

movement research

MELT

SUMMER

July 9 - August 10, 2007

One of the world's leading laboratories for the investigation of dance and movement-based forms

MELT SUMMER

July 9 - August 10, 2007

Held at Danspace Project, 131 East 10th Street

Week one: July 9-13

Technique Jeremy Nelson 10am - 12pm
Improvisation DD Dorviller 1 - 3pm
Composition Tere O'Connor 3:30 - 6pm

Week two: July 16-20

Technique Vicky Shick 10am - 12pm
Klein/Mahler Barbara Mahler 1 - 3pm
Composition Neil Greenberg 3:30 - 6pm

Week three: July 23-27

Technique Juliette Mapp 10am - 12pm
Spirals Irene Dowd 1 - 3pm (held at Dance Theater Workshop)
Releasing Yvonne Meier 1 - 3pm
Composition Jennifer Monson 3:30 - 6pm

Week four: July 30-Aug 3

Technique Gwen Weliver 10am - 12pm
Improvisation Daniel Lepkoff 1 - 3pm
Composition/Repertory Donna Uchizono 3:30 - 6pm

Week five: Aug 6-10

Technique Darrell Jones 10am - 12pm
Improvisation K.J. Holmes 1 - 3pm
Alexander Technique Ann Rodiger 3:30 - 6pm

Cover photo: Melinda Ring by Alex Escalante

MOVEMENT RESEARCH

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Summer Administrative Internships Available!

Movement Research seeks summer interns in the areas of Development, Marketing, Finance, Website and Archives. Learn and contribute useful, transferable skills in not-for-profit management in exchange for college credit and/or access to some classes and workshops. Please visit our website for more information and instructions on how to apply.

Kathy Wesovater by Alex Escalante

July 9 - August 10, 2007 at Danspace Project (at St. Mark's Church)

Location

MELT workshops are held at Danspace Project, 131 East 10th Street at Second Avenue (at St. Mark's Church). Note: Irene Dowd's workshop ONLY at the Jerome Robbins Studio at Dance Theater Workshop, 219 W. 19th Street.

Fees

\$110-\$125 for individual workshops. Sign up for individual workshops by making payment in full. "Drop-in" classes are not available. Sign up for 3, 4 or 5 full weeks for substantial savings: \$750 for 3-week enrollment (a savings of \$285); \$950 for 4-week enrollment (a savings of \$430); \$1250 for 5-week enrollment (a savings of \$475). A deposit of \$350 reserves your place for 3, 4 or 5-week enrollment status. Balance of tuition is due June 18. Payment can be made with credit cards on our website. We also accept checks and money orders.

Refunds will be available for individual workshops until 1 week before start of workshop minus a \$50 processing fee. For 3, 4 or 5-week enrollment, refunds will be available until 1 week before start of full enrollment, minus a \$75 processing fee. Refunds cannot be given if notice is not received as stated. Credit towards future classes and workshops may be extended in the event of illness or injury. All refund and credit requests must be made in writing.

Housing

Movement Research does not provide housing. Housing options can be found at the following website: www.craigslist.com.

Movement Research

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Dance Theater Workshop
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NAME

ADDRESS

CITY STATE ZIP

PHONE (DAY) (EVENING)

EMAIL ADDRESS

DATE OF BIRTH CITIZENSHIP

EMERGENCY CONTACT & PHONE

Donna Uchizono by Jason Akira Somma

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PAID
NEW YORK, NY
PERMIT 6804

week one: july 9-13

Jeremy Nelson

Technique 10am –12pm \$110

The classes are influenced by Nelson’s 20 years of continuing study with Barbara Mahler and Susan Klein, and by more recent studies in Alexander Technique®, Contact Improvisation and Body-Mind Centering®. We will begin with a warm-up that focuses mostly on our skeletal structure to access the deep supporting muscles of the body, allowing mobility and suppleness in the superficial muscles and emphasizes the connection to and use of the floor. The class builds from simple exercises to phrases of movement that involve moving boldly, covering lots of space and finding a specificity and ease in our dancing.

DD Dorvillier

Improvisation 1 –3pm \$110

Dancing

In these classes we will have an opportunity to explore and extend our sensitivity to our own energy and movement potential through the use of creative, internally motivated or self-directed approaches, such as Skinner Releasing™ and Authentic Movement, as well as other movement/exergy practices. An underlying motivation is to examine personal liberty in relation to dance practice.

