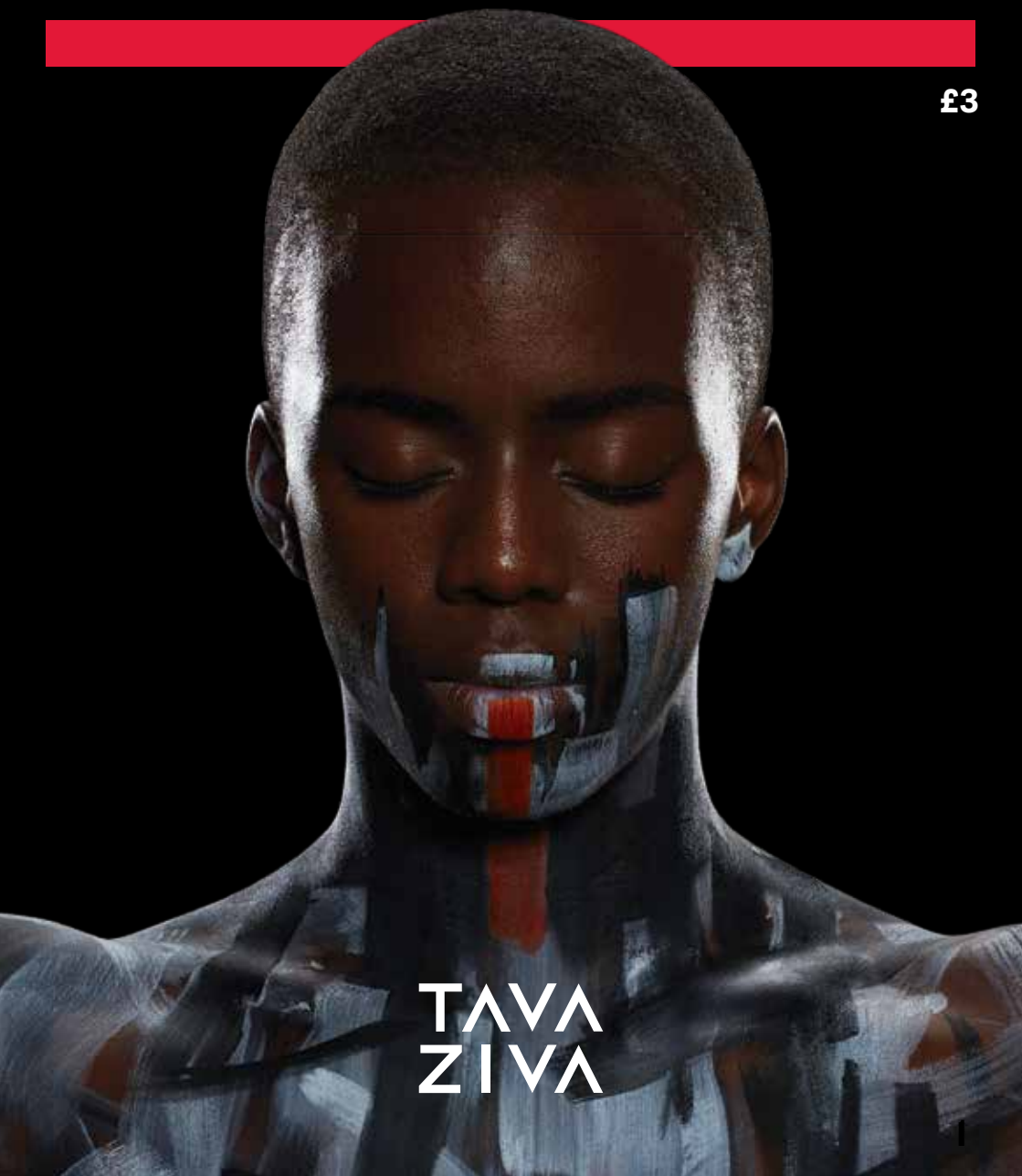


IZINDAVA

£3



TAVA
ZIVA

DANCERS

Andy Race
Asmara Cammock
Lisa Rowley
Luke Crook
Nicole Victor
Tom Shale-Coates
Yaa Appiah-Badu

