



**LABAN**  
**2018**

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**In celebration of  
LIMS' 40th Anniversary:**

***Irmgard Bartenieff & LIMS'  
Impact in All Walks of Life***

**May 31 to June 2, 2018 | New York City**

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# Welcome!

On behalf of LIMS' Board, Staff, Faculty and conference organizers, I would like to convey our great pleasure in welcoming you to New York City for the international conference LABAN 2018, celebrating the 40th Anniversary of the Laban/Bartenieff Institute.

Since 1978, when Irmgard Bartenieff founded LIMS, the institution has pursued the mission to preserve, teach, advance and highlight the relevance of Laban-based movement studies and understanding to human beings in all walks of life. LIMS' educational curriculum reflects this choice, and so do LIMS' services and the numerous fields where CMAs work.

Inspired by what they have learned and experienced at the Institute, CMAs have shaped amazing new Laban and/or Bartenieff-inspired institutions, created several dance and theater companies, and numerous educational, technological, research and artistic programs.

This extensive network has been influencing all manner of individuals from theater directors to actors and choreographers, teachers to researchers, therapists to behavior and brain scientists, community leaders to negotiators and politicians, and making a wide spectrum aware that being alive is being in movement.

While Movement Studies encourage conversations across disciplinary boundaries, we are aware that professionals in the field need greater opportunities to exchange research and information with others who share their interests and expertise. LABAN 2018 aims to actively promote communication and exchange between Laban and Bartenieff scholars, artists, and practitioners, thus expanding the knowledge and skills of those involved in this gathering.

The large number of submissions for LABAN 2018 made us proud. We could perceive the widespread of Laban and Bartenieff theories across the world, but also made the work of the conference reviewers especially difficult. Performed by long-standing Laban professionals, these reviews sought to be inclusive of the diverse realities where the work has been evolving, to welcome international presenters, and to have different generations and trends of Laban and Bartenieff-inspired professionals represented.

We have done our best to offer you a high-quality program, composed of research presentations, panel discussions, workshops, an amazing film screening and artistic dance events that will move you in many ways.

This conference is only possible because of those who worked so hard to make it a success. We would like to thank the LIMS Board and Staff, the Conference Committees and volunteers, distinguished lecturers and artists convening in NYC from 10 countries, the partner organizations, and last but not least, each of you as active participants.

It is a special privilege and great pleasure to have you all here together on this special occasion, when LIMS celebrates 40 years of uninterrupted activities.

We wish you a memorable conference!

Regina Miranda,  
LIMS CEO/Coordinator  
LABAN 2018 - LIMS 40th Anniversary Conference



# CONFERENCE COMMITTEE

## **Steering Committee:**

Karen Bradley | Judy Gantz | Regina Miranda

## **Honorary Chairs:**

Jody Gottfried Arnhold | Bonnie B. Cohen | Peggy Hackney | Carol-Lynne Moore

## **LIMS New York City Host Committee:**

Martha Eddy, Chair | Martha Davis | Ellen Goldman | Forrestine Paulay | Claire Porter

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## **Conference Coordinator:**

Regina Miranda

## **Assistant Conference Coordinator:**

Trisha Janelle Gragera

## **Conference Producers:**

Claire Baum | Ana Leon Bella | Lorraine Benjamin | Cheryl Clark | Trisha Janelle Gragera

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## **Proposal Reviewers:**

Gail Abrams | Nancy Beardall | John Chanik | Cheryl Clark | Ted Ehrhardt  
Peggy Hackney | Billie Lepczyk | Betsy Loikow | Angela Loureiro  
Susan Wiesner | Hye Won Hwang

THIS CONFERENCE WAS MADE POSSIBLE BY THE  
GENEROUS AND CONTINUOUS SUPPORT OF THE

**JODY AND JOHN ANRHOLD  
FOUNDATION**

**Thank You to**



**for providing space for our Opening Day**

**ACKNOWLEDGEMENTS**

A special thanks to Jody Gottfried Arnhold, John Arnhold, Alexandra Beller, Gale Brewer, Luis R. Cancel, Mehdi Hassani Idrissi, Kathleen Isaac, Michael Ian, Mike Lidh, Carol Walker, William Watkins, Elisa White and to the Conference Chairs, NYC Hosts, Committee Members, Reviewers, Artists, Presenters, and Volunteers who contributed their time, artistry, energy and knowledge to help shape this celebration.

**SPECIAL  
THANKS**

After the Rockefeller tree is taken down for the year, it continues to get put to good use. In 2005, Habitat for Humanity used the wood to make door frames for houses for the needy and in 2012, the paper went towards publishing a book called The Carpenter's Gift.

Twice a year around May 28 and July 12, the sunset aligns with the east-west streets of the main street grid of Manhattan, filling the horizon with an unrivaled cityscape. This event has become known as Manhattanhenge.

Standard street signs are green. However, if you notice brown street signs it is because you are in a historic district.

IN ORDER TO GO MORE GREEN, THE NEW YEAR'S EVE BALL, WHICH IS MADE UP OF 32,256 PHILIPS LUXEON REBEL LEDS, WAS REPLACED WITH A MORE ENERGY EFFICIENT BALL IN 2008.

1 in every 38 Americans live in New York City. If everyone lived as densely as they do in Manhattan, the human race could fit in New Zealand or the State of Texas.

# WELCOME TO NEW YORK

The difference between an On-Broadway show and an Off-Broadway show has nothing to do with location, but rather the seating capacity. Broadway shows must have seating of 500 or more, while Off-Broadway falls under any seat capacity that falls in the 100-499 range.

The subway musicians are known as buskers and they have to audition in order to play here. That's because the subway stop at Time Square can see 173,000 pass through, which is 10 times the audience of a sold-out show at Madison Square Garden.

## CONFERENCE LOCATIONS:

### OPENING DAY - Thursday, May 31st

**HUNTER COLLEGE** (930 Lexington Ave. New York, NY 10065)

**Cross Streets:** Westside of Lexington Ave. between 68th & 69th St.

**Subway Stations:** 68th St on the **6** -or- Lexington Ave - 63rd St. on the **Q/F**

**Inside the Building:** The Jody - 5th Floor & The Peggy - 6th Floor

### PRESENTATIONS & WORKSHOPS - Friday & Saturday, June 1st & 2nd

**RESIDENCE INN BY MARRIOTT NEW YORK MANHATTAN/TIMES SQUARE**

(1033 6th Ave, New York, NY 10018)

**Cross Streets:** Southwest Corner of 6th Ave & 39th St.

**Subway Station:** 42nd St - Bryant Park on the **BDFM**

**Inside the Building:** Empire State Room, Fashion Room & Liberty Room on 3rd Floor

**BRYANT PARK HOTEL** (40 W 40th St, New York, NY 10018)

**Cross Streets:** Southside of 40th St. between 5th & 6th Ave.

**Subway Station:** 42nd St - Bryant Park on the **BDFM**

**Inside the Building:** 10th Floor

\*\*Bryant Park Hotel & the Marriott are about a 3-minute walk from each other.

### ADDITIONAL EVENT: ECOPOETIC - Friday, June 1st

**WASHINGTON SQUARE PARK - GARIBALDI PLAZA** (New York, NY 10003)

**Subway Station:** West 4th St - Washington Sq on the **BDFM** or **ACE**

**Inside the Park:** Eastside of the Park

### ADDITIONAL EVENT: AWARDS DINNER - Saturday, June 2nd

**WEWORK BRYANT PARK** (54 West 40th St. New York, NY 10018)

**Cross Streets:** Southside of 40th St. between 5th & 6th Ave.

**Subway Stations:** 42nd St - Bryant Park on the **BDFM**

**Inside the Building:** 2nd Floor




# **Nametag Color Coding**

**Blue : Participant**

**Orange : Presenter**

**Red : Production Team**



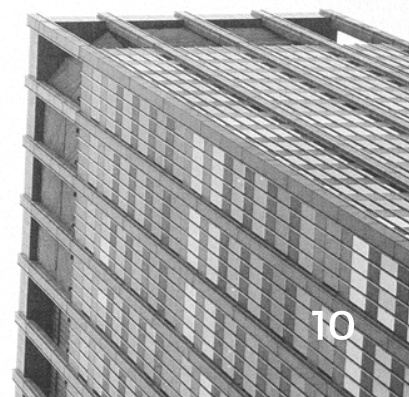
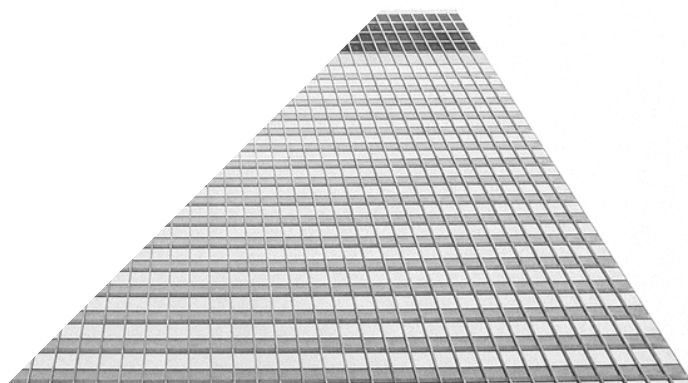


We've created a Quick Reference Guide  
with FAQs that can be found at  
[labaninstitute.org/LABAN2018](http://labaninstitute.org/LABAN2018)

Additional Questions can be directed to  
the Information Desk located on the  
3rd Floor of the Marriott Hotel  
by the elevators

LABAN 2018

**THURSDAY,  
MAY 31, 2018**



# CONCURRENT SCHEDULE

**4:00PM to 4:15PM**

**Welcome Speeches by Karen Bradley, LIMS President & Regina Miranda, LIMS CEO/Laban 2018 Coordinator**

**4:30PM to 5:30PM**

**BE READY TO CHANGE! A Dance Tribute to Irmgard Bartenieff**

*This Old House (10 min)*

A tribute to Bonnie Bainbridge Cohen and Irmgard Bartenieff, highlighting 7th generation thinking of body, mind, and action. *Conceived and Performed by Martha Eddy*

*Knitting Space: The Seven Ring Movement Scale (6 min)*

This piece was originally performed at the Jamestown Arts Center in Rhode Island in April 2018 for Baring Threads: An Evening of Textile Inspired Performances to accompany Anna Shapiro's crocheted sculpture. Her interest in hyperbolic geometry and her mother's interest in SpaceHarmony and geometry resulted in the choreography. *Conceived and Choreographed by Ellen Goldman. Theory Development by Amy Christensen. Textiles and Sculpture Arts Design by Anna Shapiro. Performed by Eun Sung Lee & Sook Kim. Music composition by David Pearl.*

*Happen Chance (8 min)*

How remarkable that we are sitting next to the person by our side and that we are even here, at this time, in this town, at this hour. *Conceived and Performed by Claire Porter.*

**5:30PM to 6:00PM**

**AS ONE**

Inspired by Laban's Movement Choirs, this group movement improvisation will explore embodied ways of being in relationship. *Guided by Frederick Curry.*

HUNTER COLLEGE - THE PEGGY  
6TH FLOOR - THURSDAY, MAY 31ST

LABAN 2018

# CONCURRENT SCHEDULE

**3:30PM to 6:00PM**

## **FROM OUR FOUNDER ONWARDS**

Continuous video projections that offer a glimpse of Irmgard Bartenieff and her legacy, from values to relationships, into LIMS' methodology to approach the Laban/Bartenieff Movement Studies.

*Tribute to Virginia Reed - By Michael Ian and Ana Leon Bella*

Through projected images and video clips, the authors trace the relationship of Irmgard Bartenieff and Virginia Reed as LIMS founder to protégé. Unseen materials collected by Virginia, including letters, photographs, and correspondence between the two figures will be featured. Personal anecdotes by Michael Ian, Virginia's long-time partner, along with testimonies of some of Virginia and Irmgard's friends and colleagues are included.

*Irmgard Bartenieff: Memories and Motion - Organized by Cheryl Clark*

Features previously unseen film of Irmgard Bartenieff recorded in the mid-sixties and features Elissa Queyquep White, CMA. The footage features Irmgard modeling a dance movement therapy session with Elissa and demonstrates the fullness of her expressive range. A portion of the film features Irmgard speaking and additional commentaries about Irmgard are provided by CMAS who worked with her.

*Reflections - Created by Alexandra Beller and Cheryl Clark*

Presents reflections on the certification training with comments from the class of 2014-2015 – New York Yearlong format. Students and faculty offer commentary on the value and potency of the work in Laban/Bartenieff Studies.

**4:30 to 6:00PM**

## **PS DANCE! - Film Screening & Panel Discussion**

The New York Emmy-nominated documentary, PS DANCE!, interviews 16 kids and captures more than 100 students who joyfully share the influence of dance on their daily learning. Master dance educators demonstrate and discuss how a rich dance education develops artistic, social, academic and life skills in their students from elementary through high school. Created by executive producer Jody Gottfried Arnhold, award-winning dance filmmaker Nel Shelby, and dance education consultant Joan Finkelstein. PS DANCE! shows that dance can be viewed as core curriculum at all levels PreK-12.

Discussion with Jody Gottfried Arnhold (CMA) and Joan Finkelstein following the film.

