


# seattle festival of dance improvisation<sup>2011</sup>

9-11 am

VDC/Kawasaki CB/East Hall VDC/Founders

monday, august 1	tuesday, august 2	wednesday, august 3	thursday, august 4	friday, august 5	saturday, august 6
7:30-8:30am . CONTEMPLATIVE DANCE PRACTICE . Velocity/Kawasaki			 <p><b>REST!</b> No classes Thursday morning</p>	7:30-8:30am . CONTEMPLATIVE DANCE PRACTICE . VDC/Kawasaki	
Skinner Releasing Technique (Lionel Popkin)	Contact Improvisation: Underneath You Is Everything (Tamin Totzke)	All The Body Parts Are Mine (Carolyn Stuart)		Butoh (Sheri Brown)	Contact Meets Contemporary: Partnering with All Parts (Cyrus Khambatta)
SOMATIC INTENSIVE: Experiential Anatomy: Finding Ground & Expansion (Susan Bauer) <i>(no drop-ins)</i>				SOMATIC INTENSIVE: Experiential Anatomy (Susan Bauer) <i>(no drop-ins)</i>	Feeling/Form (Tonya Lockyer)
Contact Improvisation: The Graduated Dropout (Scott Davis)	Streams (John Dixon)	Bodyversity (Nala Walla)	Rest (John Dixon)	Historical Inaccuracy (Lionel Popkin)	

<b>INTENSIVES</b> 11:30 am-1:45 pm <i>(except Wed. &amp; Thurs.) no drop-ins</i>	<b>Velocity/Founders:</b> CONTACT IMPROVISATION & THE ART OF PRESENCE (Benno Voorham) <b>Velocity/Kawasaki:</b> TOUCH MOVE TALK WRITE: OPEN STUDIO PRACTICES (DD Dorvillier) <b>Century Ballroom/East Hall:</b> THE RED SQUARE: A PLACE MARKED OUT FOR DIVINATION (Barbara Dilley)
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3:15-5:15 pm LUNCH

VDC/Kawasaki CB/East Hall VDC/Founders

<b>2pm: Faculty Group Pieces Meeting</b> Velocity/Steward  <b>2pm: Student Showing Meeting</b> Velocity/Kawasaki	<b>2pm: Staff check-in</b> Cafe Argento  <b>Rehearsals</b> Velocity/Kawasaki	<b>EXTENDED INTENSIVE CLASSES</b> 11:30 am-5:15 pm <i>(no drop-ins)</i>	<b>VDC/Founders</b> 1:00-3:00 pm Experiential Anatomy: Finding Ground & Expansion (Susan Bauer)  3:15-5:15 pm Thai Yoga Massage (Eric Spivack)	<b>2pm: Student Showing Meeting</b> Velocity/Founders  <b>Rehearsals</b> Velocity/Kawasaki	<b>2pm: Faculty &amp; Staff Meeting</b> Velocity/Steward  <b>Rehearsals</b> Velocity/Kawasaki
<b>Beginning Contact Improvisation Mini-Intensive: Carpe Contacto</b> (Carolyn Stuart) <i>(no drop-ins)</i>	<b>Beginning Contact Improvisation Mini-Intensive: Carpe Contacto</b> (Carolyn Stuart) <i>(no drop-ins)</i>		<b>VDC/Kawasaki</b> 1:00-5:15 pm Rehearsals <i>(sign-up required)</i>	<b>Beginning Contact Improvisation Mini-Intensive: Carpe Contacto</b> (Carolyn Stuart) <i>(no drop-ins)</i>	<b>The 3 Points of Improvisation: Floor, Center, Contact</b> (Andrew Wass)
<b>3/2</b> (Andrew Wass)	<b>Contact Improvisation &amp; the Art of Presence</b> (Benno Voorham)		<b>Touch Move Talk Write: Open Studio Practices</b> (DD Dorvillier)	<b>Contemporary Dance Technique for Improvisors</b> (Amy O'Neal)	<b>Open Source Forms</b> (Stephanie Skura)
<b>Transform Your Luggage! Make Crooked Scores</b> (Vanessa DeWolf)	<b>Character-based Improvisation with The Cherdonna &amp; Lou Show</b> (Jody Kuehner/Ricki Mason)		<b>Touch Move Talk Write: Open Studio Practices</b> (DD Dorvillier)	<b>Creating Physical Image</b> (Corrie Befort/Beth Graczyk)	<b>Creating Physical Image</b> (Corrie Befort/Beth Graczyk)

<b>7-10:30 pm, Music/Dance Jam</b> Velocity/Founders  <b>5:30-10:30pm, Open Space</b> Velocity/Kawasaki	<b>7-10:30pm, Jam</b> Velocity/Founders  <b>7-9:30 pm, Moving from Within</b> Velocity/Kawasaki  <b>7:15-9:15pm, Writing→Moving→Writing</b> Velocity/Steward	<b>7-8:30 pm, Panel Discussion</b> <b>8:30 pm-midnight, Jam</b> Velocity/Founders  <b>5:30-midnight, Rehearsals</b> Velocity/Kawasaki <i>(sign-up required)</i>	<b>8pm, Faculty Performance</b> Broadway Performance Hall  <b>10-11:30pm, Jam</b> Velocity/Founders  <b>10-11pm, Post-Show Talk</b> Velocity/Steward	<b>7pm, Student Showing; 9-11pm, Jam</b> Velocity/Founders  <b>8pm, Faculty Performance</b> Broadway Performance Hall  <b>9-11pm, Open Space</b> Velocity/Kawasaki  <b>9-10pm, Post-Show Talk</b> Velocity/Steward
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# 2011 SFDI CLASS DESCRIPTIONS

