

IMPULSTANZ

Vienna International Dance Festival

WORKSHOPS & RESEARCH

20 JULY - 16 AUGUST 2014

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)

«impressions'14»: 20 July

Week1: 21 - 25 July

Intensive1: 26 + 27 July

Week2: 28 July - 01 August

Intensive2: 02 + 03 August

Week3: 04 - 08 August

Intensive3: 09 + 10 August

Week4: 11 - 15 August

«expressions'14»: 16 August

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CONTEMPORARY DANCE

Jose Agudo | Conny Aitzetmueller | Kristina Alleyne | Sadé Alleyne | Laura Arís | Iñaki Azpillaga | Susanne Bentley | Marco Berrettini | Bruno Caverna | Marta Coronado | Zoi Dimitriou | Frey Faust | Ori Flomin | Saju Hari | Sascha Hauser aka CIONN | Kathleen Hermesdorf | Damien Jalet | Peter Jasko | German Jauregui | Kira Kirsch | Kerstin Kussmaul | Juliana Neves | Sabine Parzer | Rasmus Ölme | Francesco Scavetta | Rakesh Sukesh | Samantha Van Wissen | Hagit Yakira | David Zambrano

IMPROVISATION

Marco Berrettini | Adriana Borriello | Alice Chauchat | Ivo Dimchev | Zoi Dimitriou | Defne Erdur | Judith Grodowitz | Miguel Gutierrez | Francesca Harper | Andrew Harwood de Lotbinière | Keith Hennessy | Damien Jalet | Martin Kilvady | Barbara Kraus | Aiko Kazuko Kurosaki | Jennifer Lacey | Benoît Lachambre | Nita Little | Eroca Nicols | Sabine Parzer | Matthew Smith | Sabine Sonnenschein | Doris Uhlich | Samantha van Wissen | David Wampach | David Zambrano

BODY WORK

Adriana Almeida Pees | Nicole Berndt-Caccivio | Adriana Borriello | Gabriella Cimino | Frances d'Ath | Ori Flomin | Judith Grodowitz | Sascha Krausneker | Kerstin Kussmaul | Sri Louise | Roderich Madl | Fabiana Pastorini | Nicole Peisl | Dieter Rehberg | Shelley Senter | Dasniya Sommer | Anastasia Stoyannides

SHAKE THE BREAK

Paola Aguilera | Clélia Colonna | Mareike Dagmar Dick | Corinne Eckenstein | Ákos Hargitay | Inge Kaindlstorfer | Florian Loycke | Mamadou M' Baye | Michikazu Matsune | Simon Mayer | Kevin E. Osenau | Hanna Pessl | Melika Ramic | Christina Rauchbauer | Charlotta Ruth | Volker Schmidt | Futurelove Sibanda | Marjory Smarth | Dasniya Sommer | Flo Staffelmayer | Niels Robitzky aka STORM | Laura Weiss

COMPOSITION

Laura Arís | Jonathan Burrows | Marta Coronado | Laia Fabre | Matteo Fargion | Mariella Greil | Miguel Gutierrez | Saju Hari | Trajal Harrell | Sabina Holzer | Emmanuelle Huynh | Kaori Ito | Peter Jasko | Thomas Kasebacher | Rasmus Ölme | Francesco Scavetta | Kenji Takagi

WORLD DANCE

Kristina Alleyne | Sadé Alleyne | Ziya Azazi | GUEM | Ismael Ivo | Koffi Kôkô | Terence Lewis Karine LaBel | Terence Lewis | Mamadou M' Baye | Alexandra Mables | Amanda Piña | Rakesh Sukesh

REPERTORY

Jose Agudo | Laura Arís | Francesca Harper | German Jauregui | Juliana Neves | Nicole Peisl | Shelley Senter

MODERN

Joe Alegado | Kaori Ito | Ismael Ivo | Corinne Lanselle | Edilson Roque | Risa Steinberg | Kenji Takagi

HIPHOP

Archie Burnett | Daybee Dorzile | Nina Kripas | Marjory Smarth | Niels Robitzky aka STORM | Bruce Ykanji

JAZZ

Russell Adamson | Jermaine Browne | Salim Gauwloos | Nathalie Lucas | Bruce Taylor | Hagit Yakira

THEORY

Frey Faust | Jassem Hindi | Lisa Hinterreithner | Gérald Kurdian | Alva Noë | Joaquim Pujol | Peter Rille | Dr. Gobert v. Skrbensky | Mårten Spångberg

BALLET

Libby Farr | Zvi Gotheiner | Franca Pagliassotto | Janet Panetta

GOLDEN AGE

Nicole Berndt-Caccivio | Elio Gervasi | Mårten Spångberg | Doris Uhlich

MIXED ABILITIES

Alito Alessi | Adam Benjamin | Vera Rebl

MUSIC

GUEM | Mamadou M'Baye

BUTOH

Ko Murobushi

FIELD PROJECTS

Esther Balfe | Andreas Berger | Jozef Fucek | Jared Gradinger | Chris Haring | Thomas Hauert | Keith Hennessy | Linda Kapetanea | Karine Label | Hannes Langolf | Martin Kilvady | Mathilde Monnier | Lloyd Newson | Alva Noë | Mani Obeya | Angela Schubot | Alexis Simon | Meg Stuart | Akemi Takeya | Angela Vadori

PRO SERIES

Ko Murobushi

ImPulsTanz Workshops 2014

20 JULY - 16 AUGUST 2014

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: 21 - 25 July

Contemporary Jazz Adv 16:15 - 18:00

Urban Styles Beg 18:15 - 20:00

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 and 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.

To convey the energy and moves of dance from HipHop, Funk to Ragga and House Dance a warm up and cool down in the creative process is included at all levels.

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 amateurs 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 Deirdre 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 duet 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.

Jose AGUDO

Week2: 28 July - 01 August

Energetic Release Adv 11:45 - 13:45

Akram Khan Repertory Adv* 14:20 - 16:50

Energetic Release

Searching the physicality

Jose's class is fast paced and aims to improve stamina through precise and simple movement patterns. The principles of his class are influenced by the diversity of traditional forms, which are often brought into contemporary dance.

The initial warm-up engages in finding simple alignment in the body and is followed by more complex movement material with a dynamic focus on the concept of "attack and release". The technique allows joints to relax and energy to flow with maximum efficiency. Jose often uses counts to influence the dynamic of the movement and spinning to engage the core. This stems from a strong influence by Asian movement forms and martial arts.

All of this work prepares the body to travel, exploring the broadest movement in space, whilst making fast, clean transitions from large to detailed movement. This is an energetic class, focusing on intention, clarity and extreme physicality.

Akram Khan Repertory

This repertory workshop will be taught by Jose Agudo, rehearsal director of the Akram Khan Company and choreographic assistant during the creation of the piece "iTMOi". The workshop will be informed by various dance styles, which have influenced Akram Khan's work, such as Kathak, Flamenco, Kathakali, contemporary, and HipHop.

The workshop will focus on material from the award winning solo "Desh" by Akram Khan. This is an autobiographical piece looking at identity and the contradictions of growing up in London inside a Bangladeshi family.

There will also be the opportunity to learn material from "Torobaka", Khan's latest duet collaboration with Flamenco pioneer Israel Galvan. Complex rhythms from Flamenco dance and Kathak will be explored and then applied to contemporary dance in order to influence movement dynamic.

Jose Agudo started his career in Andalusia where he began performing as a Flamenco dancer. Slowly the world of contemporary dance gained more influence and he went to study at CAD (Centro Andaluz de Danza) in Seville and at the Choreographic Centre of Valencia. During this time Jose created work for the festival receiving awards both as a dancer and a choreographer.

Since his departure from Spain, Jose has performed with Charleroi/Danses, Ballet de Marseille, T.R.A.S.H, SJDC, and Akram Khan Company. Recent choreographic commissions include: "Ki" for Phoenix Dance Theatre, "Time/Dropper" for Edinburgh Festival, "A Thousand Shepherds" for ACE Dance and Music and "Arctic" for LCDS. Jose is very interested in the collaborative process, working with composers such as Scanner and Vincenzo Lamagna, costume designer Kimie Nakano, and dramaturge Lou Cope.

Jose has worked for the Akram Khan Company for four years collaborating as a rehearsal director and shadow for "Desh"; movement assistant and dancer for the 2013 London Olympic Games Opening Ceremony, choreographic assistant for "iTMOi" and currently rehearsal director for "Torobaka", Khan's new duet collaboration with Flamenco pioneer Israel Galvan.

Paola AGUILERA

Week4: 11 - 15 August

Auf den Kopf gestellt (8-11J) 09:30 - 11:30

Auf den Kopf gestellt (8-11J)

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 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.

Paola Aguilera was born in Santiago de Chile. She grew up in Perú, Romania and Germany. After her studies of 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. She is co-founder and artistic director of the theatre company Plaisiranstalt and mother of 4-year-old Luis. Her most recent work as director is "STURM" (2013) and "MEIN KLEINES MEER" (2014), both pieces for people from the age of 2.

Conny AITZETMUELLER

Week2: 28 July - 01 August

Contemporary Pole o 18:15 - 20:00

Contemporary Pole

See you at the at the Pole

This class is open to beginners on the Pole and is still a challenge for intermediate Pole Dancers who want to dig deeper into the art of movement and understand the foundations of body alignment and expression. The use of bodyweight and different dynamics for spins, different grips, pressure points for poses, getting upside down, will be explored. We use the poles as props to expand our movement repertory and fuse it with contemporary dance to get loads of variations of the basic moves.

Learn the basic principles of Pole Dancing. Learn the basic techniques of spins, dance moves, climbs and inverts and how to vary them. Find out how to get into spins with momentum and spirals and how to incorporate the Pole into your movement style. Expand your repertory and work with momentum and dynamics. Fuse your style with Pole Technique and put the moves into short sequences.

This class is a playful but highly technical Pole Dance class with an intense Modern Jazz based warm-up as well as Pilates and Yoga based conditioning for Pole Dancers.

Conny Aitzetmueller, a versatile artist and educator, started her career with competitive sports - Rhythmic Gymnastics - where the foundation was laid for her musicality and creativity. She is originally from Upper Austria and lives in Vienna. She graduated from the Vienna Conservatory Private University under the direction of Nikolaus Selimov (Contemporary Dance Pedagogy), received an MA in Music and Dance Education (postgraduate) from the Mozarteum in Salzburg, supplemented these studies with Jazz Singing at Prayner Vienna Conservatory and took Musical Master Classes at the Performing Arts Studios Vienna .

In 2003 she received a scholarship for her dance training at the Broadway Dance Center in New York, specialising in Commercial Styles (Commercial Jazz, HipHop, Contemporary Jazz, Theatre).

Since then, Conny worked as a choreographer, dancer and pole artist in international stage and film productions, including collaborations with a.o. David Hasselhoff (The Hoff is Back Europe 2011 tour, concerts 2010-2014), Plácido Domingo (Theater an der Wien: Luisa Fernanda), she worked for television productions of the ORF (Austrian Broadcasting: Austria rocks the Song Contest Eurovision 2012, Helden von Morgen, Die Große Chance), SAT 1 (a movie: "The Woman in Me"), MTV England (Ministry of Sound: Scape "Be My Friend"), VIVA Germany (The Pussycat Dolls "Jai Ho"), GoTV Austria (Austin Howard , Global Djs, Mauracher, Core ...), RTÉ Ireland (Eurosong 2010) as well as for Musical productions (Musical Rocks!, Dinner Fantastique, The Rocky Horror Picture Show, Evita, Godspell, Cabaret).

As a choreographer and coach, she creates concepts for bands and musicians, collaborating for concerts and music videos.

In addition to her artistic creative activities Conny Aitzetmueller's years of practice include teacher trainings and activities in the field of fitness: she holds a degree in aerobics, has a fitness trainer diploma, is Pilates Professional Coach, Ballet Workout Coach, Thai-Bo Trainer and Pole Dance Master Trainer.

2009 her interest in the fusion of Dance with Artistry led her to Pole Dance. She received her first training at Polebatics© Germany, followed by Pole Dance Master Classes in Vienna, Milan, Sydney, London and New York and many more with Pole legends like Cleo The Hurrincance, Marlo Fischen, Michelle Stanek, Rebecca Starr and Marion Crampe.

As a dance and fitness expert she is since 2012 in charge, among other things, of the CAve25 Pole and Dance Education, and thus the first Pole Dance Teacher Training in Europe, which combines Pole Dance Artistry and professional Dance Technique. She created a unique movement system, which includes training, theory, technique, creativity and methodological concepts. Since 2012 she is also the Artistic Director of the CAve25 Aerial & Dance Company, merging Commercial Dance, Contemporary Dance and Aerial Artistry.
www.cave25.at

Joe ALEGADO

Week2: 28 July - 01 August

Startup Modern – Alegado Movement Language *Beg* 12:15 - 13:45

ModernTechnique – Alegado Movement Language *Int* 14:30 - 16:45

Week3: 04 - 08 August

ModernTechnique – Alegado Movement Language *Adv 11:40 - 14:10**

ModernTechnique – Alegado Movement Language *Int* 14:25 - 16:40

Startup Modern – Alegado Movement Language

Our relation to the earth

All my teaching reflects a dedication to establishing our relationship to the earth and to the roots necessary to anchor our freedom of movement. 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 of weight, so important in our dance training. Coordination, rhythm, focus and, above all, honesty in movement, will be some of our goals.

Modern Technique – Alegado Movement Language

high 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 hands, 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 high performance level dance training.

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 is one of the original faculty members of ImPulsTanz Workshops (formerly International Dance Weeks Vienna). His work in over three decades of working in Europe has been reflected in his evolution here in the ImPulsTanz Festival. From the early years of teaching Limon Technique, his movement language has metamorphosed into a unique expression of the principles of Limon's work. His work is characterised by his use of hands as inspiration and initiator of a movement language which searches to connect with energy sources within the body as it projects outward into space.

He has taught extensively throughout Europe teaching and choreographing in diverse festivals, studios, institutions and dance companies. He has made his home in Barcelona, Vienna and Prague (where he created Jalegado Dance Company). He is presently living in the United States.

Kristina ALLEYNE & Sadé ALLEYNE

Week1: 21 - 25 July

Dynamics, Rhythm and Texture Adv 09:30 - 11:30

Afro-Fusion o 16:00 - 18:00

Dynamics, Rhythm and Texture

This is a physical Contemporary Class, which will involve strong, complex and technical sequences in and out of the floor, focusing on performance/stamina and commitment throughout the session, improvisation will also be explored as part of self development.

The significant factors for the workshop are to develop the dancers' creative mind, drive from passion, determination, strength, musicality and most importantly an intention/honesty in whatever choice they make throughout the session.

Our style has been inspired and developed from working with the likes of Akram Khan (fusion of Kathak and Contemporary Dance), Retina Dance Company (Release and Contact Work), Gregory Maqoma (Afro-Fusion Dance) and Henri Oguike (Classical Contemporary Dance based on Forsythe and Cunningham techniques).

Afro-Fusion

African Dance fused with Contemporary Styles

This workshop blends several styles of energies to create a unique style of Afro-Fusion. From influences of Zimbabwean, Nigerian and South African traditional forms and Western Dance Styles, it is a fun motivating aerobic dance class syncopating movements to various styles of music.

In this class you will develop creative expression, improve mobility, strength, flexibility, co-ordination and sense of rhythm. The use of isolation of the body, articulation and undulation of the spine will be explored. You will learn phrases based on the exercises developed from the warm up that will challenge and form movement interpretation and accuracy. Music and rhythm is an important aspect of the class. We believe music can inspire the heart and soul.

Our style has been inspired and developed through working with the likes of Gregory Maqoma (Afro-Fusion Dance), Bawren Tavaziva (Zimbabwean choreographer), Vincent Mantsoe (Afro-Fusion from Soweto, South Africa), Vocab Dance (London based African, Contemporary, Urban Dance) and Frititi (Founded by Nigerian Nii Tagoe).

Kristina Alleyne, born in London, originally trained as an athlete. Kristina trained at the BRIT School of Performing Arts and Technology (BRITS) 2003-05 and Northern School of Contemporary Dance (NSCD) based in Leeds 2005-08. Kristina's dance experience started through HipHop where she joined such companies as Boy Blue Entertainment and international company Dance2Xcess.

Kristina has worked/toured with postgraduate dance company Verve 09, Tavaziva Dance, African Company Fritti, Arthur Pita, Retina Dance Company, Ijad Dance and Technology Company, Henri Oguike Dance Company, Helen Parlor and ACE Dance and Music. From 2011 Kristina took part in R&D process with Akram Khan for his Company piece "iTMOi", and has performed at the London 2012 Olympics Opening Ceremony in the section choreographed by Akram Khan. Kristina has taught many African and Contemporary Dance workshops including open professional classes in studios, such as Dance Works (Bond Street/ London), Chisendale Dance (Mile End/ London), Brussels School of Dance, The Cat Scheme (The Place), English National Ballet Education and Untold (Amsterdam).

From working in Companies such as Tavaziva and Retina Dance Company she has developed a dynamic release class which specialises in contact work, Contact Improvisation, dynamic rhythms, isolations and body percussion. Whilst being based in Belgium Kristina mentored many students from de Singel Antwerp devising solo and group pieces for stage and sight specific performances. Kristina Alleyne is currently touring Akram Khan's latest company production "iTMOI".

Sadé Alleyne formally trained as an athlete for Enfield and Haringey. Her first experience of dance was with Hip Hop companies Boy Blue Entertainment and Dance 2Xcess. Sadé trained at the BRITS School (London 2004) and at the Northern School of Contemporary Dance (Leeds 2008). Since graduating Sadé has worked with Tavaziva Dance, IJAD Dance and Vocab Dance Company, both UK and international performances. Sadé has worked as a Performer and Rehearsal Director for companies Ace Dance and Music (Birmingham) and State of Emergency (London).

Sadé has worked with choreographers Vincent Mantsoe, Luyanda Sidya, Andlie Sotya, Douglas Thorpe, Akiko Kitamura and Gregory Vuyani Maqoma. She joined the Akram Khan Company in 2012 on the "Vertical Road" tour and is currently touring the latest production "iTOMi". She performed with the Company at the London 2012 Olympic Games Opening Ceremony. Alongside being a Rehearsal Director Sadé also delivers many workshops, residencies and creative processes from all ages and education, including, The Cat Scheme (The Place), English National Ballet Education, Untold (Amsterdam) and at Universidad Nacional Autonoma de Mexico. During her breaks from touring with companies Sadé worked in Birmingham High School leading the GCSE Dance and BTEC dance.

Adriana ALMEIDA PEES

Intensive1: 26 + 27 July

Gyrokinesis® o 09:45 - 12:00 & 15:00 - 17:15

Week2: 28 July - 01 August

BMC – Sliding the Matrix o 09:30 - 11:30

Gyrokinesis®

Stimulate the nervous system

In the classes of Gyrokinesis® the various body structures are systematically promoted, with due consideration to the spine, a greater range of motion in flexion, extension, rotation and spiral.

Each movement follows a regular pattern of breathing, which stimulates the nervous system. The exercises can be extended to the hips and knees, which leads to relaxation and reorganises the demands of muscle strength.

Gyrokinesis® is based on flowing, harmonious sequences of movement that are further enhanced by specific breathing techniques. This trains the flexibility of the spine and strengthens the entire musculoskeletal system.

BMC – Sliding the Matrix

Re-pattern, refresh and create new potentialities

The Sliding the Matrix workshop will be a journey from the embryological developmental perspectives addressing our connective tissue in forming our different structures that support and mobilise our locomotor apparatus.

We will dive in our connective tissues to embody our skeleton, muscles, fascia etc. in order to amplify our quality of movement in our support/mobility skills and relationships. Thus we create and reinforce the wide communication from these systems through our attention, intention and action in the micro-macro structures and their influence on the way we move, as well as on our movement patterns.

We will move from the matrix of the connective tissue as a way to re-pattern, refreshing ourselves to create new potentialities to act and move with balanced inner/outer consciousness in the world.

This workshop will be based in the Body- Mind Centering method.

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 Private University and K3 Hamburg.

Laura ARÍS

Week2: 28. Juli - 01. August

Ultima Vez Vocabulary Adv* 11:45 - 13:45

Playful Body Adv* 13:55 - 15:55

Week3: 04. - 08. August

Ultima Vez Vocabulary Adv* 11:45 - 13:45

Partnering Adv 14:20 - 16:50

Week4: 11. - 15. August

Ultima Vez Vocabulary Adv* 11:40 - 13:40

The Courage To Create Adv 17:00 - 20:00

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.

The Courage To Create

A time for reflection and questioning

Looking at the senses, the imaginary, and different vocabularies around the creative process. We examine the bodily self in the process of making, through which we unveil the "personal knowledge" from within.

My goal is to try to enhance the expressive ability of each participant. We will be working on the ability to present ideas, to make decisions, accept errors and dive into the unpredictable. We will be sharing working sessions during which we will listen to and observe the others. Participants will first practise and later become an involved audience.

The Courage to Create is a title taken from a book by Rollo May, an American humanistic and existential psychologist, and author of many influential books.

"Courage is not a virtue or value among other personal values like love or fidelity. It is the foundation that underlies and gives reality to all other virtue and personal values." – Rollo May

Playful Body

Body Training For Dancers

This workshop will consist of body training sessions to help improve awareness, to awaken our playful bodies and spirit, rediscovering, exploring and using different games, exercises, lead improvisations, proposals or tasks. We will be working in couples, individually or in groups.

During the week we will be questioning different training methods, our habits or myths around the work of keeping fit, ready and prepared (physically and emotionally) to be able to join into different creation processes, attend auditions and similar activities.

Nowadays I train my self in a very different way than I used to when I was younger. I catch myself contradicting my own truths regarding the proper training and maintenance of the dancer's body, and engage in the freshness and the body-mind-spirit connectivity.

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 the 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.

<http://www.emberprojects.blogspot.com>

Ziya AZAZI

Week4: 11 - 15 August

Dervish in Progress o 17:00 - 20:00

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 the 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/Troubleyn, 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

Week1: 21 - 25 July

Contemporary Technique Adv 09:30 - 11:30

Partnering Adv 18:00 - 20:00

Intensive1: 26 + 27 July

Partnering in Performance o 12:10 - 14:40 & 17:30 - 20:00

Contemporary Technique

energy & the 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 the 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.

Partnering

Communication 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.

Partnering in Performance

Shifts between emotional states and dynamics

Movement is the key tool of the workshop.

The Workshop is addressed to dance amateurs with athletic training background interested in dance as artistic form of expression.

Partner and floor work with high doses of energy and dynamic changes will centre the attention in the class. We will explore movement originated from necessity, urgency, limitation, emotional reason, etc. With partnering I refer to people wishing to communicate, searching for sharing intentions and trying to establish new codes for dialogue in movement. By duo and group exercises we will deal with terms such as trust, weight, sharing timings, leaders and followers.

Physical dialogues propose different exercises to enhance instinct, opening and awareness. Music, the imaginary, humour... will encompass the dance sessions.

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 over 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 leading workshops related to the work of Ultima Vez.

Adam BENJAMIN**Week4: 11 - 15 August****Integrated Dance Adv 10:00 - 16:00****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 feedback 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 Aduigna 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**Week1: 21 - 25 July****Contemporary Technique - Remixed Release Beg 11:45 - 13:45****Pole Show Girl o 18:15 - 20:00****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?!"

Pole Show Girl

strut your stuff!

What's *your* show girl alter-ego? Pin up pole class offering a new choreography each day- from burlesque to booty-shakin' badness. It includes basic pole moves and puts the accent on glamour, groove, panache, and feeling fabulous. 'Cause why *not* strut your stuff (in heels)?! Show boys are more than welcome.

Susanne got bitten by the Pole bug after coaching and choreographing for Belgian's Pole Champion Sarah Cavenaile, for whom she now teaches at Sarahcademy in Brussels.

NB: No body cream, no rings/bracelets/long earrings/long necklaces. Training clothes: High heels (choreography is made for high heels!), T-shirt without sleeves/tank top, short shorts/bike pants, towel

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 scholarshipholder at ImPulsTanz (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 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: 21. - 25. Juli

Full Presence Ahead o 09:30 - 11:30

Inspirationen (55+) 11:45 - 13:30

Full Presence Ahead

bereits ein Gedanke ist eine Bewegung

In diesem Workshop geht es nicht ums Machen, es geht ums Zulassen!

Über die achtsame Herangehensweise der biodynamischen craniosacralen Körperarbeit, suchen wir in dieser Woche die Brücke zum zeitgenössischen Tanz zu schlagen. Nach angeleiteter Körperarbeit, ausgerüstet mit einem am eigenen Körper erlebten anatomischen Grundwissen über die Verbindung „head and tail“ (lat. coccyx - occipitale, Verbindung von Steiß- zu Hinterhauptbein) und über den Fluss des LCS (lat. liquor cerebrospinalis, Name der Flüssigkeit im und um das Gehirn sowie des Rückenmarks), bewegen wir uns über Improvisationen in den Tanz. Während die Energie unserer Aufmerksamkeit folgt, vertiefen wir uns in die Qualität der craniosacralen Berührung, und nutzen die entstehenden Energieströme, um sanft in Improvisationen aus präsentem Körper und wachem Geist überzugehen. Alles passiert zugleich: die Stille und die Bewegung!

Bitte eigene Ressourcen, Papier und Stifte mitnehmen.

Keine Vorkenntnisse in craniosacraler Arbeit sind notwendig.

Inspirationen

Setze deine Fantasie im Tanz um!

Wir werden nach einem sanften körperlichen Aufwärmtraining und ergiebiger Körperarbeit in eine choreografische Werkstatt übergehen, wo Talente neu entdeckt, gespürt und gefördert werden.

Über Improvisationsbilder, vorgegebene Aufgaben, Zufälle und natürlich spontane Ideen, entstehen viele einzelne choreografische Puzzles, die sich -wenn erwünscht - am Ende der Woche in einem Ganzen wiederfinden können!

Dadurch erleben die Teilnehmer_innen einen autodidakten, stressfreien, sowohl tänzerischen, wie theatralischen Zugang zu Bewegung/Tanz und dem nonverbalen Ausdruck des Körpers – alleine für sich, wie auch mit den anderen Teilnehmer_innen.

„Die Anregung und der Wunsch mit Menschen 55+ zu arbeiten, entstand 2009 durch meine Zusammenarbeit mit der *Age Company* in Wien (alles Protagonist_innen von 55 bis 80 Jahren), deren künstlerische Leiterin ich bin.“

Nicole Berndt-Caccivio ist in Biel (Schweiz) geboren und lebt in Berlin. Nach ihrer klassischen Tanzausbildung sowie Weiterbildungen in Workshops und am Cunningham Studio in New York, tanzte sie ab 1983 in der freien Tanzszene (Tanztheater Zürich, Tanzfabrik Berlin, Elio Gervasi) und leitete ab 1988 (bis 1994) die Compagnie Ljada in der Schweiz. In Tel Aviv gewann sie 1992 im Suzanne Dellal Center zusammen mit Ricochet (UK) die ersten beiden Preise und tourte danach erfolgreich durch Europa.

Ab 1995 folgten Gastchoreografien und -dozenturen u.a. bei ImPulsTanz, lals in Rom, Sarajevo Nationaltheater Bosnien, OMC und LSU Baton Rouge (US), Ylidiz Universität Istanbul und MDT Ankara (TR), Hochschule für Darstellende Künste/ZUKT-Frankfurt am Main, Konservatorium/Privatuniversität Wien, Forum für Musik und Bewegung Lenk (CH), Kientalerhof (ch) u.v.m.

2004 begann sie mit ihrer körpertherapeutischen Tätigkeit: Cranio Sacral Therapie im biodynamischen Modell.

Seit 2008 ist sie künstlerische Leiterin der Age Company Wien und seit 2012 von Goldrausch in Bern/Biel in der Schweiz, beides Contemporary Zeitgeist-Tanzprojekte deren Protagonist_innen 55+ sind!

2014 übernahm sie die Trainingsleitung im Projekt Phase3/SMASH Berlin und machte die Endregie/-choreografie für das Stück „Verknallt“ der Schweizer Tanzcompagnie FANTA5 in Bern. Für die Saison 2014/15 wird sie als Solistin auf die Bühne zurückkehren und in Anna Knapps (AT) „Solo Series/Part 4“ in Zusammenarbeit mit dem Musiker Rupert Huber (u.a. Tosca) in Wien, Berlin und Bern zu sehen sein.

www.agecompany.at

www.cranio-ort.de

Marco BERRETTINI

Week2: 28. Juli - 01. August

Contemporary Flow Adv 09:30 - 11:30

Improvisation Adv 14:45 - 17:15

Contemporary Flow

Training in a flow

Contemporary flow tries to satisfy the needs of the current trends in contemporary dance with a special focus on stamina, fluidity of movements and a wide flexibility. The difficulty of executing the exercises of the training during the motion through space is an advantage for dancers due to a direct confrontation with the accuracy of movements, with breath and endurance, which makes this method a "complete" one.

Contemporary flow is not a "new" technique in dance, but at least a personal and progressive proposal for a workout for dancers.

Contemporary flow is inspired by classical and contemporary dance, yoga, gymnastics and methods based on breathing techniques.

Contemporary flow has received its name from two principal components, which also define it: movements executed through the use of the whole body, in a *Contemporary* way, in a never-ending *flow*, without ever being interrupted (flux).

The first 90 minutes are taking place in a diagonal in the dance studio. Starting with simple walking, following the rhythm of the music. Afterwards the steps will be varied: walking backwards, turning, change of rhythm, combinations, speed variations, adding upper body movements, jumps - first small ones then big ones are added, turns, sequences on the floor. The diagonal gets faster and faster. The participants continuously perform the exercises through the diagonal, walking back along one side of the studio, back to the starting point.

Thus the workshop does not have any interruptions, as instructions are also given during the execution. This is an advantage because the rhythm is never interrupted, allowing the breath to play an important role in the training and the body to indulge into the movement. At the end of the training there will be time for some static exercises. Stretching helps muscles and ligaments to find their way into the right position and breath is calming down before the end of the training.

Contemporary flow is an attempt to synthesise several different approaches of the past decades, without excluding classical dance, yoga and other disciplines. All of this in a fluent way. □

Improvisation

Marx, Bruce Lee, Krishnamurti – the Birth of Dance

This workshop questions the HOW and WHY of every movement. What is our motivation to move? What moves us and urges us to invent something new? How can we be aware of it? How do we prevent to permanently repeat the already learned? How do we translate our inner states into choreographic movements? Can we question our way to move, without questioning our way to live? Of course not! At least as far as I am concerned.

If you, over a number of years, have observed that Performance art and HipHop breathes new life into Contemporary Dance, it becomes clear, at least in my opinion, that, despite a growing evidence of it, a change or rather a development will only be possible if we are willing to work on ourselves.

A true asceticism, in the literary sense! An "exercise" of the Self, so to speak. As the German philosopher Peter Sloterdijk says in his book "You Must Change Your Life": "...and there are highly toxic substances inside of it. A direct connection exists between the dimension of an author and the dangerousness of the materials he is dealing with and which he tries to master. The insignificant only gives birth to the insignificant, the danger gives birth to the thought, the mind, and when the mind gets to the point where it takes form, we have a moment of art. Any person who can claim to call himself an author contaminates himself with the materials he deals with...".

In this sense, and for the duration of the workshop we get inspired: by the water-philosophy of Bruce Lee, the Marxian critique of the slave and the master, the void-theory of Krishnamurti; we get inspired by what we want, but we inspire ourselves before we breathe out.

My small goals list:

- Exercise concentration in the execution of movement
- Create movements transcending our routines
- Expand the dramaturgical horizon
- Question anew the conditions of the art of improvisation

Marco Berrettini is an Italian dancer and choreographer.

