

Teachers biographies and class descriptions of the contactfestival 2008!

About Levels:

Most classes are not categorized into any levels.

In each time slot we have one class focussing on *fundamentals* in CI*. The fundamental classes are ment for getting to know the form or deepening the understanding of CI principles. These classes are a help for people who are new to this form as well as CI dancers.

If there is a class which asks for a good grounding in movement & CI skills we did label as *advanced*° class. Otherwise, please make your decision depending on the themes of the classes.

Intensives	Classes			
	Tuesday	Wednesday	Friday	Saturday
Bernd Ka	Yves Candeau*	Friedmar Vogt	Ester Forment Garcia	G. Macedo & S. Jorge
Charlie Morrissey	Ilona Kenova	Margaret Paek*	Ruslan Santah	Rocio Rivera*
Eszter Gal*	Ronja Verkasalo	Suzanne Cotto°	Vitaly Kononov*	Aharona Israel
K.J. Holmes	Elske Seidel°			
Peter Bingham	Ilka Szilagyi*			
	Nien Mari Chatz			

Bernd Ka Germany



Dancer/improviser/performer and Feldenkrais Practitioner. With studies and practise of C.I., New Dance, Martial arts and physical theatre since 1979, he had been part of the first people developing and spreading Contact in Germany, not only by teaching and performing himself in many places, but also by inviting many international teachers to Freiburg, as a co-founder of "bewegungs-art". Together with Lilo Stahl, he began to explore the field of improvisation and how it could become part of an educational program in dance. Today he is co-director of "TIP School for Dance, Improvisation and Performance", part of "bewegungs-art freiburg".

Opening your senses for Contact and Instant composition - Improvising for an audience Performance

Starting with inner presence, developing a sense of your body moving. Wakening your improvisational mind, with curiosity for feelings, energies, images, your sense of playfulness and humour and whatever comes up in yourself and through the world around you. Letting go of one thing opens up for a new experience, a new adventure. How can we nurture our compositional mind and how can we take it into contact, sharing the dance with a partner/ partners and later - with people watching, balancing the inner and outer presence, improvising with dance and contact.

Charlie Morrissey United Kingdom



is a performer teacher director and researcher working in the UK and in many other countries around the world. He creates large and small scale site specific and theatre and gallery based performance work in diverse contexts. His teaching is informed by ongoing working collaborations with Steve Paxton, Scott Smith, Lisa Nelson, Kirstie Simpson, K.J. Holmes, and many others. Charlie is English and lives in Brighton in the UK.

Mass and Orbit

Gravity and weight, energy and momentum will be explored via the support of the floor on our own and with others, to facilitate lively, responsive, fluid and integrated movement.

We will look at how we can commit the mass of our bodies to space and remain open to the different choices that are on offer to us, to enable a fuller participation in the moment to moment dialogue with our partners. Anatomical imagery and work with the senses will provide material to facilitate a deeper relationship with the internal and external movement that drives and supports our motion through space and informs our ability to participate more fully in our dancing. Working with technical exercises will offer us pathways and maps that our bodies can use as a resource to extend our potential for exploring the multi directional possibilities of our dancing together. A sense of play and the agile and focussed participation that it implies, will be encouraged to invite enthusiasm, commitment and adventure.

Eszter Gal *Hungary*



is a dancer, teacher and choreographer, living in Budapest. She studied physical education and physiotherapy in Budapest, and dance in Arnhem, Netherlands. Since 1993 she has been creating her choreographed and improvised works and she regularly teaches, leads and participates in international performance projects and festivals in Europe, Russia and in the US. She is a certified Skinner Releasing Technique teacher. She is member of the mixed ability company, called Tánceánia since 2003. She was the chief organizer of the 15th ECITE in 2000 July in Budapest and she has been the artistic director of Kontakt Budapest International Improvisation Festival since 2002.

Researching movement *Fundamentals**

The workshop will offer studying the stillness (listening and giving in to gravity) and observing the reflexes at work by following the natural laws of movements. We are going to develop skills by gathering information with the senses and practicing simple moves that support safety and trust when taking physical risks. We are going to enter the dance in different ways (through releasing exercises, games, partner work, open form improvisations, etc) and have long duets and group scores. The aim is to have a deeper understanding of the principles of CI and by practicing the dance we will learn about composing with a sense of knowing.

