

movement research

MELT SUMMER

July 11 - August 12, 2005

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

MELT SUMMER

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

Week one: July 11-15

Technique Juliette Mapp 10am - 12pm
Improvisation/Composition Jennifer Morison 1 - 3pm
Composition Neil Greenberg 3:30 - 6pm

Week two: July 18-22

Technique Tere O'Connor 10am - 12pm
Alexander Technique™ Shelley Senter 1 - 3pm
Composition Susan Rehorst 3:30 - 6pm

Week three: July 25-29

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

Week four: August 1-5

Technique Miguel Gutierrez M-Th 10am-12pm, F-9-11am
Improvisation Chris Aiken 1 - 3pm
Composition Reggie Wilson 3:30 - 6pm

Week five: August 8-12

Technique Darrell Jones 10am - 12pm
Coming Into Center Barbara Mahler 1 - 3pm
Composition John Jasperse 3:30 - 6pm

Over photo of John Jasperse and Juliette Mapp by Maria Anguera de Soto

MOVEMENT RESEARCH

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Photo of K. J. Holmes by Tom Osherson

July 11 - August 12, 2005 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

\$110-\$125 for individual workshops. Sign up for individual workshops by sending payment in full. "Drop-in" classes are not available. Sign up for 3, 4 or 5 full weeks for substantial savings: \$750 for 3-week enrollment (a savings of \$285); \$950 for 4-week enrollment (a savings of \$430); \$1250 for 5-week enrollment (a savings of \$475). A deposit of \$350 reserves your place for 3, 4 or 5-week enrollment status. Balance of tuition is due June 20. New this year – 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, 4 and 5 week enrollment, refunds will be available until 1 week before start of full enrollment, minus a \$75 dollar 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.craigslist.org.

Movement Research

Administrative Office: *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 _____

photo of Amanda Loulaki by Anja Hitzenberger

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week one: july 11-15

Juliette Mapp

Technique 10am – 12pm \$110

Having the luxury of five continuous days of dancing, we will learn material that can be understood on a deep personal level. Class will begin with the use of images and improvisation to open the mind and body so that the warm-up that follows can help us understand our relationship to technique. We will investigate technique as a unique form of expression and freedom. We will learn phrase material that is exhilaratingly fast, sensuously slow, small and gestural, and large and dynamic. We will create a dance through which each student can find and share him/herself, taking time to embrace our individuality as a potential for growth and change as dancers.

Jennifer Monson

Improvisation/Composition 1 – 3pm \$110

Improvisational research/knowing the will
In this workshop, we will research our individual approaches to improvisation as a performance form. We will isolate activities such as making transitions, creating locations, sustaining energetic states and other compositional strategies to bring a deeper understanding to our own personal improvisational logic. We will create scores that access our deeper layers of consciousness and challenge our assumptions about how we dance, uncovering both raw and sophisticated compositional patterns. I am curious about how meanings get affixed to particular moments in performance to reclaim and reenergize meanings and mistakes in the act of performance. We will dance for each other a lot.

Neil Greenberg

Composition 3:30 – 6pm \$125

This workshop is for choreographers and others interested in dance-making processes, with the goal of exposing, distilling and amplifying each artist's voice and aesthetic point of view. Participants are asked to develop palettes of movement and movement ideas via directed improvisation, then to experiment to find strategies of organization so the material possesses the greatest potency to the dance-maker. 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 two: july 18-22

Tere O'Connor

Technique 10am – 12pm \$110

Performance Technique
In this workshop, concepts of body architecture, locomotion through space and body centering are

explored. O'Connor's dance language 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. He believes that the performer is not a tool, but a peer in the creation of dance informs and he encourages the student beyond the kinetic experience to aspire to artistry.

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). In this workshop the principles of the Alexander Technique™ will be explained and explored, including "inhibition", "direction" and concepts such as "non-doing". Practical information, observation and the cultivation of awareness are the tools at hand for investigating limitations, possibilities and ultimately more clearly manifesting one's intentions.

Susan Rethorst

Composition 3:30 – 6pm \$125

Movement: Implications and Uses
We will look at ways of making that begin with movement, as opposed to beginning with theme, improvisation or systems. We will make movement and decisions quickly, efficiently and with pleasure, looking at "only" 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 can communicate; suggest structure; take on linguistic and musical rhythms; and contain psychology, emotion and comment. We will see and feel how time and placement can be inherent to the nature of a particular movement; the physical can precede state of mind and/or recall state of mind; perception and sensation are related; and definitions of movement can be stretched and challenged.

week three: july 25-29

Vicky Shick

Technique 10am – 12pm \$110

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.

