

10-11AM M-F MORNING WARM-UP: £3 PER CLASS
(FREE FOR WORKSHOP PARTICIPANTS)
THREEFOLD CONTEMPLATIVE MOVEMENT PRACTICE

We begin the practice by encircling the space for a fairly traditional but relaxed, 20 minutes of sitting meditation. The next section is 20 minutes of personal warm-up - a time to arrive more physically in our bodies and attend to any particular needs we may have. The final 20 minutes is an open circle where people may enter to dance and return to sitting as they chose. The form is sparse in terms of instruction and requires a certain degree of comfort, or at least curiosity, with that much spaciousness. The structure of the practice is very specific and consistent however, the participants may arrive or leave at any point along the way as long as they are aware of the overall structure and when they enter, they are mindful of what part of the practice is underway and join in at that point. Please bring pillows/blankets to ensure your comfort while sitting.

“Susan’s first teaching visit to the UK in 2004 was an unforgettable experience of delving the depths, fostered by her emotional courage, humour and trust.” Stirling Steward

11.15-5.30PM M-F WORKSHOP: £150/£110/£90

Authentic Movement is a contemplative movement practice where the dancer moves eyes-closed in the presence of a non-judgmental witness. It is a form that assists both movers and witnesses in deepening their attention to the moment. It provides the individual the means to discern the motivation and origin of their own impulses and cultivates the discipline and trust necessary to follow them. In its sparseness, it allows us to engage in the interplay between receiving and responding, assumption and awareness, being and doing. It is truly a form that fits all and can serve as both a foundation and a springboard for many kinds of creative expression. After moving, there is often time given for drawing, writing or verbal exchange as well as the possibility of re-inhabiting any movement material that was particularly compelling. Coming to know ourselves, both as movers and witnesses, develops our abilities to listen evermore closely to the subtle weave that gives us ground in our dancing, in our witnessing, and in the world. Please bring journals, sketchbooks and art supplies if you have them.

Workshop open to dance artists and experienced Authentic Movement practitioners.

MON 10 DEC • 6.30-8.30PM – £5 per class (£4 for workshop participants) Monday Night Improvisation class led by Kate Brown. An improvisation class open to all levels.

WED 12 DEC • 7-8.30PM – £5/£3 (£2 for workshop participants) Wednesday Night Informal performance. Evening improvisation No 1 curated by Kate Brown.

THURS 13 DEC • 7-8.30PM – £5/£3 (£2 for workshop participants) Talking Pictures is an informal sharing of drawings and writings all done in response to either Susan’s own dancing or as a witness to the dancing of others. This particular collection has developed over the past 25 years of her engagement with learning, teaching and practicing the form of Authentic Movement. It is a continuation of the dancing and the witnessing on paper, the medium changes but the intention stays the same.

11-5PM M-F WORKSHOP: £150/£110/£90

RoseAnne’s approach brings together her study and practice of Body-Mind Centering® and Chinese Medicine, informed by her years of creative work as a choreographer of contemporary dance. Classes will explore the principles through movement improvisations, guided embodiment and partnering work.

In this workshop, RoseAnne Spradlin will lead participants through an exploration of how various aspects of the nervous system are expressed in functional and creative movement. Material to be covered in the classes includes:

- the superficial nervous system network and the enteric nervous system of the gut, which together provide the most instinctual aspects of the nervous system. These layers of the nervous system ideally respond automatically to stimuli from the environment, supporting both defensive and offensive tone.

- the autonomic nervous system, which controls, among other things, the blood flow to organs and muscles, and relates to emotional organization and one’s personal history of experiences.

- the central nervous system - aspects of the brain and spinal cord, and on the cellular level, DNA - that reflect the most primary flow of universal energy and the expression of will.

Workshop open to experienced dance artists.

MON 17 DEC • 6.30-8.30PM – £5 per class (£4 for workshop participants). Monday Night Improvisation class with Kirstie Simson. A contact improvisation class open to all levels.

WED 19 DEC • 7-8.30PM – £5/£3 (£2 for workshop participants) Wednesday Night Informal Performance. Evening improvisation No 2 curated by Kirstie Simson.

