

seattle festival of dance improvisation²⁰¹⁰

9-11 am

VDC/Kawasaki
West Hall
VDC/Founders

monday, august 2	tuesday, august 3	wednesday, august 4	thursday, august 5	friday, august 6	saturday, august 7
7:30-8:30am . CONTEMPLATIVE DANCE PRACTICE . Velocity/Kawasaki			 <p>REST! <i>No classes Thursday morning</i></p>	7:30-8:30am . CONTEMPLATIVE DANCE PRACTICE . VDC/Kawasaki	
Touch Image-ing (Cathie Caraker)	Ineffable Intangible Sensational (Miguel Gutierrez)	Readymade Dancing: Spontaneous Choreography in Performance (Nina Martin)		Morphing the Fluid Body (Cathie Caraker)	The Passive Sequencing Work: A Release Approach to Contact Improvisation (Karl Frost)
SOMATIC INTENSIVE: Bodymind Dancing® (Martha Eddy) <i>(FULL; no drop-ins)</i>				SOMATIC INTENSIVE: Bodymind Dancing® (Martha Eddy) <i>(FULL; no drop-ins)</i> <i>[see Monday-Wednesday]</i>	Technique Track: Reciprocal Inhibition (Rachael Lincoln)
Dancing Energy Systems (Louis Gervais)	The Poetics of Human Contact (Karl Frost)	Two (Rachael Lincoln)	Contact Improvisation: Tutu Taboo (Michal Lahav)	Human Jazz (Christian Swenson)	

INTENSIVES

11:30 am-1:45 pm
*(except Wed. & Thurs.)
no drop-ins*

VELOCITY/FOUNDERS: ADVANCED CONTACT IMPROVISATION: "WE HAVE IGNITION..." (K.J. Holmes)
WEST HALL: INEFFABLE INTANGIBLE SENSATIONAL (Miguel Gutierrez)
VELOCITY/KAWASAKI: THE CHOREOGRAPHIC MIND: MAKING YOUR BEST WORK (Susan Rethorst)

3:15-5:15 pm LUNCH

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2pm: Faculty Group Pieces Meeting Velocity/Steward	2pm: Staff check-in Velocity/Steward	<p>EXTENDED INTENSIVE CLASSES 11:30 am-5:15 pm <i>(no drop-ins)</i></p>	<u>VDC/Founders</u> 1:00-3:00 pm Fluid Movement (Martha Eddy)	2pm: Student Showing Meeting Velocity/Founders	2pm: Faculty & Staff Meeting Velocity/Steward
2pm: Student Showing Meeting Velocity/Kawasaki	Rehearsals Velocity/Kawasaki		3:15-5:15 pm Contemplative Dance Practice (Alia Swersky)	Rehearsals Velocity/Kawasaki	Rehearsals Velocity/Kawasaki
Dance Making: Physicality and Content (Bebe Miller)	Butoh: Vessel for Embodiment (Haruko Nishimura)		<u>VDC/Kawasaki</u> 1:00-5:15 pm Rehearsals <i>(sign-up required)</i>	Technique Track: Physical Investigation (KT Niehoff)	Readymade Dancing: Spontaneous Choreography in Performance (Nina Martin)
Beginning Contact Improvisation Mini-Intensive: Contact Fundamentals (Vitali Kononov) <i>(no drop-ins)</i>	Beginning Contact Improvisation Mini-Intensive: Contact Fundamentals (Vitali Kononov) <i>(no drop-ins)</i>		8pm, Faculty Performance Broadway Performance Hall	Beginning Contact Improvisation Mini-Intensive: Contact Fundamentals (Vitali Kononov) <i>(no drop-ins)</i>	Advanced Contact Improvisation: "We Have Ignition..." (K.J. Holmes)
Weaving the Strands (UMAMI Performance: Aiko Kinoshita & Aaron Swartzman)	The Choreographic Mind: Making Your Best Work (Susan Rethorst)	7-8:30 pm, Panel Discussion 8:30 pm-midnight, Jam Velocity/Founders	Readymade Dancing: Spontaneous Choreography in Performance (Nina Martin)	Dance Making: Physicality and Content (Bebe Miller)	
7-10:30 pm, Music/Dance Jam Velocity/Founders	7-10:30 pm, Silent Jam Velocity/Kawasaki	5:30-midnight, Rehearsals Velocity/Kawasaki <i>(sign-up required)</i>	8pm, Faculty Performance Broadway Performance Hall	7pm, Student Showing 9-11pm, Jam Velocity/Founders	
5:30-10:30pm, Open Space Velocity/Kawasaki	7-10:30pm, Score Jam Velocity/Founders	10-11pm, Show Discussion Velocity/Steward	10-11:30pm, Jam Velocity/Founders	9-11pm, Open Space Velocity/Kawasaki	

