

WELCOME TO THE ID WINLAB 2010 FESTIVAL!



Photo by Bart Grietens of Thomas Hauert's piece Parallallemande.

We are very excited to once again offer an opportunity for dance artists to deepen their investigation - with this year's focus on perception, real time composition and performance practice.

The programme begins with the highly regarded Roling and Yoga teacher, **Giovanni Felicioni**, who will look at movement and perception through the exploration of the work of Hubert Godard and Tonic Function.

We then move on to a six day workshop with respected Portuguese choreographer, **João Fiadeiro**, who will share his developed system of Real Time Composition. This workshop includes a lecture performance, as well as taking part in the Saturday public presentation of the work.

This year's Winlab Festival will close with the celebrated Brussels-based dance artist, **Chrysa Parkinson**, (soon after her performances in Dance Umbrella 2010 with Jonathan Burrows) who will lead a workshop for performers which aims to uncover the groundwork of a personal practice.

Alongside these exciting workshops once again there are evening events to join in or to give you insights into the work of each artist. A panel of somatic practitioners, João and Chrysa will give talks on the Tuesday of their week, and on the Saturday of João's week there will be an open studio day for you to come and observe the participants 'in process' with a final sharing at the end of the day.

Popular ID teachers Kate Brown, Joe Moran and Thomas Kampe will lead our drop-in Monday Night Improvisation classes during this Winlab, open to any level of experience.

We really hope that you can join us for some or all of this year's events at the Festival. Workshops always book up very quickly, so don't delay on reserving your place.

We look forward to seeing you there!

Gill and Fiona

WINLAB EVENT DETAILS AND PRICES

IMPROVISATION CLASSES

6.30-8.30pm | Open to any level of experience.

Monday 29 Nov | Kate Brown

Monday 6 Dec | Joe Moran

Monday 13 Dec | Thomas Kampe

TALKS

7-8.30pm

Tuesday 30 Nov | Panel Discussion, speakers tbc

Tuesday 7 Dec | João Fiadeiro

Tuesday 14 Dec | Chrysa Parkinson

SHARINGS

11.30am-5pm | Saturday 11 Dec | Open day

The public are invited to spend all or part of the day witnessing João's workshop

6pm | Saturday 11 Dec | 'How to Live Together'

A Presentation of Real Time Composition, involving workshop participants.

WORKSHOP PRICES

£170 per week: full-time salaried or funded price

£120 per week: part-time salaried/freelance

£100 per week: concessions (proof required)

EVENT PRICES

Monday Night Improvisation: £4 per class or class cards valid

Talks: £5 or £3 freelance/conc per talk

Sat 11 Dec Open Day: Free

Sat 11 Dec 'How to Live Together' presentation: Free

To find out more about the additional events throughout the festival that are open to dancers and non-dancers, contact ID or go to our online calendar at: www.independentdance.co.uk



BOOKING:

T: 020 7091 9650

E: info@independentdance.co.uk

LOCATION

Siobhan Davies Studios

85 St George's Road, London SE1 6ER

Siobhan Davies Studios is wheelchair accessible and the ID programme is open to disabled and non-disabled professional dance artists. If you have any particular access requirements please contact us directly.

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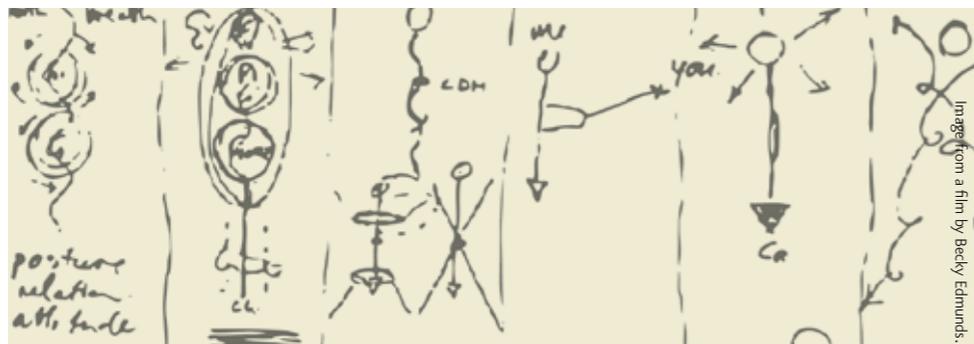
WINLAB

THE ANNUAL FESTIVAL OF PROFESSIONAL DANCE
WORKSHOPS AND ASSOCIATED OPEN EVENTS

FESTIVAL 2010
29 NOVEMBER-17 DECEMBER

WEEK 1: GIOVANNI FELICIONI

29 NOVEMBER–3 DECEMBER | 11AM–5PM



“NOBODY NOT EVEN THE RAIN HAS SUCH SMALL HANDS.” E.E. Cummings

THE SPIRAL DYNAMIC OF OUR GRAVITY PROJECT

That line from EE Cummings resonates with truth and beauty, for me, because it hints at an embodied awareness of how fully we inhabit ourselves and our world (as clearly as when we have been drenched by rain) and yet when we try to take a look, to say what we perceive, all the traces seem to have been made with such small hands smaller hands than those of the rain drops drenching us.

What I would like to do, during this week of Winlab, is to explore the work of Hubert Godard and Tonic Function; to share with you its breadth and its depth and above all its contemporary relevance to people interested in exploring, understanding, questioning, savouring human movement as a bodily, perceptual and meaning-based reality in the world.

The spirit of the day will be one of gentle inquiry and we will move between embodied explorations on our selves, some theory, and working with others.

