

iMPULStANZ

VIENNA INTERNATIONAL DANCE FESTIVAL

WORKSHOPS & RESEARCH

JULY 14 - AUGUST 10, 2013

Workshops in Contemporary Dance and Bodywork for all levels from beginners to professional dancers.

Seven phases which can be attended independently from each other (each week-workshop: 1 class per day, each intensive-workshop: 2 classes per day)

Week1:	July 15 - 19
Intensive1:	July 20 + 21
Week2:	July 22 - 26
Week3:	July 29 - August 2
Intensive2:	August 3 + 4
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CHOREOGRAPHERS' VENTURE

Magdalena Chowaniec
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WORKSHOPS

JULY 14 - AUGUST 10, 2013

This level system is based on experiences in fields important for the Workshop or in related areas. The first Workshop day is the final day of admittance according to the teacher's decision, if your level is considerably different than the level of the Workshop, you are kindly asked to switch to a more appropriate one.

Workshops and their symbols:

o (open) - for all levels, people interested in bodywork and movement

Beg (beginning level) - providing basic knowledge, no specific precognition required

Int (intermediate level) - for dancers with some knowledge, skill-refreshment

Adv (advanced level) - for dancers with extended knowledge

Adv* (advanced level) - for professional dancers with extended knowledge

RUSSELL ADAMSON

Week1: July 15 - 19

Contemporary Jazz Adv 12:15 - 14:00

Urban Styles Beg 16:10 - 17:55

Contemporary Jazz

ENJOYMENT, THE CREATIVE PROCESS AND WORKING WITH OTHERS

The class begins with a contemporary warm up that consists of exercises in various combined forms. These vary throughout the warm up in order to acquire body placement make your tendons and muscles elastic and springy, develop your sense of balance which will be needed for correct execution of technique.

Later on a series of various Adagio and Allegro combinations are put together to develop movement phrases in the middle part of the class. Participants will be required to do floor and aerial work as well as travelling in space. The class ends with a choreography.

The main goal of the workshop is to work with and encourage the students to embrace the different movement possibilities of the body through nonverbal communication. I would like to give choices that are innovative, exciting, progressive and diverse in the bringing together of the rapidly expanding discipline called dance. The emphasis of the class is also on enjoyment, the creative process and working with others.

Urban Styles

DYNAMIC, ENERGY & FUN

Urban Styles are movements in motion. Everything is constantly changing and the real inspiration is the music! The feeling is like a block party, having fun while experiencing visually and physically the different forms of expression that are going on in today's urban culture from the street to the clubs. So join the party and let loose the dance in you!

Constant motion, improvisation, continuity rhythm and harmony. The beat goes on, never final, never finished. That's the pulse and energy movement we call dance.

Included at all levels is a warm up and cool down in the creative process. To convey the energy and movement of dance from HipHop, Funk to Ragga and HouseDance.

All technical stuff is put into an easy-to-follow choreography for the beginner's level. As for the advanced level the combinations are physically and technically more challenging.

Russell Leon Adamson was born in Jamaica and moved to England with his family at the age of 10. He attained three city and guild certificates in electronics and engineering at Gloucester City College. His athletic abilities lead him to the Gloucester Youth Gymnastics team and to amateur as well as Thai boxing. He carries the black belt status in various Martial Art Techniques. With this physical background he was granted a 4-year scholarship at the London School of Contemporary Dance. At the same time he took classes in Classical Ballet at the Central School of Ballet in London.

He studied Ballet with Marian Lane and Laura Connors of the Royal Ballet School and Company (UK) and Jazz with Deirda Lowell and Wayne Babeist (Alvin Ailey Company), Daniela Lorenz (Matt Mattox Company), Charles Augins (USA) and also Claude Paul Henry (London) and Max Stone (New York).

He also studied Modern with Bill Louthier (Martha Graham and Alvin Ailey Company), Carolyn Carson and Jorma Uotinen (Helsinki City Theatre, Finland), Viola Farber from the Merce Cunningham Company, Jane Dudley and Robert Cohan from the Martha Graham Company.

Russell Adamson is an innovative teacher, motivating his students to focus on their work, so they can do more than they expected. With his support many young dancers have chosen dance as their profession. He has also created many choreographies, which received a lot of recognition in Finland and abroad.

During the last years he has worked as a performer for the National Ballet of Estonia, the Gala for the 6th International Baltic Ballet Festival (Riga, Lithuania) and for Marimekkos 50th birthday (2001 - 2004), amongst others. In addition he has worked with the Black Dance Festival in Vienna (2002 & 2003) and the Estonia Art and Culture Gala Night in Tallinn (2004).

As a choreographer he has created his own work including: "Spirit of the Landscape" (Finland, 2005), a solo and duett with Rodney Williams for the Black Dance Festival (Vienna, 2005), "Flow" a solo (London, 2006), "Terrain" (Finland, 2006), a choreography for the opera La Traviata (Finland, 2006), "Episodes" for the Rainbow Jazz Festival (2007, Estonia), a choreography for the Higher Ground Gospel Concert (Finland, 2007), The Live Orchestral Music and visual effects show at the Estonia Concert Hall (Tallinn, 2007), a Funk & HipHop choreography for the Urban Culture Tour (Helsinki, 2007) and lately a choreography for the jazz opera *Manon* with the world premiere (Estonia, February 2008).

In 2009 Russell created four big productions, which have been shown in London, Tallinn and Vienna.

Paola AGUILERA

Week2: July 22 - 26

Auf den Kopf gestellt (8-11 J) 10:00 - 14:00

Auf den Kopf gestellt

STORIES AND PHANTASMS

Within this weeklong Atelier we will turn everything upside down: we will look with our feet, listen with our nose, walk with our tummies etc. We will get acquainted with the work of an actor/actress through basic exercises and games, a load of fun and a plenty of movement - above all. We will collect ideas, stories and phantasms and present them to our parents and friends at the end of the Atelier.

The actress and director **Paola Aguilera** was born in Santiago de Chile. She grew up in Perú, Romania and Germany. After her studies of the Dramatic Arts at the Conservatory of Vienna and her Directing Studies at the Moving Academy for Performing Arts (MAPA) Amsterdam, she now freelances since many years as actress, director and teacher in Western and Eastern Europe; most recently in Salzburg (AT) Theater der Jugend Vienna, TAG Vienna, Festspiele Stockerau (AT).

In 2012 she worked with theatre-enthusiastic children in the frame of the summer academy in Semmering (AT). She is co-founder and artistic director of the theatre company Plaisiranstalt and mother of 3-year-old Luis. Her most recent work as director is "STURM", a play inspired by motives of William Shakespeare for people from the age of 2, which was presented at the DSCHUNGEL WIEN, theatre for young audience in Vienna.

Joe ALEGADO

Week2: July 22 - 26

ModernTechnique Int 14:20 - 16:35

Startup Modern Beg 12:10 - 13:55

Week3: July 29 - August 2

ModernTechnique Int 17:45 - 20:00

ModernTechnique Adv* 14:50 - 17:20

Startup Modern

OUR RELATION TO THE EARTH

All my teaching reflects a dedication to establishing our relationship to the earth and to the animal in us. My desire is to have the students experience how this connection can influence how we initiate and attack our movement as well as how we can discover the very important transitions in dance. Coordination, rhythm, focus and, above all, honesty in movement, will be some of our goals.

Modern Technique

AT A PERFORMANCE LEVEL

The principles of movement, which we begin to explore in my beginning levels, are taken to a higher, more complex level of coordination of arms, legs and torso as well as rhythmic changes, weight shifts and dynamic transitions. Embracing the search for a connection to the earth, allows us the possibility, the potential to reach upward to heights always necessary when our goal is to achieve movement at a performance level.

Joe Alegado has been a member and soloist of the Ballet Hispanico of NYC, Alvin Ailey Repertory Ensemble and the José Limón Dance Company. He travels extensively throughout Europe teaching and choreographing in diverse festivals, institutions and dance companies. He is one of the original faculty members of ImPulsTanz Workshops (Wiener Tanzwochen).

Alito ALESSI

Week3: July 29 - August 2

DanceAbility o 09:30 -12:00

BodyWork o 12:10 - 14:40

DanceAbility

Moving On

DanceAbility is a unique dance methodology founded in 1987 by Alito Alessi and Karen Nelson and has been under the exclusive leadership of Alito since 1989. DanceAbility uses improvisational dance to promote artistic expression and exploration between people with and without disabilities.

Through experiencing movement together, misconceptions and/or prejudices that able-bodied or disabled people might have about themselves and each other are uprooted. DanceAbility workshops provide a supportive atmosphere for attitudes to change, and for people to learn about the beauty and joy of communicating through movement. The intention of DanceAbility is to cultivate a common ground for creative expression of all people. The material is drawn from the group present in a given situation and isolates no one. The method supports self-empowerment by offering ways that all individuals can participate fully in expressing their creative choices, including respecting one's own limits. Following one's own interest and desire, and applying that to the benefit of one's community, is a basic DanceAbility teaching.

The class will consist of foundation exercises introducing basic concepts of movement improvisation to people of all abilities based on things that all participants can do. This class will provide an introduction to the unique language of each person's body and how to communicate non-verbally with a partner and in larger groups. This will result in work in self-directing small groups to shape short dance pieces. The integration of "Contact Improvisation" will result in learning to improvise using physical contact.

Bodywork

DEEPEN YOUR INTUITION

Alito Alessi, choreographer, dancer, and Licensed Massage Therapist, will teach bodywork preparation, application, and integration, including techniques for alignment of the shoulders, neck, spine and pelvis combined with cranial sacral work. Breath and movement will be used as a physical awareness preparation for hands-on partner-work moving towards the balance of structural, energetic and muscular expression. We will increase our understanding of strength, stretch, release and our ability to listen to our bodies' messages, and deepen our intuition.

We will use a hands-on approach to cultivate a responsive, listening attitude to identify our own healing qualities and to assist others in identifying that which inhibits the physical, mental and emotional aspects of alignment. Together we will become aware of what our bodies are telling us but often ignore.

Alito Alessi is the artistic director and founder of the Joint Forces Dance Company and teaches and performs DanceAbility and Contact Improvisation internationally for more than 20 years. Both Joint Forces as well as DanceAbility are considered to be the most important pioneer-projects in the field of "mixed-abilities dance". This project for performers and teachers with and without disabilities achieved international appreciation for its artistic vision and the unique method in widening variety in dance.

Over several years Alito Alessi received scholarships for his choreographic works from American National Endowment of the Arts. As one of the pioneers of integrating Contact Improvisation into choreographic work, collaborations with artists include Steve Paxton, Nancy Stark Smith, Andrew Harwood, Karen Nelson amongst others.

Adriana ALMEIDA PEES

Week3: July 29 - August 2

BMC – Architectural Interaction o 10:00 - 12:00

BMC – Architectural Interaction

THE INNER ARCHITECTURE

This Workshop is based on the Body-Mind Centering® method (BMC) and is dedicated to the origins and interactions of embryonic movement and its influence on and relationship with the body systems of an adult.

We will grasp the architecture of our body with regard to dimension, quality, relationships and interdependence with embryology. We will explore systems of fluids, organs and tissues and gain a deeper understanding about reciprocal influences between the whole and their parts. This interaction on the level of our inner architecture supports us in our creative work as well as our personal development.

Dr. Adriana Almeida Pees is a Body-Mind Centering® teacher, practitioner, infant-developmental movement educator (IDME), an ISMETA registered movement therapist and educator and teaches in different BMC Programmes. She is a Gyrotonic® master trainer and a Gyrokinesis® pre-trainer and Cranio-sacral therapist. Since 2008 she has been co-director of the South American Body-Mind Centering Training Programme in Brazil. She received her PhD at the Universidade Estadual de Campinas-SP (State University of Campinas – Unicamp) at the Institute for the Arts, specialising in dance, research field: the technical-poetic foundations of the performer.

She has been working as a dancer, choreographer and guest teacher in various productions by the directors Frank Castorf, Christoph Marthaler, Christoph Schlingensiefel, at the Volksbühne am Rosa-Luxemburg-Platz (Berlin), at the Berlin Ensemble, Schauspiel Hannover, Tanzquartier Vienna, ImPulsTanz, the Conservatory of Vienna.

Daniela AMOROSO

Week4: 5. - 9. August

Menu Degustation o 16:05 - 17:50

Menu Degustation

A contemporary approach to Brazilian dances

The workshop will provide the "tasting" of some popular Brazilian dances like Capoeira Angola, Samba de Roda, Boi do Maranhão and Coco, related to different areas of the country. After experiencing these dances, the dancers will be encouraged to manage this new vocabulary in structured improvisations. Individual interpretation of these culturally and aesthetically specific elements will then merge into a choreography, which we develop together over the course of this week. This workshop is addressed to people interested in Brazilian culture and dances.

Daniela Amoroso is professor in the School of Dance and in the Performing Art Graduate Program - PPGAC at the Federal University of Bahia. She received a PhD in Performing Arts and her research focus has been the popular dances of Brazil with emphasis on Samba and the relations to the body in the Diaspora's context. She is dancer and percussionist of the samba's group "Botequim".

Week2: July 22 - 26

Ultima Vez Vocabulary Adv* 12:10 - 14:10

Partnering Adv 14:20 - 16:50

Week3: July 29 - August 2

Ultima Vez Vocabulary Adv* 12:10 - 14:10

Ultima Vez Vocabulary Adv* 14:50 - 16:50

Ultima Vez Vocabulary

This workshop will approach the basis of the work of Ultima Vez from Laura's personal experience with the Company. We will study body mechanisms that allow us to reach physical extremes protecting the body at the same time. We will work with a mix of ideas and material without focusing on any performance in particular.

Partnering

Technical exercises and games will be the starting point for group and partner work. A fluid physical communication depends on the awareness of the shared balance. We will work with set up situations where you get to fully trust the other, to act under risk, speed, power, etc. We will use recognisable human relationships that will help us to create images, to define energies and invent stories. Participants will explore some given elements and steps but will be invited to play with their own material within a defined context.

Laura Arís was born in 1977 in Barcelona (Spain). She followed dance and choreography training at the Instituto del Teatre in Barcelona where she was awarded with the Prize for Extraordinary Student in 1996. Between 1996 and 1999 she was part of Lanònima Imperial Dance Company (awarded with the prize Lladró to the Best Performer at Festival de Valencia 1999) and associated with General Electrica collective in Barcelona (Spain).

Since 1999 she lives in Brussels and has been a member of Ultima Vez/Wim Vandekeybus for the creations and touring of: *Inasmuch as life is borrowed*, *Scratching the Inner Fields*, *Blush*, *What a body does not remember* (reprise 2002), *Sonic Boom*, *Puur*, *Spiegel*, *Menske* and in the dance films: *Blush*, *Here After* and the short film: *Inasmuch as Life is Borrowed*. She regularly teaches workshops related to the Ultima Vez dance vocabulary and contemporary technique lessons worldwide.

In 2009 she founded the artistic platform Ember together with Jorge Jáuregui, an artistic platform that holds their works and collaborations.

www.emberprojects.blogspot.com

Ziya AZAZI

Week4: August 5 - 9

Dervish in Progress o 12:10 - 14:40

Dervish in Progress

PUSHING BOUNDARIES AND REACH A HIGHER AWARENESS

This workshop suggests a space for the participants where they can challenge their limits through whirling, stimulate their ability for the thrift of bodily energy, and through these abilities reach their goal movement within their own genre, spending less energy, with a higher level of awareness.

Whirling is not the main objective of this workshop. The greater goal is to improve one's physical, emotional and mental awareness through whirling and the exercises prior to that. It leads the participants to perceive and accept what is befalling throughout whirling, and reach an innovative movement by means of whirling.

The workshop consists of following steps:

Warm up: stretching and breathing in order to enhance concentration preparing the body and mind to gain strength to push mental and physical limits.

Awareness: This step includes floor work, body part and upside down exercises, basic acrobatics and improvisation on various levels. It aims to strengthen the awareness of senses and systems in preparation for meeting the unknown arrangements to be encountered while whirling.

Whirling: Further developments of physical, emotional and mental awareness are to be obtained in this step. Whirling first starts at the vertical level. At the further steps repetitive movements are to be experienced on both, vertical and horizontal levels. This step helps the participants to feel and record the conditions of their perception of space and body; thus the awareness improves. This is a step where the participants in various aspects confront conditions that are not usual or accustomed. By accepting the unknown, the knowledge concerning awareness and ability for the thrift of bodily energy will expand.

Ziya Azazi was born in 1969 in Antakya (TR) and is based in Vienna since 1994. From the late nineties up to the present, Ziya Azazi's dance practices have been primarily based on experimental whirling and repetition, which reflect his personal, artistic, conceptual and motional analysis of traditional Sufi dance. He searches for the simultaneous representation of contradictory perceptions of physical awareness and a high state of ecstasy, experimenting the intensities of speed and tension made possible through whirling. He aims at transforming the usual whirling dervish image and the classical Sufi dance into a spectacular form, thus proposing possibilities for personal ritual, that do not rely on the boundaries of existing belief systems. His work searches for the Dervish at a high level of speed, tension and emotion, and creates a space for the viewer to encounter and experience these moods. Through his performances, Ziya Azazi seeks to represent the moment of realisation when the Dervish begins to enjoy his/her achievement through the joyful and ecstatic repetition of whirling: the looping and spinning which leads to trance.

Ziya originally studied mining engineering at Istanbul Technical University and practiced gymnastics. Between 1990 and 1994 he worked with the State Theatre of Istanbul where he created his first choreographic works. Between 1994 and 1998 he worked at Tanz Atelier Sebastian Prantl (TAW), Tanz*Hotel, and Willi Dorner besides few other companies. In 1999 he was awarded the danceWEB scholarship and received the honourable mention in the Ballett Magazine as "The Most Outstanding Dancer of the Year in Austria".

Since 1999 he creates his own choreographical work, which tours worldwide, a.o.: "Dervish in Progress" (2004 / Barcelona), "'Azab" (2005 / São Paulo), "Dervish" (2006), "Icons" (2007 / Grenoble) in collaboration with Serge Adam (FR), the solo "Ember" (2010 / Valladolid). His latest work "Energy" has been premiered in 2012 at Théâtre Liberte in Toulon (FR). Since 2004 worked with a.o. Jan Fabre/Trobleyn, Compagnie Thor, and collaborated with Cem Ertekin, Aydin Teker, Sebastian Prantl, Philippe Arlaud, Anne-Marie Gros, Ismael Ivo, Marcia Haydee, Yoshi Oida, Thierry Smits, Nona Ciobanu and Mehmet Balkan. Beside the performances Ziya Azazi shared his experiences and knowledge with public in academic and non- academic settings, a.o. at the International Choreographic Training Programme titled Choreographic Collision (organised by Ismael Ivo, within the framework of Venice Dance Biennale, IT), at the Modern Dance Department of Istanbul Mimar Sinan University (TR), Carolyn Carlson Roubaix National Choreographic School (FR), Performance Making Programme at Goldsmiths University, London (UK), the Faculty of Arts at Klaipeda University and the dancers of Samsun & Antalya State Ballets (TR).

Iñaki AZPILLAGA

Week3: July 29 - August 2

Partnering Adv 12:10 - 14:10

Contemporary Technique Adv 14:50 - 16:50

Partnering

PARTICIPATING & COMMUNICATING IN PHYSICAL DIALOGUES

Sharing and communication are very essential aspects in our daily life. Dance expresses those issues through partner work and other collective activities.

Physical dialogues propose different exercises to enhance instinct, opening and awareness. By duo and group exercises we will deal with terms such as Trust, Weight, Sharing timings, Leaders and Followers.

During the workshop we will learn given phrases as well as experiment matters for research.

Contemporary Technique

ENERGY & IMAGINARY

This workshop is directed to people interested in dance as an art of expression.

The class will turn around one or two themes per day including warm up, floorwork and dance evolutions in the space. From high voltage to lazy-looking forms where energy and imaginary are the rulers of the rhythm. The participants are encouraged to appropriate the given material and to "stage" it in the shortest delay of time.

Born in Spain **Iñaki Azpillaga** is now a dance teacher based in Brussels leading workshops all around Europe. His dance studies are based on Basque folk dance, ballet, jazz, modern and contemporary dance. He has danced with Mathilde Monnier, Bocanada Danza, National Ballet Company of Spain besides many other companies.

For the past fifteen years he has been connected with the work of Wim Vandekeybus in one way or another. Since 1994 he has danced with the company participating in the creation of the famous pieces "Mountains made of Barking", "Alle Grössen decken sich zu" and "Bereft of a Blissful Union". At the same time he danced in "What the body does not remember" and "Her Body doesn't fit her soul".

Since 1999 he has been the choreographical assistant and at times tour coach to several Wim Vandekeybus' productions including his creations "Radical Wrong" and "Oedipus / Bêt Noir".

Since 1997 he has been teaching workshops related to the work of Ultima Vez.

Thierry BAË

Week1: July 15 - 19

Tai Chi Chuan for Dancers Adv 10:15 - 12:00

Composed Improvisation / Improvised Composition Adv 13:15 - 15:45

Tai Chi Chuan for Dancers

A MAGNIFICENT TOOL FOR OUR CONSCIOUSNESS

Tai Chi is a nonviolent martial art form supporting us to develop grounding, fluidity in moving and calmness. The base of the practice comprises form, Chi Kong, practice with partners and self-defense.

In a series of movements and postures inner circles are developing: circulation of Chi (life energy), spirals of arms and legs, action of the centre, releasing the spine.

Chi Kong is the work with the breath, organising movement and posture, and the circulation of energies in the body. With a partner we practise "push-hands", these are playful exercises for flow (deviation) and grounding (projection). Self-defense means the application of the form aiming to use the inner energies.

Tai Chi is a support for meditation, action and health and mainly a magnificent tool for our consciousness, in the beginning superficially for axis and posture, over time Tai Chi effects skin, bones and organs in a subtle and profound way.

Composed Improvisation / Improvised Composition

NOURISHING THE WRITING OF LIFE

The centre of our practice is our consciousness as a support for the dance improvisation – composed improvisation. Being aware of our inner space, the space between body parts, for example between head and chest, the space outside us.

How to write, how to save what comes to be improvised? – nourishing the writing of life, structuring, thinking what comes across.

Writing, composing, knowledge meeting the innate – giving a spontaneous vital character to a composed structure.

Thierry Baë only started to dance after his studies of visual arts in Reims, first with Marcel Marceau, then with Etienne Decroux. He was the assistant of Decroux.

From 1986 to 1997 he participated in all works of Catherine Diverrès, and in "Canard pékinois", "L'Effet boeuf", and "Les Philosophes" of Josef Nadj.

1997 he founded his own company Trait de Ciel.

He has been teaching at numerous places in France and internationally. As a disciple of Master Chu King Hung he has been teaching Tai Chi for 20 years.

He is educated in classical music (clarinet) and plays the guitar, the trumpet and the Japanese flute.

Adam BENJAMIN

Week1 & Intensive1: July 15 - 21

Integrated Dance o 15:00 - 20:00 / 10:00 - 15:00

Integrated Dance

At eye level

An improvisation workshop that explores integrated dance through awareness of self, sensation and breath, through partnering, contact improvisation and onto temporal and spatial scores. The work with a preferably versatile group at eye level will lead to a sensitive research. The workshop is an advanced Workshop for people active in the field of integrated dance. Participant numbers are restricted to ensure individual feed-back and a safe but challenging environment.

"A teacher with a rare vision and a gift for communicating it to others". – The Sunday Times

"Again and again he showed how a problem contains it's own solution. A rare opportunity to work with him. Don't miss it!". – The Japan Times

Adam Benjamin is an award winning choreographer and teacher of international standing. He was joint founder and Artistic Director of CandoCo Dance Company, artistic director of Tshwaragano Dance Company in South Africa and developed the integrated strand with Adugna Dance Theatre Company in Ethiopia.

He has made works for theatre and dance including Scottish Dance Theatre, The Besht Tellers, A&BC Theatre Company, Vertigo Dance Company, StopGap and The FATHoM Project. Recent projects include collaborating with Russell Maliphant on "A Holding Space", and "This Is" for Croi Glan Integrated Dance Company, Ireland.

He is a founder member of the improvisation ensemble 5 Men Dancing. As an improviser he has performed with Kirstie Simson, Kenzo Kusuda, Kim Itoh & Mako Kuwano, Russell Maliphant, Neat Timothy, Susanne Martin and Jordi Cortés. He has been a Wingate Scholar, a Rayne Fellow and an associate artist at The Place. He now lectures at Plymouth University where he is helping to build an accessible dance degree. He is author of "Making an Entrance. Theory and Practice for Disabled and Non-disabled dancers." (Routledge 2001).
www.adambenjamin.co.uk

Susanne BENTLEY

Week2: July 22 - 26

Your own best teacher o 12:10 - 15:10

Contemporary Technique - Remixed Release Beg 18:00 - 20:00

Your own best teacher

Coaching-based strategies for the teaching and learning of dance

In dance we are generally thought, and taught, to 'train' ourselves and others: learning and passing on information to perform our specialised activity. But what if we worked to 'educate' ourselves or our students as well, in the Latin sense of the word educere: to build the person, to draw out their latent potential? Create thinking, sensing, inspired and empowered dancers? What if we could also empower and uplift ourselves with this process?

Coaches exist in sport, in business, in life ([life-coaching](#)). They are skilled in guiding, a caring collaborator who sees what you cannot necessarily see. They empower you towards progress. They ask the right questions and give you tools to help yourself, instead of giving answers. They start from the basic standpoint that you are your own best teacher.

This workshop looks at practical ways of combining training and coaching, to help us evoke excellence in our students, and ourselves. We will cover topics such as: motivational tools, goal setting, methods for creating enquiring minds, keeping material fresh, dealing with students' blocks, promoting experiential learning, play and exploration and partner/teamwork.

Your own best teacher is designed for dance teachers of any genre or level, for dancers interested in pedagogy, and for those who wish to push their own boundaries further by coaching themselves.

NB: Participants should bring comfortable clothing to move in and writing materials.

Contemporary Technique - Remixed Release

enjoy - otherwise why dance?!

This contemporary class is based on Release Technique and Floor work and includes Contact and other forms of Improvisation. Aspects of Yoga, Alexander Technique, Pilates and Skinner Releasing are also often part of the class.

The focus is on the body's alignment and on working economically in movement through emphasis on direction, sequencing, impulse and fluidity. Part of working economically is the use of the centre and internal musculature, hence reinforcing and learning to access that power is a major objective.

The classes usually start by warming up at ground level: strengthening the centre and upper body for taking weight by travelling across the floor with set material or improvisations. With a strong centre we can move fluidly and economically on all levels.

We then move into verticality: alignment (incl. Alexander Technique exercises), thoroughly working feet, legs, arms and spine, learning Release Technique through specific set material. Contact Improvisation or other improvisational material is often introduced at this point: working on specific techniques or images (incl. Skinner Releasing) with which to improvise together.

Lastly we make a transition into movement, which travels farther through space: changing directions and levels, using impulse, sequencing and flow, learning set material which builds up to a final phrase that will end the class. Attention is always given to stretching afterwards to prevent injury.

"I teach participants to work with partners, give feedback and take charge of their own education. The most important for me, however, is the enjoyment factor - otherwise why dance?!"

Susanne Bentley is a contemporary dancer, improviser, teacher, coach and choreographer. She has been working with others and on her own projects in New Zealand and Europe since 1996. In NZ she worked with companies such as Touch Compass, Opera NZ and Weta Productions (Peter Jackson- film), and was a founding member of Curve Dance Collective. In 2000 she was a DanceWEB scholar at ImpPulsTanz (Vienna). Since then she has performed with companies such as SUPERAMAS, Cie. Fabienne Berger, Les Ballets C de la B, Maria Clara Villa Lobos, Poni, Bal Moderne a.o.

She has created her own works since 1994, either choreographed or improvised. From 2002 - 2009 she made music and performances with electronic musician Peter Van Hoesen as Bent Object. She is also a founding member of SoloConversations Dance Collective, performing improvised pieces since 2007. She established the organisation Expansive Being asbl in 2012, dedicated to encouraging, supporting and promoting artistic expression in all its forms.

She teaches contemporary dance and performance improvisation for companies, universities and studios such as: Ultima Vez, Charleroi Danses, Danscentrum Jette (Brussels), Tanzquartier & Impulstanz (Vienna), Tanzfabrik & Marameo (Berlin), University of Waikato & Otago University (NZ). She is also a qualified life coach with Consciousness Coaching, and offers individual artistic coaching/mentoring as well.

<http://susannebentley.com/>

Nicole Berndt-Caccivio

Week1: July 15 - 19

Inspirationen (55+) 14:20 - 16:05

Full Presence Ahead o 18:00 - 20:00

Full Presence Ahead

Already a thought is a movement

This Workshop is not about "doing" something, but rather about the principle of "letting" it happen! Through a mindful approach we will link biodynamic craniosacral bodywork to contemporary dance.

Through guided bodywork with partners and a fundamental knowledge of anatomical structures, such as the connection between "head and tail" (lat. coccyx - occipital, the connection between tailbone and atlas) and the flow of the LCS (the cerebrospinal fluid, the fluid around and inside the brain and the spinal cord) we are going to move into dance improvisations.

This will enhance movements of full presence in the body and facilitate ease and authenticity in motion.

Please bring comfortable clothes, paper and pencils.

No previous knowledge of craniosacral bodywork required.

Inspirationen

Set free your fantasy!

After a gentle warm up and some essential bodywork we will delve into a choreographic workshop, where new talents can be discovered, sensed and cultivated. Through improvisational images, preset tasks, as well as individual ideas and requests from participants we will arrive at a visionary and self-developed choreography.

"The suggestion and wish to work with people of 55+ of age are rooted in my work with the *Age Company* which I direct since 2009 in Vienna, with dancers aged from 55 to 80 years."

Nicole Berndt-Caccivio was born in Biel (CH) and lives in Berlin. After her classical dance education, several further education at the Cunningham Studio in NYC and several workshops Nicole Berndt-Caccivio started freelancing as a dancer in 1983 (Tanztheater Zürich, Tanzfabrik Berlin, Elio Gervasi) and headed the Company Ljada in Switzerland (1988-1994). In 1992 she won the two first prizes at the Suzanne Dellal Center in Tel Aviv, together with Ricochet (UK) and toured successfully throughout Europe. Since 1995 she created several performances and taught at a.o. ImPulsTanz, Ials in Rome, National Theatre Sarajevo, OMC and LSU Baton Rouge (US), Ylidiz University Istanbul and MDT Ankara (TR), Academy for Performing Arts/ZUKT-Frankfurt am Main (DE), Conservatory/Private University Vienna (AT), Forum for Music and Movement Lenk (CH), Kientalerhof (CH).

2004 she started to work as biodynamic Cranio Sacral Therapist.

Since 2008 she is the artistic director of the Age Company Vienna and since 2012 of the Company Goldrausch in Bern/Biel (CH), both contemporary Zeitgeist dance projects with protagonist over 55 years of age.

www.cranio-ort.de

www.agecompany.at

Georg BLASCHKE & Sascha KRAUSNEKER

Week3: 29. Juli - 2. August

Come into a Flow Adv 09:30 - 12:30

Come into a Flow

Feldenkrais & Movement Research

Sascha Krausneker and Georg Blaschke have further developed their long-term collaboration: with *Come into a Flow* they offer a new emphasis for the possible connection between the Feldenkrais Method and improvisation & movement research.

The Feldenkrais Method is a unique and revolutionary approach to the understanding of human learning, movement and function. Its focus is on the practical development of one's own individual potential and ability. The daily sessions start with an ATM (Feldenkrais Awareness Through Movement lesson), which will take around 60 min.

Each day covers a different functional theme or movement pattern that brings us to greater differentiation of the movement apparatus as well as of our perception and our self. With the Feldenkrais method we can learn to move with ease and to enlarge our comfortable movement range. Possible effects of an ATM can be: improved balance and posture, easier breathing, clarified relationship of bones and muscles in relation to gravity and the floor, more differentiated self organisation, increased presence in our body and in space.

In the second part of the sessions we want to see if we will enter into a *flow state* by intuitively continuing the previous movement topics and then improvise and experiment with the *flow*.

Flow is the mental state of an operation and movement in which a person performing an activity is fully immersed in a feeling of energised focus, full involvement, and enjoyment in the process of the activity. In essence, flow is characterised by complete absorption in what one does. – M. Csíkszentmihályi

The following components of *flow* can be relevant for improvisation and movement research:

- intense focus on the present moment
- a distortion of one's subjective experience of time and space in movement
- dissolving of reflective self-consciousness
- merging of action and awareness
- spontaneous openness for contact and partner work without specific preparation
- playing with unpredictable choreographic structures

One cannot force oneself to enter into a *flow*. We can just prepare the ingredients. It just happens.

source: [http://en.wikipedia.org/wiki/Flow_\(psychology\)](http://en.wikipedia.org/wiki/Flow_(psychology))

Georg Blaschke lives in Vienna and works as a freelance choreographer, dancer and dance pedagogue in Austria and abroad. His activities as dance lecturer, guest choreographer and coach in the fields of contemporary dance technique and movement research have been taking place in the frame of internationally renowned festivals, universities and workshops. As a performer and producer of his own works he has been consequently developing his own choreographic language and has presented it in various formats of collaborations. The current choreography "figure 5" interrelates this language with phenomenological considerations about sculpture and space, starting from the body in motion.

Works currently touring:

"figure 5"

"Your Dancer." / a somatic portrait of Liz King

"On the Platform With My Father" / Soloperformance

www.georgblaschke.com

www.vimeo.com/georgblaschke

Sascha Krausneker teaches the Feldenkrais Method since 2002 in various contexts nationally and internationally and conducts a private practice for individual lessons as well as groups in Vienna, Austria. He has a background in dance, theatre and sports and is a regular Feldenkrais guest teacher at the Tanzquartier Vienna, at the Konservatorium Vienna University and at ImPulsTanz. Sascha is co-founder of the Feldenkrais Institut *Wien*, where he also maintains his private practice.

www.feldenkrais-praxis-wien.at

www.feldenkraisinstitut.at

Adriana BORIELLO

Week3: July 29 - August 2

Form :: Content / Sound :: Movement Adv 14:50 - 17:50

Intensive2: August 3 + 4

Movement in Relaxation - Taichi o 12:25 - 14:55 & 17:30 - 20:00

Movement in Relaxation - Taichi

Relaxation in Action

An individual and collective physical experience, based on energetic concepts of movement. The work comes from my long experience in dance and tai-chi which brought me to combine both in my body work.

The experience is about perception and it is based on some simple concepts and patterns. The work goes through different phases.

In the first part the focus is on listening to the absence of movement and the silence of the body, perceiving involuntary movement. The aim is to investigate about relaxation during activity and stillness, in search of natural energetical rebalancing of the body.

Then we go on with movement in a relaxed state with minimum necessary effort and keeping energetical balance in motion.

The practice is focused on different energetical-formal paths of the movement flow and their intrinsic organical rhythm, to expand the perception of movement as a continuous transformation between activity and inactiveness, tension and relaxation, in a natural relation with breathing.

Form :: Content / Sound :: Movement

This Workshop provides individual and collective physical experience, based on energetic concepts of movement, starting with a body work unit, in which we concentrate on:

- Listening to the absence of movement and the silence of the body
- Perception of involuntary movement
- Search of relaxation in an activity of energetical rebalancing of the body

The emphasis is on movement in a relaxed state (minimum effort) with the aim to:

- Perceive and practise different energetical-formal paths of the movement flow and their intrinsic musicality
- Experience movement as a continuous transformation between activity and inactiveness
- Search for balance between moving and to be moved. Conducting movement and to be conducted by movement

This will lead to an exchange of the experience, whereas we will articulate, both individually and collectively, a body language through the practical and conscious experience of some principles concerning the parameters and organisation of movement and sound. With regard to experienced subjects we will practise transformation of movement and of improvisational structures with given rules.

The aim of the Workshop is to gain experience of the identity between form & content and between sound & movement. To verify that each process of elaboration / manipulation / organisation of sound material can be applied to movement material and vice versa, sound and movement – music and dance – being the two art forms dealing with time. The experienced processes are focused on energetical / formal purpose, as music and dance are, because of their nature, extremely polisemantic and as such, form and content (energetical content) are identified.

The method is prevaling conducted by experience and deduction. Therefore, it is based on practice; however, practice alternates to moments of observation and reflection aimed at a deeper realisation of a new practice: doing – deducing – new level of doing.

Diverse objectives can be set for this workshop:

Participants will gain experience of the proposed subjects with / on / through their own body, to widen their own movement competences as dance performers. They will learn to direct practical experience towards the acquisition of tools, which will allow them to observe, read, investigate and organise movement; thus, facilitate choreographic composition. In this situation the proposed study does not concern personal and individual choices about style and aesthetics.

The inspiration for this work stems from the elaboration of my long experience in dance, Taichi and choreography.

Adriana Borriello (Avellino, 1962) graduated from the National Academy of Dance and the Experimental School for Dance Arts in Rome, Maurice Bejart's Mudra School in Brussels, where she created her first choreographic compositions. She participated in the founding of Anne Teresa de Keersmaeker's Company Rosas, dancing in *Rosas danst Rosas*.

In 1986, she founded her own company in Paris, which she later moved to Italy, first working with the Centre of Production of Inteatro at Polverigi, and then forming her own association. She has produced numerous shows that are the result of international co-productions, including "Allegro vivace mais pas trop", "Scirocco", "Contrappunti", "Di necessità virtù..."

The demands of a live work with music have given rise to important collaborations with composers such as Michael Nyman, Massimo Coen, Gabriel Brncic, Daniel Bacalov, Luigi Cinque, Francesco De Melis, Carlo Siliotto, Giovanna Marini, Fabio Frizzi, Antonio Infantino-99 Posse and Letizia Renzini.

Between 1997 and 1999, she realised a three-year choreographic residence with her own company at the Teatridditalia in Milan, giving rise to "Progetto Catartico", which itself springs from anthropological and ethno-choreological research into Italian popular traditions. The pieces "Tammorra", "Kyrie", "Animarrovescio" are part of this project.

Since 1982, she has taught both in Italy and abroad: at the School of Dramatic Arts of Paolo Grassi in Milan (1992/97) and the University of La Sapienza in Rome (1987). In 1998, she planned and directed a Training Course for Interdisciplinary Contemporary Dancers financed by the European Community, the Lombardy Region and the Ministry of Labour. Since 1998, she has collaborated with the National Academy of Dance as guest teacher and guest choreographer. In 2002, she resumed her work with her company (suspended since the autumn of 2000) following the merging of her company with that of Margherita Parrilla (former star of the Theatre of the Opera of Rome and current director of the National Academy of Dance) and has been named Almatanz. With the new company, she has realised "A partire da Orlando - prima scatola magica", "I cieli e la terra" and "Chi è devoto".

JERMAINE BROWNE

Intensive1: July 20 + 21

Street Jazz/HipHop *Int* 13:00 - 14:45 & 18:00 - 19:45

Week2: July 22 - 26

Street Jazz/HipHop *Beg* 12:40 - 14:10

Street Jazz/HipHop *Adv* 14:20 - 15:50

Street Jazz/HipHop

A sensual remix

These classes are a unique fusion of Jazz, HipHop and Funk full with Jermaine's electrifying combination of strength and sensuality. His hard-hitting style combines clean lines with sensuality. The teaching will focus on enhancing the participants' natural abilities. Students will be guided to be versatile dancers and – in the advanced workshops they will be prepared for performance skills and auditions.

“Find your own style and create your own language“ –Jermaine Browne

Captivating the attention of the entertainment industry **Jermaine Browne's** work is a unique combination of strength and sensuality. His passion for dance continues to evolve and inspire artists in music, fashion and even charity. Today, Jermaine is cultivating an international career as an innovative choreographer alongside his list of international clients including Greek superstar *Anna Vissi*, the *British Music Awards*, pop group *Infernal*, *Conor Maynard* and *DJ Fresh* to name a few.

Jermaine's career took off when he was discovered as a performer in a *Blockbuster/Visa* commercial with *Cindy Crawford*. This led to commercial work with *Gap*, *Nike* and *Toyota* and later came video creations for Christina Aguilera's "Genie in a Bottle" and *Jennifer Lopez'* music video "Love Don't Cost a Thing." Success in music videos allowed Jermaine to contribute to the *2005 European MTV Music Awards*, including the holographic performance of the *Gorillaz* and *Borat*.

Since then, Jermaine has choreographed films for the global fashion house *Louis Vuitton* and the designers Marc Bouwer and Rachel Roy, which earned him an accolade for best film at La Jolla Fashion Film Awards. Jermaine is known for his signature style and cultivates unique projects like a dance for The Heineken "Green Synergy" campaign. He has been Movement Coach for actress Emily Blunt, dance curator for Hotel Yotel and further works on expanding his unique approach to creative dance. Crafting greater success in his genre Jermaine collaborated on *Leona Lewis' Labyrinth* tour in the UK and in the last four years has developed choreography for the *Victoria's Secret Fashion Show*, including performances from Justin Timberlake and Nicki Minaj.

In 2011 Jermaine Browne collaborated with fashion designer Dominic Louis to develop a fashion line inspired by dance. The 15-piece capsule collection is an extension of Jermaine's inventive attitude towards a life full of dance, movement and creativity. The collection is sold privately on www.jermainebrowne.com and includes a limited edition of leotards, jumpsuits, and soft knits.

Jermaine continues to open doors for future success and thus, Spring 2012 anticipates the launch of *Respect My Step*, his newest project set to connect the dance and art communities via viral video. *Respect My Step* will be recognised as an online community where dancers and non-dancers alike can come together to share ideas in dance, culture, and innovation.

Jermaine Browne is an international choreographer and teaches at Broadway Dance Center in New York City. For more information about Jermaine Browne please visit:

www.jermainebrowne.com

Archie BURNETT

Intensive3: August 3 + 4

Waacking o 12:30 - 14:45 & 17:45 - 20:00

Week4: August 5 - 9

Voguing o 18:15 - 20:00

Waacking

Back to the 70ies!

"I was not allowed to go out and dance except at school so the television became my teacher. We didn't have YouTube then and I wasn't allowed to travel so I had to catch what I could in that one hour Soul Train show every Saturday. I watched the show on the sneak! That's how I got hooked into Waacking. This was the dance I loved but nobody did it here. This was strictly a West Coast Dance from L.A.

I met Tyrone Proctor, a Soul Train Dancer in 1980 then, Shabba-Doo in 2001, then Ana Sanchez in 2007 and Toni Basil in 2009. This dance scene was a social gathering in the seventies and eighties. I continued with Waacking until today.

In this class we will emphasise on rhythm, organic musicality, emotional connectivity, self awareness and being in the moment.

Waacking has its roots in the nightclubs of the 1970ies. The club is a lifestyle not a pastime. Life is the Club."

Voguing

Strike a pose!

"In 1980 I was introduced to Vogue by accident. I met Willie Ninja in Washington square park after coming from the LOFT, (Club founded by David Mancuso). We all back then just danced in the street after the party was over Sunday afternoon. David Mancuso took me to my first Gay Club. The dancing was real electric and I said to myself: 'I gotta learn this shit!'. And I've been Vogueing ever since.