His interest in dancing began in 1978, when he won the German championship of Disco Dancing. There upon he decided to improve his technical skills. In the next following three years, he took a multitude of classes and workshops in Jazz Dance, Modern Dance and Classical Ballet. Next to his regular school education, he worked for the Ballroom Dance School Bier in Wiesbaden as a choreographer for Gala Nights. He directed 28 male and female amateur dancers. In order to improve the Shows, he watched American Musical movies for the first time in his life. With his dancers he studied and stole and adapted some dance scenes from West Side Story to Eastern Parade.

After his A levels, he started a professional dance-formation; first at the London School of Contemporary Dance, then at the Folkwangschulen Essen, under the direction of Hans Züllig and Pina Bausch. In Essen and Wuppertal he developed his interest for the German Tanztheater and choreographed his first contemporary Solo: "the horny Santa Claus".

Since that time, the Jooss/Laban/Leeder/Cecchetti technique meant everything to him and in the next 10 years he would work under the influence of Pina Bausch's Tanztheater. Especially concerning the "form" of how a show is build. There seemed to be a great amount of freedom and possibilities. But concerning the "content", Berrettini seemed much more sceptical. Berrettini belonged to the 1980ies and the psychoanalytical work of most of the big contemporary companies did not appeal to him. One could feel a change of generation.

Straight after the diploma as a dancer he tried to build up his own company in Wiesbaden. One must say, without any success. Retrospectively it could be mentioned that at the beginning of the 1980ies independent dance companies weren't really helped at all in Germany and the audience would be strictly used to frequent the state-theatres. Also, Berrettini's work wasn't the most communicative. Next to his attempts to be recognised as a good, new, revolutionary choreographer, he studied European Ethnology, Cultural Anthropology and Theatre-Sciences at the Frankfurt University. For few years, Berrettini fought rather badly his way through dance. He could have had easily a job as a classical dancer or at the Wuppertaler Tanztheater, but he seriously believed that one day his career will work. In the meantime he payed his rent by playing Backgammon and giving amateur-classes.

In 1988 he signed a contract with a French dance company. He was fed up with Germany and hoped that France would offer new opportunities. This time he was luckier. Besides his work for the choreographer Georges Appaix, he created his own pieces. The name of his Company was Tanzplantation.

In 1999 the Kampnagel Theatre in Hamburg produced his show "MULTI(S)ME". Following the advice of the Kampnagel Director Res Bosshart, his Company of 12 members, changed its name. *MELK PROD. was born.

Since then Marco Berrettini produced more than 25 pieces in collaboration with his Company, and won some prizes like the ZKB PRIZE at the Theaterspektakel Festival in Zürich, whatever it means to win prizes for choreography.

In 2005 "No Paraderan" opened at the Theatre de la Ville in Paris. A huge scandal broke off at the opening night. Few spectators even wanted to beat Berrettini up, waiting for him at the artist's entrance. In less than 6 months the company lost the support of the theatres *MELK PROD. used to work with. No money, no gigs anymore. For two years the company had a hard time and three members of the crew had to leave for financial reasons. But since 2007 the situation seems to be stable again. His last piece "*MELK PROD. went to New Orleans" (for which the company has really travelled to New Orleans in order to create the piece), they reconquered the audience. His dancers, the youngest 26, the oldest 57 years old, improved through the years. Just like good red wine.

Berrettini's work spreads widely. From the Performance in Museums to movie-productions with foreign film-directors; from Video-Installations at the Palais de Tokyo in Paris to festive dinner parties with famous people who don't know him at all. In 2011 Berrettini worked on the piece "Si, Viaggiare", a piece for 9 dancers who try to translate Peter Sloterdijk's book: "Blasen" in theatrically exploitable material. The opening night took place at ImPulsTanz 2011 in Vienna. But his best "creation" is and will be Stella., his daughter with whom he lives in Geneva.

Marco Berrettini for Marco Berrettini

Adriana BORIELLO

Week3: 04 - 08 August

Movement as body's music – il corpo musicale Adv 14:20 - 17:20

Intensive3: 09 + 10 August

Movement in Relaxation - Taichi o 12:10 - 14:40 & 17:30 - 20:00

Movement in Relaxation - Taichi

Relaxation in Action

This work is a body experience, based on energetic concepts of movement. The work comes from my long experience in dance and Taichi which brought me to combine both in my body work.

The work goes through different phases.

We begin by listening to the absence of movement and the silence of the body, perceiving involuntary movement through the practice of relaxation as an activity, in search of a natural energetic rebalancing of the body and investigating in useful relaxation during stillness.

Then we go on to move in a relaxed state, with a minimum of necessary effort and keep energetic balance in motion. The practice is focused on different elementary energetic-formal paths of the movement flow and their intrinsic organic rhythm (both individual and collective), to expand the perception of movement as a continuous transformation between activity and inactiveness, tension and looseness, full and empty, in a natural relation with breathing.

Movement as body's music – il corpo musicale

This Workshop provides individual and collective practical experience, based on the energetic concepts of movement. It starts with a body work session where movement is felt as ceaseless transformation – transition of forms – balanced between full and empty, tension and looseness. Then work focuses on improvisation and/or composition practices based on the comparison–translation–relationship among the principles of sound and movement, also observing the *energetic–dramaturgical* features of their declensions.

The practice of listening to one's own musicality of movement and others', aims to the expansion and refinement of one's perceptive, sensorial and analytic skills, producing a natural development of technique and proprioceptive expertise.

The work goes through different stages:

The ontological body – the body in its essence

To begin by listening to the absence of movement and to the silence of the body, perceiving involuntary movement through the practice of relaxation as an activity, in search of a natural energetic re-equilibrium of the body, investigating about useful relaxation during stillness.

Then the emphasis is on moving in a state of relaxation, looking for minimum necessary effort and keeping energetic balance in motion. We delve into practices of different energetic-formal paths of the movement flow and their musicality between moving and to be moved.

The musical body – the body in space/time

To experience the body as matter (full/empty) and vibration (movement/sound) and its linguistic dimension linked to space, time and other bodies. The focus is to decline the unit movement/sound through the practical and conscious experience of some principles concerning the parameters and the organisation of movement and sound. This leads to collectively practise on the experienced topics, some processes for transformations of movement, and improvisational structures with systems of rules.

The anthropologic body - the body in different cultures

The words of the body - meaning the words to describe movement in terms of actions, principles, parameters, sensations, images, emotive states - become an instrument for observation and declension of the *stories* written on each of our bodies. The (anthropologic) body, intended as manifestation of the human being in all his or her aspects: mirroring a unique existence (like a digital footprint) but also expressing what culture, collective memory, social environment imprint in ways of moving, in postural attitudes and gestures.

Adriana Borriello (born in Avellino, Italy, 1962) started to dance at the age of three. She received a degree at Accademia Nazionale di Danza, at Experimental School for Dance Arts in Rome, and at Maurice Bejart's Mudra School in Brussels, where she created her first choreographies. She studied and practiced Taichi from 1984 onwards with Master Kuo first, then with Master John Shadow.

She participated in the founding of Anne Teresa de Keersmaeker's Company Rosas, dancing in "Rosas danst Rosas" and she collaborated with Pierre Droulers as dancer and choreographer.

In 1986, she founded her own company in Paris, which she later moved to Italy, and she realized important shows and international tours thanks to international co-productions, revealing a personal style which Press described as "the avantgard of the ancient folklore", already for her first piece.

Between 1997 and 1999, she realised the first Italian Choreographic Residency at the TeatrIdithalia in Milan, giving rise to Progetto Catartico, a choreographic and poetic investigation about rite and popular traditions.

She is guest choreographer for several Opera Houses, Theatres and international Companies (Teatro dell' Opera in Rome, Teatro Comunale in Florence, Teatro Stabile in Genova, Charleroi/Danse a.o.) and she collaborates for theatre and music shows ("Tango barbaro" by Copi with Mariangela Melato and Toni Servillo, the Opera "Samson et Dalila" directed by Fura dels Bau a.o.)

Since the beginning of the 1980-ies she leads educational and choreographic workshops, both in Italy and abroad, elaborating in the course of time a personal methodological approach, both in the field of body work and in her improvisation and choreographic composition practices.

She teaches at prestigious institutions such as: the University of La Sapienza in Rome, the School of Dramatic Arts of Paolo Grassi in Milan, the University of Torino- C.R.U.D., La Biennale di Venezia, the Beijin Dance Academy, the Roma Tre University, ImPulsTanz a.o. She created many performances for students out of workshops and teaching-projects.

In 1998, she planned and directed a Training Course for Interdisciplinary Contemporary Dancers financed by the European Community.

Since 1998 she collaborated with the National Academy of Dance in Rome as guest professor teaching choreographic composition, methodology of composition and individual projects for the two-year up-graduate specialist curriculum in Choreography - University Courses A.F.A.M., and as guest choreographer realising several big group choreographies. Since 2012 she is Artistic Director of Progetto Danza at Teatro Carlo Gesualdo in Avellino where she realised the introduction of the first (and currently the only one in Italy) three year Specialing Undergraduate Course in Composition at Accademia Nazionale di Danza, where she teaches Composition and Improvisation.

JERMAINE BROWNE

Intensive1: 26 + 27 July

Street Jazz / HipHop – The Video Conversation *Int* 12:25 - 14:25 & 18:00 - 20:00

Week2: 28 July - 01 August

Street Jazz / HipHop *Beg* 11:50 - 13:20

FemFunk *Adv* 16:15 - 17:45

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

FemFunk

femme fatale

This new workshop of Jermaine has a strong "femme energy". The style he brings is sensual, hard-hitting and sexy while combining the use of clean lines and precision. Jermaine pushes the dancers beyond familiar technique in order to find the connection between music and movement on a deeper emotional level.

Street Jazz / HipHop – Video Conversation

Connections

In the Video Conversation Workshop, we will look at different Street Jazz / HipHop solo dance videos and discuss what we connect with it naturally and why. We will work to see how these connections translate into one-word-descriptions, and later on create movement material relating to these words. Participants will be given choreography along with some movements from the videos we watch. There will be group work in this class.

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

Week2: 28 July - 01 August

Waacking o 14:20 - 16:05

Voguing o 16:15 - 18:00

Intensive2: 02 + 03 August

Voguing o 12:30 - 14:45 & 17:45 - 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 Voguing 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. Sommer 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: 26 + 27 July
Writing Dance Adv 13:00 - 19:00

Writing dance

Choreographer Jonathan Burrows leads a two day intensive investigating choreographic and compositional process, performance and philosophies, questioning how a dance can be made and what it can communicate to someone watching. Practical work will concentrate on short task-based exercises looking at how to find material and work with time, to hold the attention of an audience and make them care what happens next. Days will be punctuated also with viewpoints on other mediums and ways of working, asking all the time what dance can do and what it can't do.

This workshop is for dance and performance artists, students and professionals with experience of performing and making, who are interested in re-examining and extending their own process and practice.

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.

Bruno CAVERNA

Week1: 21 - 25 July

Liquid Body *Beg* 11:45 - 13:30

Becoming Animal *Adv* 15:00 - 18:00

Liquid Body

Grooving in the rhythm of the fluid

Liquid body is a dancing philosophy that proposes the development and articulation of movement in innovative ways. The premise is that the architecture of the human body is a heritage from an evolutionary process of oceanic origins. Under this prism there is a notion that our bodies carry a constant “inner sea”, having the spine as this most expressive ancient memory.

The workshop is inspired by the science of water flow. In the midst of flowing movement forms arise. Our dancing will be crafted following the understanding of wave-spiral motions, grooving in the rhythmical expression of our fluid nature.

Liquid body is an invitation to rethink human biomechanics by favouring the fullness in the use of the bodies with a minimum of physical, energy and mental wear. We consider an intimated yielding relationship with gravity so there is a cultivation of readiness in the nervous system for adaptability.

Becoming Animal

embodying instinctual intelligence

By authentically reconnecting to our animal evolutionary legacy we move towards heightened levels of sensitivity, perception, awareness and, consequently, an improvement of motor skills and finer expressions.

The workshop is composed of two interconnected parts: Play-Fight and Floor Work:

Play-Fight

Play-Fight blends elements from martial arts, such as Capoeira, Taiji and Russian Systema, with Contact-Improvisation and Contemporary Dance, wherein a play-fight arena becomes the thrilling drive to explore and challenge one another in all different fashions. “Positively intended” is the individual mental tuning required for the rise of a friendly collective ground, from which a visceral and sensuous experience can be safely cultivated and extrapolated. Each encounter carries the latent power to tilt either towards confrontation or collaboration 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.

Floor Work

This specific Floor-Work is 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 in fluid dynamics and explore wave-spiral motions, upside down techniques and headlong practices. The established frameworks become our fertile terrain for the embodiment of a dormant instinctual intelligence capable of operating our bodies effortlessly with ease and grace.

Born in Rio de Janeiro and based in Europe since 2000, **Bruno Caverna** has always been strikingly fascinated by human bodies in motion and its latent potential to be explored and extrapolated.

At the age of 10 he began practicing Capoeira, which led him to work at a circus as an acrobat in 1993. The year after Bruno "fell into" contemporary dance, a landmark in his professional development for realising that dancing was the missing link. 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 distinct disciplines such as Capoeira, Contemporary Dance, Contact-Improvisation, Qi Gong and Russian Systema, into a corporal language of his own. His movement approach has strongly been fostered by the investigation of our primal instinctual spatial perception as well as the science and studies of water flow.

Alice CHAUCHAT

Week2: 28 July - 01 August

Togethering Adv 14:50 - 17:50

Togethering

This workshop will be a conversation-in-practice, where we will talk and dance through some procedures of togetherness: self-atomisation, gathering, (re-)composing, approximative unison, convergence and divergence, synchronising, falling out of step, ... We will observe and nurture the co-existence of various rhythms (of relations, of perception, of movement) within our own activity and within the group. This may help us consider togetherness within oneself as much as among several persons.

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 mostly in collaborative set-ups, developing numerous choreographic projects and platforms for knowledge production and exchange in the performing arts (everybodystoolbox.net, specialissue.eu, praticable 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).

Since September 2013 she studies for her MA in Choreography in Amsterdam.

Gabriella CIMINO

Week1: 21 - 25 July

Pure Pilates o 09:45 - 11:30

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.

Marta CORONADO

Week2: 28 July - 01 August

Release Technique - Enjoying the Laws of Motion Adv 09:30 - 11:30

Tools for a Thinking Body Adv* 13:50 - 15:50

Week3: 04 - 08 August

Release Technique - Enjoying the Laws of Motion Adv 13:55 - 15:55

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.

Tools for a Thinking Body

After working more than a decade with and for the same choreographer I realised that I had to challenge and reinvent myself each time we would be involved in the creation of a new piece.

If we visualise the creation of a dance piece as a puzzle – and if as a dancer you would like to be an active piece on the board – you need to be a thinking body that changes, transforms, translates the basic material and is able to surprise itself.

During this week of work we will deal with Space and Time alterations.

The first few days we will learn a basic phrase that will be the vocabulary used to build all the changes.

The first transformations will be related to time:

How can we create the reverse of a movement phrase? Are we able to play with suspensions, to freeze the time on stage? Do we dare to make radical change of speeds and create endless loops that bring our dancing to other quality levels?

The space alterations are divided in two different groups: the vertical and the horizontal space.

In the vertical space alterations, we need to be aware of all possible levels our dancing can achieve. We will talk about the parameters to create a floor version of the material. A version that can interact harmoniously with other levels, like a jumping version, another subject we will also deal with.

In the horizontal space alterations we will amplify our research and create duos, trios and quartets with the different notions of two dimensions and three dimensions. We will be challenged to create ground patterns with our dancing that can interact with the ones other dancers have and construct a geometric figure all together.

The last day of work we will summon all the material created and try to make the skeleton of a dance piece to give the participants the chance of performing it to each other and have the sense of continuity this work should have.

The final goal of the workshop is to share the base of my own experience as a dancer and give different guides and suggestions to the participants of when and how to use these principles of transformation and composition.

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", "Kassandra", "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

Week2: 28 July - 01 August

Strumpf ist Trumpf (5-8J) 09:30 - 11:30

Lasset die Spiele beginnen (13-17 J) 14:30 - 16:30

Strumpf ist Trumpf (5-8J)

Invent your stocking-character

We let the puppets dance: Out of colourful stockings we will make hand puppets and then try them out on stage. Which stocking-character would you like to create and what story will it have to tell? We will first slip into the stockings and then into various roles and thus let our imagination run wild. Please bring a stocking (our something similar) and we take care of the rest!

Lasset die Spiele beginnen (13-17 J)

Improv-Match!

We plunge into the most spontaneous discipline of theatre and play: an improv-match! Teams will compete for winning the audience's favour instead of fighting for medals. First our audience consists of the participant-group, but by the end of the week we shall be ready to invite friends and parents. We will invent scenes inspired by the audience's tasks. If you like to play, sing, fool around, invent stories, cheer for each other and compete with each other, then this is your place to be! Based on the Theatresports by Keith Johnstone we will put our improvisation abilities to the test and learn several elements of the impromptu theatre.

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 was featured by 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 after spending a few years in Upper Austria lives again in the Rheinland region in Germany.

Ivo DIMCHEV

Week4: 11 - 15 August

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 than 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 a lot of his work at ImPulsTanz and was responsible for the Research Project "Do yourself a favour!". In 2013 Ivo was the Mentor of the danceWEB scholarship programme.

Zoi Dimitriou

Week4: 11 - 15 August

Release Technique - Making Connections Adv 09:30 - 11:30

Connecting Inwardly o 11:40 - 14:10

Connecting Inwardly

"As human beings we want to be fully present, embodied, as we live our lives. We want to communicate who we are and what we stand for in action, so that our message reaches out to others. In order to do this we need to find means to connect inwardly, both to what we want to say and to how all parts of the body relate to each other to support our statement and purpose. To do this, we need to know something about the fundamental nature of making connections. This ability to make connections, to create relationships, is a skill which begins 'at home', within our own bodies, before it ripples outwardly into the environment and others."

In this workshop Zoi Dimitriou will introduce Fundamental Principles of Movement inspired by the work of Irmgard Bartenieff and her own practice. The work will focus on patterning connections in the body according to principles of efficient movement functioning. Through observation, attention to sensation and improvisation we will explore them further in the context of dance and within a group situation that encourages personal expression and full psychological involvement.

Release Technique - Making Connections

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.

Choreographer and dancer **Zoi Dimitriou** was born in Athens. She graduated from the Greek State School of Dance, received the Onassis Foundation Scholarship to study at Trisha Brown in New York and in 2005 completed her MA in European Dance Theatre Practice at Trinity Laban in London. As a dancer she has collaborated with artists such as Yvonne Rainer, Kirsty Simpson, Felix Ruckert, Shiobhan Davies among others. Based both, in London and Athens, she launched her choreographic career in 2006. Works of her company have been featured in internationally renowned venues and festivals and have brought her UK choreography awards like the Robin Howard Foundation Award 2008, the Bonnie Bird Choreography Fund Award 2009 and the CfC Award 2010. In Greece she has been commissioned to make works for the Onassis Cultural Centre, the National Ballet Company of Greece, the Athens Festival and in the UK for the Laban Theatre, The Place, Sadlers Well's, Company of Angels, Shift Company and Focus Company. Zoi Dimitriou has participated in the European Network Aerowaves and in numerous other European projects for research and exchange. She teaches at Trinity Laban in London, ImPulsTanz Festival in Vienna, Marameo in Berlin, Duncan Research Centre for Dance in Athens among others. Her work is supported by the Arts Council England and the Hellenic National Centre of Theatre & Dance (Ministry of Culture in Greece).

Daybee DORZILE

Week4: 11 - 15 August

Urban Dance Styles *Int* 09:45 - 11:30

Party Social & Funky Styles *o* 14:30 - 16:15

Urban Dance Styles

HipHop/Urban Style Mix

This workshop mirrors the diversity of a professional dance career! It is the mix of House, Waacking, Salsa, Hype, New Style and even some Jazz. It is an opportunity to get a flow within a variety of steps and moves, which is crucial for a dance career or simply an eye-catcher in the HipHop scene.

Daybee has experience in these dance styles, having shared stage with an endless amount of artists and touring with them.

Party Social & Funky Styles

Shake shake!

This Workshop is open for everyone and is a mix of basics of several dance styles practised on Funk & Soul, Disco, High-Energy and Jazz Music. I will explain development and evolution of Social Party Dance Styles from the time between 1970 and 1990.

The term "social" is used in that case, because this was the dance styles that everyone would be dancing together, at a party, at a wedding, in the streets, in a youth club, in the disco-clubs, where everybody shared times together to celebrate, like Boogie-Funky-Swing movements to jam together.

It's also a dance style for Soul & Music Lovers. No specific technique skills are required. This is a feel good class for every level and for having lots of fun!

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 Platnum, 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.

Corinne ECKENSTEIN

Week1: 21 - 25 July

Verrückte und Verliebte (15-20J) 10:00 - 14:00

Verrückte und Verliebte (15-20J)

Shakespeare somewhat different

Have you ever been really mad, angry or tainted? Or utterly passionate and really in love? Strong emotions and serious conflicts are actually commonplace, but what we do in this Atelier is not everyday life. We will exaggerate – and really overdo it. We re-write the texts of Shakespeare and explore their archetypical figures in a physical way and use them as models/templates for great emotions and gestures. Using classical theatre elements, we will work together to find a strong physical expression in the art of acting. We are as passionate as Romeo or Juliet, as evil as Lady Macbeth, as crazy as Hamlet, as desperate as King Lear, as insecure as Othello, or tainted as Richard III.

Corinne Eckenstein is a director, choreographer and actress, born in Basel (CH) and studied in New York and San Francisco. Since 1990 she lives in Vienna. She worked a.o. in Vienna: at the Theatre of Youth, at the Wiener Festwochen, the Schauspielhaus and in the independent scene in Vienna. Since 1995 she has worked as a freelance director and choreographer.

Her productions have been presented at dietheater, Kosmos Theatre, DSCHUNGEL WIEN and the Schauspielhaus Vienna, as well as internationally at the junges theater basel, at the Theater der Künste in Zürich and at the Junges Schauspielhaus Hannover.

Since 2005 she has worked at the DSCHUNGEL WIEN, where she works with both professional as well as young performers, such as for: "Hamlet!", "Chatroom", "Schrilles Herz" (texts by young people on the subject of love, in collaboration with the author Lilly Axster) and realises continuous collaboration with the young author Benedict Thill: "Schwimmer im Treibsand", "Fieberträume", "Spiegelland", "Die Wette" and "Ellas fremdes Leben". Most recently, she choreographed and directed the dance pieces "Boys don't cry" and "The Boys Are Back in Town".

"Corinne Eckenstein stands out through her work with children and youth, her piece-development and dramaturgy, dealing not only with the typical daily life topics of young people, but issues and existential questions of the whole society, which move teenagers as well as adults." – DSCHUNGEL WIEN

Defne ERDUR

Week3: 04 - 08 August

Every Body Knows o 14:25 - 16:25

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 and mental foundation. With the aid of more analytic, anatomical images and various artistic tools (i.e. writing, drawing, sounding etc.) we will be working with our bodies, 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 Anatomy, Developmental Movement, Authentic Movement Expressive Art Therapies and Contact Improvisation will be at our guidance to relate to our own unique self and reach out to dance with others.

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

Defne Erdur is a dance artist and a sociologist working in the fields of performing arts, therapy and education.

She studied sociology (MA) and worked with pioneers in Contemporary Dance & Somatics. She then completed the Inter-model Expressive Art Therapy & Creativity Programme. Since 2008, she is also a certified Body Therapist actively practising multitude of techniques towards a deeper understanding of the body as a psychophysical whole. Currently she is finalising her PhD; researching ways to integrate art therapy tools & techniques into the creative processes of dance artists.

She currently teaches at the Performing Arts Department of State Conservatory & Elim Sende Association in Istanbul, works for WINPeace and gives workshops in many countries, for different populations - i.e. actors, dancers, non-dancers and disadvantaged populations from different age groups. She is also the co-founder & editor of IDOCDE website dedicated to the documentation of contemporary dance education.

Artistically, she is mainly interested in instant compositions and site specific performances. She is part of the improvised music & dance ensemble KAROSRI. Besides she has an on-going solo performance called "in between prayers" that seemed to have significant impact on an artistic intervention called "standing man" during the recent socio-political revolts in Turkey. This work and her dedication to non-violent communication took her to Thailand in 2014, as she was selected among 400 artists for "I Meditation Artistic Retreat" to collaborate with 19 other artists towards creating the Samadhi Santi Collection for peace.

The primary prospect of all her work is to mediate people to relate to their own self; reflect on their needs, means, environment and ideas. Working with the sensations and anatomical make up of their body, directing awareness to responses for inner and outer stimuli, utilising tools of various art disciplines she aims to assist people in their physical, mental & emotional processes.

In sum, she is curiously dancing on the transitive line between art and life.

Laia FABRE & Thomas KASEBACHER

Week4: 11 - 15 August

This is so f*dance! o 14:20 - 16:50**

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 dancers, 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: 21 - 25 July

'Crossing the Stage' and other scores Adv 11:40 - 14:10

Terry Riley In C Adv 14:50 - 17:50

'Crossing the Stage' and other scores

A 5-day composition workshop focusing 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.

Terry Riley In C

In this workshop we will attempt to translate this minimalist classic into movement. Written by American composer Terry Riley 50 years ago, *In C* consists of 53 riffs that can be performed by any number of musicians on any instrument. They proceed through the score at their own pace, creating a spontaneous and rich counterpoint.

Translating it is a risky and somewhat stupid idea: we won't have enough time, visual rhythm has different rules to musical rhythm, and there is no equivalent of harmony in movement, but along the way we might discover something and hopefully it will be fun.

While musical literacy is not necessary, it wouldn't hurt either, and a superficial knowledge of the original piece would be useful.

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, one with MAPdance in Chichester and at Bedford University.

Libby FARR

Week1: 21 - 25 July

Ballet for Contemporary Dancers *Adv* 09:45 - 11:30

Introduction to Ballet *Beg* 18:15 - 20:00

Week2: 28 July - 01 August

Ballet for Contemporary Dancers *Adv* 09:45 - 11:30

Introduction to Ballet *Beg* 11:45 - 13:30

Introduction to Ballet

Natural movement potentials

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 on 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.

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

Week2: 28 July - 01 August

The Only Force Adv 09:30 - 11:30

Difficult Things Can Be Easy Beg 14:20 - 16:05

Intensive2: 02 + 03 August

The Axis Syllabus - empowerment, respect, freedom of expression o 09:45 - 12:15 & 15:00 - 17:30

The Only Force

The physical properties of the body and its environment offer a precious resource to us as we express ourselves in movement. Torque, kinetic energy, centripetal and centrifugal forces, inertia, momentum, shear, compression, decompression, torsion are terms that describe the vast array of powers that we can harness to our advantage.

In this workshop we will apply fundamental understandings of these tools to various dynamic situations, including sophisticated floor and standing material. We will investigate "Unified Field Theory" and how it might relate to dancing, especially toroid geometry and the fractal nature of our relationship with the universe.

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 - empowerment, respect, freedom of expression

Rather than a single technical or methodological approach, the AS is a potential resource for all those who work with the human body: artists, athletes and healers.

In this session, we will study the current status of the AS lexicon, and discuss the bio-mechanical, empirical and medical resources that form the bulk of the AS information bank. We will compare past and present assumptions, newer and older training approaches, and review evidence for strategic modality changes. We will also spend time considering the practical applications and the ethical questions that this knowledge engenders for teachers, therapists, project leaders and participants.

Frey Faust began performing on the street as a pantomime, dancer-actor in the family troupe at the age of eight. At the age of fourteen, Nita Little, the co-founder of the movement, introduced him to Contact Improvisation. He then worked with Merce Cunningham, Meredith Monk, Stephen Petronio and Donald Byrd to name but a few, and has studied Capoeira, African Dance, Fencing, Karate, Aikido, Jazz, Ballet, Yoga, Percussion, Physics and Anatomy. In the 1990's Frey devised The Axis Syllabus, a method of movement analysis and instruction, with which he hopes to impart a structurally supported basis for artistic expression to his students. He continues to create, perform and teach across the globe to this day!

The Axis Syllabus

Even though many tactics can be used in the effort to enhance and school awareness in the individual, in the AS class the student will be urged towards a direct sensory relationship with his or her body. For example, applied physics and functional anatomical parameters are continually referenced in order to assist the students in finding structurally sound solutions to weight, mass, momentum and kinetic energy equations, and to help them assess their own physical limits for safety while they are expanding range, skill and strength. Carefully chosen, neutral terminology and a non-secular premise allow for people of many religious denominations, cultures and creeds to benefit without being obliged to adhere to a single doctrine. In this way a global awareness of situation-adapted social etiquette can be encouraged and nurtured throughout the transformational process of the discovery of the self and its relationship to others.

Ori FLOMIN

Week4: 11. - 15. August

Yoga for Dancers o 09:30 - 11:30

Contemporary Technique Adv 11:45 - 14:00

Yoga for Dancers

Yoga as an art, a science and a practice

In this Hatha Vinyasa based class the Israeli Ori Flomin, member of the Stephen Petronio Company for many years, will present Yoga as an art, a science and a practice. A way for dancers to deepen their knowledge of their own body and understand its connection with the mind, breath and spirit. Strong emphasis will be put into our continued awareness of using breath through challenging postures. This will enable us to find a calm centre and push our physical ability forward without adding stress to our bodies.

The class will begin with a brief chant followed by breathing exercises and sun salutation, helping the body to mold and shape into other poses. The class will move to postures that strengthen and stretch the whole body: Balance poses, standing poses, forward bends, back bends, twists and inversions. The class will finish with a deep final relaxation. Some partnering stretches will also be taught.

Contemporary Technique

The class encourages dancers to find freedom in their body and let go of sensations of tension or limitation. Through the class dancers will be able to maximise the use of the warmed-up body with its connection to space and gravity to increase their movement possibilities and take risks in their dancing.

The warm-up moves smoothly from floor to standing with a strong focus on anatomy to strengthen connections of correct alignment with an increase of fluidity in the joints.

Dancers will develop an understanding of the connections between their body and the floor, and how the use of weight, momentum and breath allows an exploration of physically full dancing with the least amount of muscular tension.

Ori Flomin (Israel/New York City) has been creating and presenting his choreography extensively in New York, Europe and Asia. He teaches dance and yoga as a guest artist for several companies and schools around the world such as P.A.R.T.S. (Brussels), Sasha Waltz and guests (Berlin), The Place (London), Cullberg Ballet (Stockholm), SEAD (Salzburg) and Circuit-Est (Montreal) among many others as well as regularly in NYC at Movement Research. He served as Guest Faculty in many colleges in the USA such as SUNY Purchase, Rutgers College, Barnard College, The New School to name a few.

He was a member of the Stephen Petronio Dance Company from 1991-1999 as well as the assistant to the Artistic director from 2005-09. He also had the pleasure to dance with Neil Greenberg, Helena Franzen, Maria Hassabi, Kevin Wynn and Michael Clark.

He is also a certified Shiatsu practitioner and maintains an active practice in NYC.

www.Oriflomin.com

Salim GAUWLOOS

Intensive3: 9 + 10 August

Contemporary Jazz *Int* 12:30 - 14:30 & 17:40 - 19:40

Week4: 11 - 15 August

Contemporary Jazz *Adv* 11:50 - 13:35

Contemporary Jazz *Int* 13:55 - 15:40

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.

Slam "Salim Gauwloos" career started 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 a prestigious Dance School in New York City. Out of the two thousand dancers that auditioned, he 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 is also the Face of her infamous "Vogue" iconic video.

In addition, he has performed artists like George Michael, Aretha Franklin, Toni Braxton, Taylor Dane and Britney Spears, to name a few. He has worked with Mia Michaels' company R.A.W and with Margo Sappington's Company, The Daring Project, where he performed with Valentina Kozlova. 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.

Slam has acquired a reputation as not only 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 in 2003.

He also 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 for the Orlando Sentinel. His work "I Breathe You In" was recently performed at Orlando Ballet's production A World of Dance under the artistic direction of Bruce Marks.

The contemporary solo titled "Coming of Age" that Slam created for Joseph Gorak (ABT and winner of the Youth America Grand Prix 2006 in New York City) was performed at the Gala Stars of Today meet the Stars of Tomorrow, held at City Center.

