

# Freiburg Contact Festival 2019



A scrapbook by  
Andrew Wood

# Introduction

In summer 2019, I attended the Freiburg Contact Festival in southern Germany: a week-long festival for dancing contact improvisation from 9 – 14 August.

This scrapbook comprises my dance diary - in which I documented the sessions that I attended including the intensive, workshops and a research project. The accompanying photos are from the festival.

## **Intensive**

I attended the 'Moving While Touching' intensive with Olive Bieringa & Otto Ramstad – a series of two & a half hour sessions spread over four mornings of the festival.

We studied the human body from a physical and anatomical perspective using the teachings of Body Mind Centring (BMC) and Material for the Spine. The latter being a video resource by Steve Paxton – one of the pioneers of Contact Improvisation.

**See pages 6 – 22 for the Intensive**

## **Workshops**

I attended six workshops over the course of the festival. They were mostly technique based workshops of two hours each.

<b>Day (August)</b>	<b>Teacher</b>	<b>Workshop Title</b>
Friday 9	Natividad Insua	Touching the listening
Friday 9	Katya Basaleva	Falling as the shortest way
Saturday 10	Tal Shibi	Expanding the range
Saturday 10	Shura Baryshniko	Extension without tension
Monday 12	Ayelet Yekutieli	Softness, lightness, effortless
Tuesday 13	Elisa Ghion	Wrap up in softness
Tuesday 13	Lukasz & Alin	Study Lab (floorwork & acrobatics)

**See pages 23 – 45 for the Workshops**

## **Research Project**

There was a research project at the festival called 'CI Islands'. This consisted of a discussion group during the lunch breaks of the festival, led by Flor Campise and Meldy IJelaar. Only two of the discussions are documented here.

**See pages 46 – 51 for the Research Project**

## **Jams**

Each evening of the festival there were jams – dance sessions for contact improvisation. Many of the participants of the festival are great dancers - very experienced, and often involved with teaching or organising dance in the countries where they live. Truly, the dance lives in the bodies of these people. The jams aren't documented here.

# Arrival

Freiburg Festival.

Thursday 9 August.

Arrival.

Opening Circle. Sit next to Markus Holtz who taught at Contact Meets Contemporary. <sup>2017</sup> Name go-round: name, country. I say Europe.

Dancing - Warm up, Stand, walk, hands 2 feet on floor. Sit, look close & look far. closer - how?? Up on our feet, small dances, changing often... Jam. "Hands(2 feet) are your landing gear."

# Intensive

## Intensive Day 1, Friday 9 August 2019

Otto Ramskal. Intensive  
8 Olivia. ~~Monday~~  
Bleringa. Friday 9.

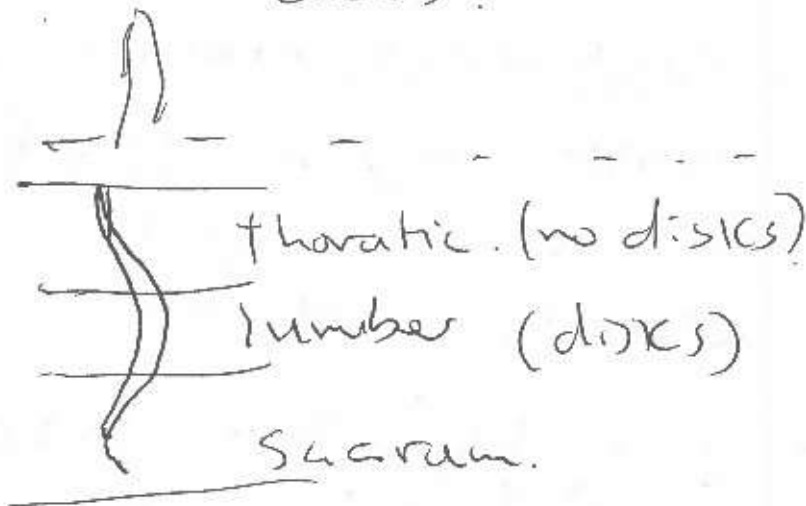
- Examining bones through touch, pushing fingers into flesh,  
Work with partner  
with Emily.
- Pushing bones, holding, saweering,
- Moving bones.
- Receiver follows the mover a little.
- Receiver allows mover to lead them.
- Receiver dances/moves & partner watches.

\* Swap \*

Look at structure of  
Spine.



notice that  
spine has two  
curves.



experience movement in  
these areas of Spine.

Partner on front (Ribs) &  
back, enclosure, moves

\* Swap \*

## Intensive Day 2, Saturday 10 August 2019

Saturday 10 Aug  
2019, Intensive

Intensive session #2.

Morning While Touching.

Examination of pelvis,  
& connection with foot.

- ① ~~self~~ <sup>warm-up.</sup>  
Work with partner,  
who is an animal - say  
a cat, stroke them &  
play with them. \* Swap \*  
My partner: Cat; me-horse.
- ② Examination of own  
pelvis, with use of ana-  
tomical model.
- ③ Examination of pelvis  
with partner \* Swap \*.



## Learnings.

- Pelvis is three bones which fuse together during child development to form pelvis.
- Sacrum has - lots of ligament connects with pelvis & filled with fluid (no DRs)
- Pelvis is actually in two parts - left & right connected with leg.
- Unit of movement.
- Toe and pelvis connection



But three little  
toes connected  
to back (pelvis).

- Big toe & next  
toe are connected  
to front.
- 

④ Examination of  
toe & pelvis

Connection by  
pushing & pulling  
on toes and meta-  
tarses. Feel difference,  
Walk \* Swap \*.



## Intensive Day 3, Sunday 11 August 2019

Sunday 11 August  
10-12:30pm. 2019.

- Olive & Otto - Intensive.  
Moving while touching  
(Material for the Spine).
  - Stand & feel how  
each toe (pressure on  
floor) is felt in different  
parts of the pelvis. Esp.  
Big toe & two others; and  
<sup>little</sup> small toe & next one.
  - C curves in spine.

