

intensive:
 1st choice
 2nd choice
 intensive 1 - Stephanie Maher
 intensive 2 - Thomas Kampe
 intensive 3 - Jess Curtis

accommodation:
 I sleep in the gymhall own tent (for free)
 I offer private housing and receive ~10 Euro per night
 I want to reserve a double room in the hotel (~20 Euro per person and night)

payment:
 200.- Euro
 80.- Euro deposit/Anzahlung
 money transfer to Volksbank Freiburg • bank 680 900 00
 BIC: GENODE33HAN • IBAN: DE44 6809 0000 0025 1265 05
 Benno Enderlein • account 25 12 65 05
 per Euro-cheque

name

address

phone

email I don't want my email on the address list! Please use it only for information transfer between the organizers and me!

Die Anmeldung ist nur gültig mit der Überweisung einer Anzahlung von 80 Euro. Bei Abmeldung bis zum 20. Juli werden wir 30 Euro Bearbeitungsgebühr einbehalten, bei späterer Abmeldung die gesamte Anzahlung.

Your registration is only valid in combination with a deposit of 80 Euro (or full price, 200 Euro) or per Euro-cheque. If you cancel before July 20th we keep 30 Euro back for our effort. If you cancel later we keep the whole deposit. Registration is also possible via internet. www.contactfestival.de

Participation is at my own risk. I recognize that the organizers and teachers are not liable for any damages or injuries!

date sign



Liebe Dear
 ContacterInnen! Contact Improvisers!

Dieses Jahr feiern wir 5-jähriges Jubiläum! Wir freuen uns, dass das „contactfestival freiburg“ einen so guten Anklang findet. Es unterstützt einen lebendigen Austausch innerhalb der Tanzform Contactimprovisation. Auch dieses Jahr haben wir international anerkannte LehrerInnen nach Freiburg eingeladen, die ein breites Spektrum an CI-Unterricht anbieten. Der Stundenplan ist gefüllt mit Intensives, 2h-Klassen, verschiedenen Jams und Performances. Raum für eigene kreative Ideen findet sich in den Talk'n Rols. Außerdem gibt es die Möglichkeit einer one2one-session bei einem Klassenlehrer deiner Wahl. Die 4 Sporthallen der „Wenzinger Schule“ sind umgeben vom Seepark-Gelände, einer Parkanlage mit Badesee und interessanten Performancemöglichkeiten im Herzen Freiburgs. In gespannter Vorfreude und lieben Grüßen!

The "contactfestival freiburg" is now an established event in the international dance calendar. This year we're celebrating our fifth anniversary! The Festival offers dancers from around the world an opportunity to meet, exchange and develop ideas and experiences within the dance form Contact improvisation. This year we have invited a number of internationally recognized teachers who offer a broad spectrum of CI instruction. The timetable is packed with intensives, 2h-classes, various Jams and performances. The talk'n rolls also offer an opportunity to share and discuss individual ideas. Participants will also be able to secure a one2one-session with a class teacher of his or her choice. The four halls within the "Wenzinger School" are located next to Freiburg's "See-Park", an area of exceptional beauty offering a bathing lake as well as interesting performance possibilities in the heart of Freiburg.

Hope to see you there!