Slam has taught workshops throughout the world, for Ballet de Monterrey in Mexico, ImPulsTanz in Vienna, Amsterdam Dance Center in Holland and Arena 21 in Zurich Switzerland. He was also invited to do a residency at Bucknell University. 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.

Slam created works in Buenos Aires titled "Between Hope and Fear" and "10-10-71" which were part of Argentina's Mozarteum Program 2007 and 2010. His piece "10-10-71" was also performed in a tribute to Argentina's famous dancer called Jose Neglia, where his son Sergio Neglia, also performed his father's famous roles, along starts such as Cecilia Figaredo. He has also set a work on the Houston Metropolitan Dance Company titled "11:11".

Slam won the choreography award at the YAPG 2008 in South Carolina.

His Fashion credits include choreographing a Revlon commercial with supermodels, Cindy Crawford, Helena Christensen, and Claudia Schiffer, shot by Bruce Webber, a Gianni Versace Campaign shot by Herb Ritts, a Philip Morris Campaign shot by David LaChapelle, featuring Slam Rochelle Aytes, the Wella Trend Vision ads shot by Alexi Lubomirski, as well as the Sebastian Trilliant ads featuring Charlotte Ronson, and most recently he choreographed an advertising campaign and video commercial for Longchamp, featuring supermodel Coco Rocha shot by Max Vadukul, and a Cover and editorial spread with Anne Hathaway as a face of One Billion Rising, the global movement to end violence against women shot by Alexei Hay. Slam will also be making a guest appearance in an upcoming episode of the new reality TV show called "The Face" airing this March.

Elio GERVASI

Week3: 04 - 08 August

Moderner Tanz (55+) 11:50 - 13:35

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.

In 1987 **Elio Gervasi** founded the dance company Gervasi in Vienna, which has since presented more than 50 productions in Austria and abroad. In the last 25 years Gervasi received numerous choreographic awards from the Arts Department of the Federal Ministry of Culture, including the Austrian Dance Award.

Gervasi was a guest choreographer with a.o. P. L. Dance Company, Bühnenwerkstatt-Company Graz, the Saarland State Opera Ballet as part of the "Off-Ballet" series and for the Ballet School of the Vienna State Opera. Among his best-known pieces: "Spazio Sei" (1991), "Il Cortile" (1994), "Der Feigenbaum" (1997), "Crash Control" (2001, 20012), "12-seny-6" (2003) , "Fuga-Ce" (2003), "7Interiors" (2004), "Exit-2-4-1" (2007), "F" (2010) a.o. He has participated in numerous international dance festivals.

Zvi GOTHEINER

Week3: 04 - 08 August

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

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

Intensive3: 09 + 10 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.

Mariella GREIL & Sabina HOLZER

Intensive2: 09. + 10. August

Basic Income Dance o 11:00 - 17:00

Basic Income Dance

Dance with a touch of critique

The Basic Income Dance deals with the resource-oriented, sustainable re-distribution and is a plea for freedom of spaces, interpersonal relationships and new valuations. In this workshop we see our body as an unconditional resource that constantly conditions ourselves and relate it to visions and questions about the unconditional basic income. In this way we develop common, individual utopian maps and choreography. We turn our attention to everyday life and breathe new life into our simple actions in a mindful, instinctive and intuitive way. Thus dance is a useful and pleasurable, but also a thoroughly critical practice directed against maximisation of profits, efficiency and exploitation.

This workshop is addressed to everyone interested in creative expression in relation to social-political issues and who likes thinking and moving together! No previous experience necessary!

The first edition of the Basic Income dance was part of imagetanz 2014 - Festival of choreography, performance and Care in March 2014 in Vienna.

Mariella Greil is a performer, choreographer and researcher living in Vienna. 2014-16 she is Key Researcher in the research project "CHOREO - GRAPHIC FIGURES . Deviations from the line" where she examined the choreographic means in its expansion. Previously, she was Associate Researcher in the artistic research project "performance matters" (2009-2013) and senior editor for the e -journal "activate". Since 2002 she has worked on various research and laboratory projects and has taught at universities in UK, US, Mexico and Austria. Currently, Mariella Greil is a PhD fellow at the University Roehampton in London in the field of dance / performance. In the years 2006 and 2007 she received the danceWEB scholarship and 2008 and 2010, the foreign scholarship for dance of the Austrian Ministry for Education, Arts and Culture. She is involved in the artists' initiative "Sweet and Tender Collaborations" and in collaborations with Lisa Hinterreithner, Werner Moebius, Doris Stelzer, Martina Ruhsam, Emily Sweeney, Emma Cocker and Nikolaus Gansterer.
www.mariellagreil.net

Sabina Holzer is a performer, choreographer and writer based in Vienna. She studied contemporary dance at the Hogeschool voor de Kunsten, School for New Dance Development in Amsterdam and developed since then performance projects in Austria and abroad. As a performer she worked with international choreographers such as: Julyen Hamilton, Daniel Aschwanden / Bilderwerfer, Vera Mantero / o rumo do fumo, Fabian Chyle, Yossi Wanunu / Toxic Dreams, Hooman Sharifi, Philipp Gehmacher / mumbiling fish, LuxFlux, Milli Bitterli / artificial horizon a.o.

She engages in trans-disciplinary formats at the interface between theory and practice and published since 2007 texts on dance and performance. She is on the editorial board at www.corpusweb.net and in the team at Im_flieger, a platform of artists for artists. She gave lectures, and taught movement and dance at Tanzquartier Vienna, at the School for New Dance Development in Amsterdam, ImPulsTanz, Conservatory of Vienna, Trois C-L (Luxembourg) a.o.

Since 2005, she has realised numerous joint performances and interventions with Jack Hauser at Tanzquartier Vienna, Lentos Kunstmuseum in Linz, machfeld, Hidden Museum, Essl Museum, Werner Berg Museum and the Schauspielhaus Vienna. Her last projects: (selection) the collaborations "Die Unbändigen" and a series of salons under the title "The fantastic third parties" as well as performance-concerts with "Freie Radikale" and "One Piece" by 5 Scores of Yoko Ono.

www.cattravelsnotalone.at

Judith GRODOWITZ

Intensive2: 02 + 03 August

Alexander, Image & Unfolding Empathy Adv 11:00 - 17:00

Week3: 04 - 08 August

Alexander & Movement o 09:30 - 11:30

Alexander Lab – Strategies for Change Int 11:40 - 14:10

Alexander, Image & Unfolding Empathy

Intensive workshop for Advanced Dancers

ingredients:

- ON SITE at the Leopold Museum. Like listening to music, or basking in the warm sun -- we will come under the influence of world class, 20th century art in Vienna's stunning Leopold Museum collection
- see, sense, draw, move, touch, receive, respond: Unfolding Empathy
- internal story/external action
- space/environment/inclusive awareness
- the Alexander Technique -- a hands-on, experiential process for streamlining/letting go of unwanted patterns of movement and mind. A process for increasing awareness, responsiveness and integration in the moment, for working with our inherent design. A process for re-direction of energy. Less is more.
- improvisational structures

workshop shape:

Day 1 - morning: in the studio - experientially explore selected basic principles of the Alexander Technique in relation to our museum project. afternoon: at the Leopold Museum, collecting impressions of the space and artwork.

Day 2 - morning: in the studio - develop simple improvisational structures together; integrate visual cues from the Leopold collection into our work. afternoon: on-site in the MuseumQuartier's Leopold Museum - improvisational explorations within the museum space and collection, infused with an Alexander-based sensibility/orientation.

Alexander and Movement

Exploring Movement from an Alexander perspective

The workshop introduces the guiding principles of *AT*. We focus on embodying Alexander's central premises for increasing awareness, whole body integration, and freedom in movement. A seamless connection between mind and body is cultivated. The workshop is designed for people new to Alexander, as well as those who have studied previously and wish to review and deepen their understanding.

Activities include: simple movement etudes promoting integration and flexibility; sensory awareness studies; contemplation of our dynamic skeletal structure; everyday life and dance movements explored from an Alexander perspective; and simple movement improvisations.

ALEXANDER LAB - Strategies for Change - Intermediate Dancers

"A task of self-knowledge for the performer: to find what liberates your strengths...

One must ask – what am I doing to keep me from my full powers?"

– Daniel Nagrin, dancer, choreographer, educator

Habitual patterns in the body feel normal, even though they may be causing limitation and pain. Like a "white noise" in the room that influences our quality of life in that room, we are often unknowingly restricted by movement patterns that fight our inherent, natural design. We may learn to tune out that background noise -- but as artists and humans, we pay a price for this. Tuning out sensorially works against an artistic orientation, where the senses are the doorway to expression, perception, emotion and connection.

The Alexander Technique provides experiential insight into how we organise to move in the most basic ways - the underpinnings for the complex activities of dancing and performing. Alexander offers a process to facilitate change and increase awareness, and works to restore kinaesthetic sensory feedback to a reliable state.

The LAB workshop introduces Alexander's principles for developing this reliable feedback system, promoting a streamlined economy of effort, safety, and pleasure in dancing.

Through anatomical explorations, movement etudes, sensory awareness studies, hands-on work, discussion, and improvisational structures, we will explore Alexander's strategies for change.

ALEXANDER TECHNIQUE with Judith Grodowitz

The Alexander Technique (*AT*) provides processes for letting go of restrictive patterns of body and mind, inviting presence and flexibility where there was rigidity and strain. *AT* engages the mind to recognise and release these patterns, creating the possibility for increased choice in the moment of action. Using the body as its inherent design suggests, we enjoy increased fluidity and a dynamic, easeful range of movement. Breathing is unencumbered and full. We become more alert to the moment and thus, more responsive to creative possibilities.

Alexander is taught through movement, language and a unique, guiding touch. All students (in all Alexander classes) receive hands-on guidance from Judith.

Judith Grodowitz's unique approach to crafting classes has brought her teaching engagements in a wide variety of international venues throughout her almost thirty years as a certified teacher of the Alexander Technique. Judith came to Alexander as a dancer and performer.

She created leading roles as a member of the Obie-award winning (best New American Play) "Skyfish Ensemble" directed by Lee Nagrin, and has performed with many NYC choreographers. Judith draws upon over 35 years of experience in movement, dance, somatic studies, and visual arts. She is certified in the *Art of Breathing*. Judith specialises in teaching performing artists -- she has equal interest and enthusiasm for working with people of all ages, walks of life, and incentives for study. An abiding interest in the links between kinaesthetic prowess, pleasure, and the imagination fuels her work. Current faculty positions: with actors at William Esper Studio, NYC; with vocalists and instrumentalists at Mannes College of Music, NYC. It is always a joy to return to the festival -- Judith has been teaching at ImPulsTanz since 1999.

GUEM

Intensive3: 09. + 10. August

African Percussion *Int* 12:15 - 14:30 & 17:40 - 19:55

Week4: 11. - 15. August

African Dance *Beg* 14:25 - 16:10

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.

<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 rítmico". 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

Miguel GUTIERREZ

Week3: 04 - 08 August

Red Leather Yellow Leather o 11:45 - 13:45

Ineffable Intangible Sensational Adv 14:50 - 17:20

Week4: 11 - 15 August

What is this Class Adv 09:15 - 11:30

Queer Choreographies: Whatever the Fuck that means Adv 13:50 - 16:50

Red Leather Yellow Leather (A vocal workshop)

pliable, relaxed and expansive voices

Miguel Gutierrez' recent works have been notable for their expressive use of the voice. In this workshop, Gutierrez will lead the participants through simple exercises to help them to discover pliable, relaxed and expansive voices, ready for an array of approaches to sound-making in performance. Influences include Linklater Technique, Alexander Technique and Body Mind Centering. This workshop is open to anyone!

Ineffable Intangible Sensational

What does movement do?

In this workshop I share my bifurcated practices. One is a methodical research of the senses – primary, esoteric and "invented" – that addresses the perceptual mechanisms we engage in performance. The other is a more irreverent and immediate practice that resists a traditional thought-to-action matrix.

Throughout the week we will switch between introspective and exhibitionist modes, hammering away at our restrictive physical and performance patterns to find expressive possibilities that are mysterious and poetic yet direct and unaffected.

Working from the proposition that dance is a mode of perceptual inquiry, and working against the idea of dance as a non-verbal "language" I am interested in movement explorations that prioritise sensation, non-rational action, and that trigger automatic, unprepared physical response. What does movement "do" and how does it operate as a framework for complicated, nuanced, embodied meaning?

Queer Choreographies: Whatever the Fuck That Means.

a decomposition workshop

There's a resurgence of performance that identifies as "queer". What does it actually mean? What are the contexts that invite artists to use this word again, which stands for otherness, anti-nuclear family aspirations, failure vs. capitalism, an aesthetic, inclusion and radical politics, and the foregrounding of sexuality or gender identity issues? These definitions as well as writing from queer theorists such as J. Halberstam, Jose Muñoz and Lee Edelman will frame our explorations in this workshop, which attempts to queer the approaches between doing, talking, and exploring.

What is this Class

Old school technique class with new school questions.

This is a warm-up for being a contemporary dance artist whatever that means. Real techniques, invented techniques, practising presence, practising hope, "releasing", sweating, thinking, feeling, moving for no reason and finding out how. I aspire to offer you ways of approaching dancing without fucking your body up. Each day will begin with a Feldenkrais Method Awareness Through Movement lesson. Then standing things. Then a phrase. You know how this goes. Exercises can be boring so let's make them important. Phrases can be patriarchal so let's make them fun. Any way you look at it: smart movers make good art. I am the teacher and I will do what I can.

Miguel Gutierrez, a dance and music artist based in New York, has been called "one of our most provocative and necessary artistic voices" by Eva Yaa Asantewaa of Dance Magazine. He makes solo and group pieces with a variety of artists under the moniker Miguel Gutierrez and the Powerful People. His work, characterised by the immersive quality of the attentive state that it imposes on the audience, centres around enduring philosophical questions about desire, longing and the search for meaning.

His work has toured internationally at several festivals and venues and has received support from Creative Capital, Jerome Foundation, Rockefeller MAP Fund NYFA, NEA and NPN. In 2010 he received fellowships from the Guggenheim Foundation, the Foundation for Contemporary Art, and United States Artists. He is the winner of three New York Dance and Performance Bessie awards. "When You Rise Up", a book of his performance texts, is available from 53rd State Press. He also invented "Deep Aerobics", an absurdist workout for the radical in all of us. For his new project he is researching the overlapping and divergent conceptions of "mind" in the fields of neurology, embodied philosophy, somatic practices, improvisation and the paranormal.

www.miguelgutierrez.org

Ákos HARGITAY

Week3: 04 - 08 August

BodyParkour (12-15J) 14:30 - 16:00

BodyParkour (12-15J)

Heroes in overcoming obstacles!

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.

www.companytwoinone.org

Saju HARI

Week2: 28 July - 01 August

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

Intensive2: 02 + 03 August

KAYA Adv 11:00 - 17:00

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 'Kalaripayattu' 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.

KAYA

(Sanskrit word meaning physical Body)

My best creative experiences in dance have always been body driven. From an energetic and safe creative environment most beautiful things can suddenly appear. Often at the brink of exhaustion the body moves in such spiritual ways, due to a natural economising of the energy and suddenly the subconscious takes control. In this 2-day intensive workshop the aim will be to create physical poems from this mental/spiritual state. Based on exploring principles of particular movement styles Saju has been developing this hybrid movement style out of Indian martial arts and dance forms.

There are two main parts to this intensive programme: learning and creating. First the participants will learn some dance sequences and analyse them to understand some of the principles behind Saju's hybrid style. Then create movement material based on those principles under a directed environment.

Over-intellectualisation can often take the joy out of dance. Here the aim is to find a happy medium where we still have to make sense of things through discussion, but be ready to move. The seeds/physical poems created in this intensive workshop can be a starting point for the participants, something to take home and develop further.

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 also worked 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 "Petrouchka". Saju also worked 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 created in 2012 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: 21 - 25 July

Forsythe Repertory Adv* 11:40 - 14:40

Voice & Movement o 14:50 - 16:50

Voice & Movement

creation with songs

Francesca Harper, Forsythe dancer, director, and Broadway star will teach students how to mesh their vocal ability to their individual artistry. Each participant will choose songs and/or their own written texts and create their own unique dance/theatre works. Each day Francesca will conduct vocal exercises, improvisation exercises, and guide the students to create their own work. There will be a showing at the end of the workshop so students can share their final works with each other and to the other artists at ImPulsTanz.

Forsythe Repertory

Forsythe - Based Technologies and Performance Technique

Come join International dancer/choreographer Francesca Harper, the Artistic Director of Francesca Harper Project.

Francesca was a Principal Dancer with the Frankfurt Ballet under the direction of William Forsythe for almost a decade and was one of the original cast members of Forsythe's "Self Meant to Govern," which incorporated all of Forsythe's Improvisation technologies. She has set Forsythe's work and her Company has had the honour of performing Forsythe's work as well.

Francesca found Forsythe technologies opened her mind incredibly as an artist and ultimately changed the trajectory of her artistic experience.

Francesca has conducted Forsythe -based workshops around the world. This particular workshop will start with a ballet barre, will introduce Forsythe technologies, and then lead into a daily structured improvisation. After the improvisation the students will learn Forsythe repertoire from Francesca and receive feedback on performance details.

This workshop will leave the student with a sense of ownership of their artistry, and a deeper understanding of their own personal expression as not only a performer but as a human being.

Please bring pointe shoes.

Pointe shoes are not required but encouraged.

A statuesque beauty who is a dancer-actor-singer- recording artist-choreographer-director has graced the stage appearing with Dance Theater of Harlem, Frankfurt Ballet, **Francesca Harper** approaches ballet technique with keen sensibility to the magic of performance beyond technical steps. In her workshops she supports improvisation, movement development, diligence and self-motivation. After performing with the Dance Theater of Harlem, she danced as a principal in William Forsythe's Ballet Frankfurt from 1994-1999. Since returning to the States in 2000, Harper has performed in several Broadway productions including "Fosse", "The Producers", "The Frogs", and "The Color Purple". She played the role of Helene opposite Molly Ringwald in a national tour of "Sweet Charity", and the role of Judith originated by Judith Jamison in a revival of "Sophisticated Ladies". Harper's choreographic career began while still in Germany, where she choreographed a full evening work for the Holland Dance Festival. She has since choreographed works for the Alvin Ailey American Dance Theater, Ailey II, Tanz Graz, and her own company The Francesca Harper Project, which has become the platform for her own artistic vision: classical dance forms deconstructed and fused with cutting-edge text, music, film and video.

She premiered her critically-acclaimed one-woman show "The Fragile Stone Theory" at the 2002 Jacob's Pillow Dance Festival. Francesca's latest commissioned work, "Documotion : ONE – Rave", was requested to be performed at the 50th Anniversary of the Alvin Ailey American Dance Center at World Famous Apollo Theater by Judith Jamison. The Francesca Harper Project season highlights include performances at Harlem Stage, Bloomberg Culture Series, Central Park Summerstage and Venice Biennale.

Most recently, Francesca was appointed as an Adjunct Professor at New York University, a teacher for The Ailey School and the Fordham BFA Program, and a teacher and choreographer Tony Award Director Susan Batson at the Susan Batson Studio. Francesca also enjoyed working as a ballet consultant for the feature film, "Black Swan," by Darren Aronofsky, starring Natalie Portman, who went on to win an Oscar.

Please visit www.francescaharper.com for more information.

Trajal HARRELL & Emmanuele HUYNH
Intensive2: 02 + 03 August
The Invisible School Adv 11:00 - 18:00

The Invisible School

The Invisible School is an intensive workshop led by Trajal Harrell and Emmanuelle Huynh. Starting from their mutual interests in the Judson Church history as well as Japanese Butoh. The two choreographers invent mundane and monstrous ways of producing dance knowledge by reconceiving of the conventional paradigms of learning and transmitting movement. Using the total environment of Vienna, ImPulsTanz analogue, and digital worlds, The Invisible School starts before dance class sleeping on a bench in New York's Washington Square Park and over Saki after Gogo dancing in a Tokyo teahouse.

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-imagines a meeting between early postmodern dance and the voguing dance tradition. Created in six sizes, "(M)imosa", the medium in the series was co-authored with Cecilia Bengolea, Francois Chaignaud, and Marlene Freitas. "Antigone Sr.", the large in the series, won the 2012 Bessie Award for Best Production. 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 practice of Voguing. This latest work, "Used Abused and Hung Out to Dry" premiered at The Museum of Modern Art - MoMA in February 2013.

Emmanuelle Huynh studied both philosophy and dance. In 1994 she was awarded a prestigious Villa Médicis hors-les-murs grant to go to Vietnam, and upon her return she created her first piece, a solo, "Múa", which registers creative collaborations with artists from different fields.

She continued with the duo "Tout contre" (1998), and "Distribution en cours" (2000), which places an astrophysicist and his research on black holes in the centre of the dance; "tentative pour corps, textes et tables" with texts of Christophe Tarkos (2001); "Numéro" (2002); "A Vida Enorme/episode 1" (2003). Followed by the creations "Heroes (2005), "Le Grand Dehors, conte pour aujourd'hui" (2007), "Monster Project" (2008) with the Japanese Choreographer Kosei Sakamoto, "Cribles" a choreographic legend for 1000 dancers at the Montpellier Danse Festival 2009.

She created "Augures", a piece for seven interpreters, in 2012 at The Rencontres Chorégraphiques in Paris and "Spiel", a duet with the Japanese performance artist Akira Kasai at the Festival d'Automne 2012.

Emmanuelle Huynh managed and directed the Centre National de Danse Contemporaine in Angers between 2004 and the end of 2012, creating in particular a new programme "Essais", which dispensed a Master's degree. Emmanuelle Huynh revived her company Múa in January 2013, within which she pursued her choreographic work and experimentations, diverse pedagogical actions and international trans-disciplinary cooperation projects.

Andrew de Lotbinière HARWOOD

Week1: 21 - 25 July

Awkwardness, Failure and Redemption: Adventures in Contact Improvisation *Adv* 14:20 - 17:20

Raw Diamonds: Scores for Instantaneous Composition *o* 17:30 - 20:00

Awkwardness, Failure and Redemption: Adventures in Contact Improvisation

An advanced laboratory for teachers, performers, experienced students and passionate practitioners of Contact Improvisation. A strong grasp of Contact fundamentals is essential. A final showing will be presented at the end of the last session.

At its origins Contact Improvisation combined moments of incredible beauty and flow with moments of incredible awkwardness, clumsiness and disorientation. As Contact has evolved and experienced dancers have developed amazing capacities for creating flow there has been a tendency to try to eliminate as many of the bungling moments as possible. This often leads to running through the gamut of known physical techniques and making the same choices over and over, again and again. The freedom Contact Improvisation offers doesn't come without the courage to accept what is already taking place in our bodies and in the space, to use all our known and unknown resources, to embrace the ever-present making-a-fool quality, and willingly turn even the most awkward circumstances and risky situations into brilliant creative adventures. The unknown becomes a friend, absurdity is worn well and the tyranny of trying to be interesting is overcome. We will seek to reinvigorate the form and challenge ourselves to embrace all aspects of the dancing even when it seems clumsy or strange.

Material:

- finicky dances
- precarious weight
- pushy contact
- holding your own train of thought
- saying no!
- obscure dances
- provoking change
- disrupting flow
- using conflict as a resource
- praising bad dancing
- disappearing duets
- rediscovering disorientation

Helpful Hints:

- consider everything an experiment
- start with a fresh approach every day
- pull everything out of your fellow students
- you can fool the fans, but not the players
- nothing is a mistake, there is no win and no fail, there is only make and do
- do not try to create and analyse at the same time, they are different processes
- to be disciplined is to follow in a good way, to be self-disciplined is to follow in a better way
- be happy whenever you can manage it, enjoy yourself and others, it is lighter than you think

Raw Diamonds: Scores for Instantaneous Composition

Open to all curious bodies and open minds. Improvisation is a sophisticated idiom that requires a training of body and mind – requires that they meet without hesitation in the moment of the dance. This workshop will focus on practising various improvisational dance structures evolved through on-going collaborations and various investigations of performance, composition, spatial design, and movement techniques. It will encourage re-defining and expanding solo/duet vocabulary and allow for experimentation with small to large group dances. Researched material and immediate choices are then applied to the art of instantaneous composition. The classes will emphasise acute physical presence, total spatial alertness, intimate yet versatile movement, personalised performing, clear intention, trusting our instincts and multi dimensional awareness.

Material:

the swarm vs. the anarchist
martial dance
short explosive solos
independent solos to group mind
3 things or less
the 7 R'S
the oppositional duet
the synchronicity duet
the synchronicity group weave
still moving
solo-interpretation
depth-of-field

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.

CIONN aka Sascha HAUSER
Intensive1: 26. + 27. Juli
Parkour & Freerunning o 12:30 - 18:30

Parkour & Freerunning
eine Schule fürs Leben!

“Life is paved with many obstacles that must be overcome, so you can certainly transfer those skill locomotion art forms to the usual walk of life.”

Parkour refers to a mode of locomotion, which aims to move as efficiently as possible from point A to point B, using only the capabilities of the own body. The Parkour Runner (French: le traceur = "the one who draws a line") determines his/her own path through the urban or natural space in an alternative way, which is dictated by architecture and culture. The goal is to overcome appearing obstacles as efficiently as possible by combining various movements, focusing on flow and control of movement. Parkour is often called the "art of moving efficiently".

Freerunning is not synonymous with Parkour, but a discipline on its own, whereas the techniques overlap in parts with the ones of Parkour. Freerunning means to move in any environment. The movement should not be means to an end but an end in itself, that is: the moving itself is the focus. You move the body in a creative way, whereas you can make use of the complete obstacle-paved environment without any restrictions. In Freerunning, the whole body should be always in motion. Efficiency, the principle of Parkour, is not a priority.

The repertory of movements in Freerunning is subject to no structure, no boundaries, it is constantly expanded by the creativity of its practitioners. Acrobatic elements from gymnastics, breakdance, or even from the dance are used as inspirations and adopted, adapting techniques to the obstacle-paved urban environment.

Sascha Hauser is known to the world scene as **Cionn** and plunges you into the fascinating world of Parkour & Freerunning!
Let's introduce you to one of the world's most prestigious athletes not only in terms of body movement but also in the mental aspects of this movement art form and experience your urban environment with different eyes! He trains since over ten years and coaches young athletes, which can be seen on various international competitions!
Life is paved with many obstacles that must be overcome, so you can certainly transfer those skill locomotion art forms to the usual walk of life.

Videos for Inspiration:
[youtube.com/Cionn](https://www.youtube.com/Cionn)

Keith HENNESSY

Intensive2: 02 + 03 August

Queer Shamanic Potential o 11:00 - 18:00

Queer Shamanic Potential

Shamanic potential meets queer futurity in a dancing body. If the past was colonised and the future is queer, should we occupy the present or disappear in absence?

Dance training meets ritual practice in a queered body. If contemporary subjectivity is a loser's game, what are the potentials for magical inspiration and psychic intelligence?

In this laboratory, Queer is a perspective or political tool as well as an impossible utopia (José Muñoz, "Cruising Utopia"). If it is an identity, let's consider it a failed identity, an attempt at anti-identity, an already empty or stolen identity. And let's consider Shamanism as a magical technology of the future emerging from experimental bodily practices, rather than from religious or cultural orthodoxy and new age (white) fantasies of nostalgia and appropriation. The focus of our work-play-life will be on Potential, the future, the unknown.

Scores and tactics will include:

- Embodied invocation of queer ancestors.
- Critical reading of everything at once.
- Ritualised play with gender, sexuality, and representation (outside our understanding).
- Practising death, dying, and funeral (influenced by AIDS, Buddhism and child's play).
- Healing that betrays the border between fake and real.
- Citations of living and dead alchemists, witches, shit eaters, and hermits (Jack Smith, Kiki Smith, Patti Smith, Schneeman, Essex Hemphill, Mary Beth Edelson, Joseph Beuys, James Baldwin, Josephine Baker, Starhawk, AA Bronson, AL Steiner & AK Burns, Jerome Caja, Kate Bornstein...)

Suggested reading-research-discussion: two books by José Muñoz, "Disidentifications" (1999) and "Cruising Utopia" (2009). There are probably no good books on shamanism, either universal or particular, but I don't know because my learning of ritual-energy-magic has occurred in rituals, rehearsals, performances, sweat lodge, teepee, on the beach, in the forest, in an artist/squat warehouse, on drugs, off drugs, giving/receiving bodywork or sexual hearings, at protests and riots, at Witch Camp, and sitting in theatres watching and feeling.

Keith Hennessy is a performer, choreographer, teacher and activist. Born in Canada, he lives in San Francisco and tours internationally. His interdisciplinary research engages improvisation, ritual and public action as tools for investigating political realities. Hennessy directs CIRCO ZERO, and was a member of the collaborative performance companies: Contraband (with Sara Shelton Mann), CORE, Cahin-caha, and cirque bâtarde. Recent awards include the USA Kjenner Fellowship, a NY Bessie, and two Isadora Duncan Dance Awards. Recent works include "Turbulence (a dance about the economy)", "Almost a duet" with Jassem Hindi, and "Negotiate" a collaboration with dancers from Togo, Senegal and DR Congo. Recent teaching includes Ponderosa (Germany), ImPulsTanz (Vienna), AEx-Corps (Dakar), UBC (Kelowna), UC Davis, Texas Women's University, Sidestep Festival (Helsinki), and La Alternativa (San Francisco). Hennessy is a PhD candidate in Performance Studies at UC Davis.

www.circozero.org

Kathleen HERMESDORF**Week4: 11 - 15 August****GUT Motives Adv 09:30 - 11:30****WILD/WISE Adv 14:30 - 16:30****GUT Motives**

A general unified theory of the act of motion from internal impulse to external expression, utilising a hybrid of forms to encourage deep awareness and understanding of the body. Motivated from the gut (centre + viscera), requiring guts (courage + instinct) and translating to 'good' + 'possession', the practice is a progression of energy cultivation, hands-on investigation, somatic improvisation, technical experiments and methods of falling, flying and inversion, culminating in dynamic, three-dimensional phrase work. An intimate and animated arena for physical and artistic exploration, the class cultivates sensate virtuosity, kinetic efficiency and inter-active intelligence.

WILD/WISE

Intersections and integrations of technical modalities and formalities with improvisational freedoms and forms, exploring corpo-reality and ex-static art. The act of motion from the inside out, the outside in and through space. The act of creative impulse and art making with the body as instrument and engineer.

Engage in the wild opportunity of improvisation, the deep investigation of the somatic and the focused discipline of technical practice in order to expand and deepen potential and possibility in your dancing, improvising and art making. Investigate, articulate and negotiate the body/mind as well as premises in regards to training and virtuosity.

Kathleen Hermesdorf is a San Francisco-based dance artist and Director of ALTERNATIVA and Alternative Conservatory. She has been a member of Bebe Miller Company, Contraband/Sara Shelton Mann, and Margaret Jenkins Dance Company. She was co-director of Hermesdorf & Wells Dance Company with Scott Wells and Collusion with Stephanie Maher, with whom she produces PORCH at Ponderosa in Germany. Her work has been supported by the Zellerbach Family Foundation, CHIME, CASH/Theatre Bay Area, San Francisco Arts Commission and The Suitcase Fund. Hermesdorf holds a BFA and MFA in Dance Performance/Pedagogy. She teaches, creates, produces and performs around the world.

www.la-alternativa.us

Jassem HINDI**Week3: 04 - 08 August****Ghost Dancer o 09:30 - 11:30****Ghost dancer**

Sound is the ghost dancer of a performance, haunting everything, shadowing every gesture. It is a political marker. It is the friendly push towards high physical states. It is also a gateway to visual art and cinema in performance.

In this workshop, sound is considered in its materiality, as a texture, as a dancing body and not as a simple ornament to frame dance. It is a simple political and poetical position which supports the idea that the practice of sound points at the invisible and tenuous relation between bodies and other (im)materialities, contaminated by images, sketches of choreography, videos, texts, persons.

