

PROFESSIONAL RELEASE BASED CLASS

4 and 11 JANUARY | ROSEMARY BUTCHER

The morning class will draw on diverse improvisational processes, developing the senses of re-call and acknowledging recurring patterns of movement. There is a strong emphasis on the research process and the exchange of ideas through physical and philosophical dialogue.

18 – 19 JANUARY | SARAH WARSOP

Sarah draws inspiration mainly from Hatha and Sivananda Yoga styles, as well as from many years investigation into dance and the moving body. Class focuses on breath as a motivation to move, helping to create physical and mental clarity, stability and flexibility. **Yoga**

20 – 22 JANUARY | STINE NILSEN

Stine’s class is influenced by her initial training in Limon as well as further experiences in release-based techniques. The class focuses on moving with clarity and efficiency, aiming for physical causes and reactions in the body to drive articulate and dynamic movement.

25 JANUARY | GIOVANNI FELICIONI

Finding The Ground Finding The Sky/This Body – No Body. In these classes, which help us orient for the day, we will take the Tonic Function Theory of Hubert Godard as the main theme of our embodiment explorations on ourselves alone and on ourselves with others.

We will look at how context and perception are the basic continuum in which human movement takes place in space and time. **Yoga**

1 FEBRUARY | HENRY MONTES

Henry’s class is informed by his ongoing studies in Craniosacral Biodynamics. Focus of the class will be inquiry into the quality of the breath, tuning into our midline, grounding and orienting to space, how our fluids support our tissues, organs and how they in turn support our structure. Class will consist of open explorations, puzzles and culminate in set material, sometimes complex.

8 and 12 FEBRUARY | YAEL FLEXER

Focusing on skeletal connections and imagery to find an ease and flow of movement through the body classes begin with simple exercises building towards dynamic movement sequences. Drawing on elements of bodywork and Iyengar yoga emphasis is placed on momentum, inversion and an expansive use of space combined with core strength.

9 – 11 FEBRUARY | LYNDSEY MCCONVILLE

Lyndsey’s class focuses on an energised and dynamic use of the body. Awareness of kinespherical boundaries is explored, fulfilling extension and expansion to the maximum without losing core connectivity and alignment.

15 FEBRUARY | MATTHIAS SPERLING

Matthias’ class follows a progression from quiet visualisation, through release and limon-influenced warm-up excercises, to longer movement phrases, often involving improvisation. He encourages maintaining a sense of one’s individual practice as an artist while participating in a fairly structured group class.

22 FEBRUARY | K.J. HOLMES

The Athletics of Intimacy dance improvisations: Classes will combine applications of Body-Mind Centering®, skills and practices of Contact Improvisation, and tunings of improvisational approaches in solo, duet and ensemble dancing. We will make the invisible visible, learning more about the interior of the body and our ideas and find pathways to external space, time and place. We will play with structures for improvising where we can both witness and participate discovering new challenges and risks in our movement vocabulary.

1 MARCH | HENRIETTA HALE

Class involves tuning ourselves for readiness, efficiency and clarity within a mix of simple structured exercises and improvised explorations. We discover a constantly changing relationship with our energy, breath, skeletal connections and with gravity. Through set sequences the experience and awareness of detailed information shifting through the body as it discovers freedom and definition are emphasised.

8 MARCH | 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.

15 – 17 MARCH | CHARLIE MORRISSEY

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**

22 and 29 MARCH | GILL CLARKE

We will work with a particular idea, image or bodily focus for the day, sometimes beginning through partnetwork or individual exploration. This ‘theme of the day’, will be carried through a shared warm up of simple forms with the focus on clarifying attention, and awareness in movement, and opening up choices in *how* we move. We will then apply this to dancing exploration of more complex material which may or may not include improvisational aspects.

12 APRIL | JOVAIR LONGO

Classes combine improvisation, partner work and some set movement. Jovair encourages movement to be developed from the opening of spaces and support around the joints and the whole body. He works with the senses and different layers of the dancer’s attention when performing movement and the flow of movement with awareness of the space and group. He breaks down different aspects of partner work for detailed study, occasionally using set movement phrases. **CI**

19 APRIL | RAHEL VONMOOS

Class draws from Rahel’s own movement research, and 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.

