

BA – Hi! This is Ben Ash here

IB – Are you recording?

BA – Yeah, is that ok?

IB – Oh! wow, okay yeah..

BA – Yeah, I dunno.. I just thought we might begin

IB – begin before we're ready!

BA – Yeah! I'm here joined today by Ihsaan.. de Banya..?

IB – De Banya!

BA – De Banya! Yeah, welcome Ihsaan, thank you for agreeing to take part and join in this kind of podcast series. We've had two false starts so far, one being that we thought we might go to the office, which is a bit quieter, and it's a bit louder!

IB – (laughter) Incorrect assumption!

BA – Yeah! And the second being that I couldn't work out how to wipe my voice recorder, but you said 'Third time's the charm..'

IB - And here we are!

BA - And here we are! So Ihsaan, Where are we though, where are we today?

IB – Where are we? In time and space?.. In the world?.. In feelings?..

BA – Yeah!! Well.. I mean

IB – Where are we?

BA - well I mean physically, we're in. ..Where are we physically?

IB - Where are we physically.. Yeah, we're in a studio. I would love to tell you what studio it is.. I actually don't know what it's.. it's the studio

BA - I think it is called the rehearsal studio

IB – I think it is called the rehearsal studio. Yeah, there's no natural light, which isn't ideal, but it's a space that's a hearty space.. it always feels really busy!.. I always perceived the space to just have so much stuff in it,

BA - It does have, sort of, yeah like chairs and curtains in it..

IB – It's not exactly a clean space, and I would appreciate if it was a bit more clean

BA – Would you?

IB - I would!

BA - Okay. Yeah, that's something to consider!! (laughter) Ahh.. 'Yeah!'

(I'm just saying to Anna that she can come into the space)

IB (to Anna) – Yeah, enter..

BA (to Anna) - Yeah, we're doing the podcast but you can come in if you.. if you need to for a minute. But we're yeah.. we are making a recording so, yeah.. we were going to be in the office (Laughter) but it was, it was a bit loud!!

But I was just thinking actually while we're sat here that this is the first, first of these sort of chats that I've done with any of us actually in the studio. And like you're saying, yeah, there's quite a lot, kind of clutter in it but I can also feel in a way, the work in it that we've that we've been doing somehow like, you know, it's bits of different things that we've worked in almost feel like they're in the space which is a bit different to sitting in the corridor or..

IB - No yeah, I mean that's really true and I think, even this morning this table that we're using, was a bit more in the space, you were using it, and I find myself falling into like 'Push and Pull', being like oh.. there's a table here! Let me, let me move in how I remember I move these objects in this space. So Yeah, I mean, the space is really loaded with information, but I think that's also the same reason I'd like it to be cleaner sometimes

BA – Ok yeah

IB - Because it carries so much with it already. And so maybe it'd be nice, not even all the time just sometimes to be like 'Ok it's new day, it's fresh', rather than 'Everything is everywhere!!'

BA – Yeah (laughter) Yeah! Yeah, it's interesting you mentioned that about the table and Push and Pull, because that's something.. particularly in one of the scores that we've done with Janine, and I think the... yeah like, Jeanine's creative process is the first thing that we've both have done together

IB - Yeah

BA – I think pretty much the first thing that that we did in the company.. I mean, I started in September. Remind me again.. I didn't start at the same time you started, you started a little bit after?

IB - I did a few weeks with you guys in October but really just kind of like to test the water

BA – Yeah

IB - and then straight off with Jeanine in November, that was November time.

BA - Yeah, right. Yeah, and that was in the first, while the sort of the autumn lock down I suppose, but

IB - yeah, I think we did that maybe we did a week, and then we were in lockdown.

BA - Right.. We worked all through that, into that.

IB - Yeah, to be fair I remember getting to the end of that and feeling really proud of us. Like it felt like an achievement to have worked through that time, without any scares, like. Yeah, we did well.

BA - I think we did.. yeah, definitely. It was a very particular.. I mean. I think that for me that was completely different to the first lockdown that we had, you know, this time a year ago. I had.. you know I was just like at home all the time. So it felt it felt very different to travelling into work. What was that like for you.

