

OSTERIMPROFESTIVAL 2011

Monday, 4.4.2011

16:00 Arrival, Registration
 18:00 Dinner
 20:30 Opening-Info-Circle
 Warm up into ...
 Open Space

Time	Tuesday 5.4.	Wednesday 6.4.	Thursday 7.4.	Friday 8.4.	Saturday 9.4.	Sunday 10.4.
8:00-8:45	Yoga	Yoga	Yoga	Yoga	Yoga	Yoga
8:30-9:30	Breakfast					
9:30-10:00	Morning Circle (Meditation, Silence, Tuning in, Toning)					
10:15-12:30	Intensives	Intensives	Intensives	Exploration Space, Labs	Intensives	Warm up 10.00 Open Space
12:45-13:30	Sharing				Sharing	
13:30-14:45	Lunch					
15:30-17:30 (max. 18:00)	Workshops	Workshops	One2Ones into Open Space	Workshops	Workshops	12.30 Closing circle 13.00 Cleaning 14:00 Lunch 15:30 Departure
18:00-19:00	Dinner					
19:00-20:00	Open time and Labs					
20:00-open end	St: Warm up for	Warm up	Performance(public, 5€, or 15€ incl. Open Space)	Fire-Ritual-Night	Open Space	
	Open Space			and/or Open Space		
	Open Space	21.00-24.00 Sauna & Pool	Open Space	Juicy Disco Dance Party		

INTENSIVES 2011

"Breathing the Moment"

Contact impro & contemporary dance technique

Mirva Mäkinen (Finland)

What makes your body feel alive and awake? For me it is dance in different forms and breathing through movement. I would like to share some contact improvisation and contemporary dance technique in this intensive.

I think body is designed by nature, or has evolved in nature. It is like landscape with great efficiency. Like landscape we are breathing and changing naturally. I wonder if we can sometimes become aware how we use breath while we move? Breathing can also spark new ideas for the way we move our bodies.

We will learn different warm up techniques, series of floor work, different combinations through the space, principals of movements, creating dancing dialogue by using breathing, touch, movement, weight and balance.

How it is to have contemporary dance technique as a warm up of contact improvisation or vice versa? What kind of way learning series of movement can influence your contact improvisation technique and how CI might change your way of moving when you learn movement phrase from someone else? How different techniques come together in your body? After learning something can we separate one technique from other? Or is it just that we learn different skills and after learning it becomes one in your body? What it is to embody something?

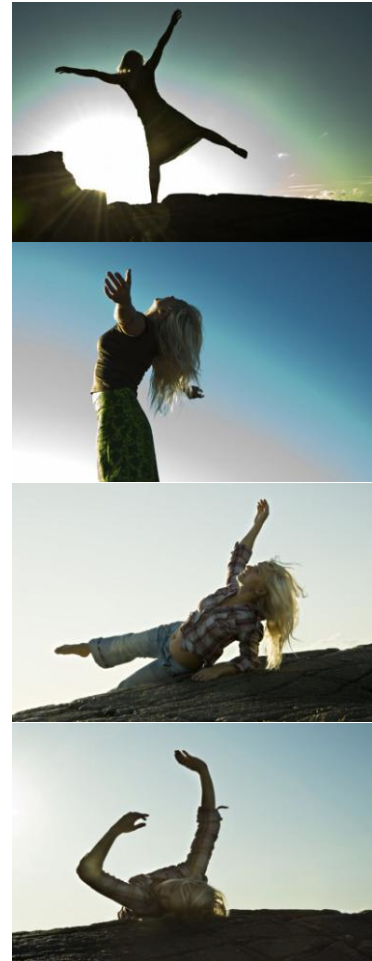
I am curious how do we move our center when we move alone or together with partner. How can we continue movement after loosing touch from partner? Is there any gap between?

I tell to myself to breath with all of my questions ?

Where movement is coming from and where it is going at? Is there difference when i am moving alone or with partner. I guess some part of our body is always in stillness.

Mirva Mäkinen

I am a 36-year old dancer. I graduated (MA) from the Dance Department of the Theatre Academy of Finland in 2000, before that i study masters in Physical Education in University of Jyväskylä. Afters studies I have worked widely in Finland as



a dancer, dance teacher and choreographer. My true passion is in movement. This year i was chosen to study PHD in Theatre Academy of Finland. My research will be about aesthetics of contact improvisation.