26 APRIL | LAUREN POTTER

We will work with a strong emphasis on weight and gravity using the breath as a movement source and the floor as a partnership to aid the transference, shift and momentum of weight with an ease of connection through the limbs, whilst still maintaining a dynamic and articulate presence.

MONDAY NIGHT IMPROVISATION

4 JANUARY | FLORENCE PEAKE

Florence’s classes move across art forms using artist’s materials, voice and sound to inter play, direct and explore movement. She is a Certified Skinner Releasing teacher and her classes are also informed by the imagery and partner work used in this technique. This class will centre around movement initiated by the breath and its apparatus, supported by partner work and gentle studies involving touch.

11 JANUARY | 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.

18 JANUARY | MARIE-GABRIELLE ROTIE

Butoh: the poetics of transformation. Improvisation processes drawn from Marie-Gabrielle’s personal approach to Butoh are explored as a means of connecting and resonating inner and outer spaces. Demanding precision, intense control and imaginative engagement, this class is open to all abilities.

25 JANUARY | CAROLYN ROY

Carolyn will focus on using perception to develop spatial and environmental awareness. Observing our relationship to the external world and our own internal landscape, we will explore the way that information gathered through the senses informs movement and helps us to detect, interpret and navigate the space around us.

1 FEBRUARY | THOMAS KAMPE

We will explore 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 ® taps the innate intelligence of the human nervous system to produce higher levels of function and movement ability.

8 FEBRUARY | SALLY DEAN

Starting from somatic based principles, class will look at ways of integrating sound, touch, visualized imagery, and movement. It will draw on Sally’s movement research in Indonesia to introduce new awareness of our culturally determined movement habits, expanding our potential vocabulary. Inspired by her background in Amerta Movement (Suprpto Suryodarmo), SRT, Butoh and Body-based Theatre.

15 FEBRUARY | SEKE CHIMUTENGWENDE

In this class we will warm up the body, mind and voice as we investigate the following questions: How do we create content and structure spontaneously? What are the choices we can make in terms of space rhythm and texture in instant composition? Can engaging our senses lead us to material when improvising? There will be the opportunity to watch each other in our explorations.

22 FEBRUARY | K.J. HOLMES

Accumulation Improvisation: Class will be an accumulation of time and skills for dancing. We will start and restart. We will remember and forget, and then remember. We will make material and throw it out and find it again. We will discover and explore the mind of the body and its systems and then listen to what else we are listening to. We will compose with movement, sound and imagination. We will lose the clock and then the alarm will go off. At the end, there is no end, we will play with endings being beginnings. We will know and not know.

1 MARCH | ALEX CROWE

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.

8 MARCH | KATE BROWN

The classes will begin with a simple physical warm-up, alone or in pairs. This will lead into improvised dancing with a specific focus. We will then take the dancing into structures, with opportunities for solo, duet and larger group improvisations, and a chance to watch each other.

15 MARCH | 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.

22 MARCH | 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.

29 MARCH | 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.

12 APRIL | KATHY CRICK

Kathy teaches Contact Improvisation through guided exploration comprising anatomical and kinetic imagery and principles for giving and receiving weight. She promotes enjoyment and ease of effort in movement and supports the generation of different energetic states for improvising both in and out of contact. **CI**

19 APRIL | ADRIANA PEGORER

This class develops partnering work into a playful dialogue drawing from Tango Argentino vocabulary and Contact Improvisation principles. We will be: engaging the spine, the limbs and the senses; negotiating resistance, support and weight shifts; harmonizing solos with duets and group work. **CI**

26 APRIL | JOVAIR LONGO

Classes combine improvisation and partner work, encouraging movement to be developed from the opening of spaces and support around the joints and the whole body. Jovair works with the senses and different layers of the dancer’s attention when performing movement and encourages the flow of movement with awareness of the space and group. **CI**

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.

