

## LABAN 2018 International Conference Workshop Presenter Bios

### **ADRIAN, Barbara**

MFA, CMA is a Professor of Theater Arts at Marymount Manhattan College, teaching voice, speech, and movement for the actor. She has taught integrated movement and text workshops in London, Glasgow, and Berlin. She is an Associate Artist with New York Classical Theater and coaches professional actors for television, film, and stage. In addition to her contribution to *The Laban Workbook* (2017), she is the author of *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement* (2008), and co-editor of *Movement for Actors*, 2<sup>nd</sup> edition (2016). She received her CMA from LIMS in 2000.

### **ANGEL, Vicky**

A dancer and choreographer, Vicky is a Lead Dance Teaching Artist at Lincoln Center Education since 2004. She has been on the dance faculties: Towson University, Connecticut College, and California State University. She has also worked with students pre-K-12th grade for over 25 years. Vicki's teaching and performing have taken her to Europe and Asia. She has worked with many NYC choreographers, and has performed her own work in venues including, LIMS at Judson Memorial Church. She is a CMA, has a BFA from Ohio State University, and MFA from California State University, Long Beach. Vicki is the past Chapter Leader of LCE Teaching Artist Union, represented by United Federation of Teachers (UFT).

### **BRADLEY, Karen**

MFA, LIMS CMA (class of 1984), Karen has also trained in dance movement therapy, connective tissue massage and voice and acting techniques. She is a Professor Emeritus from the University of Maryland and has worked in various leadership capacities for LIMS, where she currently serves as President. She authored the book, *Rudolf Laban* (2009).

### **BLOOM, Katya**

A PhD and LIMS CMA (class of 1981), Katya is a movement artist, teacher, therapist, writer and movement analyst. She taught Laban-based movement in the core actor training at RADA in London for twenty years (1989-2009), and is the author of *The Embodied Self: Movement and Psychoanalysis* (2006), co-author of *Moves: A Sourcebook of Ideas for Body Awareness and Creative Movement* (2001), and co-editor of *Embodied Lives* (2013). She has also written three plays, with performances in New York and London. Since 2010, Katya lives in Santa Barbara, CA. She offers her "Depth Movement" work in theatre and other settings in the US and internationally.

### **BUCHHOLZ, Astrid**

With an MA in dance and dance pedagogy at the University of Hannover, Germany, Astrid danced for a decade in various municipal and state theatres. In 1994, as a stipendiate of the

National Women in the Sciences Fund, she created a training program for stage directors at the University for Music and Performing Arts in Hamburg. In 2002, she finished her studies at EUROLAB and was certified as a movement analyst - CMA. She now uses the Laban work for training professionals in the realm of music theatre.

### **CASCIERO, Tom**

Professor of Theatre at Towson University, Tom trains professional and academic actors in Laban Movement, embodied character, and neo-surrealist approaches to acting. He is a Research Associate for the Laban/Bartenieff Institute, author of *Laban Movement Studies and Actor Training* (PhD Thesis), and was an Overseas Fellow and Visiting Scholar at University of Pretoria. Tom has directed movement for over 40 University productions and toured his solo performances of comedy and physical theatre nationally and internationally. He has taught and presented at universities and conferences in the United States, Brazil, Costa Rica, Slovakia, and South Africa. He received his CMA in 1988 from the LIMS/Baltimore Certification Program.

### **CHANIK, John**

John has taught and worked in the fields of Movement Analysis and movement therapy extensively since 1989. He is Senior Faculty in the LIMS Certification Programs and the Coordinator for the Yearlong Certification Program at the Laban/Bartenieff Institute of Movement Studies in New York City. John maintains a private practice in therapeutic fitness, movement coaching and Connective Tissue Therapy, working with different client populations from the elderly to skilled dancers and athletes.

### **CHASE DOLL, Mary A.**

Mary is a LIMS' CMA who holds an M.F.A. in Dance from the University of Texas at Austin. Over the last seventeen years, braiding the Laban tradition with contemporary themes, her work has been performed in 16 States and internationally in Austria, Greece, Guatemala, Bali, and Scotland. Currently Mary teaches Modern Dance at The University of Tampa.

