

**SC.**

**SC** is.

**SC** is smart.

**SC** describes herself and her work as “a package deal; I set up an arbitrary situation and then follow the rules that I have given to myself and what comes, comes.”

**SC** is wearing bright pink and bright orange against shoulder-tipping black hair. She looks good.

**SC** feels vulnerable, and says of her work “these ideas came from fears. My birthday gifts [in The Birthday Ceremony piece] came from the fear of being forgotten, following people in the city came from not knowing what to do -with my life, not knowing where to go -so following people just to go where they go.”

**SC** “optimistic. I would not say optimistic, but ... definitively ... I don't find any poetry in the fact of suffering.”

**SC** is quite short. Bird-light.

**SC** is a huge star in France, drawing queues around the Beaubourg for her recent retrospective.

**SC** is a bit of a cult figure in London. I'm not sure I understand why this is *exactly*, since this has been true for almost ten years in my experience.

**SC** became an artist almost by accident. She was engaged in a personal ritual that involved people sleeping in her bed [which became The Sleepers] which was not meant to be an art show. One of the women that slept in her bed spoke to her gallerist husband who said “it was a work of art and so that was how it started.” I believe this.

**SC** says “hunappy” in place of unhappy. She says it quote often.

**SC** says that her work “always helped me a lot, it gave rules to my life, many of those ideas were totally arbitrary at the beginning. Deciding to do it and obey to it always worked for me. For example, I just made a work called Exquisite Pain about unhappiness because at that time I was extremely unhappy and I searched for a way to suffer less. What would be a method? In the movie [No Sex Last Night. 1992] it was a method to keep the man I wanted. So: many times my work serves me in my daily life ...”

**SC** is a generous conversationalist.

**SC** “made a show I liked from an awful period in my life ... so in a way I don't regret too much that I suffered, it's a way to use that moment. If Greg [Shephard] had loved me there would not have been any movie ..., which do, I prefer? ... I should not ask myself these questions.”

**SC** says that “in any bad situation you can see how you can use it for your own. Baudrillard pretends that I never suffered because I photographed my bedroom in India and so I never suffered *really*. Maybe he's right and I've got used to it. It's a method related to the worst ... it's a behaviour for the negative.”

**SC** makes work from suffering, absence or pain as a small, desperate step away from it. Not for the first time, I think