

## Movement Research at MoMA

Organized as a part of *Judson Dance Theater: The Work Is Never Done*  
January 17–25, 2019

### About Movement Research:

In the final weeks of the exhibition, the Marron Atrium hosts the New York–based Movement Research (MR), one of the world’s leading laboratories for the investigation of dance and movement-based forms. Originally founded in 1978 as the School for Movement Research and Construction, MR organizes classes, workshops, residencies, publications, and public events. For over 25 years, the Movement Research at the Judson Church series has served as an incubator for experimentation in performance, maintaining an active connection to the legacy of Judson Dance Theater.

At MoMA, MR offers classes, workshops, and discursive events, transforming the Marron Atrium into a space for creative process and education. The *Movement Research Performance Journal*, issues of which are currently on display at MoMA, has covered current issues in dance and performance since 1990.

### Program Overview:

Taught by Movement Research’s internationally recognized faculty, these programs will explore the boundaries of the forms of dance and performance. **Morning Class** invites participants to engage in movement investigations through physical practice. **Afternoon Physical Inquiry and Somatics Class** explores specific practices designed to expand and cultivate understandings of the moving body. **Workshop Manifestations** in MoMA’s Marron Atrium are based on offsite workshops that explore new movement processes, ideas, and techniques. **Studies Projects**, a series of panel conversations and participatory dialogues, focus on provocative issues at the intersections of dance, aesthetics, philosophy, and social politics. **Reading Groups** examine critical issues within dance/performance and movement-based forms. At MoMA, texts from specific issues of the *Movement Research Performance Journal* anchor each reading group. Hosted during free Friday nights at the Museum, **Fun Friday Classes** are fun classes designed to bring together our community for some movement ranging from jazz to line dancing to cha-cha because it is after all, Friday night.

For schedule of events, see page 2. For teacher bios and class descriptions, see page 4.

## **Schedule of Events:**

### ***Thu, Jan. 17***

10:00 a.m.–12:00 p.m. *Morning Class with Michelle Boulé*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with Shelley Senter*

3:00 p.m.–5:00 p.m. *Workshop Manifestation with Ishmael Houston-Jones*

6:30 p.m.–8:30 p.m. *Studies Project: Creating the Score*

### ***Fri, Jan. 18***

10:00 a.m.–12:00 p.m. *Morning Class with Jasmine Hearn*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with Paul Singh*

3:00 p.m.–5:00 p.m. *Workshop Manifestation with Jaamil Olawale Kosoko*

6:00 p.m.–8:00 p.m. *Fun Friday Class with Angie Pittman*

### ***Sat, Jan. 19***

10:00 a.m.–12:00 p.m. *Morning Class with Wendell Beavers*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with Ni'Ja Whitson*

3:00 p.m.–5:00 p.m. *Workshop Manifestation with Ishmael Houston-Jones*

### ***Sun, Jan. 20***

10:00 a.m.–12:00 p.m. *Morning Class with Vicky Shick*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with Jimena Paz*

3:00 p.m.–5:00 p.m. *Workshop Manifestation with iele paloumpis and Jaime Ortega*

### ***Mon, Jan. 21***

BREAK

### ***Tue, Jan. 22***

10:00 a.m.–12:00 p.m. *Morning Class with Niall Jones*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with mayfield brooks*

3:00 p.m.–5:00 p.m. *Workshop Manifestation: Contact Jam with Bradley Ellis*

**Wed, Jan. 23**

10:00 a.m.–12:00 p.m. *Morning Class with Joanna Kotze*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with iele paloumpis and Jaime Ortega*

1:00 p.m.–3:00 p.m. *Reading Group*

3:00 p.m.–5:00 p.m. *Workshop Manifestation with mayfield brooks*

**Thu, Jan. 24**

10:00 a.m.–12:00 p.m. *Morning Class with Bebe Miller*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with Bradley Teal Ellis*

