

LAB NOTES

from the teacher meetings
of the contactfestival freiburg

EDITION 2014 (1.7.14)
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LAB NOTES

from teacher meetings
of the contactfestival freiburg

summary of verious discussions, labs and research of past teacher meetings
teacher meeting for the contactfestival freiburg 2005 – 2013

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PREFACE

The contactfestival freiburg is an international Festival for the dance form Contact Improvisation. The Festival was founded 2000 by Benno Enderlein, Eckhard Müller and Barbara Stahlberger and is still organized by them. Daniela Schwartz joins the Organizing-Team 2013. The Festival runs Intensives, Classes, Labs, Performances and Jams and is an annual weeklong event.

The teachers meeting happens just before the Festival for current and former teachers of the Festival to get details for teaching, facilitating and exchanging during the event. Some topics are about the contactfestival freiburg, but a big part is to share and exchange about Contact Improvisation itself. The themes and topics, brought up from the teachers, were discussed, tried, taught and researched by bigger and smaller groups of teachers during the meetings through the years.

The notes can be a source of inspiration for organizing, teaching and dancing. They may show solutions for some topics, but are meant only as informative material to build up the process of knowledge. The following notes are written from various teachers who were taking part in the teachers meetings of the contactfestival freiburg.

Please remark that the most of the notes are not written in perfect English or edited correctly. They are still raw. Some more, some less.

Barbara Stahlberger brought this notes together in this collection.

The photos are taken by Patrick Beelaert, Lars Ebert and Peter Kozma.



FESTIVAL RELATED

Study Labs

What is a study lab?

A study lab is a gathering of people who wish to investigate a question or theme related to the dance. The lab group will have a facilitator, but the facilitator's role is not to teach. A study lab is NOT a class. The participants will all bring forth ideas and engage in a process of exploration and discovery.

This year we recommend limiting the size of the study lab group to around 8 people. If more people are interested in a topic, the lab can be split into several groups with a separate facilitator for each group.

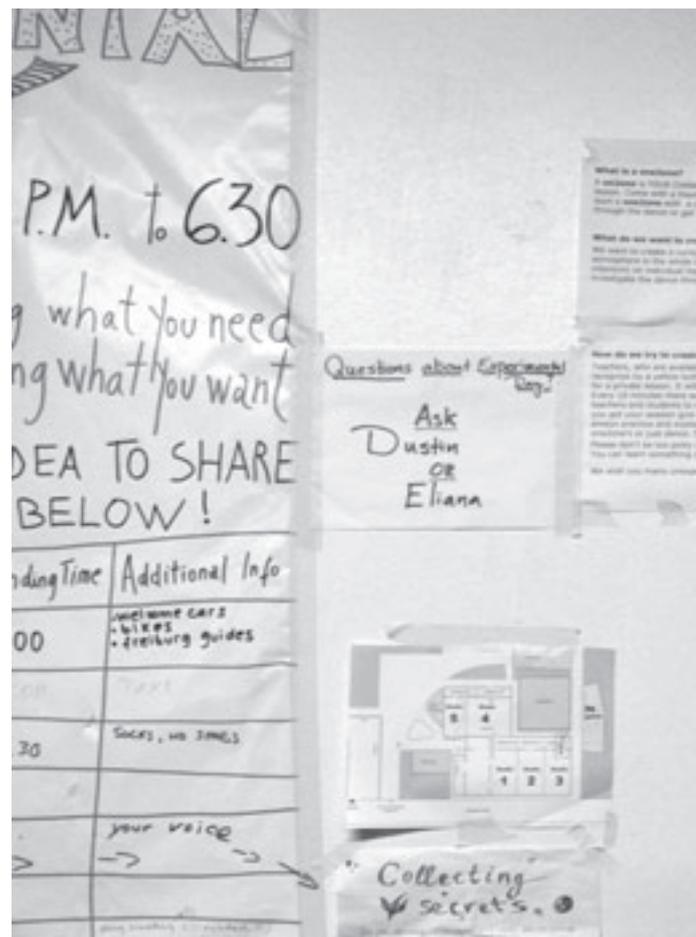
How do I propose a study lab?

- Clarify the idea, question, or theme that you want to investigate
- Put your name and your idea on the study lab list
- Think about how to facilitate the lab and then go get feedback on your ideas from one of the teachers supporting the study labs: Andreas, Jörg, Kristin, Sebastian, Gesine and Robert
- Talk to Ulla or Gaby about the scheduling a time and a space for your study lab
- Find friends who are willing to step in as facilitators if many people are interested in your topic and the group needs to be split up. Share your facilitation ideas with them.

How do I facilitate a study lab?

- Provide a clear beginning and get people started moving and thinking
- Help people to focus and gather their energy and ideas around the topic
- Ask questions that encourage people to contribute their own ideas and find their own answers
- Keep time, or ask someone to be a time keeper
- Break large groups into smaller groups (duets, trios, etc.) for investigation
- Allow time for people to share their discoveries
- Provide a clear ending
- Make a short time at the end to receive feedback about the structure you provided for the lab

(2007)



One2one – session

What is a one2one session?

A one2one is YOUR CHANCE to get a 20 min. private lesson. Come with a theme or a question. You can also start a one2one with a dance and discover a theme through the dance or get feedback.

What do we want to create in these 2 hours?

We want to create a curious and explorative learning atmosphere in the whole big gym, where people work intensely on individual topics, witness others or investigate the dance through dancing.

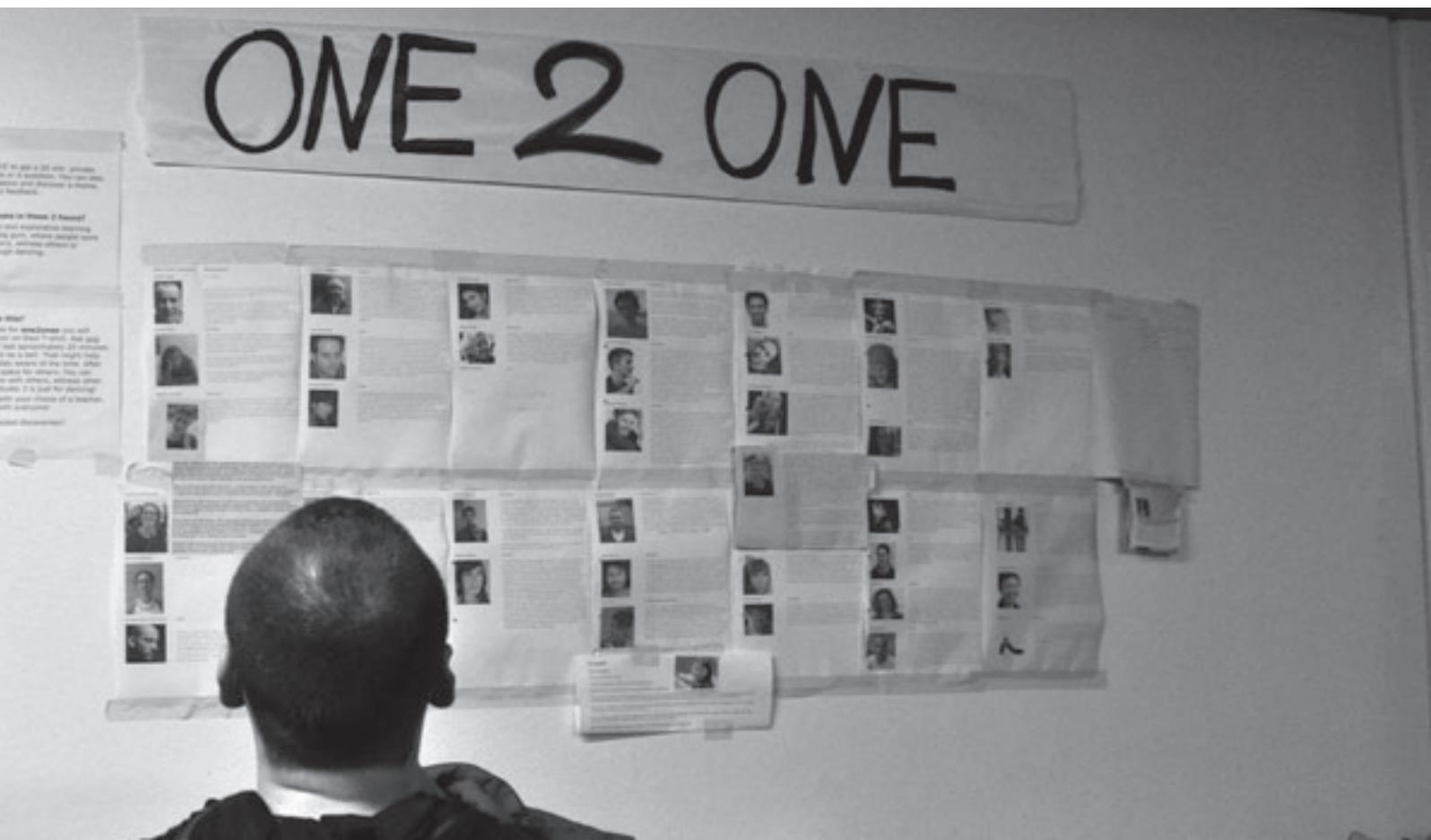
How do we try to create this?

Teachers, who are available for one2ones you will recognize by a yellow button on their T-shirt. Ask one for a private lesson. It will last approximately 20 minutes. Every 10 minutes there will be a bell. That might help teachers and students to stay aware of the time. After you got your session give space for others. You can always practice and explore with others, witness other one2one's or just dance. Studio 3 is just for dancing! Please don't be too picky with your choice of a teacher. You can learn something with everyone! We wish you many unexpected discoveries!

Notes for teachers:

Write your name and the languages you speak on the yellow tape and stick it on your T-shirt. When you put it on it means you are available. If you need a rest take it off. Use studio 1 and 2 for the session. Studio 3 is for dancing.

(2008)



Integration

Issue: separation (perceived or real) – between teachers + participants
Possible areas: classes, jams, social/meal

Things to consider:

- what is your „ideal“ in this situation?
- What balance do you need between „teacher“ time and „personal“ time?
- How can we as an „authority“ group be more accessible?
- Do we need to communicate this issue to the big group or not?
- What are you prepared to do? (realistically?)
- Possible structures/solutions/intentions:
- Groups structures/decisions
- Personal commitments
- Decision time
- Enacting ideas
- Consensus/not
- More teacher go to beginner classes
- The ability to choose (in jams)
- How to help others to make choices for themselves? (part of the teaching)
- Being grounded, curiosity, part of the teaching
- 1st half hour to teachers show up at the jam
- responsible for saying yes or no

- big circle: announce teachers, helpers, former teacher – not present the former teachers?
- Jam: responsibility of 1 group of teachers
- Opening awareness
- Grazing to get participants
- 1st jam is important to mix
- it could be – 3min dances for 1/2 hour
- how do I behave during the jam
- enjoying or teaching?
- Personal decisions:
- Opening the duet in jam
- Opening dance in class
- Warm up facilitators: - how to integrate
- Performance by random

Personal decision to be generous/make choices

Naming what the teachers meeting are about (announcing)

Be transparent, ask for dances with beginners – let beginners know they can ask teachers

Small group (ten) encourage people to take personal Steps to outreach

Performance lottery

Attitude – individual way of being generous

Social time – teacher meetings – separate space (invisible)

Teachers could rely on other teachers in their classes to help

Beginning cycle – welcome everyone

We are working on multiple levels – egalitarian and choice

Things we can do:

- Go to beginners classes
- In the peer/language groups: learn names, state the issue without making a problem, possibility of continuing as a group
- Be aware of our own attitude/energy
- Generosity, curiosity, openness taking care
- Introduce old friends to new ones – social times
- Exercise your choice – personal retreat, social openness
- Be yourself

Add more if you want....

(2008)

Language group information for the teachers 2011!

MONDAY

Reading the orientation sheet, clarifying, answering questions (15 min)

Additional info:

- No valuables in tent and cars
- Camp ground guards are needed, the campers please read and sign in at bulletin board
- Possible to use studio 5 (besides dorm) for sleeping as well but only from 22h pm to 8:30 am – they need to clean up before breakfast
- Reminder for privacy policy on video/photo check bulletin board!
- Hanging your cloths to dry only in corners of the dining yard! If you need more lines, ask the kitchen team
- Market days (selling your stuff) only Wednesday and Friday dinner time

Proposal of newcomer group:

- find a name for your group,
- offer the possibility of “buddy to buddy” relations in your group, finding a partner by choosing a colour; the buddy is your sharing partner during the whole festival.

Next group meeting Tuesday 8pm after the big circle in the same space/area

TUESDAY

Go through all formats of the “content schedule” sheet (lab, one2one, performances...) and answer questions (15 min)

Additional info:

- reminder cleanliness: no cups in studio/dressing rooms/dormitory – always take care of your own dishes and belongings!
- Camp ground guard needs inscriptions (orientation) and additional presence!
- Key for night door clear? – left “glass door” of the smaller hall!
- Check as you exit dorrs that they fall into the lock!
- Remind to read the safety tips

Invite to find times/structures to continue to meet during the week (without facilitator)

Some “spices” or “reminders” might support sharing a common jam space: (Teachers may elaborate on what these sentences mean)

- Arriving in the jam – physically, mentally, emotionally = personal warm up, entering into the state of improvisation, dance, creativity
- How does my activity support the space?
- Witnessing is a key element of our practice. From outside, or even while dancing/inside

Explaining the transition score for Tuesdays info groups into jam:

Teachers may decide what input they want to put into their groups to help with this transition into jamming (i.e. ask your group who are the beginners in your small group and make sure to especially support their process into jamming.)

Explain first complete structure and then send into bathroom break!

Structure:

- 5 min time for a short bathroom break
- coming back to same group and place
- Ecki/musician will give a sound sign to begin common silence
- the information groups then “group together” and begin the jam as a group in silence. The group will first meet each other in dance and eventually this can expand into the whole space. Take your time you need
- 10pm curtains down: last space will be “focused jam”

written from Ecki 2011!



Language group information for the teachers 2012!

One2One

Idea for One2one is to study intensively with a topic or a theme that you're interested in your CI practice. The theme can be something that you're curious of, some technical question or principal of CI, which you would like to explore more. Question can be also emotional, philosophical or on an abstract level concerning your personal process. OR maybe you don't have a question but you just want to have a dance with teacher/or your dancepartner and get feedback. Or the question might rise out of the dance. Don't Worry.

Teachers will have name tags, and if they don't have anyone they're working with, you are free to go for them.

You have various Options of working:

- One 2 one: You and the teacher
- Two 2 one: You and your partner, going for the teacher
- Group to one: Maybe you find a group of people with the similar or connecting question(s) / interest(s)
- Group work: Group of "students" alone, without the teacher labbing/ experiencing around a theme.
- You witnessing someone else's or group's process
- solo work around the theme

There will be a bell every 20 minutes, to give you a sense of time.

Dance Dates

Happening mainly on the day jams. You and your date dancing for one hour, WITH OUT talking while dancing, if you want to talk, do it afterwards and take it out from the dance space.

How to find a date?:

You will find a list on the bulleting board.

- You can sign you name, and just wait and see if someone is replying (signing their name next to yours) to have a date with you.
- You can sign you name next to already existing name to have date with them.
- You can go to a person you want to have a dance date with and ask them for a date. See what is a good time for both of you (You can also have date on evening jams)

Contact Improvisation Performance Night - Saturday 20:00 – 21:30

There will be a meeting on Thursday during Lunch at 1pm on the grass beside the tables. If you want to perform you must be at this meeting!

Facilitators – Thalia, Fernanda, Catalina

Some important information

- Your performance must be based on Contact Improvisation
- Maximum 5 minutes
- Please participate in only one performance
- If you use recorded music you need to pay German music rights (expensive and complicated)

Please sign up below...

Spontaneous Performance

(Anytime, anywhere – but please be responsible and consider the space and others)

We would like to support some spontaneous performances during the festival. If you have an idea to perform a short intervention/ installation in an alternative/public space, please write the time and place on the bulletin board or announce briefly at lunch breaks so that people will know about it.

FLOWers- supporting group

Members: Antje, Daniela, Catalina & Itay.
For who?

- first time in a contact festival / less experienced.
- If you feel your personal experience in the festival is challenging or overwhelming.

There will be a fun supporting group

- two lunch meetings under the FLOWers tree. Tuesday and Friday.
- You are invited to approach one of the group members at any time for a quiet chat.

Bodywork

You are welcome to offer bodywork for other participants. You can announce it on the bulletin board - who/time/... - in the bodywork space silently!

You may offer it for free or ask for money. In case you'd like to do it for money, don't charge more than €40.

Experimental Day

Thursday afternoon is entirely dedicated to fulfilling your needs. You can use it to rest, play or investigate. Spontaneity is the key. If you have a desire or a proposal for an activity, write it up in the space provided on the bulletin board. You can also sign up for an activity that interests you. We will endeavor to facilitate spaces and times where needed. Lunch and dinner times remain the same.

Study labs - research Labs

Will be decided on Friday evening based on proposals and interest, and take place Sat. afternoon. For procedure on proposing and supporting see the "Research Lab Bulletin Board".

For more info and questions consult the research Lab team: Lior, Julija, Guto.

Jamming

We start this evening's jam in our small group.

After a while the curtain will come down and then – as every following evening – we will have a focused jam space in Hall 3.

