

2nd Annual International Festival for Contact Improvisation inviting Contemporary Dance 26.7.-1.8.2010 - in Göttingen, Germany

Contactfestival where Contactimprovisation meets Contemporary Dance

Welcome to the Contact-meets-Contemporary Festival in Göttingen. Contact meets Contemporary is a Contact Festival that invites and includes the knowledge from other contemporary dance forms. We are very happy about the successful start of our festival in 2009 and we are excited to develop and improve it in 2010. "Contact meets Contemporary" is inspired by the idea that Contact has its origins in the contemporary dance world, before developing into a more social dance form of which the festivals are a vital part. We like to reconnect Contact Improvisation to the knowledge and practice of contemporary danceforms, that also appreciate the spirit of improvisation.

For contacters we mean to enrich the regular CI-festival experience by also offering classes in solo dance technique and improvisational skills and integrating these into a jam environment. For contemporary dancers we aim to give access to contact technique classes, and build a bridge for joining a festival where contemporary movement technique can be purely danced with others (instead of being rehearsed in order to go on stage). The common ground we will build on is curiosity and improvisation.

And to make it a real summerfestival, we will also use the meadows and the beachvolley-sand-courts for dancing, and have an outdoor pool and showers. The next lake is about 10 min. by car.

The homepage for 2010 is still in preparation. You can get a first taste by checking the homepage of last year and contact us for questions under [**info@contact-meets-contemporary.de**](mailto:info@contact-meets-contemporary.de). We'd be happy to meet you in the summer

The Festival Team

Jörg Hassmann, Daniel Werner, Gabi Neumann, Pen Hassmann and Wiebke Standfuss

Program

Intensives

The intensives will give a sense of continuation. They happen every day with the same teacher and the same group, mainly in the morning. Each teacher will give a certain personal mixture of CI and Contemporary Technique with a main emphasize on one side. All three intensives will focus on fundamental principles, in a way that is accessible for people with basic skills but at the same time provides opportunity for the more advanced dancers to deepen their knowledge.

There will be also an intensive lab with a focus on performing improvisation and CI facilitated by

Ulla Mäkinen and Sebastian Garcia Ferro.

Other Classes

The other classes are single classes with one specific focus. They will take place in the afternoon and maybe in the evening. Each day there will be one class focussing on fundamentals in CI and also Contemporary technique. The teachers will share what they found to be essential and still inspiring. The other two classes will be more specific or advanced. A focus on Improvisation and the desire to give tools and inspirations to be tried out in the Jam Session will be the link between all classes.

Jam session

We imagine a space, where CI can be practiced and contemporary dance can be actually danced (instead of being only a preparation for the dance on the stage). We are curious how the classes, labs performative frames and interludes will inform the jams sessions.

Performances

We want to create smaller and more relaxed frames to explore „performing improvised dance“ using feedback structures, scores for watchers, settings for „rehearsed“ impros as well as scores for random combinations of performers.

Open labbing

There will be 30 minutes for open labbing and dancing after the morning classes/ intensives. Talking, writing-corners, repetition of class material or explorative dancing can happen in a self organized way. In the afternoons there will also be space available for open labbing.

One2ones

Each participant will get a 20 minutes private lesson with a teacher. One afternoon will be dedicated to this wonderful and efficient way of individual learning in a big group.

One hour interludes

... will create focussed space for dance structures, lecture-demonstrations, dance dates, bodywork and whatever we feel is needed

Do what you need

We added another day to the festival without adding more content. So the schedule has several open slots to encourage a sense of doing less and sometimes nothing – a reminder to follow your own needs in an easily overstimulating atmosphere of a festival. Evening Sauna and swim, a little pool outside and open studios may help this purpose, too.

Experience level

We designed this festival for people who have at least a basic knowledge in CI and/or contemporary technique with a sense for improvisational work. Our experience is that complete beginners get easily overwhelmed by the amount of new information and the mass of people.

