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, 2007. Payment can be made with credit cards on our website for a $3 - $5 processing fee. 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 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: www.studenthousing.org or www.craigslist.com.

Movement Research

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

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New York, NY 10113 USA

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NAME

ADDRESS

CITY STATE ZIP

PHONE (DAY) (EVENING)

EMAIL ADDRESS

DATE OF BIRTH CITIZENSHIP

EMERGENCY CONTACT & PHONE

LIST WORKSHOP CHOICE(S)

Ori Flomin by Dimitris Nassiakos

January 7-25, 2008 at Eden's Expressway

MELT WINTER

January 7-25, 2008
Held at Eden's Expressway
537 Broadway, 4th Floor
(between Prince and Spring Streets)

weekone: january 7-11

Technique Ori Flomin 10am - 12pm
Klein/Mahler Technique Barbara Mahler 1 - 3pm
Composition Sara Pearson and Patrik Widrig 3:30 - 6pm

weektwo: january 14-18

Technique Juliette Mapp 10am - 12pm
Resonance Irene Dowd 1 - 3pm
Composition DD Dorvillier 3:30 - 6pm

weekthree: january 21-25

Technique Nicholas Leichter 10am - 12pm
Alexander™ Ann Rodiger 1 - 3pm
Composition/Physical Relationships John Jasperse 3:30 - 6pm

cover photo: Juliette Mapp by Alex Escalante

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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. Please visit our website for more information and instructions on how to apply.

John Jasperse by Joe Levasseur

movement research

MELT WINTER

January 7 - 25, 2008

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

weekone: jan 7-11

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 to move into space. Tension between secure and grounded placement and a sense of being out of control will be introduced in phrase-work as well as learning to use breath to maintain a center from which one can explode.

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-illiac 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.

Sara Pearson and Patrik Widrig

Composition 3:30 – 6pm $125
Designed to subvert habit in both movement and thought, this class will explore how to begin, how to continue, how the mind helps, how the mind hinders, how to recognize the "yes" when body, mind and heart are alive and in agreement, how to keep working when the "yes" doesn't come, how space and time define what you do, how what you hear affects what you see.

PEARSONWIDRIG DANCETHEATER by Tom Caravaglia

weektwo: jan 14-18

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.

Irene Dowd

Resonance 1 – 3pm $110
This is a new choreography intended as a daily conditioning and warm-up for dancers/teachers. It is designed to induce vibration to our bones, lubricate our joints, enhance supple coordination of the eyes, hands, and feet in continuously carrying relationships with each other as well as with the inhabited space around us and the resonant ground.

DD Dorvillier

Composition 3:30 – 6pm $125
Soft Parts/Hard Parts
Tearing a piece of paper has many parts, the paper, you, and the space between, the action of gripping the paper and pulling the sides apart, the sound as you grasp and tear it, as the halves fall to the table or crumple in your hand. There is the new configuration of paper pieces, and your observation and recollection of it, its finality as a gesture and the possibility of many repetitions of what will remain a unique gesture, despite endless repetitions.

January 7-25, 2008 at Eden's Expressway

weekthree: jan 21-25

Nicholas Leichter

Technique 10am – 12pm $110
Beginning slow and sensual, intimate and intertwined, Leichter's class builds gesture on gesture and idea on form. Using an array of styles and influences creating a cultivated culture clash, class will contextualize our varied interests and influences to create something exciting and fresh.

Ann Rodiger

Dance and the Alexander Technique™
1 – 3pm $110
This class will guide you to more fluidity, ease, balance, sense of direction, movement flow and awareness in your movement through exploring the principles of the Alexander Technique™. You will discover how you think about your movement now and how your thinking and seeing can adjust to enhance your movement, making it more connected and efficient. You will learn more about the immediate connection between your mind and body – how your thinking impacts your movement. Classes will include working in partners, individual awareness movement, full body dancing, and time to address the movement concerns of the course participants.

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.

John Jasperse

Composition/Physical Relationships
3:30 – 6pm $125
Through a series of improvisations and choreographic sketches, we will explore making dances as the process of creating a series of physical relations. The experiments will include the cultivation of bodily states through the use of imagery and partner work and structuring physical problems, which in turn affect our bodily state. Limitation will be examined as an integral part of composition. Through this, we will seek to develop work, which exhibits a personal and evocative language, contemporary cultural and social relevance, intelligence (in its various forms), and guts.