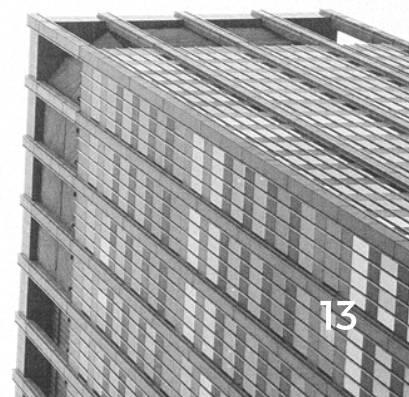
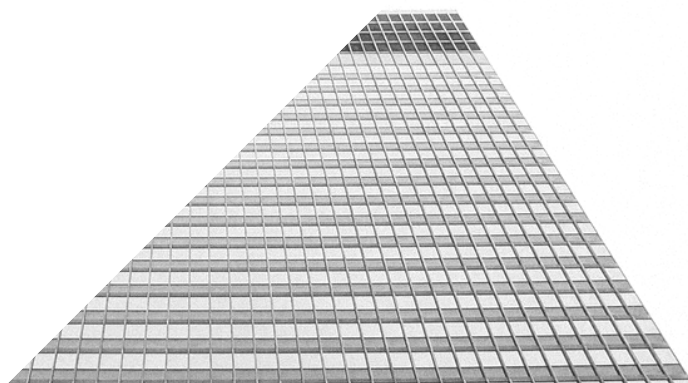
**\*\*Please note that THE JODY is a shoe-free facility.**

HUNTER COLLEGE - THE JODY  
5TH FLOOR - THURSDAY, MAY 31ST

LABAN 2018 <sup>12</sup>

LABAN 2018

**FRIDAY,  
JUNE 1, 2018**



# MORNING SCHEDULE

## 9:00AM to 10:50AM - PANEL

**Hardenbergh, Marylee; Kennedy, Antja & Ibarguen, Vannia: Global Water Dances: a Worldwide CMA-inspired Project**

This panel will be presenting our worldwide project, which arose from a CMA conference organized by Karen Bradley at Dartington in England in 2008. This biennial event has occurred four times. The presentation/discussion will include a brief history, a short film, screenshots of Antja Kennedy's motif score, and ramifications for the Laban work.

## 11:00AM to 12:50PM - PANEL

**Barragan, Rosana; Cowart, Corrie; Lepczyk, Billie; Tourinho, Ligia & Whittier, Cadence: Laban Movement Studies: Educational Perspectives**

*Barragan, Rosana: Laban/Bartenieff Applied in Children's Dance Pedagogy Through Storytelling*

This presentation translates the experience of how the Patterns of Total Body Connectivity and Laban's Effort qualities can be taught to children by using imagery and stories specific to each concept. It explores different stories that I created in the last 10 years for my dance school for children in San Francisco. Participants will eventually move, experiencing the art of storytelling and how it leads towards a kinesthetic understanding of some of the main Laban/Bartenieff concepts.

*Cowart, Corrie Franz: Waldorf Education and the Laban Connection*

This presentation describes and documents Laban-based collaborations developed with the Waldorf Community and indicates possible ways that Laban and Bartenieff ideas can augment Waldorf's pedagogy in the classroom of elementary school children.

*Lepczyk, Billie: Lepczyk's Creative Dance Curriculum*

A presentation of the creative dance curriculum I developed at Virginia Tech, which is Laban-based and incorporates the Bartenieff Fundamentals. The prototype was described in my 1998 National Dance Association Scholar/Artist lecture and published as an NDA monograph. It is a general education course where novice and experienced dancers work together in small groups to create short dances emphasizing movement concepts. Each dance has a companion dance score with floor plans and a qualitative description of its features.

*Tourinho, Lígia Losada: LMA as a Performative Approach at the Director's Preparing*

This presentation reflects my experience at the Theater Direction's Program of the Federal University of Rio de Janeiro, teaching "Fundamentals of the Performing Communication and Expression". It shares the results of five years of research and teaching experience and describes the Program and some of its results, including images of class experiences.

*Whittier, Cadence: Creative Ballet Teaching: the Integration of L/BMA and Ballet*

This presentation draws on the fields of Laban/Bartenieff Movement Analysis (L/BMA) and dance pedagogy to explore how teachers facilitate versatility, creativity, and community in the ballet technique classroom. The L/BMA theories serve as a unifying "thread" for the diverse embodied experiences my ballet students encounter as dance artists and active human beings. They use the theories conceptually in the ballet classroom to coach each other and themselves and to explore their expressive and technical potential.

## AFTERNOON SCHEDULE

### **2:00PM to 3:50PM - WORKSHOP**

**Guest, Anne Hutchinson; Curran, Tina; Heiland, Teresa & Megill, Beth**  
**Literacy and Artistry in Action: Community Games with Language of Dance®**

The intellectual and creative potential of reading and writing a dance-based language is still largely unexplored in our field, perhaps because its earlier study felt more like a restriction than a springboard for artistic potential and creativity. However, when we investigate the rich variety in the creative uses for reading and writing dance, we might rediscover an untapped reservoir for growth in our field. This literacy game introduces an interactive pedagogical approach engaging collaborative learning to explore movement and co-create dances.

### **4:00PM to 5:50PM - PANEL**

**Bary, Margaret; Barylick, Martie; Biddle, Ann; Burk, Jennifer Katz; Gallant Catherine & Lopez, Mariangela with Arnhold, Jody Gottfried (Moderator):**  
**Impacting Children through Dance: LMA & LOD in New York City Public Schools**

Dance is alive in New York City public schools. Master teachers discuss their Laban-based teaching practices and how they are transforming dance education in NYC public schools. This distinguished panel represents decades of professional artistic and educational experience in a variety of settings with diverse populations.



# MORNING SCHEDULE

## **9:00AM to 9:50AM - WORKSHOP**

**Cox, Eleanor & Huntleigh, Amanda: The Core of Music is Movement**

This workshop communicates how BF support the subtle internal movements required for technical and expressive musical performance. We will explore Breath, Core-Distal, Upper-Lower, and Cross Lateral PTBCs as they apply to musicians' movements, starting with the whole body and deepening into more subtle movements both of the distal ends and the core. We will provide tools for communicating with non-dancing musicians and modifying BF floor sequences so that musicians can find the core of music in movement.

## **10:00AM to 10:50AM - WORKSHOP**

**Rapisarda, Lorella: The Missing Pull**

During a period of crisis in her teaching life, Lorella felt she needed a new direction: "What am I missing? The missing pull!" The idea is close to what Laban called "emphatic movements", which relates to more conscious choices instead of "automatic movements", guided by a defensive attitude. During this workshop participants will be guided through a journey with the LMA/BF principles associated with Shiatsu, looking for new directions and inspirations. The constant question will be if they are going back to habit's responses or guiding movements towards conscious choices. Intermediate Level with knowledge of LMA/BF vocabulary

## **11:00AM to 12:50PM - WORKSHOP**

**Tortora, Suzi & Bradley, Karen: Ways of Seeing: An LMA/BF Dance/Movement Therapy Program**

Through case studies, videos, worksheets and experiential explorations, participants will engage in the LMA/BF tools Suzi has created for her Dance/Movement Therapy and Wellness Programs. Suzi and Karen Bradley, a renowned CMA, colleague, friend and student of Suzi's Ways of Seeing International Web-Based training program will co-teach this workshop.

MARRIOTT - FASHION ROOM  
3RD FLOOR - FRIDAY, JUNE 1ST

LABAN 2018



# AFTERNOON SCHEDULE

## 2:00PM to 3:50PM - PANEL

**Fiuza, Bruna; Bicalho, Luciana; Martin Lambert, Marisa; Parsons Martin & Parsons, Samantha: Somatic LMA/BF Approaches**

*Fiuza, Bruna Moraes & Bicalho, Luciana: A Practical Gaze Towards New Expressive Unfoldings*

This presentation reflects our experience as dancers and movement teachers concerned on how best to prepare the body for acting. While Bicalho has been working primarily with Laban & Bartenieff theories, Fiuza's approach has changed since she began her studies in Physical Therapy. The study of the neuromuscular system, for example, has shown the importance of the biomechanical body and especially what precedes movement. The premise for Fiuza and Bicalho is intimately related to Bartenieff's principals and Laban's theory of Body and Space, but the work has been given a unique aspect by their experiences in different fields.

*Lambert, Marisa Martins: A Perception/Action Flow Practice for Somatic Development and Dance Research*

Based on an artistic and theoretical practice developed with graduate and undergraduate dance students for the past 15 years, this presentation points to a sensible and dynamic sight of Laban/Bartenieff's system as a tool for a new contextualization of dance teaching and dance research. Ways of supporting the contemporary dance artist on a creative bodily experience founded on authenticity will be presented, in hopes of providing enhancement of the perception/action flow and helping in the pursuit of singular expressiveness.

*Parsons, Samantha and Parsons, Martin: The Body At Work*

Cognitive neuroscientist, Daniel Wolpert writes "we have a brain for one reason only and that's to produce adaptable and complex movement." In other words, the brain evolved, not to think or feel, but to control movement. And movement, in turn, impacts cognition and psyche. As more studies suggest the affects of movement on brain plasticity, thinking and emotional wellbeing, how might this change the way we apply Laban Bartenieff Studies in the world? In this presentation, we share our application of LMS in one of the least embodied practices – business. Blending our knowledge of movement science, social behavior, neuroscience, performance studies, engineering and business management practice, we bridge a traditionally hostile 'body' environment using the idea of the body as technology. While business environments continue to evolve in virtual and physical spaces, the most potential drivers of success, the expressive and communicative human resource, seems almost to be invisible, disregarded and untapped. Our job is to change that and improve business performance.

MARRIOTT - FASHION ROOM  
3RD FLOOR - FRIDAY, JUNE 1ST

LABAN 2018

# AFTERNOON SCHEDULE

**4:00PM to 5:50PM - PANEL**

**Brooks, Lynn; Munro, Marth & Van Berkel, Roos: Style Analysis**

*Brooks, Lynn: Blackface and Ballet Blanc in Antebellum America: A Style Analysis of Two Contrasting Movement Forms*

Two dance forms emerged prominently on antebellum (1820-1860) U.S. stages as the nation moved from independence to near-rupture in the Civil War. Movement in blackface minstrelsy and romantic ballet displayed, on the same stages, conflicting identities and allegiances emerging in U.S. life. Using LMA, I unpack images and descriptions of these forms, yielding insights into their expressivity and power in a period of deep social turmoil.

*Munro, Marth & Broodryk, Chris & Prinsloo, Tarryn-Tanille: Observing and Analysing the screendance CoNCrEte (Ginslov, 2009), through Laban Movement Analysis*

This presentation explores the applicability and functionality of Laban Movement Analysis (LMA) as a framework for screendance observation and analysis. It will demonstrate the application of the LMA taxonomy to CoNCrEte (Ginslov, 2009), a South African screendance work. The focus will fall on the mover in space with relation to their spatial orientation and kinespheric approach. The general LMA (Body, Effort, Space and Shape) that is observable in the mover is foregrounded. The camera's movement in relation to the mover and the camera's operation as a technical/mechanical device furthermore frames the analysis.

*van Berkel, Roos: ELICSE - Ethnographic and Laban Applied Coding System of Engagement*

How can Laban/Bartenieff Movement Analysis be employed as a research instrument in social robotics to describe engagement by elderly with dementia? PhD-student Giulia Perugia and I asked the elderly to participate in two playful activities - a game-based cognitive stimulation and robot-based free play - and collected a rich database of videos. We then attempted a formal structuring of engagement-related behavior in dementia in order to measure engagement across different types of activities. This resulted in two ethograms to which we subsequently applied the Modes of Shape Change to organize the behaviors in an organic structure.

MARRIOTT - FASHION ROOM  
3RD FLOOR - FRIDAY, JUNE 1ST

LABAN 2018<sup>18</sup>

# MORNING SCHEDULE

## **9:00AM to 9:50AM - WORKSHOP**

**Buchholz, Astrid: All at Once: Voice and Movement**

You are a singer, and your director wants you to move – or vice versa? In both cases, a number of obstacles are to be met. The workshop will look into some common problems and the remedies, which LBMS can provide. After checking the systems, which constitute the voice, participants will investigate the muscular patterns supporting them. Using exercises drawn from Bartenieff, a goal will gradually be reached: a strong vocal support, while moving through space simultaneously. A workshop for singers, speakers, and movers of all age and levels.

## **10:00AM to 10:50AM - WORKSHOP**

**Jobe, Kate: Getting to What's Right About What's Wrong: Using L/BMA in Psychology with "Non-Movers"**

Clients go to therapy with a problem or for personal development. The signals, or movements, that occur in everyday conversation about their situations reflect organic unconscious expression of what they are disturbed by. This experiential workshop will present ways of working in movement with these signals using L/BMA and Arny Mindell's Process Oriented Psychology as an unobtrusive path to using L/BMA with clients with diverse tolerance for engaging with movement. It is appropriate for therapeutic practitioners of all kinds and those interested in personal development.

## **11:00AM to 11:50AM - WORKSHOP**

**Schmid, Stefi: Jenny Gertz: A Pioneer of Children's Dance**

A master student of Laban, Jenny Gertz was one of the first dancers in Germany who taught children to dance. Combining theory and practice, this workshop will be an introduction to her teaching methodology, illustrated by pictures from the Leipzig Dance Archive. Participants will discover and explore children's dance games and Motifs that she created based on Laban's work.

## **12:00PM to 12:50PM - WORKSHOP**

**Peskin Gidron, Sharon: Overcoming Stagefright Through L/BMS Work**

This workshop will enable the participants to experience and explore movement patterns of both fear and charisma, and to discover paths of shifting from helplessness to confidence through body engagement. LBMS principles will be used to facilitate change processes, leading participants to experience ease and confidence instead of stage-fright.

# AFTERNOON SCHEDULE

## **3:15PM to 3:45PM - PAPER**

### **Munro, Marth & Froneman, Anchen: Applying LBMS Towards Enhancing Piano Performance**

This paper presentation reflects on projects applying LBMS within piano performing contexts. The first context reported on, is an exploratory and interactive process followed in facilitating the preparation of a DMA student for different performances. Secondly, the results of a formally structured research project investigating the application of LBMS towards enhancing the integrated and embodied nature of piano performances will be presented. The discussions will report on findings from both musical and LBMS perspectives.