Timetable

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8.30-10		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
10-12.30		Intensive	Intensives	Intensives	Do what you need	Intensives	Jam
12.30-13		Into Laboratory	Into Laboratory	Into Laboratory		Into Laboratory	
13-15		Lunch	Lunch	Lunch	Lunch	Lunch	
15-17		Classes	Classes	One2ones	Classes	Classes	Clean up party
30 min	Arrival	mini-break	Do what you need	mini-break	mini-break	Do what you need	Going home
17.30-18.30		Interlude		Interlude	Interlude		
18.30-20.30	Dinner		Dinner	Dinner	Dinner	Dinner	
20.30-	Opening circle & Jam	Jam-Session & Sauna	Jam-Session & foyer party	Performance	Jam-Session & Sauna	(30 min) Lab presentation	
				Do what you need		Jam & Foyer party	

Intensives

- Mirva Mäkinen (Fin) - Contact & Contemporary - creating, moving, communicating
- Rick Nodine (GB) - Spherical Orientation
- Victoria Hauke (D) - Directing the movement energy (and being surprised)

Each teacher will share a personal way of supporting Contact Improvisation (CI) by contemporary dance technique or exploring contemporary dance technique in CI or jam situations.

Sebastian Garcia Ferro and Ulla Mäkinen

Intensive-Performance-Laboratory 2010

in cooperation with BIDE (Barcelona International Dance Exchange, www.bide.be)

Please choose one when registering

1. Mirva Mäkinen (Finland)

Contact & Contemporary - creating, moving, communicating

Mirva Mäkinen

I am a 35-year old dancer. I graduated (MA) from the Dance Department of the Theatre Academy of Finland in 2000. After studies I have worked widely in Finland as a dancer, dance teacher and choreographer. From 2000 onwards I have acted as dance teacher and lecturer for dance at the Kallio highschool of Performing Arts. I have also taught at domestic and international dance, contact improvisation festivals. Beside that I work as a freelance dancer and choreographer. At the moment I am working in dance company Karttunen Kollektiv and in Circo Aereo, company for new circus.

In dance I am interested in the feeling of flow and soft movement. I love to investigate movement, its rhythm and different ways of inhabiting the body. A feeling of dancing is created by being able to switch the body from total relaxation to extreme intensity and "tension". I call this the body's ability to breathe and create movement. My ideal is curiosity and presence, which makes every moment true and meaningful.

I have learned CI by practicing, studying, teaching and performing. I love to explore my body and I am curious for all the movement possibilities. I find other inspiration from contemporary dance, astanga yoga, meditation, aerial dance and acrobatics.

2. Rick Nodine (GB)

Spherical Orientation

We have to deal with new issues of orientation in relation to the floor/horizon/room/partner whenever our head leaves the vertical axis. Rick's work draws on the structure of the

Contemporary Dance class, using choreographed movement to illustrate principles of orientation in spherical space. Starting with simple floor patterns which facilitate efficient movement in relation to the floor, we then move across the space practising phrases which support the skills of the Contact Improviser. Forward, side and backward rolls, dives, knee slides, handstands, off axis patterns and floor surfing. We will take these skills and patterns into contact dances, exploring the subtlety required to achieve the more acrobatic aspects of contact improvisation.

Rick Nodine

After completing a degree in Biology, Rick Nodine went on to study Contact Improvisation with the pioneers of the form. He has been studying CI for 20 years and teaching for 14 years. He began a performing career in the early 90's, and has danced in many contexts including theatre, dance theatre, digital media, television, mixed ability, site specific and pure dance. In 2001 Rick became a member of staff at London Contemporary Dance School where he teaches Composition and Improvisation. For the past 16 years he has collaborated with many dancers, actors and musicians to create improvised performance (Jovair Longo, ESP, 5 men dancing, Jamie McCarthy, Kate Brown, Gaby Agis and Neat Timothy). Since 1997 Rick has created choreography. In spring 2008 Rick was Movement Director for The Revenges' Tragedy (Melly Still) at The National Theatre and he was Movement Director for the Opera Rusalka at Glyndebourne in 2009.

3. Victoria Hauke (D)

directing the movement of energy (and being surprised) -

contemporary dance technique in dialogue situations and CI

Release work and the dynamic aspect of energy movement - similar to processes in Tai Chi - are essential to my work.

In this class contemporary dance technique will be smoothly connected with improvisation scores and contact work. As a base we will focus on the interchanging use of weight - sinking, falling, rebounding and streaming - as a source for movement energy. This supports the connection to the floor, openness, elasticity and organic timing. It creates a physical and sensory condition to let intention and physical information move with clarity through the body.

We will explore various ways how to establish a 'dialogue like relation' with our environment. It could be the floor and gravities response, a visualized organic-architectural structure in the body, the space or another person.