THURS 20 DEC • 7-8.30PM – £5/£3 (£2 for workshop participants) Lecture Demonstration with RoseAnne Spradlin. RoseAnne will show film clips and talk about her creative process. Part of the talk will be how the work of Body Mind Centering has influenced her, and how RoseAnne sees the role of somatics helping today’s dancers and choreographers develop their practices for exploring and elucidating the body.

11-5PM T-S WORKSHOP: £90/£65/£55

These three days of exploration together will be built around a dialogue of the following: exploring alone; working in pairs or small groups; some contemporary theory of movement, biomechanics and experiential anatomy and discussion, questions and reflection.

Enjoyment and benefiting from these days together will require little or no knowledge of anatomy and biomechanics to start with but a big willingness to work on self and with others through movement, perception and touch, and a bit of theory.

We will use the spine anatomically and symbolically as the map and the territory for our exploration of the definitions of posture, gesture, perception, orientation and above all movement in gravity.

Hubert Godard’s contemporary Tonic Function Theory will form the backbone of our work in dialogue with the more ancient system of the Yoga Asanas. Together we will construct a few models for seeing how our different gravity organizations work and we will explore different ways of touching and intervening with each other.

With this in mind we will explore what is meant by space and ground orientation and why, or if, this is important. From there we will look at the main planes of movement available to us in space and how they appear as a spiral dynamic on the spine. We will make a distinction between body, coordination, perception and

psyche and use this as a stepping stone into posture and the before of posture and the gestures of push/reach and pull/catch. We will take a look at the great repetitive movements of our life: breathing and walking (not typing and shopping). We will also look at what joints are as facilitators or sensors and what diaphragms are as boundaries that keep things in or trampolines for expression. And as a through line we will be asking ‘How does the spine as anatomy and symbol help us to entertain all these vitalising question koans’ and what is a koan?

Workshop open to dance artists and bodywork practitioners.

SAT 15 DEC • £10/£7 (£6 for all workshop participants)
6.30PM RESEARCH STUDIO – PRE EVENING PERFORMANCE

STONES AND BONES
A four-screen video work - a collaboration between Gill Clarke, Becky Edmunds and Scott Smith

7.30PM PERFORMANCE IN ROOF STUDIO

ALONE: TOGETHER
Susan Schell: *“There is no such thing as a solo. I see performance as the exchange and cross-pollination of true stories between performer and audience. Often both parties start with an image; some fragments from the distant or recent past, sometimes just an illusive internal atmosphere or, at other times, a fully remembered occurrence inserting itself into the present moment. Although some elements may be predetermined, the effects of this exchange are unknown making the work both essence and form, process and performance.”*

Movement artist Simon Whitehead works from his base in rural west Wales and internationally. He has developed a body of work from the pedestrian; encountering situations at walking pace his works are place sensitive and often involve a process of ritual reconstruction through the body, live performance, sound and sensual media.

Will Menter, musician and visual artist: *“The centre of my work is an exploration of how we encounter sounds, how we find pleasure through our sense of hearing, and how we create music within ourselves by the act of listening.”*

Will works with the simplest of materials - bits of wood, slabs of slate, water drips, wind, leaves, snail shells - and constructs them into sculptural forms that allow their inherent sounds to resonate.

SUN 16TH DEC 1-5PM • £30 / £20 / £15 (£10 for all Winlab workshop participants) includes refreshments

A CALL FOR THE LIVING BODY
A convivium (festive gathering)

*...He that sings a lasting song
Thinks in a marrow bone*
W. B Yeats

“Our bodies are our ‘selves’, yet we separate body from mind, place mind on a pedestal, then neglect and marginalise the body’s experience and intuition in favour of more rational, analytical ways of seeing.

To live fully in our bodies is fundamental to living in relationship to others and to our world. Dance can be a way of opening out our field of knowing, being, and responding.”

We* are a group of dancers/artists/musicians who wish to expand understanding of the sensing, imaginative, perceiving body.

