

CLASS DESCRIPTIONS

Composing from Within (Luke Miller)

Improvisation in Group Structures

Using learned vocabulary, students will be introduced to Improvisational structures and asked to make choices to “compose from within.” While these structures impose limitations and parameters they simultaneously serve to frame microcosms of discovery.

Post Modern Technique (Luke Miller)

This class is built upon principles borrowed from Ballet, Modern, Yoga, Release Technique, Brain Gym, Chi Gong, and Body Mind Centering. It explores sequential possibilities in the spine by demonstrating how spirals emanating from the core can relate to the limbs. By highlighting specific anatomical initiations, it also focuses on clarity in movement and momentum.

Studio Dialogue (Luke Miller)

Collaborative Skills in Dance Making

This class offers several approaches towards generating movement in collaborative environments and is useful for both Choreographer and Dancer. Improvisation, Composition, and Performance Skills are utilized to simulate a “mini-process” in order to illustrate ways of creating phrases and manipulating material.

Without Steps (Luke Miller)

Improvisation Towards Composition

By delving into the body’s interior landscapes and employing operations to move the body through space, this class provides a safe environment for exploration of the unknown. Value is placed both on the recognition of movement habits and the continued expansion of one’s range of movement textures and qualities. Methods are offered that allow the improviser to compose phrases unencumbered by the notion of “steps.”

Improvisation as Composition (Peter Schmitz)

In this class, we explore movement making in a very present moment. We will address Improvisation not as an “anything you want to do” set of manners, but as a rigorous discipline of attention. This class is for all levels of movers willing to be seriously responsible for play and a layered consciousness. We may even explore movement with spoken language.

Immediate performance (Pamela Vail)

How do we practice performing in a classroom environment? Utilizing pre-set movement and movement created in class, students will practice how to *attend* and be present as performers. We will also investigate the relationship between performer and audience in class, switching roles and exploring responsiveness and proximity.

Technique/repertory (Pamela Vail)

In this class students will learn excerpts of Castro’s repertory, and experience some of Castro’s methods of generating movement material. How do dancers bring their own voices to movement that is given? How is performing pre-set movement different from executing movement that is co-created? Is there room for improvisation in performing set movement? How can we adapt movement for various contexts? Through repertory we will explore these questions and more.

Patterns and Motion (Darrin Wright)

This class is based on full awareness by finding organic patterns through contradictions. Time is devoted to exploring how the body moves through space and how a simple starting point can trickle into a series of events. With basic principles, we incorporate simple patterns allowing us to challenge ourselves and move our bodies fully through continuous movements.

ARTIST BIOGRAPHIES

Luke Miller, originally from Pittsburgh Pennsylvania, studied dance at NYU's Tisch School of the Arts. His previous collaborations with Yanira Castro and Company include *Center of Sleep*, *Wilderness*, *Paradis*, and *Dark Horse / Black Forest* in which he received a 2009 Bessie award for his performance in the production. Luke has also performed in the work of Eun Me Ahn, Neta Pulvermacher, Christopher Williams, Ivy Baldwin, Paige Martin, Keely Garfield, Sally Silvers, Molissa Fenley, and currently in the companies of Susan Marshall and Neil Greenberg. He performed in the 2007 reconstruction of Martha Clarke's *Garden of Earthly Delights* and acted as choreographic assistant in its 2008 Off-Broadway restaging. He assisted Susan Marshall in choreographing *Asphalt Orchestra* for the 2009 Lincoln Center out of Doors Festival as well as *For You*, a solo performed in 2010 by Mikhail Baryshnikov.

In the play *Madama Fortuna* Luke played the role of Bunny/Teddy and choreographed the production. He co-directed and choreographed the play *The Pet Goat* with writer Brian Boyles at WAX and performed as Ron Reagan Jr. in Taylor Mac's *The Lily's Revenge*. In film, he worked with David Neuman in the making of the WB production *I Am Legend*. Luke has designed costumes for Isadora Wolfe, Amber Sloan and assisted David Quinn in costuming The Martha Graham Company. He has created performance environments for Amber Sloan and Bill Young/Colleen Thomas. Recently, Luke has been working with Location 1 art gallery in SOHO to curate events combining live performance and dance with visual art. His work has been shown at many venues throughout New York City including The Joyce SoHo, WAX, Galapagos, The Flea Theater, M Shanghai, Location 1 and The Roxy.

Luke has taught Master classes in Technique, Improvisation and Composition at Universities throughout the country and teaches annually at SUMAC, a workshop geared towards building collaborative skills, at Barnard College. He received his 200 hr Yoga Certification through Om Yoga in NYC and teaches group and private vinyasa classes. For more information please visit www.lukemillerdance.com.

Peter B. Schmitz has been involved in the creative and performing arts for over 25 years as a dancer, choreographer, actor. As a professional dancer/choreographer, Peter has worked through out the United States, Amsterdam, Germany, France, England, New Zealand and recently in Ankara, Turkey. He was a founding member of Dance Gallery, a small modern dance company, a member of Creach/Co in New York City for over 8 years, and has performed in the works of Wendy Woodson, Ann Carlson, Richard Colton/Amy Spencer. Peter currently lives in Brooklyn, NY. He has choreographed for New World Theatre, Medicine Show Theater and Potomac Theater Project and is a member of Actors Equity.

Pamela Vail is a choreographer, performer, improviser, and teacher. She is currently assistant professor of dance at Franklin & Marshall College in Lancaster, PA. Before moving to Lancaster, she spent 8 years living and dancing professionally in New York City. In addition to being a founding member of Yanira Castro | a canary torsi, Vail is a co-founding member of The Architects, a performance improvisation quartet with whom she teaches and performs regularly. Vail has also had the pleasure of working with and being inspired by such artists as Terry Creach, Peter Schmitz, Penny Campbell, Andrea Olsen, Susan Sgorbati, and Heidi Henderson, among others. She continues to perform her own choreography nationally and internationally.

Darrin M. Wright is a native of Los Angeles, California where he started tap dancing at the age of six. His early trainings were taking tap classes which lead into jazz with Ian Gary; learning about choreography and performing in high school with Janet Roston; and taking post modern dance with Rudy Perez. In 1997, Darrin joined the Bella Lewitzky Dance Company as part of its farewell tour. He received his BFA in dance from the University of Illinois, Urbana-Champaign in 2002. Since graduation, Darrin has had the pleasure of working with Susan Marshall, Terry Creach, Bill Young/Colleen Thomas, Yanira Castro, Jack Ferwer, Tami Stronach, Amber Sloan, Jane Comfort, Linsey Bostwick and Nina Winthrop. Darrin teaches master classes in technique, composition and improvisation throughout the country. Currently Darrin lives in Brooklyn, New York.