## 5-Class Intensives / No Drop-Ins

### **THE RED SQUARE:**

#### **A PLACE MARKED OUT FOR DIVINATION / Barbara Dilley**

To strengthen our composing muscles, our intuition, our finding of patterns, stories—the way home. Using large red twine to enclose a space, letting the power generate and invoke patterns, designs, stimulating our image-in-ation/visualization. Not dancing only inside but also composing: with self/others/allies (objects)/text and sound and, possibly, dark and light.

#### **TOUCH MOVE TALK WRITE: OPEN STUDIO PRACTICES / DD Dorvillier**

We'll focus on generating new practices through touching, moving, talking and writing. Practicing these conditions in different orders and durations, inventing new purposes, and fictional and not-so-fictional desired outcomes. The aim is to proliferate unexpected relationships between the different practices, and to bring about a revolution in assumptions about universal aesthetics, by proving that style, form and aesthetics can be personal, non-universal, and if desired, not given, but constructed. *Bring a notebook for a lot of writing and drawing, and writing materials.*

#### **CONTACT IMPROVISATION & THE ART OF PRESENCE / Benno Voorham**

Contact Improvisation will be our common ground to come into a physical and playful dialogue. Through the touch-based work of CI we will develop a greater understanding of what it could mean to "be in the moment," to navigate our bodies in dancing through time and space. We will spend time to further our skills in CI and to use these skills in different scores for improvisation.

## 4-Class Somatic Intensive / No Drop-Ins

### **EXPERIENTIAL ANATOMY:**

#### **FINDING GROUND & EXPANSION / Susan Bauer**

We invigorate our dancing and find our ground in the inspiring journey of Experiential Anatomy. Through movement, touch, partner work, and drawing, we will explore from a body systems perspective (bones, fluids, organs, fascia, etc), allowing a wider range of movement and expressive qualities to emerge. Includes time for renewal through recuperative touch and bodywork methods for continued self-care on and off the dance floor.

#### **Beginning Contact Improvisation Mini-Intensive / No Drop-Ins**

#### **CARPE CONTACTO / Carolyn Stuart**

A map of Contact Improvisation and strategies to navigate the territory. The potential for mutual well-being becomes exponential when grounded in awareness of what is and the realization that every moment is a choice point. This material offers both the immediate comfort with and the endless investigation of the infinite in CI.

## Drop-In Classes

#### **CREATING PHYSICAL IMAGE / Corrie Befort & Beth Graczyk**

Together we will research how the body and the imagination can play synergistically to create specific physical qualities/textures from imagistic ideas or scenarios. Using writing, drawing, watching and the rigor of each of our unique physical disciplines, we will learn tools that create rich layers for imaginative dancing.

#### **BUTOH / Sheri Brown**

Search for the eternal presence of pure force beyond the present civilizations of capitalism, socialism, westernization and modernization. Seek butoh not only through your eyes, but also through lenses of research, instruction, performance and studio collaboration. Bridge worlds, including the dark ones of the night, seeing through the larger "Eye."

#### **THE GRADUATED DROPOUT / Scott Davis**

Take a soft, connected ride to the floor. We'll focus on keeping our centers connected during descents from a variety of heights and then add some approaches to find playful surprise in our dance. We'll move step by step away from bumps and disconnections toward soft, controlled, melting dropouts.

#### **TRANSFORM YOUR LUGGAGE!**

##### **MAKE CROOKED SCORES / Vanessa DeWolf**

What if authenticity is not central to the "presence" of improvisation? Use lying, invention and the truth to investigate your personal luggage. This is a moving-writing-talking class; an inquiry into internal perceptions and how we construct scores. Take away your Crooked Score.

#### **REST / John Dixon**

We'll investigate breath, bodywork, and somatic imagery to cultivate ease and autonomic curiosity in solo and group dancing. By playfully pushing the limits of stillness and blurring perceived boundaries between self and other we'll turn off our habitual motors to allow other sources of movement to unfold, balancing action with inaction, flight with floor, inspiration with expiration.

#### **STREAMS / John Dixon**

By mapping the flow of simultaneous sensory streams we'll tap into, track and tweak our various systems of physical organization. We'll then re-organize our practice into various physical contexts to amplify perceptual and physical difficulty and clarify our experiences of dissonance and desire.

