

movement research

MELT SUMMER

July 5 - August 6, 2004

MELT SUMMER

Held at Danspace Project
131 East 10th Street at Second Avenue
(at St. Mark's Church)

week one: july 5-9

Jeremy Nelson (Technique) \$110
K.J. Holmes (Improvisation) \$110

week two: july 12-16

Tere O'Connor (Technique) \$110
Shelley Senter (Alexander Technique™) \$110
Neil Greenberg (Composition) \$125

week three: july 19-23

Reggie Wilson (Technique) \$110
Ray Eliot Schwartz (Somatics) \$110
Susan Rethorst (Composition) \$125

week four: july 26-30

Neil Greenberg (Technique) \$110
Lena Dowd (Spirals) \$110
Donna Uchizono (Composition/Repertory) \$125

week five: august 2-6

Juliette Mapp (Technique) \$110
Yvonne Meier (Releaseing) \$110
Ishmael Houston-Jones (Ways of Improvising) \$125

MOVEMENT RESEARCH

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Cover photo: Anna Azzieli
Butterflies From my Hand (2003)
photo by Julie Lemberger

July 5 - August 6, 2004 at Danspace Project at St. Mark's Church

Location

All MELT workshops are held at Danspace Project,
131 East 10th Street at Second Avenue (at St. Mark's Church).

Fees

We have expanded MELT, adding a fifth week to our four-week MELT series! \$950 is for any full four weeks. A deposit of \$350 reserves a place for a 4-week enrollment status. Balance of tuition is due June 15th. \$110-\$125 for individual workshops. "Drop in" classes not available. We accept checks and money orders. Refunds will be available until 1 week before start of workshop minus a \$50 processing fee. Refunds cannot be given if notice is received less than 1 week prior to start of workshop. Credit towards future classes and workshops may be extended in the event of illness or injury. All refunds and credit requests must be made in writing.

Housing

Movement Research does not provide housing. Housing options can be found at the following website:
www.studenthousing.org.

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NAME

ADDRESS

CITY STATE ZIP

PHONE (DAY) EVENING

DATE OF BIRTH CITIZENSHIP

EMERGENCY CONTACT

YEARS OF DANCE STUDY

CURRENT SCHOOL

John Jasperse and Juliette Mapp
just two dancers (2003)
Photo by Maria Anguera de Sojo

week one: july 5-9

Jeremy Nelson

Technique 10am - 12pm \$110

The warm-up focuses on our skeletal structure to access the deep supporting muscles of the body. We will work particularly with our connection to and use of the floor, and apply this information to phrases of movement that involve moving boldly, covering lots of space, taking chances off balance and finding a strength and ease in our dancing.

K.J. Holmes

Improvisation 1-3pm \$110

Skills, Techniques and Improvisations of Contact In this workshop, we will fine tune dancing by exploring relationship to gravity, momentum, weight and balance with forms that shape body and space with odd timings and unusual perspectives. It is both for beginners who want to acquire skills, tools and practical experience of Contact Improvisation, and for more experienced dancers who wish to become more tuned to center and subtleties of touch, direction and intention.

Tere O'Connor

Composition 3:30-6pm \$125

This workshop concentrates on deepening a personal choreographic voice and reading the underlying message in one's creative impulse. Through the daily creation of phrases, the artist will focus on developing an analytical eye for the fundamental metaphors of his/her work. The process involves locating, through a hyper-personal investigation, the seeds of a universal voice. I want the artist to internalize a system of problem solving based on his / her thought process and bring it into the realm of theater. The goal is to gain the objectivity necessary to scrutinize a work and bring clarity to its thematic character.

week two: july 12-16

Tere O'Connor

Technique 10am - 12pm \$110

The goal of this workshop is to teach the dancer how to interpret movement, constructing a store of tools to approach performing. Based on O'Connor's dance language, the class incorporates ballet, modern, ethnic and historical forms, both real and invented. Concepts of body architecture, locomotion through space and body centering are explored, combined with a unique system for phrase structures derived from a physical stream of consciousness; characterized by an exaggerated density of steps and inorganic step sequencing transformed into logic. Musically, the class concentrates on extreme tempo change and dynamic finesse.