2010 SFDI CLASS DESCRIPTIONS

5-Class Intensives / No Drop-Ins

INEFFABLE INTANGIBLE SENSATIONAL / Miguel Gutierrez

I am currently looking at the intersections between neurology, cognitive philosophy, somatic practices and improvisation. I propose that dance is a mode of perceptual inquiry, rather than a non-verbal "language." With this in mind, this workshop will investigate sensation, non-rational action and movement explorations that trigger automatic, unprepared physical response.

ADVANCED CONTACT IMPROVISATION: "WE HAVE IGNITION..." / K.J. Holmes

Skills, practices, investigations using raw physics, reflexive exchanges and sensorial responses with specificity of shaping momentum and interrupting established pathways. Explorations include precision in falling, rolling, jumping, catching, listening, following flow and resistance; transitions between horizontal and vertical alignments; subtlety of intention, touch, direction.

THE CHOREOGRAPHIC MIND: MAKING YOUR BEST WORK / Susan Rethorst

Looking at: dance making as a form of thought; affect as method; the alchemy of sequence. Exercises are proposals in action, accessing intuition, cognition, perception, pleasure, reflection, humor. We make and show a lot and articulate what each person's work reveals of their interests and questions and ask "and now?"

4-Class Somatic Intensive / No Drop-Ins

BODYMIND DANCING® / Martha Eddy CLASS IS FULL!

Improvisation with deep awareness guided by Dynamic Embodiment®, an elegant weave of the experiential anatomy and developmental movement of BodyMind Centering® and the dynamic alignment work of Laban/Bartenieff. Imbue "real" meaning to technical prowess; allow the sacred to emerge. Through self-attunement experience the thoughts and feelings that arise from a keen body-mind connection. Balance exertion/ recuperation, internal/external, mobility/stability, function and expression.

Beginning Contact Improvisation Mini-Intensive / No Drop-Ins

CONTACT FUNDAMENTALS / Vitali Kononov

Explore and deepen your CI skills by re-discovering effortless movement pathways and weight sharing. Re-visit natural patterns of rolling, sliding, surfing, walking, falling up and down. Using experiential anatomy to help us understand principles of strength and ease, discovering support, we will learn to open up possibilities of our Contact dance.

Drop-In Classes

FLUID MOVEMENT / Martha Eddy

Recuperative movement experiences based on the rhythms of the circulating fluids. Move quietly to music to lubricate joints, nourish muscles, deepen relaxation, balance the brain and nerves, and restore overall fluidity. We will investigate the slower restorative fluids to fine-tune alignment, elongate muscles, and rejuvenate the whole self. Bring your favorite small ball(s) to use in various healing combinations.

DANCE MAKING: PHYSICALITY AND CONTENT / Bebe Miller

This workshop aims at creating physicality to locate ourselves in our current times along with its reverse: finding context inside of our physicality. We'll consider how we listen to the weight of a gesture, how we qualify our actions mindful of our context, and how we expand into our technical range.

MORPHING THE FLUID BODY / Cathie Caraker

A laboratory on morphing through the fluids systems from a Body-Mind Centering perspective. Approaching the bodymind as a fluid community of cells which is constantly reinventing itself, we explore how, as improvisors, we can transform our attention, touch, tone, density and perceptions of gravity, space and time to expand and renew our dancing.

TOUCH IMAGE-ING / Cathie Caraker

How do we image-ine touch? Playing with specific touch images as a kinesthetic source for dancing, we'll explore the interface between imagination, sensation and composition. We'll go beyond our habitual perceptions of touch and movement response to find new qualities in our dancing that surprise and delight.

THE PASSIVE SEQUENCING WORK: A RELEASE APPROACH TO CONTACT IMPROVISATION / Karl Frost

We free ourselves from unwarranted fear responses in the body, cultivating thereby a more fine physical awareness of ourselves and our environment, creating greater capacity for choice and art-making in contact, as well as the potential for soft power and articulate mobility.

THE POETICS OF HUMAN CONTACT / Karl Frost

What is our sense of meaning in physical interaction: in physics or in the play of sensation, emotion, experienced image? We explore holding

onto specific themes in the dance in a sense of collaborative art-making, experienced visually in the space, but rooted in the proprioceptive.