welcome

3. - 8. August

contactfestival freiburg 2004

studio time	Tuesday 03.08.04	Wednesday 04.08.04	Thursday 05.08.04	Friday 06.08.04	Saturday 07.08.04	Sunday 08.08.04
9.00 - 10.00 Uhr breakfast						
1	Thomas Kampe		CI and the Feldenkrais Method®		all levels	
2	Stephanie Maher		falling up		intermediate + advanced	10.30 Uhr warm up Stephanie Maher
3	Jess Curtis		precision Contact		intermediate + advanced	JAM
12.30 - 14.00 Uhr break						
1	Adrian Russi beyond gravity intermediate + advanced	Gaby Koch flying easy intermediate + advanced	Konstantinos Mihos every moment is an old story all levels	Pen Dale keeping the suspense intermediate		
2	Alicia Grayson Yoga into Contact substantial experience	Heilke Bruns the music in your dance intermediate	Andrea Lutz sensations in movement all levels	Rossella Fiumi turning the corner all levels		14.00 Uhr big circle and closing
3	Karl Jay-Lewin the listening body beginners + all levels	Helen Roberts active space all levels	Patrick Crowley sensing, sourcing, witnessing all levels	Sarah Gray in and out of Contact all levels		
16.00 - 16.30 Uhr break						
1	Anouk Llaurens making space to be light all levels	Jovair Longo round body, extended limbs all levels		warm up		talk'n roll
2	18.00 Uhr arrival registration snack	Khosro Adibi performing CI intermediate + advanced	Carolyn Waters developing strenght from within all levels	JAM		talk'n roll
3		Christine Mauch continuing the preparation all levels	Benno Enderlein Contact & Shiatsu intermediate + advanced	one2one-sessions		talk'n roll
18.30 - 19.30 Uhr dinner						
1	20.00 Uhr welcoming	big circle	performances			sightspecific performance
2	warm up Thomas Kampe	JAM	JAM	JAM		JAM
3	JAM	silent JAM	open for guests	discussion		
4	dormitory					
5	space for bodywork and one2one-sessions					

intensives: choose one intensive (2nd choice if the first is already full).

classes: 2h-classes you choose at the festival.

talk'n roll: time and space for individual CI-topics.

one2one-session: you can get a one2one-session (~20 min.) with a class teacher of your choice, for free.

performances: space to watch and show

silent jam: silence holds the space in a focused atmosphere

jam formats: ideas are always welcome!

Unterrichtssprache ist Englisch, bei Bedarf findet sich eine Übersetzung.

accommodation/Unterkunft:
 Für Teilnehmer steht zur Übernachtung eine Halle zur Verfügung und es gibt Platz zum zelten. Ein nahegelegenes Hotel bietet eine begrenzte Anzahl von Doppelzimmern für 20 Euro pro Nacht und Person. There is one hall for accommodation and space for camping for free. There is also the possibility of a small amount of double rooms in a nearby hotel, for 20 Euro per person and night.

food/essen:
 Die vegetarische Vollerpflegung wird vor Ort organisiert und ist im Preis von 200 Euro inbegriffen. All meals are included in the fee. Meals are vegetarian.

registration/Anmeldung:
 Your registration is only valid in combination with a Euro-cheque or money transfer of 80 Euro deposit. Die Anmeldung ist nur gültig mit der Überweisung einer Anzahlung von 80 Euro. If you cancel before July 20th we keep 30 Euro for our effort. If you cancel later we keep the whole deposit. Registration is also possible via internet.

contactfestival freiburg
 3. - 8. August 2004

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Design by Barbara Stahlberger

SERVICE

Thomas Kampe has worked with movement for the last 20 years. He worked as performer, choreographer and director in Germany and Britain and works as senior lecturer for dance at London Metropolitan University. He has taught somatic approaches towards movement education mainly for performers in different settings around the world. He is a teacher of the Feldenkrais Method®, which forms the foundation for his teaching in Contact Improvisation. [<--> <-->](#)

Contact Improvisation and the Feldenkrais Method®
In this workshop we will use exercises and concepts drawn from the Feldenkrais Method® to explore and refine solo movement skills allowing participants to expand their movement vocabularies and to deepen their practice of Contact Improvisation. We will use guided solo explorations and hands-on partner explorations to develop a state of detailed listening and connectedness with ourselves, our environment and with our partner. This will lead into refined sensory dialogues through touch - developing into delightful and expansive Contact Improvisation dancing. [<--> <-->](#)

Stephanie Maher spent 10 years in San Francisco after her New York modern/classical training studying deeper and wilder the many forms of multi-disciplinary forms of motion, improvisation, the voice and image making in performance and community based art. Home is k77 studios, Berlin and Stolzenhagen, Ponderosa Tanz Festival. A collaborative history with Kathleen Hermesdorf, Ka Rustler, Jess Curtis, Sten Rudstrom ... [<--> <-->](#)

falling up
a class that focuses on the sensation of falling up, of a lightness that we acquire by rising the ground, rotating under it and flying softly through the air. Concentration and training on a soft alignment and a continued sense of lifting the upside down world with motion. We will work steadily and fluidly on our hands. We will support our partners with making opening spaces in our selves to catch and support them as smartly as we can! [<--> <-->](#)

