

## PROFESSIONAL RELEASE BASED CLASS

### 5-8 JAN MON-THU | LUCIA WALKER

Seeing the world move, sensing our own movement and letting go of what restrains us from thinking, feeling and moving freely. The class will offer games, exercises and scores to encourage us to “wake up” to the present moment and to our strength, awareness and pleasure in dancing. A particular focus will be on observing the flow of our attention so we can develop a consistent quality of connection with ourselves, the dance, other people and the space. **Improvisation**

### FRI 9 JAN | CHARLIE MORRISSEY

This class encourages a playful curiosity in exploring and expanding our experiences of the body, its multi-dimensional occupation of space, and its relationship to the ground and the support it offers. Working individually and in contact with others, we will enjoy a deeper sense of integration through the exploration of physical patterns, pathways and sensations. **CI**

### 12 JAN | GILL CLARKE

Begins from visualisation of skeletal connections and use of the breath to open pathways of energy through the body. We then move on to the exploration of set material, focusing on clarifying awareness of movement through the body and into space, playing with weight shifts, quality, and timing. The aim is always to go beyond learning material to the dancing of it!

### 19 JAN | SCOTT SMITH

Classes begin with warm ups focused on initiation and release of movement and breath, encouraging somatic experience. The materials use skeletal imaging and action, with particular focus given to the pelvis and spine as root and limb, advocating movement research in relationship with the physical world.

### 26 JAN | GIOVANNI FELICIONI

Does the outside move the inside? Does the inside move the outside? Do I rest my weight on the ground? Does the world attract me? What is skin? What is bone? What moves? Questions help us understand how each of us is organised differently and how this needs to be listened to and welcomed without expectation. Yoga and contemporary movement research will be a frame to our movement explorations. We will work alone and sometimes in pairs or small groups. **Yoga**

### 2 FEB | MARINA COLLARD

Marina teaches an energised class with influences from release technique. The movement is focused on the use of weight, fluidity and engaging in the space multi directionally.

### 9 FEB | GABY AGIS

Skinner Releasing Technique uses image-guided floor work and hands-on tactile studies to facilitate a deeper kinaesthetic experience of movement. Spontaneous movement evoked by imagery enables the student to explore technical principles such as multi directional alignment, suppleness, suspension, economy and autonomy. This week covers classes 6-10, but will be also appropriate for those without previous experience. **Improvisation**

### 16 FEB MON-WED | CAROLINE SCOTT

Each session begins with a Feldenkrais® Awareness Through Movement lesson and uses this experience to lead into improvised dancing. We will often work with a partner to help clarify our own self image and to help refine our ability to observe and work with others.

### 19 FEB THU-FRI | EVA KARCZAG

In these classes, we will use observation, directed touch, and imagery to explore inner landscape and arrive at an embodied understanding of weight and lightness, breath and flow. We will learn to trust our bodies' innate capacity for equilibrium and efficiency, and aim to taste an integrated openness and buoyant suppleness that generates fluid and easeful dancing. **Improvisation**

### 23 FEB | SEAN FELDMAN

Through a release based class a subtle sensory awareness is explored with particular attention given to an appropriate and expansive use of breath throughout. Starting gently to uncover a sense of deep connection through isolations in the body the class culminates in more complex sequences of movement that are both highly physical and technically challenging.

### 2 MAR | RAHEL VONMOOS

Rahel's class draws from her own movement research, her experience in Body-Mind Centering and Aikido. She investigates the different movement qualities of the body's physiological systems focusing on the volume/support of the organs and the connection of the centre to extremities and space. Rahel works with developmental patterns leading to phrases on the floor as well as standing, using a combination of set material and improvisation.

### 9 MAR | BEN ASH

We'll begin by using thematic exploration to connect to our inherent awareness, listening to and moving with the songs of the body and self, and opening up to become present in the environment. Then, with this fertile ground, we'll engage with structured sequences that will transport us on articulate, connected and weighted journeys through space.

