

WHAT MATTERS

CHOREOGRAPHED
EXHIBITED
EXHIBITION
CHOREOGRAPHY

11-15 APRIL 2012

“What is the pattern that connects the crab to the lobster and the primrose to the orchid, and all of them to me, and me to you?” Gregory Bateson

Gregory Bateson - who is the subject of the film *An Ecology of Mind*, (screening during *What Matters* on Saturday 14th April), spent his life exploring the patterns that connect things. Leaving studies in zoology to become an anthropologist, Bateson's explorations then took him into such diverse areas as psychology, cybernetics and linguistics.

Through this process of moving between discrete areas of knowledge, Bateson became increasingly aware of just how difficult it is for a single individual to grasp the meaning of a larger complex system. Curious as to why this might be, he turned his attention to knowledge itself. What knowledge do we have? How do we get it and how do we organize it? He once said: “Why do our schools teach us nothing about the pattern which connects?...Break the pattern which connects, and you necessarily destroy all quality.” When we don't see the pattern or connecting system between things, (whether this is in relation to subjects like ecology or politics, or in connection to our own relationships with others), it's easy to disregard or misunderstand what something is. It seems

the recognition of the delicate, often invisible, connectedness of things offers the possibility of living more harmoniously within complex systems. Systems which, within our current paradigms for knowledge, will always remain outside the 'knowable' grasp of an individual.

What might be the connection between Bateson's ideas and choreography and movement? There are many possible answers to this question, but let's start with this one: the practice of exploring movement offers the possibility of experiencing the complexities of systems: perceptual systems, aesthetic systems and collaborative-social systems. Although the practice of dancing is now frequently articulated through language in research and books, there are other layers of its embodied thinking which are passed on through the unspoken absorption of an idea - no less distinct for its lack of being spoken or written.

WHAT MATTERS emerged from an invitation, and was shaped by a death. Both the invitation and the death came from and to Gill Clarke, who had been a huge part of the curation of **WHAT**

IF... in 2010, which was the predecessor to this current festival. **WHAT MATTERS** emerged as a title because, for Gill, the notion of “What?” mattered - the sense of questioning, exploring and remaining curious mattered deeply to her - and is essential to the work of *Independent Dance*, the organisation of which she was co-director.

Here already are a number of connections - from invitations and questions to past events and influences. All are present in **WHAT MATTERS**, which is a festival that serves up artifacts and events that, although made entirely without connection to each other, will be placed in the same building for a period of time, and so therefore will speak to and across each other.

What are the connections between these disparate art works? Can we find a route through an event that displays (amongst other things) the details of the rotation in the ear of a horse, the story of a man holding his dying wife in his arms, the extended view of a spider weaving a web, and a woman tending to bee hives in East Sussex? Can we find a path from

two bodies slamming together in a live space to the ecstatic screen bodies of soldiers about to go to war? Can the images of a man who decides to take on an Indian mannerism of squatting remain in the minds of those who pass by those images and then see a performance on mixing and heritage?

Lucy Cash & Becky Edmunds
Curators

Becky Edmunds is a video artist and documentary film maker.
www.beckyedmunds.com

Lucy Cash is an artist and filmmaker.
www.lucycash.com

Cash and Edmunds have formed **straybird** - a platform for co-directed moving image works and curatorial projects.
www.straybird.org

DAY BY DAY SCHEDULE

Wednesday 11 April

7:30pm

Pre-festival screening

Robinson in Ruins (101 mins)

by Patrick Keiller

Thursday 12 April

6–8pm

Private view

Friday 13 April

12 noon–9pm

Installed works throughout

the building

3:30pm

Deborah Hay Not As Deborah Hay

(29 mins) by Ellen Bromberg

Screening

4pm

I Think Not by Deborah Hay

Performance by Simon Ellis

4–6pm

To hand

Matthias Sperling & Siobhan Davies

Performance by Matthias Sperling

5–8pm

medearoom

by Julia Bardsley with Jacob Alves

Installation/Performance

8pm

Grafting and Budding

by Sheila Ghelani

Performance

Saturday 14 April

12 noon–10pm

Installed works throughout

the building

12 noon–2pm/4–6pm

To hand

Matthias Sperling & Siobhan Davies

Performance by Matthias Sperling

1–2pm

Lin Hixson and Siobhan Davies

In Conversation

3pm

Testimony

by Every House Has a Door

Open Rehearsal

6:45pm

kannst du mich umdrehen

by Nic Haffner & Christina Ciupke

Performance

8pm

An Ecology of Mind – A Daughter's

Portrait of Gregory Bateson (60 mins)