Jess Curtis is a director and performer of interdisciplinary dance/performance. Working independently, and in the collective performance groups Cahin-Caha, Cirque Batard (France/USA 98-Present), Core (USA '94-98), and Contraband (USA '85-'94). He has created and collaborated on numerous award-winning performance works known for their intense physicality, emotional honesty and athletic beauty. In 2000 he founded Gravity Physical Entertainment as a research and development vehicle for very live performance. Gravity aspires to the creation of exceptionally engaging physical entertainment that explores and addresses issues and ideas of substance and relevance to a broad popular public. Jess has received three Isadora Duncan Dance awards, was a recipient of the prestigious 2001 California Dancemakers Fellowship and recently was awarded a Fringe First Award at the Edinburgh Fringe Festival for his latest work, *fallen*. [<--> <-->](#)

precision Contact
A skills-based Contact Improvisation workshop for those that want to increase the control and precision in their dance. Working from the floor to flying with technique and discipline. We will address and practice 1) the modulation of speed, 2) the development of 360° awareness, 3) control during inversion, supporting and riding, 4) sensitivity to the floor, 5) integration of multiple feet, and 6) extending the variety of qualities in your dancing and your ability to move easily and intentionally between them. [<--> <-->](#)



Wednesday

Adnan Russ is a CI-teacher, performer and bodytherapist, involved in CI since 1992. His performance work is based on free improvisation including dance, dance-theatre, voice and live music. In his teaching he is focusing on the technical aspects of CI as well as on matters of sensation, perception and creativity coming from a distinct body-awareness. [<--> <-->](#)
beyond gravity In this class the intention will be leaving behind the body's heaviness in order to play easily with our weight in the 3-dimensional field of gravity. The dancing may be close to the floor, change quickly through all levels or take place in the upper space: we will aim continuously at letting it happen in a effortless and safe way. [<--> <-->](#)

Alicia Grayson has had a love affair with CI for the past 15 years and yoga for the past 18 and has taught for the past 11. She has taught Yoga and taught and performed CI in the U.S., Canada and in Europe at jams, workshops and Universities. [<--> <-->](#)
Yoga for Contact beginning with a Yoga based warm up we will fluidly transition in to dancing. We will explore principles such as grounded lightness and tenacity in our Yoga practice and experience how when applied to Contact Improvisation they can open the door to deeply satisfying dances. [<--> <-->](#)

Kari Jay Lewis is a dancer/choreographer based in Findhorn, Scotland. He is passionate about CI & has taught it for 8 years. Much of his recent teaching work has been enthusiastically introducing new comers to the delights of Contact Improvisation. [<--> <-->](#)
the listening body we will investigate distinctions between different methods and qualities of moving in contact, and use this investigation to drop into a state of attentive physical listening. Developing this listening and sensitivity to each other, we will allow our curiosity and fascination to guide us around the landscapes of the body – as they dynamically roll, slide, give support and rise up around each other – some trio work. [<--> <-->](#)

Anouk Laurent is a choreographer, a dance teacher and a performer based in London. She has been dancing since 25 years and practicing numerous techniques from Ballet to Contact Improvisation. Her interest as a teacher and a performer is to cultivate the body as a vehicle for change. [<--> <-->](#)
making space to be light I propose to – breathe to make space – reach out to make space – spiral to make space – take information from the outside world to make space – and expand the volume of our body-mind-dance, enjoy the experience of being light – be yourself and with others, playing with the space in between. [<--> <-->](#)

Khosro Adibi is a multidisciplinary artist working as teacher, performer, director, video/photographer and light/stage designer for dance/theatre. Khosro Adibi graduated in fine arts from HKU (Hogeschool voor de Kunsten Utrecht, 1990-1995). He studied dance at SINDO (School for New Dance Development in Amsterdam, 1997-1998) as well as in New York City (1998-2000). [<--> <-->](#)
performing Contact improvisation a musician can play music by forgetting their instrument, otherwise they only play the instrument. A dancer (especially a contact dancer) must forget their body to move and be in the moment with others. Starting from not-knowing, we will work on sensitivity towards the instrument (the body), playing with different tones in the body, rhythm in movement, 3-D body awareness (eyes in the back of your head) and technical aspects of CI. [<--> <-->](#)

