



# LAB NOTES

from the teacher meetings  
of the contactfestival freiburg

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of the contactfestival freiburg

summary of verious discussions, labs and research of past teacher meetings  
teacher meeting for the contactfestival freiburg 2014

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## PREFACE

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

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

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

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

Barbara Stahlberger brought this notes together in this collection.

The photos are taken by Patrick Beelaert, Ullit Wittemann, Barbara Stahlberger, Stephanie Auberville...







**TEACHER MEETING RELATED**

## 1st warm up at the TM

*30-40 participants lying on the floor.*

Finding a place in the space. Each one is free to follow the directions given by Otto. (...) Suspending and being crossed (traverse) by equal forces downwards and upwards. (...)

What is what you need now? If there is anything clear, go for it. (...)  
Letting pass through. Creating space in the joints through movement and breath. (...)  
Letting breath helping us to create space in and out of oneself. (...) What do you need now?

*Participants have started moving more and more. Some are already standing. Some are in contact.*

If anything needed is not possible by oneself, then it might be possible to cooperate with other persons. (...)

Seeing how do you organize yourself, how the muscles are needed sometimes. Letting the breath passing through. (...)

Balance, balance sitting, balance moving or giving to the partners what they need. Balance between selfishness and generousness. Balance between listening to oneself and having the attention to the outside. (...)

Balance between being and not being here. Balance between being what you are and being what you are not. (.)

Balance between doing and not doing.  
Balance between dancing and not dancing.

*Participants are mostly in contact in different levels.*

Wild down.

---

TM 2014 - Facilitator: Otto

# Lab organisation

## Explaining what the lab idea is

- some labs are similar but must not be necessarily become one single lab
- an idea is what right now is important for us
- the lab can be planed for a certain time but can be re-driven if further exploration is wished

## Presenting the three lab formats

- collaborative lab : open participation - each one bring his/her own ideas
- guinea pig lab : one person leads the lab and gets feedback from participants
- silent lab : some directions are given in the beginning and then silent exploration

## Collecting the ideas

- passing papers around to (re-)write down lab ideas
- people discover the labs, subscribe and gather labs that can be brought together

## Organizing the spaces and the periods

- presenting the schedule:
  - open space for dancing – score: changing partners every 3 minutes
  - 10x5 – no conversation but a presentation and sharing of one person with the whole group
  - labs
  - 2 free afternoons can be used to keep labbing or doing another collective activity related to CI or not.
- Choosing labs
- Voting

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Su 10<sup>th</sup>, 2014 - after the warm up  
TM-Facilitators: Jovair and Otto





**WORKS AND STUDIES**

## Notes 10x5

### 10.08.2014 - 10x5

*Please don't hesitate to correct or add things that I could have forgotten!!!  
Come to me (Alex) or just write corrections on this paper.*

#### 1. Manuel Krumrain (researcher)

Visual artist, studied Fine Arts in Stuttgart.  
Various elements of CI :

- moving bodies – can be observed by spectators
- the inner experience – non visible in its fullness

How to make this experience visible? Is it possible to verbalize a dance?

**Idea:** transfer dance into language, put words on a dance experience.

Manuel wants to proceed through a story-telling about remarkable dances experienced in the past or a dance experienced just before talking to him.

He will record these stories and make an audio-book out of this audio material.

Free audio-book for the participants.

#### 1. Sabine Sonnenschein

Freelance choreographer, Tantra and CI and dance teacher. She is now studying for being a sexologist and will give sexologic coaching.

Important to listen and to sense pelvis, heart and head (thoughts). Making aware these spaces to move and connect with the room/space and other people. These are important things in her teaching.

She has passed through lots of misunderstandings (tantra/sexual) and feels she is arriving to find her place in society through sexology education. Sexology is a sexual therapy: working with people for making their sexual life better.

#### 2. Heike Kuhlmann

Asks as to connect with pelvis and mind. CI principles are difficult to apply in daily life.

How to connect the principles experienced in CI in daily life? How to be present, how to stay in constant adjustment, while talking, or other daily life situations? Is it possible to step out from social structures, patterns and roles while applying CI?

She invites us to listen to the resonance that these daily social situations/structures can let on us and try to embody them in any situation: teaching, with family...

#### 3. Malcolm Manning

Tells about his experience as a dance teacher in Ramallah, Palestine.

He is British and his grandfather was in war against Italians. It has had consequences for years, influencing the whole family.

Being involved in war is a very delicate question as well as relating oneself to ones country's army.

He has been doing dance pedagogic in Palestine and remarked the isolation of both communities: Israelis and Palestinians. He worked with young Palestinians for whom military control was experienced everyday, passing through checkpoints...

Because of a fucked up studio he couldn't teach dance but has to teach Feldenkreis: this method had been invented by... an Israeli.

In the end he could understand that even if Palestinian participants didn't directly want to meet Israeli people they did interact and find common interests with them.

He saw positive wishes towards human rights in Palestinian youth.

#### 4. Sash Bion (researcher)

Visual artist that has lived in islands. She is doing a video project during the festival about the changing room: in between daily life and playground.

Her focus on CI:

Asymmetrical equilibrium (or constant disequilibrium): finding balance in asymmetry.

In society, balance = asymmetry: out of norm. Balance = symmetry: norm.

In CI peace and balance appears with asymmetry.

Key-words of her artistic focus:

*Oxymoron*: contradictory things put together.

*Creolisation*: mixing contrary things – creating bridges.

## 5. Ester

CI and dance teacher for children.

Movement trainer for disabled people and people having problems with drugs.

She has been recently commissioned in order to research about unhealthy attachment (woman having been raped...).

How to use movement to repair that?

Movement can be compared to the “holly trinity”: emotion, mind, physic. The “repower” (in Spanish *voluntad*) is the motor of these three points. The three points make an equal triangle: there must be a listening of them and find this equality in order to meet balance (balance = equilibrium in life and happiness).

## 6. Mary Pearson

Talks about her projects as (solo) performer.

Her artistic focus is on failure. It is not about failing with purpose as clowns in order to make empathy.

She is interested in these situations that are “not good enough” in reality but can be showed as better in TV, films... She is inspired by pop culture and interested in gender.

She couldn't hold only to one artistic discipline so she plays with this “not knowing well enough”. She is interested in the moments where you think you know what you are dealing with but finally getting lost (together) and accepting.

She is doing a field research about the expectations of the audience: what are you looking for as audience?

She does interviews about these expectations and would like to make interviews during the festival with performers and non-performers.

## 7. Anya Cloud

Comes from Alaska. Grew up with space and wildness, with visceral, emotional, deep love that must be relocated in her new place of living: California. From this, she worked on a solo with Sara S. Man called “mud loves love”. She is very thankful to her for that.

Working with social power structures in her dancing work: privilege and whiteness. She made a piece about that.

Being honest with ones own weight and body. Am I negotiating the body I have?

How to find generosity and space while teaching? Can I teach but let wildness come up? Can I be in my body while teaching is not about me?

## **11.08.2014 - 10x5**

### **1. Andrea Keiz**

She is based in Berlin and teaching mostly video work and working with documentation. She has been working in an educational book about different dance techniques of the 20th century, for which she did a video. She is teaching less CI now but filming dance and documenting performances.

How do you look on the things?

Documentation is a way to share knowledge and to encourage people to look out differently, to put different perspectives on what they see and experience.

She loves looking for new perspectives and breaking down established perspectives.

CI she needs also new perspectives.

As soon as it is automatic then it loses interest.

### **2. Ulli Wittemann**

Age of 14 he wanted to become a politician with his ideals. 15 he discovered his acting vocation. Studied theatre in university of performing arts where he discovered CI. He deals with how CI helps for the personal development.

As he discovered CI, it looked like a tribe: some common behaviors of CI-community are shared in festivals and these were uncommon for him.

He could survive because he had some skills of playfulness and body awareness due to some dance practice and martial arts.

In his teaching, he talks about humanity. CI sometimes appears as a tool. But actually it taught him how to deal with vulnerability and accepting "dark" aspects from him. CI allows him to re-discover sensuality and to learn about human relations.

He dares to let go social frames (accepting for example to be a dance teacher without having studied dance) and life becomes different, more exciting. For him, this is a

political position too.

"only if we know what we do we can do what we want"

CI allows him to be as complete as possible as human being. He tries to share this through his teaching.

### **3. Marika Rizzi**

A French CI dancer, Quentin Briant, passed away. It has been shocking for CI French community. He used to define CI dancers as "the anarchists of movement".

Studied in the university of Paris with Isabelle Ginaut, a Feldenkrais practitioner. She created a class of somatic approaches in relation to medical institutions, elderly care center...

She experienced following a 40 years old woman in a situation of social exclusion and with disabilities.

Helped the woman to go away outside of her house through physical work and started to go out by her own.

CI teachers can really rely on their skills.

These skills are powerful and have great impact in the "outside world". CI dancers have a real social skill to be put in practice!

### **4. Christina Klissiouni**

The reality in Greece is far from what we perceive in west Europe.

Life has changed a lot. The middle class is falling down, social benefits are disappearing, taxes are growing and loans decreasing. People keep in working a lot but their life situation gets worse.

Greece reflects how politics system and governance is getting worse and worse.

CI helps her to deal with conflicts and stay close to the ecological body. CI helps to manage with conflict. CI helps her to overcome to the dramatic political and social changes in Greece.

### **5. Heike Pourian**

Wants to talk about CI and money.



Since years, she feels that CI is a political thing but how to figure this out?

The philosopher Eisenstein says: world is "separation" "unconnection". We learn that more for you is less for me. But in CI, equilibrium is not about minus and plus. She stopped asking money for her courses. She asks donation instead of money. She has been teaching in communities of people that struggle for changing the economic system: de-growth movement. It is a good experience to bring to this people the body awareness.

#### 6. Malaika Sarco-Thomas

Talks about her performance project. She has written an article with Misri Dey coming out in the Journal of Dance and Somatic Practices (issue 6.2 from November 2014, totally devoted to CI). The article is about a performance she has been curating called touch + talk. She invites experienced CI dancers to talk and touch on stage during a six minute score, to answer a question about how their dancing relates to the world around them. Questions are offered from a list compiled by questions asked by Anna Halprin, Chrysa Parkinson, Eleanor Bauer. And the project is inspired by the performance "walk and talk" by Philip Gehmacher. She invites CI dancers on stage to talk about their feelings, touch... Looks for translating dance experience and the struggle of relating CI to society and politics into word.

#### 7. Edo Ceder

He is part time computer programmer, teaches CI and studies psychology. Being in Israel as a CI dancer and dealing with the Israeli-Palestinian conflict. He remembers the complexity of this yearlong conflict. His parents run away out from Poland and went to Russia. Mother's family was in a ghetto escape from there and landed in Israel in 1949. Is it a question of

separation or evolution? What is the price of defending ourselves? In what extent conflict situation is necessary?

