

SCHEDULE

Monday 09.08.10	Tuesday 10.08.10	Wednesday 11.08.10	Thursday 12.08.10	Friday 13.08.10	Saturday 14.08.10	Sunday 15.08.10
8:30-9:30 Uhr breakfast						
	Dieter Heitkamp - Exploring ROTATION and other issues to be found on the way					warm up Malcolm Manning
	Daniel Lepkoff - CONTACT IMPROVISATION: A Question					
	Andjela Doni - Legs like arms and arms like wings					
	Patricia Kuypers - Modes of ATTENTION					
	Malcolm Manning: Improvising Contact Improvisation					
	12:30 - 13:45 Uhr lunch					
	Andrea Fernandez		9:30 Uhr start 38h - pass the dance experimental day	Gilles Estran	Paul Langland	12:30 Uhr big circle closing lunch (till 14 Uhr)
	Gabriel Forestieri	JAM		Camillo Vacalebri	Philip Smith	
	Brad Stoller			Kathy Crick	Timea Györke	
	16 - 16:30 Uhr break					
	18 Uhr arrival registration	Lalitaraja	PRINCIPLES	Bettina Helmrich		Cheryl Pallant
	dinner	Jeff Wallace		Cyrus Khambatta	one2one sessions	study lab
		Catherine Lessard		Fernando Neder		study lab
	18:30 - 19:30 Uhr dinner					
	20 Uhr welcoming warm up Daniel Lepkoff	big circle introduction into JAM	JAM with live music	JAM	JAM	Performance
	JAM	Focused JAM	Focused JAM	Focused JAM	Focused JAM	~21:30 Uhr warm up into Jam
space for bodywork in silence, open from 1pm on						
dormitory						



TITLES and TEACHERS

Intensives	Classes			
	Tuesday	Wednesday	Friday	Saturday
Malcolm Manning <i>Improvising CI</i>	Andrea Fernández <i>Weight and lightness</i>		Gilles Estran <i>Between stimulus and reaction...</i>	Paul Langland <i>What you don't know</i>
Daniel Lepkoff <i>CI: a Question</i>	Gabriel Forestieri <i>The Animal Body</i>		Camilo Vacalebri <i>Thinking into activity. F.M. Alexander's principles in CI</i>	Philip Smith <i>Watching and dancing</i>
Patricia Kuypers <i>Mode of Attention</i>	Brad Stoller <i>Avalanche:re-orientation</i>		Kathy Crick <i>From fall to flow</i>	Timea Györke <i>Synchronic translation</i>
Dieter Heitkamp <i>contactencyclopedia_dancing is (not) writing - exploring Rotation and other issues found on the way</i>	Lalitaraja <i>Dancing in the GAP</i>	Bettina Helmrich <i>Pausing in a leap or breaking the pattern</i>		Cheryl Pallant <i>Writing from the Body</i>
Andjela Doni <i>Legs like arms and arms like wings</i>	Jeff Wallace <i>Explorations in Weight</i>	Cyrus Khambatta <i>Contact meets Contemporary: Partnering with all parts</i>		
	Catherine Lessard <i>Rising under Humans</i>	Fernando Neder <i>Organic contact - Organic Music & CI</i>		

Teachers biographies and class descriptions of the contactfestival 2010!

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.

Malcolm Manning UK/FIN



I am a somatic movement researcher, educator and performing artist. Movement is life and just about any situation can be analysed in terms of what moves, how, where, when and with what quality - I am fascinated by how people move and by how I move, both alone and in relation to others – more info at www.movetolearn.com

Improvising Contact Improvisation

“When am I truly improvising CI?” This is a lab-like workshop intensive in which I'd like to share some of my attempts to answer that question through exploring what I call „restricted choice scores“. It is intended for teachers and experienced dancers (3+ years) of CI.

I first identified this category of scores among common exercises used to teach CI: head-to-head, light touch, rolling point of contact, etc. I always liked these scores as ways to learn and teach CI since, while they direct us towards particular vocabulary, it is revealed through our own exploration rather than given as ready-made tricks and moves to be learned. They still have the capacity to surprise me.