## PROFESSIONAL RESEARCH CLASSES

MON-WED ONLY | CLASSES MUST BE BOOKED IN ADVANCE

### 16 MAR | KARIN FISHER-POTISK

BMC offers ways to nourish our movement from the qualities and energies that are inherent in our anatomical structures, if we allow them to come into expression. Karin's exploring ground is experiential anatomy. She is interested in letting movement languages, qualities and character arise from that source, discover relationships, be playful with time and space. We will work with the glandular system during the three days.

### 23 MAR | SUSANNA RECCHIA

Susanna is interested in exploring the interrelations between the inner anatomical landscape and the outer realm of perception and expression. Through movement explorations, hands-on activities, drawing and writing, and an investigation of dynamics and vitality in movement, the class is a journey through sensation and alertness, gravity and orientation, fluidity and clarity. The main fields of exploration are: Experiential Anatomy, Yoga, Authentic Movement and Movement Improvisation.

### 30 MAR | ZOI DIMITROU

This series of classes are going to delve deeper into some of Susan Klein's connectivity patterns in order to provide the dancers with the experiential knowledge of body mechanics. The information will be geared towards obtaining an alert and heightened sensory awareness needed in order to achieve the precision and clarity of more complex movement phrases as well as providing the capacity for decision making in relation to and with a specific focus in 'time'.

### 6 APR | ANDREA BUCKLEY

In Touch with our Skin: We will play, inspire and be inspired by working with support and resistance using improvisation and contact work. Warming up through touch as a way to awaken the skin we look at how this sensing mechanism that covers the whole of our body can interface with the environment. Through instructions we will spontaneously create and set up boundaries, cross borders, linger between places and leave imprints and traces of our dancing behind. Bring blankets and extra layers.

## MONDAY NIGHT IMPROVISATION

### 5 JAN | MIRANDA TUFNELL

Body,Space, Image – We will begin in the the detail of sensation and the body, taking time to slow and settle into the body's time, senseing fluid, bone and breath. Waking up the field of our attention to what surrounds us and the 'spaces' we find ourselves in. Moving to find the images and stories that underlie our seeing and give shape and form to the 'invisibles' of what we each uniquely sense and feel, a journey in the wit and surprise of our body's eyes. Wit. from witan: (old Norse); to know

### 12 JAN | CHARLIE MORRISSEY

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### 19 JAN | KATE HILDER

In this class we will move and make sound. By being present to our moment-by-moment experience we will expand our awareness of physical sensations and feeling states. We will explore how we can maintain our inner focus while connecting out to the space and the other dancers. Kate's classes are influenced by her training in action theatre and dance improvisation.

### 26 JAN | ROBERT ANDERSON

Robert's classes explore the play between internal sourcing and external awareness while dancing in solo and with others. Arriving into sensation, gravity and the breath will be the preparation for opening movement into space and composition. We'll play with listening to atmospheres, to stillness and to ripples of movement within ensemble improvisations.

### 2 FEB | SIMONETTA ALESSANDRI

The class will start with a movement exploration inspired by the Feldenkrais Method®. We will go on to work solo and in groups with exercises that encourage our ability to make compositional decisions, particularly to be aware of how our movement relates to the space. We will develop our capacity to listen, to look, and to perceive what is happening and find the moment to make a choice.

### 9 FEB | ALEX CROW

Beginning with gentle relaxation into wakeful responsiveness, Alex's classes usually circle around the integration of impulse and compositional sensibility, and explore how body, imagination and feeling state can be interdependent sources of material, including in embodied sound and language. Main influences include Skinner Releasing Technique, Action Theater, Suprpto Suryodarmo and clown work.

### 16 FEB | THOMAS KAMPE

Explores the use of restrictions, constraints, and structured problems as tools for finding ease, freedom, new patterns, and greater possibilities in our improvised movement choices. The Feldenkrais Method® is regarded as one of the most sophisticated movement education systems developed in the 20th century. In innovative and precise ways, it taps the innate intelligence of the human nervous system to produce higher levels of function and movement ability.

### 23 FEB | ANDREW DOWNES

An opportunity to move towards the unknown, in a safe environment with the help of simple tension releasing exercises based on Eastern Bodywork Principles and supported by large physio balls to guide us gently into the integration of spontaneous impulses as they occur towards unstructured improvised dancing.