#### 8. Ezra LeBank

He is a professor for theatre and has pupils from 18 until 23.

His teaching is about touch and about dynamic partnering. Each one is an angel with one wing and needs the others to fly. In his teaching he is reading a poem from the book Letters to a Young Poet by Rainer Maria Rilke once a week in order to do a "sharing" with his pupils. This kind of teaching with a lot of exchanges, shares and discussions, as well as movement education allows relating the social situation of a class with the inner self of each participant.

### **13.08.2014 - 10x5**

#### **1. Manuela Blanchard**

She proposed to spend 4 minutes of concentration in solidarity with persons that are living a war situation now.

#### **2. Eryn Rosenthal**

Has been giving workshops about dance and democracy in South Africa. She also curates a series of site specific performances in open spaces about "doors". This project has been inspired by political movements and activism and begun in 2011 in Spain, with a love letter addressed to the 15M movement. Dance and CI communities are internationally connected and she is working with this opportunity, networking her project "doors", nourished by artists from different countries. She wishes to create collaborations without borders. She invites us to get in contact with her to participate to her projects "door".

#### **3. Inna Valkova**

Has been teaching authentic movement, performance and CI in the university in Ukraine. But war started.  
Before, this she felt supported in sharing CI as an invisible language visible with body. CI and somatic practices are like a therapy, coming out from normal life.  
In difficult situations (now), the two reactions are fight or escape. Another alternative she proposes is "friend": it is possible to go over dangerous situations by helping and solidarity reactions.  
How to save their own culture in a civil war with Russia?  
How as a dancer participate to society?  
Dancing seems not to be necessary: there is necessity for life, security and bread.  
How to show people that dance is important? How to organize through dance and performance social discussion, social commitment?

Sometimes she thinks that she should find another profession to be helpful in society but wants to keep with dance too.

#### **4. Matan Levkovich**

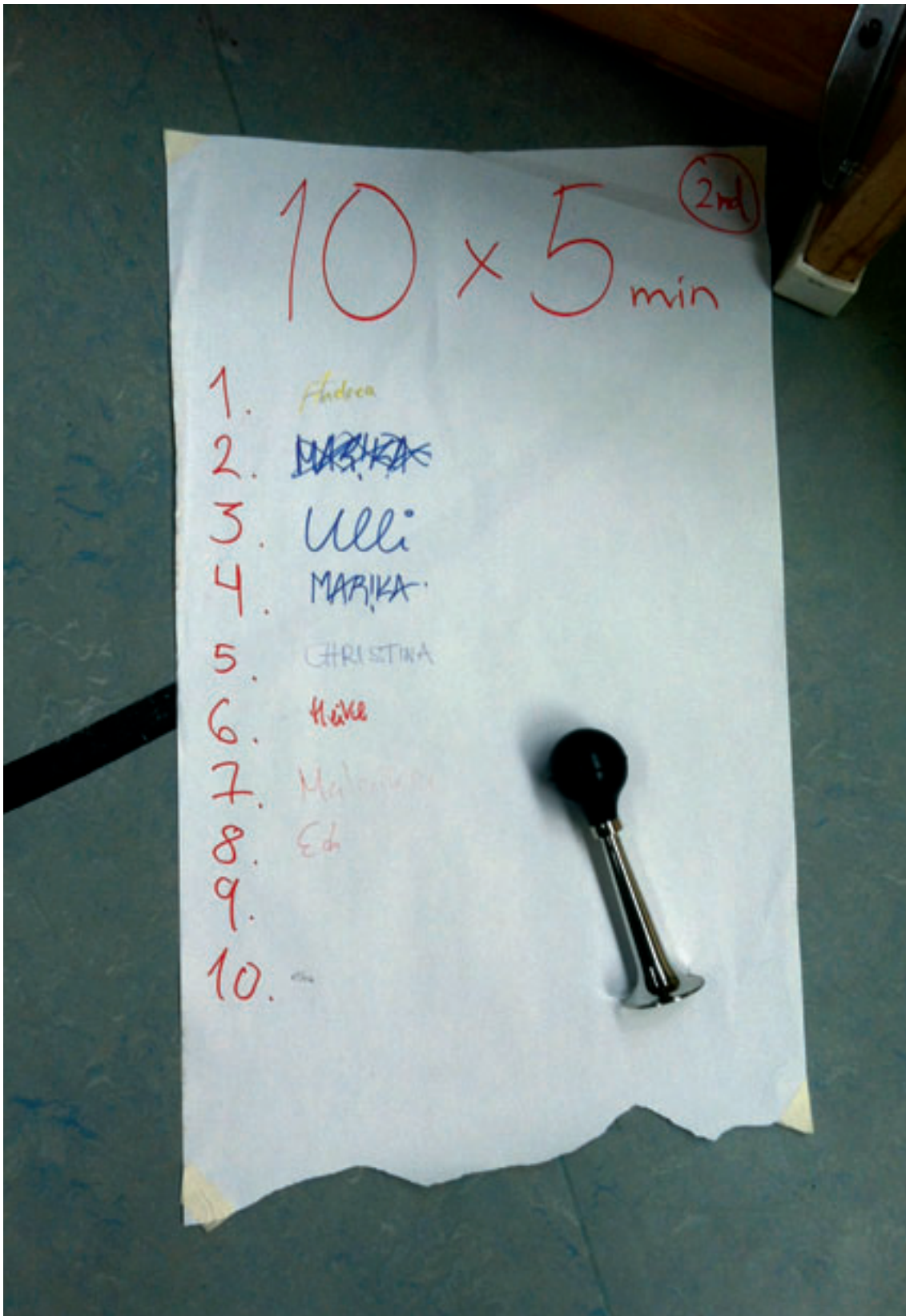
He tells a personal experience when he was a 20 years old Israeli doing military service. He worked in a city surrounded by a high Palestinian population. His mission was to control, to walk in the city, protecting a Jewish settlement. He trained in sharpening movements as he had to control high buildings. He was in this action when he saw a falafel shop and two blonds there. It surprised him. It strongly opened his eyes about what his life was. He was in a focus soldier-mind situation, ready to act and protect, while there was a falafel shopper selling and those two tourists. He got a very strong sensation of doubt about what he was doing. He wonders about all this different energies coming together and composing life.

#### **5. Richard and Malaika Sarco-Thomas**

They have been living in the UK about ten years organizing the Darlington CI festival. Malaika has been invited to be a lecturer in Dance studies for a quite new education program (BA and MA). A big shift in their life. They would like to transfer their Darlington festival to Malta!

#### **6. Sara Shelton Mann**

Read two texts out from a compilation she has written. The booklet is called Frog Hunting and the texts Recognition and Addendum to the failure series.



10 x 5 min <sup>(2nd)</sup>

1. Andrea
2. ~~MARIKA~~
3. Ulli
4. MARIKA
5. CHRISTINA
6. Heike
7. Malin
8. Ed
- 9.
- 10.

## Report for CQ newsletter

By Malaika Sarco-Thomas, Richard Sarco-Thomas, Christina Klissouni

The 15th International Contact Festival Freiburg took place this year as full as ever: full schedule, full jams, and full bellies of dancers feasting on the mountains of fresh vegetable medleys. Supporting the event were 57 teachers, former teachers, organisers, guest teachers and researchers, and participants numbering 280. A slightly longer pre-festival teachers' meeting helped us begin to articulate our wishes for the festival. During the week of dancing and meeting we were acutely aware of the escalating, ongoing violence in Palestine, Israel and Brazil, as well as deepening economic crises in Greece and southern Europe, and so the gathering felt permeated with a palpable sense of wanting to act specifically, in this festival, to acknowledge the connection between CI events and the extended web of our sociopolitical context.

Emotions ran high as these concerns were shared in various ways throughout the teachers' meeting. One of the most memorable formats for sharing this was the 5x10 structure. In this structure, ten individuals sign up to talk for 5 minutes each; the group listens to the one who speaks around matters he/she wishes to share with the community. There is no dialogue response. We did three rounds of this at our teachers' meeting, with ten people talking in each round about political issues that connected to our personal daily lives and how they affected our work with CI (and also how CI influences our daily life), which stirred up a lot of emotions.

These events and conversations led to the formation of a new festival facilitation group called 'Political Ecologies in CI'. The aim of this group was to hold spaces within the festival for continued dialogues on current issues and their resonance within CI practice. These included: the 'Political Ecologies in CI discussion table' at mealtimes, a series of curated touch + talk performances, a moving discussion facilitated during a lab slot, and a questionnaire which all participants were invited to complete by reflecting on how they feel their CI practice impacts their interactions in non-dance-specific political or social situations. Responses were collected and posted daily on the bulletin board.

This theme was continued in other ways, through, for example, at least one of the two featured talks of the festival. Writer Christian Felber was invited to speak in a lab slot, on 'What the world economy can learn from contact improvisation', part of an interest in verbalizing the intentions of CI practice, in hopes these can inform other social or economic processes. In what has come to be known as Freiburg's 'history talk', Sara Shelton Mann spoke about the development of CI principles within her lifetime and work as a director in choreography; the impact of her meeting with practitioners/artists in West Coast and the development of her personal approach to CI through energy work.

Festival intensives were led by Sara Shelton Mann, Scott Wells, Adrian Russi, Christina Klissouni and Shahar Dor, who was accompanied by his assistant and son of nine years, Inbar. A series of classes were taught by three sets of team-teachers, Anya Cloud with Karen Schaffman, Katja Mustonen with Monika Gallardo, and Richard & Malaika Sarco-Thomas. Further classes were offered by David Lim, Matan

Levkowich, Stéphanie Auberville, Robin Berkelmans, Ulli Wittemann, Sabine Sonnenschein, Stuart Phillips and Eryn Rosenthal. Two researchers at the festival presented their work and sourced new material. Researching dancers' experiences of dancing, Manuel Krumrain invited dancers to tell him a story of a 'remarkable dance' they have experienced. He recorded these audio narratives as part of a project to create an audio CD of CI stories. Visual artist Sasha Bion's project on 'changing' bodies, filmed snippets of (carefully framed) moments of changing from the dressing rooms of the festival. Installed in a hallway was an exhibit of Manuel's previous work; a screen suspended above a crash mat played a film made from footage taken from two go pro cameras mounted on CI dancers' heads, with the camera pointing backward to capture the facial expressions of each dancer in the duet. Two frames of footage taken throughout the dance played side by side, accompanied by sounds from the duet. Spontaneous live performances peppered the week, supported by the SPT (Spontaneous Performance Team) including a momentous, ritualistic and operatic instruction on how to wash dishes, and Mary Pearson's soulful singing announcements. Jams were mostly silent and unaccompanied by music.

The performance night this year was assembled through the efforts of a 'secret, flying curator', an anonymous individual who lurked in the shadows of jams, seeking dancers to snatch and put on show. Former teacher Antje Schur was revealed in her role when the performance evening began and hosted a 'Lucky Dip' score, pulling from a hat the length of a performance, the number of performers, and the names of the dancers.