ARTISTIC AND CREATIVE TEAM

Artistic Direction and Choreography
Bawren Tavaziva

Music and Sound
Bawren Tavaziva

Vocals
Jemima Brown
Florence Yilma
Bawren Tavaziva

Rehearsal Director
Joanne Bernard

Rehearsal Assistant
Lisa Rowley

Lighting Design
Sherry Coenen

Costume Design
Ben Voorhaar and Sabrina Zyla of Karisma

Dramaturgy
Peter Glanville

Videographer (Research & Development)
Von Tavaziva

Production Manager
Christopher Silvester

Creative Producer
Beth Cinamon

BAWREN TAVAZIVA HAS TAKEN US ON AN EXTRAORDINARY JOURNEY WITH IZINDAVA. POLITICS, TRAUMA, PERSECUTION AND DEATH ARE NOT EASY SUBJECTS FOR MAKING DANCE, YET HE HAS CONVEYED SO MUCH THAT FEELS UNIVERSAL AND PERSONAL.

BETH CINAMON
Creative Producer
& Executive Director

At times reflecting post-colonial Zimbabwe as well as portraying today's conflicts, greed and corruption around the world, Bawren speaks out for injustice. At the same time we witness his inner-most demons and fears, and the sadness at the loss of his close friend Alois who died during the creation of Izindava.

When Bawren was simultaneously creating the choreography in the studio and composing the music in his recording studio, it was fascinating to see the work develop each day. The dancers were very physically and emotionally connected to the work helped by Rehearsal Director Joanne Bernard and Dramaturg Peter Glanville who shaped and articulated the themes and characters.

Thank you to costume designer Ben Voorhaar and to lighting designer Sherry Coenen who have been inspiring collaborators to Bawren, allowing him to experiment and extend his ideas for making and staging this extraordinary work.

Special thanks goes to fantastic dancer Lisa Rowley who has recently also become Tavaziva's Rehearsal Assistant. And to our incredible dancers Yaa Appiah-Badu, Tom Shale-Coates, Andy Race, Luke Crook, Asmara Cammock and Nicole Victor for their talent, hard work, commitment and emotional strength throughout.

Tavaziva is pleased to be based at

bbodance



IZINDAVA

ARTISTIC DIRECTION, CHOREOGRAPHY AND MUSIC BY BAWREN TAVAZIVA

Bawren Tavaziva's new work is a bold and universal message about human fragility within our changing world. Beautiful, haunting and provocative, Izindava unearths raw emotions that are unsettling and unforgettable.

Bawren's unique movement style synthesises ballet, contemporary and African dance styles and is performed by a cast of stunning dancers, while extraordinary sculptural costumes extend and abstract Bawren's choreography with astonishing results.

Izindava is a very personal piece for Bawren Tavaziva, touching on traumatic and fearful childhood experiences in Zimbabwe. Growing up amongst persecution, mob justice and segregation, Bawren's memories of freedom instil a strength of spirit and resistance. In this work he also focuses on the therapeutic and redemptive power of dance, music and Rastafarianism.

Ultimately the story is a positive one, with a message that love is stronger than fear.

BECOMING RAWREN



**'A CONTEMPORARY
AFRICAN MASTERPIECE.
AMAZING, SUBLIME,
TRULY INSPIRATIONAL'**

Afridiziak News

Photo by Dillonrose.com

A BRIEF HISTORY OF TAVAZIVA'S ARTISTIC DIRECTOR

Bawren Tavaziva grew up in a rural village near Masvingo in Zimbabwe. Football, Michael Jackson, New Edition and Kung Fu movies viewed at the local community hall provided inspiration to Bawren and his friends. Bawren's musical talents also developed at this time on a guitar made by his brother from a 5 litre tin can and fishing wire.

At the age of 12 Bawren Tavaziva attended an outreach ballet project with the National Ballet of Zimbabwe at his local community centre. From day one, his determination and talent led him to a life-long passion for dance. He danced with Tumbuka for five years and toured Africa. He came to England to join Phoenix and Union dance and in 2004 he presented his own choreography and music as a finalist at The Place Prize with a deeply moving quintet entitled Umdhlalo Kasisi, in memory of his sister who sadly died of HIV.

After this, Bawren formed his own company and became Artistic Director of Tavaziva Dance and in the same year won a fellowship with Dance of the African Diaspora's Trailblazer programme. He went on to produce further works for his own company, Soul Inspired 2005, Bophelo 2006, Chatsva 2007, Heart of Darkness 2009, Wild Dog 2010, Double Take 2011, Sensual Africa 2012, Greed 2013, Tavaziva Ten 2014, Africarmen 2015. Bawren has embarked on various research trips to Africa, most recently visiting Ethiopia to explore the spiritual and cultural heritage of the Rastafarian movement.