Drop head to one side  
& let spine bend to  
that side.



C curve.

(Keep in plane  
of feet).

## • S Curves.



Move the head from C curve to centre first independent of pelvis which is stationary. Then allow spine to drop to other side following head.

On other side repeat motion.

• S curve (pelvis first). As with head but pelvis moves independently of spine & introduces movement, wave up spine.

- C curves & S curves  
front to back rather  
than side to side.  
lovely undulation, tricky.

- Lungs -

- Anatomical drawings.  
Book.

- function & structure of  
lungs & enclosure in  
pulmonary sack.

- Rib-cage & location  
of the major organs  
especially heart.

- Exchange of Oxygen &  
 $\text{CO}_2$ , Bronchial trees, etc  
aveoli, and functioning of  
them.

FRANK H. NETTER, MD



# ATLAS OF HUMAN ANATOMY

6th EDITION

NEW

ELSEVIER  
SALVENDY

NEW

- Partner work.  
hands on partners  
long as they lie  
beside us and breathe  
\*Feedback, \*Swap\*.
- Dance with Biona?  
Swedish facilitator.
- End of session. —

# SKELETAL FOOT-PELVIS LINES OF FORCE FROM BMC

HONOR YOUR TEACHERS ... LINEAGE

BODY-MIND-GENE

FOOT TO PELVIS

BIG TOE	ANTERIOR SURFACE
2ND TOE	PUBIC RAMUS
3RD TOE	ACETABULUM / SOCKET
4TH TOE	LESSER SCIATIC NOTCH
5TH TOE	GREATER SCIATIC NOTCH
	& S.I. JOINT
HEEL	ILLIAC CREST

HAND TO SCAPULA

PINKY FINGER INFERIOR ANGLE

RING " LATERAL BORDER

MIDDLE " GLENOID FOSSA / SOCKET

INDEX " CLAVICLE / SPINE OF SCAPULA

THUMB CORACOID PROCESS / SUPRASPINOUS

HEEL OF HAND - MEDIAL BORDER

## PLANES OF MOVEMENT IN SPINE

CERVICAL	- HORIZONTAL PLANE
THORACIC	- VERTICAL PLANES
LUMBER	- SAGITAL PLANE

OCCIPUT - C1	- YES
C1 - C2	- NO

## Intensive Day 4, Monday 12 August 2019

Monday 12 August

10-1230 Intensive.

Olive & Otto.

- Move in the spine,  
loosen up!
- We Study heart  
from anatomical slides.
- We study gut including  
from mouth to  
stomach to intestines.

We touch ourselves  
to feel the various  
parts to which related  
Embryology of organ  
development considered.

• Partner Work.

One partner act as the subject while the other manipulates their Stomach/belly to try and identify the various parts.

It's difficult I can't ~~find~~ identify any other than the intestine.

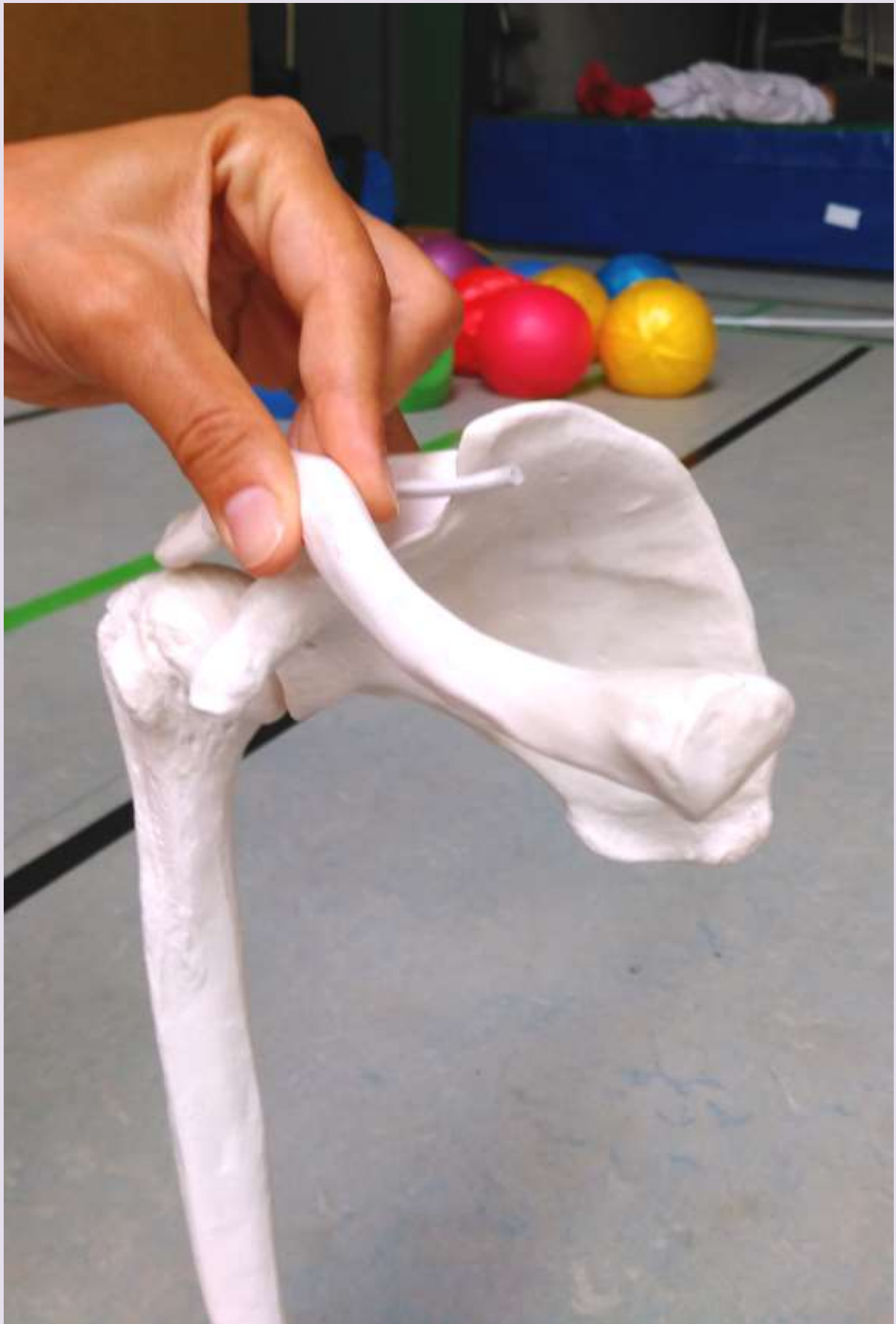
\* Sheep \*

## Intensive Day 5, Tuesday 13 August 2019

Tuesday 13 August

Intensive (10-12.30pm)