## **4:00PM to 4:30PM - PAPER**

### **Paiuk, Irena : LBMS as an Education Methodology for Developing Nonverbal Communication and PT Education**

This research presentation focuses on implementing LBMS as an educational methodology for developing non-verbal communication skills and kinesthetic empathy in physical therapy (PT) education. The following questions were investigated: What are the major Parts of the Whole for being a therapist?; Does higher level of Somatic Self Awareness support and contribute to a higher level of awareness of the Other?; How can we contribute to the development of interpersonally sensitive and empathic therapists?; To what extent the perceptual way of learning, which is less common in PT educational process in compare to a cognitive learning & frontal teaching, is feasible in PT?

## **4:45PM to 5:30PM - PAPER**

### **Tsachor, Rachelle & Shafir, Tal: An LMA Methodology for Statistical Analysis of Complex Movement**

Movement is central to understanding human behavior. Yet, its complex, contextual, and personal nature have been difficult to quantify for the type of unbiased statistical analysis central to scientific study. Too often, research on bodily expression relies on static posture or position, not movement. This paper outlines our methodology for identifying and coding the multitude of variables in movement so statistical analysis can identify specific variables significant to the expression of emotions.

MARRIOTT - LIBERTY ROOM  
3RD FLOOR - FRIDAY, JUNE 1ST

LABAN 2018<sup>20</sup>

# MORNING SCHEDULE

## **8:00AM to 8:50AM - WORKSHOP**

**Carroll, Roo: Meditation and Mindful Movement Through a Laban Lens**

The workshop will be a practice and embodiment of formal meditation/zazen and walking meditation/kinhin working with weight and flow using the breath and working with the present moment. The work emphasizes the body level, exploring body parts and whole body movements and the multiple ways to move using mindfulness practices, anatomy, developmental patterns, and simple body actions. Participants will also work with partners, taking turns moving, observing, drawing, mirroring, and integrating movements. The focus will always be on the joy of the present moment and the simplicity of beginning again

## **9:00AM to 9:50AM - WORKSHOP**

**Angel, Vicki: Laban/Bartenieff Practices and Aesthetic Education**

In this experiential workshop session, participants will engage in an aesthetic approach to movement, based on the Lincoln Center Education model. We will investigate universal themes from a selected work of art to create group dances. Shared participation and viewing of our movement studies will generate language and ideas. We will reflect on our work using an inquiry process and integrate Laban/Bartenieff language to connect with the aesthetic experience.

## **10:00AM to 10:50AM - WORKSHOP**

**Mackavey, Jill & Mayzes, Danielle: Irmgard and Rudolf in the Garden of Earthly Delights: BF, LMA, and Sensual Movement**

What is sensual movement? What transforms ordinary movement into a sensual experience? Where is the sensuality in the Bartenieff Fundamentals sm? In the Developmental Patterns? In LMA? How does sensuality enhance the experience and effectiveness of the Fundamentals, and beyond? In the workshop participants will explore these questions and make connections for themselves as they move through the Fundamentals in undiscovered ways through the sensuality of Liquid Motion tm . Push, pull, yield, and heel-rocks that tilt, tuck, and free the pelvis, are just of few of the earthly delights in store.

## **11:00AM to 12:50PM - WORKSHOP**

**Hackney, Peggy: Touch for Repatterning Using: Irmgard's Basics**

Master teacher Peggy will share what they remember from their time with Irmgard, which are the Basics of her work that can be facilitated with Touch for Repatterning sm , a unique approach to touch skills that they have developed for Integrated Movement Studies. This work can lead to a career as a Bartenieff Fundamentals Practitioner and to a career in Somatic Movement Education and Therapy. Janice Meaden and Peggy Hackney have worked together 40 years to develop their work and will share their perspective with the Laban/Bartenieff Community on this 40th Anniversary of LIMS.

BRYANT PARK HOTEL  
10TH FLOOR - FRIDAY, JUNE 1ST

LABAN 2018

# AFTERNOON SCHEDULE

## **2:00PM to 3:50PM - WORKSHOP**

**Siotas, Anastasi: EUREKA – The Icosahedron and Biotensegrity, a New Model of Dynamic Anatomy**

Laban notation is based on the Icosahedron. Laban strongly believed that our anatomy is built according to the laws of “dynamic crystallization” and that a matrix of icosahedral symmetry is far better suited to describe movement of the upright human body than a six-sided cube. Laban’s ideas of the unification of mind and body through a “hands-on” icosahedral model is the ideal substrate from which we can better understand and apply touch in re-educating client’s inefficient movement patterns. The workshop will explore the theory and practical applications of the Icosahedron to Dynamic Anatomy.

## **4:00PM to 4:50PM - WORKSHOP**

**Doll, Mary Chase: The Breath of the Compassionate: moving Islamic Sacred Geometry through the Lens of Laban Movement Analysis**

Can we, in our daily life, create a sacred place/space that stems from the connection of all things moving within a cosmos that is ever expanding? In this workshop participants observe, participate in and discuss the 9 sections of The Breath of the Compassionate specifically looking at the blurring of the Kinesphere into the Dynamosphere.

## **5:00PM to 6:30PM - WORKSHOP**

**Klein, Susan & Eddy, Martha: The Impact of Bartenieff Fundamentals on Contemporary Modern Dance/Somatic Dance**

This workshop, taught by two founders of popular somatic dance forms – Klein Technique™ and BodyMind Dancing™, will explore how Bartenieff Fundamentals has influenced diverse forms of contemporary dance. They will show and discuss how both of these forms grew out of Bartenieff Fundamentals: Klein Technique™ began to be developed in the 70’s as a way to increase movement potential, decrease the likelihood of injury and gain a deep understanding of the connections of the body, both on the structural and energetic level. BodyMind Dancing™ was developed by Martha Eddy in the 1980s as a way to teach Bartenieff Fundamentals, Laban Movement Analysis, and Body-Mind Centering through the art of dance.

BRYANT PARK HOTEL  
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# ECOPOETIC

In celebration of LIMS 40th Anniversary, we invited the Laban dance community to reflect on what role might dance and performance art play in shaping cultural differences' appreciation and creating equality between human, other species and the natural world.

We adopted the term *ecopoetic* - which combines *eco* from the Greek *oikos*, meaning family or house, and *poetic*, from *poiesis*, meaning to make or to create -, as an expression of our passion for LIMS and the legacy it represents, of our care for the movement field that we share, and of our desire to collaborate in nurturing escapes from standardized modes of behavior.

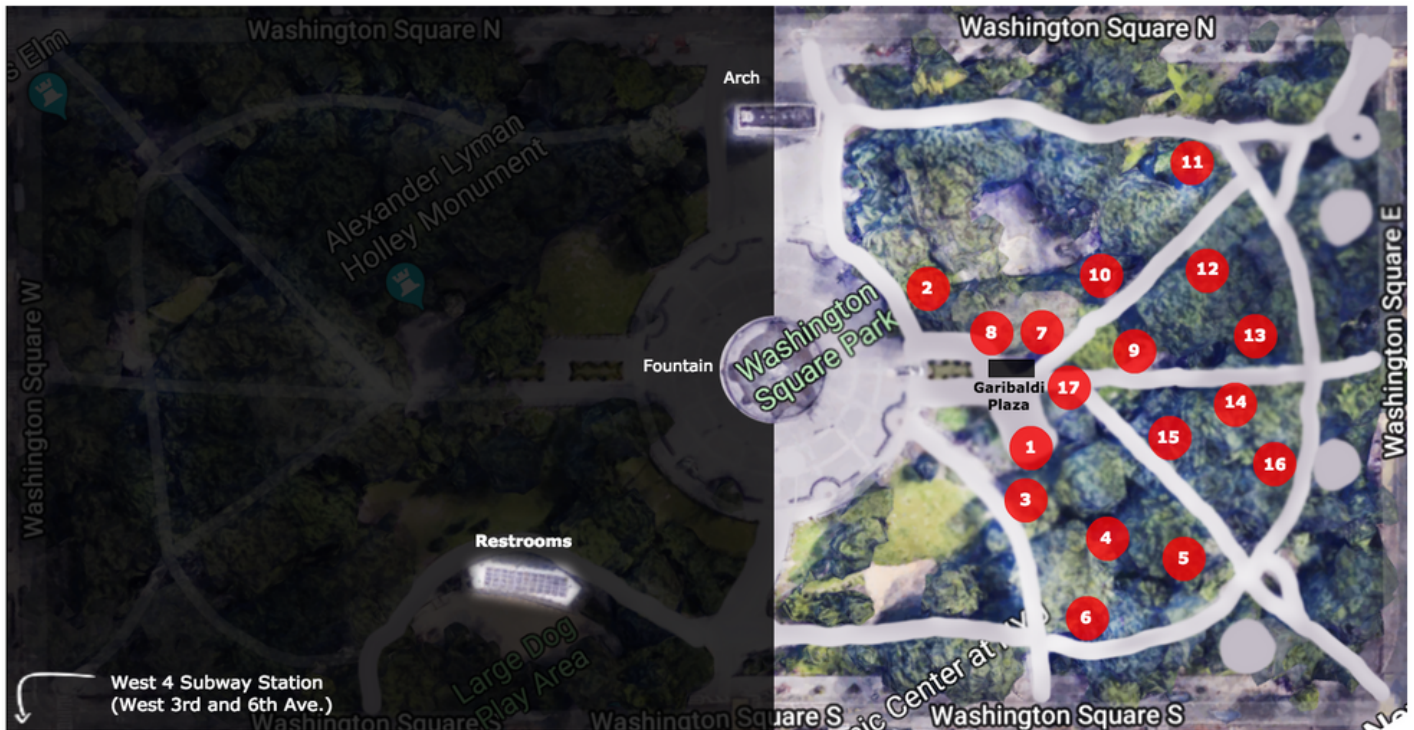
Conceptually, *ecopoetic* practices relate to ecological thinking: a multi-focused and open-ended perspective. Expressing this approach, **ECOPOETIC** has been conceived as a collaborative multi-centered spatial structure constituted by performance spots that punctuate and connect spaces across the Washington Square Park/Garibaldi Plaza. In each of these points discreet performances take place: they will not be imposing over the surrounding spaces, or hinder their normal use, but dialogue with the environment, its activities, and passers-by. All pieces will be performed without stage, amplified sound or set installations. Just people, dancing close and with people, adding new rhythms and dynamics to the atmosphere of this historic and beloved NYC Park. While each work will stand alone as a signature piece, one will also add to the other, creating an overall compelling aesthetic experience for audiences and passers-by.

**ECOPOETIC** evokes the early 20th century *Movement Choirs*, created by choreographer/movement theorist Rudolf Laban (1879 – 1958), who believed their collaborative structure promoted core needs of human society: “*sharing, relating and creating together.*” We believe that when performances in public spaces relate horizontally with the audience they are more effective in nurturing those needs, transforming peoples' perceptions of each other and their whereabouts and redefining social spaces through unusual forms of using them.

**Regina Miranda**, Concept and Artistic Direction

June 1, 2018 | 6:30pm – 7:30pm  
Washington Square Park, New York City

# ECOPOETIC



## Performances:

- |                      |                                      |
|----------------------|--------------------------------------|
| 1) Helga Deasy       | 10) Emily Berry & Nicole McClam      |
| 2) Maria Mommensohn  | 11) Corrie Cowart & Tim              |
| 3) Christy Funsch    | 12) Dafna Soltes Stein               |
| 4) JoAnna Mendl Shaw | 13) Bruna Fiuza & Ligia Tourinho     |
| 5) Hannah Park       | 14) Nicole Martinell & Malcolm Shute |
| 6) Ellen Bartel      | 15) Andrea Haenggi                   |
| 7) Mariângela Lopez  | 16) Thomas Sullivan                  |
| 8) Regina Miranda    | 17) Paula Josa-Jones                 |
| 9) Luciana Bicalho   |                                      |

More Information about this performance can be found at  
**[labaninstituteny.wixsite.com/ecopoetic](http://labaninstituteny.wixsite.com/ecopoetic)**

You can also find us on Facebook:  
**[www.facebook.com/ECOPOETIC](https://www.facebook.com/ECOPOETIC)**  
& Instagram: **@ECOPOETICnyc**

*Share your Photos with us on Social Media using the Hashtags:*  
**#ECOPOETICnyc & #ECOPOETICmoments**

**ECOPOETIC Integrated Marketing Lead:** Nina Maluenda-Cancel  
**ECOPOETIC Digital Marketing Lead:** Karinne Lima



# PARTICIPATING CHOREOGRAPHERS AND DANCERS

## **Bartel, Ellen: *GEOTIME***

Slow motion conversation with the body and the vast temporally/spatial awareness of being a person on our planet. *Created and performed by Ellen Bartel.*

## **Berry, Emily: *SPACE INHABITED***

The performance investigates how human beings' inner selves are presented to the outer world, and how this is perceived by that outside world. Dancers will create their own universe through shape/shaping and experiencing whether others feel comfortable or not entering this universe. *Co-created and performed by Emily Berry & Nicole McClam.*

## **Bicalho, Luciana: *FLIGHT: NERVES AND WINGS***

Movement encounters with the rhythms and intensities of the surroundings, conducted by light, shadows, wind, noises, voices, steps, whispers and pauses. *Created and performed by Luciana Bicalho.*

## **Cowart, Corrie Franz: *INTERLINKED***

Non gender-specific partnering that highlights elements in the immediate environment, passing over, under, around and through the natural terrain, from the tiniest stone to the largest tree. *Created and Performed by Corrie Cowart and Tim Cowart. Original Music/Sound Design: Christian Cherry. Costume: Brian Strachan.*

## **Deasy, Helga: *HELICA***

The performance explores the cyclic nature of life – the constant flux of growth and decay, awakening, thriving and returning to rest. It highlights the need to create centers within ourselves, between each other and our surroundings to maintain balance and harmony. *Created by Helga Deasy. Performed by Sara Hernandez, Kevin Hayes, Isabella Boldt. Original composition & Live Music: Darragh Kearns-Heyes. Costumes: Deidre Dwyer*

## **Fiuza, Bruna & Tourinho, Ligia: *INNER OUTER NATURE DIALOGUE***

"(...)modes of perceiving oneself, other people, and relationships to the world around one, using the live body totally – body-mind-feeling – as a key to coping with the environment" – I. Bartenieff. *Created and Performed by Bruna Fiuza and Ligia Tourinho*

