

Tentative Schedule for Sierra Contact Festival 2011

Times	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	Monday
8:30a-9:30a		Breakfast served					
9:00a-10:00a		Morning 1 on 1 Dates					
10a-12a	Set up day (work exchange set up crew arrives Monday night)	Class/Presentations					breakdown and clean up
		<i>10-10:30 opening circle, followed by presentations til 12:30</i>		Ophra Wolf – <i>Brooklyn, NY</i> Touch, Weight and Rhythm: The Intersection of Contact Improvisation and Bodywork	Brandon Gonzalez – <i>Austin, TX</i> Vedanā: Image-Making, Somatic Drawing and CI	Kevin Dockery – <i>Nevada City, CA</i> Bending the Way We Meet	
		Leslie Hauabauten – <i>Panther Gap, CA</i> Shifting Maps of the Body	Zack Bernstein – <i>San Francisco, CA</i> Dancing with Balls				
		Taja Will – <i>Minneapolis, MN</i> Ignition through Energetics	Kristen Greco – <i>Oakland, CA</i> Accidental Exposure	Mihyun Lee – <i>Berkeley, CA</i> Nothing into Something	Karl Frost – <i>Davis, CA</i> Martial Dance	Miriam Wolodarski – <i>San Francisco, CA</i> Besides The Point: Emotion and Story in Contact	
12a-2p		Lunch, discussion, soaking, hiking					
2p-5p		Laboratory				Short Lab and closing round robin	
5p-7p		aquatic dance (lab/jam)					
7p-8p	7:30p	Dinner served					
8:30p	informal circle into jam	evening activities ... jam, lab, performance				informal evening jam	

Notes on the Schedule:

While dancing can continue past 10pm, the quiet hours at the hot springs are 10pm to 10am, and our activities should reflect that.

We will have 2 work spaces available to us (a 1500 sq ft parachute tent w/ vinyl floor (The Dance Tent) and an 800 sq foot studio space (The Green Room)).

If you would like to come early or stay longer, you are welcome to. We'll have the green room available to us through Thursday night.

** 1 on 1 Dates: For those who choose to participate, the score is that you pre-arrange a date to dance with someone for an hour in the morning from 9AM to 10AM. We will do this in the studio space, which will be a "no-talking" space for the hour.

Contact Laboratory

The idea of a Contact Lab is to focus on the development of practice. While some approach the Jam situation in this way, it is more explicitly the group intention at a Lab. As such, there is more explicit focus on discussion and feedback at the Lab.

The following is a format for a Lab for a large group, where the desire is to break out into smaller work groups. Afterward, some variations are described. These have been very successful at, amongst other places, the Pacific Northwest CI Gathering and the Lasqueti Island Winter Contact Intensive.

The Circle: First is a facilitated talking circle, which may go for about 10 to 20 minutes. In this conversation, dancers name curiosities that they would like to work on. Since we have 30 voices to juggle, cross talk is kept to a minimum. While there is some space for clarifying questions, we save discussion for after we break into work groups. As someone names a curiosity, they aren't committing themselves necessarily, but just putting possibilities out in the air. As it feels like enough input has been put out and people have heard and spoken enough, we start the process of breaking into work groups.

Dividing into Work Groups: To begin breaking into work groups, someone stands and names that they would like to work on subject X in manner Y. If people want to join them, they walk over and stand next to them. Then someone else names a subject and manner of working and people assemble around that person. Each time someone names a new topic, people have the option to reassess what they would like to work on. In other words, while 10 people may originally go to the first topic, as other topics are named, some may defect to the new topic, as they are attracted to do so. This process continues until everyone has found a satisfactorily interesting group to engage in. Groups can be as large or small as group affinity and intention dictate. As groups divide up the work space, there is negotiation, starting from the basic idea that groups get fractions of the space representative of the number participating in the group, with perhaps some flex based on specific subject matter.