- Study hand-arm-shoulder.  
(clavical & Scapular.)  
collar bone & shoulder blade.
- Free body work/movement with
- ~~summary of~~ <sup>partner</sup> anatomical structure  
~~partner work.~~
- Study of Shoulder - pressing  
with fingers into part of  
clavical & Scapular to reveal  
structure. including arm.
- Partner 1: right shoulder P2  
Partner 2 right shoulder P1.  
P1: right shoulder of P2  
P2: right shoulder of P1.
- Using different fingers to  
point or to set direction  
dance & connection the ~~the~~  
different part of shoulder/collar bone.
- Free movement using pointing. esp. <sup>little</sup> finger.



# Workshops

## Workshop with Natividad Unsua, Touching the Listening, Friday 9 August 2019

Friday 9 August 2-4pm.  
Natividad.  
Unsu.

Spanish anlette' class

- Bolo - pouring our weight into floor.  
(Mass/Weight within).
- Pouring our weight into a partner.  
(not specific how)
- hold the hand of partner on yours. Your hand is out palm up. They completely give their weight. You move their mass on your feet maybe change level  
\*Swap\*
- You change the

transition so that you  
'flip it' over like a  
omlette. 'like you  
climb hill & then at  
top suddenly flip'.

- Now we use this  
idea of flipping with  
receiving them on back  
& back-to-back straddling,  
one goes to floor-table  
& other arrives on back  
of them.

- Advice to me: when  
on floor, your ~~feet~~ hands  
become feet, move centre  
'pelvis'.

- End with round robin.

## Workshop with Katya Basaleva, Falling as the shortest way, Friday 9 August 2019

4.50 - 6.50pm.  
Friday 9 August 2019.  
Katya Basaleva.

- Move (on your feet) in a way where there is no sensation or effort.
- Katya demonstrates 'release technique' where by a person "falls"/goes to floor with minimum effort.  
Exercise: - hold arm of partner supporting its weight  
The partner, relaxed & gives in to gravity. ie falls  
~~or swap~~
- Similar to above but hold head in two hands & go to the floor with them.
- This reminds me of the

play-fighting course,  
& release.

• Now Katya, shows how -  
lying on the floor, You can  
push her leg but she won't  
move. It's because she doesn't  
have intention to, but not  
because of tension but non-  
resistance. Katya shows  
how she can also follow  
a movement with ease  
with a similar Technique  
Partner pulls on her leg. ✓  
We try these exercises  
with a partner.

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## Workshop with Tai Shibi, Expanding the range, Saturday 10 August 2019

Workshop Saturday  
10/8/2019. Freiburg  
Tai Shibi. 2-4pm.

- find pelvis, ("hip bone")
- Move in space, contact at pelvis, Iliac Crest.
- Hug person. proper way to hug. through them.
- find different ways to hug with partner
- In quartet find ways to hug.
- Noodle lower body for lifts. (limp, paste.)
- Flyer - lower body is pasta, but not super.

- lift with partner to front.
  - You can rotate arms and swip past head which exposes the 'Swipper' to lift on side, front, — transition. —.
  - Sit in Circle & rub hands, make like washing face, over head, shake hands.
- 

Divide group into two - probably due to size - and half watch, and half dance. The idea for dancers is to duet & travel

across the space,  
possibly stepping back  
to advance forward. At  
end (watching group) then  
they slap hands of  
dancers

\* Swap watching &  
dancing roles.

**Workshop with Shura Baryshnikov,  
Extention without Tension, Saturday 10  
August 2019**

- Saturday 10 August  
2019. Shura Bary-  
shnikov.  
Force reaching  
without effort.
- Bodywork. - Moving  
fluids in body: blood  
fluid in joints (s. sacrum. iliac)  
, fascia.
  - In Trio, two give body  
work to other <sup>lying</sup> on  
the floor. on back.
  - Blood, compress & squeeze  
limbs & body, etc. using  
hands or other parts -  
clamping between fore-  
leg & chest for example.  
Use feet, etc.
  - The fluid between  
joints is like egg-

White (or yoke.) - it's a  
newton-fluid(?) so becomes  
thinner when compressed...  
(i) this ~~thixotropic~~ thixotropic  
shake joints, eg raise  
limbs & shake.

- fascia. We firm touch  
& spiralling over surface  
of skin in direction of  
limb to mobilize them.
- Reaching exercise.

~~We~~ Trio work. (same  
partners). One person -  
Subject/leader, reaches  
past the other two -  
they act as bodies to reach  
through - not to push  
into. \* swap roles around \*

• Reaching in Space.  
(Solo.)

- Imagine a "Knosphere" which is egg shaped. Try & touch all the inner surfaces, use different qualities of movement.

Mould yourself to its shape, draw hands down inside surface, punch into it, use feet hands, etc.

• Reaching to points.  
Trio work. Two outside, & dancer inside. The Outsiders make target with palm which the

dancer must reach  
into ("punch"). the  
outsider change position,  
put palms higher lower, etc.  
~~Swap~~ repeat reaching

- Shoulder work with partner.

Put your hand (outer face)  
to the arm pit / <sup>side chest</sup> of  
partner. How does it feel  
if your partner.