## **Funsch, Christy: *PUNNY HUMAN***

Originally created for sculptor Cybele Lyle's work *Adventures in Solitude*, in 2016, the work references *Space* by shifting Intention and Attention between Outer and Inner, and mobilizes the Body in proximity to Stable objects to underscore human vulnerability. *Created and Performed by Christy Funsch.*

## **Haenggi, Andrea: *DIGITARIA***

The work is created through kinesthetic empathy practice with the common urban immigrant plant hairy crabgrass (*Digitaria sanguinalis*), which grows spontaneously on the edges of the lawns in Washington Square Park. *Created by Andrea Haenggi. Performed by Andrea Haenggi and Smooth Crabgrass*

ECOPOETIC  
FRIDAY, JUNE 1ST

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# PARTICIPATING CHOREOGRAPHERS AND DANCERS

## **Josa-Jones, Paula: MAMMAL**

A shape-shifting dance, a cellular, poetic echolocation that viscerally connects male and female, human and non-human, self and other at the porous borderland where they intersect and blend. *Created by Paula Josa-Jones. Costume: Paula Josa-Jones & Christine Joly de Lotbiniere.*

## **Lopez, Mariangela: EL REGRESO (The Return)**

After working and investigating the individual journey within a large community of performers, Mariangela uses the power of the group as a catalytic energy to guide her through the voyage of going back to herself embodying the reciprocal process of seduction between the self and the surrounding. *Created and Performed by Mariangela Lopez*

## **Martinell, Nicole & Shute, Malcolm: TENDER ROOT**

Organic matter is created through a process of decomposition and rebirth, unraveling and reassembling. The performance explores this transformative cycle, growing from and then slowly lowering themselves back to the earth, breaking apart known patterns, developing new ones, and combining bodies to create new forms. *Choreographed and Performed by Nicole Martinell & Malcolm Shute. Singers are Graham McCarty and Ashley Rebecca King*

## **Miranda, Regina: AIR, WATER, AND THE FLIGHT OF BIRDS**

Drawing on Leonardo da Vinci's observations of birds and how their movements adjust to air and water conditions, the piece presents movement experiences that recreate these interrelationships, while inviting the audience to discover some of the Park's more than 40 species of birds. *Conceived and Directed by Regina Miranda.*

*Performed by Ana Bevilacqua, Adriana Bonfatti, Angela Loureiro and Marina Salomon. Costume Designer: Luiza Marcier.*

## **Mohmmenson, Maria: VECTOR**

An experience with a 3D model of a cuboctahedron, with the idea of presenting what Buckminster Fuller called the perfect condition in which the energy of movement comes to an absolute equilibrium of vectors. *Created and performed by Maria Mohmmenson.*

## **Park, Hannah: GRAVITY OF HEART**

The piece explores human connectivity. It focuses on movement dynamics with an emphasis on one's pulse and its relationship to movement expressivity in order to examine human resilience in the pursuit of hope and peace. *Created and Performed by Hannah Park. Music: Garth Stevenson.*

## **Shaw, JoAnna Mendl: LISTEN, WAIT, WATCH... SMALL DANCES MADE IN REAL TIME**

The Equus Project, performing small site-specific duets developed for interspecies encounters. *Created by JoAnna Mendl Shaw and performed by Ray Hinds, Debbie Maciel, Kat Reese and Maddie Warriner with the choreographer's participation.*

## **Sullivan, Thomas: WATERS OF JAPURA**

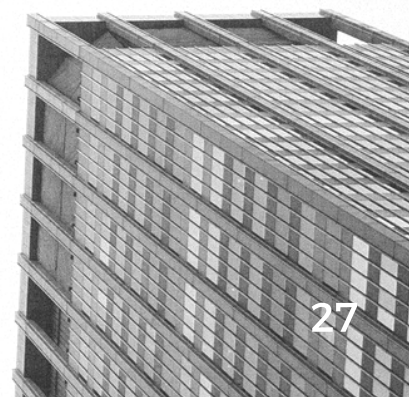
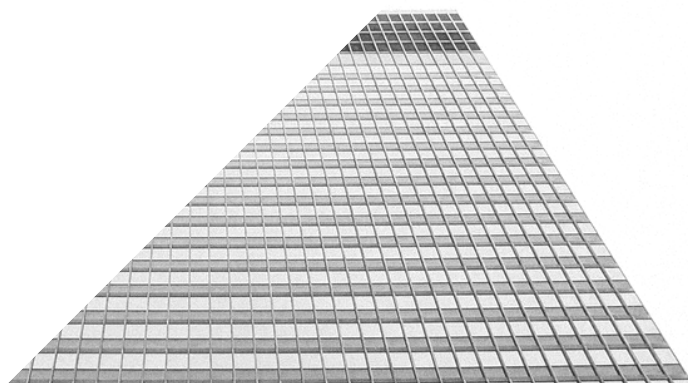
An abstract narrative dance expressing the stream of life within a rainforest: its ever-evolving changes and the evolution and metamorphosis of its flora and fauna. *Choreographed by Thomas Sullivan. Performed by Inam Jiemvitayanukoon*

ECOPOETIC  
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LABAN 2018

**SATURDAY,  
JUNE 2, 2018**



# MORNING SCHEDULE

## 9:00AM to 10:50AM - PANEL

**Franca, Ana; Kennedy, Antja; Stirling, Glenda; Ramesh, Rajyashree: Laban's Global Influence in the Performing Arts**

*Franca, Ana: 1978-2018 - LIMS Impact in the Brazilian Performing Arts*

This presentation offers an overview of the Brazilian Laban & Bartenieff community, aiming to show and reflect on its growth over the past forty years. The impact of Laban/Bartenieff has been especially strong in the performing arts: professionals are recognized performers, theater directors, choreographers, dancers, teachers, and movement coaches. Since 2010, the LIMS' Associated Specialization Program in Laban/Bartenieff System, which happens in Rio de Janeiro, has dramatically contributed to **extend** the L&B professional community, since most of our students teach in universities and colleges from South to North of Brazil.

*Kennedy, Antja: Movement Choirs in Germany – Past and Present*

Antja Kennedy introduces individual, as well as collective, choreographers/directors who are working in Germany, as well as Germans who are in other countries and choreographers of other nationalities who are working in Germany. Most of them are either CMA's or CLMA's and professionals in their fields. She very briefly introduces one or two pieces from each of the 22 artists and focuses especially on how they use Laban/Bartenieff Movement Studies in their work. This presentation is a representative sample of how Laban's ideas continue to influence the performing arts in Germany, nearly 100 years after Laban's activities in Germany.

*Stirling, Glenda: Developmental Differences: The Applications of Laban Movement Analysis in Actor Training and Theatrical Practice in North America, The United Kingdom and Australia*

Research presentation on the application and dissemination of the work of Rudolph Laban and Irmgard Bartenieff in contemporary theatre training and practice in The UK, Australia and North America.

*Ramesh, Rajyashree: Embodied concepts in the aesthetics of Indian Dance Theatre*

My presentation is envisaged as a short interactive lecture-performance, whereby I also present video materials from my research on movement. I have in the last 10 years collected video data of an experimental methodology I developed of teaching the classical Indian dance forms Bharatanatyam and Kuchipudi from a movement analytic perspective. I have used this material for a cross-disciplinary analysis in my academic research on embodied meaning-making processes. Of particular interest is the didactic process presented here, because it reveals application of what is understood as culturally specific movement to culturally non-specific body-minds.

## 11:00AM to 12:50PM - PANEL

**Beardall, Nancy; Bloom, Katya; Cathcart, Jane & Tortora, Suzi When and How Do We Use LMA in Dance/Movement Therapy Clinical Practice?**

Panel members will share their individual thoughts as to how LMA has been influential in their DMT clinical practices, citing a specific clinical example of when and how a particular aspect of LMA was of pivotal importance in their work. The aim is to reflect on which elements of the LMA frameworks have proved most insightful for clinical practice.

# AFTERNOON SCHEDULE

## 2:30PM - 4:20PM - PANEL

**Lagomaggiore, Anna; Marcos Furones, Elisabet; Tsachor, Rachelle & Whitley, Jenn: LMA/BF and Movement Therapies**

*Lagomaggiore, Anna and Massa, Marina: Dance Movement Therapy and Learning Disorders: a pilot study based on LMA and Bartenieff Studies*

This presentation introduces the study itinerary realized by the Childhood and Learning Disorders Apid (Italian Dance Movement Therapy Professional Association) Study Group coordinated by Marina Massa and Anna Lagomaggiore, examining the connections between body/movement and mental/cognitive problems. Laban/Bartenieff studies are the fundamental instruments we used to investigate the correlation between DMT and real improvement of Specific Developmental Disorders of Scholastic Skills, to realize and illustrate our study and the results of our research.

*Marcos Furones, Elisabet: Hyperactivity Analyzed Through Movement: Finding the Underlying Patterns for Concentration in ADHD*

The purpose of this study was to identify the underlying patterns of the movements performed by children with ADHD. While the initial emphasis was put on the methodological tools of BF and LMA, KMP was included due to the deep knowledge related to children, as it amplifies the idea of Flow. The results of this study highlights the importance of the BF Developmental Patterns, Flow and Time Effort, and Vibratory Phrasing as a starting point for Dance Movement Therapy interventions with children with ADHD.

*Tsachor, Rachelle A Developmental Movement Approach to Trauma Resiliency*

Loss of power is an essential injury in trauma. In trauma, the victim is rendered helpless by overwhelming force. The most basic locus of empowerment is over one's own body. This presentation explores how a Laban/Bartenieff developmental movement progression might parallel Herman's 5 stages of healing trauma to restore a sense of safety and control.

*Whitley, Jennifer: Expression of the Dying Trace-form Between Patient and Dance/Movement Therapist*

David Bowie created an in-depth piece of artistic expression in his final album, Blackstar (2016), as he was simultaneously coming to terms with his own mortality. Within the context of themes related to being at the end of life, movement analysis from the music video, Blackstar (2015) is used to provide knowledge for a dance/movement therapist who works with terminal patients. Utilizing this analysis and applying Rudolf Laban's theory about trace-forms, movement stages are considered during one's final trace-forms while on the journey of transcending into the unknown.

## 4:30PM to 6:00PM - WORKSHOP

**Adrian, Barbara; Bloom, Katya; Casciero, Tom; Mizenko, Jennifer & Porter, Claire : LMA for Actors. Five Different Perspectives, as Presented in The Laban Workbook for Actors**

The authors of "The Laban Workbook for Actors" will present exercises from their recently released book. Each author will engage the participants in a unique exercise that uses LMA to enhance and deepen the acting process. The author's chapter titles are "A Physical Foundation for the Actor", by Tom Casciero, "Moving into Character" by Katya Bloom, "Moving Your Voice: Expanding Your Vocal Creative Potential Through LMA", by Barbara Adrian, "Links Between LMA and Key Acting Techniques", by Jennifer Mizenko, and Claire Porter's "Building a Movement and Text Performance."



# MORNING SCHEDULE

## **9:00AM to 9:50AM - WORKSHOP**

**Davison, Dana: The Body in Translation**

Moving to a poem and short story read alternately in Russian and English, then from drawings made for the story, this workshop will explore the relationship between words, sounds, forms, languages, images and movement, examining the impulses and reactions of these unusual bodily translations. It will address the following questions: How do we translate what we hear in a language we don't speak into our bodies? How does the experience change when we understand the words? What happens when we see images of the story?

## **10:00AM to 10:50AM - WORKSHOP**

**Funsch, Christy: 100 Prompts for Fundamental Practice**

"100 Prompts for Fundamental Practice" is an, idea-generating, experiential workshop advocating for daily practice. Taking Irmgard Bartenieff's Principles as launching points, "100 Prompts" extrapolates LMA theory in a series of tasks intended to be completed over the course of 100 days (here condensed in a workshop format). "100 Prompts" is adapted from Funsch "100 days=wild" score created to support solo choreographic practice. As an unfolding score it is applicable to all creative, somatic, and academic/theoretical studies.

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# MORNING SCHEDULE

## 11:00AM to 12:50PM - PANEL

**Cheng, Brenton; Yoo, Si-Hyun; Sastre, Cibeles & Zamorano, Gabriela: Writing Movement**

*Cheng, Brenton: Irmgard Bartenieff & LIMS' Impact in All Walks of Life 21st Century Motif: Relevance and (R)Evolution*

Why study movement notation when we have a video camera in every cell phone? What is it that Motif Writing offers? What are the necessary tools and processes for caretaking a system of writing and bringing it forward to new generations? This presentation will explore the issues and challenges facing modern Motif Writing, from establishing relevance to evolving the symbol base to ensuring compatibility with open standards to building modern tools that operate seamlessly with today's media.

*Sastre, Cibeles: Within Learning, Teaching and Performing Through LMA/BF and Motif Writing*

This presentation includes research experience from the Master and PhD projects with artistic and performative perspectives in Choreography and Education. It brings the Motif Writing as trigger for creating and learning LMA/BF through tasks. It also describes how Improvisation, Space, Alterity and Somatic Serenities might combine a body-mind state for a knowledge production through practice, considering Performance and/or Practice as Research as a methodology for the LMA/BF Education in Dance Courses in the South of Brazil.

*Yoo, Si-Hyun: A Proposal for a New Approach to Motif Writing in the Certification Program in Laban Movement Studies at the Laban/Bartenieff Institute of Movement Studies*

For a long time, Motif Writing, as a descriptive tool, has been a part of the core curriculum of the LIMS Certification Program in Laban Movement Studies. However, it is often considered to be the most problematic area for trainees during their studies. This presentation discusses the possible limitations of the current Motif curriculum in the certification program, briefly shares my attempt at improving the Motif curriculum in my own teaching for the Modular format in the New York program, and proposes a new approach to Motif Writing for LMA/BF that meets the needs of the LIMS Program.

