

SEATTLE FESTIVAL of DANCE IMPROVISATION 2014

SCHEDULE SUBJECT TO CHANGE

SUNDAY, JULY 27 REGISTRATION 6-7pm at Velocity // OPENING CIRCLE 7pm in Founders // OPENING JAM 8-10pm in Founders

SUNDAY,AUG 3 CLOSING JAM 10am-1pm in Founders // CLOSING CIRCLE 1pm in Founders // POTLUCK 2:30pm location TBA

9:00-11:00 am

Century
Founders
Kawasaki
In Situ

MONDAY, JULY 28		TUESDAY, JULY 29	WEDNESDAY, JULY 30
7:30 - 8:30 am		CONTEMPLATIVE DANCE PRACTICE (CDP) Kawasaki	
MORNING SOMATIC INTENSIVE (no drop-ins) Improvisation requires that you be in the moment, that you think in movement, that you be present without judgment, and that you remain aware of your relationship to gravity. These are also specific skills developed in learning the Alexander Technique. Day 1 focuses on the primary control of the self. Day 2 explores constructive rest and inhibition as tools for finding freedom in movement. Day 3 examines habitual movement compared to authentic movement. Day 4 focuses on solving specific problems through application of general principles.		Alexander Technique and Improvisation Skills / Tom Koch	
sissy vogue vop / Darrell Jones Borrow from the aesthetics of Voguing to investigate the poetics of “battling” gracefully. Play form against fluid, flight against fight, while trying to recreate the movements and mood for this (e)feminized performance ritual.		Kidd Pivot Improv Class / Eric Beauchesne Focus on investigating and uncovering articulations and timings in the body. Aiming to give equal opportunities to instinct and intellect this workshop is influenced by mindfulness techniques as well as an extensive collaboration with choreographer Crystal Pite.	Improvisation + Instant Composition / Michael Schumacher Develop conscious presence while improvising in a performance. By promoting a greater awareness of sensory input, the performer becomes better equipped to interact with their internal and external impulses
Eyes wide Open / Roel Hammerschlag This Contact Improvisation skills workshop emphasizes eyes-open awareness, readiness to react, and tuning in to your partner.		What the Hell / Stuart Phillips How do we deal with the nitty gritty stuff that we experience in CI dancing relationships? As we delve into receiving and surprising ourselves in this form, through this form, what we put into our dance affects the output.	Trio Superpowers! / Neige Christenson Explore ways to connect with multiple partners to encourage lovely lifts, melting falls, and moments of easy suspension and flow. For experienced Contact dancers who are ready to expand the usual dyad-bubble and engage in some delicious disorientation.
(RE)ORGANIZING / Tahni Holt This class is centered around our perceptions, sensations and feelings in regard to how we habitually situate ourselves and make decisions. How do we organize in relation to self, others and to environment/landscape?			Inner/Outer Topography / Alia Swersky Begin with paying attention to how we inhabit and relate to our inner landscape. Explorations expand to the topography of the In-Site structure and culminate in solo and group improvisations within the frame of Lisa’ Nelson’s Solo Replay score.

MID-DAY INTENSIVES

11:30 am - 1:45 pm

except WED + THURS

(no drop-ins)

Century:

DANCE IMPROVISATION AND PERFORMANCE AS AN APPROACH TO LIFE // Kirstie Simson Drawing from Contact Improv, dance techniques, Aikido, meditation and improvisation in performance, Kirstie shares her insights into the application of this art form as a way to approaching life.

Founders:

KIDD PIVOT INTENSIVE // Eric Beauchesne Explore excerpts from Kidd Pivot’s repertory as well as investigating the improvisation principles which support the work. The workshop is explorative and non-performative and aims to shed light on Crystal Pite’s artistic approach.

Kawasaki:

PRACTICE MORE FAILURE // Faye Driscoll Let’s propose performance as a radical, messy, transformational practice where more possible. Activate sensorial aliveness, move through image based improvisations, make belief, and explore ecstatic states as tools to relax our perceptual rigidity.

