

SEATTLE FESTIVAL OF DANCE IMPROVISATION 2015					SCHEDULE SUBJECT TO CHANGE	SUNDAY, JULY 26 SUNDAY, AUG 2 MONDAY, AUG 3	REGISTRATION 6-7pm at Velocity // OPENING CIRCLE 7pm in Founders // OPENING JAM 8-10pm in Founders CLOSING JAM 10am-1pm in Founders // CLOSING CIRCLE 1pm in Founders // POTLUCK 2:30pm at Madrona Park Beach OPEN FORUM + LAB 9am- 5:30pm at Velocity				
9:00-11:00 am  Lobby Kawasaki Founders Century	MONDAY, JULY 27		TUESDAY, JULY 28		WEDNESDAY, JULY 29		THURSDAY, JULY 30	FRIDAY, JULY 31		SATURDAY, AUG 1	
	7:30 - 8:30 am CONTEMPLATIVE DANCE PRACTICE (CDP) Kawasaki								7:30 - 8:30 am CDP Kawasaki		
	<b>MORNING SOMATIC INTENSIVE</b> (no drop-ins) <b>Feldenkrais Workshop for Dancers / Jimena Paz</b> The Feldenkrais Method® studies the work of our nervous system and our ability to recognize and create movement patterns that are both more efficient and more pleasant. The method emphasizes awareness, distribution of effort/action through the whole self, expanding self-perception and our ability to carry out our intentions. This class is ideal for dancers and people from different backgrounds interested in discovering more about their physicality in a pain-free way and enjoying a larger sense of well-being.								<b>MORNING SOMATIC INTENSIVE</b> (no drop-ins) <b>Feldenkrais Workshop for Dancers / Jimena Paz</b> We invite movers of all abilities to explore, share and enjoy their unique physical languages. We offer scores and skills to deepen connection to our bodies' current expression, bringing that to partners and the group.		
	<b>Satellite-ing / Onye Ozuzu</b> Satellite-ing is a duet between a soloist and a circle of people. What does the group allow in the one? What does the one allow in the group? This work will engage the frameworks that support group improvisation with a shifting soloist as focal point.		<b>common/SENSE movement / Joy Davis</b> Counterterchnique, developed by Anouk van Dijk, provides dancers a way to continuously direct and counter-direct the weight of the body through space. Illuminate possibilities for attentive presence, dynamic balance, anatomical availability, and big wide smiles.		<b>Logomotion / Nóra Hajós</b> Dive into Simone Forti's improvisational dance/narrative form, in which movement and language spontaneously weave together to explore thoughts and feelings about the world. Experience Logomotion in its' authentic form.				<b>Fall, Engulf, Deliver / Sarah Gamblin</b> Foster awareness of the physical, emotional, and composing body as a tool for improvised performance. Explore independent and connected journeys of body weights, vocal techniques and practice reading emergent narratives as they arise in our bodies.		<b>The Being / Onye Ozuzu</b> Being work is a performance score for improvised character study. A group collaborates on an image of collective being-ness and acts on it. Practical problem solving focuses and grounds the exploration. Where IS the sensation of being? Can our being remember?
	<b>Porous Skin + Eye Aperture / Matt Drews</b> A deep dancing conversation to engage surface with intangible states. We will nourish our most expansive sense organ and hone into techniques to refresh our vision.		<b>Storage and Retrieval / Katherine Cook</b> Our bodies automatically store, transform, and release physical and emotional energy. How do we access this rich material? Working in solo and duet forms, we will explore our bodies' storage and retrieval systems. Come ready to dance hard and discuss deeply.		<b>Intro to CI: Fluid Architectures / Ronja Ver</b> Work toward a constant availability for movement and bearing weight, through re-aligning our structures between any points of contact. Investigate the stability and mobility of the architectures we create, and build our readiness to improvise in the three dimensional spherical space.				<b>Butch Queen, Fem Queen and Vogue Performance / Dani Tirrell</b> We will use Vogue Fem and improv to explore our ideas of what is feminine/masculine. Runway, Dramatics, Hand performance and posing will be incorporated. Please bring heels to Vogue in (optional).		<b>Integrative Alexander Technique Practice for Dancers / Cathy Madden</b> Bring your moving and choreographic needs to this interactive clinic to get practical keys to taking your skills to the next level and liberate your creativity.
<b>MORNING SITE-SPECIFIC INTENSIVE</b> (no drop-ins) <b>Dancing the Systems and Scores of Local Urban Ecologies / Jennifer Monson</b> In this immersive workshop we will explore how we use dance as a research tool to understand the patterns and systems of the environments we inhabit. In turn we will investigate the ways in which our experience of dancing in the urban environment influences our choreographic choices. Participants will create their own processes and scores as well as be introduced to the methodologies and systems Monson has developed. The work of each day will develop and build into a culminating event/ performance for each participant. Optional night and dawn walks will provide alternative ways of orienting our sense of place. This work builds concentration, resilience and adaptability, and understands the dancing body as a highly specialized perceptual apparatus. From this, experimental choreographic possibilities emerge and persist.								<b>MORNING SITE-SPECIFIC INTENSIVE</b> (no drop-ins) <b>Dancing the Systems and Scores of Local Urban Ecologies / Jennifer Monson</b>		<b>MORNING SITE-SPECIFIC INTENSIVE + Public participation and observation</b> (FREE + open to all)	