In 2017 Bawren was commissioned by Rambert for RED to create Mud Child, working with Polka Theatre's Artistic Director Peter Glanville. In 2018 Bawren will choreograph Ending the Silence by MBE's Euton Daley.

WE TALK TO LISA ROWLEY, WHO HAS BEEN WORKING WITH BAWREN TAVAZIVA FOR OVER SEVEN YEARS AND RECENTLY BECAME REHEARSAL ASSISTANT FOR THE COMPANY.

IN CONVERSATION WITH LISA ROWLEY

You have been working with Bawren for seven years now, how have you found your new role as rehearsal assistant?

This project has been a totally different experience for me and I've really enjoyed the increased responsibility as it's given me a new challenge and a step-up from being just a dancer. Becoming Rehearsal Assistant came at the right time because the company is very new this year, so the other dancers come to me for advice and help. It's been really great to have the opportunity to teach class in the mornings as I know what the dancers' bodies need day-to-day. It's been a massive challenge but one that I really wanted.

What is the energy like within this new group of dancers?

There's an air of excitement which is a really nice vibe to be around all the time. There's also more time and space within rehearsals and everyone's come in at the same level and at the same time.

How has this creation process been different to past productions you have worked on?

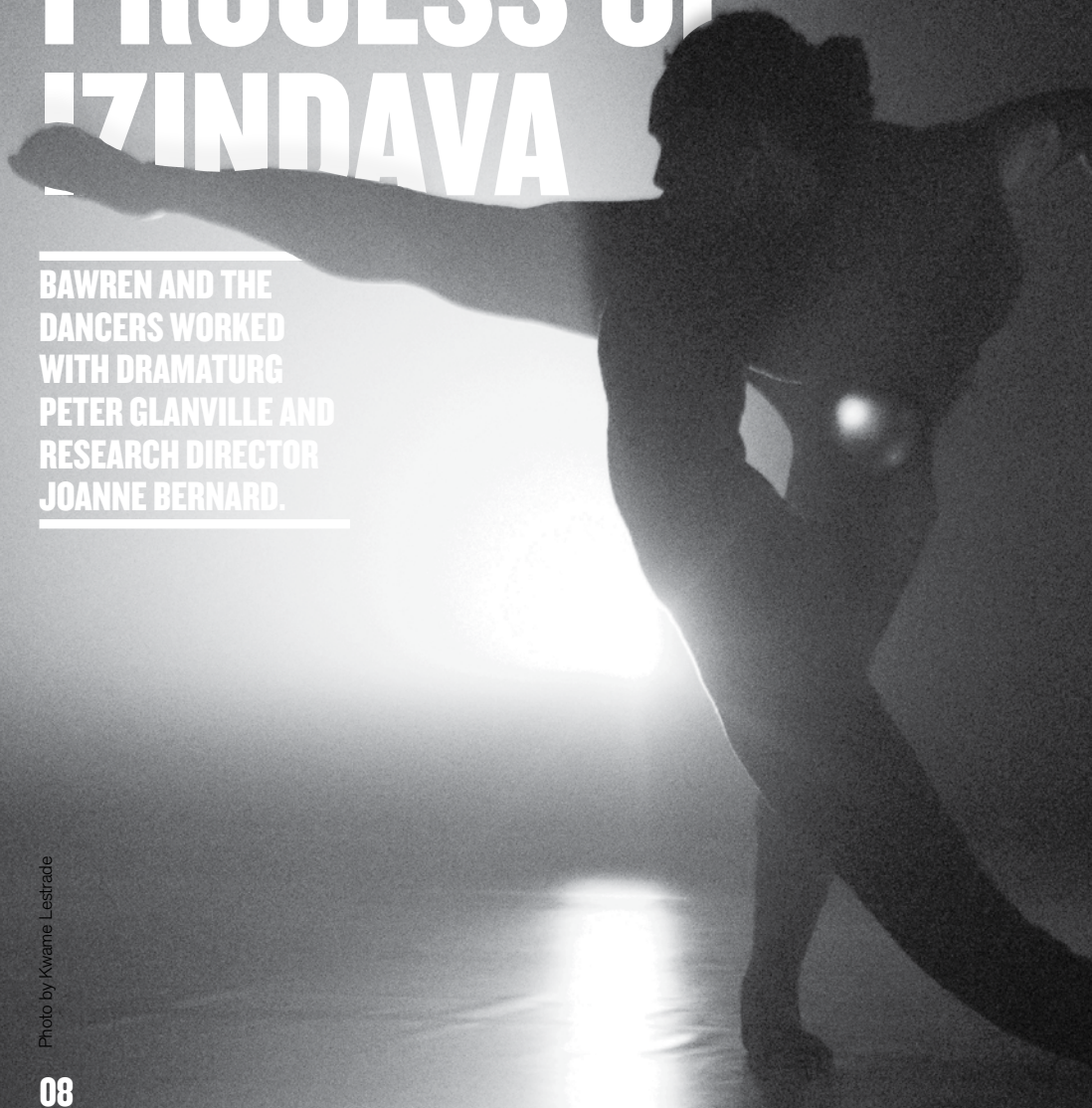
The new company members have just made a massive difference as you have to learn all over again about how they dance and their work ethics. It's been great to have six new dancers and to be able to