1:00 p.m.–3:00 p.m. *Reading Group*

3:00 p.m.–5:00 p.m. *Workshop Manifestation with Jennifer Monson*

6:30 p.m.–8:30 p.m. *Studies Project: Tracing Beyond*

**Fri, Jan. 25**

10:00 a.m.–12:00 p.m. *Morning Class with Paloma McGregor*

1:00 p.m.–2:30 p.m. *Afternoon Somatics Class with K.J. Holmes*

1:00 p.m.–3:00 p.m. *Reading Group*

3:00 p.m.–5:00 p.m. *Workshop Manifestation with Jennifer Monson*

6:00 p.m.–8:00 p.m. *Fun Friday Class with Antonio Ramos*

## **Teacher Bios and Class Descriptions:**

**Thursday, January 17, 2019**

### **Morning Class: Dance Healing Making Doing Being**

With Michelle Boulé

10:00 a.m.–12:00 p.m.

I invite you to come to class with the belief that your body has all that it needs, and that within the collective of the room we expand our resources even further. You will have space to tap into your own innate wisdom, to engage with that through movement and breath, and to uncover your most alive, rhythmic dancing self with guided improvisations to a sweet playlist.

**Michelle Boulé** is a Bessie-winning dance artist, teacher, and energy medicine practitioner who researches movement as a vehicle for consciousness, healing, and aesthetic form. Her recent accolades include a NYFA Choreography Fellowship, a New Music USA Grant, and a Distinguished Legacy Award. Recent commissions have been performed at Triple Canopy, Chocolate Factory, and Met Breuer (with Okkyung Lee).  
michelleboule.com

### **Afternoon Somatics Class: A Critical Practice—The Alexander Technique**

With Shelley Senter

1:00 p.m.–2:30 p.m.

Learn to move and think consciously rather than habitually with the psycho-physical re-education method used by thinkers, movers, and artists of all disciplines, including those in the Judson Dance Theater.

The Alexander Technique is a means of identifying mental and physical habits that can interfere with our ability to attend to the moment and make choices. Beginning with the assumption that we are perfectly designed for movement and balance, we engage our mind to undo layers of interference, creating opportunity for understanding how we use (or misuse) ourselves, and promoting self-reflection and a profound self-knowledge that is deeply helpful for the artist.

**Shelley Senter** has worked around the world as an independent and collaborative dance artist and teacher of the Alexander Technique, as well as a "living archive" of the seminal work of Judson artists such as Trisha Brown and Yvonne Rainer. She recently appeared at MoMA in Deborah Hay's *ten*.

## **Workshop Manifestation: Dancing Text/Texting Dance**

With Ishmael Houston-Jones

3:00 p.m.–5:00 p.m.

What is your first impulse? Can you trust it? What happens when the judge falls asleep? Can sight be a handicap? Can you know too much? This is a workshop about Composition. In this workshop we will use several improvisation strategies to open a free flow of immediate, spontaneous, and automatic writing, speaking, and dancing.

Choreographer and improviser **Ishmael Houston-Jones**, whose dance and text work has been performed throughout the world, is also an author, curator, and teacher whose practices have had significant impact on dance makers of multiple generations.

## **Studies Project: Creating the Score**

6:30 p.m.–8:30 p.m.

This Studies Project considers the questions, goals, and strategies behind different kinds of scores for dance performance, research, movement invention, and other forms of investigation. In describing the trajectory of a score from design to activation, panelists will confront a range of questions: What are dance scores, and how are they used to make dances? How are they constructed and designed? How are they articulated and translated to dancers? Are they works of prose, poetry, or both? Are they possible to achieve, or purely aspirational? Are they meant to be adhered to, or should they be abandoned once employed?

Panelists include mayfield brooks, Ishmael Houston-Jones, Jennifer Monson, Lisa Nelson, Angie Pittman, Kayvon Pourzar, and Yvonne Meier.

## **Friday, January 18, 2019**

### **Morning Class**

With Jasmine Hearn

10:00 a.m.–12:00 p.m.