<b>MID-DAY INTENSIVES</b> 11:30 am - 1:45 pm except WED + THURS (no drop-ins)						Century: <b>AWKWARDNESS, FAILURE, AND REDEMPTION: ADVENTURES IN CONTACT IMPROVISATION // Andrew de Lotbinière Harwood</b> The freedom contact improvisation offers doesn't come without the courage to accept the ever-present making-a-fool quality, and willingly turn even the most awkward circumstances into brilliant creative adventures. We will seek to reinvigorate the form and challenge ourselves to embrace all aspects of the dancing even when it seems clumsy or strange. A strong grasp of contact is essential.		Founders: <b>THE PRACTICE OF FORM// Ralph Lemon</b> Investigate how a daily personal practice and creative process inform an outcome and form; and how, through an open and guided discussion, the nature of form holds infinite possibilities of meaning.		Kawasaki: <b>COMMON/SENSE MOVEMENT // Joy Davis</b> Counterterchnique, developed by Anouk van Dijk, provides dancers a way to continuously direct and counter-direct the weight of the body through space. Illuminate possibilities for attentive presence, dynamic balance, anatomical availability, and big wide smiles.	
3:15 - 5:15 pm  Kawasaki Founders Century	<b>The Practice of Form / Ralph Lemon</b> Investigate how a daily personal practice and creative process inform an outcome and form; and how, through an open and guided discussion, the nature of form holds infinite possibilities of meaning.		<b>When I ... I ... After that I / Onye Ozuzu</b> Movement, sound and language, woven as fabric, easy as a delicate summer scarf, or thick and complex as a rug or tapestry is the focus here....rhythm, poly rhythm, rhythm as environment, as memory, as context for discourse.		<b>EXTENDED INTENSIVE CLASSES</b> 11:30 am - 5:15 pm (no drop-ins)		<b>Awkwardness, Failure and Redemption: Adeventures in CI / Andrew de Lotbinière Harwood</b> The freedom CI offers doesn't come without the courage to accept the ever-present making-a-fool quality, and willingly turn even the most awkward circumstances into brilliant creative adventures. A strong grasp of contact is essential.		<b>Feldenkrais Workshop for Dancers / Jimena Paz</b> The Feldenkrais Method® creates movement patterns that are more efficient and pleasant. It emphasizes awareness, distribution of effort/action through the whole self, expanding our self-perception.		
	<b>Outside Air, Inside Body / Michal Lahav</b> Get your shoes on, for you'll soon be taking them off – in Volunteer Park! Explore the part of contact that is not intellectual- that responds and makes choices with the environment stemming from the language of the body, bringing the fresh air and sounds of natural life into our cells.		<b>Raising Hell / Jessica Jobaris</b> Plays with polarity themes of brutality/mercy, satisfaction/the impossible, and savage/sophistication. Raising Hell is a practice in presence and influencing your experience consciously, playfully, through continuous movement, the voice and the soma. We discover our impulses, both free and bound.				<b>Tuning Scores: Composition, Communication, and the Sense of Imagination / Nóra Hajós</b> Get a glimpse into Lisa Nelson's approach to spontaneous ensemble composition and performance. Use your senses to shift into action, engaging the body as a container and generator of imagery.		<b>Listen / Scott Davis</b> This class will examine how, in our CI dances, we tune our bodies to one another like we tune-in to music. In addition to the focus on listening, this class will explore the relationship between spaciousness and stillness and spaciousness and silence.		
	<b>AFTERNOON INTRO TO CI INTENSIVE (no drop-ins) Fluid Architectures / Ronja Ver</b> Fluid architectures appear in the physical state between tension and relaxation, where the joints are open to move within their full range, and the body is optimally using the support of gravity to stay both grounded and light at the same time. Work toward a constant availability for movement and bearing weight, through re-aligning our structures between any points of contact. We will move from solos to duets to trios, investigating the stability and mobility of the architectures we create, and build our readiness to improvise in the three dimensional spherical space.						<b>AFTERNOON INTRO TO CI INTENSIVE (no drop-ins) Contact Improvisation: Fluid Architectures / Ronja Ver</b>		<b>Dancing the Systems and Scores of Local Urban Ecologies / Jennifer Monson</b> Investigate the ways in which our experience of dancing in the urban environment influences our choreographic choices. This work builds concentration, resilience and adaptability, and understands the dancing body as a highly specialized perceptual apparatus.		
EVENING EVENTS	7-11pm / <b>Jam and Open Space</b> Founders + Kawasaki + Steward		7-11pm / <b>Jam and Open Space</b> Founders + Kawasaki + Steward  9pm / <b>Night Walk with Jennifer Monson</b> Velocity Lobby		6-8:30pm / <b>PANEL: Lightning Talks + Round-Table</b> Founders  8:30pm-12am / <b>Jam and Open Space</b> Founders + Kawasaki + Steward		8pm / <b>Dance Innovators in Performance</b> BPH  10-11:30pm / <b>Jam and Open Space</b> Founders + Kawasaki + Steward		2:15-3pm / <b>Post-Show Talk</b> Steward  5:30-6:30pm / <b>Underscore Talk with Katherine Cook</b> Founders  7:30-11pm / <b>Underscore</b> Century Ballroom		7:30pm / <b>Participant Performance</b> Founders  9:30pm / <b>Post-Show Talk</b> Steward  9:30-11pm / <b>Jam and Open Space</b> Founders + Kawasaki
	<b>REGISTRATION + INFO &gt;&gt; VELOCITYDANCECENTER.ORG/SFDI</b> VELOCITY DANCE CENTER // 1621 12TH AVE // SEATTLE, WA // 206.325.8773 CENTURY BALLROOM // 915 E PINE ST // SEATTLE, WA										



