


Through this work, it seems there is a huge focus on 'finding yourself'. If you are constantly paying attention to your own body; looking inwards rather than performing outwards, you are bound to discover something. And this something is possibly the very thing that makes people come back to ID. I have found this within other case studies as well, which further persuades me towards this hypothesis.

'This is the hardest and most rewarding artistic experience I have ever had. This work is advancing the form of dance while at the same time making a firm statement that willful attention on the self in relationship can rock the foundation of modern man's delusions of the ego's capabilities.' (Anon)

'A feast of contradictions, realizations, questions. It feels a place where everything you ever were, are, or might be can meet.' (Anon)

'At the moment, I feel alive, inspired, like the possibilities are endless.' (Anon)




This idea of ID as something that keeps you 'alive' and 'sane' has also come up in other case studies elsewhere, and possibly links back to my findings on the ID community and the type of person that would need this kind of work to feel sustained as an artist.

'The feedback I have heard from performances is it is the 'most myself' I have been in performance.' (Anon)

'I feel right at home in a wonderfully clear world of paradoxes. It has restored my belief in myself as a performer and choreographer and brought me centre stage with an eagerness and enthusiasm to perform I thought I'd lost forever.' (Anon)

'It has encouraged my desire to articulate what I do.' (Anon)


'I have work, work tools, measuring devices, language and reason to persist as a dance artist for life.' (Anon)



Another prevalent idea is that of challenging preconceptions, the individuality that ID encourages with its somatic classes and focus on intention within the programme is also heavily reflected through choreographic development opportunities. It's as if it wholeheartedly practices what it preaches. The idea of providing 'tools' also seems important, encouraging ways of uniqueness and on challenging who you are as an individual. More on this in other case studies...

'The project confirms / affirms the direction for me and opens new realms and potential, offering supportive and rigorously grounded tools to take away with me.' (Anon)

'The freedom to be in the questions without efforting toward conclusions provides an incredible challenge when combined with choreography.' (Anon)



'I already imagine the effect that this practice and this re-framing of choreography will have in my feeling of 'having to create nice / interesting movement'. I believe it will free my mind on this issue, transforming the movement research in a far more pleasant and interesting process.' (Anon)

'This experience has shaken my mind and body; it has challenged my own 'dogmas' in Dance, brought fears and reliefs all at the same time.' (Anon)

