

**SUPPORTING
STIMULATING
SUSTAINING
INDEPENDENT
DANCE**

www.independentdance.co.uk



"... I AM ONLY PASSIONATELY CURIOUS"

ALBERT EINSTEIN

There is an extensive and mobile community of independent dance artists in the UK, with the largest concentration based in London. Through choice or necessity these dance artists work as freelance entrepreneurs, often juggling many roles simultaneously and taking their expertise into numerous communities through their performance, choreography, teaching and facilitation.

My career is firmly rooted in this sector. While I enjoy working in many other contexts with wonderful individuals and organisations, I am always drawn back to this fluid, international community of artists. It is where I am both energised and at home; a place where I am fed by the animated, excavating curiosity and integrity of individual artists, their central belief in the work and their desire to move ideas into action.

I am repeatedly struck by the unique qualities of this community: the generosity of mutual support; the communal and cooperative engagement; a flexibility and readiness to lead or follow that flows naturally from improvisational practices and an embodied understanding that giving is also receiving. The ideas and work of these artists feed tendrils into many communities and connect with other artists across the globe. Yet this dynamic and mobile force works in relative invisibility and financial insecurity.

After years of working and talking with Siobhan Davies, putting the world to rights, sharing dreams about building a stable home for her company and providing a stimulating hub to support other artists in their investigations, it is challenging and exhilarating to share her building and finally embark upon our previously imagined journey.

As Independent Dance moves into its new home at Siobhan Davies Studios, Fiona Millward and I hope that the concrete presence of a permanent building will enable us to build bridges, and increase the visibility and understanding of independent dance artists, their processes and ideas, so that their contribution to the dance ecology is acknowledged and their needs recognised.

While this publication provides an opportunity to thank the many people that have worked with Independent Dance over the years, the biggest thanks must go to Fiona Millward who has steered us single-handedly, matching an acute eye for organisational detail with passionate care for all the artists with whom we work. Put simply: without her untiring work, we would not be here.

GILL CLARKE, MBE
CO-DIRECTOR,
INDEPENDENT DANCE



INDEPENDENCE
INTERDEPENDENCE
DEEPENING KNOWLEDGE
EXTENDING SKILLS
RIGOROUS ENQUIRY
PLAYFUL CURIOSITY
GLOBAL CONNECTIONS
SINGULAR VISIONS
STRENGTHENING VOICES
NURTURING COMMUNITIES
DEVELOPING ECOLOGY
SUSTAINING INDIVIDUALS

INDEPENDENCE INTERDEPENDENCE

“ID provides invaluable support for dance artists. Attending sessions over the years has been like injections of inspiration and encouragement.”

ARTIST PARTICIPANT

“ID is the only arts organisation set up by dance artists for dance artists that is really there for the artists and dancers of London on a daily basis. ID responds to the needs of dancers and is proactive in providing wonderful classes, workshops and meeting events for dance artists. It is increasingly hard to live and work in London as a dance artist; ID makes it more possible.”

ROSEMARY LEE

Independent Dance (ID) exists to support, sustain and stimulate dance artists in their ongoing development as creative professionals. Founded in 1990, we are the longest established provider of regular professional development activity for dance artists in London.

In dance, the independent sector is acknowledged as the engine of creativity and new ideas. While its artists embrace the flexibility and demanding freedom that come with working outside mainstream organisations, they are traditionally low paid, often work on short sporadic contracts or keep several jobs going simultaneously on a freelance basis. As such they can easily become isolated and their own artistic practice sidelined to income generation, with the risk that their work is not continually reinvigorated or their knowledge extended.

ID was therefore founded by artists and for artists, with the sole focus of providing a specialist and coherent year-round programme, offering opportunities to share practice and exchange information, to deepen enquiry, enhance skills and acquire new knowledge.

By working closely with fellow artists, we are well placed to respond to their new ideas and changing needs. Our relationship with the independent dance community is mutually supportive; we cannot emphasise enough how much we appreciate and are fed by the support from the artists, teachers, partner organisations and participants with whom we work.

The selection of quotes from artists throughout this publication indicates that our specialist programme is valued by dance artists in enabling them to keep learning, to question and develop their ideas and individual movement languages, to refine their abilities and awareness, and to extend their skills. While we continually strive to widen access to our work, the rigour of the practice is a key strength and attraction of the programme.

At ID, we work with artists to advance dance as a contemporary art form that is in active dialogue with the changing world around it. We encourage the productive influence on dance from other approaches, practices and practitioners, recognising that an increased understanding of dance by those in other fields enhances its ability to contribute to current and wider debates. We celebrate the impact holistic dance practices can have on health and well-being through increased movement awareness and sense of self.