Life is the Club. The Club in my day was the safe haven for all us 'misfits' that just didn't fit in society's mould. I was fortunate to realise that you can be 'In' the scene, but not 'Of' the scene. All urban Dance is important and relevant. It is the voice of today's youth as it was generations before. Because it is real, it will have real perils if one doesn't pay attention. My quest, so to speak, is to share a little of my life with you and hope that one will enjoy the beauty of being connected in the spirit of being free.

The focus of this class will be on proper posture, correct body vocabulary, motivation (meaning individual characterisations), the control of being in the moment, and organic musicality. I will introduce old way vogue (male vogue), new way vogue (beginner) and vogue femme (beginner)."

Voguing is a style developed in the 1980ies and is characterised by poses, similar to the ones of photo model poses with some influences from the Harlem ballrooms of the 1930ies. Characteristics are formation of lines, symmetry, and precision in the execution of such formations and graceful, fluid-like action. Since the founding of *Vogue Evolution* in 2008 in New York Voguing became very popular.

Archie Burnett is a highly respected underground club dancer in New York City who was one of the prime dancers during the late 70s and 80s, becoming well known for his individual freestyle of "Waacking" and "Voguing". He was a close friend and assistant of the grandfather of "Voguing", the legend Willi Ninja, and is up until now a striving force in the NYC dance scene. He is invited as a judge for battles, such as for the *Funky Stylez* 2009 a.o.

He appears in the documentary film *Check Your Body at the Door* (2001) by Dr. Sally Sommer, (Professor of Dance at Florida State University), that explores the movement vocabulary of legendary NYC house dancers, including Archie Burnett, Willi Ninja, Ejoy Wilson, Marjory Smarth and Conrad Rochester. Made possible in part by contributions from the National Endowment of the Arts, Dr. Somner interviews dancers from the local NYC scene and captures now-vintage footage from the late 1980s and early 1990s. *Check Your Body at the Door* now stands as an historical document and testament to the early years of NYC's house dance culture

"I've travelled all over the world doing what I love to do best: that's spreading the house vibe that lives and thrives in NYC. I have a documentary produced by Sally Sommer, *Check Your Body at the Door*, that chronicles the lives of some of the dancers that are the life's blood of this underground scene. We began filming in 1991. Now I'm happy and proud to say it has become a historical record of that moment in time. Dancing has always been my voice, my body, my instrument and music my passion. May the music never die. It's not over till it's over!!!"

Johnathan BURROWS

Intensive1: July 20 + 21

State of the Nation Adv 11:00 - 17:00

State of the Nation

A two-day intensive for 15 participants, each of whom must bring a pre-prepared twelve minute PowerPoint presentation on the subject "What is happening in dance and performance?"

Presentations can use images, sound, video and spoken or sung text, drawing upon fact or fiction. They should be delightful, but must contain some serious thought no matter how elegantly, absurdly or viciously the viewpoints are framed. These presentations will be shared and used as the basis for wider discussion.

Jonathan Burrows was born in 1960. He danced with the Royal Ballet for 13 years, rising to the rank of soloist, before leaving in 1991 to pursue his own choreography. After touring with his own company for some years he decided in 2001 to concentrate on one to one collaborations with other artists, who would share the conception, making, performing and administrating of the work.

His first collaboration was "Weak Dance Strong Questions" (2001), made with the theatre maker and performer Jan Ritsema, which toured to 14 countries. This was followed by a series of duets with Matteo Fargion, beginning in 2002 with "Both Sitting Duet", followed by "The Quiet Dance" (2005), "Speaking Dance" (2006), "Cheap Lecture" (2009) and "The Cow Piece" (2009). The two men have now given over 200 performances across 28 countries. "Both Sitting Duet" won a 2004 New York Dance and Performance 'Bessie' Award, and "Cheap Lecture" was chosen for the 2009 Het Theaterfestival in Belgium. In 2010 he also made "Dogheart", with the dancer Chrysa Parkinson. Other high profile commissions include Sylvie Guillem and William Forsythe's Ballet Frankfurt, and in 2008 he was Associate Director for Peter Handke's *The Hour We Knew Nothing Of Each Other* at the National Theatre, London.

Burrows has been an Associate Artist at Kunstencentrum Vooruit in Gent, Belgium (1992-2002), London's South Bank Centre (1998/9) and Kaaitheater Brussels (2008). In 2002 he received an award from the Foundation for Contemporary Performance Arts In New York, in recognition for his ongoing contributions to contemporary dance.

He is a visiting member of faculty at P.A.R.T.S., and is also Visiting Professor at Royal Holloway, University Of London, Hamburg University and the Free University Berlin. He holds an Honorary Doctorate from Royal Holloway University of London. 'A Choreographer's Handbook' (2010) by Jonathan Burrows is available from Routledge Publishing.

Maya M. CARROLL

Week3: July 29 - August 2

The Instrument Adv 14:50 - 17:50

The Instrument

Dancers are invited to experience a stimulating, up-to date approach to technique, composition and improvisation. Observing the body as 'an instrument' through which we explore sensations, form and rhythm, while engaging with a state of 'not-knowing' as a path to re-discovering. The work is collective as well as independent, driven by curiosity and flexible transitions from one state to another. We orient a system of tools to generate awareness, alertness and playfulness in our dancing.

The workshop offers a research laboratory of deep-focused body-textural work, carried into space and time with instant composition. Along a gradual build-up of energy, our physical practice will organically lead to a study of a choreographic sequence.

The Instrument integrates intensive sharing of ideas with all participants. One of main interests is in communication-as a refinement of gestural/social awareness through movement and dance.

Maya M. Carroll (born Lipsker) is a Berlin based choreographer, dancer and teacher. She began to teach Gaga in Israel (2002-2004) and has since developed her approach and practices into a rich fusion of techniques. Since 2005 she has received artistic residencies at Dock11 Berlin, LaborGras studio Berlin, Kunstmühle Braunschweig, Kinitiras Studio Athens, Tyrone Guthrie Centre Ireland and Random Collision Groningen to name a few. Maya has been invited to be a guest choreographer at theatre-dance companies in Germany and Europe, creating short up to full evening pieces. In 2011 Maya formed *The Instrument* collective with composer Roy Carroll and designer Sarah Marguier. Her work has toured in Germany, Italy, Spain, Ireland, France, Romania, Holland, and Greece. Since she is based in Berlin, Maya has been leading workshops on a regular basis, as well as open classes and company guest training all over Europe. Her compositional and choreographic language is continuously researched and shared in her class.

Dance background: Maya danced three years in the BatSheva-Ensemble Company (2000-2003) and worked with choreographer Lara Barsacq (1999-2004) as well as with Ohad Naharin, Sasha Waltz and Arkadi Zaides to name a few.

Bruno CAVERNA

Intensive3: August 3 + 4

Liquid Body Beg 12:30 - 14:45 & 17:45 - 20:00

Week4: August 5 - 9

Becoming Animal Adv 10:00 - 13:00

Liquid Body

Dancing like water

Water is gentle, and yet it is powerful. It can be still or in motion. It can absorb. It can go over, under, around, and through things. It can dissolve things, float them, or afloat atop them. It can become hot, cold, heavy, light, invisible, solid, or vapour. It is formless, yet it can adapt to any container.

The workshop is inspired by water moving patterns. In the midst of flowing movement forms arise and our dancing will be crafted following the understanding of wave-spiral motions. Next to it, the principles of fluid resistance, floating bones/skeleton in a liquid medium, adaptability and the power of the soft and weak over the hard and solid have also proven to be well applied to a variety of physical interactions and dynamics. Ultimately we want to retrieve our oceanic relationship by diving inwards and rediscovering our internal sea.

Becoming Animal

forgotten animal instincts & alchemical potentials

By regarding the body as animal we can connect to the physical in efficient explorative waves. In the philosophy of "Becoming Animal" we regard the mechanical aspect of the class as a facilitator, to retrieve our seemingly forgotten animal instincts, that may become the essential weaving element for the attainment of a full-body level of perception and expression. The workshop is composed of two interconnected parts:

On The Ground

This segment has been framed mostly as a floor-work, grounded on the intimated relationship between movement and breath. We are going to explore the use of human structure at different perspectives in relation to gravity. By crawling across the space we build sequences aligning core-strength with the fluid dynamics of spiral motions, upside down techniques and headlong practices.

Play-Fight Arena

By drawing elements from Capoeira, Martial arts and Contact Improvisation a Play-Fight Arena will be set, wherein our most instinctual animal side will be exercised with responsiveness and sensibility. "Positively intended" is the individual mental tuning required for the rise of a collective ground, in which a visceral and sensuous experience can be instigated. Each encounter carries the latent power to tilt either towards confrontation or cooperation or into a blend of the two. This oscillating course is naturally defined by the unique alchemical potentials from each ever-unfolding duet relationship, sculpted into the depths of vulnerability and honesty.

Born in Rio de Janeiro and based in Europe since 2000, **Bruno Caverna** has always been fascinated by the fine art of movement. At the age of 10 he began practising Capoeira (a Brazilian martial art), which led him to work at a circus as an acrobat in 1993. The year after Bruno discovered contemporary dance, a significant turning point for realising that dance was the missing link, an opening for a world of endless possibilities. Over the past 18 years, Bruno has been moving through a thread of uncompromised dedication in the art of integrating his visions and expertise from various dance modalities and disciplines into a corporal language of his own. In 2003 the culmination of this integrative process was expressed through the rise of a refined floor technique strongly influenced by animal's movement and woven with principles of water flow.

Next to that, Caverna has always been ready to reinvigorate the passion of his profession with an inevitable humane impulse to interact with people from all walks of life. This quality has propelled him to engage into eclectic projects of social flavours like: teaching dance at refugee camps, jails, psychiatric clinics, communities with disadvantages in the Amazon region, to mention a few.

Bruno has also taught workshops in collaboration with David Zambrano, Frey Faust, Rasmus Ölme and has choreographed for the "National Ballet of Norway" and "De Stilte" a Dutch Company specialised in performance pieces for children, and is constantly invited to teach his method in the major dance arenas of Europe and overseas.

Alice CHAUCHAT

Week2: July 22 - 26

Talking from Dance / Dancing from Speech Adv 15:20 - 17:50

Talking from Dance / Dancing from Speech

Starting from the *collective sensations* movement (and speech) practice I developed between 2008 and 2009 as well as *everybody's* discursive and performative game structures, I propose to explore the relations between the ways we talk with each other and the ways we dance together. We will observe and shift the ways speech and movement support, reveal or hide each other and observe these relations as choreographic structures and practices.

Alice Chauchat lives and works in Berlin as a choreographer, performer and teacher/lecturer. She danced in performances by a.o. Xavier le Roy, Jennifer Lacey, Mårten Spångberg and created performances together with a.o. Anne Juren, Frédéric Gies, Alix Eynaudi.

She has been working most in collaborative set-ups, developing numerous choreographic projects and platforms for knowledge production and exchange in the performing arts (everybodystoolbox.net, specialissue.eu, praticable.com etc.).

2010-2012 she was in the artistic co-direction for Les Laboratoires d'Aubervilliers, a centre for artistic research in the Parisian suburbs.

Teaching and leading research processes is also part of Alice's artistic practice (New York, Stockholm, Berlin, Vienna, Giessen, San Sebastian, Zagreb etc).

Marie CHOUINARD

Week4: August 5 - 9

Slow Down to Change Adv 10:00 - 12:00

Slow Down to Change

This workshop centres around my current fields of interest: listening, breath, opening and extending of the inner space, fundamental state of presence, abandoning reactive movement in favour of appropriate movement, thriving amorous moments, playful curiosity, clarification of intentions.

At the end of each session there will be space for questions and exchange.

In 1990, the soloist-choreographer **Marie Chouinard** founded her own company. Since then, the COMPAGNIE MARIE CHOUINARD has performed over 1000 times on all the great stages of the world and participated in the most prestigious international festivals.

Chouinard's works are performed by dancers of exceptional talent, such as Carol Prieur, named Dancer of the Year, 2010, by *Tanz* magazine, a leading reference in the world of contemporary dance, and Lucie Mongrain, the fabulous solo performer of "Etude No. 1" (2001).

The COMPAGNIE MARIE CHOUINARD has co-produced its creations with top names in the arts world, including the Venice Biennale, the ImPulsTanz-Vienna International Dance Festival, the Théâtre de la Ville in Paris, the Gulbenkian Foundation in Lisbon, the Fondazione Musica Per Roma in Rome, the Festival TransAmériques at Place des Arts in Montréal, and the National Arts Centre in Ottawa. One of its best-known works, "The Rite of Spring", created in 1993, is still performed today. In 2008, "24 Preludes by Chopin", created in 1999, was introduced into the repertoire of the National Ballet of Canada (Toronto) and, since 2010, "Prelude to The Afternoon of a Faun" (1994) has been performed by the São Paulo Companhia de Dança. In 2011, Les Ballets de Monte-Carlo presented Marie Chouinard's "bODY_rEMIX/gOLDBERG_vARIATIONS, Act 1", adapted for 20 dancers.

Since 2007, the company has occupied its own workspace, Espace Marie Chouinard, Montréal. There, in 2009, after a twenty-year absence from the stage, Marie Chouinard returned with her solo "*morning glories* :-(:". In 2008, "Chantier des extases", a collection of her poetry, was published by les éditions du passage. The book was followed in 2010 by COMPAGNIE_MARIE_CHOUINARD_COMPANY, a superb volume illustrated with numerous colour photos, highlighting two rich decades of creation, culminating in the company's most recent work, "THE GOLDEN MEAN (LIVE)".

In addition to choreography, Chouinard sometimes designs the scenography and lighting for her pieces, and photographs them. Her multimedia and visual creations include "Cantique No. 3", an interactive installation with Louis Dufort, and "Icônes", a video installation with Luc Courchesne, as well as a film "bODY_rEMIX / gOLDBERG_vARIATIONS", based on the dance work of the same name.

In 2011, she participated in the group show *BIG BANG* at the Montréal Museum of Fine Arts with her installation "Paradisi Gloria". In 2012 "Dessins", a series of visual art works by Marie Chouinard, were exhibited at Galerie Donald Browne, Montréal, and in Toronto at the International Art Fair.

Marie Chouinard has received numerous awards for her contribution to the world of dance and the arts: a *Bessie Award* (2000), the *Grand Prix du Conseil des arts de Montréal* and the distinction of *Officer of the Order of Canada* in 2007, the title of *Chevalier des arts et des lettres* (France – 2009). In 2010, the Compagnie received the *Arts Achievement Award from the Imperial Tobacco Canada Foundation*, and the same year Marie Chouinard was presented with the *Prix Denise-Pelletier* career award, one of the prestigious *Prix du Québec*. Marie Chouinard's name entered the *Petit Larousse illustré* in 2010 and appears in the 2011 edition of *Le Robert*. In 2012, The Conseil des Arts et des lettres du Québec has awarded the first CALQ award for best choreographic work of 2011-2012 to Marie Chouinard for "THE GOLDEN MEAN (LIVE)".

Gabriella CIMINO

Week1: August 5 - 9

Pure Pilates o 10:15 - 12:00

Pure Pilates

Physical well-being enjoying life

The purpose of this course is to inspire people interested in Pilates to learn how to keep the body in shape and healthy through exercise and how to develop strength and flexibility in order to prevent injuries during one's dance career or any other sport.

You can learn the fundamentals of a simple work-out programme useful after mastering it to practise it at home. Following good instructions at the beginning is the best approach!

By introducing more advanced exercises it may become more challenging and complex for those who want to work more and improve their skills.

The focus is to strengthen the abdominal area, which is called 'the Powerhouse'. Mr. J.H. Pilates always used to stress the importance of exercising in order to improve your mental and physical well-being enjoying life.

If you have any injuries or back problems, it is recommended to inform the teacher. You will discover that Pilates can be very therapeutic.

Gabriella Cimino, born in Italy, has a rich background in Contemporary Dance, Ballet, Yoga, Acrobatics and Sports, which she mainly practiced at the Sports Institute at the University of Vienna. After her studies of True Pilates with Romana Kryzanowska in New York, she became certified Pilates Trainer in 1998. In 2003 she opened the Pilates Center Vienna, where she also offers certified Pilates Teacher Trainings. Since 2005 she teaches at ImPulsTanz and since 2009 at the Conservatory of Vienna. In 2011 she was a coach for the artists and acrobats of the "Cirque du Soleil" for their tour in Austria, Spain and France.

Shannon COONEY

Week4: August 5 - 9

Dynamic Expansion o 12:10 - 14:40

Dynamic Expansion

DYNAMIC & SUBTLE STATES OF PRESENCE

The dance practice *Dynamic Expansion*, created by Shannon Cooney dancer, choreographer and craniosacral practitioner, is based in connecting with the physical phenomenon of the Craniosacral (C/S) system with movement and dance via improvisational forms.

"The Craniosacral Rhythm, the tidal change in the fluids, moves the bones of the head and the sacrum, these natural changes in pressure cause motion to be felt through the whole body, with slight toning and relaxing, as these fluid pressures expand and relax." – Robert Harris RMT, C/S therapist/master teacher

In the workshop participants are introduced to techniques to tune into this profound rhythm and go directly and deeply into this calm, dynamic, self-witnessing. The techniques taught incorporate natural, fully physical, energetic, and subtle dance/movements that are guided into improvisations. As the work evolves, one's capacity to remain wholly connected to this vital rhythm while expanding into varied dynamic states of presences is at the heart of the practice.

Dynamic Expansion offers many possible applications to one's personal artistic/creative work practice including: a vibrant palette/range of movement qualities, enhanced depth of focus, heightened and subtle states of presence, refined self-perception skills, new systems of connecting with others, and profound experiences in the sensorial field.

Shannon Cooney, born 1969, Canadian choreographer, dancer and dance educator based in Berlin, Germany, received a B.F.A honours/dance at York University, Toronto in 1992. Her choreography has been presented since 1993 in Canada and Europe. Her recent choreographic projects include, "acoustic sightlines" (2012), "Assemblages" (2011) and "Spiral Pendulum: dance" (2009).

She danced with Toronto-based Dancemakers (1994-2006), artistic director Serge Bennathan, which toured extensively nationally and internationally. She has worked with several choreographers including Benoît Lachambre, Peter Chin, Marie-Josée-Chartier, Peggy Baker, and Louise Bedard.

Shannon performed in installation works of Visual artists Marla Hlady (CA), Signe Theill (DE), Heidi Sill (DE), and performed in numerous events of performance improvisations with musicians/performers and artists. Her work is an artistic advisor and creative facilitator stems from her teaching practice and engages with both students and professional makers.

Her recent teaching has been for: Meg Stuart/Damaged Goods, UdK-HZT, Berlin, (DE) for CND Lyon and CDC le Pacifique à Grenoble (FR), P.A.R.T.S. and Raffinerie (BE), Circuit-Est, Concordia Universtiy Montréal, Dancemakers, York Universtiy (Toronto), Training Society of Vancouver (CA), Dance House Dublin (IR), and ongoing at Tanzfabrik Berlin. Shannon is a practising craniosacral therapist since her training began in 1995 with teacher Robert Harris of the Cranial Therapy Centre in Toronto.

Aitana CORDERO VICO

Week3: July 29 - August 2

Instructions to Forget Adv 14:20 - 17:20

Instructions to Forget

(or The Rules of Encountering, The 100 kisses and the Updated body)

I am not interested in the concept of partnering in dance but I am extremely attracted to the idea of bodies encountering, bodies in relation and bodies practising "a meeting". I am also obsessed on studying how bodies are read and in the possibility of decontextualising these meanings.

General idea.

I propose a place where to erase the "memories of the body" and where to find, provoke, generate and question different ways to meet.

Trying to forget, trying to "not remember" how the body is perceived, how it is supposed to behave, how it is used to move and to relate with other bodies. Trying to forget as a strategy to become available and to redefine "body", body movement and body encounters.

Exploring the limits of the unknown and negotiating with the weight and the "power" of the known. Looking for the loss, looking for getting lost, as a rich and productive state. The loss as a state of change, as a beginning, as a research.

Losing the control, losing the shape, losing the expectations, losing the meanings...the body merely as a territory, the anatomy as a continent to visit, the skin as a meeting point.

Ways of working. Methodology.

I would like to propose a space for a physical and intellectual investigation, an intensive workshop where technique and practice will be the main protagonists.

There will be two strong interests, one towards physicality and movement research and another one towards the "creation processes".

We will get into the work through diverse exercises, improvisations, experiments, duo and group works within different spaces, contexts and situations.

Structure.

1. Training: An energetic routine of exercises to explore and increase strength, stamina and concentration. Using different strategies, coming from different techniques and practices such as Body weather, Shamanistic rituals, Tui Shou technique, to make the body ready, warm and available.

2. Lab: Experiences and experiments to play around the themes and points of interest of the workshop: "meeting" and "surrendering".

* We will use the work of the Situationists as a reference as well as Judo training and other performative games.

3. End: we will learn sequences of stretches and manipulations in couples and hopefully enter in an intense discussion and reflective mode.

Aitana Cordero (Spain-NL, 1979) is a choreographer, performing art maker and a performer.

She trained many years dance and improvisation. Aitana trained Judo for 13 years and is still investigating and studying other martial arts such as Tui Shou (the Chinese martial art also known as "pushing hands"). In June 2006 she graduated in her Choreography studies at the SNDO (School for new dance development) in the University of Amsterdam and in June 2008 she finished the Master in Choreography and new technologies Dance-Unlimited also in Amsterdam.

Since 1999 she creates her own work, performs for other makers and collaborates with different artists in multidisciplinary projects.

Her pieces and video works have been shown in Madrid, Barcelona, Amsterdam, Brussels, Helsinki, Vienna, Berlin, Antwerp, Shanghai, New York, Montevideo, Buenos Aires and Beirut among other places.

From 2001 she has given workshops and classes in different schools, Universities and venues in Madrid, Paris, London, Beirut and Amsterdam.

Some of the recurring interests in her works are the body and how it can encounter other bodies, intimacy, sex(n)uality, the physicality of violence, strategies of sharing and the exploration of the protocols of theatre.

Other relevant interests that use to condition her processes are philosophy, cinema, literature, gender studies, painting and food.

Lately she is busy preparing a marathon.

For more information about projects, artistic statements and other written material:

www.aitanacordero.com

Marta CORONADO

Week2: July 22 - 26

Release Technique - Enjoying the Laws of Motion Adv 10:00 - 12:00

Rosas Repertory - Drumming Adv* 14:20 - 16:20

Release Technique- Enjoying the Laws of Motion

Enjoy the intensity of movement

The workshop is based on the main premises of Release Technique.

The terms verticality and gravity are introduced from the very beginning of the warm up to develop the relationship of the mover with the floor and gain awareness of total alignment.

The focus is on the head-neck connection as initiation for any action. The importance of using the real weight of the extremities, pelvis and thorax will be explored. Self-perception of movement is the main goal in changing previous physical habits, in order to use new perimeters that will help us renounce extra muscular force.

We will delve into active integration of mind and body and the investigation of your own thought process to open new ways of communication with other bodies in space.

This class is an approach to the body as an open system, a physical machine that endures the laws of motion. The three golden laws of Inertia, Reciprocal actions and Impulses are there to help us dance and enjoy the intensity of our movements.

Rosas Repertory - Drumming

"Drumming" is a dance piece created by Rosas in 1998. During the week we will be working in learning material of "Drumming" to be able to dance it and transform it in a personal and unique way. I will teach the vocabulary and phrases from the piece and once we will master them I will give different tasks and parameters to transform those phrases and to help to create your own vocabulary and way of expressing it.

I explain and teach tools we use in Rosas Company to generate material.

We will talk about how to reverse a phrase, how to make a floor version of it, how to apply it in space, spirals, maximum versions, minimum versions, rhythmical and speed alternations, loops, video scratches, shifting...

The final result should be a playful approach and give you the chance to experience Rosas material with your own body and help you understand the work of Anne Teresa De Keersmaeker.

Marta Coronado, born in Spain, studied ballet technique and graduated as a ballet dancer from Escuela Oficial de Danza del Gobierno de Navarra. She was part of the contemporary dance company Yauzkari until she moved to Brussels. She attended the two years dance program of P.A.R.T.S. first cycle. In 1998, she became a member of Anne Teresa De Keersmaeker's company Rosas.

She danced and participated in the creations of Rosas such as: *Drumming, I said I, In real time, Rain, April me, Bitches Brew, Cassandra, Rain Raga* and *D' un soir un jour*. In the season 2002 she was awarded a Bessie (New York Dance and Performance Award) for sustained achievement as a performer. She has been dancing and contributing to the creation of Rosas pieces for a decade and nowadays she co-directs the Rosas repertory graduation projects at P.A.R.T.S. *Re-Rain* and *Drumming*. In spring 2011 she has been teaching a Rosas repertory piece, *Rain* at the Paris Opéra.

She had the opportunity to teach Rosas Repertory and composition workshops at Vienna (ImPulsTanz), Madrid, Amsterdam (Theatre School), in Buenos Aires, Hong Kong, São Paulo and Caracas. She has been invited as a guest choreographer to La Salle Singapore and CDC Toulouse. She teaches Ballet technique for the Rosas Company, Les ballet C. de la B. and the Ballet de Marseille. Additionally she teaches Release technique for ImPulsTanz, Charleroi/Danses, Thor Company, La Raffinerie and Conservatorio superior de Madrid. Nowadays she still free-lances for Rosas and is part of the new dance collective House of Bertha.

Mareike Dagmar DICK

Week4: August 5 - 9

Wie es euch gefällt (10-13 J) 13:00 - 17:00

Wie es euch gefällt (10-13 J)

THEATRESPORTS AND IMPROMTU THEATRE

In this improvisation Atelier we will have one thing for sure: lots of fun!

We will play, sing, fool around, invent stories, cheer for each other and compete with each other. Based on the Theatresports by Keith Johnstone we will put our improvisation abilities to the test and learn several elements of the impromptu theatre. Everything is a premiere: we play what we like and the way we like it, and what we do not like we just throw out. We practise for a competition without fouls, which will be more exciting than any football game – let's see how much of Shakespeare we can gather all together!

Mareike Dagmar Dick was born 1981 in Neuss (DE) and studied English language and literature, Media Sciences and Psychology before she studied Theatre and Performing Arts with focus on direction at the Anton Bruckner Privatuniversität in Linz (AT). As an actress she worked in Neuss, Bochum, Linz and Vienna and for almost three years at the Badischen Landesbühne in Bruchsal (DE). As director she worked in Bruchsal, Linz, Saarbrücken and Hamburg and her work has participated at the Austrian Broadcast. Since 2008 she teaches theatre workshops and founded two free-lance-performing groups. Since 2010 she successfully produces work for a young audience and lives in Mondsee (AT).

Ivo DIMCHEV**Week4: August 5 - 9****Trash off Adv 17:00 - 20:00****Trash off***not just a naive game*

Can improvisation improve our artistic and personal "visation"? It maybe can happen if we playfully, and not always carefully, deconstruct and reconstruct the elements consisting of the world we live in. In most cases this world is WE ourselves. That's why improvisation is not just a naive game and it is not very safe neither. WE need to have guts to "see" our own beauty/trash and be playful with it. Probably we can get a personal advantage of that effort, which is a bit more than just having an "aesthetic" fun.

In the workshop we are going to explore different relations between verbal through improvisation, vocal and physical languages and we will try to develop more complex dynamics between them, focusing our attention on basic terms such as volume, rhythm, accents and intensity. And we will sing a lot, even a bit too much.

Ivo Dimchev is a choreographer and performer from Bulgaria. His work is an extreme and colourful mixture of performance art, dance, theatre and music. Dimchev is the author of more then 30 performances. He has received numerous international awards for dance and theatre and has presented his work all over Europe and North America. Besides his artistic work Ivo Dimchev gives master classes in the National Theatre Academy in Budapest and in the Royal Dance Conservatory of Belgium in Antwerp. He is founder and director of the Humarts Foundation in Bulgaria and organises a national competition for contemporary choreography every year. Since two years he is in the master programme for Performing Arts studies at DASarts Academy / Amsterdam. Since October 2009 Ivo Dimchev lives and works in Brussels and runs his own performance space [Volksroom](#).

Well-known pieces of his are: "Paris" (2008), "Afterlove" (2009) and "Lili Handel" which he also presented at ImPulsTanz 2007. The former danceWEB scholarship holder showed his work "Som Favés" at ImPulsTanz 2010 where he also was responsible for the research project "Do yourself a favour!", whose success has been repeated last year.

Zoi DIMITRIOU**Week2: July 22 - 26****Release Technique - Making Connections Adv 10:00 - 12:00****Release Technique - Making Connections**

"The dance practice I am deeply involved in holds values that are fundamental and timely; namely readiness, openness, curiosity, embracing individual enquiry, working co-operatively to find solutions, creating situations where learning can happen, embracing uncertainty, ambiguity and specificity, and 'tuning' ones 'skills of attention'..."

The series of classes are strongly influenced by the work of Irmgard Bartenieff, Susan Klein, and F.M. Alexander. They begin simply by focusing on our skeletal structure and breath to access the power of the deeper supporting muscles of the body. Concepts and aspects of the body are introduced through pictorial and metaphoric imagery and partner work exploration. Central themes are the skeletal system, handling of weight, the perceptions and the ordination/co-ordination.

Through the experiential knowledge of movement principles, patterning connections in the body and by obtaining an alert and heightened sensory awareness, the work develops into complex movement phrases of high precision and clarity that energise the dancer's directional use of energy throughout the body.

This method of training centres on kinaesthetics rather than aesthetics, in order to re-discover how we move, are moved and how we can develop the capacity for decision making in relation to learned movement material. In brief it is for those who desire movement that has clear intention, is energetically releasing and reveals a deeply connected sense of mind and body.

Zoi Dimitriou graduated from the Greek State School of Dance, received the Onassis Foundation Scholarship to study with Trisha Brown in New York and completed her MA in European Dance Theatre Practice at Trinity-Laban in London. She has danced with many contemporary companies in Athens such as Choreftes, Lathos Kinisi, The Melina Project, in New York with Kirstie Simson's improvisation group Scratch 6, Yvonne Rainer, Felix Ruckert, and in London with Bedlam Dance (Yael Flexer), Blue White Dance Company (Melanie Clarke) and Siobhan Davies among others.

She is currently based in London where she launched her choreographic career in 2006. Works of her company include the soli "Can You See Me?" (2006) and "Dromi" (2008), the duets "Goddesses in Exile" (2008), "In The Process of..." (2010) and "You May!" (2012). These works have been featured in internationally renowned venues and festivals and have brought the choreographer major UK choreography awards like the Robin Howard Foundation Award 2008, the Bonnie Bird Choreography Fund Award 2009, and participation in Aerowaves.

As an independent choreographer she has been commissioned to make "Limen" (2007) for The Greek National Ballet Company under the directorship of Lyn Seymour, "You're too short for that gesture" (2007) for Shift Company and a number of works for graduating students at London Contemporary Dance School and Trinity-Laban. In 2011 Zoi was honoured with the CfC Award (Choreography for Children), a project between Sadler's Wells, Company of Angels and London Contemporary Dance School for the work "Little Creatures" performed at the Lilian Baylis and The Place in London.

Zoi also offers workshops and master classes for various organisations in London such as Trinity-Laban, The Place, Independent Dance, Central School of Speech and Drama, in Athens; The Greek State School of Dance, The Isadora and Raymond Duncan Research Dance Centre, Kinitiras Studio in Athens, Marameo in Berlin, Semiramis Studio for Dance and Movement in Basel and others.

Daybee DORZILE

Week3: July 29 - August 2

HipHop/Dancehall/Hype *Int* 12:15 - 14:00

HipHop/Funky Styles *Beg* 16:10 - 17:55

HipHop/Funky Styles

Energy & good vibes

Daybee will show the basic steps of the Social Dance style of the 1980ies and 1990ies, which have their roots in Funk and HipHop. You will learn how to dance like a professional dancer on stage of a TV-show or like the pro's you get to see in videos.

The choreographies will be worked out in the group, so you will also learn how to change formation and positions. You will know the music from the videos, which will guarantee that fun is our constant companion!

HipHop/Dancehall/Hype

Variations!

This workshop is an introduction into the 3 different styles, that make part of HipHop and House nowadays.

Dancehall is a genre of Jamaican popular music, originated in the late 1970ies, a digital musical variation of the Reggae Roots style, made on faster rhythms. In the dance style there are different Social Dance Steps like: the Chaplin, Signal di plane, Row the boat, Pon di river, Step on line and many more. Daybee will teach you how to get the Ragga flow with those different steps through variation of routines, mixed up with her Urban style influences.

New Jack Swing or Hype is a music genre from the 1980ies, which links R&B and HipHop. It's height was reached in the beginning of the 1990ies, when Teddy Riley produced Michael Jackson's album *Dangerous*.

Daybee will introduce the basic steps of these styles and combine them in the course of this week. She started to dance Hype in 1988 and teaches Dancehall since 9 years. She will not only introduce the basic steps and moves but also present the historical backgrounds.

Daybee Dorzile professional dancer and choreographer, has many years of professional experience from sharing stage and touring with many singers and bands of numerous musical genres in Europe since 1996. She grew up in the suburbs of Paris and works as a dancer for Music Videos, Concerts, Galas, TV-shows and other events since 18 years. Her style ranges from Old school, Hype, New school, Street-Jazz, House, Samba, Salsa, Oriental & African dance styles, Dancehall and Ragga.

She danced for the TV-promotion of Mariah Carey in Paris and London, the TV show "Fame Academy" in Paris, "The Xfactor" TV show in Germany 2010, and for many other singers, artists and bands like: Craig David, Flo'Rida, Maria Carey, Sarah Connor (tour), Kesha, Seeed (choreographer for the European tour), Miss Platinum, Jan Delay, Tarkan, a.o.

In Paris she worked as the personal trainer and Artistic Director of the Music Videos, TV shows and concerts for singers like: Organiz, Vibe, Jalane, Tarkan, Tragedie, "Fame Academy", Kassav, Bob Sinclar, David Guetta, Booba, Wallen, Larusso, Laam, a.o. She has been dancing for three years for a Latino-Caribbean Revue at the Champs-Élysées on a daily basis and gained experiences in Latin dance styles: Salsa, Samba, Mambo, Merengue, Soca, Ragga, Zouk.

Defne ERDUR

Week2: July 22 - 26

Every Body Knows o 10:00 - 12:00

Every Body Knows

FIND YOUR OWN RESOURCES FOR STRENGTH!

There is nothing new under the sun! And yet what is already there invites us to dive deeper into the layers of our presence; to seek a conscious yet liberated and sovereign place to dance from.

Together we will be zooming into our physical, emotional & mental foundation. With the aid of more analytic anatomical and holistic artistic tools we will be discovering relations between our feelings, thoughts, postures and movements.

Building awareness of our perception system in action, gradually allowing habitual patterns to change, we will find our own resources for strength, flexibility and endurance. Principles from Experiential & Emotional Anatomy, Developmental Movement, Authentic Movement and Expressive Art Therapies will be at our guidance to relate to our own unique self and reach out to dance with others.

Let's fly out into an elevated flow, experiencing self-sufficient, self-satisfied and effortless bodies as we dance.

Defne Erdur

"I am a dance artist working in the fields of performing arts, therapy and education.

Along with my sociology education (MA) I have studied and worked with pioneers in contemporary dance and somatic techniques (Simone Forti, Julyen Hamilton, Nancy Stark Smith, Jonathan Burrows, David Zambrano, Frey Faust, Judith Grodowitz, Marcia Plevin & Tatjana Rottenberg being most influential). Besides, I completed a 4-year-long inter model training on art therapy & creativity. Since 2008, I am also a certified massage therapist, actively practising the deep tissue release and trigger point techniques towards a deeper understanding of the body as a psychophysical whole.

On my way, I was able to receive several funds such as danceWEB 2007, Roberto Cimetta Fund 2008, Swedish Embassy Cultural Exchange Fund 2008, Erasmus Staff Mobility Grant to teach at the Conservatory of Vienna in 2011 & 2013, Jardin d'Europe Teaching The Teachers: Montpellier in 2011 & Budapest in 2013 – all of which enabled me to keep on learning and to develop my eclectic formation into a meaningful sum.

Today, I continue moving for teaching and collaborating with artists and pedagogues from various backgrounds and cultures. I am regularly teaching at the Contemporary Dance Branch of the Performing Arts Department at MSGSÜ State Conservatory, in Istanbul, where I am also finalising my PhD. Meanwhile, I give workshops in different countries, for different populations - i.e. actors, dancers, non-dancers and disadvantaged groups - in different ages.

Artistically, I am mainly interested in instant compositions and site specific performances. Currently I have an ongoing solo performance in autobiographical nature called "in between prayers" and I am performing regularly as part of an Istanbul based improvised music and dance ensemble Karosri.

I see all that I do as an endless enquiry, where I am curiously dancing on the transitive line between art and life."

Laia FABRE & Thomas KASEBACHER

Intensive1: July 20 + 21

This is so f*dance! o 12:25 - 14:55 & 17:30 - 19:00**

Week2: July 22 - 26

Songs of Horror; Dances of Death (13-17 J) 15:00 - 19:00

Songs of Horror; Dances of Death (13-17 J)

When I'm bored, I fantasise

An Atelier for 13 to 17 year olds around the theme of death

"Danny: Do you really want to go and live in that hotel for the winter?"

Wendy: Sure I do. It'll be lots of fun.

Danny: Yeah, I guess so. Anyway, there's hardly anybody to play with around here.

Wendy: Yeah, I know. It always takes a little time to make new friends.

Danny: Yeah, I guess so.

Wendy: What about Tony? He's lookin' forward to the hotel, I bet.

Danny: [as Tony] No, I ain't, Mrs. Torrance.

Wendy: Now, come on, Tony, don't be silly.

Danny: [as Tony] I don't want to go there, Mrs. Torrance.

Wendy: Well, how come you don't want to go?

Danny: [as Tony] I just don't.

Wendy: Well, let's just wait and see. We're all going to have a real good time."

– The Shining

In SONGS OF HORROR, DANCES OF DEATH, we will explore horror movie soundtracks and combine them with the participants favourite song.

The workshop will take place in a hotel room, which serves as the setting for text,- musical, and movement- based material, which will be researched during the workshop.

How can we work from boredom as a basis to create material, which feeds the imagination?

This is one of the central themes of this workshop, which aims to deal with the theme of death in an inspiring way.

This is so f*dance!**

NEW TRADITIONS

Starting from practising international folk dances we will create new folkdances that are specific to the group present at the workshop. The workshop will be an intensive period, in which we will create a temporary community in the given space and time and through this invent new folkdances that come from the traditions this community sets up and lives for the time they enter the workshop space.

We are interested in the way folkdances come into existence. How can one retrace the emergence of folk dances out of necessities and customs of a certain community at a certain time? We want to transfer this into our time - how long does it take for an emerging dance to become a folk dance and thus immersed into the traditions of a certain community? How does it function if one invents the necessities and customs for a limited period of time - i.e. the workshop duration.

Laia Fabre, born in Barcelona, studied Dance and Performance in Barcelona and visual arts/video with Dorit Margreiter at the Academy of Fine Arts in Vienna, during that time she developed the interest in combining both art forms.

She collaborated with various theatre groups and, choreographers and free lancers, a.o.: Paul Wenninger, Nature Theater of Oklahoma, toxic dreams, Alexandra Sachs, nadaproductions, studio 5 and Krzysztof Kaczmarek.

In 2007 Laia Fabre and Thomas Kasebacher started their long-term collaboration under the name of notfoundyet with the Performance of "Second Life". Seven Performances have been created since then. Everyday life experiences and daily routines are brought to the point in notfoundyet's Performances, dance pieces and installations, often conceived in process-oriented researches and in collaboration with visual artists, musicians, dancers and performers. Based on an initial idea and developed in intensive periods of research their work assembles improvisation, writing, choreographic elements and music.

At the moment Laia Fabre works on a 16mm film trilogy with Malin Franzen in Stockholm, a film with Eva Hausberger in Vienna and is part of the new creation of Anne Juren to be premiered at steirischer herbst 2013 (AT). Furthermore she currently prepares the new notfoundyet project "The Escape Piece".

Thomas Kasebacher is a performance artist currently living in Vienna. He studied performance at the Liverpool Institute for Performing Arts and Comparative Literature at the University of Innsbruck. He collaborated amongst others with Matsune&Subal, Oleg Soulimenko and Sarah Vanhee.

Together with Laia Fabre he works under the label notfoundyet and created several performances and projects: "Second Life" (2007), "Sometimes I apparently do those things" (2009), "pudding" (2010), a videoinstallation/performance and "Perfect Happiness" (2011). In 2011 he premiered his new production "LINGER" at brut Wien. Lately he has been touring in "Dark Matter" with Kate McIntosh and "Turning Turning" with Sarah Vanhee.

He is currently working on various projects: a new performance collaboration with Maria Jerez and Phil Hayes (to be premiered in Zurich in May 2013), an installation piece at the Szene Salzburg, a new show with Forced Entertainment for the Ruhrtriennale 2013 and a new production which will be presented in the frame of the steirischer herbst Festival (AT).

www.notfoundyet.net

Matteo FARGION

Week1: July 15 - 19

'Crossing the Stage' and other scores Adv 14:20 - 17:20

'Crossing the Stage' and other scores

A 5-day composition workshop focussing on what happens when ideas, techniques and structures, which come primarily from music are translated into movement. The sessions will consist of numerous "quick-fire" exercises, often using extreme reduction of possibilities to stimulate the imagination. Questions about how to find material, how to keep something going, what makes a strong or a weak change and other compositional 'problems' will be discussed.

This workshop is suitable for anyone interested in making performance work.

Matteo Fargion is a composer, performer and teacher. He has worked in dance and theatre for over 20 years, collaborating with leading choreographers and directors in the UK and abroad. For the past 15 years he has worked closely with Siobhan Davies, writing music for and performing in some of her most significant recent work.

Together with Jonathan Burrows, he has made a series of 8 duets conceived, choreographed, composed, administrated and performed together. "Both Sitting Duet", "The Quiet Dance", "Speaking Dance", "Cheap Lecture", "The Cow Piece", "Counting to One Hundred", "One Flute Note" and "Show & Tell" are all touring, and the two men have now given almost 200 performances across Belgium, Germany, UK, Canada, Japan, Portugal, Italy, Austria, France, Sweden, Norway, Switzerland, Spain, Croatia, Ireland, USA, Finland, Lithuania, Brazil, Latvia, Estonia, Poland, South Korea, Greece, Romania, Hungary, Turkey, Slovenia and Australia. "Both Sitting Duet" won a 2004 New York Dance and Performance 'Bessie' Award, and "Cheap Lecture" was chosen for the prestigious 2009 Het Theaterfestival in Belgium.

He has also written a lot of music for theatre, especially in Germany, where he has collaborated several times with Elmar Goerden (Stuttgarter Staatstheater, Residenztheater Munich, Bochum Schauspielhaus and twice Theater in der Josefstadt, Vienna) and with Thomas Ostermeier at the Schaubühne Berlin.

Matteo is also a long-time visiting member of faculty at P.A.R.T.S., the school of Anne Teresa De Keersmaeker in Brussels, where he has worked on a new approach to teaching composition to young choreographers, within a framework of music practice but built also on his wealth of experience as a performer. He has also made 3 pieces for dance students recently, 2 at LABAN, London and one with MAPdance in Chichester.

