



Independent Dance



WHAT NOW 2011





PHOTO BY NATHAN WALKER

Independent Dance (ID) welcomes you to **WHAT NOW**

This is the third 'What..' festival following WHAT NOW 2009 which presented experimental work by a new generation of dance artists, and What if... 2010 with its invited curators and focus on screen-based work. Each festival has sited work throughout Siobhan Davies Studios, presenting choreographic thinking through varied media and within diverse frames. By its rigorous attention to fundamental elements of choreography – time, space, movement/body we hope the work can promote and celebrate an expanded notion of what might be perceived as legitimate concerns of dance practice.

For WHAT NOW 2011 recent graduates and promising BA and MA student artists are presented alongside artists with an established practice across performance and live art. We are also pleased to be furthering relationships with previous WHAT NOW artists – Janine Harrington and Daisy Thompson (curator of What Next), Augusto Corrieri (commissioned as part of What if...), Helen Cerina, an early participant in ID's Graduate Choreography Platform and Mihaela Dancs who worked with ID through the Deborah Hay Solo Performance Commissioning Project 2010.

ID would like to thank the participating artists for their enthusiastic commitment to this project. Over the following pages each artist contributes a statement about their work. Their page number corresponds to the location of the work on the floor plans. In the media room you will find other aspects of their practice, alongside a glimpse of work by other artists.

The ID team:

Co-directors: Gill Clarke and Fiona Millward

Administrator: Iris Chan

Work placement: Julie Havelund

1. GILLIE KLEIMAN

OPHELIA IS NOT DEAD

Ophelia is not Dead is a project of the international dance artists' collection Embassy of. More than ten artists of the group have created a work of the same name.

This *Ophelia* is a fat girl cabaret. The show ain't over 'til the fat lady sings.

My interests shift widely and quickly within and beyond the terrain of dance; a commitment to any particular agenda is only ever momentary in that it is always already being rethought. Nevertheless, there are things that stick: the stickiest topic is always that of the performativity of the activity of dancing, or, how to do things with dancing. I am particularly interested in the relationship between the activity 'dancing' and the art form 'dance'.

Other sticky topics include: the relationship between money, institutions and art products; the role of the amateur or community dancer and the authority of the professional; 'glocal' practice; the artist-rockstar; reputation, risk, opportunity, and responsibility in the UK dance market (a.k.a. the problems of speaking your mind); artist development/audience development relationships; conversation as learning strategy; the unfinishability of a performance.

I'm also drawn to songs, home-made costumes, childish logics, straight-up assumption, superheroes, lyrical dances, and laughter (the latter three of which will appear in future projects).

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PHOTO BY ZUZANNA BRZOZOWSKA



2. FLORENCE PEAKE

VALEDICTION

Devised and performed by Florence Peake with the generous support of Helen Paris (Curious Theatre Company).

A stuttering detail captured and magnified. A slow death flickers until the last breath is drawn. A light shone on the minutia examined. Closely interpreted. A large dark pupil, delicate hairs, singed wings splutter Burn

Extracting a moment from nature that would normally be overlooked. Up close, a breath away from the action, we share a small tragedy. Florence Peake is a London based Performance Artist and creates work of an interdisciplinary nature. Training in dance and a background in painting, her practice includes text and the use of drawing, painting and sculpture materials combined with found, appropriated and fabricated objects in relationship to the moving body.

A reoccurring theme in her work is the exposure of the invisible life of a subject and its relationship to its concrete form. Recent interests have been with the performative nature of making art work, particularly sculpture. The gestures, actions, conversations, and expectations that all hang behind the sculptural product are exposed and foregrounded into absurd ritualistic acts.

For *Valediction* she approaches performance from the point of view of a camera, offering a visual perspective on detail that is hard to grasp in a conventional theatrical setting.

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PHOTO BY DESMOND BYRNE



3. SIGNAL TO NOISE: OLIVER WILSHEN AND NIALL QUINN

ANALOGUE TAPE GLOVE

Signal to Noise is a collaborative artistic venture of Niall Quinn and Oliver Wilshen, two Brighton based Audio-Visual artists. Our current area of artistic interest lies in the idea of exploring the creative potential that obsolete media technologies have to offer. As part of this ongoing investigation we have developed a piece entitled *Analogue Tape Glove*, an interactive sound installation examining the notion of re-appropriating analogue tape for use as an instrument.