Shelley Senter

Alexander Technique™ 1-3pm \$110

Alexander Technique™ for Dancers

The Alexander Technique™ is a means of identifying and modifying the mental and physical limitations (habits) that interfere with one's full range of possibilities, as well as honing one's ability to make choices (take responsibility). Principles of the Alexander Technique™, such as "inhibition," "direction" and concepts such as "non-doing" will be explained and explored. Practical information, observation and the cultivation of awareness are the tools for investigating limitations and possibilities and ultimately more clearly manifesting one's intentions.

Neil Greenberg

Composition 3:30-6pm \$125

For choreographers and others interested in dance-making processes, this workshop seeks to expose, distill and amplify each artist's individual voice. Participants will develop palettes of movement ideas through improvisation, and then experiment to find strategies of organization so that the material possesses the greatest potency. Points of departure for investigation and class discussion include: how the audience builds a theory while watching a dance; what constitutes dance-events in each artist's work; how events are framed within a dance; issues of consonance and dissonance; and participation or non-participation in existing traditions.

week three: july 19-23

Reggie Wilson

Technique 10am-12pm \$110

The foundation of this workshop is based on full-bodied, grounded and rhythm-based movement. The workshop utilizes source materials, elements and movement languages from cultures of the Southern US, Trinidad and Tobago (Caribbean) and Zimbabwe (Southern Africa). Attention is focused on the weight and direction of the pelvis, the use of both the full foot and full range of the demi-plié, accompanied by driving rhythms created through stamping, clapping, shouting and aspirated breathing that propels the dancer to states of ecstasy and discovery.

Anna Azrieli, Carla Rudiger, and Levi Gonzalez

Butterflies from my Hand (2003)

photo by Julie Lemberger

Ray Eliot Schwartz

Somatics and Dancing 1-3pm \$110

Questioning the Body/Embodying the Question

Investigating the body, developing dynamic presence, and supporting curiosity are the goals of this workshop. The material offered will be an integration of research into the interface between somatic modalities like Body-Mind Centering® and Feldenkrais® with dancing practices. The intention is to explore how awareness of flesh and understanding of function can help increase the fullness of experience in dancing, and to open up ways of informing the creative process with kinesthetic impulses and a corporeal imagination.

Susan Rethorst

Composition 3:30-6pm \$125

Movement: Implications and Uses

In this workshop we will look at ways to proceed into dance from movement, as opposed to ways of making that begin with theme, improvisation or systems. We will work with making decisions quickly, efficiently and with pleasure, looking at movement, what it communicates and contains and how it can be used to suggest solutions to the problem it poses. We will see and feel how movement suggests structure, takes on linguistic and musical rhythms, and contains psychology, emotion and comment. We will see and feel how time and placement can be inherent to the nature of a particular movement, how the physical can precede and/or recall state of mind, how perception and sensation are related, and how definitions of movement can be stretched and challenged.

week four: july 26-30

Neil Greenberg

Technique 10am-12pm \$110

The workshop warm-up draws largely from my study of somatic approaches, such as Klein Technique™, and is followed by an application of these concepts to both familiar and unfamiliar movements, including sequences from my choreography. Use of somatic approaches is used to help the dancer find a connection to the floor from which he or she can stretch and move out into space. Attention is given to sharpening the dancer's awareness of time and energy and to educating the body to move with specificity.

Irene Dowd

Spirals 1-3pm \$110

Learn an eight-minute warm-up for dance, which mobilizes all the joints and exerts all major muscle groups from the most elongated to the most shortened lengths. While moving through arcing pathways, each segment of the body's volume is constantly changing its relationship to each other segment, gravity and the performance space.