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.

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/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 it's thematic center.

week four: august 1-5

Miguel Gutierrez

Technique M – Th 10am – 12pm; F 9 – 11am \$110

This class is an exploration of your moving body and how it works inside of the context of contemporary dance and performance. We will discover together how to awaken your inherent physical intelligence. Improvisation will be used both as a warm-up and also to encourage a space of self-discovery. Simple floor and standing exercises explore developmental movement patterns, energetic directions in the body and efficiency in alignment and movement. Intricate phrase work will be deeply explored and used as an entryway into a sophisticated discussion of performance that is particular to each student. The class is informed by a host of body/mind practices, particularly Alexander Technique™.

Chris Aiken

Improvisation 1 – 3pm \$110

Poetics in the Presence Tense: Dance and Contact Improvisation
This workshop is for those interested in threading perception, imagination, touch and movement together seamlessly. We will practice skills, question our assumptions and challenge ourselves to feel deeply. What is it that makes our dancing come alive? Where is our passion? How can we integrate intelligence and playfulness? How can we be free and caring for others and ourselves all at the same time? Can we

pinpoint our awareness in one moment and radiate it out in another? What are we hiding from?

Reggie Wilson

Composition 3:30 – 6pm \$125

The CRAFT
In this workshop, we will explore the various aspects of space, time and movement, searching for articulate words to communicate ideas, images and concepts about dance. The workshop will incorporate exercises in structure and improvisation, as well as experiment in using a variety of dance forms and movement vocabularies to create something that is new.

week five: august 8-12

Darrell Jones

Technique 10am – 12pm \$110

Rhythm Release
Class starts by invigorating the body's natural rhythms through body/breath movements that move to and from the floor, above and across space. The warm-up continues with accumulated combinations that focus on rhythmic acuity, pulse and technical nuance. The experience culminates with large athletic phrases that play percussive against fluid and that find compositions of flight and floor through rhythms.

Barbara Mahler

Coming into Center 1 – 3pm \$110

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.

John Jasperse

Composition 3:30 – 6pm \$125

Composition/Physical Relationships
Through a series of improvisations and choreographic sketches, we will explore making dances as the process of creating a series of physical relations, both between performers and within time and space. We will cultivate internal bodily states through the use of images and partner work, manifesting these states in movement; then we'll reverse this process, starting with various sources including memory, text and our cultural environment to structure physical situations that in turn affect our bodily state. With information moving in both directions, we'll set out to mix and (mis)match our materials, using limitation as an integral part of composition, in our search for dance that exhibits a personal movement language, an evocative aesthetic sensibility, intelligence and guts.

Chris Aiken is a leading international teacher and performer in the field of dance improvisation and Contact Improvisation. His movement experience includes dance, theater, Contact Improvisation, compositional improvisation, Alexander Technique™, yoga, release techniques and athletic training. Chris has performed and collaborated with many renowned dance artists including Steve Paxton, Kirstie Simson, Nancy Stark Smith, Peter Bingham, Andrew Harwood and Angie Hauser. He has been presented the Walker Art Center, Jacob's Pillow Dance Festival, DTW and Bates Dance Festival, among others.

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.

Neil Greenberg has been making dances since '79, receiving fellowships from the Guggenheim Foundation, NEA, NYFA and the Foundation for Contemporary Performance Arts, and a "Bessie" Award for the choreography of *Not-About-AIDS-Dance*. He has created two commissions for Mikhail Baryshnikov's White Oak Dance Project. He is a former dancer with the Merce Cunningham Dance Company ('79-'86), and has been on the dance faculty of Purchase College since '87. He served as Dance Curator at The Kitchen from '95-'99. His newest multimedia project, *Partial View* was presented at DTW in April '05.

Miguel Gutierrez choreographer/teacher/dancer/curator, has received support from Arts International's The Fund for U.S. Artists and the Suitcase Fund, a '04 NYFA Choreography Fellowship and a '02 "Bessie" Award for his work with John Jasperse Company ('97-'01). He was also a member of Joe Goode Performance Group ('93-'96). His company, Miguel Gutierrez and the Powerful People, has been presented at The Kitchen, DTW, throughout the eastern seaboard and in Saint Petersburg, Russia. He is curator for the monthly SHTUDIO SHOW and for The Kitchen's fall '05 Dance In Progress program. A past choreographer in residence at EST's Lexington Center for the Arts, Movement Research and Dance Space Center, he teaches in NYC, at ADF, at universities across the country and all over the globe.