Srik Narayanan filmed much of the festival; see his work, *By Myself But Not Alone*, at: <http://www.vimeo.com/sriknarayanan/bymyselfbutnotalone>. A healthy dose of active children kept the feeling of the enormous gathering lively and monkey-like. I was also reminded to mention the red squirrels who visited us, and the plethora of small yellow plums, which foragers collected by the bowlfuls from nearby city trees. Small dance salutes go to the human and nonhuman landscapers of Freiburg.

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contactfestival freiburg 2014 - 07.12.2014

## CI & Politics at the TM

The “lab” at the teacher’s meeting of the Freiburg Contact Festival is the occasion for gathering and exchange focusing on a specific subject. The aim is to question an aspect of the practice and widen the collective experience of it. Depending by the proposal the exploration can be differently structured; still the experimental form is clearly privileged.

Over the past few years inner and international conflicts have occupied the daily news reaching somehow our daily life in different scale, like the financial crises, the Arabian revolution, the emergency of extreme political and religious factions. During the summer 2014 the Israeli-Palestinian conflict particularly densified. Acknowledging the sensitive situation, Eckhard Mueller proposed to question the relation of Contact Improvisation with the politics as a theme for one lab. The purpose was to share ideas about the way Contact, as a collective practice, can support communities that are facing conflicts. Assuming that the principles of Contact do carry a real potential in terms of positive exchange as respect and responsibility, listening and attentiveness, collaboration and partnership, equality, carrying and caring, playfulness ... and the list could continue, the shift to imagine that these qualities could help to sustain different realities, is most probably an appropriate one.

This attempt is not the first one. In a discussion between Keriak and Mark Pritchard named “Politics and Contact”, Keriak stated: Contact makes an important political statement about relationships –

about what is my responsibility, my territory, my decision making power ; and what is yours.

In 1977 Byron Brown : Contact improvisation as a political process can thus be seen as a means for bringing people together in a way that prevents or at least discourages the assumption of roles and inequalities of power which roles so often establish.

Although the two periods, nowadays and the 70s, diverge in many aspects and do not manifest the same extent in their inner contradictions, both assertions could respond and fit to today’s reflections and concerns.

Here under are reported some excerpts from the exchange a group of people had during the Freiburg lab “C.I. & Politics”. The suggestion is to share the reflections freeing them from all intentions of comment or judgement, the design being more to benefit of each other’s experience and position expressed as a fruitful witnessing for going further into both an individual and a collective meditation on the subject. And may be trigger some initiatives here and there to activate the potential of C.I. as a way of communicate among people and to approach difficulties.

In order to organize the discussion, each participant had been invited to express a specific direction within the theme C.I. & Politics. Four proposals were selected to focus the dialogue

- How to keep emotional stability in an unstable physical environment?
- What can I personally, or as a contact community, do within this conflict?
- Exploring how we are occupied by other people's ideas and the violence of that.
- Practicing civil disobedience.

M. - Israel

As a dancer, I wonder how to deal and communicate with physical aggression? Can I learn a way to communicate even without harmony?

A part of me wants and may be needs to be aggressive, to be in the violence to face it.

H.K. - Germany

We all have emotions emerging from the two extremes. These extreme emotions appear also in CI practice.

How do we relate with the things happening outside? Is it possible to deny them?

In Berlin people were expelled from the place they were living in and the neighbourhood was supporting these persons. We danced capoeira as a way of support them and communicate non-violence.

R. - England

How well do we know the situation in Gaza-Israel? I started to look for more information. It is important to get informed and getting out from our bubble.

I think we have to make a stand in order to manifest our position.

M. - England

I have been teaching in Palestine and I perceived the ability of people to act, but their agency seems to have been taken away: however physicality can bring difference and change. There are different acts of occupation: for example, we are occupied by language and bodily it has an affect on us, this is also a form of colonization.

G. - Germany

In contact practice the struggle is not present. I would like to experiment first fighting with someone and then dancing with him or her.

In my own life there are issues of power and agency. C.I. practitioners could, should share their C.I. principles in life.

A. - Switzerland

Sharing fears, hopes and aggressive thoughts creates relation. It is important to dance while being conscious of the reality. We cannot force people to open up, but this need of sharing is present.

R. - England

Points out some absurd contrasts he saw in Israel: a house has been crashed for building the wall. He finds out to boycott.

I. - Ukraine

The civil war situation brings the conflict outside and inside at the same time. It becomes difficult to keep on dancing. People cry, they struggle for keeping on dancing and organizing dance events but they receive a form of judgment from society being considered as being not serious.

Still we continued and we generated three levels of performance carrying different intentions:

- expression of feelings
- relation to national ideas (Russia want to erase cultural memory of our generation and our origins)
- social and open opinion – one question with open answers

I wonder how to find agreement within different opinions?

In Switzerland, inside a C.I. context, I showed a dance about violence and I spoke about the situation: people reacted because of the subject: how to combine “happy” and “hard” situations?

#### C. - Greece

In Greece, even without war there is destruction of culture, nature and economy. How do we deal with differences, fear, conflict situation...?

Dancing and teaching is a way to show ourselves and around us that it is possible to act differently. C.I. practice is revolutionary and useful in many layers. Bringing pupils to practice it in hard contexts is a statement about how we resist. This practice saves me and us. Her students would attend the classes even when the context geographically around the studio was very hard.

#### I. Worldwide

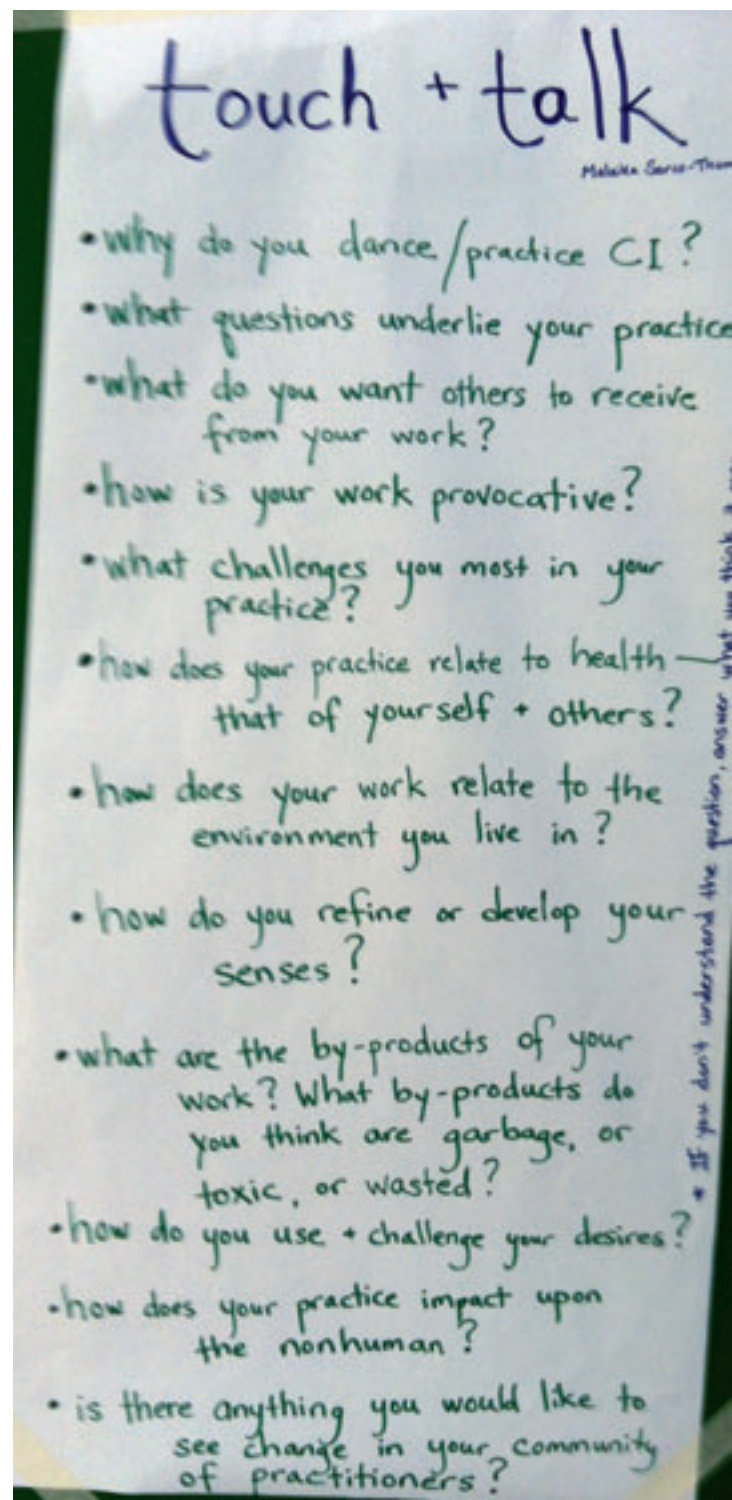
Collaborative processes show that there is a need for gathering around arts, sharing feelings and positions. Concerning the Israel/Gaza conflict, there is a problem about how media deals with this conflict. We need to be able to being empathic for what is happening there.

CI appears as particularly revolutionary in some social contexts: for example in Asia (India), where social and cultural issues make of this practice a treasure.

#### U. - Germany

For getting in relation with Israeli-Palestinian conflict while living in Germany, it is important to go to Israel and experience bodily fear and the reality there. Thus it becomes possible to understand and transmit what I received once back in Germany.

This kind of striking but enriching experiences, in which ones principles can be questioned, are part of the work of self-development.





The second day, it seemed to be difficult to agree about the organization of the discussion. We thought in splitting into groups relating to the particular conflict questions that has been selected but we decided to stay together also symbolically in relation to the theme: would it make sense to split for talking about how to face a conflict?

R. - England

Conflict is a situation like any other one. If you relate conflict to CI, conflict (exchanges in weight etc...) is transformed into a continuous conversation or flow. When peoples ideas become crystallized in their heads there's no room for change. Conflict comes out of people's understanding of what they think they know. If people can be educated to understand that what they know is only a fraction of the truth, and that their opposition has a similar state of perception may be there can be some kind of softening or compassion for the other.

E. - Germany

I notice that what I know is only one part of many truths. It is important to communicate how each one of us names his/her perspective in order to share points of view without closing the communication.

C. - Greece

There's history with different interpretation of it. History offers us a state of awareness to stay open to reality of nowadays avoiding being patriots. The forms of nationalism isolate people's beliefs. We need to know where do we come from to stay related.

H.P. - Germany

I taught C.I. in non dance context and noticed funny contradictions I was carrying: I wanted to bring principles and this is good, and I was expecting people to resist to it. I mean by this that the preconceptions

influence one's attitude. The moment I realized this, it was shocking. If we want to share the practice, how to deal with expectations and these kind of preconceptions?

S. - USA

It happened to me to be in this kind of process and now I could name this a fear mirror.

