

Bios and Workshop Descriptions for Moving Arts Lab Facilitators 2015

Performance Practices with Michelle Boulé

This workshop aims to bring awareness to our personal belief systems and practices around performance, or how we actively engage in being seen. We'll use various exercises and guided improvisations, focusing on our energetic and somatic systems, to access our abilities to feel, perceive, and take action. We'll watch and perform for each other. We'll discuss and have fun. We'll expand and move beyond the limits of our own paradigms. Please bring a pen and paper.

Michelle Boulé is a choreographer, performer, teacher, and BodyTalk Practitioner. Her choreography has been presented recently at Danspace Project, American Realness, ISSUE Project Room, Mount Tremper Arts, and The Kitchen. She has danced with Miguel Gutierrez (since 2001), John Scott, Deborah Hay, John Jasperse, and Donna Uchizono, amongst others. Choreographic residencies include eLMCC's Extended Life, Movement Research, Dance Ireland, and SKITE. She was a 2010 "Bessie" awardee and a 2002 DanceWEB recipient. www.michelleboule.com

Choice[MAKING]: distilling [LIFE] into performance with Krista DeNio

In this workshop series, we will integrate performance [MAKING] technologies. Drawing with personal lens, story and research, we begin to develop our own style of "writing for the stage", to create performance work [or other life work] that feels most ALIVE, GENERATIVE, and TRANSFORMATIVE [for us the makers] + [for our intended audiences]. The first workshop will focus on sourcing from TEXT, and the second, sourcing from movement and image.

Krista DeNio is an interdisciplinary choreographer, director, performer, writer, educator, andhuge Miranda July fan! She is engaged by developing new forms of performance work and evolving interdisciplinary thinking and creation between the fields of dance and theater. Also she likes to laugh a lot and would love to do that with you. Krista currently directs EchoTheaterSuitcase project, and is a lecturer with U.C. Berkeley's Theater, Dance and Performance Studies. For other important facts and figures visit: kristadenio.com

Delving into Character with Debra Disbrow

Using a combination of physical theater, comedy improv, vocal, movement and writing exercises inspired by Grotowski, Roy Hart, Keith Johnstone, Body Mind Centering and others, we will explore and create unexpected characters in a playful and supportive environment. Short theatrical performances will emerge with stories that want to be told.

Debra Disbrow creates, performs and directs ensemble theater and solo works that cross disciplines of dance, theater and music. Based in Brooklyn, she has taught for The Center for Arts Education, Community Works, Wilma Theater, Mumpuppet Theater, University of Colorado,

Naropa University, Earthdance, Spoke the Hub, and others. Founding member of Workshop for Potential Movement (dance theater). MFA - Theater - Naropa University.

Letting the body sound through movement improvisation *with Conrado Falbo*

In this workshop I introduce some of the practices I've been exploring in my creative work for the past few years. The general idea is to focus on movement improvisation as a way of letting the body express itself through sound. Synthesizing principles from a variety of practices like contact improvisation, action theater, real time composition, creative writing and vocal technique (among others) we'll work within minimum improvisation structures having the only goal of letting things flow while being aware and ready to respond to whatever comes.

Conrado Falbo is a performance artist, voice practitioner, contact improvisation dancer and musician based in Recife, Brazil. He is a core member of Coletivo Lugar Comum, an artist collective which investigates sustainable creative practices involving interdisciplinary performance. He's also an independent researcher and holds a PhD degree in literary theory. Conrado's artistic work is focused on the possibilities of voice in performance, using technology, improvisation and dance both as creative and interactive strategies.

LEIMAY Ludus Training (The Porous Body) *with Ximena Garnica and Shige Moriya*

This session will focus on one of the aspects surrounding LEIMAY's physical work; akin to the conditioning of a porous and fluid body, and the cultivation of a deeper awareness of weight. Through the repetition of a variety of exercises and explorations, participants gain the opportunity to investigate internal openness and energy flow, strength and body fluidity. Towards the last part of the session through the transformation of embodied images participants will explore the concept of space-body as used in LEIMAY's works.

