



Intensives
 1st 2nd choice
 Intensive 1 - Nancy Stark Smith (200 Euro)
 Intensive 2 - Steve Batts (200 Euro)
 Intensive 3 - Kurt Koegel (200 Euro)

accommodation
 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
 230,- Euro
 80,- Euro deposit /Anzahlung
 money transfer to Volksbank Freiburg • bank 680 900 00
 BIC: GENODE61FR1 • IBAN: DE44 6809 0000 0025 1265 05
 Benno Enderlein • account 25 12 65 05
 per Euro-chegue

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 rechtsverbindlich und verpflichtet zur Überweisung der Anzahlung von 80 Euro oder der vollen Teilnahmegebühr. Bei Abmeldung bis zum 20. Juli werden wir 30 Euro Bearbeitungsgebühr einbehalten, bei späterer Abmeldung die gesamte Anzahlungsgebühr von 80 Euro.

Your registration is legally valid and obliged to send the deposit of 80 Euro (or full price, 200/230 Euro). If you cancel before July 20th we keep 30 Euro back for our effort. If you cancel later we keep the whole deposit of 80 Euro.
 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 ContacterInnen! 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 finden sich in den Talk'n Rolls. 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 Badeseen und interessanten Performancemöglichkeiten im Herzen Freiburgs, in gespannter Vorfreude und lieben Grüßen!

Dear Contact Improvisers! The "contactfestival freiburg" is now an established event in the international dance calendar. 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!

The team
 Barbara Eckhard Benno

welcome

2. - 7. August

contactfestival freiburg 2005

studio	time	Tuesday 02.08.05	Wednesday 03.08.05	Thursday 04.08.05	Friday 05.08.05	Saturday 06.08.05	Sunday 07.08.05
9 - 10 Uhr breakfast							
1	10.30 - 12.30 Uhr 	Nancy Stark Smith with Mike Vargas		Invisible Underscore	intermediate + advanced		
2		Steve Batts		Resonance	beginners + all levels		
3		Kurt Koegel		Partnering Polarities	intermediate + advanced		
12.30 - 14 Uhr break							
1	14 - 16 Uhr 	Daniel Mang Loretta Ihme		Simonetta Alessandri	Robert Anderson	David Lakein	
2		Ulrike Digel		Asaf Bachrach	Jo Blowers		Heike Pourian
3		Karl Frost		Walter Weiler	Mark Zememann		Gionatan E. Surrenti
out		Olive Bieringa		Performance skills			
16 - 16.30 Uhr break							
1	ab 18 Uhr arrival registration snack	Sarah Gray		Maxine Saborowski	warm up		Underscore practice Nancy Stark Smith
2		Adalisa Menghini		Mike Vargas	Jam with live music (Richard Scott)		
3		Matthias Früh		Barbara Stahlberger	one2one-sessions		
18.30 - 19.30 Uhr dinner							
1	ab 20 Uhr welcoming warm up Kurt Koegel Jam	big circle		History talk Nancy Stark Smith	Underscore talk Nancy Stark Smith		Performance
2		Jam		open for guests open for guests	Jam		Jam
3		Silent Jam			Jam		Jam
4	dormitory						
5	space for bodywork						

intensives: choose one intensive (2nd choice if the first is already full).
classes: 2h-classes you choose at the festival.
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! The classes will be taught in english!

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 Vollverpflegung wird vor Ort organisiert und ist im Preis von 200/230 Euro inbegriffen. All meals are included in the fee. Meals are vegetarian

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contactfestival freiburg
 2.- 7. August 2005
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photo: B. Stahlberger dancer: P. Taipale/K. Stahlberger

Design by Barbara Stahlberger

program

living

registration

registration

Nancy Stark Smith with Mike Vargas (music)
 first trained as an athlete and gymnast, leading her to dance in the early 70's. She danced in the first performances of CI in '72 and has since then been centrally involved in its development. She travels worldwide teaching and performing contact and other improvised dance work, collaborating over the years with S. Paxton, K. Nelson, A. Harwood, J. Hamilton, and more recently musician M. Vargas. In '75 she cofounded Contact Quarterly dance journal, which she continues to edit and produce. USA