Our new home at Siobhan Davies Studios provides a platform from which we can continue to foster international and cross-cultural exchange, work to increase the profile of and exposure to independent artists' practice and enable artists to contribute to the growth and evolution of the art form.

“ID continues to grow in strength – strength in its support for dance artists. Without sustained support there is a lack of growth and sense of value or direction. ID is an invaluable resource with its variety of highly skilled teachers, short courses aimed at experienced artists and ongoing input from world-renowned improvisation artists.”

DAVID WARING

“ID provides a forum for essential concerns regarding the training, research and development of dance as contemporary arts practice. It occupies a unique and much valued place in the dance culture of London. To my mind, there is no other organisation that provides these services and advocacy for independent dance artists in Britain.”

SCOTT SMITH

“ID provides affordable professional classes in an environment that is always stimulating and inspiring. A programme of workshops and presentations offers opportunities for independent dance artists to work in depth with internationally renowned artists and actively participate in debate.”

ARTIST PARTICIPANT



TIMELINE

1990

The first regular professional contemporary dance classes in the UK find a home base at the Holborn Centre in London.

From the start, classes embrace an ethos that combines mindful enquiry with technical rigour.

1992

The organisation first operates under the name 'Independent Dance'.

1993

The first Thursday Group discussion forum for dance artists is held to debate views and develop a cohesive voice in preparation for an open funder's meeting.

1996

Fiona Millward joins ID as Coordinator of the programme, with support from London Arts Board.

1997

The Holborn Centre closes and classes move to a studio at the Institute of Social Work in Coram Fields, Bloomsbury.

1998

ID moves to a new home at Jerwood Space with the support of the Space's Director Richard Lee.

The organisation achieves regularly funded status from Arts Council England.

2000

The London International Summer School partnership is developed with Chisenhale Dance Space and Greenwich Dance Agency.

2001

ID Co-Directors Gill Clarke and Fiona Millward receive a joint fellowship from the National Endowment for Science, Technology and the Arts (NESTA). Part of the fellowship is to develop ID, and support the development of a website, the Winlab creative laboratories and the partnership with Siobhan Davies Dance.

ID website goes live.

The longstanding partnership with post-modern dance pioneer Deborah Hay begins.

Winlab – an annual, intensive creative dance laboratory – is launched in December.

2003

London International Summer School celebrates Judson Church pioneers Yvonne Rainer and Deborah Hay, and expands to include film showings and time for dialogue and discussion.

2004

The first Deborah Hay UK Solo Performance Commissioning Project takes place in partnership with Bodysurf Scotland.

2006

ID begins a new partnership with Siobhan Davies Dance and moves into a new home at Siobhan Davies Studios in Elephant & Castle, London.

Winlab Festival expanded to include windows onto artistic processes and improvisational practices.

2007

Launch of new website with additional features for dissemination and debate, including film clips and transcriptions.

Launch of Graduate Fortnight in July.

Development of partnerships with Siobhan Davies Dance, Swindon Dance, Dance4 and Oxford Dance Forum.

2008

Deborah Hay London Project.

“I started working at the Holborn Centre for the Performing Arts in 1990. The Centre was a clever idea, renewing the former Drama & Tape Centre [sic] as a resource for teachers and artists alike. Choreographer Rosemary Butcher, then working as one of the advisory teachers, made the case for converting the Rooftop Studio into a dance studio. She invited Fin Walker and then Gill Clarke to devise a programme of daily classes. At first, I administered the programme, followed by Clare Lovett and then Fiona Millward, though it was clear that its success was down to the rich mix of class teachers that Fin and Gill secured.

“The programme continued for seven years at Holborn but then the building was identified as the ideal site for a new primary school. So, in 1997, ID had to seek alternative premises. We were fortunate in finding the Band Room in Coram’s Fields, though this cost far more than Holborn.

“I left Holborn in 1995 to work in local authority arts development before becoming Director of Jerwood Space, a performing arts rehearsal space and gallery in Southwark. As soon as I took up the post, I contacted Gill and Fiona to see if ID needed a new home and was delighted when they said yes. ID could now offer regular classes and improvisation sessions, along with occasional longer-term, more intensive projects, all at a highly reduced space hire rate. Our subsidy helped to unlock more substantial, fixed-term funding for ID from Arts Council England.