*Zamorano, Gabriela Aragón: Carving in-between-under and over language - Phrasing and Shaping while Translating LMA concepts in the International Modular Certification Programs*

After four years of being part of the translator's team of the first Mexican Certification Program helping translating both students and teachers, I discovered how verbal and non-verbal communication has a direct relationship with the understanding of the material. This presentation serves as a testimony of the difficulties and advantages of being part of a program where most of the students aren't fluent in English. Putting the experiences of other certification program translators and my own (Mexico/China) I identify the overall patterns of communication and cultural distinctions of the programs.

# AFTERNOON SCHEDULE

## **2:30PM to 3:20PM - PAPER**

**Moore, Carol-Lynne: Beyond Movement Analysis: Laban's Theory of Movement Harmony**

This paper traces Laban's final efforts to create a general theory of human movement, one that moves beyond analysis to explain how the elements of effort, space, and body cohere in meaningful actions. Based on published and unpublished writings and drawings from the last two decades of Laban's life, this discussion reveals exciting new directions in Laban's thinking about movement harmony. It argues that further testing and development are needed to bring Laban's pioneering work into the 21st century.

## **3:30PM to 4:20PM - WORKSHOP**

**Minnick, Michele: Bringing the Whole Self to Somatic Practice**

This is a combined research presentation and workshop. It offers an interrogation and an integration of LMA/BF with emotion and affect-based approaches to performer training and contemporary research on emotion and human development. The aim is to open discussion around emotion as an element of somatic practice itself, as a key link particularly between Inner and Outer, and Function and Expression.

## **4:30PM to 6:00PM - PANEL**

**Callison, Darcey; Escher-Kahn, Lucy; Whitley, Jenn; Walsh, Kelley Ann: Four About Four: A Module Education Matrix**

Laban and Bartenieff emphasized that the body functions as a relationship of interconnected elements that can be analyzed to help us understand the lived experience of moving. When learning their work within a group, how one identifies and experiences movement is informed by the people with which one works. This panel is composed of four CMAs who trained together at LIMS in NYC from June 2015-2017. Building on Laban's insight that moving together builds community, and on Bartenieff's conviction that, like the body's matrix, knowledge can be accessed from any starting point, this panel discusses how the interactions of four very different people influenced, informed, challenged and changed their lived experiences of moving. This panel discussion asks, what do a Dance Therapist, Ballet Teacher, academic, and Alexander practitioner have to teach each other about the lived experience of movement through their individual understandings of Laban and Bartenieff's work when working with their personal and collective bodies as both independent professionals and as friends?

MARRIOTT - FASHION ROOM  
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LABAN 2018



# MORNING SCHEDULE

## **9:15AM to 9:45AM - PAPER**

**De Valle, Flavia : I and the Other: LMA Transposed on to the Stage**

This paper addresses the choreographic process of "I and the other", a performance inspired by the Laban/Bartenieff System. The performance included choreographies from different students of the Dance Degree Program of the Lutheran University of Brazil (ULBRA) in the city of Canoas (RS/ Brazil). The presentation aimed to exchange knowledge between the subjects and to collaborate with the formation of a teacher-artist. The Program at this university was composed by four years of study, which included 68 hours of Body Movement Analysis in which the Laban/Bartenieff System was explored.

## **10:15AM to 10:45AM - PAPER**

**Adiarte, Sandra : LBMS in the Twilight of Truth and Lie: Movement, Behavior and Meaning**

How thin is the line between movement and meaning? This presentation aims to create a momentum of thought. The outcome of current research projects in relation to using LBMS in relation to lie detection will be presented and discussed critically. Questions around the theoretical and methodological applicability of Laban's theories in science and the suitable level of accountability are evaluated and discussed.

## **11:15AM to 11:45AM - PAPER**

**Machado, Marcus : Laban and the World of Silence**

Choreosophy is an important aspect of Laban's work, encompassing a set of concepts that has not been very systematized. I have been presenting it as an ontological and ecological proposal for the formation of man, taking the body and the human gesture as primordial elements. In this ontology, the concept of the World of Silence is central. This paper, using a labanian research methodology (Space Harmony, Effort and Labanotation) attempts to present a perspective about this concept.

## **12:15 to 12:45PM - PAPER**

**Copple, Mary: Exploring the Motion Space: An Application of the Laban-Bartenieff Work in an Architecture and Design Program at the Bauhaus Dessau**

Presentation of the research project Exploring the Motion Space, which aimed to explore how movement research can be fruitfully applied to the designing of living spaces and artifacts; and develop a curricular unit that incorporates movement in the training of architects and product designers. In an experiment towards fulfilling these aims, three LBMA-based movement sessions took place at the Bauhaus Dessau, Germany, which was a locus for avant-garde artists, architects, and designers in the late 1920s.

# AFTERNOON SCHEDULE

## **2:30PM to 3:00PM - PAPER**

**Nemetz, Laurice: Dance as a Means to Practice the Movement of Life: A Look at How Environmental Space Shapes Us**

Alan Lomax, Irmgard Bartenieff and Forrestine Paulay created their study of ethnography and dance in their system of Choreometrics. Their early work of understanding how environment informs movement is relevant and important to our current understanding of the field of "spatial medicine", as coined by anatomist, Tom Myers. There is importance in the understanding of our roots in bipedalism, and how the spaces in which we live, as well as those we create, influence the style of movement we invite for our bodies.

## **3:15PM to 3:45PM - PAPER**

**Marques, Isabel : Rudolf Laban and Paulo Freire: A Dialogue Towards Justice in a Time of Social Crisis**

This paper proposes a dialogue between the works of Rudolf Laban and the Brazilian educator Paulo Freire. It focuses on discussing pedagogical proposals to the teaching of dance as art developed by Isabel Marques that brings together Rudolf Laban's movement analysis and Paulo Freire's critical approach to Education as a tool for justice, political awareness, and social transformation. It aims at sharing her experience as a dance director and teacher training leader for public schools in Brazil under the supervision of Paulo Freire and its developments to our days.

## **4:00PM to 4:30PM - PAPER**

**Davis, Crystal : Coping with Our Environment: Critical Theory and the Future of Laban Movement Analysis**

The presentation places the observation and analysis practices of Rudolf Laban's movement theories and Bartenieff's developments of those theories in communication with critical theory. It examines areas where Laban Movement Analysis is in alignment with aspects of critical theory and where it is not. Areas of focus include the processes of constructing knowledge through observation, interrupting biases, examining positivist tropes, and the notion of neutrality in Laban Movement Analysis.

## **4:45PM to 6:00PM - PANEL**

**Studd, Karen, de Bruijckere, Stephanie & Brotman, Joanna: That Word Doesn't Exist in My Language: A Panel Discussion on Teaching and Learning in Multiple Languages**

Shapes can only be maintained by constant renewal. Building on Bartenieff's words about shape forms, this panel will open the topic of language in the context of teaching and learning on Certification Programs that lead to the CMA title. Many students and teachers working internationally are not speaking English as their first language. In some learning frames, translation takes place formally; in others, more informally between students and teachers. This panel brings three practitioners together to discuss the strategies and tactics they have developed in approaching their teaching (and learning) of LMBS, working between English language and many others.

MARRIOTT - LIBERTY ROOM  
3RD FLOOR - SATURDAY, JUNE 2ND

LABAN 2018

# MORNING SCHEDULE

## **8:00AM to 8:50AM - WORKSHOP**

**Shea, Kathleen: Somatic Yoga: How LMA/BF Can Enrich the Yoga Practice**

A movement practice that draws from Laban Movement Analysis, Bartenieff Fundamentals, and the shapes of asanas. This workshop will be an experiential investigation into how LMA/BF can empower individuals to make choices. The main inroad will be how the 6 Body Organizations make the asanas simultaneously more potent and approachable. The work will start on the floor without mats for fundamental joint actions and rolling. The main sequence will include approaches to classical poses, sewn together with fluid pathways between shapes.

## **9:00AM to 9:50AM - WORKSHOP**

**Reisel, Megan: Adapting LMA to Any Movement Training**

This workshop will focus on how Megan has woven LMA and Bartenieff Fundamentals (BF) into her work as a movement therapist, in private practice since 1983. The workshop will use the Gyrokinesis® format and demonstrate how LMA/BF create adaptation of the exercises to improve and enhance the original format from that system.

## **10:00AM to 10:50AM - WORKSHOP**

**Sarasvati, Bala: Contemporary Dance Technique – Falling, Flying and Spiraling and Identifying the LMA/BF Origins**

This dance session will explore the creative process within the contemporary modern technique, including movement processes that involve release, riding on the wave of momentum, free-falling; and three-dimensional activities such as looping, threading, and spiraling while regenerating internal lines of energy. The correlation of all these dynamic aspects, now considered central to the contemporary modern dance genre at large, will be explored through level changes, short partnering sequences, moving through space and during stillness. The core of this experience is to access and further deepen inner body connections and awaken movement sensations to create motion, momentum and expression.

## **11:00AM to 12:50PM - WORKSHOP**

**Evans, Bill: Master Class in the Evans Dance Technique: integrating an Approach to Laban/Bartenieff Movement Studies**

Participants of all ages who have achieved an intermediate level of dance technique will experience Evans' unique approach to educating pre-professional dancers—and coaching professional dancers—through the lenses of Body, Effort, Shape and Space. Evans built his work on knowledge generated as a professional performer in classical ballet, classic modern and tap dance companies. His classes honor the wholeness and personal uniqueness of each participant and are designed around LBMS concepts, which are investigated through both improvisation and structured phrases.

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# AFTERNOON SCHEDULE

## **2:30PM to 3:20PM - WORKSHOP**

**Chanik, John: Moving Seniors – Maintaining Essential Movement with Bartenieff Fundamentals**

With age, it is vital to maintain as many movement capabilities as possible. People may take for granted movement abilities such as rolling, changing level and walking, but these are essential to maintaining mobility, adaptability and independence in later years. Participants of this workshop will explore the Bartenieff “Basic 6” and variations and see how Bartenieff Fundamentals sm Principles and concepts are the “basic” essentials for moving in senior years, helping to adapt to changing bodies and to stay active.

## **3:30PM to 5:20PM - WORKSHOP**

**Gantz, Judy & Heifetz, Deborah: How LMA Influenced the Creation of Embodied Leadership Training (ELT)**

In this workshop we will present and discuss how we created Embodied Leadership Training (ELT), which is a dynamic and interactive personal development program. What aspects of LMA shaped ELT and what aspects of LMA were limits to working with a non-dance population. What movement theories were applied in ELT and how is LMA a means for teaching embodiment. Teaching Embodiment with a focus on self-awareness, communicating under conflict and creativity demanded that we incorporate an understanding of human needs, somatic mindfulness and recent findings in trauma research.

## **5:30PM to 6:45PM - WORKSHOP**

**Woodruff, Dianne & Hand, Jackie: Bartenieff Fundamentals in the 21st Century: Working Models for the Fascial Matrix**

Bartenieff often used Bindegewebsmassage (connective tissue massage of the fascia). Now in the 21st c., research and understanding of fascia and the fascial matrix is proliferating. Dianne and Jackie have researched and clinically applied their knowledge of the fascial matrix to BF. This workshop introduces the nature of the fascial matrix and demonstrates its role in movement support. Participants will explore various movement sequences to experience how the matrix functions in the context of BF.

BRYANT PARK HOTEL  
10TH FLOOR - SATURDAY, JUNE 2ND

LABAN 2018 <sup>36</sup>



**SPECIAL PANEL:**

# **1960s: Irmgard' Lasting Influence on her First Colleagues & Students**

with Bonnie B. Cohen, Martha Davis, Ellen Goldman,  
Peggy Hackney, and Forrestine Paulay

**SATURDAY, JUNE 2ND | 1:00PM TO 2:30PM  
AT THE EMPIRE STATE ROOM**

*If the Empire State Room reaches maximum capacity,  
a live stream will be available in the Fashion Room.*



# MEET OUR PANELISTS

## **COHEN, BONNIE BAINBRIDGE**

Movement artist, researcher, educator, therapist and developer of the Body-Mind Centering® approach to movement and consciousness. This approach is an exploration of how we embody our body systems, tissues, and cells as well as our developmental movement patterns and embryological development. In 1973, she founded The School for Body-Mind Centering®. Her work has influenced the fields of dance, bodywork, yoga, body psychotherapy, infant and child development, and many other body-mind disciplines. She is the author of three books (Sensing, Feeling and Action, The Mechanics of Vocal Expression, and the upcoming Basic Neurocellular Patterns: Exploring Developmental Movement) and numerous DVDs on dance, embodied anatomy, embryology, and working with children with special needs.

## **DAVIS, MARTHA**

Ph.D., CMA, co-founded the Effort-Shape Analysis training program with Irmgard Bartenieff and Forrestine Paulay that became the LIMS Certification Program. She is a clinical psychologist who has conducted research at a number of hospitals and universities and published several books and numerous articles on her research into nonverbal communication. Before retiring from research and clinical practice in 2003, she completed a study of behavioral cues to stress and deception in videotaped criminal confessions. Since then she has produced documentaries on health professionals who assist torture: Doctors of the Dark Side (2011) and those who fight it: Expert Witness: Health Professionals on the Frontline Against Torture (2015). Today she is a consultant to nonverbal communication research projects and gives intensive training in movement assessments, particularly her Movement Psychodiagnostic Inventory.

## **GOLDMAN, ELLEN**

Laban Movement Analyst (CMA); Kestenberg Movement Analyst KMP; Action Profile System Consultant. She graduated in the first LMS Intensive Certification Program, studying with and having Irmgard Bartenieff as her Advisor. Senior faculty member at the Laban/Bartenieff Institute of Movement Studies, and consultant with the Action Consulting group. She has published As Others See Us: Body Movement and the Art of Successful Communication, and The Geometry of Movement, exploring the everyday meaning of the Defense and Axis Scales. She also produced the educational videos The Joy of Phrase-writing, and A Walk in Acadia, relating Spatial Tension to the environment. She presented the choreographies The Wheel of the Year, Jitterbug Live and A Lost Passage, at MOSAIC in NYC. With the Noree Performance Group, she will present Knitting the Seven-ring, at the Jamestown Art Center in Rhode Island this spring.

