

Teachers biographies and class descriptions of the contactfestival 2007!

INTENSIVES Tuesday - Saturday 10:30 – 12:30 Uhr

Sara Shelton Mann

is an artist, teacher and director. She is also a Master NLP Practitioner, dowser and practices various healing modalities. Her company Contraband appeared on stages, in warehouses, abandoned buildings and outdoors from 1979-1996. She collaborated and toured internationally with Guillermo Gomez-Pena 96-99. She has received 4 Isadora Duncan Awards. She was a John Simon Guggenheim Fellow in Choreography 2000. Her latest piece Te'lios/Teli'os was awarded 1 of top 10 dance performances in SF. (SFC) 06

"INNER AND OUTER WORLD" From a ground of states and systems exploration we will delve more deeply into the emotional body and its range. Working with inner and outer reflections and experience we will enter the space of yes. "The only way to know a person or anything else in the so-called external world, is through feeling your body. The whole cosmos is experienced as sensations in the body." – from Living This Moment, Sutras for Instant Enlightenment Format: - Chi, warm-up from a question, solo, duet and partner application

Chris Aiken

is a leading international teacher and performer of dance improvisation and contact improvisation. Over the past two and a half decades his work has evolved through ongoing investigations of performance, composition, movement technique and design. His work has been significantly influenced through the somatic practice of the Alexander Technique, ideokinesis, yoga and the work of Ida Rolf. Chris has performed and collaborated with many renowned dance artists including Steve Paxton, Kirstie Simson, Nancy Stark Smith, Peter Bingham, Andrew Harwood, Patrick Scully and Angie Hauser. He is a Guggenheim Fellow and an assistant professor at Ursinus College. Chris is currently touring a new work entitled "Dwell" co-created with Angie Hauser.

"FULCRUM" Often when we try to define the essential elements of contact improvisation, they seem to slip through our grasp—physical skill, curiosity, playfulness, intimacy, patience and trained reflexes all play a part. While we sense through our skin the dynamics of movement and support, we also sense presence and emotion. Our goal in this intensive will be to develop highly refined sensory and movement skills, so that it becomes possible to dance with passion and commitment, listening, not only to what is happening, but what is not happening in the dance.

Caroline Waters

is an International Dance/Theatre Practitioner dedicated to the craft of Improvisation in Performance and the study of Contact Improvisation. Originally trained by Steve Paxton, (with whom she pioneered the work of contact with the visually impaired), Mary Fulkerson Kirsty Simson etc she has over the past 15 years been developing her collaborative practice with artists from many Continents and Art Forms. When not travelling, teaching and performing internationally she is an Associate lecturer at Dartington College of Arts UK.

"START UP WITH WHERE YOU ARE". Preparation strategies for the dance. Referencing the standing meditations from Ki-aikido work and Steve Paxton's 'Material for the Spine', we will be working to recognize the difference between dancing with muscle and energy, finding the rolling patterns through the body that supports the dance, experiencing a satisfactory way to achieve a solid, safe point of contact. We will roll from the floor to the sky. *
Open to *all levels*, visually impaired people welcome

Måns Erlandson

"I want to share some of my experiences from the moving that allows in Contact Improvisation. When weight moves in flow, there is a timing that creates magic. My aim in teaching and performing Contact Improvisation is to integrate the situations that appear, as well as finding presence, pleasure and playfulness in the dance."

"MOVING IN CONTACT" – moving under- moving on- moving in- moving out: We will work with basic skills and understanding for moving our bodies and connecting with others, ranging from arriving in a space to having longer and more intensive dances with one or more people. When focusing on how to read and follow the movement and the energy of others, we can also use this for enrich our own dance. By exploring movement and timing, combined with tools of using surface, weight and lever to find a non-muscular way of lifting, we'll receive a sense of magic touch. This leads into dances where we can move others just by moving our own bodies. Dances where different kinds of touch and spiral work can make your motion fly both in an internal and external way.

LEVELS:

We decided to not categorize the classes into levels. Only if there is a class about the **fundamentals in CI*** it is labeled. The fundamentals classes are meant for getting to know the form or deepen your knowledge of CI. So these classes are a help for people who are new to this form **as well as** CI dancers. Otherwise, please make your decision depending on the themes of the classes.