# DANCE INNOVATORS IN PERFORMANCE

**JULY 30 / 8PM** Broadway Performance Hall (1625 Broadway) *Post-Show Talk on Friday, July 31 / Velocity*

A critical mass of internationally renowned artists who have been dancing everywhere but in the mainstream. Featuring inter/national SFDI 2015 faculty.

## SFDI LIGHTNING TALKS + ROUND TABLE *With SFDI Faculty*

**JULY 29 / 6-8:30PM** Velocity Founders Theater (1621 12th Ave)

Seven of the all-star SFDI faculty have seven minutes to speak to what currently drives their research and practice. Immediately following the lighting talks, the community joins in on the conversation.

## SPEAKEASY SERIES: HISTORY OF CONTACT IMPROVISATION THROUGH THE BODY

**JULY 30 / 2PM** Velocity Founders Theater (1621 12th Ave)

A lecture demonstration and conversation facilitated by Karen Nelson with Andrew de Lotbinière Harwood, Ronja Ver, and Katherine Cook.

## SFDI CLOSING NIGHT PERFORMANCE *Featuring SFDI Participants*

**AUGUST 1 / 7:30PM** Velocity Founders Theater (1621 12th Ave) *FREE Post-Show Talk in Steward Studio*

# intensives

### The Practice of Form

**Ralph Lemon** (US) a choreographer, conceptualist, director, writer, installation artist, is renowned for intellectually rigorous and experimental performances as socially and politically resonant as they are personal, including *How Can You Stay in the House All Day and Not Go Anywhere?* (2010); a commission for the Lyon Opera Ballet, *Rescuing the Princess* (2009); and *The Geography Trilogy* (1997-2004). His honors include the Alpert Award in the Arts, a Creative Capital Award, the USA Fellowship, a Guggenheim Fellowship, and the American Choreographers Award.