### **COX, Eleanor**

Eleanor became a Certified Laban/Bartenieff Movement Analysts through the Integrated Movement Studies program in January 2016. Since then, she has used the system in working with musicians, most frequently cellists. Eleanor is a Lecturer of Cello at Idaho State University.

### **CURRAN, Tina**

MFA, PhD is a co-founder with Ann Hutchison Guest, of the Language of Dance Center (USA) and conducts LOD certification courses and workshops nationally and internationally. She is a DEL faculty member and co-teaches LMA/LOD Fundamentals for Dance Educators with Frederick Curry. She is a certified as Labanotation Teacher and as Staging Director from Labanotation.

### **DAVIDSON, Dana**

As a Dynamic Embodiment practitioner, Dana integrates Laban/Bartenieff Studies with Body-Mind Centering in her work. She took introductory courses at LIMS with Anastasi Siotas, Corinne Cappelletti and Frederick Curry, and advanced training with Martha Eddy, Trisha Bauman and John Chanik. Moving for Life, BodyMind Dancing and Somatic Anatomy classes all incorporate a Laban/Bartenieff lens. Dana presents at BMCA conferences, contributes to *Currents* journal, and offers private sessions in Brooklyn, NY.

### **EDDY, Martha**

PhD and CMA, Martha studied and worked with Irmgard Bartenieff from 1978 – 1980 and has been teaching at LIMS ever since by creating special programs, workshops, and teaching in the Certification Programs in NYC, University of Washington, Utah, Rotterdam and Berlin. She has served as LIMS President, Executive Director, Senior Research Associate and Advisory Board member.

### **EVANS, Bill**

Evans, a noted choreographer, has been mentored in LMA, since 1976, by Peggy Hackney, Janet Hamburg, Teresa Lamb and others. Since 1978, he has developed a dance technique integrating his approach to LBMS. Thousands have studied his dance style and pedagogy. He facilitated a LIMS Certification Program at the University of New Mexico in 1991/92. He was certified by IMS in 1997 and by LIMS in 2003.

### **FOSTER, Yassmin**

London based practitioner, researcher and producer of movement and dance. Originally a street dancer, Yassmin has trained at Laban Centre, and is an all round fitness instructor. She holds a BA (Hons) in Anthropology and Media, and a MA Choreomundus, which investigates dance and other movement systems within the broader contexts of Ethnochoreology, the Anthropology of Dance, Dance Studies, and Heritage Studies. Her research investigates black dance within the wider dance ecology of the UK, in particular the application of movement and contextual analysis to current practice. She has presented chapters of her thesis 'Black Dance in the UK: Interrogating Practice and Pedagogy through Laban Movement Analysis', across the UK, in Europe, and the US.

### **FUNSCH, Christy**

San Francisco-based choreographer, performer, and educator Christy Funsch is the Artistic Director of Funsch Dance. She holds an MFA from ASU and earned her Laban Movement Certification (CMA) through LIMS NYC in 2009. She draws from LMA in her artistic and teaching practices, and also uses LMA in her work as an ergonomic consultant for Hilary Bryan's organization *The Body at Work*.

### **GANTZ, Judy**

MA, CMA, is the Director and Founder of the Center for Movement Education and Research (CMER). Certified in 1979 at the Laban Institute of Movement studies in NYC, She was an Associate Adjunct Professor at UCLA in the department of World Arts & Cultures from

1982-2005. Ms Gantz has specialized in Laban Movement Analysis, dance kinesiology and creative dance/movement education.

**GUEST, Anne Hutchinson**

A world-renowned expert in dance notation, Ann is a highly acclaimed author and researcher on dance. She is a co-founder of the Dance Notation Bureau in New York City and the founder of the Language of Dance Centre (UK). Ann studied Labanotation with Sigurd Leeder at Dartington Hall in England. Her research into dance notation systems has contributed to the revival of seminal 20<sup>th</sup> Century repertory.