by Nora Bateson

Screening

Sunday 15 April

12 noon–5pm

Installed works throughout

the building

1pm

Life's A Gas by Wendy Houstoun

Performance

2:30pm

Why Colonel Bunny Was Killed

(29 mins) by Miranda Pennell

Screening

3pm

Ritual, Power, Play

by Miranda Pennell

Screening and talk

4:15pm

Simon Ellis and

Marlon Barrios Solano

In Conversation

**Thinkers In Residence,
Siobhan Davies and Marlon Barrios
Solano will be present throughout
the duration of the festival**

INSTALLED WORKS

Friday 13 – Sunday 15 April

Running continually

For Ida, a Self Portrait (21 mins)

Antonia Baehr

medearoom

Julia Bardsley with Jacob Alves

Clouded@What Matters... London

Marlon Barrios Solano

A Self Portrait (3 mins 39 secs)

Dickie Beau

still.here (25 mins)

Gerard Bell

Virtual Employee (2 mins 30 secs)

David Brazier & Kelda Free

Queda Quality Question

Quickly Quickly Quiet (20 mins)

Lenka Clayton

25-76

Becky Edmunds & Charlie Morrisey

Diary (19 mins)

Tim Hetherington

We Are The Faithful (9 mins)

Michael Koch

Don't Cry (9 mins)

Gregor Królikiewicz

The Four Riders (7 mins 52 secs)

Hertog and Nadler

Kawalek Lata (24 mins)

Marta Minorowicz

Squatting (photographs)

Hetai Patel

A Love Supreme (9 mins)

Nilesh Patel

Anophtalmus (7 mins)

Katharina Pethka

*An Instalment between Times as part
of Operation Infinity* (5 mins 39 secs)

The Ouroboros Recordings

Simon Vincenzi

Timed Screenings in the Parlour

(on the hour from 12 noon)

Friday

Bee Fever (14 mins)

Rebecca Marshall

The High Level Bridge (5 mins)

Trevor Anderson

Come in and see the bed

(8 mins 21 secs)

Simon Aeppli

Saturday

Diary (19 mins)

Tim Hetherington

Proposal for an Iraq

War Memorial (5 mins 21 secs)

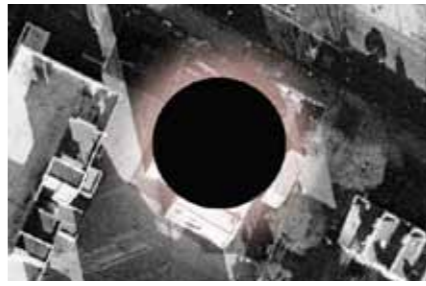
Iman Issan

Sunday

A Question of Movement (33 mins)

Henry Montes

and Marcus Coates



Ritual, Power, Play
Still from *Come in and see the bed*
Medearoom (photo Jacob Alves & Julia Bardsley)

A Question of Movement (photo Nick David)
Still from *For Ida, a Self Portrait*
Squatting (photo Hetaim Patel)

25:26 (photo Becky Edmunds)
Grafting and Budding (photo Sheila Ghelani)
I Think Not (photo Eulanda Shead)

kannst du mich umdrehen (photo Lucy Cash)
Still from *Proposal for an Iraq War Memorial*
Still from *We Are The Faithful*

Still from *Bee Fever*
Still from *A Self Portrait*
An Instalment between Times (photo Operation Infinity)

Still from *The Four Riders*
still.here (photo Guy Bell)
A Love Supreme (photo Belinda Clapperton)

PARTICIPATING ARTISTS

Simon Aepli

Come in and see the bed

A strange story of the film maker's Mother and her elderly neighbour. Simon's films have been screened at festivals throughout Britain and abroad.

www.vimeo.com/simonaepli

Trevor Anderson

The High Level Bridge (2012)

Trevor drops his camera from Edmonton's High Level Bridge in memory of those who've jumped

Trevor Anderson is a self-taught, independent filmmaker based in Edmonton, Alberta, Canada. His work has screened at many major international film festivals, including Sundance, Berlin and Toronto. www.dirtcityfilms.com

Antonia Baehr

For Ida, a Self Portrait (2009-11)

A micro-choreographic quartet for the face shot on videophone, *For Ida* is a companion piece to the live performance *Four Faces*.