Donna Uchizono

Composition/Repertory 3:30-6pm \$125

This composition class will delight in ways to develop material from a specific idea and explore how one looks at work. Members of my company will join me the latter part of the week and teach sections from three of the company's repertory relating to the ideas explored in the composition lab. The newest work, *Butterflies from my Hand*, is an intense energetic work with movement passages infused with speed, split-second directional changes and peppery movement. *Low*, a dynamic interplay between partners through the constriction of space, unfolds sensually, spiraling subtly. *State of Heads* creates a world of odd, yet endearing characters with movement anchored in the recognition of our human imperfections.

week five: august 2-6

Juliette Mapp

Technique 10am-12pm \$110

During five continuous days of dancing, we will learn material that can be understood on a deep personal level. We will begin class with images and improvisation to open the mind and body so that the warm-up can be used as a means to understand our relationship to technique. We will investigate how to embrace technique as a unique form of expression and freedom. In the phrase material, we will learn movements that are exhilaratingly fast, sensuously slow, small and gestural, and large and dynamic. We will link these phrases together, creating a dance through which each student will be able to find and share him/herself.

Yvonne Meier

Releasing 1-3pm \$110

Releasing I

Through specially designed images, we will 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.

Ishmael Houston-Jones

Ways of Improvising 3:30-6pm \$125

Improvisation into Composition and back again

In this workshop we will use several improvisation strategies to open a free flow of immediate, spontaneous and automatic writing, speaking and dancing. We will use the resultant dance and text to construct impromptu group pieces as well as a means toward broadening self-expression in solo work.

bio s

Irene Dowd is on the dance faculty of the Juilliard School and Canada National Ballet School. Author of *Taking Root to Fly*, she has maintained her own studio and private practice for over 30 years in NYC. Irene choreographs for Peggy Baker, Margie Gillis and other solo dancers. Spirals has been taught in schools and dance companies across the US and Canada.

Neil Greenberg has been making dances since '79, receiving fellowships from the Guggenheim Foundation, NEA, NYFA & the Foundation for Contemporary Performance Arts, and a "Bessie" Award for *Not-About-AIDS-Dance*. He has created two commissions for Mikhail Baryshnikov's White Oak Dance Project. A former dancer with the Merce Cunningham Dance Company (179-88), he has been on the dance faculty of Purchase College since '87. He served as Dance Curator at The Kitchen from '95-99. His technique classes are influenced by his studies of Klein Technique™ with Barbara Mahler, Alexander Technique™ with June Ekman, and Body-Mind Centering™ with RoseAnne Spradlin.

K. J. Holmes is a dancer, singer, poet and 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, Sondra Loring and Julie Carr, among others. K.J. is a graduate of the School for Body-Mind Centering™, is adjunct faculty at NYU's Experimental Theatre Wing and continues to teach at Movement Research, where she was a '92-'93 Artist-in-Residence, and at the Trisha Brown Studios.

Ishmael Houston-Jones' improvised dance and language work has been performed in NYC, across the US, in Europe and in Latin America. He has taught many movement and dance improvisation workshops, notably at the EDDC in the Netherlands, ADF, and at the San Francisco Festival of Improvisation. In '90, he and writer Dennis Cooper presented *The Undead* at the L.A. Festival of the Arts. In '89 he collaborated with filmmaker Julie Dash on the video *Relatives*, which aired nationally on the PBS series *Alive TV*. He shares a "Bessie Award" with Fred Holland for *Cowboys, Dreams and Ladders*. Currently he is part of *Unsafe Unsolicited*, an ongoing improvised trio with Keith Hennessy and Patrick Scully. Houston-Jones' essays and fiction have appeared in the *Movement Research Performance Journal*, *Contact Quarterly*, *FARM* and *Mirage*.

Juliette Mapp danced with John Jasperse Company from '96-'03, and received a "Bessie" in '02 for her work with the company. She has performed and taught throughout Europe, Asia, South America and the US. She also works with Vicky Shick and has presented her own solo work throughout NYC. Juliette graduated from Sarah Lawrence College in '93 and has been a student of Alexander Technique™ for over 10 years. She also has been an assistant to Mr. Jasperse, most recently in creating an original work for Ballet Lyon in France.

Yvonne Meier was born in Zurich, Switzerland. Since arriving in NYC in '79 she has shown her work at The Kitchen, Danspace Project, PS 122, PS 1 and Etc., among others. She has received funding from the NEA, NYFA, Franklin Furnace and Etc. She won a "Bessie" Award for her piece *The Shining*. She teaches Release Technique™, Authentic Movement and Scores.