IB - The travelling? or just the general..

BA - Yeah, I mean, you know it's been a year since this whole kind of situation happened. And during that both of us have sort of started a new job. You know since Christmas in 2021 we've been working but much of that has been working from home. Yeah, it really.. we've been in this kind of sort of unusual situation for a year.. I.. I've been up and down across that year

IB - Yeah,

BA - with it but I just wondered how it's been for you and what's sort of kept you going..

IB - I feel like it's.. almost like this.. that we've been in a snow globe! And every now and again someone just really vigorously shakes it.. And sometimes you can be in the middle of all this stuff that's moving and happening around you yeah, and be like 'this is actually, it's okay, I can manage this I feel really grounded I'm really in myself', and other times it's just like, 'there's so much stuff, why is there so much stuff happening and why is it all happening right now, and why do I feel it so intensely!?' That's how I would describe it, I think that, it really is a variety of kind of emotions.. and every day you almost have to like re-meet yourself, and re-meet; how do I feel today.. What, what is it that I think I can manage.. what is it that I think I can do today.. And what do.. I have to be a little bit more like you know.. I have to put up some boundaries and streamline who I talk to and how I talk to that

person. Maybe I don't go and do that today.. I think it's a really intense time, I don't think it's actually any more intense than life is normally I just think it's more intense because things feel magnified. And we're not able to have the juxtaposition of say like work life, and then meeting you in the pub afterwards, and then meeting you within a social situation, which is a different way of being within ourselves. So I think that losing all of those things also makes it really intense.

BA – Yeah I get that.. the thing about that magnification and the kind of like.. the absence of those other ways of being and meeting.. I mean it's been a really like a particular way to meet, you know, a group of people, an individual Yeah, like when you say it like that, that really makes me reflect on.. in a way, how much is asked of the space in which.. this is our only space that we have where we meet together I mean.. which is just kind of different to meeting on Zoom! which is another whole thing that we've tried to do for better or worse, but, I mean not to say that I've sort of studied you!.. but I have.. I have noticed that you that you kind of take care of yourself! It's like I've kind of felt, or sensed like.. yeah he's kind of like just taking some time out now, you know like.. you seem like empowered in your agency to be like 'yeah I'm gonna take some space and look after myself'. I've appreciated that because.. do you see yourself like that?

IB - I mean I don't see myself! (laughter) but I observe in myself, I'm someone who likes to observe. And I don't, I mean, maybe, maybe.. I think like you spoke about having agency within myself when I feel like I, I not know myself enough but I'm comfortable in how I perceive myself to be.. to be comfortable enough to acknowledge that maybe like, I know that in larger group situations I'm going to be quiet

BA - okay

IB - because that's not my forte. In a way I could do it but I don't, it's not my desire. Whereas, if you give me an opportunity to be one-on-one with someone or in a smaller group I would much rather go in depth and spend time getting to know people and speaking more freely in that setting. But also I think there's.. I acknowledge that I joined at like a really weird time in terms of like.. that you guys have already been here for maybe a few months and were building connections, and then there was all of the distance that we were trying to have at the same time as becoming connected and meeting people

BA - That was quite hard wasn't it, it was quite odd because like we had like some kind of COVID protocols about you know 'sanitising' and keeping like physical space and no contact and stuff, but.. because you were kind of joining like slightly from outside that bubble or whatever then you were also wearing a face mask, and doing those things and it was just..

IB - Yeah that was.. yeah it was strange. And initially, I mean it's, again, it's a lot to do with the space and it's something that I acknowledge now as well as like.. originally, because I was joining and entering the bubble. It was 'okay, I'm gonna be on the opposite side of the room as everyone else, you guys

were all so far away from me!' And then I had a visor on as well.. All of these barriers increased this kind of sense of trying to then meld in and become a company.. that was a challenge in itself and it actually made a really big difference when I moved from outside that just to be a little bit more central and closer to everyone else and,

BA – yeah yeah

IB - that did make a big difference. But I think as well as I was just thinking about this yesterday actually, I don't think I've sat down with everyone individually and met them individually. I've met everyone.. like we've all met, we've all been together, but we haven't actually had a great deal of time to meet each other individually or to meet each other, not in the dance context. Yeah.

