



INDEPENDENT DANCE PRESENTS:
THE SOLO PERFORMANCE COMMISSIONING PROJECT UK, 2012
Led by Choreographer Deborah Hay
29th August – 7th September 2012

WHAT IS THE SOLO PERFORMANCE COMMISSIONING PROJECT?

The Solo Performance Commissioning Project (SPCP) involves 20 dance artists who commission the same solo dance choreographed by Deborah Hay. They are guided and coached by Deborah Hay in the performance of the solo during a 10-day period in a residency setting. At the conclusion of the residency, each participant signs a contractual agreement to a daily solo practice of the new piece, for a minimum of three months before their first public performance.

What is unique about the SPCP is that the dance artists must raise the commissioning fee from within his/her community. This becomes the selection process by which a performer attends the SPCP. Community, whether family, friends, local, state, or national grant-giving agencies, or corporations, become the patrons for each dance. All patrons will receive acknowledgment every time the solo is performed by any of the participating dance artists.

WORKING WITH DEBORAH HAY

Deborah Hay's orientation to dance is activated by attention to practices of performance. In an intense learning environment she challenges the experienced performer with movement concepts that trigger multiple levels of perception at once. She choreographs the world 'between' moments, where movement proclivity plays second fiddle to exercised inquiry.

Hay rarely demonstrates solutions to the choreography. Rather, she conveys her concepts through directives that each performer translates individually into movement in his/her unique way. As part of the process, the artist is bound to the material through meditation-like exercises that are applied throughout the choreographed dance.

In the latter half of the SPCP, each dance artist is personally coached in his/her performance of the solo dance, with everyone present. Ultimately the solo is adapted by each performer though a period of practice that extends into the months following the project.

For more information on Deborah Hay visit www.deborahhay.com

WHY?

The Solo Performance Commissioning Project developed from the growing necessity to encourage communities to support artists and their growth. The project's goal has been to:

- further professional training for performers;
- provide community access to new directions in performance;
- help artist and community to work together for the enhancement of their cultural life and traditions.

Beyond the exchange between Deborah Hay and the dance artists, the residency is based on a commitment to involve the larger community in the process of art creation. The commission fee is sought by the artist from his or her community and must not come from the artist's private resources. Sponsorship may come from relatives, friends, businesses, and local, regional or national arts organisations. All patrons receive acknowledgement every time the solo is performed by any of the participating artists.

THE AESTHETIC PREFERENCES & ARTISTIC ORIENTATION OF THE PERFORMER IN THE SOLO PERFORMANCE COMMISSIONING PROJECT CONCEIVED BY DEBORAH HAY (1998):

This list can determine whether the SPCP is applicable to you as a practitioner of movement and/or performance art, including acting. Those not familiar with Deborah Hay's work should consider each following item and determine whether these attributes are ones either already familiar to you and/or ones you wish to conscientiously exercise.

- Your ability to laugh at your serious intentions at any given moment is a tool you like to remember to use
- You have explored 'self-expression' and found it limiting as a means to create performance continuity
- You are drawn to explore movement in all its variety - either through a cultivated or ingrained absence of discrimination
- You are not content with partial practice
- You want your process to be continually challenge
- Your respect for the intelligence of your whole body is unqualified
- In performance, your non-attachment to professional training in dance or techniques is acting as a source of on-going insight, and delight
- You are without fear of appearing foolish in your capacity to violate form in order to recognise where and why it exists
- Integral to your experience of performance is an inclusive regard for the presence of your audience
- You are becoming or already are skilled at monitoring your own performance

What this means is you have developed a capacity to witness yourself from more than one perspective at once, not as a judge but a guide in the practice of attention.

We recommend reading further notes from Deborah Hay which can be found here:

www.deborahhay.com/about.html.

DATES OF SPCP 2012

29th August – 7th September 2012

LOCATION

Findhorn, Scotland

FEE

The SPCP Commission Fee (includes one meal per day during the 10-day residency) is **£1100**

Expenses for travel to and from Findhorn and accommodation are additional

Payment Deadline: 2nd April 2012

TO REGISTER AND ENQUIRIES:

Please email Gill Clarke (ID Co-Director) on gill@independentdance.co.uk.

Please note that ID reserves the right to limit the numbers of participants from any one country for the benefit of international exchange.

ID (Independent Dance) is producing this event, which started in the UK in 2004. ID is an artist-led organisation programming professional development events throughout the year. It is based at Siobhan Davies Studios, London, but for the SPCP is collaborating with **Bodysurf Scotland** to provide an appropriate retreat environment for the work.

For more information about ID's programme, please visit www.independentdance.co.uk.

Comments from artists who have worked with Deborah Hay:

"I feel I have been given a gift. Deborah Hay's choreography has given me a glimpse of the limitless possibilities for the growth of humanity in art. I feel energised by the responsibility her choreography has allowed me and have a joyous sense of trust and curiosity towards the future I may evolve towards with(in) this piece"

"Deborah creates an atmosphere with which one can playfully and thoughtfully study the phenomenon of performance while enabling one to freely learn through their own experiences, the subtleties and largeness of art-making and one's presence within it" Amelia Reebea, dancer/choreographer

"At a time in my career when I was feeling stagnant, Deborah's work reintroduced me to my own dancing; to dance as a living thing. Her gentle and powerful focus in teaching cuts through old patterns and internal obstacles with fierce intellect and compassion, leaving me amazed to discover myself. Learning and dancing Beauty was like having the top of my head opened to the whole sky" Emily Stein, dancer/choreographer

"The impact of the work on my artistic practice is seismic. To acknowledge that perception in the dance is fundamentally freeing from any hidden burden to "create", therefore shifting my attention from "out there" to "out there as seen from here"

"I found the Findhorn community really wonderful in that it supported the work we were all doing as well as gave us space to do it"

"I have been stuck in 'old' movement patterns and had a critical parrot on my shoulder. The practice gives stimulus to get moving and keep moving; there is so much to contend with that there is no time for self-criticism"

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