

SCHEDULE

international contact festival freiburg

studio time	Monday 10.08.09	Tuesday 11.08.09	Wednesday 12.08.09	Thursday 13.08.09	Friday 14.08.09	Saturday 15.08.09	Sunday 16.08.09
9-10 Uhr breakfast							
1		Ka Rustler - Bridge Gaps and Hemispheres					warm up Ka Rustler
2		Scott Smith - Contact Improvisation Studies and Practice					
3		Keith Hennessy - Contact Improvisation: Risk, Intimacy, Action, Surrender					
4		Nina Martin - Contact Improvisation: From a Body/Brain Approach					JAM
6		Laboratory I: CI and Performance - Gesine Daniels, Riccardo Morrison					
12:30 - 13:45 Uhr lunch							
1		Lemmer Schmidt		12:30 Uhr start 37h + pass the dance experimental day	Neige Christenson	Africa Navarro	12:30 Uhr big circle closing lunch (till 14 Uhr)
2		Kerstin Kussmaul	JAM		Aaron Jessup	Jacky Miredin	
3		Autarco Arfini			Lior Ophir	Daelik Hackenbrook	clean up party
6		Laboratory II: Physical Forces - Muriel Mollet, Friedmar Voigt					
16 - 16:30 Uhr break							
1	18 Uhr	Jeff Bliss	Andrew Wass	1:30 am start 4 pm 10h - celebration JAM end 1:30 am experimental day		study lab	10. - 16. August 09
2	arrival registration	Jennifer Chien	Barbara Luccarini		one2one sessions	study lab	
3	dinner	Monika Förster	Spirit Joseph			study lab	
18:30 - 19:30 Uhr dinner							
1	20 Uhr welcoming	big circle	JAM with live music	JAM	JAM with live music	1h Performance	international contact festival freiburg
2	warm up Keith Hennessy	introduction into JAM		Focused JAM		21 Uhr warm up into Jam	
3	JAM	Focused JAM	Focused JAM	Focused JAM	Focused JAM	Focused JAM	
4	space for bodywork in silence, starting 1pm					20-21 Uhr History Talk	
5	dormitory						

www.contactfestival.de

TITLES and TEACHERS

Intensives	Laboratories	Classes			
		Tuesday	Wednesday	Friday	Saturday
Ka Rustler <i>Bridge Gaps and Hemispheres</i>	I. CI & Performance Gesine Daniels & Riccardo Morrison	Lemmer Schmid <i>Flow</i>		Neige Christenson <i>Awakening the Spine</i>	Africa Navarro <i>The Pathways of Weight in Movement</i>
Nina Martin <i>From a Body/Brain Approach</i>		Kerstin Kussmaul <i>Gravity happens: the Dreaming of Bones</i>		Aaron Jessup <i>Flight School</i>	Jacky Miredin <i>The Body in Motion</i>
Keith Hennessy <i>CI: Risk, Intimacy, Action, Surrender</i>	II. Physical Forces <i>Jumping - Catching - Landing</i> Muriel Mollet & Friedmar Vogt	Autarco Arfini <i>Excuse me!</i>		Lior Ophir <i>The Invisible Teacher</i>	Daelik Hackenbrook <i>The Evolution of Flight</i>
Scott Smith <i>CI Studies and Practice</i>		Jeff Bliss <i>Gravity Tastes Like Honey</i>	Andrew Wass <i>Three Points of Contact</i>		
		Jennifer Chien <i>Precision/Abandon</i>	Barbara Luccarini <i>Freely Move In and Out of Contact</i>		
		Monika Förster <i>Playing with Momentum</i>	Spirit Joseph <i>Fluid Landings</i>		

Version 31st March 09

Teachers biographies and class descriptions of the contactfestival 2009!

About Levels:

On the first day we will focus on Principles in Contact Improvisation.

In some of the other time slots will be asked for a good physical experience. Please read the descriptions and respect your own limits. Many classes are open to any experience in dance and movement. Just make your decision depending on the themes of the classes.

