

# seattle festival of dance improvisation<sup>2009</sup>

SFDI runs Sunday 8/2 through Sunday 8/9; see other side for Sunday events.  
See extended class descriptions & bios at [www.sfadi.org](http://www.sfadi.org)

info@sfadi.org  
206.686.SFAD  
www.sfadi.org

register

**\$50 nonrefundable deposit required.**

Prepaid full tuition nonrefundable after 7/31/09.  
Please do not mail payments after 7/28/09.

Make check payable to **Dance Art Group**  
and mail with this form to:  
**DAG . PO Box 22513 . Seattle . WA . 98122-0513 . USA**  
or pay online at [www.sfadi.org](http://www.sfadi.org)

I want to register for:

**ENTIRE FESTIVAL** (includes performances & jams):  
\$395-445 sliding scale, if paid in full by 7/6/09.  
\$450-495 after 7/6/09.

**(choose Intensive in order of preference 1-3):**  
\_\_\_ Lachambre \_\_\_ Lepkoff \_\_\_ Little

**I will  will not  attend the Schell Somatic Intensive**  
(pre-registration required; no drop-ins)

**5-DAY INTENSIVE CLASS ONLY** (incl. perfs. & jams):  
\$270-320 sliding scale

**(choose Intensive in order of preference 1-3):**  
\_\_\_ Lachambre \_\_\_ Lepkoff \_\_\_ Little

**4-DAY SOMATIC INTENSIVE ONLY** (no perfs./jams): \$135-155

**3-CLASS CARD** (no Intensives; no perfs./jams): \$70  
Single classes \$25 on space-available basis.  
5-day Intensives & 4-day Somatic Intensive  
not available as single classes.

**Need/have housing?**

We'll assist you with finding housing for a nonrefundable \$15 finders' fee. **We must have your housing request by 7/6/09.**  
Your host may request compensation.

I need housing. Enclosed is the \$15 finders' fee.  
 I will have a car when in Seattle.

**Can you offer housing for out-of-town participants?**

Yes, I can provide housing for \_\_\_ people.

**I AM ENCLOSING:** [check one]

\$50 nonrefundable deposit.  
I will pay a \$\_\_\_\_\_ balance.

**OR**  
 full payment of \$\_\_\_\_\_.

**I AM ALSO ENCLOSING:**

\$15 housing finders' fee (**due no later than 7/6/09**)  
(U.S. funds only)

name:

address:

city/state/zip:

country:

phone:

email:

My level of movement experience:  Beg.  Int.  Adv.

How did you hear about SFDI?

monday, august 3

tuesday, august 4

wednesday, august 5

thursday, august 6

friday, august 7

saturday, august 8

7:30-8:30am . CONTEMPLATIVE DANCE PRACTICE . Studio-Current

**Yes to the Parts (Karen Schaffman)**  
What do we agree to when specific parts of our bodies are focused upon? An inner-outer dialogue? Pleasure? Accord? We investigate using tactility & writing for more instant compositions.

**Arising from Stillness (Gretchen Spiro)**  
Start slowly. Quiet the mind. Continue. Merge into Contact Improvisation. Continue, & be engulfed by the mystery & magic of deep attention to flow. Soothing & simple.

**Contact Improvisation: Dancing from the Bones (Delia Brett)**  
Our bones form the foundation for support, providing architectural stability from the earth. By discovering balance, off-balance, stability, resistance & resilience in our bones we develop a soft & integrated skeletal structure for our partners in a Contact dance.

**SOMATIC INTENSIVE: Bigger Than the Body (Susan Schell)**

We will engage in a spirited practice of moving & witnessing that provides discernment into the nature of our impulses & cultivates the discipline & trust necessary to follow them. Focus will be on the interplay between receiving & responding, assumption & awareness, being & doing. Using Authentic Movement as a foundation & a springboard, we will take up residence in the "unknown," moving from the busy streets of habit into the open field of the present moment. Journals & art supplies welcomed.

(no drop-ins)

**Beginning Contact Improvisation: Bountiful Basics (Alicia Grayson)**  
We will rediscover the delight of dancing with a partner by deepening skills of listening, tracking the point of contact, playing with momentum & finding ease in sharing weight.