A tangible user interface, taking the form of a modified glove, is worn by the participant as they are invited to interact with an analogue tape surface. Hundreds of vertically aligned strips of magnetic tape make up this surface, resulting in a collage of audio material taken from a variety of found cassette tapes. As the glove comes in contact with the tape, sound is generated and can then be manipulated via the participant's hand movement.

With the ubiquitous presence of digital media in contemporary society and Sony ceasing production of the cassette Walkman in 2010, *Analogue Tape Glove* explored the medium of cassette tape through a playful and sonically interesting experience.

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PHOTO BY OLIVER WILSHEN



4. RACHEL GOMME

HOOR (FOR PENELOPE)

Time passing, time returning, suspended time. Through a continual process of knitting and unravelling, this performance examines time as line and cycle, moment and infinity, chronology and memory.

Yarn, like bodies, holds memory: just as our bodies are altered in large or subtle ways by the repeating processes and singular events of our lives, marking experience in scars, patterns of movement, habits of posture, so the yarn frays and crinkles as it is unravelled and re-knitted. Whatever our attempts to hold back time, the body, held in the moment between past and future, reveals its traces.

My central concern in performance is embodied being and how experience is stored and manifested in the body, shaping our bodies over our lives. I seek to create a shared space of experience between performer and viewer in the unique, immediate moment of performance.

My knitting performances extend this investigation of embodied process, exploring knitting as a metaphor for time and space. Each moment, each stitch is unique, yet the long thread of yarn, like the unbroken sequence of seconds, days, years, builds into the seamless whole of a knitted fabric, a stretch of time in space. In other knitting pieces I use knitting to mark time spent waiting (*A Year of Waiting*), to map journeys (*Ravel*), and to explore relationships between labour, time, process and product (*Knitting a Rothko*).

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PHOTO BY RACHEL GOMME



5. SOLÈNE COIGNARD

CECI EST MON CORPS

The research for *Ceci Est Mon Corps* (This Is My Body) began by thoughts of how society influences the stereotype of woman and what is seen as beautiful. In this setting, the film is placed in a cupboard, a small intimate space where one can observe the body and its details, and assume the fact that at first we compare and judge, and then maybe question one's own contribution in creating the stereotype. This film is part of a bigger installation that incorporates plaster cast sculptures of female torsos and live performance, and can be adapted to different spaces and scales.

At present, Solene's areas of interest lie within the issues of 'representation'.

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PHOTO BY CHLOE CHAMPION



6. KRISTINE BUMEISTERE

SECONDARY ACCUMULATION

The piece was created in response to Trisha Brown's dance *Primary Accumulation*. The idea behind her piece is simple - the dancer performs a movement, then repeats it and adds a new movement, that is again repeated and a new movement is added and so on. When you watch the performance time slows down and it becomes a meditative experience. I decided to interpret accumulation through the medium of the book. I am interested in patterns and repetition, be it image, sound or movement, and it was important to use these elements in my book to create a composition that links the piece to the choreographic.

I chose to work with circles because to me the circle represents a complete object, a whole or in this case a hole.

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PHOTO BY KRISTINE BUMEISTERE



7. JANINE HARRINGTON

THE PERFORMING BOOK, WE ARE EACH OTHER
AND STRANGER

The site of my work is between books and performance, asking questions about structure, linearity and simultaneity (always space and time), states, processes and memory. Tensions recur between the centre and the peripheries. Three points create a territory. Two things are in relationship. One thing changes everything.

The Performing Book sets up the potential for a playful encounter, inviting the audience/reader into a relationship of co-authorship. This work was first developed at Camberwell College of Arts in 2010 and has been performed several times.

Stranger is an experimental studio-based work right at the edge of two practices. It has been developed from a larger body of work, *Arena*, which comprises text, lecture and book works. *We are each other* is presented on the landing and *Triangulation* and *Arena* variations will be on show in the media room.

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PHOTO BY BECKY CREMIN



8. CLARA TURCHI

PHOTO-SYNTHESIS OF PERCEPTION (MAN WALKING BACKWARDS)

How much of what we perceive in life corresponds to what is really happening in front of our eyes?

