



'It just gave you space, and that's very rare I think in an artist's practice because you're always busy trying to do projects to earn money, teach to earn money and earn a living as well as being an artist. There's very little time.' (HM)

This is analogous to a lot of work that ID does, for example as part of the feedback forum and even the morning classes; the focus is not about aesthetics, but more about intention and bodily awareness. There is no right way of moving or making; it's about knowing how you are moving or making.

'His process is very akin to the thought processes that I imagine people would follow that come to ID. So very investigative.' (HM)

'It broke my perception of how my ideas were seen. So the way I responded was to be even more experimental. It made my little world bigger.' (RJ)

'I felt like I was setting myself free from these barriers that I put myself. I suppose you could call it a feeling of emancipation. Because you don't worry anymore about whether the work you produce is going to fit in boxes to tick off. People often struggle with using key words to define their work. It's about accepting that your work is what it is, or contesting what it is, and just go with it.' (TA)

'I hadn't met an artist that was so aware of dance movements on an international scale both historically and currently, whom was also so confident and certain about his own input and creative processes. I am grateful to have met him, especially at this time when many dance artists in the UK are really trying to invigorate and define their position within the global dance scene. I really appreciated his ability to relate to the whole group and their work as individuals, rather than focusing on his work as a point for analysis. His reminder to gage a balance between intuition and objectivity was valuable as both a creative and a life lesson!' Anon