## **HACKNEY, PEGGY**

Peggy began her Laban work in 1963. She graduated in the 1st 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 Certification 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)

## **PAULAY, FORRESTINE**

PhD. is a Diamond Approach Teacher and a Somatic and Focusing oriented psychotherapist. She sees private students and clients in the Westchester, New York and Baltimore, Maryland area and on Skype. She is a Feldenkrais practitioner and cranial sacral therapist. Co-founder of the Effort-Shape Certification Program at the Laban/Bartenieff Institute of Movement Studies, she co-founded and directs the Choreometrics Project in Cross Cultural Research in Dance and Movement Style at the Association for Cultural Equity, Hunter College, NY. She is currently writing a book with Anna Lomax Wood titled, Choreometrics; A Cross-Cultural Understanding of Movement in Dancing and Living, to be published by Wesleyan Press.

# PRESENTER BIOS

## **Adiante, Sandra**

Educated dance pedagogue, movement artist and dance/movement therapist. She received her LMA / LBMS training in Dresden (Palucca School), Berlin (EuroLab), London (Trinity Laban Conservatoire of Music & Dance) and New York, receiving her CMA title from the Laban/Bartenieff Institute of Movement Studies, LIMS. Her research focuses on how LMA / LBMS theories can be applied in the evaluation of individuals in therapeutic, criminological and forensic contexts.

## **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, 2nd edition (2016). She received her CMA from LIMS in 2000.

## **Arnhold, Jody Gottfried**

MA, CMA, Founder of Dance Education Laboratory (DEL) at 92Y, is a luminary in dance education and an advocate for dance. Teaching dance in NYC public schools for more than 25 years has provided Jody with the experiences that continue to guide her dance education efforts including supporting the dance program at the New York City Department of Education, creating the Arnhold Graduate Dance Education Program at Hunter College, and serving as the visionary benefactor behind the Doctorate in Dance Education at Teachers College Columbia University. Jody also supports and mentors countless dance teachers many of whom now lead the field. She supports and champions many NYC dance companies including Ballet Hispanico where she is Honorary Chair. She continues these efforts as Executive Producer of the NY Emmy nominated documentary, PS DANCE!, to raise awareness and advocate for her mission, Dance for Every Child.

## **Angel, Vicki**

A dancer and choreographer, Vicki 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).

## **Barragan, Rosana**

Dance and movement artist and educator. Master's degree in Dance Studies from Laban Centre/City University, London. She is certified as a Body Mind Dancing teacher and as a Somatic Movement Educator from Martha Eddy's Dynamic Embodiment Somatic Movement Therapy Training in New York. Rosana has worked as a professor of dance at universities in her native country, Colombia, and is currently tenure track faculty at St Mary's College of California where she directs the MFA in Dance program and teaches in both the undergraduate and graduate programs. She also owns a dance school for children in San Francisco where she offers Somatics based dance education to children all ages.

## **Barylick, Martie**

MA, CMA. Faculty of NYU's Graduate Program in Dance Education and Rutgers University's Mason Gross School of the Arts EdM in Dance Program. She has taught dance since 1974, when she founded the PACE Program, an integrated performing arts elective program at Mamaroneck High School in Mamaroneck, NY. That program was named by the Rockefeller Brothers Fund as one of the ten best public school arts programs in the nation. At Mamaroneck, she produced 900 student-choreographed dances and was the subject of the Getty documentary "Teaching In and Through the Arts." A graduate of Brown University and a Certified Movement Analyst, Martie has published articles in Daedalus, Movement Studies, and the Journal of Dance Education. A member of the National Dance Education Organization since its inception, she has served on its board of directors. Martie's dances have recently been performed at NYU and at Dixon Place. She is producer/director of the Merrywidow Films documentary "Ballerina Boys."

## **Bartell, Ellen**

B.A. in Liberal Arts from S.U.N Y Potsdam in 1993 and in 2012 her M.F.A. in Dance at the University of Texas focusing on the pedagogical methods of contemporary dance and choreography of site-dance. For her thesis Ellen was interested in examining the different choreographic ways in to the creation of dances in alternative spaces. This led to a site-work about spaces of transition and site-inspired dances. Since 2000, she is the director of the Ellen Bartell Dance Collective, a contemporary dance company dedicated to creating original dance work that asks independent interdisciplinary artist to share contemporary ideas that reflect current issues within the arts, politics, and the world. Bartell is finishing the LIMS

# PRESENTER BIOS

## **Beardall, Nancy**

Associate Professor and the Dance/Movement Therapy Coordinator at Lesley University, Cambridge, MA. As a dance/movement therapist, consultant, LIMS Certified Movement Analyst, and educator, her work has focused on the physical, cognitive, social/emotional and relational development of students using dance/movement therapy and the expressive arts in the schools. Dr. Beardall was part of the original collaborative team that designed the Hybrid DMT Master's program at Lesley University and also initiated bringing the Lesley/LIMS Certification Program to Cambridge, MA.

## **Berry, Emily**

Associate Professor and Director of the Dance program at Queensborough College, Berry is a world-renowned choreographer and dancer. She is the Artistic Director of B3W (Beyond 3rd Wave) Performance Group, a social impact arts organization committed to collaboration and reflection, revealing the world we live in through community-building workshops and multi-disciplinary performances. B3W's recent major work, FORGIVENESS, is inspired by the idea of forgiveness as a virtue worthy of daily practice that leads to a deeper sense of empathy. From now until 2020, B3W will perform FORGIVENESS in three parts in New York City and around the world.

## **Bicalho, Luciana Baptista**

Post Graduate certification in Movement Therapy. B.A in Dance at Angel Vianna Dance College, FAV. A founding member of Regina Miranda & ActorsDancers Co, under the direction of Regina Miranda. Faculty at CAL of Performing Arts (Brazil) since 1994, and at the Angel Vianna Dance College, FAV since 1983, where she currently teaches Body Readiness, Movement Therapy classes and Laban Movement Studies.

## **Bloom, Katya**

PhD, BC-DMT, CMA (LIMS 1981), is a movement artist, teacher, therapist and writer. Her book *The Embodied Self: Movement and Psychoanalysis*, synthesizes LMA and psychoanalytic ideas. She taught in the Dance Movement Psychotherapy training at Roehampton University in London for sixteen years, where she practiced DMP. In London, she also taught Laban-based movement at RADA for twenty years. She initiated and contributed to the new *The Laban Workbook for Actors*, and has editing and written two other books and three plays. Now based in Santa Barbara, CA.

## **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).

## **Broodryk, Chris**

PhD, lectures Drama and Film Studies at the Drama Department of the University of Pretoria. He has published articles and book chapters on Afrikaans and South African cinema, and he has delivered conference papers internationally on the same topics, addressing the failures of multiculturalism and the exploring the notion of political cinema in a South African context. His research interests include the intersection of psychology, theology and film, as well as the Digital Humanities and social media studies.

## **Brooks, Lynn**

Founder of the Dance Program at Franklin & Marshall College, holds degrees from the University of Wisconsin and Temple University. A dance historian and Certified Movement Analyst (1992, LIMS NY yearlong), she teaches dance history, dance writing, and movement analysis. Brooks has held grants from the Fulbright/Hayes Commission and the National Endowment for the Humanities, has published books and articles, and edited major dance journals.

## **Brotman, Joanna**

CMA, RSME/T, CET is on the core faculty of the Laban/Bartenieff Institute of Movement Studies Certification Programs in Scotland and Israel, a lecturer in the Masters of Education in Dance Education program at Rutgers University's Mason Gross School of the Arts, and a dance educator at the Dalton School, NYC, where she will be Chair of the Dance Department starting Fall 2018. Joanna has taught workshops in Russia, Germany, Amsterdam, Israel, Poland, Scotland, and throughout the U.S., where she also works privately with clients as a movement coach. Joanna has performed internationally and her choreography commissioned by modern, ballet, and theater companies.



# PRESENTER BIOS

## **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.

Burk, Jennifer Katz

## **Callison, Darcey**

PhD. CMA: dance artist/scholar who focuses on dance dramaturgy and gender identity. Graduate Program Director: Dance Studies at York University, and founded the MFA in Contemporary Choreography. Co-Editor of the book *Dance Dramaturgy: Modes of Agency, Awareness and Engagement*. Current research focuses on male bodies dancing for Hollywood.

## **Carroll, Roo**

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.

## **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.

## **Cathcart, Jane Wilson**

Jane's early training was with DMT pioneers Marian Chace and Irmgard Bartenieff. The ADTA film "Dance Therapy: The Power of Movement" highlights her work with a child, and is credited under her former name "Downes". She directed DMT programs for children with special needs in NYC for 4 decades. Jane taught DMT courses in the Graduate Program at Wesleyan University Movement and Dance Studies Program 1985-2002.

## **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.

## **Cheng, Brenton**

Brenton Cheng has taught movement arts for the last 29 years and has been a core faculty of Integrated Movement Studies since 2007. He serves as adjunct faculty at University of San Francisco in the Performing Arts and Social Justice department. In addition, he is a technologist who created the world's first Laban mobile app "Moving Space" -- a compendium of the Space Harmony scales.

## **Copple, Mary**

Since 2012, she has been teaching LBMA-based courses with Susanne Eckel, CMA from the Laban/Bartenieff Institute of Movement Studies, LIMS. She assisted in the Berlin EUROLAB-CLMA program, and participated in Peggy Hackney's workshops in Italy; 2012: CLMA (EUROLAB); 2006-2011: Research assistant in Gesture Studies (Viadrina University Frankfurt Oder); 2002: MA in French Philology and Information Science (Free University Berlin); 1973: Diploma of Dance in Education (Dartington College of Arts)

## **Cowart, Corrie**

CMA from the 2009 Modular LIMS Certification Program coordinated by Karen Studd. MFA in dance and choreography from the University of Oregon, BFA in dance and choreography from Cornish College of the Arts, certified Danceability instructor and has completed advanced training in Dance for PD through the Mark Morris Center. Cowart has taught full time at Muhlenberg College for ten years, and currently also teaches at Cedar Crest College and Dance for PD in the community. She has also taught at the University of Oregon, Lane Community College and Western Oregon University.

# PRESENTER BIOS

## **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.

## **Curry, Frederick**

Interim Graduate Director of the EdM Dance Education Program at Rutgers University, where his focus is on dance pedagogy and Somatics. As a Laban/Bartenieff specialist (CMA), he has led workshops and presented scholarship internationally including throughout the United States and in Belgium, Canada, Denmark, France, South Korea, Switzerland, Uganda and the United Kingdom. Frederick has also been a faculty member and Certification Program Coordinator at LIMS. He serves as Assistant Editor for Dance Education in Practice journal, published by Taylor & Francis.

## **Davison, 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.

## **Davis, Crystal**

Crystal U. Davis is a movement artist and researcher originally from North Carolina. Her work has been renowned by an eclectic community of adjudicators and audiences from Donald McKayle to the royal family of Jodhpur, India. Ms. Davis earned her B.A. in Religious Studies with a minor in Dance from Emory University, her M.F.A. in dance from Texas Woman's University, her Masters in Performance Studies from NYU's Tisch School of the Arts, and her Laban-Bartenieff Movement Analysis certification at Integrated Movement Studies. She is an Assistant Professor at University of Maryland College Park whose creative work examines social anomaly and paradox she observes through an ethnographic lens. Her academic research focuses on the relationship between cultural belief systems and movement.

## **Deasy, Helga**

Choreographer, performer and teacher, trained at Trinity Laban Conservatoire of Music and Dance in London where she completed an M.A. in Creative Practice with distinction and a Postgraduate Diploma in Community Dance. Currently, she specializes in Choreological Studies under the tutelage of Rosemary Brandt, Valerie Preston-Dunlop and Melanie Clarke. Originally from Germany, she is based in Ireland where she holds the post of Dance Artist in Residence at Uillinn West Cork Arts Centre (2017-2018).

## **de Bruijckere, Stephanie**

Stephanie is a dance movement therapist (2000). She studied at the Laban/Bartenieff Institute of Movement Studies (NY) where she got trained in Laban Bartenieff Movement Analysis. As a CMA she trains students in dance and movement therapy in Belgium. She teaches and conducts LMA and BF workshops and runs her own practice in which she coaches, supervises and advises managers, sporters and dancers. She provides movement analysis to the business world. Stephanie is the head of the Belgian branch of the CMA training and is the permanent trainer to the training instructors.

## **de Valle, Flavia**

PhD in Education from the Federal University of Rio Grande do Sul (UFRGS, 2012), Master's degree in Dance Education from New York University (NYU, 1999) and is a Certified Movement Analyst by the Laban/ Bartenieff Institute of Movement Studies (LIMS, 1997). She has over 18 years' teaching experience in higher education and, since 2011, she has been working in the Dance Program at the Federal University of Rio Grande do Sul (UFRGS) in Porto Alegre, RS.

## **Doll, Mary Chase**

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.

# PRESENTER BIOS

## **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.

## **Escher-Kahn, Lucy**

CMA is from New Orleans, LA, and is an Instructor of Dance at the University of Kentucky. She holds a BA from Tulane University where she studied Dance and Jewish Studies and an MA in Dance from FSU. Lucy is also currently working toward a Masters in Social Work at UK.

## **Evan, 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.

## **Finkelstein, Joan**

Executive Director of the Harkness Foundation for Dance, Joan has performed in modern, ballet and Afro-Haitian dance companies and on Broadway, set works on Atlanta Ballet and Dayton Contemporary Dance Co., and taught nationwide. As director of the 92Y Harkness Dance Center (1992-2004) she supervised classes, teen dance troupes, the DEL teacher-training program, performance festivals, professional workshops, lectures, and social dances. As Director of Dance for NYC Dept. of Education (2004-2014) she spearheaded the Blueprint for Teaching and Learning in Dance, PreK-12, citywide assessments and dance teacher professional development. A member of the writing teams for the National Core Arts Standards in Dance and the New York State Learning Standards in Dance, she has received the NDEO Leadership Award (2009) and the NYSDEA Outstanding Leadership Award (2014). She holds a BFA and MFA in Dance from NYU Tisch School of the Arts.

