

movement research



MELT

WINTER

January 2 - 20, 2006

One of the world's leading laboratories for the investigation of dance and movement-based forms

MELT WINTER

Held at Eden's Expressway
537 Broadway, 4th Floor
(between Prince and Spring Streets)

Week one: January 2-6

Technique Jeremy Nelson 10am - 12pm
Contact Improvisation Jess Curtis 1 - 3pm
Composition Sara Pearson/Patrik Widrig 3:30 - 6pm

Week two: January 9-13

Technique Tere O'Connor 10am - 12pm
Horizons Irene Dowd 1 - 3pm
Composition Tere O'Connor 3:30 - 6pm

Week three: January 16-20

Technique Gwen Weliver 10am - 12pm
Composition Miguel Gutierrez 1 - 3:30pm
Releasing Yvonne Meier 4 - 6pm

Gwen photo: Sara Pearson/Patrik Widrig (photo by Tom Caravaglia)

MOVEMENT RESEARCH

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Ort Florin (photo by Charlotte Munch Bergsen)

January 2-20, 2006 at Eden's Expressway

Location

All MELT workshops are held at Eden's Expressway
537 Broadway, 4th Floor (between Prince and Spring Streets)

Fees

\$110-\$125 for individual workshops. Discounts are available for full 3-week enrollment: \$750 for 3-week enrollment (a savings of \$285!) Sign up for individual workshops by sending payment in full. "Drop-in" classes are not available. A deposit of \$350 reserves your place for 3-week enrollment status. Balance of tuition is due December 16. Payment can be made with credit cards on our website! We also accept checks and money orders.

Refunds will be available for individual workshops until 1 week before start of workshop minus a \$50 processing fee. For 3-week enrollment, refunds will be available until 1 week before start of full enrollment, minus a \$75 processing fee. Refunds cannot be given if notice is not received as stated. Credit towards future classes and workshops may be extended in the event of illness or injury. All refund 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.

Movement Research

Administrative Office:

Dance Theater Workshop
219 W. 19th Street
(between 7th and 8th Avenues)

Mailing Address:

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NAME

ADDRESS

CITY STATE ZIP

PHONE (DAY) EVENING

DATE OF BIRTH CITIZENSHIP

EMERGENCY CONTACT

YEARS OF DANCE STUDY

CURRENT SCHOOL

Jess Curtis (photo by Joerg Eckarth)

NOT-FOR-PROFIT
US POSTAGE
PAID
NEW YORK, NY
PERMIT 6804

week one:

january 2-6 M-F

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. Many years of study with Barbara Mahler and Susan Klein, and more recent studies in Alexander Technique® and BodyMind Centering® strongly influence his teaching.

Jess Curtis

Contact Improvisation 1 – 3pm \$110

Precision Contact

This is a skills-based Contact Improvisation workshop for those who want to increase the control and precision in their dance. Working from the floor to flying with technique and discipline, we will address and practice: the modulation of speed; the development of 360° awareness; control during inversion, supporting and riding; sensitivity to the floor; integration of multiple foci; and extending the variety of qualities in your dancing and your ability to move easily and intentionally between them.



Jess Curtis

Miguel Gutierrez (photo by Julieta Cervantes)

Sara Pearson & Patrik Widrig

Composition 3:30 – 6pm \$125

Do you like to create but have difficulty getting started? Have you started countless pieces but have trouble finishing them? In daily assignments beginning from highly structured improvisations, this class will explore how to begin, how to continue, how the mind helps, how the mind hinders, how to feel/know the “yes” when body, mind and heart are alive and in agreement, how to keep working when the “yes” doesn’t come, how the where affects what you do, how what you hear affects what you see. Through solo, duet and group forms, we will explore different ways of unearthing and structuring the voices waiting to be heard through movement, ideas, sensation, deep feeling and memory. Movement, music, words, objects and environments of all kinds will be explored.

week two:

january 9-13 M-F

Tere O'Connor

Technique 10am – 12pm \$110

Performance Technique

Concepts of body architecture, locomotion through space and body centering are explored. The focus is centered on O'Connor's dance language, which incorporates ballet, modern, ethnic and historical forms, both real and invented, combined with his unique system for phrase structures derived from a physical stream of consciousness. This system is characterized by an exaggerated density of steps, extreme tempo change and inorganic sequencing transformed into logic. O'Connor concentrates on developing the dancer's ability to interpret the abstraction put forth by a choreographer. His belief that the performer is not a tool, but a peer in the creation of dance informs his teaching as he encourages the student beyond the kinetic experience to aspire to artistry.



Sara Pearson/Patrik Widrig (photo by James Murphy)

Irene Dowd

Horizons 1 – 3pm \$110

Learn a warm-up choreography designed to enhance visual focus, hand-eye coordination, articulation of hands and feet, freedom of the spine and the dancer's own phrasing. In addition, this sequence can be used as a physical and mental preparation of performance.

Tere O'Connor

Composition 3:30 – 6pm \$125

Making Dances

O'Connor's teaching methodology concentrates on ways to deepen a personal choreographic voice and on how to read the underlying message in one's creative impulse. Through the daily creation of phrases, the artist focuses his or her attention on developing an analytical eye for the fundamental metaphors in the work. The process involves locating the seeds of a universal voice. To facilitate a method for developing a "vocabulary" and to extract meaning from it, a series of questions are posed based on the emotional range in the body, internal music, dramatic structure, history, culture and the inter-relatedness of the elements in the work. The goals are to: internalize a problem-solving system based on the artist's thought process; develop an ability to bring it into the realm of theater; gain the objectivity necessary to scrutinize a work; and bring clarity to its thematic center.

week three:

january 16-20 M-F

Gwen Welliver

Technique 10am – 12pm \$110

This warm-up and movement class will develop from simple skeletal mobility sequences to full-out movement forms. Emphasis will be placed on the joints, examining how their range of motion relates to alignment, support, weight and articulation. The class will culminate in phrase work and traveling sequences.