ID operated at Jerwood Space for seven years until January 2006 when it moved into its long-awaited permanent base at the new Siobhan Davies Studios – happily, still in Southwark and just 10 minutes away from Jerwood Space. As ID now looks forward to its next 15 years, I wish it every success.”

**RICHARD LEE, DIRECTOR
JERWOOD SPACE**

DEEPENING KNOWLEDGE EXTENDING SKILLS

Contemporary dance is an oral and bodily tradition that evolves not only through the performance of choreographic works but also through the regular encounters and exchanges in the dance studio. For a dancer, this daily engagement is like a painter's sketchbook, a writer's notebook or a musician's playing; it is an essential part of their practice and a creative source. For this reason **daily dance classes** have formed the core of what we do and acted as a foundation for the other professional development activity we deliver.

At ID, we recognise that dance practitioners want to deepen their knowledge and embodied understanding as well as extend their skills. Dance is a mindful activity, and dance artists need to develop and maintain mental and physical acuity alongside skills of perception, differentiation, articulacy and creativity. The programme of daily dance classes does not centre on the teaching of existing, codified movement vocabularies. Instead classes aim to re-assert and add to movement choice and possibility. 'Release' based approaches to dance and improvisation are central as they are forms that are based in the first-person experience of the body; they are also open to influence and transformation from other body work, artistic techniques and philosophies.

Each class attracts a different configuration of dance artists from around the world. Teachers and participants benefit from the new opportunities and surprising encounters that arise in an ever-changing group of curious individuals.

Classes are led by nationally and internationally recognised artists who bring years of performing experience and artistic research to share with fellow artists. Artist-teacher approach classes as ongoing learning and investigation, whether they work through set forms or through improvisation. In this respect, the programme reflects that the profession is now a graduate one, and fosters the community of intelligent and creative dance artists. Teachers often bring further expertise in another non-dance practice that has profoundly influenced their understanding of the moving body. The training approaches used are those developed through each individual artist-teacher's assimilation and interpretation of these influences, and their own ongoing artistic and educational investigations.

Within the programme, we support teachers in developing new ideas and innovative approaches that enable them, as artists, to keep challenging their own practice through the teaching of their peers. Many of the developments pioneered by ID and its teachers have now been incorporated into the mainstream teaching of dance, including: team teaching, longer classes and the incorporation of improvisational approaches into technique classes.

"I found the work extremely beneficial not only because of the great variety of teachers but also because the classes always had the spirit of analysis."

ARTIST PARTICIPANT

"The classes enable the discovery and celebration of individuality physically, mentally and creatively. The development of versatile and multi-dimensional movement forms offers dance artists opportunities to go beyond cultural and stylistic labels."

FIONA MILLWARD

"Teaching my peers challenges me to question my knowledge and try to push at its boundaries. As a teacher, I aim to initiate and facilitate learning, and not to stay within a safety zone of my own pre-formulated knowledge."

GILL CLARKE

AIKIDO
ALEXANDER TECHNIQUE
BARTENIEFF
BODY MIND CENTRING
CAPOEIRA
CHI GONG
CONTACT IMPROVISATION
EXPERIENTIAL ANATOMY
FELDENKRAIS TECHNIQUE
FRANKLIN METHOD
IMPROVISATION
ROLFING
SKINNER RELEASING
TECHNIQUE
T'AI CHI
YOGA

“The programme suits those who are looking for the subtleties of movement not found in the technique based classes of other institutions. As a working dancer it’s great for me to drop in and sample the movement styles of many of our best performers.”

ARTIST PARTICIPANT

“My work at ID has given me the opportunity and space to evolve my own way of going from traditional Feldenkrais lessons into improvised dancing. This has been an invaluable experience and key for me in the evolution of my work/career. Being given the freedom to explore in this way with experienced professionals is one the unique benefits of ID.”

CAROLINE SCOTT

“Independent Dance’s classes are important, relevant and distinctive. The teachers are an excellent combination of cutting edge performers and seasoned professionals that together embody current best practice in dance training.”