This means: Everything you are doing in that space is part of the jam

No talking and no bodywork in that space

Warm up is individually

Please read the poster at the wall.

We will have jamming every night, tonight one big jam, from tomorrow on two jams: an open jam in hall 1 and 2, a focused jam in hall 3 (more about focused jam tomorrow).

About the open jam: This is basically a

- space for dancing. Please
- avoid loud conversation,
- resting and bodywork at the side of the space.

There will be facilitators every evening – please respect their instructions. Tonight will be a warm up, all other nights will be only a starter, not a full warm up. For more details please read the poster at the wall.

Market place

If you want to sell some things – Wednesday and Friday during dinner time will be a market for all people who want to sell something. (out on the parking slot)

collected by Eckhard 2012!

JAM INFORMATION 13

Information for teachers to convey at the Tuesday Info Group

Key awareness's to help us all enjoy and support the evening jam:

(Teachers may elaborate on what these sentences mean)

1. Arriving in the jam – physically, mentally, emotionally = personal warm-up, entering into the state of improvisation, dance, creativity.
2. How does my activity support the space?
3. Witnessing is a key element of our practice. From outside, or even while dancing/inside.

Tuesday info groups' transition: score into jam

Before the information groups go for a short bathroom break, make sure each teacher explains their score to their information group. Teachers may decide what input they want to put into their groups to help with this transition into jamming (i.e. ask your group who are the beginners in your small group and make sure to especially support their process into jamming.)

At the end of the information sessions, there is time for a short bathroom break. After that, Ecki will ring a bell at a certain set time, when silence begins. The information groups then group together and begin the jam as a group in silence. The group will first meet each other in dance and eventually this can expand into the whole space.

General Jam Information for Teachers:

Jam hosts:

Each night there will be two jam hosts who help to watch and hold each space. These jam hosts will be posted each evening. Jam hosts will decide on how to work with musicians and also how to help create the best possible jam environment for everyone. If they leave the space they may ask another teacher to fill in for them.

Interferences: Strategies to help create the best possible environment:

All teachers have a responsibility to help watch and hold the jam space. Teachers are asked to help model how to support the jam. Any teacher may suggest and help with interferences. Some strategies have been suggested to help focus the energy if needed. If teachers have an impulse to do something to help focus the jam, please contact jam hosts first.

- Ringing a bell or moving through the space with some gentle sound
- Asking people who are talking to stop
- Asking people who are parked to move
- Inviting a group walking, standing, witnessing
- Inviting a group stillness
- Inviting a space clearing
- Moving into the space and/or possibly opening up duets to shake up stagnant energy.
- Jam Hosts can make decisions about raising or lowering curtains and shifting lighting

Focused Jam:

Here are a few suggestions to help hold the focused jam space. These will also be written in the space somewhere.

1. No talking
2. No bodywork
3. Clear start (i.e. A short circle acknowledging who is in the space in that moment) at 8:30pm or at the time that the jam host sees as the best moment

Also: Each jam host can add an extra spice (i.e. moment of stillness, blindfold, clearing, etc.)

Music

Each evening there will be one lead musician who is responsible for the sound in the space. This musician will meet with the Jam hosts to meet and discuss how to best support the jam that evening. The lead musician may also invite one or two musicians to support him/her for the evening.

Beginners score/secret score: For all teachers

For one hour at the beginning of the Monday Jam, after Rays warm up (Tuesday or other evening jams optional) all teachers are asked to dance with participants of the festival in order to help open the space to all.

gathered at the TM 2013



TEACHING RELATED

Teaching a large group in a big hall!

- Beginning in a circle is a good option (brings the focus/concentration together)
- Slow speaking
- Clear and Loud speaking
- Feeling yourself, stay calm, take a breath
- Space – where in the space (clear places), from where are you speaking
- Repeat the same sentences several times with exactly the same words
- Less is more
- Assistant keeps up, what has been said
- Check in with a Assistant in the class, speaking through the class before and check with the Assistant during class
- Announce clearly before class starts if advanced, intermediate
- Afternoon class hopping: be clear before of how long to keep the class open for new people coming in (watching or participating?)
- No Latecomers?
- Outline the class (announce, what you are going to do in the next 2h), as reference to the people
- First show and explain the exercise, than let the people try it

The role of assistant teaching:

Possibilities to assist:

- help the teacher so see more (buddies/eyes)
- Door person to stop people if class are to full
- in general as teacher support other classes specially beginner classes
- Individually working with participants to get the info through the body with an assistant
- Outside/inside feedback for participants (with lots of people)
- Check in with participants which sit out
- Taking care of the group
- Feedback in the class – small hints, additional information, simple also like „speak louder“
- Get an assistant for your own teaching – clear what you would like to have feedback on
- Assistant can bring more information
- get feedback for the assistance
- Mentoring option – work with different teachers – more points of view

Important for the teacher before class:

- Clear with the assistant what you want from him/her
- Try activities before class/try out specific skills before demonstrating
- check groups & information before and with the assistant
- Clear how many assistant you need

In class:

- Announce Assistant in class
- Clear co-teaching, assistant & supporter for people to know
- demonstrate (with assistant or participants – be aware of the hierarchy)
- as assistant really support the participants who need help (don't show off!)

2008

Teaching CI

Your role as teacher

- Learning process, always learning as a teacher
- When meeting expectations, be honest, trust your process
- Try to clarify the importance of each ones responsibility for themselves
- Establish a safe space (health, safety, comfort, learning process)
- Listening to the group (where are they, who are they, what is needed/ expected)
- If needed for your teaching, give them some words about contact
- Developing your way of presenting and practicing the work instead of just passing on excercises you have learned somewhere
- This means digesting, practicing – experiencing and transforming to your thing
- Teaching by touching
- Developing structures of teaching to share concepts in a clear way; whats your principles for dancing CI?
- Important too sensations and learning situations

„You cannot teach improvisation, but you can learn how to improvise!“

Steve Paxton

2008



How do I teach my own style of dancing?

Facilitator: Sabine Parzer
Participants: Dustin, Riccardo, Johan, Markus, Sabine

After brainstorm we picked one idea

8 minutes CI duet, while dancing, each dancer is talking about the movement patterns they are noticing, (you can use your own language)

other dancers are witnessing

Johan and Markus go first, some of the things they mention and we as witnesses take notes:

Escaping, initiation, waiting, lonely, opposites, game, hands, legs as hands, to get a reaction, follow physics, manipulating

Witnesses give feedback on dancing, that dancers did not mention themselves; such as time inbetween movement, using head in connection to hands

Dustin and Sabine:

Notes from the witnesses:

Center to center, handstand, elevator up, trust, full weight, shoulder push, rest on top, moving in space, solo escaping, going up on right shoulder, same speed

Witnesses give feedback on dancing, that dancers did not mention themselves: hands-head -feet connection, spirals into standing, sliding feet, supporting mood, asking for support, spirals, turning, being on top, run and throw, then get stuck

Dustin and Riccardo:

Notes from the witnesses:

Offerings to role up, satisfying that somebody goes up, love, cradle, offering platforms

Witnesses give feedback on dancing, that dancers did not mention themselves: extended arms, strong center, smiling, clown/ acrobat, role of supporter, squareness, male dance, open space

Sabine Parzer, August 2011

Emergency guidelines for teachers at the Festival

Out of our experiences of former years, former teachers and we came up with a few guidelines how to handle an accident. Please anytime try to stay calm.

1. Check: How is the injured person?
2. What needs to be done according to the injury?
(Get ice packs, recovery position or sitting...)
3. Make clear: Who needs to do what!
 - » Staying with the injured person (assistant?)
 - » Sending somebody to get ice packs or spray
 - » Sending somebody to get one of the organizers
 - » Sending somebody to call the ambulance
4. Please call the ambulance if any serious injury (head/spine...) is happening - also if it doesn't seem like an emergency!
(This was a conclusion out of a teachers meeting discussion!)
5. Take care of the rest of the class!
 - » Let them know that somebody will take care (1-2 people) and
 - » Send them away from the injured person
 - » Take a break with the class or depending on the injury - go on with the class

It never happened to us at the festival before, but it might help to be clearer and it might help that person if we know how to find out if a **STROKE** did happen:

It is important to call a doctor fast to keep the results low!

There are 4 steps, which you can use to identify a stroke:

- » Ask that person to smile (she will not be able to do so)
- » Ask that person to speak a simple sentence (like for example: „it is very nice today.“)
- » Ask that person to lift both arms (he will not be able to do both, maybe part of it)
- » Ask that person to protrude the tongue (if the tongue is curled, or winding from one side to the other it is a sign for a stroke)

If this person has problems with one or more of these steps, please immediately call an emergency doctor and describe these symptoms the person on the phone!

collected by the Festival organizers out of a discussion in a teachers meeting

Teaching Non-teaching

Present: Peter, Katharina, Bronja, Susanne M., Sebastian, Xavier, Karen, Ulli, Jules, Thomas K., Joe, Sue S.

And, I decided to transcribe my handwritten notes without identifying people voices. I used quotes where I believe I was scribing verbatim or pretty close to it. Wasn't sure if I should place names besides the quotes.

I did transcribe in the order of the conversation. And, I also took the liberty to add the topic headings, which seemed to emerge as I was transcribing. This may be helpful to follow the flow of our conversation. - Peter

*** We're in....."

A circle and then a discussion ensued:
Hellooo – I am not teaching...

Some practices and choreographers mentioned:

- Barbara Dille
Contemplative Dance Practice (CDP)
- Deborah Hay's work
- Nancy Stark Smith's Underscore
- "Let the weight do the work"
- CDP explained

People shared interest in:

- "Seeking scores that are to open to self-responsible dancing."

- "Scores from contact improvisation that are about self-discovery."
- Quarters – where 1 duet partakes, and 1 duet witnesses
- "Exercises that are non-intervening"
- Ways to observe: "creating opportunities for feedback loops"

Philosophy:

- Concern about "influence as inspiration or intimidation"
- Shame around not being able to learn properly
- How to learn from a place of "pre-fear and pre-doubt"
- Question of transmission of information
- "Creating a situation where information becomes knowledge."
- where one let's go of process – ego death
- "first experience of language is sound not words"
- "The one thing that man cannot tolerate is his own freedom" (quote from Dostoevsky?)
- "Who's in your psychic space?" – techniques and question via Sara Shelton Mann – Who is close? Too close? Far? Too Far? Gauging distances and influences
- Starkhawk, a witch from SF, recommends using a virtual knife.
- Native Americans use sage for smudging and clearing

How do we structure classes?

- K.J. Holmes uses the phrase “soft edges”
- What are the rules of the space?
- Having a structure open enough – but to have something to focus on
- “It’s helpful to have something I can do.”
- A series of orientations
- In the Feldenkrais Method, suggestions are offered as framework. Teaching through questioning, theme and variations to make something clearer. “No total truth.”

Teachers:

- “Invisible teacher” – heard the phrase at ECITE
- process of integration and intuition – and self process - otherwise learning something becomes a concept
- Sharing of an experience at Impulstanz where a teacher asked to share what students learned, as opposed to a sharing circle – which is more inclusive and individual rather than repeating back to teacher what was delivered
- Bringing all of our teachers in the room.
- “Transmitting a value system”
- “how to facilitate the ethos?”
- “Balancing one’s ego” – “What information do the students need?”

Learning Outside of Jams:

- “Jams are not enough for learning” – the need to return to teaching
- Jam as a place to realize and observe what one is interested in. “My ‘thing’ is what I teach.”
- Being transparent in classes about how we all learn differently.
- When is “under the wing” of a teaching necessary or desired?
- Facilitating openness
- “Step back as a teacher and forward as a person.”
- Most important teachers are students.
- “Set up explorations and also teach people pathways”
- Jamming can be dangerous
- Teaching fundamentals and principles
- “When does the teacher show up?”
- When teaching a new group – who is in the room?”

More Strategies

- Using Authentic Movement
- Partner as teacher
- Full body movement
- Open dancing
- Always performing
- “Share what I love in the form”
- “Fundamental base of thinking and being”
- How to get the skills out there, so then students can explore what they like

More of what CI teachers teach:

- Acceptance
- Facing self with fears including
- Facing strength
- Reform?
- Pedagogical methods

What do I really teach when I teach CI?

Do I teach CI? Or do I facilitate? Show/offer/give – space and time?

Then we agreed upon a short CDP score:

- Sit 10 minutes
- Personal Warm-Up 10 minutes
- Open score (in the village) for 15 minutes with talking invited into the moving

- I encourage people to do what they actually do - where thoughts are not blocking the flow
- How to learn – I reproduce myself?
- Tools to notice what is already there? (Tools for noticing)
- I try to share my passion for CI (me too)
- Humanity & Communication
- Healthy dancing, explored anatomy to understand my body
- Presence, inner silence, space to be, space to meet, observe, and reveal oneself, space to see and sense, space to meet the other, meet and awake brotherhood and sisterhood connection, interconnection between all. Space for care and acceptance, joy playfulness imagination and freedom to become anything everything to transform inside and outside. Joy and love to ones body, celebrating and greeting life

TM 2013

Inspired and Facilitated by Peter Pleyer
Notes Scribed by Karen Schaffman

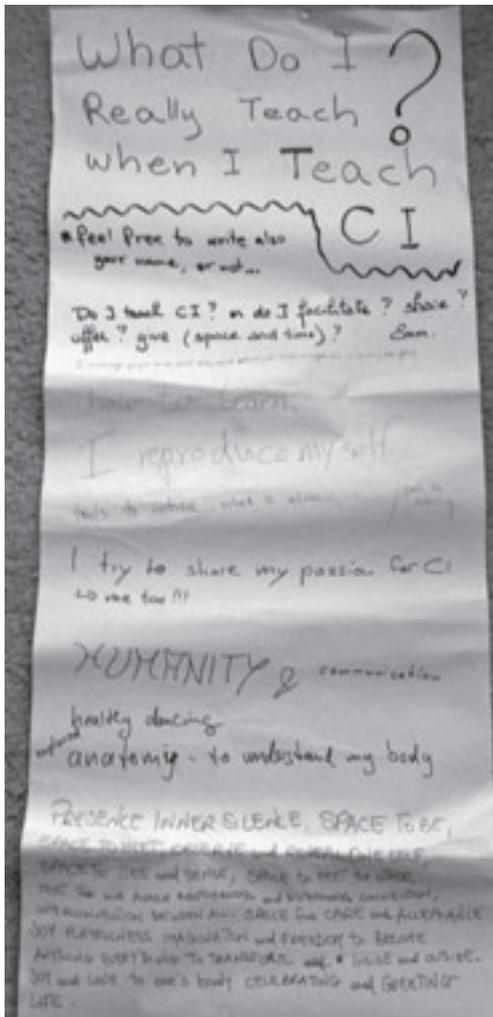


photo B. Stahlberger, TM 2013



JAM RELATED

Jam discussion

Music:

Notice the geography of sound – distance between musicians etc. Localised sounds in space.

Sounds of the dancers – encourage more mindfulness that everything they do is part of the soundscape Music provides emotional content – if the music is disjointed then the dancers often feel disjointed

Beginning the jam with just listening

Dancers have choice as to how they react to the music

Possibility of the space for musos to play without the dancers

Space for chatting in one jam, no chatting in the other (divided space, every night)

- How to communicate to the participants about what is OK and what is not
- How to give feedback to the musicians – too much, different mood etc. Only one person, a facilitator/liason
- How much is really improvised in a jam, and how much do we need to control or modify?
- Questions of musicians interacting spacially with the dancers or not. Instruments?
- Do less experienced dancers need more musical input for a good jam (or less)

- Opinions on this subject are all very subjective!
- Feedback group each day to discuss the night before and make suggestions for the following day
- How do musicians relate to a big group?
- They have 200 partners in the space – very difficult

Music based on the principles of CI is a good thing (listening, negotiation, momentum etc)

Participants trying to join in and play with the musos is generally not good. If they are musicians also, they need to check in first, and know they may be asked to stop.

Musicians this year (08) have also experience with movement and CI.

Also having open spaces without music is good.

Multidimensional music with many shades mean the dancers can relate to it on different levels.

Non-music jams/general jams:

- Provide guidelines/rules for the participants
- Reminders before the jam, papers in the jam spaces
- How to support freedom and self-responsibility?
- A ritual to enter and exit

- Secret score (eg. Teachers dancing with five people you don't know)
- A non-secret score that everyone knows – eg. Invite three people a jam to dance with you that you don't know
- Once you enter the space, you are ,in' whether you are dancing or not.
- Witnessing scores?
- Difficult jams states include hysteria/ lack of focus, socialising, parking, only duets
- Tools to change difficult states include: a bunch of people entering in a certain state (ie small dance, slow walk to calm down, grazing to break up duets etc, and ,lacing' – soloing between duets to build a connection.
- ,hinting', not demanding
- Facilitator group is secret? Only between 8-12pm
- 2 different spaces – focus and non-focus every night
- reminders of mindfulness – a bell, authentic sign of raising arms
- trusting facilitators to remind people of guidelines – direct and respectful
- Need for a balance between tools and accepting what is there.

These are mostly my notes as many groups didn't give me papers.

There is more on music jams, and less on regular jams as we had more time to discuss the music jams

Pen (2008)

The Realities of a Jam & How to Survive

by Daniel Lepkoff

The organizers of the Freiburg festival asked me to lead a warm up for the opening Jam (2010) This writing came out of thinking about how to approach that task.