**Technique Track: Playing within Specificity (Aiko Kinoshita)**  
Find play & ease while practicing specificity within choreographed phrases full of motion, oppositional tension & weight change, following a simple warm-up emphasizing straightforward technique & articulation of the body.

**Improvisation in Performance Track: Being Scene (Margit Galanter)**  
We will lab the curious & ephemeral phenomenon of seeing & being seen, simultaneously. This practice offers a rich territory for presence in performance.



REST!

No classes or Intensives Thursday morning

7:30-8:30am . CONTEMPLATIVE DANCE PRACTICE . Studio-Current

**Beginning Contact Improvisation: Bountiful Basics (Alicia Grayson)**  
*(see Monday morning; can be taken as series or drop-in)*

**The Alexander Technique on its Head (Brad Stoller)**  
Turning principles of AT upside-down, we see why "inhibition" is not enough to achieve the freedom of "not-doing." Embracing discomfort (instead of avoiding it) makes improvisation more deeply satisfying.

**SOMATIC INTENSIVE: Bigger Than the Body (Susan Schell)**

*(see Monday-Wednesday)*

(no drop-ins)

**The Rules of Contact Improvisation (Cyrus Khambatta)**  
There are some basic rules in CI. In this workshop we will break them. We'll experiment with taking every "bad" CI practice we can think of as a group & turning or learning to tease it into a great dance. To make fun with it; to take it as a challenge.

**Move/Pause/Move Again (Alia Swersky)**

Fine-tuning our awareness of the stillness inherent in dancing as we improvise, using breath, internal timing, tuning scores & compositional awareness. Our dancing will span many qualities, while returning to the pause that ripens our movement for the next thing.

**Prosodic Dancing (Jack Magai)**  
By attempting to translate our extensive & nuanced extemporaneous speech impulses to strictly corporeal ones, an intuitive & expansive improvisational form emerges. We'll explore the prosody of different types of speech, & the various dance forms & relationships which result.

INTENSIVES

11:30 am-1:45 pm

(except Wed. & Thurs.)

Locations TBA

**SPACE, INFLUENCE & SENSES (Benoît Lachambre)** Constructive alignment & imagery awaken energy patterns & spatial awareness, creating strong inner/outer dialogue & investigating influence & affluence. A soft approach to self-reflection addresses fluidity while exploring rapid & tonic states. Alternative definitions of strength, in which grounding carries you through extension & space, & your positioning in your surroundings, are reconsidered.

**FOUNDATIONS OF IMPROVISATION: RESEARCHING MOVEMENT, MIND & FLOW OF INFORMATION (Daniel Lepkoff)** This work addresses our underlying physical dialogue with the environment & dancing as a language of relationship. Specific explorations offer ways to re-focus & play with the details of our sensory experience, perception & action. We work with gravity, touch, vision, rhythm & sequence.

**BODIES THAT SPEAK: ACTIVATING THE EMBODIED MIND (Nita Little)** This Contact Improvisation Intensive explores the dance produced by an activated mind/body continuum. Enhanced by the implicit freedoms of the boundless mind infusing a bound body, this dance builds skills of slicing time, oscillating attention, working multiple levels of space, shape-shifting the extended body, & assembling & disassembling to individuate & unite the dance & dancers.

**Blossoming Life: Introduction to Daily Butoh Practice (Maureen Freehill)**  
Practices inspired by butoh founder Kazuo Ohno awaken mindfulness & vibrantly-playful presence while engaging in non-separation with self, other beings & all of life. Dance your essence anyTIME, in anyPLACE with anyBODY.

**Beginning Contact Improvisation: Bountiful Basics (Alicia Grayson)**  
*(see Monday morning; can be taken as series or drop-in)*

**Bodies that Speak: Activating the Embodied Mind (Nita Little)**  
When encouraged, the boundless Mind enhances the bound Body. How this explodes our Contact Improvisation possibilities has been my personal quest for 36 years. This performance-oriented class bridges improv language & movement materials.

**Researching Movement, Mind & Flow of Information (Daniel Lepkoff)**  
We'll address our underlying physical dialogue with the environment & dancing as a language of relationship. Re-focus & play with the details of our sensory experience, perception, & action. We work with gravity, touch, vision, rhythm, & sequence.