- ~~High~~ <sup>High</sup> tone, ie doesn't  
allow shoulder to move.

- ~~doesn't give ie~~  
low tone ie allows  
movement of their arm  
socket.

- with high tone then they  
walk straight back but

With low tone then  
they roll on outer arm  
& also go to side, around,  
Spiral

• Q & A

? Isn't centre pelvis  
the place movement  
comes not reaching?

A. It's all together &  
can come from centre.

END —————.

Photo of Bonnie -  
Brankridge Photo &  
photo of open door.

I OFTEN SEE PEOPLE IN CI INITIATING  
MOVEMENT PRIMARILY FROM THEIR TORSO OR  
PROXIMAL BODY PARTS ;  
[THEY HAVEN'T CARRIED THE ACTIVITY HIGH ENOUGH  
IN THE BRAIN TO TAKE THE INITIATION  
INTO THE HANDS.]

AS ONE BECOMES MORE SKILLFUL I WOULD  
EXPECT THAT THEY WILL BE MUCH MORE  
HANDEDNESS IN CONTACT.

AT THAT POINT ONE WOULD FALL WITH THE  
HAND SIMPLY AS SUPPORT BUT THE HAND  
WOULD DIRECT THE BODY THROUGH SPACE.

"SENSING, FEELING AND ACTION"  
BONNIE ~~BAIN~~BRIDGE COHEN

# Workshop with Ayelet Yekutieli, 'Softness, lightness, effortless', Monday 12 August 2019

Monday 12/8/2019.

Ayelet Yekutieli.

- 2-4 pm Name: \_\_\_\_\_
- choose which quality you are trying to achieve:
    - lighten
    - soften
    - effortless
  - We Solo four different exercises/patterns & we build on them.

• lay on back, bring knee & elbow together on same side.

• Sit on floor.

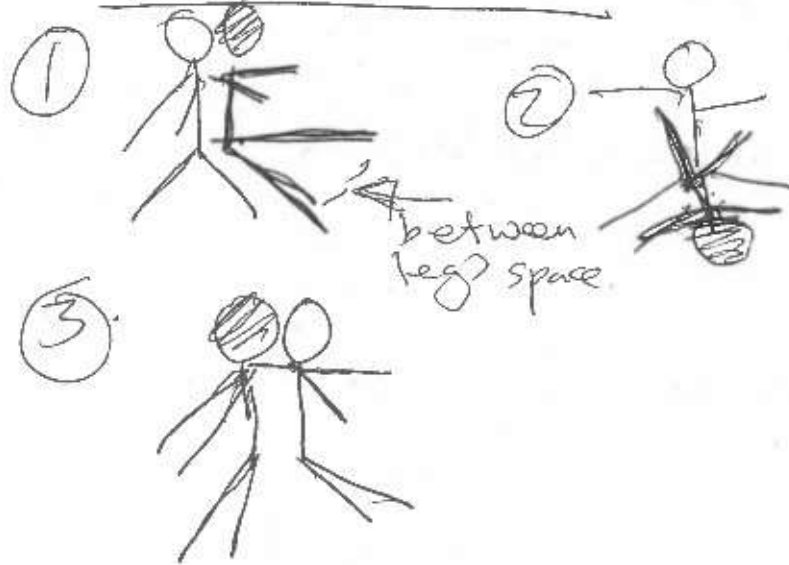


Draw  
8 (7) your knee &  
then 1 (2) other knee and  
up.

• Moving from one-side bent knee under, to other side.

• And knee

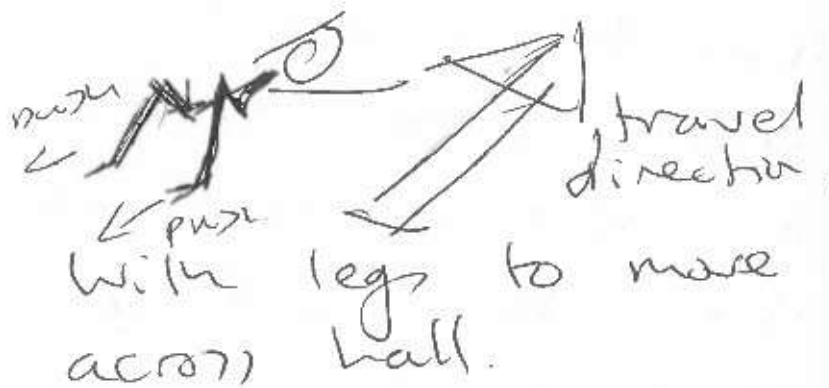
### Partnerwork.



