

MOVEMENT RESEARCH AT THE JUDSON CHURCH

A high visibility low-tech forum on Monday nights throughout the fall/winter and winter/spring seasons for experimentation and emerging ideas and works-in-progress, selected by a rotating peer panel of artists. *Please note: This program will not be held in Fall 2004 due to construction at the Judson Memorial Church; it will resume in January 2005.*

Proposals to participate in the Judson series for the Spring 2005 season, January–May, should be postmarked by September 30, 2004. Include a brief description of proposed work, bio/resume, a cued, representative video and SASE with \$4 postage. Any questions or comments, please call us.

ARTIST-IN-RESIDENCE PROJECT (A.I.R.)

A program providing year-long commissions, rehearsal space, performance and related opportunities to support the individualized creative process of selected artists, who are chosen by a rotating peer artist panel. Deadline for proposals for the 2005-06 season is April 30, 2005. Interested? Please call us.

OPEN PERFORMANCE

Monthly non-curated shared evenings of experimentation and works-in-progress showings with moderated audience discussion, for artists at all stages in their development. Artist participation is on a first-come, first-served basis, with a \$15 fee. For Fall 2004, Open Performance will take place at DTW Studio, 3rd Fl on October 12, November 9, December 14, 2004 and January 11, 2005. Interested in showing work or moderating? Give us a call!

STUDIES PROJECT SERIES

An artist-curated series of panel discussions, performances and/or other formats that focus on provocative and timely issues confronting the dance community. Proposals for Studies Projects are accepted on an ongoing basis and reviewed by an Artist Committee and staff. Information on the Fall Studies Projects will be posted on the Movement Research website and in our monthly email updates.

MRX - MOVEMENT RESEARCH EXCHANGE

A vehicle to spur interaction and exchange among independent choreographers and their peers from within and outside the US, artists travel outside their home environment for intensive residency activities and informal showings that mix local and out-of-town artists. Our current partner is Bennington College, Vermont, with other national partners in the works.

PERFORMANCE JOURNAL

A forum by and for artists fostering the exploration and evolution of written and graphic languages that engage current issues of dance and performance. An editorial team with guest editors drives the publications. If interested in working on/writing for a Journal, call us! Published two—three times annually, the PJ is distributed free in NYC, with subscriptions also available: domestic - \$5 (individual), \$35 (institution); international - \$15 (individual), \$45 (institution). Start one today!

IMPROVISATION FESTIVAL / NY

Two weeks of non-stop performances, classes and discourse in December dedicated to the discussion, presentation, study and critique of improvisation as a performance form in dance, music, film/video, spoken word, visual art and mixed-media collaboration. The Festival is programmed by staff and artist curators and takes place in NYC dance spaces and non-traditional venues.

Kathryn Sanders, Wally Cardona by Julie Lemberger, 2004 cover photo: Wally Cardona by Julie Lemberger, 2004

CLASSES

Enrollment begins 30 minutes before class begins, and is on a first-come, first-served basis. Classes are \$12 each or \$110 for a class card of ten classes. Payment by cash or check.

WORKSHOPS

Workshops assist the pursuit of deeper levels of exploration into new dance processes, techniques, and ways of thinking and working, for faculty and students alike. Workshops are scheduled during MELT (Summer and Winter Intensives), in conjunction with the Improvisation Festival / NY (Fall) and at various times throughout the season. See registration requirements under workshop listings. Please contact us to discuss your ideas for a workshop.

STUDENT AID

Work-study positions and administrative internships are available. Learn and contribute useful skills in exchange for access to classes and workshops. Call us for applications. We value our international community of students; if you need documentation to aid your pursuit of funding or visas, we will do our best to assist you.

DANCE MAKERS IN THE SCHOOLS

A collaboration with public school communities in NYC, Dance Makers creates unique artist residency programs in which working dance artists teach children, as they explore their own creative processes.