In opposition to the fact that we live through time and space, the photograph is pure contingency and through different routes it often leads us to read in it a certain degree of death.

Photo-Synthesis of Perception (Man Walking Backwards) is part of an extended body of work called *Photo-Syntheses*: in these pieces the negative, as our eyes first, and our memory later, retain the events as they happen in front of us, that is, developing in time, without condensing them in a single-standing-point image. The camera assumes the function of spectacles without which our eyes still function, our memory still records the event. The negative becomes the eyes of the photographer, freeing him from the constrictions dictated by technology.

In *Photo-Synthesis of Perception (Man Walking Backwards)* the negative is asked to perform a certain action, to walk forward, whilst the man is asked to perform another, to walk backwards, and the other elements in the scene to be positioned in a certain way (namely the cars and their plates). Through the combination of these actions and the specific medium our perception is constantly tricked and we are forced to reconsider again a simple act such as walking.

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PHOTO BY CLARA TURCHI



9. VICTORIA GRAY

LOOP

Victoria Gray makes live work located between performance art and sculpture, or, performances that are sculptures and sculptures that are performances.

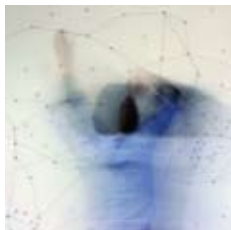
These hybrid performances draw attention to the physicality and materiality of simple interactions between objects and bodies, underlining them as sculptural experiences.

Privileging process over product, *LOOP* is a durational work that unfolds over six hours. With eyes closed, the body senses its way across the expanse of a wall, marking the passing of time with lines of thread. An incidental choreography emerges in the process of interaction and conversation between body, thread and wall; the resulting sculpture is an echo of this action and is a document of time.

Victoria Gray is exploring ways in which her work might embody the polemics and politics prevalent in European experimental and conceptual dance by re-addressing ideas of anti-spectacle. She is interested in the relationship between fine art and performance, particularly sculpture and the term 'choreographic objects.' Her actions are not spectacular but they do transform.

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PHOTO BY NATHAN WALKER



10. HELEN CERINA

DU LIEBST MICH ZU VIEL

Supported by Choreoroam, Daghdha Dance Company, Goue,
ReissARtiPerformative

The work developed upon ideas of disconnection, both as an inspiration for researching movement and as a way of structuring it.

to relate to something-equals-not relating to something else? disconnection
to connect? repeat the same. stay. go. cut it before it falls into shadow.
contrasting intentions. coordination. splitting attention. move when i don't
expect it. access long brain waves. scream without voice. record the past. now.
present/presence. past/absence/ghosts. stage as a territory for communal
exploration. avoid mechanism of illusion. avoid linear time. avoid narrative.
avoid desire for meaning. meaning is there. unconscious in the moment. the
present is more apparent in the past. in the future than in the now. the not
knowing tells about the quality of that which is going to be rather than the
thing itself. microphones.

digital recorder. tape recorder. catch and reproduce my breath. is not me
anymore is a sound. alive sound score. dead sound score. object. sequence.
element. thing. can be turned on and off. stopped and started. plug in and
plug out. in the ear and in the foot. last is the image. in colour. flat. record the
action with the wrong instrument.

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11. AUGUSTO CORRIERI

MUSICAL PIECES

Musical Pieces (2009-2011) was developed through a residency at Casa Encendida/ University Alcalá de Henares (Madrid), and a commission from What If... Festival 2010. Thanks also to The Nightingale Theatre (Brighton). Seven epigraphs to 'Musical Pieces'

1. 'Something happens. Or else, something does not happen. A body moves. Or else, it does not move. And if it moves, something begins to happen. And even if it does not move, something begins to happen'. Paul Auster

2. 'Doing nothing is exactly what it's all about.' Marina Abramović

3. 'When I hear Philipot's music, something very strange happens: I have the impression that I am rediscovering modes of perception which are peculiar to me... that the composer is telling me how my faculty of perception operates.' Georges Charbonnier

4. The word 'theatre' comes from the Greek Theatron: 'the place or activity of seeing'. Which means that performance is the art of the spectator, not the performer.

5. Redundant actions: Pour a glass of water into a river. Light a match and throw it in a fire. Go to a desert to empty a bucket of sand. Activate a wind machine when the wind is blowing, a rain machine when it's raining, a snow machine when it's snowing.