A guided exploration for movement and sound making while listening to imagination and feeling.

making sound while moving  
and halos  
and caves  
and being with demons  
and being with joy

a humming  
a buzzing

**Jasmine Hearn**, a native Houstonian, is a choreographer, performer, organizer, teacher, storyteller, artist, black feminist, dancer, and sound-maker. She has worked and performed with David Dorfman Dance, Alesandra Seutin's vocabdance, Solange Knowles, STAYCEE PEARL dance project, Marjani Forté-Saunders, Jenn Meridian, Helen Simoneau Danse, and Lovie Olivia. A 2017 artist-in-residence at The Camargo Foundation and a 2018 Dancing While Black fellow, she listens to spirit.

### **Afternoon Somatics Class: Contact Improvisation**

With Paul Singh

1:00 p.m.–2:30 p.m.

This contact-improvisation class is a movement practice exploring focused touch and weight-sharing while also challenging our sense of risk, play, and attention. This class will be open level. The main idea of this type of dance is to cultivate a sense of listening. We'll spend the time exploring core physical principles of the form: weight sharing, risk, focused touch, falling safely, change of speed. All of this will be done with a partner. We'll spend the time warming up together, creating a sense of trust and patience, and then diving deeper into other qualities.

**Paul Singh** has a BFA in dance from the University of Illinois. He currently dances for Douglas Dunn and Faye Driscoll; teaches for Movement Research, Sarah Lawrence College, and The Juilliard School; and choreographs for his company, Singh & Dance.

### **Workshop Manifestation: The Transgressive Body**

With Jaamil Olawale Kosoko

3:00 p.m.–5:00 p.m.

For those of us  
who were imprinted with fear  
like a faint line in the center of our foreheads  
learning to be afraid with our mother's milk  
for by this weapon  
this illusion of some safety to be found  
the heavy-footed hoped to silence us  
For all of us  
this instant and this triumph  
We were never meant to survive.  
–Audre Lorde, "A Litany for Survival"

How does the teaching of theory promote new systems for intellectual stimulation and understanding? This workshop considers and discusses the critical position of fabulosity when situated inside a complex environment. How does fantasy serve as a survivalist strategy inside an ever-shifting or seemingly non-coherent, pressurized space? What creative possibilities can psycho-geographic traumas reveal in and through the body? Set to a background of the cultural divisions, fractions, and schizophrenic behaviors currently embedded inside the contemporary political landscape, this workshop questions the ways in which people collaborate to archive their own freedom narratives as a way to negotiate and navigate through culturally charged fields of systemic oppression and loss. Centering an interdisciplinary approach to live performance-making, this creative lab considers how we as artist-citizens strengthen the mind and body to resist normalized structures of performance to release, activate, and translate unknown, foreign, and/or vulnerable materials into live, radically staged actions. Participants are asked to bring costumes and various materials/objects that transform the visual state of their physical presentation.

**Jaamil Olawale Kosoko** is a Nigerian American curator, poet, and performance artist. He is a 2017 Princeton Arts Fellow, a 2018–20 Live Feed Artist at New York Live Arts, and a 2019 DiP Resident Artist at Gibney. He is currently developing *Chameleon*, a multimedia work investigating the fugitive realities of Black Diasporan people. More information at [jaamil.com](http://jaamil.com).

### **Fun Friday**

With Angie Pittman

6:00 p.m.–8:00 p.m.

In response to *Judson Dance Theater: The Work Is Never Done*, Angie Pittman leads a class rooted in Umfundalai, Soul Line Dance, and improvisation as African Diasporic dance practices. This class will concentrate on the relationship of the pelvis to the earth. We will begin with an Umfundalai practice called “Nanigo,” and incorporate various Soul Line Dances along the way as a way to relate to each other and the space we inhabit together. We will work together and individually, using imagery and stories to fuel the core progression of Umfundalai, improvisational scores, and basic line dances.

**Angie Pittman** is a dance artist, maker, and educator. She holds a MFA in dance and choreography with a graduate minor in African American studies, and she is a M’Singha Wuti certified teacher of the Umfundalai technique. Angie’s work resides in a space that investigates how the body dances through ballad, groove, sparkle, spirit, spirituals, ancestry, vulnerability, and power. [angiepittman.com](http://angiepittman.com)

**Saturday, January 19, 2019**

**Morning Class: Developmental Technique**

With Wendell Beavers

10:00 a.m.–12:00 p.m.