Actually it is more a question of how to assist people to find their way, to be an observer of that. The moment you become humble facing this process, it does change and people follow you.

M. - Italy

I teach as well in different context and I never doubt that the people I am facing have the capacity of receiving C.I. principles and the form, which it doesn't mean I don't have some kind of reactions to that either, still I don't doubt.

E. - Spain

I work with therapists dealing with disabilities. I learned the importance of reconnecting with senses, energy and mind. It is interesting just to be there and reconnect. It is a matter to be really close in order to arrive really far.

H. K. - Germany

It is not simple to identify the boundaries of normal and conflict situation. When does normality of an assumed context stop? How to do something?

M. - Israel

I believe that we become what we practice. I perceive a kind of illusion in this community as it doesn't match with the reality I have to deal with: jamming and contact doesn't develop the strength and the skills for emotional stability and physical aggression. How to develop this?

G. - Germany

In the 80's I experiences practicing C.I. in Berlin with people who were manifesting against weapons, I shared the practice with them and C.I. became a process to learn how to support each other and to face unbalanced situations.

A. - Switzerland

Diving deep down in oneself might make political manifestation safer.  
Making war today doesn't make sense if we take in account our history.

I. Worldwide

Connecting with oneself, with one's heart is a small miracle. While teaching C.I. it is important to help "normal" people to enter into this connection. By teaching in different countries I can sense the potential of the practice. Sharing this state of consciousness can be "political".

O. - Finland

C.I. allows to blur the boundaries, to unfold identities and distinctions. You relocate yourself as a being out of other beings without the need to feel identified. This work unmakes the edges. I identify myself through the collaboration.

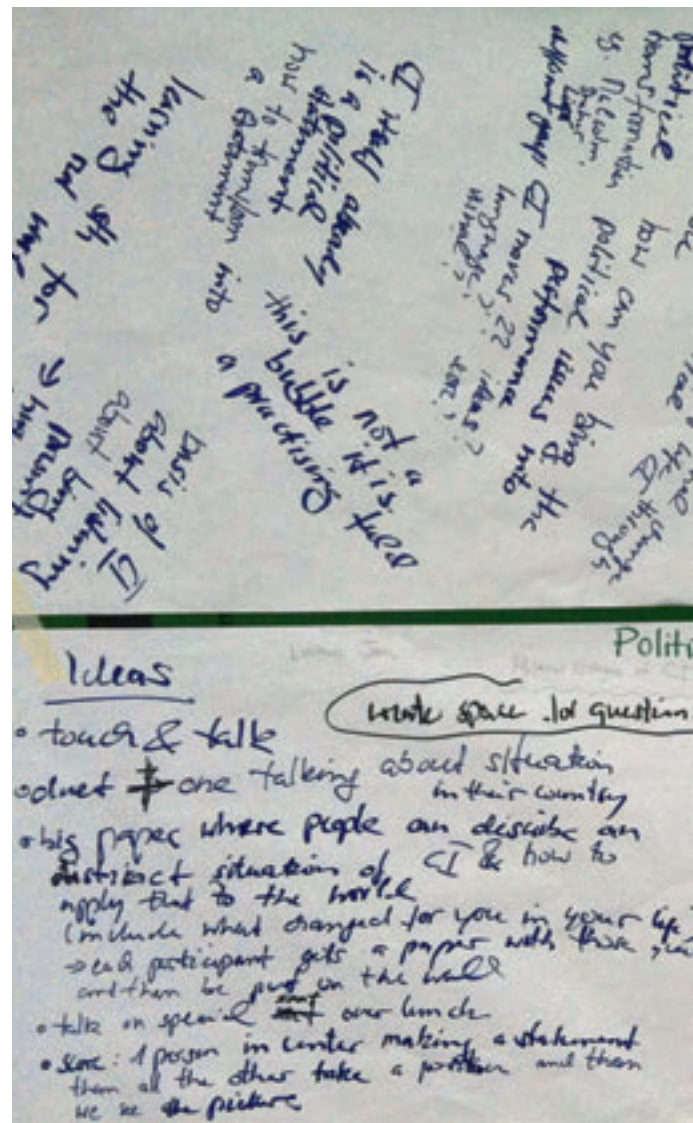
H.K. - Germany

How can we be more active and practical as C.I. community? What can we do that can be addressed to the outside? What kind of action can be done even inside the festival today?

The choice of specifying the country of origin without identifying the individuals, respond to the recognition of conflict as a phenomenon that concerns many different realities. In evidence, the discord of interest and principles strongly belongs to our historical era and the attention that has

been brought up to question the posture of the whole community seems as being legitimated by these various witnessing.

Excerpts collected and assembled by  
Marika Rizzi. August 10<sup>th</sup>&11<sup>th</sup> 2014



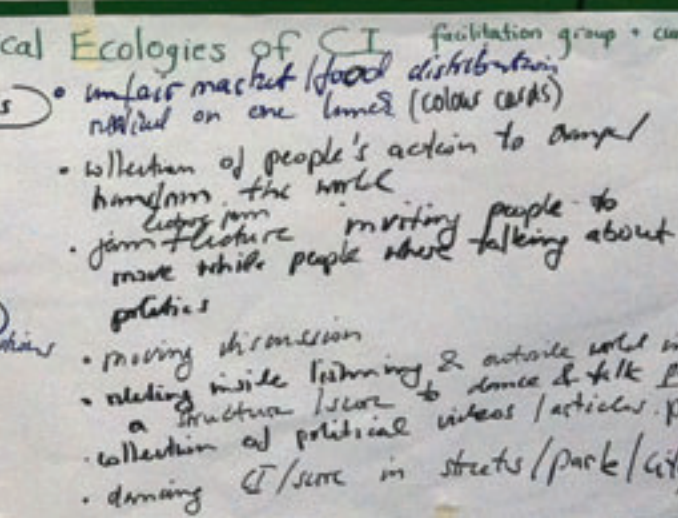
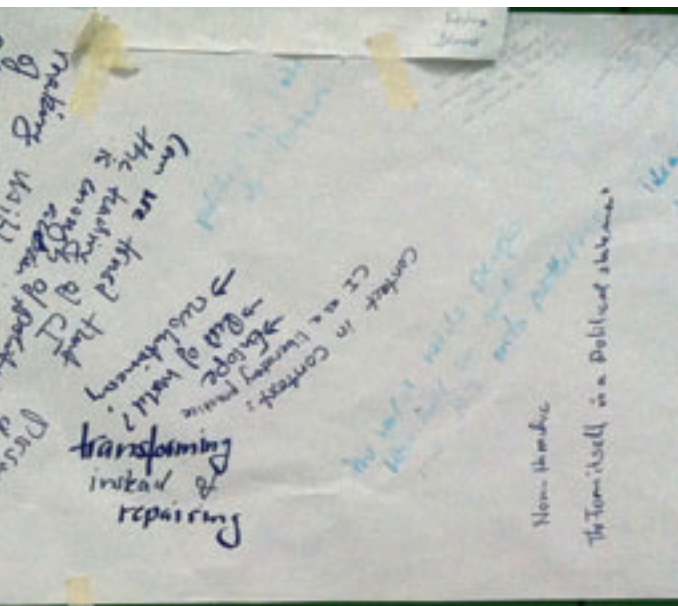
## “CI & Politics” - activities at the Festival

This year in the teachers' meeting, in light of current crises in countries such as Israel, Palestine, Greece, Ukraine, and global political situation, there was a strong wish to have spaces in which to examine how CI can be a political, ecological practice. The group called Political ecologies of CI is organizing several events which hope to create these spaces.

These include:

- mealtime discussion table dedicated to Political Ecologies of CI focused on themes that people bring to the table – three dinners (on 16th, 18th & 19th) discussion + sharing will be facilitated by teachers.
- touch + talk performances 19 :50 -20 :00 16th & 19th in space 3
- moving discussion about political ecologies of CI, taking place on the experimental day
- a survey : inviting you to reflect on how you think CI has influenced your life outside of dance. We will be posting these on a wall during the week

Group members: Heike, Heike, Malaika, Irene, Christina and Benno.



contactfestival freiburg 2014

## A reflection about the CI & politics activities

... I think it would be worth continuing CI & politics group next year. Politics and CI is very broad and as always, the time to deepen on questions is very limited. I appreciate that there was interest in hearing what happens in our country e.g. Greece and EU economic crisis or Israel or Ukraine.

I liked the connection of this group with 10X5 and „the touch and talk score“ proposed by Malaika.

In fact, there was a common interest on socio-political matters that affect our practice and how CI can also affect the environment we live in - it was great to witness and to be part of it, people responded very positively.

This group supported connection and communication amongst us and it opened up space for awakening and for different kind of exchange besides dancing. Isn't that a significant aspect of our practice? Sometimes there was too much talking though; it was hard to stay focused on the ideology of CI and its connection to the environment today.

In retrospect, although I truly appreciate that I „got a voice“ to express and to share a little bit of what we go through in my country, I didn't like the way Greece, Israel and Ukraine became a little bit „the problematic countries on the spot“- I think we need to focus on how the western world is getting more and more alienated-how

neo-liberalism and ideologies that worship money, flourish while more and more people and nature suffer tremendous abuse.

In the CI politics facilitation group I wished for more inspiring ways to enter into the dance- after my experience of being part of the “touch and talk” score, I thought that the truth is that when we enter into a mental state we might lose touch with the inner expansion that we experience when we dance CI.

Ideas and strong emotions around justice and injustice, fear, anger and the need for safety, stimulate so much personal ways of reacting and at the end, we might feel more suspicious and doubtful about the other person, and the differences amongst us, rather than being in „contact“.

When we dance CI we touch the other from this quiet space inside our selves, from this part of the self that doesn't recognise discrimination, it is only accepting what is. I think this is a wonderful tool that we share in our practice and it can still be considered as political and „revolutionary“ to the way things work in our society.

On the other hand, talking around social issues in our community is vital; it makes us feel supported, it connects us more personally despite our differences. The atmosphere of sharing in this group was touching during the teachers' meeting but it was not possible to being preserved during the festival in the same way. The focus was dispersed during the festival phase. The idea of having a table reserved during lunch for such talking was nice although there wasn't enough response from the festival participants while there is so much going on during the festival and dancing is more of a priority.

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21.09.14 Email from Christina Klissiouni



## IMAGE CREATING

Image creating = looking from a specific angle, being aware of the process of naming while recognizing the different states leading to the naming.

Shahar: Image can have several aspects: I don't create the image but the image is being created, meanwhile I build an image with material, hands... It can involve concrete as well as abstract, can have a morphological shape as well as an amorphous. It can also be empty. Emptiness has power: without lines, without filling the space, there are lots of potentials or resources upcoming.

Image creating is also a tool for artistic work. It is helpful to play with audiences'/ artists' visual attention. How comfortable are people with non understanding (image is not giving a named message)?

After half an hour of discussion and with a paper with key-words, we explored through dance the image being created and evolving with a round robin.