### Awkwardness, Failure, and Redemption: Adventures in Contact Improvisation

**Andrew De Lotbinière Harwood** (CANADA) is a leading international teacher, performer, creator, deeply influential in the development of CI and instantaneous composition. Andrew studied extensively and performed with Steve Paxton, Nancy Stark Smith, Nita Little; danced for Marie Chouinard, Jean-Pierre Perreault; collaborated with Chris Aiken, Kirstie Simson, Ray Chung, Lisa Nelson, Benno Voorham, Benoît Lachambre, among others. He is the recipient of the Canada Council for the Arts' Jacqueline-Lemieux Award.

### common/SENSE movement

**JOY DAVIS** (US) is a dance maker, performer, and teacher. She is one of four certified Countertechnique teachers in the US. Developed by Anouk van Dijk, Artistic Director of Chunky Move, Countertechnique is a dynamic movement system that offers a clear framework of tools in which dancers explore ways to continuously direct and counter-direct the weight of the body through space. Joy teaches her celebrated classes and workshops all over the US. She has spent the last 15 years creating, performing, and studying contemporary dance and improvisation; including working with Chris Aiken and Angie Hauser, Kathleen Hermesdorf, Erica Mott, Shaina Cantino, and Delfos Danza.

### Dancing the Systems and Scores of Local Urban Ecologies // Site-Specific Intensive

**Jennifer Monson's** (US) award-winning projects have radically reframed the role dance plays in our cultural understanding of nature and wilderness. As Artistic Director of iLAND she creates large-scale dance projects informed by the natural and built environment, using choreographic practice as a means to discover connections between environmental, philosophical and aesthetic approaches to understanding our surroundings. Monson was awarded a Guggenheim Fellowship, Doris Duke Impact Award, and two "Bessie" Awards.

### Feldenkrais Workshop for Dancers

**Jimena Paz** (US) shares her time between New York, Europe and Argentina. A Certified Feldenkrais Practitioner she has a private practice in NY and teaches internationally. Paz danced with Vicky Shick, Lance Gries, Susan Rethorst, Stephen Petronio Company ('99-'06), Martha Clarke, Constanza Macras (Berlin), Iris Scaccheri (Buenos Aires), Virginie Yassef (France), among others.

### Introduction to Contact Improvisation: Fluid Architectures

**Ronja Ver** (US/FI) has worked in Europe and the U.S, most recently with Nancy Stark Smith, Mike Vargas, Risa Jaroslow and Scott Wells. She was a soloist of the National Theater of Finland, in Riitta Vainio Dance Company, and dances on Steve Paxton's dvd *Material for the Spine*. Ver co-organizes the West Coast Contact Jam and co-founded the Finnish CI festival *Skiing On Skin*.

# faculty

See *extended bios*  
+ *class descriptions at*  
[velocitydancecenter.org/sfdi](http://velocitydancecenter.org/sfdi)

**Corrie Befort** is a Seattle dancer, choreographer, designer, teacher, filmmaker whose collaborative performance works have been presented and commissioned nationally, in Japan and Belgium. She has taught through STG's Dance for Parkinson's Program for the past five years, holds an ACE certificate for Health and Wellness Professionals through the National Multiple Sclerosis Society, is a Certified Level 2 Autism Movement Therapist, and has taught physical conditioning to dancers and non-dancers since 2005.

**Katherine Cook** facilitates the Seattle Underscore, has worked with artists such as Nancy Stark-Smith, Karen Nelson, and Cyrus Khambatta, and has taught and performed at Contact Improvisation festivals around the US. She approaches dance with honed rigor and a delicious, full-bodied sense of play.

**Scott Davis** is a longtime Seattle dance improviser and educator. He first studied Contact Improvisation at Princeton University in the 1980s and has subsequently studied, performed, and taught CI technique in multiple venues. Scott's approach to contact is influenced by years of work and collaboration with Cyrus Khambatta, Karl Frost, and Amii LeGendre. His work has also been influenced by Katie Duck, Nina Martin, and Karen Nelson. From 2000 to 2007 he was a company member of Lingo dancetheater, a contemporary dance company under the direction of KT Niehoff. He is a founding member of the Seattle CI Lab and on faculty at the Sitka Fine Arts Camp and the Northwest School.