Developmental Technique is a structured investigation of developmental movement and experiential anatomy. The class introduces and utilizes the basic patterns of locomotion—from pre-spinal, navel radiated prone and supine states through crawling to vertical, embodied expression in space as tools for building individual technique and creating original movement vocabulary. Class includes both improvisational exploration of the material and ways of choreographing—creating repeatable movements—from somatic sources.

**Wendell Beavers**, dancer, choreographer, director, is a founder and former director of Movement Research. He is a founding faculty member of New York University’s Experimental Theater Wing (ETW); Naropa University’s MFA Theater: Contemporary Performance Program; and, with Mary Overlie, The Viewpoints Future Institute (VFI).

**Afternoon Somatics Class: Capoeira pra Gente—A liberatory get down**

With Ni’Ja Whitson

1:00 p.m.–2:30 p.m.

Founded by Ni’Ja Whitson, Capoeira pra Gente, grounded in capoeira angola as a liberatory, affirming practice for Queer and Trans People of Color and women. This liberatory get down will excavate our responsibilities and commitments to resistance, beginning in capoeira angola, to develop into improvisatory studies in duration, groundedness, strength, and transgression as embodied warrior and healing practice. We will create an anticolonial, anti-oppressive, anti-racist space.

**Ni’Ja Whitson**, MFA, MFAW, a Bessie award-winning gnc/trans interdisciplinary artist and writer, referred to as “majestic” by *The New York Times*, with dozens of recognitions across disciplines. They are a 2018 MAP Fund recipient, featured choreographer of the 2018 CCA Biennial, Camargo Fellow, and 2018–19 Urban Bush Women Choreographic Center Fellowship Candidate.

**Workshop Manifestation: Dancing Text/Texting Dance**

With Ishmael Houston-Jones

3:00 p.m.–5:00 p.m.

What is your first impulse? Can you trust it? What happens when the judge falls asleep? Can sight be a handicap? Can you know too much? This is a workshop about composition.

We will use several improvisation strategies to open a free flow of immediate, spontaneous, and automatic writing, speaking, and dancing.

Choreographer and improviser **Ishmael Houston-Jones**, whose dance and text work has been performed throughout the world, is also an author, curator, and teacher whose practices have had significant impact on dance makers of multiple generations.

## **Sunday, January 20, 2019**

### **Morning Class**

With Vicky Shick

10:00 a.m.–12:00 p.m.

During this morning movement time we will warm up, ease our bodies, and energize ourselves as we work toward a fuller physicality/dancing together. All are welcome. We ready ourselves, beginning with a straightforward warm-up emphasizing physical mechanics, alignment, and clarity, with space for feedback from our bodies. We want to stimulate our awareness, articulation, and focus as we collaboratively uncover the intelligence in our bodies and arrive at dancing together. In phrase work, we hone our skills and deepen our physicality.

**Vicky Shick** makes work, performs, and teaches. She was a member of the Trisha Brown Dance Company for six years and has since worked with many others. She was a Guggenheim Fellow, a Foundation for Contemporary Arts grant recipient, a Movement Research artist-in-residence, and a Gibney (DiP) grant recipient.

### **Afternoon Somatics Class: Feldenkrais Technique**

With Jimena Paz

1:00 p.m.–2:30 p.m.

In this class you'll have the chance to experience the Feldenkrais Method® through a series of Feldenkrais Awareness Through Movement® lessons. The Feldenkrais Method® studies the works of our nervous system and our ability to recognize and create movement patterns that are both more efficient and more pleasant. The method emphasizes awareness, distribution of effort/action through the whole self, expanding self-perception, and our ability to carry out our intentions. This workshop is ideal for dancers and people from different backgrounds interested in discovering more about their physicality in a pain-free way and enjoying a larger sense of well-being.