6. 'Don't change anything in order for everything to be different.'
Jean-Luc Godard

7. Now + here = Nowhere

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PHOTO BY AUGUSTO CORRIERI



12. MIHAELA DANC'S

LULU'S ROOM

'I am so excited I can barely stand still or hold a thought in my head. I have no idea what's going to happen. I love you all!'

With the support of The National Dance Center Bucharest.

Mihaela Danc's investigates movement, its resources and contexts it creates. Without trying to build meaningful coherent worlds, she wonders how everything related and combined could become something that she doesn't control, beyond logic or rational discourse. To choreograph the body she choreographs the mind and the other way around.

Training attention, discovering while doing, integrating the reality of the moment, are part of her processes. Afraid of being trapped or becoming self sufficient in her practice, that with much commitment she built and in which she so much believes, she sometimes looks at it and laughs. The undetermined, the unexpected is what keeps her going.

In *Lulu's Room* a multitude of intentions and decisions are permanently questioned and negotiated. Balancing between in/out - controlling/not controlling - knowing/not knowing, everything goes, everything has the same major importance or none, everything vanishes. The piece has been presented in theatres, apartments, attics, churches, factories and dance studios in Bucharest, Cluj, Vienna, New York, San Diego.





SIOBHAN DAVIES STUDIOS, (PHOTO BY PETER COOK)



SIOBHAN DAVIES STUDIOS, (PHOTO BY RICHARD BRYANT)

13. JANE FRANCES DUNLOP AND FIONA JAMES

DRAFT

Draft is a live conversation between disciplines, set against a countdown. It takes up the relationship between text, bodies and knowledge by looking at the effects of accumulation, translation, and syncopation on the delivery of information. It is our attempt to make the relationship between these ideas tangible, by marking them out physically in the space. To do this we use books (quite a lot of books) from which we pick through quotes, paraphrase ideas, and generally try to draw sense while we map our discussion. We don't always agree on what goes where, but we play with that disagreement as it produces movement within our conversation.

Finally, we disband our books for the audience to read aloud from. The audience hears information specific to their vicinity, the connections and logic of the language becomes spatial and moments of sense and humour appear out of the chaos. It was not the performance we set out to make, but as a public conversation it questions the nature of knowledge production and the role of performance within that. It celebrates the moment of excitement when the scope of an idea becomes apparent, its links seem material. It is a call to share that, to find a space for it, to make sense together for the sake of (and with the aid of) an audience.

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FILM STILL BY JANINE HARRINGTON



14. ANDREW GRAHAM

QUASI

Performance and choreography: Andrew Graham.

Sound composition/Editing/Remaking: Michele Panegrossi

Quasi was created as part of an independent research project at Laban, and has been performed in different venues in London including Bonnie Bird Theatre, Laban and The Wapping Project, as well as Le Lieu Unique in Nantes for Neu/Now Live festival 2010.

In *Quasi*, gender is investigated as a systematic subject of fantasy and a project of artistry, creating a metaphoric painting of his own sexual shock. Together, the performer and the character are pitching inbetween fiction and reality in search of a fundamental truth. They are frolicking with the tools we use to create gender and shaking the dress codes, as a dancer would change the choreological order.

Andrew: 'More or less, I find interests in exploring my own difficulties to practice culture and performance. Recurrently, I find myself questioning the way my biological gender communicates and the way thoughts choreograph a certain way of living. I believe I go to the theatre not only to see a piece, but also to be part of a community. Therefore, my initiative to present work is an invitation to join a discussion. By choreographing this piece, I have gone through another kind of process: the one of transforming unresolved subjects into a product.'

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PHOTO BY SANNA ERIKSON RIG



15. HELKA KASKI AND ROSALIE WAHLFRID

UNTITLED

Our thanks to the Majaoja Foundation and Clarence Mews.

We are two dance artists who find each other's performance and making of performance very inspiring. We have collaborated for some time and this is our second project together.

