved by the Church and there is this whole process of registering a miracle, which I always found very interesting. So we just arrived there with that mindset and weren't prepared for the actual process at all, and it didn't feel right from the beginning. There were huge queues of people from all walks of life there, waiting to be bathed in the healing water, and there was so much



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hope and in a way also desperation there, so it didn't feel right for us to go at it for the novelty factor alone. It was quite moving.

Did you feel something when you entered at all?

No, but I think if you're there with a bunch of other people who are all thinking the same, it creates something between you on a kind of cellular level. So I'm not surprised that people find it to be powerful. All in all I'm glad we made it out there alive, and I did grab a few bottles of miracle water as a souvenir! But it was all mildly traumatic. Which got me thinking - in Karl Ove Knausgård's book *My Struggle* he is trying to understand the impact of constantly viewing

traumatic events like natural disasters and wars on a two-dimensional retina screen, and questioning the society's emotional ability to process and connect with these observed events. Are the limits of 2D versus 3D something that you are conscious of in your work?

I believe in 2D. I watched *Interstellar* in 4D, and it was dumb! It's 3D plus scent and movement— your chair wiggles and rises up and down in tempo with the action in the film. This is pretty uncommon, but much more commonly today are films designed with 5.1 sound. Directors use it to animate the film in space. It's especially noticeable in *Gravity* where the distance and nearness of objects and characters in this outer

space world is made spatial by mapping sounds onto near and far corners of the theatre. So when I saw *Gravity* I was focusing more on the construction of this sound than on the action of the film itself. And this wasn't even 3D imagery, it was only 3D sound.

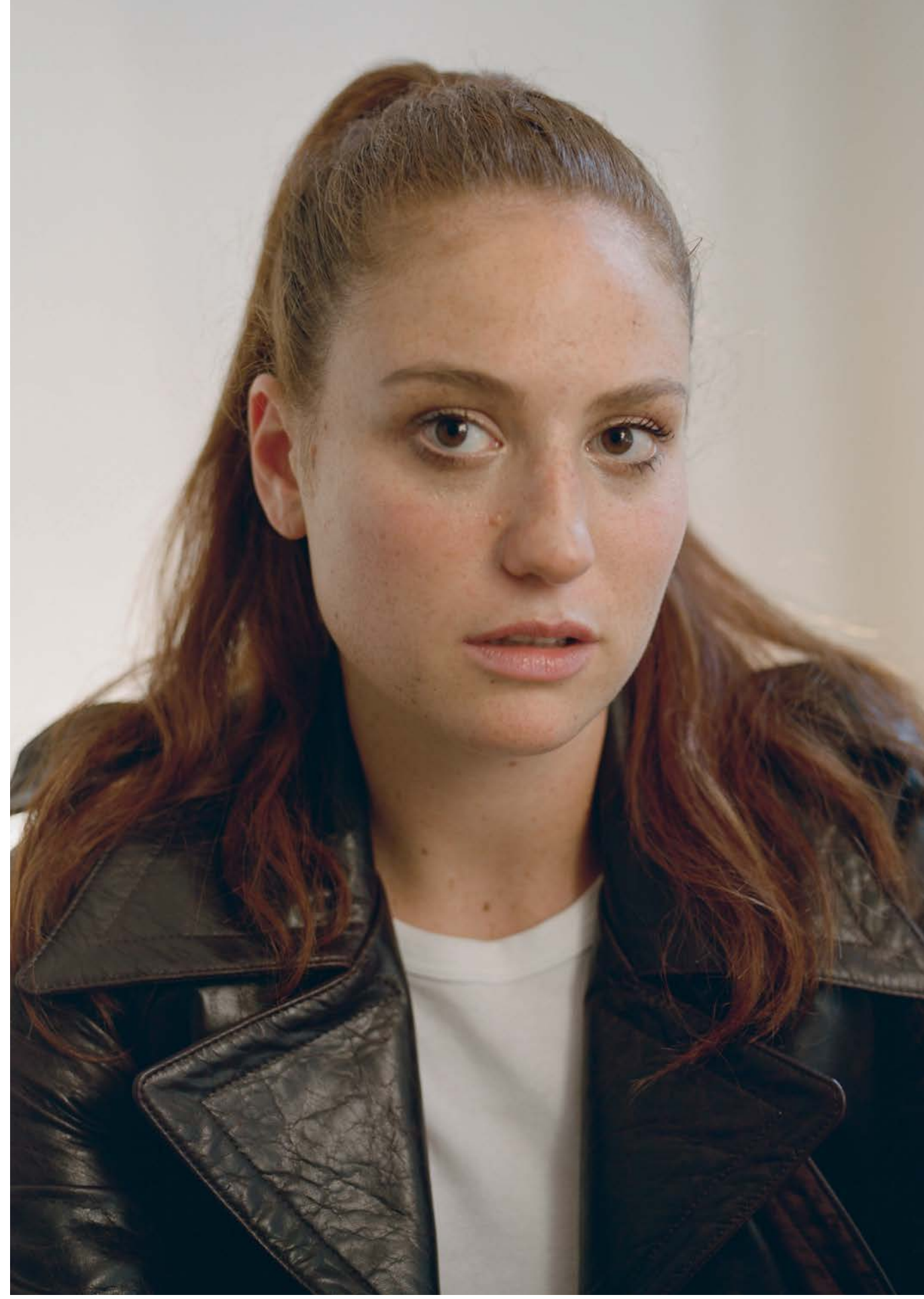
Have you ever perceived your work to be sculptural, or do you consider it to be pure film?