January 7-25, 2008 at Eden's Expressway

bios

DD Dorvillier is a dance maker and performer whose works have been shown in places like The Kitchen, PS122, and Danspace Project in NYC, as well as internationally. She was awarded a NYFA Choreography Fellowship (2001), a "Bessie" Award (Dressed for Floating, 2002), and a Foundation for Contemporary Arts Fellowship (2007).

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 and private practice for almost 40 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 was a member of the Stephen Petronio Dance Company from 1991 to 1999, and recently rejoined the company as rehearsal director. He also danced in the works of Neil Greenberg, Mollisa Fenley, Chamecki/Lerner, Kevin Wynn and Michael Clark among others. His own work has been seen in NYC at DTW, PS122, Joyce Soho and Movement Research at the Judson Church as well as in Japan, Austria and Israel. He was a 2004-05 Artist-in-Residence at Movement Research. He teaches dance and Yoga as a guest artist for several companies and schools in Europe such as PARTS, ROSAS (Brussels), Sasha Waltz Company (Berlin), ImpulsTanz (Vienna), and the Ballet of Marseille as well as Dance New Amsterdam and Movement Research in NYC.

John Jasperse has been making dances in NYC and elsewhere since 1985. His work has been presented in festivals and venues throughout the U.S., Brazil, Chile, Israel, Japan, and Europe including BAM's Next Wave Festival, La Biennale di Venezia, Cannes International Dance Festival, EuroKaz, Kampnagel, The Flynn, Montpellier Danse, MCA Chicago, On the Boards, Tanz im August, TanzQuartier Wein, Mousonturm, The Walker, The Wexner, VEO Festival and Yerba Buena. Jasperse has created commissioned works for Baryshnikov's White Oak Project, Batsheva Dance Company, and Lyon Opera Ballet.

Nicholas Leichter, Artistic Director of nicholasleichterdance, has taught throughout the United States, at festivals in Eastern and Western Europe, Asia, and Canada. Recent commissions include the Brooklyn Philharmonic, The Duncan Theater at Palm Beach Community College, and others. Leichter's work has received support and awards from NYFA, (2 BUILD grants and fellowship), Jerome Foundation, Greenwall Foundation, the NEA, The Joyce Theater Foundation, NYSCA, and others. Leichter premieres *Spanish Wells* at DTW in June.

Barbara Mahler has been teaching daily classes in NYC for upwards of 27 years, as well as workshops across the US and Europe. She had been on the main faculty member of the Susan Klein School of Dance since '79, and is currently teaching as an adjunct at Hunter College, with MR, and other NYC studios. Mahler dances, teaches and makes dances keeping in mind the power of movement, space and gravity as abstract formal elements of choreography. Her approach is rigorously contemporary. Her approach to teaching is inspired by the endless potential and possibility for change in the body, and teaches from the foundation of Klein Technique, and her own process in re-educating her body. She has worked with many noted choreographers, but primarily pursues her own choreographic vision. A teacher and performer of international repute, her work has been seen worldwide. She was guest artist at the Yard, adjudicated by Patricia Nanon, a recipient of a Sage Cowls Land Grant at the University of Minnesota, an '01-'02 and 06'-08 MR A.I.R., on the BAX Advisory Committee, has an MFA from UWM and maintains a private practice in body work and Zero Balancing. 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 John Jasperse, Deborah Hay, Vicky Shick and Stephanie Skura. She received a "Bessie" Award in '02. Juliette has choreographed solo and group pieces that have been presented throughout NYC. Juliette was a MR 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 Skinner Releasing™.

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 and Asia since 1987. Supported by the NEA, NYSCA, NPN, the ACC, Arts International, and the Rockefeller, Jerome, and Altria Foundations, their work has been produced annually by the major dance venues in NYC. They have become well known for their site and video works as well as community performance residencies combining dance, music, text, and video. Their upcoming NYC season will take place at the Thalia Theater at Symphony Space April 10-12, 2008.

Ann Rodiger has been teaching the Alexander Technique™ in NYC for over 25 years. She is the founder and director of Balance Arts and the Balance Arts Alexander Technique™ Teacher Training Program in NYC. She has also taught dance at universities including U. of Illinois, U. of Hawaii, and U. of Wisconsin-Milwaukee. She choreographed and performed her own work in the late 80's in NYC. She makes regular trips to Europe to teach the Alexander Technique™. Her private practice includes dancers, actors, singers, painters, and students from all walks of life.

John Jasperse by Alex Escalante