

# Dancemakers

## WINTER TRAINING SERIES

2012

Artistic Director  
Michael Trent

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Dancemakers is pleased to offer exciting opportunities to study with 11 local, national and international contemporary dance artists during the Winter of 2012.

Dancemakers works hard to provide excellent opportunities to train with exceptional artists at affordable prices; talk to us about our exchange program, it'll make a difference to you and us.

Pre-pay for 2 eligible workshops (DE) and apply a **10%** discount (for 3 or more eligible workshops, apply **15%**). Or use your class card for more savings (CCE).

### INFO AT A GLANCE

<b>George Stamos (Montreal)</b> <i>Improvisation</i> \$10 (DE)	January 19 1-3pm
<b>Peter Bingham (Vancouver)</b> <i>Improvisation into composition</i> \$10 (DE)	January 22, 1-3pm
<b>Andrea Spaziani (Toronto)</b> <i>Creative Process</i> \$10 (DE)	January 23, 1-3pm
<b>Martin Nachbar (Berlin)</b> <i>Composition</i> \$22 (DE)	January 28, 11-3:30pm
<b>Andrew Harwood (Montreal)</b> <i>Contact improv &amp; instantaneous composition</i> \$160 (DE)	February 13-16, 1-5pm
<b>Jo Leslie (Toronto)</b> <i>Lecoq</i> \$10 (CCE)	February 21 & 22, 10-12pm
<b>Darryl Tracy (Toronto)</b> <i>Dance class</i> \$10 (CCE)	March 12, 14 & 16, 11-12:30pm
<b>Peggy Baker (Toronto)</b> <i>Dance class</i> \$12	March 26, 28 & 30, 10-11:30am
<b>Heidi Strauss (Toronto)</b> <i>Dance class</i> \$10 (CCE)	April 2, 4 & 5, 11-12:30pm
<b>Bonnie Kim (Toronto)</b> <i>Dance class</i> \$10 (CCE)	February 21, 27, 29 March 2, 19, 21, 23 April 11, 13
<b>Michael Trent (Toronto)</b> <i>Dance class</i> \$10 (CCE)	February 13, 15, 17 March 5, 7, 9



**[George Stamos] *Knowing Not Knowing***

Approaching movement as language, you will be given tools to articulate your "body-talk" and deliver clear statements full of personality and choice. In a supportive environment you will be encouraged to develop a critical eye on how you move or decide not to move. You will also be given tools to deposit your weight, project lines of energy through your body and into space, utilize initiation points for sequential movement, shift quickly from one energetic mode to another as well as focus your mind. The workshop will include a guided physical/mental warm up, work with rhythm, a microphone and a basic looping device.



**[Peter Bingham] *Accessing the Body***

In this workshop we will investigate the reciprocal relationship between perception and imagination and how our senses affect our experience of dancing. We will investigate the links between creativity, perception, improvisation and choreography. The emphasis is on moving your center, focusing on articulation of the spine and the ability of the body to move through space in all directions. We will research the internal relationship between perception and movement and how imagery can greatly affect our dancing.



**[Andrea Spaziani] *Transforming the Ordinary***

This workshop will focus on familiar movement and how it can be used as a strategy or tool to help identify common reference points, elicit relationships, or imply subject. After a series of large group exercises, we'll work in smaller groups to design our own scores. We'll try to address creation, performance and viewing experiences, and as we work in this familiar territory, leave a little room for surprise.



**[Martin Nachbar] *How to not know and find out together***

In making his duet 'Repeater', Nachbar and his father studied Rudolf Laban's eight movement qualities to generate material. Together with Nachbar, participants in this workshop will warm-up, read the descriptions of Laban's movement qualities, devise exercises and tasks to try them out and apply what Nachbar and his dramaturge Jeroen Peeters call 'post-it-chess', which is a way of thinking together without talking.



**[Andrew Harwood] *Being Ready***

In this course we will focus on the skills used in creating a dynamic, surprising, daring and unusual Contact duet, trio and perhaps ensemble. Harwood asks: "What does it mean to be ready to dance at any time, with anyone, anywhere?" Explored themes and material will include: ki work, spatial design, various states of being, utilization of direct action and initiation, resistance, disappearance, subtle and surprising ways of moving weight, flowing through unfamiliar circumstances and integrating our imagination and our heart.



**[Jo Leslie] *Introduction to Character***

"Character is rhythm" Jacques Lecoq  
We will begin with this premise and explore physicality as related to character, rhythm and speech: how physical structure and rhythm shape personality...impulse, perception, thought, behaviour, speech gesture and action. Beginning with a directed warm-up, the work will evolve into guided play and improvisation stream of consciousness, moving and speaking, distilling big movement into detail, interaction and scenarios. Please bring a notebook, pen and a bag of random clothing and accessories.

...There's more great stuff on the other side...➔



**[Darryl Tracy] *Dance Class***

Darryl Tracy teaches a centre class that combines classical modern and contemporary techniques with a focus on strength, range, control, performance, musicality, breath, coordination, power and stamina. The class progresses with exhilarating combinations that leap, fly, tumble, suspend and teeter, allowing the participant to bring individual artistic points of view to the experience.



**[Peggy Baker] *Dance Class***

Peggy Baker brings the richness, depth, and immediacy of her physical practice into play in a class driven by dynamism and musicality, and focused on an exploration of the expressive and kinetic potential of our bodies. At play in the movement material are principles of the Graham, Limon and Cunningham techniques, as well as the contemporary influences of choreographers James Kudelka, Paul-André Fortier, Lar Lubovitch, Mark Morris, Doug Varone, and Melissa Fenley.



**[Heidi Strauss] *Dance Class***

Long and short movement sequences build from and to the floor, exploring momentum, changing points of motivation and shifts in directional energy. The class aims to give the dancer room to play with the innate physics of the body and natural musicality offered by following movement through, or to its limits, on any particular day.



**[Bonnie Kim] *Dance Class***

Kim believes a strong technical foundation promotes optimal versatility and freedom. Her classes focus on precision, dynamic range and interpretive choices. You will get your legs up. You will fall, jump, slide, sustain, lengthen and sweat. You will have great music. You will do different things and things you've done before. You will move.



**[Michael Trent] *Dance Class***

Working on simplicity and complexity in fixed (set) and open (improvised) forms, this class moves effortlessly from the floor to sky building strength, openness and musical clarity through choice-making and presence.

## Coming in the fall of 2012!



**Save the date** for an incredible opportunity for choreographic research and development with New York-based choreographer **Susan Rethorst** from September 23 to 30, 2012. Rethorst, who received the 2010 Alpert Award in the Arts, will lead a seven day workshop entitled *Proposals in Action*, which concerns itself with dailiness as both content and practice. This program is by application only and is offered to choreographers, dancers and theatre practitioners with a strong physical practice. Early deadline for letters of interest for those wishing to apply for travel and/or subsistence assistance from local or national funding agencies is January 9, 2012 with notification of acceptance by January 13, 2012. All others need to apply by July 1, 2012.

**For more information and to register for any or all of these programs, please go to [www.dancemakers.org](http://www.dancemakers.org) or call us at 416-367-1800**