My proposal is to dive into all this at the same time. Play "music" and think about how to use sound in a performance, build a collective sound installation and learn how to listen. Reclaim dance and sound as burning physical desires. And then subvert and complicate that idea.

This is not a technical workshop. You don't need to be a musician or a sound maker to come. Rather, this workshop is addressed to makers and choreographers in the making, hybrid art makers who want to explore and question the place of sound in performance - this thing that is between the body, the object and the poetical/political speech.

Of course, we'll get our hands dirty and play with dangerous objects, building sound sculptures, exploring the extremes of sound making - from deep low bass frequencies to lo-fi pop and broken objects to singing and physical trance techniques.

We'll also dance on things we don't usually dance to and things we've always danced to.

We'll also have a conceptual practice/open reflection.

We'll have listening sessions.

We'll try to steer in the horizon of the following questions:

How can sound subvert, sustain, comment on a performance?

How to introduce sound as a ghost dancer, and not as an ornament?

What are the ideologies conveyed by music "styles"?

How to keep it simple and not too nerdy?

We'll also keep a historical line open, to see what has been made with sound in performance, and vice versa. We'll try to learn from each other. We all hold this knowledge together.

Bring your toys if you have any (piano, dildo, bells, gameboy, rocks, water boiler). Bring pens and paper if you want. Anything for less than 2 euros from a flea market (walkman, tape, voice recorder, keyboard) is welcome. If you have a smartphone, bring it.

Listening sessions will include field recordings from Vietnam, Greek music, doom, electro-clash, Indian death prayer chanting, "nouvelle vague" cinema voice overs, West African disco and much more.

Making sessions will include the use of lo-fi material such as tapes, contact mics, rough dj, field recording, destroyed electro music, group singing.

Concept practice will include techniques coming from structural philosophy, experimental video, queer political art.

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, Ida Larsen, Marie-Louise Stentebjerg, Ruairi Donovan, Hana Erdman, Rani Nair, Jeremy Wade and 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.

Lisa Hinterreithner

Intensive3: 09 + 10 August

human – non human working group o 11:00 - 18:00

human – non human working group

This workshop focuses on *human* and *non human materials*.

We will start with discovering things and their materiality and draw inspiration from their "behaviour". Jane Bennett (author of "Vibrant Matter") calls the listening and paying attention to the things in terms of their characteristics (odour, texture, speed ...) the "call of things". A piece of wood, dust, a plastic bottle, a piece of paper, a T-shirt, food, worms, water, are all things and *non human materials* that can be found all around us (even around the Arsenal) and with which we can build *human - non human working groups*. Dealing with the textures, intensities and qualities of things lead us to new performance designs by trying to invent non-hierarchical thing-human-choreography.

The participants are invited to explore and develop their own *human - non human working groups*. Furthermore, we will discuss within the group possibilities of *human - non human working groups* and deal with the discourse of the New Materialism.

Lisa Hinterreithner will give lectures about New Materialism.

Lisa Hinterreithner is choreographer and performer, creating work focusing on body, text and image as a choreographic staging. Her performances and installations take place on stage, in the woods, on paper and in archives.

The current performance and installation "automatisch – idiotisch – als ob – genau" in collaboration with Julius Deutschbauer will be premiered at Sommerszene 2014 (Salzburg). Currently she is creating the performance series "recycling (pas de deux), Material Choreographies" for 2014/15 together with Jack Hauser.

2010-12 dealt in various projects with performance and choreography on poster size. The piece "Kollaborateure / system collapse now" (February 2012, Tanzquartier Vienna) questioned the formation of community and its splitting.

2013 she realised the Research Projects "local horizon - collapsed form" together with Mariella Greil in the frame of tanzbuero and with Cabula 6/Claudia Heu "Courage" (Premiere Tanzquartier Vienna). At ImPulsTanz 2013 she was part of the project "A Future Archeology".

Between 2005 and 2008 she directed the Training & Workshop Programme at Tanzquartier Vienna. Currently she teaches Performance at the Academy of Fine Arts in Vienna, at SEAD and the University of Vienna. She collaborates with Elfi Eberhard for tanzbuero as well as Amanda Piña and Daniel Zimmermann for nadaLokal.

In the summer of 2014 she will complete her master's degree (MRes) for Performance and Creative Research at Roehampton University/London.

Kaori ITO

Week1: 21 - 25 July

Modern Technique – How to be strong on Stage Adv 09:30 - 11:30

Intensive1: 26 + 27 July

Manipulation & Delay Adv 09:30 - 12:00 & 14:50 - 17:20

Modern Technique – How to be strong on stage

Presence, awareness and sensibility on stage

From my experience as a dancer and co-creator with well-known dance companies such as Ballet Preljocaj, Philippe Découflé, Sidi Larbi Cherkaoui and Alain Platel, I developed my own technical class to enforce how we can be strong on stage.

In the beginning of our career as dancers we are never soloists. We have to share the space with others on the stage. Choreographers are always looking for dancers who are capable to be open minded and good listeners in addition to having a good technical foundation and an intriguing personality.

In this class, we will develop a totality of these important elements.

To begin with, we will start with exercises for the awareness of all body parts and how to use them intelligently in space. There will be movement phrases, which allow you to be aware of these techniques and show your individuality at the same time.

Then we will continue with exercises for a greater awareness of sharing space with other people, as well as finding a better understanding of the specific musicality, directions and individual presence.

Manipulation and Delay

Japanese Marionette

In Asia, we have a lot of thoughts about the "Invisible Energy". There are certain energies and threads between people, even without touching. In this workshop, we will experience "Manipulation and Delay" of the movement.

This is based on the idea of Japanese Marionette (Bunraku), which will be developed into manipulating each other without touching each other without any physical contact and without deciding who is leading.

Using this method, we will dive into a series of improvisation exercises expand the vocabulary and consciousness of the space and movement.

In Japanese traditional theatre, we use "ears on our back to see what happens in front of us". This helps us relate to the development of our presence on stage as a performer and to find your own charisma.

Born in 1979, **Kaori Ito** has studied Classical Ballet under Takagi Syuntoku since she was five years old in Tokyo. At the age of eighteen, she launched her professional career as a dancer and choreographer and was awarded by Ryouiti Enomoto as the "best young dancer and choreographer performing a solo" at the ST spot, Yokohama in 1998.

Upon studying at Purchase College, State University of New York, she studied Graham, Cunningham, Limon, and Horton techniques. In 2002, she received a Yokohama Cultural Foundation Award for choreographing and performing a solo at the Yokohama Dance Collection Competition.

In 2004, she received a National Conference Award for the choreography and performance of a duet at the Rencontres choreographiques Internationales de Seine-Saint-Denis (France) and a scholarship from the Japanese Government Overseas Programme for Artists and went to New York to study at the Alvin Ailey Dance Theater and to work with the Nai Ni Chen Dance Company.

During her stay in New York, she has choreographed and danced at Joyce Soho Presents, and had a residency at Queens Museum of Art.

Between 2003 and 2005, she danced a main role for Philippe Découflé "IRIS". In 2005, she joined the Ballet Preljocaj (CCN de Aix-en-Provence) with Angelin Preljocaj for four seasons. In 2006, she worked with James Thiérrée (The grand son of Charlie Chaplin) for "Good Bye Umbrella", with Sidi Larbi Cherkaoui as his assistant for the film "Le bruit des gens autour" with Lea Drucker, choreographed for Clemence Poésy (Harry Potter) for the film "Sans Moi", directed by Olivier Panchot.

In 2006 Kaori's film "Carbon Monoxide" was shown at Centre Pompidou and at film festivals in the US and Spain. She also worked for Édouard Baer on "Looking for Mister Castang" as a choreographer.

In 2008, she started her own production "Noctiluque", produced by Theatre-Vidy, Lausanne, l' Avant-Seine/Theatre de Colombes and Théâtre d'Orléans. In 2009, she was a soloist in "The house of sleeping beauties" by Guy Cassiers with Sidi Larbi Cherkaoui. In the same year, she presented "SOLOS" at the National Theatre of MarseilleLe Merlan and in Japan. That same year, she also assisted James Thiérrée for Raoul. She received the 1st prize at the national competition (Re)connaissance for her performance "Island of no memories".

She is now engaged in Alain Platel's Ballets C. de la B. for "Out of Context" and was chosen as one of the artist from the project Modul Dance EDN (European Dance Network) as support for the creation of her own works. In 2010 Japanese critics have announced Kaori Ito in the newspaper On stage as the Best Young Choreographer, in addition to the JADAFO Forum Award.

In 2011, she presented "Island of no memories" at Tanzhaus NRW, Düsseldorf and Hellerau, CND Paris, ADC Geneva and Marcat Flor in Barcelona etc. In 2012, she created a duet with Denis Podalydès from la Comédie Française for the piece "Le Cas Jekyll", and continued this collaboration to choreograph "Le bourgeois gentilhomme" of Molière. She works as a soloist and choreographer for "Plexus" with Aurélien Bory. In 2013, she created her own piece "Asobi" which is produced by Les Ballets C. de la B.

<http://www.kaoriito.com>

Ismael IVO

Week1: 21 - 25 July

Modern Flow *Beg* 18:15 - 20:00

Week2: 28 July - 01 August

African Expressive Dance *Beg* 18:05 - 19:50

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 focuses 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 in 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, giving space 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.

Since 2013 Ismael Ivo teaches at the Max Reinhardt Seminar in Vienna.

Damien JALET

Intensive2: 02. + 03. August

Centrifugal Empowerment Adv 09:45 - 12:15 & 15:00 - 17:00

Week3: 04. - 08. August

Centrifugal Empowerment Adv 11:45 - 13:45

Physical Verses Adv* 17:00 - 20:00

Centrifugal Empowerment

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 of natural connections in the body and how to use gravity (centrifugal force, potential and kinetic energy...) and the floor as dance partners. We will look towards ways of developing a strong sense of organicity, with a strong emphasis on creating spirals through opposition and clever use of the gravity centre, 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 and released way.

The class challenges the participants to take the risk of exploring their physicality as far as they can, as much 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.

In 2014 Damien Jalet created "Yama" for the Scottish Dance Theater and the solo "inked" for Kathak dancer Aakash Odedra. His next projects include a collaboration with Hussein Chalayan for Sadler's Wells London in 2015.

<http://www.damienjalet.com>

Peter JASKO

Week3: 04 - 08 August

Contemporary Technique Adv* 09:30 - 11:30

Spontaneous Composition Adv* 11:40 - 14:40

Intensive3: 09 + 10 August

Contemporary Technique Beg 09:30 - 12:00 & 14:50 - 17:20

Week4: 11 - 15 August

Contemporary Technique Adv* 09:30 - 11:30

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.

Spontaneous Composition

Spontaneous Composition is a workshop in which we will play with different tools:
How to be ready to dance spontaneously in any situation without too long preparation?
How to compose an OPEN DANCE spontaneously with different individuals in a collective environment?

We will use tools from improvisation, choreography and our physical experience that we carry with us every day.

In this workshop I would like to specifically focus and exercise individual practice, duet work and different possibilities of group work. I found a little system of, how to approach this practice in efficient ways.

This workshop will demand physical on-going tries and openness to resolve any kind of situations that will happen in the moment of this process.

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, Russia, Germany, Austria, Costa Rica, Canada, Congo, Sweden, New York a.o. 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), "Shared Night" (2012) in collaboration with Milan Herich, "Solo2009" (2013), "Spring Quartet" (2014) in collaboration with Simon Thierree and Florencia Demestri a.o.

Peter Jasko is co-founder of Les SlovaKs Dance Collective. They created "Opening Night" (2007), "Journey Home" (2009), "The Koncert" (2010) and "Fragments" (2012).

German JAUREGUI

Week4: 11 - 15 August

Ultima Vez Vocabulary Adv* 09:30 - 11:30

Tools for Partnering Adv 14:20 - 16:50

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 arise.

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** 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

Week3: 04 - 08 August

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

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

fantasy dance!

Our dance dwarfs, our youngest dancers are giants. Because the smallest of us still bear the ability to move freely.

Children's joy in motion, their natural impulse to move forms the core and starting point of this workshop. Different music from different cultures and genres will inspire the different dance qualities. New things will be tried in a playful manner and varied in creative ways. We develop small choreographies, improvise with short tasks and dance freely. With our inner imagination, we become dancing animals, plants, objects and much more. Dance and movement games lead to wild swirling sequences to calm, concentrated movements and also relaxing situations. In all this variety, the children can bring in their own personal way and express their individuality through dance.

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.

Martin KILVÁDY

Intensive3: 09 + 10 August

"ALL INCLUSIVE - Technique of Dance" Adv 09:30 - 12:00 & 14:40 - 17:20

"ALL INCLUSIVE - Technique of Dance" Advanced
Knowledge, observation and intuition

As a teacher, student and performer there are number of subjects that I am simultaneously cultivating.

Body Work (strength, flexibility, coordination...), *Technique* (is a procedure used to accomplish a specific activity or task), *Sense of Dancing* ("I am dancing, not exercising", dancing with precise, chosen relationship to the music), *Creativity and Freedom*, *Performance* (is an event in which one group of people/performers behave in a particular way for another group of people/audience), *Enjoyment* (fun and enjoyment as a part of the work), *Work Ethics* (own discipline and approach to the art form dance).

These subjects should be cultivated, nourish each other and coexist at the same time. I would like to inspire the dancers in building up their own dance method using their knowledge, observation and intuition. My teaching is coming out of my ongoing present research and joy to dance, which I would like to pass on.

Martin Kilvály was born in 1974 in Banska Bystrica, Slovakia, where he graduated from secondary school. Subsequently, he enrolled in a program for teacher education in contemporary dance at the Comenius University in Bratislava, the School of Music and Dramatic Arts where he received his "Master of Arts".

Choreographers and teachers who most influenced his further development as a dancer, are Jan Durovcik, Miroslava Kovarova and Libor Vaculik. From 1992 to 1996, he was a member of the Torzo Ballet Company in Bratislava and performed as a free lancer in several productions of the Slovak National Theatre from 1995 to 1996. In 1997 he joined the Magyar Fesztival Ballet in Budapest for one season.

During the summer of 1997 he became a member of Anne Teresa de Keersmaecker's Rosas Dance Company in Brussels. He danced in "Would", in the reprise of "Mikrocosmos" and "Achterland", and contributed to the creation of "Just Before", "Drumming", "I Said", and "In real time". During these years with Rosas, the teachings of David Zambrano and Chrysa Parkinson widened his dance horizons.

Between 2001 and 2004, he collaborated with choreographer Roberto Olivan in the creation of "Natural Strange Days" and "De Farra". In the season 2002-2003, he worked with circus company Rital Brocante. Since 2003, he has been a member of Thomas Hauert's company ZOO, performing in "Five", "Modify", "More less said songs", "Walking Oscar", "Puzzled" and "Accords".

Martin started to teach dance classes in 1991 and since 2001 has been preparing training programmes for dance companies such as Rosas, Ultima Vez, and Charleroi Danse, guiding workshops at the schools of P.A.R.T.S, at DCJ – Dans Centrum Jette (Belgium), CDC Toulouse, and at ImPulsTanz Festival Vienna. He teaches regularly at Terpsichore, Centrum voor Dans en Beweging (Belgium).

Martin Kilvady is co-founder of Les SlovaKs Dance Collective. They created "Opening Night" (2007), "Journey Home" (2009), "Les SlovaKs - The Koncert" (2010) and in "Fragments" (2012).

Kira KIRSCH

Week1: 21 - 25 July

Tensegrity Dynamics – Axis Syllabus *Adv* 09:30 - 11:30

The Spinal Engine – Axis Syllabus *Beg* 14:20 - 16:05

The Spinal Engine - Axis Syllabus

"The main idea is that locomotion is an activity, which takes precedence to all other activities. The individuals of a species must move in order to survive and enjoy vital bodily freedom." – Serge Gracovetzky, "The Spinal Engine"

This workshop will give an in-depth look into the complex architecture and dynamics of the spine. The poly-articular and curved constitution of the spine and its evolution in the gravitational field, strongly suggests a structure that is developed to be constantly oscillating. We will work towards the cultivation of a subtle, tri-axial and undulatory moving spine that lowers stress and friction between articular surfaces, better distributes impact and reduces injury in the body. The journey goes on exploring the spine as an engine that virtuously generates and recycles kinetic energy to improve coordination in daily life such as walking, increase athletic movement potential and inspire our movement research with an alive and integrated spine.

Tensegrity Dynamics - Axis Syllabus

"Tensegrity is ...the fluid and energetically efficient way of being – the path with heart." – Don Juan, Yaqui Indian from Yuma, Arizona

Tensegrity is an architectural and also biologic principle of structure based on non-touching compression elements floating in a balanced sea of tensional elements. Applied to our anatomy, the compression elements are our bones suspended and held in relationship by an all encompassing and permeating tensile web of connective tissue (fasciae) that gives the body its overall integrity.

How does this idea influence how we perceive, treat and analyse the relationships within our body? How does Tensegrity allow for a certain gravity independence?

Establishing balanced tensegrities in our body in motion means the intricate study of biomechanics and a complex tuning of the tensional relationship between articulations and body parts. Further allowing for gradual, sinusoidal movement in concert with the gravitational forces will let the strings and membranes of our instrument - the body - resonate more fully. In this workshop we will take a closer look into the multiple properties of Tensegrity, trying to shift the theoretical ideas into our body consciousness and testing its dynamic manifestations in improvisational explorations, partnered dances and athletic movement sequences.

AXIS SYLLABUS

The Axis Syllabus can be considered an information resource pool filled with tools, tactics and knowledge for continuously improving movement education and training practices for dancers and everyone that desires to move. The AS claims to be a detailed systemic and a continuously redefining movement analysis that is based on on-going empirical, multi-scientific and pedagogical inquiry. Knowledge is gathered, organised and tested by a community of teachers and students from all walks of life. Safe falling reflexes, transitions, finding healthy range of motion, injury prevention or kinetic efficiency are some of the key objectives. An Axis Syllabus class aims to create a collaborative learning environment and effective space for personal research.

Kira Maria Kirsch is a movement artist born in East-Berlin and currently traveling around the world with her little family. She is deeply invested into creating, questioning and improving spaces for people to experience, learn about and sensitise their mind-body-movement continuum. She has pioneered, taught and continuously researched through the lens of the Axis Syllabus (AS) for over a decade, is a co-organiser of the Nomadic College at Earthdance, leads teacher trainings and has build a platform for AS research in the Bay Area, California. Most recently she taught in St. Petersburg, Novosibirsk, at ImPulsTanz, Tanzquartier Vienna and for the Love-In in Toronto. Kira has developed a reputation for being an inspiring and sensitive teacher.

As a performer she 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 Montreal based Kelly Keenan and their creations "species - a moving body exposition" and "useless creatures" which have been presented in the US, Canada and Austria.

Koffi Kôkô

Intensive3: 09 + 10 August

Qui je suis quand je danse *Int* 11:00 - 17:00

Qui je suis quand je danse

Who am I when I am dancing?

The starting point for Koffi Kôkô is to give a form of dance movements, which can guide the dancers to a path of transformation.

The space between contemporary and ritual can be discovered.

"Contemporary art is part of me as well as the animism. I am a high dignitary in my religion, but I'm also a contemporary choreographer. I can scoop from various knowledge spaces and I can move freely in various contexts" – Koffi Kôkô

The workshop is medium and advanced level and for persons with advanced experiences in different techniques of movements.

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 in Berlin, Vienna, London, Paris, São Paulo and Seoul a.o.

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 presented 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 is teaching 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.

Barbara KRAUS

Intensive3: 09 + 10 August

art as a space for (...) o 10:00 - 17:00

art as a space for (...)

a walkabout on the good life and the ground beneath our feet

The question about how a good life for everyone would look like and what conditions are needed for it, will launch this workshop very concretely with the feet while walking. Our walkabout will lead us into the forests and on the hills around Vienna. Deep-ecological and community-building methods (needs-based communication), meditation, and the exploration of Anna Halprin's work (*breathe made visible*) will accompany and deepen our walkabout. We will temporarily be companions encouraging and inspiring each other in their artistic activities in the search for a life-sustaining world. *art as a space for (...)*

In her life-art performance "dream and walkabout" the Viennese performance artist Barbara Kraus succeeded in an artistic transgression - in the truest meaning of the word - in 2012 she crossed the entire Alpine arc between Vienna and Nice in a five-month walk. The significant experience and recognitions of this trip were those of deceleration and reduction - the average walking speed of a human being in the plane is 4km/h and only if you take what you can carry. The feet become your wise companions on such a long road, you get to know the world through them and you find an understanding - step by step - about your dependencies and your connectedness with life.

Through the daily walking on different floors the term earth loses its abstraction and becomes a multi-layered, complex and sensory experience. The supporting, nourishing and unifying element of all people, is the earth beneath our feet, which currently is getting noticeably lost at the time of global crisis and the threat that affects all of our major livelihoods.

In art as a space for (...) Barbara Kraus invites you to investigate the relationship between the earth and our feet. Walking and dancing humans are sharing a physical knowledge that the quality of the ground is a significant decision-maker for the constitution of the feet: if the ground is not well, the feet are not well, the people are not feeling well. A good life for everyone is not least dependent on how successful we are dealing with treating ourselves and the earth in a life-sustaining way.

"Another world is possible, on calm days I can already hear it breathing." – Arundhati Roy

Barbara Kraus is a performance artist, trainer of nonviolent communication and deep ecology. She creates performances and texts that deal with the question of artistic possibilities for a future proof and life-sustaining world. In her life-art performance "dream and walkabout", realised in cooperation with the Tanzquartier Vienna, she crossed 2012 in five months on foot the entire Alpine Arc from Vienna to the Cote d'Azur. The experiences of her journey have been shared with her virtual companions in the form of a travel diary.

"dream and walkabout"

www.barbarakraus.at

Sascha KRAUSNEKER

Week2: 28 July - 01 August

Feldenkrais Method o 18:30 - 20:00

INensive2: 02 + 03 August

Feldenkrais Method o 12:30 - 14:45 & 17:45 - 20:00

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

Nina KRIPAS

Week1: 21 - 25 July

HipHop *Beg* 14:25 - 16:10

Week2: 28 July - 01 August

HipHop *Adv* 11:50 - 13:35

HipHop

Go with the Flow!

My class is built up in 3 steps: Warm-up, technique and some choreography.

My Warm-up is a "typical" Warm-up to get the body "warmed up" and to prevent injuries with some strengthening and stretching exercises for the whole body before starting to work with it.

The technique part can vary and can be anything from some Old School HipHop trills, B-boying, Top Rocks to Popping and Locking basics to isolations etc.

It usually depends on what needs to be worked on or what the students desire to learn and even what we are simply in the mood to do.

The third part of the class, the choreography part, is an outcome of my body language of how I move and how I naturally combine all my influences of different dance styles and my creativity, which is influenced by music and life in general.

In my class I use many styles that might not fall strictly into the category HipHop but are inspired by HipHop, Funky Styles, House elements, Dancehall, Vogueing etc.

Most of all I like to have fun in class and inspire people to dance with their heart and soul without any limitations.

My motto is "going with the flow" and I want "us" to feed of each other's energy and have a good time. Bring your best smile or "mugshot" face as long as you bring your true selves!

Nina Kripas had her classical ballet education at the National Ballet School of the Vienna Opera. After that she was a member of Vienna's innovative dance theatre company TTW (TanzTheaterWien) led by Liz King and soon after a member of the Volksoper Wien. at TTW Nina always had the freedom to create her own language and combine her love for HipHop with Contemporary Dance as well as Classical and Modern Dance. Nina travelled through Europe and the US to be at international street dance events and to learn from legendary dancers such as Marjory Smarth, Storm, Karl Libanus, Bruce Ykanji, Superdave, Link, Brian Green, Shotyme, The Electric Boogaloos, The Lockers, Anthony Thomas, and many more. She also choreographed contemporary pieces like "the Nobility of Failure" for the ABCD Dance Company, "Dream Addict" for the Ballet Company of the Opera in Graz and parts of the dance movie "Little Paris". Nina was co-choreographer for the US-Pilot "Limelight".

2007 she moved to Los Angeles where she had the opportunity to work with renowned choreographers such as Fatima Robinson and Richmond+Tone Taluega and others. She was on world tour with the Black Eyed Peas and danced in music videos and award shows for artists such as Chris Brown, Sean Paul, Prince, Kanye West, Usher, New Kids on the Block and many more.

Nina always had a passion for teaching and inspiring people of all ages all over the world.

Nina KRIPAS & Marjory SMARTH

Intensive1: 26 + 27 July

Urban Culture Soul Signature Adv 11:00 - 18:00

Urban Culture Soul Signature

eloquent freestyle

In the Urban Culture Soul Signature Workshop, we will be exploring various exercises focusing on ones individual creative voice and body language. While using music and rhythms from Urban Cultures dating back to the 1970's to the present day.

We will be tapping into a more eloquent freestyle as well as ways to naturally interact with each other through dance. You will also learn historical information from Urban Culture such as where particular dances are rooted, places like New York, California and the Caribbean.

We invite people of all walks of life on this journey to discover their freedom of self-expression by connecting their own personal experiences to the soulful feelings and messages of the music. We will guide you through urban social dances, grooves, and choreography.

Nina Kripas had her classical ballet education at the National Ballet School of the Vienna Opera. After that she was a member of Vienna's innovative dance theatre company TTW (TanzTheaterWien) led by Liz King and soon after a member of the Volksoper Wien. at TTW Nina always had the freedom to create her own language and combine her love for HipHop with Contemporary Dance as well as Classical and Modern Dance. Nina travelled through Europe and the US to be at international street dance events and to learn from legendary dancers such as Marjory Smarth, Storm, Karl Libanus, Bruce Ykanji, Superdave, Link, Brian Green, Shotyme, The Electric Boogaloos, The Lockers, Anthony Thomas, and many more. She also choreographed contemporary pieces like "the Nobility of Failure" for the ABCD Dance Company, "Dream Addict" for the Ballet Company of the Opera in Graz and parts of the dance movie "Little Paris". Nina was co-choreographer for the US-Pilot "Limelight". 2007 she moved to Los Angeles where she had the opportunity to work with renowned choreographers such as Fatima Robinson and Richmond+Tone Taluega and others. She was on world tour with the Black Eyed Peas and danced in music videos and award shows for artists such as Chris Brown, Sean Paul, Prince, Kanye West, Usher, New Kids on the Block and many more.

Nina always had a passion for teaching and inspiring people of all ages all over the world.

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.

Gérald KURDIAN

Week1: 21. - 25. Juli

Circuit-Bending Reality Adv 11:45 - 14:15

Circuit-Bending Reality

A musical approach of performative practices

Performance is a common word. We use it to define various shows, events, rendezvous crossing the line of identifiable live formats such as choreography, theatre, circus, etc. It nevertheless stems out of a specific history relating mainly to contemporary art and hence embraces a stimulating set of tools, of methodologies, of ideas mainly focusing on the idea of a circuit bending in reality's courses.

To make it short, one could say performance is a feedback in the loop of reality. It departs from it and alters it within its dimensions.

In our inverted world (cf. Debord - *La Société du Spectacle*), reality has become a manna, a precious momentum in the movement of images. More, the means to approach it seem to dissolve day by day.

Holding on these ideas, performance appears as the possibility of a delay, as an inviting parenthesis to collectively take a step back or forth, to dive in or to scan.

Applied to "spectacle", it becomes a both critical and playful tool.

Let's put it like that: "Entertainment is a weapon."

Alongside, voice gives the impression to uncannily resist to representation by seemingly floating between reality and representation. This yet irreducible strength makes it a powerful tool to open the frame of live practices. It triggers issues about affects, awakens sensorial interrelations between human beings, influences the trajectories of human ideas, and sometimes appears to be the missing link between *pop music* and performance.

In the frame of the ImPulsTanz Workshop Sessions, I would hence like to explore the performative abilities of voice/s while crossing methodologies between musical composition and choreography, thus in the frame of the workshop called Circuit Bending Reality.

This workshop would be divided in three collective landings:

* A short theoretical lecture on the history of *performance* during the late XXth century and early XXIst lighting up its relationships to *spectacle* and musical practices

* A vocal training session focusing on expanding our phonological apparatus, consolidating the usage of voice in speech practices guiding the ears to receive and help translate a sound information into voiced reaction

* An improvisation and composition session allowing us to experiment solo acts and choir practices in the frame of short performance set ups, confront these vocal practices to the conceptual grounds of performance today use musical techniques such as sampling, looping, harmonising, etc. as sets of compositional and dramaturgical tools observe the ability of vocal and/or sound objects to circuit-bend the different trajectories of our reality

Gérald Kurdian, performer, songwriter and radio-artist, studied visual arts at the Ecole Nationale Supérieure d'Arts de Paris-Cergy before taking part in the EX.E.R.CE 07 contemporary dance programme directed by Mathilde Monnier (Centre Chorégraphique de Montpellier) and Xavier Le Roy. He then assisted musically choreographers such as Mette Ingvartsen, Eszter Salamon, Carole Perdereau, l'iiii, le Club des 5 and Eleanor Bauer and collaborated with Tiago Guedes, Julie Favreau and the movie-maker Arnold Pasquier.

His musical performances "Royal Gala" (2005); "1999" (2009); "18 Chansons" (2010); "My first club song ever" (2011); "The Magic of Spectacular Theater" (2012) have been shown in various places such as the Centre Pompidou - Metz, Fondation Cartier, Théâtre de la Cité Internationale, MAC/VAL, Lieu unique (Nantes), La Villette, Plateau Frac-idf, Centre Chorégraphique de Montpellier, Centre Clark (Montréal), Les Louvrais - Scène Nationale de Cergy, Maison Populaire, Abbaye de Maubuisson, and during several festivals such as Crossing the Line - New York, Les Inaccoutumés, steirischer herbst (Austria), Tupp (Sweden), Baltoscandal (Estonia), FAR (Switzerland), Circular (Portugal), Uzes Danse, Montpellier Danse or the sommer.bar of the Tanz im August Festival in Berlin. In 2006, he collaborated with the Atelier de Creation Radiophonique / Radio France and produced "Je suis putain", a radio-documentary elaborated in collaboration with female prostitutes. He also directed several radio projects exploring sound performativity and contemporary arts critique (Divergence fm, Radio RGB, Betonsalon, La Vitrine).

Between July and December 2008, he took part in "6M1L" (6 months 1 location), a research programme initiated by Xavier Le Roy and Bojana Cvejic and in collaboration with Eszter Salamon, Mette Ingvarsen, Juan Dominguez, Jefta Van Dinther, Chrysa Parkinson and Eleanor Bauer. In this frame, he produced "6 mois 1 lieu et le comportement de l'ensemble" (6 months 1 location and the ensemble's behaviour) a lo-fi radio-piece on contemporary dance theory co-produced by the Atelier de Création Radiophonique and the SACD.

In 2010, he initiated, together with Caroline Masini and Manon Santkin, an audio-magazine project called "Archive Now" which two first editions (numbers 0 and 1) were issued in the frame of the Swiss FAR festival in Nyon and during the French Act'Oral festival. The same year, he won with Caroline Masini, the Phonurgia Nova grant for "Menaces, Fantômes" a science-fiction radio documentary.

In parallel, he focused on, "This is the hello monster!", his avant-pop solo band. Winner of the Paris Jeunes Talents contest and supported by the FAIR 2010, he performs regularly in France and abroad (Nouveau Casino, Point Ephémère, 6par4, a.o.), during festivals (Les 3 Eléphants, des Rockomotives, des Musiques Volantes, Rock en Seine, FME, Solidays) or opening for The DO, Piers Faccini, Emilie Loizeau ou Elysian Fields. His first LP, released in April 2010 on Bs records / Gommette publishing / Idol, has been selected among the French newspaper Libération's records of the year 2010.

Aiko Kazuko KUROSAKI

Week2: 28 July - 01 August

The Body As A Mission Statement o 17:00 - 20:00

The Body As A Mission Statement

Individuals in demand!

