



movement research

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

# MELT WINTER

January 1 - 19, 2007

## MELT WINTER

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

### Week one: January 1-5

**Technique** Ori Flomin 10am - 12pm  
**Releasing** Yvonne Meier 1 - 3pm  
**Composition** Sara Pearson/Patrick Widrig 3:30 - 6pm

### Week two: January 8-12

**Technique** Juliette Mapp 10am - 12pm  
**Improvisation** K.J. Holmes 1 - 3pm  
**Composition** John Jasperse 3:30 - 6pm

### Week three: January 15-19

**Technique** Gwen Welliver 10am - 12pm  
**Orbits** Irene Dowd 1 - 3pm  
**Composition in Improvisation**  
Jennifer Monson 3:30 - 6pm

## MOVEMENT RESEARCH

PO Box 49, Old Chelsea Station  
New York, NY 10113 USA

tel: 212-598-0551  
hotline: 212-539-2611  
fax: 212-633-1974  
email: info@movementresearch.org  
www.movementresearch.org

Jennifer Monson's 24-Hour Migration, photos by Alex Escalante

January 1 - 19, 2007 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 15. Payment can be made with credit cards on our website! We also accept checks and money orders. To pay by mail, please provide information below and clearly indicate on a separate page the workshops you wish to take.

Refunds will be available for individual workshops until 1 week before start of workshop minus a \$50 processing fee per workshop. 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 websites: [www.studenthousing.org](http://www.studenthousing.org) or [www.craigslist.com](http://www.craigslist.com).

### Movement Research

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

*Mailing Address:*  
PO Box 49  
Old Chelsea Station  
New York, NY 10113 USA

tel: 212.598.0551 hotline: 212.539.2611 fax: 212.633.1974  
[www.movementresearch.org](http://www.movementresearch.org) email: [info@movementresearch.org](mailto:info@movementresearch.org)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE (DAY) \_\_\_\_\_ EVENING \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

DATE OF BIRTH \_\_\_\_\_ CITIZENSHIP \_\_\_\_\_

EMERGENCY CONTACT & PHONE \_\_\_\_\_

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

week one:  
january 1-5 M-F

week two:  
january 8-12 M-F

## Ori Flomin

**Technique** 10am – 12pm \$110  
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 and momentum to move into space. Through phrase-work, we will explore the tension between secure, grounded placement and a sense of being out of control, as well as learning to use breath to maintain a center from which to explode.

## Yvonne Meier

**Releasing** 1 – 3pm \$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.

## Sara Pearson & Patrik Widrig

**Composition** 3:30 – 6pm \$125  
Beginning with 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. Music, words, objects and environments of all kinds will be explored.

## Juliette Mapp

**Technique** 10am – 12pm \$110  
Using the luxury of five continuous days of dancing together, we will take the time to investigate different states of awareness. Each class will be three-fold, beginning with a guided improvisation to inspire the imagination to expand into the unique life of different parts of the body, followed by dancing within technical forms to support our range and work as dancers, and concluding with a phrase that integrates concepts of weight, lightness, initiation and intention. The technical forms and phrase are designed to build our knowledge of individual physical patterns that may block us from deepening the use of our selves as artists. In the process of learning a phrase, we can observe how we retain “set” material. The merging of the unconscious life of movement through improvisation and conscious attention to the physical imagination is part of the energizing practice we will explore in each class.

## K.J. Holmes

**Improvisation** 1 – 3pm \$110  
*The Athletics of Intimacy*  
This intensive will combine applications of Body-Mind Centering®, skills and practices of Contact Improvisation and tunings of improvisational approaches in solo, duet and ensemble dancing. We will make the invisible visible, learning more about the interior of the body and our ideas and find pathways to external space, time and place. We will play with structures for improvising where we can both witness and participate, discovering new challenges and risks in our movement vocabulary. Body-Mind Centering® is an eclectic and dynamic approach to somatic training and re-education developed by Bonnie Bainbridge Cohen. Contact Improvisation is a duet dance form initiated by dancer Steve Paxton in '72 that investigates balance, trust, momentum, gravity, stillness and perceptual play.



Jennifer Monson's 24-Hour Migration, photo by Alex Escalante

## 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'll begin by cultivating internal bodily states through the use of images and partner work, manifesting these states in movement. From there, we'll reverse this process, starting with various sources including memory, text and our cultural environment, to structure physical situations which 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.

week three:  
january 15-19 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.

## Irene Dowd

**Orbits** 1 – 3pm \$110  
Learn a warm-up choreography designed to lubricate and warm-up the inside of the hip joint itself, strengthen and lengthen the muscles that move the hip joint, and organize the complex and variable coordinations of these muscles required for performing rotation (turning-out and turning-in), leg gestures in all directions, turning and jumping.