BA – yeah yeah.. Absolutely! And you know, for me.. part of the kind of energy behind this sort of podcast idea was a way of actually trying to sort of meet or re-meet somehow, after we'd spent so much time kind of working at a distance on Zoom

IB - yeah

BA – at home, like not together. And I just thought that yeah, there might be something about like sitting down for a little chat with each other that might always be a way to kind of bridge that

IB – yeah

BA - so yeah, I'm glad for that.

I also.. just to kind of come off the back of what you were saying there about that particular circumstance of you kind of coming in, and all these layers, but I wonder if.. I mean I think for me on some level, I almost feel like the things that I could see and notice.. like you know you can visibly see that somebody is wearing a visor or a mask and they're kind of keeping a kind of.. a distance between you.. I think it also somehow kind of quietly gave me like a lot of like generosity and patience to not feel like anything needed to be pushed or forced to be any kind of a clearer connection than things were! Because it's like, what else can we do apart from just like be where we are?

IB - Yeah, yeah

BA - And that was something I can see now, now that you talk about it in that way.

IB - I feel like there's been almost like a tender meeting, which is nice as well. Like you say that nothing is being forced to become something. Everything is being allowed to become what it is. But I also think that in such a like changing contextual space that we're in, it's also like maybe things can't become what they're going to become because actually everything is shifting around them anyway.. so there's this kind of like, I wouldn't even call it friction!

but just this desire for things to fuse or become what they're trying to become, but also it feels like it's not possible right now..

BA - Yeah, like not all of the elements are there yet

IB – Yeah yeah,

BA - Theres a kind of bind..

IB - Yeah, yeah! I mean it's gonna make such a big difference when we perform together and when we, when we go for drinks after performing as well, all of those other aspects that will come into it are going to make such a massive difference. And as I was reflecting, I actually don't remember the last time I performed!.. Mika said something to me the other day and it was about being seen and I was realising that I almost have a desire.. not not to be seen, but I'm not trying to be seen.. But then, just thinking about performance and I mean.. I haven't done that in so long and I.. I don't not miss it, but I also don't miss it!

(laughter)

BA – Yeah, I get that.. I mean.. yeah I think performance is like.. again it's one of the elements that I think somehow really consolidates our practice, what we're doing, into like.. it sort of like.. it's sort of like crystallises Yeah, it's like the fire comes in now,

IB – yeah yeah

BA – It's the acid test..

IB - Yeah

BA- which I love about it.. so I do have an appetite for, for that kind of coming along, but again, I think I'm just.. we'll get there when we get there.. but in terms of like, yeah.. what you're saying about kind of sort of bringing things together towards that, but also that.. you know this sort of 'gently, gently..we'll get there when we get there'.. most recently, up until sort of week or so ago we were, we were looking at the archive and being to look at sort of the 30th year anniversary.. and as part of that I was looking at a particular piece of repertoire called Looking Back, but you were working... you began looking at a particular piece of Rep with another of the dancers; could you talk a little bit about what you were looking at there, and also kind of how.. like something about how that process of planning to work together came together in the space.. what were.. what were you doing...

IB - So Joel and I were learning ' And who should go to the ball', which is by Raphael Bonacella. We're learning the main pas de deux in it. And I mean, I think, again, contextually, it was a big moment in a way in that again.. it was this case of like re-meeting everyone having been in lockdown, and only been working on Zoom but also meeting Joel for the first time, like physically. We've

never, well I'd never touched anyone in the company so it was the first time working in contact, which felt really poignant at the time and still feels poignant it now because touch is something that still feels very elusive. So yeah I mean I think in that week it was just really nice to.. to grapple with all of the things that came up with actually sharing weight, and understanding how our bodies would meet one another. Yeah...