Libby FARR

Week1: July 15 - 19

Ballet for Contemporary Dancers Adv 10:15 - 12:00

Introduction to Ballet Beg 14:15 - 16:00

Intensive1: July 20 + 21

Introduction to Gyrokinesis o 12:30 - 14:45 + 17:45 - 20:00

Week2: July 22 - 26

Ballet for Contemporary Dancers Adv 10:15 - 12:00

Introduction to Ballet Beg 18:15 - 20:00

Introduction to Ballet

natural movement potential

Introduction to Ballet is a class for people beginning ballet or for dancers that are interested in revisiting the basic principles of what ballet has to offer: placement and alignment; the folding, articulation, and rotation of the joints, coordination, and the natural push and pull movements we use in our everyday lives.

The class itself is set up as a normal ballet class: we will use the barre and work on the vocabulary in the centre. We will also start on the floor at times with a simple floor exercise to help find an understanding of the body before it comes to a standing position in order to assist all of the above. The idea is to use ballet as tool to enhance the awareness of a person's own natural movement potentials and widening the perspectives about the body, while at the same time tasting the joy of Ballet.

Ballet for Contemporary Dancers

easier, more joyful, and more human

The ballet class re-evaluates and builds on classical technique, focusing on strengthening the dancer's awareness of his or her own natural alignment. The class is divided into two parts: the barre and the centre. Exercises at the barre emphasise on isolating and releasing the joints in order to strengthen the dancer's centre and support proper body placement. Body placement becomes functional and fluid, rather than stiff and held, making movement easier and more natural.

The second half of the ballet class, conducted in the centre, continually challenges the dancer to use the placement and release discovered at the barre as a source of strength and individual dynamics. Training in the centre relies on shift of weight, motivation and flow of movement and momentum rather than form to allow the dancer to move with a greater sense of freedom and expression. The dancer then gains a stronger sense of confidence to take space and go beyond technique.

Gyrokinesis

Awakening of the senses & stimulation of the nervous system

Gyrokinesis is a safe and systematic learning process developed by Juliu Horvath, who practised classical ballet, gymnastics and swimming. He created the system during his recovery from multiple injuries. The exercises are fluid, continuous and harmonious integrating key principles of Yoga, Tai Chi and dance.

The class starts with a waking up series of massage exercises continuing into spinal work on chairs. The exercises are performed in frequent repetitions, under permanent guidance and through spherical awareness, thus enabling a circularity of movement by working with the image of a controlled resistance. Each of the exercises is synchronized with a corresponding breathing pattern or forceful cardiovascular aerobic stimulation. Once the spine and nervous system are prepared to support the limbs, circular arm and leg movements are added. As the muscle tone and body awareness increase more advanced exercises are performed. The class offers stretching and strengthening exercises focusing on functional capacity of the spine thereby developing a greater awareness and openness of the entire instrument.

Libby Farr studied at the School of American Ballet in New York and has been performing with several Ballets in the USA and Europe. She has been heading Die Etage in Berlin for four years. She has been ballet mistress of the company Pretty Ugly in Freiburg (Germany). For many years she has been dedicated to teach ballet and body awareness. Libby Farr is now a regular guest teacher at P.A.R.T.S., SEAD and the London Contemporary School, Henny Jurriens Stichting, Texas Christian University, Tanz Fabrik, Balance Studio One, Copenhagen Dansens Hus and for Companies including Rosas, Ultima Vez, Charleroi Danses, Batsheva Dance Company, Pina Bausch Dance Company, Ballet Preljocaj, Cristina de Châtel and Cullberg Ballet and is a regular guest teacher at ImPulsTanz Vienna a.o.

Frey FAUST

Intensive3: August 3 + 4

The Axis Syllabus - empowerment, respect, freedom of expression o

12:25 - 14:55 + 17:30 - 20:00

Week4: August 5 - 9

Elastic Recoil Potentials Adv 10:00 - 12:00

Difficult Things can be Easy Beg 12:10 - 13:55

The Axis Syllabus - empowerment, respect, freedom of expression

In all human activity, the motion parameters are the same: in other words the joints flex and extend, adduct and abduct and rotate etc. In all situations where we move, breathing well is of paramount importance. Understanding the attributes of our body's structure and a little physics gives immediate access to an expanded range of movement potential. In this class we will practice suggested fundamentals for each of the skeletally defined mobile centres in the body, and carefully apply these notions to more challenging moves.

Elastic Recoil Potentials

The body's principle support structure is the ubiquitous fascial web that interconnects every bone, muscle and organ through elastic fibres and enveloping tubes and pouches. As this ingeniously complex matrix moves, it stretches and pulls, generating kinetic energy and reducing the need for muscular effort. In this class we study the unique properties of this fundamental locomotion instrument, learn its anatomical composition and work specifically with the energy it produces for movement. Subtle and challenging movement material will be offered as a research basis in both set and improvised formats.

Difficult Things can be Easy

Freedom and support of movement

Rising quickly from the floor and returning to it, running, spinning and jumping, finding equilibrium on your hands, balance, stretch, strength, grace and speed, these are the objectives of amateur and adept alike. In this class I will offer simple keys that can allow the student to access support and freedom of movement within a basic range of level change transitions, and help them partner their efforts with the gravitational forces.

The Axis Syllabus

Applied Physics – Functional Anatomy Diagnostic Analysis – Artistic Expression
AS PRESENTATION FILM: <http://www.youtube.com/watch?v=c0Jy-UcRGh4>

The Axis Syllabus is a bridge discipline that amalgamates up-to-date, pertinent information from a host of sciences and proposes a teaching and studying methodology for the transmission of this information.

The Axis Syllabus is foremost concerned with healthy human locomotion, and so draws most heavily from sciences such as biomechanics, physiology, and physics; however, because information transmission has high priority, the AS also draws from sciences such as sociology, psychology, and pedagogy, which together inform an effective and ethical mode for teaching and learning.

Frey Faust is a 52 year old veteran of the New York contemporary dance scene, with a strong European renommée and intercontinental touring circuit. His focus for the last twenty years has shifted to the educational value of applied science in the arts, with an emphasis on anatomy and physics, including aspects of sociology and cognitive science. With the help of colleagues from the arts and sciences, He consolidated an interdisciplinary approach called The Axis Syllabus (AS) in the late 1990's. "Axis" is a reference to vector coordinates allowing the calculation of inertial values and kinetic energy equations, and "Syllabus" means a list or lexicon, organising these referents and correlating them with documented practice.

Having a non-specific cross-sector impact, his work has met with an enthusiastic, international response from various performance oriented artists, as well as a wide cross-section of the scientific community. Ten years ago, prompted by a convincing popular interest in this work, He founded the AS - Research Community, which has since developed an instructor's certification programme with operational centres in seven countries and participants in development and study numbering in the thousands.

With a brief tour of the website: www.axisyllabus.com, you can see relevant articles and find links to tutorials and performance projects, or find the ASRC on facebook.

Gabriel FRANSISCO**Week1: July 15 - 19****House o 14:15 - 16:00****Urban Contemporary/Hip Hop/Trap o 18:15 - 20:00****House***A rare opportunity!*

Born in the night clubs of the east coast, the roots of House Dance are just as firm and unique as that of HipHop. This class is footwork oriented, combining speed and relaxation into a style seldom seen outside a club, much less inside a studio. This class is a rare opportunity to train in a pure style that is not yet commercialised by the mainstream media.

Urban Contemporary/Hip Hop/Trap*Wild Ride!*

Imagine a style of movement that fuses the connection and beauty of Contemporary Dance with the musicality and techniques of HipHop. This class style embodies freedom and power, body control and inner expression. Besides rhythms and rhymes this class will focus on the dynamic juxtaposition between bodily isolation and release techniques. With the premiere of the underground music named Trap, a whole new vocabulary of pseudo-African movement becomes available as well. Prepare yourself for a wild ride, an epic adventure for both your body and imagination!

Teaching from Japan to Amsterdam and Russia back to Los Angeles, **Gabriel Fransisco** toured the world for over 10 years, educating thousands of dancers! A master teacher who believes in quality education and technique, body awareness and real music. He has produced and presented 6 class styles that he offers. He has choreographed for the T.V. show *You Can Dance* and has trained the dancers for [Will.i.am](#), Hilary Duff, Santana, The Pussycat Dolls, The Black Eyed Peas, Mariah Carey, Chris Brown, and Ne-Yo and Kesha, just to name a few...

Salim GAUWLOOS**Intensive3: August 3 + 4****Contemporary Jazz Beg 10:00 - 12:00 + 15:10 - 17:10****Week4: August 5 - 9****Contemporary Jazz Adv 12:15 - 14:00****Contemporary Jazz Int 14:10 - 15:55****Contemporary Jazz Beg 18:15 - 20:00****Contemporary Jazz***New and unconventional movements*

A fusion of Modern, jazz, and Ballet, Slam's unique style explores a wide range of organic, often angular movements and syncopated rhythms with a base in classical technique. His Contemporary Jazz class emphasises artistry and musicality, while it challenges the dancer to move in new, unconventional ways. Beginning with a warm-up of Modern-influenced, Ballet-based exercises that focus on proper execution of the movement and alignment, the class evolves to the learning of Slam's original choreography, broken down and demonstrated for clear understanding.

For *Intermediate* and *Advanced* levels the understanding of the classical vocabulary and previous experience with Jazz and/or Modern dance are helpful.

Salim Gauwloos

His career commenced when he began training in his native Belgium, at the Ballet of Flanders in Antwerp. At the age of seventeen, he auditioned in Belgium for a scholarship to the prestigious Steps Dance School in New York City. Out of the two thousand dancers that auditioned, Salim was one of the two dancers who were awarded the scholarship.

In 1990 he began his association with Madonna, he is most famous for his performances in The Blond Ambition Tour, the documentary film, Truth or Dare, and he has also performed in several of her videos, such as Vogue, Hanky Panky and Holiday (live).

In addition, he has performed and choreographed music videos for the most popular artists in the entertainment industry such as George Michael, Aretha Franklin, Vanessa Williams, Courtney Love, and Britney Spears, to name a few.

Salim has also choreographed several television commercials for Revlon, starring high fashion celebrity supermodels Cindy Crawford, Claudia Schiffer and Helena Christensen, directed by Bruce Webber. He has worked with Mia Michaels' company R.A.W and with Margo Sappington's Company The Daring Project. He performed in New York City Opera's productions of "Salome", "Daphne", and "Candide". His Broadway credits include Elton John and Tim Rice's "Aida" on Broadway, and Mambo Kings, The Workshop.

Salim has acquired a reputation not only as an extraordinary dancer, but also as an exceptionally gifted choreographer. He was selected to showcase his choreography in the prestigious Ballet Builders 2002, 2004, and 2006. His work choreographing the number for Aida's performance at Broadway Cares Equity Fights Aids, won "Gypsy of the Year 2003".

He presented two world premieres set on Orlando Ballet under the Artistic Direction of Fernando Bujones, which received rave reviews – "His synergy of forms is so fresh" – "This dance is as cerebral as it is visceral" – by Diane Hubbard Burns. His popular "I Breathe You In" dedicated to Fernando and Maria Bujones, was performed at the "Bravo Bujones Gala," a tribute to Fernando Bujones' Legacy, under the artistic direction of Bruce Marks.

The contemporary solo titled "Coming of Age" that Mr Gauwloos created for Joseph Gorak (ABT) was performed at the Gala "Stars of Today meet the Stars of Tomorrow", held at City Center.

Salim has been invited as a master teacher to Ballet de Monterrey, in Mexico, as well as Holland, Zurich and ImPulsTanz in Vienna.

In 2007 he created a piece in Buenos Aires titled "Between Hope and Fear" which was presented in Rosario. In 2008, he won the choreography award at the YAPG 2008 in South Carolina, and presented a new work titled "The Room" at the Wadsworth Atheneum, in Hartford CT. He choreographed the Wella Trend Vision '09 and '10 Campaigns shot by world-renowned photographer Alexi Lubomirski, as well as the Sebastian Trilliant Campaign featuring Charlotte Ronson, shot by Robert Lobetta.

He was invited to do a Residency at Bucknell University and is currently on Faculty at Broadway Dance Center in New York City.

In 2011 he was commissioned a work for the Ballet Metropolitano de Buenos Aires titled "10.10.71" as part of a tribute to Jose Neglia, which toured as part of Argentina's Mozarteum Program. This work was also part of a benefit Gala for FUNCEI in Buenos Aires, featuring works performed by Argentina's biggest dancers like Cecilia Figaredo.

Elio GERVASI

Week2: July 22 - 26

Moderner Tanz (55+) 18:15 - 20:00

Moderner Tanz (55+)

great fun, pleasure and sweat!

"The goal of this workshop is to enjoy yourself and try out steps and movements, that will bring you in touch with the harmony and energy of your body.

What I offer in this class is quite simple: exercises for warming-up, relaxing and strengthening your muscles, exercises to get you moving.

An important aspect is sensitisation for pace, steps that get you moving, get you into space and stimulate your pleasure and fun for doing more. It is easy for me to discover the secret of dance: it is enough to try - and enjoy moving in the moment.

My class is not just an opportunity for people 60-plus, but also for all those, who would like to try to dance, or to start again to explore their own energies. Having fun, pleasure - and sweating! - are the three big goals we set ourselves in this class.

After his classical studies at Centro Nazionale Di Danza Classica in Rome, **Elio Gervasi** studied modern dance with Peter Goss in Paris, Merce Cunningham and Susanne Linke. In Senegal he studied Traditional African Dance at Germaine Acogny's Mudra School. For many years he closely collaborated with Bob Curtis, also participating in his company as soloist and choreographic assistant. He further on worked with Federico Fellini in his "Ginger e Fred" as well as "La Nave Va".

Since 1987 Elio Gervasi has been directing his own company, respected for its continuous stylistic sensitivity. His work has repeatedly won prizes and is considered as an important part of the contemporary dance scene in Vienna. Wellknown pieces of his company are: "Spazio Sei" (1991), "Il Cortile" (1994), "Der Feigenbaum" (1997), "Crash Control" (2001, 2002), "12-seny-6" (2003), "Fuga-ce" (2003), "7interiors" (2004), "exit-2-4-1" (2007), "F" (2010) a.o. As guest choreographer he created pieces for the Vienna State Opera Ballet and for dance companies in Austria and abroad.

Maurizio GHELLA & Martin MALDONADO

Week3: July 29 - August 2

Connection Tango: Primary Element *Beg* 18:00 - 20:00

Connection Tango: Primary Element

an excuse to dance feelings

Maurizio Ghella and Martin Maldonado, are two young teachers and artists who through technique are looking for the expressive interpretation, for being the dance, and - as a consequence - for the "excuse" to dance their feelings.

One of the main focuses of their work has always been the connection within the couple. The goal is not to learn only new steps, but to emphasise on the technique through feeling each other, by being connected and by paying close attention to the embrace. "When you're dancing like this, it is easier to improvise, and also to approach your Tango in a much more relaxed way", say Martin and Maurizio. In their work they propose not only the development of technical skills, but also freedom of expression and interpretation.

Throughout many years they have been travelling around the world, presenting Tango and Argentinian folklore, making a fusion between these two dances with Contemporary Dance and Ballet. The development of a new technique - using rubber bands as a tool - allows participants to obtain a clear result from the technique without stressing the body. This technique helps to enhance the body posture and facilitates a better connection with the dance partner. The goal is to feel our bodies in a very concrete way, translating abstract concepts into body perception.

Maurizio Ghella, born 1981 discovered dance as a youngster. His love for movement and his need for artistic expression found the right answer in dance and determined his career choice. Besides attending the Isabel Taboga Dance Academy in Rosario (Argentina) he complemented his career with other disciplines and attended the KOI Ballet School, Dance Studio La Troupe and the Nigelia Soria State Dance School. Since 2003 he has participated in various shows and tango festivals around the world such as the musical "Why not", the tango shows "Retratos de Tango", "Triplo" and the musical "Historias de Tango". Together with his partner Martin Maldonado, Maurizio performs all over the world at the most important Tango Festivals and teaches Tango and Argentinian Samba.

Martin Maldonado, born 1972 is a professional dancer and teacher, who has been dancing almost all of his life. His first encounter with dance, at the age of six was a moment of discovery that determined his way. As a boy, he started dancing Argentinian folklore with his brothers. He graduated as dancer from the Isabel Taboga Academy of Dance in Rosario (Argentina) where he also gained two degrees as dance teacher: the National Dance Teacher for Classical & Contemporary Dance and National Dance Teacher in Native Dance and Folklore. He taught at the Isabel Taboga Academy of Dance in Rosario and at the National Dance School Nigelia Soria. Martin Maldonado, together with his partner Maurizio Ghella, performs all over the world at the most important Tango Festivals and teaches Tango and Argentinian Samba.

Zvi GOTHEINER

Week3: July 29 - August 2

Ballet for Contemporary Dancers *Adv* 10:00 - 12:00

Ballet for Contemporary Dancers *Beg* 12:10 - 14:10

Intensive3: 3. + 4. August

Ballet for Contemporary Dancers *Int* 10:00 - 12:15 & 15:05 - 17:20

Ballet for Contemporary Dancers *Beginners*

Respect the body!

Zvi Gotheiner has created an internationally acclaimed teaching method, inspired by the work of Maggie Black, under whom he studied for many years. Combining different traditions of ballet, with emphasis on placement and movement efficiency, this method is respectful of the human body and the specific needs and abilities of each individual. The class consists of slow and thorough barré work, followed by simple exercises in the centre and is a good introduction to the ballet form for modern dancers and definitely lots of fun!

Ballet for Contemporary Dancers *Intermediate & Advanced*
placement and movement efficiency

As a ballet teacher Zvi Gotheiner whose choreographic work is rooted in contemporary movement has been inspired by Maggie Black. He has created an internationally acclaimed teaching method with the emphasis on placement and movement efficiency. This method respects the human body and the specific needs and abilities of each individual.

Characteristic for Zvi's teaching at the barre is the essential simplicity of the exercises that – in combination with slowness and repetition - allows thorough work. His exercises across the floor are well-known for their musicality and spaciousness. The advanced level classes will conclude with a sequence of jumps, both intricate and fluid.

Zvi Gotheiner is of Israeli origin, where he started an early performance career both as a musician and a dancer. He worked with Joyce Trisler Dance Company, Feld Ballets and Batsheva Dance Company a.o.

In 1987 he founded his own company, which has successfully toured through the US, Europe, and Israel.

As a teacher, Zvi Gotheiner has an exceptional international reputation. He has been teaching master classes to top companies all over the world and is sought after as a guest teacher by numerous renowned festivals and schools.

Jared GRADINGER & Angela SCHUBOT

Intensive3: August 3 + 4

On Becoming... o 11:00 - 17:00

On Becoming...

There are countless ways of existing with each other if we assume our body does not end with our skin.

This laboratory and shared practice will focus on how to live the formulations of the body fully and not fall into traps of representation. We will set out to develop a mutable body that has the possibility to unfold in many ways and at the same time remain attentive to its shifting meaning.

To start the day we will offer a two hour training that aims to undo the habits of the body and expand its current comfort zone. We will use our artistic practice, which is devoted to an extreme physicality that is in constant negotiation with a philosophical and often esoteric discourse, as a base to explore different ranges of physical interaction oscillating between organic and social. This exploration will be used for creating material and encourage performative confidence. It will lead us to a territory of no hierarchy and a presence where desire will become so numerous that only a mobile body and agile mind will be able to negotiate them in the immediate.

In this workshop we will focus on breathing as a unifying force, using our practice from the duet work "What they are instead of".

Jared Gradinger and Angela Schubots topic is the debordering of the body. The starting point is the search for an unconditional togetherness to escape from one's own identity. Gradinger / Schubot discovered a strong connection and common interest in purely physical yet very dynamic movement languages already in their work under the direction of Constanza Macras / Dorky Park in 2001.

In 2009 they combined their practices with philosophical and even esoteric discourse and created "What they are instead of", their first full length production. "What they are instead of" premiered in the Haus der Kulturen der Welt during Pictoplasma's Contemporary Character Design Festival: Pictopia. The piece has also been presented at the Deutsche Tanzplattform 2010, Tanz im August / Sommerbar, Hebbel am Ufer Berlin, Dancehouse Melbourne, throughout Finland, Germany a.o. as well as in site specific locations, galleries, performance parties and is continuing to tour internationally.

Their latest work "IS MAYBE" was a collaboration with street artist Mark Jenkins and premiered in the Hebbel am Ufer Hau 1 Berlin in June 2011. "IS MAYBE" is a continuation of the search for 'identitylessness' and the symbiotic body and will start to tour internationally in 2012.

Gradinger / Schubot have an ongoing collaboration with Fine Artist Rachel de Joode which seeks to decipher human existence in absurd and surreal ways, through photography, installation and performance. In 2012 Gradinger / Schubot will create two pieces dealing with death and dying under the title "les petites morts" in collaboration with the Hebbel am Ufer and Sophiensaele Berlin.

Jared Gradinger was born in 1977 in Rochester, New York and lives and works in Berlin. He is a performer, creator and curator based in Berlin since 2002. Awarded performer of the year 2011 by Tanz International Magazine he is a founding member of the Berlin based company Constanza Macras/Dorky Park, with whom he created over 8 major works. In 2008, he began his collaboration with Les Grandes Traversees in Bordeaux, France where he curated 3 festivals of contemporary art entitled "How Do You Are". Since 2005, he has been working with Pictoplasma (contemporary character design) with whom he has created the pieces "The Missing Link Show" in the Volksbühne, "Get into Character" in the Haus der Berliner Festspiele 2006, and "What they are instead of" with Angela Schubot at the Haus der Kulturen der Welt 2009. Since then, he has been working closely with Angela, touring and teaching and learning.

Jared has also worked with such artists as Jeremy Wade, William Forsythe, Meg Stuart, Grayson Millwood, Hanayo and others. His video work has been screened worldwide.
www.jaredgradinger.com

Angela Schubot was born in 1977 in Germany, where she lives and works. She is an artist, dancer and choreographer, studied contemporary dance in Berlin and is co-founder of Two Fish with Martin Clausen (since 2000). This group has produced more than 16 dance/theatre pieces, which were and still are presented across Germany and abroad. (www.twofish.info) Besides Angela Schubot works and has worked with Rosalind Crisp, Theatercombinat (Vienna), Dorky Park/Constanza Macras, Benoît Lachambre, Jared Gradinger, Pictoplasma and Andreas Müller a.o. In 2004 she received the danceWEB scholarship of ImPulsTanz (Vienna).

Besides her most continuous collaboration partners Martin Clausen and Jared Gradinger she is deeply influenced by the artists Rosalind Crisp and Benoît Lachambre. In March 2011 the new and last work under the label Two Fish, a duet with Martin Clausen "Halt mir meinen Platz frei, bis ich anders wieder da bin" premiered in HAU 2. In 2011 she replaced Johanna Chemnitz in the piece "Soft Target" that was shown successfully at Tanzoffensive 2011 in Leipzig and will premiere Margret Sara Gudjonsdottir's new work "variations on closer" in Reykjavik's Lokàl Festival.

GUEM

Week3: July 29 - August 2

African Dance o 10:15 - 12:00

African Percussion Int 18:15 - 20:00

African Dance

DIVERSITY, JOY, WELL-BEING & STRESS RELIEF

The African dance class will provide an introduction to traditional African dances from different countries. The origin and meaning of dance movements will be explained. Many steps and dance moves are natural movements and based on daily activities. Images related to the dance movements facilitate to memorise them with ease.

GUEM accompanies his dance classes with his own CDs or plays the African Djembe. By the end of the class he invites the participants to explore their creativity in free improvisation to his new compositions "Danse de la foret" and "Danse de la ville" ("Dance of the forest" and "Dance of the city").

Dancing with GUEM reduces stress, brings joy and well-being.

This workshop is for beginners as well as for experienced dancers.

<http://www.youtube.com/watch?v=D8ErSQh8QhY>

African Percussion

SOUL VIBRATIONS

"In order to make sounds hover, one must proceed step by step, tame the instrument, get to know it, as we do with human beings."

In his percussion classes, GUEM teaches the rhythm which comes from deep inside, goes through the body, to the hands and lets your soul vibrate.

The musician and dancer GUEM felt a vocation to teach, next to his creative-artistic activities: "because one must share his/her passion!"

GUEM is an internationally acclaimed teacher, who passes on his rich wisdom with patience and humour. A teacher who encourages, supports and inspires his students.

He explains the rhythms thoroughly to assure participants can easily follow and helps to explore the rhythm. He also shows dance movements related to the taught percussive rhythms.

GUEM, percussionist, composer and dancer, is an ageless giant. A massive body, powerful hands, a serious face and a gaze that seems to see through you. But do not be fooled by this still force: he is one of the best percussionists and one of the nimblest dancers. Born in the Algerian town of Batna, GUEM (his "real name" Abdelmadjid Guemguem) was initiated to percussions at an early age. At the age of 16, he went to France with the intention to become a professional football player - but his love for music was stronger. He made his mark by accompanying the Crème de la Crème of French and American Jazz musicians. The "man with golden fingers" quickly grew bored of the sort of tours where managers stepped on stage to announce "eight musicians plus a percussionist"! Organising a series of concerts with Congas, Djembes and Daraboukas at the heart of the programme, GUEM proved his drums could bear melody as well as rhythm.

In concerts all around the world and with more than 30 albums, GUEM got to conquer an audience, fascinated by his mastery of percussions and his big variety of rhythm repertory. In 1978 he scored his first great success, "GUEM and Zaka". Invited to Brazil in the early 1980ies GUEM recorded "O Universo Ritmico". The album "Couleurs pays" (2007) presents rhythms from 17 countries, for example Egypt, Mexico, Senegal, Algeria and Niger, the country of his ancestors.

In 2011 he recorded the album "Mon Paris", which is dedicated to the city of Paris where he lives.

Not content with only being an artist, GUEM discovered his vocation to teach percussions and dance: "a passion is something that should always be shared". He has passed on his rich knowledge in thousands of dance and percussion lessons all around the world.

GUEM is an inspiring teacher, whose purpose is to wake up hidden or "sleeping" skills.

www.guem-guem.com

Ákos HARGITAY

Week3: July 29 - August 2

BodyParkour (12-15J) 12:15 - 12:45

Heroes in overcoming obstacles!

BodyParkour (12-15 J)

BodyParkour is a new urban art and dance related form of movements. Akos created this word combination out of the word body and Parkour. Influences of this particular style are: Parkour, Tricking, HipHop & Breaking, Capoeira and the Circus, but most of all Contemporary Dance.

During the workshop we will make specific movements to prepare ourselves for the physical movements, creating dance combinations, some small body-stunt moves and easy acrobatic dance movements. The movement quality has a touch of reference to our great comic action hero Jacky Chan.

We will use our body as obstacle.

And we will use a specific cube assembled out of scaffolding.

Everyone who always wanted to try out a challenging & trendy dance style including all these elements, is WELCOME!

Bring comfortable shoes (sneakers), knee pads and if possible elbow pads!

Ákos Hargitay (AT/HU) was born in Budapest and is living in Vienna since 2006. Since 1988 he danced in the field of contemporary dance with various local Hungarian, Austrian and international dance groups and choreographers such as Eszter Gál, Willi Dorner, Sebastian Prantl, Tanz*Hotel, Sasha Waltz & Guests, David Zambrano (Ven/NL) for the *Ballroom Project* in NYC, Scott Wells in San Francisco, Vicky Shick/Joanna M. Shaw/Alan Good from NYC.

Currently he is an artistic director at the Move On Dance Studio/Vienna for a dance education program called CONdance www.condance.wordpress.com. He is teaching Contact Improvisation and contemporary dance & composition at CONdance. He has been teaching dance at Anton Bruckner Private University Linz, SEAD Salzburg, Tanzquartier Vienna, Conservatory of Vienna, Company Willi Dorner, MMS Budapest, Dance Conservatory Győr and the City Ballet Company Pécs, Workshop Foundation Budapest, L1 DanceLab Budapest, Call Arts L.A. a.o. In 2000 he has established the first weekly Contact Jam in Budapest together with Michaela Hargitay.

The Company Two in One was founded in 1996 by Michaela Hargitay (AT) and Ákos Hargitay (AT/HU). Their work has been presented at various festivals and theatres such as Susan Hess Studio (Philadelphia), Aerowaves (The Place, London), Dance Theater Workshop (NYC), Judson Church (NYC), Mains d' Cuvres (Paris), Opening Doors Wales (UK), Tanzquartier Vienna, Imagetanz Vienna, dieTheater Wien, Tanzsprache and Neuer Tanz (Vienna/WUK), Unidram Festival Potsdam, Tanzfabrik Berlin, Wagon Halle (Marburg-Germany), Contemporary Dance Festivals in Luxembourg, Poland, Latvia, the Ukraine a.o. Their full-length evening production "free fall" was premiered in 2003 in cooperation with Tanzquartier Vienna and Szene Bunte Wähne Festival. Prizes and residencies include: 1999 ArtsLink Award (USA) and Suitcase Fund, Residency at the DTW in New York, 2001 Artist in Residence at the Mains d'Oeuvre in Paris, 2005 Artist in Residence at the CCL Linz, 2006 Budapest, 2009 Artist in Residence at SEAD, 2006 Budapest Fringe Award for the Best Performance and in 2010 Freerunning & Bodyparkour nominated for Stella10 - Performing Arts Prize for a Young Audience. NEW WEB: www.companytwoinone.org

Saju HARI

Week2: July 22 - 26

When the Body Becomes the Eye Adv 17:00 - 20:00

When the Body Becomes the Eye

Saju Hari's contemporary dance style is a very enjoyable and energetic one, which he teaches with beautiful music. The concept 'body becomes the eye' has derived from the Keralan Martial Art form 'Kalarippayattu' which is his main training. It is referring to speed and sensitivity, treating the whole body as one singular energy - a Body-Mind-Unity.

Through his first teaching experiences, while working with the Akram Khan Dance Company, he found a way to incorporate this Martial Arts technique and other influences from other South Asian dance forms like Kathak, Bharatanatyam etc., and merged it into this exciting contemporary style. It combines the subtle fluidity, and articulation of the extremities (as in the South Asian dance forms) with the attack and the use of focus like in a martial art.

Saju's teaching philosophy focuses on teaching rather from a performer's perspective and is engaging in questions such as: what are you thinking while you are on stage? what does your eyes do during a performance? It is about the breathing in general and economising the energy through a massively tiring sequence, reflecting on the individual performing experience and stories.

Saju Hari is from Kerala (South India) where he graduated in Electronics Engineering (Bangalore) and trained in contemporary dance and Kalaripayattu (martial art) with Jayachandran at Attakkalari, but has lived and worked in the UK since 2003. He started dancing with Imlata Dance Company (1998-2003), the Bedlam Dance Company (2004-2005), before joining Shobana Jeyasingh Dance Company (2003-2007) touring internationally throughout the UK, Italy, Switzerland, Germany, Portugal, Korea and Hong Kong. He toured in Akram Khan Company's *Bahok*, a collaboration with National Ballet of China, dancing (2008-2010) across Europe, Asia, and The Americas, including Sadler's Wells (London), Theatre de la Ville (Paris) and City Center (New York). Saju now works with Fabulous Beasts Dance company, touring two productions: *Rian* - a collaboration between Fabulous Beasts and Irish musician Liam o Maonlai of Hothouse Flowers, as well as the latest Stravinsky double bill, Rite of Spring and Petrushka. Saju also works with Sasha Waltz & Guests for Sasha Waltz's production *Gefaltet*.

Saju's own choreography has included four works commissioned by Royal Opera House Covent Garden's ROH2 Summer Collection seasons in the Clore Studio: a solo "Itself..." (2004), a duet "Opaque Image" (2005), a quintet "Re:URGENT" (2006), and a trio "Outside In" (2007). He performed his work "Harmony" at The Place, at the South Bank Centre's Daredevas series and at Woking Dance Festival. Saju was a semi finalist at the Place Prize choreography competition 2010 and he is currently (2012) creating a new work for MAPdance, Chichester University's post-graduate touring company. Among other engagements, Saju danced with Mavin Khoo in Akademi's *Escapade* (Royal Festival Hall, 2003), in Gustav Holst's opera *Savitri* (City of Birmingham Symphony Orchestra, 2004) and in William Tuckett's *The Thief of Baghdad* (Royal Opera House Linbury Theatre, 2008). Following a scholarship to attend the 2006 danceWEB Scholarship Programme in Vienna and an Arts Council England International Fellowship residency in Kenya (2007), Saju created a duet "Lunatic Express" with Kebaya Moturi, took part in Royal Opera House ROH's Dancelines Choreolab with Kim Brandstrup and received a theatre:rites bursary to shadow director Sue Buckmaster.

As an Associate Artist at UK Foundation for Dance, Saju collaborated on a 2007 youth performance *Animal Cavalcade* with North Devon Theatres, and as Associate Artist at Woking Dance on a 2008 schools performance project *in the thick of it*.

An experienced teacher, Saju has taught masterclasses and professional classes at The Place, for Akram Khan Company, disabled and behaviourally-challenged groups, schools, colleges, residencies in London and Brussels, gave choreographic workshops for the West End musical *The Far Pavilions* and choreographed on Jatinder Verma's (Tara Arts) *The Merchant of Venice*. Saju is an Associate Artist at UK Foundation for Dance in London.

FRANCESCA HARPER

Week1: 15. - 19. Juli

Voice & Movement o 12:10 - 14:10

Forsythe Repertory Adv* 14:20 - 17:20

Voice & Movement

Kreationen aus Liedern

Francesca Harper, Forsythe Tänzerin, künstlerische Leiterin ihrer eigenen Compagnie The Francesca Harper Project und Broadway Star vermittelt in diesem Workshop, wie man sein stimmliches Können mit der individuellen künstlerischen Arbeit verbindet. Jede/r TeilnehmerIn wird Lieder aussuchen und/oder ihre/seine eigenen Texte mitbringen und einzigartige Tanz-/Theaterstücke kreieren. Als Einleitung gibt es an jedem der fünf Tage Stimm- und Improvisationsübungen. Danach wird Francesca die TeilnehmerInnen in der Kreation der Stücke unterstützen. Am Ende des Workshops gibt es ein Showing, bei dem die TeilnehmerInnen ihre finalen Arbeiten mit anderen KünstlerInnen bei ImPulsTanz teilen können.

Forsythe Repertory

auf Forsythe-Technologie basierende Performance Technik

Die Tänzerin, Choreografin und Leiterin des Francesca Harper Projects unterrichtet in diesem Workshop Forsythe Technologien und Performance Techniken. Sie war über ein Jahrzehnt lang Solistin am Frankfurt Ballett unter der Leitung von William Forsythe und einer der Originalbesetzungen von Forsythes Stück „Self Meant to Govern“, das auf allen seinen Improvisationstechniken basierte. Außerdem war sie bei der Kreation seiner Stücke beteiligt und performte einige davon mit ihrer eigenen Compagnie.

Die Forsythe Technologien eröffneten ihr als Künstlerin neue Wege und veränderten ihre künstlerische Laufbahn.

Francesca Harper hat bereits weltweit auf Forsythe Technologien beruhende Workshops unterrichtet. Dieser spezielle Workshop beginnt mit Arbeit an der Stange, danach werden Forsythe Technologien vorgestellt, die schließlich zu strukturierten Improvisationen führen. Danach werden TeilnehmerInnen Forsythe Repertoire lernen und Francesca wird Performancedetails vermitteln.

Dieser Workshop stattet die TeilnehmerInnen mit einem guten Gefühl ihrer künstlerischen Fertigkeiten und einem tieferen Verständnis ihres eigenen persönlichen Ausdrucks aus – mit Material, das für sie nützlich ist, sowohl im Tanz als auch im Alltag.

Bitte bringt Spitzenschuhe mit. Es ist nicht verpflichtend, aber könnte für einige relevant sein.

Francesca Harper, Tänzerin, Schauspielerin, Sängerin, Choreografin und künstlerische Leiterin der des Francesca Harper Projects schmückte bereits viele Bühnen mit dem Harlem Tanztheater und dem Frankfurt Ballett. Francesca Harpers Zugang zu Ballett Technik zeichnet sich durch eine besondere Sensibilität für das Magische aus. In ihren Workshops fördert sie Improvisation, Weiterentwicklung von individuellem Bewegungsmaterial, Sorgfalt und Selbstmotivation.

Nach ihrem Engagement beim Harlem Tanztheater, war sie Solistin bei William Forsythes Ballett Frankfurt (1994-1999). 2000 kehrte sie in die USA zurück, und wirkte in verschiedenen Broadway Produktionen mit: „Fosse“, „The Producers“, „The Frogs“ und „The Color Purple“. Sie spielte die Rolle der Helene mit Gegenspielerin Molly Ringwald bei einer US-Tournee von „Sweet Charity“, und die Rolle von Judith in einer Neuinszenierung von „Sophisticated Ladies“.

Ihre choreografische Karriere begann noch in Deutschland, wo sie ihr erstes abendfüllendes Stück für das Holland Dance Festival kreierte. Es folgten Kreationen für Alvin Ailey American Dance Theater, Ailey II, Tanz Graz, und für ihre eigene Compagnie The Francesca Harper Project, die ihre eigene künstlerische Vision reflektiert: Klassischer Tanz wird im Detail analysiert und verschmilzt mit Text, Musik, Film und Video.

2002 feierte ihre bekannte One-Woman-Show „The Fragile Stone Theory“ Premiere beim Jacob’s Pillow Dance Festival. Francescas jüngste Auftragsarbeit „Documotion : ONE – Rave“, wurde beim 50. Jubiläum des Alvin Ailey American Dance Centers am Apollo Theater (NY, Direktorin Judith Jamison) gezeigt. The Francesca Harper Project performt an der Harlem Stage, bei den Bloomberg Culture Series, der Sommerbühne des Central Park und der Biennale von Venedig.

Francesca ist Gastdozentin an der Universität von New York, beim BFA Programm der Fordham University, der Ailey School und dem Susan Batson Studio.

Sie war auch Ballett-Beraterin bei „Black Swan“, dem Film von Darren Aronofsky mit Natalie Portman, die dafür einen Oscar erhielt. Mehr Informationen: www.francescaharper.com

Andrew de Lotbinière HARWOOD

Week2: July 22 - 26

The Mind, Body, Heart of Contact Improvisation o 14:20 - 16:50

Instant Instinct o 17:30 - 20:00

Instant Instinct

entering the instinctive arena of the unknown

Each class will begin with a warm-up focusing on releasing and extending the body, awakening the senses and developing an awareness of inner/outer space. We then enter the rich and instinctive arena of the unknown with an open mind and a curious body. Simple directions and basic structures will help us harness our intuitive discoveries, share our current quests, and challenge our dancing's desires while we improvise alone/together. Throughout this practice, we will be encouraged to lower our expectations and accentuate our inventiveness. This will be a mixed level class, open to all levels of experience.

The Mind, Body, Heart of Contact Improvisation

skill, sensation, instinct and poetic imagination

In this course we will focus on reaching a balance between the mental, physical and emotional qualities used to create an engaging contact duet, trio and larger ensemble work. In this work, the body must learn to abandon a certain quality of wilfulness in order to open to new sensations and to experience the natural flow of movement.

Cultivating an open-receptive attitude and being completely attentive in each and every moment will enable us to stay attuned to what is actually taking place and to remain present. Our warm-up and preparation will lead us to the practice of various skills such as rolling smoothly, falling safely, being upside down, supporting and giving weight effortlessly. These skills will also help us recognise our familiar choices and go beyond our habitual, known responses. On an emotional level, making contact with another being implies forging a nurturing environment, which allows us to take risks, exchange, communicate and witness. It is a fertile crossroad where skill, sensation, instinct and poetic imagination converge.

Andrew de Lotbinière Harwood is a leading international teacher, performer and creator in the field of instantaneous choreography and Contact Improvisation since 1975. He is the artistic director of AH HA Productions, a project oriented company based in Montreal and dedicated to improvisation as a practice and a performing art.

Andrew studied extensively, taught and performed with Steve Paxton, Nancy Stark Smith and Nita Little, the founding members of Contact Improvisation. He also has a background in gymnastics, athletics, Yoga, contemporary dance, Release Technique, somatic studies and Aikido. His work has been presented in numerous international festivals since 1980. Andrew danced for the companies of Fulcrum, Jo Lechay, Marie Chouinard and Jean-Pierre Perreault, and with the improvisational ensembles The Echo Case and Discovery Bal. He has also collaborated in performance with Marc Boivin, Peter Bingham, Lin Snelling, Benoît Lachambre, Chris Aiken, Kirstie Simson, Ray Chung, Lisa Nelson and Paula Zacharias among many others.

Additionally, Harwood has taught advanced workshops and performed at many major Contact Improvisation festivals in the past few years: Freiburg Contact Festival (Germany), Moscow Contact Festival, Israeli Contact Festival, Zip Contact Festival (Italy), Kontakt Budapest (Hungary), Trans Contact Festival (Romania). He has also taught classes to the world renowned companies of O' Vertigo and Marie Chouinard in Montréal as well as the fabulous Montréal Circus group called Les Sept Doigts de la Main. He is the recipient of the Canada Council's Jacqueline-Lemieux award for the year 2000.

Jack HAUSER & Inge KAINDLSTORFER

Week1: 15 - 19

tanz°architekten (9-11J) 13:00 - 17:00

build and animate your own dance piece!

How do you invent and perform your own dance piece?

Through improvisation exercises we will first collect dance material and ideas. In small groups we will develop short choreographies, which will become parts of the performance piece. We – as dancers, choreographers and performers – will present the performance at the end of the Atelier.

Jack Hauser was born in 1958 in Horn (AT). Between 1983 and 1986 he studied electro-acoustic music. In 1994 he founded together with David Ender and Inge Kaindlstorfer the Performancegroup Lux Flux. In the following years the collective created cooperative artistic projects with Daniel Aschwanden, David Ender, Karlheinz Essl, Philipp Gehmacher, Anne Juren, Krööt Juurak, Barbara Kraus, Elke Silvia Krystufek, Machfeld, Jeroen Peeters, Markus Schinwald, Oleg Soulimenko, Myriam Van Imschoot, Simon Wachsmuth a.o. In 2003 he started to work with Milli Bitterli and in 2005 he worked with numerous collaborative projects with Sabina Holzer.

Jack creates since 1999 performative visual interventions and experimental multi-disciplinary work organised and named as "Wohnung Miryam van Doren" (apartment Miryam van Doren). In 2011 he collaborated with M1+1 on a mobile version of the apartment for the Lentos Kunstmuseum Linz and in 2013 for an exhibition of an image series of the apartment "Carte de tendre". Next to these activities Jack is member of the editorial department of www.corpusweb.net.

Inge Kaindlstorfer is living in Vienna and teaching bodywork, contemporary technique, Authentic Movement, Contact Improvisation and Improvisation, as well as Composition a.o. in Vienna, Moscow, Odessa, Lisbon, Cape Verde, New York and Bucharest since 1986. Since many years she works as a performer with the company Lux Flux in Vienna. Her works have been collaborating with the Saira-Blanche-Theatre in Moscow and have been shown at festivals such as ImPulsTanz 1997 and 1998, Wiener Festwochen in 1999 and tanz2000.at, in Austria and Cape Verde, Germany and many countries of Eastern Europe.