3:15 - 5:15 pm

Century
Founders
Kawasaki
In Situ

Seven Options / Eric Nordstrom This Contact Improvisation class will introduce “Seven Options”, inspired by Carolyn Stuart, as a guide to inspire movement at the point of contact. Class culminates with a movement score offering exploration and full body dancing. Open to all levels. Beginners welcome.	verge / Darrell Jones Inspired by the Bebe Miller Company where “the event of touch”, the happenings before and after the moment of contact, supply as much information as the arrival. This leads to skills such as reading bodies, perpendicular/parallel relationships and problem solving through movement.
Practice More Failure / Faye Driscoll Let’s propose performance as a radical, messy, transformational practice where more not less is possible. Activate sensorial aliveness, move through image based improvisations, make belief, and explore ecstatic states as tools to relax our perceptual rigidity.	Time/Space Flexing Desire / Linda Austin Use strategies gleaned from Deborah Hay, Lisa Nelson’s Tuning Scores and Linda’s years in the studio to experience, measure and shift movement energies, perceptions, interests, responses to stimuli and levels of intimacy with the space, other dancers, and witnesses.
AFTERNOON INTRO TO CI INTENSIVE (no drop-ins) / Neige Christenson A Contact Improvisation (CI) duet can be so many things: a game, an experiment, a conversation; it is a practice of honesty and agility of both mind and body. Can we listen to each other from our spines, letting our movements radiate from this central axis with alert softness and receptivity? Can we open ourselves to the present moment, and dance with the bodies we have, right now? Practice tuning in to our partners, reading each other’s structure, blending the leading/following roles, cooperating to enhance momentum, and listening for what the “third mind” between us wants the dance to be.	
AFTERNOON SITE-SPECIFIC INTENSIVE (no drop-ins) Improvisation + Instant Composition / Michael Schumacher Each session begins with exercises that explore relationships between the immediate environment, sensory perception, and movement impulses. Underlying this practice is the constant challenge of developing our ability to both observe and participate at the same time. The dialogue between internal and external impulses is gradually extended to include the dialogue between participants, expanding the work from solo to ensemble statements. This work continues with a variety of structured and open scores in which the participants collectively experience spontaneously created compositions.	
MONDAY 3:15-7:15pm	
TUESDAY 3:15-7:15pm	

EXTENDED INTENSIVE CLASSES

11:30 am - 5:15 pm

(no drop-ins)

5:30-6:30pm / **Embodied Writing Workshop**

With Jan Trumbauer / Kawasaki

7-11pm / **Three Studio Jam**

Founders + Kawasaki + Steward

REGISTRATION + INFO >> VELOCITYDANCECENTER.ORG/SFDI

VELOCITY DANCE CENTER // 1621 12TH AVE // SEATTLE, WA // 206.325.8773

CENTURY BALLROOM // 915 E PINE ST // SEATTLE, WA

6:30-8:30pm / **PANEL:**

Lightning Talks + Round-Table

Founders

8:30pm-12am / **Open Jam**

Founders

THURSDAY, JULY 31

DAY OF REST

NO INTENSIVES

11am Brunch

Lean about The Samurai Project:

a workshop/performance opportunity beginning the week after SFDI.

Food Provided.

Velocity

1-3pm

Alexander Technique, Monkeys, Lizards and Us / Tom Koch

Founders

The Alexander Technique teaches us that a lengthening spine is the basis for healthy coordination, but almost all of us have developed habits that interfere with this natural state. In this workshop we will draw inspiration from our recent and more distant evolutionary cousins to find simple ways to avoid this interference and so move with more length, grace and ease.

3:15-5:15pm

Feldenkrais for Dancers / Lila Hurwitz

Founders

This subtle and powerful 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; anatomy reviews will remind us of the amazing ways our bodies are designed; improvisational structures allow us to experience the effects on our dancing.

8pm / **Dance Innovators in Performance**

BPH

10-11pm / **Post-Show Talk**

Steward

10-11:30pm / **Open Jam**

Founders

FRIDAY, AUG 1		SATURDAY, AUG 2
7:30 - 8:30 am		CDP Kawasaki
CONTINUED MORNING SOMATIC INTENSIVE (no drop-ins) Alexander Technique and Improvisation Skills Tom Koch		I get lost. . . / Darrell Jones This class inquiry is grounded in my extensive investigation with Ralph Lemon into structures and tactics for training the body to go to the edge of the physical experience.
The Samurai Project / Elia Mrak + Viko Kaizen + Martin Piliponsky Learn about the improvisational and compositional techniques behind the Samurai Project - a workshop/ performance opportunity beginning the week after SFDI with artists from the US, Argentina and Mexico.		Playful Legs, Curious Spine/ Tamin Totzke This Contact Improvisation class focuses on a playful exploration of accentuating our legs and spine to enliven our contact dancing.
Duets / Rachael Lincoln Explore the often instant but constantly changing relationship between two people dancing within the particulars of each present moment.		Dancing With Objects / Richard Gilman Explore the challenges of creating solo dances with objects. Bring an object that you want to dance with to the class, sometimes it is useful to bring a costume as well.