Having discovered dance in the late 80ies, **Christine Mauch** continues to passionately practice CI and different forms of bodywork. Studies with Nancy Stark Smith, Lisa Nelson, Kirstie Simson and her Authentic Movement group have largely influenced her work in the last years. She teaches regularly at k77 studios in Berlin. [<--> <-->](#)
continuing the preparation warming up gently to touch and movement alone and with the help of a partner, this class works towards grounding and enriching the dance in clear connection both to gravity and lightness. [<--> <-->](#)



Thursday

Gaby Koch is working as a dancer, choreograph and movement-pedagogue. She dances since she is 5 Years old. After classical and modern dance she discovered contemporary dance, improvisation and CI to find her pleasure in playing, exploring and freedom in dance. Since 1965 she works as a free-lance dancer and teaches since 1996 technique and improvisation. [<--> <-->](#)
lying easy how to find the momentum for lifting, how to find trust to let go, even in high speed? Dynamics and playfulness, feeling gravity allow to get lightness to fly. From learning concrete lifts, we experiment to get the momentum out of the flow, with out forcing and integrate it into our dance. [<--> <-->](#)

Helke Bruns passion for Contact Improvisation since 1990, certified practitioner of Body-Mind-Centering. A capella motion in USA with Nancy Stark Smith, researchproject about Contact Improvisation and musicality over two years, wrote the book: "At the beginning, there was touch", teaching CI, BMC and New Dance over ten years. [<--> <-->](#)
the music in your dance we listen to the music within our dance, start to play with timing, rhythm and dynamic. We surprise ourselves with sudden stops, accents or tender movements. Working with breathing and making sounds will support us in our process. [<--> <-->](#)

Helen Roberts I have studied and practiced dance and music for thirty years. My main teachers at Darlington College were Mary Fulkerson and Steve Paxton. I use Release work as the basis for my teaching and practice in dance technique and Contact Improvisation. [<--> <-->](#)
active space is a means by which one can extend the body periphery in working with a partner and into the wider space. [<--> <-->](#)

Jovair Longo is a dance artist originally from Brazil. His work involves both performing and teaching. As a dancer, apart from developing his own work, he has worked mostly in England with Yolande Snaith. He regularly teaches his work to different dance companies in the UK including Scottish Dance Theatre and Diversions Company. He has also taught in different schools and at the present teaches at London Contemporary Dance School and London Metropolitan University. He has recently toured Winterspace with Igloo and performed at the Liverpool Improvisation Festival, and will be dancing in the next production of Yolande Snaith Dance/theatre in 2004. [<--> <-->](#)
round body, extended limbs an exploration of a model for the body to increase its three-dimensionality and bring awareness of arms and legs in Contact dance. [<--> <-->](#)

Caroline Waters is an independent dance theatre practitioner dedicated to CI and the craft of improvisation in performance. Originally trained by Steve Paxton, she has over the past 20 years been developing her collaborative practice with artists from many continents and art forms. [<--> <-->](#)
developing strength from within referencing Ki-ai-kido work, one of the basic source materials for CI. We will be working to recognize the difference between dancing with muscle or energy, experiencing a satisfactory way to achieve a solid, safe point of contact, to roll from the floor to the sky. [<--> <-->](#)

Berno Enderlein studied from 1989 till 1993 at the "European Dance Development Center" (EDDC) in Amstelveen (NL). He is a Shiatsu-practitioner since 1991. He is interested not only in the physical side of contact but also in the emotional, psychological and spiritual side – "life and dance is one". Further more he initiates and organizes international Contactevents, -jams and teaches since 12 years. He is one of the founders and organizers of the "contactfestival freiburg". [<--> <-->](#)
Contact & Shiatsu this is a laboratory to explore qualities of touch and boundaries within CI. Contact is a dance, Shiatsu is a massage practice. We will look on CI with "Shiatsu eyes". There are terms like: How deep do I sink into the touch, how long do I stay, in which rhythm do I work. From this point of view isn't CI a continuous treatment in which the movers get the touch they like to get? In CI we find a greater variety of qualities of touch than in Shiatsu. Here we can play with fluid or soft touch and also with surprising or pointed qualities. [<--> <-->](#)