In dialogue with other disciplines we are concerned to articulate and develop a language that can express the experience of the body and its relevance to the quality of everyday living.

We have invited experts from other fields to join us in exploring these issues. Hugh Brody, anthropologist and author of ‘The Other Side of Eden’, will open up the field of discussion.

*Miranda Tufnell with Gill Clarke, Chris Crickmay, Niamh Dowling, Sylvia Hallett, Lucinda Jarrett, Cecilia MacFarlane, Brenda Mallon, Will Menter, Filippa Periera, Helen Poynor, Lucia Walker, Simon Whitehead

December 2007

MON 10 TUE 11 WED 12 THU 13 FRI 14

10-11AM – £3 (free for workshop parts, drop in) • warm-up with SUSAN SCHELL

Open to all levels, drop-in	Open to all levels, drop-in	Open to all levels, drop-in	Open to all levels, drop-in	Open to all levels, drop-in
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11.15-5.30pm – £150/£110/£90 • SUSAN SCHELL

workshop bookings essential	workshop bookings essential	workshop bookings essential	workshop bookings essential	workshop bookings essential
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Evening Events

6.30-8.30pm Improvisation class with Kate Brown Open to all levels, drop-in £5 (£4 for wkshp parts)	7-8.30pm Improvisation Performance curated by Kate Brown Open to all, bookings/drop-in Bar available £5/£3 (£2 for wkshp parts)	7-8.30pm Talking Pictures with Susan Schell Open to all, bookings/drop-in Bar available £5/£3 (£2 for wkshp parts)
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SAT 15

6.30pm – Performances/installation with Susan Schell, Simon Whitehead, Gill Clarke, Becky Edmunds, Will Menter
£10/£7 (£6 for wkshp parts)

SUN 16

1-5pm – A Call for the Living Body Convivium (for artists see over)
Open to all, booking/drop-in £30/£20/£15 (£10 for wkshp parts)

December 2007

MON 17 TUE 18 WED 19 THU 20 FRI 21

11.15-5.30PM – £150/£110/£90 • ROSEANNE SPRADLIN

workshop bookings essential, for professionals	workshop bookings essential, for professionals	workshop bookings essential, for professionals	workshop bookings essential, for professionals	workshop bookings essential, for professionals
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Evening Events

6.30-8.30pm Improvisation class with Kirstie Simson Open to all levels, drop-in £5 (£4 for wkshp parts)	7-8.30pm Improvisation Performance curated by Kirstie Simson Open to all, bookings/drop-in Bar available £5/£3 (£2 for wkshp parts)	7-8.30pm Lec Dem with RoseAnne Spradlin Open to all, bookings/drop-in Bar available £5/£3 (£2 for wkshp parts)
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January 2008

THU 3 FRI 4 SAT 5

11-5PM – £90/£65/£55 • GIOVANNI FELICIONI

workshop bookings essential	workshop bookings essential	workshop bookings essential
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WELCOME TO THE ID WINLAB 2007 FESTIVAL!

We are excited to continue the themes of movement exploration and improvisation, with a focus this year on the sensory body through Body Mind Centering, Anatomy, Yoga/Rolfing principles and Authentic Movement practice.

On deciding the theme of this year's Festival the acclaimed movement practitioners and choreographer/performers Susan Schell and RoseAnne Spradlin were suggested during conversations with Henry Montes and Stirling Steward. They join us from the USA and are renowned for the quality and generosity of their work as teachers, each bringing a unique and highly experienced approach to support and develop creativity as a dance artist.

We then start the New Year with a delicious opportunity to work more intensively with the Rolf Movement Practitioner/Yoga teacher, Giovanni Felicioni. One of our highly popular ongoing teachers, his work offers incredible insight into structural and movement integration combined with a clarity and understanding of the needs of a dance artist within their training.

On Saturday 15th and Sunday 16th we will also be offering a series of events which take this sensory focus into a Saturday evening of video, performance, live music and a Sunday afternoon discussion. This Convivium or 'festive gathering' is hosted by a group of experienced artists who will share their explorations and questions around how dance could make a greater contribution to addressing concerns of everyday wellbeing beyond the confines of the studio. We are delighted to welcome Hugh Brody, anthropologist and author of 'The Other Side of Eden', to open up the discussion on this day.