Antonia's choreography and film work is characterised by a game-like process of interchanging roles so that her collaborators alternate between director/author and performer. Based in Germany her work has been made and seen internationally. www.make-up-productions.net

Julia Bardsley with Jacob Alves

medearoom: forces of attraction

& repulsion (collision.ii) (2012)

installation ambient by Andrew Poppy

The Medea room is a battery; a store of mythic energy, grey with the residue of ash & lead. This is a room for discharge - a force field of positive & negative - in a closed circuit of magnetic desire & revenge.

Julia works in various combinations as director, performer, film-maker and visual artist.

www.juliabardsley.net

Marlon Barrios Solano

(Thinker In Residence)

Clouded@What Matters... London

Marlon is an independent movement/new media artist, researcher, on-line producer/curator, activist, vlogger, consultant and educator.

He is the creator/producer/curator of dance-techTV, an open collaborative internet video channel dedicated to innovation performing arts and its social network dance-tech.net.

He is currently a research associate at DanceDigitalUK and at Centre for Applied Research in Dance (University of Bedfordshire), Live Arts Development Agency and ICKAmsterdam.

Clouded is a self-sustaining installation which will interface available video content from the

internet selected by guest curators and visitors.

Nora Bateson

An Ecology of Mind (2010)

A filmic portrait of anthropologist, biologist, and psychotherapist Gregory Bateson. Seen through the relationship between father and daughter, this documentary is an invitation into 'systems thinking' and interrelationships in the natural world.

Nora Bateson is a media producer and educator currently living in Vancouver, British Columbia. Utilising media and storytelling to encourage cultural understanding, social justice, and environmental awareness she is writes and makes documentaries and multimedia production.

www.anecologyofmind.com

Dickie Beau

A Self Portrait

Dickie performs a character who is a kind of artwork come to life, discussing his finest work: a self portrait. Taking inspiration from the Deleuzian notion of fabulation, he uses and redits audio from interviews with Francis Bacon.

Drag fabulist Dickie Beau is a queer clown whose work is informed by a range of traditions, from low culture to high art, in the creation of distinctive performance experiences. His principle shtick is in the use of found

sound, which he 're-members' and then 'embodies' in the fabulation of new narratives.

www.dickiebeau.com

Gerard Bell

still.here (2012)

An installation with dictaphone. In one space another space is described. It speaks, through objects and absence, of connection and loss. It was specifically made for WHAT MATTERS.

Gerard works in conventional and experimental performance (theatre, film, video, dance, and installation work) in Europe and the UK. He has just completed a performance piece with Karen Christopher for her new company Haranczak/Navarre.

David Brazier & Kelda Free

Virtual Employee (2010)

Artists David Brazier and Kelda Free outsourced their residency in India to a virtual employee, through New Delhi based Business Process Outsourcing company *Virtual Employee*. Ashish Sharma began a period of employment as International Artist in Residence fulfilling the residency's objectives and delivering his results to the artists and their sponsors through Skype conversations, mobile phone photographs and reports sent via email.

David and Kelda's work combines

the use of social forms and gestures with a focused sense of political inquiry. While their practice is not 'political' in terms of activism, their interest lies in the narration of specific moments of social and economic power set in the context of globalisation. At times, this includes an examination of the artists' own power, which leads to a complex set of works.

brazierfree.blogspot.co.uk

Ellen Bromberg

Deborah Hay Not As Deborah Hay (2011)

A documentary on the iconoclastic choreographer, Deborah Hay and her practice of posing questions through dance, exploring everything from her cellular body to quantum physics

Ellen, Guggenheim Fellow, is a choreographer, media artist, dance film curator and educator currently an Associate Professor of Modern Dance at the University of Utah.

Lenka Clayton

Queda Quality Question Quickly

Quickly Quiet (2002)

President Bush's 2002 "Axis of Evil" speech, arranged in alphabetical order. Lenka is a conceptual artist whose work exaggerates and reorganizes the accepted rules of everyday life, extending the familiar into the realms of the poetic and

absurd. Based in the UK, her work has been presented extensively abroad. Her recent projects have included photographing 613 people mentioned in a single edition of a German newspaper & filming one person of each age from 1-100. www.lenkaclayton.com

Christina Ciupke & Nic Haffner

kannst du mich umdrehen

(can you turn me around) (2011)

A duet which explores intimacy and loss of control. This is the third in a series of collaborations between the two choreographer/performers who are based in Barcelona and Berlin respectively. www.christinaciupke.com

Siobhan Davies

(Thinker In Residence)

To hand (2011)

Siobhan Davies is a choreographer and artistic director of Siobhan Davies Dance. After dancing with London Contemporary Dance Theatre, she made her first work in 1972, co-founded Second Stride in 1981, and formed her own company in 1988. Since then, Siobhan Davies has created over 40 works, becoming a key advocate for the wider recognition of dance as a significant art form.