Subjects can be anything, as broad or as specific as you like. Manner's of working may also vary widely. Some examples of styles of working include:

- one person leads a class
- several people volunteer exercises to explore for short periods,
- the group discusses a topic for a space of time and then jams based around what was put out in the conversation (they may try to reach agreement of what they are doing, or they may just listen to each other's curiosities and thoughts and then dance)
- the group may simply convene to talk about the topic and figure out through the conversation how best to work on it as a group
- the group spends the whole time in discussion, which might contain within it physical demonstrations to make or clarify points, but the mode is primarily intellectual/theoretical.

The workgroups and subjects may be more or less inclusive. For example a topic might be open for anyone to join, or might be specific to people who already have a certain skill set or established aesthetic, or perhaps a few people who have already established affinity name that they are going to work together for that session.

Workgroups may be of the form of someone sharing research that they have already been doing, or they may be using the opportunity to try some new explorations, or even arrive at specific explorations through a group process focused around a loose concept.

Once groups have been established, people work until the end of the time or until they feel done, usually leaving some space at the end for wrap-up discussion.

With this simple framework, a lot of interesting work can be accomplished, everyone is basically pursuing something guided by their own curiosity (either initiating a topic or joining one that they relate to), and great conversations emerge, as people want to pursue threads that they didn't have space to complete in work sessions and want to hear from each other how other work groups went. 'makes for a potentially very rich feeling of active exploration and research at a gathering.

It is perhaps important to mention that we follow our curiosity but limited by other's curiosity... that is, we can propose what we like, but we can not expect that others will join us, as no one is obliged to join. If we put something out that doesn't arouse what we feel is a critical mass of interest, then we may not get to explore that thing in that Lab time.

Variations:

Discussion Groups: Sometimes it is nice to have more space for dialog as different curiosities can emerge out of more in-depth conversations. One alternate score is to do two work sessions. The second would be the same as described previously, but this would be preceded by a dividing out into groups for an hour or so specifically around discussions. We use the same dividing process, but all the groups are discussion oriented. After this discussion period, the group reconvenes to divide out again into work groups which might be more directly physically investigative.

One may chose to also have this be a more amorphous process, where people can leave discussion groups as they lose interest or are pulled elsewhere and can similarly discretely announce the formation of new groups as new interests arise over the discussion period. If one joins a new group, it is good to get clued in by someone on the side before just jumping in order to avoid repetition.

If the discussion is lasting a longer time (an hour or so) and is a larger group, it is nice to take regular 5 minute breaks as needed, so that people can have side conversations without taking up the whole group's attention (this can make the whole meeting much livelier and get a lot more information processed).

Fluid work groups: One could also name that one's work group is more or less fluid in terms of people joining mid process. If there are a few groups that are fluid, then people can try one out for a while and if it isn't really what they are interested in, they can wander over to join another fluid group or perhaps form a new one. One could also spend time observing groups and then join a fluid group. If a group is fluid, this fluidity can also be framed specifically... OK to just jump in whenever, or perhaps only at an exercise or score's end.

Short Descriptions of Morning Presentations

Zack Bernstein – *San Francisco, CA*

Dancing with Balls

The ball is a universal form; in this lab it will shape and inspire new dances. Place a ball at the rolling point. Use the ball as partner, let it become the nexus of a duo. There is the fragile connection: will we let it drop? We will dance solos, duos, and trios with both imaginary and actual balls. We will dance with the weight of the ball. Throwing, catching, rolling, bouncing, we'll let go a bit of our serious aspirations and allow some child's play into the dance. We will explore the spherical possibilities of our head, pelvis, center, joints. Introducing balls to the dance, we uncover completely fresh motivations for movement and focus

Karl Frost - *Davis, CA*

Martial Dance

Using practices of soft-form martial arts in contact improvisation, where martial arts as a practice in physical awareness and harmonization, rather than intrinsically one of destruction. We cultivate soft power, physical listening, suppleness and work with intention and presence with what is, rather than what is desired.