Invisible Underscore. A guided journey through a progression of „changing states“ of body and mind—from solo sensitizing to gravity and support, moving through group circulation and CI engagements, then opening out into whole-room compositional awareness. The Underscore moves us through solo, contact, and group dancing, guiding us from rest to active dancing and back to rest and reflection. Each session will focus on a different segment of the journey. In the last session we will put them all together. intermediate/advanced

Steve Batts
 started dancing in '80 as a counterbalance to his university study of Politics, Philosophy and Economics. He is co-artistic director of *Echo Echo* Dance Theatre Company (Derry, Northern Ireland). In the recent past he has been invited to teach, direct and perform in Sweden, Holland, Germany, Hungary and the Republic of Ireland as well as having a busy schedule of work in his home base of Northern Ireland where he works with groups ranging from pre-school children to University Dance Degree Students and professional dancers. His writing on dance and culture has appeared in "Fingerpost", "Choreographic Encounters Journal" and in "Dancing on the Edge of Europe". NI

RESONANCE. After beginning with dancing with a simple and deep physical attention, we will move on to focus on allowing the broader human resonance in the dance. We will be concerned with developing the awareness of the "taste" of each moment in a dance; it's emotional implications, its form and it's sensory impression. We will ask ourselves three questions "What am I doing?"/"What am I sensing?"/"What am I feeling?" We will practice carrying three different questions into a dance, and see what the compositional outcomes will be of each one. The atmosphere of the workshop will be intimate, daring and challenging – in a playful, friendly and easy-going sort of way! beginners + all levels

Kurt Koegel
 is dancing, choreographing and teaching in Europe since 1988. Before this he danced and studied architecture in New York. He has taught for festivals, universities and dance companies including Ultima Vez, Rosas, Gallotta Danse, P.A.R.T.S., SNDO Amsterdam, EDDC Arnhem, SEAD Salzburg, and the Korean National University of the Arts. "I am constantly seeking to expand my base of knowledge by research and practice. My study includes yoga, feldenkrais, body mind centering and rock climbing. My passion is finding more effective ways of teaching performance-oriented contact and contemporary techniques that are informed by authentic movement principles." NL

Compositional Mind. Integrating CI and Partnering Skills. Our aim will be to craft increased precision, presence and differentiation into our partnering work. To get there we will work with "palettes" and apply limitations to facilitate clear perception of what is happening. We will also look at the practical value of distinguishing "contact" forms from other "mover/partner" approaches. We will then work toward articulating our partnering work in compositional sets. How do we balance the sensing experiences of weight, contact surface and responsiveness with compositional choice-making and inventiveness? We will look beyond the duet-form and beyond the scope of the 'contact jam', using various techniques to address the task of integrating contact skills within performance oriented real-time compositions. Every session will end with open sets where dance making will be practiced. intermediate/advanced

Wednesday

Daniel Mang + Loretta Ihme. Loretta is a psychologist with a strong interest in movement, bodywork and critical social theory. Her movement background includes Tango Argentino, Yoga, BMC and Bartenieff Fundamentals. Daniel is a physiotherapist trained in osteopathic methods. He has been teaching CI since 1990. His movement background includes Aikido, Feldenkrais and BMC. Berlin/Berlin
Touch knowledge - Focused Bodywork and Fundamentals of CI. Connecting our deepened awareness of body systems with a refined perception of the space around and between us, we will investigate different ways of making contact and different qualities of touch. In this session, there will be a special emphasis on FAT as a body system and resource for movement. beginners + all levels

Ulrike Digel. Study of fine arts at the Kunstakademie Stuttgart, study of CI and New Dance with L. Booth, A. Furse, K. Duck, N. Stark Smith and others since the beginning of '80. Danced and taught for 7 years at *bewegungs-art* Freiburg. Freiburg
Relations. We will focus on the movements in dance under the aspect of what they communicate intentionally or not to the partner and the audience. Which relationships are expressed? This question will develop into a free space beginning with a physical starting point connected to form, space and time. We may be able to transfer some of the processes, to play and experiment with them. This is a game. all levels

Karl Frost has been practicing, performing and teaching CI and related arts since the mid eighties. He believes that reclaiming the simple joy of being in the body is a part of the necessary revolution against materialism. www.toishou.org USA/CA
A release approach to CI, a technical class investigating efficiency in motion. By inhibiting reactivity, we are able to move with greater, softness and power by being more finely aware of the details of force, structure and momentum. We allow momentum to flow within and between bodies, moving with an animal sense of aware abandon. intermediate/advanced