From 2000 onwards I have acted as dance teacher and lecturer for dance at the Kallio Upper Secondary School of Performing Arts in Finland. I have also taught at different international dance and contact improvisation festivals. As a dancer I have worked in several different dance companies, at the moment in Karttunen Kollektiv, Circo Aero and with Joono Halonen.

In dance I am interested in the feeling of flow and soft movement. I love to investigate movement, its rhythm and different ways of inhabiting the body. A feeling of dancing is created by being able to switch the body from total relaxation to extreme intensity and tension. I call this the body's ability to breathe and create movement. My ideal is total presence, which makes every moment true and meaningful.

"Entering the Present"

**Action Theater™ for Dancers:
What Stops You From Being Here? What Helps You Be Present?**

Sten Rudstrøm (US/Germany)

Action Theater™ is a training system in physical theater improvisation that builds vocal, verbal, and physical performance skills, hones awareness and increases expressive range. The practice is an active play in embodied presence that constantly harvests the imagination. We are reunited with the interior world that causes us to live at our fullest reach. Trainings explore both solo and ensemble through exercises that are simple, playful and challenging. Every exercise expresses the relationship between attention, awareness, and action. We engage the mind and heart simultaneously, building solid improvisational skills, and uncovering another sense of freedom.

Action Theater™ awareness training is an improvisational body-based process used for the discovery of new forms of expression. Its main work mode is physical: the physical body and feelings that are contained inside. The training helps dancers expand their physical forms and inhabit those forms with humanity. Through the practice of working solo and with partners, Action Theater develops a better understanding of ensemble architecture, the use of space and composition. In exercises, all action is broken down into shifts, transformations and/or development. These exercises help establish the balance between inner and outer awareness.



They specifically limit areas of action and response so that students open to the unknown, break free of fear and embrace the unfamiliar.

By bringing awareness to actions' interior, Action Theater™ leads the dancer back into her body, broadens the range and quality of her movement. It helps develop a unique and idiosyncratic vocabulary, frees the individual and brings each performer to a fresh, new relationship with their movement.

When improvising, thoughts occur inside of actions while the actions are taking place. These thoughts are energetic parts of each moment, similar to kinesthetic sensation. And they can steal from the moment or add to it. If the improviser blocks these thoughts, then the improvisation stiffens and breaks down. If on the other hand, the performer greets these thoughts and incorporates them, the improvisation takes off.

To improvise skillfully one must be aware of the responses that are available within each given moment. This kind of awareness takes practice, dis-covering and saying yes to what arises from the body and mind. If the dancer doesn't know herself, hasn't investigated her quirks and desires, she will lose track of form and content. When the dancer is seduced by form, she loses her awareness. Who is she when she is doing this particular movement? How does she feel? When she is seduced by content, spatial use will decline, the particular qualities of movement will be lost, the body may be forgotten. What kinesthetic sensation triggers the feeling state that triggers the action that triggers the kinesthetic sensation? How and when does this cycle occur and where does awareness enter?

Action Theater™ enters the performance process, quiets the busy mind and allows for new choices. It helps the performer recognize her habits and moments of "turning off." It builds performance skills and serves as sourcework for the creation of set pieces. It increases performers' presence. Performers feel more connected to their experience, connected to their partners. They feel embodied and alive.

This course is open only to experienced performers. We will be performing solo and group improvisations every day and analyzing what works, what doesn't and how to create more active connection between all players on stage. All participants must several years practice of performing in dance, theater or performance work.

Sten Rudstrom

Sten Rudstrom worked for over fifteen years with Ruth Zaporah, the founder of Action Theater™, in their book "Action Theatre, The Improvisation of Presence," he has



contributed significantly and is one of the few authorized teachers for this improvisation method. Self an experienced performer, he teaches his work in the U.S. and Europe. His workshops are characterized by high energy and articulate the development of Presence and a heightened awareness of the performer's whole body instrument.

The intensive is taught in English, but he speaks also good German, and there is translation available.

Visit the websites:

www.stenrudstrom.com

www.actiontheater.com

"Suprising Beings"

A movement-research with bodywork, dance-impro and painting

Ingo Rosenkranz (Germany)

What does it need to let ourselves be surprised? To me it means I am in a situation of comfort and relaxation in order to be open enough to allow life to surprise me. My mind is so clever to hold me away from this almost too often. Yet in my dancing, bodywork and painting I can find these surprising moments, in general supported through a meditative state of being.