Kevin Dockery – *Nevada City, CA*

Bending the Way We Meet

I'm interested in the exploration of habits in contact so something like - bending the way that we meet. How is it that we choose to meet? What are the underlying beliefs psychological and physical that we unknowingly engage through and what are other ways of meeting. I am questioning in my thinking how much I want to approach this with the ideas of contact (rolling point, tone, counterbalance, ledges and so on) vs. just the meeting of two bodies.

Brandon Gonzalez – *Austin, TX*

Vedanã: Image-Making, Somatic Drawing and CI

How can we use visual image-making as way of actively exploring, examining, expressing our experiences in Contact. In this presentation we will use our vision, Contact Improvisation, and image-making (using drawing materials, digital cameras and Adobe Photoshop) to discover and express our CI curiosities in new ways.

Kristen Greco – *Oakland, CA*

Accidental Exposure

Adjust your aperture, shift systems, states, collide meaning, distort context, reveal, uncover, contrast, blend, discover. Accidental Exposure will explore CI as a medium of exchange - expanding contact to include contact with text, contact with self, contact with space, contact with sound, contact with other. We will use touch as a tool - touching with attention, touching through the space, touching through the eyes, touching with the body. We will witness each other in solo, partnered and group explorations. The intention is to investigate multiple perceptual lenses within our experience, expanding our relationship with how and what we perceive while we our dancing.

Leslie Hauabauten – *Panther Gap, CA*

Shifting Maps of the Body

In this lab/workshop, we would experiment with different ways of imaging/perceiving the body: the body as a web, the anatomical body, the body as lines of energy, the body as metaphor, the historical body, and the body as environment; to name a few. Participants will explore these individually and in small groups (potentially having separate groups explore an area or two and then report their findings to the rest). We will then take it into a series of duet and trio dances, playing with shared versus different perceptions.

Mihyun Lee – *Berkeley, CA*

Nothing into Something

Transferring the form of C.I into performance. As a witnesser and choreographer in the contemporary performance world, I often catch many possibilities to be able to choreograph in Contact Improvisation. As my experience of C.I, it mostly focuses on exploring oneself and with partner. I sometimes feel bored with no structure and motivation and whenever I see myself repeating the same quality of listening and speaking skill. I would like to guide participants to discover the possibility of choreographing and offer composable opportunities by suggesting choreographic tools.

Taja Will – *Minneapolis, MN*

Ignition through Energetics

Laboratory participants will use maps of energetic anatomy to inform and transform their contact improvisation dance. This research invites working the edges of ones personal practice building upon a groundwork of physical skills. We aim to develop 'subtle sense perception' for connecting to our partner and following an energetic movement dialogue.

Ophra Wolf – *Brooklyn, NY*

Touch, Weight and Rhythm: The Intersection of Contact Improvisation and Bodywork

The more experienced we become as contact improvisers, the more opportunities we find within our dances to experience sensations of pleasure, release and wellbeing in the body. Many of us also practice some form of bodywork as a complimentary practice, but we rarely think of contact improvisation itself as a form of bodywork. Using fundamentals from the art of Thai Massage as a bridge between contact improvisation and bodywork, this morning's session sets out to explore how we can make our dances even more pleasurable and beneficial for ourselves and our partners.

Miriam Wolodarski - *San Francisco, CA*

Besides The Point: Emotion and Story in Contact

This lab looks to combine contact improvisation with psycho-physical acting exercises from Grotowski's theater lineage. This is an approach that endorses the via negativa, meaning that rather than constructing artifice, we tune in to sensations in the body, to what is happening in each moment, and then play from there.

