

SEATTLE FESTIVAL OF DANCE IMPROVISATION 2016

SUNDAY, JULY 3 | REGISTRATION 6-7pm at Velocity // OPENING CIRCLE // OPENING JAM 8-10pm in Founders
 SUNDAY, AUG 7 CLOSING JAM 10am-1pm in Founders // CLOSING CIRCLE 1pm in Founders

	MONDAY, AUG 1	TUESDAY, AUG 2	WEDNESDAY, AUG 3	THURSDAY, AUG 4	FRIDAY, AUG 5	SATURDAY, AUG 6	
9:00-11:00 am V2 Founders Kawasaki Steward	7:30 - 8:30 am CONTEMPLATIVE DANCE PRACTICE (CDP) Kawasaki						
	Collaborative Practices—sublime subversion / HIJACK Collaboration means chance, subversion, structure, merging, undermining, heartbreak and surprise. It means trying to dance in someone else's shoes and making dances you love as your own but also don't recognize.	Broad Strokes, Deep dance / Krista DeNio Contact Improvisation (C.I.) is a partner form, a group improvisation, and an evolving movement composition. Accessing tools and skills for C.I. and tuning our compositional awareness we will broaden and deepen our dance.	Drop in with Bebe Miller This intensive aims at crafting our dance making to locate ourselves in our current times, finding context inside our physicality. We'll consider how we listen to the weight of a gesture, qualify our actions mindful of context, and expand into our unique articulate range of action.				To be a mirror for your whole body / Victoria Jacobs Your dancing body reflects the architecture of you psyche. Using structured support, writing, witnessing, replay, fluid movement challenged by interruption, and scores with precise boundaries, we will hold up the mirror to your whole body.
	4 DAY SOMATIC INTENSIVE: Body-Mind Centering@: Embodied Research Cathie Caraker (no drop-ins) Morning warmup through developmental movement practices and investigative states. Explorations of embodied anatomy for internal support and clarity. Through hands-on partnering and guided movement explorations, we discover new movement patterns. Cultivating specificity of intention and attention, we create more ease and pleasure in our dancing.						
	Rhythm is a Dancer / Amy O'Neal Come discover ways to connect to rhythm that are old, new, + personal to you. We'll talk about the improvisational/freestyle practices of various American street + club dances that are inherently linked to the music of the cultures they come from. We will also get down.	Feldenkrais@ for Dancers / Lila Hurwitz This system of neuromuscular re-education evokes changes in muscular tone, flexibility, coordination, attention, and the comfort and efficiency of movement. We'll explore issues common to dancers, review anatomy and play with improvisational structures.	a sense of courage / Aaron Swartzman Sensation is the rudder to guide our dancing, courage takes us into the unknown, even if we've already been there. We'll hone and play in these two realms; sensation, and courage, and the edge between them where we feel both.				MORNING SOMATIC INTENSIVE: Body-Mind Centering@: Embodied Research Cathie Caraker (no drop-ins)
MORNING INTENSIVE (no drop-ins) The Pleasure Project / luciana achugar The Pleasure Project is a public space intervention in which we will pose questions about what it means to be a civilized, socialized, organized body and our assumed role as bodies in a public space; dissolving social norms in a non-performative space. We will practice being in pleasure and giving our bodies a voice. A practice of growing a new body, as one would grow a plant; a utopian body; a sensational body; a connected body; an anarchic body; a body full/filled with pleasure, with love and with magic...with a brain that melted down to the flesh, the bones, the guts, the skin ...and with eyes that see without naming and see without knowing.							
5 DAY INTENSIVES 11:30 am - 1:45 pm except WED + THURS (no drop-ins)							
V2: DANCE MAKING: PHYSICALITY + CONTEXT WITH BEBE MILLER This intensive aims at crafting our dance making to locate ourselves in our current times, finding context inside our physicality. We'll consider how we listen to the weight of a gesture, qualify our actions mindful of context, and expand into our unique articulate range of action. Our daily practice will start with a warm up that tunes the body's physical and expressive scale. We'll continue with improvisation and choreographic scores, working with full-bodied attention to detail and drive, our weight at risk. The aim is daily dance making, from improvisation scores to composed studies, locating ourselves in the current moment, the current context.							