Ka Rustler *Germany*



Ka Rustler has been engaged with dance since 1965. Originally trained as a gymnast and a classical dancer, she continued her education in the 80's at the Theatre School for New Dance Development in Amsterdam working with pioneers in the field of Improvisation and Performance like Remy Charlip, Lisa Nelson, Marsha Paludan, Nancy Topf, Nancy Stark Smith and Jan Fabre. Her interest in body networking and movement

pattern brought her to the US. 1991-94 supported by a fellowship grant she studied at The School for Body-Mind Centering with Bonnie Bainbridge Cohen the basic physiological and developmental movement system, and received her degree as a BMC practitioner and Somatic Movement Educator. Over the course of 25 years Ka has been a leading member of Tanzfabrik Berlin, networker and co-organizer of ECITE and CI festivals. She is an international teacher, choreographer and improviser, Her work experience also includes somatic psychotherapy and international top management trainings. She has performed and collaborated with many renowned dance artists including Chris Aiken, Nien Marie Chatz, Ray Chung, Dieter Heitkamp, David Hurwith, Kurt Koegel, Stephanie Maher, Steve Paxton, Kirstie Simson, Lisa Schmid, Benno Voorham and Charlotte Zerbey. Her work for film and stage has been featured at dance and theatre festivals in Europe, Mexico, Russia, Japan and USA. Currently she teaches Approaches and Methods derived from BMC and their Application in Movement Research and Choreographic Exploration at Universities of contemporary dance in Dresden, Frankfurt and Berlin. She is founder of the Berlin based Institute for Body, Dance and Therapy, and mother of two children. Integrating body and mind and accessing an organic source of intelligence in dance stays the major influence and research in her ongoing work.

Bridge Gaps and Hemispheres

The Art in Contact Improvisation is the ability to combine inner and outer impulses, being flexible and still dancing one's own dance. How we perceive, filter, reject, use, and accept, has a major influence on our dance. In Contact Improvisation our body and mind is in a constant changing landscape of inner and outer focus. Our goal in this intensive will be to develop an understanding of our nervous and neuroendocrine system and its continuous dialogue between perception and sensation connecting with the beauty and drive of our expression. Experiencing ourselves from the specific qualities of those body systems, their influence on our movement choice and skills, will expand our dynamic images, emotions and states. Dancing in this new physical territory will deepen movement creativity, clarity and intuition. The body is being minded and the mind is being embodied.

Nina Martin *USA*



Contact Improvisation has been integral to Nina Martin's creative practice for thirty years. Nina danced in the PBS television series Dance in America Beyond the Mainstream, which featured Steve Paxton, Nancy Stark Smith and Lisa Nelson, Daniel Lepkoff and others. Her work is referenced in Cynthia Cohen Bull's (Novack) book Sharing the Dance: Contact Improvisation and American Culture. Her article Ensemble Thinking:

Compositional Strategies for Group Improvisation was published in the Contact Quarterly in Spring 2007.

Nina has taught abroad in Russia, Austria, Ireland, Finland, Italy, the Netherlands, Germany, Venezuela, Mexico, and has just returned from the Contact Festival in Japan. Performance credits include David Gordon Pick-Up Company, Mary Overlie, Deborah Hay, Martha Clarke, Simone Forti, Channel Z (Daniel Lepkoff, Stephen Petronio, Randy Warshaw, Diane Madden and Robin Feld), and Lower Left Performance Collective (Margaret Paek, Andrew Wass, Karen Schaffman, and Kelly Dalrymple etc.). She was a founding member of Channel Z (NYC), New York Dance Intensive, and Lower Left (San Diego), and presently is a board member and a director of Marfa Live Arts, which hosts the March 2 Marfa performance labs and Dance Ranch Marfa workshops in the Wild West of Texas. Currently, she carves out a dance destination in Marfa, TX and is theorizing her improvisational practice, which includes Articulating the Solo Body, the Coupled Body (Contact), and the Ensemble Body, in a low residency PhD program at Texas Woman's University. She is an assistant professor of dance at TCU in Fort Worth, Texas.