LALITARAJA

ACTION THEATRE

**ANNA HALPRIN MOVEMENT
RITUAL**

ATHLETICS OF INTIMACY

**BODY—MIND—WORLD/
IMPROVISING WITH**

**MOVEMENT AND
LANGUAGE**

DANCING AND JUGGLING

**EXPERIENTIAL ANATOMY:
BODY SYSTEMS AND**

DANCE

**FINDING PHYSICALITY—
COMPOSITION**

**FUNCTIONAL BODY/
EXPRESSIVE SELF**

**IMAGERY AND PELVIC
POWER**

INSTANT COMPOSITION

INTEGRATED DANCE

LEARNING TOUCH

MATERIAL FOR THE SPINE

**MOVING METAPHOR/
EXPERIENTIAL ANATOMY**

INTO IMPROVISATION

PLAYING AWAKE

**REKINDLING AND
REDISCOVERING**

**RELEASING FREEDOM,
REVEALING FORM**

**THE LINE BETWEEN BEING
AND PERFORMING**

RIGOROUS ENQUIRY PLAYFUL CURIOSITY

Dance is a sociable and collaborative practice. The interaction, learning and discoveries that occur daily in the studio feed the finished, performed choreographic works that the public sees, and as such are essential to the continued vitality of the art form.

Dance artists are specialists in movement. Honing awareness, imagination and skills in relationship to others, expansively inhabiting space, playing with shaping and disrupting time's flow are precious but crucial practices for dance artists. To set aside focused, undisturbed time to engage in these is fundamental.

At ID we take an approach that is serious but not overly earnest, recognising that dance practices evolve through rigorous attention and playful curiosity. In this spirit we offer a range of opportunities for dancers to take time out from their working lives to refresh and revitalise themselves and their practice. These activities should not be regarded as a luxury; they are vital for the sustenance of the work of mature dance professionals.

“It was a great opportunity to dance, play and converse with a diverse group of people. At the start of the week I was saying to myself that it was a luxury to take this time out to participate in the workshop, but by the end of the week I realised how much I had needed this experience. I was reminded how necessary it is to take time for this kind of input outside the work that I do.”

ARTIST PARTICIPANT

We offer a number of intensive and immersive activities for working artists to deepen and extend their practice in a variety of areas. These offer the opportunity to share the creative practices of respected, international guest artists and to engage and interact with each other within this framework. Our winter creative laboratory, **Winlab**, offers intensive week-long workshops with leading international artists. Since its launch in 2001, it has grown into a three-week festival with an increasing range of associated events that enable a greater number of artists to take part at a less intensive level and non-artists to gain insight into artistic processes.

We offer other intensive experiences through the year. Our **Delving Deeper** workshops allow us to facilitate professional encounters with international artists visiting London or to focus on a particular issue, for example developing artists' skills and confidence in teaching integrated groups of disabled and non-disabled participants.

From 2000, ID has worked in a mutually supportive partnership with Chisenhale Dance Space and Greenwich Dance Agency to run the highly successful **London International Summer School** spread over three weeks in our three venues. Highlights have included a focus on female artists with roots in Judson Church – Yvonne Rainer, Deborah Hay and Kirstie Simson – in 2003, and, in 2004, a programme based around European male artists Xavier le Roy, Jonathan Burrows and Felix Ruckert.

“The course has been invaluable to me on a personal and professional level. I have carried on this research through open classes. I have experimented with new approaches to improvisation. The teachers' reputation as well as the subsidised cost of the course draws people from throughout the UK and abroad. This enables professional dancers at different stages of their career to take time out and focus on their own personal development.”

ARTIST PARTICIPANT

“Courses like this are not very common in London. We need more of them.”

ARTIST PARTICIPANT

“I came away stimulated and refreshed with information that I feel immediately fed into my work and which continues to be a rich resource.”

ARTIST PARTICIPANT





GLOBAL CONNECTIONS SINGULAR VISIONS

ID's international profile grows from a body of work that is founded on our belief that the dance community is by nature geographically mobile, international and culturally diverse. Artists from around the world gather in the studio daily: people from at least 30 different nationalities have taken part in our work and over half of our participants at any one time come from culturally diverse or international backgrounds. No other British organisation has brought so many high calibre international artists to lead workshops on a consistent and regular basis.

The longstanding partnership with post-modern dance pioneer Deborah Hay shows how our support of long-term, developmental relationships with individual artists can have great benefits for both the artist and the communities they reach. In 2001, ID enabled Deborah to promote and present work in the UK for the first time. Our continuing support has provided further opportunities to teach and perform in London. [The Deborah Hay Solo Performance Commissioning Project](#) had been disseminating her approach to choreography in the USA for five years when ID suggested producing a European version and identified Findhorn, Scotland, as a venue for the project. Now in its fourth year at Findhorn, the Project has been hugely successful in the number of experienced artists attending and the number of countries represented by the participants. Strong international networks are formed and the resulting new solos are performed around the world.