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CLASSES Tuesday 14 - 16 Uhr

Andreas Burgert

CI was my entrance into the world of dance and bodywork: studies at EDDC/Arnhem; training as an Alexander teacher; teaching classes and workshops.. to me CI has become a space of deep exploration and understanding of basic human needs and movements. *Emmendingen/Germany*

Relax into bone into contact

In this class we will explore our own bodies and bones in a hands-on-session with a partner. It is an invitation to examine our inner anatomical structure, supported by given images and mindfulness. This way we can deepen our understanding of the function and the support we can gain from our bodies. The inner listening clarifies the awareness to our own and our partner's impulses and makes them available as a source for movement. *All levels*

Kristin Horrigan

explores, performs, teaches, and writes about CI in the United States. She is also a choreographer and teacher of release technique. She worked at Contact Quarterly magazine for several years, and now she teaches dance at a small university and runs an intergenerational dance company. She is excited to share her ongoing research into the mechanics and mysteries of contact improvisation! *USA*

Sinking Into Dynamic Contact

In this class, we will slow down and take the time to listen deeply to our physical contact, slowing down enough to allow us to find the doorways to new movement pathways. Traveling pathways new and old, we'll explore the dynamics and tempo of our dancing – sampling the many possible flavors of the dance – playing with the contrasts between sharpness, floating, resistance, surrender, connection, and separation.

Katy Dymoke

Professional dancer/improviser, working nationally and internationally. Dance Film maker, (SENSE-8 2001). A dancer and company director Touchdown Dance, BMC practitioner and Teacher, (runs BMC school program UK 2007. Dance Movement therapist, and 3rd Dan Jujitsu. *United Kingdom*

Working with embodiment and the senses in the dancing

CI is accessible to visually impaired people because of the touch communication that is an intrinsic part of the work, sighted people close their eyes to focus on the messaging between themselves and their partner. A visually impaired person can focus in the same way, on the dialogue that is on-going, and also have a really great experience feeling the role of leading or supporting their partner.

Tuesday 16:30 - 17:30 Uhr

Ray Chung

Ray loves to share his passion for dancing with other people. His main focus is improvisation, he also works as a teacher, performer, researcher, and engineer.

Three's A Crowd, NOT!

This class will provide some tools and experience to help one manage being in, and staying engaged in trios.

Andrea Du Bois

gives lessons since eleven years in Contact-Improvisation, Modern Dance, New Dance; she is professor for dance at the university of music and arts in Frankfurt a.M. and also a professional dance-therapist in two clinics. *Frankfurt/Germany*

Opening the duo:

How can I stay in my Contact-duo and nevertheless perceive the outside? With centering the body, using all senses and being aware of directions you are able to receive an impulse from an other duo dancing besides. You will get the chance to be in a real contact improvisation with ALL members of the group, not only with your partner; there will be fluent changes of partners going to trios and quartets. *Level: intermediate, advanced*

Mandoline Whittlesey

pursued literary, CI and dance studies in France and the USA. Her work is fed by other interests: authentic movement, yoga, photo, writing, ecology and education. Based in France, she works with artists in diverse contexts, has just finished a degree in body-oriented psychotherapy, and performs with two dance companies. *France/USA*

State of Contact

A securing and creative relationship with the floor, the space around us and our partners requires a particular state of being. We will « sink » into our need for the day, focus our attention on our changing perceptions, combine focus with release, awareness with receptivity, and open up to touch and the joy of connection.* *beginners*

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CLASSES Wednesday 14 - 16 Uhr

Ingo Rosenkranz

Since '92 Contact Improvisation is one of his main interests, including the integration of different body experiences and other artforms as a constant awareness practice. Part of his work is to organise the Osterimprofestival in Göttingen, Germany.

Longer dances:

Let's explore the meaning of falling into a deeper relationship while being in and out of contact with our partner. With having our solos integrated in the duet, we can always come back to our "homebase". Allowing ourselves to be honest with our wishes, needs, feelings, questions and our personality, the dance will be more colorful and rich. Maybe we can feel the body-mind-soul integration as part of ourselves and the dance.

Underscore

Sharing of the Underscore, an improvisational score developed by Nancy Stark Smith as a container for practising Contact Improvisation, amongst (many) other things. The Underscore maps out stages through which one can evolve while moving through space in connection with other people.

14:00-15:15 Presentation, Questions

15:15-15:45 Break

15:45-18:30 Full Practise Please be on time!

Because this study requires a clear focus, please do not enter the space if you are not participating in the full practise.

If you have never studied the Underscore, or if you need a reminder, it is necessary to attend the presentation in order to join the practise.

