

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

### Support

#### Quotations in support of shinkansen (1994)

**A selection of quotations from 1994, collated from letters, when shinkansen's Franchise Funding from the Combined Arts Department of the Arts Council England was not renewed.**

#### Artists

'A highly reflexive organisation which has developed a unique niche within the British cultural scene. The area between dance, performance and music has been developed, shaken and stirred by them. **Richard Layzell**

'An enormous credit to shinkansen is that they are so obviously aware of all that is happening in the dance world and immediately take on board new ideas and movements. The informal exchanges of ideas with and support from both Ghislaine and Debbi has proved invaluable to the furthering of Diva's work' **Liz Aggiss**

'The intense and thought provoking 2 weeks of exchange and experimentation with the other participants, clarifying ideas and opening new paths for reflection in varied issues related to performance was a major turning point in my artistic development. I thank shinkansen for their inspiration and as an example of what an arts organisation should be and aim for' **Francisco Camacho**

'The work of shinkansen is important in the development of structures for art in Europe in the 90's and further on'. **Daniel Ashwanden**

'Skilled, energetic and highly professional producers of the calibre of shinkansen aren't even so numerous as to be called thin on the ground'. **cris cheek, co-founder, shinkansen**

'I know of no other organisation currently operating who displays the same degree of commitment, imagination, professionalism and real understanding of the needs and processes of artists' **Maria Burton**

'I have come across no other group that has offered the service, support and opportunity that shinkansen with their limited resources has endeavoured to provide. In my dealings

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

with them I have found a unique approach to producing, training and support that has always been professional and enlightening'. **Barnaby O Rorke, Raukus Mir**

'shinkansen supports the future of dance in a profound way by rigorously pursuing experimentation, analysis and exchange with international artists. I consider European Choreographic Forum to be the most important training experience of my career' **Claire Russ**

'The work of shinkansen from my point of view is essential as the centre of a network of experimental music in Europe'. **Kurt Dahlke**

'shinkansen has built an important reputation for itself as producers and supporters of new innovative work, particularly work which falls between the established categories. This combined arts work which for the most part is on the edge of the performing arts and frequently leading the way with new ideas and new forms of presentation is often very difficult to produce and to fund. shinkansen has taken on this challenge of producing this work with great success. Their enthusiasm, energy and professional commitment is quite refreshing' **Emilyn Claid**

' I consider Debbi and Ghislaine of shinkansen two real idealists who are honestly interested in helping artists get into contact and making unusual ideas possible' **Felix Knoth and Tim Bore, Klankrieg**

'There are not many organisations like this in the world' **Prof Christina Kubisch**

'I have been deeply impressed by shinkansen's work since the organisation was set up in 1989. Its success in building strong coherent links between artists, producers and promoters in this country and in mainland Europe is remarkable for its pioneering approach. They have worked tirelessly to create opportunities for truly innovative international collaborations, nurturing and encouraging some of our most inspirational sound and music artists'. **Deborah Chadbourn, Administrator, Forced Entertainment**

'shinkansen has played a critical role in the dance world....' Pit Fong Loh, **BIMA Dance Company**

'shinkansen mediate between the world of dance and music, that huge chasm that few have thought to bridge and connect in a facilitatory capacity. Apart from shinkansen there is non one I know that is liaising between music and dance artists on a full time basis' **Lloyd Newson, DV8 physical theatre**

'shinkansen's work is both innovative and wide ranging; they approach the work of sound and movement artists with great seriousness, sensitivity and intelligence. They are a vital

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

networking and producing agent whose hard work and dedication goes well beyond the norm and they have been going from strength to strength.' **Evelyn Ficarra**

'shinkansen is a renowned and respected arts organisation which is now producing more high quality work than ever'. **Liz Aggis. Divas**

'shinkansen is pioneering new working practices between artists and producers' **Ruby Worth**

'The organisation fulfils a vital; function within cross form practices where producers working with smaller scale organisations are thin on the ground to put it mildly. Ghislaine Boddington and Debbi Lander have an impressive regard for the concerns of the artists, another quality rarely found among the producing community' Their organisation does so much to help artists working outside of the mainstream or in circumstances which are unusual'. **Gary Carter**

'shinkansen is one of our most important independent producers in the field of new movement. /sound based work. shinkansen present a positive attitude to the nurturing and development of new performance work including debate, evaluation, process, training and partnership which is encouraging to a young and maturing artist'. **Fiona Wright**

'In a cultural environment rapidly spiralling down to banality, inferior quality. The safe, obvious and predictable, it is a constant source of inspiration to have the opportunity to work with a unit of such professionalism and dedication. The relentless challenging of conventional interpretation of issues such as gender, the provocative encouragement of alternative performance concepts and the essential initiation of two internationally collaborative networks prove that the work of Ghislaine and Debbi and their remarkably efficient production team has to be something that is recognised and nurtured by state institutions not abandoned to market forces and short sighted populism' **Steve Teers, producer, Diva Pictures**