The week will start with the basics of how we orient in gravity from a place of resource and then move to the nature of articulation and how and

why the blossom of the moving body in gravity is the spiral.

You should have ample opportunity to move, to make meaning and to have insights.

BIOGRAPHY

Giovanni Felicioni is a certified Rolfer®, a Rolf Movement Practitioner and a Yoga Teacher. He has been practicing as a bodyworker in London and abroad for the past 17 years. He teaches on the European Rolfing Faculty and on a London based Yoga Teacher Training Course, runs a Rolfing/ Yoga practice in London and leads workshops and retreats world-wide. He is a founding member of a network of meditation groups and centres. You can find out more at www.rolfing-yoga.com.

Giovanni’s professional-creative interests lie in the field of human function and mature behaviour: where the process of structural and movement integration, brought about through appropriate use of touch, language and context building meets the person’s own process of allowing a more inclusive and resilient awareness of self, others and the world to be.

WEEK 2: JOÃO FIADREIRO

6–11 DECEMBER | 11AM–5PM DAILY PLUS TUES, THURS, SAT EVENINGS



REAL TIME COMPOSITION

Real Time Composition (RTC) – developed and systematised by choreographer João Fiadeiro since 1995 – suggests that the quality of the decisions we take, individually or in group, can be substantially optimised if we manage to get round the ‘interference’ of free will in the moment of decision. This strategy, counter-intuitive for it radically questions our habits and patterns of behaviour, enables the relevance and coherence of our actions to get closer to those we find within emergent and self-organised biological or physical systems.

Instead of focusing on what we expect or wish to get, the RTC proposes that we focus on the removal of the ‘noise’ that prevents us from reading a situation as it presents itself, as well as on the reduction of the ‘friction’ inherent to communication processes, which creates resistances to the fluidity and the lucidity of reasoning.

The training of this method consists in providing the practitioner with the tools for him or her to accept ‘giving up’ her condition of ‘creator’, assuming a position of ‘mediator’ and ‘facilitator’ of what happens. His or her only ‘creative act’, in the frame of this method, is the mastery with which (s)he manages tension, the balance and potential of the material (s)he is working with, letting things

happen by themselves, when they really have to.

‘João Fiadeiro works exactly with the matter of the ‘in-between’ and his method is based upon the challenge to produce, by cultivating molecular clarity, a re-assessment of what freedom in improvisation might be, as well as of what the creativity of the artist might be.’

Fernanda Eugénio artist/anthropologist

BIOGRAPHY

João Fiadeiro belongs to the generation of choreographers that emerged towards the end of the 1980s and who gave rise to the Nova Dança Portuguesa [New Portuguese Dance]. In 1990 he founded the RE.AL Company that gravitates in a territory of crossroads between theory and practice and between the arts and sciences, where research and experimentation are the structural axis. As a result of his growing interest in new formats of encounter, collaboration and exchange, João Fiadeiro has abandoned an exclusive ‘product oriented’ approach to art work, in order to focus its energy and attention in the research and process. ‘Real Time Composition’ is the frame inside which this research and process takes place through the organisation of workshops, ateliers and lecture-demonstrations in several national and international universities and schools, primarily connected with dance and art but also with complex systems sciences, economy or design.

WEEK 3: CHRYSA PARKINSON

13–17 DECEMBER | 11AM–5PM



DEVELOPING A PERSONAL PRACTICE

The goal of the workshop is for each participant to recognise and find a way to do what they want to do.

When are you Dancing? When are you Performing? Whose Dance is it?

What is Technique? Whose Technique is it?

Whose Performance is it?

Is practice a product?

Is practice training?

Is practice a process?

Is stealing a practice?

What’s passion got to do with it?

The workshop uncovers the groundwork of a personal practice by using dancing to make sense (sense of humor, vision, smell, proportion, hearing, justice, meaning, timing, movement).

The workshop will be active and participatory, using improvisation, choreographic sequences, partnering, simple scores, interviews, and some anatomical work.

This workshop is geared toward performers.

BIOGRAPHY

Chrysa Parkinson is a performer and teacher living in Brussels. In 2009-2010 she has performed in new creations with Jonathan Burrows (Dogheart), Mette Ingvarsen (Giant City) and Rosas/Anna Teresa de Keersmaecker (En Attendant). She has

been a member of Zoo/Thomas Hauert since 2003. During this period she also performed with Deborah Hay (The Match, Next, If I Sing To You...), John Jasperse (Becky Jodi and John), Mark Lorimer (Nylon Solution), Meg Stuart (Auf Den Tisch) and David Zambrano (Mandraking). In New York she danced with Tere O’Connor from 1986-2001, and also worked with Martha Clark, Mark Dendy, Lucy Guerin, Irene Hultman, Jennifer Monson, and Mia Lawrence, among others. In 1998 Chrysa was awarded a NY Dance and Performance Award (Bessie) for sustained achievement in performance.

In 2008 Chrysa was part of 6M1L/Ex.e.r.c.e., a performance and research project instigated by Xavier LeRoy and Bojana Cvejic. Her research focused on identifying and developing performance practices, and on performing while absent. The result was Self Interview on Practice, an illustrated film essay. In 2011 Chrysa will continue aspects of this work in a ‘Walk/Talk’ performance initiated by Philip Gehmacher.

Chrysa is currently working with P.A.R.T.S. (Belgium) as a consultant for the second cycle students and staff, and with a focus on mentoring performers. She teaches classes and workshops internationally, and writes essays on dance and performance.

Limited to 20 participants.