Contact Improvisation: From a Body/Brain Approach

Every session will deeply investigate the pure contact form as a newly creative practice. We will work on how to keep original, individual impulses flowing while dancing in „harmony“ with another. We find new ways of dancing with a partner by examining different kinetic and neurological states in the contact flow through Nina Martin's "The States Work" which is a system that explores motivating movement from a Kinetic State and from a Neurological State. The first trains us to recognize the body's desire to move and the second state trains us to work from the brain in a pure way that bypasses "Mind" as much as possible. The dancing that

INTENSIVES

ensues from these avenues of investigation is truly authentic and offers a fresh vocabulary for your Contact dancing by breaking habitual patterns that foreclose on other opportunities for expression.

Keith Hennessy *Canada/USA*



Keith was born in a mining town in Northern Ontario, Canada, lives in San Francisco, and works regularly in Europe. He is an award-winning performer, choreographer, teacher and organizer. Director of Circo Zero Performance, Keith Hennessy makes live performance that defies genre and expectation. Inspired by both ancient and pop, Zero Performance is neither. Aligned with radical social movements that challenge war, prison, and all manner of coercive surveillance and confinement of bodies and communities, Zero Performance makes politically engaged, soul touching performance for humans. Keith began Contact studies in Montreal in 1979 with Dena Davida, Catpoto, Andrew Harwood, and began teaching in 1982. Keith trained & evolved as an improviser with Terry Sendgraff and Lucas Hoving & then several amazing years with Sara Shelton Mann and CONTRABAND. He has learned more in rehearsal, jam, and performance than in classes. Keith continues to explore Contact/Improvisation within a context of interdisciplinary performance action, spectacle, and ritual.

Contact Improvisation: Risk, Intimacy, Action, Surrender

Dancing is pedagogy is theory is action is dancing. Simple exercises with risk and intimacy that expand the possibilities of improvised dancing in contact. Supporting experimentation with technique, and developing technique through experimentation and play. I will work with technique that might be idiosyncratic, personalized, hybrid, contradictory or not-yet articulate. I am not a specialist in correct posture, somatic health, Release technique, Action Theatre, Body Mind Centering, Laban Movement Analysis, Ballet, Modern Dance, Alexander, Feldenkrais or Reichian bodywork. I am rigorously interested in the body becoming more aware of itself and its surroundings, more aware of its representations and ideologies. I do this work through dancing, especially in duet Contact Improvisation.

The participants should have experience in Contact Improvisation and dance.

Scott Smith *USA/Great Britain*



Scott started his dance studies in 1977. Originally from the American mid-west he has lived and worked in New York and Seattle., and is currently living in the United Kingdom. He teaches, makes performance, composes music for theatre and film/video, performs under the direction of others, works in mixed ability groups, and collaborates. He studied and performed for several years, with Steve Paxton via contact improvisation and

material for the spine, and was a member of ,Image Lab' (Lisa Nelson, KJ Holmes, Karen Nelson), developing ,tuning scores', researching the realm of the senses and perception as foundational to form and composition. His initial training's and professional performance experience included modern and classical dance forms, and he has worked for dance companies in Kansas City, New York, Berlin, and London. Since the early 90's, Scott has been focusing his practice in new dance and improvisational work, and maintains ongoing collaborations and performance making with Lisa Nelson, Charlie Morrissey and others. He plays American folk and roots music in the band Porch light Smoker, and also is involved with Treacle Omnivore, a collection of musical improvisers.