In whatever way we move, our focus lies on investigating how energy moves through the body. How we can reach into and out of the body. We observe the released movement, that we surf and thrive on, or that we intentionally trigger. And we direct the flow, which includes the surprise to see how the body articulates itself. This kind of awareness and skill will open up a whole range of creative compositional choices. It can be helpful for „pure“ dance, as well as for a more emotional and theatrical performance intention.

We will explore it in joint ventures of set movement phrases and improvisation scores and extend this spacial approach into partner and contact work.

Victoria Hauke

works as a freelance choreographer/dancer, based in Hamburg.

After her dance education in New York, including studies in contemporary dance (among others Diploma at the Martha Graham School of Contemporary dance), release techniques, ballet, yoga, voice and tai chi, she has worked with numerous choreographers and theatre directors in USA, Europe and China, e.g. with battery dance company, N.Y., Clara Andermatt, Paulo Ribeiro, Rui Horta in Lisbon, with the theatre project Mu-Production in Beijing, or with Felix Ruckert.

Since 1999 she has repeatedly been realising projects in collaboration with visual artists. These works and installations were often concipated in the context of exihibitions, of privat or public „not-theatre“ spaces like flats, empty shops, shop-windows, clubs or movie theatres. From 1991 on she created about 40 pieces, which were shown in national and international venues. Currently she is touring her new piece „()else“. Another premiere is coming up in June 2010.

Victoria has, among others, teaching assignments at K3, Choreografic Centre Tanzplan/Hamburg, at Tanzlabor21, Mousonturm/Frankfurt, at Theaterakademie Hamburg, Fachhochschule Trier. She was asked to teach at the Hochschule für Bildende Künste/Burg Giebichenstein, at Hochschule für Bildende Künste/Braunschweig, Hochschule für Bildende Künste Hamburg, „Sarojini Naidu School of Performing Arts, Fine Arts & Communication“, University of Hyderabad, Indien. She has an additional education in Spiraldynamik , Grad I + II and a diploma in Kulturmanagement.

4. Sebastian Garcia Ferro (ARG) & Ulla Mäkinen (FIN)

Performance Laboratory

in collaboration with Barcelona International Dance Exchange (BIDE, see below)

The laboratory is intended for people with strong interest into researching movement and presence on stage, and with some experience in dance, other disciplines or performing arts.

The laboratory is not a teacher-led workshop, but a collaborative research facilitated by Sebastian Garcia Ferro and Ulla Mäkinen. Each participant contributes to the work by bringing in questions, thoughts, ideas, images, curiosity and inspiration. The facilitators create a structure where the work can take place, developing ways to explore alone and in collaboration with others.

The theme of the laboratory is performance. During the festival, the lab participants will have opportunities to show and share their work-in-processes to the whole festival.

To participate to the Performance Laboratory, we ask you to write us a few lines in the registration form to tell us about your interest, and why you would like to participate in the lab.

Barcelona International Dance Exchange (BIDE)

is an annual event and an ongoing container of research in laboratory structures, aimed for professional artists in the field of dance. BIDE takes place each year during March in Barcelona. BIDE is initiated and organized by Sebastian Garcia Ferro, Ulla Mäkinen and Daniel Werner. In collaboration with the CmC Festival, Sebastian and Ulla will bring in their experience and interest in the form of laboratories.

As a partner of CmC, BIDE will offer 2 participants of the Performance Lab in CmC 2010 a scholarship to participate in BIDE in March 2011. Please note that for the BIDE event we ask for you to have a professional artistic calling.

Sebastian Garcia Ferro (Arg / Barcelona)

www.youtube.com/sgfdancecompany

Sebastián García Ferro is a Choreographer, Dancer, Contact Improvisation Performer and Musician from Argentina based in Barcelona – Spain. He directs his own company since 1999, creating 16 dance pieces, did more than 15 choreographies residences and commissions in Europe, won several prizes like the 1prix in the 12maspalomas dance contest in 2007. He regularly collaborates with other projects as an improviser and performer, touring in more than 17 countries. He is one of the directors of the Barcelona International Dance Exchange (B.I.D.E.) a platform for professional choreographers, dancers and performers: www.bide.be

He regularly teaches Contact Improvisation and Composition in several festivals, dance studies around Europe and South America, he is also the residence composer and sound designer of the Phonos Foundation at the Pompeu Fabra University-Barcelona.