**Jimena Paz** was born in Buenos Aires. She has had the pleasure of working with Lance Gries, Vicky Shick, Ralph Lemon, Susan Rethorst, Juliette Mapp, the Stephen Petronio Company (1999–2006), Martha Clarke, Iris Scaccheri (Argentina), Burt Barr, and Virginie

Yassef (France), among others. A certified Feldenkrais practitioner, Paz works on somatic approaches to dance. She is on faculty at The University of the Arts and teaches internationally.

### **Workshop Manifestation**

With iele paloumpis and Jaime Ortega  
3:00 p.m.–5:00 p.m.

This Workshop Manifestation is an inquiry into the intersections of somatic, creative processes and social justice. The inner space of the body is uniquely our own, and in this workshop we explore how we can bridge the experience of our own inner space with our experience of external space, both architectural and collective. This experience of inner space will be our point of departure in negotiating how we move from the individual to the collective while addressing both individual and group needs. We will reference the manifestation of fractal structures in nature and in human collectivity as we shift between micro and macro, all the while exploring our individual identity in the context of the collective. We are curious about how we come together, how we include and exclude others, and how we share resources and space. Who leads, who follows, and how? Can we be intentional about our interactions in embodied ways?

**Jaime Ortega** is a movement-based artist, therapist, and educator. He has explored a variety of approaches to movement over the past 40 years. His main influences have been the study of Ideokinesis with Nancy Topf and Andre Bernard, and the practice of yoga in the Viniyoga tradition.

**iele paloumpis** is a dance artist, educator, and death doula. Their work is rooted in kinesthetic awareness and somatic healing – all within a trauma-informed framework centered around social justice. Their honors include the Leeway Foundation’s Art & Social Change Grant, a Queer Art Mentorship Fellowship, and residencies at The Chocolate Factory Theater, NYLA, BAX, Zil Cultural Centre, and Franklin Street Works.

### **Tuesday, January 22, 2019**

#### **Morning Class**

With Niall Jones  
10:00 a.m.–12:00 p.m.

This class will be enacted in parts—parts that may not cohere, a never-whole. My desire for our time together is to form a kind of study group, a pop-up collective, a messy collaboration concerned with exploring unsteady and uncertain arrangements of self and not/non-self, indeterminate proximities and lingerings, and ensemble actions that insist on

blurring the temporal and situational construction of the individual. The contents of the class will emerge as we meet and fantasize // propose // situate ways of being together.

**Niall Jones** is a dance artist working and living in New York City. Jones's newest project, *untitled fantasies in low fade*, will premiere at The Chocolate Factory Theater in May 2019. Jones also works at The University of the Arts in Philadelphia as assistant director and creative producer in the School of Dance.

### **Afternoon Somatics Class: The Sounding Body—Speaking in Tongues**

With mayfield brooks

1:00 p.m.–2:30 p.m.

In this class we will work with breath, utterance, bodily tremors, and speaking in tongues. We will explore the in-between place of speaking and not speaking, dancing and not dancing. How does one approach the unspeakable in a dance? As we improvise dances moved by breath, and language moved by utterance, we will also experiment with rupturing dances, songs, or stories and intervene in what's expected—to engage the poetics of rupture!

mayfield brooks's The Sounding Body: Speaking in Tongues class was offered by Movement Research this fall as part of MR's The Sounding Body workshop series for the investigation of voice and movement.

**mayfield brooks** improvises while black, and is currently based in brooklyn, new york. mayfield is a movement-based performance artist, urban farmer, writer, and wanderer. they studied contemporary dance at the school for new dance (sndo) in amsterdam, moving on centre in oakland, ca, and hold an mfa in interdisciplinary performance from uc davis and a masters in performance studies from northwestern university. mayfield is currently a 2017 artist-in-residence at movement research, and was a 2018 wow/uny artist-in-residence at governor's island.

### **Workshop Manifestation: Ephemeral Stream/A Public Contact Improvisation Jam**

With Bradley Teal Ellis

3:00 p.m.–2:30 p.m.