Keith HENNESSY

Week3: July 29 - August 2

Performing Queer o 17:30 – 20:00

Week4: August 5 - 9

Potential Shamanic Action Adv 12:10 - 15:10

Performing Queer

Making, unmaking, and breaking dance, identity, choreography, strategy

Queer means odd or strange. Queer is a term of political solidarity for all who are not heterosexual, monogamous, and obedient. Queer is a political and aesthetic strategy of disruption and disobedience. Queer is an attitude towards the body, especially its sex and gender, and how that body is or is not compliant with social norms and rules. Queer is shameless embodiment of abject, animal, monster, cyborg, feminist, or homosexual. Queer is an alchemical detournement of insult and slander, of violence and rejection. Queer embraces social disruption in favour of sexual liberation, and that includes in the theatre, as well as in the streets, the family, the school and beyond. When queer is dangerous it also transgresses ethnic, racial, and national borders. Queer performance is a utopian fantasia. It fails, but it fails fabulously.

We will dance, play, study, improvise and compose, make and break, alone and in collaboration. Sometimes we will work directly with gesture, action, movement and attitude. Other times we will work with dialogue, discourse, image, and intervention.

Potential Shamanic Action

Improvisation and Performance as potential shamanic action

An experiment to investigate the relationship between improvised dance, performance and shamanism. Exercises and experiences in presence, transformation, breath, altered states of being, trance, awareness, healing, ritual, and performance. Fake healing and pretended rituals will be used to provoke real experiences beyond our naming and knowing.

I have been studying ritual, both ancient and contemporary, for over 20 years. I recognise the many continuations and disruptions between religious practice and the Western concert stage. Shamanism, in a general usage, refers to the ritual/spiritual practices of working with unseen forces of energy, of transforming space and time, of shifting meaning and perspective, of communicating with the dead or not human. Performance often engages the same intentions.

Each day we will, in action and conversation, question the potential of energy, ritual and magic. What is it? How do we experience it? Can it be choreographed? What can we learn about presence through improvisation? What is magic? What is the role of presence in making magic, provoking transformation, or sensing the other worlds?

Keith Hennessy was born in a mining town in Northern Ontario, lives in San Francisco, and works regularly in Europe. Director of Circo Zero, he is a Bessie award-winning performer, choreographer, teacher and organiser. Hennessy was a co-founder of the San Francisco performance spaces 848 and CounterPULSE. Hennessy was a member of Sara Shelton Mann's legendary Contraband, is deeply curious about improvisation, and has been queering bodies and stages for over 25 years. He is a PhD candidate in Performance Studies at University of California, Davis.

www.circozero.org

Jassem HINDI

Intensive3: August 3 + 4

The concept and the idiot o 12:25 - 14:55 & 17:30 - 20:00

The concept and the idiot

The general idea of this workshop is to introduce "non specialists" to the manipulation of concepts – specifically the ones generated by western philosophy. The main effort here is to support a dance / performing community which will be pressured by concept related questions and practices all along their career, whether to justify their work, or as a set of "choreographic" tools.

We will proceed through both a historical perspective (to give names and context to these concepts) and a thematic one – the tension between language and body.

We will be accompanied by the idea of a glorified idiot – a character travelling in the world of concepts while holding on to the queerness of her/his/their body. What can this idiotic body – autistic and singular – tell us about a concept related practice?

The point is to share some critical knowledge about some of the conceptual displays more or less recurrent in the dance field and their historical and ideological backgrounds. The purpose is to consider theory as a practice by itself. This is also an open research for us all.

The history of knowledge is also the history of the violence made to the body. We will have a look at this phenomenon, use it, and see ways to deconstruct ideologies and positions of power (including mine, as a "male" "teacher") through various techniques – non the least is the art of asking questions.

The workshop will be guided simultaneously through four mini projects:

- Elements of ideology / History of philosophy

We will navigate swiftly through the history of concepts, guided by our duet of body and language.

- Tales and stories

We will walk around a few conceptual lands and philosophical tales, for example: "Witchcraft, women and the denied body - what is experimental knowledge?"; "There is no sexual relation"; "The laws of hospitality"; "The master of knowledge"; "How to build a bridge?"; "Thinking in fragments". We won't cover them all.

The idea is to give a perspective on how some concepts have been used or invented, in our recent history, and to practice our questioning skills. We will be able to unveil various ways of how the presence of a body is treated in those conceptual displays, and its possible consequences.

- Elements of ideology / the myth of humanism

While holding on to the relation between body and language, I will attempt the impossible task to introduce the arcane of contemporary philosophy, and to make us familiar with the problem of a "talking body", as introduced by the structuralist movement. You will hear about the infamous names of Lacan, Wittig, Derrida, Levi-Strauss, Foucault, Farge, Deleuze, Veil, Cixous, Agamben, Althusser, Saussure, Kristeva... This is an impossible and superficial unification of heterogenous characters, bound to failure. But we will see what kind of ideologies and conceptual displays have prevailed in recent history.

- Strategies: A critical examination of conceptual practice in performance

The main idea here will be to confront your own practice to these problematics and to show each other how to recognise a concept / an apparel of concepts in the midst of a body based practice, and what can we do about/with those theoretical objects. We will also share knowledge about how other people have dealt with it in their own work.

The task at hand is unending, but we can at least try to unveil a few objects and deconstruct the charm of meaningless words.

Jassem Hindi was born in Saudi Arabia and studied philosophy at the Sorbonne, Paris. He is working in the fields of sound, performance and temporary objects / installations. As a musician, he is using mainly broken objects, diverted machines, lo-fi field recordings, feedbacks, in the spirit of experimental music influenced by noise hardcore, image editing techniques and older masters in the likes of Alvin Lucier or Bellini.

Jassem's working method extends to the fields of visual and performative arts, by derivation and commutation of ideas and techniques found within his practice in experimental music and as a reader of various works. He regularly collaborates with choreographers and performers, as a musician, an advisor or as a performer. He flirted with researches around the themes of public displays of violence, intimacy and differentiation, political ritual techniques and the art of hospitality.

This year, among others, he collaborated with Keith Hennessy, Sebastian Matthias, Rani Nair, Mia Habib. He is the recipient of several grants and residency programs along with his partners, supported by Norway, Sweden, Germany, France, USA and a couple of curators - among which the Ystad Arts Museum. He is a Sweet and Tender collaborator.

Ismael IVO

Week1: July 15 - 19

Modern Flow *Beg* 16:10 - 17:55

Week3: July 29 - August 2

African Expressive Dance *Beg* 14:20 - 16.05

Modern Flow

A sensation of vitality

Moving beyond the mechanics and releasing into the intention that drives every movement.

A careful warm up not only prepares muscles and joints for rigorous movements but focus your mind and energy. This class is inspired on the modern dance technique created by Lester Horton in combination with a range of an organic form of exercises aimed to the quality of your relaxation, breathing, and rhythm.

There is an incorporation of meditative exercises, each of which increases bodily awareness and sensitivity. Special attention is given to the flow of movement from verticality, spirals and ground touching. A simple movement at the moment you bend your knees brings the energy in the body to radiate up and out creating a sensation of vitality. The idea is to use the ligaments in the body as elastic bands and imagine water on the functions of joint articulations. Furthermore a special attention is given to increase the flexibility and release in the upper torso, a sharpness of movement of arms and legs.

Prepare the body and free the mind for the richness of movement experience.

African Expressive Dance

Creating new body energy

Creation is movement: and the sacred dance arises from the need to identify with the eternal round of the creative forces in the cosmos. In this class the traditional form of the circle is used to bring the students on contact with the energies of the group. It is a meeting point in which we celebrate dance and prepare different ideas and body movements. The foot contact with the ground in connection with the vibration of the pelvis and the extensions of arms unlocks the torso, making way for repetitive movements. With this repetition dancing intensifies awareness, allowing us to say the unspeakable and to get to know the unexplainable, simply from the fact of sharing a movement with the group. Playful exercises will allow diving into a search of body memories making way to a renewal of our personal dance vocabulary.

"**Ismael Ivo** studied drama and dance in Brazil and performed there as a solo dancer, before being invited to New York by Alvin Ailey in 1983. There he continued creating and performing solo works [...], in which the charismatic intensity and sculptural power of this style brought him an international reputation. [...]"

(Oxford Dictionary of Dance, Oxford University Press)

Important impulse for the development of his distinctive style was the close collaboration with Márcia Haydée, Japanese Butoh dancer Ushio Amagatsu, leader of Sankai Juku Company, and with Johann Kresnik, the pioneer of German Dance Theatre.

Worldwide premieres and tours with his 50 feature-length choreographies until now made Ismael Ivo a protagonist of European Dance Theatre. His artistic interest in the research of the Performative Body concept resulted in joined projects with artists like Heiner Mueller, George Tabori and Marina Abramovic. His work with Yoshi Oida was awarded Outstanding Performance of the Year in London. Besides substantial work as choreographer and dancer, his activities as director of festivals and cultural institutions are further creative focal points.

In 1984 Ismael Ivo and Karl Regensburger founded ImPulsTanz – Vienna International Dance Festival, in the meantime Europe's largest dance festival, which he is still leading as representative and artistic director. For this activity he was honoured with the Golden Cross of Merit of Vienna, Austria.

The German National Theatre in Weimar appointed Ismael Ivo as chief-choreographer and director of the dance company from 1997 to 2000.

Between 2005 and 2012 he was director of the International Festival of Contemporary Dance and the Dance Department of La Biennale di Venezia in Venice. His innovative festival programme and activities were multiple-awarded in Italy. He introduced the Golden Lion for Dance at La Biennale di Venezia, which was presented to Pina Bausch, Jiří Kylián, Carolyn Carlson, William Forsythe and Sylvie Guillem.

With the task to upgrade professional formation on a national base in Italy, in 2009 he founded the Contemporary Dance Research Centre Arsenale della Danza, which was included in the constitution as a permanent activity of La Biennale di Venezia in 2011. From 2013 onwards the project for the Formation of Excellence in Dance will be continued in Vienna and São Paulo under the name Biblioteca do Corpo.

Ismael Ivo's cultural achievement was acknowledged by the presentation of The Order of Cultural Merit of the Federative Republic of Brazil in 2010 by his Excellence Mr. President of the Republic Luiz Inácio Lula da Silva.

Damien JALET

Week4: August 5 - 9

Contemporary Technique Adv 14:50 - 16:50

Physical Verses Adv 17:00 - 20:00

Contemporary Technique

Explore physicality

The class builds progressively from deep and static stretching to very physical and dynamic phrases. Some of the main focuses of the class are the explorations or natural connections in the body and how to use gravity (centrifugal force, potential and kinetic energy...) and floor as dance partners. We will look towards ways of developing a strong sense of organicity, finding a balance between what you control and what you let happen, how to recycle the energy of a movement into another, how to increase the speed of your dancing in a relatively effortless way.

The class challenges the participants to take the risk of exploring their physicality as far as they can, more in their flexibility than in the intensity of their dancing.

Physical Verses

Find freedom and creativity

In this workshop we will work around certain choreographic ideas, some of them coming from previous creations. Exploring different qualities of movements, using intuition and personal background, each participant will be invited to develop and transform some taught repertory phrase or original ideas. How can one find freedom and creativity within a strict frame? We will use those physical concepts and imagery for compositions and improvisations.

Damien Jalet is a French and Belgian choreographer and performer. Since 2000 he has been working as the closest and most regular collaborator of Sidi Larbi Cherkaoui, within Les ballets C. de la B., Toneelhuis and Eastman vzw (he danced in "Rien de Rien", "Foi", "Tempus Fugit", "Myth" and recently "TeZukA"). In 2002 Jalet and Cherkaoui created "d'avant", together with Luc Dunberry and Juan Kruz Diaz de Garaio Esnaola, produced by Sasha Waltz and guests. Jalet and Cherkaoui also signed "Babel (words)", which won two Olivier awards in 2011 (Best new dance production and Outstanding achievement in dance for the set design by Antony Gormley) and a prix Benois de la danse for best choreography at Bolshoi, Moscow.

Damien Jalet also regularly works with Icelandic choreographer Erna Ómarsdóttir. Together they've been creating a number of works in collaboration with visual artist Gabriela Fridriksdóttir: "transaquania-out of the blue", "transaquania-into thin air" (both for the Icelandic Dance Company) and "Ofaett (unborn)". Ómarsdóttir and Jalet also created "Black Marrow" for the renowned Australian company Chunky Move at the Melbourne international festival 2009.

In 2008 Jalet premiered "Three Spells" with dancer Alexandra Gilbert and composer Christian Fennesz for the Tokyo International Arts Festival.

He also worked with other renowned choreographers, such as Wim Vandekeybus ("The day of heaven and hell") and Akram Khan (for whom he devised a solo segment in the piece "Desh").

Jalet has developed a big number of collaborations with high-level artists in different fields, such as theatre director Arthur Nauzyciel (choreography and performances in many productions such as "Julius Caesar" for the A.R.T. in Boston, "l'image" for the centenary of Beckett in Dublin, "Ordet", "Jan Karski" and "The Seagull" at the Cour d'honneur du Palais des Papes at the Avignon Festival 2012). He worked with visual artists Antony Gormley ("Babel (words)") and Jim Hodges (show 2011 at Gladstone Gallery NY). He collaborated with musicians Lady and Bird on the choreography of the opera "Red Waters", with Olof Arnalds (script and choreography of the music video "Surrender" (a duet with Björk)), Florence + The Machine (choreography of the "No Light, No Light" music video) and Editors (choreography of the video "You don't know love"). All three videos were directed by Arni and Kinski and cinematographer Christopher Doyle.

He also worked with photographer Nick Knight and designer Bernhard Willhelm (for the video "Men in tights") and with philosopher Giorgio Agamben and contemporary musician Stefano Scodanibio (choreography of the opera "Il cielo sulla terra" at Stuttgart opera).

In February 2013 he directed an important choreographic installation named "les médusés" in some of the greatest rooms of the Louvre with the participation of more than 30 artists. He just premiered a new version of Ravel's Bolero co-directed with performance artist Marina Abramovic and Sidi Larbi Cherkaoui, for the main dancers of the Ballet of the Paris Opera.

Jalet has taught his very specific contemporary dance technique in various companies and institutions such as Pina Bausch Tanztheater (Wuppertal), ImPulsTanz (Vienna), Panetta Movement Center (NY), Centros de las artes (Mexico), Chunky Move (Melbourne), Atelier de Paris and Ménagerie de Verre (Paris), a.o.

www.damienjalet.com

Peter JASKO

Week3: July 29 - August 2

Contemporary Technique Adv 10:00 - 12:00

Contemporary Technique Beg 12:10 - 14:10

Contemporary Technique

Instinct, Support Action and Fearlessness

My class is about working with powerful physicality related to the floor and air. The focus of the class is to develop movement in different levels - up and down positions, shifting support and balance in different parts of the body and handstand work. My inspiration for the class comes from every living moment that I sense in my life.

We start the class with full power by playing games that wake up the body and mind. Later we slow down and focus on the short exercises that we connect to final phrases, which will end the class.

Rhythmically we extend and shift movement from the floor phrases into the air and down again, using speed and efficiency of our body.

I welcome support, action and fearlessness. In a playful environment I would like to work with the instinct to discover different kinds of movement possibilities. The point of my class is to develop trust within the group and build safe conclusions to difficult actions.

Peter Jasko was born in Liptovsky Mikulasin (Slovakia) 1982. He took his first dance classes at the folk dance company Dumbier Slovakia, where he stayed for 11 years. From 1996 to 2001, Peter studied and graduated at the Conservatory J.L. Bella of dance, Banska Bystrica, Slovakia. He continued his higher education at the University of Music and Dramatic Arts in Bratislava before entering at the international school of dance P.A.R.T.S. in Brussels (2002), under the direction of Anna Teresa de Keersmaeker.

His professional experience ranges from dancing with different international artists and companies such as Zuzana Hajkova, Opera Banska Bystrica, ASpO, Company Roberto Olivan, OXOXOX - Juri Konjar, G. Barberio Corsetti & Fatou Traore, Company Sidi Larbi Cherkaoui (for the creation of *Myth* in 2007).

Peter is collaborating with David Zambrano since 2001 as performer, and as assistant for his classes and workshops: *Rabbit project*, *3 flies went out at noon*, *12 flies went out at noon*, *Soul project*, *Morning Dogs Dancing Day Piggy Night* (Brazil, as assistant), *MA-ZA-DA-MA* (Brazil).

In 2001 and 2005, he participated in the DanceWEB Scholarship Programme at the ImPulsTanz festival.

Peter is teaching since 2002 and gained his experience from teaching in many dance studios, dance and circus schools and companies in Belgium, Slovakia, Netherlands, Norway, Spain, Slovenia, Switzerland, Austria, Costa Rica and New York. He collaborates regularly with DCJ – Dans Centrum Jette (Belgium) and Terpsichore, Centrum voor Dans en Beweging (Belgium).

He created several pieces: "Nurofen" 1999, "Sextet" 2001; "4 seasons" for the Torino Circus School Flick (2006) and for R. Magro, ESAC in Brussels (2009).

Peter Jasko is co-founder of Les SlovaKs Dance Collective. They created "Opening Night" in October 2007 and "Journey Home" in November 2009.

German JAUREGUI

Week4: July 22 - 26

Ultima Vez Vocabulary Adv* 12:10 - 14:10

Partnering Adv 14:20 - 16:20

Ultima Vez Vocabulary

Where are the limits?

During this workshop we will study different materials from several shows (*What the body does not remember*, *In spite of wishing and wanting*, *Inasmuch as life is borrowed*, *Blush*, *Sonic Boom*, *Puur* and *Spiegel*) in order to understand the most important aspects of this works, where the floor work and partnering work are the bases. As well we will speak about the ideas, concepts or sources that lie behind the movements and which are the starting point of some scenes or creations.

We will get familiarised with concepts like: risk, trust, moving with necessity, instinct, self-protection, how to protect somebody else, speed, fragility, softness, weakness, tension... these tasks will allow us to discover how we are, how we dance, where the limits are and how we can go further. We will find answers to these questions and new questions may arouse.

Bring shoes, knee protections and enjoy!

Tools for partnering

Physicality of dance, drama and emotional motivation of theatre

This workshop will concentrate on partner work. We will study some basic concepts and discover through different exercises how to deal with our own weight and with the weight of somebody else. We will learn to take the responsibility of another body.

Additionally we will study different relationships between couples, such as power, dependency, indifference, protection etc. We will explore already existing elements or material and we will create our own material within a defined context. By working with another body we will discover our own.

From 1994 to 1997 **German Jauregui Allue** followed theatre and dance training in Spain. In 1997 he participated in *A menudo en el bosque* by Loïc Touze in Bilbao. At the same time he was active for two years with Jóvenes Coreografos Vascos, a grant programme for young Basque choreographers.

Between 1998 and 2008 he worked for Ultima Vez/Wim Vandekeybus in the creations and touring of: *In Spite of Wishing and Wanting* (1999), *Inasmuch as Life is borrowed...* (2000), *Blush* (2002), *Sonic Boom* (2003), *Puur* (2005), *Spiegel* (2006), the short-films *The Last Words* (1999), *Inasmuch...* (2000) and the dance films *In Spite of Wishing and Wanting* (2002), *Blush* (2005) and *Here After* (2007). For the creation of *Scratching the Inner Fields* (2001) he was the movement assistant. German Jauregui also danced in the revival of *What the Body Does Not Remember* during the Klapstuk Festival 2002.

In 2007 he participated in the international project *Sites of Imagination* creating the piece and the book *4 itinerarios y otras fotos* with Idoia Zabaleta and Itxiar Rozas.

In 2009 he created his first piece "*Sunset on Mars*", which premiered at the Julidans Festival in Amsterdam. In 2010 he created the piece "Esbozo" in San Luís the Potosí (Mexico) and "Testamento" for the festival Eince Guadalajara (Mexico).

In 2011 he created "Tres silencios" for the Spanish Dance Company Date Danza in Granada (Spain). His latest piece "Confessions" was premiered in March 2013 at the Tanzhaus Zürich (CH).

As a dance teacher he regularly leads classes and workshops worldwide.

Inge KAINDLSTORFER

Week2: July 22 - 26

tanz°zwerg: Kreativer Kindertanz (4-6 J) 09:30 - 10:30

tanz°zwerg: Kreativer Kindertanz (4-6 J)

GIANTS!

Our dance dwarfs, our youngest dancers are giants. Because the smallest of us still bear the ability to move freely. On the basis of movement games suitable for children, short choreographies and structured improvisations the gigantic movement abilities of the dance dwarfs will be supported and expanded.

Inge Kaindlstorfer is living in Vienna and is teaching bodywork, contemporary technique, Authentic Movement, Contact Improvisation and Improvisation, as well as Composition a.o. in Vienna, Moscow, Odessa, Lisbon, Cape Verde, New York and Bucharest since 1986. Since many years she works as a performer with the company Lux Flux in Vienna. Her works have been collaborating with the Saira-Blanche-Theatre in Moscow and have been shown at festivals such as ImPulsTanz 1997 and 1998, Wiener Festwochen in 1999 and tanz2000.at, in Austria and Cape Verde, Germany and many countries of Eastern Europe.

Matej KEJŽAR

Intensive1: July 20 + 21

Contemporary Technique *Beg* 10:00 - 12:15 & 15:05 - 17:20

Week2: July 22 - 26

Time & Space Remixed *Adv* 12:10 - 14:10

Contemporary Technique

HOW WOULD A SNAKE MOVE IF IT HAD LEGS?

This Workshop is a contemporary technique class, inspired by various movement techniques, sourcing from contemporary release techniques to martial arts and alignment work. It is constructed first to increase alignment and space awareness and second to challenge ourselves by shifting between different movement principles and dynamics. By its content it offers alternative definitions of strength, senses and body "extension", sometimes even in directions we would never think of.

Starting to work from a deep understanding of directions within our bodies, we explore movement sequences on the floor, vertical and combination of both, using exploration as part of the movement practice. Nevertheless moving through different levels – floor, middle space and vertical – requires different understanding of momentum, but not excluding the possibilities to be able to apply one to another. Vice versa we use our imagination to play with those differentiations. Each class ends with choreography, as an example of how we could implant these various momenta and, as a practice to the previous work. Now imagine how the snake would move if it had legs, or the momentum of an elephant taking flight!

Time & Space Remixed

Going through various dance practices T&S Remixed is a re-dance class which deals with shapes in both directions: building them up and breaking them down. From floor work to classical dance forms, from open movement explorations to very defined written movement material the class offers a detailed movement analysis in constructing and deconstructing the material. It serves the passion to move in combination with an awareness of the dynamics of projection in space and time. Breaking and reinventing the meaning of the specific time and space concept in for instance traditional, classical, modern, post-modern, new dance, dance theatre, physical theatre, etc. All these styles and forms describe a certain time and certain space in order to allow dance as such to appear. The mentioned classifications describe certain technical aspects of what moving in time and space can mean. And what they mean today?

T&S Remixed opens many questions considering how the body in motion can be seen, and what is there to be read. It calls for shapes, which are still to be discovered. It overlaps past with future, stillness with speed, abstract with meaningful, impulses and reflection, passion and ratio. This approach allows dance to be discovered again.

Matej Kejžar was born in 1974 in Kranj, Slovenia. After secondary school he continued to study Chemistry in Ljubljana. Turning 18 he took his first contemporary class, that was given to him as a present. Two years later he entered SNDO (School for New Dance Development) in Amsterdam. During his study, he got invited to join Trisha Brown repertoire workshops in New York, where he finished a semester. After finishing SNDO, he joined The X-Group, post graduation program at P.A.R.T.S. in Brussels. During his study his main subjects became movement exploration and composition studying with Katie Duck, Meg Stuart, Shelley Senter, etc. As a student he created several performances working with various artists like visual artist, actors and musicians.

After his studies he got back to Ljubljana, continuing to work in the performing arts field as a choreographer, and teacher of contemporary dance techniques. He worked with several production houses from Ljubljana like Maska, Exodos, PTL, Emanat, etc.

From 2002 he started to work worldwide. As a guest choreographer and teacher he was invited to P.A.R.T.S., SNDO, SEAD, TSEH, TUNA, Deltebre Danza, Les Subsistance, DejaDonné, ZPA, etc.

Since 2009 he lives in Brussels, working as a member of Rosas / Anna Teresa De Keersmaecker on two creations and tourings of *The Song* and *Cesena*.

In 2009 he created, in collaboration with KinkKonk / Pekinpah cultural organisation in Ljubljana, Spider Net, net of independent cultural organisations, joining 7 EU cities: Athens, Zagreb, Salzburg, Berlin, Brussels, Lyon, Ljubljana. Combining dance, visual art, dance writings and music net organises Spider Events in form of platforms, where research of dance remains the main focus. <http://www.spiderontheedge.org>

Since 2009 Matej has been working on his own practice called Time & Space Re-Mixed. Following the same Re-Mix idea he created "Sensor" 2010, "Edge 36.5", "Architecture for better living", "Duet".

Martin KEOGH & Sabine PARZER

Week1: July 15 - 19

West Coast Style Adv 10:00 - 13:00

West Coast Style

Contact Improvisation Lab

In the first decades of the development of contact improvisation a unique style emerged from California to Vancouver. A dialect that might be called "West Coast Style."

If you watch the dancing at a west coast jam you are likely to see more of a shared plumb line, more weight exchange, often with quick changes of roles– the supporter going into flight and the flyer becoming the support. There is a blending of centers that encourages near weightlessness and the spontaneous acrobatics of the form. You are also more inclined to see people having an angry dance, a sexual dance or a tearful dance.

In this five-day lab we will play with this physicality while asking the question – How do I bring more of myself to this dance form?

We will investigate:

- moving from a base of sensation
- we will play with a more weighted contact point
- with a strongly shared center
- that has an ease going off balance
- to spend more time in disorientation
- finding spontaneous pathways into the acrobatics of the form

With games, some sweat, and the unique physicality of the contact body we will savour and rock the boundaries between states of allowing and mindful intention.

We will also work with the CONTACT BODY

Some Qualities of the contact body:

- * Pliant strength
- * Supple and resilient
- * Organised and released
- * Limbs that move autonomously from one another
- * Ability to see and move into the backspace
- * A visceral understanding of the spiral
- * Breath that is felt from the ground to the marrow
- * An enhanced capacity for sensation and pleasure

Martin Keogh is the founder of *The Dancing Ground*, an organisation that produces conferences and symposia on gender, race, and mythology. He has taught and performed contact improvisation dance in thirty-two countries on five continents. For his contribution to the development of this dance form he is a Fulbright Senior Specialist and listed in Who's Who in the World.

Martin spent time travelling to monasteries in Japan and Korea and was the director of the Empty Gate Zen Center in Berkeley before discovering the world of dance. He has co-facilitated Teacher's Conferences on five continents, is the author of "The Art of Waiting", "As Much Time as it Takes" and the recently released anthology: "Hope Beneath Our Feet: Restoring Our Place in the Natural World".

Martin now rarely tours as he concentrates on his writing. He currently lives in San Miguel, Mexico where he is on the board of directors of El Charco del Ingenio. The Dalai Lama recently designated this conservation area a "Zone of Peace."

<http://www.elcharco.org.mx/Ingles/index.html>

More information at www.martinkeogh.com

Sabine Parzer (Fabie) is a dancer, choreographer and holistic dance- and movement pedagogue.

Her first performances took place in Vienna (Metropol), but soon she moved abroad (Chicago, New York, Berlin), where she spent ten years to study Modern Dance at the Columbia College Chicago (Bachelor of Arts with honours), and danced with Mordine & Company Dance Theatre, Kast & Company and in many other independent productions. In 1992 she started her choreographic work and founded together with her colleague Mark Schulze the successful company Troop. Her choreographies and improvisations have been performed a.o. in Chicago, New York City, San Francisco, Berlin, Budapest, Moscow, Rio de Janeiro and Vienna.

As dance pedagogue she teaches people between 2 and 92 years of age in Holistic Dance Technique, Contact Improvisation, Authentic Movement and self-awareness, through conscious dancing and moving (at a.o. ImPulsTanz, Tanzquartier Vienna, Israeli Contact Festival, KontaktBudapest, Poland Contact Improvisation Festival, Freiburg Contact Festival, Moscow International Contact Festival, Barcelona Nomad Festival, Osterimpro Göttingen). Since 1999 she works as dance teacher at the rehabilitation centre Weißer Hof Klosterneuburg (AUVA) with people after traumatic accidents and neurological diseases. Sabine is a practitioner of Systemische und Integrative Bewegungslehre® (an extended Feldenkrais®Method), and ZenBodytherapy® and works since 2005 as Holistic Dance & Movement Pedagogue in her own private practice.

Sabine Parzer is the head and founder of the Institute of Holistic Dance- and Movement Pedagogy which was founded in 2010, with the first Teachers Training. She offers workshops, advanced training, single lessons for doctors, therapists, pedagogues and artists, to support the exchange and development in the field of holistic dance. Furthermore she heads and founded the healingarts.at association, which organised in 2012 the first Viennese Contact Improvisation Festival in Vienna.

More information:

www.holistic-dance.at

www.contactfestivalvienna.at

Martin KEOGH**Intensive1: July 20 + 21****Contact Improvisation – Nowhere Bound Adv 09:45 - 12:15 & 15:05 - 17:35****Contact Improvisation – Nowhere Bound**

Assisted by Sabine Parzer

Contact Improvisation requires a courageous willingness – but never so much as when we dance in the absence of will – those moments when we drop the reins and, nowhere bound, allow our animal to carry us.

Join good company for dancing and discovery. With games, some sweat, and the unique physicality of the Contact Body we will savour and rock the boundaries between states of allowing and mindful intention.

We will explore:

- * Moving from a base of sensation
- * Dancing with a shared central axis
- * Seeking ease in going off balance
- * Finding the spontaneous acrobatics of the form
- * Spending more time in nuance, disorientation, and extended follow-through

This is an advanced level training for those with a strong grasp of Contact fundamentals.

Kira KIRSCH**Week1: July 15 - 19****Corpi Liquidi – Axis Syllabus Adv 10:00 - 12:00****Fall into Grace – Axis Syllabus Beg 12:15 - 14:00****Corpi Liquidi - Axis Syllabus**

...the unleashing of the extraordinary dynamic capacities of our animal body.

In this workshop we will enhance specificity in bodily articulation and dynamic potential through investigating the characteristics and mechanics of our biggest sensing organ, the fascia. Fascia is the intricate network of connective tissue embracing each muscle, organ, bone, blood vessel and nerve, binding the body's structures to a marvellous, flexible and interwoven web. This web permeates the entire body and can be seen as an information conduit, channelling tension and kinetic energy and further reduces friction in between muscles to minimize muscular force. Fascia embraces us far into the microscopic and makes us whole. Through theoretical discussion, partnered research and set movement sequences we will stimulate the sensory attributes, explore the principle of tensegrity and harness the effervescent energy provided by the elastic recoil of fascia.

Fall Into Grace - Axis Syllabus

Surrender and let go

One of the beautiful things about dancing is the sensation when you surrender to the pull of the earth and let go...

In this workshop we will gently prepare the body and mind for a genuine conversation with gravity. By learning how to fall, we are disarming a primal fear and are better prepared for a life of moving and exploring movement.

We will begin with rolling in many different ways, discovering the soft surfaces of our body topography and study structurally integrated ramps in and out of the floor. Last but not least we add spirals and curves plus a dash of momentum for pleasurable falling/dancing and other dynamic experiments.

The **Axis Syllabus** is a method of learning and experiencing movement. It is a precise system of orienting the body internally and externally that is based on ongoing empirical, multi-scientific and pedagogical inquiry. Applied anatomy, physics, biomechanics and tensegrity are considered in the creation and analysis of movement. The study of safe falling reflexes, fluid transitions, injury prevention and kinetic efficiency are some of the aspects of this approach. An Axis Syllabus class aims to create a collaborative learning environment and effective space for personal research.

Kira Kirsch is a dancer, dance teacher and dance maker from Berlin who is now, when not on the road, based in Oakland, California. She studied pedagogy and modern dance at the Conservatory of Vienna, performance practices at Tanzpool and received a scholarship from the Austrian Ministry for Culture to apprentice with Frey Faust. She has pioneered, taught and continuously researched through the lens of the Axis Syllabus (AS) for over a decade and is a co-organiser of the Nomadic College. Kira has been invited to teach the AS and Contact Improvisation internationally and developed a reputation for being an inspiring and generous teacher. She has taught at HJS Amsterdam, Counterpulse/SF, LOVE-In Toronto, Studio 303 Montreal, Earthdance US, TsekH Moscow, SEAD & ORFF Salzburg among many others.

As a performer Kira has danced in the works of David Szlasa (US), Sara Shelton Mann (US), Avy K. Productions (RU), Christine Bonansea (US/FR), Half Machine (DK), ABCdance collective/Frey Faust, Cie. Anna Tenta (AT) and in numerous collaborations with her peers. In 2009 she started collaborating with Montrealer Kelly Keenan and their creations "species - a moving body exposition" and "useless creatures" have been presented in the US, Canada and Austria.

Most recently she feels inspired by and is invested into motherhood, researching States of Attention & the Mind in Motion with Nita Little Dance Research Lab and Tensegrity.

Koffi Kôkô

Week4: August 5 - 9

Danse Africaine Moderne *Adv* 14:10 - 15:55

Danse Africaine Moderne *Beg* 16:05 - 17:55

Danse Africaine Modern

Actual experience of the dance

Koffi Kôkô, familiar with African dance in his home country Benin from childhood on, focuses on the student's relation to her/his own body and the symbolism of the gestures used in African dances. Repetition of the dances in harmony with the music will allow the participants to actually experience the dance.

The dancer, choreographer and Vodoun priest **Koffi Kôkô** has been known as one of the initiators and most prominent representatives of the modern African dance scene. He works and lives in Benin and France. Koffi Kôkô was born in Benin, West Africa, where he grew up in close contact with the animist religion of his home. From the outset this drew Kôkô's artistic interest to a dance form, which in its initiation and ritual character was later to form the basis of his perception and recreation of contemporary dance and theatre culture.

This symbiosis is also reflected in Koffi Kôkô's collaboration with some of the most important representatives of western dance and theatre. Among his partners are names such as Pierre Doussaint, Bruno Boêglin, Shiro Daimon and Yoshi Oida, Gabriel Gbadamosi, the Flamenco dancer Mari Carmen Gracia and Peter Badejo.

Furthermore he worked with Ismael Ivo, with whom he created "The Maids" after Jean Genet in March 2001 under the direction of Yoshi Oida. This production has since been presented with sensational success from Berlin, Vienna, London, Paris to São Paulo and Seoul.

In London in 2003, the work was awarded the Time Out Prize for the best production of the year.

Koffi Kôkô's production "Ça" is a solo piece in which he performs the signs of the "Fa" oracle represented by the characters of various gods. After Berlin and Düsseldorf (2000) this amazing production was shown in places like Rome, Geneva, Ouidah (Benin) and São Paulo.

The premiere of his piece "Les feuilles qui résistent au vent" took place in June 2003 as part of the In Transit Festival in Berlin and then toured to Festivals in Europe, Brazil and Latin America. Together with six dancers Koffi Kôkô performs a journey through the teachings of life from the traditional to the modern; a poetic body language conveys the moment of initiation and upheaval.

His latest solo production "La Beauté du Diable" was premiered at the Festival International de Fribourg Jullietdanse (June 2011). In December it toured to São Paulo, Brasil.

Koffi Kôkô's international reputation extends to his work as a teacher: in Europe, Africa and the USA he has held various positions as professor and holds master classes.

For the years 2004 and 2005 Koffi Kôkô was the artistic director of the In Transit Festival at the House of World Cultures in Berlin.

Gia KOULAS

Week1: July 15 - 19

States of Performance o 12:10 - 14:10

States of Performance

writing, watching and talking about dance

Dance is an oral tradition. This workshop, named after a documentary I worked on with the director Michael Blackwood about several contemporary choreographers in New York, is open to anyone interested in exploring dance through the lens of interview and criticism. Formulating a reaction to art is a chance to expand on ideas that an original work establishes. We will look at dance writing as an act of creation and shared authorship by studying reviews, writing about live performances and watching and discussing dance videos.

Gia Kourlas is the Dance Editor of *Time Out New York*. She writes about dance and performance for the *New York Times*, as well as a variety of other publications including *Vogue* and *Dance Magazine*. She has served on panels for the National Endowment for the Arts, the MAP Fund and the New York Dance and Performance Awards and curated a film directed by Michael Blackwood (*New York Dance: States of Performance*). She lives in Brooklyn.

Sascha KRAUSNEKER

Week2: July 22 - 26

Feldenkrais Method o 18:15 - 19:45

Feldenkrais Method

Symbiosis of movement and learning

In this 1-week workshop we will explore the Feldenkrais Method and gradually find out how to usefully integrate it into our movement repertoire and life. With the Feldenkrais Method we can learn to move with ease and to enlarge our comfortable movement range. We come more in contact with our self.

The possible themes of Feldenkrais-lessons cover a wide range of human movement: from infant development to high-level performance abilities. The Method is a unique and revolutionary approach to the understanding of human learning, movement and function. Its focus is on the practical development of one's own individual potential and ability. People learn to improve the way they organise themselves for action.

Effects of Feldenkrais lessons can be:

Improved balance, easier breathing, a better coordination, more efficient movement, more differentiated movement, improved posture, freedom from pain, increased movement range, increased self perception, more presence, more stability, more power, better contact to the floor, among many others.

"The Lessons are designed to improve ability, that is, to expand the boundaries of the possible: to turn the impossible into the possible, the difficult into the easy, and the easy into the pleasant."

Moshé Feldenkrais

Sascha Krausneker teaches the Feldenkrais Method since 2002 in various contexts nationally and internationally and conducts a private practice for individual lessons as well as groups in Vienna, Austria. He has a background in dance, theatre and sports and is a regular Feldenkrais guest teacher at the *Tanzquartier Wien*, at the *Konservatorium Wien University* and at *ImPulsTanz*. Sascha is co-founder of the *Feldenkrais Institut Wien*, where he also maintains his private practice.

More informations on:

www.feldenkrais-praxis-wien.at

www.feldenkraisinstitut.at

Kerstin KUSSMAUL

Week1: July 15 - 19

Gravity Happens: Principles of Movement Beg 10:00 - 12:00

Week4: August 5 - 9

Myoreflex Training: The Psoas Connection o 10:00 - 12:00

Gravity Happens: Principles of Movement

This workshop is dedicated to all beginners who would like to get a better understanding of their body. The first step will be to become friends with the floor - and gravity!

We'll explore sensory development, flexibility and strength. In your own rhythm you can discover new things and integrate them into your dance. We will analyse movement patterns and create an understanding for movement. The body will learn how to think!

Reflexes will be trained, agility and grace happens by itself, and the pleasure of movement sings the background vocals.

There will be opportunities to try things out, to learn choreographies and to develop them yourself, to improvise on your own or with a partner. Rolling, falling, movement sequencing, letting go of unnecessary tension, articulation of the spine and a range of expressive qualities will make up for the vocabulary. Your body will feel changed after this workshop.

Myoreflex Training: The Psoas Connection

Power, ease and relationships throughout the body

Myoreflex therapy works with the muscle sensors as a tool for regulation, thus reaching through this deviation the control centre – the brain.

This physiological connection can be used to perceive specific muscles and to activate them in movement. Our brain's capacity to discern, to modify and to complement is almost infinite. In this way we create new opportunities to translate our internal experience into movement.

The muscle iliopsoas reaches from the thoracic spine to the pelvic bone and to the femur (thighbone). It is a deep torso muscle influencing strongly many body systems: spinal erection, knees, feet, breath, throat & jaw, organs in the belly, the nervous system and emotions.

By releasing and activating the iliopsoas muscle, related muscle groups and kinetic chains we develop a powerful tool for injury prevention, increase the functionality and power of the body systems mentioned above and influence chronically weak or painful areas in our body in a positive way.

Alternating between sensing and moving, we will work alone and with partners and use specific anatomical information to reorganise our movement system subtly and deeply. This class is suited for dancers and non-dancers interested in specific work, and will provide exercises and tools to use in any movement practice.

Kerstin Kussmaul is dance maker and Somatic Movement Educator. Her artistic focus is on music/dance projects and the development of new formats for the mediation and investigation of movement, such as "Vexations: we call it work", a music/room/performance installation which was premiered at ImPulsTanz 2009. She studied Pedagogy of Music and Dance, Somatic Movement Education and TCM in Berkeley/USA, Myoreflex Therapy and Yoga and teaches in Europe and the US. She is founder and director of IDOCDE (International Documentation of Contemporary Dance Education) a two yearlong project with 12 partners that is supported by the EU.

La Fortune, „Bravo“ Brahms

Week4: August 5 - 9

House Foundations - TCD o 16:15 - 18:00

House Foundations - TCD

TotalControlDancing

Learn to dance to House music from one of the original Club Heads. From snap to clap, Bravo will show you how to make complicated steps simple and simple steps complicated. Jam on the groove and discover the rhythm within all the beats. In class expect to hear Soul, Funk and House Classics.

You will learn how to bust the right moves to Soul and Funk with hard deep rhythms and banging beats that shake the floor and make your heart pound as you jump for joy. Inspired by New York's most famous underground clubs like The Loft and The Paradise Garage, turns, combinations, jumps, slides, stop-on-a-dime, and fast foot work will be covered. "I don't have a million dollies but I do have a million steps. I am more than happy to share and give them away always" – Bravo

BRAVO Brahms La Fortune

This club dancer is no stranger to the business of House Music. As a dancer/producer/DJ/performer he was intimately involved in the New York City Underground Club Scene from its inception.

In the early 1980's Bravo became involved with clubbing and decided to mentally and physically dedicate himself to the scene because the lights were brighter, the people were happier and the sound systems were monstrously overwhelming. Clubbing was Bravo's school and each night was a lesson in sound, attitude, and busting the right moves.

Dancing to the music played by legendary DJs including: Kenny Carpenter, Timmy Regisford, David Mancuso, Larry Levan, Tony Humphries, David Morales, Bravo honed his fast foot work and developed his own style.

From New York City to Vienna he has danced his way into House Music history. Bravo is featured in the dance documentary "Check Your Body At The Door" and was the dancer for the Club/House Music classic by Strafe "Set It Off".

Inspired by Fred Astaire, Gene Kelly, the driving beats of House Music and Busby Berkley's choreography, Bravo's style is Bravo's Style.

Karine LABEL

Week2: July 22 - 26

Afro-Haitian Dance o 16:15 - 18:00

Afro-Haitian Dance

Prayer of the body

The snake dance Yanvalou is something very special in the African and Afro-Haitian dance culture. Yanvalou represents the wavelike movements of the big snake, symbol for vitality, fertility and sexuality. Karine LaBel further developed that dance focusing on the breastbone, arms, navel and spine. Due to its powerful, dynamic movements without ever losing the contact with the floor, the participants get their whole bodies to swing.

The Haitian dancer **Karine LaBel** emphasises on the warm-up of shoulders, spine and back. The participants are accompanied by live music and introduced to the rhythm of the snake dance step by step. Karine LaBel explains the ritual background and the philosophy of some Haitian dances such as the spider dance, the water dance, and the dance for Ogun. In Haiti each dance is related to an element, a spirit or a god and is a magical metaphor for the invisible world.

The participants get the chance to delve into those dances that Maya Deren described as the "prayer of the body".