Contact Improvisation Studies and Practice

A course in contact improvisation principals and practice. Appropriate warm ups focus on initiation and release of movement within the dancers own body/structure, cultivating relationship to gravity, momentum, mass, falling, recovery, and reflex, in order to bring a state of flexible and aware facility, to dancing in contact with a partner. Physical studies focusing on the spherical use of the dancer's form, will cultivate the fundamental principal and use of rotation and rolling surfaces. Particular focus will be given to the spine and the pelvis as the limb and the root for embodied extension, towards space and other dancing bodies. The duet work creates opportunities for movement and support that can be athletic or sensual, depending on the participants use and desire of the form. The perceptual work researches the genius of the senses, and the use of the senses and perception for dancing and composition. The purpose of the class work is to extend the participants experience and use of their own body, sensation, action and expression. The practice of contact improvisation trains the dancer both physically and mentally to be in a state of preparedness for movement and choice making, in relationship to the physical world and dance partners, encouraging a readiness of the reflexes and senses, to participate in the dancing process.

LABORATORY I

Gesine Daniels (GER/GB) & Riccardo Morrison (USA/DK)



Gesine Daniels is a dance performer and teacher living in Wales (UK), working internationally and practicing CI since 1984. She has been dancing and creating in a wide range of events and places from opera to street performance, solo and group works. As a teacher she has been working in social ghettos and theatre schools, taught children in primary schools as well as educated dancers; In 2000, together with Riccardo Morrison and two others she founded the SomeBodyElse DanceCompany, which works with Improvisation and Contact Improvisation in their mostly site-specific dance pieces.



Riccardo Morrison is committed to Contact Improvisation as a practice and an art form. He has explored, taught, been directed, directed, collaborated, and created. He has danced, worked and played with experienced pros and amateurs, people with disabilities, friends, colleagues, strangers even objects. He has failed, succeeded, been praised and recognized, criticized, and ignored, inspired and lost. He has considered quitting at least twice. He is glad to be back. Artistic director, Summer Solstice Parade, Santa Barbara. Co-creator SomeBodyElse dance co. Germany.

Contact Improvisation + PERFORMANCE

Limited to 25 participants, they will be selected after registration!

In this Lab we will explore CI as a performance art. In a continuous process, structured and facilitated by Gesine and Riccardo the participants will share their thoughts, questions, practice, experience, results and solutions around this theme. - Why performing CI? - In what context? - What do I want to show/see? - How do I prepare? - What interests/touches me? - Where/who is my audience? Do I care? - What is my relation to other dance/performing arts in this? - Do I use media? How? Why? ... Based on the ideas and interests that the participants bring, we will choose some specific aspects of the theme, that we will then deeply investigate. Methods of working will be practical explorations, verbal and non-verbal ways of exchange (focussed research in small groups, discussion, performing, watching, asking for and giving feed-back). You have the possibility to develop material on the spot or to present already existing material (live, filmed or written) and to use it as a basis to work further.

Participants should feel at home in dancing CI and have some experience with performing CI. In order to use the lab-time most efficiently we would like you to send us your specific interest in this lab/the thing you want to work on/your preferred method or exercise, already before the festival.

LABORATORY II

Muriel Jeanne Mollet (CH) & Friedmar Voigt (GER)



Muriel Jeanne Mollet works as a freelanced dance teacher, dancer and choreographer. She teaches Dance Improvisation and Contemporary Dance since 1991. 2000 she started to teach Contact Improvisation and Capoeira. Performances with her own solo productions, participations in various dance productions and Capoeirashows led her through CH, Europe and Brasil. The joy and research of dancing CI in Water brought her to study WATA© (Waterdance). Joyful dancing, games, experimenting with physical forces and extremes, discovering and testing limits, rhythm, music and „flow“ are the most important aspects in her teaching and dancing.



Friedmar Voigt is a graduate of the German University of Sports in Cologne and finished a doctoral degree of sports sociology. After a sportive and playful time of competition he discovered 1990 dancing-theatre and contact-improvisation for himself. Nancy, Ray, Dieter, Frey and Scott are as some of the important teachers to designate. Based on the variety of movements in contact-improvisation Friedmar integrated since 1995 acrobatics, bodywork (BMC/Shiatsu), psychomotoric groups, Tango Argentine and improvised performance in his work. He taught till today in Argentina, Brazil, Estonia, Germany, Mexico, and Spain.

