****

**Transitions Artistic Director David Waring**

**What do you most enjoy about working with the Transitions dancers?**

I enjoy the fact that they’re open to new experiences, that they want to challenge themselves and that they’re extremely motivated. The dancers want to develop their practice as performers and are interested in developing their versatility. Because of the level that they’re at, they’re also able to articulate their interests both physically, verbally and intellectually. I’m also learning from this so it’s a reciprocal thing in many ways. I enjoy the fact that they’re a company and a group, and they’re learning to work out what that means as well. I’m also their main tutor so I really see them through the whole year. I get a chance to understand them in perhaps a little more depth than a lot of the other staff members that work with them.

**How does your time being a part of Transitions impact on you as Artistic Director?**

I’m also a practitioner, performing myself, so again there’s a reciprocity. I’m having to have this dialogue with them about the work, although that’s particular work, but that also informs me about my own practice and what my own interests are - or could be.

They also show me and tell me what’s new and what could be missing from the breadth of work we want to present, because as Artistic Director I have to decide on the programme and who to invite to commission to make work. I don’t have a chance to see all the new makers presenting work in different countries. They can act as my introduction to other makers and to the bigger international dance scene.

Because these people bring a freshness and a hunger for developing their practice, and because they have to work quickly, there’s a dynamic about what we do that keeps me energised. They stimulate my intellect as well as stimulating my need to challenge them physically, because I’m one of their technique teachers as well. They’re super fun too! When we get the chance to be a bit more relaxed later on in the tour we can let go a bit more.

**What does it feel like to be a part of Transitions in its 35th year?**

It’s an honour, because the legacy of the company is one as *the* first graduate company, so it’s good to know that it’s still running and that I’m the person running it, and to all intents and purposes it’s successful still. I think it’s certainly successful from the students point of view, I hope it’s successful from the audience’s point of view, I want it to be successful within the dance sector as a whole. There is a pressure upon me, but because I’ve been doing the job for a while I’m more open to that pressure and almost enjoy that pressure.

I hope that we’ve maintained the vision of the company that was there at its inception; the core essence of what the company is. I’d like to think that there is still part of that that’s really true and clear. Meanwhile, we’ve changed and are changing because the sector changes and things develop, students change, makers do different things and we’re embracing technology and many different types of creative impulse and inspiration. It’s hard to keep track of those things but actually we do try – and that’s all we can do!

**Can you sum up the 3 pieces? How do they differ from each other?**

Oded’s piece has a very particular energetic drive. At times it’s very subtle and sometimes it’s very clear that the energy has an intensity which goes with the music and production. Oded wants it to be an emotional experience for everyone, the audience and the dancers alike. It’s about this drive. It has a muscularity about it, in terms of the physicality. There’s some beautiful partnering work and it’s got a real tenderness and quietness.

Charles Linehan’s piece *Nothing But Time* is essentially the opposite. It has a quietness about it but the impulses explode. It feels very personal even if on a level the vocabulary of the work is very functional. Cristian’s piece is strange, surreal and awkward. It has a very particular relationship with the audience which changes throughout the work. It’s something that the dancers have to really work hard to express and articulate, because it’s an improvised score, they’re literally finding it as they go.

The similarities between the pieces are that they are all very human. There’s an underlying humanness about them, with all the human flaws and all the human virtuosity and brilliance, but they’re very different in their tone.

**What can the audience expect from coming to see Transitions?**

They can expect to see a varied programme. They can expect to see something, a style perhaps, that they’ve never seen before. There’ll be something that they can relate to much more easily and there will be something that might demand a little bit more attention from them. They’ll see great dancers, and they will see those dancers differently from one piece to the next because each of the pieces makes different demands on them performatively and physically. I hope that there’s a journey for the audience from one end of the show to the other, and they might not realise what that journey is until later, on reflection of the show itself. They’ll also see great designs – great costumes and production values.