I started to explore a wide range of „restricted choice scores“ and now use them extensively in exploring and teaching CI. These scores range from the simple and obvious, to the esoteric, awkward and downright weird. What I've found is that, besides revealing particular vocabulary, in general they promote a state of being where I need all my resources to focus on solving the moving puzzle of the present moment. This to me has the character of contact improvisational mind. One flavour of it at least.

We will begin this intensive through an exploration of the simple head-to-head dance. From here, I'll introduce some scores that I've discovered and enjoy. In doing so, I hope to clarify how I've been working with and thinking about these scores. As the intensive progresses, it will become more like a lab where you'll be invited to experiment with creating your own scores. Throughout, we'll be watching each other dancing and dialoguing on the improvisational nature of CI as revealed through our exploration of these „restricted choice scores“.

Daniel Lepkoff USA



Daniel Lepkoff is a dancer maker, performer, and teacher known for bringing the process of living movement into the studio and onto the stage. He sees dancing as the imagination acting through the body. His work views movement as a physical dialogue with the environment.

In the early '70's and into the '80's he played a central role in the development of Release Technique with Mary Fulkerson and Contact Improvisation with Steve Paxton.

Over the course of more than three decades he has looked closely at the interweaving of sensation, perception, and action arising in the body's ever present interactions with its' environment and developed dance techniques for practicing and bringing this material onto the stage.

Daniel is one of the founders of Movement Research in NYC.

He writes and makes video/films documenting various aspects of his approach. For more information goto: www.daniellepkoff.com

Contact Improvisation: A Question

From the point of view of a spectator, Contact Improvisation is a duet form. From inside the dance, it is a solo form. Only you can assess your own physical circumstance and compose a response.

The underlying technique needed to prepare for and survive the surprises of a Contact Improvisation duet is to pose and maintain a question within the body:

- What is going on when I move?
 - Where is my center?
 - Where is down?
 - What surfaces of my skin are being touched or touching?
 - Which of these surfaces offers support?
 - Where do I think I am going?
 - Where am I able to go?
 - What am I not aware of?
- ...and so on

This workshop will offer tools and situations to practice reading information from your environment and composing your response. The nature of my work is to delve into detail, it is inside of the details of our present moment that the dancing lives.

Patricia Kuypers *Belgium*



Patricia Kuypers decided to dedicate to improvisation and Contact Improvisation after her meeting and collaboration with Steve Paxton in the eighties. For 20 years she developed a resource center, Contredanse, to invite artists for exchanges and she published a magazine and books about dance in the field of improvisation and creative process in relation with others art and science disciplines. She is involved in personnel and collaborative dance projects that she presents all over Europe in theater, improvised music festivals, alternative places and studios. She teaches also extensively improvisation and Contact Improvisation, as well in small venues as in dance institutions, higher school for dance or visual art as La Cambre in Brussels. Her last artistic works with her partner Franck Beaubois were engaged in interactive systems, using the video feed-back and delay as sources of dance explorations and performances. Patricia also have a yoga and a shiatsu practice and reserve time for research and writing on dance improvisation.

Modes of ATTENTION

My recent research in solo improvisation drove me to be more and more conscious and attentive to what's happening to my focus during the warm up and during the dance with a partner. As a way to modulate my tone, as well as a way to perceive, the mode of attention I activate is determining what is available for my perception at each moment. It can be my capacity to deepen a very precise physical exploration, to keep with something for a long time, or to accept my state of dissipation and even play with my nervousness. Observing my inner state, accepting it and bringing some tools to focus, center, play, dialogue with myself before to come in contact and relation with a partner is a basic practice to cultivate ways to get to readiness. In this workshop time I will propose to experiment with our states (of body / of mind) to awaken the right quantity of alertness and relaxation we need to open our senses to what's there at each moment and stimulate the capacity, humor, inventiveness to answer creatively to what we feel. Each day will bring a new entrance into a state of listening, beginning sometime with a quite physical and energetic warm up, and sometime, observing and tuning the senses before to go to movement practice. Time will also be provided for exchanges and questions.