Ulla Mäkinen (FIN)

www.ullamakinen.com

is a dancer and dance/movement teacher, based in Helsinki. She teaches and performs contemporary dance, improvisation and contact improvisation since 2002 in events and workshops worldwide. Her interests are based in combining several somatic, body awareness and dance methods with her life philosophy and community work. She has MA in Contemporary Dance Pedagogy, and is a certified Pilates teacher as well as an Iyengar Yoga teacher trainee. She is a dedicated organizer of events such as the Contact Festival Finland (www.contactfestival.fi) and Barcelona International Dance Exchange (www.bide.be).

In her MA studies, she wrote her thesis about working in laboratories. You can read this on her web page, www.ullamakinen.com/writings.

Workshops

Each day there will be one class focussing on fundamentals in CI and also Contemporary technique. The teachers will share what they found to be essential and still inspiring. The other two classes will be more specific and potentially more advanced. A focus on Improvisation and the desire to give tools and inspirations to be tried out in the Jam Session will be the link between all classes.

Who will teach what will be decided later. The class descriptions you find here give a taste of what could happen.

- Jennifer-Lynn Crawford (GB)- favourite essentials of Contemporary technique
- Markus Hoft (D)- Mission impossible! - Contact into Partnering
- Asaf Bachrach (ISR) - less is more; a reductivist exploration of CI
- Iwona Olszowska (Pol) - favourite essentials of CI
- Nina Wehnert (D) - share the dance - share the space / from contact into improvisation
- Jeff Wallace (USA) - Dancing into Contact
- Trinidad Martinez - Contemporary Technique - articulating the spine and leaping
- Heilke Bruns (D) - Body-Mind Centering into Contact Improvisation
- Kathryn Crick (GB) - Favourite Essentials of Contemporary technique
- Katri Luukkonen (Fin) - Rebound Bunny with Chewy Joints
- Simonetta Alessandri (IT) - Feldenkrais into Contact Improvisation
- Maria Elste (D) - Improvisation - radiating out from the skin
- Johan Nilsson (Swe) - Gardeners delight – from tomatoes to dance
- Juha Viitamaki (FIN) - favourite essentials of CI - Leading through friction-sliding
- Heike Pourian (D) - "How does it feel to be the apple?" - CI as a tool for understanding & experiencing physical laws. A Workshop with physics teachers.
- There will be some more teachers supporting the festival with different kinds of facilitation jobs:
Barbara Pfundt, Troll Nordeck, Irene Sposetti, Esther Berias, Robert Anderson, Gabi Neumann, Daniel Werner, Pen Hassmann, Jörg Hassmann

Jennifer-Lynn Crawford

favourite essentials of Contemporary technique

This class is based on a strong belief that dancing is a highly physical, and highly intelligent art - but most importantly, it is fun. Emphasis is placed on the body as sensory and tactile, giving more depth and individuality to the physical ideas as the class progresses. Movement develops from shorter weight-based, whole-body phrases into more exploratory ideas, usually centred around specific points of initiation, allowing space for individual decisions towards timing and quality. Sequences rely on the individual creating a strong relationship with the ground and their own intent, using the whole of the body as potential surface. Space is also given over to opportunities for freer dancing to weave through/together set ideas.

Jennifer-Lynn Crawford

studied in her native Canada prior to crossing the Atlantic; the recipient of a Chevening Scholarship and Chalmers Grant, she moved to the UK to join EDge, the postgraduate performance group at London Contemporary Dance School . Subsequent to this, she was awarded her MA with

distinction in 2005. Her work has been shown in several countries, she performed extensively with Hofesh Shechter's deGeneration tour and took part in Siobhan Davies' Bank Project (2007). Jennifer-Lynn has taught on both the undergraduate and postgraduate programs at London Contemporary and works freelance as often as possible; she is currently on faculty at Northern School of Contemporary Dance, where she lectures in release-based technique.

Markus Hoft (D)

Mission impossible! - Contact into Partnering

The world of "partnering techniques" is quite big. I will focus on the wild side of partnering. 1. How can I create an admirable move –by only speeding up my partnering sequence? 2. What kind of moves can I do because I know my partner is supporting/catching me in this particular way? We will play with impossibilities of partnering and trying to find physical solutions within our choreographies. Our themes will be: Getting out of balance, Support while falling, playing with our bodily physics, weight and momentum, push and pull, turn and spiral. You can come alone- or with your partner you want to work with!