### 2 MAR | JOE MORAN

These classes explore underlying qualities and energetic relationships as a way into widening movement possibilities and the expression of our inherent sense of form, space and composition. Scoring and writing may at times play a part in our explorations. Joe's classes draw influence from his studies with Anna Halprin and Stephanie Skura, and his practice of Skinner Releasing.

### 9 MAR | RAINER KNUPP

The Feldenkrais Method® gives the possibility to explore through slow and repetitive movements various relationships between different areas in the body. Learning new movement patterns in small steps enables us to experience a much greater potential of how we are able to move. The awareness and the sensory experience lead us into further movement exploration and improvisation.

### IMPROVISATION - ON LOCATION

As part of the transformation of the building during Siobhan Davies new work, *The Collection*, the following Monday Night Improvisation teachers have been programmed to lead their sessions using the entire building as the location for class. Each artist has a particular interest in connecting the inner spaces of the individual to the external environment.

### 16 MAR | CAROLYN ROY

### 23 MAR | KATE BROWN

### 30 MAR | MARIE-GABRIELLE ROTIE

### 6 APR | ANDREA BUCKLEY

**CI** indicates that the class focuses on Contact Improvisation. Please note, however, that teachers without the CI initials may lead a class incorporating partner-work or contact at some point.

## SPRING SEASON

16 MARCH – 19 APRIL 2009

To run alongside Siobhan Davies new work, *The Collection*, and Siobhan Davies Studios installation in the Roof Studio, ID has designed a programme of events exploring different approaches to and environments for dance. Events include:

**Wilding - walks and talks, thinking and moving:** a series of events during the weeks of 30 March and 6 April inviting awareness of, and response to, the wild city around us. Curated by Rosemary Lee and Gill Clarke with invited speakers from other disciplines and a contribution from movement artist Simon Whitehead.

**What Now:** a weekend showcase of work on 18 and 19 April by a new generation of young dance artists who are choosing to think and ask questions through movement and the body. Rigorous, yet often playful, including live performance and installation, the work will be located around the building.

**Bodies of Thought:** a series of Friday evening talks which will lead up to the showcase, considering the work of mature British-based dance artists working in this field.

More information available soon.

## CRITICAL PATHWAYS

### UNDERSTANDING THE NATURE OF ONE'S OWN PRACTICE

**TUESDAYS 6 JAN – 10 MAR | 6.30-9.30pm**

Led by Rosemary Butcher this is a 10 week framework, giving artists access to regular group critique, dialogue, and discussion around their own work and approach, as well as shared access to studio space to develop ideas in between times.

For: working choreographers and artists working with the medium of the body/movement.

Numbers will be limited and application is by CV and statement saying why/how this opportunity will be useful to you and your working practice at this time (please send to [gill@independentdance.co.uk](mailto:gill@independentdance.co.uk)).

### Group gatherings (with Rosemary)

**6 and 27 Jan, 17 Feb, 3 Mar.**

**The Roof Studio will be available for shared use 13 and 20 Jan, 3, 10 and 24 Feb.**

The final session on Tuesday 10 March will be an open session to share ideas and works in process more publicly.

### Biography:

For Rosemary Butcher, teaching has always been an important dialogue with her choreography and indeed she has mostly worked full time in education alongside her work as an artist. She originally obtained a teaching qualification prior to her taking up her scholarship to the USA in 1969. On her return to Britain she worked for the Inner London Education Authority where she established Dance on the curriculum of Pimlico School, before becoming an Advisor to the Inspectorate for both the London Boroughs of Westminster and Camden. With the disbanding of the ILEA in 1990, she was appointed Dance Co-ordinator at the Holborn Centre for the Arts in Education, a London wide facility for schools and colleges.

In 1994 she took up the post of lecturer in choreography at the University of Surrey, Guildford where she taught for three years at both BA and MA level, before joining the staff of the Laban Centre London as Head of Choreography, teaching and supervising students up to PhD level. It was during her time at the Laban Centre that she was awarded her Honorary Doctorate from City University. Awarded an Arts & Humanities Research Board grant in 2003 she joined the University of Middlesex as a Senior Researcher in 2004. She continues with this post.