ID has worked with Eric Franklin and Laban to enable both professionals, pre-professionals and staff to profit from his approach to efficiency of movement through imagery, and worked with Goldsmiths College and Charlie Morrissey in Brighton to derive maximum benefit from contact improvisation guru Steve Paxton's rare visit to the UK. We have developed a relationship with British improvisation artist Kirstie Simson and choreographer Kate Brown that has extended to include the curation of performances as part of Winlab, as well as teaching and leading discussions.

In our new home, we have played host to its first international artist's residency in partnership with Visiting Arts and the British Council. Maria Claudia Meija from Colombia spent three months in Autumn 2006 based with ID, participating in our programme and benefiting from all that London and its dance community have to offer.

"ID has served as a model for other dance presenters, through its support of dance artists who feel challenged by tradition, and by creating situations that bridge these artists with current and future generations of the dance community.

"ID was the first organisation to present and promote my work in the UK. In 2001, ID learned that I was working elsewhere in Europe, so invited me to stop in London in order to introduce my dance experiments to a multicultural group of London-based dancers and choreographers. More opportunities to teach and perform in London occurred over the next few years through the continuing support of ID. Those first few residencies spawned an ongoing relationship with ID, and with a growing number of dancers, choreographers, and dance audiences in London."

DEBORAH HAY

"I was driven to do this because I wanted a challenge and a wake up call as an artist. I feel very, very awake! This work challenges me to rigorous self-examination at the same time as I find myself making unexpected and delightful, spontaneous choices."

**PARTICIPANT, DEBORAH HAY
SOLO PERFORMANCE COMMISSIONING
PROJECT**

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

**PARTICIPANT, DEBORAH HAY
SOLO PERFORMANCE COMMISSIONING
PROJECT**

“A major help in the development of professional dancers is the invitation to carefully chosen international artists to lead workshops. These sessions enable us to expand our knowledge beyond our cultural limits and interact with other artists of the community.”

ARTIST PARTICIPANT

ARGENTINA
AUSTRALIA
AUSTRIA
BELGIUM
BRAZIL
CANADA
CHINA
COLOMBIA
CROATIA
CZECH
REPUBLIC
ENGLAND
FINLAND
FRANCE
GERMANY
GREECE

HONG KONG
HUNGARY
INDIA
IRELAND
ISRAEL
ITALY
JAPAN
KOREA
LATVIA
THE
NETHERLANDS
NEW
ZEALAND
NORTHERN
IRELAND
NORWAY

POLAND
RUSSIA
SCOTLAND
SLOVENIA
SOUTH
AFRICA
SPAIN
SWEDEN
SWITZERLAND
WALES
URUGUAY
USA
VENEZUELA

ARTIST RETROSPECTIVES
DEVELOPMENT
OPPORTUNITIES FOR ARTISTS
WORKING CONDITIONS
FOR DANCERS
DANCE AND TECHNOLOGY
THE DANCE ARTIST
IN HIGHER EDUCATION
A DIY APPROACH
TO PRODUCING DANCE
DOCUMENTATION OF DANCE
FILM MUSIC, FORM AND
FUNCTION
INDEPENDENCE IN NEW YORK
AND LONDON
LANGUAGE AND DANCE

INTEGRATION IN DANCE
TEACHING
MEETING POINTS—SOUND
AND MUSIC
RESPONDING TO POETRY
THE ROLE OF THE
DRAMATURG
TEACHERS FORUM
THE VISUAL BODY
WAYS OF SEEING/
WAYS OF SAYING
WHOSE CHOREOGRAPHY
IS IT ANYWAY?
WOMEN IN DANCE
WORKING CONDITIONS
FOR DANCERS

STRENGTHENING VOICES NURTURING COMMUNITIES

“The way artistic practice is currently developing in dance in the UK, it seems more and more necessary to create spaces where dance practitioners can share ideas and methods of working, to be creatively stimulated and to develop further through other artists’ practices. ID contributes to this by offering not only everyday training opportunities but other forms of exchange among artists.”

ARTIST PARTICIPANT

ID’s work is rooted in the interrelationship of the individual artist’s journey with a creative learning environment, and the exchange of artistic skills and ideas that takes place within it. This ethos enables ID to sustain a mutually supporting, fluid community that embraces the contribution and interaction of young, mature and internationally recognised artists, as well as encouraging artists from diverse dance and cultural backgrounds to become involved in the exchange. Each activity and each artist–teacher draws a different mix of participants, leading to interesting configurations and unpredictable encounters.