We will dive into this state with our natural desire of movement and being touched. The more natural the touch and contact is, the easier and more powerful the movement resolves. Therefor we need to communicate with our partner to find this natural meeting place, so sharings will be part of this path.

Bodywork, through which the movement might begin more from inside out, allow a personal journey into the body in response to sensitive touch. One of our greatest desires is to be in touch with another human, so we get in contact with a partner and have our dance with hands-on practices to open up our senses. This can lead into dance-improvisation, a wonderful fusion which creates a deeper dimension to meet ourselves.

A third element will be the painting, for me a wonderful tool of expressive art to show some of my inside world. In addition to this we will be inspired to move because of the way my partner is painting and we wish to paint because of watching someone dance.

We use meditation to empty or slow down our active mind



and to open up for the opportunities we might not know yet. We want to release and relax our bodies to feel comfortable and in a place of trust, so we can fall into full creativity and enjoy our expressive beings. "Not knowing" and "Playfulness" are as welcome as the joy of moving and feeling whatever appears.

Ingo Rosenkranz

Performing and teaching Contact Improvisation, Movement- and Dance-Theatre, bodywork (Shiatsu and others), Tai Chi and Qi Gong for more than 15 years. He is influenced by eastern philosophies, some martial arts, authentic movement, different bodywork and healing-forms and all the beautiful teachers he met on the way including many children and his daughter. An additional part of his work is to organize different Improvisation and Healing events in Germany, such as the Easterimprofestival in Göttingen.

In dance, bodywork and all creative processes I am interested in the present moment which allows me to follow the unknown and to be surprised. To be aware and awake in every moment in order to reach this state of being is one of my goals to enjoy life with more intensity and honesty. And life is an amazing teacher in this.

"Delicious Essentials"

A technical approach to Contact Improvisation

Jörg Hassmann (Germany)

The longer I practice and teach CI the more I become interested in the question "What is essential for this multilayered danceform?" I want to share some of my momentary answers hoping that they create new questions for the participants – and me too. My approach is technical and I love details. Beginners will hopefully find a first understanding of how dealing with shared weight in movement could be easier. More advanced people might learn even more by finding lots of details and all sorts of connections within the body and towards the partner.

Efficiency and physical delight are my main criteria for movement. To improve we will practice to sense movement (in connection to gravity) from inside - looking for the tiny aahs and ooohs and some full hearted juiciness. My wish for this intensive is to give more clarity, choice and a bigger variety of deliciousnesses into the dance.

Joerg Hassmann (*1970, Berlin/ Germany)



I am teaching CI since 1995. From my background as a dance and theatre improviser I entered the stage and eventually contemporary dance techniques. In 2000 I made dance my full time occupation. My work is influenced by anatomy based movement explorations, ideas from Alexander Technique, BMC, Capoeira, play and the urge and joy of discovery.

Teaching and performing is essential for my own learning process. I teach worldwide and I love the differences of cultures and how they show up in local CI communities. In 2007 I started teaching CI training intensiv programs in Berlin together with Daniel Werner, where we developed our systematic approach to contact technique (www.dancecontact.de). I believe that CI is not the most rewarding danceform to be performed but still I am continously working on it – lately and happily together with Mirva Makinen from Helsinki. As the artistic director I am involved in the annual Contact Festival “contact-meets-contemporary” in Goettingen/ Germany (www.contact-meets-contemporary.de).



WORKSHOPS 2011

Different offers every day, which you can choose spontaneously:

Acroyoga - The Practice

AcroYoga blends the spiritual wisdom of yoga, the loving kindness of Thai massage, and the dynamic power of Acrobatics. These three ancient lineages form this practice that cultivates trust, connection and playfulness. There are 7 main elements that make up the practice: circle ceremony, asana, partner flow, Thai massage, therapeutic flying, inversions & spotting, and partner acrobatics. Our highest aim is to bring individuals into a state of union with themselves, with each other, and with the divine. From this place of mutual support the true self can be realized, celebrated and shared for the benefit of all.