K.J. Holmes *USA*



K.J. Holmes is an independent dance artist based in Brooklyn, NY, who has been exploring improvisation as process and performance since 1981. She teaches, choreographs and performs at festivals, universities and venues throughout the world, as a soloist and in her collaborations with artists such as Simone Forti, Image Lab (Lisa Nelson, Karen Nelson and Scott Smith) and in the work of Steve Paxton. Her influences include Contact Improvisation, Body-Mind Centering (r), yoga, Authentic movement, Ideokinesis, Alexander, Feldenkrais, Martial Dance, world vocal studies and contemporary dance and theater. A 1999 graduate of the School for Body-Mind Centering/adjunct faculty at New

York University Experimental Theater Wing/continuing teacher Movement Research/NYC/private practice in Dynamic Alignment and Re-integration/currently student of Meisner acting technique NYC

Contact Improvisation: Tuning

This intensive is to become more tuned to center and subtleties of touch, direction and intention in CI through exploring musicality and phrasing, the learning of specific lifts and rolls and how we craft time and space. Skills will include techniques to better understand the mechanics of the body and the practice of developmental patterns, body puzzles, and forms that shape the body and space with odd timings, unusual perspectives and surprising weight exchanges.

Peter Bingham *Canada*



Peter is a veteran practitioner of Contact and Improvisation in general. In the mid seventies Peter was a member of the performance trio FULCRUM. He is the artistic director of EDAM Dance Co.(experimental dance and music) in Vancouver B.C.. He has been creating choreographies and improvising performances for thirty years. Notable collaborators in the field of improvisation include Andrew Harwood, Chris Aiken, Steve Paxton, Lisa Nelson, Marc Boivin, Lin Snelling, Ray Chung, Jeff Bliss, Julie Carr, Peter Ryan, Helen Walkley, and Nancy Stark Smith.

Contact Improvisation

In these classes we will work on partnering through the art of mobile support (underdancing). We will examine the value of hands free contact dancing and balance. The classes will focus on listening through the point of contact, learning to receive information through the pressure of the touch. focus on creativity by sensitizing the dancing through sensing subtle signals and responding to subtle manipulation. They will also include elements of release work and push patterns as we examine the flow of the body and its' ability to take us in and out of the floor.

TUESDAY

Yves Candau France/Canada



Initially trained in Mathematics and martial arts, Yves Candau was doing a PhD when he discovered dance. Gradually his interest shifted from the abstract to a more “embodied research”, which he has been passionately pursuing ever since. His practice has been influenced by his study of Aikido and Alexander Technique.

Tone modulation *Fundamentals**

The main focus of this workshop is what I call tone modulation: paying attention to the flow of muscular tone in the body, as it tenses up and relaxes, something that is constantly happening whether we pay attention to it or not, but that we will observe, explore and refine; developing our awareness to enrich our dance.

Ilona Kenova Finland/Czech Republic



Ilona is a Czech dancer exploring, teaching and performing CI. Influence of her work is coming from contemporary dance, contact improvisation and realise technique. For last 5 years she is living and loving to dance in Finland.

Soft strength

The safe basic of CI knowledge will provide easy focus for our team. In this class we are working how to find strength by softening our bodies. The way of moving will offer soft, light, fluid and continues quality giving the appearance of effortless. Relaxing and finding skeletal support will make possible to move with greater flexibility, range and strength. Listening will be our keyword word.

Ronja Verkasalo Finland



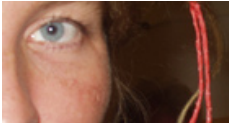
Ronja (1974) is a dancer and mover. She is curious about how the body learns and teaches the mover. An insightful performer in whom lyrical quality is met with surprising strength, Ronja has a decidedly physical yet sensitive approach to her teaching. Her solid base in BMC applied to Contact Improvisation is characteristic to her classes.

Fall, Reflex, Rebound

This class is a playground in connection with the floor. How can we take the energy freed in the fall and use it to continue the dance? We look at reflex based dealing with sensory information, awareness of the reflexes at work, and the possibility to integrate this into our dancing. Beginning from zero, we work to increase our state of awareness, using our technical knowledge to lead us away from repetition and technicality, into an open and improvisatory frame of body and mind.

TUESDAY

Elske Seidel *Germany/Canada/USA*



is a dedicated CI-teacher, performer and researcher widely spreading the art. She started teaching CI in 2004 in Hamburg/GER. Since 2006 she is a nomad, teaching CI in Canada, USA and Europe.

Reading the Falling Body *advanced°*

What is the smallest sensation of falling in your body? Working on details. Soloing within the phenomena of falling. Listening and reading your own body. Waiting instead of doing. Sensing and reading the movement of the other and moving your body in relation. Playing with a falling body. Investigating the physics of catching. Choosing instability. Softening. Laughing - because momentum is moving you.