LEIMAY: Ximena Garnica and Shige Moriya

Under the name of LEIMAY, the artistic duo of Ximena Garnica and Shige Moriya create individual and collaborative works ranging from sculptural, video, and light installations to photography, training projects and contemporary performances. LEIMAY is based in Brooklyn, New York at their home, CAVE, where they develop and share their work and the work of other artists. LEIMAY work has been presented in intimate settings and in houses of over 1500 spectators, as well as in visual art galleries, museums and public places. LEIMAY creates work that confronts the veils that society has taken as facts, digging into humanity's ambivalence through the creation of contemporary ceremonies and artifacts that aim to uncover the sources of life within us.

Fiction/Fact *with Martin Lanz Landázuri and Ursula Eagly*

Materiality is our starting point. We'll use body-based experiences and sound recording equipment to document our space and each other. Together, we will negotiate the territory between fact, fiction, recreation, and abstraction.

We're asking questions that we don't know the answers to. The discoveries that we make together will become part of a project that is growing between our artist communities in Mexico, Japan, and New York. Its authorship is porous, and we invite you to become a part of it.

Martín Lanz Landázuri is a choreographer and interdisciplinary artist based in Mexico City. He feeds his work through research opportunities, which he has conducted in México, New York, Cuba, Denmark, Uruguay, and Austria. He has considered New York City a primary peer since 2006 and was a 2009 Movement Research Artist-in-Residence. Lanz Landázuri instigated the process-based festival Laboratorio Condensacion, which has taken place in Mexico, Brazil, and Uruguay and is now in its fourth year. laboratoriocondensacion.tumblr.com

Ursula Eagly is a New York-based choreographer who has developed long-term exchanges with artists in Macedonia, Japan, and Mexico. She is currently working with porous approaches to authorship and audience, bleeding out the boundaries a dance through permeable orientations in both process and performance. Eagly's work has been presented by The Chocolate Factory, Dance Theater Workshop, Danspace Project, Mount Tremper Arts, and The New Museum, among others. She is a 2015 Movement Research Artist-in-Residence. www.ursulaeagly.org

BODY AND PLACE *with Abigail Levine*

The places where we work shape the ways we move and what we create. We'll look at ways that working outside the studio can challenge personal habits and expectations, and offer unexpected ways to see, move, and compose. Drawing from my own creative research, as well as ideas and techniques from study with Marina Abramovic and Jennifer Monson, we'll focus on weight and falling, time and observation, scale and relationship to reexamine our work through our surroundings.

Abigail Levine is a New York-based choreographer and performer. Her works have been presented in the US, Cuba, Venezuela, Mexico, Brazil, Canada and Taiwan, at venues including the Movement Research Festival, Danspace Project, Mount Tremper Arts Festival, Center for Performance Research, Roulette, Art in Odd Places, Judson Church, Foro Performática, and SESC São Paulo. Abigail was a reperformer in Marina Abramović's MoMA retrospective and has also performed recently with Carolee Schneemann, Clarinda Mac Low, Mark Dendy, Larissa Velez-Jackson, and Will Rawls.

Free The Voice *with Odeya Nini*

Dedicated to Vocal Expression, feeling and understanding the physicality of sound, freeing our minds of preconceived idea of song, and opening our ears to new forms of sonic composition within ourselves...We will explore the voice as an instrument that radiates from the imagination, body and movement to convey myriad forms of communication. Come play, unwind, explore and Free the Voice!

Notating movement and sound with *Odeya Nini*

Movement and sound as shapes on paper. Whether the score is paint on canvas or rocks on sand, we will build and internalize an arc of development and let it live in our body and voice. We will look at musical notation and movement notation to create our own language of symbols for composition. Translation. How do we translate our thoughts and ideas onto a document? How do we then translate that back to ourselves, on to others and out into space.