MOVEMENT RESEARCH STAFF

Executive Director Carla Peterson
Operations Anne Gadwa
Programming Amanda Loulaki
Staff at Large Trajal Harrell
Performance Journal Guest Editors and Editorial Team
Work-study Students, our Rubber and Glue Advertising Intern Jodi Bender
Development Intern Brooke Belott
Marketing Intern Julie Alexander
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ACKNOWLEDGEMENTS

Movement Research gratefully acknowledges the generous contributions from the following public funders, which make our programs possible: the National Endowment for the Arts (a federal agency); New York State Council on the Arts (a state agency); New York City Department of Cultural Affairs; and Materials for the Arts (a program of the NYC Department of Cultural Affairs and the Department of Sanitation). Movement Research also receives generous private support from Altria Group, Inc.; The Consulate General of the Netherlands in New York; Foundation for Contemporary Performance Arts; The Harkness Foundation for Dance; Jerome Foundation; Leonard and Sophie Davis Fund; and James E. Robison Foundation; as well as from all of our dear Friends of Movement Research, who contribute financial support, labor and love.

Thanks always to the congregation and staff of the Judson Memorial Church.

Special Thanks to Dance Theater Workshop (DTW) and its board and staff. Movement Research is in residence at DTW for the 2004/05 season.



General Information, Guidelines & Program Descriptions

Jan Abrams has studied Contact/Improvisation for 11 years, beginning at Oberlin College, the birthplace of the form. She relocated to NYC from Chicago, where she performed with the contact improv-based company she co-founded, Umbic Fix. An active member of the MOVW Café Theater collective, she has also performed her work at the Theater for the New City, La Vidma ETC, Dixon Place, Raw Space, St. Marks Poetry Project, and with The Exhibitionists, a visual art collective. A classically trained actor, her roots in theater and immersion in literature inform her dances.

Chris Aiken has been investigating dance improvisation as a performing art for 25 years, integrating dance theater, Contact Improvisation, compositional improvisation, Alexander technique™, yoga, release-based technique and athletic training into his work. He has performed/collaborated with Steve Paxton, Kristie Simson, Nancy Stark Smith, Peter Bingham, Andrew Harwood and Angie Hauser, and has been presented by the Walker Art Center, Jacob's Pillow and DTW, among others. Currently Assistant Professor of Dance at Ursinus College, Philadelphia, he received an MFA from the University of Illinois.

Michelle Boule explores dance/performance, most recently with Miguel Gutierrez and the Powerful People, Doug Varone, Gabriel Masson and Judith Sanchez-Ruiz. She teaches at MR, Dance Space Center and the Trisha Brown Studios, and has taught at the ADF NY Intensive, George Washington University, and at the Performing Arts Academy and City Contemporary Dance Company (Hong Kong). She was a DC Dance/WEB scholarship recipient at the InPulsanz Festival, Vienna.

Janis Brenner, an awards-winning dancer/choreographer/singer/teacher and Artistic Director of Janis Brenner & Dancers in NYC, has toured in 28 countries and is recognized as a "singular performer" with a multifaceted artistic range. She has sung with Meredith Monk and Vocal Ensemble since '90, receiving a '97 "Bessie" for Outstanding Creative Achievement in Monk's *The Politics of Quiet*; Brenner's work has been commissioned/restraged on more than 35 companies/colleges throughout the US, Europe and Asia.

Wally Cardona has toured extensively as a solo performer and teacher. He has created seven works for the Wally Cardona Quartet, founded in '97, leading to new works for BAM's Next Wave Festival and PFCAS TBA Festival. A member of the Ralph Lemon Company ('87-'95), he has also appeared in Deborah Hay's *The March*, Hervé

artists, musicians, poets and dancers. Over the past 20 years she has been combining movement and language in a form she calls Logomotion. She currently is exploring writing and improvisation as forms that feed each other. Last year Beyond Baroque Press published her book *Oh Tongue*, a collection of experimental writings that include transcripts of language spoken improvisationally in performance.

Jordan Fuchs, a choreographer/dancer/contact improviser, has been practicing Contact Improvisation since '88 and training in capoeira and ongoing investigations into the borders between choreography/improvisation. His company has been presented at Dancespace Project, SUSHI, Roxbury Arts Group and Dancers Group Footwork. He teaches at NYU's Experimental Theatre Wing, Princeton University, Wesleyan University, The Ohio State University and Hunter College.

John K. Glenn has been investigating improvisation and performance since '87, with training in modern and release techniques. Contact Improvisation, Alexander Technique™ and tap/dance. He danced with Paula Jesus-Jones/Performance Works ('90-'96), performed at the Joyce Theater's Altogether Different Festival, Jacob's Pillow, Dance Umbrella (London, Boston), and Bates Dance Festival. He was previously taught at the Center for Creative Youth, Wesleyan University, and has taught for MR since '02.