BA – Yeah, I mean, I saw a little bit of that from the outside because I came in.. my first day back into the physical space after months was to come into a room that you and Joel were working in a little bit on that duet, and yeah.. just sort of see the.. the kind of physical navigation around, yeah meeting and working you know.. in contact. I love, I love working in contact because there's such a mutual dependency on each other within it that's not possible without the other, so yeah.. for me that does all sorts of stuff around like mass and weight and momentum and.. and also reading like.. just kind of reading the space between each other, but yeah.. I sort of, again, you know, within that saw like problem-solving or puzzle-solving, yeah.. you know because it's kind of coming down to you through, you know, having spoken to Mark about the duet, Mark Brew, but also just trying to decipher stuff that's there on the video. Yeah, which is always a bit of a puzzle isn't

IB - 100%! But actually you know there was.. there was a sense of like... like... almost like I'd forgotten just how much knowledge that we would both have between us, and even though we hadn't necessarily, we haven't worked together before and we hadn't been in contact, how much problem-solving that was going to be but actually how.. not easy it would be to overcome but how you'd slip back into that way of being with another human and be like 'okay what do we need, what do you need in order to make this happen. Can you pull my arm.. like this, can I actually use.. as I need that', kind of like.. being in that dialogue with Joel and finding that quite, but just kind of like.. things in the same way kind of clicking into place like as soon as you allow them to be.. then actually there was this ease at which things came together, and a real genuine sense of care for how we could support one another to achieve what we were both trying to achieve, and I use achieve very loosely

(laughter)

BA - Yeah, but I understand that in relation to just the, the components the increments learning of a phrase of dancing together kind of come into shape. Yeah, yeah. Well, you know, speaking of touching contact that leads it, you know, to this proposition I asked you to engage in. For anybody who's listening for the first time. Within each of these I've asked, say like your Ihsaan if he could consider the sensation of touch.. something around touch that we you know touches something that both gives and takes like we leave an impression and give an impression, and to.. and to kind of consider that at this time, in relation to maybe making a collage and, and just to see what came up for you in that process. Would you, would you be alright to show me..

IB – Yeah!



BA - So you've bought an image today of something that you made

IB – Yeah

BA – When.. when did you actually make the

IB - 28th of February at 9:36, to be specific! (laughter) You're welcome!

BA - Wow, that's like the last day of February, and we are on the 19th of March at the moment

IB – It was a minute ago.. and also maybe I should say collage loosely.

BA - Yeah, that's fine I mean, the collage is just a way of saying like, kind of put your hands into something I think for this for this anyway. I don't mind if it's like..

IB - Do you want to see it?

BA - I'd love to

IB - There you go..

BA - Can you put it down on that page like that and then we can both look at it - so Ihsaan's sounds put his phone down on a page in the centre of the table that we're sat around the corner of.. - And wow this is great! could you describe.. would you be okay to sort of describe things a bit maybe by just sort of saying what.. how we're actually looking at what's, what's there, and, and describe kind of what is there really..

IB - So, I say that, from your perspective you're looking at from what I would call the.. the bottom, and I'm looking at it from the top

BA – So is this.. am I in the position that you were in when you made it?

IB - Yeah, and as you say that with the proposition that from what I understood it was really about 'feeling' in touch. And I also acknowledge when I was at home, I was like, 'Ahh, collage, this is going to be lots of paper.. coloured papers I don't have any of that'. So I ended up just kind of rooting around in my drawer and I was really drawn to things that felt nice in my hand. So one of the objects on the left hand side of it is a can, a can of beans

BA – right

IB - without the paper on it. Yeah, and I've never actually taken the paper off a can of beans, 'right, I'll do that'. The texture of a can, the grooves in it.. I really like.. like it feels really nice in your hands and it's just super smooth and yeah, almost like it's made like.. that actually makes a lot of sense. (laughter) It's made so your hand fits really nicely around it! Who would have thought that



they take these things into account but they do! So that was.. that was something I was like, yeah okay I want to use this

BA - and it catches the light in a quite bright way

IB - there's a lot of silver going on in this collage

BA - so there's also.. what's that.. what's that kind of silver form there.. Is it like something that's rolled in on itself ? like a thinner material..