I was trying to decide an appropriate way to oversee such a huge event and be responsible to a degree that is realistic; given that this festival is a gather of independent adults who already do Contact Improvisation knowing that in reality there may be reasons to doubt how mature, physically skilled, or aware of “what is real” any one person may be.

A Contact Jam is nothing more than a time and place to practice. The most important thing is to be safe. The situation is potentially dangerous. So is crossing a street. No one here at the festival is in a position to control what happens. Each person needs to take care of themselves. The best way I can think of to help the participants to be safe is to offer a picture of the realities of the situation and the strategies I myself use to navigate this landscape and survive.

I feel a 30 minute warm-up would not be enough time to educate. Valuable structures, such as “The Stand” cannot be taught in 30 minutes to people who do not already know that practice. No real valuable profound exercise can. I don't want to trivialize deep techniques by referring to them in an inappropriate context.

By telling people what to do I will likely only remove people from their own desires and survival strategies. The nature of a jam situation is that each person needs to decide

what to do, when to do it, and how. My idea is to offer the following point of view and simply open the space, and find out what the 300 people gathered here bring. I think if they've come this far, 99% of the people already know how they handle a Jam.

Personally when I have to participate is some guided structure designed to make me comfortable, I usually check-out mentally and/or physically. At best I tolerate politely until I have a chance to do what I want. I felt this way even as a child, so it is not about being experienced.

I decided not to lead any “exercises”, and not to lead any group activities. I simply asked people to be quiet and to shift out of social behavior and attend to their physical sensations. I told them that if they noticed that they were not able to let go of “being social”, if they were engaging people socially with their eyes, smiling, or talking that they were not ready to dance.

I told them that this moment may not be the right time for them to dance. They may be hungry, tired, not know where they are staying yet, etc. I told people to remember that there would be many many hours and days of dance time ahead. There is a tremendous social force when 300 people meet for the first time and so I thought, as much as possible, to release everybody from any imagined obligations or feelings that they need to “be a part of something” would be very helpful.

Ten or twenty minutes before I began to speak to the group, I myself dropped out of the massive social energy, inhibited engaging in any invitation to interact socially, brought my sense of my own center to the foreground. Basically became a solo animal in a massively intense social cacophony.

This writing was offered at the teachers meeting 2010, addressing the topic of Jams.

Points of reference:

1. Contact Improvisation is an open form. Anyone can define it however they want. There is no one here in the Freiburg festival or in the CI community at large that can take a role of overall leadership – no one person here is defining this form for everybody. There are different approaches, different kinds of practice, and different interests or motivations behind various peoples approach. At a jam you need to decide for yourself what you want to do and what you do not want to do. When you begin to interact with another person it is best to assume there is zero common understanding.

2. The most basic fact I can think of is that CI is a form for playing with, looking at, and studying how you organize your body to move with gravity and touch. The important words are “how you organize your body” not how other people organize theirs. If you can see a glass of water, reach for it and bring it to your lips to drink you are already a master. Relax into your own knowledge, your reflexes work when you are not pretending to be who you are not. No one “knows” how to do Contact Improvisation.

3. If you are total beginner you have the advantage of having nothing between you and your life time of experience. A life time of spontaneous interaction with the physical world. Someone has learned Contact Improvisation from another person probably has a stylize and more or less irrelevant and limited skill set in comparison to their own, perhaps hidden/latent physical knowledge. The only way to learn this form is through self study.

4. If you don't know what to do, observe – be still and observe. Observation and the movement of your attention are your only tools. There is no need for something to happen. A stillness can last a second, 10 seconds, 30 seconds, 1 minute, or 5 minutes. Watching is one of the best ways

to study. On the surface, people may look like they are having a good time – it is never that simple – watch carefully.

5. The dancing is not suppose to feel good – it is suppose to feel exactly like it feels at any moment.

6. Observe the touch of your partner but listen with suspicion. Suspicion is another way to say “question what your sensations are telling you “– don't be seduced by what you think the social situation wants you to do. Being polite is irrelevant. We are not one big happy family. We are strangers. Never do anything that you don't choose to do. If your partner wants to do something, that is their business – never act to satisfy anothers desires - only satisfy yourself.

7. If you mind is not moving faster than your partner, or faster than what is happening around you, you are not safe. If you are too tired to be alert you are at risk of injury.

8. Listen to what a teacher or other people tell you, but don't believe them. In this work words can very easily be the enemy.

9. Never trust your partner – you can only trust yourself, no one else knows your experience, the details of your circumstance, and what you need to do.

10. Never allow yourself to loss contact with your center. Don't get pulled out of your center because you think the rule is to “stay in contact” That is not a rule.

11. Do not attach to simple ideas such as: The rolling point of contact, sharing weight, disorientation. They are only inaccurate and incomplete verbal descriptions of something much more complex. It is safer to be confused by the the real complexity of the situation than to be soothed by a false fairytale.

Offered by: Daniel Lepkoff (August 2010)

Jam discussion 11

These are gathered notes from various little groups of the discussion about the big evening jams at the teacher meeting before the Festival 2011.

When do we need to make a setting, to support focus... - what do we need to consider?

- Need of clear communication?
- How much information do we really need? It is good organized and don't need more information?
- There is already a big amount of knowledge (more and more people know)
- How important is it maybe asking: does it come out of the practice?
- Needs of dancers – resonance, collaborative

How to communicate?

- When there are strong desires to give a message to the whole group: Signs instead of calling into the space (walk around with it – reaction to Ecki yesterday)
- Safety guide lines – papers
- Signs on the wall
- 2nd day – info groups is a way of communicate about the jams

- Restrictions serving role, restriction to participants
- Restriction is opening the awareness – not to bad?
- Rules - not police – suggesting (Netiquette)
- If facilitation – not mandatory

General in Jams:

- Curtain half down and 2 lighting zones - half lighting situation bring more awareness coming into dark...
- Disco ball
- Finding different spaces – listening, music, quiet
- Changing Jam possibilities
- Invitation to get started through light, music
- Reducing? - Density of space
- Low lighting focussed Jam?
- How I support the space? – Tuesday info groups discussion?
- Guidelines
How I can support and contain the jam space? and
How the space can support me?
- Addressing issue of getting stuck
- Incorporate “points of reference” by D. Lepkoff in the evening warm up and/or in the info groups
- Some days – no facilitation – deal with the unknown (CI is a improvising practice)
- Social gallery

- Talking Jam only
- Start with 1 min silence
- When does the Jam start for you? What is your timing? What is your rhythm? – Putting the emphasis on the self-responsibility
- All focus on one thing creates a warm up an intention doesn't force them into dance

Open jam (means jam with no restriction?)

- Open jam – no warm up – no fixed structure
- Waiting to see how this group manifests into doing
- How they manifest into jam?

Focused jam

- Clear specific focus (a content) like: - music – inviting to be seen
- Make once a frame of starting and ending together (maybe 2h- like C. Mauch does in Berlin)
- No police or strict rules for focussed jam
- At least one focussed jam should be about music

Music and jamming

- Rhythm and contact less safe?
- Start Jam with music
- Participants play music
- Subtle - silence – still – huge space - experience the silence when it appears
- Music appears in the whole spaces
- Music provokes and changes the mind of the room
- Using speaking and sound
- Or pedestrian conversation
- How much music and which space
- 80% silence 20% music

Collected and scripted by B. Stahlberger,
teacher meeting, August 2011



General Jam info for teachers

These information sheet has been produced from the jam facilitation group 2011 and handed out to the former and current teachers of that year.

Jam hosts

Each night there will be two jam hosts who help to watch and hold each space. These jam hosts will be posted each evening. Jam hosts will decide on how to work with musicians and also how to help create the best possible jam environment for everyone. If they leave the space they ask another teacher to fill in for them.

Music

Each evening there will be 2 musicians who are responsible for the sound in the space. These musician will meet with the Jam hosts to meet and discuss how to best support the jam that evening. The musicians may also invite one or two musicians to support him/her for the evening.

Tuesday 09.08.2011	Wednesday 10.08.2011
	8:30 -
Start ① aren Nelson - Touch and Release	②
Stop ② örg Hassmann - The Fullness & Lightness of	③
Start ③ ay Chung - Riding The Curves of Spacetime:	④
Stop ④ anit Tadmor - Center Calling Earth	⑤
-13:45 Uhr lunch	
abine Parzer	JAM
RANDO	
aniela Marini	
30 Uhr break	
PRINCIPLES nicole Bindler ③	Curt Haworth ③
ricardo Neves ②	Ria Probst ②
SPACE ① (CLOSEST TO KITCHEN) atri Luukkonen	Markus Hoft ①
- 19:30 Uhr dinner	
big circle	BRANDO JAM with live music
Introduction into JAM EDMUND FLORIAN	
Focused JAM FLORIAN	Focused JAM ANDREAS IRENE
silence, starting 1pm	IRENE
	GENDER JAM! *

Interference - strategies to help create the best possible environment:

All teachers are invited to help watch and hold the jam space. Teachers are asked to help and model how to support the jam. Any teacher may suggest and help with interference. If teachers have an impulse to do something to help focus the jam, please contact jam hosts first.

Some strategies have been suggested to help focus the energy if needed:

- ringing a bell or moving through the space with some gentle sound (musician)
- inviting a group walking, standing, witnessing
- inviting a group stillness
- inviting a space clearing
- asking people who are talking privately too intrusive to lower the voice (open jam)
- reminding talkers of no talking in the focused jam
- asking people who are parked to move
- moving into the space and/or possibly opening up duets to shake up stagnant energy
- Jam hosts can make decisions about lifting or lowering curtains and shifting lighting

Focused jam:

Here are a few suggestions to help holding the focused jam space. These will also be written in the space somewhere.

- no talking please
- no bodywork please
- clear start
(i.e. a short circle acknowledging who is in the space in that moment at 8:30 pm or at the time that the jam host sees as the best moment
- Also: Each jam host can add an extra spice (i.e. moment of stillness, blindfold, clearing, etc.)

Beginner's score/secret score

MONDAY: for all teachers

For one hour at the beginning of the Monday Jam, after Rays warm up (Tuesday or other evening jams optional).

All teachers are asked to dance with participants of the festival in order to help open the space to all.

There will be a transition score from the TUESDAY info groups – silence – small group jam – transition in bigger group – more info on Tuesday

Material collected from Eckhard Müller
at the teacher meeting, August 2011

Jam Information

Information for teachers to convey at the Tuesday Info Group (2012)

Key awareness's to help us all enjoy and support the evening jam:
(Teachers may elaborate on what these sentences mean)

1. Arriving in the jam – physically, mentally, emotionally = personal warm-up, entering into the state of improvisation, dance, creativity.
2. How does my activity support the space?
3. Witnessing is a key element of our practice. From outside, or even while dancing/inside.

Tuesday info groups' transition: score into jam

Before the information groups go for a short bathroom break, make sure each teacher explains their score to their information group. Teachers may decide what input they want to put into their groups to help with this transition into jamming (i.e. ask your group who are the beginners in your small group and make sure to especially support their process into jamming.)

At the end of the information sessions, there is time for a short bathroom break. After that, Ecki will ring a bell at a certain set time, when silence begins. The information groups then group together and begin the jam as a group in silence. The group will first meet each other in dance and eventually this can expand into the whole space.

General Jam Information for Teachers (2012):

Jam hosts:

Each night there will be two jam hosts who help to watch and hold each space. These jam hosts will be posted each evening. Jam hosts will decide on how to work with musicians and also how to help create the best possible jam environment for everyone. If they leave the space they may ask another teacher to fill in for them.

Interferences - Strategies to help create the best possible environment:

All teachers have a responsibility to help watch and hold the jam space. Teachers are asked to help model how to support the jam. Any teacher may suggest and help with interferences. Some strategies have been suggested to help focus the energy if needed. If teachers have an impulse to do something to help focus the jam, please contact jam hosts first.

- Ringing a bell or moving through the space with some gentle sound
- Asking people who are talking to stop
- Asking people who are parked to move
- Inviting a group walking, standing, witnessing
- Inviting a group stillness
- Inviting a space clearing
- Moving into the space and/or possibly opening up duets to shake up stagnant energy.
- Jam Hosts can make decisions about raising or lowering curtains and shifting lighting

Focused Jam:

Here are a few suggestions to help hold the focused jam space. These will also be written in the space somewhere.

1. No talking
2. No bodywork
3. Clear start
(i.e. A short circle acknowledging who is in the space in that moment) at 8:30pm or at the time that the jam host sees as the best moment
Also: Each jam host can add an extra spice (i.e. moment of stillness, blindfold, clearing, etc.)

Music

Each evening there will be one lead musician who is responsible for the sound in the space. This musician will meet with the Jam hosts to meet and discuss how to best support the jam that evening. The lead musician may also invite one or two musicians to support him/her for the evening.

Beginners score/secret score:

For all teachers

For one hour at the beginning of the Monday Jam, after warm up (Tuesday or other evening jams optional) all teachers are asked to dance with participants of the festival in order to help open the space to all.

announcements from the
evening facilitation group for the info groups
Adrian Russi - Festival 2012

What makes a good jam for you?
Do you see a need of rules setting?
Which tools can a facilitator use in a jam?

Facilitating Jams #1

We will integrate more than one scription since we all have different notes - some might be double some is adding to this... B.

Irina:

Awareness and flow between the individual and the collective process. The illusion of freedom?! Creating a shared space through listening. Influence and support the space as facilitators with dancing and sound rather than words.

Manu:

Open for beginners - rules clear - we need understanding of what each space is designated for.

Paul:

The jam has magic. Witnessing - talk about it in our classes. Light - I need light to dance!

Iris:

I want freedom to lie in the space or chat after a full day of structure. In the first days of the festival it's important to establish a space for grounded practice of CI. Then that will carry throughout the festival.

Ulla:

Non-judgmental and supportive watching. Lightness of group, spirit is easy, light and playful. Acceptance and inclusion.

Gunter:

Listening to myself and others. Focus on dancing.

Tim:

Adaptability for self. It's not the rules or guidelines that are important, but the intention behind them and then we use them to support the intention.

Bo:

I appreciate the notes already made.

Muriel:

No jam police! It is important to transmit to participants that their actions, large or small, have an effect on the jamming around them and the whole space. Facilitation can be shared, ask for help.

Peter:

Crowded doesn't equal unsafe. I see tools as important with a group this size. I can offer ideas.

Emmanuel:

General "nice" atmosphere where openness to space, light and flexible presence, "meaningful" and "consistent" dances can affect and spread away.

Zita:

Curiosity, confidence. Rules: to feel the real reason to back them. Tools: our own state of mind. Offer to the space and making inside of me on this thing which I want to have in the space.

Ulli:

How can we open/me more integrative towards all experiences and levels. A magic and holy place and crazy playground on a base of self responsibility as well as taking care of each other. A place where I can practice to choose freely, if I want to serve my own desires or be social and highly contributive.

Hugo:

Autonomy/creativity. Rules are tools we put in the hands of the participants and they manage these tools with creativity and autonomy.

Jules:

Clown police! Touch of humor in facilitating. Is there is a tyranny of positivity in CI? Saying no can be loving. The coyote - the overseer/energy watcher. Guide "curves" as opposed to guide "lines". Pose them as questions perhaps? Golden rule of traditional Chinese medicine: "it depends." CI broke a lot of rules. Let's not over codify or police it.

Ray:

Be present, aware, adaptable.

Johan:

Framing Freedom. More or less agreed frame. Focus on a dance space. To have some boundaries, to be creative with, or free towards. Tools: to frame and affect the space with group actions, change of energy, sound/music, intentions.

Georg:

Self-responsibility, be aware where you are, how you are, why you are.

Georgia:

My freedom ends where my co-human's/ co-mover's freedom starts. My co-human's/ mover's freedom ends where my freedom starts. This is a jam procedure, a teaching procedure, a communicating procedure, a life procedure. Listen, respect, share, perceive. Search. Open and love.

Gesine:

Respect/responsibility. The facilitator can act like a virus to infect the space through their energy.

Markus:

We are all responsible. We are all police. We can be secret jam enzymes.

Laura:

First moments are important. Perhaps "guidelines" is too strong a word? "Suggestions"? Can we 'infect' the energy/focus of the space as secret facilitators. Eg: Bring a soft energy towards something we perceive as unsafe.

Antje:

Outspoken rules - not only written. For safety/ eating, etc. "Suggestions" is good.

Marika:

Inclusion - Reminders - give people the chance for "auto - responsibility and trust". Spoken rules.

Sebas:

Good jam: has many options to choose from. "Help - lines" - before intervening check with someone else to validate your own perception. Distinct: need of the rule is dependent upon and responsive to the need of the space.

Thomas:

Jam is inclusive. Facilitators need to have lightness, and be able to communicate.

Anna:

More talking about guidelines in the early part of the week. Less talking in the later part of the week.

Bronja:

Jam = Town Square. Kids, older, teenagers. Jam will evolve according to who's there. Arriving there and joining the square. Everybody comes with a different history, experience, needs. We as the "contact society", fascinators, co-dancers, take care of this.

Lior:

Minimal set of rules that allow freedom: no parking, sensitivity about the effect of talking, sensitivity about the effect of music. Facilitation can assist with: time to fine tune body/mind, warm up the space, grazing, remind participants of the 5 options (verbally/experientially) : 1. join a dance, 2. leave a dance, 3. dance a dance, 4. observe a dance, 5. rest, change, enjoy. When there is order there is no need for rules.

Otto:

It's my responsibility to bring into the space whatever I feel the space needs.