## SUNDAY SPECIAL

### EVA KARCZAG

**\*SATURDAY 21 FEBRUARY | 11AM – 5PM | BOOK IN ADVANCE**

The Shoulder girdle floats on the breath and is carried by the manubrium – a small, diamond shaped bone, forming the top end of the sternum. In this day-long workshop we will look at the shoulder girdle, sternum, and arms, and how the way we use this elegantly designed upper area of our bodies can open and expand our breathing.

### Biography:

Dance maker, dancer and educator. For the past three decades Eva has practiced, taught and advocated explorative methods of art making. She performs solo and collaborative work internationally, many of her collaborations involving links across the arts.

Her performance work and her teaching are informed by dance improvisation and mindful body practices (including Tai Chi Ch'uan and Qi Gong), the Alexander Technique (certified teacher), Ideokinesis, and Yoga. Since 1972, she has been a member of leading groups in the field of experimental dance and has taught dance at major colleges throughout the world. She has a Master of Fine Arts degree (Dance Research Fellow) from Bennington College, VT, USA (2004).

\* please note that this Sunday Special will take place on Saturday.

## PROFESSIONAL CLASS

WEEKDAYS, 10AM-12NOON

### JANUARY

5-8	LUCIA WALKER
9	CHARLIE MORRISSEY
12-16	GILL CLARKE
19-23	SCOTT SMITH
26-30	GIOVANNI FELICIONI

### FEBRUARY

2-6	MARINA COLLARD
9-13	GABY AGIS
16-18	CAROLINE SCOTT
19&20	EVA KARCZAG
23-27	SEAN FELDMAN

### MARCH

2-6	RAHEL VONMOOS
9-13	BEN ASH
* 16-18	KARIN FISHER-POTISK
* 23-25	SUSANNA RECCHIA
* 30-1	ZOI DIMITROU

### APRIL

* 6-8	ANDREA BUCKLEY
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\* RESEARCH CLASSES, 10-12PM, MON-WED ONLY.  
THESE CLASSES MUST BE BOOKED IN ADVANCE.

## MONDAY NIGHT IMPROVISATION

MONDAYS, 6.30-8.30PM

### JANUARY

5	MIRANDA TUFNELL
12	CHARLIE MORRISSEY
19	KATE HILDER
26	ROBERT ANDERSON

### FEBRUARY

2	SIMONETTA ALESSANDRI
9	ALEX CROW
16	THOMAS KAMPE
23	ANDREW DOWNES

### MARCH

2	JOE MORAN
9	RAINER KNUPP
* 16	CAROLYN ROY
* 23	KATE BROWN
* 30	MARIE-GABRIELLE ROTIE

### APRIL

* 6	ANDREA BUCKLEY
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\* CLASSES TAKE PLACE THROUGHOUT THE BUILDING,  
EXPLORING IMPROVISATION IN RELATION TO THE  
SURROUNDINGS.

## FOR PROFESSIONAL DANCE ARTISTS

JANUARY - APRIL 2009

# Independent Dance



## INDEPENDENT DANCE

Designed by oxmed.co.uk

### TO BOOK

**T:** 020-7091-9650  
**E:** info@independentdance.co.uk  
**W:** www.independentdance.co.uk

### WEBSITE

Visit the new, re-designed ID website. Download brochures, articles, and the ID publication; watch film clips of classes and workshops; read and contribute to the online discussion forum; and enjoy learning more about the ethos and developing programme of ID.

### MAILING LIST

To join the ID postal or email list send your details to:  
Siobhan Davies Studios  
85 St. George's Road  
London SE1 6ER

**T:** 020-7091-9650  
**E:** info@independentdance.co.uk  
**W:** www.independentdance.co.uk

Travelling to Siobhan Davies Studios is easy, with close and convenient bus routes and both tube and rail stations nearby.