Long Descriptions of Morning Presentations with Presenter Bios

Zack Bernstein – *San Francisco, CA*

Dancing with Balls

The ball is a universal form; in this lab it will shape and inspire new dances. Place a ball at the rolling point. Use the ball as partner, let it become the nexus of a duo. There is the fragile connection: will we let it drop? We will dance solos, duos, and trios with both imaginary and actual balls. We will dance with the weight of the ball. Throwing, catching, rolling, bouncing, we'll let go a bit of our serious aspirations and allow some child's play into the dance. We will explore the spherical possibilities of our head, pelvis, center, joints. Introducing balls to the dance, we uncover completely fresh motivations for movement and focus. A ball can be equal parts partner, medium, toy, pulse. This will provide the opportunity to bring our experiences with ball sports and/or juggling into the dance, while giving each person the chance to investigate her or his own associations and experiences with balls. It's as much about where can the ball take us, as about where can we take it.

Zack Bernstein is a dance improviser and experimental juggler from San Francisco. He was first introduced to CI at 848 in 1998 and has taught since 2003. He currently works with Scott Wells, Sense Object, Karl Frost, Tessa Wills and others, and teaches at AcroSports, SF Circus Center, and Counterpulse. Inspiring contact experiences include: CI36, Sierra Contact Festival, Las Brusquitas, Contact in Rio, and WCCIF.

Karl Frost - *Davis, CA*

Martial dance

Martial Dance is a specific contact technique and framework that I teach sharing some of the things that I have learned out of explorations in martial arts (specifically Ba Gua, Tai Chi, Hapkido). The basic premise of the frame is to practice self awareness, continuous physical listening, keeping healthy physical integrity in dynamic contexts, studying relationship of intention to dysfunctional attachment (hyper reactivity and evacuation), practicing awareness of the fundamental reality of lack of control in which we have influence over events, but never control of them. The martial side of the work gives a kind of "testing framework" that more rigorously and sensitively challenges us to develop as aware humans.

The fully developed framework is very open, with a modulation of intention narrowness and attachment in a context of adaptive physical listening (as a dynamic physical activity as opposed to some sort of theoretical receptive non-action). We play in contact with each other, working with more or less specific intentions held with more or less attachment, where intentions have to do with movement relative to each other and manipulation of each other: in one moment simply listening to the other's structure in motion, in another carrying a more or less specific intention in relation to another's movement or one's own movement. We study the affects of intention on reactivity, working to be less and less reactive.

Karl has been practicing contact since the 80s. He teaches internationally. He directs Body Research Physical Theater, performing works rooted in body-based psychology, often highly interactive with audience members. He is currently pursuing a PhD in Ecology, doing his dissertation work on ritual and religion and their effects on group formation and cooperation within groups.

Kevin Dockery – *Nevada City, CA*

Bending the Way We Meet

I'm interested in the exploration of habits in contact so something like - bending the way that we meet. How is it that we choose to meet? What are the underlying beliefs psychological and physical that we unknowingly engage through and what are other ways of meeting. I am questioning in my thinking how much I want to approach this with the ideas of contact (rolling point, tone, counterbalance, ledges and so on) vs. just the meeting of two bodies.

Kevin has been dancing Contact Improvisation and other forms for about ten years. He has worked with Karl Frost/Body Research since 2007 and has performed in BR pieces *Axolotl*, *Proximity*, and *Body of Knowledge*. He is fascinated with tracking things in the world and in his body. He studied in the Tom Brown wilderness awareness school in Duvall, Washington and recently completed a 4 year Feldenkrais training.

Brandon Gonzalez – *Austin, TX*

Vedanā: Image-Making, Somatic Drawing and CI

How can we use visual image-making as way of actively exploring, examining, expressing our experiences in Contact Improvisation? How do the visual images we produce of CI dances affect the way we see, feel and investigate this form? How can we use the visual mediums, such as drawing, web media, video and photography, as non-verbal "venues" for this dance to be viewed and experienced within? In this presentation we will use our vision, Contact Improvisation, and image-making (using drawing materials, digital cameras and Adobe Photoshop) to discover and express our CI curiosities in new ways. It is helpful if participants bring some of their own materials and equipment.