support them and be inspired by each one of them and their way of moving.

Izindava has a lot of messages within it, what do you hope the audience take from the show?

I think Izindava is very relatable and current to what the world is going through at the moment, whether it's political or whether it's just a personal journey. For me the main message that I take from the piece is that life is short, stop war and love more. Be more content with the people around you, the work you do, the life you lead and be grateful, instead of causing all this awfulness in the world.

DURING THE CREATIVE PROCESS OF IZINDAVA



BAWREN AND THE DANCERS WORKED WITH DRAMATURG PETER GLANVILLE AND RESEARCH DIRECTOR JOANNE BERNARD.

What was it like to work alongside Bawren and the dancers and how has this collaboration been different to your previous work?

Peter Glanville: My previous collaboration with Bawren was earlier this year on *Mud Child*, a work in development supported by Rambert. This was a very different relationship, with both of us organically developing the work in situ. My role was very much as director alongside choreographer, as opposed to my dramaturgical role on *Izindava*. With *Mud Child*, Bawren would respond to my visual stimuli (working with bamboo and metallic poles, cloths, puppets), and I would respond to his choreography.

We were extremely pleased with how well we worked together, and it is great to be able to work again on *Izindava*, having developed mutual trust and respect for our respective approaches. In terms of the dancers, with both projects it has clearly been physically challenging for them. Bawren's unique and highly developed language pushes their bodies to extremes, combining elements of African dance, Contemporary dance and Ballet. He also works at hi-speed!

Joanne Bernard: In previous productions, I have been Rehearsal Director so this was a new situation for me and working from conception of the piece to help Bawren and the dancers find the story within his choreography has been really interesting, especially as it is almost a completely new performance team. The different energies and characters all add

to the creative process and to what Bawren and I envisioned initially before we had any 'bodies' in the studio - starting to see it come to life is fun.

People often associate dramaturgy with plays and theatre, how have you applied this process to Bawren's new dance production?

PG: As Dramaturg for *Izindava*, I have been responding to Bawren's choreography, with a particular eye on the narrative structure and emotional resonance of the piece. Bawren works at an incredible rate, his creative output with the dancers is phenomenal, with more than 45 minutes of material learnt within the first few weeks of creation.

My role is to question the meaning of the piece and to deepen the dancer's emotional relationship to the phrases. This involves probing Bawren to understand his intentions, and creating specific exercises to allow the dancers to mine this territory further from both a psychological and emotional perspective. As part of this process, I am always thinking about the rhythm of the complete work. How do sections flow into each other? Do the transitions make sense? How do we think audiences might respond to the work? Why have particular choices been made? Where does the choreography impact? Where does it feel too tangential or superfluous to the themes being explored?

Having become familiar with the choreography, the dancers are now deepening meaning, deepening their emotional relationship to the themes.

It asks more from them, but the results are transformative.

What were your initial thoughts at the start of the creative process?

JB: I had no idea what the piece would first look like. The first week enabled Bawren to play around with ideas and try out different choreographic styles and skills.

We then spoke to the dancers about the narrative and the synopsis so we were all on the same page creatively.

PG: Initial pre-rehearsal meetings with Bawren and Joanne clarified the themes Bawren wanted to explore. It is a very personal piece for Bawren, touching on traumatic and fearful childhood experiences in Zimbabwe, but also focussing clearly on the therapeutic and redemptive power of dance, music and Rastafarianism.