Founders: EDGY BUSINESS + FALLING ON PURPOSE IN CONTACT IMPROVISATION WITH STEPHANIE NUGENT WITH SHEL WAGNER RASCH This intensive invites intermediate and advanced contact improvisers to name and nudge their CI edges in a supportive and play-filled environment. The week will include scores that encourage extended investigations, game structures designed to animate our inner imps, handy skills for falling and flying, and facilitated Lab-ing. Steph and Shel who always enjoy teaching together are delighted to invite participants to collaborate in an experience full of challenge, play, and collective discovery.							
Kawasaki: SISSY VOP WITH DARRELL JONES Sissy Vop is a collection of training counter rituals aimed at releasing enculturated oppressions. Through (e)feminized movement modalities, sparring scores and solo states, we will address the body as a site for transgression, transcendence and transformation.							
3:15-5:15 pm V2 Founders Kawasaki	Sissy Vop / Darrell Jones Sissy Vop is a collection of training counter rituals aimed at releasing enculturated oppressions. Through (e)feminized movement modalities, sparring scores and solo states, we will address the body as a site for transgression, transcendence and transformation.	Collaborative Practices—sublime subversion / HIJACK Collaboration means chance, subversion, structure, merging, undermining, heartbreak and surprise. It means trying to dance in someone else's shoes and making dances you love as your own but also don't recognize.	EXTENDED INTENSIVE CLASSES 11:30am - 5:15pm (no drop-ins)			Arcs, Spokes, and Spirals in CI / Stephanie Nugent Practice in pathways of the body facilitating easily moving into contact, staying with a partner, and moving back into solo dancing. Explore what happens, both inside the body + in relation to a partner; when arcs, spokes + spirals interweave.	Contact Improvisation—a contrarians form / HIJACK Bumping, fumbling and distracted, falling down the rabbit hole, waiting for something to happen, losing contact and losing track, sometimes doing it wrong is doing it right.
	Partnering with all Parts / Cyrus Khambatta Integrate elements of CI with elements of contemporary partnering + performance work. Using Cyrus' own release + "fitting" technique, grow attention to the miniscule shifts in the architecture of two bodies as well as the internal "state" this creates in our own body.	Diversity In Dancing: Start Where You Are / Diverse Diviners We invite movers of all abilities to explore and share their unique physical languages. We offer scores and skills to deepen connection to our bodies' current expression bringing that to partners and the group.				Drop-in with Tonya Lockyer More info coming soon	Body-Mind Centering@: Embodied Research / Cathie Caraker Explorations of embodied anatomy for internal support + clarity. Through partnering + guided movement explorations, discover new movement patterns. Cultivating specificity of intention + attention, we create more ease.
	CI FUNDAMENTALS INTENSIVE: Broad Strokes, Deep dance Krista DeNio (drop-ins allowed with permission from instructor) Contact Improvisation (C.I.) is a partner form, a group improvisation, and an evolving movement composition. Accessing tools and skills for C.I. and tuning our compositional awareness we will broaden and deepen our dance.					CI FUNDAMENTALS INTENSIVE: Broad Strokes, Deep dance Krista DeNio (Drop-ins allowed with permission from instructor)	Interviews with Trees / Melanie Noel Less literal + more metaphorical, this is a workshop about the animation of a performance context and how that can inform your dance. We'll travel to local trees + inquire into their seemingly stable, fixed presences as ways of expanding our sense of reach in creating + completing new work.
EVENING EVENTS	7-11pm / Jam and Open Space Founders + Kawasaki + Steward	7-11pm / Jam and Open Space Founders + Kawasaki + Steward	6-8:30pm / PANEL: Lightning Talks + Round-Table Founders 8:30pm-12am / Jam and Open Space Founders + Kawasaki + Steward	8pm / Dance Innovators in Performance Erickson Theatre Off Broadway 1524 Harvard Ave 10-11:30pm / Jam and Open Space Founders + Kawasaki + Steward	6-9pm / Underscore V2 7-11pm / Jam and Open Space Founders + Kawasaki	7:30pm / Participant Performance Founders 9:30-11pm / Jam and Open Space Founders + Kawasaki	