Vedanā is an ongoing interdisciplinary project that was inspired by a focused inquiry into the raw sensations and impulses of the moving body. It started when I asked dancers to move from this felt sense and then I photographed them. I also independently made what I'm calling Somatic Drawings, charcoal drawings on paper made from my own felt sense with eyes closed. I then layered these Somatic Drawings with the photographs of dancers, creating a kind of visual synesthesia. As I composed the images I asked: What if we could visually feel the shape and contour of what we imagine, a map of proprioception, or the textures of what the skin feels?

Brandon Gonzalez is an interdisciplinary artist and teaches Contact Improvisation (CI) in Austin, TX. His art and teachings have been inspired by exploration into Mind/Body practices, improvisation and visual art (see his dance short Not Until Now on Youtube). Images from his series of prints, Vedana, were published in the Annual 2011 issue of CQ (cover image). He co-teaches CI at Texas State University, teaches CI workshops, and cofounded the ongoing weekly Giddy-Up! CI CLASS/LAB in Austin.

Kristen Greco – *Oakland, CA*

Accidental Exposure

Adjust your aperture, shift systems, states, collide meaning, distort context, reveal, uncover, contrast, blend, discover. Accidental Exposure will explore CI as a medium of exchange - expanding contact to include contact with text, contact with self, contact with space, contact with sound, contact with other. We will use touch as a tool - touching with attention, touching through the space, touching through the eyes, touching with the body. We will witness each other in solo, partnered and group explorations. The intention is to investigate multiple perceptual lenses within our experience, expanding our relationship with how and what we perceive while we our dancing.

I have been exploring these themes in collaboration with each other over the past three years. The material comes out of our individual histories as dancers and art makers over the past decade. This class engages our interest in taking CI out of a jam context and looks at how the skills CI dancers

have been cultivating can be expanded when placed in conjunction with elements used in art making (such as text, soundscape, adding witness, and specificity of attention). The explorations in *Accidental Exposure* can be applied in performative contexts, as well as utilized to activate engaging and surprising dances in jam settings. We have explored variations of this material in performance making and workshops in the bay area, at Earthdance, and in workshops in Europe. The material is always evolving and very much informed by the people and location in which it is presented.

Leslie Hauabauten – Panther Gap, CA

Shifting Maps of the Body

In this lab/workshop, we would experiment with different ways of imaging/perceiving the body: the body as a web, the anatomical body, the body as lines of energy, the body as metaphor, the historical body, and the body as environment; to name a few. Participants will explore these individually and in small groups (potentially having separate groups explore an area or two and then report their findings to the rest). We will then take it into a series of duet and trio dances, playing with shared versus different perceptions.

Leslie Hauabauten has been exploring contact and other forms of movement and theater work for over a decade. She worked with Karl Frost in the 3rd annual Lasqueti Improvisation Winter Intensive in 2003 and again as a performer in *Axolotl* in 2005. In her home of Humboldt County, she is a director of Synopsis Warehouse, an artists collective in Eureka, and practices Butoh, aerial dance, and many other forms. She is very engaged with bringing the curious mind into movement exploration and to integrating art-making with community life.

Mihyun Lee – Berkeley, CA

Nothing into Something

Transferring the form of C.I into performance. As a witnesser and choreographer in the contemporary performance world, I often catch many possibilities to be able to choreograph in Contact Improvisation. As my experience of C.I, it mostly focuses on exploring oneself and with partner. I sometimes feel bored with no structure and motivation and whenever I see myself repeating the same quality of listening and speaking skill. I would like to guide participants to discover the possibility of choreographing and offer composable opportunities by suggesting choreographic tools.

On March 2010, I began exploring Contact improvisation. Last year, I participated W.C.C.I.F and Sierra festival and I attended several Contact Improvisation workshops, Martin Keogh in September, Nancy Stark Smith and Cathie/Scott in December. I used to take Nita Little and Liz Roman classes at O.D.C. in San Francisco and recently, I take a Saturday Berkeley pre-jam class. I am between the contemporary performance world and the jam scene. Performing choreographed dance on the stage has been my main field since I was young until I met a C.I world. I am still excited to be on the stage in the contemporary performance world since it maintains myself to practice my dance technique. At the same time, I very much enjoy communicating with contact improviser physically since the form of C.I carries authentic moments.