Olive Bieringa devotes her work to the ongoing art of embodiment through our body's relationship to land, weather and place. She makes performance and video works and teaches in New Zealand, the USA, Europe, Japan and Brazil. She is a certified SME from the School of Body-Mind Centering and Shiatsu practitioner. www.bodycartography.org GB/A
BodyCartography Project. Engaging the senses, perceptions, and the cartography of our bodies, this workshop investigates the physiology of the world around us, using place as a medium to make art. Taking our CI and compositional skills out into the world for some improvisational play and art making revelations. **This class will be Wednesday and Thursday in the surrounding of the halls.** int/adv Performance skills

Sarah Gray studied at Dartington College of Arts, England and the School for New Dance Development in Amsterdam. She has taught and performed internationally. Her work is concerned with embodiment and presence. GB
In and out of contact. 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? beginners + all levels

Adalisa Menghini studied at the School for New Dance Development of Amsterdam. Since '81 she is involved with CI. Since '90 she teaches it throughout Europe. She is a regular teacher at the *Tanz Fabrik* Berlin. Berlin/Italy
Contact in motion. Two bodies dancing like architectural structure in movement, subjected to the action of external and internal forces. We will practicing alignment material, intuition and imagination in transforming anatomical information into bodily experience. intermediate

Matthias Früh My training style is based on 20 years work with CI, Aikido, Performance and various approaches of body work. Bremen
 Light, clear, fast, direct. This class leads from the discovery of unknown movements as a warm-up to the integration of material from the martial arts into a duett with my favourite qualities: light, clear, fast, direct. advanced

class descriptions

Thursday

Simonetta Alessandri, dancer, choreographer and teacher (TD Royal Academy of Dancing, and Feldenkrais Method Practitioner), for the last 15 years she has been working on Post Modern Dance and CI and she has kept CI alive in Roma, through her classes and jams for the past 10 years. Italy
From Feldenkrais to CI. The Feldenkrais Method develops self-awareness and sharpens perception of our own movement. The lesson will investigate the connection between pelvis and head through the spine and the chest and leads us to light and surprising partner work. beg. + all

Asaf Bachrach dances and studies linguistics and cognitive sciences. He has been dancing and teaching CI for over 10 years in Israel, Paris, NYC and Boston. Asaf is interested in CI as a tool for perception and composition. USA
Contactversations is an invitation to explore CI-duets through the lens of verbal dialogue. In this class we will work with the notion of phrases and intonation. We will use language to score duets and larger structure to deepen our practice of the form as well as to investigate the CI-duet as performance. advanced

Walter Weiler is living in Zürich and has originally studied sociology, before he got in touch with CI in '80. He has studied the form with several teachers, collaborated with different dancers and he is teaching it since many years. He has co-initiated the ECITE. CH
Surprising entrances. What are the feet doing during a CI dance? How can we fluidly follow the point of contact? When do we find surprising entrances of weight giving or support? Using the different levels from the floor, we explore the possibilities of approaches and subtle balances with a partner, which lead us to three-dimensional dance. intermediate

Maxine Saborowski. I studied dance, philosophy and theory of education. The teacher who influenced me the most in terms of CI is Nancy Stark Smith. I am interested in serious and humorous, physical and sublime dances. Darmstadt
Follow your interests and desires. How can you articulate and follow your interests, desires and needs? How do you create an atmosphere for a dance that makes you satisfied? I want to offer structures to explore these questions, to work in duet, solo and group, sometimes with people watching. beginners + all levels

Mike Vargas began studying music in '59. He started specializing in music for dance in '78. He works as a freelance composer across the USA and internationally, performing, teaching, recording and improvising. For the past seven years, he has been working around the world with Nancy Stark Smith. USA
CI and music. Together we will observe ourselves and each other dancing in combination with a wide variety of live and recorded music, and we will practice listening carefully to music. This session offers a chance to research how to better manage and understand the cross-influence (the balance and exchange of weight) between music and CI. Using my list of 86 aspects of composition as a common framework and vocabulary, we will focus each exercise by investigating one or two aspects at a time. intermediate/advanced