Odeya Nini is a Los Angeles based experimental vocalist, mover and contemporary composer of works spanning chamber music to vocal pieces and collages of musique concrete. As a vocalist she is devoted to redefining vocal interpretation and song through an exploration of extended vocal techniques and the physical body's language. Odeya's work has been presented at venues and festivals around the US and internationally from Los Angeles to Tel Aviv, Canada, Odessa, Mongolia and Vietnam.

Voice as Movement with *Peter Sciscioli*

Intended for anyone interested in exploring or using voice in performance. Drawing focus to breath through awareness and a basic physical warm-up, we will move into an anatomy-based approach to producing sound. Various exercises for cultivating stamina, resonance, range, volume and articulation will be introduced. We will explore how the extension of movement into sound can alter our perception and activate space differently than movement alone. Further, we will experience a dialogue between spoken language and movement. Finally, we will discover how this interplay can expand the variety of choices that are available to performers, allowing for a fuller means of expression through the body.

Peter Sciscioli is a New York-based interdisciplinary performer, creator, educator and producer whose work encompasses dance, music (voice and violin) and theater. He has performed and taught his workshop *Voice as Movement* nationally and internationally in countries from Mexico to Macedonia, and has worked extensively with Meredith Monk, Jane Comfort, Daria Fain and in work by Jonathan Bepler/Matthew Barney, Ping Chong, DD Dorvillier, Philip Glass and Mary Zimmerman, among others. Peter is the founder of the International Interdisciplinary Artists Consortium, and facilitator of the Moving Arts Lab each summer at Earthdance.

www.petersciscioli.com

Before, After, Around, Out Of, & Through the Looking-glass with *Emily Sweeney*

What types of gazes exist between subject and mirror? How do mirrors impact our soma? In this workshop, we will destabilize our relationships with mirrors, inviting them in as objects for co-experimentation and improvisation. We will cajole them into performance rather than performing for them. Mirrors inside; mirrors outside; found mirrors; blurry mirrors; and more: What can we do with mirrors when we're not looking to them to tell us what we're doing? To bring: your reflection.

Touch for de- and re-Techniquing with *Emily Sweeney*

What techniques for movement have we accumulated and how do we feel about our somatic collections? How do our techniques live in us, and us in them? This is an invitation to a shared space in which we'll move (and hold still) to address the question: How can touching, moving, witnessing, and writing inform a process of setting aside or stepping outside of Technique? Is it possible to imagine our bodies moving without the strategies we've previously offered them? I won't propose any answers, but I will bring some techniques from 5-element acupressure to get us moving. And then we'll move, witness, write, and exchange.

Emily Sweeney is a dance-y performance artist and writer. She makes things out of improvisation, choreography, scores, poetry, installation, videos, time, Being Seen, sound, ecology, telepathy, touch, and other stuff. Originally from Vermont, but presently in California, Emily has led workshops, initiated laboratories, and created performances around Europe and North America. Emily is a bodyworker specializing in Acupressure. She is a proud performer of Deborah Hay's "Dynamic" (2012), which she is constantly in the process of adapting, and has performed in the work of Claudia Bosse/theatercombinat at Impulstanz; with Emily Johnson/Catalyst Dance; and Daria Faïn/PROSODIC BODY. <http://emilysweeney.net>

Gills and Bellows with *Tatyana Tenenbaum*

In this workshop we will use our proprioceptive awareness to access our voices. How do the mechanisms of the voice function as part of a larger muscular-skeletal form? Through a series of intertwining exercises and methodologies we will investigate aspects of vocalization that include pitch, timbre and phonemic resonance, as felt experiences. We will apply this knowledge to small, interactive scores that allow us to harness musical relationships through a largely abstract lens. The goal of this work is to find mobility, dimensionality and kinetic potential for the singing body. No experience with the voice is required.