Ilka Szilagyi *Hungary/USA*



has been practicing contact improvisation since 1998 and teaching since 2000. She started in Budapest, (HU) and she studied with leading teachers from USA, Europe and Hungary. In her teaching, Ilka is focusing on effortless, playful movement, body-mind consciousness, and sense opening, luscious dances.

Inner play - inter play *Fundamentals* - mixed ability welcome*

Using Body-Mind Centering (BMC) and Laban Movement Analysis (LMA) principles, we will create dances and take them into contact. We will focus on the different body systems, thoughts, emotions, space, time and effort and use them as sources for movement and connection within ourselves and with partners.

Nien Mari Chatz, *France*



NMCH, born in Germany, has completed her dance studies at the School for New Dance Development (SNDO) in Amsterdam, during which time she studied Contact Improvisation with the pioneers of these form: Steve Paxton, Nancy Stark Smith, Kirstie Simpson and many others.

Her work as choreographer and teacher is strongly inspired by experimental Bodywork : (Release Technique, Body Mind Centering, Alexander Technique).

In performance, NMCH danced with Tanzfabrik (Berlin), Yoshiko Chuma, Tan Dun (New York) , Pauline De Groot,(Amsterdam) and creates her own work together with other

choreographers, musicians and visual artists. From 1986 - 96 NMCH has been faculty of the SNDO Amsterdam. She lives in Toulouse, France since 1997

Dancing with the Eyes - Vision & Space in Contact Improvisation

Playing with the eyes as a camera - Active and receptive vision

Moving body, moving space - Touching, seeing, dancing

Playing with ways to see - Vision, imagination, story

WEDNESDAY

Friedmar Vogt *Germany*

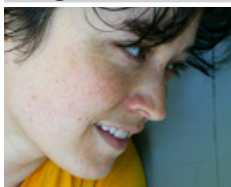


Friedmar studied physical education at the university for sports in Colon, Germany. In 1990 he discovered dancing-theatre and contact improvisation, he studied with Nancy Stark Smith, Ka Rustler, Dieter Heitkamp, Scott Wells, and many others. In 1995 Friedmar starts to study Acrobatic and bodywork (BMC and Shiatsu). In 1998 he added psycho-motoric for children in Hamburg, Germany. Since more than 10 years he teaches professionals, children and students in various contexts.

Trio backwards

In general contact improvisation jams are dominated by dances in duets. The goal of this class is that each person experiences the support of 2 people at once. We will use armholds for supported jumps! Participants will become confident going backwards over their heads! We will end the class with bodywork in trios. The students will enjoy jumping high and hanging backwards.

Margaret Paek *USA*



Margaret dances with Lower Left (lowerleft.org), ProjectLIMB, Team Djordjevich, and Melissa Guerrero. She has had the pleasure of working with Nina Martin, Mary Overlie, and BodyCartography among others, and her work has been presented in New York, San Francisco, and San Diego. Margaret has been practicing and teaching Contact since 1998 and is a regular CI teacher for Movement Research in New York.

Constant Trio or (3 plus or minus 1) *Fundamentals**

In this class we will play with simple numbers to help us track our dance. We start with one body. Here, in this moment, what are we dancing with? Our bodies, the floor, the air -we are always in this trio. When we add one body, is this now a duet? Or is it a quartet? We'll dance these questions together.

Suzanne Cotto *France*



Choreographer and osteopath, Suzanne Cotto discovered CI in 1978 with Steve Paxton and Lisa Nelson. Member founder of «Association D.C.I.» which organised jams, classes, and Contact Meetings ... till 1983. Since then she works independently, focusing on body reactivity from reality to imagination. She also creates „unidentified choreographic products“.

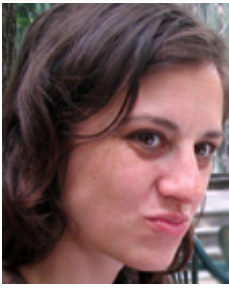
Fanciful Martial Art *advanced°*

Study on body reactivity in the space between the physical elements and imagination, as an extension of CI:

- accurate work on body mechanics, using both deep concentration and musing;
- development of poetical expression emerged from all the functional body networks;
- training to specific qualities of hands and look as preferred mediators of passage from inside to outside spaces;
- experimental composition based on simple propositions which will transform in «instinctive choreography».