Taja Will – Minneapolis, MN

Ignition through Energetics

This laboratory investigates the intersection of physical and energetic practices in contact improvisation. Personal practice of biophysical connection sets the groundwork to invite momentum and nuance through an energetic connection. We'll use specific tools including: opening and closing the eyes, entering/exiting the duet and we'll practice moving in close proximity to our partner without physical contact, hovering. Allowing the duet to move with ebb and flow into and out of physical contact. Our investigation will function as a collaborative laboratory, participants engage as movers, witnesses, and contribute to a dialogue of the experience of deepened energetic awareness.

I have been interested in subtle energetic connection and healing techniques for many years, beginning my personal investigation in 2006, and have practiced through bodywork and movement practices that are rooted in Body Mind Centering and Jane Hawley's Movement Fundamentals curriculum. Other inspiration for this work and research includes my participation as a student at the Luminous Body School for Integral Energy Medicine, and through the teachings of Nita Little. I have used these influences for observing subtle energetic connections and deepening the capacity for listening and communicating in the practice of contact improvisation. I began using this research in my teaching and facilitation in 2009, and continue to deepen the research often in collaborative classes and through lab work. I believe these subtle and nuanced observations can lead to a deeper connection with a partner and then serve as ignition to dance up to and possibly through the edges of our practice.

Taja Will is a Minneapolis based choreographer, performer and movement educator. Will's body of work uses somatic movement principles, structured improvisation and contact improvisation as a rigorous physical practice and creative tool; aiming to cultivate an aesthetic of spontaneity in art and life. In Minneapolis Will produces evening length work as well as teaches classes and workshop in Embodied Anatomy, vinyasa yoga, improvisational choreography, contact improvisation and is on faculty at Zenon Dance School. She is also a somatic bodyworker and student at the Luminous Body School for Integral Energy Medicine and travels throughout the US teaching contact improvisation workshops and performing.

Ophra Wolf – Brooklyn, NY

Touch, Weight and Rhythm: The Intersection of Contact Improvisation and Bodywork

The more experienced we become as contact improvisers, the more opportunities we find within our dances to experience sensations of pleasure, release and wellbeing in the body. Many of us also practice some form of bodywork as a complimentary practice, but we rarely think of contact improvisation itself as a form of bodywork. Using fundamentals from the art of Thai Massage as a bridge between contact improvisation and bodywork, this morning's session sets out to explore how we can make our dances even more pleasurable and beneficial for ourselves and our partners. A bit more What I would like to "jam" about in this morning session is the way in which our use of weight, rhythm and attention to quality in our dances can support an open flow of energy and a release of skeletal and muscular tension in both our body and our partners'. I am especially interested in those moments in which the contact and the shared weight are mutually but distinctly beneficial. In other words, I am looking to move beyond the dynamic of giver and receiver to one of simultaneous giving and receiving, in which the exact physical relationship that is giving me, for example, the stretch that I need, is giving my partner the opening that s/he needs. We've all experienced moments of this in CI, so what I'd like to do is create a dialogue in action about techniques, approaches, and states of awareness that will cultivate these moments into a fluid dynamic. My interest is a direct result of a deepening of my work as both a contact improviser and a bodyworker. I have studied and continue to study a variety of bodywork modalities, but the core of my practice is Thai Massage, which I have been practicing for six years now. The use of shared weight in Thai Massage is akin to CI, so that the two modalities can be used to reflect upon and explore how bodies moving in relationship to one another with shifting points of contact and shared weight can affect a positive – as in restorative, energizing, rehabilitative, and pleasurable shift in the body. The seed of this workshop is an observation that both in bodywork and in CI, our partners benefit most when we ourselves are experiencing some benefit in our body. In fact, one of the greatest lessons that Thai Massage has taught me is that my partner can feel whatever it is I'm feeling, so if, for example, I am straining my shoulder in an effort to give more weight or traction, that quality of strain will be transmitted to my partner's body. If, on the other hand, in the process of rhythmically pouring weight into my partner I am also loosening my own spine, the combined benefit to both of us will be greater than the sum of its parts. As a bodyworker, it is my imperative to cultivate release and wellbeing in a primarily passive partner, and I am most effective when I am moving in such a way that simultaneously cultivates release and wellbeing in my own body. In CI this dynamic gains added dimensions since there can be any number of partners, any of whom can be active and/or passive (receptive) at any given moment in the dance. This added dimensionality is what I am so