Dieter Heitkamp *Germany*



has been deeply involved with studying, teaching and performing Contact Improvisation for over 30 years. He is Professor for Contemporary Dance, directs the Department for Contemporary and Classical Dance at the University for Music and Performing Arts in Frankfurt a. M. (www.hfmdk-frankfurt.de) and is a member of the board of directors of Tanzlabor_21 (www.tanzlabor21.de). From 1978 until 1995 he has been one of the artistic directors of Tanzfabrik Berlin (www.tanzfabrik-berlin.de). His choreographies for Tanzfabrik have been presented throughout Germany, Europe, Canada, the US, Japan, Hong Kong, Brasil and Russia. He has also choreographed for Ballet Frankfurt, the Ballet of the State Opera Berlin and for Theater and TV. Since 2001 he has developed several lecture performances combining theory and practice, movement, text, livemusic and video..

contactencyclopedia_dancing is (not) writing –

Exploring ROTATION and other issues to be found on the way

Since four years I have been cooperating on different artistic and pedagogic projects related to Contact Improvisation, researching basic CI principles in the dictionary of delight, perception and the use of the senses in the School of sensitivity or in Moving from the skin, issues of boundaries or the Politics of Dancing. Lately I have been collaborating with Norbert Pape on creating www.contactencyclopedia.net, an online archive about CI. Verbalisation and visualisation of principles and expressions being used in the transmission of CI have become a major focus of my research. For the Freiburg Intensive, which is open for all levels, I would like to offer ROTATION as a point of departure. A rotation is a movement in a circular motion, around a center/ a point, or a line/ an axis. Is the axis of rotation going through the center of the body, its periphery, or is it outside of the body? When I spin, is the space spinning around me? How about momentum, spirals, rolls, double helix, Round Robin and other cyclic changes? By exploring, experiencing and reflecting on rotation we might stumble over some edges. Hopefully questions will arise, different perspectives will be discovered, which will open up new paths of communication and feed the dancing.

Andjela Doni *Russia*



Angela Donii is a dance improviser, choreographer and a teacher oriented to contact improvisation and contemporary dance. She was born in Kishinev, Moldavia. She was educated at the High School of Culture, St-Petersburg. After graduation in 1985, she was a theatrical choreographer for 10 Years. Since 1999 she is living in Moscow, and teaching Contact Improvisation, Improvisation and Movement Development.

Since September 2006 she has been the organizer and leader of a project of research, experiment and exchange which aims to support and develop the teaching and performance of Contact Improvisation and Improvisation in Moscow. She organises the yearly, nine day, International Contact Improvisation and Performance Festival in Moscow which includes an improvisational performance night in a central Moscow Theater. Angela says

"I can not say I teach Contact. I share Contact Improvisation, I share my self, I share what my teachers taught me, my dance.... tea..."

Legs like arms and arms like wings

When I teach I offer only those things which I know how to dance and love to dance. Observing my dance I discover my endless curiosity for spirals in movement, and my aspiration to be light, to fly and to feel my legs and arms like wings. I have recovered my childhood habits of creating relations with other people, such as trust, sincerity, openness and healthy selfishness. I am very interested in keeping my dance vivid and live and, of course, to keep human touch in it. We will use parent-child patterns to look for the natural instinctual reactions, embedded in the body, to support somebody and to be lifted. We will build up the sense of structural support through the skeleton in order to be able to take physical risks. We are going to explore the connection between the limbs and the center, and use it while dancing on the floor, in the air, and with a partner. During this course I wish to reach unusual places by entering unknown trails in our dance, meet our limitations, and to find safe ways to go beyond our boundaries, in solo, with a partner and the group.

Qualities which I would like to awake and integrate into the dance are:

- Initiation and surrender
- Inertia as a source of energy
- Resistance and following the flow
- Risk and trust.

