

Wroclaw 2010

a - Contemporary Training

In this *Contemporary Dance Training Program*, I would like to introduce the students to one of the dance techniques I have learned in Argentina and I've developed with a further education in the United States. This Release Technique belongs to the Movements Research in New York.

Release technique is an umbrella term that encompasses a variety of different practices that emphasise economy of movement by not holding more tension necessary for the movement. In order to achieve this, release practice often emphasises breath, alignment and momentum.

Development and contents

First Day:

The skeleton and pictures of the anatomy to clarify these images within the body. These images, such as the curves of the spine or the roundness of the hip sockets entered into the dancer's internal process.

-Floor and standing work in combination with small choreographic sequences.

. A sense of the weight of your own arm, of your head and your own pelvis.

Second Day:

The musculature follows the skeletal structure. So when you direct the mind toward the skeletal structure, you free the body in preparation for movement.

- Floor and standing work in combination with small choreographic sequences.

. The direction of energy, or flow of the body's tensile and compression forces, through the bone structures as well as a few important muscles such as the "Psoas", connecting the spine to the front of the pelvis.

. To walk using the least muscular effort.

Third Day:

To release unnecessary tension and develop an understanding of the body through a more integrated experience of yourself.

- *Floor Work in couples.*

. Increased range and fluidity of movement, better posture and balance, healing and reduction of injuries. Including shortening and asymmetry; compression of the joints; a restriction of the breath.

- *Interplay with the partner and the small choreographic sequences, creating a dialogue.*

Fourth Day:

We will focus on exploration, experimentation and improvisation using organic movements to connect this work with the creative process of the dancers.

-*Solo Improvisations and Duos.*

. Release work as a help to feel the weight issue before we come into contact .

. The weight of another body in relationship to ours

. Anatomical imagery guides the movement, and energy follows, leading the bodies into the dance.

. Recombination of the small choreographic sequences, changing levels and directions

b- Ladies Technique

The role of fine perception, active waiting and serenity reaction.

Development and Contents

First Day:

- Interplay with the partner: following and leading
- The construction of the Axis
- El Abrazo
- The standing leg

Second Day:

- Changing weight in a Collected Position: Footwork
- Changing Levels of Expression in our dance: Open Position (Projections)
- Circular Ornaments

Third Day:

- Balance
- Turns Technique: spiral from the torso and from the hips
- The Freedom of the flying leg

- Flying Ornaments

Fourth Day:

- Improvisation with the backwards and forwards Ochos

- Creating Ornaments with the heels

- Connection with the partner through the Ornaments using them for orientation, invitation and dialogue during the dance.