**John Dixon** has been exploring dance via improvisation, choreography, teaching and performance since 1985. He has performed with dance artists Lisa Nelson, Steve Paxton, Nina Martin, Karen Nelson, Danny Lepkoff, Dayna Hanson, Tonya Lockyer, Sheri Cohen, and Stephanie Skura, among others. John has taught throughout the US including University of Washington, Cornish College of the Arts, Texas Women's University, and currently at East Carolina University.

**Matt Drews** is a movement artist who oscillates between the realms of dance, yoga and performance. He facilitates states of experience for bodies to investigate movement with a heightened lens toward healing, presence and ritual. His work has been produced at Decibel Electronic Music Festival, On the Boards + Velocity Dance Center. He has collaborated with Ate9 dANCE cOMPANY, tEEth Performance, Saint Genet, Kate Wallich + the YC, The Pendleton House + Modern Recollections.

**Sarah Gamblin** has toured internationally with such companies as Bebe Miller Company and Bill Young and Dancers. Gamblin has developed several works as a solo artist and in collaboration with others, that contribute to the ever growing body of work known variously as improvised performance, improvography, and spontaneous composition. For Gamblin, improvised choreography fosters artistic agency in performers, intensifies performance environments by destabilizing emergent meanings, and by utilizing pre-set choreographic arcs, provides reliable frames for performer subjectivity.

**Nóra Hajós** is an improvisational performance artist, dancer, and visual artist. For the past 26 years, she has been studying, exploring, teaching and performing dance improvisation with artists such as Steve Paxton, Lisa Nelson, Simone Forti, K. J. Holmes, Karen Nelson, Ray Chung, Keith Hennessy, Daniel Lepkoff and many others. Her solo improvisations have been performed throughout the USA and Europe.

**Jessica Jobaris** studies, performs, teaches and choreographs in Seattle, NYC, and the EU. She has danced with Seattle all-stars Lingo dance theater, Scott/Powell Performance, Maureen Whiting Co., Salthorse, Carr Dance Media (NYC), and Mark Haim. Jessica's latest work, "Everytime I get sure about something it gets ugly" premiered at On The Boards NWNW Festival in Spring 2015. She is currently pursuing her Expressive Arts Therapy certification at Anna Halprin's Tamalpa Institute.

**Michal Lahav** began her love affair with Contact Improvisation in 1998. Since then she has explored it across the globe, in national parks, her living room, and perhaps yours too. She has taught numerous workshops at dance institutes and festivals around the Northwest USA, including Seattle University, Louis and Clark College, and SANCA Circus Arts school. She also organizes the annual Orcas Island Jam. Michal integrates studies of yoga and dance with a curiosity for movement, human behavior and a great lust for everyday life.

**Cathy Madden** is an internationally respected teacher of the Alexander Technique. Based in Seattle, she is Principal Lecturer at the University of Washington Professional Actor Training Program, Director of the Alexander Technique Training and Performance Studio in Seattle, and Associate Director/Research Director for BodyChance in Japan. She is also the author of *Onstage Synergy: Integrative Alexander Technique Practice for Performing Artists*, published last year.

**Karen Nelson** brings her 35-year practice of Contact Improvisation and Tuning Composition, dancing, performing, teaching and touring internationally. She co-founded DanceAbility, Breitenbush Jam, Diverse Dance Research Retreat, and the performance group Image Lab and lives on Vashon Island, Washington. [www.explomov.weebly.com](http://www.explomov.weebly.com)

**Onye Ozuzu** is a dance administrator, performing artist, choreographer, educator and researcher currently serving as Chair of the Dance Department at Columbia College Chicago. Since 1997, her work has been seen nationally and internationally at The Joyce Soho (Manhattan, NY), Kaay Fecc Festival Des Tous les Danses (Dakar, Senegal), La Festival del Caribe (Santiago, Cuba), Lisner Auditorium (Washington DC), McKenna Museum of African American Art (New Orleans, LA), among others. She has recently been Artist in Residence at EarthDance Workshop and Retreat Center, Bates Dance Festival, Chulitna Wilderness Lodge and Retreat and Camp Merveilles.

**Dani Tirrell** was born, raised and proud to be from Detroit, MI. After years of trying to find his footing in contemporary dance, he is now happily exploring House and Vogue dance while incorporating contemporary dance in his practice. As he explores each dance expression, he is more intrigued by why they exist, than how to execute the movement. It is only in understanding the why, that you will be able to authentically execute the how.