

## Location

All MELT workshops are held at Danspace Project, 131 East 10th Street at Second Avenue (at St. Mark's Church), except for Irene Dowd / Spirals at Dance Theater Workshop, 219 W. 19th Street (between 7 – 8th Avenues).

## Fees

\$110-\$125 for individual workshops. Sign up for individual workshops by making 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 16. Payment can be made with credit cards on our website. We also accept checks and money orders.

All refund and credit requests must be made in writing. Refunds will be available for individual workshops until 1 week before start of workshop minus a \$50 processing fee. For 3, 4 or 5-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.

## Housing

Movement Research does not provide housing. Housing options can be found at: [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)

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NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

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

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

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

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

LIST WORKSHOP CHOICES) \_\_\_\_\_

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Jennifer Monson by Alex Escalante

movement research

July 7 - August 8, 2008

# MELT

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

# MELT SUMMER

July 7 – August 8, 2008  
Held at Danspace Project, 131 East 10th Street

**Week one: July 7-11**

**Technique** Vicky Shick 10am - 12pm  
**Alexander Technique™** Shelley Senter 1-3pm  
**Composition** Jennifer Monson 3:30 - 6pm

**Week two: July 14-18**

**Technique** Reggie Wilson 10am - 12pm  
**Klein/Mahler** Barbara Mahler 1-3pm  
**Composition** Tere O'Connor 3:30 - 6pm

**Week three: July 21-25**

**Technique** Jeremy Nelson 10am - 12pm  
**Improvisation** Daniel Lepkoff 1-3pm  
**Composition/Repertory** Donna Uchizono 3:30 - 6pm

**Week four: July 28-Aug 1**

**Technique** Juliette Mapp 10am - 12pm  
**Releasing** Yvonne Meier 1-3pm  
**Spirals** Irene Dowd 1-3pm

**Week five: Aug 4-8**

**Technique** Gwen Welliver 10am - 12pm  
**Improvisation** David Beadle 1-3pm  
**Composition** Ishmael Houston-Jones 3:30 - 6pm

cover photo: Donna Uchizono Company by Alexandra Corazza

# MOVEMENT RESEARCH

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**Summer Administrative Internships Available!**  
Movement Research seeks summer interns in the areas of Development, Marketing, Finance, Website, and Archives. Learn and contribute useful, transferable skills in not-for-profit management in exchange for college credit and/or access to some classes and workshops. Email [info@movementresearch.org](mailto:info@movementresearch.org) for more information.

Daniel Lepkoff by Vladimir Lupovsky

July 7 - August 8, 2008 at Danspace Project (at St. Mark's Church)

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**Week One: July 7-11**

## 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.

## Shelley Senter

**Alexander Technique™ for Dancers** 1–3pm \$110

The Alexander Technique™ is a means of identifying mental and physical habits that interfere with one's ability to attend to the moment and make choices. Through observation, dialogue and hands-on work, this workshop aims to introduce principles of the technique and examine common assumptions (and their accompanying sensations) of such dancerly concerns as strength, support, stability and power, opening the body and brain to new information and refining the organization of the performing body and mind.

## Jennifer Monson

**Composition** 3:30 – 6pm \$125

In this workshop we will research individual approaches to composition and form through perceptual experiments with space, time and energy. We will isolate improvisational activities such as making transitions, creating locations, and sustaining energetic states, and other strategies to bring a deeper understanding to our personal and intrinsic improvisational and compositional logics. From this process we will create small pieces and scores while looking at the potential of dance to actively engage contemporary issues through perception and embodied practice and form.

**Week Two: July 14-18**

## Reggie Wilson

**Technique** 10am – 12pm \$110

This Contemporary Movement class is based on Modern, full-bodied, grounded and rhythm-based movement, utilizing elements and movement languages from cultures of the Southern US, Trinidad and Tobago, Zimbabwe, South Africa, Senegal, and Cameroon. Attention and focus is maintained on the weight and direction of the pelvis, the use of the full foot and use of the full range of the demi-plié, sometimes accompanied by driving rhythms created through stamping, clapping, shouting and aspirated breathing that traditionally propelled the dancer to states of ecstasy.