ID’s pioneering **Thursday Group** open discussions have been vital forums for artists to discuss topics of practical, artistic or political importance with their peers. They allow the voice and views of individual artists to develop and become stronger through dialogue with dance colleagues and with artists from other disciplines. They have been crucial in enabling artists to give their own considered response to consultation documents from government and funders. They have not only ensured that the views of individual artists have been heard on the bigger stage, but also that, through debate, artists have become more confident in articulating their own opinions. Retrospectives of an individual artist’s work have allowed him/her to give serious consideration to his/her own work as well as gain feedback from peers.

Feedback Forums enable artists to take control of critical feedback on their own work and receive constructive input in a safe and supportive environment at any stage in the creative process. Using the participation of mature artists, the Forums support the artistic development of the individual and the general discussion of dance practice. When appropriate, Forums have facilitated the showing of work to promoters and helped the artists to gain bookings.

Our **website** acts as a focus for the independent dance community and will be a vital platform for the dissemination of information, discussion and exchange of views.

“A point of reference and stability in a very challenging profession.”

ARTIST PARTICIPANT

“ID has been a voice for true independent dance artists for a very long time, it is of great importance that dance artists have a place to study, teach and explore their talents. This is home for many an artist, long may it be.”

GABY AGIS

DEVELOPING ECOLOGY SUSTAINING INDIVIDUALS

ID provides an inclusive environment of mutual respect which is sensitive to the economic status of artists within the sector both as participants on a low income and as teachers needing employment.

Our programme is unique in responding to the needs of artists as they move through their careers, whether as recent graduates attending morning class or as established working professionals joining intensive workshops. Artists return to us as they mature to continue exploration and development in ways that are appropriate to them at each stage of their professional lives. This provides opportunities for intergenerational exchange between artists of all ages.

We provide an arena in which artists can feed their particular expertise back into the artistic community, and our programme plays a key role in supporting artists to develop their skills and experience as teachers of their peers, and leaders of discussions and workshop events.

At ID, we see partnerships as a stimulating and effective way to make the most of resources and maximise the potential for artistic interaction. Our entrepreneurial approach to partnerships has often been the catalyst that has enabled artists groups and agencies from around the UK to collaborate on initiatives and make projects viable by combining resources. We also regularly advise other organisations nationally and internationally in relation to our programme and models, and on issues particularly affecting dance artists.

ID successfully piloted a model of support for mid-career artists to develop and disseminate their particular expertise: to take steps to develop their careers and establish themselves within the creative economy. We supported Charlotte Darbyshire and Stine Nilsen in consolidating their ideas and experience of teaching integrated groups of disabled and non-disabled dancers and sharing them through documentation and workshops. In the future, the model will inform the support we offer other mature artists working in a variety of areas.

Through 2006, long-term partnerships were initiated with Dance4, Swindon Dance and Oxford Dance Forum. ID collaborated with Swindon Dance to enable more regionally based artists to work with KJ Holmes and her 'Athletics of Intimacy', through Swindon's Summer Recess, when she visited ID in Summer 2006. We worked with Dance4 in programming its Sustaining Practice week of professional development in September 2006 and Dance4 supported two artists from the region to take part in the Winlab Festival. The partnership with Oxford Dance Forum has begun through a sharing of ID's programming expertise.

"In order to effectively practice in the dance sector, the support of ID is invaluable. ID provides a supportive environment in which to develop the necessary infrastructure and professional skills to establish myself as an artist. It provides professional development of the highest quality with the programme it consistently offers."

ARTIST PARTICIPANT

"As a choreographer, dancer and teacher, I find it vital to have input from peers and more experienced artists. Workshops organised by ID have given me a resource which nourishes as well as challenges my practice. Then, employed at ID as a teacher, I endeavour to pass on new information as I absorb it."

KATE BROWN

"ID not only provides training opportunities but also a ground for networking and sharing ideas. As many of the teachers are also choreographers it provides a less formal way of connecting dancers and choreographers for work opportunities. As a choreographer who also teaches, ID provides an opportunity to experience the wider dance community beyond the small group I work with. This allows me to rediscover and re-evaluate my teaching and practice. With its regular classes, workshops and conferences, ID gives focus, structure and support to a constantly widening community in which it is easy to become isolated and disorientated."