<http://www.acroyoga.org>

Lucie Beyer (Germany)

Yoga(BYV) - and Acroyoga-teacher, trained in Hawaiian massage, Clown, acrobat and educator with enthusiasm. Her special subject is an experimental movement research where she connects elements from the yoga, acrobatics and dance. With a lot of joy she teaches child yoga and works in circus projects.

Lucie did a two years training in Sri Shivanandas tradition and studied Anusara Yoga with Bridget Woods Kramer. She collected her experience in Ashtanga, Jivamukti and classical Vinyasa. Even so she is dancing and flying in her acrobatics, Yoga will always be her foundation and her path of life.

She loves to sing mantras during her lessons and to add bodywork or massage technics. Her main focus is to combine the playfulness and the discipline within yoga practise.

So everybody is welcome in her classes to find his own special way to and with yoga!

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

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



Bodypainting, Contact and Improvisation

In this workshop we try to find the colours we feel good with and want to see us. We paint each other in these colours which is followed by dance and performance aspects.

It should become funny, open, heartwarming and as colourful as possible when we meet each other in this workshop.

Either you bring your own body paint to share with the group or give three Euros for the necessary materials.

I am looking forward to meeting you.

I am **Nathalie**, artist, freelance coach and art therapist from the Harz.

I like to dance and paint, love nature and do like to do artistic courses with groups. Inspiration is my job.

<http://www.nathalie-reinholz.de>



Center – falling into honeypot & flying with ikaros ...and back

Center, naval, grounding, ki, hara... This child has many names, but they all lead to one. Center is the base of my dance, whether I dance in a solo, or in contact. Movement can be initiated from the center, or it can flow from the peripheries to the center. Anyhow, organic movement is always connected to the center.

Center is the strong point, from where – or to where all movements are related. When we are connected to our center, we can easily move fast or slow, roll and slide on the floor smoothly, and change levels from up to down, and down to up effortlessly. Center is the anchor, which moves in the space, and everything around – your six limbs – hands, feet, head and tail are organizing themselves in order to follow-support the center in a needed, economical way.

And when I talk about grounding, roots or anchor, I don't mean that center would be something stable, still, non-dynamic and slow. Vice versa. Center is the motor of everything, when we know how to use our center, we are able to move very dynamic, light and easy way. Center is the engine to fly, to roll up to the high lifts, or land softly from the jump. All this requires of course also the other parts and elements of the body



to be organized as needed. Soft spine, breathing, open joints, released muscles...

Relaxation in movement brings us the ability to react fast in the changing situations. Especially in contact is needed to be able to adapt tone of your body in each moment – sometimes you need more strength and stability to be able to support, straight spine or melting spine, folded joints or reaching limbs... Also the more you are relaxed, the more you are able to feel and sense the small, delicate details in weightshift, tonus and pressure of the touch.

In contactimprovisation use of the center is very essential. To understand, where is your center, and how you relate your center with other's centers. Following, leading, giving weight, receiving weight, rolling and melting together, flying together, changing levels together... Moving together in a flow, two centers (or more) constantly relating to each other. Of course they might diverge into the space, and come together again. In and out of contact, breathing together, expanding in the space and becoming as one again.

In this class we will start from the floor. Falling into gravity, relaxation, melting, grounding... For me the base of centerwork and contact is allways from down to up. Feeling the weight and gravity builds up the base for next steps to move together more dynamic ways. The more we can give our weight and relax, the more we become readable in our movement. When we feel the weight of the other's center, we are also able to "read" it. Still relaxation does not mean to be passive. So we will play with different states of relaxation and tonus of the body.

Katri Luukkonen

is a dancer and danceteacher from Helsinki, Finland. She graduated from Theatre Academy of Finland 2008 (MA). She has been teaching at various contact- and dancefestivals all over Europe, Russia, India and Finland. As well as "SkiingOnSkin", she is also organizing GOAcontactfestival in India together with Iiris Raipala and Volker Eschmann. Besides contactimprovisation, contemporary dance and theatre, she has been practicing OSHO's active meditations, authentic movement, yoga and aikido.