“Contact Improvisations are spontaneous physical dialogues that range from stillness to highly energetic exchanges. Alertness is developed in order to work in an energetic state of physical disorientation, trusting in one's basic survival instincts. It is a free play with balance, self-correcting the wrong moves and reinforcing the right ones, bringing forth a physical/emotional truth about a shared moment of movement that leaves the participants informed, centered, and enlivened.”

—Early definition by Steve Paxton and others, 1970s, from *Contact Quarterly*, vol. 5:1, Fall 1979

Contact Improvisation is most often practiced in leaderless, open “contact jam” settings, wherein practitioners gather to express the form through its range of potentials. It is in these jam settings where conditions are present for the deepest form of exchange to take place.

Ephemerality (literally, “lasting only one day”) is the concept of things being transitory, existing only briefly. The term ephemeral is used to describe objects found in nature, although it can describe a wide range of things, including human artifacts intentionally made to last for only a temporary period, in order to increase their perceived aesthetic value. An ephemeral stream is a waterbody that exists and flows only briefly under specific conditions, usually in response to or following a period of rainfall or snowmelt in the immediate locality.

**Bradley Teal Ellis** is a Brooklyn-based improviser. He has practiced Contact Improvisation for 20 years, and frequently collaborates in process and performance with other artists. In addition to Movement Research, he teaches as adjunct faculty at New York University’s Tisch School Experimental Theatre Wing, Tisch Dance, and the Conservatory of Dance at Purchase College.

**Wednesday, January 23, 2019**

### **Morning Class**

With Joanna Kotze

10:00 a.m.–12:00 p.m.

Both laboratory and technique class, we will delve into the body’s architecture and its unique potential, gaining more information, trust, and range. Through technical studies, set movement phrases, and improvisational practices, we will discover and challenge habits and preconceived notions, while practicing our relationship to time, space, and each other. Concentrating on the forces through the legs into the floor will lead us to finding more range, opposition, and weight in the body.

**Joanna Kotze** is a Bessie award-winning dancer, choreographer, and teacher based in Brooklyn. Her work has been shown nationally and internationally and has been supported by many foundations and residencies. She is originally from South Africa, and has a BA in architecture from Miami University. [www.joannakotze.com](http://www.joannakotze.com)

### **Afternoon Somatics Class**

With iele paloumpis and Jaime Ortega  
1:00 p.m.–2:30 p.m.

Jaime Ortega and iele paloumpis come together to explore and share the intersection of their own individually rooted somatic practices. Jaime Ortega currently teaches Topf Technique/Dynamic Anatomy®, and iele paloumpis teaches Witchcraft – a Corporeal Practice. This class will explore ideas harvested from their recent conversations about their individual practices and shared interests.

**Jaime Ortega** is a movement-based artist, therapist, and educator. He has explored a variety of approaches to movement over the past 40 years. His main influences have been the study of Ideokinesis with Nancy Topf and Andre Bernard, and the practice of yoga in the Viniyoga tradition.

**iele paloumpis** is a dance artist, educator, and death doula. Their work is rooted in kinesthetic awareness and somatic healing, all within a trauma-informed framework centered around social justice. Their honors include the Leeway Foundation's Art & Social Change Grant, a Queer Art Mentorship Fellowship, and residencies at The Chocolate Factory Theater, NYLA, BAX, Zil Cultural Centre, and Franklin Street Works.

### **Workshop Manifestation: Improvising while Black/IWB**

With mayfield brooks  
3:00 p.m.–5:00 p.m.

This workshop explores mayfield's ongoing dance practice and project “Improvising While Black/IWB” using voice/body, somatics, contemporary dance, contact improvisation, afropessimist theory, and practices specifically from mayfield's upbringing in the pentecostal church, such as speaking in tongues, trembling, and catching spirit--a secular/collective/queer praise dance. The workshop also uses voice/body, utterance and tremors, somatics, contemporary dance, contact improvisation, and practices from mayfield's RUPTURE and ParLAY Scores. To ParLAY the dance we improvise playfully while raising the stakes of our vulnerability to each other. RUPTURE disrupts societal and architectural structures like white supremacy and monuments by dancing in and around such spaces, interrupting a dance phrase or series of gestures to engage with surprise, risk, and truth-telling.