From these meetings, the metaphorical image of The Beast emerged, a potent symbol - a monster capable of infecting everyone, representing the oppressor, the bully. Bawren spoke honestly of religion provoking his childhood fears and of 666, The Number of The Beast. This image has been central to the costume design, with slithering tentacles worn by the dancers.

Bawren was also clear that the work should ultimately be positive, that love is stronger than fear. We see a community, a world 'infected' by The Beast, but it is resisted, and it is overcome. So, though rooted in the personal, the story resonates as universal.

**BAWREN TAVAZIVA
SPEAKS TO US ABOUT
THE INSPIRATION
BEHIND THIS EXPLOSIVE
PRODUCTION.**

THE MAN BEHIND THE MOVEMENT AND MUSIC



Photo by Manoj Nair

What was your starting point for Izindava?

I always want music to be parallel to what I'm doing. I don't want to leave that talent behind as I want to keep pushing it. For Izindava I had time to do my research and time to be in the recording studio and experiment - usually I don't have that time.

It has progressed a lot from the beginning and I'm not using most of it because when I get in the dance studio it is totally different, everything changes.

You have previously stated 'the music is the drive', what do you mean by this and how is it reflected in the dancers' movement?

The music is the drive that

"WITH DANCE, I FIND WAYS TO TALK ABOUT THINGS I DON'T USUALLY TALK ABOUT VERBALLY"

supports what I'm visually seeing. If you use the wrong music for the wrong idea, it just doesn't work. The music I'm working on right now is very African-driven spiritually but I'm trying to experiment with software so the sound is very different. If I can find the right music, my body automatically finds the movement.

What inspired your choreography for Izindava?

Izindava is not what I expected! It's grown into a much bigger idea and touches on a lot of subjects. Most of my work is based on my own experiences, for instance, I've always been afraid of the dark and I grew up with fear. I recently went

to Ethiopia to do research on understanding my background as I was brought up within the Rastafarian movement.

It's different to my usual choreography. Initially my idea was very literal and when Ben Voorhaar, the costume designer brought the costumes early in the creation period, I was inspired and it changed where I was going with the piece.

We get a short space of time to create work and so it is very physically demanding. The guys work really hard and they really believe in the work. This group is very fresh and I've really enjoyed pushing them in a different way.

What did you gain from completing the research and development project in Ethiopia and how does it relate to this work?

I went to Africa to learn about Haile Selassie's history and who he was. That connects with this work because it speaks about the world today, why our history is destroyed, why we don't learn about black history, for example why do we only have one black history month? So I thought I'd go to Ethiopia to research the bible and the Rasta reasoning and how that would feed into the Izindava work.

With dance, I find ways to talk about things I don't usually talk about verbally. I'm lucky because I can place those thoughts on a stage and share it. I got back in touch with my soul and I got my spirit back, so when I returned it was so refreshing to feel human. It is always nice to be in touch with nature again and that will show in the work.

GRAPHIC EXTENSIONS



**BEN VOORHAAR SPEAKS TO US ABOUT
THE COSTUMES FOR IZINDAVA**



**“THE THING THAT
IS ACTUALLY MORE
IMPORTANT THAN
THE CREATION IS
TO MAKE IT, TO
REALLY CREATE
THE IDEA AND PUT
IT ON STAGE.”**

How did you find a career in costume design, and what are the challenges?

I found my way into costume design because I used to be a dancer and I went to fashion school so I have always been interested in how things look.

I'm a very visual person, I always look at how things move and how things work, so working with costumes was a small step to go. I had a big chance when I was a dancer, as my former boss saw that I was making clothes and he gave me a large production to design in Germany and that went very well so we started off professionally straight away.

I did that for twelve years and then I started my own company Karisma costumes with Sabrina Zyla. We can really experiment and see how things function and for which budgets we can make costumes. It is really important, especially for dance, that it looks good and always has modernism in it. It is very important that if I do modern contemporary dance, I want it to be current.

How do you begin and how long does this process take?

For every production it is different, sometimes it goes very quick, sometimes I just need longer but it is the piece that inspires me.

I get triggered by my ideas, they come very fast sometimes, and I instantly know when

it's good. It was very easy for Izindava because I wrote Bawren's ideas on paper and I saw the word 'beast' like five times. Of course the beast means something else for him because that's to do with his thoughts and his background, but for me it was very literal. The moment I took it very literally I knew exactly what I was going to do.