Tere O’Connor

Composition 3:30 –6pm \$125

Making Dances

Tere O’Connor’s choreographic workshops grew organically out of his own auto-didactic research into the form. Rejecting a “good/bad” paradigm, his desire is for artists to create problem-solving systems based on the structure of their own thought process and to rigorously pursue the “science” of their poetics. Through the daily creation of little dance works, the artist focuses his/her attention on developing an analytical eye for the fundamental metaphors in the work. We will look to create dances whose legibility is born of internal systems - detached from the denotative interpretation of “symbols”.

week two: july 16-20

Vicky Shick

Technique 10am –12pm \$110

This class seeks to prepare an articulate, alert and neutral body, ready for precise dancing with intricate coordinations that we will work on together. There is a simple, straightforward, continuous warm-up that relies on the use of release, alignment, momentum, weight and strength. Clarity, simplicity of movement, attention to detail and concentration will be our goal.

Barbara Mahler

Klein/Mahler Technique 1 –3pm \$110

Re-Education and Respect for the Body

The purpose of the work done in class is to re-educate one’s body, with an interweaving of theory and practice on a physical and organic level. Movement efficiency and postural re-education begin with detailed work on the key structural supports of the body, the pelvis and the Sacro-iliac joint. Our movement work will define and make a reality of “bringing the pelvis on top of the legs.” The result is clarity, sureness of movement and a new level of understanding the innate intelligence of the body. The class is open to all levels, dancers and non-dancers alike.

Neil Greenberg

Composition 3:30 –6pm \$125

The workshop will rely on discourse, both choreographic and verbal, as a means of critical reflection of our own taken-for-granted assumptions about dance and choreography, as well as the assumptions of the traditions in which we each participate. Participants will develop palettes of materials— movement, ideas, questions—via directed improvisation, then experiment to find different strategies for organizing the materials. Points-of-departure for investigation include: how the audience builds a theory while watching a dance, what constitutes dance-events in each artist’s work, how events are framed, issues of consonance and dissonance, and participation or non-participation in existing traditions.

week three: july 23-27

Juliette Mapp

Technique 10am –12pm \$110

Using the luxury of five continuous days of dancing together, we will take the time to investigate different states of awareness. Each class will be three-fold, beginning with a guided improvisation to inspire the imagination to expand into the unique life of different parts of the body, followed by dancing within technical forms to support our range and work as dancers, and concluding with a phrase that integrates concepts of weight, lightness, initiation and intention. The technical forms and phrase will be specifically structured to build our knowledge of individual physical patterns that may be blocking us from deepening the use of our selves as artists. In the process of learning a phrase, we can observe how we retain “set” material. The merging of the unconscious life of movement through improvisation and conscious attention to the physical imagination is part of the energizing practice we will explore in each class.

Irene Dowd

Spirals 1 –3pm \$110

Please note location for this workshop ONLY is at Dance Theater Workshop, 219 W. 19th St.

Learn an eight-minute warm-up for dance, which mobilizes all the joints and exerts all major muscle groups from the most elongated to the most shortened lengths. While moving through arcing pathways, each segment of the body’s volume is constantly changing its relationship to each other segment, gravity and the performance space.

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Yvonne Meier

Releasing 1 –3pm \$110

Through specially designed images, we will enable ourselves to let go of hidden tensions and realign with the natural forces of gravity and counter balance. Through the releasing process, we will learn how to move with more freedom and economy. Spontaneous movement explorations will allow us to creatively integrate these changes in our bodies. The experience of seeing into our bodies will give us a wonderful tool for improvisational dance.

Jennifer Monson

Composition in Improvisation 3:30-6pm \$125

In this workshop we will research our individual approaches to composition and form. We will isolate various improvisational activities such as making transitions, creating locations, sustaining energetic states and other compositional strategies to bring a deeper understanding to our own personal and intrinsic improvisational logic. We will compose scores that access our deeper layers of consciousness and challenge our assumptions about how we dance – uncovering both raw and sophisticated compositional patterns. I am curious about how meanings get affixed to particular moments in performance both willfully and not in our agency to reclaim and reenergize meanings and mistakes in the act of performance. We will dance for each other a lot.

weekfour: july 30-aug 3

Gwen Welliver

Technique 10am–12pm \$110

This warm-up and movement class will develop from simple skeletal mobility sequences to full-out movement forms. Emphasis will be placed on the joints, examining how their range of motion relates to alignment, support, weight and articulation. The class will culminate in phrase work and traveling sequences.

Daniel Lepkoff

Improvisation 1 –3pm \$110

Foundations of Improvisation:

Researching Movement and Mind

We look at the ordinary movement from our daily lives as a source for our dancing and study how the mind and body work together to compose our actions. The primal patterns of locomotion that underlie and support all our physical action are a foundation and warm-up: rolls, spirals, crawling patterns, crouching, sitting, standing, walking, running and the transitions between. We learn one specific exercise that is a key for researching our own movement and mind and a tool to focus on the details of our sensory experience and perceptions. Areas of focus are: gravity, touch, vision, rhythm and sequence.