The body in commitment for a cause – in these days the individual is in demand to take responsibility, to declare a position and to take a stand. The 'how' and 'what for' will be worked out in this workshop and presented in public space.

Everything we do is a political statement – even if we do nothing – as an artist we have the fool's licence to do what we want, as much as the responsibility to act. Daring to leave the protected art space is a very valuable experience: What works and what does not? How do we reach people? But if you take an action in public space you are on a tightrope walk between your artistic claim and the necessity to make the audience understand.

The commitment of every single participant is as important as to operate in a collective structure. We will start in the studio with body-, voice- and breathing techniques and prepare ourselves, physically and mentally. Then – already from the first day on – we will practise outdoors. For a start, inside the ImPulsTanz Workshops area and on the last day, we will take action in the city centre.

This workshop is addressed to all those with some performance experience who are interested, to show responsibility publicly and want to get to know my way of dealing with public performances.

Aiko stands as a bridge between the Eastern and Western cultures, particularly the Japanese Butoh and the European Contemporary Dance and Performance. The workshop includes body-, voice- and breathing-techniques, work with images, emotions and conditions using cognitive and intuitive approaches, and reflects about ritual acts and slowness as well as the conceptual approach and the dance in the core of the contextual performance and performance art.

Aiko Kazuko Kurosaki was born in Tokyo (JP) and studied dance and music in Vienna and Chicago. She received scholarships for further education in Vienna, Salzburg and Chicago. She was responsible for concept, artistic direction and choreography of the series "Tanzwerkstatt Metropol" 1988/89 in Vienna, where she was also featured as a dancer. She was member of the Butoh Company Cie. Ariadone / Carlotta Ikeda and worked as the assistant of Carlotta Ikeda in Vienna (ImPulsTanz, Wiener Festwochen), Tokyo, Paris, Berlin, Bordeaux a.o. between 1991 and 1999.

Her Solos: "Kokoron" (premiere 1993, Festival for Contemporary Art, Bolzano/IT); the show window / display project "No Comment" (2009, LABfactory, Vienna); "BLANK" for "Untergang Art" (a co-production with Tanzquartier Vienna and NOMAD.theatre); "Nettó" (2013, tanz ist Festival for Contemporary Dance in Dornbirn/AT) a.o.

In addition she created several solo and group projects with Cie. Aiko for the Festival Transart Labin (HR), Haapsalu, Laanemetsa (EE), Imagetanz 1954 (Vienna), Q202 (Vienna), Soho in Ottakring (Vienna), tanz ist Festival for Contemporary Dance in Dornbirn/AT) a.o. Aiko Kazuko Kurosaki creates performances, living installations, performative interventions in public space and transdisciplinary projects with the focus on environment and social critical topics, such as a performance/flash mob at the UNO-City Vienna for the memorial day of Hiroshima and Nagasaki against the re-opening of the nuclear power plants in Japan after Fukushima and is a co-initiator and performer for "One Billion Rising Vienna" 2013 and 2014 a.o.

Kerstin KUSSMAUL

Week2: 28 July - 01 August

The Psoas Connection – Experiential Anatomy o 09:30 - 11:30

Week4: 11 - 15 August

gravityhappens – Principles of Movement Beg 18:00 - 20:00

The Psoas Connection – Experiential Anatomy

Experiencing and toning deep muscle connections

We will use the "psoas complex" as our prism to explore connectivities in our bodies.

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.

Cognitive detailed anatomical information is the base to explore these connectivities with touch and movement. 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.

The underlying method for this workshop is Myoreflex therapy: It 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.

This workshop is suited for dancers and non-dancers interested in specific work, and will provide exercises and tools to use in any movement practice.

gravityhappens – Principles of Movement

Folding and unfolding, moving through the floor, turning, integrating your centre, letting reflexes take over, balancing, dancing together, loosing and finding orientation, touching, developing a sense of space, time and the music of your body...

This workshop is designed to wake up and cultivate your innate physical intelligence and your joy of moving. Developing your proprioception and sensorimotor process is the base of physical learning that will keep you alive and happy through your dance career as pencil pusher or ballet fairy. No previous experience is necessary, however, the willingness to go into the unknown, to go through physical fun and body aches will open the door to a new world of experience and creativity.

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 professionals and amateurs in Europe. She is founder and director of IDOCDE (International Documentation of Contemporary Dance Education) a EU-supported network for dance teachers.

Karine LABEL

Week1: July 21 - 25

Afro-Haitian Dance o 14:05 - 15:50

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.

Jennifer LACEY

Week2: 28 July - 01 August

I Like to Watch Adv 11:40 - 14:40

I Like to Watch

This workshop is a little time to consider what type of spectatorship certain works or ways of working might need in order to be perceived. How can we suggest these positions of spectatorship from within the work and also maybe how we can expand expectations of spectacle?

We will work (for the fun of it) on making quick forms that demand different qualities of reception so we can try things out and also try out ways of augmenting our reception of these "things".

Probably something about criticality will come up which will include evaluating traditional/habitual ways of receiving an audience (re: theatre, space and time). The workshop will start with this premise but might end somewhere else. I want to think with a group about what the basic assumptions held about (performed) dance is in our culture and what it might need from us to keep on being vital.

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 Bepler, "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.

She has taught technique, improvisation, composition etc. all over the globe for the last 15 years in institutions, studios and festivals. As a teacher Lacey has been influenced by her continuing studies with Release Technique pioneer, Joan Skinner, as well as her interest in Yoga and Qi Gong. Her teaching emphasises the form through sensation and action as well as the relationship between process and product.

Benoît LACHAMBRE

Week4: 11 - 15 August

Body Reflection or Many States of Being o 09:15 - 11:30

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 embrace 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: 26 + 27 July

Modern Technique *Int* 09:30 - 12:00 & 14:50 - 17:20

Week2: 28 July - 01 August

Modern Technique *Beg* 16:05 - 17:50

Modern Technique *Adv* 18:00 - 20:00

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.

Terence LEWIS

Week2: 28 July - 01 August

Indo-Contemporary Dance *Adv* 09:30 - 11:30

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

Week3: 04 - 08 August

Bollywood Dance *Adv* 15:50 - 17:50

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

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 1970ies 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 Kalaripayattu - the ancient Indian martial art form, the class offers a rich and multi-layered 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 Kalaripayattu 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!

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

Week2: 28 July - 01 August

The Informed Body: The invisible CI skills Adv 11:45 - 14:15

The Language of Touch: The Practice of Presencing Adv 17:30 - 20:00

The Informed Body: The Invisible CI Skills

This dance form invites us to have a self-sense that extends spatially to include our partners and our environment. It trains us to shift our physical and mental boundaries beyond our normative modalities by leading us into highly physical meditative states. In this class we will stretch our understanding of physicality and perception as an art of attention. We will increase our ability to act responsively through developing new skills that enhance our physical intelligence. Dancers will engage with the principles that underlie the dance form so that they are able to attend relationally in a more flexible creative practice. Discovering new forms of awareness we will learn to dance safely in a state that gives us an ability to read each ecological moment energetically. With the dance as our teacher, we will become able to trust ourselves to meet each moment successfully whether we are falling or flying.

The Language of Touch / The Practice of Presencing

Contact Improvisation and Ensemble Dancing

Presence is tactile. This workshop unpacks the performance skills of being present (presencing) while exploring the many levels of touch in order to take CI from duet to ensemble creative work. Based in the underlying principles of Contact Improv this workshop pushes the boundaries of our self-sensing. While learning to make a difference we will also be made to be different: touching while being touched. We will seek to develop and move with the physical intelligence that exists on the periphery of our knowing in order to amplify the volatility of our presence and engage more levels of responsivity. We will develop ecologically based time and space practices to find 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. 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.

A pioneering choreographer, performer, and theorist in the field of improvisational dance and Contact Improvisation, **Nita Little** is invited to work with dancers on five continents. She is currently completing her PhD in Performance Studies at the University of California, Davis. Little participated in the emergence and development of Contact Improvisation in 1972 with Steve Paxton and Nancy Stark Smith. She has been exploring the embodied mind in the physics of motion, relational and creative action, and the performance of presence ever since. As a dance researcher, Little maintains a San Francisco based company: Nita Little Dance Research. Little works with dancers and performers in numerous mediums and modalities - currently she is making her second dance film. She tours on a regular basis making work, performing, and teaching technical and creative skills for companies, festivals and schools worldwide. Little is a physical philosopher who is developing a movement pedagogy oriented around creative actions of the embodied mind in dance, the bases of her dissertation. In 2014 you will find her choreographing and teaching in NYC, Europe, and South America.

Sri LOUISE

Week3: 04. - 08. August

Yoga Twerkshop - Yoga, Art & Cultural Appropriation o 09:00 - 11:30

California Dreamin' – Yoga for *Beginners* 18:00 - 20:00

California Dreamin' – Yoga for *Beginners*

Enjoy you inner Hippie

This is the slowing down of the Asana process in order to enjoy your inner Hippie, the one who wants to sing, contemplate, dream, question, break free and just have a more relaxed sense of being in the body.

California Dreamin' is a somatic approach to Asana. Each day a specific anatomical idea will be explored. We'll begin with very subtle, simple movement structures, accumulating more and more neuro-muscular familiarity, as well as complexity, i.e. weight bearing, until the class climax, which can be Handstand, or some other pinnacle pose that you will have been effortlessly primed for AND which you might just even want to wear flowers in your hair for because "everyone needs some place beautiful..."

This class is ideal for beginners, but is also invaluable for seasoned Yoga Practitioners, Yoga Teachers, Dancers and Non-Movers alike!

And yes, I will play the Mama's & The Papa's, California Dreamin'...

Yoga Twerkshop - Yoga, Art & Cultural Appropriation

Move your ass!

This workshop will critically explore Yoga, Art, i.e. Dance and the ways in which privilege culturally appropriates for the staging of either the Performance of Identity and/or the Performance of Ideas. Looking into the fetishisation/commodification of indigenous cultures, many that have been oppressed by Euro-American colonialism, we will discern between exchange, assimilation and appropriation. The first half hour of class will be dedicated to lively dialogue about the dynamics of Cultural Appropriation, the implications of Race and Class and how to participate in Art and Spiritual praxis without being a Jerk.

Then we'll explore the Gluteal field, differentiating the utility of your buttock muscles in various Asanas; where to contract the Gluteus Maximus & when to relax the outer Butt-Boss and allow the under-glutes, the Medius and Minimus to initiate. ...It won't really be Twerking, but you will definitely Get Your Ass On!

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

Nathalie LUCAS

Week4: 11 - 15 August

New Style Street Jazz Adv 16:20 - 18:05

New Style Street Jazz Beg 18:15 - 20:00

New Style Street Jazz Beginners

Express yourself!

The beginners' class is divided into three distinct parts. The first part is devoted to a physical warm-up to work on the body and the cardio-vascular resilience.

The second part focuses on various technical exercises to improve the ability of beginners and to dance with a good foundation of technical skills. All these exercises depend on the artistic style of the choreography. For instance it can consist of exercises ranging from Hype, Locking, HipHop to a New Style routines or technical exercises from Modern Style to Street-Jazz dance phrases.

The last part is dedicated to a choreographic phrase. Nathalie likes to create a special and unique universe for each choreography in order to encourage the students to express themselves.

New Style Street Jazz Advanced

Be comfortable on stage!

The advanced class is divided into two parts beginning with a physical and cardio-vascular warm-up in order to improve the stamina for making it easier to dance. Then, she teaches an advanced choreography based on technical skills. She treats each participant like a real artist. That is why, during the choreography time she focuses on the expression of the soul and on facial features.

Her wish is to take the dancers on a journey to a specific universe in order to enhance performativity and make them feel more comfortable on stage.

Nathalie Lucas is a french choreographer for various french artists like the singers Jena Lee, Tony Parker, Shy'm and the famous french comedian Florence Foresti. She has her own dance Company named Insane. They have been finalists of the famous TV-Shows like "France's got talent" and "The Best Dance" in 2012.

She has been the dancer for Leslie, Amine, M.Pokora, Christophe Willem, Ilona Mitrecey, Beatriz Luengo, MAM and Shy'm.

She teaches various Street Jazz, Cabaret and New Style classes and various workshops in France and all over Europe and is a regular teacher at the Studio Harmonic and IDFP Kim Kan in Paris, as well as at Studio Vibes in Brussels.

Mamadou M'BAYE

Week1: 21. - 25. Juli

Afrikanischer Kindertanz (6-9J) 09:45 - 11:00

African Percussion Beg 18:15 - 20:00

Intensive1: 26. + 27. Juli

African Dance Beg 09:45 - 12:00 & 14:55 - 17:10

Afrikanischer Kindertanz (6-9 J)

Stories with drumming

Mamadou's long-standing presence at ImPulsTanz speaks in the favour of the dancer, musician, poet and storyteller who seduces to movement with drum music in a playful way. He lives up to the maxim: Human beings can learn everything they created!“. In the original sense of his African culture Mamadou M'Baye is a mediator between people across cultural boundaries and is igniting the relationship between the dancing body and the rhythm of the drum. His origin committed as a storyteller, Mamadou M'Baye developed its own choreography and compositions.

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.

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.

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.

Alexandra MABES & Amanda PIÑA
A Project by the Austrian Ministry of Movement Affairs
Intensive1: 26 + 27 July
Endangered Human Movements o 12:10 - 14:40 & 17:30 - 20:00

Endangered Human Movements

Endangered Human Movement is a project based in collected donations of body movements that are part of the everyday life of the indigenous people around the world. The movements we will use for this workshop were collected in the Maya communities of Yucatán during February and March of 2014 and are part of what we called "Intangible Corporal Heritage".

The activities from where the movements were taken are connected to labour, subsistence, ritual, performing arts, health and celebration. The movements are considered endangered on the base of the decrease in their uses according to the history of each community.

In this workshop we will create new dances using the Endangered Human Movements as a vocabulary, in order to compose and perform intense ritual like choreographies, and to open an embodied discussion on the advancing homogenisation of art and life and the possibility of using choreography to re-distribute traditional, sustainable, and earth connected forms of knowledge to other human groups.

Austrian Ministry of Movement Affairs: www.BMfB.at

Born in Spain **Alexandra Mabes** is a Chilean choreographer and dancer who lives and works in Santiago (CL). Mabes studied dance in Chile, Argentina and the US. Since 2010 she has received public funding to develop different works such as "Me quede todo el día en la casa", "Islam", "Fumando espero" and "Blanco".

Last year she performed the piece ""WAR" of Amanda Piña and Daniel Zimmermann, at the Tanzquartier Vienna.

In this moment she is working on her next piece "BLANCO" to be premiered in June in Santiago (CL). She will be performing "WAR" within the context of ImPulsTanz.

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 Chowanec 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*, 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.

Roderich MADL**Week4: 11 - 15 August****Deep Body Work o 17:00 - 20:00****Deep Body Work**

This workshop deals with various techniques from the fields of Shiatsu, Deep Body Work, Massage, stretching and rotation techniques. The basic principles of Yin and Yang, fullness and emptiness, heat and cold, hard and soft are made tangible and applicable in a very practical and direct way in the context of my workshops.

Much of what you intuitively feel in the body as a dancer and performer will be perceived consciously and made even more accessible. Various "katas" (positions, movement sequences) will be presented and practiced. Always following the principle of being centred by "reflecting the other."

The aim is that the participants get to know and learn to perform simple processes in dorsal, ventral and lateral positions.

"As a dancer I have developed a wide range of training practice and later on started to pass it on to actors, dancers and amateurs. Through my training as Shiatsu practitioner all my experience intensified and gained a strong focus. In addition to Shiatsu I studied various other techniques such as Deep Body Work, Massage techniques such as Lymphatic Drainage a.o. Shiatsu is a massage technique and a form of body and energy work that comes from the Asian region, is about hundred years old and is based on the ancient Traditional Chinese Medicine (TCM)."

Roderich Madl, was born in 1963 in Salzburg, lives in Vienna and works as a choreographer and dancer since the 1990s. He studied at Mudra (Brussels) and the Centre de Danse International (Cannes). Since 1980 he worked as a dancer in various dance companies such as the Tanztheater Wien a.o. His choreographic concepts have been represented in many interdisciplinary projects in the field of dance, visual arts and new media. In 1991 he founded the Dance Company PILOTTANZT. With his work, he toured in Austria and abroad.

Michikazu MATSUNE**Week2: 28 July - 01 August****Hände Hoch! (9-14J) 10:00 - 14:00****Hände Hoch! (9-14J)***Performer Hands!*

Hands can perform a lot of things and you can perform a lot of things with your hands. In this workshop we play with our hands in order to create images together. With a nice sense for humour and abstraction, our hands become tableaux of beauty, strength, strangeness and fun. The results will be depicted in photograph and video.

Michikazu Matsune is an artist and choreographer interested in poetic absurdity and serious nonsense. His works appear in various formats such as performance, installation, photography and video, reflecting our contemporary society with a sense of humour, irony and sincerity. After working as a dancer in contemporary productions, he now focuses on exploring themes such as the relationship between body and object, place and behaviour.

In recent years, Matsune presented "Buydentity Unknown", an installation which results from the performance of shopping while wearing a robber's mask, as well as the stage piece "Zeichensturm" which is performed in sign language by deaf people. Until 2010 he presented various works in collaboration with the Austrian artist David Subal. Their works include the installation "Ich bin ein Pferd / I am a horse" in which two horses listen to songs about horses (a compilation of over one hundred pop and children songs), as well as "store", a shop that opened in over twenty cities worldwide, and in which live performances are sold directly to the customers. Michikazu was born in Kobe, Japan, and lives in Vienna, Austria.

www.michikazumatsune.info

Simon MAYER

Week2: 28 July - 01 August

Tanzmusik (7-10J) 11:45 - 13:15

Tanzmusik (7-10J)

Listen to movement and watch music

Our dance is our music and our music is our dance.

What kind of music? Who makes the music? Us! We will scream, sing, laugh, stamp and make body percussion. We will play and experiment with everything we find in- and outside of our body and create sounds and noises, rhythms and melodies with it. And we will add a lot of movement in order to visualise the music. We will listen to movement and see the music. So perk up your eyes and open your ears!

Simon Mayer is a performer, choreographer and musician, was born in Austria in 1984 and studied at the Vienna State Opera Ballet School and at the Performing Arts - Research Studios in Brussels (P.A.R.T.S.) and was a member of the Vienna State Opera Ballet. 2009 he founded his band "Rising halfmoon" as singer, songwriter and guitarist. Simon worked a.o. for Anne Teresa de Keersmaecker ("The Song"), Wim Vandekeybus ("Frisking") and Zita Swoon. He choreographed several solos, duos and group pieces, which are internationally presented ("o feather of lead", "dancing with the soundhobbyist/zita swoon", "kopf hoch", "monkeymind" etc.). Simon was artist in residency at Theatre de L'L in Brussels and together with his association m-arts he organises the international art festival "SPIEL".

Ko MUROBUSHI

Week1: 21 - 25 July

Danse Butoh o 09:30 - 11:30

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 Kisetsu (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.

Juliana NEVES

Week1: 21 - 25 July

Dance & Silks Adv 11:40 - 14:10

Alain Platel Repertory Adv 15:30 - 18:00

Dance & Silks

not circus but aerial dance

This workshop will explore the possibilities of dancing with silks (fabrics), individually and within a group. There will be a warm-up with specific strength exercises for arms, abdominals and lower back as those are important areas in aerial work. We will explore silk techniques, learn how to climb, fall, slide, wrap and unwrap our bodies in different ways and develop choreographic phrases searching possibilities of dancing in and around the silks. Dancing with silks has been Juliana's specialty for the past 10 years. In her solo "*Le Volle D'Azala*", created for CIRQUE DU SOLEIL in collaboration with aerial master André Simard, they partnered to mix this aerial technique with dance.

In 2002, she began working with director Alain Platel (LES BALLETS C. DE LA B.), and under his direction, this act takes a new form and is seen not only for its circus virtuosity but also as aerial dance.

Alain Platel Repertory

In this workshop we will explore and experience different techniques of improvisation and composition in dance, mainly inspired by Juliana's work with the director Alain Platel and Les Ballets C. de la B. for the past ten years.

The workshop is based on free and guided improvisations, finding an emotional state before a physical one, going from physical states to movement. We ask questions to the body and we try to answer them physically. We will explore composition tasks with imaginary situations and recognisable circumstances.

Juliana Neves was trained in Gymnastics, Ballet and later on in Circus Arts. She has a bachelor's degree in Sociology. In São Paulo, she was one of the founders and performers of the company Cenica Nau de Icaros, winning several prizes in their Circus-Theatre productions. In 1997, she was chosen to represent Brazil at the American Dance Festival in the International Choreographers Residency Program, where she studied with David Dorfman, Lisa Race and David Zambrano and also performed with Choreographer Maria Rovira. Back home in 1998, Juliana joined Quasar Companhia de Dança of Henrique Rodovalho, which she left to join Cirque du Soleil as one of the principal characters of their production "*Dralion*". She originated her part and performed 1001 shows over 3 years. Juliana created the aerial pas-de-deux act on silks together with aerial coach Andre Simard. This act and her solo act, also on silks, were between the highlights of "*Dralion*" and acclaimed by the critics.

Coming to Europe in 2002, she worked with Philippe Decouflé, and later joined Les Ballets C. de la B. Since then, she has been working and touring with director Alain Platel. She was a dancer and aerial acrobat in "*Wolf*" (2003) and "*pitié!*" (2008). She co-directed the project "*Gamma*" with Alain Platel in 2004 and assisted him in "*vsprs*" (2006) during the two year long tour.

Juliana has performed her solo act and taught workshops in many countries, such as: China, Italy, Holland, Belgium, USA, Brazil. She is a guest teacher at Circus Juventas/USA, Nau de Icaros, Linhas Aereas/Brazil and ESAC in Brussels.

Eroca NICOLS & Matthew SMITH
Intensive1: 26 + 27 July
The Democratic Body Adv 12:30 - 18:30

The Democratic Body

What would the community think?

Democracy as an ideal is held high in "free society". Yet many are disillusioned with politics and do not actively engage in any political processes. What is going on here? What is democracy? Do any of us really know what this concept/system really means? To what degree do any of us have embodied direct experiences of democratic ideas/processes in action?

Can we apply theories of democratic decision making to our physical structure? Can we apply aspects of social movements to our bodies as well as to humans in relationship to each other? If our body is the community, how can our soft tissues be part of a collective decision making process?

Is it possible to find agreement between our bones? How much of the community can we involve in physical and social choice making?

Using these questions as a starting point, together we will research ways to make fair and reasonable, as well as ridiculous and impossible choices, as they relate to our internal structure and to our external interactions with other humans. How do the processes by which we make choices shift as we attempt more and more inclusion?

Perhaps in this era where the failure of agreement has such large implications, an embodied understanding of democracy should be something familiar, welcome and practised. Or is this a bunch of pretentious nonsense from a couple of lowlife dance artists? Only one way to find out!

We anticipate many of these actions will happen during our time together:

talking
choice making
dancing ...maybe even a phrase
walking
touching ourselves and/or other humans
choosing to do or not do things
being frustrated with our selves and/or others
investigating ourselves
investigating others
feeling weirded out
laughing
sweating
likely sitting in a circle (fucking dancers)
doing things that at first seem a bit stupid and perhaps are

After earning her Honors BFA in Film/Video/Performance and Sculpture from California College of the Arts (San Francisco), **Eroca Nicols'** artistic practice shifted to the body. She studied in professional programmes in Canada at both Ballet Creole and The School of Toronto Dance Theatre before pursuing further training in functionally based and improvisational forms.

She is currently a Toronto-based but nomadic artist, curator and educator. Her company and alter ego, Lady Janitor, has presented work in Canada, the US, Europe and the UK.

Eroca has performed with Matthew Smith, Andrea Nann, Les Imprudanses, Francesca Pedulla and is co-founder of the arts advocacy and professional training provider, the Toronto Dance Community Love-In.

Eroca's commitment to community based arts engagement has led her to create platforms for presenting both her own work and the work of fellow emerging artists—DIMBY (Dance In My BackYard) and Badass Dance Fun (a mini festival at Toronto's Harbourfront Centre) are among these projects, as is the Love-In. Eroca teaches partnering and contemporary dance including workshops in UK, Europe and North America. Her teaching and training are deeply influenced in her continued study of the Axis Syllabus and she is currently in the AS certification process.

After 3 years, **Matthew Smith** suspended his university studies in Philosophy, Art and Physical Education to focus on Dance. In New Zealand he danced for Commotion Company, Black Grace and Touch Compass amongst others. In Europe he has worked with Random Scream of Belgium, Carol Brown Dances of London, Company Willi Dorner and Theater Combinat of Austria and with Impure Company of Norway. He has also been performing for the Austrian artist Klaus Obermaier in "Apparition".

He is a long term member of Impure Company. Recently performing in "then love came and set the world on fire" and also "Now the field is open" with the HipHop crew deepdowndopism. He created a solo "Role-ing" for Benedikte Onarheim as part of En Kveld in Oslo and is currently working on a duet with Eroca Nicols. He premiered his first evening length in 2011 with the work "Spin" in Zagreb, Croatia for Studio Dance company. He also created a 40min work "Observing Observing" in 2008 for SEAD.

Matthew has a keen interest in education and has taught at Spin Off and Proda, in Oslo, as well as at SEAD, Tanzquartier Vienna and ImPulsTanz in Austria. He became a certified teacher of the Axis Syllabus in 2008 having begun training with Frey Faust in 2000. He has taught in Berlin, as part of the Axis Hub and also in the Nomadic Colleges around the world. These days he is teaching throughout Europe but also in Israel/Palestine, Canada the US and recently in Benin, West Africa as well as in his homeland New Zealand. He is in the Masters Programme for Osteopathy, at the British School of Osteopathy in London. He aspires to finish his philosophy degree at some point.

Alva NOË

Week3: 04. - 08. August

Reorganising ourselves o 17:30 - 20:00

Reorganising ourselves

The guiding idea of this Workshop is that dance and philosophy are one. At first blush this may seem like a crazy thing to say, since dancers and philosophers seem to be such different sorts of people doing such different sorts of things. But it is not crazy at all, once we think more carefully about *persons*, *bodies*, *mind* and the organised activities of human living.

The workshop leader, Alva Noë, is a philosopher and a cognitive scientist. He is interested in the idea that *consciousness* is not something that happens in us, or to us, but that it is something we do or achieve, something we perform. Like everything we do, consciousness depends on the ways we are embodied and the ways we are embedded in a world (including a social world).

We are persons, that is to say, *organised living beings at home in nests of every more complicated organisations*. Philosophy, and choreography – we will consider – are practices of *reorganisation*.

Most of the work of this workshop will take place in conversation. The workshop leader will also sometimes lecture. He is a professor and cannot help himself. But we will move a lot. We will move our mouths, our ideas, and yes, even our bodies. The workshop leader will ask for guidance and inspiration from the participants.

Among themes we will cover:

- What is a person? What is the relation between persons and *living human bodies*?
- What can *neuroscience* tell us about ourselves, about dance, about art? What would an adequate biology of human being look like?
- What is a *score*, and what is the relation between scoring and writing? What do we do when we try *to write* ourselves?
- What is performance? Do we ever take off our masks? Can we?
- What is *composition*?
- What do we see when we look at a dance?
- Why is talking so important?
- What do we see when we look at a person?

Alva Noë is a writer and a philosopher living in Berkeley and New York. He works on the nature of mind and human experience. He is the author of "Action in Perception" (The MIT Press, 2004), "Out of Our Heads" (Farrar Straus and Giroux, 2009), and most recently "Varieties of Presence" (Harvard University Press, 2012).

Noë received his PhD from Harvard in 1995 and is a professor of philosophy at the University of California, Berkeley, where he is also a member of the Institute for Cognitive and Brain Sciences and the Center for New Media. He previously was a Distinguished Professor of Philosophy at the Graduate Center of the City University of New York. He has been philosopher-in-residence with The Forsythe Company and has recently begun a performative lecture collaboration with Deborah Hay. Noë is a 2012 recipient of a Guggenheim fellowship, and is a weekly contributor to National Public Radio's science blog "13.7: Cosmos and Culture".

Rasmus ÖLME

Week4: 11 - 15 August

The Business of Showing Adv 11:45 - 14:45

Horizontal Fall Adv 16:05 - 18:05

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 agendas. Gender studies and identity politics have revealed performance at the core of our understanding of ourselves and communication. 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 contemporary choreography place itself in relation to subjectivity and the relation between the individual and the collective through the performance as media?

Although 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; doing with observing.

Horizontal Fall

Lately I've been thinking about the combination of the arboreal bone structure and a rhizomatic perception whole. Everything. Everywhere. All the time.

Where does movement take place? I work on considering the movement of movement as a spatial direction that is conducted through the body and released into space. There will be music and we will vortically occupy space.

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

Week2: 28 July - 01 August

Hast du an Schatten? (12-15J) 10:00 - 14:00

Hast du an Schatten? (12-15J)

My shadow's... shedding skin ...

Everyone has a shadow. But what happens when it takes off and starts to act independently? "My shadow has gone mad. It thinks it is the human and I am its shadow now!". The well-known sentence from Hans Christian Andersen's fairy tale "The Shadow" is the starting point for the exploration of the shadow play fundamentals. Together we will discover this art form, work out a story and make a little movie out of it.

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", which 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 WIEN 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.

FRANCA PAGLIASSOTTO

Week1: 21 - 25 July

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: 11. - 15. August

Ballet for Contemporary Dancers *Int* 09:30 - 11:30

Investigating Ballet *Adv* 11:45 - 14:45

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.

Sabine PARZER

Week4: 11. - 15. August

Release Technique – Riding the Bones of a Tiger o 11:40 - 13:40

Open Bodies Moving – Contact Improvisation o 14:30 - 16:30

Release Technique – Riding the Bones of a Tiger

Release / Holistic Dance Technique

In this workshop we will focus on moving from the *core*.

Core can be defined as the centre of our body, the moving middle, may it be in the lower or higher abdominals, may it be the centre relating to gravity. As we move on the ground our core can be much more spread out in our bodies, we release and are nourished by the power of the earth. In aerial work (on the way in between) we need a clear organisation of our body parts from our core in order to use momentum. Released and defined at the same time. How do we transition from one to the other, does it ever stay the same?

Core can also mean the core tissues such as *bones, organs and cells*. We will relate to these structures through touch, imagery and movement developmental patterns. Bodywork allows us to explore and experience our inner structures, breath work deepens our body-consciousness and sensitivity.

Riding the Bones of the Tiger also means riding the waves of our expression, our inner animal, using its power and archetypal forces. Combining this performance approach with technical material, moves us into becoming a beautifully holistic, embodied dancer.

Open Bodies Moving – Contact Improvisation

In Contact Improvisation we benefit the most from a subtle, flexible and open body. In order to organise yourself sensibly while in contact we need a stable centre, the ability to share weight, to listen to movement impulses and to stay present in the exciting moment. In this spontaneous, reflexive and three-dimensional dance we are able to enjoy the freedom and complexity of this beautiful art form through simple principles.

We will work on our „Open Bodies Moving Style“ with some of the principle ideas of Contact Improvisation that apply to every dancer at every level:

- Strengthening and softening the centre
- Centre to centre connection
- Sharing your bodyweight consciously with your dance partner
- Leading and following
- Creating choices for yourself
- Listening
- Falling, rolling, gliding
- Having fun

We will explore these principles further within improvisational scores in duets, trios and group formations and practice non-judgemental viewing (witnessing).

Sabine Parzer is head and founder of the Institute for Holistic Dance and Movement Pedagogy. Her professional experience spans 25 years of teaching, performing, choreographing and researching in the USA, Europe, Israel and Brazil.

Sabine has a formal modern dance education with a Bachelor of Arts from Columbia College Chicago and an education in Systemische und Integrative Bewegungslehre® (an extended Feldenkrais® method including counselling). She has trained for many years in Release and Kleintechnik®, in ZenBodytherapy®, Yoga, White Crane Silat, Psychotherapy and Family Constellations. She considers herself a practitioner of Contact Improvisation and authentic movement for 17 years.