Having previously designed costumes for Tavaziva, how do the costumes for Izindava differ from past productions?

They're always different, for example the costumes for Africarmen were more literal because it was more of a story whereas Izindava is more from feeling and emotions, so I got the sense it's more abstract.

I really like working with Bawren because he's a very strong choreographer and he gives me the opportunity to create really 'risky' designs. With Bawren, I can create very strong costumes. We understand each other and it is exciting to see how he uses the costumes to inspire his movement.

ANDY RACE



Andy trained at Gateshead College, Dance City and continued his training at Trinity Laban graduating in 2013 with a BA (Hons) in Contemporary Dance. He toured internationally with Transitions Dance Company and graduated with a MA in Dance Performance in 2014. Andy has danced for Neville Campbell, Lea Anderson, Gary Lambert, Kerry Nicholls, Stefanie Batten Bland, Dog Kennel Hill Project, Nutshell Dance Company and Summit Dance Theatre.

Andy regularly teaches contemporary technique at Trinity Laban, Tring School of Performing Arts, City Academy and Transitions Dance Company. Andy joined Tavaziva in July 2017.

LISA ROWLEY



Originally from Leicester, Lisa trained at the Dupont School, later graduating at Trinity Laban. She toured internationally with Transitions Dance Company and worked with Henri Oguike Dance Company, ACE Dance and Music performing work by choreographers Andile Sotiya and Douglas Thorpe. Lisa is a founding member and performer of Joss Arnott Dance Company since 2010, recently producing a trio work named 'A Movement in 3'. Lisa also teaches her own classes and workshops throughout the UK at vocational schools including Italia Conti Arts Centre.

Lisa joined Tavaziva in September 2010 and has performed Wild Dog 2010, Double Take 2011, Sensual Africa 2012, Greed 2013, Tavaziva Ten 2014 and Africarmen 2015. In 2016 Lisa went to Ghana for a research project with Bawren Tavaziva working with the Dinani Dance Group. In 2017 Lisa also became Tavaziva's Rehearsal Assistant for Izindava.

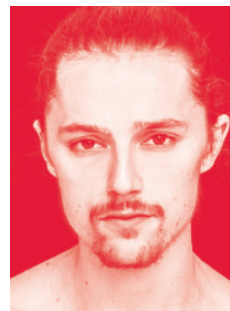
LUKE CROOK



Luke trained at London Contemporary Dance School where he graduated in 2015 with a First Class Honours degree. He has performed in works by Richard Alston, Didi Veldman, Crystal Pite and Kerry Nicholls. Since graduating, Luke has also been working on music videos, gallery exhibitions and fashion promotion.

Luke has performed in works by Pablo Bronstein as well as Holly Blakey, N'da Dance Company, Hubert Essakow, Fevered Sleep, Shobana Jeyasingh Dance and Alexander Whitley Dance Company, and has toured nationally and internationally. Luke has performed a new solo work Ulysses Awakes in collaboration with the 12 Ensemble and Alexander Whitley as well as the company's most recent work 8 Minutes. Luke joined Tavaziva in July 2017.

TOM SHALE-COATES



Tom started dancing at the age of 14 when he was accepted to the Swindon Centre of Advanced Training. At the age of 18 he gained a place at The Rambert School of Ballet and Contemporary Dance.

After graduating he worked with Contact Dance Company in Malta and ZfinMalta Dance Ensemble, where he worked with artists' Mavin Khoo and Joes Agudo. He has performed at The Royal Opera House, in productions Eugene Onegin, Boris Godunov and Odepié. Tom joined Tavaziva in July 2017.

NICOLE VICTOR



Originally from Gibraltar, Nicole Victor recently graduated from Northern School of Contemporary Dance where she has worked with artists such as Laila Diallo, Gracefool Collective, Dam Van Huynh and Freddie Opoku-Addaie.

Before moving to England she trained and performed competitively in Jazz, Modern and Ballet. One of her highlights studying at NSDC was performing at her graduation showcase with a piece by Kerry Nichols and her own solo work. Nicole joined Tavaziva as an MA Post Graduate Apprentice in July 2017.