## Barbara Mahler

**Klein/Mahler Technique** 1–3pm \$110

*Re-Education and Respect for the Body*

The purpose of the work done in class is to re-educate one's body with an interweaving of theory and practice on a physical and organic level. Movement efficiency and postural re-education begin with detailed work on the key structural supports of the body, the pelvis and the sacro-iliac joint. Our movement work will define and make a reality of "bringing the pelvis on top of the legs." The result is clarity, sureness of movement and a new level of understanding the innate intelligence of the body. The class is open to all levels; dancers and non-dancers alike.

## Tere O'Connor

**Composition** 3:30 – 6pm \$125

*Making Dances*

Tere O'Connor's choreographic workshops grew organically out of his own auto-didactic research into the form. Rejecting a "good/bad" paradigm, his desire is for artists to create problem-solving systems based on the structure of their own thought process and to rigorously pursue the science of their poetics. Through the daily creation of little dance works, the artist focuses his/her attention on developing an analytical eye for the fundamental metaphors in the work. We will look to create dances whose legibility is born of internal systems – detached from the denotative interpretation of "symbols."

**Week Three: July 21-25**

## Jeremy Nelson

**Technique** 10am – 12pm \$110

The classes are influenced by Nelson's 20 years of continuing study with Barbara Mahler and Susan Klein, and by more recent studies in Alexander Technique™, Contact Improvisation and Body-Mind Centering®. We will begin with a warm-up that focuses mostly on our skeletal structure to access the deep supporting muscles of the body, allowing mobility and suppleness in the superficial muscles and emphasizes the connection to and use of the floor. The class builds from simple exercises to phrases of movement that involve moving boldly, covering lots of space and finding a specificity and ease in our dancing.

## Daniel Lepkoff

**Foundations of Improvisation**

*Researching Movement and Mind*

We look at the ordinary movement from our daily lives as a source for our dancing and study how the mind and body work together to compose our actions. The primal patterns of locomotion that underlie and support all our physical actions are a foundation and warm-up: rolls, spirals, crawling patterns, crouching, sitting, standing, walking, running, and the transitions between.

Specific physical meditations/exercises/explorations alter our habitual ways of experiencing the environment and create an opportunity to refocus on the details of our sensory experience, perceptions, and actions. This work provides tools for researching your own movement and movement choices. Areas of focus are: Gravity, Touch, Vision, Rhythm, & Sequence.

## Donna Uchizono

**Composition/Repertory** 3:30 – 6pm \$125

Known for creating a new movement vocabulary with each new work, Uchizono conducts a composition class, delighting in ways to develop material from a specific idea while exploring how one looks at work. Sections from the company's repertory relating to the ideas explored in the lab add to the experience.

**Week Four: July 28-Aug 1**

## 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 will be specifically structured to build our knowledge of individual physical patterns that may be blocking 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.

## Yvonne Meier

**Releasing** 1–3pm \$110

Through specially designed images, we will enable our selves to let go of hidden tensions and realign with the natural forces of gravity and counterbalance. Through the releasing process, we will learn to move with more freedom and economy. Spontaneous movement explorations will allow us to creatively integrate these changes in our bodies. Hands on work will reinforce the given directions of energy flow along the body. Improvised music will create an atmosphere to journey into a deeper releasing state.

## Irene Dowd

**Spirals** 1–3pm \$110

**Please note location for this workshop ONLY is at Dance Theater Workshop, 213 W. 19th St.**

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 path-

ways, each segment of the body's volume is constantly changing its relationship to each other segment, gravity, and the performance space.

## Neil Greenberg

**Composition** 3:30 – 6pm \$125

The workshop will rely on discourse, both choreographic and verbal, as a means of critical reflection of our own taken-for-granted assumptions about dance and choreography, as well as the assumptions of the traditions in which we each participate. Participants will develop palettes of materials—movement, ideas, questions—via directed improvisation, then experiment to find different strategies for organizing the materials. Points-of-departure for investigating include: how the audience builds a theory while watching a dance, what constitutes dance-events in each artist's work, how events are framed, issues of consonance and dissonance, and participation or non-participation in existing traditions.