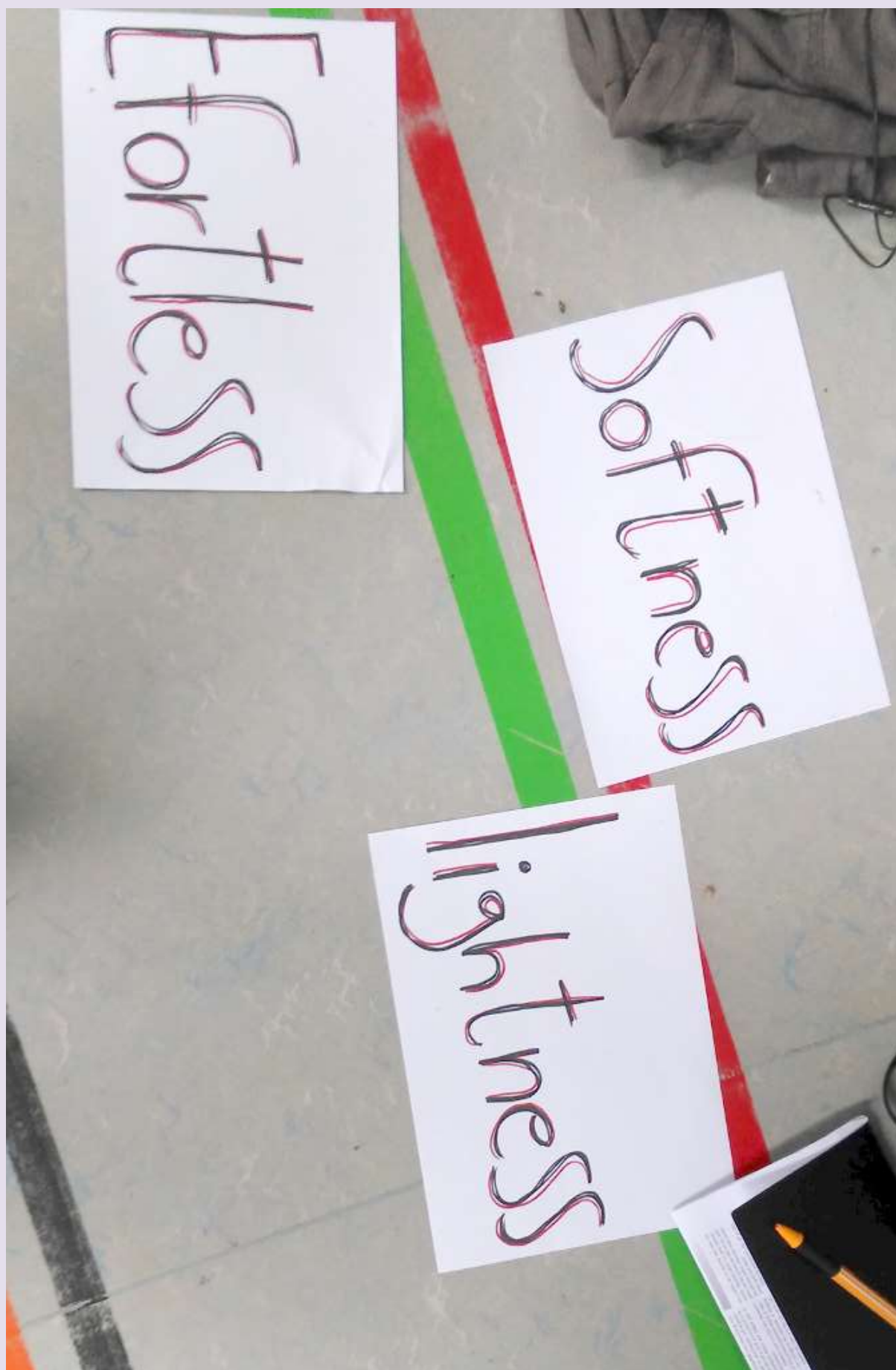
Tips. Keep knees touching when tipping over into 'between legs space' head over heels. On exit, men point toes & bring knee onto other person as on entry. You can push down on hips to help right partner.

## Travelling

- Move across the hall any style.
- Move across the hall using open & closing elbow & knee techniques (solo-ed earlier.)
- lie on back & push



- lie on front & push with hands to move across hall.



• Work with partner.

As one person travels using elbow-to-knee technique then the other - who is standing pulls their.

• Work with partner - as above but freestyle & they watch or pull hips to upright them.

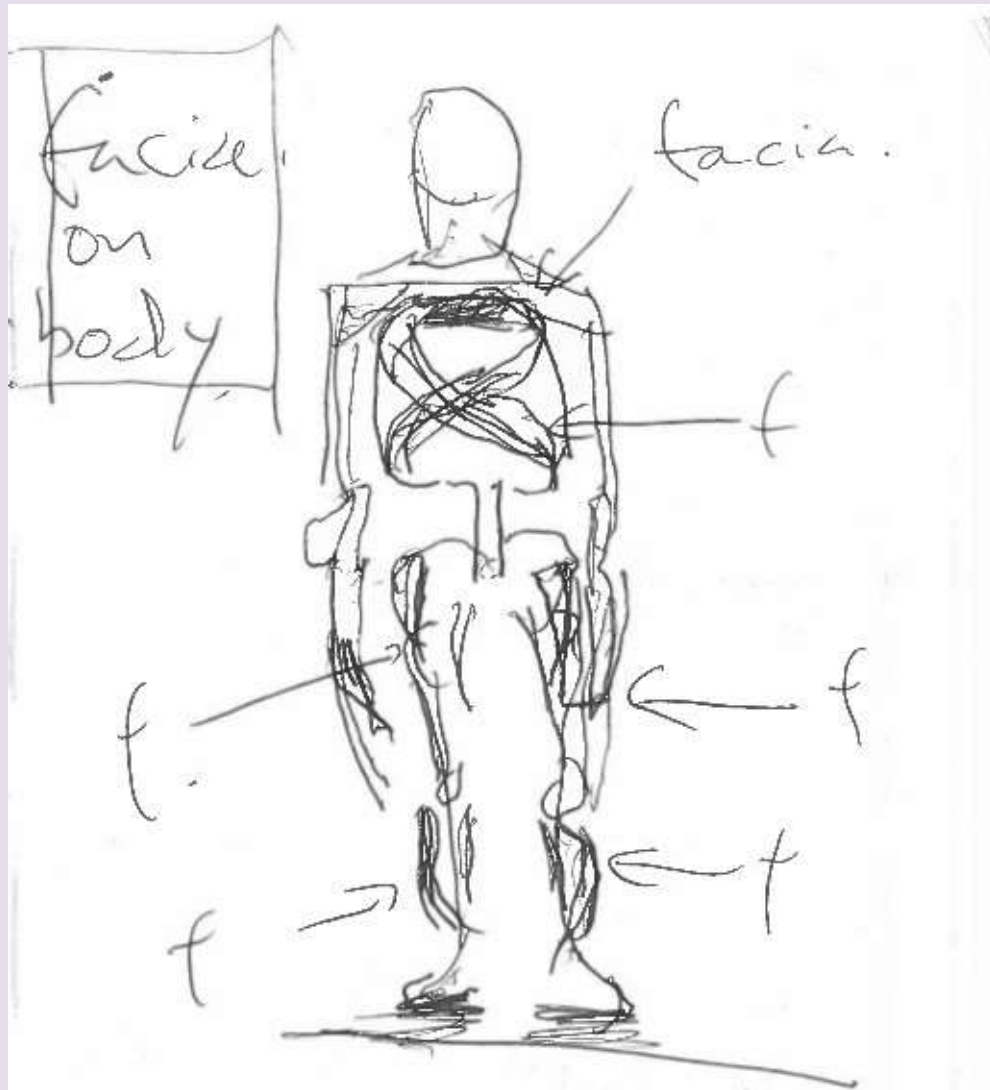
• Work with partner, one of whom rolls on their other as they move up the hall using techniques described for solo