Adrian:

No rules, yet simple 'guidelines' - "let's walk through the space..."

Stephanie:

We need to stretch the meaning of "good" jam. Is our sense of what makes a "good" jam different from a beginners'?

Xavier:

Lights: less light means soft dancing. More light means more energy in the dancing. Sound: how can we make people sensitive of the acoustic space which surrounds and contains them? How can we be aware of the influence of the sounds produced by ourselves and "played by the space?"

Jo:

Pose positively. Let everybody know what we think makes a great jam.

Joshua:

The jam is an environment to rediscover old partners, dance with new partners. It is a situation of privacy and a situation of performance. There needs to be freedom for individual moods. No enforced silence. No enforced gaiety. The beginning: I am impatient - I like the jam to start quickly.

* be aware of how your Sounds,
Movements & Actions affect
the whole space.

* keep the dance floor free for Movement.
If you come to stillness,
be aware & responsive to
all that is happening around you.

Facilitating Jams #2

The organizers were discussing about the Jams at the Festival and came up with these questions for the round of teachers at the Teachers meeting:

- **What makes a good jam for you?**
- **Do you see a need for rule setting?**
- **Which tools can a facilitator use in a jam?**

The big group of teachers was introduced into the topic to discuss and name what they found important first in smaller groups. Then each of the teacher had time to express and name, what they thought is important in the big round. Everybody had the possibility to talk and everybody had the possibility to listen to all.

The organizers left the decision than to the jam facilitators how they want to use this information.

One small group:

What makes a good jam for you?

- Knowing that the energy effect it
- Being in – all the time
- Talking part of the dance
- Space for individual moods
- Enforced stillness/enforced happiness
- Self-responsibility
- Presence of the space – not to much talking
- Awareness of my on affection on the space
- No social talking?

Do you see a need for rule setting?

- Lighting
- Size/amount of people
- Guidelines (same rules every night)
- Areas of privacy and sociality

Which tools can a facilitator use in a jam?

Sharing in the big group of all teachers:

- Keep on rising the awareness – it is a process
- Instead of taking away the responsibility to give it back to the people – it is their jam
- Personally learning as a long term process – more tools by myself
- Balance between rigor or discipline – tolerance to the unknown
- Freedom in a jam – cohabitate this free space
- Each time is different
- Often people take responsibility
- Guidelines and over contained
- Clearness of focus and freedom
- Sense of being together
- Tools for participants – creative autonomy
- Positive way of guidelines
- We all are responsible for a good jam
- Focus in the beginning
- Suggestions instead of guidelines
- Own energy to bring up
- No judgmental

- Lightness of being
- Guidelines instead of rules
- Listening to myself and others
- Focus on dancing
- Adaptability
- Tools to pull – what to use
- Notes
- No jam police
- Transmit consciousness – 250 people – how to get the consciousness
- No rules
- Help from other teachers
- Crowded – small – save?
- Info through classes not only movement
- Numbers matter – amount – what gets transmitted
- Support people to be aware about themselves, we relay to the festival “grouping”
- Keep conversation low (not louder than the next person)
- Focus attention – not to be enforced
- Silence - what does it mean?
- Support jam facilitators
- Agreements to name things more specific about safety & awareness
- Intensive teacher to bring and share some thoughts about jamming to see the jam issue through the Festival
- Need of rule or room – it depends...
- Not to much introduction – not to long to start
- Bring out presence into space – walking through space
- Big jam – life (center of town)
- Stretch the sense of a good jam
- Sense of happiness – practicing happiness
- We say what we want
- 2 types of space a solution
- Being a witness in the middle of the space
- Dance of observance
- What about parking/sound speaking?
- Inclusive space for beginners (don't need to be perfect)
- Divide spaces
- Stand and ground
- No demands – free space often scheduled
- Keeping secret – underline guidelines
- Teaching how to witness
- More light! – How to use? – soft police
- Confidence – step off if I feel the need
- Spread the mind and work into my mind, what I think is needed and act
- Secret hierarchy
- Down police transmission
- Energy watcher guide curves
- Listening
- Sharing our believes
- Inclusion
- Privacy – publicity – lighting?

- Rules should say: to speak out loud – once
- Everyone is included
- Flexibility of rules – more of a common sense – reminders not to authoritarian
- Help lines instead of guidelines
- Incl. focused space
- How they are communicated
- Facilitation – lightness into the room
- Less than to much
- Allowance of danger
- My responsibility to bring into space to feel what it needs
- Agreed frame?
- Group action changes of energy
- Points of reference

Scribing from Barbara Stahlberger
Teacher's Meeting 2013





Facilitating Jams #3

The Festival team proposed a list of questions in a big circle, these are notes taken as every teacher answered them.

We show here 3 scribes, since each of the notes has its own system.

What makes a good jam for you

Do you see a need for rule setting?

Which tools can a facilitator use in a jam?

Social vs focused play / physical enquire.
Social is not safe.

State of being lost in a big group.
Pressure and expectation. Agenda.

Asking what do I need to do?
Responsability

Is difficult to have a sense of overview.
Numbers matter.

Rules

Music can rule.

Need of rules for this crowded space.
I don't want them but maybe they are necessary.

How we can grow the ground, instead of ruling, without describing an atmosphere?

How to bring self responsibility instead of a set of rules?

JAM

Non judgemental and supportive watching

Everything, everyone, included

Guidelines instead of rules

Focus on dancing

Adaptability

Tool box

No Jam police

Transmit the safety consciousness

Facilitator asking for support

Numbers matter. Safety. Facilitators

To have a good Jam I'm in a learning process

To balance rigor and discipline and freedom

Autonomy. Tools in the hands of participants

Positive guidelines

We are police and thieves

To give importance to the Beginning

Suggestions instead of guidelines

To take our own body/energy where a change is needed.

To have rules being spoken once. Then suggestions

Flexibility of rules/ Reminders. To give a chance for self responsibility

Authentic vs Authority

Helplines

Before interfering in a situation I can check with someone else

How we communicate? Friendly, lightness, good communication. Inclusive and focus in the dance

I prefer to hear to much than to less at the beginning

Dancing space: the whole Jam is one space

Minimal set of rules that allow freedom

Is my responsibility to bring to the space what is need it

Instead of rules : Points of reference

Collective freedom

Extended listening

How to establish a Grounded Space?

A space where I'm not demanded for anything.

No secret rules

Talk about watching the dance as we teach

Rules that can be broken

Hierarchy

Clown police: transmitting colours

Guide curves!

Lights can play soft police

Post those good things that we believe make a good Jam

Light and Architecture can bring a more social or more private focus

Gather focus+energy+presence. Awareness on addressing words to people.

Stretch the GOOD of what a Jam is

Practicing happiness

A place where everything can happen

Bring a watcher in the middle

Support people

Open our teacher's bubble and spread

The need of the room vs the need of the rule

It depends. We don't try to eliminate contradiction

Some more named tools

A bell ring to bring awareness

What to do? Capacity. Recommendation for adaptability

Awareness of what you are creating

5 sentences written guidelines

Group action to create a change

Scribing from Daniela Schwartz
Teacher's Meeting 2013



WORKS AND STUDIES

Ingredients of CI / Core proposition

- Have fun
- Necessary or deepening the practice
- Improvised, not choreographed
- Play
- Physical sensation and bodysensory communication
- Extended awareness to the partner's body
- Be stupid – seriously stupid!
- Having the option of weight exchange available
- Meditation on gravity
- Following momentum, falling
- + opposit! – working with law of physics (gravity, momentum)
- following the logic of the dance, the logic of the bodymovement (+ opposit)
- madness chaos
- flexibility of bodytonus, adapting to the situations that arise – modulation of tone
- efficiency, least energy necessary, released (means return to center) means relaxed & awake
- listening
- balance of reaction and action, autonomy
- not knowing – doing
- open mind, ready to drop decisions
- selfresponsible and responsible for others (not to injure,...)
- is directing the partner included in contact?
- Feel free to continue:
- surprise yourself
- dance
- point of contact + changes, rolling/sliding
- love – really?
- Patience, time, waiting
- Being lost/Gap/Doubt

2008

Aging bodies in CI

Members: Sonja, Bernd, Soraya, Guto, Suzanne, Pen

We started with a sharing circle about the interest on that theme.

Upcoming topics:

- he aging body as a roadmap , perseving limts / limitations as an option of making choises.
- creating space for ex.greeve, letting go of options witch are no options any more, etc. instead of denying....
- adressing the topic pre – Age 50 – is it a Tabu? How do you experience it?
- Dealing with these differences in Jams / teaching / performing,/ etc.
- Whats your curiosity about the given and still multiple (new and familiar options in dancing).

Following structure:

- Go together with one partner and share brief (about 5 Min. each) on a personal, indepth
- level about your on process.
- Take about 20 – 30 min. dancing with your partner (creating inner space for the curiosity - that brough you to this lab).
- Take about 30 – 40 min. to bring your experience and curiosity into the Round Robin Structure within the whole group.
- Sharing circle (about 10 – 20 min)

Experiences / Insights / New + Recycled topics:

In an ongoing lab situation the them of the lab would change from ageing bodies to transforming bodies in CI.

Interest about the person / personal process in dancing CI appears in new dimensions

interest about the “ dancer “ in dancing CI appears in new dimensions.

Experiencing the level of imagination adding to the majorly physical form

Returning again and again to the basic principles of the form with young and fresh curiosity. New

values, pleasures, technics, etc. take place.

CI as a tranformative life / art experience – stay true to the process.

(Teachersmeeting : 3 Aug. 2008)

Improvising Contact Improvisation

Although contact improvisation is improvisational in nature, when one acquires more skills and experience than what I have experienced myself, and think I have seen in others, is that it is easy to slip into a dance of exercising codified skills (like the rolling point of contact or alternating weight exchange) rather than truly improvising. It is paradoxical that the beginner figuring the form out for the first time is possibly more likely to be actually improvising than the more experienced dancer.

My proposal is to explore what I call “restricted choice scores”. The idea is to interrupt habitual patterns and pathways by restricting the choices available to the dancers. By doing so, the intention is to awaken in the seasoned CI dancer a truly improvisational moment-by-moment problem solving mode of dancing, and hence a state of mind, more akin to that of the beginner. My intention in the lab is to show a few things that we do already as teachers that fit into this category, to show one simple score that I work with as a further example, and then to work in small groups to research and create more.

Everyone knows the first two exercises that I propose as a way of warming up into dancing together – they are classic contact exercises:

1. Small dance - this simple practice of standing that has been a core preparatory exercise in CI - since the very beginning of the form – the practise is simply to stand in as relaxed a way as possible without falling over and observe what the body does in

standing – to consciously observe all the small reflex actions that normally occur unconsciously – we can also observe the effects of various images on the body – for example, imagining walking (about 5 mins)

2. Head to head - two people stand opposite each other tracking their own small dances – they then lean their heads together so they are sharing a little weight, their centres falling towards each other, reaching a little into the point of contact and playing with the possibility of extending between where they touch the floor and the point of contact – at first they listen to the new small dance that is created by joining together while maintaining the position – next they begin to move to seek easier alignment, as they each correct their alignment the point of contact rolls and the whole system begins to move, paradoxically, as a result of each partners search for a still place to rest – now the partners can also ask questions and make suggestions of each other through the touch and their movement (about 10 mins)

I point out that head-to-head is itself a “restricted choice score”. And one which I like to return to to explore and through doing that realise that there is an enormous range of possibilities that it offers. In returning to it, I often sense the possibility that something new might reveal itself, and sometimes it does. In discussing this, many in the group have similar experiences.

I propose a very simple score which is an extension of head-to head – horizontal weight sharing – it’s an exercise that we all know in offering it to beginners but most hadn’t considered as a score for a dance for experienced dancers. I offer this an example of a restricted choice score and also as a way to continue coming into dancing with each other.

3. Horizontal weight sharing score - beginning with head to head, the point of contact is free to travel to any surface of the body so long as the weight sharing remains horizontal – point of contact can roll or slide or jump (20 mins)

By taking away the possibility to give weight onto a partner (from above) or to offer support (from below), but instead to rely only on giving weight into a partner (from the side), many pathways and qualities can be explored that might otherwise be missed in our habitual readiness to employ more “advanced” skills.

The kinds of things that came to the foreground of our attention in this dance included:

- the possibilities to play with varying the amount of weight in the touch
- taking the head down and the tail up leads to the possibility of pivoting around the point of contact
- the possibilities to play with proximal and distal points of contact
- the possibilities of falling and rising together
- many moments of feeling the potency of our habitual pathways to bring weight over/support under our partner
- some moments of noticing possible new pathways to bring weight over/support under our partner fuller use and exploration of sliding and jumping points of contact

One further point that I notice and others concur with is that in exploring this score one drops into a certain state of mind which could be described as being “improvisational” in the sense of

being ready and open to deal with the unexpected.

4. We split into groups of three to work for 45 minutes on exploring and devising more **restricted choice scores** – the working was extended by agreement to 60 minutes

We met back in a group to share what we had found. We didn’t have enough time to show the scores since while working the groups wanted more time to explore. Instead, we just went around and described what we had been working on. What follows is are the noted that I made gathered from the research of all of the groups:

- horizontal weight sharing but only looking at the floor or only looking into space
- no use of arms – only horizontal weight sharing – alternating one on top and one below
- both not extending the hip joint – looking for the tail
- both only taking the weight through one leg/foot – also one foot NOT touching the floor
- “one out breath one intention”
- head to head into horizontal weight sharing with one hand always attached
- trio – one down close to the floor and the other two standing up
- hands and arms connecting to the centre
- light touch only – rolling and sliding – no jumping

People were happy with what they had found and nearly everyone had their notebooks out at the end. There was a

feeling that we had between us generated a lot of material that we could take away and investigate further. We also discussed a little the wider concept of “restricted choice scores” and their use in teaching – that they can be used in a very directed way by carefully setting the parameters and yet are open for the dancers to have an experience of genuine exploration.

I finally was asked to very briefly show my favourite restricted choice score of all the ones that I have figured out. I had mentioned at the beginning that there was a very simple score that I had discovered that I found very interesting to work with.

It is **to dance with neither horizontal nor vertical weight sharing** – sometimes we might pass momentarily through horizontal weight sharing but we never rest there – vertical weight sharing can be avoided altogether.

I like this score very much since the weight moves back and forth but again the familiar pathways up into lifts are avoided and new possibilities reveal themselves. It’s also quite dynamic and for myself a lot more reflex movement is stimulated.

Further stages that would have been nice to explore would have been to have time to work in this group with some of the restricted choice scores that others had investigated. A further stage that I am particularly interested in would be to return to open dancing after exploring some of these restricted scores to see what effect it has – to test whether in fact our dancing becomes more improvisational as a result – to see if it’s not just new patterns that are revealed but also an exploitative state of mind

Study Lab Report – 1.-4.8.08 (M. Manning)



Scores

Pipaluk, Peter, Isabelle, Ilka, Eszter, Gabi, Walter, Elske

1. What is a score?

- Can be interpreted individually
- Offers space for creativity
- Space for choices
- Not improvisation, not choreographie
- Frame of rules
- Guidelines
- Could create agreement, common ground
- Restriction and opening possibilities
- Openess
- Reference points for play (consciousness for playing)
- Clarity – I can go back to it to orientate myself
- What is not a score? Choreography
- A score draws out your ability to respond to a certain idea
- Naming
- Pipaluk: Is 'blus' a score?
- restricting scores
- opening scores
- Scores vs. telling you what to do

2. Catagories of scores

- teaching
- performance
- jamming
- large groups, duets
- warming up
- Scores -spacial – time – physical – emotional – sensing – sound – perceptual – rhythm – musicality

3. Scores in performance

best is when it does not reveal itself
score to facilitate mystery
What happens with that?
What does it do?

Intention:

I like to see what it could be vs.

I like to see what happens

Do you already know where you will be arriving?

Engaging without knowing where to go

If the audience is not interested, the score is not interesting either
interpretation

- Lisa Nelson's 'tuning score'
- Martin Keogh's 'river and bank' = imagework, adds the whole dimension of imagination/ inner world/
- Chris Aiken's 'zooming in and out of focus' score
- Scott Wells' number score 2-2-1
- 2 duets (1 in contact, 1 in a dynamic duet not touching), 1 solo, if one shifts, all have to shift

- Contact opera - singing and moving in contact
- Inspirational map - drawing a map on paper, using that spacially
- Grid - standing, lying, sitting
- Corridors
- Empty – fill
- to enter you have to know where to go can only dance your own kinesphere if you want to change you have to exit
- Ruth Zaporah - like flocking score
- One gives simple patterns, others have to improvise with that pattern, spontaneous patterns
- Joanna Mendl Shaw:
- If-score (phrase making score)
- make up your own task
- "if I see this I am going to do that"
- "if sb touches me I will go to the ground"

Naming a score

How to find the right words?

'mind map system'

"I want to go to the house" = "house"

What is crucial? What is the essence?

Is there a difference between a score and a task?

Can every score be a performance score?