excited by! I see it as a potential to exponentially increase the benefit of the contact. But for this to be the case, certain conditions must be in place regarding the quality of attention and movement of the partners, each in relationship to his/her own self, in relation to one another, and in relation to the space they inhabit. This is the core of what I would like explore with a group of experienced contact improvisers

My first encounter with contact improvisation was in 1998, in Berkeley, CA, and the following year I began studying with Arie Burstein in Tel Aviv, Israel. I am an experimental performer and I use improvisation, contact and otherwise, extensively in my work, but I am also a regular in the NYC jam scene. I work as a movement instructor – these days I teach primarily Pilates and Yoga, but I have also taught dance for many years, including some contact improvisation. I am the owner of Force and Flow Integrated Bodywork (www.forceandflow.com), a small Brooklyn studio where besides teaching small classes I practice and give workshops in Thai Massage and support a vibrant community of bodyworkers and movement explorers by making my studio available to teachers, practitioners, artists and students.

Miriam Wolodarski - *San Francisco, CA*

Besides The Point: Emotion and Story in Contact

This lab would look to combine contact improvisation with exercises and tools from psycho-physical acting (Grotowski's lineage of theater). This is an approach to play that believes emotion is accessed physically, and which endorses the *via negativa*, meaning that rather than constructing artifice, we tune in to sensations in the body, to what is happening in each moment, and then work from there.

The proposition is to let the CI dancer source emotional/story/imagery work as tool and inspiration for sustaining the solo dance, playing with the whole room and extending the dance to trios and more: building the CI dance from the feelings that are alive in the body and between bodies. Conversely, we will also look at a "regular" contact dance as a series of *plastiques*, i.e., forms that through tension and attention hold and generate meanings and emotions. Fundamentally, I am proposing that we allow emotion and story more fully into the dance space as valid elements of contact improv.

To be clear, I'm not particularly interested in telling stories through contact. This is about increasing the dancer's palette, working on specificity and variety of focus, enriching the awareness within. It's about how to notice, name, choose and use the variety of sensations, thoughts, images and emotions that arise while dancing without dropping out of the dance art space. It's about letting story and emotion have a place alongside shape, momentum, gravity, space, et al.

Miriam Wolodarski makes performance. She holds a Master of Fine Arts in Contemporary Performance from Naropa University, a Bachelor's in Political Science from Uppsala Universitet, and a banana in her left hand. Her work integrates techniques ranging from circus to classical acting, from shadow puppetry to contact improv and *butoh*. It has been shown in Europe, South America and the U.S. She has recently had the pleasure of working with Scott Wells, Sense Object, Katarina Erikson, and Karl Forst. Previous highlights include working with the astounding Barbara Dilley in the dance ensemble *Desolate Delight*, creating and performing original stage pieces *Say Something Lavinia!*, *ismene's(a)wake* and *Aliens on ICE: borderline dreaming in America*, and live installations like *Dance Machine!* Miriam's work is deeply influenced by the principles of Dharma Art as outlined by Chögyam Trungpa Rinpoche and by physical disciplines derived from Jerzy Grotowski's lineage of *poor theater*. Ultimately, she believes in dance and performance as a contemplative practice for both creator and observer. Miriam also nurses a deep-seated interest in language and has worked as a writer, linguist and phonetician for Rosetta Stone and CTB McGraw Hill, among others.