## **Fiuza, Bruna Moraes**

Artist of Movement. Faculty at Centro Laban-Rio Laban System Post-Graduate Program at Angel Vianna Dance College, FAV. Completing Physical Therapy B.S at IBMR-Laureate International Universities. LIMS CMA (NYC, class of 2009). Assistant teacher in the NY LIMS YL Certification Program (2009/10) and in the Modular Program (2009/10). Taught LMA as prerequisite at LIMS (2010). B.A in Dance at Angel Vianna Dance College, FAV.

## **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.

## **Franca, Ana Bevilaqua**

Dancer and Actress, earned a Master Degree in Theatre by the Rio de Janeiro Federal University, UNIRIO and is a CMA from the Laban/Bartenieff Institute of Movement Studies. She has been Regina Miranda's student and artistic collaborator since 1989. She is part of the faculty of the Dance College Angel Vianna, where she teaches LMA/BF courses at undergraduate and post-graduate levels, co-coordinates the Laban System Specialization Program and is currently the Undergraduate Program Coordinator.

## **Fragosa, Ana**

Mrs. Fragoso grew up in the Canary Islands, Spain, where she performed and choreographed extensively. She studied at the Alvin Nikolois Dance Lab (NYC), graduated from Hunter College (B.A. Dance /Education) and earned a M.F.A. in Choreography from Sarah Lawrence College. She is the recipient of two grants from the Ministry of Culture in Spain and a J. Javits Fellowship award. For eleven years, she taught at P.S. 315, a Performing Arts Elementary School in Brooklyn, where she created a dance curriculum supported by Laban Movement Analysis, which emphasized improvisation, technique and dance making. She was the dance specialist at the East Village Community School in Manhattan as well where she created a brand new dance program. Member of NYC Department of Education Dance Blueprint Writing Committee and, since 2004, a NYCDOE dance facilitator co-designing professional development workshops for NYC Department of Education dance specialists. Mrs. Fragoso was a faculty member of the Dance Education Laboratory (DEL) at the 92nd St Y from 2007 to 2014. She is currently the Director of Dance for the NYCDOE Office of Arts and Special Projects.

# PRESENTER BIOS

## **Froneman, Anchen**

PhD, Program Director at the Odeion School of Music, University of the Free State, where she teaches music theory and integrated art applications. Laban/Bartenieff Movements Studies is embedded in her research activities as she investigated the application thereof towards integrated, embodied piano performance as PhD research project. She is currently training in the LIMS Certification modular Program towards obtaining certification as CMA.

## **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 20th Century repertory.

## **Hackney, Peggy**

Peggy began her Laban work in 1963. She graduated in the 1st 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)

## **Haenggi, Andrea**

Artist, choreographer, dancer and educator who is in search for another kind of theater, a multi-species ethno-choreo-botan-ographyto explore feminism, immigration, colonization, labor and care. Spontaneous urban plants (aka weeds) are her mentors, guides and collaborators. She is the catalyst of the research and performance lab 1067 PacificPeople in Brooklyn, NY and is the co-founder of the new collective EPA, the Environmental Performance Agency. She received the Swiss Canton Solothurn Dance Prize, among other awards and, as a CMA, she teaches at the Laban/Bartenieff Institute for Movement Studies in New York.

## **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.

## **Hardenbergh, Marylee**

LMA training at the Dance Notation Bureau as a member of the first Intensive class in the early 1970's and had the honor of learning directly from Irmgard Bartenieff. Since then, she has practiced as a Dance Therapist, led Movement Choirs and choreographed large outdoor site-specific dances.

## **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.

# PRESENTER BIOS

## **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.

## **Ibarguen, Vannia**

MFA, international performer, choreographer, educator, and Artistic Director of VIDA - Vannia Ibarguen Dance Arts. As a dancer, she has performed in Peru, Argentina, Mexico, Colombia, Cuba, and Hong Kong. She received awards for her choreography in United States, Peru, Argentina, Cuba, and Colombia, and the NDEO Award for exceptional promise in Dance Education in 2009. She is the Artistic Director of Global Water Dances, a biennial event to raise awareness about water issues. As dance educator, Vannia promotes body-awareness and somatic practices to help students build a solid foundation and to achieve longevity in their dance careers.

## **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.

## **Josa-Jones, Paula**

Dancer, choreographer, writer, visual artist and movement educator known for her visually rich, emotionally charged dance-theater. Her work includes choreography for humans, inter-species work with horses, dancers and riders, film and video. Josa-Jones has been called "one of the country's leading choreographic conceptualists" by the Boston Globe, and the Village Voice describes her work as "powerful, eccentric, and surreal". Her dances have been produced in Russia, Europe, Mexico and throughout the United States. She is a recipient of the Martha Boschen Porter grant (2017), Connecticut Artists Fellowship, and Bogliasco Fellowship (2014). She has received two Choreography Fellowships from the National Endowment for the Arts, an NEA US/Mexico Cultural Exchange Fellowship and an Artist's Grant from the Massachusetts Cultural Council. She is the recipient of two New Forms grants from the New England Foundation for the Arts, and an Artist's Foundation Fellowship in Interarts for her video dance collaborations with Vin Grabill.

## **Kennedy, Antja**

Freelance dance teacher, dancer, choreographer and movement analyst. CMA in Seattle, WA (1984). Bachelor Degree in Dance at Empire State College, New York. Certificate as a practitioner in Movement Pattern Analysis by Motus Humanus, Denver, USA. Founding member of the Tanzfabrik Berlin and EUROLAB. Since 1990 teaching and since 1995 directing the EUROLAB Certificate Programs in Laban/ Bartenieff Movement Studies (LBMS). In 2010 she published a book in German about LBMS: "Bewegtes Wissen" (Eng.: Moving Knowledge). Most recent article on LBMS (2017) was published in the Conference Proceedings of "Moving from Within", Monaco, Germany.

## **Kim, Sook**

(CMA, MA, MFA) is one of the founding members of Noree Performing Arts. She is a choreographer, performer and educator of traditional and contemporary Korean dance in both South Korea and United States. Sook explores connectivity between performance and analysis of dance through the LMA perspective. She is also a faculty member for the Laban/Bartenieff Institute Certification Program in New York. In 2017, she was awarded the LIMS Dance Performance Atelier Award for which she choreographed and performed "No Barriers" (2017) at MOSAIC. Sook completed PhD coursework in Sports Sociology at Seoul National University. She also graduated with a MFA in Dance Education at Steinhardt at New York University and MA and BA in Korean Dance at Ewha Woman's University.

## **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.



# PRESENTER BIOS

## **Lagomaggiore, Anna**

Dance Movement Therapist (ATI, APID), Psychologist, Art Psychotherapist, Certified Movement Analyst (CMA), Certified Kestenberg Movement Profile (KMP, 1 Level), Teacher and Supervisor in DMT Training of Art Therapy Italiana. Since 1991 she works with children in nursery and primary schools and with children with genetic problems (Cepim ONLUS Genova Italy). Since 1998 she also works in private setting.

## **Lambert, Marisa Martin**

PhD., CMA, Laban/Bartenieff based researcher in Brazil, working in the Dance Department, University of Campinas, UNICAMP, since 2002, today occupying various roles, as teacher and researcher, artist and coordinator of the Dance Program. She became a Certified Movement Analyst (LIMS, USA) in 1996 and deepened her somatic-expressive practice through a doctorate degree at UNICAMP, 2010.

## **Lee, Eun Sung**

(CMA, MA) is an internationally acclaimed dancer and choreographer. Ms. Lee is currently the Artistic Director, Choreographer and Dancer for the Noree Performing Arts, NYC since 2014 presenting pieces as part of their Annual Performing Arts Festivals "Ga-Mu" and "Playscape." Ms. Lee's movement has been featured in the internationally screened film, Arirang Blues, the Dance for Camera directed by the filmmaker and visual artist Pyeunghun Baik. She's also appeared in the Exploring the Metropolis' Choreographer & Composer Program (2015-16), the Field Artist Residency (2013), the 7th Annual Green Space Blooms Festival (2013) amongst others.

## **Lepczyk, Billie**

CMA, studied directly under Irmgard Bartenieff in the 1975-1976 Certification Program. Billie is also a certified notator and Labanotation teacher. Her doctorate is from Columbia University where she was a Teachers College Fellow. Her research is in movement analysis, dance education, and digital transdisciplinary projects.

## **Lopez, Mariangela**

Brooklyn based choreographer and performer from Caracas, Venezuela. Since 2001 Mariangela's work has been presented in Venezuela, Mexico, France, Boston and multiple venues in New York City. Her work is known for enabling the participation of performers from various disciplines and backgrounds. In 2004 she began to call her group of 18 performers Accidental Movement, hoping that this name would serve as a platform for the realization of her experimental works. Lopez also has an extensive experience as a dance educator. She was the Associate Director of the Community Programs of Gina Gibney Dance (2005-2009) and the Coordinator of the Adventures in Dance Program at Ballet Hispanico (2011-2013). She has taught dance at Movement Research, Dance Makers in the Schools (Movement Research) Brooklyn Arts Exchange, Dance New Amsterdam, Tisch School of the Arts, Raritan Community College, Harkness Center 92 Street Y and has been a faculty teacher at Laban/Bartenieff Institute of Movement Studies. Mariangela holds a BFA from the Boston Conservatory (1999) and is a Certified Movement Analyst (CMA) from the Laban/Bartenieff Institute of Movement Studies.

## **Machado, Marcus**

Graduated in Music, from the Brazilian Conservatory of Music; in Dance, from UniverCidade; in Philosophy, from the Federal University of Rio de Janeiro, UFRJ; and in Occupational Therapy, from FRASCE. He holds a Master Degree in History and Arts Criticism from UFRJ, a PhD in Physical Education from the University of Campinas, Unicamp and a Post-Doctorate in Psychology from the Federal Fluminense College, UFF. Marcus received a Specialization Diploma in the Laban/Bartenieff System, from the Angel Vianna College/Centro Laban-Rio Program, designed and coordinated by CMA Regina Miranda, trained in Labanotation at the Dance Notation Bureau and is a CMA from the Laban/Bartenieff Institute of Movement, LIMS NYC Certification Program.

## **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.

## **Marcos Furones, Elisabet**

After getting certified as Movement Analyst (CMA) by the Laban/Bartenieff Institute of Movement Studies, LIMS Elisabet has deepened her knowledge studying Kestenberg Movement Profile with S. Hastie and Social and Cultural Anthropology at the University Autònoma of Barcelona. Presently, she works with children and teens as movement teacher as well as in clinical settings, in co-therapy with a clinical psychologist.



# PRESENTER BIOS

## **Marques, Isabel**

Founding diretor and choreographer of Caleidos Dance Co. (São Paulo, 1996). First Degree in Pedagogy (1987), MA in Dance Studies (Laban Centre, 1989) with supervision of Dr. Preston-Dunlop. PhD in Education (University of S. Paulo, 1996). LMA Introductory Course with Cheryl Clark and Dr. Martha Eddy (2000). Develops a pioneering approach for teaching dance by integrating performing, teaching and a critical education.

## **Martinell, Nicole**

Choreographer, teacher, entrepreneur and LIMS Certified Movement Analyst (CMA). In 2011, Martinell founded Deep Vision Dance Company (DVDC) – a vehicle for her choreographic and entrepreneurial endeavors. In 2012, she and Sidney Pink co-founded the AKIMBO Dance & Movement Art Festival in Baltimore. Running for consecutive years, this site-specific festival features over 100 artists performing original, site-based works. Ranging from proscenium to site-specific work, Martinell's choreography questions the complexity of humankind and explores the strange beauty of the world around us. She has a BS in Kinesiology and Minor in Dance from Penn State University and a MFA in Dance from Texas Woman's University. On faculty at Towson University, she teaches through a LMA/BF lens.

## **Massa, Marina**

Dance Movement Therapist (ATI, APID), Psychologist, Psychotherapist, Art Psychotherapist, Teacher and Supervisor in Psychotherapist/DMT Training of Art Therapy Italiana. Since 1987 she has worked with children aged 3-11 in public schools and public educational institutions. Since 2002 she works as Psychotherapist/DMT in private setting with children, adolescents, parents, neurotic and borderline adults.

## **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.

## **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.

## **Miranda, Regina**

Brazilian-born award-winning theater director-choreographer, Miranda has also been raising awareness and advising elected officials and urban planners on the role of the arts in the development of creative cities. In Rio de Janeiro, she is the Artistic Director and Choreographer of the Regina Miranda & ActorsDancers Company (1980-present) to which she created more than 40 theater, dance, performance installations, and site-specific works presented throughout Brazil, and in the US, Japan, France, Spain, Oman, Argentina and Venezuela, winning international acclaim. In NYC she has been at the helm of the Laban/Bartenieff Institute of Movement Studies since 2003, currently serving as LIMS CEO/Director of Arts & Culture. She is the author of Body-Space Connections: A geo-philosophy of the body in movement" (2008), of several theater plays, and numerous essays. For her lifetime achievements, Miranda received the title of "Cultural Ambassador of Rio de Janeiro" in 2015. She holds a MSc. in Cultural Leadership from GCU/ Ken Blanchard School of Business, a BA in Dance Theory, from SUNY/Empire State College, and is a LIMS Certified Movement Analyst (CMA, class of 1975).