4. Scores for teaching

- Martin Koegh?
- Occupy the same space at the same time, duet

- One high, one low
- One fixed movement you have to come back again and again
- When you feel there is sb who wants to lift you, reverse the intention, other has to accept
- Always head on the floor - teaches leading with your tail
- Saying YES or NO to what you are doing
- 'come with me' – 'I go with you' leader – follower
- both follow, nobody leads
- density of touch, intensity of touch
- Scott Wells - leaning – rolling – pushing
- Signal: go to maximum
- sign for silence (large groups), (possibility to switch on the sign yourself)
- Move slowly
- Time score 3-3-3
1/3 (of your time) engage in a ci duet
1/3 solo
1/3 stillness
- Rhythm score
- play with weight, allowing your weight to fall
- Nancy Stark Smith
- 1 person has a verbal conversation with somebody inside a duet
- Nita Little
- endurance score/ habit breaking

- 4 people at the periphery of a dancer who dances the whole time, getting fresh partners for 1.5 h
- Entering- exiting
-entering only when you really want to
-Reverse: entering only when you really don't want to
- Faking it, pretending you are doing it, you know how to do it
As soon as you recognize what you are doing – change it!
As soon as you know that you are going to do it – don't do it!
As soon as you know what you are doing – indulge it! Exhaust it!
stay with what you are doing!

5. Beginner's scores

- Scott Wells - push your partner across the room
- Getting underneath, getting on top
- Eye contact & hand shake
- Shadowing
- Going back and forth in weight shifting, but when you come back give weight to somebody else
- Peter Bingham - cuddle score
start with sb in your lab, person in charge is indicating the movement, using center to move the other person
person lying can only move when when getting help
following learning to be partly in the past, leaving something behind, waiting for your partner

Theory and Practice

After a short group discussion, we decided to break into diads for 5 minute conversations. We had two 5 minute diads, and then we combined into groups of 4 for another 10 minutes of conversation.

The group then reassembled to seek a next step. As a process, we wrote some of our observations/discoveries on a large paper on the floor. This act of documentation became a conversation – both on paper and out loud.

We spent the remained of the time adding to the paper and discussing.

We concluded by sharing some books and articles.

Notes from my discussion groups:

CI is a practice of social theory – as a practice it is not perfect

Theory is useful to create space for art in the world.

CI came out of individual artistic expression and has come to be a community dance. One of the only Western art dances that has become a folk dance.

CI is a folkdance that creates community that is adapted to post-modern individualism

We who have exploded out of our families/villages/etc. can create new community

Why do we look backward to Steve (Paxton)?

Are we rebelling against the inherent anarchy of the form?

We have inherited a crystallized form of ideology from America in the 1960s

Notes from the big group:

How to turn theoretical questions into practice rather than writing?

The social construction of identities is visible in the body moving

Dance with a book

Moving Dialogs

Dance---watch---write---read

Dance –listen ---debate

Reading Jam – read 20 minutes then continue to read but share sections out loud

Let's have a library in the lounge

What are people questioning these days?

Where do these questions touch us personally?

Documentation as creative process

Tell stories of how theory changed our lives

The body as document

Practice as Research vs. Research of Practice

Rigor = Death, Why be rigorous? Why not?

Who is improvisation for? The improviser or someone else? (audience, partner, public, society)

Which came first the theory or the practice

Make a web of what research has been done about CI

Dieter and Norbert's site: a CI wiki to catalog writings/research about CI

How to bridge the gap between artistic language and academic discourse?

How could we incorporate more debate in the CI community?

Empirical methods of valuing are not always fitting with CI/artistic growth

How to legitimize non-verbal research and knowledge within the academic environment

Theory (describe); Critique (change)

Malcolm wrote a paper on evaluation – we evaluate moment by moment in practice; in academia you evaluate at the end Using “Research” as a term for only some questions is snobby

Specificity of language is very useful

Values are associated with words – to level value by broadening definitions of words is not good

In science, most of the work is defining the process.

Is documentation just written? New technology, performance – body as document

Books and Articles:

- The Open Work by Umberto Eco
- It Takes Place When it Doesn't -- Martin? A book with an article about denaturing the word “research” in the field of dance.
- 39 Microlectures in Proximity of Performance
- Certain Fragments
- An unpublished article by Hilary Bryant about phenomenology and CI (from Jess Curtis)
- An unpublished article by Jess Curtis on CI as a tool for Social change (in relation to the mens' movement)
- Closer by Suzanne Kozel (on dance and new technologies)
- Performance: A Critical Introduction by Marvin Carlson
- The Practice of Everyday Living (quoted in much performance theory)

Notes from some of the conversations -
August 9, 2009 (Kristin Horrigan)

Continuous falling and flying

facilitator Ricardo (Brazil) (Saturday morning)
Ricardo, Georg, Katy and Karen.

Rolling aikido style, the lower back is like a compass. The Head and sacrum don't touch the floor.

Roll back onto one shoulder and back down to the hip (not sacrum) the leg on the hip externally rotates extending out to the side brushes down along the floor and gathers in under the centre, the other extends up vertically and extends on the roll back then flexes in at the knee, foot planted on the floor under the centre to come up to stand on, so there is no sitting on the tail bone.

We practised this roll.

Forward roll, the head passes under the flexed supporting arm, the weight goes through the body as the centre travels over supported by the extended other arm /shoulder blade). The arms don't take weight, it is possible to roll without the arm touching the floor. The shoulder "kisses" the floor, the muscles cushion the impact. The body rolls across the spine from shoulder to hip.

We did variations of breaking the fall from standing going backwards, (Georg) Jujitsu break falls (Katy) and questioning the form from other experiences (Karen).

We then went into lifts and flying. The principle of keep the head and sacrum on the horizontal and the arms free/open. The

spine remains in a curve and at times of flying around the neck the body rolls around its axis and spirals centre to head. The arms and legs extend from there.

The principle of running like a horse not jumping into the floor rather away from the floor.

The principle of the centres moving under and over each other and the time to transition around each other at the same level; the downward path as the other starts to move upward, the attention of tracking each other in that process.

The principle of centripetal force.

The opening of the front of the body around the upper chest and throat for the supporter, as the body swings around the neck, the continuation of the centre around the body.

Some aikido/jujitsu principles shared between Katy and Ricardo (line of force from self through partner's centre into the floor. The flight through each other's centre, taking the whole body into/across the floor. The relationship of this work to martial arts is clear; for those practicing both there is ease, synchronicity and complicity, in the shared language as the centres speak/listen and track each other.

Discussion about style and interest, what is gained from working with forms underlying the dance, does it create a vocabulary we then depend on, or does it support body knowing? Both apply for people on an individual basis.

The clarity of the whole body image, how the mental image works with the body image in the moment of making a movement/moving, to create a sense of integral movement and substitutes fear/withholding states.

Issue of size, the intuitive response to protect oneself when a large body comes flying at you, the idea of the support being a surface for the other to move around continuously, minimising the muscular effort by catching the body in flight and directing that around the support.

Teach this from the floor upwards.

Teach this with safe parameters.

Teach this allowing for variation and interpretation.

(Notes scribed by Katy Dymoke, Aug. 2011)



Breath & Inner and Outer - What about the body?

“Breath” Lab (Benno) with “Inner and Outer” Lab (Katy D) as part of the her question “what about body?”

Members: Karen, Benno, Jovair, Günther, Sabine, Kathy, Juri, Barbara P, Katy, Irene, Susanne, Andrea

Circle for facilitators to present the perspective they are coming from. Katy spoke of the inner spaces, sensitising them to then move out into wider space. Talked about the diaphragms (pelvic_ thoracic, etc, supporting/dividing the spaces between the cavities also of the skull.

Do you have a question? (Sabine)

“Yes, where is the boundary between, is there one?” (Katy)

Benno presented his idea of how the breath informs the dance, how dance and breath go together in the moment of moving as he moves. Curiosity and desire to explore this experientially.

The discussion that followed was a sharing of individual experiences that related to these ideas or were new or illustrative.

- How the breath is vital for nurturance, for connecting the outside world into the inner (in halation, intake),
- how working with breath supports the fullness of the body expansive in supporting/lifting, what is going on physically with the muscular mechanism of breathing,

- how it quietens the nerves, releases heat, the suspension in the pause between the in and out, is about space and time, and so on.

As well as the personal reflective responses, we also spoke of breath as a tool in teaching, particularly in mixed groups, as a base to work from, we all breathe.

There was then a request to experience; we set a time frame of 10 minutes alone with breath, then fifteen with a partner, then feedback with the partner, then feedback to the group. The general state of mind in the room during the first experience was very quiet, the breath being the activity rather than movement with breath. Sounding also occurred. Some moved from the breath or to experience how the breath works automatically and continues in its own time relative to the effort being made.

In the second partnering section there was more movement and relational aspects arose. The simplicity of breathing with another. The physical response of the breath to weight bearing on the torso. The alternating waves or synchrony of the breath, the attunement of my breath with yours, or not.

Katy requested that each person wrote down a key aspect from the experience, some did;

- Taking time to breathe and feel the ripples of the breath into and through the soft tissues of the body. (Jovair)

Interesting to feel that the arms and hands are connected to the breath, how they move with the breathing

Image of a moveable breathing tree

What do I want to breathe in /out?

What do I want to take from the outside?

- What do I want to share? And how is it with a partner together, if we're very close together we breath in the same air, what do I breath in then, to toxins of my partner?(!)
- To be connected with someone, a group, the world, through the breath, I share the same breath/air like you? (Barbara Pfundt)
- Anatomic observation; movement diaphragm –activity/relaxation – connection to muscular movement while lifting arms... protection with holding breath under big pressure/ weight. (Gunther)
- Breathing –sounding – kept the focus on breathing. What changes inside; with or without weight (of a partner) effortless letting me breath, getting aware when something or situation is stopping the natural flow. (Benno)

What breath supports what kind of movement and the other way around?
Exploring non habitual breaths
In-out-pause, consciously (a lotus in yoga)

- Feeling breath of partner without synchronising. (Susanne)

Is it possible to watch the breath without changing?
Breath is irregular

- The undercurrent beneath everything (Andrea)

Exploring walking, running stopping, how the breath works automatically to support the need for energy. Image of one big lung inside, one lung breath. While I moved from the ribs with the breath into the arms I felt one side expands more to support the arm, then both together ribs and shoulders riding on the lungs, then the head and neck.

Deep into the back and expanding into the space behind a 3 dimensional movement.

- Arms like wings, the dissipation of tension in the shoulder, lightness and strength. (Katy D)

Touching feet to feet breathing through the pelvis into legs through feet into/with/from partner –

-continuing to engage movement of legs free and supporting like an infant breath awareness all the time.

Soft skin

- Healing all illness (Karen)

Concentrate on the breathing action, bring my awareness to silence and presence. Offering attention to it allow me to sink deeper in the present. (Without having any need to change the rhythm or depth of the breath..)

- The breath allows all the layers of my body to connect and communicate. (Irene).

Enjoyed so much the unfolding process/ structure in the lab – from speaking about BREATH and our similar /different sense of how breath might sensitise the inner space and then what is released (technically say CO2 but also releasing something of ourselves to the outside).

Being solo with the breath and then meeting someone else

Reflecting our experience back to the group, speaking about the embodied experience.

Back into dancing and sounding the breath, a delicious playful sure, thank you. (Kathy C).

Collected and typed by Katy Dymoke.

Touch

Facilitated by Katy Dymoke
Benno, Camillo, Daniela, Jovair, Kathy C,
Barbara, Ilanit, Irene, Katy

Initial discussions raised themes personal to individual perceptions of touch.

A relational language.

Listening and being listened to.

Words are not enough that's why we dance.

First variation. Touch and receive, neutral touch (!) can it be neutral?

The one touching has no intention of doing anything or changing anything,

As the act of touching changes something in both people.

One sits/lies. When ready nods. Other puts hand on somewhere. For 15-20 secs till they feel the imprint is clear. Both notice what they notice, any shifts, images, responses. This affect can be minimal or may also be startling and unexpected. The mind witnesses.

The receiver waits till the imprint dissipates, nods to receive again.

This goes on a few times. No talking till completed and then the receiver speaks first and dialogues with other, both sharing their insights, aspects noticed in self.

Interesting to note that the toucher notices things in the manner of touching, in the nature of the response, (doing and receiving info about the person touched and less about their own sensory response. The receiver notes more about their response, so there is a role of touch-er and touched, the act of touching is different to being touched. The action is a motor event away from self, with flow and attention to other whilst attending to self in the task. The act of receiving is sensory with inward flow towards self whilst attending to the presence of the touch-er.

Safe touch... benign intent, counters the cultural definition of touch as unsafe, invasive, and this is what many in the touch-er role experience, their pre-motor focus.

The response here depends on touch sensitivity, of the whole person to being touched or more locally the sensitivity at the place of contact.



Round two the touched person touches back at the point of contact, i.e. they receive and respond by choosing to touch the person back. Here we feel the movement of cells and the restoration of the membrane/ boundary where the active reciprocal meeting occurs.

Previously the touching hand feels the skin and tone, texture, heat, pulse, vibration etc, the touched person receives the information from the point of contact that touch is occurring and the response of the cells in the body at that point is to signal at first an alert and the awareness rushes to that place to ensure it's safe. The affect of the weight and heat/presence/movement of the touching hand is to move the cells that are being touched in the fluid around them. Sponging affect of the cells being moved in the fluid by the forces however subtle coming from the hand. This sensitising of the touched place can be enlivening and then restful and the whole body responds, either in the sense of safety and holding, back into self, or into moving away back to self.

Touch is movement. The cells are moved and move in response to touch and the whole body is affected.

The third variation is that the touched person can respond in movement, so the impulse to respond can resolve into movement, through movement.

Relational aspects. One touched touches back, reciprocates. The person touched can touch the touch-er at a different place, creating a "circle". The flow away from self is balanced by the flow towards... a stabilising affect?

Often in the dance we hold on in a lift to find such stability and to communicate the need for stability.

Moving towards and away. After a while we feel we have received enough and can move away whilst knowing we also have that place to return to safety.

Touch as a sign of reciprocity, healthy balanced relationship, compatibility etc.

What surfaces? Childlike responses, release of holding, support, joy, deep restoration. Organisation of the body and so mind. Allowing the body to be heard. Allowing new patterns to surface from the old by taking the response into movement. The primal /preverbal place of touch/kinaesthetic experience is the place for re-patterning as we return to a place we can start from and learn afresh having got what we need.

A place for returning to self with self/other without the control/influence of the ego, enables openness and generosity to self and other.

Other aspects to explore are the relational aspects and touch qualities.

How we move towards the contact, or away or because of the contact, and how we find support to do more because of the contact relationship.

How we attune to the contact of the other, the time it takes, it isn't a decision thing, it takes effort and softening into receptivity to find it... especially after a long dance with another quite different in nature.

Katy Dymoke, August 5th 2011

Strange exercises

Markus proposal

Participants: Dustin, Riccardo, Johan, Markus, Sabine

Discussion about how to incorporate new things into the tried and true of a class, when is the right time, how to try them out first, idea to start with something familiar and then informing students that it will be something new/unusual/ strange
Also the discussion came up „what is strange“, meaning different things to different teachers, things that we are not familiar with, non-dance exercises etc.

We tried different exercises:

Dancing and singing (i.e. opera)

Markus

Observations: changes speed of dancing, song guiding the dance?, idea to continue the dance after the song, humming

Opposites:

Riccardo

leaning in/ hugging and saying „ I hate you, I don't like you, you smell etc.“ – pushing away and saying „ I love you, I like your smell etc.

Interchanging both

Systemical Groups:

Sabine

Letting students find themselves in groups of first profession, gender, age, amount of children they have, anything personal

More/less:

Dustin

Two people standing across from each other, one is asking for more/less push

For Johan, this was about the asking, consciously choosing how much or little

Markus adding the energy line of pushing center to center

Partners body is landscape:

Johan

I go for a walk on somebody else's body, through the forest, the jungle, the water etc., imagining that your partner uses a new language, imagining that my partner dances differently from the inside

Markus: imagining little puppets talking on the skin

Sabine Parzer, Aug. 2011

CI in Performance – RESET

Günter, Eliana, Nicole, Barbara

Question: As CI-Dancers we are so used to touch that we don't get effected or we don't listen closely anymore to the different qualities of touch...

How can we reset in this sense?

1. 2 people approaching and pedestrian touch
What means pedestrian touch on stage? Danger of overacting..
2. 1 person sitting – 2nd person approaching
different results when one person is passive
3. Emotional touch – 1 person standing with eyes closed, 2nd person approaching and giving a precise touch into the body
 - a. Person one – let the touch enter the body without reacting
 - b. Person one – let the touch enter – spontaneous reaction with closed eyes (possible solo)
 - c. a.+b. leading into a duet with precise focus. Stick to reaction and your touch
 - d. Applying contact skills in the duet

- How are the different bodyzones changing the image if you applying there some touch?
- How can you avoid clichés by applying contact skills?
Hint: Take the exercises physically and follow your idea without getting theatrical... we interpret from outside as a public

script from the teacher meeting 2011

Appearing questions:

- Where is the border of the intimate space of the other person?
- What's happening when you enter (interesting zone)?

Open Lab

Writing by Joey Lehrer

Sticking with, moving on - noticing when each occurs

What is the thing you are doing?

What is it?

Can you feel it?

Can you identify it?

Listening, listening, listening

How does that small thing turn into a big thing?

How does that small attention to detail - to weight, to touch, to sensation - turn into full-bodied support and flying?

And can I still know the small thing as I play with the big thing?

How much compression can a body handle?

How can a body handle compression well?

What is the threshold of integrative intensity and disintegrative intensity?

Can I also sense that in my partner?

A flocking mentality. Who has the impulse?

Yes, yes, yes... YES

All the little offers, all the little 'yes's

Does acknowledging it change it?