CRITICAL PATHWAYS 2010

5 Jan - 30 Mar | Tuesdays, 6.30-9.30pm

Understanding the nature of one’s own practice. Following last year’s successful project, Rosemary Butcher will again lead this peer group framework, now extended to 13 weeks. The framework gives artists access to group support, individual critique, dialogue, and shared workspace, as they develop their own practice through making.

DATES FOR YOUR DIARY

Wed 7 - Sun 11 April 2010

What if... a long weekend of experimental work situated throughout the building. Following on from last spring’s successful WHAT NOW weekend, What if... will showcase new work and ideas - installations, films, performances, talks - radiating out from contemporary screen dance practices.

Co-curated by Lucy Cash, Gill Clarke, Becky Edmunds, Claudia Kappenburg, Chirstinn Whyte. Produced by ID in partnership with Artsadmin and Siobhan Davies Dance.

Booking opens 15 Feb 2010

SUNDAY SPECIAL

START. HERE. NOW. WITH K.J.HOLMES

SUN 21 FEBRUARY | 11AM-5PM

This workshop is for dancers who wish to become more tuned to center and subtleties of touch, direction and intention. We will explore musicality and phrasing, the learning of specific lifts and rolls as well as how we craft time and space. Skills will include release techniques and experiential anatomy to better understand the mechanics of the body and developmental patterns, body puzzles, and forms that shape the body and space with odd timings and unusual perspectives to create dances that are dynamic and alive in the moment.

Biography:

K.J. Holmes is an independent dance artist based in Brooklyn New York who has been exploring improvisation as process and performance since 1981. She teaches, choreographs and performs at festivals, universities and venues throughout the world, as a soloist and in her collaborations with artists such as Simone Forti, Image Lab (Lisa Nelson, Karen Nelson and Scott Smith), Body of Truth and in the work of Steve Paxton. A 1999 graduate of the School for Body-Mind Centering, K.J. is adjunct faculty at New York University Experimental Theater Wing, is an ongoing teacher at Movement Research NYC and has a private practice in Dynamic Alignment and Re-integration.

FROM THE GROUND UP WITH MALCOM MANNING

SUN 14 MARCH | 11AM-5PM

It is easy to forget that we human beings as a species are a work-in-progress. We’ve only been wearing shoes for around 30,000 of our 250,000 year history. There is still much to learn it seems. In this day, we’ll address questions such as, how many feet do we have and where do the feet begin? The answers we seek will be rich experiential ones, rather than the simplistic linguistic ones.

We’ll learn a little more of how our feet function in walking and standing, and maybe even in dancing, through exploring some funny walks, learning something of functional anatomy, and through guided touch and movement exercises, alone and with others. For the technically minded, particular attention will be paid to exploring the relationship between the navicular, cuboid and talus bones of the foot and the tibia and fibula bones of the lower leg, focusing on the sensation of those structures and how they can be integrated to our sense of ourselves as a whole. Our feet may be a long way from our eyes, out of sight and out of mind, but for much of our life they are our foundation. A change in their ability to channel weight and support can affect everything that rests upon them.

Biography:

Malcolm Manning is a somatic movement researcher, educator, performing artist and Feldenkrais practitioner. In 1991 he discovered the Feldenkrais Method and Contact Improvisation and these two practices have consistently informed his work ever since. He is currently a part-time senior lecturer in the dance department of the Theatre Academy of Finland and has helped to develop the one-year Dance And Somatics education in Joensuu, Finland, where he continues to teach; as well as independently and for TanzQuartier Wien and ImpulsTanz. More info at www.movetolearn.com

DELVING DEEPER

CRITICAL FEEDBACK | A PRACTICAL WORKSHOP BASED ON THE LIZ LERMAN APPROACH TO GIVING AND RECEIVING FEEDBACK LED BY GILL CLARKE

SUN 25 APRIL | 11AM-5PM

A workshop day introducing the Liz Lerman approach to giving and receiving choreographic feedback and considering how feedback can be used constructively to support our development as artist, choreographer or teacher.

Within the session there will be plenty of opportunity to work together in practicing the framework in relation to live choreographic work.