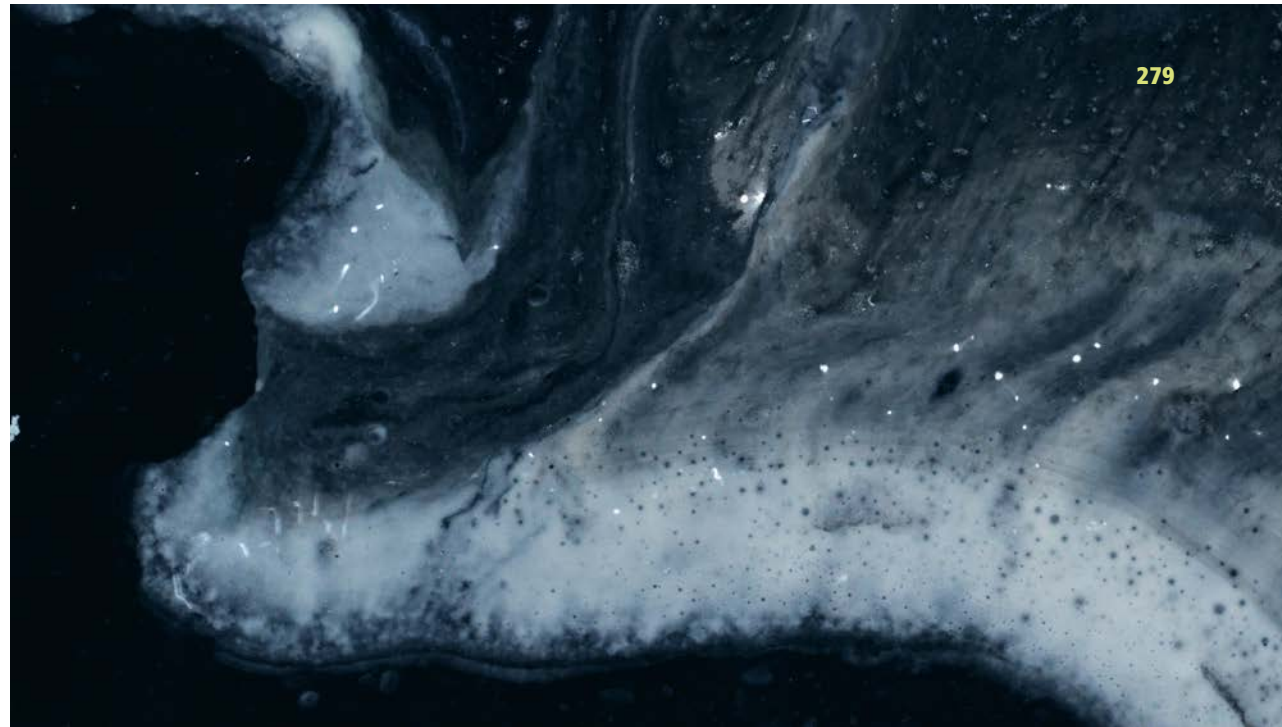
The conditions of a work in relation to what the conditions of the pre-existing space do matter. For example, at the Serpentine I installed *A Minute Ago* so that it floated two inches above the floor on a piece of acrylic. The reason I did that was so that when you watched the video, you would notice it was floating

from above and you would look up to see where the screen attached. Looking up you would see above the rafters a small window framing the treetops of the trees outside. If the screen wasn't attached to the rafters, you likely wouldn't look up. But seeing the small window opens up an awareness of where you actually are - inside a brick bunker inside a park. The architecture of the Serpentine Sackler Gallery was in effect the inversion of the glass box that the Glass House of *A Minute Ago* is— all brick with a tiny glass to trees. Super stable, interior architecture. I wanted to use this inversion to bring attention to the vulnerability and fragility in *A Minute Ago*. These kinds of minor



WHITE T-SHIRT SUNSPEL + BLACK LEATHER TRENCH £2441 MARYAM NASSIR ZADEH + ON THE LEFT SHEER COSY RIBBED TOP £1005 BARBARA CASASOLA





adjustments make it mean something to show these works in art and not cinema for me.

Have you seen any good movies in this past year?

I watch movies constantly! Based on what I'm curious about, want to learn more about... I really got into boat movies this week, so I've watched *Captain Phillips*, *The Perfect Storm*, *Waterworld*...

It's funny you say that about boat movies, because I've been watching a lot of videos on Youtube uploaded by captains out at sea in extreme conditions. That got me thinking about the Beaufort scale, in that it describes wind speed but the only way it can visually express degrees of velocity is through very standard images of waves. It kind of relates to this idea of not knowing the full extent of an experience through a 2D projection.

Yes, that sometimes the flattest representation allows for more space to feel more.

Which is why there's art - to make space for these sensations!

