

## RECENT COURSES AND WORKSHOPS

### COMPOSING RELATIONSHIPS

May 2015, Workshop, Movement Research, New York, NY

Not as beginners but, with a beginner's mind we'll examine and question the relationships (actual and conceptual) that we want to manifest in our dances. We'll work through a variety of exercises to gather compositional tools in how to extend movement from one person to another. Please note: we'll be working in a territory where lifts occur by happenstance, not design, and in a world where contact improvisation has yet to be invented.

### ACTIONS

Spring 2015, Class, Yale School of Art, Sculpture Department, New Haven, CT

A practical workshop in engaging physically in time and space with objects and materials as an extension of the participant's current studio practice. Participants will conceptualize, plan and realize performance projects as agreed upon in consultation with the instructor. As a group, through conversations on individual projects and assigned readings, we'll look to contextual our work within the history of performance and contemporary issues.

This class aims to encourage development of individual performative methodologies to inform, and perhaps alter, the nature of the students' artistic practice.

Please come to the first class ready to discuss your current interests, ideas and impetus to work with performance (show and tell).

This class will be of particular interest to students who might want to take advantage of the instructor's expertise in movement, choreography, and the historical intersections between dance and art.

### COMPOSING/DECOMPOSING: IMPROVISATION TO COMPOSITION AND BACK

2013, Process Lab, Movement Research, New York, NY

Within this compositional workshop our quest will be to generate set movement material that is organic, surprising (perhaps crazy and imperfect)--exactly right to satisfy our unique expectations/desires--without killing its improvisational spirit. Emphasis will be placed on shaping choreography from the outside. To facilitate this all participants will take turns working as dancers for others in the group. Please bring concrete (or vague) ideas and inspiration to use as a starting point, or borrow some of mine.

### THE TECHNIQUE OF IMPROVISATION

2013, Workshop, Gibney Dance Center, New York, NY

In this series of classes we'll work to develop our individual uniqueness as improvisers and to gain performative tools through improvisation.

As in a technique class, we'll begin with a warm-up. Through various exercises we'll work on motivating and initiating movement; on awareness of rhythm, tempo, and timing; on developing themes; on sharpening focus; on quickening response time; and on building stamina of attention and imagination. We'll examine our habitual patterns and impulses, not only to disrupt them, but to take advantage of them and fulfill their organic potential. We'll frequently work in alternating groups in order to learn as much from doing as from observing and responding.

The second half of class will be devoted to composition--devising scores and images and exploring how to develop them for use in performance or as a choreographic tool.

In all we do, our approach will be to push further, beyond our first or second attempt, always asking "what else is possible?"

In her work, MELINDA RING explores a liberal definition of choreography, creating dances, performance pieces, videos and installations. Recent works have been commissioned and presented by The Kitchen, Danspace Projects, The Box L.A., and Headlands Center for the Arts. She is a 2014-2015 Movement Research Artist in Residence and currently a critic in sculpture at Yale School of Art.