**HACKNEY, Peggy**

Peggy began her Laban work in 1963. She graduated in the 1<sup>st</sup> LMA Certificate Program, and worked with Irmgard for nearly 15 years. She performed with Bill Evans, and then helped to found the Intensive LMA/BF Certificate Programs in NYC, Seattle, Berlin, UC Berkeley, and the U. of Utah (Integrated Movement Studies). Peggy loves teaching Post-Certification Workshops in the USA, Italy, and all over the world. She is the author of *Making Connections: Total body integration through Bartenieff Fundamentals* (2000)

**HAND, Jackie**

MA, CMA (LIMS 1982) has assisted, taught or guested in LIMS Certificate programs since 1983. Her Connective Tissue Techniques LLC, an educational organization, combines Laban/BF theory with Bartenieff's fascial bodywork methodology as Connective Tissue Techniques®. As a Movement Educator, Jackie offers a variety of cases and workshops, presented in the US, Brazil, Germany, and Hungary. A senior faculty member of the LIMS Certification Program in NYC, she has also taught LMA/BF on the faculties of New York University, Teacher's College at Columbia University, and at Montclair University in New Jersey.

**HEIFETZ, Deborah**

Ph.D., CMA is the Co-Director and Co-Founder of BraveHearts International, a social business based in Cologne, Germany to support sustainable change. Heifetz is a social anthropologist, peace researcher, activist and process facilitator who has engaged in Israeli-Palestinian Track II negotiations and incorporated LMA as a way of seeing the alchemy of conflict for more than 20 years. She is a certified Somatic Experiencing Practitioner.

**HEILAND, Teresa**

Ph.D., CLMA, teaches Laban Movement Analysis, notation, pedagogy, somatics, and writing at Loyola Marymount University, LA and is editor of *Journal of Movement Arts Literacy*. She is certified in Laban Bartenieff Movement Analysis and the Franklin Method and is a Language of Dance Certification Specialist and Beginning Labanotation Instructor. She has staged repertory from Labanotation score.

**HUNTLEIGH, Amanda**

Amanda is the Assistant Director of Choral Activities and Lecturer at Smith College. She became a Certified Laban/Bartenieff Movement Analysts through the Integrated Movement Studies program in January 2016. Since then, her application of the material has enriched not only her private vocal and conducting lessons, but also her choral rehearsals.

### **JOBE, Kate**

Kate taught dance and L/BMA at Western Washington University. She was on the faculty of the Laban Certification Program in Seattle. To complete the NYC LIMS Certification Program in Laban Movement Studies, in 1980, inspired a search for deeper understanding of herself and others. This led her to Arny Mindell and Process Work. Since then, she has applied the Laban material to Process Psychology with individuals and groups, in therapy, coaching and conflict work.

### **KLEIN, Susan**

Susan studied Bartenieff Fundamentals personally and intensively with Irmgard Bartenieff from 1974-1978. It is out of this period with Irmgard, and her personal journey to heal a severe injury, that her work, Klein Technique™ grew. She has been teaching her work worldwide, since the 1980's and has influenced an entire generation of dancers. She is also an Acupuncturist and Zero Balancer.

### **MACKAVEY, Jill**

MFA, CMA - Education Dir./Coordinator, and Core Instructor at the Laban Institute of Movement Studies Certification Program at Lesley University, Cambridge, MA, since 2012. As adjunct Professor of Theatre at Lesley University, since 2000, Jill has directed theatre and is movement coach/fight choreographer for *L.U.'s Oxford Street Players*. In 2016, she was a Teaching Artist of Laban's Space Harmony at M.I.T.'s School of Architecture. Jill's movement/theatre work also includes working with the performers of the Cirque du Soleil (*Quidam and Amaluna*) here and abroad, teaching Master Classes, since 2012.

### **MAYZES MCCARTHY, Danielle**

Liquid Motion™ Master Trainer and Content Developer, and Founder Director of SuperShag's pole fitness program, Danielle is a professional ballroom dancer/instructor, classically trained in ballet, modern, jazz, tap, and contemporary dance and is considered Boston's "Godmother of Pole Dance". She holds a B.S. in Dance Education, from the University of Georgia, where she started learning the Bartenieff's work. In 2007 she joined *Liquid Motion®*, a methodology with strong BF underpinnings that teaches participants how to achieve seamless, natural, and richly sensual movement.