"I love dancing, contactimprovisation and life-improvisation, sounding, singing and playing with my voice. I am attracted to live and love fully. I enjoy travelling, adventures, discussions, friends, fleemarkets, kissing, communitys, surrendering to surprises, meeting and melting, provoking, letting the flow take me, beautiful journeys travelling in unknown universes... "



Heart Space

with Deva Chintana & Arjuna

Listen to your heart through meditative music and movement

This Heart Space workshop is all about listening to yourself, giving space, allowing and listening to your heart. Simply noticing that all that is appearing in this moment – sensations in the body, emotions or sounds – is all there is.

Nothing is missing, nothing is lacking. This is enough. Perfect. Just enjoy it all!

Accompanied by beautiful harp music you can let yourself be touched, allow sounds to come from your heart, move your body and dance freely. Enjoying the aliveness and the beauty of this moment notice the love and joy that are already present and appearing as all this!

At the end you will be invited to rest in yourself and simply receive the sounds of the very beautiful and sensitive music. You can deeply relax into this Miracle of Life.

Deva Chintana is Finnish and has been sharing her joy and love for dance through spontaneous dance workshops and courses in Finland, Italy and Japan for many years. She has been living and working in Italy for 10 years, has graduated in Dance Therapy at the Osho Institute for Dancing with Maneesha Mc'Clure and as a bodywork therapist from Osho Multiversity in Pune, India.

Arjuna is a French musician living in Bonn. He has studied music at the University of Rennes in France, plays many instruments: harp, flute, concertina, oriental drums, piano in a creative and free way that opens the heart. He has won prizes in improvisation and has been considered as an improvisation master.

www.heartspace.nu

Melodies and rhythms in the Singing Body

Discover the melodies and the rhythms that your body constantly sings during an improvised dance. Let them come to your awareness and then interact, listen and be inspired by other's.

We will integrate the voice in the exploration, allowing the sound to inhabit the melodies and the rhythms of the body.

Solo, duo, trio, group improvisations with the intention of offering support and presence to the whole composition. Finding a constant and subtle focus that connect all the participants together and allow a Choir to manifest.

Melodies, rhythms and silences unfold in movement and sound through the space.

Creating a natural choral composition together moment by moment.

Biography



Irene Sposetti comes from a multidisciplinary background of athletics, classical music, flute, singing, theater, dance, bodywork and spiritual practices.

Irene of Italian origin lives now between Asia and Europe, she is based in an international community in South India.

In the last six years she taught Body Consciousness and Movement mainly in Spain and in India; she participates as dance teacher and musician in festivals and dance meetings all over Europe. She performs in various projects, collaborating with choreographers, musicians and visual artists. She co-directs dance theater pieces and organizes dance events.

At Paris and at Barcelona, she study Contact and Contemporary Dance, focusing on Body Awareness and Improvisation, with Elsa Wollaston(African contemporary), Kiristie Simson, Julien Hamilton, Vera Orlock (Body-Mind Centering), Katsura Kan Atsushi Takenouchi(butho), Malpelo, Lipi Hernandez, among others. She dances tango.

She develops and teaches a specific exploration on Voice, Body, Movement and Improvisation “..I am all the time surprised how the opening to the possibility of “sounding” during the dance empower so much the expressivity of the body and the opposite way round. Voice and movement together definitely heighten and enhance each other; I always find that they open unexpected unusual paths in the improvisation, widening the access to the field of imaginary and creativity...”

She starts by studying classical music, flute and voice. She sings for 10 years in a choir in Italy and collaborates as music-performer in several shows in Paris and Barcelona. Recently she has been part of a classical choir and a band, performing and recording in India.

She is studying classical Indian singing from Carnatic tradition. She study and practices theater at Rome (Jacques Lecoq school) and at Paris with Carlo Boso and B. Sangaré (Peter Brook Company) among others.

..She is also Massage Therapist in Ayurvedic and Thai Yoga Massage. She loves healthy living, nature and animals and aims for spiritual growth.

Music in the Blood

An improvisation workshop in three afternoons for musicians.

It is possible to participate in 1, 2 or all 3 afternoons.

In this workshop we will dedicate ourselves to free improvisation, playing alone and as part of a music group. We will explore the different aspects and layers involved in the art of music making such as:

- Listening- the key to the creative source in us.
- Playing without knowing – music out of stillness.
- Dissolving ‘you’ and ‘me’ – diving into the flow of music together with other musicians:
- Rhythm- the root of the connection in yourself and with others.
- The courage to do it wrong – playing using your own impulses.
- Fear, shame and insecurity pointing you back to your living presence.