Karine LaBel grew up in Haiti, where she is influenced by the culture of Vodou, the "danced religion" in her country.

Her educational experiences lead her from Haiti over Paris to Vienna, where she settled and lives nowadays. The young charismatic artist is pedagogically well-experienced and received recognition after her participation in numerous performances in France, Germany, Austria and Switzerland.

Benoît LACHAMBRE

Week3: July 29 - August 2

Body Reflection o 09:30 - 12:00

Body Reflection or Many States Of Being

This project proposes constructive alignment accompanied with deep imagery work that awakens both, energy patterns and body spaces awareness. This creates strong relating to an inner/outer dialogue, investigating influence and affluence. The work taps into a soft approach to the essence of one's self-reflection. This addresses the use of fluid standing into soft bodies. Never the less it is possible to invest with this approach rapid and tonic states, even though, the tendency is to veer most often towards soft embracive application. The work also offers alternative definitions of strength where grounding carries oneself through body extension and space awareness. Reinvesting strength patterns brings into reconsidering one's positioning into the surroundings. This Workshop does not offer an answer but multiple propositions and possibilities.

A daring and innovative artist, **Benoît Lachambre** has been evolving in the international dance community for more than twenty-nine years, as choreographer, dancer, improviser and teacher. After beginning his career in Jazz and Modern dance, he devoted himself to an exploratory approach of movement and its sources, and to seeking authenticity of motion. Since then, he has accumulated diverse experiences with releasing, with his own choreographic composition and improvisation projects, and finally with his workshops on research, improvisation and body consciousness.

In 1996, Benoît Lachambre created his company Par B.L.eux: "B.L." for Benoît Lachambre, and "eux" for "them," the creative artists with whom he collaborates. The company is devoted to contemporary and interdisciplinary choreographic creation, and the close connection to an international network of artists.

Benoît Lachambre continues to multiply his artistic encounters through his experiences as choreographer, improviser and teacher. His dance is based on the evolution of a proliferation of ideas, of dynamic exchanges aroused by the coming together of various artistic processes and concepts. Benoît is comfortable with passing from metaphor to theory to diverse practices. He transforms eclecticism into a multiplication of complementary activities. He seeks to incorporate the dynamics of communication and perception in his process.

Benoît Lachambre has received the Jacqueline Lemieux award from the Canada Council (1999), two Dora Mavor Moores for best performance and best choreography for "Délire Défait" (2001), the Moving Pictures award in Toronto for the best performance in "Cantique no 1 et no 2" directed by Marie Chouinard (2003) and the Bessie Award for his performance in "Forgeries, Love and other matters" (2006).

Corinne LANSELLE

Intensive1: July 20 + 21

Modern Technique *Int* 09:45 - 12:15 & 15:05 - 17:35

Week2: July 22 - 26

Modern Technique *Adv* 12:10 - 14:10

Modern Technique *Beg* 14:20 - 16:05

Modern Technique

To open the centre of the body towards the extremities

Corinne Lanselle accentuates contemporary dance technique, influenced by martial arts and Feldenkrais – that means by the support of the body in space, by the 8 as a base in movement, by the connection of pelvis and head, the connection of feet and hands to discover an articulated freedom and to open the centre towards the extremities. All this aims to strengthen the vitality of the movement.

To the advanced she will offer a higher complexity of the combinations, harder technical challenges, and the emphasis on speed, dynamics and risks.

After her dance studies of Horton and Limon technique, amongst others, in New York the French dancer, choreographer and teacher **Corinne Lanselle** returned to Paris. She started her own company in 1986 with which she has created and toured 15 pieces since then. All of them underlined her approach fusing theatre, dance, music and martial dance. In April 2002 her piece "Fabrik", a trio for two men and one woman, was presented in Paris. Her last works are: "As in the fruit his nucleus" (2007) and "Corps anonymes" (2009).

Her international recognition is based on her sense of humour and her great sensibility dedicated to dance.

She has been setting up training programs by developing relations and partnerships with other artists (dancers, actors, visual artists, musicians, video directors), by allowing a mix between these different disciplines with Le Cirque Baroque (a famous new circus in France), cooperations with Gabriel Cousin, with the Théâtre de la Ville in Paris and the DV8 Company, with Black Blanc Beur, with Mary Stephen and Eric Rohmer. She is the director of a dance school (Studio Harmonic), supported by the French government and artistic director of the festival Pré-Tendanse dedicated to young artists taking place every September at the Café de la Danse in Paris.

Charmaine LEBLANC

Week2: July 22 - 26

Voice and our Identity (Voice & Rhythm) o 12:10 - 15:10

Voice and our Identity (Voice & Rhythm)

Meredith Monk was once quoted as saying, "One day at the piano, doing some vocalising, I realised that the voice could have the same kind of flexibility the body has, and that you could find a language for the voice that had the same individuality as a dancers movement, that you could find a vocabulary that was actually based on your voice."

After having studied with some of the most renowned figures of the world including Meredith Monk and members of The Roy Hart Theatre Co., I cannot help but believe that some aspects of the voice are universal and that we are all touched by a certain register of emotions that are within each of us, an ongoing orchestration of sounds and music that reflect the poetry of our singularity.

Workshop Outline: Creating a Solo

The workshop will centre on techniques that are inspired by the many teachers that I have worked with. We will work on a series of physical exercises that connect breath to sound and that facilitate the understanding of how our voices work. We will work on singing; speaking and sounding which is inspired by the extended range work that we will explore together. At the end of the workshop each individual will be asked to perform any vocal piece they would like to present. After having taught all over the world I realised that a simple way to get over the fear of vocalising is by just getting up and doing it and realising voice is one of the most incredible tools we have as individuals and performers.

Charmaine LeBlanc is a vocalist/ composer/ director whose multi-disciplinary skills have been sought after for dance, theatre, film, circus arts and television productions. An award winning composer, she has written and performed over twenty soundtracks for productions that have taken her all over the world. She has written music and collaborated with The Cirque du Soleil, Le Théâtre Gallelio, Les Sept Doigts de la Main and Les Gens D'R'. She has also worked for some of the world's most known choreographers and dance companies from Canada, the United States, and Europe. Some of her collaborations have been with Danse Sauvage (Canada), Risa Steinberg of The Jose Limon Co. (New York), Gerald Casel of the Stephen Petronio Co. (New York), Milton Myers of The Alvin Ailey Co. (New York), Les Ballets du Nord (France), Susanne Linke (Germany) and Vibeke Muaysa (Denmark). Charmaine is becoming more known for her direction of multi-disciplinary performances that place dance at the centre of her work. Her most recent piece was the last part of a triptych that featured eight of the country's leading dancers and a team of prize-winning collaborators. "Terminus" played to sold-out houses in Montreal in November 2012 and was a co-production with Danse Cité. Films of her work directed by Marlene Millar have been presented at International film festivals as well as on Bravo. She is the co-founder and artistic director of The Red Rabbit Project.

Leech

Intensive1: July 20 + 21

Parkour o 11:00 - 16:00

Parkour

self-chosen challenges

Parkour is the art of efficient locomotion. Body and mind are used to overcome obstacles and face self-chosen challenges. The focus is not on spectacular achievements but on individual process. The workshop facilitates to experience Parkour on the own body.

The workshop starts with simple exercises to gain coenaesthesia and body control. We will engage in questions such as: how do I run? How do I jump? How do I land? How do I coordinate movement sequences?

Precision jumps (land precisely from A to B), jumps integrating the arms (how to jump towards a wall and how to develop the right grip), cat jumps and techniques for the surpassing of walls will be introduced. Through this training, which should be practised regularly and repeatedly, the body gains control to the extent of full physical and mental freedom in movement.

Parkour is based on repetition of simple exercises. None of the participants will leave as a master of Parkour, but as long as one repeats the exercises one will gain strength and will improve.

There is no „goal“ as such. No precognition is required; Parkour is the art of locomotion. Each one of us is doing it one way or the other. Most people choose the way of the social principles and use predetermined routes. Through this training you will gain a different view on what is possible.

"My motivation behind Parkour is definitely the joy of free movement through the city and my whole environment. To bring body and mind under control in a balanced way is a privilege in our nowadays society. As long as TV, Internet and the entertainment industry exist, people will still need more time to understand how important "we" are."

Born in Turkey/Ankara, based in Austria/Vienna - Tunc Uysaler aka Leech has brought his skilled mindset to a new audience of artistic beings. Former Austrian Beatbox Champion of 2005 and 2006, won endless awards and contests, even including the Austrian Band Contest 2006. All of this has not really been a big issue for this man.

At the same time Parkour & Freerunning came into his life. With a strong background of Capoeira and Martial Arts he developed his own unique style to move - no matter where, when and how.

Travelling the world just for the sake of gaining more and more experience and to develop new techniques and styles to overcome different types of obstacles and challenges in his life, he was one of the first ones to start Parkour in his country (Austria) and is now being recognised as a pioneer of the European community as well.

Another passion of his is the art of filming and capturing images in every type and format. Having learned all of this by himself, shows us, that conscious dedication can change one's life - even in young ages.

If you want to follow him - www.gimme10.at - this is his private video blog, showcasing videos from his travels, friends and events.

Terence LEWIS

Week1: July 15 - 19

Bollywood Star (9-13 J) 11:00 - 12:15

Bollywood Dance *Beg* 18:00 - 20:00

Week2: July 22 - 26

Indo-Contemporary Dance *Adv* 10:00 - 12:00

Bollywood Dance *Adv* 12:10 - 14:10

Bollywood Dance

Looking for drama?

Bollywood Dance is the handmaiden of Indian Bollywood films that has - until today - retained the flavour of musicals! Constantly influenced by the changing trends, Bollywood Dance culture borrows from both traditional and western pop culture in dance! It is a celebration of life, hence upbeat and high impact burning up to 500 calories an hour! (This workshop is surely not for the weak hearted or weak knees)!

It deals with the complexities of the traditional Kathak footwork and Mudras (hand gestures) along with some groovy folk dance moves from across the countryside that will surely put you in a good mood! We will also unabashedly explore the wonderful world of Abhinaya (facial expression or for some Face contortions). So if you are looking for some drama in your life, this is the class to be!

Next we explore the world of Mujra- the controversial sensual dance of the tragic courtesan of the 1970-ies to finally move on to master the urban cool routines of the current chart busters!

A word of caution: the music is going to be loud and so are the students and yes we have a dress code: anything colourful flowing and happy! More the bling, more the zing... Exhibitionists, Voyeurs, Drags, Divas and people willing or wishing to strike it off their bucket list, are all welcome!

Indo-Contemporary Dance

dance in perfect unison

The Indo-Contemporary form is the perfect meeting point of the modern-day western and ancient Indian techniques. The Workshop is unique, in as much as it is structured to offer the students a holistic experience of body, mind and spirit. Whilst working our physicality, we also tap into our inner self, which lies at the very core of all Indian philosophies.

A systematic breakdown of the Contemporary vocabulary, exploring Spirals, Gathering and Sending and the Release technique, is coupled with ancient Indian disciplines. Borrowing from Yoga, the

Classic Kathak and Kallaripayetu - the ancient Indian martial art form, the class offers a rich and multilayered content. Yogic asana and breathing patterns form an integral part of the learning process. The Kathak Mudras (hand gestures) lend a symbolic meaning to the physical movement. With the chanting of Om the inner reverberations are used to lead the movement.

The locomotors exercises across the floor will use Kalripayettu leg exercises, animal stances and release-based work for transitions. These will work with physical alignment and concepts used to condition the body for dynamic work. For the later part, combinations that use arcs, planes, and gesture will be used. Release and speed will accent some of this material. Improvisation and tasks to help us make segments of material will also figure during the Workshop. Hard core movement, spirituality and an inner balance no longer have to be divided and separated. Find the total experience with Terence's Indo-Contemporary Dance. Feel your body work, awaken your Chakras (energy centres) – dance in perfect unison – body, mind and spirit!

Bollywood Star (9-13 J)

Just like in a movie!

This workshop will bring the exotic flavour of Bollywood films to you. The high energy singing and dance routine will tell a story, convey emotions, create dramatic scenes, and will have all the spice of a true Bollywood film. Bollywood dance today comprises of moves that are a fusion of Indian folk and classical dance forms such as Bhangra, Kathak, and Western dance styles such as HipHop and Funk.

Terence Lewis has choreographed in several Bollywood films, such as: Lagaan, Jhankaar Beats, Shikhar, Naach and is the judge of the most popular television dance show in India called *Dance India Dance*. He has been teaching for the "Bollyhop"-project at two Austrian schools in the last years.

He has been teaching kids for the last ten years and knows how to bring out the Bollywood Star in each one of them! Feel the true flavour of Indian Bollywood - the glamour, the kitsch, the magic!

Terence Lewis is of Indian origin and has studied different dance and body disciplines of his own culture such as Indian folk dance, Kathak and Yoga. Additionally he keeps deepening his knowledge of Western contemporary dance, Horton and Graham technique and Classical ballet. He performed in several international shows in Asia and Dubai and choreographed some musicals, winning an award for the best musical 2005 at the Edinburgh Fringe Festival with *Children of the Sea* created with civil war and Tsunami affected children from Sri Lanka. He choreographed several Indian movies and international shows in India, he appeared in music videos, and works as a fitness and dance consultant for Bollywood actors and several gyms.

1999 he founded his own school and company staging "Surkh" and "Centerstage" in all major cities of India in 2001. 2003 he was a participant of the ImPulsTanz Dance-Web-scholarship in Vienna.

He is in the Jury of "Dance India Dance" - the Dance-Casting-Show in India - and choreographer for the German film "Hexe Lilli".

Nita LITTLE

Week1: July 15 - 19

The Language of Touch: Moving beyond Two Adv 14:20 - 16:50

The informed Body: Beyond dance/The invisible CI skills o 17:30 - 20:00

The informed Body: Beyond dance/The invisible CI skills

Dance as our teacher

This dance form invites us to have a self-sense that extends spatially to include our partners and our environment. Its skills ask for physical/mental states beyond our normative modes and their modalities. And, it stretches our understanding of physicality and perception. The aim of this workshop is to increase our ability to act responsively through developing new physical and perceptual skills that enhance our peripheral intelligence.

By discovering new forms of awareness we will learn to dance safely in a state that gives us an ability to read each ecological moment spatially and energetically. With the dance as our teacher, we will come to be able to trust ourselves to meet each moment successfully whether we are falling or flying.

The Language of Touch: Moving beyond Two

This workshop focuses on the many levels of touch in order to take dance improvisation and Contact Improvisation from duet to ensemble creative work. Oriented to enunciate actions of attention while also based in the underlying principles of Contact Improvisation, this workshop pushes the boundaries of our self-sense.

Understanding how we communicate through developing clear temporal and spatial practices that are ecologically based is essential to offering greater creative freedom, and kinder, more elastic physical engagements.

In this workshop we will learn about and practice the motion of attention, intention, enactive tactile reach, assembling and disassembling, and ways to experience time, while also disturbing our ideas of where we as individuals exist spatially. Learning to make a difference is also to be made to be different: touching and being touched. This workshop teaches us to offer to the dance a self-sense that changes and a presence that is articulate and speaks as a world in motion.

Nita Little pioneers the field of improvisational dance and Contact Improvisation sharpening its cutting edge. She participated in the emergence and development of Contact Improvisation in 1972 and has been exploring the embodied mind in the physics of motion, creative action, and the performance of presence ever since. A choreographic researcher,

Nita works with dancers in numerous mediums and modalities – currently she is making her second dance film. She tours internationally on a regular basis teaching technical and creative skills through improvisational techniques. A doctoral candidate in Performance Studies at the University of California, Davis, Nita maintains an ongoing dance research laboratory in San Francisco (*Nita Little Dance Research Lab*) and is developing a movement methodology while writing her dissertation.

Anouk Llaurens

Week2: 22. - 26. Juli

Two Sides of Touch o 14:20 - 16:50

Two Sides of Touch

Documentation as a reflexive tool for movement and composition awareness

The aim of this class is to train composition and perception awareness through the dialogue between a sensorial exploration and its documentation. The workshop will be organised in four major activities: Exploring, documenting, selecting and sharing. Sometimes these activities will mix.

Exploring: We will use a score from Lisa Nelson that I have named "The two Sides of Touch". This will be our daily movement practice. We will repeat it everyday and observe how repetition is a mean for change and discoveries.

We start with a partner, sitting in front of each other. One person is offering her/his hand as a stable environment. The other person plays with two possibilities: She/he uses her/his hand to explore the offered environment, or uses the environment to explore her/himself. Both people alternate eyes shut and eyes open. Then they change role. Both people are environment and explorer at the same time.

Documenting: Participants will chose the media that seems the most appropriate for them and for the day (drawings, writings, video, photos, audio recording...) to document their experience and translate it into another media.

Selecting: Each day, participants will select documents they want to share with the group.

Sharing: The multi-sensorial and polyphonic documentation build up along the week, will operate as a feedback system: participants will understand and communicate their point of view through the documents they will produce. In that way they will share their knowledge and teach each other.

Practical information: Participants can bring tools that they want to play with: tablet, computer, video camera, audio recorder, and camera... The festival will also provide materials for the documentation.

Source: For more information about Lisa Nelson's Work

<http://www.idocde.net/idocde/idoocs/427>

Anouk Llaurens (French born, based in Brussels) graduated from the CNDC in Angers in 1992. Since then, she is unfolding her path as dance artist, choreographer and teacher. Anouk danced for Michèle-Anne de Mey, Barbara Manzetti, Tony Thatcher and Yolanda Snaith. She choreographed several soli. The last one, "Helium", was created at Charleroi/danses in 2008. During this phase she also adapted "Room", a Deborah Hay solo. Since 2010, she is involved in "phreatiques" a Julien Bruneau's project that explores the intersection between dance, drawing and verbal thinking.

In 1998 she met Lisa Nelson and followed her "tuning scores" laboratories for many years. Today, to reflect upon her teaching and performing practice, Anouk invited several artists to join her on "Visions, a research on poetic documentation based on Lisa Nelson's work". This project questions the process of transmission in order to highlight the subjective construction of experience, through a dialogue between sensorial explorations and multimodal documentation. The research will be shared through an installation-performance and a web site publication.

Anouk teaches for many dance companies and institutions in Europe. Among them are Candoco, Charleroi Dance, Contredanse, The Laban Centre and Independent Dance. She is one of the Belgium "key teachers" for the European project IDOCDE (International Documentation for Contemporary Dance Education). Anouk was also Fernand Schirren's assistant and translator for his rhythm classes at P.A.R.T.S. between 1995 and 1999, and Steve Paxton's translator for *Material for the Spine* workshops in Brussels and Paris (2006-2007). Since 2011 she is certified Yoseido Shiatsu (Y. Kawada) practitioner.

Sri LOUISE

Week1: July 15 - 19

Yoga – SmashAsana o 09:30 - 12:00

Week2: July 22 - 26

Yoga – SmashAsana o 09:30 - 12:00

Yoga – SmashAsana

Resistance!

This workshop will deconstruct the bodily internalisation of Patriarchy. We will explore how political systems influence our psycho/somatic self-image, i.e., how power structures forge or derail personal/collective identity.

If you loved Detoxing Capitalism you are going to thrive in **SmashAsana!** Yoga has been employed by capitalist companies, not as a way to liberate the employee, but to improve the production of labour. We are going to understand Yoga as a means to resist all forms of co-optation! Get ready for Yoga Anarchy!

Sri Louise is an internationally recognised dancer and Yoga Teacher. Sri is the visionary behind the Underground Yoga Parlour for Self-Knowledge and Social Justice in Oakland (CA). Since 2002, Sri has conducted five teacher training programs on three different continents (this summer at ImPulsTanz). She is a disciple of Swami Dayananda Saraswati and regularly visits her tradition in India. To find out more about Sri Louise and the decolonisation process of The Parlour, visit her new website at:

www.undergroundyogaparLOUR.com

Mamadou M'BAYE

Intensive1: July 20 + 21

African Dance *Beg* 10:00 - 12:15 & 15:05 - 17:20

Week2: July 22 - 26

Afrikanischer Kindertanz (6-9 J) 11:00 - 12:15

African Percussion *Beg* 18:15 - 20:00

African Dance

If you can walk you can dance

For Mamadou M'Baye African dance is first of all the joy of moving with the music of drums.

He is teaching original African dances intending to make the participants aware of the unity of music and the body. Mamadou refers not only to traditional and ritual dances from Senegal but also from West Africa in general teaching both their origins and their meaning.

African Percussion

Music unites

Mamadou M'Baye teaches polyrhythm from Senegal, introduces a wide range of sounds and tones and different forms of musical improvisation. The workshop consists of auditory training, simple and complex African rhythms, played either with two hands or with one hand and one stick. Mamadou offers an insight into the interrelation of the dancing body and the rhythm of the drums. This is how he as a storyteller creates choreography and musical composition.

Afrikanischer Kindertanz (6-9 J)

Stories with drumming

Above all Mamadou intends to convey joy in moving in sync with the music of the drums. In a playful manner the storyteller will keep to his credo "Human beings can learn everything they created!"

More than twenty years now the Senegalese **Mamadou M'Baye** – member of an old Griot family – has been a cultural ambassador in Europe, regarding himself as a modern traditionalist. In the original meaning of his African culture a dancer as much as a musician and storyteller Mamadou considers himself mainly as a cultural go-between. Mamadou M'Baye is first of all dancer, musician and poet, relating to his African culture, an ambassador between people and personalities of different cultures. He is an exemplary intermediary of the relationship between the dancing body and the rhythm of the percussion. He is a storyteller, who plays an important part in his own choreographies and compositions.

Malcolm MANNING

Intensive1: July 20 + 21

Body School - How to sit at a desk, work at a computer and maybe even enjoy it! o

12:30 - 14:45 & 17:45 - 20:00

Body School - How to sit at a desk, work at a computer and maybe even enjoy it!

Ease in the back

BodySchool Workshops apply somatic and postmodern dance practices to everyday life situations. They move fluidly between lecture and class formats maintaining a sense of lightness, ease and good humour throughout, helping us to become our own experts. Each class includes a Feldenkrais Method® Awareness Through Movement class, prepared by scanning through the body in walking, standing and sitting and looking at basic skeletal anatomy. We may dance a little or do some hands on work depending on the needs or interests of the group. Participants can hope to experience increasing ease in their backs and take home simple and practical tools to support this.

Malcolm Manning is somatic movement researcher, educator, mentor and artist, living in Helsinki. He is teacher and lecturer for Feldenkrais, Contact Improvisation, Experiential Anatomy, Improvisation/Composition and Authentic Movement and Senior lecturer in dance at the Theatre Academy of Finland (TEAK). He helped to develop the Dance and Somatics course at ISLO in Joensuu (FI) and teaches internationally.

www.movetolearn.com

Veronika MAYERBÖCK
Intensive3: August 3 + 4
Choreographing Light o 11:00 - 17:00

Choreographing Light
LightArt & Performance

"Choreographing Light" is an intense weekend workshop giving insight and practical experience in using light as a medium for performing arts. Especially for dance and performance, light is an essential tool to work with. This workshop addresses dancers and performing artists who are interested in experiencing light not only in a technical way, but to explore the perceptual aspects of space and the interactive relation between light and physical movement.

This workshop provides you:

- A basic overview of current lighting technologies, lighting for performance and light art
- Insights on how to use light in your artistic work as dramaturgical or compositional tool
- LIGHT IT? TOUCH IT! >> Technical understanding through practical hands-on experience!

PERCEIVING LIGHTSPACES - WHAT DO WE REALLY SEE?
HOW TO USE, CREATE AND PERFORM WITH(IN) LIGHTSPACES?

Starting the workshop with sensorial movement experiments and partner work to deepen our understanding of visual perception, we will continue with hands-on experience in developing several lighting set-ups on our own, understanding the different types of lamps, and experimenting with lighting situations and specific parameters of space.

In between the practical sessions I will once in a while sneak in with a short impulse lecture, to feed physical experience with some theoretical input.

On day 2 we will explore the interconnection between light and movement by composing lighting dramaturgies for short choreographies and vice versa in small groups (you can bring either small excerpts of existing work or develop something new during course).

This is a physical workshop, please bring next to dance clothes as well closed stable footwear (sneakers, etc...).

Maximum number of participants: 26

Veronika Mayerböck (MSc), lighting designer / architect and dancer / choreographer, living in Vienna. Fascinated by the symbiosis between Architecture and Dance she followed her formation in contemporary dance already since 2001 in parallel to her studies of Architecture (TU-Graz).

Since 2009 she has been freelancing as lighting designer for architectural lighting as well as for theatre & dance performances; she realised lighting designs in Vienna for Odeon, Kosmostheater, DSCHUNGEL WIEN, Brut im Konzerthaus, Kabelwerk and Festspielhaus St. Pölten and also worked for Wiener Festwochen 2012 at Halle E+G. She is teaching lighting design & perception workshops for dancers and/or architecture students in Graz, Vienna and Stockholm. Since October 2012 she has a regular lectureship for the course "Raumexperimente" at Institut für Raumgestaltung/Department of Architecture, TU-Graz.

She has created her own installation und performance works with impact on light- and spaceperception in Brussels (PASS Frameries & beneflux Festival Brussels), Lyon (Fête des Lumières), Dresden (Cynetart Festival Hellerau) and Austria (Posthof Linz Heimspielfestival, Schmiede Hallein).

In May 2010 she received a scholarship from the Electronic Arts Festival Arts on Wires (www.art-on-wires.org) in Oslo/Norway for her interactive project "Bodyscapes_corpoPhonolux". In June 2010 she received the START scholarship for performing arts by the Austrian Ministry of Arts and Culture. She was danceWEB recipient in 2012.

Between 2007 and 2011 she worked as a dancer with performing artists Frans Poelstra, Robert Stein and Anne Juren, further Milli Bitterli, Tanz*Hotel Vienna/Bert Gstettner, Tanzatelier Vienna/ Sebastian Prantl, Akemi Takeya/ Vienna, Moe Yamamoto / Butoh Cie. Kanazawa Butoh Kann (JP). In 2009 her first solo work "A_SLEEP.would you listen" received a newcomer award by Tanztage Posthof Linz and Linz'09.

www.verom.me

Gilsamara MOURA

Week3: August 5 - 9

Diálogo Mestiço o 12:15 - 14:00

Diálogo Mestiço

A cultural experience of combining practice and theory

Diálogo Mestiço is a project developed by the Brazilian choreographer Gilsamara Moura since 2002, with the focus on the in-dissociation of theory and practice in contemporary dance. The class involves movement patterns on the floor, with attention to breathing, resistance, oppositions, and the relation between centre and periphery of the body, skeleton and muscles. The workshop will provide experience in Brazilian rhythms and other techniques worked by the choreographer like floor technique and studies of the body. The workshop "Diálogo Mestiço" is democratic because it is aimed at various ages and levels of dance.

Gilsamara Moura has a PhD in Communication and Semiotics (Public Policy in Dance). She is Professor in the School of Dance at the Federal University of Bahia and director and dancer of the company Grupo Gestus, Vice-coordinator of Post Graduate Programme in Dance at the University of Bahia, Co-director of the Fronteiras Brazil with Khosro Adibi and creator of the project Gestus Cidadãos/LUPO.

She was a fellow of the Vitae Foundation as resident choreographer at the ADF, American Dance Festival (1998). She is researcher at the Centre for Studies in Dance at the Pontificia University of São Paulo, coordinated by Helena Katz since 1996, and works with the Research Group "Corponectivos Studies in Dance" with the Human Connection Project, at the University of Bahia, Harvard University and PUCSP.

Gilsamara Moura has performed in Germany, France, Argentina, Bolivia, Colombia, Cuba, Ecuador, Mexico, Paraguay, Peru, Uruguay, Venezuela, Costa Rica and the US. She has been President (2001/2004) and Vice-President (2005/2008) of the FUNDART Foundation for Art and Culture in the city of Araraquara. She founded and headed the Municipal School of Dance "Iracema Nogueira" from 2003 to 2008 and created the Dance Festival at Araraquara in 2001, which she coordinated from 2001 to 2008.

www.gestus.com.br

www.gestuscidadaos.com.br

Ko MUROBUSHI

Week1: July 15 - 19

Danse Butoh o 10:00 - 12:00

Week2: July 22 - 26

Danse Butoh o 10:00 - 12:00

Danse Butoh

Free, personal and individual evolution

Butoh is not a technique, which can be developed systematically.

It is a free, personal and individual evolution. You have to break with your traditions and habits and look behind that to find something new.

Dance is a journey.

Suffocation, illness transformations, in-between pain and pleasure and the voice of magic

We will inscribe the history of Butoh in our process. In this process we take a place, we change the place, we are in the middle of experiments.

We are transforming. In our collections there are new confrontations, new everyday things. Experiences with their breaks, control of Self, transformations, transmissions, and transgressions.

What are our attempts relating to?

- 1) Breath. Breath and its transformations, differences and combinations of breathing „forms“. Freeing a voice from the gorge.
- 2) Walking. Who walks? Coming from where and going where? Are we able to imagine "walking without feet"?
- 3) Touch the earth, jump, dance: the terms "tamafuri" and "tamashizume".
- 4) Movements of the 8. The 8 starts half ways, it stops half ways - no beginning, no end - in the inside there is the outside, on the outside the inside. One and the other cross each other, get mixed up. The Moebius Loop, asymmetrical spirals.
- 5) Future: future of the animal, of the plants, of the minerals passing. Becoming a corpse, fluid, solid, gas. Learning transmissions and transformations.
- 6) Improvisations. Form sneaking into the act. An interval, trembling, shifting. Breaking down, all in the same moment. Suffering, vibrations, coagulation, relaxation, convulsions towards humour.

Ko Murobushi is one of the best known and acclaimed Butoh artists in the world and is recognised in Japan as a leading inheritor of Hijikata's original vision of Butoh. He studied with Hijikata in 1968, briefly 'giving up' dance to become a "Yamabushi" mountain monk, back into society he founded the Butoh-Group Dairakudakan together with Ushio Amagatsu, Akaji Maro and others. 1974 he created the Butoh-magazine Hageshii Kisetu (Violent Season) and founded a female Butoh-Company Ariadone with Carlotta Ikeda, and for which he did many choreographies. Two years later he founded a similar only-male Butoh-group: Sebi.

With a co-production of these two groups he brought the Butoh to Europe and contributes to the recognition of Butoh in Europe: "Le Dernier Eden - Porte de l'au - delà" succeeded in Paris in 1978, and was followed by a big tour through whole Europe with Ariadone in 1981/82. From 1988 Ko concentrated on duo-productions with Urara Kusanagi, and toured in the following years in Europe and South America.

On the one hand he continues to open his dance and the Butoh to the worldwide influences, on the other hand he tries to research his work much deeper into its Japanese roots. His solo productions [Edge01], [Edge02] and group production [Edge03] have been invited by several international dance festivals, such as ImPulsTanz Festival, Montpellier Dance Festival, and London Butoh Network Festival, a.o. He has received numerous awards for residencies worldwide, including in Mexico, India and New York. Ko is in great demand as a workshop teacher.

In 2003, he settled his unit Ko&Edge Co. with 3 young Japanese dancers, presented [Handsome Blue Sky] for Jade 2003 Hijikata Memorial in Japan, and caught frantic applause. In 2004, this unit Ko&Edge Co. presented new series titled [Experimental Body] which is searching "edge" in a physical way. In 2005, Ko&Edge Co. presented [Handsome Blue Sky] in US-Canada tour in 5 venues. Ko's latest solo performance is [quick silver] and has been lead him to world tours.

His choreographies as well as his solo performances continue to establish Ko Murobushi as one of the highest reputed representatives of Butoh, and every moment Ko challenges to reach new possibility of Butoh.

Rasmus ÖLME

Week3: July 29 - August 2

The Business of Showing *Adv* 17:00 - 20:00

The Business of Showing

How consciously do you, as performer, deal with being watched?

Neuroscience has taught the world about mirror neurons. Contemporary dance and theatre has experimented with audience activation and participatory strategies. Gender studies and identity politics have debunked performativity. The web has provided a potential for self-exposure, and revealed a self inflicted Big Brother's gaze that surveillance society could only have dreamt of.

Where does then contemporary choreography place itself in relation to subjectivity and the relation between the individual and the collective?

I have realised that even though everyone works with the aim of public presentation the field rarely speaks of it as a technical skill. By some, it is thought of as a soulful talent that will make the performer shine, by others it is dealt with denial through a nonchalant, supposedly casual attitude.

We will look into this technical skill by diversifying the idea of being watched into nuances of being watched, observed, witnessed or paid attention to. What intentional differences can we find in showing, doing, hiding, displaying, revealing, covering and uncovering.

Workshop manifesto (claimer/disclaimer):

The workshop aims at loosing your self rather than finding it.

The workshop aims at un-grounding a representational regime in performance.

The workshop is not about exhibitionism and will not develop your persona.

We will discuss all the above and we will engage in exercises to confuse object with subject; you with me.

After his career as a dancer, **Rasmus Ölme** founded, in 2001, his group REFUG in Sweden and since then he produces his own work and teaches worldwide. Since September 2008 Rasmus is doing his PhD in Choreography at the DOCH (University of Dance and circus) in Stockholm, Sweden.

Kevin E. OSENAU

Week4: August 5 - 9

Zwischen den Bildern (13-17 J) 13:00 - 17:00

Zwischen den Bildern (13-17 J)

Mind the gap - the gap tells it all

We know them well: the little comic strips in the newspapers. Usually it is series of three to four pictures, which quickly and bluntly make us smile. How does this form of story telling work? Can transfer this way of storytelling on stage?

In "Zwischen den Bildern" we will engage in comic strips and photography and fathom the possibilities of this form of storytelling and find out how to use them in theatre work. Can one tell something with leaving out parts of it? What happens when one tells a story in seemingly stark images? Where exactly does the laughing, crying, the empathy of the viewer come from? Does it come from the mere looking at the images or is it part of their imagination? What exactly is the bridge between performer and viewer?

With the most important expressive tool of performers – the body – we will follow Superman and Co. Through elements of acrobatics, slapstick comedy, editing, separation into single images and most of all with the "leaving out" we will develop our own comic strips.

All you need is: to enjoy playing, comfortable clothing and curiosity for what actually happens between the images.

Kevin E. Osenau studied Film and Theatre Direction between 2002 and 2006 at the Athanor Academy for Performing Arts in Burghausen. From the year 2007 he worked as director's assistant, director, choreographer, actor and author at the Badische Landesbühne in Bruchsal (DE). He staged theatre pieces for young audiences like: "Eine Woche voller Samstage" by Paul Maar, "Ali Baba und die vierzig Räuber" by Dietrich Taube and "Ein Schaf fürs Leben" by Maritgen Matter. Kevin E. Osenau wrote his own theatre work "Siegfried", that has been published in 2008 by the Theatre and Music publishers stückgut.

After his free-lancing time he worked at u\hof:Theater of the Landestheater Linz, a theatre for young audiences, during the season 2010/2011 as director, assistant, dramaturge and theatre pedagogue. Since 2011 he is free-lancing again and staged pieces at Stadttheater Bremerhaven, Theater Paderborn and Dschungel Vienna a.o. His works have been invited to several theatre festivals in Austria and abroad. Next to his work as theatre director, with the focus on pieces for a young audience, he has realised some short films and worked as actor in several film productions.

Kevin E. Osenau has also been stage designer, director and actor at the Dschungel Vienna.

FRANCA PAGLIASSOTTO

Week1: July 15 - 19

Yoga Ballet *Int* 18:00 - 20.00

Yoga Ballet

Linked to breathing

Yoga Ballet is a dance technique developed by Marcia Haydée, which mixes Yoga, oriental disciplines and Classical ballet. The lessons are useful for stretching, for the balance, for concentration and for acquired body energy. The positions are appropriately linked through the use of breathing techniques, which stimulates the nervous system, opens energy channels. Oxygenated blood enables our body to expel toxins that help to relax muscular tensions and enables the extension of movement.

Each exercise focuses on the vertebral column and the activation of muscular fibres.

Franca Pagliassotto is a dancer and choreographer, born in Turin, started her studies at the dance school Ariadne in Turin, with Giulio Cantello and Eva Maxcay. She continued her studies and started a collaboration as dancer with various Italian companies. From 1978 to 1982 she worked for Club Méditerranée as a dancer and choreographer.

Between 1982 and 1984 she perfected her studies of Classical and Modern techniques (Horton Technique) at Alvin Ailey School of New York, with Milton Myers e Max Luna III, in Paris with Peter Gross and in Vienna with Ismael Ivo. In 1984 she opened the Dance School Il Gabbiano in Turin, which she is heading nowadays. In 1989 she founded the Dance Company Il Gabbiano and created: "Luci della città", "Omaggio a Bob Fosse", "Wiener Blut", "Moulin Rouge", a.o.

In 1998 she started to work with the choreographers Ismael Ivo and Marcia Haydée, working as assistant for the classes of Horton Technique with Ismael Ivo and Yoga Ballet with Marcia Haydée at the International Dance Festival ImPulsTanz. From 2003 to 2004 she assisted the choreographer for the company BTT - Balletto Teatro di Torino as well as since 2005 for the performances created by Ismael Ivo for the International Contemporary Dance Festival of Biennale di Venezia.

Janet PANETTA

Week4: August 5 - 9

Ballet for Contemporary Dancers *Int* 10:00 - 12:00

Investigating Ballet *Adv* 12:10 - 14:10

Ballet for Contemporary Dancers

A firm technical foundation and freedom of movement

As she has trained some of the major American and European companies Janet Panetta is drawing from an extensive experience in classical and contemporary dance for her teaching practice. She is able to convey the technique rigidly yet humorously as well as giving individual feedback. The applied principles of alignment build a firm technical foundation and allow freedom of movement. Rhythm, line, direction and weight all become learning tools that can be transferred to other styles of dance.

Investigating Ballet

Appreciating function as beauty

Janet Panetta's work involves the deconstruction of movement into technical basics that dancers from varied backgrounds can understand. We work from bottom up, from foundation to anatomically solid movement.

We work on the specifics of how one learns, how to analyse movement with the tools of weight, shape, space, rhythm, and time. It is the investigation of working from the inside out, from moving bones into shapes that allow muscles to function effortlessly and efficiently, thus discouraging muscular overuse. We remove all artificial affectations, leaving just the core technique, the physical architecture of the body. The ultimate goal of this study is to appreciate function as beauty, to understand, for example, that legs and feet working correctly become beautiful, and not to strive for beauty from an outside source. This is a practical, technical workshop, not a theory lesson. Everything discussed gets reconstructed back into movement.

Janet Panetta received her training with Antony Tudor, Margaret Craske and Alfredo Corvino and has been dancing with The Metropolitan Opera Ballet and American Ballet Theatre amongst others. She has trained dancers of many major American companies, such as New York City Ballet, Paul Taylor Dance Company, Merce Cunningham Dance Company, etc., and has been a guest teacher for many European companies, such as Compagnie Mathilde Monnier, Ballet Preljocaj, etc., and in the schools P.A.R.T.S., CCN Montpellier a.o.

Fabiana PASTORINI

Week4: August 5 - 9

Dance for Health o 17:30 - 20:00

Dance for Health

our body, our best friend

The body is our human and visual expression, not only for others to see, but also for ourselves. Often it shows us things we are afraid to confront. Our life experience is written and stored in this lively oeuvre and is combined with laws of nature. The body as a biological being becomes the primary space in which we live, dance and experience life. What does the body tries to tell us when it doesn't react the way we would expect from it? And how does the body feel once it is allow to express through its full life energy without obstacles? What are the connections between body, thoughts and emotions? And what role does attention play in it? Which language does our fascinating body-world speak?

DANCE FOR HEALTH takes the basic organisational structure of Touch for Health, a branch of Kinesiology, and asks our system, level by level (physical, energetic and emotional), what it needs or could need, to feel better, stronger and more harmonic and to be able to develop.

The most important tool in Dance for Health is the teaching of the five elements of TCM, a structure, which enhances a clear understanding of the human system. Traditional Chinese Medicine doesn't make a difference between body and emotion. For this sole reason this system is a valuable source for dance. One of the five transformation periods or elements in TCM is metal. It is the foundation of all disciplines dealing with BREATHING. The central theme of this year's Workshop is BODY BREATHING, which is based on this element and will make the classes a holistic experience.

DANCE FOR HEALTH fuses dance with the knowledge of various disciplines (such as Kinesiology and respiratory therapy a.o.) and combines it with breathing and stretching exercises, self-massage, elements from Afro-Brazilian dance and improvisation. The goal is to get in touch, in a gentle way, with our inner forces and potential.

Content:

The course of meridians (the channels inhabited by the flow of life energy – Qi), as well as various methods, which help to activate the flow of energy, will be taught, through acupuncture, knocking techniques and self-massage. Meridians are related to respective groups of muscles, organs, body functions and emotions, which will be observed, activated and trained.

Practical and theoretical content:

- Perception of our physical, emotional and energetic body
- Exercises for the different levels (physical, emotional and energetic)
- The teaching of the five elements and their influence on respective body areas
- The main emotions of the five elements in motion and dance
- Basic knowledge about meridians
- Kinesiological exercises for balancing the energies and for soothing pain
- BODY BREATHING – breath as the master tool: breathing exercises and technique

Fabiana Pastorini was born in Buenos Aires (Argentina). She received first lessons in dancing at the age of nine, attended the National Dance School parallel to her high school years and obtained a Bachelor degree in Pedagogy. She specialised on Modern dance, learning the two most important techniques - Graham and Horton - 1988 in New York. In Germany she met Ismael Ivo for the first time in 1991, resulting in collaboration for a span of several years.

Since 1992 Pastorini resides in Vienna. She teaches and choreographs at the Ballet School of the State Opera of Vienna, the Conservatory Private University of Vienna, the Ballettseminar Wolfsegg, *Tanz für Europa* and in various European cities.

For several years now she works as guest teacher at ImPulsTanz in Vienna, teaching Dance for health and integrated dance for groups of people with and without disabilities.

She followed an invitation to Argentina by EMA, an association to help patients suffering from multiple sclerosis, to work with them.

Studying Kinesiology helped her to develop her Dance for Health technique. This unprecedented system has the goal to help people become more aware of themselves.

In 2011 she completed her training in Integrated Breathing Therapy. Her interest in the healing methods of the Quetchuas Aymaras (descendants of the Inkas) in her home country, led to regular visits in North Argentina, where she could deepen her connection to her roots. The inseparable connection of this culture with her surrounding brought her to invite more and more people to dance at pristine places, in the midst of nature. This led to a new series of week seminars, which brought participants to a natural stage setting, such as beaches, mountains, deserts and rivers and facilitated the strengthening of the connection to this source.

Nicole PEISL

Week4: August 5 - 9

(Forsythe Work-based) Action Taking & Situatedness Adv 14:50 - 16:50

Presence and Movement o 18:00 - 20:00

Presence and Movement

Awareness is corporal. You can guide the body through awareness and allow awareness to arise through information from the body. In this workshop we will explore methods that interconnect between movement and awareness.

A thought or a shift of attention can compel and engender a whole new movement and a movement can shapeshift what one feels or thinks. Movement can be a way to investigate consciousness and research into consciousness can shape our presence and possibility for movement.