Miguel Gutierrez, a Brooklyn-based dance artist/artist-director of Miguel Gutierrez and the Powerful People, has been presented at PS 122, Dancespace Project, DTW and The Kitchen. He has received a '04 NYFA Choreography Fellowship and '02 "Bessie" Award for his work with John Fosse Company ('97-'01). A member of Joe Goode Performance Group ('93-'96), he has since worked with Sarah Michelson, Jennifer Lacey and Jess Curtis, among others, and has been a choreographer in residence at EST's Lexington Center for the Arts, Hollins University and Dance Space Center. A '01-'03 MR A.I.R., he teaches nationally, internationally and in NYC at Hunter College, MR, Dance Space Center and Aquil the Bushwick.

Andrew de Loblanière Harwood, artistic director of AH HA Productions, a project-oriented Montreal-based company, has been creating dances, improvising, teaching and performing at home and abroad for 30 years. His works have been presented in numerous international festivals since '80. He has danced with the companies of Marie Chouinard and Jean-Pierre Perreault and has performed with Steve

Paxton, Nancy Stark Smith, Peter Bingham, Chris Aiken, Kristie Simson, Marc Bovin, Julien Hamilton, Benoit Lachambre and many others.

K.J. Holmes is a dancer/singer/poet/body worker who has been exploring improvisation as process and performance since '81. She teaches and performs throughout the world and has collaborated with Lisa Nelson, Karen Nelson, Steve Paxton, Simone Forti, Shelley Senter, Sandra Loring and Julie Cain, among others. K.J. is a graduate of the School for Body-Mind Centering™, is adjunct faculty at NYU's Experimental Theatre Wing and teaches in NYC at MR where she was a 92-'93 A.I.R., and at the Trisha Brown Studios.

Barbara Mahler has been teaching classes to the downtown NY dance community for the past 25 years. Her interests lie in increasing the self-knowledge and the potential of each individual student. Barbara Mahler has presented work all over and has studied with pioneer kinesiologist and movement specialist Dorothy Visbecky.

Collette Barry, and most recently Collette Barry, and most recently and most extensively with Susan Klein. She is a master teacher in Klein Technique™.

MOVEMENT RESEARCH

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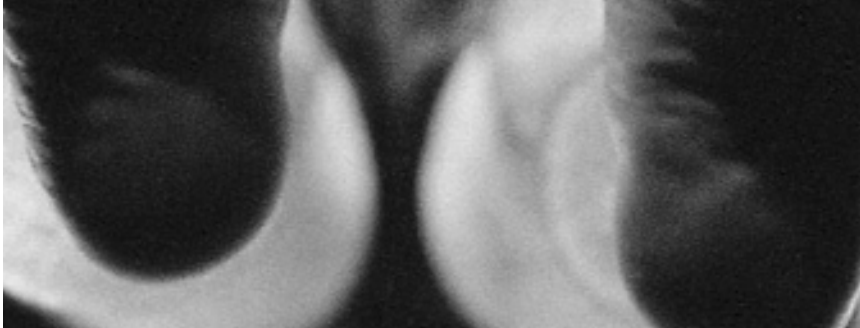
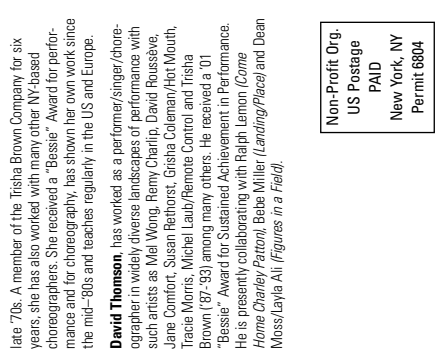
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www.movementresearch.org

her work at The Kitchen, Dancespace Project, PS 122, PS 1, and Etc. among others. She has received funding from NEA, NYFA, Franklin Furnace and Etc. She won a "Bessie" Award for her piece, *The Shining*. Yvonne also teaches release technique, Authentic Movement and Scores.

David Thomson, has worked as a performer/singer/choreographer in widely diverse landscapes of performance with such artists as Mei Wong, Remy Clertip, David Rousseve, Jane Connor, Susan Reinhardt, Gisela Coleman/Hut Mouth, Tracie Morris, Michael Laub/Remote Control and Trisha Brown ('97-'99) among many others. He received a '01 "Bessie" Award for Sustained Achievement in Performance. He is presently collaborating with Ralph Lemon (*Come Home Charley Patton*), Bebe Miller (*Landing/Place*) and Dean Moss/Layla Ali (*Figures in a Field*).