CONTINUED MID-DAY INTENSIVES

11:30 am - 1:45 pm

(no drop-ins)

Elements Within / Amelia Reeber Connect to the principles of the 5 elements of Wood, Fire, Earth, Metal, and Water; recognizing and embodying qualities of each in a fluid way to restore balance and harmony within our own bodyminds.	Dance Church / Kate Wallich Tailored not only for the highly trained dancer but also to those who have little or no training. Based on a series of images and metaphors, the class is lead through various movement states and cues (ie. shaking, softness, thickness).
Dance Improvisation and Performance Kirstie Simson Kirstie’s teaching draws from her knowledge of Contact Improvisation, dance techniques, Aikido, meditation and her extensive experience of improvisation in performance.	Imagery >> Improvisation / Eric Nordstrom Explore playful and powerful images to broaden your improvisation palette. Come experience how rich and specific imagery can expand your movement options. Prior experience with Contact Improvisation recommended.
CONTINUED AFTERNOON INTRO TO CONTACT IMPROVISATION INTENSIVE (no drop-ins) Neige Christenson	Embodiment and Presence / Haruko Nishimura Rooted in butoh dance, physical theater, improvisation and music, this class explores what it means to be moved through deep listening and the guidance of sound and specific imagery. People of all levels and walks of life are welcome.

CONTINUED AFTERNOON SITE-SPECIFIC INTENSIVE

(no drop-ins)

Improvisation + Instant Composition / Michael Schumacher

FRIDAY 3:15-7pm

Viewing 5-7pm

7:30-11pm / **Underscore Jam**

7:30-8:30 / Underscore Explained

8:30-11pm / Underscore

WA Hall

8pm / **The Gathering**

Performance by Michael Schumacher + Kirstie Simson + Darrell Jones + Mark Haim + Tom Schumacher

Founders

9:30pm / **Participant Performance**

Founders

9-10pm / **Post-Show Talk**

Steward

7-11pm / **Music Jam**

WA Hall

DANCE INNOVATORS IN PERFORMANCE

JULY 31 / 8PM Broadway Performance Hall (1625 Broadway) *Post-Show Talk at Velocity*

A critical mass of internationally renowned artists who have been dancing everywhere but in the mainstream. Featuring inter/national SFDI 2014 faculty.

THE GATHERING

AUGUST 2 / 8PM Velocity Founders Theater (1621 12th Ave)

Internationally recognized dance improvisers Michael Schumacher, Kirstie Simson, Darrell Jones, Mark Haim, and musician Thomas Schumacher come together to create a powerful new work.

SFDI LIGHTNING TALKS + ROUND TABLE *With SFDI Faculty*

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

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.

IN SITU VIEWINGS *Featuring Participants of Michael Schumacher’s Site-Specific Intensive*

AUG 1 / 5-7PM + AUG 2 / 3:15-4:45PM In Situ (On John St. between Minor Ave. N and Yale Ave. N) FREE

The community is enthusiastically invited to observe Michael Schumacher’s site-specific intensive as participants continue to explore the dynamics of dance improvisation and composition at a unique location in the city.

SFDI CLOSING NIGHT PERFORMANCE *Featuring SFDI Participants*

AUGUST 2 / 9:30PM Velocity Founders Theater (1621 12th Ave) FREE *Post-Show Talk in Steward Studio*



RESEARCH >> PERFORMANCES >> JAMS >> DISCUSSIONS

sfdi

SEATTLE
FESTIVAL
OF DANCE
IMPROVISATION

JULY 27 - AUGUST 3 2014

“The leading convening of practitioners in dance improvisation in the United States.”
—John Jasperse, 2013 Faculty

INTENSIVES WITH
KIRSTIE SIMSON / FAYE DRISCOLL / TOM KOCH
ERIC BEAUCHESNE (KIDD PIVOT) / NEIGE CHRISTENSON
MICHAEL SCHUMACHER

+ Incredible faculty / See full line-up of classes, schedule + bios online

VELOCITY
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velocity
DANCE CENTER

PHOTO: DAN MERLO / KIRSTIE SIMSON

intensives

Dance Improvisation and Performance as an Approach to Life
Kirstie Simson (UK) called “a force of nature” by *The New York Times*, is an award-winning dancer and teacher of contact improvisation and contemporary dance who has “immeasurably enriched and expanded the boundaries of New Dance” (*Time Out, London*). For the past 30 years, Kirstie has collaborated with dancers and musicians, including Steve Paxton, Nancy Stark Smith, Simone Forti, Julien Hamilton, Michael Schumacher, Adam Benjamin, Russell Malliphant and Le Quan Ninh.