Our interest is to investigate the communication and relationship between two performers and the audience. *Untitled* is a practice based work in which we explore patterns, signs and human behaviour. A number of instructions create a score of possible happenings. We are interested in the process from decision making to physical language, as well as in challenging our personal and spatial relationship that creates the frame of the work. How does a moment affect what has been and what will become? *Untitled* is researching what these happenings can be and how they leave us feeling when being observed and when being the observer. One interest is the constant decision-making in improvisation. When I'm interested in what I do, are you interested in what you see? We are contributing with what we perceive is needed in the space in the moment. It is our decision-making that determines our physical language and it is the structure of the practice, and our awareness of what is needed, that determines our decision-making.

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PHOTO BY EIJA HEIKKINEN



16. EFROSINI PROTOPAPA

MEMOIRS_*revisited*

1 stage, 10 performers, 100 map points

CONCEPT/CHOREOGRAPHY: Efrosini Protopapa COLLABORATORS: Pano Masti (voice / text), Susanna Recchia (movement) PERFORMERS: Fabian Brandt, Hannah Chadwick, Sophie Colthurst, Typhaine Delaup, Karin Floengård Jönsson, Elizabeth Hewitt, Lilja Jónsdóttir, Esther Lim, Marit Vestby, Thais Wizenberg.

Initially a commission for a group of Laban undergraduates, this work is based on ideas, questions and tasks that have informed previous projects by Lapsus Corpi, a performance group directed by Efrosini Protopapa.

MEMOIRS_revisited explores the embodiment of thought and action through processes of individual and collective remembering. Movement and spoken text are used to reveal a playful system of revisiting events, people, images, sensations and sounds from the past. The game evolves differently each time it is performed: the players respond to a new set of given tasks, wild cards and unique surprise instructions with results that are often unpredictable...

The piece reflects some of Efrosini's ongoing questions in working with large groups: How can we create rules for performance that allow us to develop strategies of clever disobedience towards a choreographic structure? In presenting game structures as performance, do we unavoidably end up with works that are neither set pieces nor improvised events? And what does this imply about both the choreographer as an instigator of the game and the performers as agents who are potentially attempting to make the organisational principles of the work transparent for the spectator?

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PHOTO BY KAROLIN BERTILSSON



17. ALESSANDRA RUGGERI

The 99th night

Performers: Irina Baldini and Alessandra Ruggeri

Text: R.Barthes, A Lover's Discourse

Music: P.Conte Sotto le stelle del jazz.

'I am waiting for an arrival, a return, a promised sign. This can be futile, or immensely pathetic: in *Erwartung* (Waiting), a woman is waiting for her lover, at night, in a forest; I'm waiting for no more than a telephone call, but the anxiety is the same. Everything is solemn: I have no sense of proportion.'

R. Barthes.

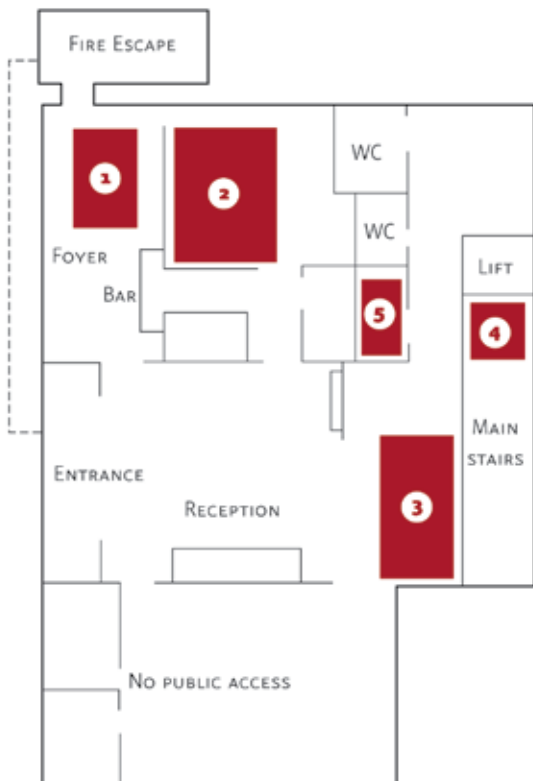
Inspired by Barthes' *A Lover's Discourse*, this work explores fragments of an unspoken monologue of a lover. I aim to convey glimpses of these overwhelming and derided 'figures' that loudly inhabit the lover's mind, but hardly reach the loved object.