HENRIETTA HALE

AKADEMI
BODYSURF SCOTLAND
THE BRIGHTON DOZEN
CHISENHALE DANCE SPACE
DANCE4, NOTTINGHAM
DANCE UK
DARE, CUMBRIA
DEBORAH HAY DANCE
COMPANY, USA
FALLING WIDE
FORCE 5, NOTTINGHAM
FRANKLIN INSTITUTE,
SWITZERLAND
GOLDSMITHS COLLEGE
INSTITUTE FOR CULTURE,
LATVIA

GREENWICH DANCE AGENCY
INTERNATIONAL WORKSHOP
FESTIVAL
JACKSON'S LANE
JERWOOD SPACE
LABAN
OXFORD DANCE FORUM
PEN PYNFARCH, WALES
THE PLACE
SIOBHAN DAVIES DANCE
SOUTHBANK CENTRE
SOUTH EAST DANCE AGENCY
SPACE TO MOVE, LIVERPOOL
SWINDON DANCE
TSEH DANCE AGENCY, RUSSIA
YOGA THERAPY CENTRE

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Colin Poole
Marcia Pook
Lionel Popkin
Karin Potisk
Lauren Potter
Helen Poyner
Dawn Prentice
Mary Prestidge
Alison Proctor
Lisa Race
Yvonne Rainer
Molly Rebinowitz
Susanna Recchia
Emma Redding
Jacqueline Rose
Gian Carlo Rossi
Sasha Roubicek
Carolyn Roy
Xavier le Roy
Susan Royce
Sarah Rubidge
Felix Ruckert
Sten Rudstrom
Heidi Rustgaard
Heather Rutland
Maria Ryan
Deborah Saxon
Caroline Scott
Hilary Seaward
Segun
Rajni Shah
Rashpal Singh Bansal
Alice Sara
Kirstie Simson
Rebecca Skelton
Stephanie Skura
Jo Smith
Scott Smith
Sue Smith
Yolande Snaith
Toby Startup
Stirling Steward

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Adele Thompson
Clare Thompson
Kerry Veitch
Rahel Vonmoos
Benno Voorham
Trevor Waldron
Fin Walker
Erich Walker
David Waring
Sarah Warsop
Sarah Whatley
Irmela Wieman
Peter Wilkinson
Anna Williams
Ben Wright
David Zambrano
Ruth Zaporah

...and of course
thank you to
everyone who
has taken part
in our activities
and events.

We are sorry if
we have inadver-
tently missed
out anyone's
name. We deeply
appreciate
the support of
everyone who
has played a part
in the development
of Independent
Dance.



FURTHER INFORMATION

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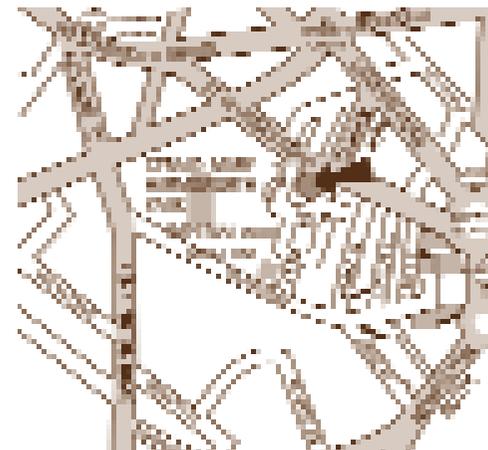
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**SIOBHAN
DAVIES
STUDIOS**



Please contact
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a photographer specialising in dance
and movement. Through her work
Jessica seeks to emphasise the essence
of movement over form. The photographs
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image was originally commissioned
in 2004 by Richard Lee, Director of
Jerwood Space.

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For me, Independent Dance conjures up an image of independent thinking and learning, of working with artists who are trying to get to the heart of what matters to them as they contribute to dance made now.