PHYSICAL FORCES: Jumping – Catching – Landing

Because of safety reasons limited to 25 participants, they will be selected after registration!

3 laboratory afternoons where we will investigate around the theme of physical forces like jumping, flying, landing, catching and collision and falling within the common movement. We will try out and experiment them on our own bodies. To work and improvise with and fathom the touch points and the Contact qualities between the extremes of the soft touching or coming together and the body-collision. To experience or find answers to questions like: What is the reaction when two bodies are throwing against or are landing on each other? How do the physical forces cause and what influence do they have on the movement of the dancers? How fast is my body able to react? How can I read my partners body faster? At these 3 afternoons we would like to investigate some of these aspects and questions, experiment with them and experience them on our own body. We work with a constant group, so that the mutual trust can grow, which is important for the experimental physical encounter. Thick and thin mats are available so that we can taste the full extremes. Muriel Mollet and Friedmar Voigt, both experienced teachers of Contact Improvisation will lead this laboratory with matching warm-up or preparative exercises. They will structure the interests of the participants, so that even in small groups with the same themes or interests can be worked.

Requirements for this laboratory are: Physical well prepared (trained). Much desire to experiment and bring in your own ideas. Pleasure to explore the physical forces of collision, impact and landing.

TUESDAY

Lemmer Schmid *Germany*



Lemmer Schmid studied psychology and movement (Motologie) at the University of Marburg. Working as a psychotherapist he is combining movement and therapy. At the same time he is working on his PHD: „how Contactimprovisation and Flow-Experiences can influence the quality of life.“ His dance is mostly influenced by Jörg Hassmann and Dieter Heitkamp.

Flow *Principle*

Flow is a mental state in which a person is fully immersed in what he or she is doing, characterized by a feeling of energized focus, full involvement, and success in the process of the activity. Applied to the field of dancing being in the Flow stops the self-reflecting, ruminating thoughts, where you constantly are evaluating everything you do. Your mind, your body and hence your movement create a perfect harmony with the present moment. During a guided warm up, a short theoretical introduction of the “Flow-theory” will be given. From there we will focus in practical exercise on different aspects of the Flow – phenomenon. We will work on the question: “What are my personal Flow-bringers and Flow-breakers? How can I find the flow in a jam?”

Kerstin Kussmaul *Germany/Austria*



Kerstin Kussmaul practices Contact Improvisation since 15 years. She holds an MA in Dance education & is a Somatic Movement Educator, teaching beginners and professionals, i.e. at ImPulsTanz Vienna, k3 – center for choreography/ Hamburg, West Coast Contact Improvisation Festival Berkeley, USA, a.o. She cofounded the international research lab «Rendezvous a Vienne» and the Community Saturdaz in Vienna. 2007 she started gravityhappens. space for moving and undoing.

Gravityhappens: the Dreaming of Bones *Principle*

Bones and joints define the structure of our body. At the beginning we will think, feel and move us through our skeletal system in order to find clarity, articulation and lightness in the dance with our partner. In doing so, the changing relationship to gravity will organize itself efficiently and we will be able to give and take weight effortlessly. This enables precise duets in a range from being energetic to a more meditative state.

Autarco Arfini *Argentina*



Born in Argentina, living in Argentina; exploring in a wide field of dance like Improvisation, Butho and Contemporary Dance, practicing Tai Chi Chuan and Zazen he found to Contact Improvisation in 1993. Masters like Gabriela Morales, Karen Nelson, Alito Alessi, Martin Keogh, Nancy Stark Smith influenced his understanding of CI. He has been teaching Contact Improvisation from 2001 on in regular classes and workshops, generating jams and creating performances since 1998. Organizer of the first Contact Festival and the CI36 Satellite Event in Rosario and co-organizer of four Contact Meetings in nature.