She trains people of various professional backgrounds and age groups and works with people with different abilities in Contemporary Improvisation, Authentic Movement, Contact Improvisation, Bodywork, Selfexploration and Holistic Dance Technique in workshops and in long term Teacher Training Programmes. She has taught at many dance festivals such as the ImPulsTanz, Israeli Contact Festival, Moscow Contact Festival, Kontakt Budapest, Contact in Rio de Janeiro, Osterimprofestival Göttingen, Potsdamer Tanztage and at Tanzquartier Wien. She also taught Holistic Dance Pedagogy at a rehabilitation centre for 14 years.

Sabine loves to regularly co-teach with Martina Mückler, Martin Keogh, Ray Chung and Eszter Gal.

In 2012 Sabine founded the contactfestivalvienna, which she is artistic director and co-organiser of. She is a mother of two children.

More information: www.holistic-dance.at and www.contactfestivalvienna.com

Fabiana PASTORINI

Week4: 04 - 08 August

Dance for Health: Earth o 17:00 - 20:00

Dance for Health: Earth

In dialogue with your body

We make life experience in, with and through our body and have a constant exchange between the inner and outer world. Again and again our body sends messages to us about what feels right and what does not. *Dance for Health* sets out to search for the meaning of these messages and feel them on important levels: the physical, the energetic and the level of thought.

Dance for Health uses dance and techniques from different disciplines, such as meditation, breathing technique, kinesiology, TCM and many more. *Dance for Health* takes the Five Elements Teaching from TCM. The contact to our inner strength and the body's potential is activated in a gentle way. This seminar is also considered the first of the three-year *Dance for Health* Education Programme – *Dance for Health* processing.

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

Week3: 04 - 08 August

(Forsythe Work-based) Action Taking & Situatedness Adv 11:45 - 13:45

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 on achieving 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

Week3: 04 - 08 August

Yoga ohne Grenzen – inklusiver Workshop für ALLE (6+) 13:00 - 15:00

Yoga ohne Grenzen – inklusiver Workshop für ALLE (6+)

Power, creativity and relaxation

In this workshop for everyone - with and without disabilities - we depart on exciting adventures and relaxing journeys with our bodies: partner exercises, games, yoga flows, powerful yoga postures, breathing exercises, balance exercises, massages, creative elements, poems, stories, songs, traveling thoughts, meditations and much more ... All this helps us as human beings to delve deeper into our bodies and to listen to our own signals! Dance, sing, enjoy the moment and the group get the body to express its emotions!

Focus and aim

- Improve coordination and balance
- Improve body awareness
- Improve concentration
- Raising awareness for the senses
- Relaxation
- Healthy posture
- Recognise and respect boundaries
- Perception and management of emotions
- Facilitate creativity and stimulate the imagination

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 turned 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."

Quim PUJOL

Week2: 28 July - 01 August

Affect, science fiction and performance o 17:00 - 20:00

Affect, science fiction and performance

Affect theory has acquired much relevance in artistic discourses over the last years. This workshop offers an introduction to the most influencing affect theories (Spinoza, Gilles Deleuze, Brian Massumi, Lawrence Grossberg, Silvan Tomkins, Lauren Berlan, Eve Kosofsky Sedgwick, Eva Illouz...) and focuses on affect as a tool for collective individuation. This theoretical approach will be illustrated with numerous examples from performance history and science fiction movies. Workshop participants will be invited to reinvent their body, become aliens and practise Capitalist exorcisms. No previous knowledge on affect theory is required.

Quim Pujol (1978) is a writer, performer, critic and curator. His most relevant performances are "Tiburón tigre" ("Tiger shark", 2009) and "Sin título" ("Untitled", 2011). From 2009 to 2011 he developed "The discourse is mine" a project where he questioned authority figures in the art world. He has collaborated with publications such as "Artributos", "Re-thinking dramaturgy", "A veces me pregunto por qué sigo bailando", "Efímera" and "Maska". He curates "La estrategia doméstica" and the contemporary performing arts programme "Secció Irregular" at Mercat de les Flors (Barcelona). He is currently editing with Ixiar Rozas a book on affect theory and performance for the collection "Cuerpo de letra".

Melika RAMIC

Week3: 04. - 08. August

Gemeinsam sind wir stark (6-9J) 10:00 - 14:00

Gemeinsam sind wir stark (6-9J)

The swarm needs me

Do you like to be on stage, to move, to dance, to scream, and just let off steam? With quite some physical effort and in a playful manner, we swarm and flounder, jostle, push around and we explode – like a swarm of birds or fish. We are swallowed and spat out. In one moment we are all doing the same, while we are feeling differently. Who is felling just like me? How do I get through the crowd and be heard? I need the swarm, the swarm needs me ... Sometimes I want to be part of it and then again just by myself. Once I have the final say and sometimes someone else. And maybe I'm like the little fish Swimmy – the eye of the group and lead my flock safely across the ocean.

Melika Ramic (*1984), completed her training as a kindergarten teacher and pedagogue in 2004 and then started her theatre, film and media studies. During her studies she had several assistant director internships (Astrid Griesbach - theatre of laughter Berlin, Stephan Rabl DCHUNGEL WIEN, Peter and Annette Raffalt junge BURG) and worked at the Szene Bunte Wähne festival (cultural education) and SCHÄXPIR (coordination and organisation). During her study abroad in Belgium she collaborated with Eva Bal and Ives Thuwis in the co-production of Kopergieterij Ghent and DSCHUNGEL WIEN: "LOVE". In the season 2011/12 and 2012/13 she worked as a drama teacher at the Düsseldorf Schauspielhaus, where she realised two productions ("Halten" and "Schwestern") with children and young people on stage. 2009 she founded the international association "motschnik - Association for fine art" with its headquarters in Vienna. In 2010 she staged the piece "Zeensucht" for children from 6 years, and in 2014 the production "Frosch und Tigerente" for children from 5 years in the DSCHUNGEL WIEN.

Christina RAUCHBAUER

Week3: 04 - 08 August

Gemeinsam ins Weltall (4-6J) 10:45 - 12:45

Gemeinsam ins Weltall (4-6J)

Alles ist möglich!

Do you want to discover the vast universe and take off into a new world? Together we will explore gravity, play with the space and time continuum, transform into the speed of light and aliens and travel with starships through space. Because in theatre everything is possible! In this workshop we will experiment with the sounds of your voice, develop supernatural inventions out of everyday objects and work with physical theatre exercises. The fun of acting and developing the imagination is the focus of our research trip.

Christina Rauchbauer has worked as a freelance theatre educator and freelance artist in Vienna. She studied social and cultural anthropology and graduated from the training as a drama teacher in 2010.

Since then she has led numerous projects in collaboration with educational institutions, youth centres, theatres and social institutions. She heads the theatre group "Mädchen.Theater.Gruppe" together with the Child Protection Centre Vienna (Child Protection Award 2011), initiated the integrated theatre and dance project "TheaterFlucht Österreich" (Social Impact Award) and worked at the Theater der Jugend (2012/13). She has also directed "KAKA -DU" (presented at: DSCHUNGEL WIEN, WUK Vienna, Schlöschhof, Spleen) and took part in the performances "Dream On" (2011) and "The Vanishing Moment" (2013) at the Kosmos Theater in Vienna. Since 2014 she is a member of "Theater Ansicht" and realises pieces for and with young audiences. In addition, she currently works, among others on "Fremdenzimmer" (werk89, DSCHUNGEL WIEN, PROSA), "Nur Mut?" a Macht/Schule/ Theater project and "Die Geschichtenerzähler_innen" in the frame of initiative "Interkulturalität und Mehrsprachigkeit". The focus of her work lies in improvisation and physical theatre. In addition, she engages in contemporary dance and yoga.

Christina RAUCHBAUER & Flo STAFFELMAYR

Week3: 04 - 08 August

Nimm dir Platz und führ dich auf! (8-11J) 10:00 - 17:00

Nimm dir Platz und führ dich auf! (8-11J)

A crazy flash-mob training

Would you paint pink poodles into the air while singing? Would you shout your opinion out loud and dance to it? Do you want to inspire people with your ideas and set them on fire with it? We need more life in the city, because the city is yours! Together we discuss topics which you want to engage in, work out some snappy slogans, we act in street theatre plays, develop choreographies and at the end we heat up the public with our final flash-mob and get the party started.

Christina Rauchbauer has worked as a freelance theatre educator and freelance artist in Vienna. She studied social and cultural anthropology and graduated from the training as a drama teacher in 2010. Since then she has led numerous projects in collaboration with educational institutions, youth centres, theatres and social institutions. She heads the theatre group "Mädchen.Theater.Gruppe" together with the Child Protection Centre Vienna (Child Protection Award 2011), initiated the integrated theatre and dance project "TheaterFlucht Österreich" (Social Impact Award) and worked at the Youth Theatre Vienna / Theater der Jugend Wien (2012/13). She has also directed "KAKA -DU" (presented at: DSCHUNGEL WIEN, WUK Vienna, Schlöschhof, Spleen) and took part in the performances "Dream On" (2011) and "The Vanishing Moment" (2013) at the Kosmos Theater in Vienna. Since 2014 she is a member of "Theater Ansicht" and realised pieces for and with young audiences. In addition, she currently works, among others on "Fremdenzimmer" (werk89, DSCHUNGEL WIEN, PROSA), "Nur Mut?" a Macht | Schule | Theater project and "Die Geschichtenerzähler_innen" in the frame of the initiative "Interkulturalität und Mehrsprachigkeit". The focus of her work lies in improvisation and physical theatre. In addition, she engages in contemporary dance and yoga.

Flo Staffelmayer was born in Strasbourg (FR) and grew up in France, Morocco and Austria. He studied economics and worked for several years in business. In 2006 he passed the acting examination, followed by numerous performances, including at the Schauspielhaus Vienna and at the National Theatre in Lisbon. In 2009 he founded "Theater Ansicht" in order to realise own projects. Since that time he has worked as a playwright and has won several scholarships and awards. In 2012 he won with the piece "Pietro Pizzi" the Jungwild Prize for young theatre and the STELLA*13 for outstanding stage set. Since 2012 he also leads writing workshops (Macht | Schule | Theater, DSCHUNGEL WIEN, Szene Bunte Wädhne, Klassenzimmertheater, werk89, Buchpiloten) and participated in 2013 in the "Next Generation" - project of the International ASSITEJ project.

Vera REBL

Week3: 04 - 08 August

DanceAbility o 09:30 - 12:00

DanceAbility

Breaking Off Separation

DanceAbility is a unique dance methodology, open to everyone - for experienced and less experienced dancers, for people with and without disabilities and was founded in 1987 by Alito Alessi and Karen Nelson.

In this workshop we work with improvisation, in order to experience equality, respect and artistic exploration between people with and without disabilities and to discover what we have in common. The goal is to facilitate the development of an own body language and the fulfilment of own interests and needs, to find a way back into individual intuition and to find a personal place.

Each special movement language holds its beauty and has its precious and estimated place in the workshop. This will produce small dance pieces, which will be created in small groups. Through Contact Improvisation participants will learn to improvise in contact with each other.

Steve Paxton on DanceAbility: "Using the art of dance, the art of the body, it begins with the facts of the body – the facts of anybody/mind – and slowly, gently, shows the partners in a dance how to find common ground. An event occurs which can only occur with the participation of these two people, an invention which assumes the opposite of what is normally assumed, and which is a path to healing the divisions we find everywhere installed – the normal ,default' setting – in our environments, in our minds, in our hearts."

Vera Rebl (born in Vienna) works and lives in Vienna as DanceAbility trainer, choreographer, dancer and quality manager. 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 the DanceAbility Day at ImPulsTanz, sparking a lot of interest, not at last for the presence and support of Steve Paxton.

Currently she is working on a new project called "STEVE", which will be premiered in May 2014 at brut Konzerthaus in Vienna.

www.danceability.at

Dieter REHBERG

Intensive3: 09 + 10 August

Somatic Yoga o 09:30 - 12:00 & 14:50 - 17:20

Somatic Yoga

Easy Positions – Effortless Movements – Mindful Attention – Joyful Breathing

Listen to yourself mindfully from the inside to find your own wisdom and to develop your own health.

Learn the form – Forget the form – Find your personal Yoga

No Pain – No Risk of Injury – No Over-Ambition – No Guru

Somatic Yoga was developed to make inner Alignment, a meditative mind, Health and bodily Freedom easily accessible to everyone.

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.

Peter RILLE & Gobert v. SKRBENSKY

Austrian Association for Dance Medicine and Science

Week3: 04 - 08 August

Contemporary Dance and Medicine o 17:30 - 20:00

Contemporary Dance and Medicine

Medical information and care in contemporary dance is the main topic in the various modules of the lecturing teacher of this workshop. For the sixth time at ImPulsTanz, this workshop focuses on training and teaching processes in nowadays contemporary dance. Biomechanical and correct structures in the mediation process are the foundation for a healthy training, such as medical expertise of the pedagogues. The workshop will be held in English in several modules, with practical and theoretical explanations. After the workshop week an international symposium in cooperation with ImPulsTanz, AADMS and Harlequin Floors will take place on Saturday 09 August.

This year's lecturers of the workshop are: Prof. Dr. Gobert v. Skrbensky, Dr. Michael Matzner, Dr. Reinald Brezovsky und Sharon Booth.

"I came from a year-long training in classical ballet to contemporary dance. The medical care in this continuing dance needs a scientific foundation. This desire laid the foundation for the establishment of Tanzmedizin.at and subsequently for the Austrian Association for Dance Medicine and Science. "- Peter Rille

www.tanzmedizin.at and www.aadms.com

Peter Rille was born in Vienna in 1954. He is administrator of the Ballet Academy and the Opera School of the Vienna State Opera, board member of the Austrian Dance Council, ADC as well as board member of the Austrian Association for Dance Medicine & Science. He teaches anatomy at the Ballet Academy of the Vienna State Opera and organised the workshop of tanzmedizin.at group at ImPulsTanz in Vienna.

He received his Ballet training at the Ballet School of the Vienna State Opera, followed by an engagement with the Vienna State Opera Ballet under the direction of Aurel von Milloss and Waclaw Orlikowsky. He worked with John Cranko at Stuttgart Ballet and with the directors Anne Wooliams, Glen Tetley and Marcia Haydée.

As a choreographer he has presented his work in Germany, Austria and Italy, including commissioned works of Hans Werner Henze, Samuel Beckett and the Heinz Bosl Stiftung in Munich.

Peter Rille studied Medicine at the Karl-Franzens University of Graz and studied ballet pedagogy with Marika Besobrasova at the Academie de Danse in Monte Carlo and at the State Ballet School of Berlin-East under the direction of Prof. Martin Puttke, as well as Pas de Deux with Prof. Sergei Serebrennikov and Prof. Hans Joachim Pat Dorff. He was a teacher of classical ballet, pas de deux and preparatory classes at the Ballet School of the Vienna State Opera School during the direction of Prof. Michael Birkmeyer, Renato Zanella and Gyula Harangozó and was Assistant Artistic Director of the Ballet School of the Vienna State Opera under the direction of Renato Zanella.

Edison ROQUE

Intensive3: 09 - 10 August

Horton Technique *Int* 12:15 - 14:30 & 17:30 - 19:45

Week4: 11 - 15 August

Horton Technique *Adv* 16:20 - 18:05

Horton Technique *Beg* 18:15 - 20:00

Horton Technique

Lightness, Grace & Control

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 as such but rather an approach towards performing in all dance styles. It was initially designed as corrective training, using a holistic approach based on accurate anatomical awareness. It requires the dancer to align the body precisely around a strong centre, while the 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 origin of each movement, enhancing natural bodily adjustments. Control is achieved, as the dancer learns to understand his/her body and the rules it obeys.

This approach leads to technical control and liberates the dancer's potential for self-expression. The Horton Technique helps to develop the self-assurance and precision needed to dance without fear of injury, thus developing a solid core and accurate 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.

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 October 2012 at the Vingtième Théâtre in Paris. Edilson Roque is currently working on a new choreography, "Obscure", which will be performed in November 2014 at the Vingtième Théâtre in Paris.

He continues to teach regularly at the Centre des Arts Vivants and at the Studio Harmonic in Paris and will be teaching for the second time at ImPulsTanz this summer.

Charlotta RUTH featuring Clélia COLONNA & Laura WEISS

Week1: 21 - 25 July

unique – and liked by everyone (12-15J) 14:00 - 19:00

unique – and liked by everyone (12-15J)

the ultimate front figure

This atelier tackles the paradox *unique – and liked by everyone*. What does the ultimate front figure look like? How does it behave and how does it move? Where can you observe this better, if not inside pop culture? We will analyse image, power and strategies of the music industry. We work with a variety of expressions and examine how Stars are made: We create our own choreography and moves, sing, film and post our own videos on youtube.

We will create fictive idols and look at how we, ourselves, consume. What do we want? How is our taste shaped? Who do we worship and why? How does it affect our own identity?

We will take a starting point inside pop culture, but question how society is affected – on a larger scale - by the rules of fame and fortune that the internet sets.

Charlotta Ruth is a choreographer and performer based in Stockholm and Vienna. She creates own and collaborative works inside video, installations and various performative contexts. Thematically everyday magic and dilemmas inspire her. Her main practice is within contemporary dance, but her background as a performer ranges from street dance and theatre to classical ballet. She is educated at the Royal Swedish Ballet School and University of Dance and Circus, Sweden, and completed further studies in audiovisual art and dance film. She works trans-disciplinary, something she also regularly brings into teaching. In this atelier you will also work with **Clélia Colonna**, singer and performer with a background in theatre and visual art and **Laura Weiss**, a set and prop maker for movie productions, children television and theatre.

Francesco SCAVETTA

Week3: 04 - 08 August

A Surprised Body Adv 09:30 - 11:30

Poetics of Movement Adv 11:40 - 14:10

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."

Volker SCHMIDT

Week4: 11 - 15 August

I Am Not Me – Ausflug in die Anderwelt (10-13J) 09:30 - 13:30

I Am Not Me – Ausflug in die Anderwelt (10-13J)

Why not different?

Actually, I am someone else, but I don not have much time for it. Why are we the way we are and not different? And can we be different and someone else, just once? All of us dream of it, right? In a playful way, we test different patterns of action and thus have the ability to become different. As these other characters we will go on adventures and excursions.

Volker Schmidt is a writer, director and actor and was born in Klosterneuburg in 1976. He received his acting training at the Vienna Conservatory and worked as an actor a.o. in Vienna, Berlin, Graz as well as in several feature films (most recently "Kleine Fische"). He directed a.o. at the Vienna Festival, State Theatre Hannover, Braunschweig State Theatre, Neukölln Opera Berlin, Schauspielhaus Vienna, Theatre Phoenix Linz, Stadttheater St. Gallen and in Copenhagen (DK), Skopje (MK) and Bhutan. He received the Austrian Nestroy Award for "komA." (New space company).

Since 2002 he has worked as a playwright and presented premieres and world premieres a.o. at Theater Heidelberg, State Theatre Hannover, Schauspielhaus Vienna, Volkstheater Vienna, Neukölln Opera Berlin, Phoenix Theater Linz, Theater Drachengasse Vienna, Youth Theatre Vienna, and is the winner of several awards, including Jury and Audience Award at the Heidelberg Stückemarkt with "Die Mountainbiker". His plays have been translated into eight languages, and have been invited to the Stückemarkt of the Berlin Theatre Meeting, Festival of Dramaturgy Santiago de Chile, NET Festival Moscow a.o.

Shelley SENTER

Intensive1: 26 + 27 July

Trisha Brown Repertory - Set and Reset *Adv 12:10 - 14:40 & 17:30 - 20:00**

Week2: 28 July - 01 August

Alexander Principles into Dancing *Adv* 12:10 - 14:10

Trisha Brown Repertory - Set and Reset *Adv 09:30 - 11:30**

Trisha Brown Repertory - Glacial Decoy

A workshop for learning the movement aesthetic and choreography of Trisha Brown's "Glacial Decoy" (1979), the first dance Brown choreographed for the proscenium stage, and one of her most gorgeous works. Emphasis is placed on moving with mindfulness, attention to detail, spatial clarity, performance quality, and dancing with others. This class provides an excellent framework for applying principles of the Alexander Technique to movement, and refining the organisation of the dancing body.

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

"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 repertor 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.

Futurelove SIBANDA

Week1: 21. - 25. Juli

Theatersauna (10-13J) 11:15 - 12:45

Week4: 11. - 15. August

Theaterbus (6-9J) 11:45 - 13:15

Theaterbus (6-9J)

Journey to Southern Africa

With traditional and modern movement and music from southern Africa we go on a trip and get to know each other through playing games. In our imagination we hop on the Theaterbus and drive through Vienna and the city Nyamandlovu in Zimbabwe. What are the differences here and there of going to school or to herd the goats of the father? How do children spend their spare time here or there? And what do you see on the streets? With a lot of fun, movement and music we will seek out similarities and differences.

Theatersauna (10-13J)

Hot and thrilling

It is hot and thrilling in the theatre sauna. Together we go to Southern Africa and explore through traditional and contemporary movement, music and improvisation, different stories and games from Zimbabwe, the home country of Futurelove Sibanda. We draw our inspiration from nature and architecture and at the end we paint the trails of our journey with our bodies.

Futurelove Sibanda was born in Nyamandlovu (ZW) and gained at an early age a lot of valuable experience on stage. For many years he was a member of the vibrant dance group IYASA, which toured with international success.

Since 2009 he has been living in Vienna and worked as an actor and dancer in numerous dance and theatre productions, especially at the DSCHUNGEL WIEN (including "Captain Future", "How To Get Famous", "Sand", "Boys don't cry", "Saci - Ein Kobold im Dschungel", "Laria Nera", " Afrikanische Märchen", "China K").

He performed in numerous vocal shows as a soloist and with the A cappella group Insingizi a.o. Collaborations with Willi Resetarits, Opus and Hans Theessink complement his artistic expertise and led him to France, Liechtenstein, Germany, Switzerland, Czech Republic, Serbia, Croatia, Japan, Malawi, South Africa, Swaziland and the United States. Currently Futurelove is studying contemporary dance at the Vienna Conservatory.

Marjory SMARTH

Week1: 21 - 25 July

HipHop (12-15 J) 12:30 - 13:45

HipHop/House o 16:20 - 18:05

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. She knows every single move and combines it with her unique groove. Don't miss out on the opportunity to have your share of Marjory's joie de vivre ... just dance!

HipHop (12-15J)

Live true, Dance free!

Marjory fuses various Elements of HipHop with House. She is one of the very first to develop and influence the two dance styles from day one in the streets of New York. She knows every single move and combines it with her unique groove. Don't miss out on the opportunity to have your share of Marjory's joie de vivre and just dance!

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.

Dasniya SOMMER & Frances D'ATH

Week4: 11. -15. August

Shibari Yoga o 17:00 - 20:00

Shibari Yoga

The workshop combines Yoga and the Japanese rope technique "Shibari". First, we do yoga, to develop a sense of our own body anatomy. This way we can concentrate better on another body while playing. The simultaneous perception of breathing and of the own body-map is important. In some asanas (yoga postures) we will integrate ropes, or we will start with tying the ropes already in the beginning of the yoga session, for example, in a feet or torso harness. The contact of the material increases our serendipity and mixes with the fusion of sensuality and craftsmanship of bodies and ropes.

In the second part of the workshop we will mix and fuse different rope techniques. The applied shapes are inspired by the precise and even acrobatic art of Osada Steve. Arisue Go's philosophy is particularly suitable for beginners and is a good approach for exploring own ideas. In recent years we developed, a technique that we call Messy Tying. Traditional elements are retained and brought together with improvisation principles.

The apparent order in the inner chaos or some kind of punk bondage! We also work with a feminist attitude towards Shibari. If porn, then please be sure to have a female view on it! Each participant ties every other participant and men can also be erotic! We will teach basic tying like the basic knot and harnesses for upper bodies as well as hanging and safety principles.

Working in couple or group constellations we will develop through physical dialogues queer, grotesque or completely abstract play languages as means of expression. Thus we create relaxing and sometimes meaningless empty compositions through sensory stimuli, as well as symbolically charged moments. We work with dance and Contact Improvisation, and with elements of role-playing. Since the knowledge of participants of yoga, games and knots are varying, every one first works on the personal level of experience and we step in with individual advice.

Nazis und Sexists will immediately be removed from the workshop place!

Frances D'Ath lives in Berlin where she does cyclocross, rock climbing, yoga, and archery. She has choreographed in Melbourne, Adelaide, Guangzhou, Taipei and Zürich, and had residencies with ADT Australian Dance Theatre, ANAT AIR at the Swinburne Centre for Astrophysics, Guangdong Modern Dance Company on an Asialink Performing Arts Residency, Taipei Artist Village, and Park19 Artists Studios in Guangzhou. She was an danceWEber in 2003 and a choreographer at SiWiC in Zürich in 2005, directed by Nigel Charnock.

She has worked in the last years with Roméo Castellucci for the opera "Parsifal" at La Monnaie, Brussels, and Teatro Comunale di Bologna. She performed in "Settlement" at Café Prückel in Vienna at ImPulsTanz 2008 a piece of Hans Van den Broeck/ SOIT and Daniel Schlusser's "Ophelia Doesn't Live Here Anymore" for Chamber Made Opera and Bell Shakespeare in Melbourne. She created together with Dasniya Sommer on "n+2 dimensionale Raum für n>1", and the performance installation "Jute Disintegration", as well as teaching with her in Berlin, Brussels at Charleroi Danses and Vienna at ImPulsTanz. Her dance film, "temperance" was in Cinedans 2012.

Recently she was rehearsal assistant for Isabelle Schad's "Der Bau" in Antwerpen; dramaturgical assistant for Ivo Dimchev's "Fest" at ImPulsTanz; worked as research assistant for Daniel Jaber's "Nought" and is presently working on a solo for herself, "abjection".

Frances blogs on supernaut.info, makes performance on francesdath.info, designs on thingswithbits.info.

Dasniya Sommer is based in Berlin. Her present focus in choreography is ,Shibari-Japanese rope bondage. Her work gained wider recognition in contemporary dance through her solo performance "MA√ 15 { idiosyncrasy } || sin x = ly - fx²", using ballet, meditation, and self-suspension techniques, presented by Tanztage Berlin in 2009, Arte and City of women Festival (Ljubljana). In 2011 she was part of the artistic team in Roméo Castellucci's staging of the opera "Parsifal" at La Monnaie | De Munt in Brussels. Dasniya coached Shibari for the theatre production "BurkaBondage" by Helena Waldmann. In 2010 she was invited to perform this piece in India and Sri Lanka. Initiated by Tudelisuuden Tutkimuskeskus the Museum of contemporary Art Kiasma in Finland presented Dasniya's participatory rope installation as part of the Theatre Now Festival. In 2012 she continued to collaborate with the Finnish theatre group. The first showing of "Archetypical Encounter" was shown this year at the Performance Centre (Helsinki).

Dasniya's research is strongly influenced by her theoretical studies in philosophy, analytical feminism and aesthetic, which she undertakes at the Humboldt University of Berlin. In her stage work as well as in her teaching she reflects on questions of body concepts and ethics. Her current artistic collaboration with the performer and choreographer Frances d'Ath focuses on structural aspects of Shibari, without following traditional notions of gender roles and its fetishised aesthetic. In 2011 they created the performance "2+n/ Anarchy of knots" during a residency at Bains Connective in Brussels.

Dasniya SOMMER & Florian LOYCKE

Week4: 11 - 15 August

Make Your Own Tutu (6+) 11:15 - 13:15

Make Your Own Tutu (6+)

Everyone is a swan!

A workshop for everyone: children, teens, amateurs, parents, friends and young-at-hearts. It is about taking part and absorbing the beautiful poetry of ballet with your whole body. Together with the Helmi - puppet theatre we will make tutus and horses out of foam material and practise simple dance movements in group formations that we show at the end of the week in a final presentation.

Dasniya Sommer choreographed and dances with ropes. Her works combine classical ballet, Japanese Bondage, foam puppet theatre and feminist philosophy. She teaches "Shibari" and Yoga in Europe and Asia, and creates performances with Frances d'Ath and das Helmi.

Florian Loycke went in the 1990s to University and studied life. He founded the Gretchen Weiser Theater Berlin and 12 years ago the Helmi Puppet Theatre in Berlin. He is the inventor and creator of the legendary foam dolls and since then also Helmi professional and musician. As a guest he stages and runs many workshops at theatres, currently also with the famous Theater Hora in Zurich. The Helmi Puppet Theatre is now very famous too and has its seat at Ballhaus Ost in the Prenzlauer Berg district of Berlin.

Sabine SONNENSCHNEIN

Week1: 21 - 25 July

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. Sabine Sonnenschein combines *sadhana* and practices from Kundalini Tantra Yoga (from Swami Satyananda Saraswati), 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), *bhakti* (devoted love) and *samavesa* (to immerse as well as to absorb). In a slow and very consequent way we will get aware of the chakras (energetic centres in the body) by breathing exercises, *sadhana* from Kundalini Tantra Yoga (from Swami Satyananda Saraswati); the exercises support the flow in the chakras. This class enables you to listen to your nature, to your innerness.

You sense your breath, the inner movement, the inner flow and inner subtle energies. You get aware of your emotions and possibly emerging thoughts. In case regularising or self-restricting thoughts emerge, you let them pass by and sense the moment and the self-awareness of your body (proprioception, interoception, viscerception).

In breathing you are finally able to let energy circulate in your body, to absorb as well as emit energy.

In this class you experience your space and how much space you need.

You get aware of your personal limits, you can respect them towards others and communicate them or experiment with your limits or transcend them. You practise respect towards yourself, self-responsibility and empathy for others: You experience, which quality of touch attains your nature? You feel which quality of touch supports your nature and which not. How do you enter the space and the energetic field of your partner? How do you get in contact with the cells and the nature of your partner?

How do you and your partner find your dance together in listening to each other?

A deep encounter between you two becomes possible, if you don't want anything from your partner, nor your partner from you. A deep encounter becomes possible, when you don't just use your partner to feel yourself and when your ego does not instrumentalise him/her, but instead, becomes silent and both of you experience each other and also the space, maybe even the universe.

How do you touch the space as your lover? How do you - in dancing - become one with the en-souled space, the world or the universe?

Expanding into the space you may experience *samadhi*.

In this week we practise CI not just under the lens of physical and anatomical aspects. You dance as a unit of body, soul, spirit and mind.

Love energy and sexual energy are not excluded, but used for the dance in an aware way. They nourish your dance.

You will be practising in a mixed gender group.

Level: Intermediate, which means for joining you should have some experience with CI, know about the basic principles of CI and have at least a bit of experience in meditation.

Please bring a fragrant herb on the first day, with which you would like to introduce yourself to the rest of the group!

Sabine Sonnenschein (*1970, AT) is a choreographer and performer since 1992 and has had a tantric approach to life since 2004. She lives and teaches a fusion of a tantric perspective on the world and dance as a practice of life.

She studied contemporary dance, theatre science, philosophy and history of art and is freelance choreographer and performer since 1992. Her artistic work - 39 performance pieces - has been shown in Europe and NYC.

Foci in her dance education in NYC and Vienna were release techniques, contemporary dance, contact improvisation (CI), developmental movement and ballet with Zvi Gotheiner. She received a funding by federal ministry for science, research and art.

She has been involved with sensitising the body since 1990, and Contact Improvisation (CI) since more than 20 years. Impressive CI teachers for her were Nita Little, Andrew Harwood, Inge Kaindlstorfer, Martin Keogh, Daniel Lepkoff, Mark Tompkins.

She has training in tantric full body massage (AnandaWave/Cologne). She was introduced to yin yang massage by Andro, has studied pelvic massage by K. Ruby and has been introduced to Kashmir tantrism and Kashmir yoga of touch by Daniel Odier. Deepening in "Vijnana Bhairava Tantra" with Dr. Bettina Bäumer.