John Jasperse, Artistic Director/Choreographer of John Jasperse Company since '85, has shown his work in the US, Brazil, Chile, Israel, Japan and throughout Europe. He and his company have received numerous prizes, grants and fellowships, including NEFA's NDP, Rockefeller Foundation, NEA, NYFA, Foundation for Contemporary Performance Arts, Lambert Fellowship in the Arts and John Simon Guggenheim Memorial Foundation. He has also created work on Baryshnikov's White Oak Project, Batsheva Dance Company, Lyon Opera Ballet and Irish Modern Dance Theater.

Darrell Jones has performed in the US and abroad with a variety of choreographers and companies such as Bebe Miller, Urban Bush Women, Ronald K. Brown, Min Tanaka, Ralph Lemon and KOKUMA Dance Theater. In addition to performing, Darrell continues to choreograph and teach. His classes are informed by his training and studies in a variety of dance techniques, improvisation, Butoh and traditional dance forms.

Barbara Mahler a teacher/performer/choreographer of international reputation, was on the faculty of the Susan Klein School of Dance for 25 years, and currently teaches at Hunter College and other studios in NYC. She keeps in mind the power of movement, space and gravity as abstract formal elements of choreography. Her approach is rigorously contemporary. She was guest artist at The Yard, adjudicated by Patricia Nanon, a recipient of a Sage Cows Land Grant at the University of Minnesota and a '01-'02 Movement Research Artist-in-Residence.

Juliette Mapp danced with John Jasperse Company ('96-'03), receiving an '02 "Bessie" Award, and has assisted Mr. Jasperse, most recently creating an original work for the Lyon Opera Ballet. She also works with Vicky Shick and has presented her own solo work throughout NYC. She has performed and taught worldwide and is a '04-'05 Movement Research A.I.R. Juliette graduated from Sarah Lawrence College in '93 and has been a student of Alexander Technique™ for over 10 years.

Jennifer Monson improvisational practitioner/choreographer, is dedicated to the art of performance as an improvisational form. She has created a wide body of work that incorporates well-developed collaborative relationships with many artists including Zeena Parkins, Yvonne Meier, David Zambrano and DD Dorvillier. Using the concept of navigation as a way of informing her work, she has completed three migratory dance tours that followed the journeys of gray whales, ospreys, ducks and geese. She is working on iLAND – Interdisciplinary Laboratory for Art, Nature and Dance, a sustainable artist-in-residence facility for artists, environmentalists, scientists and urban designers in Brooklyn.

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), two "Bessie" Awards ('88, '99) 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. The company premiered their newest work *Frozen Mommy* at the Kitchen in NY in December '04.

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 in Europe and the US. She has received commissions from the Jerome Foundation, awards from the NEA, NYSCA, Foundation for Contemporary Performance Arts, NYFA, Joyce Mertz-Gilmore Foundation and the Guggenheim Foundation, and a '85 "Bessie" Award.

Shelley Senter performer/choreographer/director/teacher, has been involved with experimental and post-modern dance for 20 years, touring throughout the N. and S. Americas, Europe, Asia, Australia and Russia. She has worked independently and with many artists including Bebe Miller, Yvonne Rainer, Nina Martin, Susan Rethorst, Wally Cardona, Linda K. Johnson and AXIS Dance Company, among others. She danced with the Trisha Brown Company ('86-'91) and has continued to work with the company as a guest artist, directing special projects and staging Brown's choreography throughout the US and abroad. Senter is a certified teacher of the Alexander Technique™, which she teaches worldwide. She was recently awarded a San Francisco Bay Area Isadora Duncan ("Izzy") Award.

Vicky Shick, an independent dancer and choreographer, has been involved in the NYC dance community since the late '70s. A member of the Trisha Brown Company for six years, she has also worked with many other NY-based choreographers. She received a "Bessie" Award for performance ('85) and for choreography ('03), has shown her own work since the mid-'80s and teaches regularly in the US and Europe.

Reggie Wilson is Artistic Director of Reggie Wilson/Fist & Heel Performance Group, an electric company of dancers, shouters (singers) and actor/performers that has toured, collaborated and taught 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" or "Neo-hoodoo dance."