Vicky Shick, an independent dancer and choreographer, has been involved in the NYC dance community since the



movement research
Fall 2004 Calendar

o n g o i n g

Contact Improvisation
September 1 – January 26 W
6:45 – 9:30pm No class Nov 24

Simone Forti Studio
Contact Improvisation is a partnering dance form. Skills such as rolling, releasing, giving and supporting weight, expanding range of spatial concentration, lifting, catching and falling help one move with and through gravity, share weight in motion and use momentum and flow in physical contact. These weekly classes, open to people of all levels of movement experience, are informed variously by the individual teaching artists.

September: Jordan Fuchs
October: John Glenn
November: K.J. Holmes
December: Jen Abrams
January: MELT Winter Faculty

K.J. Holmes
September 11 – January 8 SAT
11am – 1pm No class Nov 27, Dec 25, Jan 1
The Athletics of Intimacy, Improvisations
Classes combine skills and practices of Contact Improvisation, applications of Body-Mind Centering® and tutoring of somatic improvisational approaches in solo, duet (strong emphasis on partnering) and ensemble dancing. I am interested in the very physical, the very sensorial and the very imaginative, and in discovering new challenges and risks within our movement.

Barbara Mahler
September 14 – January 27 T TH
10am – 12pm No class on Nov 25
Jan 4 – 27 at Danspace Project
The purpose of this class is to re-educate the dancer's body, interweaving theory and practice on a physical and organic level. From this comes the potential for students to discover a range of intelligence in their dancing, as well as to help them discover and develop their own choreographic vision. Initially inspired by the work of pioneer kinesiologist Dorothy Vislocky, and then continuing for upwards of 20 years with Susan Klein, Barbara Mahler has learned to see, feel and teach each person/body individually to help their body function at both its highest level of efficiency and function.

s e p t e m b e r

Kathryn Sanders
September 6 – 17 M W F 10am – 12pm
Goals: to connect to the body's deepest tissues; to identify personal habitual movement patterns; to improve articulation and coordination skills; to refine concentration; to discover and realize the spirit of the dance. The warm-up is heavily influenced by specific anatomical principles and exercises from Klein Technique™. This perspective will be applied to a few movement phrases borrowed from historical forms (i.e., classical, modern, improvisation, postmodern, etc.) and will ultimately lead the class into a study of a choreographic passage.

Vicky Shick
September 7 – 30 T TH 10am – 12pm
Danspace Project
This class seeks to prepare an articulate, alert and neutral body, ready for precise dancing with intricate coordinations that we will work on together. There is a simple, straightforward, continuous warm-up that relies on the use of release, alignment, momentum, weight and strength. Clarity, simplicity of movement, attention to detail and concentration will be our goal.

Yvonne Meier
September 7 – 28 T 6 – 8pm
Releasing

Through specially designed images, we will enable ourselves to let go of hidden tensions and realign with the natural forces of gravity and counter balance. Through the releasing process, we will learn how to move with more freedom and economy. Spontaneous movement explorations will allow us to creatively integrate these changes in our bodies. The experience of seeing into our bodies will give us a wonderful tool for improvisational dance.

Jeanine Durning
September 27 – October 15 M W F
10am – 12pm

Class is designed to prepare ourselves through awareness and to increase the functional knowledge of our bodies so that we may move with more efficiency, specificity and focus. Particular attention is paid to the initiations of movement as a means of directing, sequencing, locomoting and surprising our bodies through space. Improvisational explorations based on simple, functional approaches to movement will be incorporated. Attention to detail will be explored through set material as the individual comes into his/her own way of seeing, translating and experiencing movement. Through phrase material, extending the boundaries of technique will be explored through a balance of physicality, intention, expression and interpretation.

o c t o b e r

Jeanine Durning
September 27 – October 15 M W F
10am – 12pm
see September class description

Juliette Mapp
October 5 – November 23 T F 6 – 8pm
Juliette will be out Oct 12, 15 and Nov 9, 12.
Michelle Boulé will teach. Please see Michelle's description below.