DAY OF REST

1:30pm / **Speakeasy Series**
 Founders

 4-5pm / **Underscore Talk**
 Founders

23rd

SFDI

SEATTLE FESTIVAL OF DANCE IMPROVISATION JULY 31 - AUGUST 7 2016

“The leading convening of practitioners in dance improvisation in the United States.”
— JOHN JASPERSE, FACULTY

>> SFDI 2016 PERFORMANCES + EVENTS

SPEAKEASY SERIES: LIGHTNING TALKS

WEDS AUG 3 / 6-8:30PM

Velocity Founders Theater (1621 12th Ave)

FREE + open to all

In this popular evening of performance, presentations, and community dialogue, SFDI intensive faculty share what's currently driving their research and practice.

HISTORY THROUGH THE BODY: CONTACT IMPROVISATION: RESONANCE AND MEANING

THURS AUG 4 / 8PM

Velocity Founders Theater (1621 12th Ave)

FREE + open to all

A lecture demonstration and conversation facilitated by Katherine Cook, Karen Nelson, Stephanie Nugent, Shel Wagner Rasch, Cyrus Khambatta, Aaron Schwartzman, Hijack, Krista DeNio, AND Cathie Caraker.

VELOCITY
DANCECENTER
.ORG

DANCE INNOVATORS IN PERFORMANCE

THURS AUG 4 / 8PM

Erickson Theatre off Broadway (1524 Harvard Ave)

TICKETS \$12 / \$15 at the door (FREE WITH SFDI PASS)

A critical mass of internationally renowned artists who have been dancing everywhere but in the mainstream. Featuring inter/national SFDI 2016 faculty.

UNDERScore

FRI AUG 5 / 6-9PM

Velocity:V2 1525 11th Ave

FREE + Open to all

A long-form open improvisation structure for practicing and examining dance improvisation. If you're never attended an Underscore, be sure to attend the talk with Katherine Cook in Founders Studio on Thursday, 4-5pm.

PARTICIPANT PERFORMANCE

SAT AUG 6 / 7:30PM

Velocity Founders Theater (1621 12th Ave)

FREE + open to all

Performances by SFDI participants.

NIGHTLY DANCE JAMS

Velocity Founders Theater (1621 12th Ave)

\$5 at the door / FREE for SFDI participants

Open movement jams; all welcome.

faculty

See extended bios

+ class descriptions at

velocitydancecenter.org/sfdi2016

DIVERSE DIVINERS is a one-time collaboration of dancers co-teaching for SFDI:

Yulia Arakelyan (wobblydance.com) is co-artistic director of Wobbly and movement artist, choreographer, loves Butoh and improvisation. **Corrie Befort** (cbefort.com) dancer, choreographer, designer, filmmaker—also teaches Dance for Parkinson's and through Path With Art. **Karen Daly** 20-year dance artist toured DanceAbility as US Art Envoy in 2013 to Mongolia, Indonesia and Phillipines. **Erik Ferguson** (wobblydance.com) co-artistic director of Wobbly is an anti-virtuosic movement artist trained in improvisation, DanceAbility, Butoh. **Karen Nelson** (explomov.weebly.com) mutated Contact Improvisation by co-starting DanceAbility in 1988, and Diverse Dance Research Retreat 1993, divines Tuning Scores, and teaches and performs at large.

HIJACK is the choreographic collaboration of **Kristin Van Loon & Arwen Wilder**. They met at Colorado College, and became HIJACK in Minneapolis in 1993. Specializing in the inappropriate, HIJACK toys with audiences' expectations through their interpretation of venue. HIJACK has taught and performed in New York, Japan, Russia, Central America, Ottawa, Chicago, Colorado, New Orleans, Philadelphia, Seattle, San Francisco, Iowa, Portland, at Bates Festival and Fuse Box Festival. HIJACK teaches Composition/Improvisation at the University of Minnesota, Colorado College and St. Olaf Colleges, and a weekly Contact Improvisation class in Minneapolis for 16 years. In 2014, Contact Quarterly published the chapbook "Passing For Dance — a HIJACK reader".

LILA HURWITZ, Guild Certified Feldenkrais® Practitioner, has been teaching since 1987, including one of Seattle's longest-running weekly Feldenkrais classes since 1995. She's performed with Karen Nelson, Stephanie Skura, Bebe Miller, Crispin Spaeth, Nina Martin, Ann Carlson, Lucia Neare, Mary Oslund, Linda K. Johnson and many others. She taught Authentic Movement for a decade, was a graphic designer for Contact Quarterly magazine for 11 years, co-produced SFDI for 18 years, and was Associate Director of Artist Trust. Lila co-owns Doolittle+Bird, a consultancy specializing in communications, outreach, design and grant-writing for the arts and sciences.