Feedback after dance :

- continuation is important
- porosity in and out of the round robin : persons in the circle were part of the image
- desire of silences, improve time and building images as a group and progressiveness
- why do I enter? What makes me a decision
- ability to change the perspective without shifting of image (shape doesn't change)
- stillness

Projection/evocation/identification helps us to concretize images we had experienced in the round robin; as a result in our discussion afterwards, we felt – by entering in the dance – that we were fulfilling a landscape, and eventually keeping the evolution.

Evolution is intensely perceived through small shifts. Shahar pushed us by just giving the idea of writing chapters: The shift of perspective can be a way to open a chapter of a whole story out of an image. What we found out: creating means continuing/ progressing/concretizing upcoming embodied moments.

Next day we wanted to write a novel.

We looked for a score to find the evolution of image creating in dance.

Sketching was a tool like impressionists using several layers and confining them in one only image.

The practice of image creating leads the painter/dancer to improve the plasticity of the amorphous shape.

Observations after the practice:

in performance, the important is not what happens, but why does it happen.

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TM 10.08.2014 Facilitator: Shahar

## Strategies of communication with Partner

How to connect with very different bodies?  
What allows dancers to meet and share a dance?

We proceed by a short discussion and a 25-minutes dance with one partner.

After the dances we sat on a circle and exchanged.

Observations:

- Deciding to stay in dance with somebody for a long time creates a mixture of feelings: for some it was relaxing, for others challenging
- Readiness to connect/resistance to connect: is it possible to resist to connect in order to get connected? Could be resistance a way to connect?
- We use different strategies for connecting beginners in a class than connecting with teachers in a teacher's meeting
- Dancing and touching doesn't necessarily mean CI dancing
- 25 minutes gives time to go path by path
- Need for self-definition before connecting with the other

Strategies in order connect:

- take time to experiment different strategies
- make the partner feel at home
- trying basics of CI
- trying qualities of touch
- bringing in "your own game"
- playfulness and using sounds
- "scanning" common and uncommon languages in CI that your partner might or might not share with you
- looking for simplicity
- activating following/leading positions
- being clear with what our focus is
- informing about oneself (in dance and in life) through movement
- accepting a broad definition of what connection is: a battle or a game in a jam can be considered as a way to connect
- when the dance gets messy: reset and begin again
- do not concern about the struggle of "communication"!

Further information shared by Malaika...

Strategies in order to help make people to connect in a class situation:

- To focus on the space between you and your partner – and play with this
- To imagine you are something else than 'you'-- ex a cartoon character, a texture, a colour—make sounds and sound effects

- To massage – to feel the other’s body with your own body
- To move and not move (giving freedom to do both gives a kind of freedom for responsiveness)
- Ray Chung leads a mirroring exercise: in partners, mirror the movement of your partner (facing each other, not touching). Then mirror without touch and eyes closed. (half the group watches at a time—this can be very interesting to watch!) Then mirror with touch and eyes open. Then mirror with touch and eyes closed.

TM 11.08.2014, Facilitator: Edo

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## Animality

Three facilitators, Matan, Günther and Christina, explain what they understand as Animality in their dance exploration.

### Matan

Focus: listening to each other even if harmony is broken. Creating instability but still staying tuned together.

### **Exercise 1:** two by two.

One person facing the back of the other. The person behind follows the person in front. No level changing, always standing. He/she tries to stay always just behind and to follow immediately the movements of the other person in space. The person in front is looking for dramatic changes of rhythm. No continuity of the movement.

### **Exercise 2:** two persons.

One is making movements the other is avoiding to be touched by the other person’s body. First round: movement are quite slow. Second round: movements get faster and sound/voice is allowed.

### Observations:

- Translation into CI: new ways to enter more directly into contact with a partner. Leaving politically correct entrances.
- Link with martial arts: it is about embodying martial arts quality : it isn’t about martial arts movements imitation.
- ...



Günther

Instinctive actions are contained because of the jam space = social space. He would like to open the possibility to get more radical and rough. This needs trust and to rethink personally the borders of CI. This animal instincts are coming from the sensing of breath, sweat or sexual energy.

**Exercise:** all in a round.

With a flat hand, hitting an part of our own body, adjusting strength in order to find the boarder between sparkling and making pain.

Hitting with the fist and listening to the little rebound on the body. Exhalation accompanies the movement. This rebound and contraction of muscle is a way to protect ones body while falling or landing from a jump. This might be contradictory from CI quality.

**Exercise 2:** two persons in contact.

Trying to adopt the shape of the other with ones own body. Awakening the muscle with soft stretches or grabs. Grabbing the body-system in order to make it more movable. Dancing through this quality.

Comments:

- grabbing helps to awaken the body and the muscles
- the less muscles are used, the more the organic structure (bones, squeletum) is required
- connecting with the partner through grabbing skin/body awakens instinct and Animality
- ...

Christina

Animal comes from letting go the ego.

For embodying this “let go”, it helps to be grounded in the pelvis area and opening to the space.

Animalistic doesn't mean violence but instinctual sensitiveness. That means shifting body tonus and creating appetite for new dynamics.

Looking for letting go and being aware in the same time. Also looking for stretching the boundaries of dance.

**Exercise 1:** 2 persons in contact. Centres are close to each other.

First partner is embracing/squeezing in or pressing in the second partner.

The second partner opens up towards the “embracer” or melts – image of the balloon inflating and deflating.

**Exercise 2:** two partners, centres in contact, both lying, one on top of the other.

Debajo tries to go up, top tries to contain the other down.

Observations:

- for expanding there is first a little shrinking and then a withdraw for expanding
- skin appears as a membrane
- ...

Manou

Wildness in nature. Sense of connection in CI while being an animal/staying instinctive.

Her Tools :

- active meditation
- Warming up with voice, sounds and animal movement
- Getting into animalistic through detail as in butoh

20 minutes experience of dancing all together.



### **Final observations:**

Animal quality:

- Animals are constantly changing between compacting, releasing, strengthening their muscles: no rigidity
- In dance, fastening and enlarging movements changes the tone of the muscle: they get tight (hard)
- Intensity: is it necessarily aggressive or un-empathic? Intensity can be allowed? In what extent?
- Is it possible or necessary to control muscle tone?

Animality in CI:

- Spongeous, soft and sensitive qualities allow your partner to trust
- Aggression? If both partners are committed together, cooperating, then rather speak about “intense physicality”
- Intense expression must be combined with listening
- Dance as a negotiation of the boundaries: solutions to tensions can be found in the way you respond to it (melting, getting soft)
- Inviting the other/receiving the other => finding embodied ways to it, for example “extension” (± extending ones body towards the partner)
- ...

## CI considered as a solo practice?

... a shortcut to teaching the underscore

This theme is inspired by Daniel Lepkoff's article CI as a question.

The article explains that:

From the outside: CI = duet

From inside CI = solo interacting

CI is also an ongoing process; nothing can be taken for granted.

### **How do you understand the theme of the lab?**

Malcolm

The "score" of Nancy S. Smith became a love-hate story for him. How to use it but to get rid of it?

Score = Setting up a container, intentions and interests.

The scores bring the dance to track a journey/a timeline.

The "soloing in CI" is like a solo line, in interaction maybe with others, that traces the dance "journey". One's own solo unfolds even if several persons are dancing and interacting.

He uses this score in his teaching and works well with beginners.

Matan

Connecting with my desires and accepting that these desires might feet (or not) with the persons dancing around.

Sabine

Oneness and solo as individuality: is it my own thing?

She might feel trapped in the physical CI. Thinking about a solo gives space between partners, opens options above the "reacting to the partner".

Mary

CI dance as a mirror: 2 solos can be fitting together even if they are far from each other.

Stephanie

CI deals with socialization and she might get lost in that. Solo dancing gives her the opportunity not to get lost with CI.

Florian

There is a political issue that bring us in / stay in a solo. So it is still a work of separation even we feel, see, recognize cooperation.

Andrea

Using space and people in the space as a landscape, as a playground.

Being part of the creation landscape.

Irene

Individual body/collective body: bounding between both during a jam

1 hour of dancing...

### **Observations during the dance:**

Movement seems to be shorter: irregular, because of decision-taking.

STOPPING.

Beauty is not coming easily. It is hard work of playful commitments.

### **Observations after dancing:**

A good tool for jamming:  
going into CI as a solo makes easier to go into a jamming situation because you listen to a timeline and experiences a journey (Florian)

Feeling of freedom in the dancing and particularly in the choices to interact or not:

- abandoning the task of “looking for connection” (Sabine)
- difficulty to commit to things (Jovair)
- « you don't have to feel or search for connection with the others : the connection is there » (Marika)
- nice feeling of being in a subway in NY : knowing that the others are also in their solo gave him a freedom in his dance (Tim)
- the idea of doing a solo allows her to stay close to her desires : she felt free to stay with somebody because she knew that the other person was able to get out any time (Andrea)
- authenticity : there was an agreement about the score so creating allowance to go for her own desire and to express her inner source, honoring everything that came out (Irene)
- This permission (through the solo dance) is a therapy (Stuart)

### **My dance related to the other dancers:**

- “coincidence is a form of rightness, a way to redeem with the consciousness of others” Paul Auster (Matan)
- Everyone and myself moving : this is what makes him dance (Stuart)
- Concentrating in her own movements in the beginning with closed eyes. Movement stayed anchored during the whole dance and enriched the encounters (Christina)
- energizing encounters: as two people with their own movement meet, the energy tended to grow and nourish the own dance (Zita)
- contrasted emotions came up from the encounters (Zita)
- « surfing on the energy of the other » (Andrea)
- humanity of the encounter through the solo (Irene)
- place for the individuality through little meetings (Ido)
- duets or encounters experienced as extensions of her own body => unfamiliar shapes came up (Marika)
- sense of possessiveness but not attachment : every information was coming into her became hers (your head is my head) (Mary)
- honest feelings : loneliness – trying to recreate a dance once her partner has left (Mary)
- question of how much can I be myself? (Irene)

### **Myself related to the space**

- connecting with little interaction makes to forget the space awareness and the esthetic structures of the space (the composition) (Ido)
- loosening focus on space while listening to his partner (Tim)
- fluid space in which it is easy to enter and leave (Malcolm)
- shifts of sounds from noisy into calm (Marika)
- as soon as she felt lost she was relating to the space
- soloing makes aware of separation (Florian)
- struggling between being “in” and being “out”. What makes her to feel in or to feel out? How to perceive inclusion/being part of a dance? How to be connected without being attached? (Stephanie)

### **Group dynamics came up out of the soloing:**

- collective mind : even if we dance solo there happen to be a collective flow (Malcolm)
- the score leads into new dimensions: solo score lead into common dimension, into integration (Jovair)
- good sense of group during silence time (Sabine)

Lab at the TM 12.08.2014,  
Facilitator: Malcolm

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## Contact Improvisation: A Question?

by Daniel Lepkoff, May 2008

My understanding of the original intention of Contact Improvisation as an art event was to display to the public the body's innate ability to respond physically to its environment. Implied is an interest in the diversity of people's survival strategies and an indication that this spontaneous physical material can be viewed as danced composition.