Markus Hoft

Studied contemporary dance at moving arts/Köln and Scottish School of Contemporary Dance/Dundee. He also studies physical theatre/ Actiontheater, Capoeira Angola, Contact Tango and is teaching Yoga and Pilates. His focus is to explore the physical (im)possibilities of contact improvisation and to deepen the range of contact improvisation with other dance technique. He is dancing in companies and choreographing his own projects. www.fooldance.de

Asaf Bachrach (Isr)

less is more; a reductivist exploration of CI

In proposing the practice of contact improvisation, Steve Paxton was attempting to create a physical lab by a simplification of the dancing activity. In reality, though, CI practice is far from simple. These complexities make experimentation harder. Inspired by Paxton's MFS and Tango, I will propose a number of options to further simplify CI, that can facilitate experimentation (while, unlike Paxton, conserving the duet form). Time permitting, we will explore extensions of these new tools to trio formats.

Asaf Bachrach

Asaf has been practicing CI for the past 16 years. He has danced, studied and performed in Tel Aviv, New York, Paris and Boston. The teachings of Kirsty Simson, Lisa Nelson, Andrew Harwood and Dieter Heitkamp have been fundamental to his practice. Since 2000 he has been teaching in Europe (Paris, Freiburg Festival, Amsterdam) and the Americas (Boston, Earthdance, CI36, Buenos Aires). Asaf was a founding member of the Contact collective in Paris. Currently he lives in Paris, where he is conducting post-doctoral research in the cognitive neuroscience of language. His current dance-research is based on the proposal of Steve Paxton to view improvisation as the study of composition.

Iwona Olszowska (Pol)

Founder , artistic director and choreographer of Experimental Dance Studio EST in Kraków, Poland.

Dancer, performer, improviser, teacher of contemporary dance technique , improvisation, contact improvisation, body awareness with influence of Body Mind Centering.

She got dance training in: classes of Alabama University, George Mason University, Calgary University, dance studios in New York (Movement Research, Dance Space, Limon Studio), Duncan Center Prague. She is at the moment in a program of Somatic Educator in BMC.

She performed in cooperation with Gdanski Dance Theater, Maida Withers in Canada, Finland and independently in New York Judson Church, Arts At Settlement, New Mexico, Washington DC and showed her solo work throughout middle and eastern Europe.

She has been choreographing for EST, recently she choreographed also for drama theaters, and couch EST site specific projects.

Her choreographies were awarded on dance festivals in Poland. In 1997 she was awarded Merit Cross for pedagogy work. In 1998 she got ArtsLink scholarship for founded by Soros Foundation for 6 weeks residency in New York. In 1999 she got an award for developing own style and stage personality received by International Festival of Contemporary Dance Forms in Kalisz.

More informations: www.iwonaolszowska.pl

Nina Wehnert (D)

share the dance - share the space

from contact into improvisation

I am interested in a form of dance that is communication.

A form of listening. Listening to me- my interests- a partner- the floor- the space- the moment. There are so many possibilities and opportunities!

In this class I will focus on a similar form of listening that we practise while dancing CI - but we will expand it to a meeting with myself in relationship to the space around me. To the people, objects, sounds which create the space. Here we are! Curious in interests and practising decisions in an instant composition. The instant composition that I am part of when I am in a jam, in a room, on the street, in a bus, in the subway, in an elevator...

My wish is to give material for dance and for focus so that jams become more about sharing and creating space in an open, supportive and artistic way.

For me this goes hand in hand with an interest in those awkward moments in a jam, that probably many of us know: The moments in which we feel "lost": Who am I? Where am I? What to do? What to think? What to feel? How can those moments be actually supportive for my dance, very rich in material and somehow fun, too!

Nina Wehnert

is a dancer and performer. She has studied Contemporary Dance and Improvisation at bewegungsart in Freiburg and at SEAD in Salzburg. Her ongoing interest is Improvisation, which she is performing Solo as well as in a trio with Christine Mauch and Sandra Wieser. The research in the endless world of Contact Improvisation is definitely keeping her live juicy and joyful. She is curious to find over and over again the access to her interests, and the access to the motor for moving.

Nina lives in Berlin, teaches CI and Yoga. She is organizing CI gatherings in different formats in Berlin. Since 2008 she is co-hosting with Christine Mauch the CI festival "satellites' return" at Ponderosa/Stolzenhagen.

Jeff Wallace (USA)

Dancing into Contact

Contemporary dancers often find the act of coming into contact with another dancer slows the movement. Contact improvisers can find duets a gravity well difficult to fly in. In this class, we will investigate an approach of dancing into and out of contact that supports speed and lightness, exploring our own dance and the moments that we create with our partner while maintaining flow.