One focus of my work has been the emergence of the fluid body. Fluidity enables spontaneity and spontaneity informs and transforms the creative process. Focus will be put on connecting to the environment through our senses – on waiting, listening and following impulses. We will acknowledge polarities and acquire a grasp of the pendular movements existing within that. We will intimately explore the activation, the reaching highpoint (threshold) and the completion of movement. We will do hands-on work. We will be working in diads and triads and encourage the verbalisation of the experience. There are possibilities for learning and discipline and even more so for the pleasure to expand our presence and joy existing in this relational dynamic.

Forsythe Work based Workshop

Movement can be a way to investigate consciousness and research into consciousness can shape our presence and possibility for movement. In this workshop we will work with methods for compositional practice developed in the setting of the Forsythe Company. Within this practice we will aim to establish an axis of orientation in relation to the statement above. We will get to know principles provided by these methods thoroughly and allow ourselves to use these methods as a departure point and facilitator to engage with a compositional field of manifold. In this setting we will work to achieve specific forms of presence and consciousness.

We will use our curiosity and access our sensation on physical and proprioceptive alignments and relationships as carriers of information and practise differentiation through reflection on how we work with the task at hand. We will also acknowledge our impulses in order to allow ourselves to move beyond thinking about the method towards the manifestation of shifts in presence and consciousness. When working we will acknowledge the role of action-taking and situatedness. We will investigate how we react to new situations and also old situations, how we make decisions and so create new situations. This will be the setting through which we can move from the bodily practice into the field of compositional possibilities. We will also be working in dyads and triads and encourage the verbalisation of the experience and the discoveries.

Nicole Peisl is a dancer, performer, choreographer and teacher. She has been a member of the Forsythe Company since the beginning. She was a member of the *Ballett Frankfurt* (from 2000 to 2004) and has worked as a dancer for choreographers in Europe including Anouk van Dijk (Amsterdam), Joseph Tmim (Berlin), the Episode Collective (Frankfurt), and with Daghdha Dance Company (Limerick).

Peisl is passionate about teaching and views teaching a distinct and valuable research and movement practice. She has taught at many institutions including the Rotterdam Dance Academy, the HfMDK in Frankfurt, the University of Limerick, the Anton Bruckner Privatuniversität Linz, the Justus-Liebig-University of Giessen, Mills College, as well as at the ImPulsTanz Festival, among other places.

She is certified in Visionary Craniosacral Work of the Milne Institute, a non-invasive hands-on bodywork and has completed the training of Somatic Experiencing developed by Dr. Peter A. Levine.

Peisl has assisted in Craniosacral bodywork trainings of the Milne Institute and is currently an assistant instructor in a somatic experiencing training. She has worked as a choreographic advisor to the Mamaza performance group and has also served as an expert advisor for the University of Dance and Circus in Stockholm, Sweden.

Since 2009 she has an ongoing creative, research and teaching collaboration with the author and philosopher *Alva Noë*.

Recent choreographic projects include: VIELFALT, which was commissioned by The Forsythe Company for Motion Bank and premiered at LAB Frankfurt in October 2010; UEBERBLICK, commissioned by The Forsythe Company, which premiered in June 2011 at Festspielhaus Hellerau; and SPIELFELD, which was commissioned by ID_Frankfurt for a residency and was premiered at the LAB Frankfurt in November 2011 in the frame of Tanzpanorama. These works - which deal with attention, stillness, gesture, and play - form a trilogy.

Hanna PESSL

Week4: August 5 - 9

little yogi (8-11 J) 09:30 - 10:45

little yogi (8-11 J)

Yoga for children with the 4 elements

Breathe, perceive, move, ground, strengthen, stretch, contract and release.

Would you like to travel through your body? Would you like to get to know yourself better? Maybe you sometimes feel weird and not quite at home in your body. On the basis of the 4 elements and numerous colourful Yoga exercises we will make an adventure to ourselves. Games, Yoga positions, breathing exercises, creative fantasy journeys, partner exercises, massages, songs and dances are expecting you. On each of the days we will experience our body through one of the 4 elements, in order to merge them on the last day of the Workshop. You do not need any special abilities or knowledge for this Workshop. Just participate and feel the difference after a session full of power, creativity and relaxation.

Hanna Pessl is certified yoga teacher for children and Nuad practitioner. In 2008 she completed her studies at the Academy for Pedagogy in Graz (AT) with the thesis: "Meditation and Yoga in School". She worked as a teacher at a Primary School in Vienna, where she also taught Yoga and has lead several Yoga Workshops in Vienna and Styria. After a stay in Southern India she dedicated to her studies of Yoga.

"I taught for three years in a Primary School in Vienna. I discovered very soon, that I was bound to something else. I did not want to be the cause, but the solution for the stress of children within the educational system. Now I teach Yoga to children and enjoy each lesson. Every time I learn as much as the children, which is the reason why I appreciate this activity a lot. I have made my passion into my profession. It is beautiful to see the little yogi leaving the room – strengthened, full of courage and self-confidence and in silence."

Amanda PIÑA

Week4: August 5 - 9

Rapa Nui Repertory o 10:00 - 12:00

Rapa Nui Repertory

Dance as a sign language

The dance repertory of Rapa Nui includes two types of codified dances that are practised today in Easter Island. *Hoko* is a war dance, and *Aparima* is a dance of love. The workshop will focus on these two types of Polynesian dances and deals with them as complex systems of communication, as physical languages that store and convey oral information from body to body. Each of the dances tells stories through movement in a language that combines affect with precision. They celebrate live energy, are danced barefoot usually directly on the earth or sand.

Apparently because of the use of hips and the sensuality of the movements, these dances were banned during the colonial times for being considered obscene and even diabolic. This year for the first time the dances will be presented in the European contemporary dance context.

The *Hoko*, (similar to the Haka of New Zealand) is a dance used to empower the dancers toward achieving a common goal. *Aparima*, also called "hand dance" is danced as a celebration of love, nature, and to keep alive the memories of the ancestors.

The learning of the dances will include becoming familiar with the sign language related to the movement, understanding the cosmogony of the inhabitants of this island and also getting connected with the qualities that each sign expresses: "water", "sea waves", "flower", "memory", "smell", "baby", "enemy" – all these words have a quality that in Polynesian dances is expressed through movement and affect.

The embodiment of the signs and their meanings creates the dance that tells a story through sensation. The workshop is open for all interested participants!

Amanda Piña was born in Chile and studied physical theatre in Santiago de Chile and contemporary dance in Barcelona, Salzburg (SEAD) and in Montpellier (Ex.e.r.ce with Mathilde Monnier). In 2006 she received the danceWEB scholarship. Since then she collaborated with choreographers such as DD Dorvillier, Claudia Heu, Ewa Bańkowska, Daniel Aschwanden, united sorry (Frans Poelstra & Robert Stejin), Christine Gaigg, Magdalena Chowaniec and Andrei Andrianov.

Since 2005, she creates her own work and collaborates with the visual artist Daniel Zimmermann under the label *nadaproductions*. Together they founded the art and performance space *nadaLokal* in Vienna in 2009. Her work as choreographer includes the tetralogy "Self", "You", "WE" and "THEM" followed by "IT", "TEATRO", "NATURE" and "Neuer Wiener Bioaktionismus". In 2012 she contributed to the creation of the Austrian Ministry for Movement Affairs, www.BMFB.at with the documentary film "Go and Talk to your Government". She works in Europe and Latin America on the border between politics, embodiment and art.

maRia PROBST

Week3: 29. Juli - 2. August

Techniques of Well-Being o 17:30 - 20:00

Techniques of Well-Being

A Site Specific Contemporary Dance Class

This is an invitation to participate in a practical dialogue between the particularities of a certain space and questions of dance training.

How do we want to face the highly specific yet continuously changing demands in the field of dance? We will ask this question by taking on the premiss that any condition is exactly the right one. By practising to say yes to all aspects of a given moment we create the bases for a state of well-being.

Keeping this attitude as a general baseline we follow our distinct interest and use any condition in order to support it.

We meet in different locations in town. Using aspects of Contact Improvisation we approach the landscape as a partner, surrendering into the condition of any surface. We then play with certain parameters of dance and movement training such as alignment, articulation, strength, length, level change, taking on weight, getting up high, jumps, locomotion, yielding.

I will offer entrance routes into some of those issues, address individual questions and pass on questions to the group trusting that we know more together than we could ever know individually.

We will use the specific demands of the space and our questions of training including our focus on well-being in order to reconnect to the joy of dance.

Based on this mode of being, practising and connecting we occasionally shift perspective and observe what kind of composition arises from that place.

maRia Probst is a Vienna based artist who investigates the subtle and poetic layers of the body and mind through somatics, improvisational movement, contemporary dance and voice exploration.

maRia has performed, and taught internationally in the US, Canada and North Africa as well as in Europe since 1999.

Continuously de- and reconstructing her understanding of art making maRia has invested herself in numerous collaborative settings, traditional dancer / choreographer relationships, conceptual work, collaborations with visual artists and solo performances.

After her studies of dance on a formal basis at the Austrian dance department IDA in Linz maRia reconnected to the democratic and self-empowering spirit of Contact Improvisation and related forms of dance, thinking and living as well as to her passion driven dance and music practices of her early days. It took her to extensively study, collaborate and perform with engaged artists of the field such as Karl Frost, Brenton Cheng, Melanie Rios, Martin Keogh, Ray Chung, Mathilde Monfreux and many others at the USA and Canada. At the same time she deepened her understanding of inner and outer connectivity by studying Participatory Arts and Movement Research at the Moving On Center San Francisco.

For her studies at the westcoast of the US she received the artist scholarship of the city of Linz (AT).

Back to Europe maRia focused on free lance studies on dance training and art making with many well known dance artists (just to name a few- DD Dorvillier, Wally Cordona, Ivan Wolfe, Deborah Hay, Ko Murobushi and many more), extensive solo research and peer exchange on a regular basis. At the same time she co-organised and created conceptually as part of the artists association Im_flieger in Vienna.

In 2004 she received the danceWEB scholarship of ImPulsTanz. Based on the previous experience she developed her core solo works "Installation of the formless", "Hit" and "In Concert" which were amongst other locations presented at TQW Vienna, ImPulsTanz, La Chaufferie / Paris, Act Theater / Bukarest. In 2005 she was artist in residence at ImPulsTanz and part of Terrains Fertiles- European Residencies for Choreographic Creation.

maRia dedicated one year of her life to study and perform Butoh.

In the recent years she focused on the creation and performance of site specific work such as "fragilezone" (2012 Vienna, Schule des Theaters), "KörperKlang in Fluss" (2012, NÖ Viertelfestival, AT), "Spinning Beckett" (2012 Vienna, Adventumgang) "beton" (2011 NÖ Viertelfestival), "Tischkultur" (2010 Währingergürtel, Vienna).

She teaches movement training and dance performance for acting students on a regular bases, at various festivals such as Contactfestival Freiburg, co-runs the association rollingpoint (Contact Improvisation and related dance and movement forms) and is part of IDOCDE (International Documentation of Contemporary Dance Education).

Her current teaching is based on aspects of Skinner Releasing, Klein Technique, Butoh, Developmental Movement Patterns, BMC, various Yoga Practices, Qi Gong, Nei Gong, Contact Improvisation, the analysis of general parameters of dance and the integration of the poetic and felt experience.

She is inspired by the continuous flow of information - organic and inorganic - Wolfgang and his informed laughter, Louise Bourgeois, Laotse, B. B. Cohen, Alejandro González Iñárritu, Jeanette Winterson, her students and colleagues.

www.rollingpoint.at

Nadja PUTTNER

Week1: July 15 - 19

Ballett für Kinder (6-9 Jährige) 09:30 - 10:30

Ballett für Kinder (6-9 J)

Individuality & Creativity

In this workshop we will playfully but thoroughly learn the basics of Classical Ballet. Exercises suitable for the age will strengthen and stretch the muscles and will help to avoid postural damages, which often are originating from the long hours at school. The biggest focus is on joy!

We will start to learn basic steps and positions of the Classical Dance. A joyful improvisation will call for creativity and with the help of images and stories we will create our first little Ballet Piece.

After her education in Classical Dance, Modern Dance and Musical in Vienna and Amsterdam **Nadja Puttner** started to work as a freelance choreographer and dancer in Vienna. During her dance education she discovered her passion and talent for pedagogy and started teaching at many Studios and dance educations in Vienna. In 2001 she opened her own studio, Studio an der Wien, in Vienna, which she now has developed inot a successful dance education centre for contemporary dance with the dance company Unicorn Light Performance Group.

Nadja is a passionate teacher, who sets high value on an anatomically suited work ethic. She never lets go of her good spirit and always supports the joy of dancing and individual creativity of her students.

Cornelia RAINER**Week4: August 5 - 9****Es war einmal (6-9 J) 10:00 - 17:00****Es war einmal (6-9 J)***In the theatre you can play many roles and always be someone else.*

The focus of this Atelier is the transformation of the children with the help of the exploration of the world of fairy tales and fantasy. Children will dive into various creatures of well-known fairy tales and stories. Archetypes will be recognised and depicted, thus various characters and personalities will be discovered and developed. Next to exploring representative and well-known characters of the world of fairy tales we will also develop and play self-conceived and self-invented ones. The familiar and new creatures will be first narrated and drawn and then slowly come to life through our body. There are no limits to our imagination: people can fly or become animals, animals start to talk, and time and space start to dissolve. The aim of the Atelier is to try out and develop simple representations, set the first moves for the incorporation of a character and get acquainted with the process of character development.

For the development of various characters it is essential to use music: emanating from various acoustic colours and rhythms children learn to experience and implement the characters through their body. Language and movement are merged in music, simple procedures are comprehended through the body. Thus children use their body in a theatrical, unfamiliar and unusual way and learn to connect the own thought with own sense in a new way.

Cornelia Rainer was born in Lienz (AT). She studied Theatre Arts, French Philology and Philosophy at the University of Vienna, the Nouvelle Sorbonne and Saint Denis in Paris. She took part at numerous theatre directing ateliers, was a scholar at the Forum Franco Allemand at the Festival Avignon (FR) and was a guest student at International Junior College of Performing Arts in Taiwan (training centre of the Opera of Beijing). Between 2005 and 2009 she worked as assistant director at the Burgtheater in Vienna. Since 2009 she is a free-lancing director. She worked as director at a.o. Burgtheater Vestibül and Kasino, the Bregenzer Festspielen/KAZ, Thalia Theater Hamburg, Theatre Mains d'Oeuvres in Paris (in collaboration with the collective GroupeACM), DSCHUNGEL WIEN, Stadttheater Klagenfurt and Salzburger Festspiele/Young Directors Project 2012.

Her stagings have been presented at Akademietheater Vienna, Odeon Vienna, Deutsches Schauspielhaus Hamburg and the Ludwigsburger Schlossfestspiele. She realises many projects for children and youth with her own company Theater Montagnes Russes (TMR), amongst them her own piece "WANNA BE (MADE)" at DSCHUNGEL WIEN, the same theatre where she staged "Johanna" in Spring 2013. In her own pieces children, young and elder performers often form a team with professional performers and become protagonists of the performance. Music are an important artistic reference point: Cornelia Rainer studied classical singing at the Ecole Nationale de Musique de Pantin and sings and plays the Bandoneon in the band Musicbanda Franui. Theatre and music always merge and are confronted to each other in an unconventional way in her stagings.

Vera REBL

Week4: August 5 - 9

DanceAbility THE DANCE GANG (6-10 J) 11:00 - 12:30

DanceAbility THE DANCE GANG (6-10 J)

We are the Dance GANG!

In this workshop children of all different backgrounds will get together, will have fun and develop a common (artistic) language – a common movement language. An atmosphere of equality will emerge through games and the simple joy of movement dispelling insecurities. We will use elements of Contact Improvisation – a mode of dancing with cautious physical contact, which everyone can learn and experience. Improvisations will be developed and lead to a short dance piece. The aim of the workshop is to enhance the creation of an individual movement language and enable to follow up on own interests and desires.

Art is not something coming from outside, it grows INSIDE of us.

It is the experience of this inside world and the mode of transforming it into an own language. All of us will develop short dance pieces, YOU too!

Trust your intuition and find your own place!

DanceAbility is a unique method, open for everyone – for people with and without dance experience, for people with and without disabilities. Alito Alessi and Karen Nelson developed this method in 1987.

"Everyone who can breathe can dance."

Vera Rebl (born in Vienna) works and lives in Vienna as DanceAbility trainer, choreographer, dancer and quality manager in Vienna. She studied the DanceAbility Method with Alito Alessi and took further training with/at Wolfgang Stange (UK), Adam Benjamin (UK), ChoreoLab University Krems (AT), Hector Aristizabal (CO), Birgit Fritz (AT), Sanjoy Ganguly (IN). Since a few years she is leading an open class on a weekly basis and since 2011 an advanced training group. She leads workshops throughout Austria and abroad a.o.: Vienna, Graz, Innsbruck, tanz_bar in Bremen, GAIAC in Porto, DanceAbility Finland, AbArt in Munich, University of Bologna.

Between 2005-2009 she was a member of the dance company Danse Brute in Vienna. In 2006 she founded her own dance company A.D.A.M. (Austrian DanceAbility Movement) and created the performances: "6 tanzen", "Auf freiem Fuss", "dancing with paints" (a collaboration with L.A.C.E. Theatre/Los Angeles), and "(Ruderal-)Flora" and "Fuss-Noten". 2011 she founded the Dance-Gang, a company with the focus on performances for a young audience. They showed the first piece "Das Lied der Stille" in 2011 and usually combine their presentations with workshops at schools.

In 2009 she co-founded MixedAbility-Teacher's UP, a further training programme for choreographers, dancers and trainers.

The format BATTLE+JAM was founded, evenings with live music where mixed-ability improvisation groups meet up for sharing and exchanging.

In 2011 the congress of DanceAbility Europe took place in Vienna in the frame of DanceAbility Day at ImPulsTanz, sparking a lot of interest, not at last for the presence and support of Steve Paxton.

www.danceability.at

Dieter REHBERG

Week2: July 23 - 27

Taking Root to Fly – Effective Alignment o 09:30 - 12:30

Taking Root to Fly – Effective Alignment

Anatomical Skills for Movers

A specific and unconventional look on the moving body

Based on his experiences as choreographer and movement therapist, Dieter Rehberg shows how to develop the body into an accurate and joyful tool, without collapsing into chronic and painful movement patterns. Through awareness of the gravity we can take roots and find helpful movement patterns within the play with and against gravity. Through attentive awareness of anatomy and motion of the body we will activate the body's self-regulation system. Thus alignment and extension become effortless and automatic. The quality of sensation unlock efficiency of the body. Through awareness of anatomical qualities of the body, the mind is free to create movement playfully. Observing the breathing enhances us to find the movement flow, which thereupon teaches us to fly.

Content:

- Embodiment of structure and function of and with the own body
- The process of this embodiment through PME (Physio-Mental Development)
- Qualities of the body in touch and movement
- Breath and gravity
- Alignment and effortless extension
- External forces and self-regulation
- Helpful structures for movers
- Integration in free exploration and dance technique

Bc. Dieter Rehberg RSMT is performer and heads the Institute for Physio-Mental Development. He is Somatic Movement Therapist (ISMETA), has a BA in dance and performance, and is medical massage therapist and Trager-practitioner. He studied at the University of Vienna, Hogeschool voor de Kunsten Arnhem, the Conservatory of Vienna and at the School for Body-Mind Centering in Amsterdam.

Dieter Rehberg has developed his own bodywork and dance practice, and has a long-standing practice as somatic therapist, movement coach and performance artist. Since ten years he has a private practice and teaches nationally and internationally. His main concern in his workshops and seminars is a clear and coherent communication of the content and to never leave ajar any questions.

Antony RIZZI

Week2: July 22 - 26

Ballet - The Joy of Movement Int 12:10 - 14:10

Text in Dance Adv 14:50 - 16:50

Ballet - The Joy of Movement

Some "tricks of the trade"

This class is a classical ballet class but using the principals of describing space and sensing motion that I learned while improvising for Forsythe for many years. The class is body friendly and allows us to learn some "tricks of the trade" to make our lines more clear and long. We also will be approaching things with speed, deriving from my Balanchine training. Like the title suggests I also look for ways that we can explore the joy of movement in a ballet class, incorporating the whole body and to be able to see that ballet is still dancing.

Text in Dance

We are in a time when performance art and the use of text is often asked for from choreographers. I am not a trained actor but was asked to use my voice in performances from Jan Fabre and William Forsythe. I would like to pass on this knowledge I learned with them as well as my own ideas and exercises I use in my own work. We will do pure vocal exercises, combining text with dance, improvising text that I will provide (of course short texts from the participants are welcome as well) and have fun with microphones.

I would like to open this class to all professional dancers who are interested in experimenting with their voices. For the ones who already have experience and for those who have not.

As the week goes along the possibility of presenting short individual works may be possible. The class is for people who are committed to the whole week-long (5 days) process and for people with a good grasp of the English language.

Antony Rizzi, an Italian American coming from Boston, was from 1985 to 2003 a principal dancer and artistic advisor to William Forsythe at the Ballet Frankfurt.

He has been teaching Classical Ballet and Improvisation since 1987, first at The Boston Ballet and over the years at various companies like, Wuppertal Dance theatre, Munich Ballet, La Scala Ballet, Pennsylvania Ballet, Ballet Theatre Munich, Ballet Frankfurt and others.

He has been creating works as well since 1984 for various companies like The Royal Ballet, The Boston Ballet, The Ballet Frankfurt and the Scapino Ballet.

In addition he created works for his own company, Moving Productions including "Snowman Sinking", "Judy was angry", "The Role I Should Have Done", "1 2 3 you and me", "Being Human Being" and "Some of my best friends are trash".

Rizzi also works as an actor, with the Forsythe Company, Jan Fabre and most recently at the Deutsche Oper am Rhein in the Opera *The Fashion* directed by Michael Simon.

Edison ROQUE

Week1: July 15 - 19

Horton Technique *Adv* 12:15 - 14:00

Horton Technique *Beg* 18:15 - 20:00

Horton Technique

Lightness, Grace & Security

This dance technique was developed by Lester Horton (1906-1953) and remains one of the cornerstones of modern ballet. Alvin Ailey, a pupil of Horton, was among its foremost representatives.

The Horton Technique is not a style in itself but rather an approach towards performing in all dance styles. It was initially designed as corrective training and approaches the body holistically through detailed anatomical awareness. It requires the body to be positioned precisely around a strong centre. Movements rely on flexibility, extension, energy and coordination as the dancer, progressing through a series of exercises known as fortifications, becomes increasingly aware of the depth of each movement, enhancing a natural correction. Control is achieved, as the dancer understands his/her body and the rules that govern it.

This approach aims at a controlled technique, which frees the dancer's self-expression. The Horton Technique helps dancers to develop the self-assurance and precision they need to dance without fear of injury, thanks to a solid core and acute bodily awareness.

Every Horton Technique session includes barre exercises which are then applied through choreographed sequences in a variety of styles.

Edilson Roque was born in Rio de Janeiro, where he studied classical ballet and modern jazz at the Nos da Dança arts centre. Later, he travelled to New York to complete his training with Alvin Ailey. Following an international career as a professional dancer, including many years performing with the Oba Oba company, Edilson Roque settled in Paris as a teacher of the Horton Technique.

Currently, he teaches at the Choréia training centre, the Centre des Arts Vivants and at Studio Harmonic. He is regularly invited to give workshops for professional dancers at Micadanses and at CEFEDM in Rouen, and he also directs his own Ediroque Dance Company, which he founded in 2008. His latest piece, "Sur un Air de Bossa Nova", was performed in November 2011 at the Vingtième Théâtre in Paris.

Francesco SCAVETTA

Week2: July 22 - 26

A Surprised Body Adv 10:00 - 12:00

Poetics of Movement Adv 17:30 - 20:00

A Surprised Body

Already the title, "a surprised body" defines for me, a metaphorical space - the image of a body in a constantly alerted state, able to surprise itself, escaping from a habitual daily body and from any kind of routine. A body more focused on reacting, than on acting. The reaction forces us to avoid mental approaches.

The physical training aims at awakening our awareness and sensitivity and at creating occasions for discoveries. The class concentrates on centring and gravity. The goals are to let movement pass freely and to activate the centre as an engine of movement. By harmonising the movement with our breathing, we will, more easily, release contractions in the joints and in the limbs, allowing the sense of gravity to be a constant part of our awareness.

By removing unnecessary tensions and finding antagonists to our movement, we will focus on the fluidity of the journey, emphasising the suspension in the fall or the extension in the reaching, to increase the transformations of the central body and the shifts in the dynamics.

Poetics of Movement

A basic dance phrase will be presented as a "key phrase". Then, with several different tasks for improvisations, will be de-structured and transformed in relation with space and time. The movement phrase is going to be treated as a spoken phrase, where movements can be isolated as "words" and used to compose new phrases. The random in the phrase is created by improvisations or composition, trying to use even small parts of movements as "syllables", to build new movements.

Through exercises and games, focusing on attention and reaction, we will underline the pathway to an interesting creative moment, which is rooted in mental relaxation and a physical openness: a willingness to play, being totally engaged in what we do and see.

Francesco Scavetta proposes a personal approach to contemporary dance, based on Release technique and Contact Improvisation, influenced by his experience as a dancer, choreographer and as well by his practice of Tai Chi Chuan, that links a deep transformation of the body to delicate "poetics of movement".

"I believe that in dance, it's more important to be able to forget, than to remember."

Choreographer, and dancer, **Francesco Scavetta** leads, together with Gry Kipperberg, the dance company Wee, that, established in Oslo in 1999, has become one of the leading companies of the Norwegian scene. In the last years, Wee has been touring in more than 30 countries in Europe, South and North America and Asia.

Scavetta's theatricality has often been associated with the atmosphere of a weird dream or a playful world of a child: strange, funny, poetic and, at the same time, surprising. The created performances change in format and aesthetics. To the delicate memories of "Daddy always wanted me to grow a pair of wings" (1998), that looked like an old black and white movie found in the loft, we contra-posed the complex use of technology of performances like "Live*" (2002), co-produced by the Biennale of Venice and the unconventional dramaturgical structure of the latest projects. The core of the research has always been to deal with fragility and paradox, epiphany and dream, empathy and surprise, avoiding narrative and physical cliché, questioning reality and identity with humoristic disbelief.

Born in Salerno/Italy, Francesco studied at the National Academy of Dance in Rome, graduated in Theatre and Performing Arts at University La Sapienza/Rome and Post-graduated in Sciences of Communication.

Scavetta proposes a personal approach to contemporary dance, based on release-technique and contact-improvisation, influenced by his practice of Tai Chi Chuan that links a deep transformation of the body to a delicate poetic way of movement.

Scavetta has been giving classes and workshops, at a.o.: P.A.R.T.S. (Brussels), MTD (Amsterdam), SEAD (Salzburg Experimental Dance Academy), Anton Bruckner Private University (Linz), Henny Jurriëns Foundation (Amsterdam) and in many dance/theatre festivals around the world.

The teaching project "A surprised body" started in the 2005, in Norway, and continued, throughout 2006-2012, with workshops in: Italy, Croatia, Serbia, Cuba, France, Colombia, Venezuela, Estonia, Latvia, Lithuania, Argentina, Uruguay, UK, Holland, Republic of San Marino, Austria, Finland, India, Belgium, Russia, Canada, Brazil, Chile, Ukraine, Spain, Palestine, Lebanon, and Jordan

"I am, personally, getting more and more interested in the process of learning, the different ways of articulating the transmission of information as an experience. How, as a pedagogue, can I be able to reach each individual, present in a class, in a personal way? My aim is to direct the attention of everyone to the approach of the learning process."

Alessandro SCIARRONI

Intensive3: August 3 + 4

Schuhplattln, folks! o 10:00 - 12:15 & 15:05 - 17:20

Schuhplattln, folks!

A revelation ...

The Schuhplattler is a typical Bavarian and Tyrolean dance. The meaning is "shoe batter" because it literally consists in hitting one's shoes and legs with one's hands. Alessandro Sciarroni encountered this dance form while researching ancient folk dances as popular phenomena that have survived contemporaneity. In this workshop he will offer an insight into his encounter and experience with this dance form, which inspired him to the creation of the performance "Folk-s" and is conceived and executed to point to a pre-existent and primitive form of thought: dance as a rule, a dictatorship, flux of images that follow the rhythm and the form, not the content. The form is rhythm and energy that is perceived through our ears, not the eyes, thus "eyeless". It's pure sound. In the repetition, geographically and culturally de-contextualised, the folk material finds its clearest revelation.

Alessandro Sciarroni is a performer, choreographer and director with a background in visual arts and many years of theatre practice. His works have been presented in 17 European countries, as part of dance and contemporary theatre festivals.

In 2013, he was chosen to be the first Italian artist supported by "Modul-Dance", a multi-annual cooperation project established through the collaboration of 19 European dance houses. He was also awarded the best upcoming artist prize by the Italian *Danza&Danza* magazine. And in May, his work "Folk-s" opened the *Rencontres choreographic internationals de Seine-Saint-Denis*.

His new piece, "Untitled_I will be there when you die", is a performative and choreographic meditation on the passing of *time*. It is a reflection on the art of manipulating objects with dexterity: juggling. This work is the second chapter of a larger research project entitled "Will you still love me tomorrow?", the research that the artist/performer is engaged in exploring the concepts of struggle, steadiness and resistance.

Between 2009 and 2012 his productions became twice part of the Italian network *Anticorpi Explo* and of *Aerowaves*, a cross-border dance performance network that promotes the mobility of artists throughout Europe.

In 2011, as one of the two Italian artists selected for the *Choreoram* project, he has been asked to develop a research project within the cities of Zagreb, Copenhagen, Rotterdam, Bassano del Grappa, Madrid and London.

His works are produced by the *Teatro Stabile delle Marche* in collaboration with *Corpocelleste_C.C.00#*, an independent cultural association created and directed by Sciarroni.

In addition, he takes part in *Progetto Matilde*, a regional platform that promotes young artists working in the *Marches* region.

Gabriele SEELEITNER & Laurent ZIEGLER

Week3: July 29 - August 2

Living Sculptures (6-14 J) 10:00 - 17:00

Living Sculptures (6-14 J)

DISCOVER MYSTERIOUS PLACES OF VIENNA

We will mess about in the first district of Vienna and incorporate the history of Vienna in temporary body installations, choreographic miniatures, stories, pictures etc. The aim of this *Atelier* is to discover mysterious places in the public space and transform them through fantasy and imagination into a dancing ground. We will morph into emperors and princesses, ballet elves and bishops, Japanese tourist groups, sewer rats, knights and restaurant owners. At the end of the *Atelier* we will present our museum of living sculptures and guide our visitors through it.

Gabi Seeleitner, dancer, choreographer and teacher for contemporary dance and improvisation, is leading dance projects for children and youth since twenty years. Her main interest is to dance what moves us, to discover new things, to slip in roles, freedom, expression, experimentation, and to dare something.

She studied piano at the Conservatory of Vienna and made an over-all dance education by studying Ballet, Modern, Jazz and contemporary dance in Vienna, New York, at the *Tanztheater Vienna*, *Sonja Mota* and *Merce Cunningham* a.o. She founded the dance education centre in Vienna called *Spiral[e]* together with *Grant McDaniel*, which has been awarded by the Ministry of Education and Culture in 2002.

Gabi worked as coach for several dance companies, taught workshops for the acting department at the University of Art in Graz and worked as teacher and choreographer at the *Ballet School of the State Opera Vienna*.

Laurent Ziegler was born in Vienna in 1968 and studied contemporary dance at Spiral[e] in Vienna. Since 2003 he has been teaching youngsters and working as a free-lance photographer with a strong focus on dance and performing arts. Laurent seeks exchanges with dancers and media artists at the interface between performance and documentation and has collaborated with Akram Khan, Ko Murobushi, Georg Blaschke and Victoria Coeln, amongst others. Working with kids, Laurent is interested in a playful, authentic approach to movement, and looks for stories to be revealed and told, on and off stage.

Sandra SELIMOVIC

Week1: 15. - 19. Juli

Sein kann alles (15-20 J) 13:00 - 17:00

Sein kann alles (15-20 J)

Bring yourself into play

On stage everything is possible. Everyone can be, who or what ever he/she wants to be. Everything can happen.

We will start with basic exercises and improvisations, before delving into the creation of roles and scenes. Even though everything can happen, we will always try to bring ourselves into the play and stay authentic: no copying, but creating!

Sandra Selimovic (1981 born in Serbia) is actress, director and filmmaker. She studied Performing Arts in Vienna with Willi Höller, Gabrielle Scharnitzky, Rosmarin Frauendorfer, Astrid Herbich and Keith Johnstone. A self-confident Romani spearhead she engages in equal rights for women in the Romani community and fights ziganistic discrimination. She is a member of the theatre group theatre-wozek. In 2007 she was co-director and choreographer of the theatre- and filmproduction in the penal institution Schwarza, "Gangster Girls" (director: Tina Leisch) as well as author, producer and actress in "Soccer Bitch" (2008 short film, director: Max Hoffmann). She played in the production "Cin ci baj taj nas - Schneid deinen Ärmel ab und lauf davon" – a Romani-Revue in Romanes and German languages presented in the Garage X Vienna (2009, director: Tina Leisch). Sandra directed "It's my life - Çaba, die Chance" (2012), a production of Wiener Wortstaetten with young performers. Currently she is actress in the successful production of the new space company at Garage X Vienna, "Verrücktes Blut" (director: Volker Schmidt).

Shelley SENTER

Week1: July 15 - 19

Alexander Principles into Dancing Adv 10:00 - 12:00

Trisha Brown Repertory - Set and Reset Adv* 12:10 - 14:10

ADD Trisha Brown Repertory - Set and Reset Adv* 16:10 - 17:55

Alexander Principles into Dancing

clarity and subtlety

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. The aim is to open the body and brain to new information and refining the organisation of the performing body and mind.

Trisha Brown Repertory - Set and Reset/Reset

"Set and Reset" (1983), Trisha Brown's ground-breaking dance is considered one of the most important works of the post-modern genre, and continues to be relevant today. In this workshop, participants will learn the original phrase material of the dance, then improvise with the rigorous choreographic principles that Brown employed when constructing it in 1983, experiencing first-hand the inner workings of a masterpiece, testing the soundness of the choreography, and creating a unique version of a section of the piece "Set and Reset/Reset".

This class provides an excellent framework for applying principles of the Alexander Technique to movement, and for refining the organisation of the dancing body.

Shelley Senter has been involved with experimental and post-modern dance for more than 25 years, touring throughout North and South America, Europe, Asia, Australia and Russia as a performer, choreographer, and teacher. She has been critically recognised and awarded for her distinct approach to movement, both as an independent artist, and as a collaborator/performer with many distinguished artists in the international dance and visual art communities and is an official repetitor of the work of Trisha Brown and Yvonne Rainer. An internationally renowned teacher of the Alexander Technique, she has been investigating the principles of this technique of the performing body and mind for the past two decades. Her work has been presented in Canada, Mexico, Argentina, Brazil, Ecuador, Chile, France, Italy, England, Sweden, Greece, New York, San Francisco, Los Angeles, San Diego, Boulder, Portland, Seattle and Marfa.

Marjory SMARTH

Week2: July 22 - 26

HipHop/House (12-15 J) 12:30 - 13:45

HipHop/House o 16:05 - 17:50

HipHop/House

Live true, Dance free!

Marjory whose dance education mainly took place in the streets of New York started her international career dancing in a video for Diana Ross. Her teaching will begin with old school HipHop breaking down the dances, their names and origins. Her workshop will also integrate Classic House dance moves showing the development of this style. As she could fuse different dance styles together forming her own unique style the students will spend some time with learning very special moves.

HipHop (12-15J)

Live true, Dance free!

Live true, dance free! Marjory fuses various Elements of HipHop with House. She started to develop this unmistakably unique style of hers in the streets. The trademark is the Groove!

Marjory Smarth was born in Haiti and raised in New York City. Marjory started dancing at the age of 4. She performed in shows and plays throughout elementary and high school. At 17, she danced in her first music video (Superlover C & Cassanova Rud). She continued to dance professionally with artists such as Diana Ross, Heavy D, CeCe Penniston and more. As her career blossomed she did everything from movies, stage performances, and documentaries. To name a few *New Jack City*, *Boomerang*, *Strictly Business* and PBS documentary *House Of Trees*. Now Marjory is a world-renowned dancer/choreographer/teacher and inspirational speaker.

Sabine SONNENSCHN

Week1: 15. - 19. Juli

Contact Improvisation based on Tantra Int 17:00 - 20:00

Contact Improvisation based on Tantra

Through tantric approach und techniques, Contact Improvisation (CI) becomes a tantric practice, a sensual and holistic dance experience. Dances full of presence and awareness take place.

In this class, Sabine Sonnenschein combines *sadhana* and practices from Kundalini Yoga, Kashmiri Tantrism and CI:

We will experience classical basics of CI techniques (dealing and playing with gravity, effect and use of weight) in a new way because of tantric approaches towards the world, such as *sparsa* (touching und being touched), *spanda* (vibration of the consciousness and the world) and *bhakti* (devoted love), *samavesa* (to immerse as well as to absorb).

In this class our focus is on awareness of inner subtle energies, chakras, emotions, the feeling of flow and possibly emerging thoughts. We practise CI not just under the lens of physical and anatomical aspects.

You first just observe your breath. Finally in breathing you are able to let energy circulate in your body, to absorb as well as emit energy.

We experience a range of qualities of touch from touching the aura of somebody to pressure using the full weight of your body. Exploring these qualities of touch we fine-tune our perception and all of our senses in order to enter into play with one another. In dancing we touch the space as a lover and each other.

If you listen to each other in an encounter, an adequate dance can take place. You practise awareness sensing yourself, you practise responsibility for yourself and empathy for others. A deep encounter becomes possible, if I am not wanting anything from you, nor you from me. A deep encounter becomes possible, when I don't just use you to feel myself and when my ego does not instrumentalise you, but instead, becomes silent and we experience each other and the space. We do not lose ourselves in one other when our awareness of the space brings us into harmony with the systole and diastole of the universe.

You are invited to recognise your personal limits and taboos. You may preserve them, experiment with them or transcend them.

You will be practising in a mixed gender group.

For everyone with experience in dance (improvisation) and meditation.

Please bring a fragrant rose on the first day of the class!

Sabine Sonnenschein (*1970, AT) studied theatre science, philosophy, history of art and dance (Release Techniques, Contemporary Dance, Developmental Movement und Contact Improvisation) in New York und Vienna. She has been a freelance choreographer and performer since 1992. Her work – so far 39 productions - has been shown in Europe and New York, <http://sonnenschein.wuk.at>

She has been involved with sensitising the body since 1990, and Contact Improvisation since 23 years. She has training in Tantric Full Body Massage (AnandaWave/Cologne) and also Lomi Lomi Nui. She was introduced to Yin Yang Massage by Andro, has studied Pelvic Massage by K. Ruby; she has been introduced to Kashmiri tantrism and Kashmiri yoga of touch by Daniel Odier; deepening in "Vijnana Bhairava Tantra" with Dr. Bettina Bäumer. In Vienna she has practised Tantric Body Work since 2006, primarily individual work. She gives workshops focusing on the fusion of Tantra and Contact Improvisation. She is teaching since 2010 at Schwelle 7 in Berlin and in Vienna (for example at ImPulsTanz).

www.tantrischekoerperarbeit.at

Mårten SPÅNGBERG

Week4: August 5 - 9

The First Recipe ;) (55+) 18:00 - 20:00

The First Recipe ;)

A Workshop for You!

Dance doesn't belong to anybody, it is something we borrow, enjoy and struggle with. Dance is an expression into the world that should be allowed to be used by everyone. It's first of all an art form capable of expressing in its own ways everything we could ever imagine. It is also a form of training and technique but this must never stand in the way of the joy and happiness of expression, of individually and in groups express ourselves through dance and make art. As much as dance doesn't belong to anyone nor does its artistic expressions, it is something we create and express into the world.

The First Recipe ;) is a workshop with the focus on dance as expression, as artistic practice beyond technical ability and formalised bodies. It is also a coming together to dance that has nothing to do with contemporary popular dance culture, in this workshop we make dances that are specific to us without trying to look fancy or cool. This is a workshop for you. It wants to dance with your heart and your soul, together with others and enjoy it. Finally it is a workshop for you, of whom others may think a bit too mature to make silly things such as art. It is for you, who doesn't care whether others consider you to be too old to be proud of what you created together with a group – all participants are equally brave and beautiful.

Mårten Spångberg is a performance related artist living and working in Stockholm. His interests concern choreography in an expanded field, something that he has approached through experimental practices and creative process in multiplicity of formats and expressions. He has been active on stage as performer and creator since 1994, and since 1999 he has created his own choreographies from solos to larger scale works, which has toured internationally. He has collaborated with Xavier Le Roy, Christine De Smedt/Les Ballets C. de la B., Jan Ritsema and Krööt Juurak a.o.

Mårten Spångberg initiated with the architect Tor Lindstrand the *International Festival*, an interdisciplinary practice merging architecture and choreography/performance.

From 1996 - 2005 Spångberg organised and curated festivals in Sweden and internationally and initiated the network organisation INPEX in 2006.

His experience in teaching both - theory and practice - is thorough. Mårten Spångberg was director of the MA programme in choreography at the University of Dance in Stockholm.

Risa STEINBERG

Week4: August 5 - 9

Limón Technique *Adv* 16:05 - 18:05

Limón Technique *Beg* 18:15 - 20:00

Limón Technique *Beginners*

Full potential

The technique, style, and philosophy of the Limón class draws upon the principles of fall, rebound and breath to train the body to move in its fullest potential.

In a beginning class we will enjoy the exploration of music and movement, and the coordination of the body in space.

There will be a warm up, centre work and then the challenge of travelling in space.

Dance is about the joy of movement and that is what the focus of the class will be.

Limón Technique *Intermediate & Advanced*

You have the capacity to dance as long as you want

"The technique, style, and philosophy of the Limón class includes the principles of fall and rebound: the challenge of yielding to and resisting gravity, weight, suspension, successive movement and isolation as well as alignment. Limón teaches the use of space, music and communication. Limón equips a dancer with an intelligent body and the tools to communicate thoughts, whether emotionally driven or not."

As Risa Steinberg is asking the dancers to be responsible artists at all times, they will realise that music, dynamics and phrasing are essential parts of their art form.

Risa Steinberg is internationally known as a solo artist, teacher, and director of the works of José Limón. In regard to her performances in New York City, The Village Voice critic Deborah Jowitt called Ms. Steinberg "One of our great modern dancers." Risa Steinberg has been member of the faculty of The Juilliard School, and has taught extensively throughout Europe, North America, South America, the Middle East and the Far East.

STORM

Week2: July 29 - August 2

HipHop (9-13 J) 09:45 - 11:00

Popping/Animation o 14:15 - 16:00

Intensive3: August 3 + 4

Breaking o 10:00 - 12:15 & 15:05 - 17:20

HipHop (9-13 J)

Body Percussion & Handshakes!

In Storm's HipHop class for kids the focus is on the feeling for music. Handshakes and Body percussion will provide for an open group atmosphere and facilitate contact between the kids. This will enhance the fun factor and make it easier to learn new movements. The kids will learn fluent movements such as slow motion or integrating pantomimic phrases, which will be wrapped up into small combinations. We will tell short stories.