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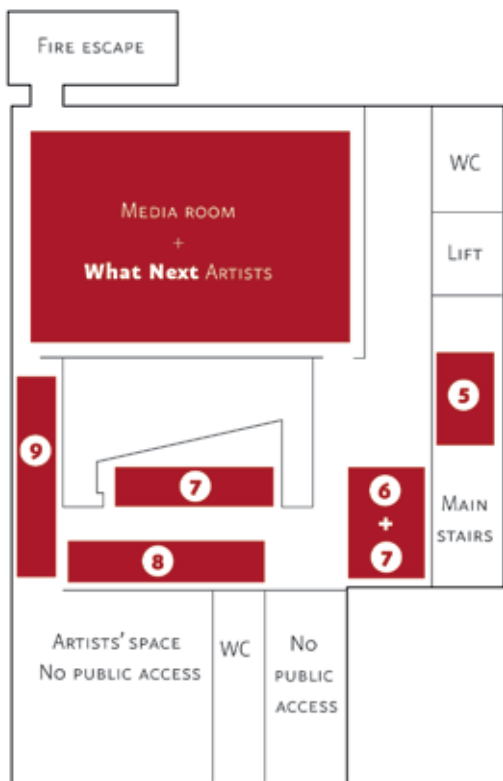
FILM STILL BY FENELLA KENNEDY



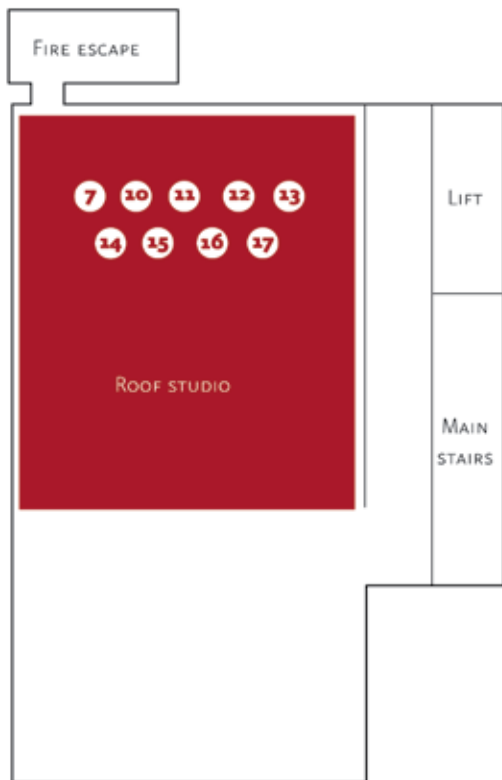
Siobhan Davies Studios – GROUND FLOOR PLAN



Siobhan Davies Studios – FIRST FLOOR PLAN



Siobhan Davies Studios – SECOND FLOOR PLAN



ARTIST'S BIOGRAPHIES

Kristine Bumeistere [6] is a 2nd year BA student at London College of Communication and took the elective module 'Dance and Beyond: Expanding the Choreographic Field' in Autumn 2010, led by Lucy Cash and Siobhan Davies Dance. Kristine is on the BA Book Arts and Design course at LCC. She is originally from Latvia but has been living in the UK for seven years.

Helen Cerina [10] studied animated cinema in Italy and graduated with a BA (Hons) in Dance Theatre from Trinity Laban, London. She was a recipient of a Dancewebeurope scholarship and further developed her practice through Choreoroam. Among other places she was artist in residence at ReissArtiPerfomative, Italy and Daghda Dance Company, Ireland. Her recent work *Dulcis in Pomerio* was awarded by NuoveSensibilità.

Solène Coignard [5] is a freelance dancer and maker with particular interest in installation settings and film. After training and working for choreographers in Paris, she moved to Brussels, where she cofounded an interdisciplinary collective called 'Collectif Borborygme' and opened a dance space where she organises exhibitions and performances.

Augusto Corrieri [11] has, since 2005, made numerous choreographic works for theatres and galleries in the UK and Europe. The works attempt to uncover the codes and conventions of theatre by reversing the roles of performers and spectators, light and darkness, music and silence, movement and stillness, the visible and the invisible.

Mihaela Dancs [12], former dentist, performer and choreographer from Bucharest, has danced for Allyson Green, Catalina Gubandru, Florin Flueraș, Vava Stefanescu, Robin Dingemans, Madalina Dan. Works include collaborations with Rui Catalao (*Coada Soricelului*, *Follow That Summer*), Carmen Cotofana (*First Steps*), solos (*Reprogramare*, *Lulu's Room*). In 2010 she was a danceWEB scholar. Currently she is adapting *Art and Life*, a solo choreographed by Deborah Hay.