VICTORIA JACOBS is a passionate researcher at the intersections of anatomy, psychology and poetry. She teaches the Gyrotonic Expansion Method as a tool to self-recovery at Seattle Changing Room, where she is Assistant Director. Her approach to dynamic structure follows the lineage of Aileen Passloff (Judson Dance Theatre), Jill Ableson (SPRe Bodywork), Sheri Cohen, and Anna Halprin, and her movement training includes contact improvisation, flamenco, and contemporary dance. She holds a BA in Writing/Dance from Bard College, and she has been teaching movement arts for over 12 years.

CYRUS KHAMBATTA graduated from New York University where he founded Khambatta Dance Company (originally: Phiff! Dance Company). He has created and/or performed both improvised and Contact-inspired choreographed works presented throughout the USA and Europe, as well as in Russia, Latin America, Canada, Mexico, India and Brazil by companies such as Ririe Woodbury Dance (Salt Lake City), Pisorojo (Caracas) Donald Byrd's Spectrum Dance (Seattle), Evergreen Ballet and others. He runs the Wild Meadows Farm CI Intensive, produces The Centrum Jam in Port Townsend, WA as well as the Seattle International Dance Festival (www.SeattleIDF.org). For more info <http://khambattadance.org/>

TONYA LOCKYER is an award-winning dance artist, educator, and arts advocate working at the intersections of performance, embodiment, and social action. Her work has been commissioned and presented internationally, receiving support from On the Boards, American Dance Festival, Arts International, The Canada Council, The Banff Center, Istanbul's Mimar Sinan University, among others. Projects include 24-hour durational performances, large-scale public interventions, and interdisciplinary collaborations with inter/national artists. Lockyer is also Artistic Director of Velocity and a faculty member of Cornish College. She has performed the work of Miguel Gutierrez, Merce Cunningham, Twyla Tharp, Lisa Nelson, to name a few. Her writing is published in international journals, exhibition catalogues, and the book *Vu du Corps: Lisa Nelson Movement et Perception*. She was nominated for a *Seattle Mayors Arts Award* and named by *The Seattle Times* "one of the 13 key cultural change-makers" in the Northwest.

DOUGLAS MACKENZIE is a Practitioner of Body-Mind Centering®, a Craniosacral Therapist, and a Registered Somatic Movement Therapist. He has worked in private practice since 1990, and teaches embodiment nationally. Doug draws from his study of Viniyoga, Chi K'ung, Acutonics, World Music, Falconry, and Movement Improvisation. His gentle work benefits infants and elders; those who suffer chronic/acute injury or various complex syndromes; and professional athletes, dancers, and musicians. For more about Doug see: www.brilliantbody.net

MELANIE NOEL is a poet and the author of *The Monarchs* (Stockport Flats, 2013). Her poems have also appeared in *Spiral Orb*, *Weekday*, *LVNG*, *La Norda Especialo* and *THE ARCADIA PROJECT*. She co-curated *APOSTROPHE*, a dance, music, and poetry series, with musician Gust Burns and dancers Michèle Steinwald and Beth Graczyk, and *IMPALA*, a reading series that took place in her grandmother's car. She combines movement theater and meditation practices with poetry and plant and landscape awareness to teach outdoor experiential workshops on synesthesia and imagination. She also leads writing classes for people in long-term hospital care..

AMY O'NEAL is a dancer, performer, choreographer, and dance educator with one foot firmly planted in Hip Hop, Street, and Club Dance culture and the other in Contemporary Performance. For fifteen years, she has taught and performed throughout the US, Japan, Italy, and Mexico, and she has choreographed for stage, commercials, rock shows, galleries, dance films and music videos. She currently spends half her time in Seattle and half her time in the Bay area and is touring her latest evening length work, *Opposing Forces*.

AARON SWARTZMAN began dancing as a child, taking classes at Creative Dance Center and performing with Kaleidoscope dance company. He has danced professionally since 2001, touring with LINGO dancetheater and Legendre Performance to such places as Düsseldorf, Minneapolis, New York, San Diego, Cleveland (Ohio and Mississippi), Portland, Vancouver, B.C. and Nashville. Aaron's dancing is strengthened and informed by over

15 years of involvement in Capoeira Angola, an African Brazillian martial art dance form in which he has attained the title of Treineu (trainer). His newest venture (other than the birth of his daughter) is as a member of the improvisational group, Never Formerly Known as Anything.