• <sup>movement</sup> start dance sitting, side to side & then freestyle with techniques  
"EALD" <sup>clothing</sup> <sup>side</sup> <sup>attention</sup>  
<sup>softly</sup> <sup>up</sup> <sup>the</sup> <sup>floor</sup>

## Workshop with Elisa Ghion, Wrap up in Softness, Tuesday 13 August 2019

Tuesday 13 August  
Afternoon - Elisa Ghion

- \* Study of fascia. Introduction with anatomy book. (Photo).
- \* Demonstrates: Partner work  
Draws hands down body from head to heel, as along fascia lines. \* ~~Swap~~ \*  
Down back, down front x 3.
- \* Trio work From head  
~~Swap over at~~ around to front at waist/navel - down front, swap over at knee, round foot & up swap at back
- \* Partner work.
  - Move fascia, partner stays still
  - Move fascia, partner moves & stops
  - Partner moves on down
- \* ~~Swap~~



At End stand in circle  
Say a word, lots of contributions

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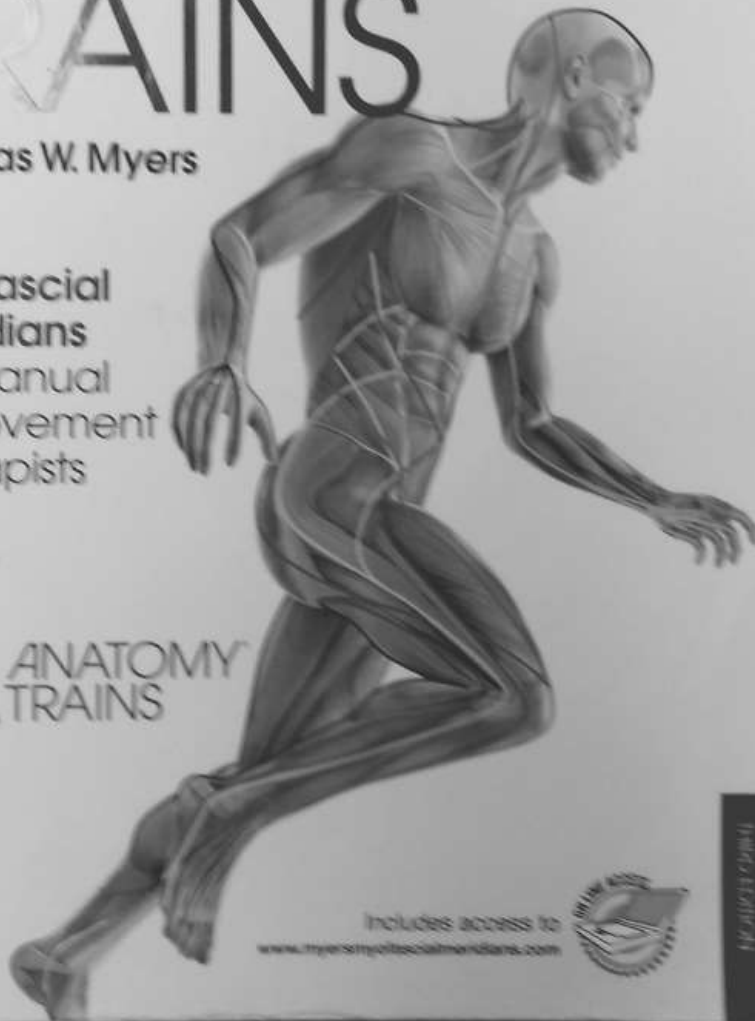
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THIRD EDITION



## Study Lab with Lukasz & Alin, Tuesday 13 August 2019

Study Lab.

~~TUES~~ 11 August 2019.

16.30-18.30

~~Krz~~ Lukasz & Alin.

(floorwork & Acrobatics)

- Warm-up

- Handstands.

• Rolling-backward  
to feet

• travelling using  
alternating hands  
like handstand.

# Research Project: CI Islands

# RESEARCH PROJECT

...FROM CI ISLAND TO CONNECTIVE CI RHIZOME...

by **Flor Campise** (ARG/BE) & **Meldy Djelaar** (NL/BE)

Many times we have encountered the position of framing CI as an Island where all live in harmony and are free, far from societal normativity. In our believe, this feeling is very connected to what practitioners would call an experience of freedom. We are particularly interested in this concept of 'freedom' that many times is linked to the lifting of constraints. There seems to be a preference of practicing CI in a least constrained framework as possible. Here we come back to the metaphor of 'an island' which assumes that societal structures do not filter through into CI practices and spaces; and that this is guaranteed somehow by a trust of the self-regulating CI community. We embody the life practices, dynamics of power and relation we deal with everyday as being part of society; we cannot take a CI holiday from that. Putting this out on the dance floor is a way of acting upon these embodied patterns, and response-ably\* creating CI spaces that we desire.

If we set constraints instead of lifting them can we then alter embodied dynamics that we reproduce on the dance floor? How does this affect the experience of freedom?