## **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.

# PRESENTER BIOS

## **Mommensohn, Maria**

Dancer, choreographer and dance researcher, formed by Maria Duschenes and the Laban Centre London (1973), Master of Arts at UNICAMP (2004). Professor at the Ballet Municipal School of San Paulo, Brazil (1989/2012). She directs the Group Minik Momdó since 2000, receiving several awards and endorsements, including the Klauss Vianna Dance Award. Creator and organizer of the Laban' Event (89/92/94/96/99), which brought together professionals of dance and movement in San Paulo/BR. Currently, she coordinates the Laban Studio in San Paulo and has recently completed the LIMS Certification Program in Laban Movement Studies, in NYC.

## **Moore, Carol-Lynne**

PhD, CMA, has been involved in the field of movement analysis as a writer, lecturer, and Movement Pattern Analysis consultant for over 35 years. She has taught in over 25 Certification programs. Her recent books include *Movement and Making Decisions* (2005); *Beyond Words*, 2nd ed, (2012); and *Meaning in Motion: Introducing Laban Movement Analysis* (2014).

## **Munro, Marth**

PhD, Certified Movement Analyst (CMA), from the Laban/Bartenieff Institute, LIMS® and a Master Teacher of Lessac Kinesensic Voice and Body Training®, specializing in bodymind and voice in behavior and performance. She is also a Certified NLP Business, Executive and Life Coach, Qualified Sound Therapist, Qualified Hatha Yoga Teacher and a Bio-Neurofeedback practitioner. She is a professor extraordinaire at the Drama Department, University of Pretoria, where she teaches Performance, voice, movement and acting. She has taught in South Africa, United States of America, Finland and Croatia.

## **Nemetz, Laurice**

Licensed Creative Arts Therapist, board-certified member of the Academy of Dance/Movement Therapists; member of the American Association of Anatomists; certified yoga teacher and yoga therapist, using her studies in Laban, Bartenieff and movement since her DMT graduation, in 1994. Past president of the Yoga Teachers' Association and, since 2007, professor at Pace University. Lauri graduated from Wellesley College, earned a Master's degree in Dance/Movement Therapy from Goucher College, and has extensive postgraduate anatomical education. Fully certified faculty member of Tom Myers Anatomy Trains® since 2014 and teaching assistant for Anatomy Trains® dissections. Lauri's work, both as a writer and an illustrator, has been published in books and journals and presented at conferences such as the Fascia Research Congress, the American Association of Anatomists, the American Dance Therapy Association and *Movement: Brain, Body and Cognition* (Oxford University).

## **Paiuk, Irena**

Started her career as a Physical Therapist (PT). She has a Bachelor (2002) and Master (2010) Degree in PT from Tel Aviv University (TAU), and is also a certified STOTT Rehabilitation Pilates Instructor (2010), certified DNS (Dynamic Neuromuscular Stabilization) practitioner (2017) and a CMA (2016). Nowadays she is a clinician, a Faculty Member at a department of PT in TAU where she teaches students and is herself a life-long learner. In her private practice she combines her knowledge and imagination to treat patients, expand their personal movement potential, and motivate them to re-discover their passion for movement.

## **Park, Hannah**

Assistant professor and director of the dance program at Iona College, where she directs the residential college dance ensemble. As an educator, choreographer, and researcher who is certified in Laban Movement Analysis and the teaching of Body Mind Dancing, her work is highly influenced by Somatics, specifically those Laban and Bartenieff-based.

## **Parsons, Martin**

BSc (Engineering) facilitates global organizational transformation as a change agent and problem solver using a combination of supply chain best practices, systems design and supporting advanced technologies. He has extensive experience in supply chain optimization across suppliers, manufacturers and distributors. He has managed consulting practices and supply chain improvement engagements across numerous industry types over five continents. He has trained with Samantha Parsons (CLMA) and is applying Laban and Physical Thinking concepts to support team balance and effective communication.

## **Parsons, Samantha**

MALS, CLMA, SMT is President of The Physical Thinking Institute and Founder of Step Up and Not A Distraction. She blends her knowledge and practice of movement analysis with behavioral and social sciences, cognitive neuroscience, management practices and gender studies to improve business environments, communities and dance practices and performance. She is published and is currently writing two books focusing on boosting embodied awareness "Raising Fierce Girls, Becoming Fierce Women" and "It Is A Know Brainer".

# PRESENTER BIOS

## **Peskin Gidron, 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).

## **Prinsloo, Tarryn-Tanille**

Post-graduate student in the Department of Drama at the University of Pretoria. She received a bachelor's degree in drama and completed her honors degree in film and theatre studies. She has written five feature film screenplays, all produced in South Africa. She is currently studying towards certification as a Laban/Bartenieff Movement Analyst through the Laban Institute of Movement Studies (New York). She is a part-time lecturer at the University of Pretoria lecturing on Live and Digital Performance Studies.

## **Ramesh, Rajyashree**

Born and raised in India and living in Berlin, Germany since 1977, Rajyashree is a dancer, master teacher and yoga practitioner, prepared in Bharatanatyam, Kuchipudi and classical Indian music since childhood. A desire to understand the moving body beyond cultural boundaries took her to Peggy Hackney and the IMS program in Utah. After her certification (CLMA) in 2008, she has channeled her trans-cultural performance and teaching experience in Europe, and her movement analytic expertise into academic research. Her doctoral thesis places the embodied knowledge in dance into a cross-disciplinary scientific framework. She currently offers her trans-cultural program 'Bharata to Bartenieff' in Berlin and Bangalore.

## **Rapisada, 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.

## **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.

# PRESENTER BIOS

## **Sastre, Cibele**

Professor at UFRGS' Dance Program, researching from a Performance as Research (PaR) perspective. Bachelor and Master Degrees in Performing Arts and PhD in Education from Federal University of Rio Grande do Sul, UFRGS. Received her CMA from the Laban/Bartenieff Institute in 1999 with a scholarship from Ministry of Culture of Brazil. Laban based Body Awareness-Dance Specialist from UNESPAR teaching LMA/BF in Dance Courses since 2000 in Rio Grande do Sul. Director of Grupo de Risco - Motif Writing based dance group.

## **Sastre, Cibele**

Professor at UFRGS' Dance Program, researching from a Performance as Research (PaR) perspective. Bachelor and Master Degrees in Performing Arts and PhD in Education from Federal University of Rio Grande do Sul, UFRGS. Received her CMA from the Laban/Bartenieff Institute in 1999 with a scholarship from Ministry of Culture of Brazil. Laban based Body Awareness-Dance Specialist from UNESPAR teaching LMA/BF in Dance Courses since 2000 in Rio Grande do Sul. Director of Grupo de Risco - Motif Writing based dance group.

## **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.

## **Shafir, Tal**

DMT, earned her PhD in the neurophysiology of motor control. She focuses on movement-emotion interaction, its behavioral manifestation, underlying brain mechanisms, and clinical applications (see How your Body Affects your Happiness). New LMA studies with Tsachor include Somatic Movement: Fostering Emotional Resilience through LMA, Emotion Recognition & Empathy (w. A. Melzer), and she holds a Chace Foundation grant to study personality.

## **Shaw, JoAnna Mendl**

Known for her large-scale site-specific works Shaw is the recipient of two National Endowment for the Arts Choreographic Fellowships, numerous grants and choreographic commissions. Her dance work has been presented in New York and commissioned by dance companies throughout the States and in Europe. In 1998 Shaw launched The Equus Projects, a performance company that merges dance with equestrian artistry. She currently teaches in New York City, with faculty positions at Juilliard, Marymount Manhattan and in the Ailey/Fordham BFA program. She has taught at Tisch/New York University, Montclair State University, Princeton University and Mount Holyoke College. International teaching and choreographic commissions include residencies in Hungary, Japan, Korea, Canada, Yugoslavia, Scotland, Wales and coaching and teaching for the Swiss Gymnastic Federation. She holds a BA from Mount Holyoke College and an MFA in Dance from the University of Utah. She is a LIMS Certified Movement Analyst.

# PRESENTER BIOS

## **Shute, Malcolm**

Dance artist. Shute performing career began in Washington D.C. with Nancy Havlik's Dance Performance Group and Jane Franklin Dance. In 2006, he completed his MFA in Dance with a concentration in choreography and founded Human Landscape Dance to showcase his artistic vision. Also in 2006, he earned the CMA through the Laban/Bartenieff Institute of Movement Studies. Shute is fascinated by relationships between people and the environments we inhabit, therefore the performers of Human Landscape Dance appear in a variety of spaces: lawns, stairwells, and walls, as well as the stage. Shute extends his understanding of movement craft by teaching. He gives classes at schools and studios across the Baltimore-Washington region, including the Towson University B.F.A. Dance Program.

## **Soltes-Stein, Dafna**

LIMS Certified Movement Analyst (1981, NYC). From 1984-86 Dafna taught LMA/ BF in the LIMS Weekend Certification Program (NYC). As a dance educator throughout the 80's, 90's and early 2000's she used LMA/BF to design adult and children's creative movement, improvisation and choreography classes at the 92 nd St. "Y", the Hebrew Arts School, Walden and Birch Wathan Schools in NYC, and then in locations in Nyack, NY and on Long Island. From 2007 – 2009, she received a Huntington Arts Council JPMorganChase Bank Individual Artist Grant to choreograph for non-professional artists. From 2011- 2013 she participated as a choreographer for Global Water Dances.

## **Stirling, Glenda**

Glenda is an Assistant Professor at Concordia University of Edmonton and has spent the last 20 years working across Canada as a director, choreographer, writer and educator (Ship's Company, Nova Scotia; The Shaw Festival, Ontario; The Calgary Opera, Alberta Theatre Projects, Calgary). As a CMA Glenda's primary area of research and practice are in the application of LMA to actor training, and as a resource for directors, choreographers and coaches in Opera and Theatre performance practice.

## **Studd, Karen**

Master's degree in Dance from University of Oregon and Certification in Movement Analysis (CMA) from the Laban/Bartenieff Institute of Movement Studies. Studd is also a Registered Somatic Movement Therapist and Educator through ISMETA. She is a LIMS Program Coordinator and has taught in Certification Programs in the US, Canada, Europe, Mexico, Israel and in China. Karen has taught for the Dance Departments of the University of Oregon, the University of Wisconsin, George Washington University and George Mason University. She is a Co-author of EveryBody is a Body.

## **Sullivan, Tom**

A native New Yorker, Tom earned a Master's Degree in Special Education at Hunter College/CUNY, and a Master's Degree in Dance Education from New York University/Steinhardt. He is a LIMS Certified Movement Analyst (CMA). He performed as a dance artist for HARRY/dance works by Senta Driver, the Martha Graham Ensemble (Graham 2), the Phyllis Rose Dance Company, as well as with several NYC independent choreographers. Tom has been a teaching artist in dance throughout NYC Public Schools and a guest teacher at the Laban/Bartenieff Institute for the Modular Certification Program. He is a "Dance for PD" assistant teacher and is a "Moving for Life" certified dance/exercise instructor.

## **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.

## **Tourinho, Lígia**

Artist of Movement. Professor at the Body Art Department of the Federal University of Rio de Janeiro, UFRJ. PhD in Arts, Master in Arts and Bachelor in Performing Arts by UNICAMP. Specialist in the Laban/Bartenieff System from Angel Vianna Dance College, FAV and Centro Laban-Rio and a CMA from the LIMS Modular Certification Program in NYC, coordinated by Cheryl Clark. Ligia is Vice-coordinator of the BA in Dance Theory and Coordinator of the Research Group on Dramaturgies of the Body of UFRJ.

# PRESENTER BIOS

## **Tsachor, Rachelle Palnick**

CMA, RSMT is Assistant Professor of Movement at UIC and founder of LIMS Israel Certification Program. A Registered Somatic Movement Therapist, Tsachor is certified in Mind/Body Medicine for trauma. Her publications include Laban/Bartenieff-based Somatic Movement Therapy; and Emotion Regulation Through Movement.

## **van Berkel, Roos**

Works on the intersection of dance, performance art and interactive technology. After her education at Laban London (BA), she studied at LIMS New York under Amy Matthews, Ellen Goldman and John Chanik. Her graduation project focused on the relationship between movement and architecture. This project initiated a continuing artistic and academic research journey that revolves around the interactions between people, objects and their surroundings.

## **Walsh, Kelley Ann**

Walsh is a Certified Movement Analyst and Alexander Technique teacher who completed her training in both modalities concurrently. She is a First-Year Dance MFA student at the University of Colorado Boulder where she is also studying Women and Gender Studies.

## **Whitley, Jennifer**

M.S., BC-DMT, LCAT, CMA is a Board Certified Dance/Movement Therapist (DMT), a Ways of Seeing practitioner, Level II Reiki trained, and a LIMS Certified Movement Analyst. She is a DMT at MSKCC (NYC) in pediatric oncology and has experience working with children diagnosed with ASD, ADHD, down's syndrome, cerebral palsy, eating issues, family issues, bipolar and behavioral disorders in the therapeutic school setting and privately at Dancing Dialogue.

## **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.

## **Yoo, Si-Hyun**

M.A., Ph.D., is a LIMS Certified Movement Analyst as well as a certified Labanotation teacher. She studied Motif Writing and Labanotation at The Ohio State University. She has notated a number of traditional Korean dances and taught Labanotation and Motif Writing in Korea. She is a co-founder of the Korea Laban Movement Institute in Seoul, Korea, and currently serves as a faculty member at the Laban/Bartenieff Institute of Movement Studies in New York.

## **Zamorano, Gabriela**

México City based actress and director. CMA from the Laban/Bartenieff Institute of Movement Studies YL Certification Program, 2013. She has worked with several CMAs, including: Ellen Goldman, Sook Kim, Karen Studd, Kristin Tanzer, Catherine Maguire, Cheryl Clark, Rachelle Tsachor, John Chanik, Victor Sieañez-Vaca y Emma Cecilia Delgado. Since 2014 she assisted in the first LIMS Certification Program in Mexico, which finished in 2017. Currently she is the professor of Movement Analysis classes in The Mexican Dance Academy/ National Fine Arts Institute, in México City. She holds a private BF practice and gives nonverbal communication advising as part of "Confía de verdad", a Mexican enterprise dedicated to prevent fraud.



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