I love the reality of dance; the floor, my body and partner's body, gravity and weight. I love to move this reality between the sky and the earth

TUESDAY

Andrea Fernández *Argentina*



Argentine dancer and CI teacher. Co-founder of "Danza Sin Límites Project", working with people with and without disabilities in mixed-ability groups to express themselves through movement and dance. She has been involved in the practice of Contact Improvisation for the last twenty two years.

Actually she teaches in Buenos Aires in Instituto Universitario Nacional de Arte, Teatro Municipal General San Martín, Brecha – Dance Movement Therapy and in dance and theatre studios in Buenos Aires and the provinces of the country.

Weight and lightness *Principle*

With attention to sensation on weight and touch we will integrate to our dance physical abilities such as rolling, falling and giving and receiving weight. The Small Dance will be a preparation for the duet dance, gravity the support and the point of contact the leader. Tuning the listening, deepening the communication we will exchange weight and support with commodity, fluency and independence

Gabriel Forestieri *USA*



Gabriel has taught contact at Carnegie Mellon University, Hollins University, Joffrey Ballet School, and at NYU – where he is currently teaching. As the Choreographer/ Director of projectLIMB he is intent on connecting communities with their landscape, resources, and each other. www.projectlimb.net. His studies in Thai massage, martial arts, Qi Gong, and Gyrotonic/Gyrokinesis all greatly influence his dancing.

The Animal Body *Principle*

I began to think about the animal body after a biking accident. I was hit by two cars, flew off my bike, bounced into the car windshield, and upon landing on the ground rolled up to standing. In those few seconds, I could not think, yet my body responded perfectly. Afterwards, I continued to notice the most graceful and adept moments were when the intelligence of my body was free to act. "The Animal Body" will journey into the layers of the body's memory. The class designed to experience the record of evolution that is stored in our body. Participants will be guided in a physical experience of the evolution of the brain, beginning from the brain stem and moving through the mid-brain, the limbic system and working up into the cerebral cortex. Each phase of evolution contains states and limitations, which when explored, help us understand the layering of our consciousness and hopefully an exit from our usual patterning.

Brad Stoller *USA*



Brad Stoller has taught Contact Improv since 1983 in universities, festivals and workshops in the USA. He was trained in contemporary theatre and dance and studied with Grotowski and members of the Polish Laboratory Theatre. His work with Augusto Boal and Arnold Mindell has influenced him greatly. As a certified Alexander Technique teacher and Black Belt in Aikido he includes these principles in his dance teaching along with the techniques of early Contact training from S.F bay area in the early 80's.

Avalanche: re-orientation *Principle*

In falling there is a re-orientation to the point of contact. The point expands into endless surfaces of quickly disappearing vortices. With a practice I call "Lenses" we will explore this skill of continuously falling, through small practical steps, each step opening to increasing ability to stay connected to the mutual falling point. This practice is supported by grounding work based in Aikido, sensitivity skills from Alexander Technique, and mindfulness exercises from (ACT) Acceptance Commitment Therapy.

TUESDAY

Lalitaraja *UK*



Performer, choreographer, teacher, Lalitaraja has danced in many dance companies, touring internationally. He discovered Contact improvisation by accident in the mid 80's and within a few years he was performing contact. Major influences include Laurie Booth, Yolande Snaith, Kevin Finnan, Kirstie Simpson, Steve Paxton, Nancy Stark-Smith, Martin Keogh and many others to whom he feels immensely grateful. Lalitaraja has taught independently since 1990 and is currently a senior lecturer at Roehampton University where he has introduced contact improvisation onto the program. A lifelong meditator Lalitaraja was ordained into the Triratna Buddhist Order in 1998.

Dancing in the Gap *Principle*

This workshop focuses on mindful states of being and explores the gap between stimulus and response in our dancing. We will consider the standing meditation of the small dance and bring attention to the gaps between things in the play of fall and recovery. In open dancing we will look at the changes that take place in our dancing all the time and give ourselves small pauses in order to read the dance that we are in, in order to find its riches..