Tatyana Tenenbaum is a choreographer and composer based in Brooklyn, NY. Her research seeks to bring sensational practices of music and movement into the same phenomenal body. She has taught classes on movement and voice through Movement Research (NYC), Temple University (Philly), Espacio Abimental (Bogotá, Colombia) and CLASSCLASSCLASS (NYC), among others. She has been creating original work since 2008 and has also performed in the work of Yoshiko Chuma, Daria Fain, Jennifer Monson, and Levi Gonzalez. She received dual degrees in dance and music composition from Oberlin College & Conservatory of Music.

www.tatyanatenenbaum.com

Moved from within, led by desire, together?!

a dance-theater approach to creating *with Petra van Noort*

Choosing desire as our prime motivator we explore how inspiration can move us from within. We first individually practice and expand our options. We discover and then combine our favorite solo moments into partnered segments through simple structure assignments. The duets that emerge naturally reveal the contrast between our independence and our interdependence. What we witness is, often, a relatable, humane attempt at experience and connection, particularly beautiful through its (im?)perfections.

Petra van Noort, NYC based, is originally from The Netherlands. She is grateful for having had the privilege of co-creating, teaching and performing dance theater works with multiple companies over the last 20 years (currently Jane Comfort and Company). Her body's intelligence encourages her to continue to become more gentle, aware and joyously embodied, expanding the range of emotional authenticity. This inspires her practice, teaching, performance and work as an integrative, somatic practitioner.

www.petranyc.com

The Performance State *with Larissa Velez-Jackson*

This workshop is concerned with the moment of creative action using LVJ's "Star Crap Method" (a performance practice) as a guide. Employing various mediums---namely speech, movement, sound and writing---practitioners will examine how forms can exist in dialogue, competition, and support of one another in real-time. Use these tools to multiply your meaning-making capacity toward a performance state that enhances and blurs improvisational and compositional skill.

Larissa Velez-Jackson is a NYC-based choreographer/multi-platform artist. She was a Movement Research AIR '12-'13, a boo-koo resident '14 at Gibney Dance Center and an El Museo del Barrio AIR '14. Her last evening-length work, "Star Crap Method" premiered at Chocolate Factory Theater in 2014. She will premiere an evening-length work of her song and dance collaboration, YACKEZ at New York Live Arts in 2016.

3D - Skin - Visible *with Taja Will*

This workshop is an up-close-and-personal, sci-fiction-like dive into the world of skin. Skin is the largest physical organ and is global to the body, its ability to be durable, sensitive and quickly self repairing are traits often overlooked when it comes to the impact of carrying identity. We will move our way into solos that attempt to externalize the experience of skin and identity, paired with noticing how these solos may change when we introduce textures of gaze. You may want to bring pen and paper, optional cell phone to use as a sound recording device.

Taja Will is Minneapolis based performer, choreographer and educator. Her work and pedagogy are deeply rooted in the experiences of our socio-cultural reality. She is the recent recipient of commissions including the Red Eye Theater's Isolated Acts, American Composer's Forum Live Music for Dance and 416 Collaboration for music and performance. Will is also a healing artist with a practice based in developmental psychotherapy and energy medicine.

Relaxed Action *with Sarah Young*

How can we continually allow for dynamic, easeful responsiveness within clearly articulated structures? Drawing from the Feldenkrais Method, we will begin moving simply to quiet the nervous system and expand our self-awareness. Through this process, we will increase our propensity for efficiency and spontaneity towards finding unexpected moments of movement improvisation.

Sarah Young is curious about the body's capacity for learning and creativity. As a movement artist, Sarah has worked most closely with choreographers Hilary Easton, Steven Koplowitz, Jill Sigman, David Dorfman, and the Treehouse Shakers, and has researched Contact Improvisation with Nancy Stark Smith and Chris Aiken. She is a Wisconsin native, University of Illinois, Urbana-Champaign alum, Returned Peace Corps Volunteer, Feldenkrais Practitioner, and currently the Executive Director at Earthdance.