Jeremy Nelson performed with the Stephen Petronio Dance Company from '84-'92 and was a '91 NY Dance and Performance "Bessie" Award recipient. He has performed in the work of David Zambrano, Susan Rethorst, in Luis Lara Malvacias installations-improvisations, and in his own work. He has also worked with contact improviser, Kirstie Simpson. He is a member of the Movement Research teaching faculty and a Connecticut College guest artist. For the past 18 years, he has been teaching classes and workshops all over the world, including at ADF and various other colleges. His choreography has been presented internationally, and in NYC at Danspace Project at St Mark's Church, DTW, and PS 122. He is a Dance Space Center '04 Artist-in-Residence. His many years of study with Susan Klein and Barbara Mahler, and more recent studies in Alexander Technique™ and Body-Mind Centering™ strongly influence his teaching.

Tere O'Connor has been making dances since '82, creating over 30 works for his company, and numerous commissioned works for dance companies around the world. He is a '93 Guggenheim Fellow, and has received two "Bessie" awards, one for *Heaven Up North* in '88, and one for Sustained Achievement in '99, citing *Hi Everybody*. He has received numerous grants, including from the NEA, NYSCA, NYFA, Jerome Foundation, Foundation for the Contemporary Performance Arts, Harkness Foundation, Mertz Gilmore Foundation, Arts International, Philip Morris Inc, and Altria Group, Inc. He recently completed a new solo, *Indoor Man*, for Mikhail Baryshnikov.

Susan Rethorst has created dances since '75, recently becoming more involved in lecturing and writing about dance. Since '95, she has divided her time between NY and Amsterdam, teaching and making work throughout Europe and the US. She has received numerous commissions from the Jerome Foundation, awards from the NEA, NYSCA, Foundation for Contemporary Performance Arts, NYFA, Mertz Gilmore Foundation and the Guggenheim Foundation, and a '85 "Bessie" Award.

Ray Eliot Schwartz is an international movement artist and body worker who has spent the last 20 years developing a unique synthesis of somatic movement studies and the performing arts. His training includes the North Carolina School of the Arts, a BFA in dance from Virginia Commonwealth University, certification as Practitioner of Body-Mind Centering™, and trainings in Zero-Balancing, Craniosacral Therapy, Traditional Thai Massage, and the Feldenkrais Method®. He is the co-founder of three southeastern US-based contemporary dance projects, The Zen Monkey Project, Steve's House Dance Collective, and THEM. He teaches, performs, and conducts research extensively in the US, Europe, and Asia, and has been on the faculty of both ADF and Bates Dance Festival and at many US universities. He is currently pursuing his M.F.A. at the University of Texas at Austin.

Shelley Senter has been touring internationally as a choreographer, director and teacher for the past 20 years. She has worked independently and with many artists in NYC, the West Coast and international dance communities, including, among others, Bebe Miller, Yvonne Rainer, Nina Martin, Susan Rethorst, Wally Cardona, Linda K. Johnson and AXIS Dance company. She danced with the Trisha Brown Company from '86-'91 and continues to work with the company as a guest artist, directing special projects and staging Brown's choreography throughout the US and abroad. Senter has been critically recognized for her distinct approach to movement and is a certified worldwide teacher of the Alexander Technique™. She was recently awarded a San Francisco Bay Area Isadora Duncan ("Izzy") award.

Donna Uchizono, the "Bessie" award winning Artistic Director of Donna Uchizono Company, was hailed by Ms. Magazine's end of the century issue as "a choreographer making great leaps forward into the 21st century." A Guggenheim Fellow, Uchizono has received many grants in support of her work, including NEA, two NYFA fellowships, Rockefeller Foundation, Jerome Foundation and Creative Capital, among others. Uchizono has taught classes and workshops and toured her company extensively throughout the US, Europe and South America.

Reggie Wilson is Artistic Director of Reggie Wilson/Fist & Heel Performance Group, an electric company of dancers, shouters (singers) and actor/performers that tours, collaborates and teaches nationally and internationally. The company has been the vehicle for his choreography since '89. Wilson draws from the movement languages of the blues, slave and spiritual cultures of Africans in the Americas (and The Continent), and combines them with post-modern elements to create what he sometimes calls "post-African/Modern dances."