Donna Uchizono

Composition/Repertory 3:30–6pm \$125

Known for creating a new movement vocabulary with each new work, Uchizono conducts a composition class, delighting in ways to develop material from a specific idea while exploring how one looks at work. Sections from the company’s repertory relating to the ideas explored in the lab add to the experience.

weekfive: aug 6-10

Darrell Jones

Technique 10am–12pm \$110

Sissy Vogue Vop

Sissy: a timid man or boy considered childish or unassertive; Vogue: the popular taste at a given time; Vop: a high-spirited kick tossed in the air

This workshop will borrow from the aesthetics of voguing to investigate extreme physicality, “fierceness or attack,” and attitudes as an approach to movement. Exercises derived from the voguing culture such as dips, twirls and spins are used to connect poses and postures in large athletic phrases that express the physical poetics of battling gracefully. Through guided improvisation, we will also explore the culture behind the movements in an attempt to channel the somatic pluralism that drives voguing’s improvisations.

K.J. Holmes

Improvisation 1–3pm \$110

The Athletics of Intimacy

This intensive 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 learn about the interior of the body and our ideas and find pathways to external space, time and place, discovering new challenges and risks in our movement vocabulary.

Ann Rodiger

Alexander Technique™ 3:30–6pm \$125

Dance and the Alexander Technique

This class will guide you to more fluidity, ease, balance, sense of direction, movement flow and awareness in your movement through exploring the principles of the Alexander Technique™. You will discover how you think about your movement now and how your thinking and seeing can adjust to enhance your movement, making it more connected and efficient. You will learn more about the immediate connection between your mind and body – how your thinking impacts your movement. Classes will include working in partners, individual awareness movement, full body dancing, and time to address the movement concerns of the course participants.

b i o s

DD Dorvillier is an active force in the experimental dance and performance scene in NYC, as a creator, performer and teacher. She has been teaching Skinner Releasing Technique® (SRT) since ‘95, and has taught SRT, improvisation and composition worldwide.

Since arriving to NYC in ‘89, she has been affiliated with Movement Research, as an Artist-in-Residence, a co-editor of its Performance Journal, and co-curator of the Movement Research Festival ‘04 and ‘05. She is a NYFA Choreography Fellowship recipient, and a “Bessie” Award winner (Dressed for Floating, ‘02). She is a ‘07 recipient of a Foundation for Contemporary Arts Fellowship.

Irene Dowd is on the faculty of the Juilliard School and Canada’s National Ballet School. Author of *Taking Root to Fly*, she has maintained her own studio and private practice for over 30 years in NYC. Irene choreographs for Peggy Baker, Margie Gillis and other solo dancers. Her work has been taught in schools and dance companies across the US and Canada.

Neil Greenberg: Merce Cunningham Dance Company ‘79-86; Dance By Neil Greenberg ‘86 - present; Dance faculty, Purchase College and Sarah Lawrence College; Dance Curator, The Kitchen ‘95-99; Fellowships from Guggenheim Foundation, NEA, NYFA, the Foundation for Contemporary Arts, among other awards; “Bessie” Award for *Not-About-AIDS-Dance*™ (‘94), which employs his signature use of projected words as an alternative text to the onstage dance action, and a door into the “meanings” of viewing dance; currently working on Queer Quartets, for DTW in ‘08, which continues his investigation into the nature of meaning-making. For more information: www.neilgreenberg.org.

K.J. Holmes is an independent dancer, singer, poet and body-worker who travels worldwide exploring improvisation as process and performance. Adjunct faculty at NYU/ETW, her influences include Contact Improvisation, BMC®, Yoga, Authentic Movement, Release techniques, Martial Dance, world vocal studies and contemporary dance and theater.

Darrell Jones has performed in the US and abroad with a variety of choreographers and companies such as Bebe Miller, Urban Bush Women, Ronald K. Brown, Min Tanaka, Ralph Lemon and KOKUMA Dance Theater. Along with performing, Darrell continues to teach technique and improvisational workshops throughout the US and abroad. Darrell is presently a full-time faculty member at The Dance Center of Columbia College in Chicago.

Daniel Lepkoff played a central role in the development of Release Technique with Mary Fulkerson and Contact Improvisation with Steve Paxton since the early 70’s. Through the 70’s and 80’s he traveled extensively – actively teaching, performing and exposing this new work and new ideas to audiences worldwide. He is known for his depth and commitment to improvisation as a way of composing dance works, a performance practice and a deep body of research and knowledge about how to move and live in the world. He is one of the founders of Movement Research in NYC.

Barbara Mahler, formerly of the Klein/Mahler School of Dance and Movement Studies, taught daily classes for 20 years plus, educating and teaching (inspired by Susan Klein) a generation of dancers. She’s a widely respected dance innovator and choreographer, very active in the development of post modern dance technique. Essentially self-taught, she brings to her classes the perspective, understanding and experience of working on her own movement re-education. She is also a certified Zero Balancing teacher and practitioner, and maintains a private practice. Barbara is a ‘06-‘07 Movement Research A.I.R.

