



Movement (2)

programme 2010 / 2011

ONE YEAR of Movement 12

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Movement 12 is a group of independent dance artists practicing across art forms based in and around Brighton who curate an international programme of artist led professional development opportunities.

The nine artists of Movement 12 all have established practices and while these practices are undeniably diverse the group recognises the value of creating structures that can sustain both artistic development and the evolution of dance as an art form in its broadest forms of expression.

The programme outlined in this brochure continues the core aims of Movement 12 in the proposal of a variety of contexts for dance artists and their collaborators to come together with others working in their fields to support, challenge and expand the work they do.

Movement 12 aims to facilitate an environment in which the focus is on process, exploration and discovery rather than on product, and on giving professional dance artists some breathing space in which to train, try things out and explore new territory.

Not just for your eyes...

Becky Edmunds is curating a month of events that draw on film, dance and visual art practices. In this month the programme will look to respond to the idea



Photo: Paula Zacharias

of (considering) choreography as an expanded field, and as an activity that can be viewed separately to dance. It will explore how choreography can be

found in a range of screen work, and not just work that can easily be recognised as screen dance. At the heart of this curation will be a chance to see works from the recent What if... festival, which took place in London earlier this year. There will be live performance by Fiona Wright within a video installation at The Basement, plus a series of screenings and talks at The Nightingale Theatre, including a chance to hear from the seminal filmmaker John Smith. There will be two workshops for artists who are working in screen-based practices, and plenty of opportunities to meet and talk with practitioners from a diverse range of practices.



Becky Edmunds

January 2011

January's programme explores how a choreographic sensibility might be expressed in the development of screen work driven by narrative. What might working in the creation of new processes for film drama by artists coming from an embodied spatial practice offer, and how might direction, script development and creation be reconsidered as a result? Conversely how might working through a notion of script led by narrative inform choreographic practice?

The programme includes screenings in special locations in Brighton, a salon evening and two weekend intensives. These practical workshops led by a guest artist will explore approaches to the development of narrative on screen and are open to national and international artists working in moving image practices.

Remapping Narrative

Marisa Zanotti is a filmmaker who is continuously exploring what her background in dance performance, improvisation and choreography might bring to the development, production and direction of screen drama in short and feature length work. The month will end with a performance lecture by Marisa in a Live Lunch looking back at the programme and the research. A written report about the project will be available through the Movement 12 website.



Photo: Becky Edmunds



Marisa Zanotti

PERCEPTION and INVISIBILITY

This month will explore what hidden and invisible movement the body contains and how to make this visible. **Mim King** has a specific interest in exploring the connective tissue and the autonomic nervous system of the body: how this shapes our perception of the world and how we move and sense ourselves within it.

There will be workshops and studio based time, research time and discussion. There will be a session with a Bowen Technique Practitioner to talk about the Intelligence of the Body held within the body's myo-fascia system.

The programme will include an Ideokinesis workshop which is a process and practice of using mental imagery to affect the body's

postural alignment via the autonomic nervous system, in order to bring body alignment and perception into greater equilibrium.

The role of the imagination in the creation of dance and performance will provide a focus for exploration. This will include a dance workshop with sight-restricted people and dance workshops from a butoh based background. There will also be an opportunity to explore a process of writing and creating performance from memories and imprints held within our bodies.

This month will provide an opportunity to share themes that are important to Mim's practice. It will provide a foundation and a body of research that could inspire participants in creating live work and captivate those who attend the public events, workshops and discussions.



Photo: Thomas Wilson



Photo: Mim King

Mim King

Hanging on...

Lindsey Butcher's current practice explores the creative and expressive potential achievable through applying a dance aesthetic to aerial suspension techniques, re-defining 'what and where the dance floor can be', both for performer and audience.

During this month, one of the key themes to be explored will be 'is the only way to encourage healthier aerial dance practice and longevity achieved through known specific strengthening and conditioning techniques?' Lindsey is curious as to whether we might also open our awareness 'before and beyond the known technique' and look for other influences?

Working with a number of highly respected and inquisitive body work practitioners, Lindsey will host a series of intensive weekend long body work labs, researching practical applications of

established body work techniques within aerial dance practice e.g. Feldenkrais, Pilates, Yoga and 'mindful' movement research.

These intensives will be open to professional and emerging, local and national aerial dance artists and will focus on useful employment of these body work principles and methodologies to assist in a 'listening to and questioning' of habitual movement patterning, to facilitate an easier, more fluid breathing self and liberate our creative movement potential whilst 'hanging on for dear life!'