**mayfield brooks** improvises while black, and is currently based in brooklyn, new york. mayfield is a movement-based performance artist, urban farmer, writer, and wanderer. they studied contemporary dance at the school for new dance (sndo) in amsterdam, moving on centre in oakland, ca, and hold an mfa in interdisciplinary performance from uc davis and a masters in performance studies from northwestern university. mayfield is

currently a 2017 artist-in-residence at movement research, and was a 2018 wow/uny artist-in-residence at governor's island.

## **Thursday January 24, 2019**

### **Morning Class**

#### **With Bebe Miller**

10:00 a.m. – 12:00 p.m.

This class focuses on movement training, full-bodied dancing, and improvisation scores aimed toward dancers and dance makers. Class is drawn from Bebe Miller's choreographic aesthetic and the skills involved embodying this work. Our practice will start with a warm-up that tunes the body's physical and expressive scale. We'll continue with improvisation and choreographic scores, working with full-bodied attention to detail and drive, aiming to use our weight at risk, in time, in relationship as well as solo dancing. We will work both with music and without.

**Bebe Miller**, a native New Yorker, has made dances since 1978. Bebe Miller Company has toured her work worldwide since 1985, and she has been honored by the Doris Duke Artist Awards, the Movement Research Gala, the Kennedy Center, and the Bessie awards. She was a professor of dance for 16 years at Ohio State University.

### **Afternoon Somatics Class: Gravity Waltz—A Contact Improvisation Practice**

With Bradley Teal Ellis

Thursday January 24, 2019

1:00 p.m. – 2:30pm

In this public Contact Improvisation practice, we will cultivate a sensitized relationship to the physical laws that govern our motion—gravity, weight, mass, momentum, and inertia—and use touch and partnering to amplify those elements in order to express the form through its range of potentials.

Time will be spent texturing the solo body with floor-based work, waking the interior space into movement, exploring known pathways, and developing a kinesthetic ear to hear and follow sensation. Awakening the physical forces involved with play, we will open up permissions to engage with impulse and immediacy, responding to the constancy of change, ready to meet and engage another person at any moment. With a tuned empathy we will explore what it means to embody permeability, to physically hear a partner, and to ride the dance. An intermediate understanding of Contact Improvisation fundamentals is suggested.

**Bradley Teal Ellis** is a Brooklyn-based improviser. He has practiced Contact Improvisation for 20 years, and frequently collaborates in process and performance with other artists. In addition to Movement Research, he teaches as adjunct faculty at New York University's Tisch School Experimental Theatre Wing, Tisch Dance, and the Conservatory of Dance at Purchase College.

### **Workshop Manifestation**

With Jennifer Monson

3:00 p.m.–5:00 p.m.

This workshop will use the framework of the iLANDing scores to research some of the artworks in MoMA's collection. What happens when we propose that the artwork itself is an ecological system that we inhabit? What kinds of movement emerge from this investigation? What new conceptual possibilities between performance and visual art are activated through this embodied process of the score? The artwork becomes performance, the performance becomes the artifact, and everything is experienced through movement. We will start by working with the iLANDing scores outdoors before bringing that experience into the Museum to research particular artworks. From there we will create performance events as artifacts of this exchange of the resonance between movement, form, scales of sensation, time, and experience, locating new aesthetic value in artistic frames for inhabiting our world.

Choreographer, improviser, and teacher **Jennifer Monson** is the founder and artistic director of iLAND-interdisciplinary Laboratory for Art, Nature and Dance, and a professor of dance at the University of Illinois at Urbana-Champaign.

### **Studies Project: Tracing Beyond**

6:30 p.m.–8:30 p.m.

This Studies Project traces the legacies of dance beyond Judson Dance Theater, considering the complex web of influences and developments in the years before, during, and in the many decades since. Guest artists and audience members will discuss the apparent, residual, and invisible experiences of race and culture within experimental practices in movement in an effort to decolonize its lineages.