## Jennifer Monson

**Composition in Improvisation** 3:30 – 6pm \$125  
In this workshop we will research our individual approaches to composition and form. We will isolate various improvisational activities such as making transitions, creating locations, and sustaining energetic states, and other compositional strategies to bring a deeper understanding to our own personal and intrinsic improvisational logic. We will compose 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 both willfully and not and in our agency to reclaim and reenergize meanings and mistakes in the act of performance. We will dance for each other a lot.

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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.

**bi o s**  
**Irene Dowd** is on the dance faculty of the Juilliard School and Canada's National Ballet School. Author of *Taking Root to Fly*, she has maintained her own studio practice for over 35 years in NYC. Irene has choreographed for Peggy Baker, Margie Gillis and other solo dancers. Her work has been taught in schools and dance companies across the US and Canada.

**Ori Flomin** is from Israel and was a member of Stephen Petronio Company ('91-99). He now works as rehearsal director for the company and assistant to Mr. Petronio. He has also danced in the works of Neil Greenberg, Maria Hassabi, Mollisa Fenley, Kevin Wynn, and Michael Clark among others. His own work has been seen in New York at DTW's Fresh Tracks and Split Stream, PS122 New Stuff, Joyce Soho and Movement Research at the Judson Church as well as internationally in Austria, Japan and Israel. He has been teaching dance throughout the USA and Europe as a guest teacher at venues such as PARTS (Brussels), Danseshus (Copenhagen), Sasha Waltz company (Berlin) and Impulstanz (Vienna) as well as Movement Research and DNA NYC. He also received his Shiatsu certification from the Ohashi institute in Spring '00.

**K.J. Holmes** is an independent dancer, singer, poet and body-worker exploring improvisation as process and performance since '81. Her influences include Contact Improvisation, Body-Mind Centering®, Yoga, Authentic Movement, Release techniques, Martial Dance, world vocal studies and contemporary dance and theater. She teaches and performs throughout the world and has collaborated with Simone Forti, Image Lab and Steve Paxton, among many others. K.J. is a graduate of the School for Body-Mind Centering ('99) and has a private practice in Dynamic Alignment and Re-integration in Brooklyn where she lives. She is adjunct faculty at NYU/Experimental Theater Wing, and continues to teach through Movement Research, the Panetta Movement Center and the Trisha Brown Studio.

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

**Juliette Mapp** is a dancer, teacher and choreographer based in New York. She teaches regularly at Movement Research and abroad and is currently a guest professor at George Washington University in Washington D.C. Juliette has danced for many choreographers including Deborah Hay, Vicky Shick, John Jasperse (for which she received a “Bessie” in '01), Stephanie Skura, and others. Juliette's choreography has been shown throughout NYC including Danspace Project, where her anti-war dance *one* was presented last year. Juliette was an MR A.I.R '04-05.

**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.

**Jennifer Monson** is artistic director of iLAND, Inc. – interdisciplinary Laboratory for Art, Nature and Dance, a not for profit organization that supports collaborative process between movement based artists and environmental practitioners that engage the public in a kinetic experience of the urban environment. Monson has received fellowships from the Guggenheim Foundation, The Foundation for Contemporary Arts, NEA, NYFA, Creative Capital and the Jerome Foundation. She was awarded a New York Dance and Performance Award (“BESSIE”) for *BIRD BRAIN* ('06) and for *Sender* ('97) as well as for sustained achievement in the dance field.

**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. Presenting “dance theater at its funniest and most compelling” (NZZ, Switzerland), they have been touring extensively throughout the US, Europe, Latin America, India, Japan, South Korea and New Zealand since '87. Supported by the NEA, NYSCA, NPN, the Asian Cultural Council, Arts International, and the Rockefeller, Jerome, Altria, and Harkness Foundations among many others, their work has been produced annually by major dance venues in NYC including the Joyce Theater, City Center Fall for Dance, Central Park SummerStage, DTW and the Kitchen. 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 *Katrina, Katrina: Love Letters to New Orleans*, which has been presented twice at the Kennedy Center and will tour throughout the US over the next two years.

**Gwen Welliver** performed with Doug Varone and Dancers ('91-00) and served on the faculty of NYU's Tisch School of the Arts ('95-00). She then joined the Trisha Brown Dance Company as Rehearsal Director. Gwen has taught at numerous studios, festivals, and universities in the U.S. and abroad, including ADF in North Carolina and in Chile, International Summer School of Dance (Japan), Kalamata International Dance Festival (Greece), Movement Research (NYC) and, with support from the Suitcase Fund, at the Moscow Contemporary Dance Summer School “TSEH.” She was awarded a “Bessie” Award ('00) for Sustained Achievement for dancing with Doug Varone and Dancers.