**Nondisturbance: Aikido & the Art of Blending (Brad Stoller)**  
Aikido shifts the focus from I/you to we. When we stop trying to change our partner—even when we don't like it—we transform ourselves. In shifting from "self protection" to "care for our partners," we seek the qualities of nondisturbance and "not-doing."

**Improvisation in Performance Track: Yes to the Whole (Karen Schaffman)**  
What do we agree to when our whole system is moving at once? Do we experience permission? Pleasure? Discord? We'll practice awareness into performance & witness one another's bodily intelligence in instant compositions.

EXTENDED INTENSIVE CLASSES

11:30 am-5:15 pm

(no drop-ins)

1:00-3:00 pm

Yoga & the Undulating Breath (Alicia Grayson)

The breath will be our primary supporting focus as we move through a gentle, restorative, flowing yoga practice. Our time will conclude with a lengthy guided relaxation.

3:15-5:15 pm

Bigger than the Body (Susan Schell)

Engage in a spirited practice of moving & witnessing that provides discernment into the nature of our impulses & cultivates the discipline & trust necessary to follow them. Using Authentic Movement as a springboard, we'll take up residence in the "unknown," moving from the busy streets of habit into the open field of the present moment. Journals & art supplies welcomed.

**Contact Improvisation: The Evolution of Flight (Delia Brett)**  
We really can fly. Timing, ease, levity & buoyancy are our wings. With simple guidance, patience & skeletal security our Contact dance can grow up—from the floor to the sky.

INTERMEDIATE/ADVANCED

**Space, Influence & Senses (Benoît Lachambre)**

Constructive alignment & imagery awaken energy patterns & spatial awareness. A soft approach to self-reflection addresses fluidity while exploring rapid & tonic states. Alternative definitions of strength, & your positioning in space, are reconsidered.

**Improvisation in Performance Track: Performance Improvisation (Stephanie Skura)**

Tools to empower performers in the improvisational moment: rooted in conscious specificity, free of inhibition, accessing intuitive subconscious, & inviting intellect to collaborate. Finding form & structure as a revelation of content.

**Superhero (Gretchen Spiro)**  
Top-secret skills for dancing big, strong, lusciously, easily & efficiently. Maneuver physical structure & momentum; commit to relinquishing preconceptions. Hone skills for using energy, rhythm & staying inexplicably connected. Sail with motion. Hover in silence. Rearrange the familiar. Get down to it & save the day.

**Technique Track: Experiential Technique (Tonya Lockyer)**

Move through images, improvisation & simple, fun phrases to find strength, ease & freedom of expression. Realign with natural counterforces & increase awareness of the floor & space as ultimate, reliable dance partners.

**Inscriptions (Margit Galanter)**

The materiality of form is evidence of the writing of our actions; let's read the mural! Through multiple modes of practice, we will compose using timing, tuning, placing & embodying language.

7-10<sup>30</sup> pm, Jam  
West Hall

7-10<sup>30</sup> pm, Music/Dance Jam  
Broadway Performance Hall

7-8<sup>30</sup> pm Panel Discussion  
8<sup>30</sup> pm-midnight, Jam  
Broadway Performance Hall

7-10<sup>30</sup> pm, Jam, B'way Perf Hall  
7-10 pm, Lecture/Screening with Daniel Lepkoff  
Location TBA

Performances  
Broadway Performance Hall  
Faculty 7pm . Students 9pm

Performances  
Broadway Performance Hall  
Students 7pm . Faculty 9pm

Non-Profit Org.  
U.S. Postage  
PAID  
Seattle, WA  
Permit No. 1833

Dance Art Group  
PO Box 22513  
Seattle, WA 98122-0513  
USA

*Return Service Requested*

# sf di

16th annual  
SEATTLE FESTIVAL of  
DANCE IMPROVISATION

Produced by DAG (Dance Art Group).  
*Please let us know if you do not want to receive future mailings.*