Jeff Wallace

first discovered CI through Jaap Klevering and Jaana Turunen in Helsinki in 1986. Other early teachers were Nien Marie Chatz, Andrew Harwood, and Alito Alessi. He has taught CI at workshops, festivals and universities across the US, Guatemala, and Ireland for the last 15 years, working with populations as varied as special-needs children and professional opera singers. He is a co-founder and senior teacher in GLACIER- an organization dedicated to expanding the practice of Contact Improvisation in the Great Lakes region of the US, and takes great joy in mentoring new CI teachers and communities.

Trinidad Martinez

Contemporary Technique - articulating the spine and leaping

It calls my attention when I see us dancing contact improvisation that the torso is not very articulated; we don't use the full range of motion of the spine and the huge amounts of possibilities that affords us. I believe this happens because we need to feel the support of our body in order to receive the weight of our partners.

I would like to explore the connection between the spine and the rest of the body. How can we articulate due to consciousness of new possibilities (including spirals, curves, asymmetry, etc.) and still feel grounded. We will do dance sequences based on Release and Limón techniques in which we connect the weight of the head and arms with the rest of the body.

Leaping and Jumping will also be an important part of the class; the physical sense of jumping. We will work with the image of our bodies as being a bouncing ball; throw it to the floor and have it react, propelled up in the air. Part of jumping is to be soft in the landing; this will give us a more effectivity in sequencing jumps and more accurate visual illusion of a jump.

I will have us go in and out of improvisation in order to understand the sequences from our own bodies' sensations. We should understand technique always from experiencing our own body first in order to keep integrity in our dance and presence.

Trinidad Martinez

founded the Magpai Production Group together with the composer, musician and programmer Dayton Allemann in Hamburg 1998. They have performed a variety of pieces, which have been shown internationally. Together they explore new paths for sound and movement to merge and express together. Their work is subtle, avant-garde and not easy to categorize; it stems from and works with improvisation. They produce shows in collaboration with other artists, believing as they do that stage-art develops in a deeper, more complex and multi-dimensional manner that way.

Between 2003-07 they were part of La Fragua, an artistic collective in which they shared ideals, art and the sense of community. La Fragua was an ambitious project which served as an inspiration for other artists in Murcia and Spain.

Trinidad Martínez works at the moment for: Pat Graney Company, Degenerate Art Ensemble (Seattle) and Yolanda Gutiérrez & Projects (Hamburg). In 2007 she went to Seattle on a Fulbright Fellowship, in order to expand her knowledge in the field of improvisation.

She worked at Nationaltheater Mannheim, Theater der Stadt Hagen and Jeune Ballet International R. Hightower. Her main dance studies were at the Centre de Danse International Rosella Hightower in Cannes and Escuela de Danza Internacional Carmen Roche, Madrid. Later on she learnt release technique with Labor G.rassin Hamburg.

- www.magpai.net
- <http://danzaimprovisacionmurcia.blogspot.com/>

Heilke Bruns (D)

organic dancing - from Body-Mind Centering® into Contact Improvisation

Exploring the organs brings a quality of three-dimensionality and vitality into the body. Anatomic pictures, touch and movement will help us to sense, how the organs fill out our body. This awareness will lead us into a delightful, very articulated rolling over the floor and into a play with weight, lightness and swing. The awareness of our inner space inspires us to contact dances full of details, swing and clarity.

Heilke Bruns

is dancing contact now since 20 years, still loving and dancing it with every cell of her body. She did the training of Body - Mind Centering in USA and combines Contact with BMC in her teaching. So fascinated through CI she did a research project about CI and musicality and wrote the book "At the beginning there was touch". Heilke is teaching in different studios and on international contact festivals. She made a film about CI for television, has worked with the students from John Neumeier and is teaching BMC and CI at the konservatorium (Hamburg) and highschool for music and performing arts (Frankfurt)

Katri Luukkonen (Fin)

Rebound Bunny with Chewy Joints

In this class I want to explore soft, gentle manipulations, how to direct and re-direct the other smooth, sensitive ways? And if I want to do it with more intensity, roughness and firmly - how can I still maintain the listening, sensitive quality of reading the other's body and its reactions and directions?

We will try out different ways of touching and impacting the other. Playing with moving and movable support. How big amount of force we give, and how do we direct it? How does it affect from which direction the force is coming? Is it slow, fast, viscous, vigorous, heavy or light force? Is the impact just a short touch or long-lasting contact? What is the quality of our touch?