As well as playing with our instruments and voices we will use meditation, body-awareness exercises and various experiments to liberate our emotions and expand our capacity for spontaneous expression. There will also be a space for sharing with each other about our experiences so that we can integrate them.

Requirement: Ability to play an instrument, or musical experience with the voice.

Bring: Your instrument(s) or voice. We will also provide some instruments (percussion, guitar, bass, trumpet, harp...)

Arjuna Raphaël Pinel plays the celtic and chromatic harp, the concertina, exotic flutes, the trumpet, oriental percussion, the bass guitar and more. He was born in Normandy, France and studied music in Rennes, winning prizes in improvisation. He has given concerts and made studio recordings in Canada, Finland and Germany playing his own compositions and improvisations, as well as world music, Latin jazz, Celtic, oriental and meditative music. He performs solo, often employing live looping (creating harmonies with a looping device), in duos with Shakya and with trumpeter Tansen and with the jazz trio “Trio Melido”. He now lives in Bonn where he has a recording studio with Shakya.

www.raphaelpinel.com

Shakya Matthias Grahe –plays violoncello, dilruba, guitar, keyboard, percussion and voice. He has given countless concerts in classical ensembles, pop rock bands and Latin groups, providing live accompaniment for silent movies, meditations, dance and healing events. He has also appeared as a guest musician on many CDs. He is a workshop leader, business economist and co-founder of a spiritual commune in Bonn (Germany) and is trained in various massages techniques.

www.arjuna-shakya.com



States and Tastes in Contact Improvisation

This class of Contact Improvisation is open and accessible to all who wish to come.

During the class we will use playful imagery to explore different tastes of moving together. In this we will use images or characters that are somehow polarities of each other. Through identifying with these images we will experience how they affect our presence and our dancing.

Some polar images that could be researched during the class: abstract dancer vs. panther, cow vs. fox, giraffe vs. wolf, angel vs. animal, etc...

These states have different flavours: some have lots of space, expansion, or clarity and perspective, perhaps a different sense of emptiness... other states are mistier, more richly flavoured or more constricted, with more animal-like or more driven physicalities...

Tasting an image will lead one into a state of dancing: e.g. the state of a panther dancing CI is (perhaps) refined, catlike, sensual, sensitive, lazyish, choosy, etc.

We will also explore the sliding scale between these polarities through movement and awareness (first solo, then CI).

Some sharing will be involved, to verbalize these new or new-tasting states... not just letting them remain unknown heavens or hells... but facilitating them into becoming exciting new landscapes to be explored also later on.

Bio

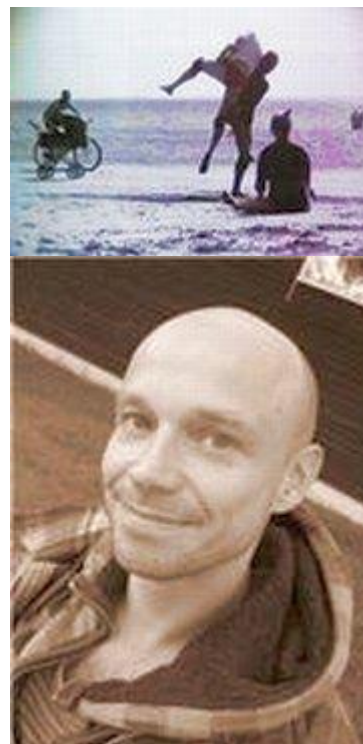
Juha is a Finnish improviser from the fabled CI community of Helsinki. He is interested in beauty as a felt (rather than seen) experience. He believes that what is felt to be beautiful and rich often also seems precious and intense.

Being naturally sensitive and shy, Juha wonders about which shared moments in contact he wishes to show to others, and which moments he wishes to hide somewhere among the shadows and roots of a jam...

Being also naturally anti-shy and not-so-sensitive, Juha often shares his outrageous expressiveness and childlike humour with the other dancers in the space (to their joy or suffering)... Otherwise Juha works with children in school and studies to become a therapist.

Slowing Down

Movement, food, awareness



How can we slow down in order to see what's important and meet ourselves? There are many ways but for me the easiest one is through movement. Our body moves, breathes and needs food to survive so it first has to slow down. Then, we can slow down our thoughts and stop them at least for a moment.