# sf di

16th annual  
SEATTLE FESTIVAL of  
DANCE IMPROVISATION

August 2–9, 2009  
Seattle, Washington, USA

**CLASSES  
PERFORMANCES  
DISCUSSIONS  
JAMS**

**Benoît Lachambre . Daniel Lepkoff . Nita Little . Susan Schell**  
Delia Brett . Maureen Freehill . Margit Galanter . Alicia Grayson  
Cyrus Khambatta . Aiko Kinoshita . Tonya Lockyer . Jack Magai  
Karen Schaffman . Stephanie Skura . Gretchen Spiro . Brad Stoller  
Alia Swersky

Solo & Group Improvisation . Performance . Contact Improvisation  
Contemporary Dance Technique . Aikido . Writing & Language  
Alexander Technique . Butoh . Yoga . Authentic Movement



**Alia Swersky** is a movement artist, improviser, performer & teacher. She creates work & collaborates with many Seattle artists, taught at University Prep for six years, is an adjunct faculty member at Cornish College of the Arts, teaches yoga, & is a Co-Artistic Director of Dance Art Group.

**Brad Stoller** is a certified Alexander Technique teacher, black belt in Aikido, & award-winning playwright who has been practicing & teaching Contact Improvisation for almost 30 years.

**Gretchen Spiro** is a Contact Improvisation dancer, yoga teacher, Gyrotonic trainer & dance therapist from Boulder, CO. She has been investigating CI since 1983, & is the founder of Tumblebones CI Collective. www.tumblebones.com

**Stephanie Skura** has taught & performed for 25 years throughout the US & in 14 countries. She continues to experiment with movement as activator of improvisational dance.

**Susan Schell** has taught & performed throughout the US & abroad. Her extensive study of Contact Improvisation, Action Theater & Authentic Movement has led to collaborative projects with many innovators in the field

**Karen Schaffman**, PhD (curator, dance artist, writer, Associate Professor CSUSM) investigates sensation, perception, memory, trauma & transgression. She practices improvisation in San Diego & makes collaborative artwork.

**Jack Magai** has been improvising & choreographing skeletally-structured performances around the cadences of speech since 1985. He has collaborated with Dayna Hanson, Karm Jankinsmith, Heather Kravas & Amii Legendre.

**Tonya Lockyer** has taught at Bates Dance Festival, American Dance Festival, Univ. of Maryland, Univ. of Washington, Cornish College & in Canada, Mexico, Turkey, Poland & Russia. Her award-winning performance work has been seen in Europe, Russia & the US.

**Nita Little** develops, choreographs, performs & teaches improvisational dance, notably Contact Improvisation, which she has practiced for 37 years. She tours worldwide including the ImpulsTanz, Zip & Budapest International Festivals.

**Daniel Lepkoff** considers movement as an ever-present living dialogue with our environment. His work explores, in detail, the form & composition in these interactions. He is known for his commitment to this research as a way of composing performance works.

**Benoît Lachambre** is a choreographer, dancer, improviser & teacher. In 1996 his company Par B.L. eux was created, a work & research platform for himself & fellow creators. Among others he has worked with Stephanie Skura, Marie Chouinaud, Boris Charnat, Sasha Waltz & Meg Stuart. www.parbleux.qc.ca

**Aiko Kinoshita** teaches at Velocity Dance Center & Open Flight Studio & has taught at Cornish, University of Washington & numerous other colleges & universities. She performs, choreographs & directs the SITE SERIES//Dance on Common Ground.

**Cyrus Khambatta** has created/performed improvised & set works inspired by Contact Improvisation presented in nine US states, Europe, Russia & Latin America by his Phffiti! Company, Ririe Woodbury Dance, Spectrum Dance & others. www.phffit.org

**Alicia Grayson** has been a passionate practitioner of Contact Improvisation for 20 years. Influenced by Authentic Movement, yoga & meditation. Lives in Colorado, teaches CI, Pilates & yoga, & dances with Tumblebones CI Collective. www.tumblebones.com

**Margit Galanter** is a movement artist, researcher & collaborator. Her fascination regarding the construction & value of movement has led her to improvising, & embodying research in context & content.