#### **CONTACT MEETS CONTEMPORARY: PARTNERING WITH ALL PARTS / Cyrus Khambatta**

We'll integrate traditional partnering work and CI, using elements of both to create unconventional and unusual partnering infused with more tradi-

tional architectural body structure. In the CI realm, we'll examine using full-body, multiple surface launch/receive points; equal use of front and back space; unusual fulcrum points as well as fluid, articulated and decentralized use of anatomic structural elements. We'll combine these elements with the more traditional aspects of extension, line, awareness of shape, support patterns and use of the arms/hands as well as inter-body architecture. Intuitive and progressive exercises create synergistic correlations between the forms that can be easily physically integrated.

#### **CHARACTER BASED IMPROVISATION WITH THE CHERDONNA & LOU SHOW /**

##### **Jody Kuehner & Ricki Mason**

We'll combine methods of dance composition with constructs of theater to reveal personal character based movement. We will begin with state-based improvisation, develop short works of tragedy, transform them into comedy, and then analyze and deepen them in terms of persona and gender.

#### **FEELING/FORM / Tonya Lockyer**

Deepen your improvisation/performance practice through strategies that challenge habits while developing perceptual agility and conscious specificity. Solo improvisations move into investigating taking/giving focus/support in group dances.

#### **CONTEMPORARY DANCE TECHNIQUE FOR IMPROVISERS / Amy O'Neal**

Tap into the body's innate stability and rhythmic patterns. Want to fine-tune your physical choices while improvising? Want to learn how to move more efficiently in ways that create strength? Want to broaden your bodies' vocabulary? Technique and improvisation can be symbiotic, focusing on the how more than the why. Find the maximum potential of dynamic movement and balance through oppositional forces of energy that we consciously direct by using our imagination and not being afraid to play.

#### **HISTORICAL INACCURACY / Lionel Popkin**

We'll take choreographic notes from Ruth St. Denis's early dances (1906-1930) as a source to devise our own dancing structures. How do movement forms that developed at the beginning of the last century cast a light on how we are dancing at the beginning of this one?

#### **SKINNER RELEASING TECHNIQUE / Lionel Popkin**

SRT engages spontaneous movement evoked by guided poetic imagery, hands-on tactile studies, and music to enable a creative exploration of technical principles such as multi-direction alignment, suppleness, suspension, economy and autonomy. In the practice of Releasing, engaging the imagination and involving the whole self integrates technical growth and creative process.

#### **OPEN SOURCE FORMS / Stephanie Skura**

Cross-fertilizations and deep commonalities of releasing technique and creative process. Tools to access depth, freedom, rigor and courage in performance, movement and vocal practice. Creative empowerment to adapt these methods and discover your own. Based on decades of radical research and practice in improvisation and performance creation, and drawing from intrinsic ideas in Skinner Releasing.

#### **THAI YOGA MASSAGE / Eric Spivack**

An interactive form of meditative bodywork that combines yoga stretching, gentle rocking, rhythmic compression along energy lines, and meditation. In this "Taste of Thai" workshop, we will cultivate mindfulness of touch by using our hands and feet. *Bring a pillow and two blankets.*

#### **ALL THE BODY PARTS ARE MINE / Carolyn Stuart**

We'll work with how perspective plus permission plus presence determine potential. And we'll expand our options for connection and flow at the point of contact by exploring planes, pivots and ports while attuning to the relationship of core to periphery and surface to support.

#### **CONTACT IMPROVISATION: UNDERNEATH YOU IS EVERYTHING / Tamin Totzke**

Immersed in. Engulfed by. We ignite the room with group attention and spirited awareness. We craft environment to viscerally tune a sensorial landscape. Texturizing dances through folding/extending, resistance/release and layering tones of touch. We work in duets to find physicality through sculpting and devouring space, always in relationship to the group.

#### **BODYVERSITY / Nala Walla**

The Bodyversity explores the essential contributions of somatic and improvisation practices to the "The Great Turning" of humanity towards a just and sustainable culture, creating links with the world outside the studio. We will weave together a diversity of modalities, from permaculture to physical theater, ecopsychology and release work.

#### **THE 3 POINTS OF IMPROVISATION: FLOOR, CENTER, CONTACT / Andrew Wass**

We'll examine how each point behaves on its own and in relation to the other points. This examination will lead to greater awareness and more un/conscious choices available to us while improvising in contact.

#### **3/2 / Andrew Wass**

Using the simple rubric of the number 5, we will explore ensemble improvisation through a variety of lenses (motion, level, contact, time, distance). Does changing our mental foci affect our physical choices? Can we achieve and comprehend complexity with simplicity?

# OTHER ACTIVITIES:

## SUNDAY 7/31

### **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 8/1

### **2pm: Student showing meeting**

(mandatory for participation in student showing)

*Velocity/Kawasaki*

### **2pm: Faculty group piece(s) meeting**

*Velocity/Steward*

## TUESDAY 8/2

### **2pm: Staff check-in meeting**

*Cafe Argento*

## FRIDAY 8/5

### **2pm: Student showing meeting**

*Velocity/Founders*

## SATURDAY 8/6

### **2pm Student showing tech rehearsal**

*Velocity/Founders*

### **2pm Faculty/staff meeting**

*Velocity/Steward*

## SUNDAY 8/7

### **10am–1pm: Closing Jam**

*Velocity/Founders*

### **1–2pm: Closing Circle**

*Velocity/Founders*