Robert, Ulla, Mandoline

Gerardos Kostas

Born in Halkida / Greece. Artistic director of VIS MOTRIX DANCE CO. He has been teaching and dancing Contact Improvisation from 1996. Teaching seminars and classes in Thessaloniki and other cities in Greece. *Thessaloniki/Greece*

Meeting in the movement:

The motivation is the game between our bodies and movement. Through movement we will discover ways that we can communicate and connect with other bodies in space. Via improvisation we will work the strategies that will help us to make physical contact with our partner and meet with each other in and during our dance. *Intermediate*

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Gabriela Morales

is an Argentinian dancer and performer, she was born and still lives in Rosario, a big port on the Parana River. She has practiced Contact Improvisation since 1988 and has been teaching CI since 1992. She teaches and performs regularly in Argentina and Europe. *Argentina*

From the bones to the space & back

We will focus on the pelvis, the spine and the skin as the drivers of solo and duets by exchanging weight, communicating through touch and support, flying and falling. We will work on developing the ability to reach our attention from the body to the space and each other; watching the various fluctuations of awareness when we intend to share with others a space-time dimension defined by the unexpected. *all levels*

Georg Jung

I started contact '87 with Keriac. '91 after travelling through the contact world, I began teaching CI. '91-'96 dance ability study with Alito Alessi, doing the teachers training in Oregon '96. Member of handy capache company and other performance groups since more than 10 years. *Germany*

The difference through touch.....

In this class we will work through different body systems. We will explore what happens to our dance and our mind, when we change the quality of touch and being touched. Starting from the skin we will work to the muscles.* *all levels*

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CLASSES Friday 14 - 16 Uhr

Jackie Adkins

has been dancing and teaching CI for 16 years. Her work is influenced by her work as a teacher of the Feldenkrais Method®, as well as her ongoing study of Body-Mind Centering and practice of Gabrielle Roth's 5 Rhythms. She lives and works in the Findhorn Foundation Community, North East Scotland. United Kingdom

Focused freedom.

We will use exercises from the Feldenkrais Method to deepen our sensory perceptions, bring to light limiting patterns of holding and open to new pathways of ease. From a place of refined physical listening we will explore dancing ? both solo and with a partner ? inviting playfulness and using touch, weight and momentum to discover dances ranging from the deeply meditative to the wildly dynamic. *all levels*

Thomas Kaltenbrunner

Teaching CI since 12 years in various educational institutes, dance schools & private theatre companies. As a psychologist his area of interest lies in the integration of artistic movement techniques and health issues. He is author of several books, including „Contact-Improvisation: bewegen, tanzen und sich begegnen“ *Germany*

Risk taking, awareness and being surprised!

In every phase of CI it is possible to go that one step further and try out something new – cutting through habitual moving patterns. This opens up the whole spectrum of physical as well as emotional mobility. The biggest risk maybe is to allow real „meeting“ to take place, experiencing what is really happening - forgetting preconceived notions. It certainly is very exciting! *all levels*

Jacqueline McCormick

has been teaching and performing Contact Improvisation for over twenty years. She has a B.Ed in Human Movement Studies, an M.A in Dance, and has been an Associate Professor in Dance at Western Oregon University (1985-1996) and Connecticut College, USA (2000-2004). She directs and performs in her company DanceAbout, works that take a dancing journey through the outback of the self. Jacqueline is presently the Dance Director for Cheshire Dance, UK. *United Kingdom*

Rolling, sliding, anchoring: journeying on a surface and in the air.

An opportunity to integrate some basic Contact Improvisation tools, in a detailed research of the dynamic moving body. Along with experimentations into the moment of making contact.* *beginner/intermediate*

Saturday 14 - 16 Uhr

Angie Hauser

teaches improvisation, contact improvisation & dance internationally. As a performing improviser, she has collaborated with Chris Aiken, Kirstie Simpson, K.J. Holmes, Peter Bingham and Kathleen Hermesdorf. She is also a member of the Bebe Miller Company (USA). USA

Dancing the ground:

We take the time to linger in the low space, where we have the most direct contact with the earth. Here we gather the earth's energy and scatter it throughout our dancing. Creating low yet powerful structures, we dance the trio of self, partner and floor. We will explore principles of fulcrums, perching, hovering, gliding and surfing to develop athletic and supple dancing close to the ground. *All levels*

Ulla Mäkinen

is a dancer and dance teacher, graduated 2004 from the Outokumpu dance school in Finland. She keeps on exploring and studying CI, improvisation, contemporary dance and BMC worldwide with various masters. She also teaches Pilates and West-African dance, though her main interest is in dancing, performing and teaching contact improvisation. *Finland*

Core contact: This class is about exploring the core and finding alignment for effortless movement. We work with sensing, relating and adjusting our moving. With studying the core and the pathways into the center, we support ourselves and each other to find stronger and clearer contact to our own dance and relation to the other. *intermediate*

Dieter Rehberg

has an b.a. in Dance and Performance and is Registered Somatic Movement Therapist (ISMETA). He practises contact since 1989 and teaches since 1995. The focus of both his teaching and therapeutic work lies in the interplay of touch, movement and the development of mind. *Austria*

Developing the mind of CI:

This Class shows you how the intent and quality of your perceptions, imaginations, feelings and thoughts shape your dancing and improvising. It also shows you how Contact Improvisation can help you to develop your Mind.* *all Levels*

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