Siobhan Davies Dance brings movement and other art forms into

dialogue. It seeks to strengthen the role of choreography, dance and dance artists within contemporary culture through making new work and offering an innovative participation programme. The organisation has its own space, Siobhan Davies Studios, a RIBA award-winning building offering a curated programme of performances, talks, visual art exhibitions and classes.

Siobhan Davies is currently involved in *Side by Side*, a project where two artists, one dance-based and the other crafts-based, work closely together, and she is also developing a new film with David Hinton. Siobhan Davies Dance is working on activities leading up to Big Dance 2012. www.siobhandavies.com

Becky Edmunds & Charlie Morrissey 25-76

These journals are a record, a re-creation, of one person's life, alas only a very ordinary person's life as I am forced to recognise and contrary to all my earlier beliefs and expectations...." 4th August 1972

In 1998, the artists found a box which contained the journals of John Richard Perceval. The box had been put out with the trash, and they picked it up just before the bin men got to it. You are invited to explore an extraordinary life that someone threw away.

Charlie Morrissey is a performer, teacher and performance-maker. He is currently making *Tree of Light* for 1,200 performers, and a solo commissioned by Siobhan Davies and Bob Lockyer. www.charliemorrissey.com

Simon Ellis

I Think Not (2012)

by Deborah Hay with Simon Ellis

Formerly member of the radical Judson Dance Theater, Deborah Hay is one of the world's most enigmatic and influential dance practitioners.

Simon performs her solo *I Think Not* in which she invites 20 different performers annually to practice and 'perform' a set of complex and unanswerable questions or 'tools for the dancer'. A New Zealand-born choreographer, dancer and film-maker Simon is based in the UK and Australia.

www.skellis.net

Every House Has a Door

Testimony 2.2 (2012)

A collaboratively constructed performance that responds to the unfinished masterwork *Testimony* by the American Objectivist poet Charles Reznikoff. The performance alternates between dance/movement, recitation, and original music performed live onstage.

Lin Hixson and Matthew Goulish, after a twenty-year collaboration as co-founders of Goat Island, have formed Every house has a door to create project-specific collaborative performances with invited guests. Retaining Goat Island's narrow thematic focus and rigorous presentation, they are seeking to broaden the canvas to include careful intercultural collaboration, and its unfamiliar, even awkward, spectrum. www.everyhousehasadoor.org

Sheila Ghelani

Grafting and Budding (2005)

Borrowing from surgery, science, cookery and alchemy this performance examines ideas surrounding race, heritage, and mixing.

Originally trained as a dancer, Sheila's creates solo and collaborative work which spans Live Art/ Performance practice. An Associate Artist of Blast Theory she has toured and performed nationally and internationally for them and many other companies (Duckie, Pacitti Company, Rajni Shah Theatre). www.sheilaghelani.co.uk

Hertog and Nadler

The Four Riders (2010)

A four-channel video installation that deconstructs the horse's anatomy in movement and materialises in massive

landscapes of moving flesh.

Chaja Hertzog (born Amsterdam) and Nir Nadler (born Haifa) are an artist duo based in Amsterdam. Their work incorporates a broad range of media including performance, installation, film, photography and cultural interventions. www.hertognadler.com

Tim Hetherington

Diary (2010)

Tim described *Diary* as "a highly personal and experimental film that expresses the subjective experience of my work, and was made as an attempt to locate myself after ten years of reporting. It's a kaleidoscope of images that link our western reality to the seemingly distant worlds we see in the media."

Tim photographed the experience of war from the perspective of the individual, mostly in West Africa and the Middle East. He was killed with fellow photographer Chris Hondros by Libyan forces in a mortar attack on Misrata in April 2011. From 2008 to 2011 he worked with artist and editor Magali Charrier on a variety of art projects including *Sleeping Soldiers* and *Diary*, often combining still photography and video to create unique and poetic short-form films that push the boundaries of the journalistic documentary genre.

Wendy Houston

Life's A Gas (2012)

Is an experiment in language overload, image fatigue and story telling. A distracted desire to find out what matters.