## PROPOSALS DURING THE TM

- experimental interviews - 'hacking the nervous system by repetition' (5.-7.Aug). See all info on the Researcher's board.
- proposition for LAB '**And, and, and, and**': *I know that the periphery is the only place I can be, that I would die if I let myself be drawn into the center of the fray, but just as certainly if I let go of the crowd.*
- proposition for LAB '**And, and, and, and**': short-term memory - discontinuity - forgetting: *Short-term memory includes forgetting as a process; it merges not with the instant but instead with the nervous, temporal, and collective rhizome*
- (RE)FLEXION (Talk) about the context of our research (7<sup>th</sup> Aug).

## PROPOSALS DURING THE FESTIVAL

- daily LUNCH meetings 13:00-13:20h. '**Stories about Islands**' - listen, read, tell, ...
- proposition for a study LAB 'And, and, and, and': On democracy, consensus and multiplicity. *Can we not listen to one another disagree, instead of imposing consensus and thus silencing all others, even ourselves?* (13<sup>th</sup> Aug.)
- white page collecting bestiary of CI islands; #solo #duet...

## BIO

Flor & Meldy have been collaborating on the research of contact improvisation from a feminist perspective and questioning what that means to them. They are both part of a group of practitioners in Brussels who intend to think around CI, organize labs, classes and jams weekly. [www.meldymaria.com](http://www.meldymaria.com)



Flor is a Dr. in Physics and dancer/performer. She has been practicing contact improvisation since 2014, and has undertaken CI as a research platform to think-experience-question the paradigms over which she has conceived knowledge construction, and those around perception, body and experience. Her current interests are on anti-colonial ways of knowingbeing, and in particular how to think bodies and subjectivities through its intensities and gestures. Since she settled in Brussels in 2018, she has been facilitating classes and explorations on Improvisation in Contact/Contact Improvisation.



Meldy met Contact Improvisation for the first time in Moldova (2012) where she did an internship regarding art and public space. Since then she has been actively practicing, questioning and organizing around Contact Improvisation. Recently she received her masters degree in Performing Public Space from Fontys Hogeschool voor de Kunsten Tilburg (NL). In her personal projects Meldy searches for movement approaches to insert alternative narratives in public spaces. For example the project 'Moving Women in Public Space at Night', where a trio of women moves through public space at night as one giantess and addresses the absence of women in that space at that time.

DID the SEA MAKE  
THE ISLANDS?  
OR did the ISLANDS MAKE  
the SEA?

Geographers say that there're 2 kinds  
of ISLANDS: CONTINENTAL islands and  
OCEANIC islands. One kind drifts away  
from the continent, and the other  
emerges from volcanos.

## Research Project: CI Islands, Friday 9 August 2019

Lunch time, Friday 9  
Aug 2019.  
talk & discussion

"Research Project:  
CI Islands. Navigation is  
through hierarchical  
structures."

Idea of two islands,  
- Continental, where land  
breaks away & Desert  
Island where newly  
formed (ie volcanic).

- In a jam then there  
are 'islands'. eg. Duet.
- I say islands are  
inward looking, what if  
it was outward looking  
then idea of 'organism'
- Could be a score for  
a Jam. In Jam.

• some says of Bruno

La Tour & idea of

Phantom lands!!  
~~exhausted~~ ? So even

food is grown elsewhere,

Soil is elsewhere. Cl, Cl

festivals depend on this &

Someone, outside society.