Photo: Christian Poulton



Lindsey Butcher



Photo: Johan Persson

Movement and Noise – Compositional dialogues between music and dance



The central theme of this month is an exploration of sound for performance, and sound as performance, making analogies between the composition of movement, and the composition of sound, as time based mediums.

The events in the programme aim to make accessible strategies for exploring the accompaniment of dance, to engage with a wider public & stimulate critical debate around the question of sound for dance.

Photo: Bob Russell

Through a combination of performances, intensive workshops, master class lectures and discussions, participants will be exposed to inspired performance work, and to formative concepts and techniques that underlie the relationship between music and dance. These activities will offer participants multiple viewpoints from which to perceive the links between sound and movement, which are not always obvious.

There will be opportunity to use Lisa Nelsons 'Tuning Scores', as context and tool for examination of materials.



Scott Smith

Small space – big ideas.

For his month of curation for Movement 12, **Ben Wright** will be primarily resident at The Nightingale Theatre in Brighton, facilitating an exciting selection of activities that encourage creativity, present intimate exchanges and that foster discussion about sustaining imagination and resourcefulness.



Photo: Benedict Johnson

Melbourne based teacher, choreographer and director Rebecca Hilton will lead a week-long intensive geared towards professional dance makers and performers. Participants will

have a chance to take daily class with one of the dance world's most sought after artists and to engage in a choreographic workshop to refresh and stimulate individual practice.

Ben will also be hosting a series of public salons. These informal discussions will be with a selection of four outstanding individuals from alternative performing disciplines, who will discuss their personal creative experiences and promote debate about the importance of culture in our society. As a conclusion to this month, Ben – in collaboration with the performers from bgroup, will present a series of intimate and informal performances at The Nightingale Theatre for small audiences.



Ben Wright

Expanded Dance Space & the private choreography of public space



CiCi Blumstein's month is based on her ongoing investigation of the moving body as the smallest architectural unit in the built & natural environment. Working across different fields, applying urban planning and architectural design directly to the body, her recent practice explores movement behaviour within private and public space, and the notion of 'oddness' in the public realm.

How do we inhabit these different realms? Could urban planning rules and architectural design, mediated through our personal movement experience, inform a choreographic score with which to directly shape the design of the built environment, and expand dance-able space further into the public architecture of the city?

Taking place across city-centre, semi-industrial & rural locations, CiCi's programme will explore these themes through events, installations, talks, discussions, screenings & intensive workshops including: City-roaming movement training & Field Trips to expanded dance space locations across the South East region.

Drop-in, interactive Measuring Room and Urban Solarium installations exploring the movement of light mediated through architecture, spatial rationing, confidence & perception.

Making Dance Space design workshop with international architects & movement practitioners examining how dance space is currently defined and how it could be expanded, building a temporary dance-able structure to reflect their findings, and culminating in a performance/showing of the space in action.

Photo: Chris Hormzee-Jones



CiCi Blumstein



Photo: Bip Mistry

august

High art in low, and other, places

Set against the backdrop of the city, the month of August will be dedicated to exploring the use of public space for dance performance.

Through a programme of live "happenings", workshops and discussions, participants are invited to immerse themselves in the question of how the body might engage with landscape, architecture, politics and society.

Drawing on current and historic examples of site specific work, from international and local dance artists and producers, the month will include a "live lunch" that presents the historic connection between

architectural design and the body; 4 days of workshops exploring narrative and location, and social taboos and the body as apolitical agent; performance "votives" by invited artists; plus a performance lecture presentation of your top ten favourite site specific events.





Virginia Farman

Photo: Mark Waugh



Photo: Hiroko Komiya

Instructions For Use

Why do we make performance/art?
How do we make it?
Where do we start?
What are we composing with and what
are our strategies for approaching
composition?



Photo: Matthew Andrews

This month raises a series of questions about approaches to composition in the making of performance and art, and puts them to leading artists

working in different fields.

These questions will be posed and then explored in a variety of different contexts including: live performances, research laboratories, writings, discussions and workshops. This series of events will allow the concerns of artists working in different mediums to be exposed to, examined, challenged, and shared with participants and audiences.

Instructions For Use will be a lively and practical inquiry into how different artists deal with the problem of composition within their chosen art form.



Charlie Morrissey



Movement 12's administrator is Rob Hopper

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