Jane Frances Dunlop [13] is an academic currently concerned with the politics of vocabulary as it frames 'the body' in theory. **Fiona James [13]** is a visual artist working predominantly with live performance. Trained in sculpture, her work uses choreography to investigate the physical spaces in which knowledge is formed and transferred. Dunlop and James began working together to exploit and explore their divergent disciplinary perspectives.

Rachel Gomme [4] trained in dance and has been making performance and installation since 1998. Her work, often durational and/or site-specific, has been presented in performance festivals, gallery and theatre spaces and site-specific events throughout the UK and internationally. She has also performed and collaborated with a range of dance and performance artists and companies, including Marie-Gabrielle Rotie, Philipp Gehmacher, Gary Stevens and the Strange Names Collective.

Andrew Graham [14] is a freelance dance artist. He is now touring with the 'Move' exhibition in works by Simone Forti, Mike Kelley, and Xavier Le Roy and Marten Spangberg and is presenting works 'Quasi' and 'In One Breath' in venues around London and France. Andrew is a recent graduate from Laban, where he worked with renowned choreographers such as Rosalind Crisp, Rosemary Butcher and Charles Linehan.

Victoria Gray [9] is an independent artist and has been invited to present work nationally and internationally in both performance and fine art contexts; including Chisenhale Dance Space and Siobhan Davies Dance Studios (London), Axis Arts Centre (Manchester) and PAF (France). She is a Lecturer in Dance at York St John University and is co-director of the organisation O U I Performance with artist Nathan Walker.

Janine Harrington [7] graduated from Laban with a BA (Hons) in Dance Theatre in 2006. She has since worked with a number of dance artists, and in collaborative relationships. Since 2009 she has been exploring a choreographic practice in, through and with a programme of post-graduate studies at Camberwell College of Arts (Book Arts) and Laban (Choreological Studies).

Helka Kaski [15] is a Finnish born dance artist. After her studies at Laban Centre she has been working as a dancer as well as creating her own work. **Rosalie Wahlfrid [15]** is a Swedish born dancer. She received her BA (Hons) from the Laban Centre in 2010 and was awarded the Simone Michelle Award for excellent achievement in choreography. They bring to their collaboration shared interests in experiencing the body and mind in improvisation for performance.

Gillie Kleiman [1] is a dance maker and doer based in Newcastle upon Tyne and in London. Her work includes the production of solo and collaboratively-made performances, texts, and events. She received a first class BA (Hons) from the University of Surrey, was a 2008 danceWEB scholarship recipient, and is currently an AHRC-funded MA student in Performance and Creative Research at Roehampton University.

Florence Peake [2] is a London based Performance Artist and creates work of an interdisciplinary nature. She has been creating her own work independently and in collaboration with other artists since 1997, which have been performed nationally and internationally at National Portrait Gallery, London, Prague Fringe Festival, San Francisco fringe, Drama Academie, Riga, National Review of Live Art 2009, Elsewhere Museum, North Carolina.

Efrosini Protopapa [16] is a choreographer, writer and teacher based in London. As artistic director of Lapsus Corpi, she has presented work in the UK, Greece, Holland and Germany. She has been Resident Artist at Dance4, and was awarded the Bonnie Bird New Choreography Award 2008. She recently completed a practice-based PhD at Roehampton University and works as a lecturer at the University of Surrey.

Alessandra Ruggeri [17] approached dance after a long experience as gymnast. She graduated in International Cooperation in Rome and then moved to London to attend a BA course at Laban. Since graduation in 2010 she has been working with Freddie Opoku-Addaie and Jasmin Vardimon. Currently she is working on two upcoming pieces by Clod Ensemble and Maresa Von Stockert. The 99th night is her second short choreographic research.

Clara Turchi [8] is a 2nd year BA student at London College of Communication and took the elective module 'Dance and Beyond: Expanding the Choreographic Field' in Autumn 2010, led by Lucy Cash and Siobhan Davies Dance. Clara is a photography-based artist on the BA Photography at LCC. Her pictures have been exhibited at the Royal Academy Summer Exhibition 2010 as well as in other art spaces in London and Italy. The first image she produced of the Photo-Syntheses series, London Eye (11x700cm), has been shortlisted for the Renaissance Arts Prize 2009.