She is sexologist in education and studies the sexual-therapeutic method Sexocorporel. In Vienna she has practiced tantric body work, womb healing and tantric coaching with focus on sexuality since 2006. Internationally she gives workshops focusing on the fusion of Tantra and Contact Improvisation, mainly in Vienna, Freiburg and Paris. Sabine Sonnenschein has been teaching with the musician Günter Touschek (AT) since 2010. She also works together with Benno Enderlein (DE) and Manuela Blanchard (CH).
www.tantrischekoerperarbeit.at

Mårten SPÅNGBERG

Week2: 28 July - 01 August

Artistic Writing Adv 09:30 - 11:30

#the_first_recipe (55+) 18:00 - 20:00

Artistic Writing

Choreography = Possibility / Dance = Potentiality. Writing X=X Relax.

This workshop is a writing workshop that practises and examples, thinking and more examples - zooms in on the twenty14 rise of dance "detached" from choreography and signification. Dance produced in a post-critical environment picking up speed through fresh-now phenomena, spiritual practices, analogue and digital interfaces, current modes of remixing, editing and combining. Stuff and people that like to articulate an entirely new operative system for dance. Like OS something totally different, you know what I mean? We are today experiencing the coming of Dance 2.0, a dancing that has to or can allow itself a proactive incompatibility with tradition, canon, training, representation etc. of 20th century dance.

A bit, like a journey through dance, choreography, visual art, politics and thought in order to figure out how it cannot be otherwise and how this is our lucky day - rendering dance and a deep indigo intensity. In between or around like all over the place we will dance and write or not together, wonderful dances that nobody needs to know about. It's important, also how to not produce emancipation [you know neo-liberalism and shit] but anyway be autonomous and have some real fun.

#the_first_recipe (55+)

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 – be it of individually or in groups – expressing ourselves through dance and making 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

Week3: 04 - 08 August

Limón Technique *Adv* 16:05 -18:05

Limón Technique *Beg* 18:15 - 20:00

Limón Technique *Beginners*

Play with gravity!

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.

Niels ROBITZKY aka STORM

Week4: 11 - 15 August

HipHop (9-13 J) 09:45 - 11:00

Popping/Animation o 12:00 - 13:45

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

cosmopolitan researcher in the field of urban dance

In this Workshop the illusory technique of this urban style will be explained through counter movement und checkpoints. Storm developed this teaching method to help to get a good grasp of the deep dimension of this dance form. Isolations and rhythm technique help to learn this style easily and facilitate the creation of a visual instrument developed out of musical parameters.

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.

Anastasia STOYANNIDES

Intensive1: 26. + 27. July

Through Diversity We Shine Adv 12:30 - 18:30

Week2: 28 July - 01 August

Hatha Yoga - bien tempéré / The Style Ruchpaul o 09:30 - 11:30

Through diversity we shine

Supervision, inspiration and a sense of community for yoga teachers of various traditions

During this intensive seminar the main focus will be on encouraging yoga teachers to creatively integrate their skills and knowledge while sharing the profound effects of yoga.

Join us to:

Enrich the way you teach while unwinding your teaching principles and your personal yoga routine.

Reflect on ethics, attitude, intention and the role of the yoga teacher today

Gain within an inspirational setting valuable feedback on how to motivate your students toward psychosomatic changes and self-empowerment

Experiment within an immersive space on how to design and lead mind-body experiences that will touch the heart and intrigue the imagination and learning process of your students

Make a profession out of the pleasure of yoga. Marketing tips to promote your workshops and retreats.

Network with and connect to other yoga teachers
Share ideas and exchange experiences, honouring diversity
Bring your questions! Here is the space to talk all about yoga!!!

This training is suitable for yogis with at least one year of teaching experience.
Please send your resumé to: anastasiayoga@yahoo.de
You will then be informed about the process that needs to be followed up before the beginning of the seminar.

I am really excited and honoured to share with you such a valuable and warm-hearted experience!!!

For more info about Anastasia Stoyannides please visit:
www.anastasiayoga.com

Hatha Yoga - bien tempéré / The Style Ruchpaul *Wisdom of the body*

"Hatha-Yoga is not fast food. It is a transformation of our physiological potential"

"During this week I would like to share with you another perspective of what Yoga could offer. Often we are entering a Yoga class with lots of expectations of what Yoga might bring to our physicality and/or to our mental state of being.

What about if we practice Yoga with the only wish to enjoy our body and ourselves as we are right now?

With the practice of Hatha Yoga "bien tempéré", we will learn how to trust on the principle: "with the minimum of effort we can achieve the maximum of effect".

How does it feel, if we allow a non-competitive performance to take place? How do we perceive ourselves as well as the world around us?

Hatha Yoga introduces postures - the asanas - as a medium to reach towards a more refined state of awareness. Trusting on the intuitive intelligence of our body as a vehicle for self-development and spiritual growth, we will soon be enjoying a spontaneous state of equanimity, joy and grace. We feel our strength and we let it shine!!!"

My wish is to encourage the yoga practitioner to cultivate trust in his/her profound nature in order to be able to effectively incorporate the benefits of the yoga practice in the demands of daily life.

"...With Eva Ruchpaul's unique Hatha Yoga technique and Anastasia as a teacher, I found exactly what I was looking for in yoga. It's rebalancing, invigorating and rejuvenating—and simply blissful, I love it!" - Irina P., Vienna

For more info about Hatha Yoga "bien tempéré" and Anastasia Stoyannides please visit the website www.anastasiayoga.com

Anastasia Stoyannides, BA, 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.

Rakesh SUKESH

Week3: 04 - 08 August

Payatt INtransit Adv 09:30 - 11:30

Kalaripayattu o 18:00 - 20:00

Payatt INtransit

Dance & Martial Art as One

Payatt INtransit is a contemporary movement technique primarily inspired by the ancient South Indian martial art form Kalaripayattu, combined with contemporary dance movement techniques.

Kalaripayattu is one of the most ancient martial art forms on earth - its roots dating back almost 2000 years - and is by many referred to as the mother of all martial arts. In ancient times warriors used this form to win battles over many powerful kingdoms. It has also significantly influenced other famous martial art practices such as Kung Fu and Karate, amongst others. Many of the physical theatre practitioners from India and from the West have discovered and learnt the Kalaripayattu routines, recognising it to be an extremely efficient and powerful practice to train the body, mind and spirit. To push the boundaries of physical abilities, the great masters tried to absorb the habitual behaviour of wild animals, to understand their self-defence and attacking methods, and tried to use the essence of these strategies to develop the form of Kalaripayattu.

Payatt INtransit blends the highly sophisticated martial art form Kalaripayattu with contemporary dance methods, with its own history and understanding of the body and its movements. Payatt INtransit technique trains the practitioners in a safe, organic and yet rigorous way to push the limits of one's physical and mental abilities, in order to become more confident, spontaneous, creative, flexible, powerful, calm (internally and externally) and quick to respond if needed. It enriches your adaptability to unexpected situations and helps you make smarter and more efficient choices. The purpose of this method is also to break the borders between styles of movement. Instead of thinking of dance and martial art as different ideas, Payatt INtransit perceives them as one.

Kalaripayattu

Mobility, Balance and Body-Centring

The vision of this workshop is to initiate the participants into the world of Kalaripayattu through traditional training practices integrating body, mind and spirit. This art form also enables the body to "think and see" in the more practical sense along with giving the body and mind the options of various possibilities in movement.

Kalaripayattu is an ancient form of martial art of Kerala dating back to almost 2000 years. This martial art derives its name from two words, "Kalari" which means arena of the fighters and "Payattu" which means practice. Kalaripayattu is not kicking and punching. It requires a unique synchronisation of mind and body. Along with energy, there should be flexibility of the body and sharp focus of the mind. A person performing Kalaripayattu needs to have agile muscles and for that, a massage with Ayurvedic oils is a must.

A typical session begins with the entire group getting grounded through specific body movements and postures emphasising on correct breathing techniques for each specific movement and posture (chuvadugal).

The session proceeds to more complex patterns of movements, which further open the body ensuring the mind is within focus as the situation requires this combination to reach the specific state (a prerequisite for the following rigorous routine). The traditional Kalaripayattu warm-up exercises (swinging of the legs in various patterns and combinations), Specific Body postures - Vadivugal (inspired by animal movements), are practised with the accompaniment of traditional verbal commands (Vaaitaari).

The session moves onto more complex Kalaripayattu's traditional movement sequences called Meipayattu: sequences of previously practised movements incorporated with more combat oriented traditional acrobatic movements of stretches, bends, turns, leaps, jumps - without using any external weapons. Meipayattu is the practice session, which enables the practitioner to increase alertness, body co-ordination, strength, flexibility, endurance, mental concentration, speed, optimal energy utility, increasing the body's internal joint mobility, body balance and body-centring.

Rakesh Sukesh started his career as a Bollywood dancer with a dance company in Kerala, India. During this period he worked in several films as a dancer and assistant choreographer. In 2003 he joined Attakkalari Centre for Movement Arts, a contemporary dance company in Bangalore. As a member of the company, Rakesh performed at various national and international venues and festivals such as Julidans Amsterdam, Venice Biennale, Bonn Biennale and many more. During his time with the company he was part of three major productions under the direction of Jayachandran Palazhy (Artistic Director and Choreographer of Attakkalari) and was assigned rehearsal director. The company training consisted mainly of contemporary dance techniques as well as the martial art form called Kalaripayattu, an ancient martial art form from Kerala in India.

Since 2009, Rakesh has been working as a freelance performer, choreographer and teacher. In 2009, he participated in the Apprenticeship Programme with Magpie Umbrella Organisation under the Direction of Katie Duck (Artistic Director, teacher and performer) in Amsterdam, followed by several invitations to perform with Magpie.

Rakesh has been working on developing a contemporary movement method – Payatt INtransit – using Kalaripayattu and contemporary movement techniques, bridging dance with martial art. He has been invited to teach Payatt INtransit at various studios that offer training for professional dancers such as Dancentrum Jette Brussels, University of Costa Rica/El Barco, Colombo Dance Factory Zurich, Profitraining Basel as well as teaching the company dancers of Sidi Larbi's company, Ultima Vez and Samir Akika. He regularly teaches at the summer dance festivals courses of Deltebre Dansa Spain and Tanzfabrik Berlin.

He has recently moved from India to Switzerland and continues to teach Payatt INtransit in Asia and Europe, holding workshops of Payatt INtransit or conducting master classes for professional dancers.

Kenji TAKAGI

Week1: 21 - 25 July

Free Dance Technique *Beg* 15:50 - 17:50

Motivating Dynamics *Adv* 11:40 - 14:10

ADD ON Motivating Dynamics *Adv* 09:30 - 11:30

Free Dance Technique

Experimentation & Joy of Movement

In this workshop Kenji Takagi follows Rudolf von Laban's idea 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 universal principles that are essential to human movement in general and to dance movement in particular. The participants are invited to develop a spirit of experimentation and to discover different aspects of time, space, energy and flow with their body. The class starts with a warm-up in the centre, followed by elementary to more complex exercises across the space, possibly including short improvisational or compositional tasks. The goal is to feel the joy of movement and to get acquainted with basic principles of modern and contemporary dance technique.

Motivating Dynamics

Surprise yourself!

How to maintain the liveliness, spontaneity and richness of an initial improvisational experience while writing dance? Maybe we can trick ourselves if we approach choreography as a sequence of dynamic events, concentrating on what's alive in the moment rather than getting lost in reproducing a fixed form. In an open research situation I will offer ideas and experiments that try to generate authentic physical motivation: Playing with unpredictability, provoking a temporary loss of control and asking for quick, surprising reactions. Creating/overcoming resistances. Using contrasts and conflicts between body parts, space concepts, the surrounding and other people. My aim is to share tools that have proved fruitful in my own experience and provide possible guidelines for the creation of exciting movement material.

Kenji Takagi is working as a freelance dancer, teacher and choreographer. He was a member of the Pina Bausch Company from 2001 until 2008 where he remains a guest, both as a dancer as well as a rehearsal assistant, up until now. 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".

Kenji Takagi was teaching in various places such as ImPulsTanz Vienna, Folkwang University Essen, Conservatoire National Supérieur de Paris, La Biennale della Danza Venice and Movement Research New York a.o. and was engaged as a rehearsal assistant for the re-staging of Pina Bausch's "Le Sacre du printemps" at the Opera de Paris in 2010.

Bruce TAYLOR**Intensive2: 2 + 3 August****Modern Jazz *Int* 12:30 - 14:45 & 17:45 - 20:00****Week3: 4 - 8 August****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: 26 + 27 July****more than naked training *Adv* 09:30 - 15:30****Ruhestandstanz (55+) 16:30 - 20:00****more than naked training**

Let's rock the flesh!

This workshop is focused on different facets of nudity, such as being-nude and getting-nude on stage. Hence we are exploring nudity not as provocation, but as a necessity for a physical research. What kind of movements are generated by the naked body, which otherwise are not possible with our clothes on? What forms of power and fragility are inherent in the naked body? What forms of representation, exhibition, public display and imagination are produced?

We will primarily work with the mass of the body, with the flesh, with body fat, with the skin and the skeleton. The meat is set in motion in different ways: it will be flying and falling, bones will implode and explode, skin surfaces will be wiggled, sweat will shine. We will stage the body without clothes – without losing the concreteness of nudity. During the workshop we will increasingly address the question of what it means for us today, in 2014 to set the naked body in motion.

"The piece "more than naked" was premiered at ImPulsTanz 2013. Let's party our body! At the same time "more than naked" is much more than celebrating the physical materiality – which political and social motives are behind naked moving bodies? As in the piece the "more than naked training" is a very physical approach to nudity, very agitated and concrete. Our flesh wants to have fun! " – Doris Uhlich

Ruhestandstanz (55+)

Every-body dance now!

After a guided warm-up and some structured dance training it will start: through improvisations and dance combinations the retirement will become a joyful, agitated and loud dance movement. The desire and pleasure to re-discover the body and open the mind for experiments will lead us to unfamiliar dance worlds. Above all we will delve into non-verbal communication evolving through movement. What kind of contact is possible through dance? What kind of relationships evolve between the own and other bodies? What would the "group's body" be like? We will look for the virtuosity that lives in each and in the group's body and bring it out –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. In autumn 2013 she was awarded with the "Outstanding Artist Award" in the category Performing Arts of the bm:ukk (Austrian Ministry of Education, Arts and Culture).

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.

Her group piece "more than naked" premiered at ImPulsTanz 2013 (guest performances WUK / Vienna, Mousonturm / Frankfurt, Sommerszene Salzburg).

www.dorisuulich.at

Samantha VAN WISSEN

Week1: 21 - 25 July

This Moment Adv 09:30 - 11:30

Contemporary Technique Beg 18:00 - 20:00

This Moment

The chance that we would move in the same way once we start peeling off habits, altering trained coordination, and giving an idea of what movement should look like, is very unlikely. Our anatomy gives us all limits and possibilities. What about the marks and footprints that training leaves behind? How can we let go of certain mechanics in our bodies to create freedom, freedom to make technical and artistic choices?

Being present in this moment, in every fibre of our body, offers space to body and mind to make that journey. Working in small groups can offer the moving body support, surprise and challenge. Through different improvisation exercises we will focus on the physical work, and on the space around and between us. We will practise using our physical intelligence in order to deal with internal and external information.

Contemporary Technique

Journey to the body

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".

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. Samantha kept on working with Rosas for repertory pieces like: "Rosas danst Rosas", "Achterland", "Mozart concert Aria`s", "Drumming" and "Elena`s Aria".

David WAMPACH

Intensive3: 9 + 10 August

NO LIMITS Adv 09:30 - 12:00 & 14:50 - 17:20

NO LIMITS

As a dancer-performer, am I able to define what defines me? What are my characteristics? What is my style? And most of all, can I say that I choose freely what I evoke, what I present to the spectator? Do I impose boundaries or limits that prohibit me from going toward new things?

During these two days, we will ask ourselves what we think comes closest to defining us on stage. Then, we will look for what seems farthest away, what we think we cannot do, what seems impossible. Then, we will invert those relationships, putting what seems closest as far away as possible and bringing what is farthest away as close as possible.

We will share time as a group researching body and mental states suitable to this work, for example letting go of control, going into trance, or entering deeper into our personal idiot, in reference to Lars von Trier's film, *The Idiots*.

The goal of this work is to clarify what we think we can do, and to permit ourselves to do what we think we cannot do.

David Wampach started out studying medicine at the Faculty of Montpellier. He quickly became interested in live performances: firstly theatre, and then dance. He participated in multiple dance contexts:

The Company Coline in Istres (FR, 1999), Ex.e.r.ce (2000) at the National Choreographic Centre of Montpellier, directed by Mathilde Monnier, and then the P.A.R.T.S school of Brussels with Anne Teresa de Keersmaeker (2001). He also participated in the training of choreographic culture offered by Laurence Louppe, from 2004 to 2006, while working on his creations.

In 2001, his approach borrowed from theatre and plastic art, developed along the way, was integrated in the Achles Association.

David Wampach co-wrote the duet "D ES R A" (2003) with Pierre Mourles, before creating the solo "Circonsis" (2004), then "Bascule" (2005), a radical and hypnotic trio to the rhythm of metronomic music. Then "Quatorze" (2007), "Auto" (2008), a duet with pianist Aurélien Richard, "Batterie" (2008) and "Battement" (2009), a variation on the 'grand battement', the emblematic ballet movement.

He created two new pieces in 2011: "Cassette", a Latino version of the ballet *Casse-noisette* (Nutcracker), and "Sacre", a reading of *Sacre du Printemps* (The Rite of Spring), created at the Montpellier Dance Festival in 2011. That same year he was the laureate of the Villa Kujoyama in Kyoto where he spent six months.

David Wampach collaborates regularly with artists from different horizons: Director Guillaume Vincent, writer Jerome Game, and the gypsy group Rumba is Compas.

In 2012, he wrote and directed his first short film, "Rite", a continuation of "Sacre". And in 2013, he created the solo "Tour".

In 2014, David is invited to be the co-mentor in the frame of the danceWEB Scholarship Programme during the ImPulsTanz Festival in Vienna.

www.davidwampach.eu

Hagit YAKIRA

Week3: 04 - 08 August

Release Re-mix *Int* 09:45 - 11:30

(Dance) for Soul Sake/Contemporary Improvised 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.

(Dance) for Soul Sake/Contemporary Improvised Jazz

Be spontaneous and daring!

In this dance class Hagit introduces her unique style, blending elements of contemporary dance, jazz and improvisation. The emphasis is on energy, spontaneity, liveliness, playfulness and musicality. Hagit is blending floor work, yoga, Limon, Release technique and improvisation in an original way, accompanied with great music in order to allow a different way to learn a dance technique.

It is an energetic and fun class, emphasising dynamics, timing, musicality, physicality and emotions. Using the body and the movement as a source of exploration and expression. The class invites participants to be spontaneous and daring in the types and quality of the movement vocabulary, challenging their choices, familiarity and physicality.

A hip class taught by Hagit in London on a regular basis, as well as in different dance festivals and centres all around Europe and Israel.

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, emotion, and group dynamic happen.

The fun environment enables Hagit to push the students to their limits and to enjoy moving. 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. The workshop is the best way to discover Hagit's creative process.

The emphasis in the class 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.

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

Week3: 04 - 08 August

Popping o 14:20 - 16:05

HipHop Int 16:15 - 18:00

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

Being 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 universal exposition 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 commandments* 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

Week2: 28 July - 01 August

Flying Low *Int* 13:50 - 15:50

Week3: 04 - 08 August

Flying Low *Int* 09:30 - 11:30

Improvisation for Performers *Adv* 14:50 - 17:20

Week4: 11 - 15 August

Flying Low *Adv* 11:45 - 13:45

Flying Low *Int* 14:10 - 16:10

Flying Low

Moving more efficiently

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

with a flexible mind

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 31 years, **David Zambrano** has been a monumental figure in the international dance community, and his passion for cultural exchange continues to influence his work. Teaching and 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.

He has been danceWEB coach at ImPulsTanz 2005.

ImPulsTanz Research Projects 2014

20 JULY - 16 AUGUST 2014

In addition to its Workshops, 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 practices while providing the resident choreographers the opportunity to try out their 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 different research formats:

Field Projects

5 days, 6 hours per day

Pro Series

8 - 12 days, 6 hours per day

Field Projects 2014

Esther BALFE & Mani OBEYA

The Imaginative Body

21 - 25 July, 10:00 - 16:00

Drawing from many years of processing movement, utilising the body as a language facilitator within a choreographic construct, with the intention of applying a series of tools and systems within the domain of sensation, imagination, creative thought and intuitive patterning - we will lead the Field Project participants through the week, capitalising on their individual capacity for movement. Passing information from one filter to another, we will embark on a transformative journey, expounding on a common lexicon.

After our daily warm-up, which combines kinetic form, a strength building practice and yoga, we will concentrate to assimilating and studying a structure, from which to orientate the movement and acquiring skills to apply to the functions needed for partnering work later to be utilised in the solo, duo and possible trio work. Here we build a rhythmic score that will serve as one part of an interchangeable map from which we will work. This score will be prefabricated in part and the rest created with the individual participants. Our intention is to carry through the primarily physical groundwork from the early part of the day, in connection with the last hours of the groundwork, which are analytical in nature, questioning and defining the instruction so far and at this stage drawing closer attention to theatrical elements of the work in progress.

This Field Project is aimed at individuals with a good physical awareness.

Esther Balfe graduated in 1990 from Brunel University, West London with a diploma from Ballet Rambert. On finishing her studies she was employed as a demi soloist at the State Theatre, Saarbrücken, under the direction of Philip Landsdale (Royal Ballet). She then went on to work with the Heidelberg Ballet under the Direction of Liz King and appeared as a guest at the National Theater in Mannheim (DE). In 1995 Esther was a re-founding member of Tanztheater Wien, which later joined the Volksoper Vienna in 1999 under the new Direction of Liz King. At the Volksoper Esther was a solo artist and performed Odette/Odile in the creation "Schwanensee Remixed" (Liz King and Catherine Guerin) and created the work "Caravaggio" in collaboration with Liz King, Mani Obeya and Daphne Strothmann.

Between the years of 2003-2006 Esther began to teach and research movement on a more intensive basis, giving workshops for Tanztheater Wien, Salzburg Experimental Dance Academy, Anton Bruckner Private University Linz, Tanzquartier Vienna and was a part time lecturer at the Conservatory of Vienna, Private University. In 2004 Esther was invited to be guest artist in residence at the University of New Mexico (US, head of Dept. Donna Jewell) and then in 2005 Esther was invited to perform at the Royal Opera House, Covent Garden (UK) where she appeared as "Giselle" in the Opera Faust by David McVicar (choreography by Michael Keegan Dolan). Between 2005 and 2007 Esther was performing on tour with Michael Keegan Dolan's Fabulous Beast Dance Theatre.

It was around 2005 when Esther first appeared as a guest artist with William Forsythe's Ballet Frankfurt and in 2006 was asked to go on to tour with the company in its new configuration - The Forsythe Company. Since 2007 she was a fulltime member of TFC appearing in Forsythe's work from the last decade "Three Atmospheric Studies", "Heterotopia", "Yes we can't", "I don't believe in outerspace" and "Sider" to name but a few. During her time at The Forsythe Company Esther became deeply involved in the processing and archiving of movement, researching on a daily basis - movement modalities, systems and improvisation technology, that included leading workshops whilst on international tour with TFC. In 2012 Esther was asked by Scott deLahunta to take part in the research and development phases for the Motion Bank team in Germany.

In 2012 since taking a full time teaching post at the Conservatory of Vienna, Private University where she is a Professor of Dance, she still appears as a Guest Artist with The Forsythe Company. Esther most recently had the pleasure to work with artist John Gerrard, who's latest work "Exercise (Dunhuang)" premiered in Istanbul February 2014.

Mani Obeya is a Nigerian born, British raised dancer, singer/songwriter and choreographer. He trained at Arts Educational School, Ballet Rambert graduating with a dance diploma and Dance Theater of Harlem graduating with a degree in dance, before becoming a soloist at both Heidelberg Stadttheater and Nationaltheater Mannheim and UnterwegsTheater Heidelberg.

This was followed by four years of working in Vienna's off scene in Vienna mainly performing with TanzTheaterWien under the direction of Liz King. Guest choreographers included Catherine Guerin, Simon Frearson and Nigel Charnock, Christine Gaigg, Saskia Höbling and Michael Klien as well as creating small works for TTW before becoming a soloist at the Volksoper Vienna where he danced and choreographed until 2002.

From 2002 Mani has worked with Michael Keegan Dolan's Fabulous Beast Dance Theatre performing all over the world in various pieces, starting with the Olivier Award nominated "Giselle" and Olivier Award nominated "The Bull", critically acclaimed "James, Son of James" followed by a tour in the UK.

It was at this time that he began studying Shadow Yoga. It has been an important facet to how he approaches dance, both as a preparation to move and energetically. Shadow Yoga has informed his view of dance as a performative form of expression, expanding the idea of the movement of energy in space primarily.

Mani's experience with music has been an important aspect of his relationship with dance. The framework of rhythm around which almost all dance is fixed is at the core of whatever work he is involved in.

Since 2004, Mani has been the singer and songwriter with Sofa Surfers, the much respected Viennese electronic/rock band, with whom he has won 2 Amadeus Music Awards for both of their previous and current albums. He is currently touring and promoting their latest album, "Superluminal".

Mani began choreographing in 1997 with TTW. He has since choreographed and co-choreographed at the Volksooper Vienna, Deutsche Oper Berlin and Hannover Stadttheater. Mani is also to date a guest performer with The Forsythe Company and UnterwegsTheater Heidelberg.

He often works in internationally based youth programs, returning to Kenya to teach and choreograph with young people raised in slum areas in Nairobi under the Goethe Institute and CARE organisations, working closely with Auma Obama. He has taught Contemporary Dance and Ballet, guest teaching at SEAD, Anton Bruckner Private University Linz, SuperSoulMe and Conservatory of Vienna Private University.

Mani is currently touring with both of Micheal Keegan Dolan's latest works: Bessie Award winning "Rian" and "Stravinsky Double Bill", which includes the Olivier Award nominated "Rite of Spring".

Andreas BERGER & Chris HARING

Clips and Loops

28. Juli - 01. August, 13:00 - 19:00

"The glimpse of a moment", which is the focus of this Research Project, will be frozen, granulated, glued together and looped. The starting points are excerpts of existing works of the participants and some miniatures specifically developed during this Field Project. The applied working method is inspired by the prevailing image speed of the social media.

This 5-day Field Project mainly focuses on the differences and little details of repeated motion-miniatures, analyses their performance and the resulting perception of the recipient. In terms of movement, the equality of repeated sequences is a challenge – also on the part of perception repetition has a complex structure. What does not strike at first sight can be noticed the second time. Something that produces discomfort at first hearing and seeing, might come closer in the repetition and become familiar or even pleasant, and vice versa. The repeated is never exactly the same but corresponds to the habituation effect and draws more attention to the previously escaped or blocked from perception. Repetition can be considered as intensification. But the actual performance often evolves from the gaps between individual motives.

This Field Project is addressed to dance artists, who are used to create performance sequences and hang around in the net in their spare time, or vice versa ...

Andreas Berger is a musician/composer who lives and works in Vienna. He studied Computer Music and Electronic Media at the University of Music and Performing Arts in Vienna and works in the fields of theatre, film and contemporary dance. Since 2001 he has published a number of compositions, a.o. "Music for Field Recordings" (2003) and "Aerial View of Model" (2006). He is a founding member of Liquid Loft and since 2005 responsible for music and sound conceptions for the Dance Company. Other collaborations include: Michaela Grill, Mara Mattuschka, Ralo Meyer, WR, manoa free university, Lars Stigler, FLAU a.o.

He was awarded the prize for Composition and Performance in Space of Sound (2010 at the Theatre Festival Kontrapunkt); the award for Best Music in Short Film - International (2009, at the International Short Film Festival Hamburg) and the Golden Lion for the Best Performance (with Liquid Loft) at the Venice Biennale.

Chris Haring worked with choreographers and companies such as DV8 Physical Theatre (London), Nikolais/Luis Dance Cie (US), man act (UK), Nigel Charnock (UK), pilottanz (AT), a.o.

In cooperation with multimedia artist and composer Klaus Obermaier he developed the video-dance performances "D.A.V.E." and "VIVISECTOR" which have been successfully shown all over the world. One of his main influences for his performances, such as "Fremdkörper" (Best Performance at Biennale de La Danse in Lyon 2004) is science fiction and the human body as a cybernetic landscape.

In 2005 he founded Liquid Loft together with Andreas Berger, Thomas Jelinek and Stephanie Cumming. As the artistic director of Liquid Loft, he choreographed performances such as "Kind of Heroes" (ImPulsTanz / Burgtheater Wien 2005), "Running Sushi" (ImPulsTanz 2006), "Talking Head" (Tanzquartier Wien 2010) and the "Perfect Garden" Series (since 2011). In 2007 the "Posing Project" Series was created and "Posing Project B – The Art of Seduction" won the Golden Lion for the Best Performance at the Biennale di Venezia. In 2013 Chris Haring received the outstanding artists award for performing arts from the Austrian Federal Ministry of Arts (BMUKK). With Liquid Loft he was responsible for the opening performance for the Austrian Pavilion at the World EXPO in Zaragoza (2008). Lately, he has also choreographed pieces for international groups such as the Jin Xing Dance Theatre (Shanghai), Les Ballets de Monte-Carlo (FR), Dialogue Dance (RU) and Staatstheater Kassel (DE).

Jozef FRUCEK & Linda KAPETANEA / RootlessRoot
Fighting Monkey Practice / 30 Wood Beams and Endless Composition
04 - 08 August, 10:00 - 16:00

This year we have prepared a unique way for practising composition, strength and adaptability. We will be using 30 wooden beams of 65kg each to create movement situations in which you can test how adaptable and creative you are in challenging circumstances.

Under the "mother ship" of RootlessRoot exists a "deeply rooted" extension known, by the name of "Fighting Monkey Practice".

This research reconnects with the most essential principles that give birth to, nourish and restore forgotten movement patterns and mobility, accessing a powerful potential of simple human motion. They journey with integrity, examining and testing limits via practical experience, using difficulty and danger to develop strength, adaptability and softness.

Linda and Jozef engage in dynamic experimentation with movement practitioners of various disciplines, in order to examine human behaviour and motion in context of environment in which the human evolves and develops.

Discovering movement efficiency patterns and basic human motor skills that are appearing across diverse movement disciplines, assist Linda and Jozef in designing irregular training methods; cultivating a self-organised, adaptive system that provokes more creative variability to challenging situations.

Jozef Frucek (1975) is a founding member of RootlessRoot. He graduated from the Academy of Music and Drama in Bratislava, completing his PhD thesis in 2002. During 2002 - 2005 he was a member of Wim Vandekeybus' *Ultima Vez (Blush, Blush Movie, Sonic Boom)*. In 2005/2006 he collaborated with the Royal Flemish Theatre in Brussels (KVS) on his own work.

In 2006 he founded the company RootlessRoot together with Linda Kapetanea as a vehicle for their own productions, research and teaching, creating: "Sudden Showers of Silence", "Holdin' Fast", "Burned Tree Visiting Athens before Next Summer", "100 Wounded Tears", "UNA unknown negative activity", "Drawing A Tiger Like A Dog", "Body Teller", "Making of a Young Girl", "Giving Birth To Thousand Years of Sorrow" and most recently "Eyes In The Colours Of The Rain".

Together Frucek & Kapetanea are developing the research programme Fighting Monkey - an applied methodology of martial arts in the education of dancers, actors and movement practitioners. They regularly give workshops at international festivals and in vocational schools.

From 2006 - 2011 both Frucek & Kapetanea were on the teaching faculty at the Athens State School for Dance. Since 2012 Frucek is member of the teaching staff of the University Ludwik Solski State Drama School of Krakow in Poland.