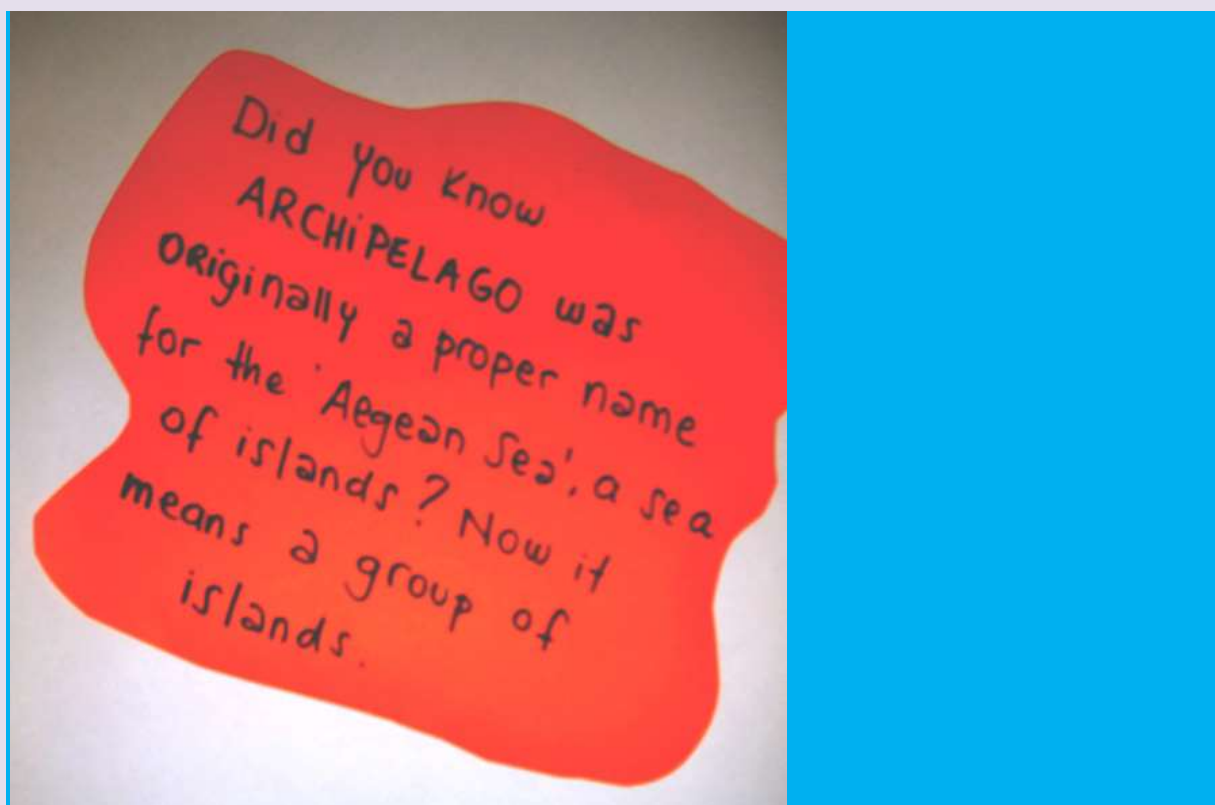
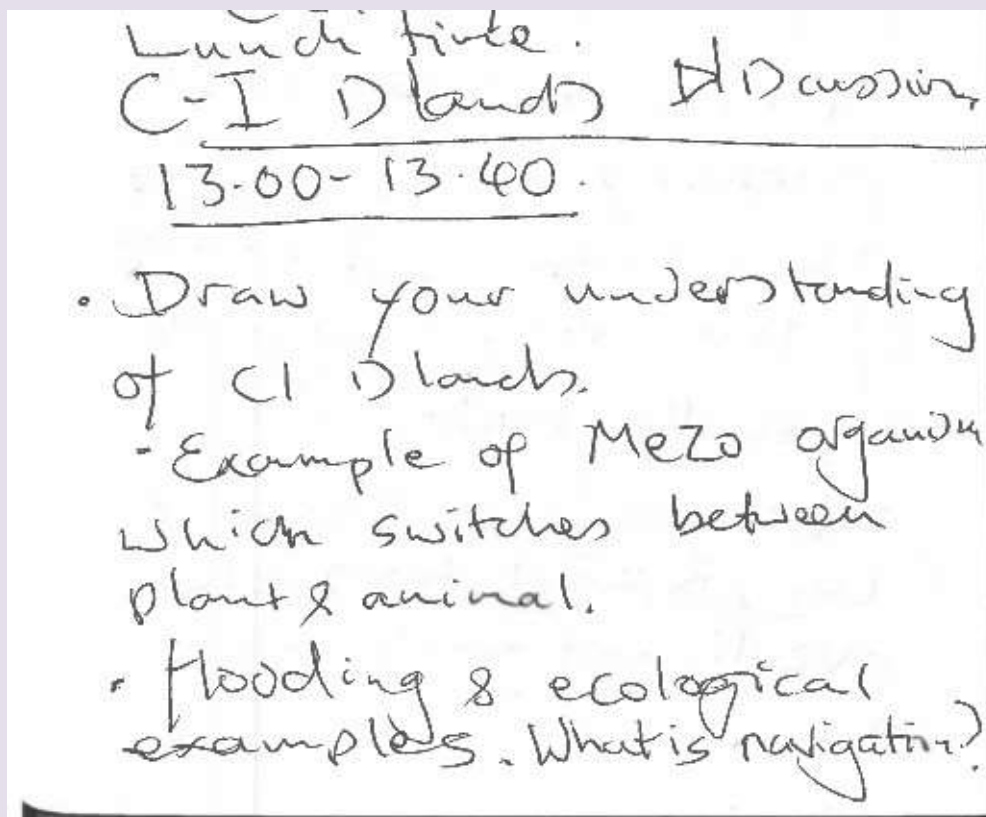
Suggests island of

bodies in the lake beside

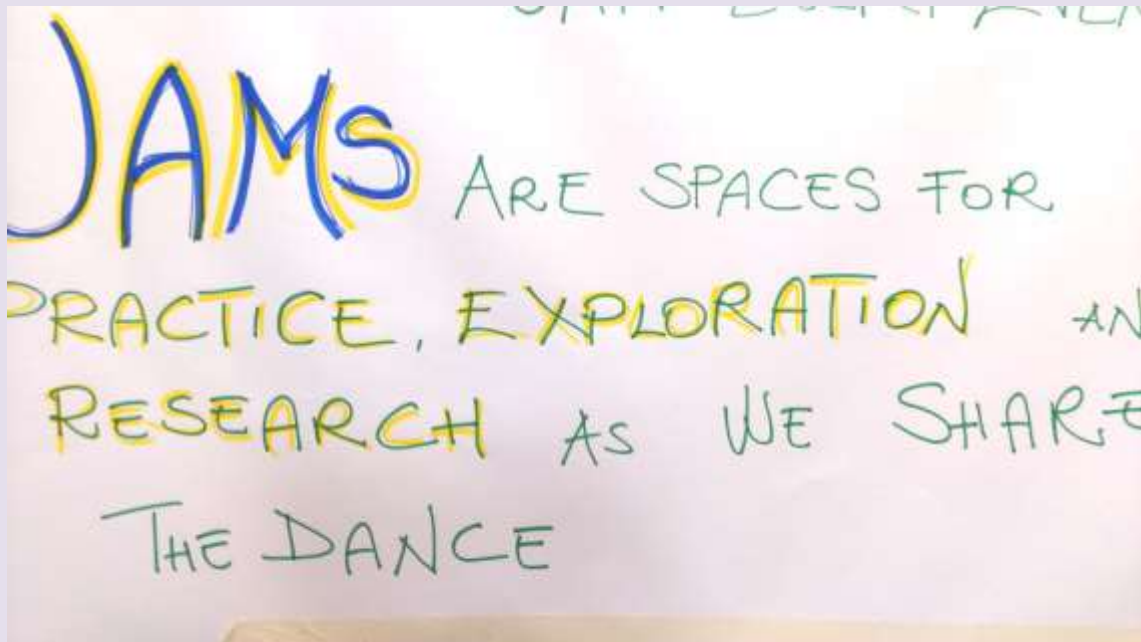
the freiburg venue.

• Continue next lunch  
time

## Research Project: CI Islands, Sunday 11 August 2019



# Resources



## **Freiburg Contact Festival**

<http://www.contactfestival.de/english/festival/festival.htm>

## **Workshop descriptions**

[http://www.contactfestival.de/festival/19/19\\_descriptions.htm](http://www.contactfestival.de/festival/19/19_descriptions.htm)

## **My dance diary (blog)**

<https://andrewdance.org/>

Produced by Andrew Wood, September 2019