Designing a performance form that would shunt any stylistic or aesthetically driven impulses a dancer may have, revealing a level of physical functioning that is ordinarily unconscious and material that is typically avoided in performance, is a tall order to say the least. Looking back, I think Steve Paxton experienced a moment of genius in creating the performances that were called Contact Improvisation.

Steve's ploy was to put the dancer's body into unusual, disorienting, and often emergency situations, pulling the rug out from under our feet so to speak. Rather than a predictable and familiar environment of support, such as the sole of one's foot meeting the fixed surface of the floor, in Contact Improvisation, one finds oneself in circumstances that demand accessing support from any area of one's own body surface, in physical contact with any area of another person's body surface, both of which are in motion. In this situation one is not able to rely on habits, the reflexes take over, and the rest is history.

The underlying technique needed to prepare for and survive the surprises of a Contact Improvisation duet is to pose and maintain a question:

What is going on when I move?

Where is my center?

Where is down?

What surfaces of my skin are being touched or touching?

Which of these surfaces offers support?

Where do I think I am going?

Where am I able to go?

What am I not aware of?...and so on

This questioning, rather than formulated within one's verbal mind is formulated and resides within the tissues of the body: bones, muscles, organs, nerves, and brain.

What happens when, after a few years of practice, what was once an unpredictable emergency situation becomes familiar? This point, reached fairly quickly, is the juncture at which the direction and essential nature of Contact Improvisation comes up for grabs. The never-before-seen movement pathways, the never-before-experienced physical sensations, or the never-before-imagined relationships with another person that emerge from the experience of dancing Contact Improvisation all can be taken as a definition of the work, rather than the physical questioning that is the ground from which this bounty of innovative material springs.

The idea that a question can be the definition of a movement form is sophisticated. The dominant association triggered by the word form is perhaps the idea of the shape of a physical object. In the case of Contact Improvisation however, the word form refers to a synaptic architecture, a readiness to receive a particular band of real

time information. What is commonly referred to as „the duet form“ has no knowable outer form.

If Contact Improvisation is the image of what a Contact Improvisation duet looks like, or an agreement to agree with ones partner on a set of prescribed exchanges, however numerous and however graceful these exchanges may be, that proposition is finite. If Contact Improvisation is the physical act of posing a question about ones own present circumstance, then the work is ever expansive and has applications to dance well beyond the manifestation of the duet interaction.

What does one visualize when entering a Contact Improvisationduet? What do you need to know?

What do you imagine?

### **Postscript:**

Back in 1972 Contact Improvisation was a ten day performance project led by Steve Paxton. As a participant I listened, followed, and tried to manifest physically what Steve was looking for. I'll never be 100% sure of exactly what he had in mind. Whatever it was that I did understand, touched me, soaked into my skin, and in large part set me on my path as an artist.

My own fascination in dancing Contact Improvisation was the discovery that through my physical senses I can gather information directly from my environment, that using my own powers of observation I can shift my perspective, have new perceptions, and free myself from my own conventional/habitual ways of seeing.

I began to practice maintaining an intensely physical state of questioning without an emergency situation to force me to do so. In order to accomplish this task, with no

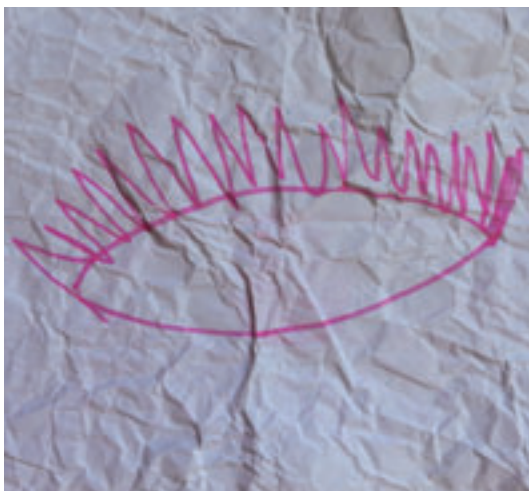
lapses of awareness, I discovered that my attention needs to be constantly in motion. Noticing what I am noticing is the easy part, noticing what I am not noticing is a crucial challenge. When my attention stops moving my interpretation of what is happening becomes fixed, my vision becomes conventionalized, and so the questioning disappears. Perception follows attention. Contact Improvisationplaced my attention on an illusive subject and that in turn engendered new perceptions.

It has been an incredible and also confusing journey to participate and observe asContact Improvisation spread around the globe. Some of the developments and directions the work has taken have not aligned with my own understanding of its essence. Does the name name what I think it is? - or - Does it name something else!!

Sometime in the mid ,80's, slowly and not without a struggle, I came to realize that the definition of Contact Improvisation was in fact up for grabs, that my own interests were specific, distinct, and best served by stepping away from an association with the label Contact Improvisation. I could then define and explore my ideas without qualification.

Almost four decades later, with more distance, I've decided to decide that however much Contact Improvisation is codified, presented as a collection of 562 techniques, made to be entertaining, dressed to be pretty or graceful, shaped to be therapeutic, practiced in rooms filled with social interaction and conversation, used as a basis for building a community, etc. ultimately it's initial stance of empowering an individual to rely on their own physical intelligence; to meet their moment with senses open and perceptions stretching and compose their own response, remains intact.

## SABOTAGE



## LE SABOTAGE: A STRATEGY F

Assemblage: Stéphanie Auberville and Karen Schaffman  
Location: Bruxelles November 2014

### CIRCUMSTANCE

August 2014: International Contact Improvisation  
Location: Gymnasium, Hall n°2  
Duration: Encounter 1 (planning) 00:45,  
Instigator: Stéphanie Auberville  
Saboteurs: Stéphanie Auberville, Robin B  
Gesine Daniels, Joshua Monte  
Stahlberg

### FORMULATION

This document was derived from the compilation of v  
the ICFF. Stéphanie Auberville proposed and facilit  
Improvisation, "Sabotage Your Expectations" was a

On the first day 12 people met in a brainstorming se  
lab day through physical research with a group of 18  
scores," we managed to "camouflage our sabotage"  
many of us within risky and energizing situations. A  
militaristic language (camouflage, tactics vs strategie  
score" throughout the festival.

"No" to  
Meanwhile next door in gym hall n°1, other ICFF tea  
research and context. The lab, "Contact Improvisati  
that was occurring during the festival. This lab spec  
nationals from among these countries in our midst, t  
Conversations emerged that illuminated various que  
*We ask; What is the social agreement especially wi  
what ways does cross-cultural dialogue get sabotag*

In closing and reflection, we propose "sabotage" as  
negative manipulation of a dance, but rather "sabota  
article *Radical Contact: a meeting on contact improv*  
(in *Contact Quarterly*, winter/spring/2013, p.36). In a  
ways of subverting the invisible rules on the dance fl

Stéphanie Auberville and Karen Schaffman  
Brussels, Belgium, November 1, 2014

<http://isabotage.blogspot.com/>



## OR REDIRECTING THE DANCE

en Schaffman

ation Festival Freiburg (ICFF), Germany

Encounter 2 (training) 2:00

erkelmans, Sasha Bion, Edo Ceder, Anya Cloud,  
en, Tim O'Donnell, Marika Rizzi, Eryn Rosenthal, Karen Schaffman, Dani Schwartz, Barbara

written traces gathered during a lab at the Teacher's Meeting, a 5 day gathering that predicated  
ated a lab topic titled "Sabotage Your Expectations." Following the spirit of Contact  
provocative and collective experiment in a democratic container.

ession to consider, discuss, and then write about sabotage. We furthered the subject in a second  
3 people using the written notes as the baseline for our dancing. By individually creating "secret  
" practice. We witnessed challenging and playful dances that charged our senses and placed  
s the work in our lab brewed, we were well aware that we were intentionally co-opting a particularly  
es, survival tips) in order to rattle our practice. Many saboteurs deployed the theme and "secret

o manipulation became a credo among us saboteurs.

chers gathered for a topic that was somehow similar, but within an entirely different atmosphere of  
on and Politics," met for three days for verbal discussions regarding the heated global war crises  
ifically addressed the conflicts between Israel-Palestine and Ukraine-Russia (1). With several  
here were lingering clandestine discussions, which awkwardly infiltrated the Teacher's Meeting.  
stions concerning ways to deal with global war, complex histories, and contact improvisation.  
*thin a festival context? Who is present? What voices get heard? How do we dance crisis? In  
ed for better or worse?*

a contact improvisation technique, an "ESSENTIAL." Here, "sabotage" can be reclaimed, not as a  
ge" is a method for survival and artistic research. The tactics further what was forwarded in the  
*visitation and body politics* by Daniel Mang, Eric Magi, Hannah Hansen Erlandsson, and Mia Gartner  
a sense we are addressing the co-authors' research when they state: "We want to find creative  
loor."

## MANIFESTO

I sabotage because  
I am bored  
I can't help it  
I want to impress  
I have an appetite for destruction

I sabotage because  
It's tiring to be a nice guy all the time

## IRREVERANCE

I am not pleasing my inner or outer tyrant  
Sabotage is my way out of anxiety

I sabotage because  
I want to escape the highway of polite relationships  
I want to escape the gender pattern

How much creative space can we have together ?

Sabotage is my invitation  
To BE practical  
And break habits

I sabotage my fears  
I sabotage for freedom  
To be self responsible  
To settle misunderstandings

I sabotage for alertness  
I am vigilant  
I am committed  
to keep the dance alive

*No to manipulation  
Yes to sabotage*



**LE PETIT MANUAL FOR SABOTAGE IN CONTACT**

We offer some key points to outline how to approach the technique. We provide you with some helpful tools to practice. We include the questions to consider, important tips and cautionary advice. The development of your sabotage practice. Always trust your own

Remember, safety first.