Excuse me! *Principle*

After a light warm up we will find a partner to do a simple structure that deepens our connection through physical touch. We will start on the skin to skin level and step by step go through the different systems of the body as far as the partner allows us. We will arrive to a profound connection that we will never lose, even when we separate and become desoriented in the wide space with blind eyes. At this moment we will use the connection to find back to our partner and start the dance from that place. At the end there will be time to share the experience with our partner.

TUESDAY

Jeff Bliss *USA*



Jeff has been exploring and learning about Contact Improvisation for 27 years. Jeff began performing contemporary dance with Betty Jones in Hawaii and then joined Liz Lerman/ Dance Exchange for 8 years. He traveled and taught improvisation in places like Zagreb and Belgrade (formerly Yugoslavia) and London, UK. In New York City he taught CI for Movement Research for 4 years. He has taught Contact at the National Dance Festival in Argentina and in Osaka, Japan and Hong Kong. He has also taught improvisation at the following US universities: Wesleyan University, Smith wCollege, Dartmouth College, University of Hartford, and James Madison University. As a member of Group 6 (w/ Chris Aiken, Nancy Stark Smith, Ray Chung, Julie Carr, & Peter Bingham) he explored performance issues in contact improvisation. He and Nancy have performed a trio with musician Mike Vargas at Naropa University in Colorado, US, Bates Dance Festival in Maine, US, and at the CI 36 festival in 2008.

Gravity Tastes Like Honey *Principle*

We arrive here from our lives of writing, cooking, walking, driving, and sitting with our computers. We can live our lives with so few variations in our movements. This is a class to awaken our “monkey” minds. We will play with our own movements, waking up our reflexes, and our responses to the reflexes of others. We will learn ways to offer our partner’s more support to increase their play with gravity.

Jennifer Chien USA



Jennifer Chien is a dance/theater performer, bodyworker, writer and educator from San Francisco. She has been dancing since childhood, and practicing CI since 1994. Her teaching reflects a deep inquiry into both the mechanics and mind states of CI, and is influenced by studies in yoga, contemporary dance, authentic movement, BMC, bodywork, and more. She received her MA in Interdisciplinary Performance in 2004.

Precision/Abandon Principle

The flow of the dance is always there, under everything. How do we fully surrender ourselves to it, without losing our sense of choice and direction? In this class we will refine our sensory awareness and practice the physical skills and pathways that undergird our experience of sustained flow in contact improvisation. Like a river needs banks to guide the water without overwhelming the land, so we need practices for the mind and body, to be able to ride the flow without letting it overwhelm us. Left brain meets right brain, discipline meets surrender.

Monika Förster Germany/Netherlands



She is a performance artist, movement teacher and Shiatsu practitioner in Amsterdam. At the Theaterschool Amsterdam, she studied with Nancy Stark Smith and Kirstie Simson. Teaching contact-improvisation since 1991, she developed a personal approach that combines her varied training. Currently she teaches at the Theaterschool Utrecht, the ‚Zen Shiatsu Opleiding‘ and contact improv at the Theaterschool Amsterdam.

Playing with Momentum Principle

A warm up with bodywork and hands-on will wake our body's ability to extend into our partner's touch. Responding in different ways to this movement of extension we will explore: -learning to follow with all parts of our body -keeping part-weight exchange an option-not getting static while supporting keeping our dance traveling through space will bring dynamic and unexpected moves. It will help us to find new pathways and keep our dance light and playful.

WEDNESDAY

Andrew Wass USA



Andrew began dancing in college, replacing the chem lab with the dance studio. Since living in the Bay Area for the past 6 years, he has had the opportunity to perform in work by Scott Wells, Jess Curtis, Nina Martin, Shelley Senter, and Mary Overlie. His dance films have been shown in film festivals in LA, Minneapolis, Rio de Janeiro, Houston, Berlin, and San Francisco. His performance work has been shown in San Diego, LA, San Francisco, Marfa, Tijuana, and New York. Wass has taught at universities and dance festivals around the United States. He has been a member of Lower Left since 2002. In 2007 he founded the performance group Non Fiction with his wife Kelly Dalrymple-Wass. Influential to his work is sentence by Keith Johnstone, „Content lies in the structure...“(Impro page 110).