There are many evening events to join in or to give you insights into the work of the lead artists. We have once again invited Kirstie Simson and Kate Brown to teach an evening improvisation class and curate a Wednesday Evening Improvisation performance with guest artists. We have no doubt it will be as exciting and rewarding as last year!

We really hope that can join us for some or all of this year's events at the Festival. Courses book up very quickly, so don't delay on reserving your place.

We look forward to seeing you there !

GILL AND FIONA

SUSAN SCHELL has taught and performed dance throughout the US and abroad. Her work is deeply influenced by her extensive study of Contact Improvisation, Action Theater and Authentic Movement, which has included collaborative projects with many innovators in the field of improvisational dance. She has been on the faculty of several programs for the study of Authentic Movement and has periodically served as adjunct faculty in dance at the University of Maine. She has been a contributing editor for A Moving Journal, a publication exploring themes related to the practice and study of Authentic Movement. She lives with her husband and two sons in Chesterville, Maine.

ROSEANNE SPRADLIN is a New York City-based choreographer and teacher whose creative work probes emotions and aspects of physical expression in fresh ways, breaking new ground in approaches to contemporary dance and performance work. RoseAnne has received numerous awards, fellowship and grants in support of her creative work, including a New York Dance and Performance Award (BESSIE) in 2003, a 3-year Lambent Fellowship in the Arts in 2006, and a Guggenheim Fellowship and Artist Grant from the Foundation for Contemporary Arts in New York City in 2007. RoseAnne studied and worked closely with movement theorist Bonnie Bainbridge Cohen, the originator of the Body-Mind Centering® somatic approach. RoseAnne has taught in BMC training programs in Massachusetts, California and France; she has also taught anatomy, aspects of somatics and choreographic explorations at New York University and Barnard College in New York City, and at dance festivals in Tinos, Greece, London, Berlin, Vienna, Brussels and in the USA.

GIOVANNI FELICIONI is a certified Rolfer®, a Rolf Movement Practitioner and a Yoga Teacher. He has been practicing as a bodyworker in London and abroad for the past 17 years. He teaches on the European Rolfing Faculty and on a London based Yoga Teacher Training Course, runs a Rolfing/Yoga practice in London and leads workshops and retreats world-wide. He is a founding member of a network of meditation groups and centres. You can find out more at www.rolfing-yoga.com. Giovanni's professional-creative interests lie in the field of human function and mature behaviour: where the process of structural and movement integration, brought about through appropriate use of touch, language and context building meets the person's own process of allowing a more inclusive and resilient awareness of self, others and the world to be.

WINLAB FESTIVAL 2007

Design by omed.co.uk
Front page sketch by Susan Schell
Inside photograph by Roger Gaeas

WEEKS 1 AND 2

£150 per week: full-time salaried or funded price
£110 per week: part-time salaried/freelance dance artists
£90 per week: concessions (proof required)

WEEK 3

£90 per week: full-time salaried or funded price
£65 per week: part-time salaried/freelance dance artists
£55 per week: concessions (proof required)

If more than one week is booked the prices will be reduced by £5 per week.

TO BOOK T: 020 7091 9650 E: INFO@INDEPENDENTDANCE.CO.UK

Exciting additional events throughout the festival are open to dancers and non-dancers. See calendar for details, contact ID or go to www.independentdance.co.uk.

LOCATION:

SIOBHAN DAVIES STUDIOS, 85 ST GEORGE'S ROAD, LONDON SE1 6ER

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.

SIOBHAN DAVIES STUDIOS



SUSAN SCHELL
Wales residency 4-7 Dec • Details from Stirling Steward 01239-841488
or stirling.steward@virgin.net
Oxford workshop 9 Dec 10-3.30pm • Details from Claire Thompson 01865 247164
or cthompson@oxford.gov.uk

TO BOOK T: 020 7091 9650 E: INFO@INDEPENDENTDANCE.CO.UK