## Producers

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

'This enterprising and creative organisation has done much to stimulate and promote positive artistic exchange between young British and European movement and sound based artists. They serve as good ambassadors in a niche sector of contemporary performance and operate in a network not well covered by other organisations in the UK. Their independence from building based venues allows them to develop projects in an entirely different way from organisations like the Institute of Contemporary Arts and their low overheads permit a more flexible working process with the artists they present' **Mik Flood, Director, ICA**

'One of shinkansen's problems is that it has elected itself to concern itself more with the process than with product which has inevitably affected its visibility' **Val Bourne, Dance Umbrella**

'shinkansen has built a strong independent approach to investing in young artists and those exploring new ways of working. Shinkansen has helped broaden the aesthetics of performance, particularly dance. Their combination of artistic exploration and value for money gives shinkansen a key role to play in England's artistic future' **Nigel Hinds, Artistic Producer Sadler's Wells**

'One of the most active and energetic organisations in this field we have ever worked with all over Europe' **Richard Schweitzer, Vienna Acts, Austria**

'shinkansen is one of the most vital and innovative seedbeds for performance arts that this country has currently. It fulfils a wide range of arts needs that no other organisation that I know of, is addressing. shinkansen has the sensitivity to recognise and importantly nurture and support new talent This kind of work is essential if contemporary art is to remain alive and in touch with contemporary cultural trends and to continue to attract and build new audiences' **Valerie Briginshaw, Principle Lecturer and Head of Dance, West Sussex Institute of Higher Education**

'A pioneering and cornerstone organisation. shinkansen have proved themselves as producers of quality work in areas of creative endeavour and innovation that are largely otherwise ignored. **Phil England, Administrator to London Musicians Collective**

'shinkansen are a focal organisation for combined arts in the UK and Europe. shinkansen have continued to be at the forefront of innovative and challenging work, so often the victim of declining resources. They have played a vital role in bringing UK artists onto the European stage and giving UK work a high profile in Europe'. **Polly Thomas, Brouhaha International**

'I was hugely impressed by two things: their single minded commitment to the innovative artists they produce and their rare ability to communicate that enthusiasm out to a wide and diverse audience. They bring a detailed knowledge of music, theatre, dance and

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

sound poetry to their work; they feed what is best and distinctive about Live Art practice back into these art forms. Furthermore they are creative producers, not an administration unit and not artists'. **David Jones, Director, Speakout**

'It would be true to say that shinkansen has paved the way to opening lines of communication amongst young artists across Europe. Their support, encouragement, training and commitment to the development of young artists cannot be equalled'. **Teerth Chung, General manager, Cochrane Theatre, Katy Spice, General Manager, Green Candle, Dick Matchett**

'shinkansen has an important role in evolving new art and cultural visions for uniting Europe' **Bo Karsten, Producer, Helsinki Festival**

'The number of arts organisations with a consequent international outlook is extremely limited especially unfortunately in Great Britain. shinkansen has been working from an international perspective since its first steps in this way increasing the expertise of art professionals in Britain and on the continent and creating strong ties between the British arts, especially dance, community and its continental counterparts'. **Rudy Engelder, Head Research and Development, Theater Institute Nederland**

'shinkansen's role in enabling the exchange of artists between Britain and Europe is one of the greatest importance in strengthening the growth of the arts generally' **Jane Nicholas**

'Choreographers in the South West see shinkansen as a guide, creator and initiator of new developmental, innovative and creative ideas and a forum in which to be involved. Shinkansen are also a valuable resource of brilliant expertise' **Marcus Davey, Arts Manager, Dartington International Summer School**

'shinkansen is one of the Europe wide renowned British producers of contemporary performing arts. They successes in finding additional funds for their projects and they developed extraordinary projects for choreographic research like the European Choreographic Forum' **Walter Heun, Joint Adventures**

'Arnolfini has worked with shinkansen over the past few years and have been impressed by their producing and networking within the UK and further a field in Europe and their support towards UK artists'. **Diane Warden, performance officer, Arnolfini**

'shinkansen are leaders in developing new practices for arts training, management and production. They set an example of just how successful it is possible to be in a rather bleak economic climate and an example of an organisation who are constantly looking for ways out of the subsidy maze. Organisations such as shinkansen are the life force for

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

growth and change in the mainstream. **Henrietta Esiri and Siobhan O Neill, Joint artistic directors, Chisenhale Dance Space**

'My colleagues and I at the Goethe Institute have known the shinkansen team for several years and highly appreciate them as a fully professional, very innovative and effective production unit involved in outstanding national and international arts projects' **Dr Elmar Brandt, Director, Goethe Institute**