Three Points of Contact

The center of mass of a body does not always coincide with its intuitive geometric center, and one can exploit this freedom. To explore and exploit this freedom we will examine the three points of contact - contact with the floor, contact with your partner, contact with your center. Once the points have been examined and identified, their relationships, interactions, and influences can be explored.

Barbara Luccarini Italy



started dancing 22 years ago in NYC, practicing release technique and Klein technique among others. She discovered CI with Andrew Hardwood and Randy Warshaw. Since then she has been studying with many different teachers such as Kirstie Simson, Nancy Stark Smith, Julyen Hamilton. She is teaching CI for about 10 years through out Italy and was invited to festival such the Zipfestival in Orvieto. She is member and co-founder of

RomaContact which is a collective of dancers whose aim is to promote the practice of CI through workshops, jams and performances. Her use of contact improvisation is extended in her work as a psychologist and dance therapist.

Freely Move In and Out of Contact

We will begin with a warm-up, focusing on releasing and extending the body, awakening the senses and developing an awareness of inner/outer space. We then enter in to contact, with an open mind and a curious body. We will work on our internal experience of weight in motion, receiving and giving weight from our centre, and bringing space in to the dance as if it would be a trio.

CLASSES

Spirit Joseph USA



is the Director of Earthdance - He has taught workshops and classes in college and community settings in Boston, Western MA, Ohio, Wisconsin, and at Earthdance and DNE Dance Camp. His performances have included work with the Dance Generators (a multi-generational dance company based in Northampton), with Group Atness (an improvisational dance collective which he co-founded with several other dancers), as well as several solos and duets. He is excited to be coming to Europe.

Fluid Landings

The ability to organize our physical structure in relation to our partner while in the very process of returning to the floor will allow for fluid landings and dynamic transitions. By fully engaging the physical connection in these transitional moments, a recycling of momentum and energy around a shared center becomes possible. Realigning our connection to partner and to gravity, we will explore connected flight and fluid landings at all levels. Come with an open-ness to exploration and a delight in dancing.

The participants should have a good physical experience..

FRIDAY

Neige Christenson USA



Neige Christenson has been an avid Improviser since 1981, when she met Nancy Stark Smith and had to drop out of school for a while until she figured out how to integrate CI into her college curriculum. She is a loyal jammer, dancer, performer, teacher, therapist, and mother, with a Masters in Expressive Arts Therapy from Lesley University. Her writings on CI have appeared in Contact Quarterly and <Proximity> magazines. She is especially interested in the overlapping worlds of Authentic Movement and Contact Improvisation, where internal imagery and somatic research inform one another. She has been collaborating with Martin Keogh for years, investigating their duet. Her home-dances are in Boston, MA, and Earthdance.

Awakening the Spine

This class will focus on the many ways that a fluid and enlivened spine supports both vigorous and delicate connection to our partner, and encourages movement that follows the natural spirals of the body. Animal imagery and hands-on witnessing with partners will encourage an awareness of head-tail connection and awaken a full range of expansive motion. We will listen from the spine, letting our movements radiate from this central axis with alert softness and receptivity. We will explore serpentine follow-through, engaging with the point of contact as articulately as pythons.

Aaron Jessup USA



Originally coming from a circus and street performing background, Aaron began dancing CI since 1990. He has been teaching workshops and at festivals throughout the U.S. - and beyond - since 1997. His current dance projects include work with Scott Wells and Nita Little. He also leads dance based wilderness trips through his company, OutsideIn Adventures.

Flight School

Humans were meant to fly, that's why we've been given contact improvisation! Flight is a state of freedom; a state of pure joy in both body and mind and can be experienced either alone or in contact. In this class we will play with making our bodies lighter for being lifted and stronger for bearing weight. We will also explore principles and techniques for safe, unforced lifting and flying.

The participants should have a good physical experience.