What is the thing?

How do we know the thing?

How do we know the thing has changed?

How do we know when it sticks?

Can I really ask something of you and still give you the complete freedom to do as you please?

Directing you whilst not forcing you to do as I want?

Trapping your body part, yet sensing when you wish to escape.

When do you really want to escape?

When are you just testing the limits of your confine?

Always with the testing - your structure, my structure.

What if I do this?

What does it do if you do that?

I'm labbing... I'm labbing... I'm labbing!

If you just pay attention and wait, you will notice it happen

Set an intention and it will play out

Contact is a community form, we come together, we share, we make connections. Communities take time.

Stimulation, exudation, integration.

Settle in, rest awhile, let it play out

Bzzzzz... Bzzzzz... Ffoomp...

Mmmmmmmmmmmmmmmmmmm... Bzzzzz

The laughter of missing it

Where is the right place for me?

How do I know that?

When is the right place? Now?

What about now?

teacher meeting 6/8/11

Fighting

Barbara, Georg, Jules, Michael, Otto,
Ramon, Joshua, Peter;
Foto & script: Peter Aerni

We were standing for a long time in a circle – like in a ring. Intensive discussion and explanations from Otto, flavoured by comments of the others. The initial point is the question of a sudden firm touch – in a pub someone touched like that would strike back immediately!

- Quality of the emotional connection
- Quality of the movement
- Fighting is related to competition, which as a word is connected to appetite – tasting and wanting to get more!
- Scott Wells used to teach “Wrestling with affection” (provocation/ aggression/territory/restraining)
- Joshua teaches “consensual sadisme” with elements of this topic
- Hillel Kraus is a teacher who relates martial arts an CI to make a new form
- out of SM practices it seems to be helpful to have a save word which stops the action

We then moved on to show and practice some excercises mainly with one partner:

1. Facing each other, hands up and touching the open hand: Push against, lean in, move forwards and backwards.
2. The same position as before: but the hands are open, your left to his/her right and right to left, loose touching one on top of the other. You try to stay connected and aim at the same time to touch the belly of your partner by moving your hand.
3. Inspired from Work by Min Tanaka: With your partner you stand side by side on a line(imagine it to be a wooden log). Without lifting your foot you try to push your partner from the line by moving and touching mainly knees and pelvis.
4. Facing each other with hands up on the level of the shoulders: only by touching hands your try to push the other off balance.
5. Standing but to but quite close to each other: push the other off balance.
6. Get into hand to hand touch with a partner and explore nicely pushing/ pulling/following taking that flow of movement into lifting and being lifted.

teachers meeting Saturday, 11. Aug. 12



Notes on 10 x 5

10 teachers had 5 minutes each to (verbally) share their professional work or research with the whole group. Questions and answers were possible only if the presenter hadn't use up his/her 5 min yet.

The following mini-summaries are by nature simplifications, maybe even slight misunderstandings from my side. I took notes, but yes, 5 min were compact and exciting and I apologize in case the presenters won't all fully identify with my interpretation. Please see these notes rather as inspirational flashlights, showing how diverse and specific and interesting people's individual engagements and approaches are inside the wider field of CI. (Susanne Martin)

First Session - Friday

1. Jules
On his teaching interest in movement, which focuses on the liquidity of the body. He developed a specific meditative practice around water / body that became important for his approach to dance. As musician for dance improvisation he creates soundscapes and musical textures that don't intrude the dance while not avoiding rhythm and melody.
2. Itay
On dances between parents and small children, and how it started to become a new field of pedagogical, physiological and artistic research for him. A video on YouTube showing a dance with his child brought him a certain degree of fame and a rich flow of communication world wide.
3. Lior
"Dancing Physics" His concept of how to put strategies, research methods and knowledge from physics into his dance (teaching) practice
4. Oleg
is in the process of preparing a solo performance, struggles with how to work with a ritualistic / shamanistic inspiration he has. He is interested in input / exchange / specific knowledge on shamanism inside our group.
5. Michael
does PhD research between performing arts and philosophy on partner improvisations (Min Tanaka, CI, Tango) "Gestures of Desire". Where does my movement come from? From myself / "my centre" or the outside / the other person?
6. Peter
wants to support his students (in the field of visual art) who don't get the relevance of body awareness for their artistic work. Is interested in how to write about body practice and the concepts behind. How to verbalise the felt sense of the body, which scientific models of analysis and scientific language don't cover?
7. Julia
does a Master of Arts in research on how you create yourself in CI, how much do you co-create yourself together with your partners?
8. Thalia
does a Masters of Arts on how improvisation works through expanding and nuancing of our senses – making sense through processes of perception. How can that idea also influence / change the way of writing about improvisation? How to develop a new / different writing for a somatic artistic practice?

9. Lemmer finished a doctoral thesis in psychology about “the practice of CI and how it enhances the quality of life”, discussing concepts of Mindfulness, Flow, and Oneness.

Second Session – Saturday

1. Irene is creating a place for herself and others in Sweden, where she brings together her interest in increasing presence and mindfulness not only in dance and art but also in relation to nature /environment. She wants to organise a retreat there with a focus on the meditative aspects of dance and voice and sound.
2. Ilya shared his current two interests in teaching CI. One evolved (similar to Itay) by dancing and performing with his son since the age of 9 months. He is looking for an exchange on acrobatics and acrobalance for children from the age of 3. In his teaching for actors he works with the idea of 3 centres in the body.
 - a) below the belly – connects to bodily movement and the senses
 - b) the chest – connects to emotions, connections with others, communication
 - c) the head – connects to planning and making, the inner director and creator.
3. Jess is currently working on his PhD in performance studies. He explores other ways of making presentations inside the academic frame and how to make pieces that speak to the performative as well as the neuro-scientific side of things. For example he works on a project in which heart rates are measured (of performers and audience).
4. Simonetta reported about a dance project she did for her Masters thesis. In this piece on “Desire” she worked with Feldenkrais as a source of the dancers movement, to then choreograph from this material.
5. Manou brings CI together with aquatic bodywork, explores the idea of jamming in water without getting nauseous. A key seems to be in developing a relaxed breathing during the dynamic over/under water activity.
6. Susanne gave intro into her PhD research “improvising ageing: how dance enters a critical ageing discourse”. In the UK the methodological route of “practice as research” allows her to put her own performance practice in the centre of the work, analysing how it is influenced and how it critically speaks back to questions of ageing. (Similar route to Jess’s in Davis, USA).
7. Nicki works on a project about mothers and daughters and how their changing bodies / landscapes meet in different ways over time. The project involves dancing and sculpting. By now her daughter is a teenager and she is interested in exchange with other dancers experiences with teenagers / puberty.
8. Benno spoke about his fascination and concern regarding the internet and the flood of information we are constantly processing, choosing, ignoring.... He led us listen to an excerpt of a lecture he found in the net by Drune Valo? And his thesis that everything is about consciousness, that Nothing is where everything comes from, and “the

importance of believe patterns” and their changability.

9. Catalina gave a report on the development of CI in Montevideo through the past ten years and how some of the people now here in the festival had influenced it by their visit and teaching. (Florencia, Guto, Dani & Ecki). Since five years a regular jam has established itself and nowadays there are two to three jams per week happening in Montevideo. Newest development: Together with three friends Catalina has started to organise a festival there.

Susanne Martin Teachers meeting 2012

Multitasking and Subtexts

Is an empty mind the best mental state for contact dancing?

If not, what other mental states might support and enrich our dancing?

Clearly, thinking about your bank account or next year’s holidays while your dancing is likely to degrade the quality of your dance experience.

But there are other lines of thought which perhaps might have a more beneficial effect.

- Fantasies (“What if I were dancing with the Queen right now?”)
- Personal narratives (“I’m so grouchy and tired, I’m going to accentuate my grouchiness and tiredness for the rest of this dance.”)
- Goals (“I’m going to keep a rolling point of contact going until sometime next week.” “I’m going to be more intuitive.”)
- Fact-finding missions (“Who IS this person that I’m dancing with? Let’s see what I can discover.”)
- Secret missions (“How many steps or lifts from the last dance class I took can I weave into this dance?”)
- Strategies (“How can I unobtrusively bring our dance over to the side of the room so that I can take off my sweatshirt?”)
- Compositions (“How can I create a contrast to my partner’s dance style?”)
- Self-evaluations (“Gosh, I’m really good at this!”)

Of course there's a delicate balance to be found. Too much of any of these lines of thought might harm our dance. But the right amount at the right time might just open a door to the unknown...

* * * * *

We conducted a lab to discuss the different background thought processes which each of us has discovered can have a positive influence on our dancing. The participants made a list of thought processes which had in the past sometimes proved productive by leading them into very stimulating dances. They include:

- I'm tired and lazy. I don't want to put too much energy into this dance.
- I'm dancing with X, but my interest/ thoughts/gaze are concentrated on someone else in the room.
- What were all those techniques we practiced in the last class I took? How can I deploy them in this dance without being too obvious about it?
- I'm going to try to dance like someone else, someone who I've been observing and whose dancing I'd admire.
- I am beautiful, strong, witty, intelligent, deep in the flow, the star of this party.
- It's my lucky day. If I fall/jump into the unknown, I'll be ok.
- I'm a dog, monkey, cat, bird, tiger, or snake...
- My focus is broad, I sense everything, I am without goals, I am I. [Inspired by Lemmer's talk.]

- After a week of solitary existence, I'm coming to this jam so that I can charge up my batteries with as much contact as possible – experiences which will nourish me for the coming week.

We then tried out some of each other's thought processes. Some of them were beautifully rewarding, others proved to be rather confusing.

teachers meeting 2012, Joshua Monten



Fascia

Facilitation: Adrian Russi
 participants: 20-25 members of the teachers meeting

Structure:

20 minutes introduction plus sharing questions and thoughts about fascia
 20 minutes watching the video „Strolling under the skin“ by Dr. Gimberteau
 20 minutes sharing about the video and finding connections to each one's work
 30 minutes moving

Content:

One week ago at ECITE 2012 in Bern I was intrigued by the video „Strolling under the skin“ showed by Cajus Wacker. I felt the need to share this material with other teachers. The pictures shown in this video are so unbelievable that it made sense to watch this video together. It also showed clearly that science is working since a couple of years intensively on this matter and that we contacters can really profit from their research work!

In order to get ready to watch the video I gave some basic information about fascia and we shared some knowledge and experiences about everybody's work with fascia.

After having watched the video I guess everybody was deeply impressed by the pictures. After a verbal sharing we spread into 2 groups, one working in duets and the other in solo.

As the content is so complex and it was more about sharing the video and our thoughts and impressions we were not looking for conclusions - that's why this report won't tell you about the concrete content - sorry!

But here are some websites:

<http://www.fasciaresearch.de>

<http://www.gimberteau-jc-md.com>

<http://www.somatics.de/>

http://www.youtube.com/watch?v=_FtSP-tkSug

Adrian Russi teachers meeting, 2012

Contact improvisation in the Water

Monday, 5th august 2013
3 participants: Manou, Benno, Muriel

Structure:

A) 2 persons are working on 1 person for 15 minutes. A is passive; B & C are moving and touching A in different ways.

Changing roles.

Experiment with polygene touches: fascias, bones, sensitive touches, bubbles, sound, skin, squeezing, strong movements, etc.

B) Trio with equal roles. Diving up and under. Playing with different touches and with being active, passive or states in-between.

C) Trio in the current outside - there we have more possibilities of resistance (the Walls are very close)

Teacher meeting contactfestival 2013
Muriel Jeanne Mollet

How we have changed with contact - our history, development and how it informs our dancing now in a jam

- I cant tell that CI changes my life but the ways of thinking the body has changed my life
- The definition of how the body works changes, so that changes CI
- CI has been changed by BMC, martial arts, Alexander-technique and so on
- The question is less what is the definition of CI than what is the development of CI as a culture
- I have worked with hip hop dancers and they were used to throw themselves into space or on partners using muscle power only, CI taught them a softer way and makes this people trust the instant moment
- Trying to remember how my body was when I began CI .trained as a modern dancer in this early beginning CI looked like wrestling <magnesium> for example was based on how people react on how they crash into each other what happens in the moment and how people are dealing with all this ?
- Now as I am involved in body mind research I am a different animal

- It was a combination of energy studies and it was much more muscular than now
- In this lab I am rather interested in your personal journey with CI even if I am really interested in the history of CI. I think this lab is more about your personal way of meeting and living within CI
- CI brings me back to thinking my body as a material and the pleasure of playing with all this layers, feeling flesh, bones etc ... when I met CI I was a contemporary dancer, more used to forms and the visual aspect of dance, when I met CI I was doubting about being a professional dancer and about the way I was living in my body. The second thing is the touch, when I first explored touch it was a big WOW, after years of CI in a way I have learned how to touch and I wish now to go back to this big WOW and unlearn some codification I have about touch.
- When I began dancing CI I had no dance background, CI brought me into communication without talking and feeling the floor as a friend and a partner and now it is still like that
- CI was such a joy - it was opening myself. I loved getting into an energy flow, flying etc. being an animal – CI taught me how as a dancer I could listen to my body and take care of it, prevent injuries, now I am still dancing the point of touch, it is still feeding me and CI brings me playfulness- but I have to take care of my body dancing CI, my back, hips, ankles, knees are ok. Now I have to find a way to get access to change my body – because CI causes me injuries.
- I am a non regular Contacter, going in and out, CI brings me in touch with my spontaneous feeling, a sense of physical existence, which I forget the rest of the time of my life, when I am not practicing CI.
- I am confused for the comment before about speaking about my own experience, because the history of contact and my history are deeply connected. It taught me strength and the entire journey from wrestling to body mind works is my personal experience with CI.
- I hate contact, but CI is a good companion, I was often fighting with it but I was always going back to it, there are many layers in CI and I can go from one side to the opposite side of it or feeling closed to or far from CI, but it is always here around.
- My background is hip hop and martial art. In the beginning CI gave me structure and playfulness, after a while it brought me softness. I can say now, I can move in a different and softer way- contact always shows me where I am in my persona process, it might change day by day.

TM 2013 - Report Stephanie Auberville

Notes 10 x 5

Sunday 4th, 2013

1. Nita
introduces her work/ her PhD research at University Davis, California as a way to share the knowledge that developed in 40 years of CI practice with a wider community. Entering academia is a chance to be heard and taken serious. She speaks about the idea of CI as political action, the ecology of being, the bodymind instead of body and mind, understanding the self as a self-sensing – as an interconnected being.
2. Joshua
transitions since some years from being a dancer to being a choreographer. He works regularly in opera contexts, also manages more and more to put his interest in improvisation into his choreographies.
3. Bo
studied at SNDO in Holland in the 80s, one of the first professional dance educations ever to have CI in their curriculum. In this context a specific European way of exploring body/ touch/ impro evolved, that was later called 'the Belgium Wonder' and 'Euro Crash'.
4. Günther
juggler, physical theatre maker and performer has a company and combines circus, theatre and dance in his performances, explores how to also put CI into his performance works and how to set a piece while also keeping it improvisational. He researches the interface of acrobatics, partnering and CI.
5. Emanuel
leads a dance company in Toulouse, mixing improvisation and choreography, explores what actually is 'presence' on stage. What is it to have 'a good presence', what do

Sunday 18-19⁰⁰

1

~~Nita~~

2

JOSHUA

3

BO ^{Euro} _{CRASH}

4

Junfer

5

Emmanuel

6

~~Lina~~

7

Georgia

8

Ulla

9

Lior

10

ULLI

you do, how do you do it? What is the inner movement and the outer movement in space and time? What happens inside and what happens on stage? How to work with precision, clarity + fun and freedom.

6. Georgia

is a dancer, performer, artist from Greece. She also dances on streets and made a film with people from her neighbourhood, organizes a festival and teaches in schools. All this to change the difficult energy that currently makes up everyday life in Greece, to pass some other information and share as a form of activism.

7. Ulla

is teaching and direction a 3 year dance education program in Finland (Autokompo). It has been a very international school, but now the government decided to not support internationals anymore. She tries in her work to bridge and connect all kinds of different dance forms and body knowledge, as well as bridge the school and the free dancing dance community. The school being in a very small town, geographically at the periphery made a more and more interested in the concept of periphery. Also she is interested to offer the school as a place for exchange and artistic residencies.

8. Lior

speaks of gardening, of his garden and of how to define dance. When I'm in my garden – am I dancing? It took him a long time to think of himself as a dancer – now he thinks of himself as somebody who is working with the soil. Maybe that is something that happens to dancers and contacters (Steve Paxton, Min Tanaka)

9. Ulli

his first career was acting in theatres. But he got dissatisfied. It became too much about having and keeping employments and money. He left to become freelancer. After some year left that as well, as it became too much about money and ego and

status. He now teaches contact, acting and communication, learned a lot by exploring more hippy- style ways of life, CI, touch, travelling, communications of many levels. For him the Freiburg Festival has been an important part of this development.

Monday 5th, 2013

1. Johan

studied biodynamic, anthroposophic gardening, teaches vegetable gardening to students but not in the sense of producing tomatoes – rather in the sense of working with the soil and the environment. Currently is more dancing and teaching dance together with his partner Irene. But it is very similar, working with the inner and outer sensing, he finds so many parallels and explores using images, principles from the world of plants in his teaching of CI.

