

GAPS (2014), David Rosetsky Audio Description transcript

You are listening to a summary description of David Rosetsky's single-channel, high-definition digital video work called *Gaps*, 2014, as part of *Interfacial Intimacies* an exhibition of photography, film, painting, installation, textile, and performance by artists who hold and express tenderly the multiple aspects of their selves through a series of portraits and anti-portraits. The exhibition has been curated by Caine Chennatt, developed by the Plimsoll Gallery and toured by Contemporary Art Tasmania.

About David Rosetsky.

Born in 1970 Rosetsky is a Melbourne-based contemporary artist working across photography, video and installation. His black-and-white photographs and double exposures often allude to different psychological and emotional states, identity and selfhood. He is known for the elegance and aesthetic rigour of his art, which draws on the visual languages of contemporary advertising and cinema.

About *Gaps*.

Gaps embodies Rosetzky's ongoing exploration of personal identity and the relationship – or 'gaps' – between self and other through speech, movement and dance.

Rosetzky's collaborators on *Gaps* include choreographer and performer Stephanie Lake, co-writer Anna Zagala, and performers, Jessie Oshodi, Lee Serle, Rani Pramesti and Dimitri Baveas, and sound design by long time collaborator David Franzke. Drawing from material Rosetzky gathered conducting interviews with his cast, this new work is an oblique survey of the transition from rehearsal to performance, in both art and life. The artist's process involved in-depth workshoping of the material with the performers, who come from acting and dance disciplines. Lake's choreography, which integrates naturalistic and stylised movements, was also developed with input from the cast and Rosetzky during this rehearsal period.

Gaps is 35 mins and 7 seconds long, containing movement, text and sound. The work does not need to be seen from beginning to end, as viewers are invited to approach and engage with the work at any point throughout the duration.

The video, moving between close ups and wide shots at different speeds, rhythms and intensities, features four diverse dancers/performers across two rehearsal spaces- a black curtained dark studio, and a white windowed sunlit studio.

Starting in the dark space, Lee, tall, thin, light-skinned with facial hair wears a grey tshirt and grey trackpants. Dimitri next to them, shorter, muscular, olive-skinned and dark-haired wears a black singlet and light grey trackpants rolled up to their knees. Jessie next to Dimitri is about the same height, a person of colour with brown curly voluminous hair wearing a white close-fitting tshirt and brown leggings, and Rani, born in Jakarta Indonesia, wears a loose leopard print top and baggy pants tapered at the ankle, short hair.

Over 35 minutes, rhythmic gestures and sequences are introduced and repeated, with text, based on interviews with the performers. The visuals in the first half of the film, 17 minutes, are exactly the same as the second half, however the text you hear in both halves of the film, although the same, are spoken by different bodies.

From an interview Rosetsky discusses the transposition of text from one subject to another, or it being shared amongst a group of performers, is used in part to provoke questioning and to potentially destabilise assumptions that the audience may have about any particular set of characteristics of the on-screen subjects.

In regard to Stephanie Lake's choreography for *Gaps*, Rosetsky describes their approach 'as beautiful, precise and intuitive...able to bring a range of different emotive tonalities, speeds and textures.' giving physical form to what hangs in the air between the four performers...where fingers tremble or limbs fold, like unspoken sentences or manifestations of inner conflict.

At times performers stretch and express in space solo alone, and when side by side or opposite, they mirror and echo each other in momentary pairs and when altogether near to each other, their movements overlap, connect, sometimes touching, and manipulating the other to shift and bend, being manoeuvred while manoeuvring others.

A sequence that is repeated in both rooms are when all four performers are on their knees side by side in a row. All hands are splayed on floor in front, before one at the end starts an abstract coded pattern of some kind, that passes to the other, between and around the gaps of arms and fingers, and like a chain reaction continues to get passed along, to the next set of hands and down the line, interpreted.

The physical messaging goes up and down the line several times, and at each loop the performers rise from floor to knee to standing upright.

The audible percussive sounds at 1 minute are where 3 performers slap, tap, pat parts of their body in unison- thighs, upper arms, chest, neck, face, forehead, and hands, before turning inward to face each other in triangle formation, when Rani comes in to place a chair for Dimitri to sit upon before they deliver their monologue. Lee and Jessica will continue to move around Dimitri, connecting parts of their body to theirs and each other, and at times shifting Dimitri into new shapes and positions while they talk.

At nearly six minutes and then again at 24 minutes Rani and Jessica sit on the ledge where the roller doors to the light studio have been opened, having a cup of tea, while Rani voices the same text in both of those moments.

At 8 minutes Dimitri walks across the white studio space past Rani and Jessica who have come to stillness after mirroring each other's movements. The studio floor is made up of 5 rows of cream coloured Tarkett linoleum laid out. Dimitri grabs the end of one and rolls it back halfway across the length of the space, revealing old wooden honey-coloured floorboards beneath.

Rani and Jessica join them to do the same, collecting an end of a roll, rolling it back, until half the floor is completely uncovered. They then part a white curtain at the back of the space, to together carry in an old wooden dining table from the other room, they place it in the middle of the studio. Jessica lays down on it on their back looking up, Rani lays their head on Jessica's stomach, in side position, curled atop the table also. Dimitri stands behind, looking into the camera, before text is spoken by all three.

The near halfway mark of the video, before it loops again, takes Jessica and Rani's earlier mirroring duet from the white space into the black studio, this time without text or speaking, and in silence, they stand cross armed, checking each other out, pointing away and towards, stepping apart, testing distances, before sitting on floor, coming to their knees, and towards each other until they meet forehead to forehead, swaying connected. Lying apart again, arms reach out to fingers almost touching they come to standing, never breaking their gaze at each other, until they turn away completely and walk off. The visuals of the film recommence and run 17 minutes to end.