IB - Yeah yeah, so it's almost like foil but it's just, it's the top of a yoghurt pot. I think I'd just eaten a yoghurt before this, which is also why there's a spoon on it. Yeah, because I was enjoying placing the spoon on my lip and, again, almost like all of these things are, well not all of them but.. but these two things in particular moulded to the shape of my body, which I really enjoyed. Like I enjoyed just letting the spoon kind of just hang and sit on my lip, and it fitted really perfectly. And there was a slight contrast between that and the top of the yoghurt, which I usually lick, and I didn't this time, but also it's not as like, as a, as a feeling you have to kind of get the paper really taught.. like, like sometimes the yoghurt on the top, that's not the best yoghurt! like, obviously the best yoghurt is in the pot (laughter)

BA - It's usually like slightly dryer

IB - Exactly, exactly. So.. but, I mean I did really enjoy the yoghurt, so that's what I went on as a as a feeling because it was.. it was a good sensation, yeah. So.. yeah

BA - What's the sort of background.. because, because beneath these objects, that looks like there's a sort of like a white like.. piece of paper? like cartridge paper but beneath that there's something else that's..,

IB – So I

BA - like a granular kind of feeling..

IB – So I nearly burned my house down!.. (laughter) because this all placed on a single A4 piece of paper, but originally what I had done is.. I tried to burn some paper just to feel what would happen, and what the texture of burning paper was. And initially I did it around the sides like a was creating a map and I was like 'this is kind of dry, like we've done this, made a map and then put tea stains on it' so then I was like 'what would happen if I lit it from the middle..', and that creates like fire apparently!!

BA – Yeah!!

IB - and the paper really burns! So that happened and then I was kind of like drying it in the sink but then I

BA - that's what this is.

IB - Yeah but you can see.. you can see it's kind of wet and, but you can also see where it's just burned away, and you can see the kind of gradient between where it's gone really black and then to the brown. But then I also really enjoyed.. like, I've never done it before.. the flakiness of the paper! In my fingertips actually, because it was wet as well, it kind of stuck to my fingers as well, so you had this kind of flaky black blank paper that wasn't crisp anymore,

BA – Yeah because you kind of look, you think it should be crispy..

IB - Yeah, but it wasn't because I kind of threw the whole paper in the sink to stop my house burning!.

BA - (laughter) to put the fire out!

IB - So yeah, it was just like.. 'hey cool I like this' and it's just not a texture I'd ever kind of really investigated , so I was like 'yeah, that can definitely go on'. In the bottom left hand corner there's a golf ball, and again it's kind of ribbed.

BA - Yeah I just spotted that, I couldn't, couldn't work out what that was now but I can see, yeah it is.. it's.. yeah, yeah.. I've got a word that I can't get out of my mouth

IB – It's like embossed, it has that kind of,

BA - yeah, so,

IB - yeah, yeah,

BA – It's not riveted

IB - Yeah,

BA - because that would be that slightly the other way.. pixels I'm going to say, but it's not pixelated either,

IB - but you can see that both of us in our hands, like kind of like..

BA - Well it's interesting as we talk, there's been a lot of movement of hands

IB – Yeah

BA - when you were describing the paper just now..

IB – Yeah yeah yeah, so me I really did try and kind of lead from my senses, and I will say that in terms of the collage none of it's stuck down, which is why I couldn't bring it, it's just neatly placed in a way that I found aesthetically pleasing

BA - I think that's qualifies!

IB – Great! (laughter)

BA - For these purposes, at least...

IB - And actually, then again in contrast to that I'd sandpapered my Bathroom Ceiling

BA – Ah, that's the yellow

IB - Yeah. So you've got some yellow paper

BA – Is that P180? like the finer stuff, I cant remember.. or P60

IB – I wanna know but I don't!

BA – I think its 120 or 180.. It's like the green, there's this green one that's like quite rough.. the yellow one is always like, the final one.. the second, second thing I think

IB - Okay, it wouldn't.. It wouldn't have been too crazy because I was just trying to like get my ceiling like one level. But yeah, I mean in comparison to everything else in the collage, that was like the roughest thing. Again I enjoyed just kind of allowing my hand to be really coarse over that for a second. Yeah.. and then

BA –Is that a strawberry?