### **MEADEN, Janice**

Janice worked with Irmgard at LIMS, where she was certified in 1978 and taught at the Certification Program in Seattle, in 1981. She is the Co-founder of Integrated Movement Studies and has been the Director of Certificate Programs for IMS, since 1994. Janice is also Body Mind

Centering Certified and has a passion for designing creative educational experiences with movement as the inroad to change.

**MEGILL, Beth**

MFA, and LOD® Specialist, Beth teaches a variety of dance styles and loves to think how to continually develop teaching methodologies and pedagogy. She is interested in the role of dance literacy and the presence of dance notation and theory to support dance as an area of research at colleges and universities. She has studied LMA and is certified as a Labanotation Teacher.

**MINNICK, Michele**

PhD, CMA (LIMS NYC, 2000) has taught in Certification Programs, Introduction to LMA courses and Special Programs at the Laban/Bartenieff Institute of Movement Studies in NYC, and at the Centro Laban-Rio/Angel Vianna Dance College, in Rio de Janeiro. She is a theatre artist, researcher and a specialist in the Performance Workshop/Rasaboxes, with a PhD focusing on somatic practice and performance in the work of Leeny Sack.

**MIZENKO, Jennifer**

Jennifer is a Professor of Dance and Movement for the Actor. She has a BA in Psychology from Kenyon College, and an MA in dance from the Ohio State University. She received her CMA training from LIMS (class of 2001) and her extended studies include period dance, TaiChi and Alexander Technique. She is currently combining her knowledge of Alexander Technique and Laban Movement Studies, developing an exciting new approach for the training of actors, which connects movement and psychology.

**PESKIN, Sharon**

A communication specialist and a theater artist, Sharon became a CMA in 2016 in the Israeli LIMS Certification Program. She coaches individuals to improve their public-speaking skills and expand their self-expression, by acknowledging and changing movement patterns; conducts workshops in academic institutes and organizations; and holds One-on-One sessions in private practice. Sharon holds a B.Sc. in Math & Statistics from the Hebrew University, and an MBA from the Tel-Aviv University. Her clients range from directors and business professionals, to actors, and individuals from all walks of life who struggle when asking for a raise or applying to a new job.

**PORTER, Claire**

Choreographer, writer, performer, and teacher, Porter is internationally known for her comedic text & movement work and her skilled teaching. Claire Porter/PORTABLES, has performed in Scotland, India, Germany, Holland, England, Latvia, Poland and Korea and in numerous venues in NYC. She is the recipient of a Rockefeller Foundation Residency in Italy, a Guggenheim Fellowship, several National Endowment for the Arts Choreography Fellowships, New Jersey State Council for the Arts Choreography Fellowships, Mid Atlantic Arts Foundation Awards and NewMusicUSA Awards. She teaches LMA at NYU Steinhardt and Choreography at Montclair

State University MA program. Porter has an MA in Dance from Ohio State, a BA in Mathematics from The College of New Rochelle, and is a LIMS Certified Movement Analyst (class of 1982).

### **RAPISARDA, Lorella**

Professional dancer and choreographer, with a Certification in the Nikolais-Louis technique, Lorella completed her CMA from the LIMS Intensive Certification Program (class of 2000) in New York City. In Italy, where she lives, and in other cities in Europe, she has been teaching contemporary dance and movement classes based on LMA and BF principles to a diverse population that ranges from professional dancers and actors, to beginners, seniors, and teenage students. Lorella is also a Shiatsu Practitioner and loves to keep deepening her knowledge of the Laban/Bartenieff material and its possible intersections.

### **REISEL, Megan**

Megan Reisel became a certified Laban/Bartenieff Movement Analyst with Integrated Movement Studies, class of '97. Prior to that, she was a personal apprentice to Angiola Sartorio from 1991-94, learning about the Choreutics process dating back to 1925-30. She taught introductory courses in LMA and Bartenieff Fundamentals from 1997-2000 at Loyola Marymount College, Cal-State Long Beach and UCLA, as a teaching assistant to CMA Judy Gantz. Since then, she has taught introductory LMA at her Studio in Lee, MA.