This workshop helps us to slow down in our everyday life and experience in an authentic and deep way some of our essential needs: moving and eating.

These two most natural actions have become automatic and we seem to take them for granted. That is why they are often unconscious and we need to make them conscious through our direct experience thus gaining a new and more profound quality of life. Just a moment of conscious moving and eating can transform one's life.

I would like to share this experience with you and see your happy faces:)

Martina Biography

Martina is a dancer, interpreter, Ashtanga yoga teacher and passionately enjoys dancing tango. She also teaches English and Italian. Now she's a certified yoga teacher (RYT 200) and has been teaching Ashtanga and Vinyasa yoga for more than three years. She is specialising in Ashtanga yoga and about to receive her second certificate (RYT 500).

Since 2009 she's been attending *Holistic Dance and Movement Pedagogy* teacher training with Sabine Parzer. Different techniques and methods are used like: contact improvisation, authentic movement, Feldenkrais and bodywork which are all useful for dance and movement therapy, dynamic meditation and self-awareness.

At the age of six she started doing gymnastics. Her artistic experience started with several amateur performances in Zagreb Youth Theatre when she was a teenager.

While studying English and Italian at the Faculty of Philosophy, she also started dancing: Cunningham technique with Kilina Cremona and ballet, later followed by contemporary techniques like release, feldenkrais, jazz and street dance, tap, yoga etc. Some of her performances were solos and some were performances in Italian in which she both acted and danced.

Martina has done Iyengar yoga with Kate Foley and Ashtanga yoga with many international dancers and choreographers. She has completed her yoga teacher training with Marco and Sandra Bianco and is immensely grateful to them for their unconditional love and support. She is also deeply thankful to Neil Barker, Katiza Satya, Paul Dallaghan, Sara Granstrom, Duncan Wong, Lea Lončar, Amadio Bianchi, Jadranko Miklec, Snježana Vukas, Igor Barberić and the others who are still the light on her path of yoga. Since learning is a two-way process, she is also grateful to her students who remind her that yoga is a path on which we are all one.

Sound meets Movement



Was entsteht, wenn sich Körper und Klang im Raum treffen und beginnen, Spuren zu hinterlassen? Was geschieht, wenn sich tänzerische Bewegung wie Pinselstriche im Klang entfaltet? Was bewirkt es, wenn Klangimpulse in Kontakt gehen und als Form erscheinen?

In meinem Workshop geht es um die Kommunikation zwischen Klang und Bewegung. Darum, wie sich Klangimpulse auf die Bewegung auswirken und umgekehrt. Es wird Raum sein, den gegenseitigen Einfluss von Klang und Bewegung zu erforschen sowie Bewegungs- und Klangqualitäten in Beziehung zu setzen, so dass sie als Musik und Tanz sowohl getrennt als auch als Einheit erlebbar werden.

Als Klangerzeuger dienen uns der eigene Körper sowie verschiedene Instrumente (begrenzt vorhanden, eigene Instrumente sind herzlich willkommen!). Der Workshop basiert auf freier und Kontaktimprovisation im Tanz sowie freier Improvisation und experimentellen Klängen in der Musik.



Biography Eva Rautenberg

My childhood and youth were marked by music and dance activities, which were the basis for my study of music and dance education at the Mozarteum in Salzburg. Since graduating in 2003 I was working on music schools in Germany and abroad (Spain) and am working as a lecturer in various courses in music and dance education. My path has brought me more and more towards improvisation. What I appreciate in it - whether in dance, be it in music - the joy of curiosity, observing resulting images and sounds, exactly the right thing at any given moment, creating moods of which in the next moment can be changed again or even to fill a space asset. In my work I combine education, art and healing work - always with the same goal, to touch the peoples' hearts. I like working in different constellations, as a pianist, cellist, percussionist and dancer, preferably in combination. The variety is visible in my different projects: I work with singers / musicians (Bojana Pajtler, Bianca Harrison, Hans Wolf and others), a storyteller (Björn Nonhoff), dancers (Geraldo Si, Jen Richter, Heidi Schnirch etc.) and as a soloist.

Hospital Performance Project

„Body tales“

On two meetings we will rehearse for a performance of the cultural programme of the university hospital next door to the Festival. With our dance we can remind these people with illness and physical discomfort that their body can still be a way to enjoy life. The body is our open book of personal history. We will improvise along a clear structure of 15 to 20 Minutes and performing twice.