Popping / Animation

In this Workshop the illusory technique of this urban style will be explained through counter movement und checkpoints. Storm developed teaching method to get a good grasp of the deep dimension of this dance form. Isolations and rhythm technique helps to learn this style easily.

Breaking

Each of Storm's Breaking classes is divided in three parts.

The first part is a warm-up with exercises for a long-term conditioning of the body and for allowing an organic movement flow. Efficiency of the body is enhanced through a thorough exploration of essential biomechanics.

The second part contains the toprock: it is performed in a vertical position and already suggests in terms of energy flow, what follows: the downrock / floorrock. This is the acrobatic and challenging part of the dance, mostly performed in a crouched position on the floor crowned with the freeze at the end.

Storm is one of the most notorious figures of the worldwide HipHop dance movement. His professional career started in 1983. After being part of the first HipHop dance theatre company called "Ghettoriginal", he formed his own company in 1996: the "Storm and Jazzy Project".

In 2001 he released a book called "From Swipe to Storm" on the history of Bboying. In 2006 he choreographed the FIFA worldcup opening ceremony. As a cosmopolitan researcher in the field of urban dance development, his expertise has helped building communities and events all across the planet.

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Anastasia STOYANNIDES

Week3: July 29 - August 2

Hatha Yoga - bien tempéré / The Style Ruchpaul o 18:00 - 20:00

Hatha Yoga - bien tempéré / The Style Ruchpaul

Wisdom of the body

During this week we will explore and share together: The pleasure to discover our reality here and now.

By observing and accepting a contemplative state of exercising the body.
By aligning our senses to move beyond pain and doubt.
As conscious breathing refines the quality of our perception... we realise that:
"Hatha Yoga is not fast food it is a transformation of our physiological potential..."

This Workshop will offer to the practitioner the "know-how" to become the "true one" with practising... instead of merely exercising...
In a state of subtle transformation, and while mastering the yoga postures in a fluid way we will be experiencing a defined but silent space full of curves and infinite lines.
We get the chance to retreat and enjoy an intimate dialogue with our selves, here and now!
Cultivating trust and self-confidence.
The seminar is open to everybody with the curiosity to expand within the endless wisdom of the body.
For more info about Anastasia's teaching and the Ruchpaul yoga style please visit:
<http://www.anastasiayoga.com>

Anastasia Stoyannides, B.A, is a certified yoga teacher in the technique of Eva Ruchpaul's Hatha Yoga "bien tempéré", Paris/France. Originally Greek, Anastasia has been based in Vienna/Austria since 1992 and currently shares her life and teaching career between Austria, Greece and Spain.
In Vienna she is running her own yoga studio, the "Praxis 1/2 Gasse", 1070 Vienna.

Anastasia has been a guest teacher for over 28 years, invited internationally to facilitate seminars with various groups of people. She herself gives regular instruction in her private practice and organises intensive yoga workshops and yoga retreats throughout the European continent.
She had the good fortune to be introduced to movement in her early childhood and be accompanied by it ever since. In her previous profession as a performer, both as a soloist and as a member of dance and theatre companies, she explored improvisation as a key to spontaneous creativity. After years of an intensive study of the human body, she finds her spiritual home in the yoga practice of Eva Ruchpaul, the technique that helped Anastasia to fuse all her previous knowledge of movement with teaching yoga and embodying personal growth. Anastasia's approach to Hatha Yoga focuses on a profound and honest way of practising as an inspiration for students and yoga teachers to trust in the beauty of their existence and to unfold towards a refined state of self-reliance and inner silence.

Kenji TAKAGI

Week3: July 29 - August 2

Free Dance Technique Beg 10:00 - 12:00

Intensive3: August 3 + 4

Motivating Dynamics Adv 12:25 - 14:55 & 17:30 - 20:00

Free Dance Technique *Beginners*

Get acquainted with principles of modern and contemporary technique

In this workshop Kenji Takagi follows Rudolf von Laban's Credo of the development of a "free dance technique" that is in the first place not connected to a certain dance style, but has the task of delivering a focused practice in basic principles that are essential to human movement in general. The participants are invited to develop a spirit of experimenting and to experience their body-consciousness in relation to different aspects of time, space, energy and flow. The class starts with a warm up in the middle, followed by elementary to more complex exercises in space, possibly including short improvisational tasks. The goal is to feel the joy of movement and to gain an acquaintance with basic principles of modern and contemporary dance technique.

Motivating Dynamics

What is true motivation for movement? When does dance feel real? How to maintain the liveliness, spontaneity and richness of an initial improvisational experience while fixing a reproducible sequence?

"In my eyes a choreographed phrase becomes exciting when it provides a dancer with the possibility to experience his/her very individual impulses and emotions. In an open research situation I will offer ideas and experiments that try to generate such true physical motivation: playing with unpredictability, provoking a temporary loss of control and asking for quick, surprising reactions, as well as creating/overcoming resistances. Using contrasts and conflicts between: body parts, space concepts, surrounding and other persons. My aim is to share tools that have proved fruitful in my own experience and provide possible guidelines for the creation of movement."

After graduating from the Folkwang University in Essen (DE) and working with different choreographers like Susanne Linke, Henrietta Horn and Mark Sieczkarek a.o., **Kenji Takagi** was a member of the Pina Bausch Company between 2001 and 2008, where he remains a guest both as a dancer as well as a rehearsal assistant until now, working at the same time as a freelance dancer, teacher and choreographer. In 2008 he received the German Theatre Award *Der Faust* in the category "best performance in dance" for his solo in Pina Bausch's *Bamboo Blues*. In the season 2012/13 Kenji Takagi is collaborating as a performer with the choreographer Caterina Sagna for her new production *Bal En Chine*.

Kenji Takagi was teaching in various places such as ImPulsTanz Vienna, Folkwang University Essen, Conservatoire National Supérieur de Paris, La Biennale della Danza Venice or Movement Research New York and was engaged as a rehearsal assistant to the restaging of Pina Bausch's *Le Sacre du printemps* at the Paris Opera in 2010.

Tanzmedizin.at

Week1: July 15 - 19

Top Five Joints for Dancing o 17:30 - 20:00

Top Five Joints for Dancing

Vertebral Column, Shoulder, Hip, Knee and Ankle Joint

Anatomical structure, functional anatomy, biomechanics and coordination, diagnosis, prophylaxis, therapy, nutrition and medical aspects of dance.

The aim is to improve the dance medicine and medical information for dancers and the care processes in dance. Optimal quality of dance education is only achieved if the development of joint work in dance rehearsal and performance is guaranteed. This way injury can be avoided from the outset. Therapeutic medical education is delivered by the Tanzmedizin.at lecturers.

Dr. Gobert v. Skrbensky
Dr. Reinald Brezovsky
Dr. Michael Matzner
Daniela Schnell
Anna Schrefl
Peter Rille

This Workshop is English spoken and will be separated in modules taught by the Tanzmedizin.at lecturers.

This year the Tanzmedizin-workshop takes place at ImPulsTanz for the fifth time. An international Symposium at the Medical University of Vienna starts our Workshop. "I am looking forward to a large participation and to the new impulses arising from the workshop", Peter Rille on the Tanzmedizin.at homepage: www.tanzmedizin.at

Bruce TAYLOR

Week3: July 29- August 2

Modern Jazz Beg 16:15 - 18:00

Modern Jazz Adv 18:15 - 20:00

Modern Jazz

Modern dance swinging with the energy of Jazz

The elegant mover and passionate pedagogue Bruce Taylor, educated at Alvin Ailey American Dance Center, about his dance style today: "My style, mixing Modern dance with the swing, emotion and energy of Jazz, rendering the movement honest, direct and clear. With other words: the entire body is used. The loose and subtle energy carries forth another quality of dance. I am letting Jazz dance evolve without aesthetical limits."

Bruce Taylor's Jazz dance style is majorly influenced by his studies with Alvin McDuffie, Majorie Mussman and Peter Goss. Bruce Taylor has been dancing with Elisa Monte Dance Company, Agnes DeMille Heritage Dance Theatre and others and is now heading his own company "Choréonyx" in Paris.

Doris UHLICH

Intensive1: July 20 + 21

Ruhestandstanz (55+) 10:30 - 12:00 & 15:30 - 17:00

Ruhestandstanz (55+)

Every-body dance now!

After a guided warm-up it will start: through improvisations and dance combinations the retirement will become a dynamic movement. The desire and pleasure to re-discover the body and new sides of ourselves will lead us to experiment with gravity, time duration, music, text, sounds and silence. Above all we will delve in the non-verbal communication evolving through movement. What kind of contact is possible in dance? What kind of relationship exists between the own body and other bodies? What would the "group's body" be like? We will gently look for the virtuosity that lives in each and every body and bring it out – unusually beautiful and in versatile ways. Let's be all together riders on the storm!

Doris Uhlich was born in 1977 in Upper Austria and studied Pedagogics for contemporary dance at the Conservatory of Vienna between 1997 and 2001. She has been teaching since 1997 e.g. for the Tanzwerkstatt Wien, and Conservatory of Vienna. In 2009 she has been lecturing and coaching students of the Performance department at the Academy of visual arts in Vienna. She received scholarships and residencies at ImPulsTanz and brut/Wien, K3/Kampnagel Hamburg, the Carte Blanche at Tanzquartier Vienna (2007) and she was Artist in Residence for the season 2011/12 at Festspielhaus St. Pölten. She has been named as "remarkable Performer" in the yearbook 2008 of the dance magazine "ballettanz" and 2011 "dancer of the year" in "tanz" magazine.

Between 2002 and 2009 she played with the group theatercombinat in Vienna.

Since 2006 she develops her own work:

"und" (premiered at brut/Wien 2007, presented a.o. at the Festival Österreich tanzt, BAC/London, Festival Politik im freien Theater/Köln), "SPITZE" (premiered at brut/Wien 2008, presented a.o. at ImPulsTanz, Les Subsistances/Lyon, Chelsea Theatre/London, Mousonturm/Frankfurt, Österreichische Tanzplattform, Tanzquartier Vienna), "mehr als genug" (premiered at Les Subsistances/Lyon 2009, presented a.o. at Centre Pompidou/Paris, Les Halles/Brussels), "Rising Swan" (premiered at brut/Wien 2010 and presented at Gessnerallee Zürich, Dampfzentrale Bern, Kaserne Basel, Judson Church/New York) and „Uhlich“ (Wiener Festwochen 2011). She showed the piece "Rising Swan" in the frame of the Choreographic Platform Austria at ImPulsTanz 2012 and her piece "COME BACK" has been premiered at steirischer herbst in the fall of 2012. At ImPulsTanz 2013 she will show her newest production "more than naked".

www.dorisuhlich.at

Anouk VAN DIJK

Week3: July 29 - August 2

Countertechnique Adv 12:10 - 14:10

Countertechnique o 14:50 - 16:50

Countertechnique

Tools for Body and Mind

The Countertechnique class is a contemporary dance technique class. It stretches, coordinates and strengthens the body, making the dancer sweat, build stamina and really move. The class starts with a recurring set of exercises, allowing dancers to investigate the Countertechnique principles in detail. The second half of the class consists of changing components, working towards luscious movement combinations and jumping at the end. For ImPulsTanz, the class will be extended with a further explanation and exploration of the underlying principles of the Countertechnique movement system.

Countertechnique was developed by Anouk van Dijk throughout her twenty-five year career as a dancer, choreographer and teacher. Countertechnique provides tools for body and mind to deal with the demanding dance practice of the 21st century. It is a movement system to help the dancer think about the dancing body, focusing on the process of incorporating information into action. Within a clear structure of exercises the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible. Dancers are encouraged to be pro-active in discovering connections and solutions, to be less concerned with judging themselves and to work in a healthy way with regard to body and mind. The Countertechnique class results in dancers using less energy, losing their fear of taking risks and gaining speed in changing direction.

Countertechnique makes daily training a valuable investment in the dancers' own development, as well as interesting personal research.

Anouk van Dijk is a Dutch choreographer, dancer and the creator behind the movement system, Countertechnique. She is currently artistic director of contemporary dance company Chunky Move in Melbourne, Australia.

Anouk van Dijk has dedicated herself to creating work that seeks to provide an insight into the many facets of the human experience through the lens of contemporary dance. Defined by a pronounced physical language, the work itself ranges from technically adept and abstract dance productions, to raw and concrete theatrical encounters, very often exploring the audience's relationship to the dancers.

Increasingly, van Dijk has become interested in creating site-specific work. In doing so, she has been able to research the influence and effect environment has on individual's behaviour and interpretation of dance; through its social, political or cultural heritage and its influence on physical and personal space.

Hallmarked by their distinctive unpredictability, van Dijk's work has been performed at the worlds leading festivals and venues including Festival d'Avignon, Festival TransAmériques, Adelaide Festival, Theatertreffen Berlin, Festival de Otoño, American Dance Festival, Julidans Festival, Dance Triennale Tokyo, Springdance, NET Festival Moscow, Holland Dance Festival, Tanec Praha, Oerol and Perth International Arts Festival.

Central to the foundation of her work and the training of her dancers has been Countertechnique, the movement system van Dijk developed to provide dancers with applied tools for contemporary dance practice. Countertechnique is a movement system to help the dancer think about the dancing body, focusing on the process of incorporating information into action. Within a clear structure of exercises the Countertechnique class prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible. Dancers are encouraged to be pro-active in discovering connections and solutions, to be less concerned with judging themselves and to work in a healthy way with regard to body and mind. In 2008, van Dijk implemented the Countertechnique Teachers Training (CTTT) Programme, resulting in an increasing number of dance practitioners teaching the method worldwide. Countertechnique also occupies a prominent place in the publication Dance Techniques 2010 by Tanzplan Deutschland – a book that, for the first time, critically analyses modern, post-modern and contemporary dance techniques in comparison to one another. Complementing this publication, in 2013 will be the official launch of the Countertechnique website. A learning resource in the form of an iPhone/iPad application is in development.

Van Dijk has also shared a long collaborative association with German writer and director, Falk Richter, a relationship that has seen the creation of productions "Nothing Hurts" (1999), "TRUST" (2009), "Protect Me" (2010) and most recently, Rausch (2012). In July 2012, van Dijk assumed the role of Artistic Director of Chunky Move. In October 2012 she opened her debut work, "An Act of Now", for the company. The world premiere of "An Act of Now" continued her investigation of human dynamics within the context of contemporary Australian culture and society. It was awarded The Age Critics Award for Best New Australian Work at the Melbourne Festival. Her latest production, "247 Days", recently premiered during the Dance Massive festival 2013 in Melbourne.

For more information about Anouk van Dijk:

www.chunkymove.com.au

www.countertechnique.com

also on Facebook

Samantha VAN WISSEN

Week2: July 22 - 26

Contemporary Technique *Beg* 10:00 - 12:00

ADD Rosas Repertory - Rosas danst Rosas *Adv 12:40 - 14:40**

Rosas Repertory - Rosas danst Rosas *Adv 17:00 - 20:00**

Contemporary Technique

discover_movement_body_joy

Travelling through our body, that is so familiar to us, and yet there's so much to discover. Trying to avoid habits and patterns that we are used to take.

Preparing an alert body and mind through improvisation exercises, so that the body gains more freedom, trust and awareness. We will work on those skills alone, but also in couple or groups, using the space around us. Besides that improvisation element I would like to work on a movement phrase, and little composition tasks to enrich the phrase. Overall it's a physical experience shared with the others, lots of joy and fun to move together and be "moved".

Rosas Repertory - Rosas danst Rosas

Strongest experience

"In this workshop I will take you back to 1983, the premiere of "Rosas Danst Rosas". This piece has been touring throughout the world staying successful over time. There was an intensive world-tour in 1992, and this is when I joined in.

It has become one of my strongest experiences as a performer and as a person in general. The challenge of the minimal repetitive movement, interpretation, dancing complex structures with four people together, are interesting topics to me - and most of all a pleasure to dance! Listening and breathing together, feeling each others energy..." The actual material lies in the heart of the movement work of Anne Teresa De Keersmaeker. The simplicity of the basic material, the exciting dynamic range and the complexity of the structures make it very suited to learn and teach.

"Rosas Danst Rosas" consists of four parts each representing a moment in a day: sleeping/waking up, working, afternoon and evening/nightlife. The movements are drawn from everyday observations: the hands through the hair, letting the head fall, looking to the side. It is an interaction between formal elements and a language full with emotion that gives the movements its intensity. We will work on the first three parts:

- Floor material (a slow and a quick phrase)
- On chairs (a challenging complex structure)
- In space (unison with variations).

As the piece is made and danced by women the material is quite feminine. I do think the material is also interesting and meaningful to men. Some adjustments in movement may be required though.

You will need flat comfortable shoes, basket shoes, Reebok dance shoes, or just street shoes with a flat and flexible sole. The workshop does not include a warm-up, so please come prepared for the class!

After following an education at the Rotterdamse Dans Academie, **Samantha van Wissen** joined Rosas/Anne Teresa De Keersmaeker in 1991. Until 1997 she participated in many creations and performances, such as "Ertz", "Mozart Concert Arias", "Woud" and also toured repertory pieces ("Rosas Danst Rosas", "Achterland", "Mikrokosmos"). Since 1997, she has worked with Cie. ZOO/Thomas Hauert, doing most of the creations and tours ("Cows In Space", "Pop-up Songbook", "Verosimile", "Jetzt", "<5>", "Walking Oscar"). She has given workshops at P.A.R.T.S. and is on the ImPulsTanz faculty since 2008.

Yosi WANUNU

Week3: July 29 - August 2

The Story of Us (13-17J) 13:00 - 17:00

The Story of Us (13-15 J)

BRING YOURSELF!

Each participant brings his own particular body, each participant brings her own particular taste, his movements, her sounds, his favourite dance, her most liked text...How do we put all these personal choices into the story of us? How do we share our individual stories/movements into a piece that is created together? What is the story of us?

The workshop will take as a point of departure the offering of each participant. She or he will have to bring a short piece/movement/text/sound/an idea/a thought/a piece of clothing that is precious to them and during the work we will try together to turn these independent offerings into a collective story, a piece that tells the story of us, a group of strangers that met one summer and took a workshop together.

Yosi Wanunu is director, he studied history of art, theatre and film in Israel, Europe and the US. Before moving to Vienna in 1997 he lived and worked in NYC at the BCBC, the Ohio Theatre, La Mama ETC, at Here and at the Ontological-Hysteric Theatre of Richard Foreman, a.o. He is co-founder and artistic director of the label *toxic dreams*, and created more than 30 own works with the collective since 1998. The last works are a series on politics and theatre: "The Art of War", "Toxic Davos" and "The 100 % Environmentally Friendly Show". Additionally he works with other independent performers and collectives in Europe.

Gavin WEBBER

Week4: August 5 - 9

Yoga-Chi Gung for Dancers o 10:00 - 12:00

The Subtle Body Adv 17:00 - 20:00

Yoga - Chi Gung for Dancers

Wonderfully energising and cleansing

Yoga Chi Gung, a form combining the Vinyasa Yoga (the flow of postures) and Chi Gung (the principle of generating chi energy through specific practices) will be combined with the stronger dynamics of Astanga Yoga. They are intended to combine awareness of alignment and energy flow with safe stretching practices and fluidity of movement. They will help create power and simplicity in movement by utilising the inner force of chi energy in the body.

Yoga Chi Gung is a blend of teachings from India, China, Japan and Tibet offering a way of unblocking the life energy, increasing and condensing it and encouraging it to flow freely and smoothly. Like all internal arts, it works on catalysing self-awareness, mental clarity, emotional strength and stability, and physical vitality. It works on the systems, meridians and chakras in the body.

It has a strong Vinyasa (flow) and is a wonderfully energising and cleansing system.

Gavin Webber, trained as a Yoga Chi Gung teacher and having practised Astanga Yoga for over seven years, takes in other influences as well, namely Alexander Technique and Awareness Through Movement/Feldenkrais.

The Subtle Body

Useful exchange

This is a workshop that will tread across many boundaries and amalgamate many different forms and techniques, including Chi Gung, contemporary dance, floor work, yoga and theatre. We will attempt to bridge the gap between these disciplines to plunder them for their usefulness with a desire to work 'energetically' in performance and with an awareness of our 'subtle body'.

The subtle body describes the energetic form, which permeates our physical body and wraps us up like a cocoon. I have been developing an energetic practice for many years and kept on adapting it to suit my own purposes and needs at any given time. When I was working with Ultima Vez I practised Astanga Yoga vigorously to help my physical body and determination.

When I started my own choreographic work I trained as a teacher in Yoga Chi Gung, which is a much softer form of energetic practice, the Yin to Astanga's Yang. This new technique fed into my work without my intention for it to do so.

As I started getting older I realised I needed it more and more. How could I still move when my body was resisting? I couldn't ask the same things of it but I could find another way. And this way was not a loss of power, the use of force was just different. It welled up from the inside out and I would gather it. It wasn't just on tap as it had been, it was something that I had to generate.

My understanding of performance has changed over the years. I now see it as an exchange. In this workshop we will investigate the use of the subtle body in communication. We will start to become aware of our own energetic force and how we can use it to make the simplest of things the most profound. We will exchange ideas and movement and work from internal forces to find new and individual ways to communicate. This useful exchange is the main purpose behind this workshop.

Gavin Webber fell into dance relatively late, after years spent hitchhiking, skiing, writing, camping and studying English, Anthropology and Classical Studies. He joined Meryl Tankard Australian Dance Theatre in 1993. He left in 1998 to drive a Kombi van around Europe and Morocco before running out of money and taking a job with Wim Vandekeybus and Ultima Vez in Belgium. He spent three years with the company and was involved in the creation of "In Spite of Wishing and Wanting" and "Inasmuch as Life is Borrowed". Gavin returned to Australia in 2001 and began teaching and choreographing. Together with other former Meryl Tankard dancers he formed Splintergroup in 2003, working in Brisbane and Berlin. They created two works, "lawn" and "roadkill", which won 6 Greenroom awards in Australia in 2010. From 2005 to 2009 Gavin Webber was the Artistic Director of Dancenorth. Gavin's work has toured throughout Australia, Asia, Europe and Canada. Most recently he has performed again with Ultima Vez in "Nieuwzwart", choreographed for Stalker and Perth Theatre Company, created a bar brawl for Berlin filmmaker, Julian Rosefeldt and worked with PVC in Freiburg. He created "Rock Show" with Australian rock band Regurgitator, "Food Chain" with Grayson Millwood, and his latest work, "Little Pig", produced by PVC, performed in Germany in 2010. He is currently living and working in Freiburg, Germany and establishing a new company with Grayson Millwood and other artists combining work in Australia and overseas.

Angélique WILLKIE

Week1: 15 - 19

Release Technique Adv 10:00 - 12:00

Intensive1: July 20 + 21

Voice & Movement o 09:45 - 12:15 & 15:05 - 17:35

Release Technique

No extra tension needed

The class, focused on moving in space as organically as possible, can be loosely described as a combination of Limón and Release techniques. Relaxation exercises on the floor focus on sensations of weight, space, contact with the floor and minimal muscular effort to execute movement, culminating in a floor combination directly applying these ideas. As a logical extension of the floor work, the standing work focuses on developing the support from the spine and on using the muscles in a free and efficient manner so that no extra tension is created other than the one really required to execute the movements.

The isolation and weight of body parts, the openness of the joint articulations, and the relationship with the floor are used as the stimuli for movement. This will also focus the dancers' awareness on guiding the physical energy and momentum naturally created in and by the body while moving.

This approach encourages an intelligent use of the physical instrument allowing each dancer to discover the full organic possibilities of his/her body. This physical class plays with the use of space, level changes, musicality and rhythm and is, after all, an opportunity to just dance!

Voice & Movement

Breath as the primary source of both movement and sound

Traditionally, music is an external support for the dance. I propose that through the voice, the 'music' is created and performed by the dancers themselves in the same way and at the same time. Vocal techniques and movement improvisation can be very similar. They stem from the same instrument: the body. We will use movement improvisation and vocal exercises to get to the breath as the primary source of both movement and sound. Through movement improvisation the dancers create movement organic for their bodies. Similarly, through an increasing awareness of the source of sound in the body they discover, explore and create the sounds and music organic for their vocal instrument. We use movement to get to sound, and sound to get to movement. We explore the voice in both individual and collective improvisation, using movement as a critical source and support. Then dancers will use their voices to accompany their movement, to accompany another's movement, or collectively to create polyphonic vocal improvisation and accompaniment.

Above all it is a total use of the performance instrument, encouraging the dancers to explore simultaneously their own movement vocabulary, their own vocal possibilities and the relationship between their movement and their music.

The work is designed to encourage dancers to use their voice but is fully open to those who do voice work and have a limited experience in movement.

Born in Jamaica and based in Belgium now, **Angélique Willkie** has been working primarily on the freelance circuit, including Cie. Karin Vyncke, Les Ballets C. de la B., and the Needcompany and as a singer with the Belgian world-music group Zap Mama. She is a regular guest teacher of Ultima Vez/Wim Vandekeybus (Brussels), Park Studio/Henny Jurriens Stichting (Amsterdam), Charleroi/Danses (Brussels), Circui-Est (Montreal), SEAD (Salzburg), a.o.

Hagit YAKIRA

Week3: July 29 - August 2

Release Re-mix *Int* 10:15 - 12:00

Contemporary Jazz *Beg* 18:15 - 20:00

Release Re-Mix

Dance for soul's sake!

A new contemporary class, that combines both a unique combination of contemporary techniques (Release, Floor work), Limon Technique and Yoga as well as moments of improvisation to inspire freedom of movement. Throughout the class the dancers are being shifted from taught material to improvisational tasks and explorations; developing through the class a sense of maturity in movement, articulation and spontaneity. This approach promotes, in each dancer, an understanding of their movement and physicality, space, energy, and self-expression.

The class enables people to develop an ownership and authorship of their own movement while learning fast, energetic and advanced dance sequences and routines and while simultaneously engaging with physical tasks. The class challenges the dancers physically, taking each participant to his/her own limit, and at the same time managing to create an authentic sense of community.

Hagit believes in a positive, emotional, energetic, vibrant and fast way of teaching. She believes that each dancer has the possibility to dance fully and beautifully with the right directions and inputs. Hagit works through musicality and playfulness, her excitement is contagious, fun and engaging and yet manages to maintain a definite level of hard work, professionalism, and commitment. Hagit's teaching methodologies stem from her background as a Dance Movement Therapist and are filled with her artistic philosophy and approach.

The class gives an insight into the way Hagit works with her Company of dancers in London, with whom she creates choreographic works that perform internationally and with great success. Hagit has been facilitating these classes for both professional dancers and the community around Europe, Scandinavia, UK and Israel and has many dedicated followers. She is now writing her PhD in choreography, where she articulates her approach and philosophy combining it with her practical work as a teacher, choreographer and performer.

The class and Hagit's teaching practice develop creativity and virtuosity; it challenges the dancers to take risks, to work with and against their habits and individual movement choices.

Contemporary Jazz

Be spontaneous and daring!

In this contemporary jazz class Hagit introduces her unique style, blending elements of jazz with contemporary. It is a highly physical and energetic class, emphasising dynamics, timing, musicality, and abilities; as well as inviting participants to be spontaneous and daring in the types and quality of the movement vocabulary, challenging their virtuosity. A hip class taught by Hagit in London on a regular basis, as well as in different dance festivals and centres in Europe and Israel.

The class has a set warm up, some improvisation tasks and it ends with exciting dance sequences introducing different combination of dance styles.

For the last 13 years Hagit has been developing this technique class, believing that dance should be learned in a positive, energetic, fast and ecstatic environment, where a celebration of movement in time and space can happen. The fun environment enables Hagit to push the students to their limits and build their identity as performers and dancers. Combining her skills and expertise as a dance movement therapist with her philosophical approaches to dance, performance and education, she encourages passionate, emotional and experimental approach to dancing.

In the beginners class the emphasis will be on the enjoyment of moving through simple yet challenging dance routines; shifting constantly from set material to improvisation, allowing each dancer to explore his/her own way of moving. The workshop will introduce the method of Authentic Movement, Contemporary Dance (based on Release Technique, and Limon), contact improvisation and the use of voice and breath.

Hagit Yakira is a choreographer, performer and a dance teacher based in London. She graduated from the Music and Dance Academy in Jerusalem, Israel and did her MA in European Theatre Dance at Laban Centre, London. She is also a qualified Dance Movement Therapist, and currently working on her PhD in Choreography at Laban Centre, researching the notion of choreographing autobiographies. She studied and danced in Paris, New York and Berlin and participated in workshops with leading choreographers around the world (to name only a few- Ohad Naharin, Yasmeen Godder, Milli Bitterli, Nigel Charnock, Rosalind Crisp, Rosemary Butcher).

Hagit is teaching technique classes at Laban and The Place, as well as working as a guest choreographer in both institutions for different projects and performances. She is leading the choreography course at Birkbeck University, and has been leading workshops internationally, teaching both the contemporary jazz class which she has been developing during the years, as well as creative work and choreography.

After years of performing and teaching, Hagit has been developing her own choreographic work. So far she has created several works, two of them were awarded: first prize for "Oh Baby" in the Kajaani Choreography Competition, Finland 2009, and second prize for "Somewhere between a self and an other" in the Burgos New York Choreography Competition (New Dance Trend Category), Spain 2007.

Hagit's choreographic work is supported by the Arts Council England, and commissioned by Laban Centre London, and she is touring in numerous festivals and dance platforms worldwide and is now often commissioned to choreograph for different dance companies in Europe and Israel.

Bruce YKANJI

Week1: August 5 - 9

Popping o 12:15 - 14:00

HipHop Int 14:15 - 16:00

Popping

always evolving

It takes years to learn Popping. But i can help you to understand some of the basic parts faster.

The process of Popping is to contract the muscles exactly on the beat. The next important element is to be funky, groovy, create body connections (waves), and also move into space with different skills. Popping is an aesthetic and powerful dance style, which was born and developed in the end of the 1970-ies on the west coast of the US on Funk Music. The whole world is dancing this style now and its evolution never ends, just like the music: always evolving.

HipHop

HipHop at its very best for everyone

A veteran of HipHop despite of his young age – at the age of 11 he danced in his first group in Paris - Bruce Ykanji will teach the old and new school of HipHop.

Part of that are: Popping, Boogaloo, Waves, Flowing, Pop and in the new school: Hype, Monastory, Harlem and others. He will especially emphasise on the basic moves and on teaching the culture of HipHop very accurately. The dancers will be well equipped to finally play with their technical abilities.

Born in Paris 1976 **Bruce Ykanji** discovered HipHop dancing in West Africa at the age of 8. When he was 11 years old, he participated in a group in Paris for the first time. From then on he used to dance in many different groups, the last one being Ykanji, which he is still a member of. Bruce Ykanji was invited to the Word's Tour in Lisbon 1998, to Pina Bausch's festival in Wuppertal, and to La Grande Halle de la Villette in Paris.

He was dancing for the well-known rapper MC Solaar and was part of the famous musical *10 commandements* touring France, Belgium, Switzerland and Canada. He was dancing in *The Mis-teeq video scandalous* and in *The Art of the Urban Dance* created by Storm. He has been the creator of the "Juste debout" festivals in France. He has been teaching workshops in Italy, Japan, France and Germany.

David ZAMBRANO

Week3: July 29 - August 2

Flying Low Adv 10:00 - 12:00

Flying Low Int 12:10 - 14:10

Week4: August 5 - 9

Flying Low Adv 10:00 - 12:00

Improvisation for Performers Adv 12:10 - 14:10

Flying Low

The technique developed by David focuses mainly on the dancer's relationship with the floor, earth and ground. Simple movement patterns involve breathing, speed, and the release of energy through the body in order to activate the relationship between centre and periphery and between joints and skin. Exercises will focus on moving in and out of the ground more efficiently by maintaining the state of being centred. Emphasis is placed on the skeletal structure, which will aid to improve physical perception and alertness. The class includes partnering work and movement phrases, which explore the primary laws of physics: cohesion and expansion.

Improvisation for Performers

Improvisation on stage involves the use of conscious choices in order to create an environment in which to dance. Students will be encouraged to find their own creative thoughts, integrating body and mind, space and time. Learning to dance with a flexible mind: Thus we will create material for structuring solos, duets or group situations. "Dancing is perfect when a relationship of totality exists. The coming together of heaven/dancer/earth, past/present/future, and feminine/masculine results in a dance experience that is orgasmic for both dancers and audience."

Open to dancers experienced in performing improvisation on stage.

For over 20 years, **David Zambrano** has been a monumental figure in the international dance community, and his passion for cultural exchange continues to influence his work. Living and making work in Amsterdam and teaching/performing internationally, Zambrano is an ambassador and liaison across many borders, bringing together artists from all over the planet for his projects.

An inspiring teacher, thrilling performer, and innovative choreographer, Zambrano has contributed generously to the field of dance in ways that have influenced many and impacted the dance world from several angles. His development of the "Flying Low" and "Passing Through" techniques are among his recent innovations that have helped to lead improvisational dance into an exciting future. Many of his projects have continuously influenced Zambrano's pedagogic methods, keeping them fresh and interesting for the students from around the globe. He was danceWEB coach at ImPulsTanz 2005.

ImPulsTanz Research 2013

JULY 14 - AUGUST 10, 2013

In addition to its classes, ImPulsTanz invests into artistic research. Profiting from its vast performance programme and the consequent presence of many choreographers, we are interested in offering our participants concentrated possibilities for exchange in contemporary choreographic practises while providing the resident choreographers the opportunity to try out ideas. The research may consist of individual coaching, group experiments or in-depth improvisation experiences stimulated by the project head, it may be a merely process-oriented period or also one leading up to a public presentation, its main intention always is to provide a platform for professional meetings and swaps in the field of contemporary dance and performance.

ImPulsTanz Research is therefore open to any practitioner actively engaging in this field.

Distinguished mainly by duration, we offer three different research formats:

FIELD PROJECTS

5 days of 6 hours each, mainly process oriented, max. 20 participants

PRO SERIES

8-12 days of 6-7 hours each, sometimes process, sometimes presentation oriented, max. 15 participants

CHOREOGRAPHERS' VENTURE

10-28 days of 7-8 hours each, presentation oriented, 12 participants, depending on the project's requirements

Research Projects require an intense engagement with oneself and

Alle Researchprojekte verlangen eine besonders intensive Beschäftigung mit sich selbst und den anderen TeilnehmerInnen, daher ist die TeilnehmerInnenanzahl limitiert.

FIELD PROJECTS

Silke BAKE & Igor DOBRICIC

A Mo(ve)ment of Community: Furnishing The Group

July 15-19, 13:00 - 19:00

Based on Dobricic's continuous project *Table Talks*, the participants are invited to build tables, chairs, furniture, made of found material. Practising and negotiating on site reflect the momentum of planning and building. Dramaturgs Dobricic and Bake conceive of the project as a model of and for collaboration, a productive membrane for the artistic process. Embedded in *A Future Archeology*, *Furnishing The Group* aims at equipping the site with what is needed to create a space of togetherness and hospitality.

A Future Archeology_Vienna

A construction lot in Vienna during ImPulsTanz 2013. During four weeks, Egyptian and European artists from the fields of choreography, architecture, and dramaturgy construct habitats, huts, or houses: they invite festival participants, guests and passers-by to build spaces of difference, sites for practices and questions of exchange, (cultural) difference, collaboration, and artistic process. The community on test-run amalgamates discursive, social and artistic approaches with strategies of doing and togetherness, aiming at a politics of and for diversity.

The title *A Future Archeology* assumes that given (social) structures are to be excavated in order to comprehend their constructedness. Referring to the experience of the current social and political crisis in Egypt and Europe, Silke Bake, Ismail Fayed, Adham Hafez, and Peter Stamer initiated the international project *A Future Archeology* to embrace the needs and potentials for difference. Taking place in Berlin, Vienna, and Cairo, the international group develops each construction site according to the given urban contexts and actual needs for space.

Focusing on specific questions stemming from the objectives of *A Future Archeology*, four embedded coaching projects create *test fields* both shaping and influenced by the building process and its stakes.

With: Silke Bake, Igor Dobricic, Ismail Fayed, Adham Hafez, Peter Stamer, Christine Standfest, Bettina Vismann and guests

Silke Bake is based in Berlin and works as curator and dramaturge. She has worked for diverse festivals (including Theater der Welt 1999 in Berlin) and institutions (including TAT Frankfurt, Hebbel-Theater Berlin, Tanzquartier Wien) and developed topic-bound programme series for the Haus der Kulturen der Welt, the Academy of the Arts Berlin, and Theaterformen Braunschweig. Together with André Lepecki (curator), she was responsible for the IN TRANSIT Performing Arts Festival at the House of World Cultures in 2008 and 2009. Recently she has been involved as a free-lance dramaturge in various contemporary performances and dance projects, such as with Jana Unmüssig (DE), Anne Juren (FR/AT) and Milli Bitterli (AT).

Together with Peter Stamer she was the curator of the biennial NU Performance Festival in Tallinn 2011. In January 2012 she realised a project on John Cage's *Songbooks* at the Academy of the Arts Berlin in cooperation with the HZT/Inter University Centre for Dance Berlin (together with Reinhild Hoffman, Katrin Deufert, Thomas Plischke and Manos Tasangaris). In July 2012 she curated the *performance platform. body affects* at Sophiensaele Berlin, together with Bettina Knaup.

Igor Dobricic is based in Amsterdam. He studied dramaturgy at the Academy of Dramatic Arts in Belgrade, (former) Yugoslavia. Between 1995 and 1999 he worked as a dramaturge for the Belgrade International Theatre Festival (BITEF). Since 1999 he is living and working in Amsterdam. Between 2000 and 2004 he was a student at DasArts. Until December 2008 he was holding a position of the programme officer for the arts at the European Cultural Foundation. In that role he initiated the ALMOSTREAL project platform (www.almostreal.org).

He is regularly collaborating as a dramaturge with a number of choreographers / theatre- and dance makers (Nicole Beutler, Diego Gil, Keren Levi, Katrina Brown, a.o). For the last three years he has been teaching concept development to students of the Amsterdam School for New Dance (SNDO). As a research fellow with the Amsterdam School of the Arts, Igor is realising a long-term research project called "Table Talks". His professional interests lie in the exploration of parameters of performative action in-between different fixed production contexts (theatre and visual arts, professional and non-professional status, individual and group work, aesthetics and ethics).

Jérôme BEL & Trajal HARRELL
Performance Research Hell
July 29 - August 2, 10:00 - 16:00

"for those who dare to come.....WE NEED ARTISTS"

Trajal Harrell is a New York-based choreographer working internationally between Europe, Asia, North and South America. He is perhaps best known for a series of works entitled "Twenty Looks or Paris is Burning at The Judson Church", which re-imagine a meeting between early postmodern dance and the voguing dance tradition. In fall 2012, he premiered the last work in that series, "Judson Church is Ringing in Harlem (Made-to-Measure)/Twenty Looks or Paris is Burning at The Judson Church (M2M)", with the distinction of being the first dance commission of MoMA PS1. Most recently, he created the first of a new body of work examining butoh dance from the theoretical praxis of voguing. This latest work, "Used, Abused, and Hung Out to Dry", premiered at MoMA in February 2013.

Jérôme Bel lives in Paris and works worldwide. "nom donné par l'auteur" (1994) is a choreography of objects. "Jérôme Bel" (1995) is based on the total nudity of the performers. "Shirtology" (1997) presents an actor wearing many T-shirts. "The last performance" (1998) quotes a solo by the choreographer Susanne Linke, as well as Hamlet and André Agassi. "Xavier Le Roy" (2000) was claimed by Jérôme Bel as his own, but was actually choreographed by Xavier Le Roy. "The show must go on" (2001) brings together twenty performers, nineteen pop songs and one DJ. "Véronique Doisneau" (2004) is a solo on the work of the dancer Véronique Doisneau, from the Paris Opera Ballet. "Isabel Torres" (2005), for the ballet of the Teatro Municipal of Rio de Janeiro, is its Brazilian version. "Pichet Klunchun and myself" (2005) was created in Bangkok with the Thai traditional dancer Pichet Klunchun. Followed by "Cédric Andrieux" (2009), dancer of Merce Cunningham. "3Abschied" (2010) is a collaboration between Anne Teresa De Keersmaecker and Jérôme Bel based on *The Song of the Earth* by Gustav Mahler. "Disabled Theater" (2012) is a piece with the performers of Theater Hora, a Zurich-based company consisting of mentally disabled professional actors.

Alice CHAUCHAT & Alix EYNAUDI
Research research, a choreographic adventure:
Empathy, care, parasitism, camouflage and cannibalism
August 5 - 9, 11:00 - 18:00

In this Field Project each day will be spent researching a mode of relation that is too large to be tackled in such a short time. As a result, we will focus on appropriation and transformation rather than on fidelity. *Empathy, care, parasitism, camouflage and cannibalism* will be our objects and means of research. This process will allow us to pose questions about the relations between knowledge and practice: What does it mean to work with a topic in performance? How much information can you gather? What kind of information? How do you look for it? And first and foremost, what do you do with it?

In order to take this last question seriously we intend to do a showing at the end of each day of the performance proposals stemming from the day's work. Although the next day will be organised around another topic, this shared reflexion on the procedures used will help us accumulate possibilities for work processes. We will be starting the day with an intensive laying out of what we already know or think about the day's given relational mode, before looking for knowledge we don't have yet. What we aim at with the daily showings is to foreground how whatever we learn only exists in our practice once it's been digested and appropriated.

Alice Chauchat lives and works in Berlin as a choreographer, performer and teacher/lecturer. She danced in performances by a.o. Xavier le Roy, Jennifer Lacey, and Mårten Spångberg and created performances in collaboration with a.o. Anne Juren, Frédéric Gies, Alix Eynaudi.

She has been working most in collaborative set-ups, developing numerous choreographic projects and platforms for knowledge production and exchange in the performing arts (everybodystoolbox.net, specialissue.eu, [praticable](http://praticable.com) etc.).

2010-2012 she was in the artistic co-direction for Les Laboratoires d'Aubervilliers, a centre for artistic research in the Parisian suburbs.

Teaching and leading research processes is also part of Alice's artistic practice (New York, Stockholm, Berlin, Vienna, Giessen, San Sebastian, Zagreb etc).

Alix Eynaudi is a dancer/choreographer who has been living and developing her artistic work and physical practice in Brussels since 1998, she very recently moved to Vienna.

Alix has been creating her own works (<http://www.margaritaproduction.be/artists/alix-eynaudi>) while continuing to develop her career as a performer i.e with Rosas, Superamas, Anne Juren, Kris Verdonck and, in 2014, Boris Charmatz. Her last creation, "Monique", has premiered in June 2012, and is currently touring.

Alix also teaches workshops regularly, a.o in P.A.R.T.S. (Brussels), ImPulsTanz, at the Panetta Movement Centre (New York), and at the Danish National School of Performing Arts.