Wendy has worked extensively as a solo performer, and in collaboration with companies and artists whose work challenges, enriches, and extends the boundaries of, dance and theatre. Over the years, her work has developed a uniquely distinctive style that combines movement with text, and meaning with humour. www.artsadmin.co.uk/artists/wendy-houston

Iman Issa

Proposal for an Iraq War Memorial (2007)

A female subject talks about her feelings and perceptions about the war, while also responding to a selection of found footage and images. Originally commissioned for *Memorial to the Iraq War* exhibition at the ICA in London in which artists to responded to the question of what an Iraq War memorial at that time might look like.

Iman lives and works in Cairo and New York. Her work spans photography, video, sound, objects, displays and texts and has been exhibited at venues including The

New Museum, New York, Sculpture Center, New York, KW Institute of Contemporary Art, Berlin, Contemporary Image Collective, Cairo, Tate Modern, London, ICA London, Project Art Center, Dublin, and MACRO, Rome. www.imanissa.com

Patrick Keiller

Robinson In Ruins (2010)

A sequel to his previous films, *London* (1994) and *Robinson in Space* (1997) Keiller's latest film documents the journey of the fictional titular character around the south of England.

Patrick Keiller is one of Britain's most critically acclaimed independent film-makers. Over the past 30 years he has developed a range of films that combine deadpan images of British landscape, rural and urban, with a witty narration which draws together wide-ranging literary anecdotes, historical episodes, current affairs, economic critique and offbeat humour.

Michael Koch

We Are The Faithful (Wir Sind Dir Treu) (2005)

The Swiss football team FC Basel's crowd animator gives his all for the team: he decides what music to play at matches and choreographs the fans to peak performance. It's all about the

energy and emotion he transmits to the fans and how he directs them. Or is it rather the game itself that the fans follow?

Born in 1982 in Luzern, Switzerland. From 1999-2004 he worked as an actor before studying film and television at the Academy of Media Arts Cologne.

Grzegorz Królikiewicz

Don't Cry (Nie Placz) (1972)

Banned in Poland until 1989 *Nie Placz* is a documentary about colleagues and friends who were recruited into the Polish Army.

Screenwriter and director Grzegorz Królikiewicz studied law before going onto Łódź Film School in the mid 1960's, where he still occupies a research post. He has directed both documentary films and theatre including his award winning feature film *Na wyłot* which is a fine example of Królikiewicz's theory about a film space outside a frame.

Rebecca Marshall

Bee Fever (2010)

Bee-keeper Angie Biltcliffe has learnt a new way of living through watching and listening to her bees and describes her parallel journey through cancer and her inspiring outlook on life and death.

Rebecca is currently graduating from a two-year MA at the London Film School as writer/director. Her films have been shown at Film Festivals worldwide including Locarno and Berlin, at the National Film Theatre and The Royal Opera House.

Since 2002 as founding director she has curated the programme of films and events for The Electric Palace Cinema in Hastings.
www.rebeccamarshall.com

Marta Minorowicz

Kawalek lata (A Piece of Summer) (2010)

The remains of a red camping bus and a windowless blue shed are the scene of a holiday meeting between grandson and grandfather. Both live far away in different worlds, but could now grow closer amidst unspoilt countryside.

Marta Minorowicz graduated in the History of Theatre and English Philology at the Jagiellonian University in Krakow, and from the Andrzej Wajda Master School of Film Directing in Warsaw. She has been a researcher and made social documentaries for the Polish television channel TVN. She also made *The Angel of Death*, consisting of interviews with women survivors of Dr Mengele's pseudo-medical experiments for Discovery History Channel.

Henry Montes & Marcus Coates

A Question of Movement (2011)

Filming members of the public in their homes and places of work, Montes invites them to ask a question which Coates uses as a catalyst to spontaneously approach through movement.

Marcus Coates is a visual artist, working in video, photography and performance whose practice questions how we perceive humanness through imagined non-human realities.

Henry is a dance maker, performer and teacher. Former dancer with Siobhan Davies Dance he has also performed with, amongst others, Jonathan Burrows, Charles Linehan, Rosemary Butcher, Kirstie Simpson and Susan Linke.

Hetaim Patel

Squatting

The *Squatting* series explores the idea of embedding something into the long-term cultural memory of one's limbs. The squatting posture has particular resonance for Hetaim as a fading connection to his working class Indian heritage.