Miguel Gutierrez

Composition 1 – 3:30pm \$125

Making Work

This workshop focuses on the creative process in making body/movement-based performance/dance. A variety of approaches to creating - instinctive, improvisational, analytical - are exploited to uncover your individual interests, your process and your work. The workshop consists of unequal parts making, discussing, improvising and watching the work of other workshop participants. My interest is in creating a space in which traditional notions of dance are critiqued, absorbed or discarded in the service of creating performance that comes from a vital place. An ongoing question throughout the workshop is how to make work that is located in a contemporary context.

Yvonne Meier

Releasing 4 – 6pm \$110

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.

MISSION

Committed to adventurous dance since 1978, Movement Research continues to explore the evolving language of dance and performance and seeks to reflect the cultural, political and economic diversity of a moving community.

January 2-20, 2006 at Eden's Expressway

b i o s

Jess Curtis is a director/choreographer and performer of interdisciplinary dance/performance. Working independently, and in the collective performance groups CONTRABAND ('85-'94), CORE ('94-98), and CAHIN-CAHA Cirque Batard (France/USA '98-'02), he has created and collaborated on numerous award-winning performance works known for their intense physicality, emotional honesty and athletic beauty. In '00 he founded Jess Curtis/GRAVITY as a research and development vehicle for very live performance. GRAVITY aspires to the creation of exceptionally engaging physical entertainment that explores issues and ideas of substance and relevance to a broad public.

Irene Dowd is on the faculty of the Juilliard School and Canada's 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. Her work has been taught in schools and dance companies across the US and Canada.

Miguel Gutierrez is a Brooklyn-based dance and music artist who directs Miguel Gutierrez and the Powerful People while actively maintaining a solo performance practice. His work has toured to Russia, Hong Kong, Italy, and has been presented in New York at DTW and The Kitchen. He has received support from NPN's Creation Fund, NYFA and the Trust for Mutual Understanding. He curates Dance and Process at the Kitchen and SHTUDIO SHOW at Chez Bushwick. For his work with John Jasperse Company ('97-'01), he received a "Bessie" in '02. He has upcoming projects with Deborah Hay, Yvonne Meier's Gogolorez and Alain Buffard. He teaches regularly around the world and was a Movement Research AIR in '01-'03.

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*. Yvonne also teaches Authentic Movement and scores.

Jeremy Nelson performed with the Stephen Petronio Dance Company ('84-'92), in the work of David Zambrano, Susan Rethorst, Luis Lara Malvacias and in his own work, and has worked with contact improviser, Kirstie Simson. He received a '91 "Bessie" Award for performance and a '04 Guggenheim Fellowship for choreography. For the past 18 years, he has been teaching classes/workshops all over the world at venues including ADF, ImPulsTanz, Vienna, P.A.R.T.S. School, Brussels and Sasha Waltz Company, Berlin, among many others. He also teaches as a guest artist at Connecticut College. His choreography has been presented internationally and in NYC at Danspace Project, DTW and PS 122.

Tere O'Connor has been making dances since '82, creating over 30 works for his company, as well as commissioned works for dance companies. He has received a fellowship from The Guggenheim Foundation ('93), three "Bessie" Awards ('88, '99, '05) and grants from the NEA, NYSCA, NYFA, Jerome Foundation, Foundation for 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. In Jan '05, the company began a new work while in residence at the Maggie Allesee National Center for Choreography at Florida State University in Tallahassee, Florida, and will continue with creative residencies in NYC at the Baryshnikov Arts Center and DTW. This new, full-length work, entitled *BABY*, will premiere at DTW in March '06. In fall '05, *FROZEN MOMMY* was performed at the International Festival de Danse in Cannes, France.

Sara Pearson and **Patrik Widrig** have gained an international following for dance theater work that transforms the familiar into the mysterious, the subversive and the intimate. They have been touring extensively throughout the US, Europe, Latin America, India, Japan, South Korea and New Zealand since '87, and have been supported by the NEA, NYSCA, NPN, the Asian Cultural Council, Arts International, and the Rockefeller, Jerome, Altria, Harkness, Mertz Gilmore and Swiss Center Foundations. Their work has been produced annually by major dance venues in NYC. In addition, they have become well known for their site and video works as well as community performance residencies combining dance, music, text and video, including their newest, *The Big Easy Diaspora Project – Love Letters to New Orleans*. '05-'06 engagements include residencies in upstate New York, India, Paris, Minnesota, New Orleans and Texas.

Gwen Welliver performed with Doug Varone and Dancers from '91-'00, and in '00 joined the Trisha Brown Dance Company as Rehearsal Director. Gwen is a winner of a "Bessie" Award for Sustained Achievement in dancing. She has taught at numerous studios, festivals and universities in the US and abroad including the ADF in North Carolina and Chile, Bates Dance Festival, International Summer School of Dance (Japan), Kalamata International Dance Festival (Greece) and the Moscow Contemporary Dance Summer School 'TSEH'. Gwen was on faculty at NYU's Tisch School of the Arts from '95-'00.