DD DORVILLIER

A Catalogue of Steps

August 5 - 9; 10:00 - 16:00

*The idea is to work on material from **A catalogue of steps**, a project which coincides with **Diary of an Image** a month-long platform focusing on my work and artistic practices, which will be presented by Danspace Project in New York City in May and June of 2014.*

A catalogue of steps is an evolving collection of post-archival choreographic fragments, with accompanying taxonomy. A living archive manifested through physical practice by a group of dancers, it is a conceptual reframing of an ever-changing selection of fragments, culled from videos of my work from 1990 to 2004. The chronologically enumerated fragments, of which there are over 300, last anywhere from 10 seconds to up to 4 minutes. They are classified through an invented taxonomy, that names the source or approach to movement, the number of people it was meant to be for, the way it organises space, its stylistic references, tools, objects, etc. The taxonomy is based on completely subjective details – what I could remember of what I was trying to achieve then, what is evident on the video, what I know now that I could not see before, and maybe even what could have happened, but never did.

A catalogue of steps is a work that is made to be visited over time in places like botanic gardens, museums, dance studios, libraries, galleries – places that already house other types of collections – rather than being set up as venue-specific or theatrical performances.

Without trying to recreate the original performance, nor reproduce its meaning or aboutness, yet being informed and softened up exactly by this, the performers and I are aiming to retain the so-called *formal* impact of Choreography. Choreography in this case being the writing of movement(s) or actions, specifically those inscribed by, or on, or in, the human body – yet distanced from the practice of dance as a system of specifically coded linguistic transmission.

To do this, the performers and I learn, practise, accumulate, compare, repeat, the fragments. We do this while leaving behind as much contextual information as possible (music, costume, props, lighting, camera angle, architectural or spatial reference). How much can we remove without it disappearing, is our test. This act of stripping away is not in order to reduce the dances to an essence, and not purify them either. What *it does*, is what I am trying to find out. What it gives off, or activates, in terms of image, identity, representation. How does movement move me, you, us, someone.

A catalogue of steps does not aim to produce authenticity, the old work's timely context, nor its various meanings. Strictly not nostalgic, the process of passing on the stripped down fragments has an important effect on our studio process, and is altering the purpose of learning choreography altogether. Rather than the studio process being directed towards the creation of a singular work with a specific outcome, the learned fragments are becoming part of a larger conversation, and marking a new approach to the (artistic) processes of learning and teaching choreography, and of authorship and sharing.

During the Field Project we will learn fragments and study the taxonomy. We will use my work as a case study. We will talk and write a lot. This is a way I have invented for myself to deal with my own history-making. It's a working description of what an archive would be for me, and what effect that archive-making has on my notions of dance and choreography... or maybe just how to document a work beyond its videographic representation, and having fun doing it.

DD Dorvillier is choreographer, performer, teacher, in New York City since 1989, now splitting her time and work between New York and Paris. She won *Bessie Awards* for choreography ("*Dressed for Floating*" 2003) and performance ("*Parades & Changes, replays*" 2010). In 1991 she and dancer/choreographer Jennifer Monson created the Matzoh Factory. For over a decade the studio was a grassroots site for wild experimentation where choreographers and artists congregated for low-tech/low-cost shows, rehearsals, parties, and readings. In the US she has worked with: Jennifer Monson, Zeena Parkins, Jennifer Lacey, Yvonne Meier, Sarah Michelson, and Karen Finley, and in Europe with Deuffert/Plischke, Jefta Van Dinther/Frédéric Gies, Annie Dorsen/Anne Juren, among many others. She has received fellowships from: New York Foundation for the Arts (2000), Foundation for Contemporary Arts (2007), and John Simon Guggenheim Memorial Foundation (2011).

Her work has been presented all over New York City and in Europe: at ImPulsTanz, KaaiTheater, Les Rencotres chorégraphiques internationales de Seine-St. Denis, STUK, DeSingel, Hau/Hebel am Ufer, Frascati, Zagreb Dance Weeks, among others. She was an ImPulsTanz danceWEB coach in 2008.

Ismail FAYED & Adham HAFEZ

Which ,WE'? - De-Constructing Ideas of Identities by Dance

July 29 - August 2

Both working in a region of the world that is excluded - accidentally and/or purposefully - from the process of generating discourse on contemporary culture, the artists will re-enact different 'we(s)', each time producing a fictitious critical position that results in embodying different alter-egos, producing together with present artists and attendees performances that unsettle entrenched dichotomies of 'East' and 'West' and ossified stereotypes of 'Oriental' subjects. Through a process of continuous "reinvention" of artificial subjectivities, this Field Project will unearth the institutional, structural and cultural dynamics that create and sustain such constructs by engendering bizarre yet seemingly "intelligible" critical constructs.

The Research Project aims at highlighting the intellectual disparity regarding privileging Western discourse over 'the rest', emphasising the myopic vision in dealing with "other" critical propositions that are often seen as 'ethnic', 'folkloric', 'kitsch' or 'incomprehensible'. Operating on the premise that fiction simulates and creates reality, the narrative created will simulate and 'invent' a condition where subjects might 'transcend' their biological and cultural constraints and assume a hybridised 'identity' that might become intelligible only through performance.

A Future Archeology_Vienna

A construction lot in Vienna during ImPulsTanz 2013. During four weeks, Egyptian and European artists from the fields of choreography, architecture, and dramaturgy construct habitats, huts, or houses: they invite festival participants, guests and passers-by to build spaces of difference, sites for practices and questions of exchange, (cultural) difference, collaboration, and artistic process. The community on test-run amalgamates discursive, social and artistic approaches with strategies of doing and togetherness, aiming at a politics of and for diversity. The title *A Future Archeology* assumes that given (social) structures are to be excavated in order to comprehend their constructedness. Referring to the experience of the current social and political crisis in Egypt and Europe, Silke Bake, Ismail Fayed, Adham Hafez, and Peter Stamer initiated the international project *A Future Archeology* to embrace the needs and potentials for difference. Taking place in Berlin, Vienna, and Cairo, the international group develops each construction site according to the given urban contexts and actual needs for space.

Focusing on specific questions stemming from the objectives of *A Future Archeology*, four embedded coaching projects create *test fields* both shaping and influenced by the building process and its stakes.

With: Silke Bake, Igor Dobricic, Ismail Fayed, Adham Hafez, Peter Stamer, Christine Standfest, Bettina Vismann and guests

Ismail Fayed, based in Cairo, is an arts critic, dramaturge, and writer, with a BA and MA in Political Science (Cairo University and American University in Cairo). Ismail's background in Arts History, Middle East History, Philosophy, Gender, Anthropology and Politics have enabled him to work in-between the lines and norms of contemporary artistic practices. He has worked with several choreographers and performers (Adham Hafez/Egypt, Marie AlFajr/France, Pere Faura/Spain, or Lilibeth Cuenca/Denmark) in productions, performances and research contexts. Ismail creates texts, blogs, performances, video-lectures. His works have been presented in Cairo, Amsterdam, Istanbul, Brussels, and Berlin, and he has been published in several languages throughout the past years. He was the Critic-In-Residence for the Kunstenfestival des Arts in Belgium, Co-Curator of "TransDance Series" in Egypt, Arts-Lab Critic and Festival Blogger for the In Transit Festival / Haus der Kulturen der Welt in Germany. Currently, he's the Editor of the new publication „CAIRO-GRAPHY“ that will be the first publication focused on Performance and Choreography Studies in the Arab Speaking World, translating World renowned critiques into Arabic for the first time.

Adham Hafez, based in Cairo, is engaged in practice and theory around rituals, site-specificity, new choreographic systems, physical dramaturgy, cultural policy and new artistic hybrid forms. Adham creates dance performances, concerts, lectures, installations, and workshops. He has produced a large body of work through Adham Hafez Company, which has been presented in Egypt, the Middle East and Europe. He holds his MDA degree in Choreography from the Amsterdam Theatre School (AHK/ The Netherlands).

He is the founder and programme director of HaRaKa, the first movement and performance research project in Egypt, as well as the artistic director for the „TransDance“ festival series and the founder of "Cairography", the first publication in Egypt dedicated to critical writing on choreography and performance. He is the first Egyptian fellow invited to join the International Society of Performing Arts 'ISPA' (NY), he was awarded First Prize for Choreography by the Cairo Opera House, Egyptian Ministry of Culture, he was awarded certificates of Merit and Excellence by the Bibliotheca Alexandrina, Helwan University, as choreographer and as musician, and he is the grantee of US Leadership Program. He was selected the "Performing Arts Entrepreneur of the Year" by the British Council in 2008. Adham is a fellow and member of the International Society of Performing Arts (New York) and UNESCO's International Dance Council (Paris / Athens). Currently, he teaches contemporary dance and performance theory at the American University in Cairo, and has just completed the first book ever written on transmission of physical information and dance education in the Arab World, to be published in 2013.

Damien JALET

(un)limitations

July 29 - August 2, 10:00 - 16:00

A dancer is an explorer working within the frame of his/her own limits, constantly trying to push further these physical but also mental boundaries, and who is also in relationship with the limitations of other dancers and of the surrounding conditions he is working within. Assuming that fact and using it as a departure point for research can be a very fruitful way to create. In this Field Project we will explore different physical ideas having to deal with limitations, and to explore the endless possibilities within that frame.

We will use different tools as various as anatomy, gravity, rhythm pattern, partner(s), isolation, images, states...

Combining the mental and the visceral, keeping in mind we are creating a poetical language, we will experience how to be faithful and obsessive to a task and experience how our body and physical intuition reacts and evolves in relationship to it and how limitations can, eventually, lead us to an unexpected feeling of freedom.

Damien Jalet is a French and Belgian choreographer and performer. Since 2000 he has been working as the closest and most regular collaborator of Sidi Larbi Cherkaoui, within Les ballets C. de la B., Toneelhuis and Eastman vzw (he danced in "Rien de Rien", "Foi", "Tempus Fugit", "Myth" and recently "TeZukA").

In 2002 Jalet and Cherkaoui created "d'avant", together with Luc Dunberry and Juan Kruz Diaz de Garaio Esnaola, produced by Sasha Waltz and guests. Jalet and Cherkaoui also signed "Babel (words)", which won two Olivier awards in 2011 (Best new dance production and Outstanding achievement in dance for the set design by Antony Gormley) and a prix Benois de la danse for best choreography at Bolshoi, Moscow.

Damien Jalet also regularly works with Icelandic choreographer Erna Ómarsdóttir. Together they have been creating a number of works in collaboration with visual artist Gabriela Fridriksdóttir: "transaquania-out of the blue", "transaquania-into thin air" (both for the Icelandic Dance Company) and "Ofaett (unborn)". Ómarsdóttir and Jalet also created "Black Marrow" for the renowned Australian company Chunky Move at the Melbourne international festival 2009.

In 2008 Jalet premiered "Three Spells" with dancer Alexandra Gilbert and composer Christian Fennesz for the Tokyo International Arts Festival.

He also worked with other renowned choreographers, such as Wim Vandekeybus ("The day of heaven and hell") and Akram Khan (for whom he devised a solo segment in the piece "Desh").

Jalet has developed a big number of collaborations with high-level artists in different fields, such as theatre director Arthur Nauzyciel (choreography and performances in many productions such as "Julius Caesar" for the A.R.T. in Boston, "l'image" for the centenary of Beckett in Dublin, "Ordet", "Jan Karski" and "The Seagull" at the Cour d'honneur du Palais des Papes at the Avignon Festival 2012). He worked with visual artists Antony Gormley ("Babel (words)") and Jim Hodges (show 2011 at Gladstone Gallery NY). He collaborated with musicians Lady and Bird on the choreography of the opera "Red Waters", with Olof Arnalds (script and choreography of the music video "Surrender" (a duet with Björk)), Florence + The Machine (choreography of the "No Light, No Light" music video) and Editors (choreography of the video "You don't know love"). All three videos were directed by Arni and Kinski and cinematographer Christopher Doyle.

He also worked with photographer Nick Knight and designer Bernhard Willhelm (for the video "Men in tights") and with philosopher Giorgio Agamben and contemporary musician Stefano Scodanibio (choreography of the opera "Il cielo sulla terra" at Stuttgart opera).

In February 2013 he directed an important choreographic installation named "les médusés" in some of the greatest rooms of the Louvre with the participation of more than 30 artists. He just premiered a new version of Ravel's Bolero co-directed with performance artist Marina Abramovic and Sidi Larbi Cherkaoui, for the main dancers of the Ballet of the Paris Opera.

Jalet has taught his very specific contemporary dance technique in various companies and institutions such as Pina Bausch Tanztheater (Wuppertal), ImPulsTanz (Vienna), Panetta Movement Center (NY), Centros de las artes (Mexico), Chunky Move (Melbourne), Atelier de Paris and Ménagerie de Verre (Paris), a.o.

Amanda PIÑA & Veronika ZOTT

DIY! Fanzine Dance - Movement as Political Tool

July 15 - 19, 13:00 - 19:00

A Field Project from dancers for dancers - from maker for makers.

Influenced by the DIY* philosophy and the Fanzine* magazines coming from the punk movement of the 1980's, we propose a research that explores different ways of communicating dance and movement through printed paper.

Can the dancer be an agent for movement in society? Can her/his art be transmitted beyond the context of the theatre? How to create a political art object that can set you and others in motion? And how to make it cheap and efficient?

We will explore how movement is transferred into a two-dimensional object on paper, and how printed movement can inform the body to dance, to move and to take action.

We will become a Zine printing factory using the festival context to distribute thoughts and ideas. Making a performance out of the Zine, learning a dance, following the image, making a training method out of it, and creating bi-dimensional performances.

Yes! Create your own individual training on the Zine - Share it - Put your ideas out there into the world - Move - Do it yourself!

*Do It Yourself

*Magazines- fast publications of political pamphlets, drawing, writing, photography, art, often low budget, using simple means such as copy machine, photo camera, drawing, typewriting, etc.

"The culture of DIY shows up when it gets socially and politically difficult." – Stefanie Müller, Social scientist

"DIY is self-determined, self-directed work, study, action." – Verena Kuni, Art and Media Studies

Amanda Piña was born in Chile and studied physical theatre in Santiago de Chile and contemporary dance in Barcelona, Salzburg (SEAD) and in Montpellier (Ex.e.r.ce with Mathilde Monnier). In 2006 she received the danceWEB scholarship. Since then she collaborated with choreographers such as DD Dorvillier, Claudia Heu, Ewa Bańkowska, Daniel Aschwanden, united sorry (Frans Poelstra & Robert Steijn), Christine Gaigg, Magdalena Chowaniec and Andrei Andrianov.

Since 2005, she creates her own work and collaborates with visual artist Daniel Zimmermann under the label *nadaproductions*. Together they founded the art and performance space *nadaLokal* in Vienna in 2009. Her work as choreographer includes the tetralogy "Self", "You", "WE" and "THEM" followed by "IT", "TEATRO", "NATURE" and "Neuer Wiener Bioaktionismus". In 2012 she contributed to the creation of the Austrian Ministry for Movement Affairs, www.BMFB.at with the documentary film "Go and Talk to your Government". She works in Europe and Latin America on the border between politics, embodiment and art.

Veronika Zott studied at the LCDS in London and lives and works in Vienna. She received the danceWEB scholarship in 2000. Since then she is working as a dancer and creates her own work for theatre, galleries and public spaces. Her movement research goes into the direction of skateboarding, which she uses as a daily transport. This led her to the fanzine-magazine culture and in 2013 to the idea to create a performance with skateboarders as well as a dance training performance out of a Zine which was presented in two art galleries in Vienna (Ve.sch and nadaLokal). She works with Ivo Dimchev and Christine Gaigg. As part of the Dimchev family Veronika is happy to be part of this year's celebration of the 30th anniversary of ImPulsTanz and will be performing in "X-on".

Peter STAMER & Chris STANDFEST
Community on Test-Run – aesthEthical?
August 5 - 9, 13:30 - 19:30

Particularly in the recent decade, some ways of collaboration have been rehearsed which conceived of collectivity as both motor of and grounds for one's own aesthetic practice. The cultural-political discourse involved claims that aesthetic practices are subject to socio-dynamic conditions which first and foremost enable artistic collaboration and which therefore have to be taken into account. Reciprocally, the same discourse seems to assume that social communities carry aesthetic potential. Yet, the question is in which way social practices are compatible with aesthetic ones, let alone if they are not equated on false terms. Does the idea of 'community' hold strong conditions for the artistic process at all? This Research Project focuses on reading and debating philosophical, anthropological, and sociological texts on community and embeds the reading in the practical building process on the construction site of *A Future Archeology*.

A Future Archeology_Vienna

A construction lot in Vienna during ImPulsTanz 2013. During four weeks, Egyptian and European artists from the fields of choreography, architecture, and dramaturgy construct habitats, huts, or houses: they invite festival participants, guests and passers-by to build spaces of difference, sites for practices and questions of exchange, (cultural) difference, collaboration, and artistic process. The community on test-run amalgamates discursive, social and artistic approaches with strategies of doing and togetherness, aiming at a politics

of and for diversity. The title *A Future Archeology* assumes that given (social) structures are to be excavated in order to comprehend their constructedness. Referring to the experience of the current social and political crisis in Egypt and Europe, Silke Bake, Ismail Fayed, Adham Hafez, and Peter Stamer initiated the international project *A Future Archeology* to embrace the needs and potentials for difference. Taking place in Berlin, Vienna, and Cairo, the international group develops each construction site according to the given urban contexts and actual needs for space.

Focusing on specific questions stemming from the objectives of *A Future Archeology*, four embedded coaching projects create *test fields* both shaping and influenced by the building process and its stakes.

With: Silke Bake, Igor Dobricic, Ismail Fayed, Adham Hafez, Peter Stamer, Christine Standfest, Bettina Vismann and guests

Peter Stamer works as free-lance director, dramaturg, curator, and performer in the field of contemporary performing arts. In his artistic projects, he is foremost interested in exploring conditions of discursive empowerment within given performative setups. Selection of his projects: Urban installations HEAD ROOM – YOU ARE HERE – LES BOÎTES – LA CAJA NEGRA (Beijing 2006, Vienna 2006, Lyon 2008, Istanbul 2008, Gijon 2010 [with Daniel Aschwanden]) // Author and performer of radio-play and performance CHINESE WHISPERS (Vienna 2006/2007, Berlin 2009 [with Daniel Aschwanden]) // Festival dramaturge and lecturer at Young Choreographers' Project (Beijing 2007) // Coaching project ON TIME and ON DRAMATURGY at IMPULSTANZ (Vienna 2007 [with Philipp Gehmacher], Brussels 2007, Vienna 2009) // Curator of Artistic Block at DASARTS (Amsterdam/Tel Aviv 2009) // Artistic Director and curator of the dance biennale TANZNACHT BERLIN (Berlin 2008) & PRACTICE (Berlin 2008) // Mentor and artist-in-residence at APT (Antwerp 2008, Kortrijk 2009) // Author and director of TV project DRAMA QUEENS (Vienna 2009) // Performative documentary, installation, and theatre performance of PATH OF MONEY (China 2008/2009, Beijing, Berlin, Vienna, Salzburg 2009/2010, [with Daniel Aschwanden]) // Host of marathon artistic talk FROM DUSK TILL DAWN AND FURTHER at ImPulsTanz (Vienna 2010 [with Silke Bake]) // Curator of and performer at THE VILLAGE (Berlin 2010) // Performer in dance piece JOY (Plovdiv & Berlin 2011 [WILHELM GROENER]) // curator of NU Performance Festival (Tallinn 2011 [with Silke Bake]) // artistic co-direction and performer in THE BIG EVENT (Vienna 2012 [toxic dreams]) // performance project FOR YOUR EYES ONLY (Stockholm, Viljandi, Berlin & Vienna 2010-2012).

Christine Standfest, based in Vienna. After and during studies of literature, gender and cultural studies and pedagogics in Regensburg, Berlin and Lancashire she turned from political activism to theatre, performance and theory. Since 1997 she works with theatercombinat and director Claudia Bosse in Vienna, Berlin, Geneva, Podgorica and other cities, i.e. in *Fatzer* by Bertolt Brecht, *Massakermykene*, *Sieben (Mühlviertel)*, *Anatomy Sade/Wittgenstein*, *madcc psukb*, *Sleep against Düsseldorf*, *Mauser* by Heiner Müller, *Firma Raumforschung*, *Où est donc le tableau*, *Palais Donaustadt*; from 2006-2009 she researched and performed in theatercombinat's theatrical series *Producers of Tragedy* with various stagings and concepts and local choruses up to 340 people of the texts *The Persians* by Aischylos in Vienna, Geneva and Brunswick, *Coriolanus/turn terror into sport* by Shakespeare (Vienna) and *bambiland* by Elfriede Jelinek (Vienna/Düsseldorf), finishing the series with *desasterzone* in Vienna, October 2009. Own projects i.e. *Sprechen. Völker. Schlachten - Kleist und Derrida*, *Völkerschlachtdenkmal*, Leipzig. Besides, teaching (Universities of Bochum, Leipzig, Innsbruck, Vienna) and writing activities, she works as a dramaturge with i.e. Barbara Kraus (*fuck all that shit*, ImPulsTanz 2005), Peter Stamer (*sans papiers*, Dance Congress Berlin; *For Your Eyes Only*, Vienna/Berlin 2012),

das schaufenster/Hannes Wurm, Katherina Zakravsky or Lisa Hinterreithner. She also works as dramaturgical support for the ImPulsTanz Festival, WERKSTÜCK coach Tanzquartier Wien 2012 and was part of the CPA*2012 - Choreographic Plattform Austria Team and dramaturg of the ÖSTERREICH PAVILLON at the Etablissement Gschwander, Vienna, hosted by ImPulsTanz.) Right now she also takes the part of dramaturgical support of the ImPulsTanz - Vienna International Dance Festival.

Bettina VISMANN & guests

Wasting Practices: Between Space And Politics

July 22 - 26, 13:00 - 19:00

In her internationally renowned research projects about waste, Berlin-based architect Bettina Vismann managed to map global topographies of urban spaces, which reveal how locally grown cultural practices are shaped or defined by economic principles. On the site of *A Future Archeology*, Vismann and participants design research practices and methodologies that deal with issues of territory and the distribution of space within social communities. Including international guests from the fields of choreography, architecture, fine arts, performance and theory, this project, embedded in *A Future Archeology*, invites to develop protocols and practices for a space of sharing.

A Future Archeology_Vienna

A construction lot in Vienna during ImPulsTanz 2013. During four weeks, Egyptian and European artists from the fields of choreography, architecture, and dramaturgy construct habitats, huts, or houses: they invite festival participants, guests and passers-by to build spaces of difference, sites for practices and questions of exchange, (cultural) difference, collaboration, and artistic process. The community on test-run amalgamates discursive, social and artistic approaches with strategies of doing and togetherness, aiming at a politics of and for diversity. The title *A Future Archeology* assumes that given (social) structures are to be excavated in order to comprehend their constructedness. Referring to the experience of the current social and political crisis in Egypt and Europe, Silke Bake, Ismail Fayed, Adham Hafez, and Peter Stamer initiated the international project *A Future Archeology* to embrace the needs and potentials for difference. Taking place in Berlin, Vienna, and Cairo, the international group develops each construction site according to the given urban contexts and actual needs for space.

Focusing on specific questions stemming from the objectives of *A Future Archeology*, four embedded coaching projects create *test fields* both shaping and influenced by the building process and its stakes.

With: Silke Bake, Igor Dobricic, Ismail Fayed, Adham Hafez, Peter Stamer, Christine Standfest, Bettina Vismann and guests

Bettina Vismann who lives and works in Berlin studied architecture and city planning at the TU Stuttgart, at the Kingston Polytechnic in London and at the ETH, Zurich. After her studies she worked at the architecture offices Armstrong Associates, London, at Suter&Suter, Sauerbruch and Hutton in Berlin, with a focus on design and realisation. During teaching activities at the TU Berlin, ETH Zurich and at AA London, she conceived of diverse exhibition projects. In 1999, she collaborated with Annemarie Hürlimann on the concept of the exhibition „Fremdkörper“ (alien bodies) at the Deutsche Hygiene-Museum in Dresden. She showed her work in numerous exhibitions, a.o. at the 9. Biennale for Architecture in Venice, at the Art Frankfurt in 2002 or contributed to the exhibition OZ, Berlin, with a walkable spatial installation. Since 2001 she works as freelance architect. Together with Floris Dreesman, she founded the office DREESMAN VISMANN in 2004 for architecture and interior design. Next to her architectural practice, Vismann undertakes two long-term research projects on theories of dust and waste economies.

Ann Liv YOUNG

Sherapy

July 22 - 26, 13:00 - 19:00

Sherry Vignon - a character created for practising Performative Therapy - will lead this Field Project. She will guide this weeklong seminar on giving *Sherapy*, which in itself will be a performance that people can come to watch and witness.

Sherry will teach students how to give *Sherapy* as well as how to be sensitive enough to people, so you can begin to read their minds. Sherry will coach them in self-awareness, the power of body language and paying attention to the subtle. There will also be the use of pop music in order to enhance the learning experience and to relax the students and crowd.

Sherry's seminars are often spectacles in themselves. The students are not only students but also audience members. The audience members are not just an audience but students. Sherry is not only the coach but also the leader and follower. Get ready for *Sherapy*! Please note: Everything will be documented and Sherry will have assistants (that she brings) as she sees fit.

About Sherry Vignon:

Curatorial Experience

Southern Christian and Science Center Art Show

Lectures, workshops, publications, Reviews:

- Director, Connoisseurship and Exhibition Development

My services include baking for the art gallery and psychological centre, upgrading their database, preparing the motivational speeches for the hearing impaired and ADHD, handling the floral arrangements pre parties

- United States Commissioner to the XXIV Mud Wrestling Championship in Warsaw, Canada during AIDS Week

Proposed and organised a major environmental installation using children from the local elementary school, held up our trophy for a whole press taping, unveiled the two female winners of the wrestling championship

- Director of public programmes, Hospital Performance and Comedy Sketch

Lectured and planned symposia on a wide variety of subjects including comedy inside and out of the hospital, sketching your existence with sick children inside the hospital, assisting elders as well as sickly in learning to love your life no matter how long or short

- Founding Director, Sherry Vignon Performative Sexual Therapy

Originated and managed all phases of an art professionals' travel programme devoted to anything regarding intercourse or psychology

- Programme Evaluator, "Live, Dance and Love"

A talent show series created in Murfreesboro (NC) that still exists to this day. It is funded by Mother, Sherrina Peirce.

Additional Experience:

- Kohls Department Store, Murfreesboro (NC), Floor Supervisor 1997-1998
- St. Cecilia's Church, Volunteer, organising weekly bake sales 1997- 2006

Education:

- Studied at Bible Arts Academy in Murfreesboro (NC) 1974 to 1982
- Studied extensively at Buddhist Modern Movement School in China 1984 to 1999
- Studied with world renowned teachers for psychological and development stages for all people 2000 to present

Honors/Awards:

- Sherry won the Women's Christian Science Art Therapy Award in 1999 from Bible Science and Art Function Academy
- Sherry also won the Group Therapy Art Participation Award in 2000 and achieved the most points to date

Contact:

Sherry Vignon:
135 Whiton Street, Jersey City (NJ)
(917) 421 2510 sherry@annlivyoung.com

Ann Liv Young

Choreographer, Performer, Creative Director, Sometimes Sherry

Ann Liv Young was born on the Outer Banks of North Carolina and has been creating performance work for over eight years. As a child, she wrestled sharks for fun. She is one of the youngest artists whose work has been presented at major venues in New York City and Europe such as P.S.1 Contemporary Art Center, Brooklyn Museum, ImPulsTanz, Springdance, Kampnagel, Inkonst, Gessnerallee, Theatre de la Bastille, Black Box Theater a.o. She has been shortlisted for the 2013 Venice Biennale.

Ann Liv Young premiered a show entitled "Sherry's Room" at Steirischer Herbst in Graz (AT, 2011). From December 4, 2011 to January 7, 2012, Ann Liv Young had a gallery installation and performance series, "Sherry is Present", at Louis B. James gallery on the lower east side (NYC). In 2012 she premiered "Sleeping Beauty, Part 1" and in 2013 "Sleeping Beauty, Part 2" in Oslo. "Sleeping Beauty, Part 3 and Part 4" will premier at Steirischer Herbst (AT) in October 2013.

Sherry, a character created by Ann Liv, has been branching out and breaking free of the churches and theatres of the bourgeoisie. She has her own truck, "Sherry Truck" which can be seen driving around giving *Sherapy* and pink lattes to the masses.

PRO SERIES**Trajal HARRELL*****Rite of Summer***

August 3 - 11, 11:00 - 18:00

In the 100th anniversary year of Igor Stravinsky's *Rite of Spring* we proudly look toward the 101st with naïve eyes. Taking into account the ominous history beginning with Nijinsky's scandalous production to the many rites of spring erected as rites of passage by choreographers throughout the 20th and 21st centuries, let's delve into what this rite could be and mean for us today, tonight, this very summer. We will look at the documentation, history, myths, style and aesthetics from productions as diverse as Maurice Bejart's, Pina Bausch's, Jerome Bel's, Martha Graham's, The Joffrey Ballet's, Xavier le Roy's and any others you might find on youtube or in your memory.

Alongside this research, as makers and/or performers we will create and perform our own *Rite of Summer* on the very last night of this 30th Anniversary of ImPulsTanz. Bring your dance moves, your sexual energy, your musicality, your enthusiasm (and any lack thereof which could also be useful) and as well bring fashion, make-up, holy aspirations, and ass-whopping dildos. It might very well be the last night on earth, so get ready to shine motha'fuckers!!! Sacrifice yourself!!!

Trajal Harrell is a New York-based choreographer working internationally between Europe, Asia, North and South America. He is perhaps best known for a series of works entitled "Twenty Looks or Paris is Burning at The Judson Church" which re-imagine a meeting between early postmodern dance and the voguing dance tradition. In Fall 2012, he premiered the last work in that series, "Judson Church is Ringing in Harlem (Made-to-Measure)/Twenty Looks or Paris is Burning at The Judson Church (M2M)", with the distinction of being the first dance commission of MoMA PS1. Most recently, he created the first of a new body of work examining Butoh dance from the theoretical praxis of voguing. This latest work, "Used, Abused, and Hung Out to Dry", premiered at MoMA in February 2013.

Jennifer LACEY & Valentina DESIDERI

Dario Argento, Rebecca Horn and Dan Flavin walk into a bar...

July 15 - 26; 11:00 - 18:00

Dear prospective participants,

Below is part of a project description. I have decided to do this project as often as I can in the next year. At ImPulsTanz we will work on this together. I am not certain of the details but I am fairly certain that we will be giving small performances of some nature on a semi regular basis and then moving on to making new ones. This Pro Series Project's goal is to not generate a Really Big Show. Really I just want to DO it, not MAKE it. I think eventually it will be an exhibition. So the invitation to you is to practice this project with me, for me or parallel to me. The lovely Valentina Desideri will be joining us in the second week.

Dario Argento, Rebecca Horn and Dan Flavin walk into a bar...

The content of this project is generated by a fictive alliance between works that are not my own: *Susperia* (film by Dario Argento), *der Eintänzer* (film by Rebecca Horn) and the *catalogue of Dan Flavin between 1976-77* (the time span of the productions of the two films).

The films, one colour saturated, gory and baroque, the other, white and creamily bourgeois, both base themselves in hermetic worlds of DANCE as imagined by non dancers. Dance is not the subject; it is a behaviour that furnishes a mood. Both are all deeply weird. The pauses between stylised dialogue and insistent image propose an irresistible choreographic space.

These films are both full and empty; they have obsessively detailed visuals. Their narratives are both perfunctory and experimental. I sense that they have strange areas of confluence that generate more than simple comparison. This project proposes to "practise" these areas until they begin to generate a third exterior space. The work of Dan Flavin with its silent insistence on festive formalism and its sentimental titles (always for a person in particular) is invited as the unknown guest that will make a conversation possible. He is an intuition. These works are not references, they will be my colleagues; they are a territory.

The practising of these works will be based in a translation into practice of various fascinating elements; purposeful, obtuse activity at the corners of the frame, louche re-workings of twenties and thirties glamour body language through the style of seventies, the performance of costume and prosthesis, an aura of rigorous torpor, inadequate overdubbing that brings the face into abstract movement, the touching, absurd choreography of heterogeneously approximated classical dance, the continued re-appearance of body figures that are meant to be "expressive" but only do so through a mistake of style, the languid and false movements of actors performing being dancers at

rest, a blaze of oscillating colour providing the Ausdrucksanz solo, the luxury of an empty space meant for dancing but holding only static, the singular notes of creepy melodies, the humming harmonics of a saturated hue, performative concentration filmed as a still life, and so on. Implied somewhere in all these works is a shadow of mid-century, western, counter-culture mysticism passed through various art sieves: experimental concept, Technicolor gore, late high-art canon. I am guessing this project will bring us directly in contact with this shadow.

This work will be modular in nature, only one or two fascinations at a time, elongating their effect in the body and in time. With each module I want to reduce the field of investigation as much as possible, one idea to one show. The length of each show will vary in the extreme - 10 minutes to all day.

The modules will be dispersed throughout different institutions and performance venues. Each module will be produced with the means offered by each: place, space, money, time.

This is the first time for me in a great, long while that fascination with the visual, in fact, fascination itself, is the primary motor for the creation of a physical state. It feels like an indulgence. It feels like a mystery. I am not even sure I am supposed to be doing this project at this point, and this makes me very curious about it.

Jennifer Lacey is an American choreographer now based in Paris. During the 90's in New York City Lacey was a member of the Randy Warshaw Dance Company as well as a dancer with Jennifer Monson, DD Dorvillier, John Jasperse, Yvonne Meir and Ellen Fisher among others. At the same time she began developing her own work which was presented at PS 122, Movement Research Danspace St Marks as well as at many European venues and Festivals notably the Kaai theatre, Menagerie de Verre and the Szene Salzburg Festival. In 2000 Lacey moved to Paris, founded Megagloss with Carole Bodin and began what became a longstanding collaboration with artist Nadia Lauro. Their collaboration has produced many works including "\$Shot", "Chateaux of France", "Mhmmmm" and "Les Assistantes". A monograph of their work was published in 2007.

In addition to her work with Lauro, Lacey has founded a number of projects with ambiguous borders: "Projet Bonbonnière" - a research and living project designed to rehabilitate Italianate theatres; "Prodwheel" - a disposable series of performances using the dance residency as currency; "Robinhood" - a mythic and invisible performance with artist Cerith Wyn Evans; "Robinhood - The Tour" - an act of theft perpetuated with composer/musician Hecker, presented recently at the Tate Modern; and "Transmanistan" - a work commissioned for "a choreographed exhibition" at the Kunsthalle, St. Gallen.

She has also produced several solos: "Two Discussions of an Anterior Event" (2004), "Tall" (2007) and "Ouch" (2007) (a tap version of Carolee Scheeman's Internal Scroll). In 2009 she presented "Culture & Administration", a duet in collaboration with Antonija Livingstone. For the past two years she has been in residence at the Laboratoires d'Aubervilliers in Paris. During this time she has produced two projects, "Ma première fois avec un dramaturge", and "I heart Lygia Clark". These projects are performative but fall outside the standard modes of dance production and spectacle. This past fall Lacey premiered a collaboration with American choreographer Wally Cardona and Jonathan Bepeler, "Tool Is Loot". As far afield from traditional dance performance as the work often goes, Lacey is committed to her essential point of view as a dancer and strives to produce a thinking body of work in which poetics transcend a conceptual basis.

Valentina Desideri was best defined by a friend who called her a 20 year old on tour. Although this was meant as a reproach, she found this definition more suiting than performance artist or anything on that tone. Lately she has also been called a psychic, which, if added to the previous description, makes of her a psychic 20 year old on tour. She trained in contemporary dance at the Laban Centre in London, she is doing an MA in Fine Arts at the Sandberg Institute in Amsterdam, she does Fake and Political Therapy, she makes performances, she writes biographies by reading people's palms. She writes other things too but mostly she's around.

Mårten SPÅNGBERG

Choreographers are people that fear movement, therefore they organise them...

July 22 - August 2, 11:00 - 18:00

Choreography is a means to tame dance, to domesticate it.

Improvisation is a set of techniques used in order to liberate dancers or people from disciplines of choreography, gender, society, sexuality, psychology etc. Improvisation uses dance.

We have a job: not to choreograph, not to improvise, but to reverse the process of liberation. Our job is not to free ourselves from anything at all, but to free dance from us. To give adventure back to dance.

One says that an adventure is a journey without destination, like hiking without a map. Any journey can be adventurous but that's an altogether different ballgame – an adjective is not exactly a noun.

Organisation is a means to locate things, to domesticate and fasten whatever it might be, stuff, phenomena, journeys. Yet, adventures need to be organised and are certainly not about doing what one likes or can. To embark on an adventure is like organising ones own or collective abduction, and mind you: adventure wants a ransom, we just don't know in what currency or where and when the handover is supposed to happen. Real adventure is always violent but its violence has no particular expression. There is no such thing as adventure technique but there are technologies for both adventure and abduction.

This is a Pro Series in abductive choreography, which implies to terminate choreography as a practice and instead engage in choreography as a technology that exorcise our desire for location, reliability and at the end of the day knowledge as we know it. In other words it is a two-week-long session in improvisation, but mind you: in improvisation not as adjective but straight up noun. It is a Pro Series where we dance no matter what!

Mårten Spångberg is a performance related artist living and working in Stockholm. His interests concern choreography in an expanded field, something that he has approached through experimental practices and creative process in multiplicity of formats and expressions. He has been active on stage as performer and creator since 1994, and since 1999 he has created his own choreographies from solos to larger scale works, which have toured internationally. He has collaborated with Xavier Le Roy, Christine De Smedt/Les Ballets C. de la B., Jan Ritsema and Krõõt Juurak a.o.

Mårten Spångberg initiated with the architect Tor Lindstrand the International Festival, an interdisciplinary practice merging architecture and choreography/performance.

From 1996 - 2005 Spångberg organised and curated festivals in Sweden and on an international level and initiated the network organisation INPEX in 2006.

His experience in teaching both - theory and practice - is thorough. Mårten Spångberg was director of the MA programme in choreography at the University of Dance in Stockholm.

CHOREGRAPHERS' VENTURE

Magdalena CHOWANIEC & Valerie OBERLEITHNER

In A Search For WE /An Ad - Venture

July 15 - 24, 11:00 - 18:00

Manifesto In A Search For WE

Move

Away from bureaucratic art

Never towards conformism

Imagine conflict-based collaborations

Fuck individualization in the performing arts

Endanger authorities

Search for social courage

Talk openly

Own little

Inhabit savaged zones of experimentation

Necessity be your motivation

Against the capitalistic void

Start gathering

Enjoy being one of millions

Act together and alone

Reclaiming old strategies

Come back to your audience

Hold together onto immaterial dreams

For new ways of protest

Open the circles of dependence

Risk and be courageous

Western fight for

Empowerment of performing arts today!

WE abandoned our society! WE are stuck! Who are WE performing artists today?

This is the search for a new WE - guiding us towards unexpected forms of existence. WE need to be many - holding together, facing the undreamed!

This Venture addresses dance/theatre/performance-makers of all the ages, nationalities, esthetics who can identify with the Manifesto. It is an open source model, applicable in various circumstances where the healing process is needed.

10 days/12 human beings/1 score

In the course of 10 days, 12 human beings are gathering to test radical solutions to enhance the flow in performing arts today.

Reactivating the spirit of the Greek ancient choir, they become a collective socio-political body of dance, chant and narration. By reclaiming forgotten strategies, they embody first and talk later. They say 'yes' to unknown practices and they reactivate artistic and social courage through physical engagement.

Working along the score, they let new faces of collaboration arise; they turn hours spent in a virtual reality into hours of physical commitment.

Rather than being creative as individuals, they seek to embody various reclaimed strategies feeding the collective body to empower itself. They offer their bodies as links, empowered to break established chains of power.

Testing survival strategies in times of natural disaster. Applying strategies of sanity.

Embodying survival strategies in the wild, physical practices to overcome a recession, physical strategies to extricate the WE during the political and social situations of greatest distress. Reclaiming old resources of survival strategies in war situations. Reclaiming old physical actions to free your body from environmental pollution!

This venture opens the Search for WE. The search continues until WE is found!

WE Magdalena Chowaniec and Valerie Oberleithner wrote enough emails, called enough people, talked enough time. WE acts and speaks out its demands. It takes what is necessary to move towards the audience.

dance/theatre/performance-makers should not send motivation letters but pix, texts, strong signs of protest and willingness to act together against stagnation and apathy.

More on: www.facebook.com/InASearchForWe

Magdalena Chowaniec is a dancer, performer, choreographer, singer and fighter born in Poland in 1983. She studied dance and performance at the State Ballet School in Bytom (PL) and at the Anton Bruckner University in Linz (AT). She holds a MA in Dance Arts. Chowaniec has worked with a.o. SUPERAMAS (FR/AT), Oleg Soulimenko (AT/RU), Cooperativa Performativa (RO), Mark Tompkins (FR/US), Georg Hobmeier (AT), Agata Maszkiewicz (FR/PL), Mathieu Grenier (FR), Jérôme Bel (FR) and Amanda Piña (AT/CL). In 2007 she obtained a danceWEB scholarship and created the artistic collective Mariamagdalen.

Her works "Hold Your Horses" (2008), "The Mob: Fixing Freedom Tour" (2009), "Empathy Project Vol. I" (2010), "Until death do us part" (2011), "New Viennese Organic Actionism" (2011) and "When I don't dance, I collect crystal balls" (2012) were shown in various European venues. In 2009 she obtained a scholarship for performing arts from the Austrian Ministry of Culture and was mentioned as "Remarkable Emerging Choreographer" in the Yearbook of Ballettanz 2010. Since 2008 she fights for the survival of the punk attitude in the world with her post-punk band The Mob Fixing Freedom.

Valerie Oberleithner is an Austrian choreographer, performer and dancer. She studied Literature Science/Philology at the Karl-Franzens University in Graz (AT) and contemporary dance at the Anton Bruckner Private University in Linz (AT). She completed her University studies with a Bachelor of Dance in 2008.

In 2007 she received the danceWEB scholarship. Since 2006 Valerie has been continuously working with international choreographers and dance companies in Vienna and abroad: SUPERAMAS (FR/AT), Jennifer Lacey (FR/US), Boris Charmatz (FR), Oleg Soulimenko (AT/RU), Fanni Futterknecht (AT), Amanda Piña (AT/CL), Doris Stelzer (AT) etc.

Valerie's own artistic projects include: "Show Me!" in collaboration with Olivier Tirmarche, "Pittoresque" in collaboration with Fanni Futterknecht and "Splendid Isolation" in collaboration with Olivier Tirmarche and Jennifer Lacey. "Splendid Isolation" was presented at [8:tension] Young Choreographers' Series at ImPulsTanz 2011 and at the eXplore dance festival Bucharest in October 2011.

Currently she is working on her choreographic project "[J-1]" in collaboration with Olivier Tirmarche, Raul Maia and the culture sociologist Rudi Laermans. "[J-1]" is being created in the frame of various residencies throughout France, Belgium and Austria. Valerie is collaborating with Mark Tribe and Chelsea Knight, two New York based video artists, on their ongoing project "Posse Comitatus". The project is part of the *Nouvelle Vague* exhibition at the *Palais de Tokyo* in Paris and will be presented at the exhibition throughout June 2013. Valerie's works focus on exploring exotic and sustainable ways of collaborating among artists, curators, audience and the art piece itself and reflects on the positioning of the performing arts and its tasks and demands in today's society. Valerie is teaching dance throughout Austria. She is working in Vienna, Paris and Brussels.