Jeff Wallace USA



Jeff Wallace first discovered CI through Jaap Klevering and Jaana Turunen in Helsinki in 1986. Other early teachers were Nien Marie Chatz, Andrew Harwood, and Alito Alessi.. He has taught CI at workshops, festivals and universities across the US, Guatemala, and Ireland, working with populations as varied as special-needs children and professional opera singers. He is a co-founder and senior teacher in GLACIER- an organization dedicated to expanding the practice of Contact Improvisation in the Great Lakes region of the US, and takes great joy in mentoring new CI teachers and communities.

Explorations in Weight *Principle*

Utilizing blindfolds, we will focus our attention on specific gradations of weight sharing and the movement possibilities they unfold. Relying solely on proprioception and heightening our sense of immediacy, we attune ourselves to the subtleties of differing levels of contact and expand our awareness of the moment. We will discover the invisible pathways hidden by our assumptions of the possible and revealed by our unfiltered experience of touch, gravity, and momentum.

Catherine Lessard France



... transmits with passion and coherence the key principles of Improvisation and Contact Improvisation in Canada, France and USA. She has studied and performed with dancers of international reputation such as Nancy Stark Smith, Andrew Harwood, Kirstie Simpson, Patricia Kuypers and Benno Voorham. Since 2007, she has served as president of the Montreal Association for Contact Improvisation (ACI). Her pedagogy unifies both a sharp vision of art and a hungry curiosity for science.

Rising Under Humans - The art of supporting, between earth and sky *Principle*

Being the channel between the floor and a partner requires a subtle mix of extension and anchoring. Ideally, it has nothing to do with strength. Exploring how to be this channel will be our common ground for this class. A lift is nothing else than a weight transfer that is uninterrupted and broth to its full potential. As supports, we will practice to make clear offers, to absorb and rise up, and to keep spiralling. As flying partners, we will practice to extend, to lighten up, to mould and melt.

We'll explore how a body structure can float with a delicate assemblage of tone and release, and recover from increased pressure without consequences

WEDNESDAY

Bettina Helmrich GER



Bettina Helmrich studied architecture before started to dance. In the nineties she studied contemporary dance, performance and video at the European Dance Development Center in Arnhem/NL. Lisa Nelson, Lilo Stahl, Eva Karczag had an inspiring influence on her work. After finishing the school she is working as a freelance dancer, dancemaker and teacher for improvisation and contact-improvisation. The focus of her work is based on sensual and sensorial perception of the environment and the expression in movment. In her solo dance performances she is working with interactive video projections and voice.

Pausing in a leap or breaking the pattern

In this class we will focus on breaking our movement pattern to increase the range of our movements. Through a refined sensual and sensorial perception we will find differentiated impulses that will transform the pattern. The transformation of the pattern in contactimprovisation can bring us to a playful dance which can shift between a narrativ and an abstract form.

Cyrus Khambatta USA



Cyrus Khambatta, has been integrating these forms for over 20 years creating choreography inspired and rooted in Contact Improvisation and commissioned by Contemporary/Modern and Ballet companies. He has performed at the New York and Washington D.C. Improvisation festivals, Seattle Festival of Dance and Improvisation, Kontakt Budapest, Bialystok Dance Festival, Dartington (U.K.) and many others.

Contact meets Contemporary: Partnering with all parts

This workshop will integrate CI with elements of traditional partnering to create new and underutilized pathways in the body-to-body dialogue that are still intuitive and instinctual. In the CI realm, the workshop will focus on decentralized use of anatomic structural elements of the body to create more highly articulated, subtle and expanded surface awareness and multi-sensorial tracking. In the contemporary dance lexicon, we will address more traditional dance aspects by emphasizing recognition of inner emotive sensations as we explore extension, line, awareness of body shape, weight support patterns and inter-body architecture. And finally we will source from both to examine a palette of different ways of creating, crafting and experiencing a movement dialogue with a partner.