My focus is on dance and contactimprovisation with elements of action theatre. If you are interested to take part, please bring white or light coloured clothes (trousers/shirt/dress). ... that we can fill the colour



white with a new experience/meaning.

Markus Hoft

I started with New dance/ Contactimprovisation around 1993 and started to deepen my dance experiences in professional dance schools in Köln and Scotland. Many bodyworks and techniques help to feel and use my body as my life-tool. Along many I want to name Yoga/Pilates, Capoeira and Action Theatre. As a freelance dancer I lead/choreograph dance projects and specially searching for ways of Contactimprovisation performed on stage. Dancing I share my passion of this beautiful Art with many others/the audience.



Elske Seidel and Daniel Werner

Contact Improvisation

"moments in between: momentum in over- and under-dancing"

This workshop will be about over – and under-dancing in Contact Improvisation.

How can I organize my body under the body of my partner? What happens to my dance with gravity when I am supporting (maybe the full) weight of my partner? We will work with stability in under-dancing which is alive and moving. We will look at how to continue momentum, how to breathe in it, how to use and guide it. Understanding stability as a moment we are travelling through in our play with instability. Special emphasis on effortless pathways in and out of the floor, hands-free dancing, offering body surfaces for support and releasing in under-dancing.

What possibilities are opening up when I am following, trusting, releasing in my over-dance? How can I follow 3-dimensionally, also into my backspace, with ease, letting the ride happen? How can I use my 'ends' (fingers, toes, tail, head) in my dance in the air?

We are especially interested in the moment(um)s in between, transitioning from the over-dancing to the under-dancing and vice versa. How do I organize my body from flying to supporting weight? What body-tone do I need in what situation?

This workshop is offered for people who bring experience in CI. Come and play!

Daniel and Elske share many years of friendship, uncountable jams and dances and a mutual fascination for Contact Improvisation. In 2003 they co-founded the ContAct Dance Company, investigating CI as a source for performance work, with a special interest in site-specific art. Both work as independent artists, somatic movement researcher and dancer; both have extensive experience in teaching CI internationally. Besides their individual CI projects, together they are creating and organizing the Contact Festival Fuerteventura (with Gabi Neumann) and North Sea CI Camp St. Peter Ording in which Contact Improvisation meets nature.



Mokshia Roland Frenzel

"Touch - Move - Share": Faszien and Dancing Organs

Fascial tissue is connecting and differentiating body structures. It is essential for feeling connected and integrated and for elasticity and flexibility in movement.

If you look at the human body as an instrument, the fasciae are like the strings. In this course we will use deep osteopathic techniques and voice work to tune our instruments, and support the process of bringing more freedom, ease and joy into breathing, moving and sounding.

Mokshia R. Frenzel:

Improvisation artist on all levels and a body therapist (Osteopathy, Hawaiian Massage, BMC, TCM, Qi Gong), co-founder and organizer of the Easterimprofestival. ... my therapeutical/artistic work is a synthesis of dance, music, body"work" (play) and satsang... There are many different membranes or gates to our essence. In a dance, song, or treatment, these membranes can become more permeable; gates can open easily and playfully. The cells simply remember their "original" goal: to communicate, to dance and to celebrate..."



Arunya

"Painting with the heart"

I would like to give you the effortless of intuitive painting, the joy to form in and with nature, and to take you on a journey into a creative process with expression, form and colors.

We can be inspired by the stillness of the plant, the amazing forms of Pele's creations, the marvelous move of the playing waves, the sparkling light of the sunshine, the tender smell of the evening sky...

We paint with pencils, brushes, fabrics, our hands...
scrawling, scratching, smudging...
printing, dabbling, creasing...

Discover new possibilities, playing with experiments, let us be surprised, and wondering, as well as a body can be painted.

Arunya Sandhaus

www.arunya.com

Painting with the heart
Arunya about herself:

"If I follow my heart and open up for joy and laughter the process becomes magic. I love to work with people, who are brave enough, to go the easy way!"

The artist is a receptacle for emotions that come from all over the place:
from the sky
from the earth
from a scrap of paper
from a passing shape
from a spiders web

(Pablo Picasso)

Katrin Lerche

Free your voice

More information soon!