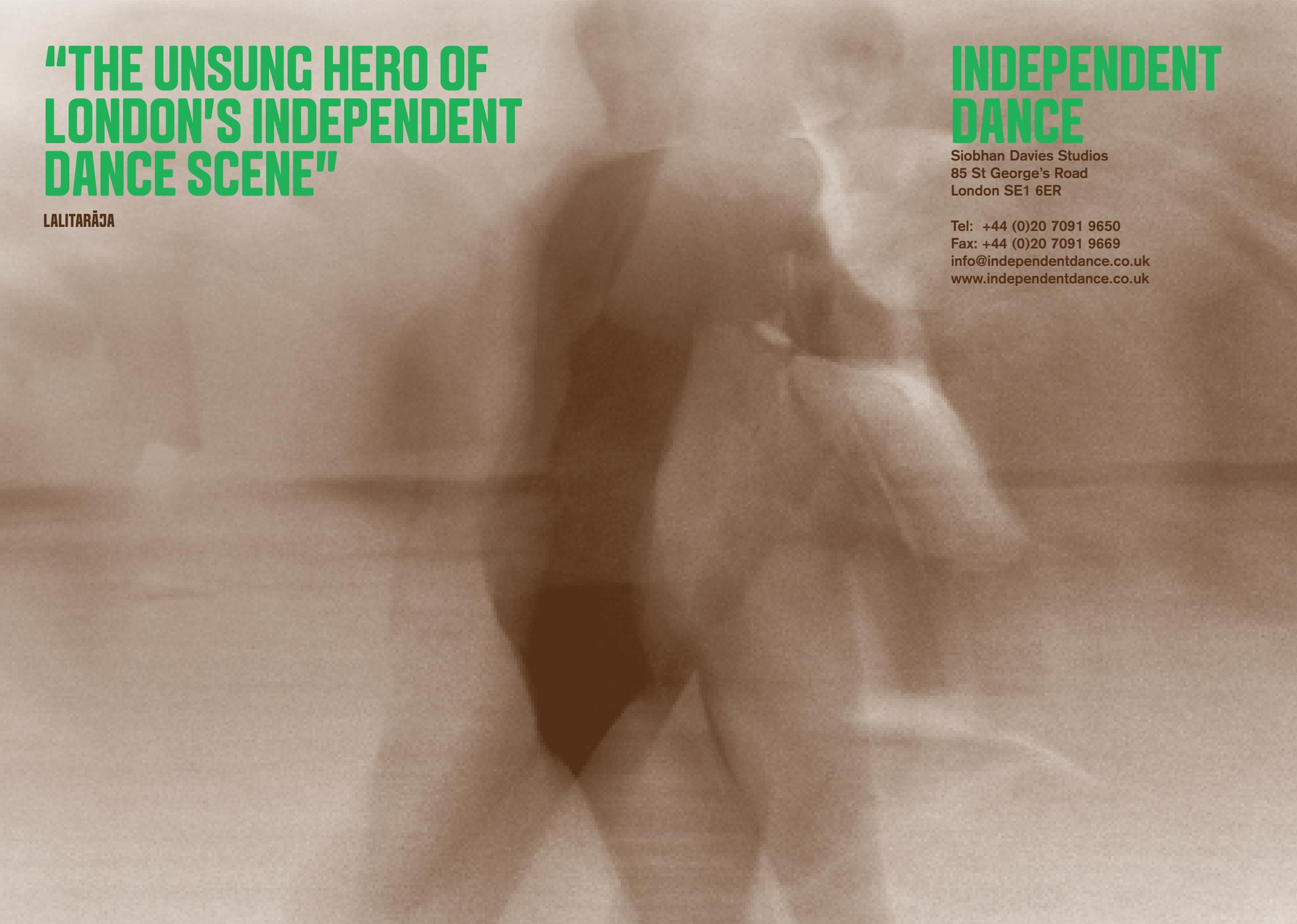
Gill Clarke and I have worked and talked together for a long time. We swap knowledge, spill into each other's ideas and learn from our differences. Gill has remained a dancer, someone who moves to learn, using performance and teaching as well as study. I decided to stop moving, curiously, in order to find reasons to move, to look hard for forms and structures that might make dance more readable while never losing the particularity that movement alone reveals.

When I watch certain dancers, there is a delicious moment when there is a magnetic connection between thought, movement and feeling, the 'is-ness' at any one moment of the body as it moves. This takes commitment by the dancers who wish to have and use this clarity during rehearsals and performance. An artist cannot arrive at this knowledge solely through training. Repetition can carve movement into dancers, but that can lead to a form of obedience, cloning movement from one body onto another. Instead, an individual approach to learning is needed, a way to be exposed to and to absorb new knowledge while remaining rigorous about how one decides to work and draw movement out of or into the story of one's own body. This is an area that Independent Dance has worked on so hard for over 10 years, trying to find an alignment of knowledge between teachers, dancers and choreographers worldwide. Independent Dance has imagined and made real a challenging and constant

learning base for dance artists throughout their working lives. Now Independent Dance is based at my studios and we have a combined energy about some of the discussions and activities we want to be involved in within and beyond dance.

Sometimes Gill and I talk about cooking and dance: How long does movement need to be worked on to become tasty – slow cooked or seared? Do certain moments need different flavours: garlic, oil, lemon, chilli or chocolate? Continuing our combination conversations around art, cooking, dancing, thinking, planning and laughing will be such a pleasurable part of working in the same building.

SIOBHAN DAVIES, CBE
ARTISTIC DIRECTOR,
SIOBHAN DAVIES DANCE



"THE UNSUNG HERO OF LONDON'S INDEPENDENT DANCE SCENE"

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