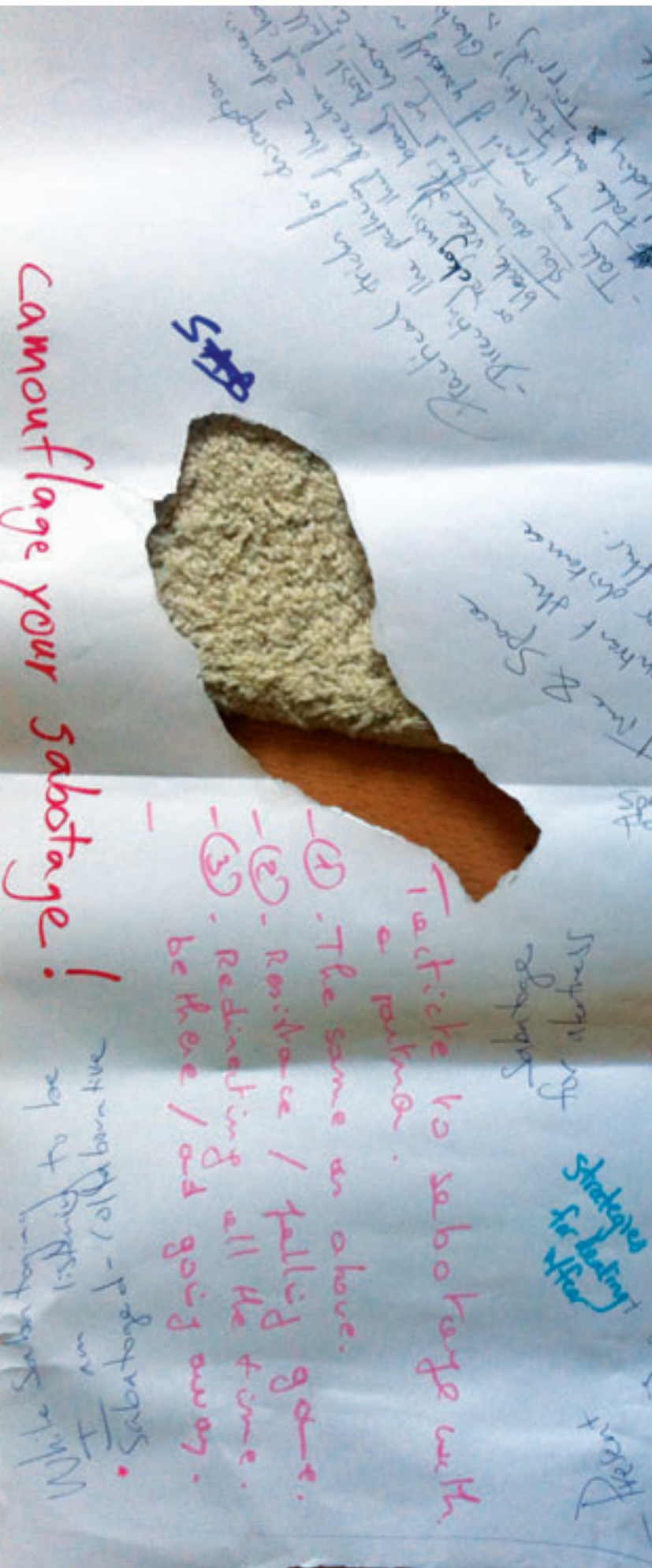


<b>TRADITIONAL FORMS OF SABOTAGE</b>
Dynamite a bridge
Start a riot
Kidnap a leader
Use a concealed weapon
Act without being seen
Use an alibi (e.g. "I am thirsty")
Dress all in black (advertising for the norm)
Use animals to carry out your plan
Act normal during the day - stay up all night
Speak a different language
Memorize something and then destroy it
Seduce

## CONTACT IMPROVISATION

techniques that we have discovered. The instructions below can be used as definitions of strategies and techniques, psychological and physical. The list of skills and organizational chart can assist you in the development of your own instincts and add what you need accordingly.

<b>SABOTAGE IN CONTACT IMPROVISATION</b>
Change your spatial location
Change your belief system
Change the possibilities
Change your moving elements (implement a secret score)
Change your level of attention. Shift perception.
Change your thoughts (e.g. " I don't know")
Change by challenging the rules (disruption)
Change access
Change what is possible
Change to discover
Change your quality of touch
Do not go with your first impulse



**HELPFUL TIPS :**

**PSYCHOLOGICAL QUESTIONS**

- Why would you self-sabotage?
- What are your hidden secrets ?  
( *What is your secret score* )
- How can you sabotage sabotage?
- How much trust needs to be established before the sabotage begins?
- What is the right balance of flow and sabotage for each dance ?
- Are love and war mutually exclusive?

**IMPORTANT: beware of recycling**

Are my acts of sabotage getting too predictable? Avoid habits. Remain camouflaged.

## RVIVAL STRATEGIES vs. TACTICS

ategy in this case is the goal. Tactics are the methods.  
 e dance must be alive. Your strategy is to survive.  
 e tactic is to keep CURIOSITY fully boiling.

*is important to build your arsenal and practice.*

### CAUTION :

Play f ghting  
 is not survival  
 Creating conf ict

### FIND YOUR INNER "POOR MAN'S JAMES BOND"

You can be comfortable in an uncomfortable situation.

Stop, drop, and roll.

Think Pink : act like a French spy.

Don't be so obvious

Investigate deeper

Celebrate la resistance

MESSAGE TA RAGE = SABOTAGE

Viva la resistance

as I recycle them from one dance to another ?

TACTICS & SKILLS

Works & Studies

Give your partner a clear tactile direction

Change tone

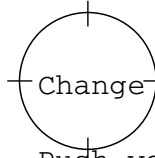
Apply sudden shifts of weight

Move into the back space

Say yes in order to say no

Get under them

Get over them



Change your orientation

Push your partner away

Push yourself away from your partner

Fold your joints

Apply redirection and reversibility

Stillness

Keep someone on your body

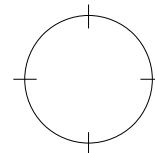
Do not allow anyone to lift you

Shift the initiation

Stutter

Fight

Tune In



Go from yang to yin

Offer quick qualitative changes

Dance like you mean it !

Move in

Move slower

Slap

Be verbal

Go in intimately. Intrude

Make yourself heavy + drop toward the floor

Move

Change speed

Move faster or slower than your partner's capacity to pay at

Do not do anything

Look into your partner's eyes

Conquer



out: don't let my partner do what I think they want to do

Drop your weight



Contrast

See space, see architecture, see bodies

Spiral

Make a mistake

Miss a step

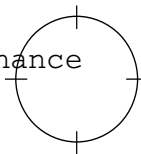
Jump

Imitate your partner

Say no in order to say yes

Establish a non-established relationship

Take a chance



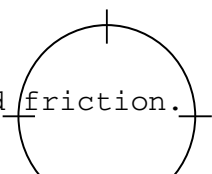
Pause

e. Kiss - release - shake - grab - fall - touch.

e joints freely

attention

Listen



d friction.

## PRACTICAL EXERCISES

### Example 1/ Size Matters

If you are small person in a dance and struggle  
Go slow, invite gravity, find more weight in your  
go distant spatially.

If you don't want to be a puppet, perform a  
"No to manipulation!"

When all fails, go ahead surrender – be passive  
Call it what it is and move on.

If you still don't want to be manipulated: dis

### Example 2/ A strategic alliance for

If you find that people are avoiding your work  
Spread yourself wide, open your arms wide  
"put it on the plate" (loosely quoted from Ch

### Example 3/ Emancipate your gender

If you are stuck in social norms, practice the  
Add friction, change your orientation, imita  
Block, veer in, veer off, bend, slow down, s  
Fall suddenly in an unexpected moment. D  
Trust your Instinctive level.

**USE COMMON**



(1) Note, also occurring during this time of the te  
This violent act is emblematic of the U.S. war on

gging to dance with larger person, practice the following:  
your body, bend your knees, drop and fold your body, increase tone,

“fake out,” by bringing the unexpected surprise.

ssive, be the puppet. Then verbalize “okay have it!” or something like that.

perse your molecules.

### large breasted women and men with big balls

ole body, practice the following:

e, open your legs wide, give your whole self

Chris Aiken via an anonymous saboteur protege) and verbalize, “it's okay.”

e following:

te your partner, do not escape. Go in! Provocate the situation.

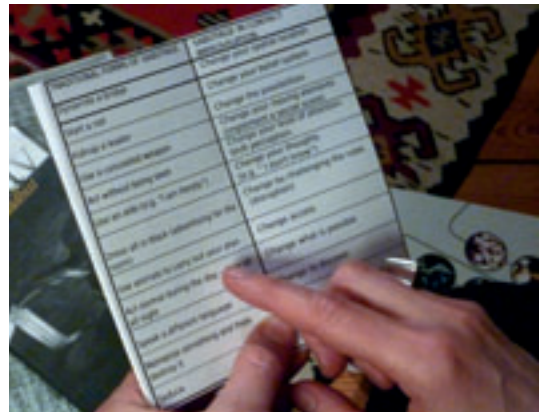
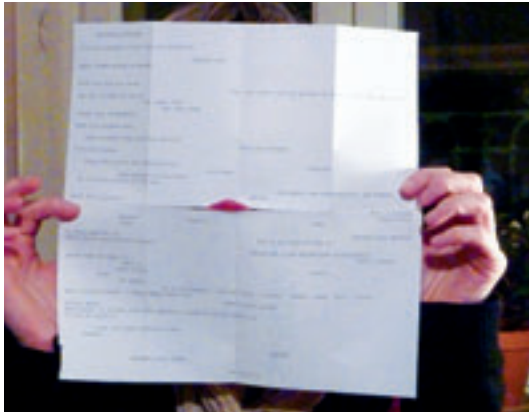
peed up. Maintain loose connections. Lighten up your mind.

Disrupt expectations. No assumptions. Be wild crazy and boring !

### **SENSE – BE PRACTICAL**

achers' labs was the August 12<sup>th</sup> murder of Michael Brown in Ferguson, Missouri (USA).  
n African-American men.

# Sabotage booklet



Lab at the TM 2014 - Stephanie

<b>SABOTAGE IN CONTACT</b>	<b>TRADITIONAL FORMS OF SABOTAGE</b>
IMPROVISATION	Change your spatial location
Change your belief system	Start a riot
Change the possibilities	Kidnap a leader
Change your moving elements	Use a concealed weapon
(Implement a secret score)	Act without being seen
Change your level of attention.	Shift perception.
Change your thoughts	Use an alibi (e.g. "I am
(e.g. "I don't know")	thirsty")
Change by challenging the rules	Press all in black (advertising
(disruption)	for the norm)
Change access	Use animals to carry out your
Change what is possible	Plan
Change to discover	Act normal during the day – stay
Change your quality of touch	up all night
Seduce	Speak a different language
Do not go with your first impulse	Memorize something and then
	destroy it

PRACTICAL EXERCISES

**Example 1/ Size Matters.**  
 If you are small person in a dance and struggling to dance with larger person, practice the following:  
 Go slow, invite gravity, find more weight in your body, bend your knees, drop and fold your body, increase tone, go distant spatially.  
 If you don't want to be a puppet, perform a "fake out," by bringing the unexpected surprise.  
 "No to manipulation!"  
 When all fails, go ahead surrender – be passive, be the puppet. Then verbalize "okay have it!" or something like that. Call it what it is and move on.  
 If you still don't want to be manipulated: disperse your molecules.

**Example 2/ A strategic alliance for large breasted women and men with big balls.**  
 If you find that people are avoiding your whole body, practice the following:  
 Spread yourself wide, open your arms wide, open your legs wide, give your whole self. "Put it on the plate" (loosely quoted from Chris Aiken via an anonymous saboteur protege) and verbalize, "it's okay."