Fernando Neder *Brasil*



Involved on teaching and spreading the form since almost 20 years. Along this time, he participate as teacher and mover in Festivals, workshops, companies training, organization of jam sessions in many different cities in Brazil and abroad: Chile, Spain, Israel, Italy, Holland, Romania & Russia. He is the founder of Contact in Rio. (www.contactinrio.jimdo.com) At his Studio, (www.corposeguro.jimdo.com) reference of C.I. in Rio, Fernando receives groups as well individuals for training and artistic advice and organizes a Contact jam monthly.

ORGANIC CONTACT - Organic Music & Contact Improvisation

This work is a bridge that links Organic Music to Contact Improvisation. That bridge is explicit from the fundamentals of both systems, expressed by the search of the fluidity, the democratization of artistic creation, the refinement of the perceptions, the fully improvisation integrating touch, voice and movement, the discovery of a more authentic and deep communication.

FRIDAY

Gilles Estran *France*



Dancer-Trainer-Alexander Technique Teacher. He is exploring and teaching Contact Improvisation since 1990. Through the study of human movement -coordination- and the practice of danced movements -creativity- Gilles Estran's teaching is based on a model of global being, balance and poise as fonctions of the mind. If F.M. Alexander's principles have become his essential support for pedagogy, Contact-Impro remains an unmatched tool for bringing them to light and experimenting them. Then, Argentin Tango came and gave enhancement to an educational process based on « Touch » and « Connection ».

Between stimulus and reaction...

... where the new possibility is revealed, and creativity is being worked out ... looking for the full « now » We generally understand the importance of being fully aware at the very moment of action, but what exactly happens during all the moments between actions ? How do we recognize, travel our way through spaces and times between... two steps, two situations, two intentions... and get inspiration from them? Because Contact-Improvisation confronts us to a perpetually evolving environment, to a true field of sensory disorientation, to a restrictive space for « old habits », it also offers us playful occasions of freeing ourselves from the « already known ».

Camillo Vacalebri *Italy/Argentina/Brasil*



Camillo Vacalebri, Napoli, Italy, 1965. Embarked on the contact improvisation journey in 1989. Studied at the CNDO, Center for New Dance Development, after renamed EDDC, European Dance Development Center Arnhem, Holland, where he graduated in 1994. There he had the privilege of having Eva Karczag as a teacher and major inspiration during the four years of the program. Has been teaching Contact Improvisation for 15 years in academic institutions independent centers and festivals in Brazil, Italy, Denmark and Argentina. In 1997 Moved to Brasilia, Brazil. In 2004 moved again to Holland to train as an Alexander Technique teacher (2004-2007). Currently lives in Brasilia.

Thinking into activity. F.M. Alexander's principles in Contact Improvisation.

The class aims at introducing ways to apply principles of the Alexander Technique to prevent losing full length and width while dancing. We'll explore buoyancy, tension/compression integrity and support in our anti-gravity stance. Through the observation of the very moment a decision takes place and the action is carried out, habitual responses that interfere with the organism's inherent efficient coordination will be identified. Preventing undue responses will open the possibility of making new choices from a clear place.

Kathy Crick *UK*



Kathy Crick encountered CI in 1982. For twenty years she has been teaching and sharing her enjoyment of the form and finding inspiration in artists such as Steve Paxton, Kirstie Simson, Miranda Tufnell and KJ Holmes. Her practice is also influenced by studies in education, psychology, shiatsu and somatic movement. Kathy currently teaches Contact Improvisation, Choreography and Performance at Laban and London Metropolitan University. She is a member of SOFT, a collective of artists with a mutual curiosity for exploring ensemble performance, Contact Improvisation and improvised music.

From fall to flow

We will explore falling as easeful acquiescence, playful invitation and invigorating physicality; the smallest falls, spreading and rolling, drop and rebound, pitching and lofting, streaming with gravity to find a moving connection to ourselves and to a partner. We will look at ways to refine tone and release in our movement, to follow momentum in contact and ride out falling as the undercurrent of flow.