Oliver Wilshen and Niall Quinn [3] are Brighton based Audio-Visual artists whose collaborative artistic venture is Signal to Noise. After both graduating with first class honors from the University of Brighton in 2009, their debut installation "Analogue Tape Glove", has had a warm reception and has exhibited widely from Bumbershoot Festival, Seattle, USA to UAMO festival Munich, Germany over the course of 2010.

WHAT NEXT

Leading up to WHAT NOW has been a three-day gathering, **What Next**, curated by UK dance artist Daisy Thompson, which has drawn together an invited international group of young artists with UK based peers. They have exchanged practice, shown work within a choreographic forum hosted by the Society for Dance Research, and shared ideas around artists' self organisation, possible futures and cooperative strategies for young artists.

They will be present for informal discussion during the weekend and their ideas will be on view in the media room. Invited international artists:

Fabio Bello - Collectif Comipok (France) | Soléne Coignard (France)
Mihaela Dancs (Romania) | Kingsley Odiaka (Nigeria) | Jarkko Partenen (Finland)
Regina Picker (Austria) | Maria Soboleva (Russia) | Kai Stoeger (Austria)

Independent Dance is an artist led organisation that exists to support, sustain and stimulate dance artists in their ongoing development as creative professionals. ID offers:

- Daily classes for professionals - release based and research classes
- Weekly improvisation classes – for all levels of experience
- Special bodywork and workshop focused days with guest teachers
- Talks – including Crossing Borders and Thursday Group
- Choreographic Feedback Forums
- An annual three week Winter Lab festival
- Graduate Fortnight –supporting the transition of new graduates into the professional arena
- The Deborah Hay Solo Performance Commissioning Project – SPCP
- MA in Creative Practice with Siobhan Davies Dance and Trinity Laban

INDEPENDENT DANCE

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Solenne



PHOTO BY AUGUSTO CORRIERI

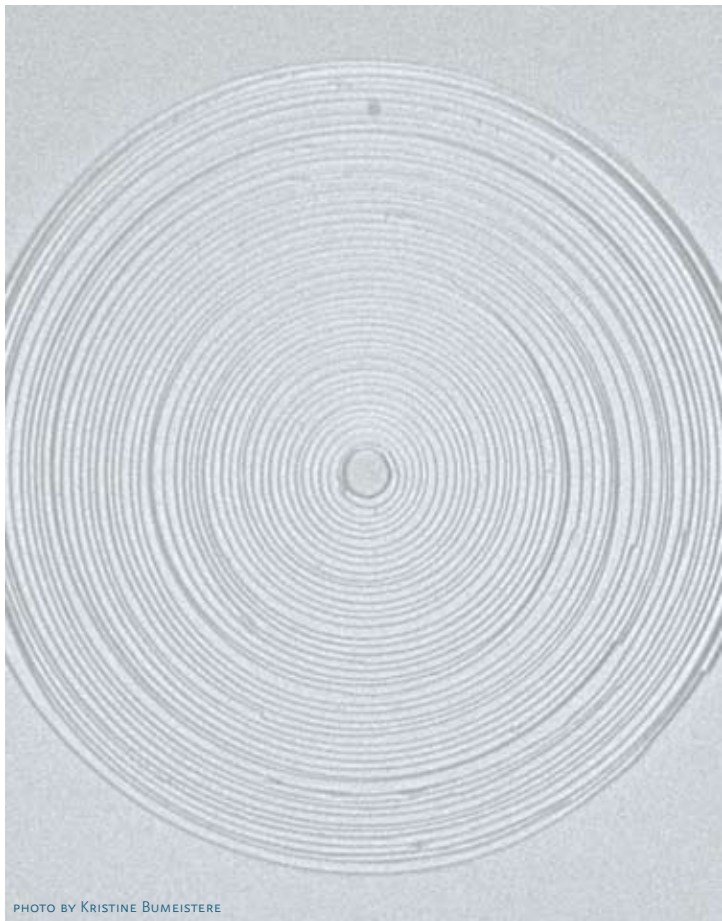


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