2. Iris

goes since 17? years regularly to India, studies and practices yoga there and considers it her spiritual home. Since 5 years she organizes with friends a CI festival in Goa, which is very challenging as this kind of practicing touch doesn't really exist in India. It has been not easy to connect with the local communities. But this year she was in a project with 30 professional performers from India to lab and create a performance together. The exchange was very rich and interesting and she is now working on a documentary about it.

3. Irene

spends half of her year in India, teaching dance, dancing. For years she did this mainly for an international community of travellers, seekers, researchers. The culture surrounding her in India showed her how rebellious CI actually is and how anti-hierarchical. She also met a lot of resistance and mistrust towards this form. Lately, when she was ready to give up, she got invited to work with professional Indian dancers, not in the spiritual communities but in the big cities and the professional artistic field. There she meets a lot of enthusiasm and curiosity for this kind of work. This brought her lately also to China. She currently teaches together with her partner Johan.

4. Karen

does a research project together with

Angela Guerriero about the legacy of Judson Dance History in Germany. She is here in Freiburg how to interview the Festival organisers but also the people connected to the new dance education in Freiburg, and follow the traces of American dancer Keriak, who came to teach in Freiburg each year for several months.

5. Bronja

performer, choreographer from Sweden. She is hitting 45 and prepares to be still dancing in her 70s. She recognizes how it isn't easy to grow older, to face that she isn't as wildly flying as she did for example in the black forest jams many years ago. She also recognises the tendency to become less visible as a person/ woman/ dancer inside the CI framework (festival, jam) when getting older. In April she produced a new performance evening with her long-term collaborator Susanne Martin. They both did a solo on questions of ageing. She also performs a lot for children.

6. Barbara

wants to make use of the offer to not speak up as organizer of the festival. She teaches dance, is a print-designer and an ex-nurse. She is thinking a lot about education - what it might mean and where the strength comes from to engage in it. When they started the Freiburg Festival ECITE's had started and they knew a bit about what was going on in Tanzfabrik Berlin and the Freiburg school. The Festival was about connecting to more people engaged in CI in Germany and in Europe. Her first contact teacher was Georg, then Keriak became important

7. Joe

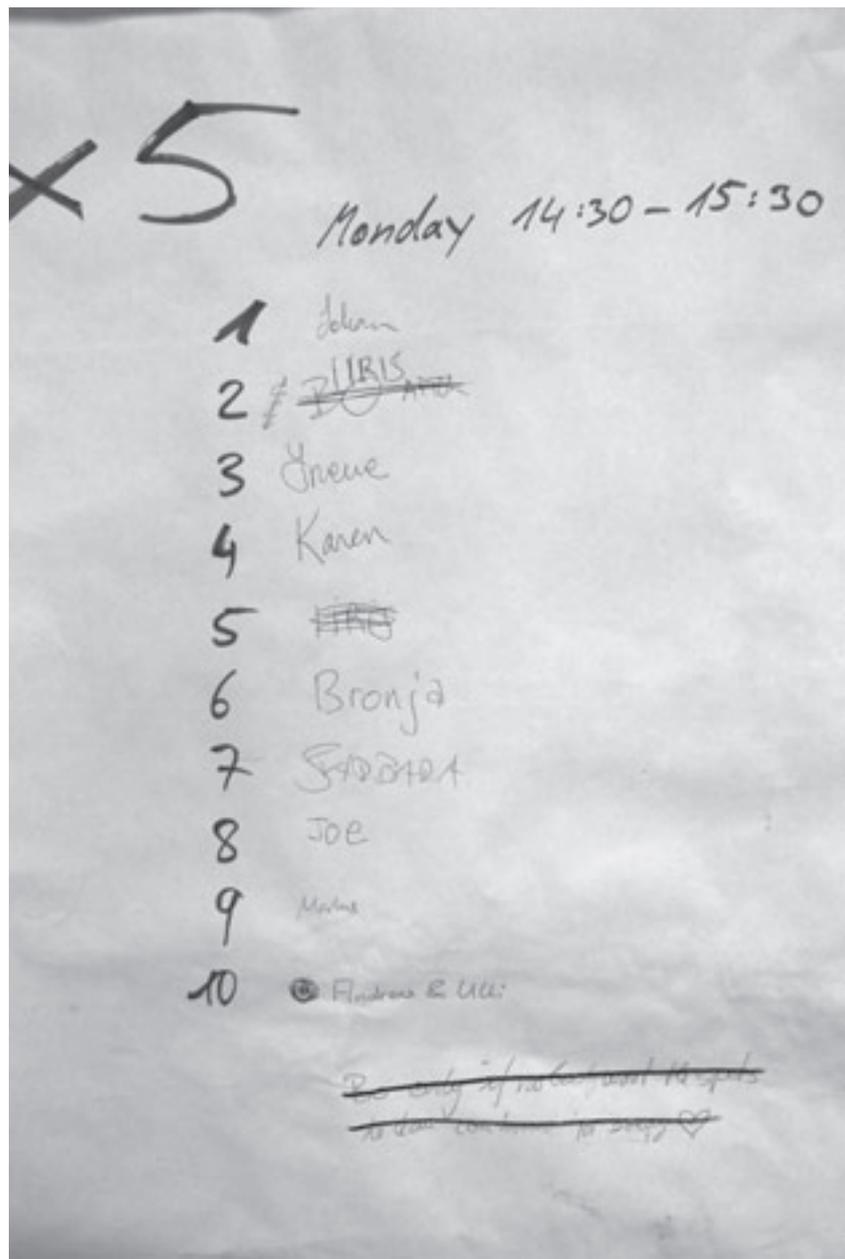
explores the connection between CI, body-work, well-being and self-cultivation. He is a professional body-worker and interested to get away from the giver-receiver roles. The CI world seems to be a unique environment where people can support each other's body-knowledge and healing. He's from

Boulder, California, where there are more people engaged in this direction of practice. He is curious how this potential of CI will evolve even further.

8. Markus
has been involved in ecology movement, anti-atom, political action in the past. He is fascinated to see how now dance sometimes becomes a tool in political activism (Turkey for example). It's still an open question for him if and how these things come together, how to make use of all those listening skills and bodywork skills developed in CI.

9. Andreas & Ulli
Ulli speaks about the touch & play festival where there is an emphasis on communication, spirituality and sexuality. Now he is involved in a new format in the UK called Bread & Jam. Andreas is (yet another) gardener, building bridges and interfaces between gardening, spirituality, sex-positiv, transpersonal psychology, consciousness evolution. From a chemistry perspective he would say CI (now interacting with all these different knowledges) is no longer only a substance but a carrier to form new realities. We are not on this planet, we are this planet.

notes by Susanne Martin
(apologies for simplifications and possible misunderstandings) - TM 2013



WILLIAM
Ingrid
Ali

USING VOICE/SOUND/SONG AS PART OF DANCE

• WU WEI - THE ART OF NON-DOING
LISTENING - LETTING THE DANCE UNFOLD
Trios (Enter and exit?)

STUDIO 5

TANGO (IRENE & GABRIEL)

STUDIO 1

Falling (Jun) / USING VOICE (william)

STUDIO 2

~~WU WEI~~ MATTRESS TAM (Joshua) / dancing
pagama + teddy bear the Head (Manu)

STUDIO 3

WU WEI (Ingrid) / TRIO (Ali)

- PLEASE SIGN IN & WRITE YOUR TOPIC BEFORE 16.30 FRIDAY

LISTS OF THEMES AND TOPICS

just AFTER DINNER 19.30

Tried'n True

Disorientation

Gionathan: how to teach to be safe while disoriented....physical disorientation.

- have people working for about 20 minutes, start sitting down, close eyes, little meditation, breathing, calming down, visualizing spine, let spine move. Not using limbs for support, into spherical space, really upside down....like a baby, fall down and come back up, let spine move you. Let spine produce energy and movement, on your own.
- then add the arms to rolling.
- Then very fast series of rolling, start over shoulder, feel support of arms, shoulder, good stretch of
- neck, spread wide over shoulders. Then you're pushing with legs but spine is central, support etc.
- this adds to support in moving into backspace.
- Daniel—start with someone on their back relaxed, other holds head and gives neck massage, takes
- head for a ride. As a second step, the one lying down moves while keep head and neck relaxed, but move the rest of the body.....then the dance develops and person 2 is still taking care of head and neck. Then the mover is in downward dog and they must keep their head hanging down.

...**Q:** is it important to keep eyes closed?

Daniel: (D) try with eyes closed,, eyes open, and see what the habit is and trying the other.

Sonia: i have variation on this. Person 1 lying down relaxed, person 2 holding head, but person 1 is just moving the head and neck and nothing else. THEN the body follows what the head is doing, but still person 2 is supporting the head. The mover decides when they want to hold their own head. I call it Head in the Nest, and i'm just holding the head but not manipulating it. Later it can become Body in the Nest. When the nest isn't there, the mover has to support themselves. So it's something about control and letting go, taking responsibility for yourself, disorientation, I'm in control of my not being in control.

Daniel: it's a misnomer cause it's not disorientation but Reorientation.

Rick: can also add more resistance from the head, the head pressing into the hand and bringing support into the body, arching the spine, etc.

Leilani: the head connected to the ball of the earth. Naming: back of the ears, nose, like weird parts of the head that usually don't touch the floor., staying in touch with the floor as the body moves. Then the head comes up with the wave of the movement but comes back down, and ultimately up to the feet.

Steve: or just move quite a lot in any way, and then just stop somewhere. Cause the reference to the permanent attachment to the center of the earth becomes clearer. Then move again and then stop, and then move again and then stop.

Adalisa: person does a phrase and blind partner tries to learn the phrase....partner with eyes open leads blind partner in spiral pathways up and down, first initiating the spiral thru arms into the back and you can do with the legs too.

Short phrases that define principles:

Rick: phrase=remembered sequence of movement. So for duet a phrase of movement that can be repeated. And that the phrase explains a principle.

Like how centers can fall together and keep moving. Or if i see that they fall together but don't continue, so i make a phrase that does that. Like simple falling backwards together to the floor, and the legs go up. Both fall and roll up the back with legs up and one stays down and other up and helps up. Or both down and one puts legs over other for surfing. And can think about placement. Of center or feet, depending on the size of the people.

Other stuff like that?

Simonetta: simple. Like back to back sitting on floor with legs in front. First, Alone to slide down arm to roll to floor and come back up to sit, or to crawl. Or crawl to roll and back up. Good for sense of where pelvis is and how to transition it to the floor.. all phrases alone. Solo and then with partner. Like slide roll with partner so surf over body. Following skin and press against and up to table.

Rick: can it spiral up to the feet level too? (some attempts with simonetta and gesine to find the spiral all the way up and down.)

Nien: Something i found helpful in teaching carrying from the pelvis. I like to really release into the hip joints. Like to find the depth of that joint, like skiing exercise. .walking first, side to side. Taking body forward over your back, and then they slide over the head to pour weight into hands and rolling and helping them up to their feet.

Adalisa: Walking back to front, the first person gets lower, down to hands and feet and other follows and then with pressure together they come up.

Wiebke: Each person sitting, on the center of a cross and they can turn to any direction. Left or right and can swivel your facing. Can go to crawl or continue turn to feet. Working with the 4 directions of the room. And can work with partner and they follow you.

Blind exercises

Ester: in couples. Standing, one in front and one in back. Start walking. Person in front can close eyes,. Person in back can change speed or go backwards, make subtle shifts. Different speeds and directions. And then person in front opens eyes and feels difference. Then person in back close eyes, and person in front is in charge.

Rick: Lisa Nelson is full of this stuff. One of my favorites. In contact, not much weight (skin contact), listening for stillness and movement. I remember her encouraging precision, how quickly you can recognize stillness. With all sorts of variation. If one is moving, the other is still, switching who's eyes are open or closed. And can switch.

Pen: one that encourages people to take responsibility for self with eyes closed. One is with partner where protector is keeping space safe for eyes-closed person, and then later the protector puts themselves as an obstacle in their way so they get used to encountering things and being responsible and responsive for things that come into their way.

Nien: this is a Julyen Hamilton one. 2 people. Follower is blind, with hand on pelvis and translate what is happening in their pelvis to your own. Can do pelvis to pelvis too. Getting more precise re timing.

Benno: one is blind. The other partner is in some low position. Blind person tries to find the second one. They get one touch and react the posture thru the one touch and try to read the full position and do it. Then mover moves again and stops. Blind person finds first touch, reads position with single touch and tries to do that shape.

Simonetta: one person still shape. Blind person feels the whole shape with hands and takes that shape. It's a fast reading along the surface. Can be in duets too.

Daniel: 2 people who can lift me. I've got Blindfold and earplugs. They can lift me and spin me around for 5 minutes. That's all.

Transitions between exercises (how to end one thing and begin next)

Maxine: what words to you use? Find an end in the next few minutes?

Loretta: i've been frustrated with this, cause they just stop what they're doing. So we introduced a sound cue, no words, so they

find a more organic end. This sound means you have another minute to find end.

Peter: or say continue what you're doing for another minute and then find an end.

Sonia:..... (sorry didn't get this)

Nien: or say, imagine that in the next few minutes you'll find an ending.

Steve: or let people know you'll be introducing new info so they prepare for it ... important to give the right amount of information at the right time and watching the response.

Andrea Keiz: this idea of finding an end is driving me a little crazy. Almost like another exercise. Or just end and do something new. What does it mean to finish things. I use this rarely, finding an end. Or just call end and people find their end, they just do it but don't think about it.

David L: give them a halfstep before.

Dieter: or Find your pathway over to the next place, so they're already there. Or: surprise yourself with an end.

Mike: you can encourage people to get used to sudden ends and beginnings. It's misleading to assume and train in that ever transition or end is gradual. So they're never prepared for anything sudden. Continuity and discontinuity. They both exist. Seems good to be ready.

Olive: I like to use words like dissolve or deconstruct. Letting the material dissolve. Etc.

(): or focus on breath as transition.

Rick: sometimes when people are dancing at the end of class, i try to sneak out at the end of class before they notice.

--five minute break and then let's prioritize topics (before, olive was walking along the paper randomly touching topics and stopping somewhere).

Opening the Jam (for individuals coming in to duets and other dances)

Asaf: how to make the space open and help people feel that the space is open for going in or out. I wonder if there are ways to facilitate

Adrian: idea to enter comfortably in solo space so don't always need a partner. This encourages people to enter.

Ester: Also this helps you to find a partner.

Adrian: And I don't always need a partner.

Pen: Martin Keogh does: imagine you're at a jam and you don't want to dance with anyone yet—what dance do you do then. And now imagine you're at a jam and you are ready for a dance. What does your dancing look like now? Maybe this could be done with duets too.

Ulrike: the issue of politeness. Not wanting to interrupt. Has to do with your social life.

Christine: it helps if you suggest that people not talk in the space

Rick: someone once did a studylab about getting what you want. It was fun. Focused

on the positive not the negative. You were focused on what you were going towards. Maybe it was peter pleyer who did it.

David: Keith Hennessy's workshop recently. Someone had the role of being a "fluffer"—in porno movies you keep people ready and aroused and ready for action. Maybe there can be fluffers in the

Gesine: also a question of how the jam is— if duets are glued together, or if it's open. If the space is smaller, I find that everyone is dancing with each other. But if it's bigger then there's more space to cross between. Maybe start with a smaller space and then open it up.

Walter: I think it can be helpful if not just this audience circle and dancers inside. But maybe there's a cooking section—people warming up area. Transition space.

Adrian: also, how bright the lights are. It's a personal thing. I like a bright space and I can work more with vision. So I can see people.

Robert: but i also find too bright a space very stark and difficult.

Highlighting the difference between pushing and giving weight

Loretta: two people sitting side to side. Asking them to push hard against each other. And then to lean. And then to push again. And then lean.

Georg: with Hillel. One behind the other standing and behind person has to push the other one across the room while the front

person is giving just enough resistance but not too much. How you organize yourself. Then just lying on each other.

Andrea K: like in a sitting back to back and surfing, you feel the weight coming and can pass it along and not just take it.

Gaby: standing front to back, back person is resisting a little, and front person is falling back.

Rick: diff between pushing and leaning in space. Standing. Connecting thru the feet to the ground.

And connecting between ground and touch—bridging. Opening space between your feet and your touch. Approaching this in terms of space.... (sorry it was going fast thru different options and i'm not clear enough with it to transcribe)

Asaf: difference between pushing and giving weight is that with pushing, i want to move something thru the space, but giving weight, i'm just putting my weight into it.

Adrian: one partner standing, other one puts a hand on their body. Stander puts weight into my hand. Then push into my hand from the area of contact. And going from just leaning to pushing. Then you let my hand into your body.

Dieter: it's about pushing into center. Finding stability thru the touch. Side to side, you're pushing into your leg and center of earth and then into the touch.other one about lightness: about falling up. I take partner's weight in and then reach up. And do this all the way around the body. The weight comes into the supporting touch but also lengthening up. In the duet, feeling the continuity of the transition of weight so

they're no place where you don't have a very stable, individual, part in between.

Very nice to do subtly.

Walter: invite to soften the feet. About breathing and relaxing the feet. And the other thing: finding the lines. Extending.

Kurt: if i have a larger more muscular man and petite woman, image that worked, is the idea of holding space. Holding space around the body which creates more surface area. Also: nondependent counterbalance. Stand away from wall and let sacrum reach against wall and arms out into the space. Reaching away with head and arms, as center-sacrum-pelvis goes back. Skier, monkey position, „nondependent leaning“ when both are reaching back to a common point of balance.