SATURDAY

Paul Langland USA



Paul Langland is a choreographer, dancer, teacher and innovator in dance for 37 years. He has been a Contact Improviser since 1972 when he studied with Steve Paxton and other founders. A New Yorker since 1973, Paul helped establish Contact there. Contact continues to inform his work at a core level. He teaches Allan Wayne Work, is an original member of the Meredith Monk Vocal Ensemble, and was in the Contact-based group Channel Z. Paul has worked with many artists in the USA and internationally, and he has toured his work widely. He is an Associate Arts Professor at New York University's Experimental Theater Wing.

What You Don't Know

Playing with perception, this class will explore and employ technical and creative aspects in Contact Improvisation. The class will include warm-ups to expand our appreciation of perceptual flow, especially through touch and sight, while dancing. Enhanced use of space and instant compositional choice-making will be studied to find fresh possibilities of Contact in solo, duet, and ensemble. We will look at how the senses delight in not knowing the whole story. As well as Contact, Paul's studies with Robert Ellis Dunn, and Body Mind Centering tm, also inform this class.

Philip Smith Israel/UK



Philip Smith met Contact Improvisation for the first time in 1993 through K.J.Holmes. Inspired by workshops with Kirstie Simson, he began to teach in 1998. He will teach C.I. at the Rubin Academy of Music and Dance in Jerusalem this year. Last year he participated in „Meeting Ground: Earth“ in Ulm, Germany, with artists from Israel and Germany. He is a member of Octet, a project of artists who seek to combine contact improvisation, music and text in performance.

Watching and dancing

Hand, eye, head and spine cooperate effortlessly. We will exchange an eye massage with a partner, in order to see how the shared experience affects the connection to our partner. We will resource Barbara Dilley's Five Eye Practices. Other exercises explore the eye's ability to widen or narrow our field of attention, and the power of the eyes to communicate and visualise. We will practice watching as an activity which brings awareness to the use of space, timing, and touch. It supports flow and presence, and invites playfulness and receptivity. Watching becomes a point of reference in improvised dances, and a compositional tool in performance.

Tímea Györke Hungary



I am a dancer, teacher and therapist. I earned my degree in gymnastics training, physical education and physical therapy; last year I finished my studies in Psychodynamic Dance – and Movement Therapy. I am interested in the “psyche” of the movement. In 1990 I met Contact Improvisation which became my “life philosophy”. I have been teaching this form for 6 years for kids-parents (Family Contact) for teens and for adults. I

am in the organizer and teachers team of the Hungarian CI Festival and events. As a member of the Workshop Company we investigate the connection among movement, improvisation, voice, text, dance theatre and performance.

Synchronic translation

In this class we investigate the connection between movement and voice, words, text. We listen how voice comes out from our body, how it is just an “alternative” breath. We synchronize each other's dance with voice and each other's voice with movement. We also use words, text and gibberish. We play with gibberish as an improvised text. At the end we combine all of these with contact duets, trios and with group improvisation – and we'll see who synchronize who with what...

Cheryl Pallant USA



Cheryl Pallant studied with Steve Paxton, Nancy Stark Smith, Carmen Beuchat, Deborah Hay, Eiko and Koma, among others. She is author of Contact Improvisation: an Introduction to a Vitalizing Dance Form, as well as three poetry books, and four chapbooks. She has published worldwide in numerous print and online journals in poetry, fiction, and nonfiction, edited for Contact Quarterly, and critiqued dance for a Virginia newspaper.

She combines dance and words for performance and print. She is co-founder of the Spring East Coast Contact Improvisation Jam in West Virginia and co-organizer for the Fall East Coast Contact Improvisation Jam. She is Visiting Assistance Professor in writing and dance at University of Tulsa, Oklahoma.

Writing From the Body

This class uses Contact Improvisation techniques to generate somatically based writing. Exercises begin in movement and lead to writing that is connected to personal body rhythms and an authentic voice. Typically we write from precognition, thought not only preceding words but often dissociated from the body. The aim of this session is to bypass a cognitive approach to writing altogether and rely instead on integrative awareness, flow, sound, and imagery. Participants will access a deeper, resonant writing more closely aligned with their unique verbal expression. The resulting writing may be poetry, fiction, nonfiction, performative, or hybrid.