Biography:

Gill is an independent dance artist: performer, teacher, advocate. She attended a workshop led by Liz Lerman and has introduced the approach and practised it with groups of practitioners around the UK through such agencies as Swindon Dance, South East Dance, Hampshire Dance, Dance 4 and The Place.

PROFESSIONAL CLASS

WEEKDAYS, 10AM-12NOON

JANUARY

4 ROSEMARY BUTCHER
11 ROSEMARY BUTCHER
18 SARAH WARSOP/STINE NILSEN
25 GIOVANNI FELICIONI

FEBRUARY

1 HENRY MONTES
8 Yael FLEXER/LYNDSEY McCONVILLE
15 MATTHIAS SPERLING
22 K.J. HOLMES

MARCH

1 HENRIETTA HALE
8 SCOTT SMITH
15-17 CHARLIE MORRISSEY
22 GILL CLARKE
29-1 APR GILL CLARKE

APRIL

5 NO CLASS (EASTER WEEK)
12 JOVAIR LONGO
19 RAHEL VONMOOS
26 LAUREN POTTER

MONDAY NIGHT IMPROVISATION

MONDAYS, 6.30-8.30PM

JANUARY

4 FLORENCE PEAKE
11 ROBERT ANDERSON
18 MARIE-GABRIELLE ROTIE
25 CAROLYN ROY

FEBRUARY

1 THOMAS KAMPE
8 SALLY DEAN
15 SEKE CHIMUTENGWENDE
22 K.J. HOLMES

MARCH

1 ALEX CROWE
8 KATE BROWN
15 KATE HILDER
22 JOE MORAN
29 RAINER KNUPP

APRIL

5 NO CLASS (EASTER WEEK)
12 KATHY CRICK
19 ADRIANA PEGORER
26 JOVAIR LONGO

TUESDAY CRITICAL PATHWAYS 2010

TUESDAYS, 6.30-9.30PM

GROUP GATHERINGS WITH ROSEMARY BUTCHER

5, 19 JAN, 9 FEB, 2, 23 MAR

SHARED WORKING SPACE

12, 26 JAN, 2, 16, 23 FEB, 9, 16 MAR

SHARING OF WORK IN PROGRESS

30 MARCH

FOR PROFESSIONAL DANCE ARTISTS

JANUARY - APRIL 2010

Independent Dance



Designed by oxmed.co.uk

INDEPENDENT DANCE

TO BOOK

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

WEBSITE

Visit the 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	£4.50
10 CLASS DANCE CARD	£35

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	£4.50
10 CLASS DANCE CARD	£35

CRITICAL PATHWAYS 2010

TUESDAYS EVENINGS | 5 JAN - 30 MAR | 6.30 - 9.30PM | FOR WORKING CHOREOGRAPHERS AND ARTISTS WORKING WITH THE MEDIUM OF THE BODY/MOVEMENT.

Understanding the nature of one's own practice: Following last year's successful project, Rosemary Butcher will again be leading this peer group framework, now extended to 13 weeks. The framework gives artists access to group support, individual critique, dialogue, and shared workspace, as they develop their own practice through making.

Numbers will be limited and application is by CV and statement about why/how this opportunity will be useful to you and your working/making practice at this time - please send to gill@independentdance.co.uk as soon as possible.

Group gatherings with Rosemary Butcher will happen on Tuesdays 6.30-9.30pm: 5, 19 Jan, 9 Feb, 2, 23 Mar. The Roof Studio will be available for shared working on Tuesdays 6.30-9.30pm: 12, 26 Jan, 2, 16, 23 Feb, 9, 16 Mar. The final session, 30th March will be a sharing of work in progress.

PRICE	£170
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SUNDAY SPECIAL & DELVING DEEPER

11AM - 5PM | BOOK IN ADVANCE

Sunday Specials 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 and practitioners of other forms the chance to explore different approaches to the body, and how this can support them in movement.

Delving Deeper intensives offer professional dance artists an opportunity to explore the particular approaches to choreographic or performance practice developed by artists from a diverse range of backgrounds and disciplines.

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