This class will work in depth on developing awareness of alignment patterns to better understand each dancer's unique movement potential and style. Class will be an opportunity to allow the body and mind to release and become aware of our pre-existing physical limitations in order to find greater movement range. Our warm-up will grow from internal structural and breath images to establish a consciousness in both the minute and grand details of dance. Class will conclude with a combination built to further increase awareness and freedom inside each student's own dancing.

Michelle Boulé
October 5 – 14 T TH 10am – 12pm
Danspace Project

We are moving - physically, energetically and mentally. Our dancing is a way to tap into and further the motion that is already there, asking questions about how we move, how we perceive our moving, what stops us and what gets us going. We will look at desires and patterns we have in use and expression and explore these questions as a group through improvisation and set movement exercises and phrases.

Simone Forti by Isabelle Meister, 1994
Wally Cardona by Julie Lemberger, 2004

Wally Cardona
October 18 – November 12 M W F
10am – 12pm

Exploration as Technique
Classes range from the minute to the gross, as intelligible and unintelligible structures – both verbal and physical – are provided as sources of entry for exploration. Classes utilize Cardona's own movement vocabulary and his practice of improvisational forms, Klein Technique™ (with Barbara Mahler and Susan Klein), and history with traditional/classical dance forms.

Ori Flomin
October 19 – 28 T TH 10am – 12pm
Danspace Project

The class encourages moving into spatial extremes outside of imagined boundaries. The warm-up, using elements from yoga, ballet and release technique, focuses on discovering and strengthening connections within the body's structure and maximizing the effects of gravity to move into space. Tension between secure and grounded placement and a sense of being out of control will be introduced in phrase-work as well as learning to use the breath to maintain a center from which one can explode.

n o v e m b e r

Juliette Mapp
November 15 – December 17 M W F
10am – 12pm No class on Nov 26
see October class description

and
October 5 – November 23 T F 6 – 8pm
see October class description
Juliette will be out Oct 12, 15 and Nov 9, 12.
Michelle Boulé will teach. Please see Michelle's October class description.

Wally Cardona
October 18 – November 12 M W F
10am – 12pm

Exploration as Technique
see October class description

David Thomson
November 7 – 23 T TH 10am – 12pm
Danspace Project

This class will deal with the song & language of dancing. Shaping voice. Extending the personal interpretation, with emphasis on the qualities within the phrase. The warm-up will incorporate breath, with simple exercises to enhance the senses and activate the body. Listening. Developing structures that translate and manipulate the phrase to create individual and group landscapes of movement.

d e c e m b e r

Juliette Mapp
November 15 – December 17 M W F
10am – 12pm
see October class description

Miguel Gutierrez
December 13 – 17 M – F 1-3pm

In this class, we will go through a series of investigations exploring improvisation as a practice and as performance. We will focus on the practice of presence, sophisticated choice-making, individualized kinetics and solo and group forms. Improvisation and simple exercises are drawn from a variety of influences: Body-Mind Centering®, the Alexander Technique™, developmental work, improvisation and bodywork.

Movement Research Fall 2004 Class Descriptions

w o r k s h o p s

Preregistration is strongly advised! Send or deliver a deposit of half the workshop cost in advance to guarantee your place. Be prepared to complete your payment upon the start of the workshop itself. Refunds are available, less a \$25 processing fee; requests must be made in writing to info@movementresearch.org at least 48 hours prior to workshop start. (Please note that the MELT refund policy is different.)

Janis Brenner
September 25 – 26 Sat, Sun 2 – 6pm \$75
Moving, Sounding and Acting
This workshop intensive explores the integration of movement and voice by delving into the mind/body connection, sensations and experiences through structured improvisation. Each class incorporates a physical warm-up as well as a vocal warm-up with the group learning songs to be sung together in "rounds." This creates a great sense of community and unified purpose, from which we can move into explorations together and individually.

Katie Duck
October 18 – 20 M – W 1 – 4pm \$85
Improvisation Music and Dance
"The ear experiences and then reads. The eye reads and then experiences." This workshop is geared toward performing artists who are interested in amplifying live time in the performance space, building bridges between technique and composition skills, and practicing interdisciplinary activity. It introduces dance and music artists to a dialogue that has evolved within Katie Duck's practices. Using the eyes and ears as the main sensorial focus, these physical sessions will emphasize the use of memory preceptors. Improvisation sessions will revolve around applying the terms "Pause," "Flow" and "Exit" to time-based structures, and having theoretical discussions to help articulate physical areas like "memory" and "presence" while under the influence of creative activity, live time and the public format. The aim is to provide a situation where dancers and musicians can grow in confidence and presence and communicate to an artistic ensemble and/or public audience.