**Example 3/ Emancipate your gender.**  
 If you are stuck in social norms, practice the following:  
 Add friction, change your orientation, imitate your partner, do not escape. Go in! Provoke the situation. Block, veer in, veer off, bend, slow down, speed up. Maintain loose connections. Lighten up your mind. Fall suddenly in an unexpected moment. Disrupt expectations. No assumptions. Be wild crazy and boring! Trust your instinctive level.

# SABOTAGE

MANIFESTO

I sabotage because  
 I am bored  
 I can't help it  
 I want to impress  
 I have an appetite for  
 destruction

I sabotage because  
 It's tiring to be a nice guy  
 all the time

IRREVERANCE  
 I am not pleasing my inner  
 or outer tyrant  
 Sabotage is my way out of  
 anxiety

I sabotage because  
 I want to escape the highway  
 of polite relationships  
 I want to escape the gender  
 pattern

How much creative  
 space can we have together ?  
 Sabotage is my invitation  
 To BE practical  
 And break habits

I sabotage my fears  
 I sabotage for freedom  
 To be self responsible  
 To settle misunderstandings

I sabotage for alertness  
 I am vigilant  
 I am committed to keep  
 the dance alive

No to manipulation  
 Yes to sabotage

PSYCHOLOGICAL QUESTIONS  
 Why would you self-sabotage?  
 (What is your secret score?)  
 How can you sabotage sabotage?  
 How much trust needs to be established before the sabotage begins?  
 What is the right balance of flow and sabotage for each dance?  
 Are love and war mutually exclusive?  
 HELPFUL TIPS:  
 IN CONTACT IMPROVISATION  
 LE PETIT MANUAL FOR SABOTAGE  
 SURVIVAL STRATEGIES VS. TACTICS  
 Strategy in this case is the goal.  
 Tactics are the methods.  
 The dance must be alive. Your strategy is to survive.  
 The tactic is to keep CURIOSITY fully boiling.  
 It is important to build your arsenal and practice.  
 IMPORTANT: Beware of recycling!  
 Are my acts of sabotage getting too predictable as I recycle them from one dance to another?  
 Avoid habits. Remain camouflaged.  
 FIND YOUR INNER "POOR MAN'S JAMES BOND"  
 You can be comfortable in an uncomfortable situation.  
 Stop, drop, and roll. Think Pink: Act like a French spy.  
 Don't be so obvious. Investigate deeper.  
 MESSAGE TA RAGE = SABOTAGE  
 Viva la resistance!  
 Act normal during the day – stay up all night  
 Speak a different language  
 Change to discover  
 Change what is possible  
 up all night  
 Speak a different language  
 Memorize something and then destroy it  
 Change your quality of touch  
 Seduce  
 Do not go with your first impulse







**LISTS OF THEMES AND TOPICS**

## Lab ideas 2014

Format: collaborative - be my guinea pig - silent

Acrobatic Structures/Principles in CI - Ezra

The Animal Instinct - Matan

Originally, C.I used to be practiced as a new way of performing dance. Presenting the dancer's instincts in a real time improvisation was the its focus.

Nowadays, C.I is an established 'technique' that is being taught around the globe.

Martial arts and C.I share the same basic principle - reaction as a result of established body instincts rather than anticipation to a known situation.

I would like to offer a space to explore certain ideas from martial art in order to awaken back our instinctual dance.

Injury prevention in the C.I environment - Matan

How do we guide our students to keep safe on the dance floor? Is there any guild line we can follow?

I would bring up ideas from functional anatomy in order to shade a light upon this matter and provoke a discussion.

CI and improvisation in nature - Manou - Manuela Blanchard Russi

Share of topics, tried and true (to do outside)

CI focused on gender themes – Manou - Manuela Blanchard Russi (I don't mean sexuality but gender). CI workshop for women/men, what subthemes are interesting, sharing experiences.

Water CI lab - Manou - Manuela Blanchard Russi (but this may be just a little group things with Muriel and Benno who are also waterdancers)

Dancing through difference – Karen Schaffman and Anya Cloud  
How we find possibilities when dancing with people who are quite 'other' in some way? This particularly relates to size/age/gender/skill level. Ways to negotiate dancing with the bodies we have and the bodies other people have.

Physical risk taking-momentum and soft collisions and durability - Ways of doing this with lots of care without being careful - Anya Cloud

Noticing the role of emotions within dancing - Anya Cloud

Compositional aspects of CI - Anya Cloud

States and duration - Anya Cloud

Ways of saying no and setting boundaries - Anya Cloud

Follow through, spaciousness and flight - Anya Cloud

Sight as an indicator and responder - Anya Cloud

Reversibility - Anya Cloud



Body work into CI dancing - Anya Cloud

Ways of finding recuperation/sustenance within dancing - Anya Cloud

Ways of being honest to our weight - Anya Cloud

CI - what else can give me and how I can continue making it interesting – Bailandolavida  
Particularly when I'm not practicing so much and when there is not much happening around

Nancy's Trio-Feedback Score - Adrian Russi  
3 people talk about their interests, questions, focuses... and then three rounds of duets with the 3rd person witness.

Mindfulness, presence and flow - Adrian Russi  
How are they related? What exactly do we mean with this? How are these states of mind helpful for CI? How do they interact? A lab for talking and moving.

CI and performance - Christina  
how to integrate improvisation skills and personal movement expression in CI performance; without adulterating the form of CI, I would also like to research scores that incorporate theatrical elements and the emotional expression of the performer.

The exploration of tonality variation as a language - Christina  
...that is reflecting the dialogue of the duet in contact. (fascia systems). Working with shifts in dynamics, pressure and the use of weight.  
The notion of Clinamen - the moment where the accidental shift creates something new and unexpected - Christina  
I have been exploring this in the past few months with CI colleagues in the

project I organised in Athens and in London. Clinamen is the moment where the accidental shift creates something new and unexpected. How much of „the accidental“ is free of human conscious intervention while dancing. How do we play with „mistakes“, how do we cope with quick decisions, the speed of awareness in relation to the speed of the body.

Clinamen is the latin term Lucretius gave to the unpredictable swerve of atoms in order to defend the atoms doctrine of Epicurus. According to Lucretius, the unpredictable swerve occurs „at no fixed place or time“: “When atoms move straight down through the void by their own weight, they deflect a bit in space at a quite uncertain time and in uncertain places, just enough that you could say that their motion has changed. But if they were not in the habit of swerving, they would all fall straight down through the depths of the void, like drops of rain, and no collision would occur, nor would any blow be produced among the atoms. In that case, nature would never have produced anything.”

Thus „Clinamen“ means small swerves, free movement that doesn't obey to any necessity. The term is considered to be a basic axiom of contemporary physics in the theory of chaos.

The accidental, unpredictable and subtle meetings of the atoms stimulate changes to the predetermined course of gravity. The resulting vortex becomes the cause of creation in nature. This indeterminacy, according to Lucretius, provides the „free will which living beings throughout the world have.“

Cultivating survival reflexes for CI - Christina  
exploring flying in all levels, in various formations as a supporter and being supported.

Body work based on shiatsu, fascia therapy systems and authentic movement practice - Christina

CI and spatial awareness - Christina

Dancing into the backspace - Juha

Squeezing intimacy - Juha

Common injuries in CI and how to prevent them - David

Forward rolls - David

Falling and following through - David

Flying - David

CI in Performance - Günter

Animal touch in CI – Günter  
We have been already researching a bit in our company to the first topic. Like very manipulation of a totally passiv body. Then dragging a halfdead body home.

CI in different (nontypical for CI) movement qualities - Günter

Mixing opposite qualities in a duet (shake, strong muscular tone, swing...) - Günter

CI and the drunken quality - falling upwards - Günter

Feedback culture - Heike Pourian  
How can we use language to feedback on a contact duet?  
is it possible to be nonjudgemental without being vague or careful?  
what if we kept informing eachother about patterns and boring habits we notice aswell as qualities that are new and fresh and

how could the quality of our dancing be enriched by true and nourishing feedback, where does the danger of overanalyzing start?

Which existing tools can we use (witnessing as in the authentic movement practice, nonviolent communication, counselling...)?

Improvisation and acrobatic form - Heike Pourian

How can that go together? I could share my experiences of improvising with acroyoga material and would be happy to exchange and investigate with others who work in this field

What is intimacy? - Heike Pourian

What is the difference between the intimacy in CI and erotic intimacy

Gender studies - Heike Pourian

Heteronormativity, gender differences, does it make a difference to dance with same / opposite gender...

Political dimension of CI - Heike Pourian

How can we find ways to let CIs wisdom flow into a changing world and to open our bubble

CI and the personal experience of sexual abuse this could be rather a talking circle than a lab

Gender roles - Günter

After years of experience with contact I ,ve definitely the impression that there's a mal and femal way (specially in presenting yourself), how do we like to deal with it?

Vulnerability - How to realize and take care for yourself - Günter

CI we open up our senses, they connect to feelings and emotion, can we find a guideline through, perhaps methods to teach how to realize and take care for yourself?

What is quality in CI? - Günter  
every teacher is doing his own, that's fine,  
but aren't there some common anatomic,  
awareness, communication... principles  
still? and how do we communicate this with  
teachers who don't agree to them?

What happens energetical? - Günter  
in CI we share weight, touch, feelings,  
but what is with the huge dimension of  
energetical exchanges? I realize more and  
more that people get headache (and other  
symptoms) during CI specially with among  
of people and avoid big festivals because  
of that - how necessary is it to clear ourself  
(and the space) in this terms?

What are we focussing on while dancing? –  
Elske

Trios - Robert Anderson

Spirals - Robert Anderson

Crescents - Robert Anderson

Trios - Robert Anderson

We are one, we are many - Sabine  
Sonnenschein  
The experience of oneness in CI

Easy ways from dancing in spatial  
contact with each other to dancing in  
physical contact and vice versa - Sabine  
Sonnenschein  
How not to loose the width in the dancing  
body, when I receive weight...

Space as dance partner - Sabine  
Sonnenschein  
From dancing with the space into physical  
contact and vice versa)

How to film CI? - Sabine Sonnenschein  
How can the camera be part of the dance?

Somatics - Marika Rizzi  
„In which way contact can or could be  
considered as being a somatic practice“  
or „which are aspects that contact has in  
common w/ somatics“ s.thing like that.

Multi-generations - Karen

What „guidance“ „facilitation“ does a jam  
„need“ or is helpful for a crowd to get in  
motion? - Ulli

What are YOUR rules/norms/ethical points  
of view regarding the teacher-student  
relationship? - Ulli

Clear exercises or free exploratin- what is  
YOUR mix in teaching CI? - Ulli

Dancing contact as a form of  
communication - Andrea  
How does the communication in a dance  
change, when you are not that much any  
more interested in tricks and acrobatic  
stuff.....

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TM 2014

Lists of Themes and Topics

TO CONTINUE...