

In my 1998 introduction to the Solo Performance Commissioning Project, I felt like I could promise artists a choreographed solo dance that would simply require a daily practice, otherwise called learning without thinking, for three months prior to their first public performance of the solo adaptation. I thought the SPCP would appeal to experienced performers who were terrified or overwhelmed with making or performing solo work. Solo Performance Commissioning Project, I felt like I could promise artists a choreographed solo dance that would simply require a daily practice, otherwise called learning without thinking, for three months prior to their first public performance of the solo adaptation. I thought the SPCP would appeal to experienced performers who were terrified or overwhelmed with making or performing solo work.

In 2007 it was apparent that I needed to describe the barely recognizable yet quintessential transformation that takes place during the artist's adaptation process. I wrote that assuming everyone is choreographed up the wazoo by culture, politics, gender, dance training, etc., a sustained and steady self-regulated transcendence of the choreographed body, within the sequence of movements being practiced, has to be exercised.

At the 2008 SPCP at Findhorn, Scotland, four solo adaptations, *The Ridge* (2005), *News* (2006), and 2 adaptations of *The Runner* (2007), were informally presented. The SPCP participants and a few members of the Findhorn community made up the audience. I saw four self-regulated transcendent solo practices of performance, yet little distinguished one dance from the other. Although the movement directions were different, each solo was performed with a similar dynamic and structural open-endedness, like four rivers without their banks. I realized that something more needed encouragement from within the adaptation process, and that is the aesthetic predisposition that brings each individual to the SPCP in the first place.

Just before the 2008 SPCP I asked, "what if dance is how I practice relationship with my whole body in relationship to the space where I am dancing in relationship to each passing moment in relationship to my audience?" 2008 SPCP I asked, "what if dance is how I practice relationship with my whole body in relationship to the space where I am dancing in relationship to each passing moment in relationship to my audience?"

A house can be defined as a container for relationship. A house can be designed to animate or obscure relationship. The SPCP participant needs a house to reflect and enliven his/her practice of relationship while preserving the choreography. A sensitive integration of these three components,

- 1) the practice of relationship, or performance, or dancing,
 - 2) the choreography, and
 - 3) the house,
- are paramount during the three month minimum solo adaptation process.

In my role as choreographer I provide the tangibility of a movement sequence and the intangibility of strategies to engage in the performance of that movement. The dancer/choreographer adds a house to frame the wizardry of his/her boundless perceptual activity. Aside from my strong suggestion to edit the choreographed material, i.e. let go of what does not work in the sequence of given movements, there are opportunities to costume, stage, light, add sets, and/or other media. These elements are to some degree the exterior architecture. Some of the solo adaptations I have seen have assumed this dimension, but ten years later it is time to get more explicit about this dimension of creativity within the formal construct of the solo adaptation.

Building a house ups the ante for the 2009 SPCP participant.

In order to maintain my own creative growth and support the same in the dancer/choreographers who plan to attend the 2010 solo performance commissioning project, I would like to augment the criteria that the dancer/choreographer needs to consider in relation to her/his experience in the field.

In addition to the already existing criteria, I propose;

- 1) that you are already consciously working with time and space as tangible materials that serve your dancing and/or choreography; and,
- 2) that you are already resourcing areas outside of your physical body to support and enhance your dancing; and,
- 3) that you have had enough experience in dance and performance to provide you with a deep sense of trust in the feedback from your body as your teacher, and
- 4) that how you see while you are dancing is an area of performance that you recognize as substantial.