Panelists include Ambika Raina (moderator), Miguel Gutierrez, Parijat Desai, Tara Aisha Willis, and David Thomson.

Credits:

Ambika Raina, Concept, Co-organizer, and Moderator

J. Soto, Co-organizer, Studies Project Advisor

Rainey White, Studies Project Coordinator

**Friday, January 25, 2019**

**Morning Class**

With Paloma McGregor

10:00 a.m.–12:00 p.m.

We will share recipes and stories; move together and apart; write, distill, and reflect. We will cultivate the residue of our time together through structured improvisation and witnessing.

**Paloma McGregor**, originally from St. Croix, is a Bessie award-winning artist and organizer living in New York City. Paloma's work centers Black voices through collaborative, process-based art making. She is director of Angela's Pulse and founder of Dancing While Black. Recent residencies include New York Live Arts Live Feed Artist (2016–18), BAX/Brooklyn Arts Exchange artist-in-residence (2014–16), 2014 LMCC Process Space, and NYU's Hemispheric Institute for Performance and Politics artist-in-residence (2013–14). She is currently a Movement Research artist-in-residence and an inaugural Urban Bush Women Choreographic Fellow. Recent support for her work includes grants from MAP Fund, Surdna Foundation, Dance/NYC, NYSCA, and Dance/USA Engaging Dance Audiences.

**Afternoon Somatics Class: Somatics, Improvisation, and the Poetics of Dance**

With K.J. Holmes

1:00 p.m.–2:30 p.m.

This class explores the articulation of anatomical structures, emphasizing the physics at play in relation to location, self, and others. We will conduct research of anatomy and physiology to better understand the mechanics, sources, and poetics of dancing. We will discover, explore, separate, integrate, and improvise with systems and patterns, making visible physiological rhythms of support and creativity, and amplifying and becoming more tuned to the subtleties of touch, direction, and intention. Through exposing contradictions in the body and engaging with our imaginations, we will widen choice, create discernment, and practice embodiment and intuitive composition.

Brooklyn-based dance artist, actor, vocalist, and writer **K.J. Holmes** has been exploring improvisation as process and performance since 1981. She has collaborated extensively with pioneers Simone Forti, Lisa Nelson, and Steve Paxton, among other artists. She teaches/performs nationally and internationally, and is adjunct at New York University's Experimental Theater Wing, The Juilliard School, Sarah Lawrence College, and Movement Research.

## **Workshop Manifestation**

With Jennifer Monson

Friday, January 25, 2019

3:00 p.m.–5:00 p.m.

This workshop will use the framework of the iLANDing scores to research some of the artworks in MoMA's collection. What happens when we propose that the artwork itself is an ecological system that we inhabit? What kinds of movement emerge from this investigation? What new conceptual possibilities between performance and visual art are activated through this embodied process of the score? The artwork becomes performance, the performance becomes the artifact, and everything is experienced through movement. We will start by working with the iLANDing scores outdoors before bringing that experience into the Museum to research particular artworks. From there we will create performance events as artifacts of this exchange of the resonance between movement, form, scales of sensation, time, and experience, locating new aesthetic value in artistic frames for inhabiting our world.

Choreographer, improviser, and teacher **Jennifer Monson** is the founder and artistic director of iLAND-interdisciplinary Laboratory for Art, Nature and Dance, and a professor of dance at the University of Illinois at Urbana-Champaign.

## **Fun Friday**

With Antonio Ramos

6:00 p.m.–8:00 p.m.

Jazz moves, glitter, warm-up slow, cha-cha, heels, wigs. Express yourself and dance your ass off with an Antonio Ramos glitter trail. Start with a slow warm-up, move on to some *calistenia*/modern jazz exercises, and finish the class with a cha-cha heels routine. Wigs are provided but you're welcome to bring your own accessories.

**Antonio Ramos**, born and raised in Puerto Rico, received his BFA in dance from SUNY Purchase and performed with the National Ballet Theater of Puerto Rico, Ballet Hispanico, Ballet Concierto, and Ballet Municipal. He is also a licensed massage therapist and a certified instructor-practitioner in the Feldenkrais Method.