A multi-disciplinary artist from a visual arts background, Hetaim's performative and identity-based works include video, photography and live

performance, largely for galleries and theatres.

www.hetaimpatel.com

Nilesh Patel

A Love Supreme (2001)

A tribute to the director's Mother who has Rheumatoid Arthritis, this audio-visual essay on the preparation of samosas is a record of her skilled hands, in case they become affected.

Nilesh Patel is a British Architect currently living and working in London. *A Love Supreme* is his debut film, and was self funded.

Miranda Pennell

Why Colonel Bunny Was Killed (2010)

Ritual, Power, Play

A programme of films that take as their subject rituals of power and play. Here the body is a vehicle for transformation, as 'ordinary' experiences of possession offer access to special powers and other realms.

Miranda has made a number of award winning films that explore different kinds of collective performance. Her recent project reworks colonial photographic archives within film. She is a filmmaker who originally trained in contemporary dance, later studied visual anthropology, and is currently the recipient of an AHRC scholarship

at the University of Westminster. In 2011 her film *Why Colonel Bunny Was Killed* was awarded best international film at Images Festival, Toronto and Courtisane Festival, Ghent.
www.mirandapennell.com

Katherina Pethka

Anophtalmus (2005)

A medical, poetic and abstract conceptualisation of what is visible: hands working in darkness over a roaring fire and, in the midst of everything, a spinning glass. The camera follows an almost mystical process - a depiction of how vision emerges: the product - a glass eye - forms a simultaneous and almost painful confrontation with visual perception.

Born and based in Germany, Katharina trained at the Academy of Media, Cologne. She received the German National Short-Film and the Golden Dove Awards for her recent film, *Louisa* (2011).

Matthias Sperling

To hand (2011)

A durational work by Siobhan Davies and Matthias Sperling specially reworked for WHAT MATTERS. Originally created in response to Claire Barclay's Bloomberg Commission *Shadow Spans* at The Whitechapel Gallery.

An Associate Artist with Dance4 and winner of a Bonnie Bird New Choreography Award Mathias' recent works include commissions for Southbank Centre, Dance Umbrella and Candoco Dance Company. He also collaborated with Siobhan Davies Dance on *Minutes* (2009).

Simon Vincenzi

An Instalment between Times

as part of Operation Infinity

The Ouroboros Recordings (2011)

Captured during a five-hour live instalment as part of the *What if...* Festival 2010, an audience watch a slowed-down video recording while being filmed themselves through a small hole in the screen.

Simon is a director, designer and choreographer whose work has been shown throughout Europe. His on-going project Operation Infinity is an exploration of power, control and entertainment that combines and challenges the forms of theatre, dance, video, installation and visual arts.

www.operationinfinity.org
www.artsadmin.co.uk/artists/simon-vincenzi

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Alison Proctor, Nina Baker,

Polly Hunt, Heloise O'Donoghue,

Rob Prouse and Eva Martinez

www.siobhandavies.com

For Independent Dance

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Iris Chan and Rachel Gildea

www.independentdance.co.uk

For SE Dance

Jamie Watton, Sharon Duggal,

Louise Bowles, Helen Bonner and

Lauren Proto

www.southeastdance.org.uk

Thanks to

Chirstinn Whyte, Theron Schmidt,

Claudia Kappenberg, Mark Hornsby,

Andy Hammond, Emma Leach

WHAT MATTERS is presented by Independent Dance in association with Siobhan Davies Dance and South East Dance. Supported by the National Lottery through Arts Council England. Additional support from the International Journal of Screendance.

WHAT MATTERS is the fourth in the series of 'What' festivals instigated by Gill Clarke (1954-2011), co-director of Independent Dance. The two WHAT NOW festivals in 2009 and 2011 were curated by Gill but with typical generosity she invited a collective of artist curators, (Lucy Cash, Becky Edmunds, Claudia Kappenberg and Chirstinn Whyte) to co-curate WHAT IF... with her in 2010. Before she died, Gill had already begun discussing the possibilities of the next festival - WHAT MATTERS - with Cash and Edmunds (straybird).

Gill's passion focused on presenting artists and independent makers on the edges of visibility who generate excitement and debate in dance. She was driven by an aim to expand the notion of what might be perceived as the legitimate concerns of a dance practice, drawing on her broad vision that embodiment, movement and choreography are investigative processes we are all involved with. This festival is underpinned by a recognition of her interests and her contribution towards expanding ideas of choreography.

Frank Bock

Independent Dance

www.independentdance.co.uk



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Supported using public funding by
**ARTS COUNCIL
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straybird.org/whatmatters