YAA APPIAH-BADU



Yaa graduated from London Contemporary Dance School in 2010 where she had the opportunity to work with choreographers Kerry Nicholls, Aletta Collins and Etta Murfitt. After graduating, Yaa danced for artists including Freddie Opoku-Addaie, Simeon Oysea in collaboration with the Merce Cunningham Company, Shaun Parker and Rhiannon Faith.

She performed at the London Olympics Opening Ceremony and in the Guinness commercial 'Intolerant Champion' directed by Jake Nava and choreographed by Gary Nurse and Jreena Green. Yaa worked as a backing dancer for singer Laura Mvula performing choreography by Aaron Sillis in music videos, live shows and for television. Yaa joined Tavaziva in July 2017.

ASMARA CAMMOCK



Asmara is from London and began dancing age seven, studying modern, jazz, hip-hop and tap. At 16 she attended The Brit School for Performing Arts and Technology.

Through the Young Creative Scheme her knowledge of contemporary dance grew, she then went on to create a solo work which was performed at the Royal Opera House with mentoring from Kerry Nichols.

Asmara was a member of Quicksilver (Rambert Youth Company), Avant Garde Youth and PPL Dance Company. During her training at Northern School of Contemporary Dance she has worked with Sharon Watson and Phoenix Dance Theatre and on dance film projects with Jack Thomson. Asmara joined Tavaziva as an MA Post Graduate Apprentice in July 2017.

“WHAT COUNTS IS WHAT THEY DO AND HOW BLAZINGLY WELL THEY DO IT.”

The Times

DA

CREATIVE TEAM



CHRISTOPHER SILVESTER

Production and Technical Manager

Christopher trained at Rose Bruford College and graduated with a 1st class Honours degree.

Previous credits include Production Manager; Tavaziva Africarmen UK Tour, Production Stage Manager; Give Me Your Skin at Battersea Arts Centre and UK tour, Production Manager; Anything Goes at Upstairs at the Gatehouse, Production Manager; Phone Home International Show at Shoreditch Town hall and international venues, Production Technical Manager; The MGM Story UK Tour, Production Stage Manager; State Vs Hayes. Production Manager; Master of the Macabre at The Vaults Waterloo. Production Manager; Late Henry Moss at Southwark Playhouse. Company Stage Manager; Batboy The Musical at Southwark Playhouse. Technical Stage Manager; UK Tour Miracle on 34th Street. Technical Manager at Camden Fringe Festival. Show Supervisor for Opera Holland Park Seasons 2013 – 2015

For more information visit christophersilvester.co.uk



SHERRY COENEN

Lighting Designer

Sherry has been lighting shows in the US and UK since graduating with a BFA in Lighting Design from the University of Miami in 2003.

Shows include: This is How We Die (UK Tour), Tavaziva's Africarmen (UK Tour), Cinderella (Queen's Theatre Hornchurch), Skin Tight (Park90), CELL (UK Tour), Conquest of the South Pole (Arcola), Moby-Dick (Arcola), These Trees are Made of Blood (Arcola), Brrr! (UK Tour), 5 Guys Chillin' (Kings Head), Anton Chekhov (Hampstead Theatre).



KARISMA COSTUMES

Karisma Costumes was established by Ben Voorhaar and Sabrina Zyla in 1997 and has worked with Tavaziva on previous works including Greed (2013), Tavaziva Ten (2014) and Africarmen (2015). Ben studied at the Scapino Danceacademie, Rotterdam and at the Technical School for Fashion and Clothing, Amsterdam. Following a successful career as a dancer with Dutch companies at home and abroad, Ben worked as an independent costume designer. Sabrina Zyla studied Fashion Design at the Modeschule, Düsseldorf and later worked for several German companies as a fashion designer and pattern maker.

Together and as part of Karisma Costumes, Ben and Sabrina have designed and produced projects and events in fashion, media, dance and theatre. They also regularly guest lecture at the Arnhem Academy of High Arts, The Rotterdam; Scapino Danceacademie, Rotterdam and The International Movieschool, Cologne.



VON TAVAZIVA

Film Maker

Von lives in Zimbabwe and runs his own Film Production House 'VT-Studios' where he produces and directs films and is currently working on a Soapie called Way Forward. Von shot footage that was used as research and development for Izindava.



JOANNE BERNARD

Rehearsal Director

Joanne trained at Northern School of Contemporary Dance. Her career started at Kucukuma African and Caribbean Dance Theatre based in Birmingham. She worked with several international African and Caribbean artists. She was one of the founding members of ACE Dance Company and then joined The State of Emergency choreographic platform with Wild Roots Collective. Here she met Bawren Tavaziva and became Rehearsal Director in 2004 and again for Tavaziva Ten (2014) and Africarmen (2015). She was also Rehearsal Director for Rosie Kay Dance Company and State of Emergency.