Lior Ophir Israel



is a Dancer, Improviser, Shiatsu therapist, Engineer, Teacher, Student. Lior practices various forms of movement, dance, body/mind and awareness: Improvisation, Contact Improvisation, Butoh, Shiatsu Therapy, Yoga, Vipassana Meditation, Tai-Qi, Qi-Kong. Lior teaches, studies, and performs in Israel, Europe, US, Japan.

The Invisible Teacher

The invisible teacher is the teacher that resides inside each and every one of us. This can be our best, most knowledgeable teacher. The invisible teacher is also my option as a workshop teacher to make myself invisible, to trust my students and whatever is happening now, and by that to give space to all the invisible teachers to put up their heads, to teach me, to teach us, to guide into discovering and rediscovering my own dance. In this workshop we will try to invite the invisible teacher inside us. We will begin with soft slow and close-to-the-floor fine-tuning of the body/mind into feeling, into listening, into moving, into meeting. We will then take the quality we create in our body and in the group, as well as using some detailed exercises, into contact improvisation – a dance of listening, meeting, discovery, and curiosity – and into open dancing and jamming, where we can invite our invisible teacher to guide us into our own dance, and have fun while we do it...

SATURDAY

Africa Navarro López *Spain*



Graduated in Classic Dance she studied Contemporary Dance later and focuses now her investigation in Improvisation and Contact Improvisation. Since more than 17 years she has been collaborating as a dancer with different Companies like Mudances (Angels Margerit) and Mal Pelo, Spain, as well as Improvisation Projects. Teacher of Contemporary Dance and CI. Graduated in Quiromasaje and manual therapies.

The Pathways of Weight in Movement

We will work from a technical perspective, analyzing how to look at our own movement as well as the other's. We will learn to read it, understand it as we rationalize it, to use Contact Improvisation as another technique within our dance. We will use the muscular body, making contact through the muscular resistance to create pathways for movement in the body. We will work solo, duets and group constellations. This class is designed for dancers, who come from a technical movement background and want to enter CI.

Jacky Miredin *Italy*



is currently working as a teacher, performer. He has been taken part in different festivals in Europe. His aim is to create a space where dancers can express and develop their capacity as movers and performers. Contact improvisation and improvisation are the main tools use for that purpose. He has been inspired in his research by masters such as Kirstie Simson with whom he's performing on quite of a regular basis, Julyen Hamilton, Martin Keogh, K.J Holmes, Nita Little... just to name a few of them.

The Body in Motion

The class is about defining the weight and weightlessness of the body, through out motion. We shall be using the fundamentals of contact improvisation (rolling the point of contact, giving and taking weight, flying high, flying low, awakening of the senses through touch and intuition...) in order to unfold the delicate game of weight exchange. My aim is to create a platform where mind and body can freely interact and therefore we can tap into the creative source behind contacting and giving into the moment. Letting go of one own pattern, tuning our senses so we can slow down the chatter of the mind and surrender to the physical pleasure of the dance. Taking what's given now and then, allowing oneself to stay or redirect one's intention within the dance.

Daelik Hackenbrook *Canada*



Daelik has been practicing the form of Contact Improvisation for 17 years. He was a company member of EDAM; a Contact Improvisation based contemporary dance company, for 6 years where he taught classes ranging from open community level to professional level. In Vancouver, Daelik has taught classes to students of Main Dance Professional Training Program, Ballet BC Mentor Program, SFU Dance Program as well as workshops through his own company, MACHiNENOiSY. Daelik has taught classes across Canada and internationally, including classes to professional dance companies such as Diversions Dance (Wales), Macedonian State Dance Company (Greece), and Tanzkompanie Oldenburg (Germany). Between 2000 and 2005 Daelik was a sessional instructor at Die Etage, a professional dance training program, Berlin.

The Evolution of Flight

This workshop is designed to teach the participants to move through space with momentum and accuracy. It's designed to develop comfort with off center balancing and easy recovery with another body, to lift and be lifted, and to safely catch a body moving through the air. The participants should have a good physical experience.