### **ROO, Carroll**

Receiving her CMA from the Laban/Bartenieff Institute in 2015, Roo became an Assistant Faculty in 2016. She has been a full-time teacher and teaching artist in NYC public schools where she has taught meditation, dance, creative movement, and Laban principles for over 500 students. She has taught Expressing Through Effort: Weight, Flow, Time, and Space at Northfield Mount Hermon School and at the Arts Block in Massachusetts. She also works with private clients using the L&B systems to create more ease and expressivity in movement. In 2016 and 2017, as a Hemera Fellow, she has spent time training and studying at a Zen Buddhist Monastery, and currently keeps a regular meditation practice.

### **SARASVATI, Bala**

Bala is a Jane Willson Professor in the Arts at University of Georgia. She holds a B.S and a B.F.A from the University of Utah, a MA and MFA degrees from The Ohio State University, and is a LIMS Certified Movement Analyst (CMA) specializing in the application of LMA/BF theories to dance. She is the artistic director of CORE Dance Company and Bala's choreography, which integrates film and aerial dance, has been shown throughout the US and China, Brazil, Taiwan, France and Costa Rica. She is also a faculty member of the Nacionale Universidad, in Costa Rica specializing in BF application to dance. Bala has served on the Board for the National American College Dance Festival and currently serves on the LIMS board.

### **SHEA, Kathleen**

Kathleen is a CMA (LIMS 2014) and yoga teacher. While studying philosophy at Pomona College, she discovered yoga to be a potent playground for exploring the relation between mind

and body. She then moved to New York to dive deeper into the body world at the Laban/Bartenieff Institute of Movement Studies. Currently, she weaves LMA/BF into yoga, investigating pathways and qualities, involving subtle perceptions of anatomical landscapes and rhythmic meditations on choice making. She continues to study movement with CMA Amy Matthews.

### **SCHMID, Stefi**

Stefi is currently finishing her LBMS training with EUROLAB to become a Movement Analyst. Before, in Berlin, she studied Musical theatre with a focus on dance, and taught children's dances. During this period, she developed a holistic teaching methodology to motivate children to dance. Thanks to her anthroposophic education background as a state educated healer, she applies artistic methods to encourage dance and emotional expression, having developed a unique Laban infused approach on children's dance pedagogy.

### **SIOTAS, Anastasi**

A Greek-Australian, Anastasi is well known for his expertise in Anatomy and Kinesiology gained through studies and teaching in diverse fields such as Marine Cell Biology, Modern Dance and Biotensegrity. He has studied Kinesthetic Anatomy with Irene Dowd and deepened his knowledge of Movement Analysis at the Laban/Bartenieff Institute. Anastasi regularly works as an instructor for LIMS and for Feldenkrais Training Programs in New York, Boston, Vienna, Tokyo and Melbourne.

### **TORTORA, Suzi**

Dr. Tortora is a board certified dance movement therapist, Laban Movement Analyst, and is a specialist in the field of infancy mental health and development. Her Laban Movement Studies training at LIMS (CMA, 1982) was the cornerstone of her pioneering work in Dance/Movement Therapy, bridging DMT and infant mental health. She created LMA-based observation, assessment and treatment tools for her doctoral dissertation. A published author, *The Dancing Dialogue* (2006) reflects her research and private DMT practice in NY. She is a senior DMT at MSKCC pediatric cancer and an international lecturer. Suzi graduated with honors from Tufts University; holds a DMT Masters degree from NYU; and a Doctorate from Columbia University.

### **WOODRUFF, Dianne**

PhD, CMA (LIMS Class of 1982), Dianne wrote her doctoral dissertation on BF (1992) and has been teaching, training and writing manuals for 35 years. Her goal is to discover the depth of BF so that all could make use of this important bodywork approach. As a Myofascial Pain Specialist she combines fascia, movement and CST in her hands on practice; 3-D Workout™ is her BF-based fitness approach. Dianne is internationally recognized as a teacher of Myofascial Integration and 3-D Workout™ instructor.