

Gw checks: how much pleasure are you getting back from it?

Can we generate pleasure in the body so that it's more than describing but also experiencing in the now from the actual physical doing?

Is it possible to remember it as it was, without the distance of how we feel about it now?

- Choose whether you want to explore the memory through other words or stay with the same set as before

Gw: When I think about my work I think about my dad. It was the late 90s, he was a farmer. No books in the house. He would see the work and never say anything afterwards. But when I danced with Akram it was very physical and suddenly he started speaking about his experience, as if the physicality, the set up was now enough to stimulate something within him. The sound was loud, we were very athletic, it was a dramatic piece, even though abstract. So when I make work I try and ask myself what would my dad get out of this? What are people going to get from this? How do we give the audience something to access what we are doing? Why do we want somebody to come and watch/experience? What do we want them to get out of it? How will they read it? It's a question of making the work AVAILABLE (opposed to 'accessible')

Si: Sometimes when I've seen dance I've wondered if the dance was being backed up by all the other disciplines such as light music scenery etc. That in the moment of performing there are shared responsibilities as to making the work available to an audience. And sometimes I feel it gets lost in modern dance: that everybody is contributing to the show doing something for the audience.

Gw: it's off-putting and scary for an audience not to