FRIDAY

Ester Forment Garcia *Spain*



Ester, born in 1976 in a little town, studied rhythmic gym, Tae Kwon Do and contemporary dance as kid and teenager. As a personal choice, she decided to study psychology, specializing in psychomotricity and corporal therapy. Mixing those therapies with dance and contact improvisation, she taught at the university of Barcelona and handicapped children. Then she spent a lot of time on contemporary dance and choreography. She won three awards about choreography in 2007, in Mas Palomas one of the most important international competition in Spain and got another award in the composition of theatrical pieces

Choreography, Composition and Contact

Using several concepts about martial art like intuition and listening, working on the present moment to be active and attentive, I would like to teach how to compose a little choreography with a partner or several partners. How the intuition can help us to stay attentive. A simple exercise will develop into a dance composition.

Ruslan Santah *Ukraine*



Worked as ballet-dancer in professional folk dance groups, in musicals in Czechia and Switzerland. Discovering CI at the festival „Dance Web-99“, Austria, he became the first CI teacher in Ukraine in 2000. He also teaches CI at Kiev National University of Arts, in Russia, Moldavia and Belorussia.

Dance of joy and space game

Are you able to take care not only for yourself but others as well? Are you ready to do mess as little kids? In my teaching I pay much attention to the contact techniques and allow dance to happen without premeditation and control. The main issue of CI is to connect us, our partner and our interaction as one unit to become everything; to become space, where we can be in and out at the same time and just allow everything to be an extemporaneous play, emerging in it's various forms and situations.

Vitaly Kononov *USA/Russia*



Vitaly is a movement artist and a somatic educator and has been teaching contact improvisation since 1997.

Softening the Edge *Fundamentals**

When we find ourselves ‚in the flow‘ the dance becomes fun and pleasure. Sometimes the flow of communication gets lost and we find edges. Studying edges helps us to regain flow and create new possibilities. This class will explore edge-melting techniques and secrets. Rigid edges will guide us to create a point of stability releasing the rest of the body to mobilize. We will use the intelligence of developmental movement and release work to discover support and the momentum to fly.

SATURDAY

Guto Macedo & Soraya Jorge *Brasil*



Soraya Jorge is a Brazilian dancer, an Authentic Movement teacher, body worker and dance teacher. She attended the Authentic Movement Institute (CA) and worked with Janet Adler for 8 years in the nineties. She has been working with body awareness, expressive and dance therapy, massage, and performance since 1988. Soraya has been teaching workshops in different countries, conferences and in an University Dance Program – Angel Viann in Rio de Janeiro/Brazil.

Guto Macedo is a Brazilian actor-dancer and theater-director. He attended Jeniffer Muller & The Works Foundation Program and studied Contact Improvisation with Nina Martin in N.Y. City in the eighties. In Brazil he worked at Debora Colker Dance Company in 1996 and with Graciela Figueroa at the Coringa Dance Company in the early eighties. He has been teaching dance and contact improvisation workshops in different countries since 1988.

JAM – Roda Viva

We're going to present the JAM-Roda Viva, a playful space for movement based on the encounter of Authentic Movement and Contact Improvisation. The participants will be stimulated to move and bring their gestures in the circle - a safer container where different impulses and intensities may flow as the multiplicity of psychological and sensorial states modifies itself in a fun, continuous and solidary succession.

The Jam-Roda Viva is an ensemble exploration of being present to compose in real time.

Rocio Rivera Marchevsky *Chile*



Dancer, choreographer and designer been in Valparaiso. Begins her C.I. practices in 1998 in Berlin, Germany and she teaches it from 2002. She has explored C.I. like experience of corporal and space conscience to train dancers, actors, designers and architects, as much as tool for the creation. At the moment she works around the transmission of the C.I. like a way of experience and understanding of the dance. She directs the Mundo Moebio Company and is Co director of Escenalborde Contemporary Scenic Arts.

State of trip *Fundamentals**

Our bodies in the experience of the displacement, perceiving the space that contain to us and the one that we contain. Our skin, surface opened to the changes, the new thing of a changing geography that welcomes us, the ground and other bodies like our support.

Aharona Israel *Netherlands, Israel*



Dancer, choreographer and teacher of CI and Chi Kung.

She practices CI since 14 years, and influenced by martial arts and release techniques. With background in architecture and design, She is busy with exploring movement in relation to space and to extended physical-perceptual awareness. She performed her own work as well as worked and collaborated with others in Europe and in the US.

Roles and Eyes

We will focus on taking different roles while dancing with a partner, such as leading and following, giving and receiving. We will observe the way the use of the eyes influences our movement in relation to these roles.

Playfulness, trust, listening, softening, control and responsibility are themes that might arise to our consciousness.