PETER GLANVILLE

Dramaturgy

Prior to becoming Artistic Director of Polka Theatre in 2013, Peter was Artistic Director of the Little Angel Theatre for 8 years, directing acclaimed productions including The Tempest which played at The Swan, Stratford (RSC co-production); Carol Ann Duffy's The Tear Thief and Macbeth with Helen McCrory voicing Lady Macbeth. Peter also directed a short marionette film for the RSC's production of Matilda. Peter was founder and festival director (2009-2013) of SUSPENSE: London Pupperty Festival.

For Polka, Peter has directed the Early Years Opera Skitterbang Island, Moominsummer Madness, How to Hide a Lion, Peter Pan (OFFIE for Best production for Children 2014) and Hatch with Adriano Adewale, a Polka/Royal Opera co-production.

Peter has also co-directed two productions with Scarabeus Aerial Theatre – Depths of my Mind and La Tempesta. Peter previously worked with Tavaziva researching a new dance work Mud Child with Rambert.



BETH CINAMON

Creative Producer

Beth was appointed as Tavaziva's Executive Director in 2013 and also became Creative Producer in 2014 producing Tavaziva Ten, Africarmen and Izindava.

Her arts management career began at the Studio Theatre in Paddington supporting upcoming artists and producing performing arts festivals including international exchanges and commissions.

Later as Performing Arts Officer for Hammersmith & Fulham's arts team she initiated and produced a series of Lyrical Dance Festivals with Lyric Hammersmith, Riverside Studios and the borough's schools.

She was then Director of Westminster Arts working with artists, organisations, museums and galleries across central London to produce projects, festivals and exhibitions. In 2013 she published her first book: Gerald Cinamon Graphic Design and co-produced an exhibition of the same name at the ICA.

As an Independent Producer her clients have included: Henri Oguike, Maresa von Stockert & Tiled Co, Imlata, Arte Latino Cultural Projects, Saju Hari, The Cockpit, Edifice Dance Theatre and Stephanie Schober & Dance Company.



THE COMPANY

“IT’S VERY IMPORTANT IN LIFE TO WORK WITH YOUNG PEOPLE, BECAUSE I WAS GIVEN THE OPPORTUNITY TO DANCE WHEN I WAS YOUNG AND THAT CHANGED MY LIFE. I WANT TO INSPIRE YOUNG PEOPLE”

Bawren Tavaziva

Tavaziva was established in 2004 and is led by Zimbabwean-born Bawren Tavaziva.

Bawren Tavaziva’s unique style is a choreographic synthesis of ballet, contemporary and African dance and our dancers articulate Bawren’s unique movement language with athletic physicality, technical precision and breathtaking grace.

LEARNING PROGRAMME

Tavaziva delivers an extensive Learning and Participation programme, aimed at developing and nurturing talent and providing opportunity for young people to engage in high quality dance activities. It underpins the company’s mission to excite, transform, and enrich people’s experience of dance.

Inspired by his own experience growing up in Zimbabwe, Bawren takes pride in providing opportunities for young people and progression routes into dance. In 2012 Tavaziva Male was set up to train young men in dance. Now titled ZIVA Youth, the project has reached over 2700 young men over 5 years.

Bawren is particularly focused on supporting graduate dancers to becoming first-class professionals. Tavaziva runs a Post-Graduate Dance Apprenticeship Programme in association with Northern School of Contemporary Dance. Tavaziva also provides work placement and internships for college students and those studying MA programmes at university and dance conservatoires.

Our Black Dance Archives Learning Resource documents Bawren Tavaziva’s career and samples his work through articles, lesson plans and films. This is available to download from our website.

The Ziva programme is supported by The Monument Trust.

For further information about our Learning Programme, contact: getintouch@tavazivadance.com

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DANNY MCNEIL AND JOHNNY TSEVDOS.**

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Bawren Tavaziva

**Executive Director
and Creative Producer**
Beth Cinamon

Company Manager
Emily Winfield

**Learning and
Participation Manager**
Kathleen Murphy

Finance Manager
Jan Hart

Fundraising Consultant
Rachel Gibson

Intern
Leah Fox

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