Falling into the space behind your head

Gesine: connection between head and center in forward-rounded position. And rotating it more and more to the side and finally the back and all around. So the center is connected to the head even when it's stretching backward and not collapsing the arch,.

Andrea K: in all of those, i would always emphasize the use of the eyes. I talk about the idea of using the eyes to hook into the space, which frees also the neck.

Rick: for me it's about a process that leads into that falling backward that creates confidence and safety. What are the steps? Create steps to a process that creates that.

Gionatan: group take a walk, then stop, then leaning forward and backward very smoothly, thru center, without moving feet.

Nancy: steve paxton's Serpentine exercise.

Nien: starting with someone sliding down backwards up against the front of someone's body. So they feel the support as they go down. Then just sliding the hand down. And giving less support but people carrying the sensation of more support as they go down on their own.

Rick: progression with partners, side to side standing, and both go down to hands and feet and back up together. Then one goes into table position and other sits pelvis on it and then reverse again. Then, go one step further and slide center down and open back/chest against table. It's active, but also supported.

Loretta: again the question of how to use the eyes. To overcome fear. So you can see where you are.

Simonetta: a log/side roll with eyes looking to hand.

Olive: five minutes for doing the closing of the teacher's meeting.

CLOSING:

Reflection form of drawing your hand, with a note for each finger:

- thumb=this was great for me
- index finger= what was important for you to not forget
- middle finger=what you really didn't like
- ring finger= what was emotionally meaningful for you
- pinky finger=idea that's coming from this mtg into the future (from Wiebke)

Then we stand in a circle, holding hands, looking around the circle, some eyes closed, silent, amused by the floor squeaking as individuals come back from toilet, and finally, all in circle, the quiet comes, the church bell rings and we're done.



The full list of Tried'n True topics

- How to highlight the difference between pushing and giving weight
- Space
- Counterbalance
- Teaching Core Idea of CI
- Relation of head and tail
- Being happy with what you have
- How to inform watching
- Short phrases that define principles
- Visual focus
- Transition between supports
- Sliding
- Opening the jam—to easier entrances and change of partners
- Ending duets
- Leverage
- Group connectedness
- Pathways to the center thru the legs
- Guiding through manipulation
- Avoiding manipulation
- Stillness
- Trios and Quartets
- What to wear
- Facilitation
- Changing levels
- Momentum
- Inertia
- Blind exercises
- Jumps & catches
- Shoulder lifts
- Different ways to teach the rolling point of contact
- Changing speeds
- Social dancing/CI
- Opening the back
- Keep dancing during high flying
- Falling into space behind your head
- Avoiding habits
- Enjoying habits
- Spine moving as one piece or differentiated beast
- Working with resistance
- Personal development
- Feedback
- Breath
- Flying low
- Integrating CI into group improvisational dancing
- Top-loaded weight
- Improvisation with contact
- Disorientation
- Leading and following
- Different forms/scores/structures for practicing Contact (e.g., Round Robin)
- Improvising while teaching
- Solo trajectory within group dancing
- Presence
- Transitions between exercises

freiburg 05, 02.08.05 (Nancy S. Smith)

Themes of interest in the TM

- Authenticity
- If I don't ask the question will I get the answer in the dance, do the answers lie in the body experience?
- Fun in dance
- Listening to each other and „be me“
- Respect physical vulnerabilities + have satisfying dances
- Too many questions – please leave it more open!
- Lets explore the details
- Stay with myself in the dance and the „chaos“
- Enjoy moving and meeting the different qualities
- Creating space for the festival to be welcoming for all people to share, learn & explore
- Training the mind, teaching the mind (the mind moves the body)
- Staying present
- Out of confusion
- How to translate experience into movement?
- I wish for being me and respecting and contributing to what is going on in the space, in the group.. with being me
- Brake rules with a smiling heart
- Get in – enjoy precision
- Let yourself be surprised

2007

Teacher meeting themes

- How to do it right to satisfy the teachers or the contact gods
- Following the rules, breaking the rules – what are the rules
- How to dance with beginners and have fun
- Contact with children groups
- Structures/concepts and rules of our contactfestival open for discussing
- Limits lines – in and out of space
- How to find paradise dance with advanced dancers
- Strategies of warm down
- I would like to exchange our actual favorite teaching themes & talk about why and how
It could be a mixture of our personal ci history, development and sharing exercises like in tried and true
- The delight of solo dancing
- Eyes in contact Dancing, changing focus of your eyes while dancing
- Awareness of gender + size dynamics
- What to do when you dont know what to do
- Tuning
- Differentiating senses, smell, movement touch, eyes, voice and this related to change in dynamics
- Issues around intimacy
- The sense of humor
- Staying with or changing energetic states
- Joy of sensitivity
- Integrating contact + non-contact improvisation
- Trio dynamics
- Following the flow versus manipulating
- Saying no impulses
- The use of hands in contact
- What creates joy?
- Making new rules
- My responsibility if I see dangerous dances and how to relate to as audience, teachers, Jam member
- What is dangerous
- What + why do we teach when we say we teach ci
- What's the focus of a trio, a four same? – should there be a focus?
- Doing/showing
- When people are watching
- Dancing with hidden disabilities/limitations/injuries
- Musicality into dancing
- Music with the dancing
- Amplifying the subtle without making it bigger
- How to give feedback
- Being specialized in either supporter or flyer why is that – how to change that?

Full list of lab ideas at the TM 2011

- Why we teach CI?
Levels, What is the job of the teacher to different levels?
Participants money
Non hierarchy parallels
- CI and emotions
- CI and Performance
Feels like a gab when being observed
Do I add to be something?
Being natural?
Improvising flow and being observed
- Meeting myself in CI
- How to take care of myself – body injuries
- CI is Art – it is enough just to dance?
- Trio – reading bodies, space passing centre, visual, physical force, breathing logic
- Legs active – support and relax
- Finding own borders – exploring them in CI – what are the ways
- Group contact dance in jam. How we keep connected with the group while I stay in contact with my duo partner?
- How to find a starting from where we are? – first structure than content? Or the other way around?
- Performing CI as skill
Quality to develop
Reset
Meaning
Forget about what we know
Roots
- Bigger/smaller – effecting dance
- How to live – life inner down while dancing CI?
- Performance – inviting to the scene
- Low brain, being, breath, sensing body, support inner + outer, we move, who I'm inside
- Way into body not our own – resource for teaching
- Questions – internals Festivals
- How to arrive into a CI dance
- Opposite things hold some time, touch reach hold back what does it do?
- Continuity of flying and falling – what do you want? But you are proposing the opposite – contradiction

Collected and scripted by B. Stahlberger,
teacher meeting, August 2011

Lists of Themes and Topics



Full list of lab ideas at the TM 2012

- What makes the difference between moving and dancing CI?
(I see too much just moving at jams and not really interesting dances...)
Adrian
- CI & Tantra: What is the point, the sense, the profit and the risk of bringing together these 2 concepts?
(Adrian)
- MULTITASKING AND SUBTEXTS
(Joshua)
 - Is an empty mind the best mental state for contact dancing?
 - If not, what other mental states might support and enrich our dancing?
Clearly, thinking about your bank account or next year's holidays while your dancing is likely to degrade the quality of your dance experience. But there are other lines of thought which perhaps might have a more beneficial effect.
 - » Fantasies ("What if I were dancing with the Queen right now?")
 - » Personal narratives ("I'm so grouchy and tired, I'm going to accentuate my grouchiness and tiredness for the rest of this dance.")
 - » Goals ("I'm going to keep a rolling point of contact going until sometime next week." "I'm going to be more intuitive.")
 - » Fact-finding missions ("Who IS this person that I'm dancing with? Let's see what I can discover.")
 - » Secret missions ("How many steps or lifts from the last dance class I took can I weave into this dance?")

» Strategies ("How can I unobtrusively bring our dance over to the side of the room so that I can take off my sweatshirt?")

» Compositions ("How can I create a contrast to my partner's dance style?")

» Self-evaluations ("Gosh, I'm really good at this!")

Of course there's a delicate balance to be found. Too much of any of these lines of thought might harm our dance. But the right amount at the right time might just open a door to the unknown...

I propose a lab where we discuss the different background thought processes which each of us has discovered can have a positive influence on our dancing. We can try out other people's thoughts and see which of them work for us. We can each try and answer the question of "how much is too much?"

Another question is whether it's possible to turn off all of these thought processes. How can we achieve an empty mind? What does it do to our dancing?

- how to teach CI in nature / outside space: what are the challenges? how to deal with acoustic; people watching, also? (Manou)
- how much does it make sense to demonstrate when the focus is on sensation, etc. (Manou)
- I would love to question : which are our focuses in CI?..what we enhance in our teachings?..What we retain very important in the form specially when we share it or promote it through writings and descriptions..?.. Do you have any specific personal goal in relation to the practice? Irene

- I am very curious about methodologies of teaching/learning, I would love to be able to analyze different approaches to teaching and the processes of learning, having as starting point an interesting description that Martin Keogh did in one of his book that captured my attention, about different type of teachers and opposite attitudes towards students.
From there I would include ;-) a specific reflection on different structures of labbing while we are teaching, awakening the interest and capacity of elaborating and searching material in the „students“. Irene
- CI in performance for a regular audience,
 - » lightness in CI,
 - » playfulness in CI
(Fernanda Carvalo Leithe)
- Sharing experiences of spontaneous performance: (Thalia)
 - » Scores, strategies, preparation
 - » Developing awareness and 'listening'
 - » Working with sight and non-sight - eyes open/eyes closed
 - » Documenting – journaling, performative writing, the subjective camera
 - » Improvisation with the cameraAttached is the paper that I've recently completed which critically reflects on my experience of spontaneous/live performance. The paper, "Listening as performance in Eyes closed with chair and radio", is the research component of this practice-led research project. The practical component is the performance of "Eyes closed with chair and radio" that I presented in South Africa (Wits University Johannesburg, National Arts Festival Grahamstown and TAAC Cape Town).

I could briefly present my paper highlighting the key points - Focus on kineasthetic sensation through eyes-closed 'listening', and keeping it real through 'listening' to the live.

Jouissance Emilyn Claid uses the term "jouissance dancing", drawn from psychoanalytic/French feminist/post-structuralist theory, to describe improvisational dance that arises from attending to the internal somatic sensations of moving (2006:88). *Jouissance* applies to dancing that seeks to escape from the rules and prescriptions of codified technique and return to the pleasurable sensation of the dancing body

Liveness Through improvisation, the rehearsed dynamics of the 'known' are displaced in favour of the yet-to-be-revealed circumstance of the present moment. Whereas traditional theatre presents a self-enclosed world of predetermined interpreted logic, improvisation seeks to make sense of the 'live' moment. In order to experience something as 'live' it is necessary to suspend the systems of understanding that that we would generally bring to performance. *Liveness* asks that we suspend the conventional understandings of what we think ought to happen in order to enter the world of that which is taking place. It challenges us to hover in the unpredictability of the live moment, 'listening' for resonance and laughing at coincidence.

Listening The term 'listening' evokes both the metaphorical and sensory terms of paying attention (Welton,2010:54). To listen is not only to hear a sound, but also to be aware that one is doing so. This open state of awareness involved in 'listening' to kinaesthetic sensation draws attention to the sensory experiences by which we perceive the world.

- This is more an interest that I have had some time... it comes out of „fighting“ but I've been trying to find other words and definitions what is it that I'm really looking for. One of them is intention to really meet the structure, be clear with the direction of the movement, but right now, other that is of course related) but bit more interesting is impact... we are usually trying to find soft and melting ways to meet each others, what are the otherways, how we can deal with impact. How the structure will work with impact and the aftermath... (Otto Akkanen)
- About the Labs, an issue which had came out in our community in Brasília, specially because my feet was broken in a jam last year, is safe and easy fly in contact improvisation - not only as an advanced skill but as a sophisticated, careful and deep communication. Just a suggestion! (Daniela Braga)
- And i want to suggest a lab about contact performance. Ilia
- It will be easier for me to come and bring topics from ECITE. (Peter Aern)
But in general:
 - » How to keep a general flow in a jam
 - » Dance dates (1 hour commitment dances)
 - » Teacher: what do you ask for 1 hour of your teaching?

» how much do you cheat in order to promote yourself for a festival?

Collected and scripted by Susanne and Barbara, teacher meeting, August 2012

LABS

Sunday 17⁰⁰ - 18⁰⁰

- Fascia collab Space I
- Duet as Transition between Solo and Group Silent II
- Now we have changed Silent III

Monday 11-13

- Composing CI collab Space I
- Teaching / Non teaching collab II
- Polyphonic touch collab III
- Extra Morning in Water Contact Max on today because earlier start or longer

Monday 15³⁰ - 16³⁰

- Birth of Momentum group play Space I
- Peripheral Imagination Silent, lead, collab. II
- Unconditional Love Silent III

Labs that happened at the TM 13

Writing

With one partner – 10 min dancing, 10 min writing about the experience of the dance – this happens twice than pending, dancing again

Facilitation: Jurij (Pass it on)

Format:

1. Score explanation
2. Silent lab + writing
3. Talk

Length: 90 min

Imagination

To define „imagination“ that arises from the dance or how it triggers the contact

- What is imagination for you?
- Which different kinds of imagination the body deals with during the dance?

Facilitation: Marika

Lab format: collaborative – dancing and talking

Length: 90 min

Peripheral Intelligence in CI

Peripheral intelligence includes non-cortical, non-neurologically based ways of knowing and communicating. This workshop presumes:

1. There are many kinds of intelligence & knowing
2. We make decisions through different kinds of knowing

Facilitation: Nita

Format: silent – explanation early harvest in the end

Length: 60 min

Change (development – body, mind (brain), soul)

How we have changed with contact. Our history, development and how it informs our dancing now in a Jam.

Facilitator: Antje, Bronja

Format: Silent, dancing with the topic and ending with sharing

Length: 60 min, 45 min dancing, 15 min sharing

Duet as a transition Between Solo and Trio/Group dance

Transition is how to slide from Duet towards solo keeping the memory of the duet and how to slide from Duet Welcoming one or more dancers keeping the Form of the Duet. How not to shift or jump from one Situation to the other but flow through?

Facilitator: Emmanuel

Lab Format: silent Lab

Length: 60 min

Unconditional-love as a guide in dancing

Facilitation: Joe

Lab format: silent (maybe music)

Length: 60 min

Birth of Momentum

From stillness – whole body

Starting soloistic – including – drunken quality

Leading it into CI

Facilitation: Günter

Leading: guinea pig

Length: 60 min

Labbing on Dichotomies, Polarities, Dualities

Especially exploring the far ends of the spectrum in our motivations/or modes while dancing from the:

- deep to superficial
- Noble to pretty
- Healing to harming
- Authentic to artificial
- Triangulations of....?
- Mirroring vs. independence/ignoring/ contrasting
- Structured to unstructured
- King/queen to slave
- Loss to control ?
- Pretty to ugly
- Playful to serious... - We will explore our many interests
- Heavy & light
- Sensual and sexual – to asexual/ chaste
- Airy and sticky
- Stillness and movement
- High and low
- Far and near
- Prisoner and free
- God and devil
- Contact dancing and non-contact

“Everything comes alive when contradictions accumulate - Gaston Bachelard”

Facilitation: Joe & Jules

Format: Collaborative

Length: 90 min

Teaching as NON-teaching?

- What are your strategies of NON-teaching in teaching CI?
Responsible Anarchy
Jam Formats
- Underscore
- Contemplative dance practice

Format: practice-talk-practice – collaborative

Facilitation: – Peter Pleyer

Length: 120 min

Fascia

Fascia has become a “trendy” topic for exploring and teaching.

I’m curious to share:

- Information/theory/resources
- Experiences (esp. body experience) related
- Teaching, strategies and exercises and practicing

Facilitator: Lior (open for co-facilitation)

Format:

- Watch the movie “strolling under the skin”
- Talk and share about the above topics
- Do some exercises to entrance to fascia jam
- Fascia bodywork

Length: 60 min/90 min

Polyphonic Touch

- Having many channels of communication in a duet
- Is it possible to have multiple (rolling) points of contact?
- On how many levels can we be communicating with our partner at the same time?
- Being inspired by a fiber optics cable, a crowded cafe, the music of Bach

Facilitation: Joshua

Length: 120 min

How can CI be more of a compositional form?

This Lab considers ways to compose CI. Not interested in “using” CI but rather in new ways of thinking/creating CI

Presumptions:

1. CI is often a boring corruptive form
2. CI need not be boring

Format: collaborative

Length: 120 min

Facilitation: Nita

Workshop Organizers run with all the money

- What is the trend?
- Is there a Trend?
- What is going on?
- A holding back of sharing of knowledge?
- What is expected from the organizers?

Facilitator: Bo Madvig

Format: Group Talk

Length: 60 min

TM contactfestival freiburg 2013 -
notes by B. Stahlberger

Monday 11-13

- Composing CI collab Space
I
- Teaching / Non teaching collab II
- Polyphonic touch collab III
- Extra Morning in Water Contact Man on today
because each is short
or longer

Monday 15³⁰ - 16³⁰

- Birth of Momentum group Space
I
- Perceptual Intelligence II
silent, lead, collab.
- Unconditional Love III
silent

Monday 17-18³⁰

- On dichotomies collab. Space
I
- What is imagination? collab. II
- Writing (silent) score III

~~Run with many discussions~~

Monday 19:30

- running with money disc.

Lists of Themes and Topics

TO CONTINUE...