ALIA SWERSKY is a movement artist, performer and teacher, engaged deeply in the vital act of dance improvisation. She graduated from Cornish College of the Arts in 1998 with a BFA in dance and now teaches as part of the creative process curriculum at Cornish as an adjunct faculty member since 2005. Alia was a long time Co-artistic director of Dance Art Group (DAG), a non-profit organization that promotes the practice and appreciation of dance and somatic education in the Seattle area, including the Seattle Festival of Dance Improvisation. She has collaborated and performed in the works of many Seattle artists including The Maureen Whiting Company, Khambatta Dance Company, Jurg Koch, KT Niehoff of Lingo Dance, and Salt Horse.

MORGAN THORSON is based in Minneapolis, MN, has been making public dance performances since 2000. All of her projects, inspired by a subject, physical process or point of view, are born from interdisciplinary collaboration and respond to the site in which they are situated. Thorson is a United States Artist (2012) Guggenheim (2010) and McKnight (2009, 2002) Fellow and has received two Sage Awards for Outstanding Choreography (2008, 2007). Thorson has been commissioned by Walker Art Center in Minneapolis, On The Boards in Seattle, Red Cat in Los Angeles, PS 122 in New York City and Alverno Presents in Milwaukee among others.

intensives

BEBE MILLER formed her legendary company in 1985. Her choreography has been produced at major dance centers across the country and internationally in Europe and the African continent. She has been honored with four "Bessie Awards" for choreography, a Guggenheim, a USA Fellowship, a Doris Duke Award, an honorary doctorate from Ursinus College; and is currently a Distinguished Professor at OSU.

EDGY BUSINESS and FALLING ON PURPOSE in Contact Improvisation
STEPHANIE NUGENT is a creator, performer, and educator of dance/theater and contact improvisation whose work has been described as "powerful" and "heroic" (LA Times). She served on the faculties of UC Santa Barbara, CalArts, OSU, and Indiana University; has organized CI jams in Pasadena, L.A., and Indianapolis; and taught CI at the West Coast Contact Jam, the Portland CI Jam, and the Great Lakes Area CI Enthusiast's Retreat.

SHEL WAGNER RASCH (US) has been fascinated by Contact Improv for over 30 years and sharing it with other people is one of her favorite things to do! She currently teaches CI at UCLA and is coordinator of the Eastside CI Lab Jam in Pasadena. She has taught at most of the past 12 WCCIFs (now WCCIJ). Shel has a private practice as a Somatic Experiencing Practitioner and Alexander Technique teacher.

Sissy Vop
DARRELL JONES has performed in the US and abroad with Ralph Lemon, Bebe Miller, Urban Bush Women, Ronald K. Brown, and Min Tanaka. His Bessie Award-winning work has been presented by The Place London, Kwanju Biennale South Korea, Kennedy Center; and in New York by Danspace, and Judson Church. Darrell's research is informed by studies in improvisation, Butoh, a variety of dance techniques; and alliances with artists whose work gathers inspiration from the ecologies with which they come into contact. He is full-time faculty at Columbia College Chicago.

The Pleasure Project: Movement Practice as Intervention of Public Space
LUCIANA ACHUGAR is a two-time Bessie Award recipient choreographer from Uruguay, based in Brooklyn, whose work is concerned with the post-colonial world, searching for an undoing of power structures from the inside out. She worked as a dancer with several influential choreographers including Jeremy Nelson, Maria Hassabi, Chameckilerner and John Jasperse. She began making her own work in 2002; has been presented by The Walker, American Realness, NYLA (to name a few), is a Guggenheim Fellow, and was chosen as 2010 TimeOUT NY's Best of Dance.

Body-Mind Centering®: Embodied Research
CATHIE CARAKER is a dance artist and teacher, practicing CI since the early 80s. She studied extensively with Nancy Stark Smith, Steve Paxton, and Karen Nelson. A certified practitioner of Body-Mind Centering® (BMC), she applies the BMC work to improvisation, movement research and dance-making. Her work and teaching have been presented by major festivals and venues across the US, Europe and South America. A life-long learner, she loves to share her passion for movement research and deep play through her teaching.

Broad Strokes, Deep Dance: Foundations of Contact Improvisation
KRISTA DENIO is an interdisciplinary artist, writer and educator committed to developing new forms of performance and evolving interdisciplinary thinking within the fields of dance and theater. A practitioner of Contact Improvisation for eighteen years, she approaches the form from a variety of perspectives: from CI's technical foundation and support of partnering work in performance, to the radical personal and political potentialities existing within the practice and participating communities.



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