'shinkansen are hugely respected across Europe and have been the conduit for many British artists to develop international collaborations and be seen more widely abroad. They develop networks which mean information spreads in many directions, rather than just representing a few artists in a very specific sense. They have developed substantial international funding for their work, putting to work the modest amounts the arts council has invested in their company. They concentrate on the leading edge of contemporary art but they have the ability to produce large scale projects such as Vinyl Requiem for new and large audiences' They are a model of good practice in training young workers. They have an instinctive ability to integrate educational work into all their activity and harness it to artistic ends'. **David Jones, Director, Serious**

'A creative and innovative force and one of the most active and promising links between the arts community of Britain and the rest of Europe. As no other arts organisation, shinkansen has succeeded in organically developing their work with local British artists within an international context'. **Mark Deputter, Artistic Director, Stuc**

'shinkansen has been doing tremendous work in their support of young British artists and became an efficient and reliable professional partner in the building up of an international network of dance producers'. **Catherine Dunoyer de Segonzac, Danse a Lille**

'shinkansen have provided invaluable support and training for independent artists some of whom have come to make work at the South Bank. What they do is unique'. **Alastair Spalding, Dance and Performing arts producer, South Bank Centre**

'shinkansen's dedication to networking has been a model for many other arts organisations'. **Chris Torch, Artistic Director, Intercult**

'Most striking was the professionalism and know-how, the energy and enthusiasm that the shinkansen staff was working with. We are sure that all the partners they worked with on Vinyl Requiem and many other projects would tell the same. Moreover as they cover such a wide spectrum of performance disciplines, they are unique producers, not only in Britain but also in Europe'. **Wim Wabbes, Music Programme**

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

'I have been lucky enough to participate in and benefit from many of shinkansen's activities. This has included many hours of deep debate and discussion, supporting new and visionary creative work on a shoestring and tireless research into pushing the boundaries of the performance environment forward. Your work has long been instrumental in challenging my own viewpoints and appreciation of artistic work'. **Simon Kirby**

'shinkansen is a leader in the field, supporting work from minority artists and groups that might easily be overlooked elsewhere. shinkansen is also creating employment opportunities for today's arts graduates, other performing artists and arts administrators. **Valerie Briginshaw, Principle Lecturer and Head of Dance, West Sussex Institute of Higher Education**

'The work shinkansen have done to encourage new talent and establish international links is widely respected. **Tim Butchard, Head of Drama and Dance, British Council**

### **Quotations in support of Future Physical (1997)**

**A selection of quotations from 199, collated from letters supporting shinkansen's bid to the Lottery A4 E scheme for the Future Physical concept and programme**

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

'We find the programme of research outlined by the Future Physical programme an exciting, challenging possibility'. **Assault Event Company, artist**

'This promises to be an extremely exciting programme of work. In my opinion, Future Physical, will not only extend the boundaries of dance as an art form and help develop new audiences. Future Physical will also enhance and develop our cultural links with a number of countries throughout the world'. **Nelson Fernandez, Assistant Director, Visiting Arts**

'I am writing to support 'Future Physical'. The programme of inter-disciplinary work is a much needed activity of research, commissions and discussions that looks at issues around the body, technologies, new places and spaces. The work that shinkansen already does is extremely unique and one of a small number of arts organisations that really understands the rules and traditions, as well as the significance, of inter-disciplinary work within the 'club arena'. **Andrew Caley Chetty, Director Contemporary Archives/NOW ninety7**

'I am writing to express my wholehearted support for the Future Physical project. I know very well the long processes shinkansen has been through to get to this point. Indeed I have been lucky enough to participate in and benefit from your many activities already. This has included many hours of deep debate and discussion, supporting new and visionary creative work on a shoestring and tireless research into pushing the boundaries of the performance environment forward'. **Simon Kirby, IETM/Freelance**

'I strongly support the Future Physical programme developed by lead producers shinkansen. As a radical yet necessary programme of activity this project not only provides essential networking opportunities for challenging debate but in a fundamental way nurtures genuine exploration, experimentation and innovative vision. It is a project which is both responsive to artists needs, particularly those already concerned with the evolution of contemporary work in this field and proactive in pushing forward the issues, providing a constructive framework for engaging cultural development. As an artist dedicated to innovation, Future Physical is a critical programme'. **Wayne McGregor, Artistic Director/Choreographer, Random Dance Company**

## Links

Connected documents in the 'Flying Along a Curved Path' selection of writings and documentation co-authored and compiled by Ghislaine Boddington and Debbi Lander:

HISTORY – background to shinkansen early days, role and remit

# The shinkansen Collection: 1989 - 2004

## Flying Along a Curved path

PEOPLE - key personnel in shinkansen, Future Physical and The shinkansen Collection

SIGNIFICANT DATES – chronology of key events and achievements

DEBATE –research topics and outputs from shinkansen debates, symposia and working groups

ESSAY – reflection on major themes arising from shinkansen research and practice

GLOSSARY – a listing of shinkansen process and research terms