**Week Five: Aug 4–8**

## Gwen Welliver

**Technique** 10am–12pm \$110

This warm-up and movement class will develop from simple skeletal mobility sequences to full-out, expansive movement forms. Emphasis will be placed on the joints, examining how their range of motion relates to alignment, support and weight in the course of movement. We will also focus on how the inherent lines in the body's anatomy can offer movement material in a full range, from the abstract to the dramatic. The class will culminate in traveling sequences and longer movement phrases.

## David Beadle

**Improvisation** 1–3pm \$110

This workshop will focus on techniques for training the body, resources for choreographic material, and miniature laboratories for studying human behavior. First, basic skills, principles and vocabulary from contact improvisation. Second, the group practice of improvisation in duets, trios, quintets. Basic scores (grids, corridors, six treasures, etc.) will be used to clarify time, space, and relationship while each dancer works at refining subtle qualitative and energetic states. These practices develop the ability to support, focus or transform a physical image within an unfolding dramatic scenario.

## Ishmael Houston-Jones

**Composition** 3:30–6pm \$125

*Dancing Taxi/Taxing Dance*

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.

**David Beadle** is a performer, teacher, and choreographer—working as an independent movement artist for the past twenty years. As a performer, he is dedicated to the development of improvisation as a vital and viable theatrical form. As a teacher, he is committed to creating new methods for training dancers using relevant information from current research in human movement potential. His work as a movement educator brings a broad-based sensitivity to his students—helping them discover their own movement vocabularies and innate dancing abilities.

**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, Marjole Gillis and other solo dancers. Her work has been taught in schools and dance companies across the US and Canada.

**Neil Greenberg**, Merce Cunningham Dance Company '79-86. Dance by Neil Greenberg '98 – present. Dance faculty – UC Riverside (currently), Purchase College and Saint Lawrence College (previously), Dance Curator, The Kitchen '95-99. Fellowships from Anonymous Foundation, NEA, NYFA, the Foundation for Contemporary Arts, among other awards. "Bessie" Award for Non-Auto-ADS Dance '94), currently working on *Becky Green Dance With Hugs*, for DTV in June '08, which continues his investigation into the nature of meaning-making. For more information: [www.nilgreenberg.org](http://www.nilgreenberg.org)

**Ishmael Houston-Jones** improvised dance and language work has been performed in NYC, across the US, in Europe, Australia and Latin America. He has taught many movement, improvisation and writing workshops, notably at the EDDC (The Netherlands), American Dance Festival, Seattle Festival of Alternative Dance and Improvisation (SFADVI) and at the San Francisco Festival of Improvisation. More info at <http://ishmael.com>.

**Daniel Lepkoff** played a central role in the development of Release Technique with Mary Fulkerson and Contact Improvisation with Steve Paxton since the early 70s. Through the 70s and 80's he traveled extensively, actively teaching, performing, and exposing this new work and new ideas to audiences worldwide. He is known for his depth and commitment to improvisation as a way of composing dance works, a performance practice, and a body of research and knowledge about how to move and live in the world. He is one of the founders of Movement Research in NYC.

**Barbara Mahler** has taught daily classes for 27 years plus, educating and teaching (with, and inspired by, Susan Klein) a generation of dancers. Essentially self-taught, she brings to her classes the perspective, understanding and experience of working on her own movement re-education. Barbara has been a Movement Research Artist-in-Residence twice, teaches at Hunter College, is on the arts advisory board of BAX, and is a recent MFA graduate from UVa. As a choreographer, her work has been performed around the globe. Barbara also maintains a private practice in Zoro Balancing and other hands on healing modalities. [www.barbaramahler.com](http://www.barbaramahler.com)

**Juliette Mapp** is a dancer, choreographer and teacher, based in Brooklyn, NY. Over the years, Juliette has danced for many choreographers including Jim Janspise, Deborah Hay, Vicky Shick and Stephanie Sura. She received a "Bessie" Award in '02. Juliette has choreographed solo and group pieces that have been presented throughout NYC. Juliette is an MFA Artist-in-Residence ('04-'05). She has taught throughout the world and frequently teaches at Movement Research. Juliette's teaching is informed by her studies of The Alexander Technique™, Kinetic Awareness™, Body-Mind Centering™, and Shimer Releasing™.