Barbara Stahlberger is a passionate CI-dancer, teacher and organizer. She is learning from live, interested and influenced by many dance forms. She found a base in New Dance while learning/assisting and teaching with Keria. "Deepening the awarness of all influences while dancing – is the challenge to work on." Karlsruhe
Touch and meeting. What means touch, what means meeting? What is the difference between touch and meeting? Finding a dance which includes myself, the dance, the surrounding, another dancer and touch – and let it become a physical communicated Contact dance. all



photo: Barbara Stahlberger, dancer: Jörg Hassmann/Alicia Grayson

Friday

Robert Anderson teaches CI and improvisation in London. He has been passionately involved with CI since '96 studying with leading teachers in the US, Europe and Israel. He currently performs with *Touchdown Dance* and organises CI events in London. GB
From centre to periphery. Finding connections through the limbs to the centre to access softness and strength in our dancing. Making friends with the floor and breathing expansion into the body to let the pelvis take flight. Pouring weight and catching rides through space. beg/int

Jo Blowers is based in Liverpool in the UK and has been practicing CI as an integral part of her work for the last fifteen years. In this time span she has been lucky enough to work with many leading exponents both nationally and internationally including Steve Paxton and Nancy Stark Smith. She is dually interested in Contact Improvisation as a practice in itself and in its relationship to other performance methodologies. USA
CI and Changing States in Performance. The session will aim to focus on the extraordinary way that contact dancing can shift through a whole spectrum of different states. We will play with the expressive nature and potential of CI in a performance context using material inspired by theater practice including levels of tension and address in relation to an audience. adv

Mark Zemelmann. CI teacher and performer for 14 years across USA and recently the Netherlands and Israel. He enjoys playing ambient vocal music for Jams, is an original member of *Wire Monkey Dance*, and designs and runs the new CI website-www.contactimprov.com. Other training includes yoga, Action Theater, modern dance, and clowning. USA
Contact lenses. Ways of seeing within the dance - Do you make eye contact when you dance? Direct eye contact, peripheral vision, closed eyes, blurry vision, how does it affect our dances? Using a combination of seeing and blindfolded activities, we will explore vision as a way to intensify awareness in our connections. all levels

Richard Scott: I am a composer, performer and visual artist living in Manchester, UK. In my view music already implies movement and movement already has music. Timing, resonance, listening and rhythm, for example, are basically no different whether one is improvising with the body, with the voice or with a musical instrument. My personal involvement in improvisational performance stretches back 20 years and has more recently extended beyond music into the realms of movement improvisation, physical theatre and contemporary dance.

Saturday

David Lakein is a Berlin-based Choreographer-Director, Performer and Teacher. He received his movement and acting training at Wesleyan University, in Berlin and at the SNDO in Amsterdam. David's performance work lies on the edge between dance, theatre, cabaret and performance art; current research includes investigating the realm of personal and collective risk and exploring the landscape of audience-performer relationships. USA/Berlin
Contact Hinterlands. How can we draw inspiration from the abundance of stimuli in our journeys apart, rather than letting them undermine the richness of our dance? How can we hike fearlessly into the muddiness of departing and arriving moments? How can we allow "something" to be revealed in the void of „nothing?“ advanced

Heike Pourian. After practising the form for sixteen years and teaching for twelve years, I still find it interesting to investigate into new ways of approaching Contact and making it accessible to all sorts of different people: Ballet companies and pregnant women, children and adolescents, people of mixed abilities... I'm curious what and who is next. Nürnberg
What do the feet do in a contact duet? To give our bodies an idea of the wide potential of movements to be discovered beyond our familiar patterns, we will swap the use of hands and feet. Let your hands do a good deal of the supporting and balancing job, and in return equip your feet with the softer qualities that are usually associated with the hands. int/adv

Gionatan Emiliano Surrenti lives with his wife and daughter. He has taught and performed CI in the US and Europe since '97. Currently, he uses CI in his work with kids and adults as a practice to explore group dynamics and self-empowerment. Italy
"Alloradellalba" (Dawn's moment), CI and Dreams. The practice of CI will center us in the flow of gravity between earth and sky, enhancing our proprioception and movement in spherical space, our breath control, and our modulation of muscular and energetic tone. These sensations will open pathways to our internal world of dreams and their ever-morphing images. all



photo: Barbara Stahlberger, dancer: Stefan Fischer/Maria Erlanson