Friday

Konstantinos Mihos has done all the usual things that every Contact dancer in Europe has done. Finishing dance training in his hometown, going to America as a pilgrim to study, buying loose pants after the first jam in Ps 122, coming home as a savior, teaching and softening hard fellow bodies, initiating the Athens jam, performing, assembling a dance company, organizing workshops and conferences, inviting dancers from abroad to dance his loneliness away. Every row and then he comes out of his country to see if anything has changed and meet some interesting new dancers. [<--> <-->](#)
every moment is an end story strangely enough, Greeks didn't invent Contact Improvisation; but they gave to the world famous myths. This class is a change for these expressions to meet. [<--> <-->](#)

Andrea Lutz is a dancer, improviser and teacher based in Berlin. Since 1995 she is teaching CI, Vinyasa-Yoga and Release-technique. She has been working ardently with dance and improvisation for over 16 years now. Over the last couple of years, she participated in a number of independent productions and produced her own dancepieces. [<--> <-->](#)
movement in movement we will start with centerwork to find strength, fluidity and relaxation within our bodies. We will be opening our perception to go deeper into our dance, alone and with partners. How can we keep our interest focused on what is going on in the moment? How can we find the small sensations, the details which make our dance rich, thrilling and powerful? We will work with basic physical and perceptual principles and techniques of Contact Improvisation to help clarify and refine our dancing. [<--> <-->](#)

For 21 years, **Patrick Crowley** has been committed to movement and Contact Improvisation as practice, technique, and performance. From the US, Patrick invites compassion, artistry, and depth through his teaching. [<--> <-->](#)
moving, soaring and witnessing CI and Authentic Movement: How do we let sensations, images, emotions, and visions move us with all of our selves/cells? We will work in pairs with an eyes-closed mover who will embody their inner landscape and a "witness" who will "hold" a supportive "space" for the mover to fully arise for the mover. The witness will become active, moving both – not in contact and – in contact with their mover. [<--> <-->](#)

Saturday

Years ago **Pen Dale** left a career in more mainstream dance to explore the art of expression through improvisation. Her love of Contact has taken her far from her Australian home to the US, the UK, and Europe. Many fabulous teachers and many fabulous dances later, she looks forward to sharing her enthusiasm for the form at Freiburg. [<--> <-->](#)
keeping the suspension in this class we will look at the use of suspension, those exquisite moments that last an eternity... That moment where everything hangs, and you don't know how it will resolve. Not only will we play with the art of the little lift, feet skimming the ground in strong centre to centre connection, but we will also see how far we can push the boundaries, how far can we ride the edge of centre before tumbling over into who-knows-what???? [<--> <-->](#)

Rossella Fiumi Choreographer, teacher, dance improviser and ZIP Sessions Orvieto Festival – artistic director, she lives in Rome. She chose Orvieto as the artistic venue for her own dance company. She has taught CI to children and dancers as daily training for professional dancers and actors since 1988. Own productions since '88. Her works have been shown in Italy and abroad. She has participated in European improvisational projects. Involved in teaching projects in Rome, she runs improv workshops for groups in the field of Gestalt Therapy. [<--> <-->](#)
leaving the corner I'm interested in navigating the field of improvisation, taking into consideration the sphere of emotions and its internal processes. The class is focused on our psycho-physical ability to proceed by successive choices, and the awareness of how we can invest space with our presence: why we feel like staying in a corner, and what, on the other hand, are the physical and metaphysical motives that bring our actions to the center. We will work out a spontaneous personal composition, using as a point of departure a sensation, a state of conscious, in body-mind harmony. [<--> <-->](#)

Sarah Gray studied at Darlington College of Arts and the school for New Dance Development. She is involved in the practice of live performance of which the study of Contact Improvisation has been a part of. She has been influenced by Kirstie Simson, Nancy Stark Smith, Katie Duck, Suprpto and meditation practice. Embodiment and presence are central to her work. [<--> <-->](#)
in and out of contact - the art of making space this class will focus on finding ways in and out of contact. We will be looking at the solo inside the duet and asking: when are we ever out of contact with another. The class will start with where we are. We will bring attention to the present moment and the support that is there. We will learn to use this support to bring strength and flexibility into our dancing. [<--> <-->](#)



Graphic: Barbara and Laura Pinner; Illustration photo: © Steffen Eberhardt