MELT

WINTER

January 3 – 28, 2005

4 weeks of intensive workshops with internationally acclaimed faculty in Technique, Improvisation, Composition and Releasing. Faculty at press time includes: Irene Dowd, Neil Greenberg, Yvonne Meier, Tere O'Connor, Chrysa Parkinson, Sara Pearson & Patrik Widrig, Vicky Shick and Gwen Welliver.

Details on faculty, workshops, registration and fees are online at www.movementresearch.org or call us for a MELT brochure.

I F N Y Workshops

Simone Forti
November 29 – December 3 M – F
4 – 7pm \$125
Logomotion

We naturally weave together body language and the spoken word in order to understand and to communicate. In this dance/narrative workshop, we will cultivate this poetic, synergistic process. The work will include a warm-up practice to awaken our kinetic juices and mindfulness, and timed writings to put us in touch with our wild thoughts and observations. We will focus on improvisation, including exercises for perceptual and compositional awareness and for developing a natural and intuitive flow between our moving and our speaking, with surprise and delight.

Andrew Harwood and Chris Aiken
November 29 – December 3 M – F
10 – 2pm \$150 Danspace Project
Seize the Moment

This workshop dives deeply into dance improvisation as a performing art. It is for the experienced improviser/performer/teacher who wants to discover new ways to integrate fully realized physical states and movement imbued with emotionality. Our approach is to develop multiple points of view towards improvisational performance that move us towards an innate sense of composition, design and theatricality. We are interested in making decisive compositional choices from within the performance. This workshop integrates and goes beyond the realm of contact, and movement techniques leading us toward the creation of environments and performance states which allow for various journeys to unfold. *All interested applicants must have a minimum of two years of ongoing experience in improvisation and must send a letter of motivation via email describing their interest and experience with this work. Please send to both Chris and Andrew at: caiken@ursinus.edu and aaharwood@aol.com by Friday, November 5.*

DD Dorvillier
December 6 – 10 M – F
4 – 6pm \$100

Skinner Releasing Technique™ (SRT)
Skinner Releasing Technique™ integrates mind and body in the creative act of dancing. This workshop is a series of guided solo and partner investigations and exercises, using poetic imagery to create a rich experience of personal movement. Alignment, balance, autonomy of body parts and economy of movement are developed as we practice releasing tension patterns, preconceptions and fixed states of being. This workshop comprises the first week in the SRT Foundational training.

Improvisation Festival / NY
November 29 – December 12
Two weeks of improvisational performances, at Danspace Project and borough lofts.

Week 1: Multiple performance evenings at Danspace Project featuring Simone Forti, Andrew Harwood and Chris Aiken, Heather Kravas and Jeremy Wade, and others TBA, organized by staff and a team of four curators.
Week 2: The Traveling Loft Series, organized by Miguel Gutierrez with a team of four curators. Artists and loft sites TBA.
Stay tuned for more information on our website, emails and the IFNY newspaper!

Movement Research at the Judson Church

This free, weekly forum for the exploration of movement-based ideas will not be held in Fall 2004 due to construction at the Judson Memorial Church; it will resume in January 2005 for the Winter/Spring season.

Open Performance

Works-in-progress showings of 3 – 4 movement-based artists each evening with moderated audience discussion, on the second Tuesday of the month at 7:30pm at the DTW Studio, 3rd Fl (doors open at 7:15pm).

Oct 12
Nov 9
Dec 14
Jan 11

Studies Project

Two Studies Projects will take place this Fall 2004. Stay tuned to our website and monthly email updates for topics, artist participants, formats and locations.

class locations

All classes and workshops are held at:

Movement Research at Edens Expressway
537 Broadway, 4th Floor
(between Prince & Spring)
unless otherwise noted

Other Locations:
Danspace Project
Corner of 10th Street and 2nd Avenue
in St. Mark's Church

Simone Forti Studio
537 Broadway, 3rd Floor
(between Prince & Spring)

Administrative Office
Dance Theater Workshop
219 West 19th Street
(between 7th and 8th Avenues)
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