DANCING ENERGY SYSTEMS / Louis Gervais

When we look beyond our physical bodies, we see ourselves as interconnected energy centers or chakras. Through improvisation, visualization and metaphor, we can create powerful personal relationships with the invisible, ever-changing energetic self and begin to sense the different qualities and expressions of energy radiating from our bodies.

CONTACT IMPROVISATION: TUTU TABOO / Michal Lahav

We will pay attention to how the body creases and folds, noticing the potential energy waiting at the depths of the creases. We'll work with the less-explored locations across the body. Tuning into our open and receptive body and from there find surprising lifts and locomotions.

RECIPROCAL INHIBITION / Rachael Lincoln

An athletic technique class to explore what muscles we need to use, when we need to use them, and what happens when we use them less. In this release-based class we will investigate weight, momentum and sequential articulation. Class will likely include: floor puzzles, phrase work, big moving, small details, being upside-down, rocking out, improvising.

TWO / Rachael Lincoln

We'll work improvisationally in duets, dancing with, performing for, and witnessing each other in order to identify and encourage the particular physical language of each partnership. We will try on several idioms and then focus on excavating the details within one partnership to create and eventually set or score a phrase, working towards finding specificity in each mini-duet sequence.

READYMADE DANCING: SPONTANEOUS CHOREOGRAPHY IN PERFORMANCE / Nina Martin

In the moment of spontaneous dancemaking we cannot consciously direct all our choices. All choices are conditioned by prior experiences. Engagement in the conscious study of how we perceive dance, enables us to better create it. We practice dancing preconscious choices using Martin's Rewire: Dancing States and Ensemble Thinking.

PHYSICAL INVESTIGATION / KT Niehoff

The correlation between directional energy and range of motion, rebound, momentum and torque. Performance investigation: balancing the inner, biological dialogue with external awareness. Holistic investigation: contextualizing the political and personal meaning behind why we move, to find a deeper resonance when we move. Spiritual investigation: dance class as church.

BUTOH: VESSEL FOR EMBODIMENT / Haruko Nishimura

Embodiment of imagery, exploration of sensory experience, guided improvisation and performance, we push ourselves to the edge of possibility seeking extreme qualities of movement and playful theatricality. Lead by music, working in groups and in solo, through rigorous physical training, we become a vessel honing our ability to "be moved" by the image rather than moving of our own will.

HUMAN JAZZ / Christian Swenson

Let's see if we can have the body and voice say the same thing. What's the difference between making sounds and making music? What can we learn from behaving like music? Do you have music inside you trying to get out? Why is singing so scary? We'll lend our attention to pulse and tone and seek their physical/visual equivalents. Sourcing from walking and casual singing and into heightened states of "dancing" and acting like music.

CONTEMPLATIVE DANCE PRACTICE / Alia Swersky

Contemplative Dance Practice (CDP) was developed by Barbara Dilley of Naropa University. CDP is a three-part form consisting of sitting meditation, personal warm-up and open movement space. This practice allows for deep connection to the language of your own body, offers an opportunity to witness, and a rich open space of improvisational play.

WEAVING THE STRANDS / UMAMI Performance (Aiko Kinoshita & Aaron Swartzman)

Using simple tools to find and refine personal impulses while coming in and out of contact, we will look for ways that solo and duet can enhance each other and develop strategies to increase the probability that following our individual curiosities will lead to deep connection rather than disconnect and confusion.

OTHER ACTIVITIES:

SUNDAY 8/1

6–7pm: Registration
Velocity/Lobby

7–8pm: Opening Circle
Velocity/Founders

8–10pm: Opening Jam
Velocity/Founders

DAILY (except Thurs. & Suns.)

7:30–8:30am: Contemplative Dance Practice
Velocity/Kawasaki

MONDAY 8/2

2pm: Student showing meeting
(mandatory for participation in student showing)
Velocity/Kawasaki

2pm: Faculty group piece(s) meeting
Velocity/Steward

TUESDAY 8/5

2pm: Staff check-in meeting
Cafe Argento

FRIDAY 8/6

2pm: Student showing meeting
Velocity/Founders

SATURDAY 8/7

2pm Student showing tech rehearsal
Velocity/Founders

2pm Faculty/staff meeting
Velocity/Steward

SUNDAY 8/8

10am–1pm: Closing Jam
Velocity/Founders

1–2pm: Closing Circle
Velocity/Founders