Practice More Failure
Faye Driscoll (NYC) is celebrated as one of the most original artists of her generation. A Bessie-award winning choreographer and director Driscoll has become widely known for creating new forms of theatrical works that provoke feeling, stimulate the senses, and activate the mind. She was a member of Doug Varone and Dancers and has collaborated extensively with theater artists Young Jean Lee, Cynthia Hopkins, Taylor Mac, and NTUSA.

Kidd Pivot Workshop
Eric Beauchesne (CANADA) has danced with Les Grands Ballets Canadiens, Badisches Staatstheater Karlsruhe, Les Ballets Jazz de Montréal as well as with Canadian contemporary dance icons such as La Fondation Jean-Pierre Perrault, Paul-André Fortier, Louise Lecavalier and Crystal Pite. Performing with Kidd Pivot since 2004, Eric has also collaborated as rehearsal and staging director for Cullberg Ballet, Ballet British Columbia, The Royal Swedish Ballet and Nederlands Dans Theater in the remount of Pite’s repertoire. Based in the Netherlands, Eric regularly conducts improvisation workshops and has recently collaborated with Peter Bingham and Christian Burns on several improvisation research projects.

Improvisation and Instant Composition // Site-Specific Intensive
Michael Schumacher (US / NL) is a performing artist with roots in classical and modern dance. He has been a member of several groundbreaking companies, including Ballet Frankfurt, Twyla Tharp Dance, Feld Ballet, Pretty Ugly Dance Company, and Magpie Music Dance Company. Working as dancer, choreographer, and teacher, Schumacher has developed a unique approach to the discipline of improvisation. He has collaborated with many pioneering musicians, including percussionist Han Bennink, violinist Mary Oliver, and cellist/composer Alex Waterman. He currently resides in Amsterdam and conducts workshops in movement analysis and improvisation worldwide.

Alexander Technique and Improvisation Skills
Tom Koch (US / NL) is an expert Alexander Technique teacher who has worked with dancers across Europe and America, including extensively with dancers from the Forsythe Company and Nederlands Dans Theater. He helped inspire and guide Anouk van Dijk as she developed Counter Technique, and teaches for her One Body – One Career intensive program for dancers. Tom has also served in the roles of dramaturge and movement consultant for Ballet Frankfurt, Ivana Muller and Michael Schumacher.

Introduction to Contact Improvisation
Neige Christenson (BOSTON) has been an avid Contact Improviser for over thirty years, as a devoted jam facilitator, teacher and performer. Her teaching encourages opening the improvisational mind and body to full physical expression and connection. She is engaged in ongoing research on the Underscore with Nancy Stark Smith and others, and supports the CI programming at Earthdance Improvisational Retreat in Massachusetts. Her writing on Contact Improvisation has been published in *Contact Quarterly* and *Proximity Magazine*.

faculty

See extended bios
+ class descriptions at
velocitydancecenter.org/sfdi

Linda Austin has been creating and performing improvised and composed dance and performance for more than 30 years, while fostering the creation of her own and many others’ work through Performance Works NorthWest for more than a decade. Her work has been performed at Danspace Project and PS 122, Conduit, Performance Works, On the Boards and TBA Festival in Portland.

Richard Gilman has been teaching Acting and Improvisation at Emerson College in Boston for twenty years. He has performed in theaters from San Diego to Edinburgh to Moscow. He has studied Viewpoints with Mary Overlie and Anne Bogart, and has participated in SFDI for twelve years. During that time he has created a number of solo dances with found objects. He will be sharing his experiences in developing these dances in his class.

Roel Hammerschlag is a dance improviser, choreographer, performer and researcher. His studies began with Beth Soll in 1986, and have continued over the years with Barbara Mahler, David Dorfman, Karl Frost, Hannah Wiley and others. Roel focuses his work in the field of contact improvisation, where the challenges of two or more bodies moving together combine demands for technique, adaptability, sensitivity and storymaking.

Tahni Holt is a choreographer, performer, teacher and organizer, based in Portland OR. Her work and teachings have been presented all over the United States. She has had the pleasure of being an Artist in Residence in Alaska, France, Greece and most recently in Romania. She is honored to be a NDP Touring Award recipient for her current work, DUET LOVE and is Executive Director of Portland’s new dance center: FLOCK.