**Yvonne Meier**, originally from Zurich, Switzerland, has been living, making dances and teaching in NYC, since 1979. Her 25-year dedication to improvisation has been strongly informed by Releasing Technique and Authentic Movement, culminating in the creation of her own "Score Technique." In 1995 she received a "Bessie Award" for her audience interactive piece "The Shining." She has taught and performed throughout the US and Europe.

**Jennifer Monson** is artistic director of LAND - Interdisciplinary Laboratory for Art Nature and Dance. Her projects include MAPP/Rightwood Research and BIRP BRAN are based in the investigation of the relationship between environment and embodied practice. She is currently teaching at the Dance Department at the University of Illinois Urbana-Champaign as part of an initiative to bring environmental issues to the forefront of the university and the community at large.

**Jeremy Nelson** is a dancer/choreographer and former member of the Stephen Perinon Dance Company. He has also danced in the work of David Zambrano, Susan Fehonoff, Luis Lara Velazquez, and in his own work and with improviser Kristie Simson. He received a New York Dance and Performance "Bessie" Award for Performance in 1991 and a Duggenheim Fellowship for choreography in 2004. In the last 20 years he has taught classes/workshops in over 30 countries at venues including ADF, ImPulsTanz, PA.R.T.S., and the Sasha Waltz Company.

**Tere O'Connor** has been making dances since '82 and has created over 30 works for his company, which has performed throughout the US and in Europe, South America and Canada. He has created commissions for the Lyon Opera Ballet, White Oak Dance Project and Mikhail Baryshnikov, among others. O'Connor is a 93 John Simon Guggenheim Fellow and recipient of a Foundation for Contemporary Performance Art Award. He has received three "Bessie" Awards—most recently for PROZEE(M)OMAN (2005). O'Connor was recently appointed full professor at the University of Illinois at Urbana-Champaign, where he splits his time with NY.

**Shelley Senter**, an internationally renowned teacher of the Alexander Technique™, has been involved with experiential and post-modern dance for more than 25 years, touring throughout the world as a performer, choreographer and teacher. She has been critically recognized and awarded for her distinct approach to movement, both as an independent dance artist, and as a collaborator with many distinguished artists in the New York, West Coast and international dance communities, including the Trisha Brown Company, whose work she continues to stage worldwide. Her teaching continues to influence artists of all disciplines.

**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 6 years, she has also worked with many other NY-based choreographers. She received a "Bessie" Award for performance (88) and choreography ('03), has shown her own work since the mid-80s, and teaches regularly in the US and Europe.

**Donna Uchizono** - Featured by Ms. Magazine's end of the century issue as "a choreographer making great leaps forward into the 21st century." Donna Uchizono is the Artistic Director of Donna Uchizono Company, a New York-based company known for wit, rich invention, and unexpected beauty. A Guggenheim Fellow, Uchizono's work has been recognized by numerous grants and awards, most recently with the 2005 Albert Award in Dance. In 2002, she was awarded a "Bessie" for "Low." Donna Uchizono Company has been presented throughout the United States, Europe and South America.

**Gwen Welliver** performed with Doug Varone and Dancers '90-'00 and was awarded a "Bessie" Award for Sustained Achievement ('00). She then joined the Trisha Brown Dance Company as Release Artist Director ('00-'07). Gwen has taught in numerous settings including the ADF (North Carolina, Ohio), International Summer School of Dance (Japan), Karamita International Dance Festival (Greece), Moscow Contemporary Dance Summer School "TSEH," and on the faculty of NYU Tisch School of the Arts Dance Department ('95-'00). Gwen is currently developing her work at Barnington College (MFA candidate, teaching Fellow). **Reggie Wilson** is Artistic Director of Reggie Wilson/Fisk & Heel Performance Group, an eclectic company of dancers, shouters (sings) and acts/performers that has collaborated, toured, and taught nationally and internationally. The company has been the vehicle for his choreography since 98. Wilson draws from the movement languages of Africans in the Americas and The Continent, and combines them with post-modern elements and structures to create what he calls "post-African/Neo-Hoodoo Modern dances."

For more detailed information on our faculty, please visit our website.

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