Also they are frequently invited to teach at a.o.: AMDA (Academy of Dance and Theatre of Bratislava), P.A.R.T.S. and Jette Dance Studio in Brussels, SEAD-Salzburg, Tanzquartier Vienna and ImPulsTanz Vienna.

www.rootlessroot.com

Linda Kapetanea (1973) graduated from the State School of Dance in Athens (GR). Soon after, she received the State scholarship to continue her studies in New York, where she collaborated with the choreographer Irene Hultman. As a performer Linda has worked with various dance companies in Greece. Between 2002 - 2006 she performed with Flemish Wim Vandekeybus' *Ultima Vez (Blush, Blush Movie, Sonic Boom, Puur, Here After Movie)*. In 2006 she and Jozef Frucek formed RootlessRoot as a vehicle for their own productions, research and teaching.

Together they are developing the research programme Fighting Monkey - an applied methodology of martial arts in the education of dancers, actors and movement practitioners. They regularly give workshops at international festivals and in vocational schools.

During the last years she has been frequently invited to teach at P.A.R.T.S., La Raffinerie and Jette Dance Studio in Brussels, at Danscentrum and at DOCH (University of Dance and Circus) in Stockholm, University of Arts in Helsinki, Tanzquartier Vienna, SEAD-Salzburg and ImPulsTanz a.o. She was staff teacher at the State University of Dance in Athens from 2006 to 2012.

www.rootlessroot.com

Jared GRADINGER & Angela SCHUBOT

On Becoming...

Week4: 11 - 15 August, 13:00 - 19:00

There are countless ways of existing with each other, if we assume our body does not end with our skin. How can the other inspire me to enter spaces that are not occupied by a 'You' and an 'I'?

Since 2009 Gradinger and Schubot's topic has been the de-bordering of the body. In their work, they have attempted to reorganise the relationship between the 'I' and the 'You', in the search for other forms of co-existence. The next chapter in the work seems to be pointing our attention towards renegotiating 'the I and the We'. With this Field Project we aim to create a performative sphere that can effortlessly shift between the (un)familiar constellations, where 'I am You' can become 'We are You' or ...'I am We'...

We start with a training that aims to undo the habits of the body and perception and expands its current comfort zone. By exploring and widening inner and outer spaces we will find a mutable body full of vibrations, sensations and fantasies and discover the realities and performative potential that such a body does create. Through partnering work based on extreme physicality (breath, exhaustion, duration, full-dropping) we will test how imagination can become real and how our reality can literally be transformed.

This work searches for a freedom from a habituated, implicated self, through the creation of a new body which enables the conditions for being in a state of constant 'becoming'. In the end of the week we will place our experiences in a more performative context and question, how those experiences can be lived, performed and shared with and in front of the eyes of an audience. What kind of artistic settings are needed? How will being watched change our presence? Do we allow that change? Do we invite it?

Jared Gradinger and Angela Schubot's starting point is the search for an unconditional togetherness to escape from one's own identity. Since 2009, they have created four full-length works circling around the dissolution of the self. Trying to reach other forms of co-existence. Fluently the pieces seem to melt into each other: The relentless exhaustion of the 'I' in order to make it disappear in "what they are instead of" becomes the symbiotic, faceless hybrid-creature in "is maybe", becomes a 'dying together' as the ultimate impossibility of being together in "i hope you die soon", becomes a double-creature that dies for a third in "all my holes are theirs". Their work has been presented throughout Europe, South America and Australia, in many different contexts internationally often combined with teaching and research.

Angela Schubot co-founded, together with Martin Clausen, the group TWO FISH (2000-2012). TWO FISH has created more than 16 dance and theatre productions that were presented successfully in Germany and abroad.

Since 2009 she creates with Jared Gradinger successful pieces on the de-bordering of the body.

She also worked with Theatercombinat Vienna, Constanza Macras / Dorky Park, Pictoplasma, Rachel de Joode and Theater Thikwa and since 2011 with and for Magret Sara Gudjonsdottir. In addition to her regular collaborators, Martin Clausen, Jared Gradinger and Margret Sara Gudjonsdottir, she is deeply influenced by Benoit Lachambre and Rosalind Crisp.

She teaches Movement Research, among others at DOCH / University of Dance and Circus in Stockholm, SMASH Berlin and HZT-Berlin.

Jared Gradinger is a performer and artist living in Berlin since 2002. He is a founding member of Constanza Macras / Dorky Park whom he worked with for eight years. In 2006, he began his ongoing collaboration with Pictoplasma (contemporary character design) creating stage works and interventions for their festivals and exhibitions. In 2008, he began his curatorial relationship with Les Grandes Traversees in Bordeaux; creating his three part festival about a community called "How Do You Are". In 2008, he also started his long-time work relation with Jeremy Wade. Since 2009, he has been developing work and teaching with Angela Schubot. Together they have created a cycle of four full-length works, which are touring internationally. Their topic is the de-bordering of the body. The starting point is the search for an unconditional togetherness to escape from one's own identity. Currently he is developing the Social Muscle Club in Berlin with Emerson/Rothmund/Savoldelli. Jared has begun working with Nature to create a garden in the Uferstudios Berlin. He has worked with William Forsythe, John Zorn, Liz Rosenfeld, Margret Sara Gudjonsdottir, Laurie Young, Meg Stuart and Lynn Shapiro a.o.

Thomas HAUERT

Tools for Dance Improvisations

one moving as many moving as one

21 - 25 July, 10:00 - 16:00

Every joint of our body has its range of movement and there are countless combinations possible. The body possesses a great practical knowledge, that goes way beyond what the mind's consciousness is able to process, about its anatomy and its mechanics, their actions and reactions and their interactions with external forces (gravity, centrifugal- and centripetal force, another body etc.).

A complete picture/sense of the body rather than a list of cerebral criteria allows for far more complex movement (forms and qualities), because our conscious mind can concentrate only on a few things at one time, while our body is able to combine a great amount of information in an ever changing, fluid sense of orientation, that can serve as a sensor for potential movement: physical intuition, creativity that comes into existence by mainly physical circumstances. No thought is necessarily formed between the moment of 'inspiration' and the execution of the movement.

In a progressive series of improvisational tasks with one or more partners, exchanging information sensorially, in touch or at a distance, we will take advantage of this phenomenon to create forms, rhythms, movement qualities and trajectories far more sophisticated than the ones our conscious mind could invent. We will be guided out of our habitual tracks, patterns will be distorted or overridden.

We will practise to multiply and disconnect actions within our own individual body to create a sense of polyphony within it.

Another chapter of the work will be on composing the movement of a group, the attempt to create one single organism out of a group of individual bodies.

The movement of individuals within a group can be connected and united. Like the musicians of an orchestra playing together one piece of music, the dancers in a space can create a unity by connecting rather than juxtaposing their movement. Positions, but also dynamic forms/movement in space can be connected and given the visual equivalents of harmony or dissonance (vertical connections on the timeline).

Moreover the dancers can create connections referring to past or future events, like melodies, rhythms and dynamics do in music (horizontal connections on timeline). It can be helpful to think about those connections in musical terms in order to help us find equivalents in movement, yet also here our instrument, the body, and another often underestimated agent: the group, prove to provide abilities to achieve interconnected, interactive movement structures that our individual, conscious minds could never have conceived of. We will be tapping into swarm intelligence/collective intelligence, swapping constantly between leading and following or doing both at the same time, taking the responsibility to initiate as well as the responsibility to play your part in the development of other people's proposals or of unconsciously emerging structures, keeping an overview over the group composition, while assuming your role within it. The connecting group structures allow the dancers to create a shared sense of musicality emerging from the fragmented contribution of everyone involved, both in silence and in relation to an audible or imagined music.

After training in Rotterdam, Swiss **Thomas Hauert** moved to Brussels in 1991. There, he danced in Anne Teresa De Keersmaeker's company ROSAS, before collaborating with Gonnie Heggen, David Zambrano and Pierre Droulers. In 1998, he founded his own company ZOO and created "Cows in Space", awarded at the Rencontres de Seine-Saint-Denis. Since then, Thomas has created more than 15 performances with ZOO, most often group pieces, a.o. "Jetzt "(2000), "Verosimile" (2002), "modify" (2004, "Swiss Dance Prize" (2005), "Walking Oscar" (2006), "Accords" (2008), "You've Changed" (2010) and "MONO" (2013).

In 2011, he explored more intimate constellations with "From B to B" (duet with Àngels Margarit, "Current Dance Work Prize" at the Swiss Dance Awards 2013) and "Like me more like me" (duet with Scott Heron, nominated at the Tribute to the Classical Arts Awards in New Orleans). He also created a piece for young audiences ("Danse étoffée sur musique déguisée", 2012) on music by John Cage performed live. In 2010, director Thierry De Mey took "Accords" as a base to create the film "La Valse", co-produced by European television channel Arte. In addition to his work for ZOO, Thomas was commissioned to create "Hà Mais" (2002) with Mozambican dancers, as well as several pieces for the school P.A.R.T.S in Brussels. He created new works for the Zurich Ballet ("Il Giornale della necropoli", 2010), Toronto Dance Theatre ("Pond Skaters", 2013, nominated for the Dora Awards in Toronto) and Candoco Dance Company ("Notturnino", 2014).

Presented on more than 200 stages in 30 countries, Thomas' work first develops from research on movement, with a particular interest in improvisation-based processes exploring the tension between freedom and constraint, individuals and the group, order and disorder, form and formlessness. The relationship between dance and music is also central to his approach. Thomas teaches regularly at P.A.R.T.S. and was Valeska-Gert-guest professor at the Freie Universität Berlin in 2012-13. Recently, he was chosen as academic director of the new bachelor degree in contemporary dance that will open in September 2014 within the theatre academy La Manufacture in Lausanne (Switzerland's first dance school at university level). In 2012-13, Thomas was also invited to collaborate in The Forsythe Company's "Motion Bank" project. ZOO is in residence at Charleroi Danses and associated artist at the Kaaithheater in Brussels.

Keith HENNESSY

Unsettling Modernism / Performing Improvisation

28 July - 01 August, 13:00 - 19:00

Unsettling Modernism / Performing Improvisation

"The state is a condition, a certain relationship between human beings, a mode of behaviour; we destroy it by contracting other relationships, by behaving differently toward one another..." – Gustav Landauer

Modernism is so persistent. Like capitalism, it is flexible and somehow steals the life out of all experimentation and resistance. Rejecting humanism as a colonial/racist invention, let's attempt to re-imagine improvisation for non-Humans. We are objects, beasts, fugitives, fantasies, what else...? Slaves, women, queer, immigrants, nomads, workers, dancers... all have been excluded from the status and rights of Humans in the development of the liberal state at one time or another. Who gets to decide who or what is human and who is not? Is another world possible? Let's try a dance alongside, underneath, virtual, unconscious, in/visible, in a reconsideration of both Human and Performance.

Physical practice includes:

- Rituals of breathing, shaking, fake healing, and pretended funeral.
- Deeper listening and more complex sensing.
- Using choreography, trance, play, refusal... to touch the not-yet and hear the not-said.
- Post/Contact Improvisations, interventions and investigations of duet negotiation, collaboration, struggle, resistance, and consensus.
- Learning to work-play-live alone.
- Learning to work-play-live together.
- Talking Afro pessimism, feminism, border theory, (post)humanism, (anti)racism, queer and failure.

Keith Hennessy is a performer, choreographer, teacher and activist. Born in Canada, he lives in San Francisco and tours internationally. His interdisciplinary research engages improvisation, ritual and public action as tools for investigating political realities.

Hennessy directs CIRCO ZERO, and was a member of the collaborative performance companies: Contraband (with Sara Shelton Mann), CORE, Cahin-caha, and cirque bâtard. Recent awards include the USA Kjenner Fellowship, a NY Bessie, and two Isadora Duncan Dance Awards. Recent works include "Turbulence (a dance about the economy)", "Almost a duet" with Jassem Hindi, and "Negotiate" a collaboration with dancers from Togo, Senegal and DR Congo. Recent teaching includes Ponderosa (Germany), ImPulsTanz (Vienna), AEx-Corps (Dakar), UBC (Kelowna), UC Davis, Texas Women's University, Sidestep Festival (Helsinki), and La Alternativa (San Francisco). Hennessy is a PhD candidate in Performance Studies at UC Davis.

www.circozero.org

Martin KILVÁDY & Alexis SIMON
YOGA and DANCE
11 - 15 August, 10:00 - 16:00

I first went to the Iyengar Study Centre in Brussels six years ago. I was greatly inspired by the richness, precision and intensity of this yoga teaching and especially very touched by Alexis Simon's passion, completeness and never-ending immersion when passing on knowledge and the system developed by B.K.S. Iyengar.

Since that time I'm actively researching and trying to establish a direct connection between what I learn as a student of yoga and the way I dance, teach and create performances. Together with Alexis we would like to offer this Field Project, in which his teaching of yoga and my practice of dance are closely connected and where we share values and the ways of thinking.

We wish that the experience will ignite the joy and the necessity of self-practice. We would like to invite you to study, research and enjoy [with us].
Martin Kilvady and Alexis Simon

Martin Kilvady was born in 1974 in Banska Bystrica, Slovakia, where he graduated from secondary school. Subsequently, he enrolled in a program for teacher education in contemporary dance at the Comenius University in Bratislava, the School of Music and Dramatic Arts where he received his "Master of Arts".
Choreographers and teachers who most influenced his further development as a dancer, are Jan Durovcik, Miroslava Kovarova and Libor Vaculik. From 1992 to 1996, he was a member of the Torzo Ballet Company in Bratislava and performed as a free lancer in several productions of the Slovak National Theatre from 1995 to 1996. In 1997 he joined the Magyar Fesztival Ballet in Budapest for one season.

During the summer of 1997 he became a member of Anne Teresa de Keersmaeker's Rosas Dance Company in Brussels. He danced in "Would", in the reprise of "Mikrocosmos" and "Achterland", and contributed to the creation of "Just Before", "Drumming", "I Said", and "In real time". During these years with Rosas, the teachings of David Zambrano and Chrysa Parkinson widened his dance horizons.

Between 2001 and 2004, he collaborated with choreographer Roberto Olivan in the creation of "Natural Strange Days" and "De Farra". In the season 2002-2003, he worked with circus company Rital Brocante. Since 2003, he has been a member of Thomas Hauert's company ZOO, performing in "Five", "Modify", "More less said songs", "Walking Oscar", "Puzzled" and "Accords".

Martin started to teach dance classes in 1991 and since 2001 has been preparing training programmes for dance companies such as Rosas, Ultima Vez, and Charleroi Danse, guiding workshops at the schools of P.A.R.T.S, at DCJ – Dans Centrum Jette (Belgium), CDC Toulouse, and at ImPulsTanz Festival Vienna. He teaches regularly at Terpsichore, Centrum voor Dans en Beweging (Belgium).

Martin Kilvady is co-founder of Les SlovaKs Dance Collective. They created "Opening Night" (2007), Journey Home (2009), "Les SlovaKs - The Koncert" (2010) and in "Fragments" (2012).

Alexis Simon is an Iyengar Yoga Teacher certified in 1997 with 20 years of serious personal practice.

After several years of full immersion and study of Iyengar Yoga in India (1993-2000) in Rishikesh and Pune, Alexis decided to dedicate his life to practice, study and teach Yoga according to the teachings of Yogacharya Shri B.K.S Iyengar.

He is the founder/director of the Iyengar Yoga Study Centre in Brussels.
For more information please check <http://www.iyengaryogastudycentre.eu>.

Karine LABEL & Angela VADORI

Vodou Goes East

Challenging European Contemporary Dance

04 - 08 August, 13:00 - 19:00

The first association with the word Vodou is the doll with the pins, maybe blood and zombies. Few know it as a living system of embodied knowledge, a dance and belief system. The scope of this Field Project is to understand in which ways Haitian Vodou Dance (mis)translates into the context of European contemporary dance / performances, in which ways it challenges its (unreflected) assumptions and how it can change the understanding of the body as a site of knowledge and as a means of resistance.

Haitian Vodou Dance is strongly interlinked with the African Holocaust during which millions of Africans died or were enslaved and eradicated from their continent. The aesthetic system of Vodou Dance, as connective tissue of African-Haitian culture, cross-cuts through the belief system, the economic system, the political system and the social system. It cannot be simply understood as a performance or system of representation. Through its role in the preservation of knowledge and cultural identity, the body became a site of resistance for the African Diaspora people.

Delving into what may seem to the average European as an "exotic" aesthetic system, opens a space for a critical engagement with oneself's situatedness. Not only does non-European art barely have a place in socially/politically engaged European contemporary performance, it is sometimes even discriminated in the countries of origin as a "lowly practice".

So what position could it possibly have in a contemporary art practice? The mediation between operating in a field where Vodou Dance is not culturally embedded and providing a place of reflection (rather than only teaching pre-fixed codes) has led us to highlight certain aspects of one cultural practice in relationship with another. It is a mediation that must necessarily result in mis-translations, mis-placements and mis-understandings, if only due to the uprooting of a dance form that forms part of a larger system. But exactly these failures open the way to a creative engagement, to new meanings and to critical reflection. How can we deal with these mis-placements in the practice and how does that affect the practice? We question how a living practice may become, condense, create meaning, when the given cultural/religious structure is not given? How can it thus affect the dancing body as a social and political field?

Karine LaBel grew up in Haiti, where she is strongly 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.

Angela Vadori was born in Italy in 1983. After training at SEAD in Salzburg as a contemporary performer, performing for a while and interrupting her philology studies at Salzburg University, she moved to Argentina, where she taught, wrote, choreographed and co-directed a small independent theatre. Nowadays she lives in Vienna and is currently trying to figure out how (dance) art, politics, writing, philosophy and a general concern with inter-culturality mix. She is a student of philosophy at the University of Vienna and works mainly as a dramaturge, teacher and writer.

Mathilde MONNIER

le corps cette archive

28 July - 01 August, 10:00 - 16:00

The issue of archiving concerns a lot of choreographic works of the contemporary dance scene. The dance archive is vast and complex, consisting of a history of scores, personal writings and drawings, notations, but also of other types of documentation such as video, Youtube, pictures, objects and the memory of the body. We are part of this living archive. The body remembers, the muscles do not forget.

This Field Project intends to work with the archives of each participant. Together we will reflect on these issues of tracing and re-activation (re-enactment). But mostly it will be a practice in the present, an experimental activity, without a celebration of the past but rather an activity, which looks at memory from this present point of view, thus offering a distant position. We will examine the need of preserving history of dance, dance quotes and inherent gestural events. We try to build a form of living exhibition that assembles the work of this Field Project into a collective archive presented at the end of the week. For the warm-up of each day we will practise Ashtanga Yoga.

Mathilde Monnier occupies a leading position in the landscape of French and international contemporary dance. From show to show, she undermines expectations by showing work that undergoes constant renewal. Her appointment in 1994 as Head of the Centre Chorégraphique de Montpellier Languedoc-Roussillon launched a series of collaborations with prominent figures from various artistic fields (Jean-Luc Nancy, Katerine, Christine Angot, La Ribot, Heiner Goebbels...) and with a loyal creative team (Annie Tolleter, Eric Wurtz, Olivier Renouf, I-Fang Lin, Julien Gallée-Ferré...). Since 2014 she is directing the Centre National de la Danse Pantin Paris.

Lloyd NEWSON & Hannes LANGOLF

Verbatim Dance Theatre

12 - 16 August, 10:00 - 16:00

The material for this Field Project is based on the company's latest production "John". During an intensive research and development period in 2013, Artistic Director Lloyd Newson interviewed over 50 men asking them frank questions about their lives. Their stories about love, sex and personal struggles converge in an unexpected way, providing an insight into a world unknown by most.

These recorded interviews, which formed the basis of the work, will be used in the creative sessions. Participants will learn to develop ways of interweaving this text with movement. Besides learning some of the company's repertoire, participants will also have a chance to create their own material employing some of the tasks used in DV8's devising process. There will be rigorous feedback. Please be aware that this workshop is not for the faint hearted. The sessions will deal with themes concerning male sexuality.

Lloyd Newson (DV8 Artistic Director) and Hannes Langolf (DV8 Creative Associate), supported by Ian Garside and Andi Xhuma (DV8 performers), will conduct this Field Project with pre-selected male participants.

Born in Australia, **Lloyd Newson** studied psychology and social work at Melbourne University. During that time he became interested in dance, a fascination that led to a full scholarship at London Contemporary Dance School. Before forming his own company, DV8 Physical Theatre in 1986, he danced and choreographed with many companies including Modern Dance Ensemble, Impulse Dance Theatre/New Zealand Ballet Company, One Extra Dance Theatre and Extemporary Dance Theatre.

Straddling dance, text, theatre and film, Newson's work refuses to be defined. Since 2007 he has specifically focused his attention on investigating the relationship between verbatim text and movement.

Newson's stage and film work has won more than 50 national and international awards. He was recently cited by the critics Critics Circle as one of the hundred most influential people working in the arts in Britain during the last hundred years. In 2013 Newson was awarded an Order of the British Empire from Her Majesty the Queen for services to contemporary dance.

After discovering his love for dance and performance in his hometown in Germany, **Hannes Langolf** went to study at London Contemporary Dance School in 2003 and graduated with a first class BA (hons.) degree.

In 2005 he was offered a place in the unique European interdisciplinary programme D.A.N.C.E. (Dance Apprentice Network across Europe) where he was working, creating and performing under the artistic direction of Angelin Preljocaj, Frédéric Flamand, Wayne McGregor and William Forsythe.

He then went on to join DV8 Physical Theatre as a performer in 2007, and was an original cast member of the critically acclaimed stage productions "To Be Straight With You" (2007-2009, nominated for an Olivier Award) and "Can We Talk About This?" (2010-2012), both conceived and directed by Lloyd Newson.

Further, Hannes has also worked with Punchdrunk (UK), Thomas K. Kopp (DE), Stefan Dreher (BE/DE), Wayne McGregor | Random Dance (UK), Thierry de Mey (BE), Fabulous Beast Dance Theatre (IR) and Akram Khan Company (UK), a.o.

He was a guest member of the contemporary teaching faculty of the English National Ballet School (UK), Iwanson international school for Contemporary Dance (DE), and London Contemporary Dance School – The Place (UK). His other teaching credits include DV8 Physical Theatre, The Featherstonehaughs and Matthew Bourne – New Adventures a.o.

Hannes is also a part of a selected collective of 50 international artists from 29 different countries that had the unique opportunity to spend a 10-week intensive period with David Zambrano in Costa Rica in 2010.

Currently, Hannes is back with DV8 Physical Theatre to be a part of the most recent production "John", directed and conceived by Lloyd Newson.

Meg STUART

Closer

28 July - 01 August, 10:00 - 16:00

Intimacy what does it mean on stage? In the studio? In a Workshop or Research Project? What do we need to let go of? What do we need to embrace? How do we get closer to ourselves and each other as we move?

Through a series of intimate encounters and unruly collective agreements we will look at intimacy and reassess contact as an improvised form. What does it mean to make contact? Where is the place for the personal? Focusing on hands, emotional states and visuality, we will examine variations of touch from the telepathic to the awkward.

Engaging in language objects and each other we will develop movement scores and sequences based on playful investigations into collision, compassion, rupture, desire, inertia and blind spots.

Born in New Orleans, **Meg Stuart** is an American choreographer and dancer who lives and works in Berlin and Brussels. The daughter of theatre directors, she began dancing and acting at an early age in California and regularly performed in her parents' productions and those made by family friends. She made her first dance studies as a teenager focussing on simple movement actions. Stuart decided to move to New York in 1983 and studied dance at New York University. She continued her training at Movement Research where she explored numerous release techniques and was actively involved in the downtown New York dance scene.

Invited to perform at the Klapstuk Festival in Leuven (1991), she created her first evening-length piece, "Disfigure Study", which launched her artistic career in Europe. In this choreography, Stuart approached the body as a vulnerable physical entity that can be deconstructed, distorted or displaced but still resonates and has meaning. Interested in devising her own structure through which to develop artistic projects, Stuart founded Damaged Goods in Brussels in 1994. Damaged Goods is a flexible, open structure that facilitates the production of highly diverse projects and interdisciplinary collaborations. Meg Stuart and Damaged Goods have worked on over thirty productions, ranging from solos to large-scale choreographies and including site-specific creations, installations and improvisation projects.

Stuart strives to develop a new language for every piece in collaboration with artists from different creative disciplines and navigates the tension between dance and theatre. The use of theatrical devices, in addition to the dialogue between movement and narrative, are recurrent themes in her choreographies. Stuart's choreographic work revolves around the idea of an uncertain body, one that is vulnerable and self-reflexive. Through improvisation, Stuart explores physical and emotional states or the memories of them. Her artistic work is analogous to a constantly shifting identity. It constantly redefines itself while searching for new presentation contexts and territories for dance.

At the invitation of intendant Johan Simons, Meg Stuart/Damaged Goods became associate artists at the Münchner Kammerspiele in 2010. Damaged Goods also has an on-going collaboration with the Kaaaitheater (Brussels) and the HAU Hebbel am Ufer (Berlin). In 2014, Meg Stuart/Damaged Goods is touring "BLESSED" (2007), "VIOLET" (2011), "Built to Last" (2012), "Sketches/Notebook" (2013) and "Hunter" (2014).

Akemi TAKEYA
Performance Recipe Book
The Body as a Symbolic model
21 - 25 July, 13:00 - 19:00

00. **Speech On Secrecy** (speak) | 01. **Stagnation Of System** (enclose) | 02. **Show Our Sacredness** (enter) | 03. **Scan Our Shape** (invade) | 04. **Statement On Substance** (melt) | 05. **Surprise Or Shock** (be distorted) | 06. **Scandal On Sight** (curve) | 07. **Spirit Of Samurai** (be broken) | 08. **Song Of Soul** (vibrate) | 09. **Script Of Steps** (move) | 10. **Site Or Sight** (pass) | 11. **Shadow Of Smile** (reflection) | 12. **Sound Of Sight** (hide) | 13. **Strangeness Of Someone** (overlap) | 14. **Sensation Of Sense** (deviate) | 15. **State Of Solitude** (wrap) | 16. **Strip Our Self** (take off) | 17. **Scoop On Somebody** (loose) | 18. **Seek Other Space** (go out) | 19. **Surreal On Stage** (be transparent) | 20. **Sadness Of Separation** (partition) | 21. **Shot Of Spirit** (be split) | 22. **Structure Of Skeleton** (fall into pieces) | 23. **Smash Our Sadness** (burst) | 24. **Sign Of Superiority** (expand) | 25. **Suspension Of Sex** (proliferate) | 26. **Source Of Strength** (continue) | 27. **State Of Security** (join together) | 28. **Sympathy Of Support** (tie up) | 29. **Spark Of Spontaneity** (become entangled) | 30. **Styles Of Spectacle** (become cubic) | 31. **Suggest Our Stories** (imply) |

The Field Project by Akemi Takeya focuses on accessing and sharing the performance experience with her piece “Little Stories about SOS: Group Version / first part” which is conceived as a performance exhibition, which is progressed parallel running with the written “**Performance Recipe Book**” of an instruction for both the group and the solo piece. It describes certain cases of “situated action”, featuring interpretations within the 32 movies of “**Graphic Animation**” through the 32 original combinations of S.O.S. (32 verbs) – whose suggests “emergency” in a limited time frame and in various forms of irony, transforming it into creative processes.

Every time before action starts, performer(s) turns her/his back on the public, watches each movie of “**Graphic Animation**” which is displayed on a screen, in order to input a motion of the shapes & patterns “ through the 32 verbs, as a bodily motion so as to juxtapose with a graphic motion. Rationally and lyrically performers interprets each performance recipe one after the other as a medley, (re-) forming and articulating the body in everyday human activities, in every style of dancing - whose are implemented as a concurrency symbolic model of giving a view of the performance.

The task of the performer(s) is to take up the challenge of realising 32 interpretations out of these Performance Recipes, and thus essentially undertake a proof of presence on stage; articulation, releasing & tensing, offensiveness & defensiveness, reaction & action, timing, personal history, sharing something, face, attitude, gesture, words, voice and instant selection & decision and so on ... Furthermore, the research project proceeds with asking the performer(s) questions such as – In front of whom do you present yourself and whom do you work for? Where does creative power come from? What makes you move? How do you deal with your own artistic viewpoint with regard to the ready-made recipe? How do you manage yourself if your own ideas begin to interfere with the system of the recipes?

Since 1991 **Akemi Takeya** has been living and working in Vienna. She has collaborated with artists in the fields of dance, theater, film / video, photography and music. She has created numerous dance, video and performance pieces in collaboration with artists such as Granular Synthesis (modell 5), Ulf Langheinrich, Wolfgang Mitterer, Christian Fennesz, Tetsuo Furudate, Ong Ken Seng, Benoit Lachambre, Rechenzentrum, Ko Murobushi etc. And: Several of her pieces, such as “(anti)*Clockwise”, “Feeler”, “So What!”, “ZZ”, “Black Honey Drops”, “Bodypoems” etc. were presented at ImPulsTanz until now.

Takeya has set up her own performance method and her bodywork training method of "FEELER(s) - (re & in) formation of the body", interweaving the strategies of formation of one's own perception. As a writer she incorporates the thoughts from her journals, dreams, diaries and essays into her performance pieces, ultimately producing an unexpected and visceral fusion of sensory encounters. She thinks rationally and lyrically, with head and body, "eastern" and "western", in oppositions, combinations, entanglements, sounds, spaces, movements, words. She is a choreographer and performer between cultures – no longer attached to her Japanese roots, and not yet bound to Europe, her current place of residence. This stress field between cultures is also mirrored in her ambivalence towards the traditional, disciplined Japanese philosophy of the Path, and the modern urban, Japanese inner conflict. She bridges these discrepancies in her art, incorporating a fascinating fusion of eastern and western influences, a juxtaposition of her inner and outer worlds.

Pro Series 2014

Ko MUROBUSHI

Les Innombrables Nijinski

Midnight is Midday

31 July - 10 August, 10:00 - 16:00

Ko Murobushi is currently working on his new creation for 2015 and is looking for collaborators. He would like to invite everyone interested in creating a dance about "Nijinsky", "Midnight" and the "body of zero degree" to join him on this Pro Series Project.

What is the pure experience of the <outside>?

Is it possible to dance the < outside>?

<Outside>, means outside of all dance techniques and thus the first experience of something new.

"The attraction is for Blanchot undoubtedly what for Sade is desire, for Nietzsche the power, for Artaud the materiality of thought, for Bataille the transgression: the pure, mere experience of the outside." (Foucault, *La pensée du dehors*)

My body is no longer just one, but innumerable. In the Midnight, at the moment of Zero O'Clock, numerous embracing and composite bodies, will conceive innumerable Nijinskys!

When I listen to Debussy's *Prélude à l'après-midi d'un faune*, I think it is possible to choreograph a sensual dance onto this mesmerising music. Mallarmé's poem "Afternoon of a Faun" is labelled as an "Eclogue" and is bucolic and free-spirited, but Debussy's piece is just a *Prélude*. This would mean that Nijinsky, and later Diaghilev, have not staged the whole of the poem by Mallarmé. So the question arises: could it be that the poem has been expressed entirely through the choreography to "The Rite of Spring" choreographed in the following year (with music composed by Stravinsky)?

Why do I still deal with Nijinsky and Mallarmé in the 21st century? In fact, my dance career started with Nijinsky's *Faun* in Japan.

I am also very attached to the poem "Minuit" of Mallarmé ... I see some similarities with the "Midnight Song" by Nietzsche in it. But I put my thoughts behind. I detach myself from my own intention and while detaching I find myself confronted with plural dancers' bodies – directly.

The direct contact with bodies is the key to "Minuit". The crucial point is the touch and enlacement of my body with others directly and this is triggered by Midnight. How can we find the moments that are capable of emitting sparks? – The moments according to individual perception and reciprocity. Once the potentiality is revealed, I die in a flurry of sparks by the other bodies. One after the other dies and falls onto the fragments of my body ... again and again.

* The participation in this Pro Series Project will result in a presentation at the end of the project and could lead to a professional engagement for Ko Murobushi's new project in 2015.

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 Kisetsu (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.