Lila Hurwitz, Guild Certified Feldenkrais® Practitioner, has been teaching since 1987. 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, designed Contact Quarterly magazine for 11 years, co-produced SFDI for 18 years, and was Associate & Communications Director of Artist Trust.

Darrell Jones performs with Bebe Miller, Min Tanaka, Ralph Lemon, Urban Bush Women, Ronald K. Brown and KOKUMA Dance Theater. He has collaborated with other choreographers (Fiona Millward, Jeremy Wade, Angie Hauser), writers (Cheryl Boyce Taylor), musicians (Brian Schullur, Jesse Manno, NOMAD), and designers (Mahwish Syed), in dance films, documentations and interactive multimedia installations. His choreography has been presented in London, South Korea, Washington DC, and New York City and he has taught workshops and master classes throughout the United States and abroad.

Rachael Lincoln has performed her work and taught in venues including Sophiensaele Theater in Berlin, Theater Artaud in San Francisco, The Bytom Dance Festival in Poland, and the Indonesian International Dance Festival. In addition to her own work, Rachael co-directs Lean-to-Productions with collaborator Leslie Seiters and has danced with The Joe Goode Performance Group and Bandaloop. She recently moved from San Francisco to Seattle to join the dance faculty at UW.

Elia Mrak is a storyteller. Transforming his practice of Qigong, Bboying and Flying Low, he weaves stories through the dramaturgy of the theater. He has performed, taught, and directed throughout the last decade of working in Europe, Central/South America, and the United States. He includes in his list of masters: David Zambrano, Park Young-Cool, and FeverOne. In 2014, Elia Mrak received the Iberescena Fellowship to create “The Samurai Project”, a 3-country collaboration throughout the Americas with Viko Kaizen (Mexico) and Martin Piliponsky (Argentina). They will hold workshop auditions in Seattle, Buenos Aires and Mexico City throughout 2014.

Haruko Nishimura is a dancer/choreographer and co-director of Degenerate Art Ensemble (DAE). She creates large scale collaborative experimental dance and theater projects, concerts, site-transforming spectacles and ongoing public experimentation. Her work with DAE was the subject of a major exhibition at the Frye Art Museum in 2011, was commissioned by director Robert Wilson in 2012, collaborated with the Kronos Quartet in 2013 and is currently undertaking a collaboration with Olson Kundig Architects.

Eric Nordstrom is a dedicated dance performer, filmmaker and teacher. His performances include years dancing with Mary Oslund and Keith V. Goodman. Improvisational performances included a collaboration with Karen Nelson. Eric teaches dance at colleges and universities including the Ohio State University, where he earned a Master of Fine Arts. Currently, Eric is a guest artist at Lewis & Clark College in Portland, Oregon.

Stuart Phillips has taught, performed and researched CI since the early 80s throughout America, Canada, Europe and New Zealand. He concentrates his viewpoint on the Poignant Psychology inherent in each dance, so we get out of it exactly what there is, concentrating on how we perceive, hence how we change.

Amelia Reeber is a Seattle based choreographer, performer, improviser, and BodyTalk Practitioner. She works with dance as a medium of self-knowledge, inquiry, celebration, and transformation; performance as a vehicle for deep connection, currency, dialogue, imagination, and clear presence in flow...both facilitating the transformation and movement of energy. Amelia has created/toured her own work as well as touring the work of Pat Graney and seminal choreographer Deborah Hay.

Alia Swersky is a movement artist, performer and teacher. She has been teaching improvisation and creative process techniques at Cornish College of the Arts since 2005 and has been an active artist in the Seattle dance community since 1998. Alia is also a Nutritional Therapist and her work as a movement artist is imbedded in her interest in guiding people towards embodied healing states.

Tamin Totzke has danced CI for 18 years and will never stop. Tamin has taught throughout Asia and the US including at West Coast Contact Festival, Earthdance, Moab and SFDI. She has danced with Kirstie Simson, Compost Q, and worked with Jennifer Monson, BodyCartography and Benno Voorham. Tamin most recently finished a film project that toured through Mongolia, Nepal, Tibet and Bhutan.

Kate Wallich is a choreographer who creates dance performance and films mostly in collaboration with her company, The YC. Her work has been presented by Velocity, On The Boards, SIDF, Bumbershoot, Rauschenberg Project Space, and NWFF among others. Kate has received creative residencies for her work with The Robert Rauschenberg Foundation, MANA Contemporary/Armitage Gone! Dance, and Velocity’s Creative Residency and Made in Seattle dance development program.