Among dance and other body-techniques I have been practicing aikido and exploring how the human body - and especially joints -

are reacting, and how it is possible to direct the other very easily through the joints. In manipulating the other is very essential to be able to read the body - what are the directions where the body naturally goes easily in certain situations, and how can I support and ease the organic pathway? Where is the weight and how does it fall? How do I place myself in order to follow/support/resist.....? When to resist, and when to let go? Increasing the tension and surrendering into contact...

In martial arts we are using hands in bonding or locking the other, directing and re-directing, pushing and pulling, leading and following, offering the support, hooking... Sliding, rolling, entering into contact. Hands and arms can be very playful tools to enter and exit from the contact, and easy pathway from the periphery to the center and back. We will practice to stay all the time connected with our centers, and letting our hands just to be extensions of our core, all the time staying connected with the center, hara.

So welcome to play and to be surprised!

Katri Luukkonen / FINLAND

is a dancer and danceteacher from Helsinki, Finland. She graduated from Theatre Academy of Finland 2008 (MA). She has been teaching at various contact- and dancefestivals all over Europe, Russia, India and Finland. She is one of the founders and teachers of "SkiingOnSkin", the Finnish contact-festival.

"I love dancing, contactimprovisation and life-improvisation, sounding, singing and playing with my voice. I am attracted to live and love fully. I enjoy travelling, adventures, discussions, friends, fleemarkets, kissing, communitys, surrendering to unknown, meeting and melting, provoking, letting the flow take me, beautiful moments of being as one... "

Maria Elste (D)

Improvisation - radiating out from the skin

In this class we will enter improvisation through welcoming our sensations on the skin and opening

the periphery awareness. I'm interested to seek for the state of listening through the skin like it is improved in ci and to let it influence our choice making in instant composition. Curious how we can open each cell to perceive and keep alert to react and how these spontaneous reactions can become a conscious choice.

Maria Elste

coming from Germany, studied contemporary dance in Finland. She got hooked to the form of contactimprovisation 9 years ago. Since then she is researching the principles of instant composition on the border between theatre and dance, teaching improvisation/contactimprovisation and performing in several projects. Her dance is influenced by martial arts, developmental movement, philosophy and the people she met throughout her life.

„I'm fascinated by the composition happening each moment and curious to understand its principles. The motivation for my teaching comes out of my deep interest in any kind of movement. In my classes I usually offer a mix of technical skills and freedom to explore. I want to encourage my students evolving their own questions in an aware and joyful atmosphere.“

Simonetta Alessandri (IT)

Feldenkrais into Contact Improvisation

Class will start with body work inspired by the Feldenkrais Method® that will help us to establish a physical connection based on reading, listening and communicating through the touch of our hands. We will transfer the precision and clarity that we find in the hands-on work into Contact Improvisation skills. Finally we will use our hands to generate surprising and exciting changes of dynamic in our dances.

Simonetta Alessandri

Simonetta is a dancer, teacher and choreographer who moved to London from Italy 3 years ago. She currently teaches at Laban Center, The Place, Goldsmiths University,

Moving East and Independent Dance.

After years of dancing with Companies in Italy she began collaborating with various directors and musicians as a performer and choreographer in Theatre, Opera and Site Specific performance. Since 1995 she has made her own choreography and her work has been performed in UK, Germany, Colombia, Turkey and Japan.

She obtained T.C. at RAD® and she is a practitioner of the Feldenkrais® Method. She has been teaching in Italy for more than 20 years (First Ballet and then Contemporary Dance and Contact Improvisation and Feldenkrais). She kept Contact Improvisation alive in Rome through her classes and jams for 10 years. and she started 'RomaContact' association to support and develop C.I. in Italy.

She has been a guest teacher in Germany, Colombia, Norway, Israel and France.

She is a member of S.o.F.T., a collective researching and creating improvised performances.

Heike Pourian (D)

"How does it feel to be the apple?"

CI as a tool for understanding & experiencing physical laws -
A Workshop with physics teachers (see german below)

„How does it feel to be the apple?“ This subtitle of “Fall after Newton” (the video that was made to document the first years of development of the then new dance form Contact Improvisation) has always sounded like an invitation to me. An invitation to regard this form I love to practice and teach not only as an art form but also as a material to use in various contexts. Contact Improvisation is – among other things – about experiencing physical laws:

Gravity, momentum, inertia, lever, friction ... we all know these words from Contact Improv classes, but originally they are terms from what scientists call “Mechanics” - which again is a discipline within Physics.