Juliette Mapp is a dancer, choreographer and teacher based in Brooklyn, NY. Over the years Juliette has danced for many choreographers including John Jasperse, Deborah Hay, Vicky Shick and Stephanie Skura. She received a “Bessie” Award in ‘02. Juliette has choreographed solo and group pieces that have been presented throughout NYC. Juliette was a MR Artist-in-Residence (‘04-‘05). She has taught throughout the world and frequently teaches at Movement Research. Juliette’s teaching is informed by her studies of The Alexander Technique™, Kinetic Awareness™, Body-Mind Centering® and Skinner Releasing™.

Yvonne Meier was born in Zurich, Switzerland. Since arriving in NYC in ‘79, she has shown her work at The Kitchen, Danspace Project, PS 122, PS 1 and Etc., among others. She has received funding from the NEA, NYFA, Franklin Furnace and Etc. She won a “Bessie” Award for her piece *The Shining*. Yvonne also teaches Authentic Movement and Scores.

Jennifer Monson is artistic director of iLAND, Inc. – interdisciplinary Laboratory for Art, Nature and Dance, a not for profit organization that supports collaborative process between movement-based artists and environmental practitioners that engage the public in a kinetic experience of the urban environment. Monson has received fellowships from the Guggenheim Foundation, The Foundation for ContemporaryArts, NEA, NYFA, Creative Capital and the Jerome Foundation. She was awarded a New York Dance and Performance Award (“BESSIE”) for BIRD BRAIN (‘06) and for Sender (‘97) as well as for sustained achievement in the dance field.

Jeremy Nelson performed with the Stephen Petronio Dance Company (‘84-92), in the work of David Zambrano, Susan Rethorst, Luis Lara Malvaćias and in his own work, and has worked with improviser Kirstie Simson. He received a ‘91 “Bessie” Award and a ‘04 Guggenheim Fellowship for choreography. For the past twenty years, he has taught classes/workshops in over 30 countries at venues including ADF, ImpulsTanz (Vienna), PA.R.T.S. School (Brussels) and Sasha Waltz Company (Berlin), among others. He currently teaches at MR and is a guest artist at Connecticut College. His choreography has been presented internationally and in NYC at Danspace Project, DTW and PS 122.

Tere O’Connor has been making dances since ‘82 and has created over 30 works for his company. The company has performed throughout the US and in Europe, South America and Canada. O’Connor has created numerous commissioned works for dance companies such as Lyon Opera Ballet, White Oak Dance Project and a solo for Mikhail Baryshnikov. He is a ‘93 John Simon Guggenheim Fellow and a recent recipient of a Foundation for Contemporary Performance Art Award among numerous others. He has received three “Bessie” Awards - most recently for his work FROZEN MOMMY ‘05. O’Connor was recently appointed full professor at the University of Illinois at Urbana/Champaign. He will split his time between New York and Champaign.

Ann Rodiger has been teaching the Alexander Technique™ in NYC for over 25 years. She is the founder and director of Balance Arts and the Balance Arts Alexander Technique™ Teacher Training Program in NYC. She has also taught dance at universities including U. of Illinois, U. of Hawaii, and U. of Wisconsin-Milwaukee. She choreographed and performed her own work in the late 80’s in NYC. She makes regular trips to Europe to teach the Alexander Technique™. Her private practice includes dancers, actors, singers, painters, and students from all walks of life.

Vicky Shick, an independent dancer and choreographer, has been involved in the NYC dance community since the late ‘70s. She was a member of the Trisha Brown Company for 6 years, and has also worked with many other NY-based choreographers. She received a “Bessie” Award for performance (‘85) and choreography (‘03), has shown her own work since the mid-‘80s and teaches regularly in the US and Europe.

“Bessie” Award winning, **Donna Uchizono** is hailed by Ms. Magazine as “a choreographer making great leaps forward into the 21st century”. A Guggenheim Fellow, Uchizono has received many grants for her work. A popular teacher, Uchizono has taught workshops and toured her company extensively throughout the U.S., Europe and South America.

Gwen Welliver performed with Doug Varone and Dancers (‘90-‘00), served on the faculty of NYU’s Tisch School of the Arts (‘95-‘00), then joined the Trisha Brown Dance Company as Rehearsal Director (‘00-‘06). She has taught at numerous studios, festivals and universities in the U.S. and abroad, including ADF in North Carolina and in Chile, International Summer School of Dance (Japan), Kalamata International Dance Festival (Greece) and, with support from the Suitcase Fund, at the Moscow Contemporary Dance Summer School “TSEH.” Gwen was awarded a “Bessie” Award for Sustained Achievement while dancing with Doug Varone and Dancers.

For more detailed information on our faculty, please visit our website.