IB – That is a strawberry! It's actually a strawberry ice cube so it's filled with water, and again, just how it's ribbed and kind of how the kind of the bubbles bubble-over.. it feels quite nice in your hand. You don't necessarily engage with the water so much, it doesn't really

BA - Is it a mold?

IB - Yeah,

BA – Right, Ok

IB - but they're not my favourite ice cubes, I don't actually use them, you put them in the freezer and then it becomes like an ice plastic thing but it's never that cold. So, it's not

BA – What, so you would actually put the plastic in the drink?

IB - Yeah, yeah,

BA - News to me!

IB - Yeah, I wouldn't advise it. I didn't buy them. Disclaimer! (laughter)

BA - That's fine!

IB - What else is there.. and then I've got one little ball-bearing on a spoon in the middle

BA – Ah I can't quite see that.. oh I do

IB - Yeah, and there's a little.. little pop of silver

BA - Oh yeah, no.. I can see you in it taking the picture from above. That's nice! It's kind of almost like fluid.. it looks like mercury..

IB - So yeah, it's kind of heavy, but again it's just something that really feels good to roll in your hand.

BA - Do you have a pair of them, like are they ball-bearings that

IB – it's a thing that I have in my house I don't know where it's from, It's not clear but I like this. I'll just keep this in case I need it one day. Yeah, just a random.. very random things that are in my drawer, to be fair. And then the last thing at the top of it is.. I think it's a shoe brush that I've never used before, probably was my dad's.

BA – Yeah

IB - again just quite kind of coarse, and finished it off with a little pop.. you know, connecting the Browns etcetera (laughter)

BA - Well that's yes yeah I really appreciate you sort of walking me through.. through that, and how it came about, and I'm glad you didn't burn your house down! Yeah, thank you Ihsaan

So there's just a few other.. other subjects that we might touch on before we round things off.. and yeah, so one of the things that I've been asking like our peers, our group as we do these things is.. and actually it's about, you know, me trying to learn a bit more about what we mean by it, but there's this term 'Inclusivity' around I guess maybe the.. the way that Candoco works and, and ideally I think aspires to that, but I wondered if you might just briefly touch on like, how you.. how you understand that, and particularly in terms of where you see Inclusivity working and failing. And it may be that this just doesn't have to be a thing, I think it's just part of.. I'm interested in trying to learn more about even like what we mean, and it seems like as this goes on like people have lots of different kind of ways in on what it is to them.. What is it to you, where do you experience it working and failing..

IB - It feels like a really important question and thing to be grappling with.. at all times, probably,. I don't know if I'm equipped to talk about when it's working.. I know that like

BA - For sure

IB - for me, joining this space, I was really drawn to inclusivity as an idea, and how it can help my teaching practice. I think that.. I'm really passionate about dance being something that is.. well that everyone does, it doesn't actually matter. Everyone, everyone does it. If you have a body you can move. And you're probably always in the process of, like, you've got a groove, and so I was really interested to know how, what is.. what does it mean to be able to facilitate in an inclusive environment?

BA - Okay, yeah..

IB - So I can say that that was one of the really main draws to being here and being in the space. I think that, I feel, I feel that the longer I've spent here, I think, what it in a way encompasses in this space is a lot... It's a lot to try and be inclusive of everyone's need.

BA – Yeah

IB - And I think that needs is something that has come up a lot. I think there's something to do with people knowing what they need, but also in a way like someone else being able to acknowledge that all our needs can't be met. And so actually this hope that we can have an environment that is inclusive for all maybe isn't possible, because actually in my mind there's a necessity to streamline and for.. actually for access to be made for everyone's different needs, their requirements, it actually means that there're probably going to be too many variables to allow it to be accessible in a really kind of FULL way for everyone, rather than.. than everyone gets a little bit.