**Maureen "momom" Freehill**, MFA: 25 years of touring; fusing east & west, somatics & spirituality; viewing performance as vehicle for personal & global awakening; directs four networks for Butoh/Dance/Life enthusiasts. http://maureenfreehill.net

**Delia Brett** has been practicing Contact Improvisation for 17 years. She's been a company member of EDAM dance, Vancouver, BC's Contact-based company, since 1997. Her company MACHINENOSY has taught & performed in Greece, France, Germany, Austria, Belgium & the United States. www.machinenosy.com

**Delia Brett** has been practicing Contact Improvisation for 17 years. She's been a company member of EDAM dance, Vancouver, BC's Contact-based company, since 1997. Her company MACHINENOSY has taught & performed in Greece, France, Germany, Austria, Belgium & the United States. www.machinenosy.com

**Delia Brett** has been practicing Contact Improvisation for 17 years. She's been a company member of EDAM dance, Vancouver, BC's Contact-based company, since 1997. Her company MACHINENOSY has taught & performed in Greece, France, Germany, Austria, Belgium & the United States. www.machinenosy.com

**Delia Brett** has been practicing Contact Improvisation for 17 years. She's been a company member of EDAM dance, Vancouver, BC's Contact-based company, since 1997. Her company MACHINENOSY has taught & performed in Greece, France, Germany, Austria, Belgium & the United States. www.machinenosy.com

**Delia Brett** has been practicing Contact Improvisation for 17 years. She's been a company member of EDAM dance, Vancouver, BC's Contact-based company, since 1997. Her company MACHINENOSY has taught & performed in Greece, France, Germany, Austria, Belgium & the United States. www.machinenosy.com

**Delia Brett** has been practicing Contact Improvisation for 17 years. She's been a company member of EDAM dance, Vancouver, BC's Contact-based company, since 1997. Her company MACHINENOSY has taught & performed in Greece, France, Germany, Austria, Belgium & the United States. www.machinenosy.com

*see extended bios at  
www.sfadi.org*

# faculty

## REGISTRATION

You will receive e-mail confirmation of your registration, containing important information and updates. If you do not receive confirmation by 7/8 for early registration & 7/22 after, contact us.

## REGISTRATION

We'll assist you with finding housing for a nonrefundable \$15 finders' fee; we must have your housing request by 7/6/09. Apply on registration form.

## HOUSING

Work/study is available; contact us ASAP for an application.

## WORK/STUDY

- All classes and events are wheelchair-accessible
- sign-up for single classes
- Single classes \$25 on a space-available basis; no advance
- No drop-ins to intensive classes
- Latecomers will not be admitted to classes
- Classes filled on 1st-come, 1st-served basis
- Classes mixed-level unless otherwise specified
- Schedule subject to change

## SCHEDULE DETAILS

Improvisation" tracks may be taken as single classes or as series. "Improvisation in Performance," "Technique," & "Beginning Contact

## FOCUSED CLASS TRACKS

A scan of performance work from 1972-1999 traces the development of a seminal idea that fueled the creation of "Contact Improvisation," "Release Technique" & the "Improvisation Festival," & underlies much of what we see today in dance. Q & A follows.

**with Daniel Lepkoff: "Physical Dialogues~making dance performance from the process of living movement"**  
*Thursday 7-10pm . Location TBA*

## VIDEO SCREENING & LECTURE

A three-part form: sitting meditation; personal warm-up; open movement space. *Free and open to the public.*

## CONTEMPLATIVE DANCE PRACTICE

Studio-Current  
Daily . 7:30-8:30am (except Thursday & Sundays)  
Century Ballroom & West Hall . 915 E Pine St, 2nd floor  
Studio-Current . 1417 10th Ave, #C  
Broadway Performance Hall . 1625 Broadway  
Halo . 500 E Pike St, 2nd floor

## VENUES

Jam . 10am-1pm  
Closing Circle . 1 pm-2pm

## CLOSING JAM/CIRCLE . Sunday . August 9

Jam . 8:30-10 pm  
Opening Circle . 7:30-8:30 pm  
Registration . 6:30-7:30 pm

## OPENING NIGHT! Sunday . August 2

# info

info@sfadi.org  
206.686.SFAD  
www.sfadi.org

info@sfadi.org  
www.sfadi.org  
206.686.SFAD

All skill & ability/disability levels welcome