### BY TUBE

Northern Line (Elephant & Castle)  
Bakerloo Line (Lambeth North and Elephant & Castle)

### BY BUS

All to St. George's Road: 12, 53, 148, 344, 360, 453, C10

### BY RAIL

Elephant & Castle, Waterloo



**SIOBHAN  
DAVIES  
STUDIOS**



## INDEPENDENT DANCE

Independent Dance is an artist led organisation dedicated to the ongoing professional development of dance artists, which offers a year round programme of classes, workshops, laboratories and discussions.

ID's regular classes are based at Siobhan Davies Studios where all facilities are available to ID class participants, including changing areas and showers, the lounge area and the parlour and kitchen, where dancers can relax after class and make use of the free internet service. Siobhan Davies Studios is wheelchair accessible and the ID programme is open to disabled and non-disabled professional dance artists. If you have any particular access requirements please contact us directly.

## PROFESSIONAL RELEASE BASED CLASS

OPEN TO PROFESSIONALS ONLY | WEEKDAYS, SEE CALENDAR FOR TEACHERS | 10AM - 12NOON

The daily class provides a learning environment to support the mindful curiosity and physical intelligence of the dancer. Diverse body-mind techniques influence the individual teachers' approaches to movement, such as BMC, Aikido, Yoga, Alexander, improvisation/contact improvisation, Skinner Releasing and Chi Gong (see detailed descriptions on website).

Classes aim to support the different needs of independent professionals - from weeks of pure 'release technique', to an improvisational focus, or the specific bodywork forms of Yoga or Feldenkrais. To find out more on individual teachers you can read their biographies and watch video clips of the classes on our website.

For those with special circumstances, up to four spaces each day are bookable in advance. Please call for further details.

DROP IN CLASS	£4
10 CLASS DANCE CARD	£35

## PROFESSIONAL RESEARCH CLASS

OPEN TO PROFESSIONALS ONLY | MON-WED, SEE CALENDAR FOR TEACHERS | 10AM - 12NOON

Taking place in the more intimate setting of the Research Studio these classes aim to support teaching artists to investigate their practice and how they share it with others, and provide an opportunity for them to explore and experiment with a small group on a more informal basis than our regular open classes.

Individual classes can be taken, but priority will be given to those who can attend all three days. There are a maximum of 12 participants, and places must be booked in advance.

BOOK IN ADVANCE	£3 PER CLASS
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## MONDAY NIGHT IMPROVISATION

OPEN TO ALL LEVELS | MONDAY EVENINGS, SEE CALENDAR FOR TEACHERS | 6.30 - 8.30PM

Improvised dance is about exploring the movement potential of our bodies and the creative potential of our minds. As well as enjoying the movement facility already available to us, we will use exercises to broaden our physical and mental range. In these classes, we create an atmosphere where work and play co-exist, and where watching and talking support our dancing.

The classes do not specifically focus on one style or approach, but rather aim to offer participants a range of opportunities to explore the richness and diversity encapsulated within the form of improvisation.

DROP IN CLASS	£4
10 CLASS DANCE CARD	£35

## SUNDAY SPECIAL

11AM - 5PM | BOOK IN ADVANCE

These Sunday sessions give a longer, more intensive session in which to experience the body-work techniques used by our teachers in their purest form. They will give dancers, practitioners of other forms, and non-dancers the chance to explore different approaches to the body, and how this can support them in movement.

CONCESSIONS (STUDENT RATE OR IN RECEIPT OF BENEFIT. PROOF REQUIRED)	£20 PER DAY
INDEPENDENT PRICE (PART-TIME SALARIED OR FREELANCE)	£30 PER DAY
FUNDED PRICE (FULL-TIME SALARIED OR FUNDED PLACES)	£50 PER DAY

## CRITICAL PATHWAYS

TUESDAYS EVENINGS 6.30 - 9.30PM

Critical pathways - understanding the nature of one's own practice. Led by Rosemary Butcher this is a 10 week framework, giving artists access to regular group critique, dialogue, and discussion around their own work and approach, as well as shared access to studio space to develop ideas in between times. Application to participate required. See details over.

FLAT RATE	£140
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