BA – Yeah

IB - has a foot in the door and can kind of see.. I don't think that's what we're living in, but I think that... it's just really broad

BA - yeah

IB - it's a lot to try and tackle it.. it's

BA - Yeah, I think so. I agree with that, I mean that's what comes up for me it's just the scope of it feels.. vast.. and it seems like the closer to each other we get in terms of being able to talk about what our needs are, both the work that then comes out of that in terms of meeting those needs. It's kind of, it's sort of.. everything seems to keep kind of growing

IB – Yeah

BA - so yeah it's like an expanding thing

IB – Yeah.. we hold it. Yeah. And I think that again, that even though the holding of it's.. energetically it's a lot as well, to be in the process of having awareness for everyone's needs, and again, this isn't me saying that we shouldn't.. we should not be doing that like, but I think that the engagement of it is a lot to hold, but I do also think that there is this really beautiful space where whatever it is that we are doing in terms of finding a way of being inclusive facilitates us understanding and moving in a way that is just about.. it is about an experience, which I think is.. at its core, is what we're all trying to engage with, we're trying to engage with our experience of being conscious, like, so... I think that the more we're able to kind of, notice these moments where our experiences are overlapping, and they might not be going in the same direction but they're overlapping in that moment, then we can have this exchange and understand 'what was it in that moment that was happening?', but also in that same way to be able to let go of a desire to all be going in the same direction or be driving towards the same thing, because we're not we're not, we're not all driving towards the same thing, we don't have the same needs. We don't all feel the same way on any particular day.

BA - Right

IB – Yeah

BA - that's a really sort of.. I get a really kind of striking image there when you talk about kind of heading in different directions, but these moments when we overlap, almost like the experience that we have when we're working on something in the space that's you know, it's not planned.. we're working with these trajectories that overlap and then we can take each other in.. like through that, and we're going in different directions but at the same time and in the same space

IB - Yeah

BA - So that feels to me like really informed by actually like the physical perceptual practice of being, as well as like, you know.. like, what you, what you bought into that was beautiful, that's really, you know, thank you.. You mentioned your teaching practice, so that's something that I'm aware that.. that's part of your part of your professional practice, your teaching. Where are you teaching at the moment?

IB – At the moment I teach predominately at the Place. I'm a creative teacher for for CAT, and I'm the Rehearsal director for Shuffle Youth Dance Company but there isn't an artistic director so it's also me, and I'm just gonna take credit for that! (chuckles)

BA – You're holding that!

IB – I am everything! (laughter)

BA - That's great because you kind of came up through some of that activity yourself didn't you, as a younger dancer..

IB - Yeah, I mean, the Place used have t-shirts saying 'Made at the Place' those were very true of me! (laughter) I was made at the Place!

BA – And that's where I first crossed paths with you wasn't it..

IB – Yeah

BA – Yeah many years ago!.. and we, we both also have a history of having danced in Richard's company don't we, and so that's quite a beautiful thing to share. And today, yeah, just to contextualize.. we've been working all week on Set and Reset, Trisha Brown repertoire which Candoco.. we're working in as a company, and as part of that we've had the, I would say the kind of beautiful gift of working with Eva Karzack remotely across Zoom, who's been offering us a class as well as her kind of insight through being in the original cast of Trisha's Set and Reset, and she had just been on.. she was speaking this morning about an event that happened yesterday online with Rosemary Butcher's archive where there were moments of her actually showing.. performing in some Rosemary's earlier work, and she was speaking about dance in the gallery in relation to Strider Richards company.. So, sometimes I just like to kind of roll through those things because it helps me sort of find my place within what feels like a big current of stuff.

IB – Yeah..

BA - So there's like.. yeah, two things I want to touch on. So one, one thing is in relation to, I guess it's about a question. That, for me it kind of came around in a way out of something that had happened in in the space, and we were working in Jeanine's process and we were doing this score 'Experts' it's called, and I think that, yeah.. well I'll reference Joel, I always get this kind of slightly off key but he, he had kind of done a version of that, we'd all done a practice of it, and then we were speaking afterwards and I think that morning we've done a warm up where we were rolling, and Joel said something like, 'Oh, if I were to meet my Maker now I like quite happily, you know say, well this is something that I'm good at doing and I'll get down now on the ground and roll and show you' like, and for me it just simply.. it felt like it had kind of gone round the outside of something that could be more head on, like, you know 'What are you good at?' which, if I was asked that I'd probably like crumble. (laughter) But I found that the way.. and it accompanied or come out of a very physical practice which I thought was kind of interesting, but, you know, so, to flip that is to say.. well, if you were to meet your Maker now, or if this was the moment where you, you know, if this this was it, what would you, what would you say 'look I'm really comfortable being like this this is, this is something that I'm really at ease with something I'm good at'. I mean, I don't know about good but.. what is that for you..