In our school system Physics is a subject taught with a lot of numbers and formulae. What happens if we emphasise the sensing part of it: How does it feel to be the apple? How can we feel forces acting upon us?

I've been cooperating with physics teachers for about a year now. I go to schools and teach experiential physics classes in gyms – and I'd love to share this idea with those interested....there's a lot more to be found out!

This workshop is open for participants of the festival like all the other workshops. But this one is also and especially open for physics teachers. They are invited to join the festival for this one class and possibly to stay a little longer for some feedback or even checking out the jam in the evening to see physics in physical practice. For these external people the fee is 20 € (students of Physics pay half price). They have to register with Heike Pourian: heikepourian@hotmail.com. Teaching language will be German and English.

Heike Pourian

To me Contact Improvisation is an essence of what I want to explore and embody in life: being attentive, open and soft, being connected to the earth, to each other. Playing and sensing, drawing from the power of this very moment. Being.

When I teach I thoroughly enjoy going with the learning and discovering processes of the groups and individuals, which continuously reveals new aspects to me.

I studied community dance and theatre (University of Hildesheim/Germany, Dartington College of Arts, U.K)

My teaching started in 1992 with a DanceAbility project and has touched very different aspects of the form since: weekly adult classes, community dance, kindergarten groups, pregnant women, parents and their children, deaf adolescents, girls with eating disorders as well as training units for professional ballet companies or actors. I regard teaching as one way of learning and my view on contact improvisation has widened and gained a lot from all the different people I've worked with. I'm looking forward to what is round the corner ... and the next one and the next one.

Bewegungslabor „Lebendige Physik“

Die Gesetze der Mechanik können wir am eigenen Körper erleben

und mit ihnen experimentieren. Bewegungsexperimente auf der Grundlage der Contact Improvisation wollen schulische Lehrplaninhalte veranschaulichen und sinnlich erfahrbar machen.

Auf der Suche einem selbstbestimmten Lernen mit allen Sinnen

habe ich auf der Grundlage der Contact Improvisation das Bewegungslabor entwickelt, das sich mit Inhalten des Faches Physik verknüpfen lässt.

Zur Teilnahme an diesem Workshop werden auch Physiklehrer auf das Festival eingeladen.

Anmeldung für diese willkommenen Externen, sowie weitere Informationen bei Heike Pourian: heikepourian@hotmail.com

Johan Nilsson

Gardeners delight – from tomatoes to dance

Using sticks to dance more fluently

Contactimprovisation with tools. Using nature to learn more. Using an exploration from physical theatre through eurhythmi that deals with space; our space, the inner and the outer, and the bigger space surrounding us. How do our small movements from the structure of our bones travel in space?

Our bones holds strong directions and I would like us to be more and more aware of them. If we isolate certain points and make them precise can we spread this awareness and move with many small centers? Can we move more smoothly and with more active listening in many directions?

We will work in groups of seven giving long time to each center-person to experience being the middle of the sphere and ruling the world with movements. There will be quite much supporting others to experience and explore.

By gentle but precise contact, from our space into the bigger, reaching into each others structures, we connect many points of contact and try to spread awareness to all of our body.

Just by using wood.

Johan Nilsson

Are dancing and teaching CI in Sweden.

Are only dancing CI. Since 2004.

Are teaching gardening and are dealing quite much with nature.

For me performing contact improvisation is searching for the presence; challenging the image of the upright human, using play, physical skills, listening and risk taking in order to show a different kind of physical communication.

Juha Viitamäki

Leading through friction-sliding

The class is about guiding others, and then following them, into pleasant spirals that will facilitate an ongoing dance. Hands sliding on cloth and skin invite the other dancer into a surprising yielding: into the space, or into weight transfer. We begin with listening to impulses, learning to appreciate their unknown richness and potential. How does the information we receive resonate in our skin, fascia, joints and souls...

Juha Viitamäki

is a contact improviser from Helsinki. He is interested in beauty as a felt (rather than seen) experience. This makes him seek new ways for experiencing contact. Juha believes that what is felt to be beautiful and rich often also seems exquisite and intense. The internal and emotional flow and process of the contact dance can be relied on and trusted. Juha also wonders about which personal moments in contact he wishes to show to others, and the moments which he wishes to hide somewhere among the shadows and roots of a jam... moments which are too precious and fragile to be revealed to the questioning eye.

Kathryn Crick (GB)

Contemporary Technique