IB – Ah yes tricky question! And what's springing to mind.. Yeah, I'm gonna go with that, even though that there's another part but that's not it.. But what



springs to mind that.. I feel like I'm quite comfortable being with one other person (laughter) like... Yeah! but I really enjoy it. I really enjoy like I

BA – I think I can feel that!

IB - but I really enjoy like actually hearing someone else and seeing them and yeah I just I enjoy.. I enjoy exchange, but I enjoy exchange in a way that I feel like there's an exchange happening, and there's not a sense of.. not that in other contexts you're fighting to be heard but, there are just other energies at play and

BA – There's a lot of information

IB - Yeah, I just really enjoy when you're able to sit down with someone.. stand up whatever it is, and just communicate about things and to have a conversation. I hope that people perceive me to be someone who's warm enough, I was gonna say quite warm but I have my moments! Who's.. who's warm enough to engage with, especially like on a.. on a on a one-to-one basis. Yeah I would say quite comfortable just shooting the Breeze..

BA – Shoot the breeze, one-to-one, awesome, love that!

IB - Yeah..

BA - Thank you.. and I do feel that, that kind of authenticity around is being very hear with each other and just seeing what comes up. So yeah, lovely.. The.. the very last thing I wanted to touch on was this kind of like a riddle, I like riddles, I really like.. you know when I kind of used to generate material for class, although I don't really kind of lead classes in a way that deals very much with set material anymore, but one of the things I really used to enjoy was almost like riddles, physical riddles, like puzzles, coordination.. riddles. I like that about learning rep and stuff. So, why am I saying that.. I think because I tried to almost like set you a little riddle, well everybody gets the same thing but it's, again, it's to kind of imagine that you're in an interview or a conversation, and somebody asks you a question or they open the door for you to speak on something and the feeling you have is actually like, 'YES!! I really want to speak to that, I've got a lot to say about that. I'm really glad that you brought that up..' and that you didn't necessarily need to tell me what it was that I'd asked you, but I'd be interested to hear, like, kind of what was the subject material that came up for you as something that you feel YES!! About..

IB – Ermm!...

BA - It was a long time ago that I asked you this

IB - 28th of February before that to be precise! (laughter) But, I mean I did think about this and I was thinking actually again it's another thing that really changes contextually; where I am up to in any given moment.

BA - Yeah

IB - there are moments when I'm like, you know.. I can talk about fashion, about like clothes and things that I desire. I can do that until the cows come home! I am very bad in that way.. well I'm not bad but, let me speak honestly, I'm a bit of a consumer at times, so I can be very much like, oh I could speak for ages about all the shoes that I might desire and what trousers I might match with them, but also as I said, I can also feel myself judging myself on that being the thing that I might talk about

BA – Yeah

IB - and so then in another way I was just like 'oh, it would just be about me', and I don't want to speak about myself but it would be the thing that I know the best that I could be like 'Ah, this is.. this is how I feel right now, you're asking me how I feel, I can.. I can give you that information because I have access to it'.

BA - So, you're in touch..

IB – I'm in touch, I'm in touch with myself.. like,

BA – Yeah

IB - Oh but even if I wasn't, like if in that moment I wasn't, I can still answer the question about you know 'I just don't know how I feel right now, I'm a bit confused' but I would be able to access that information

BA – Yeah, that's what I mean by in touch

IB – Yeah, yeah! So I think that it would, it would be something that feels quite close to home, I think there are other things that I'm comfortable talking about, but I'm also... not! no I mean, I just.. I also like quiet life! (laughter)

(more laughter)

BA – Yeah!

IB – It's true, it's true!..

BA – So, that's.. Ihsaan that's us kind of, at the end of anything formal about this in terms of like subject material that we might cover...and yeah, I just want to say thank you so much, you're so welcome to this, this experiment.. and it's been great to sit down with you today and have a great weekend. Thank you.

IB – Thank you Ben!