

STEVE PAXTON

DRAFTING
INTERIOR
TECHNIQUES

ERAKUSKETA 2020 · OTS · 20 – MAI · 10

EXPOSICIÓN 20 · FEB – 10 · MAY · 2020

EXHIBITION 20 · FEB – 10 · MAY · 2020

Steve Paxton. Joy of Movement Center, Cambridge, Massachusetts, January 1978. ©Stephen Pelegorsky

AZKUNA
ZENTROA
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Culturgest



STEVE PAXTON

Drafting Interior Techniques

«Like the famous tree which was unsure whether it would be making noise should it fall to the ground in a forest without people, there is a way of looking at things which renders them performance». (Steve Paxton, 1967)

Azkuna Zentroa - Alhóndiga Bilbao presents the exhibition *Steve Paxton: Drafting Interior Techniques*, in collaboration with Culturgest Lisboa and curated by Romain Bigé and João Fiadeiro. This show is the first retrospective exhibition dedicated to North-American choreographer Steve Paxton's work and legacy, who developed the Contact Improvisation technique.

The exhibition is aimed at giving a sense of the practices, intuitions and sensations of Paxton's dancing body. Organized in eight 'studies', each of them pointing to an 'interior technique' of the improvising body-in-motion, it is built around a puzzle Paxton persistently posed to himself in the dance studio: what is my body doing when I am not conscious of it?

Thus focusing on dance-as-practice as much as dance-as-performance, the exhibition turns the Exhibition Hall of Azkuna Zentroa into contemporary dance studios, where visitors and dancers are invited to inquire about their own movements. Steve Paxton: *Drafting Interior Techniques* is laid out as an exhibition in live motion, showcasing audiovisual pieces, interviews and original installations which reflect upon movement from the perspective of a dancing bodymind.

Honouring the multiple facets of the dance maker, the exhibition is accompanied by a public programme composed by a cycle of performances, lectures and workshops, alongside Contact Improvisation sessions led by industry professionals.

Steve Paxton: Drafting Interior Techniques is an original idea of Culturgest Lisboa, where it was first presented between March and July 2019

Steve Paxton (Arizona, 1939), is one of the forerunners of contemporary dance. A dancer, he danced in the José Limón and Merce Cunningham companies in the early 1960s, and rapidly went on to cofound several collective choreographic adventures: the Judson Dance Theater, Grand Union, and Contact Improvisation, a form of art-sport practiced today in many countries around the world. An improviser and performer, he has collaborated with many visual and dance artists, including Robert Rauschenberg, Trisha Brown, Yvonne Rainer, Deborah Hay, Simone Forti, Nancy Stark Smith, Lisa Nelson, and many more. His research notably led him to develop a somatic practice, *Material for the Spine*, as well as to the writing of many articles, most of them published in *Contact Quarterly* (USA). Since 1970, he has been living in Mad Brook Farm, an artists and farmers commune in Northern Vermont.

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February 20 > May 10 2020

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« ¿Qué hace mi cuerpo cuando no soy consciente de él?» (Steve Paxton)

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«What is my body doing when I am not conscious of it?» (Steve Paxton)

Azkuna Zentroa - Alhóndiga Bilbao presents the exhibition *Steve Paxton: Drafting Interior Techniques*, in collaboration with Culturgest Lisboa and curated by João Fiadeiro y Romain Bigé. A unique state-wide programme given that this show is the first retrospective exhibition dedicated to North-American choreographer's work and legacy, who developed the Contact Improvisation technique. It looks at dance as a study of forces and phenomena, human and more-than-human: gravity, stillness, touch, disorientation, relations, in and out of the dance studio.

Centrándose en la danza como práctica y como representación, la exposición transforma los espacios de la sala de exposiciones de Azkuna Zentroa en estudios de danza contemporánea, donde se invita al público y a profesionales de la danza a preguntarse acerca de sus propios movimientos. *Steve Paxton: Drafting Interior Techniques* se plantea como una muestra de imágenes en movimiento a través de piezas audiovisuales, entrevistas e instalaciones que presentan las reflexiones que el coreógrafo ha hecho a lo largo de su carrera.

STUDY BYESTUDY

The exhibition is divided into eight studies, each of them pointing to an interior technique of the dancer-improviser.

1... a study in pedestrian movement

The exhibition begins with a series of questions: what does it take to see an ordinary movement like a dance? Is there a way of looking at people that renders them performance? Is it possible to perform everyday gestures on stage without changing them?

Towards the beginning of the 1960s, Steve Paxton contributed to found the Judson Dance Theatre, a transdisciplinary adventure that laid the foundations for post-modern dance. Collaborating with artists such as Yvonne Rainer, Lucinda Childs, Trisha Brown, or Robert Rauschenberg, Steve Paxton began a decade-long investigation into pedestrian movements: walking, sitting, smiling, standing, playing sports...

In the exhibition, we showcase a video installation based on *Satisfyin Lover* (1967), a piece for 42 people crossing the space. What appears, as dance critic Jill Johnston noted in 1969, is "the fat, the skinny, the medium, the slouched and slumped, the straight and tall, the bow legged and knock-kneed, the awkward the elegant the coarse the delicate the pregnant the virginal the you name it ... that's you and me in all our ordinary everyday who-cares postural splendor." The unique melody of each and everyone's unique way of performing the most quotidian of our gestures, and of being seen.

2... a study in anarchy

How can a collective invent ways of dancing together without directing each other? What forms are invented when we try to create and to live without leaders?

These are some of the questions that spurred Grand Union, an “anarchistic-democratic theatre collective” of nine choreographers with whom Paxton performed collective improvisations throughout the 1970s.

«The form is permissive, permutative, elastic, unspecified. In the Grand Union, it is continuously invented by nine people [...]. They do not know what they create, but they trust it,» remarked Paxton in 1972.

In the exhibition, video clips are projected alongside a full length, three-hour long performance at Iowa University, where the viewer can follow the constant negotiation, invention, readiness for change displayed by the dancers—here, the study in anarchy is a study in communication, in humanness, and in mutual generosity.

Next to Grand Union, we showcase *Air/Beautiful Lecture* (1973), created in the same period, which superimposes a pornographic movie with a video from *Swan Lake* and the live broadcast of Nixon’s first Watergate speech. A lesson in queer dramaturgy, where Paxton ponders: “Why are we in the West so hung up on orgasm?”

3... a study in touch

January 1972. Bodies, off-kilter, leap into the air, hurl themselves at each other, grasp, fall, rise, fall. This strange activity lasts fifteen minutes. Eleven young men wearing sweatpants explore the laws of gravity, on gym mats. We are at Oberlin College. The piece is entitled *Magnesium*. An elemental metal capable of producing a brief, brilliant glow. Clashing of bodies. The origins of Contact Improvisation. Contact Improvisation thus began with a question: what happens to dancers when their skins meet? For the past fifty years, in dance studios all around the world, bodies have been rolling on each other following this question.

In the exhibition, we reconstituted the first landscape of these explorations: gym mats, to cushion the shocks of falling, where visitors, every Sunday, can come and take classes with local and international dancers. Alternatively, we show Bojana Cvejic and Lennart Laberenz’s documentary ... *in a non-wimpy way*..., a discussion of Contact Improvisation’s relationship to war and combat: is Contact offering an alternative view on humanity, one based on collaboration and mutual aid, a momentary antidote to the cheap thrills of the consumer society and world integrated capitalism?

The fact remains that Contact Improvisation is one of the rare copyleft dance technique: anyone can teach it, hack it, practice it, and share it with others. No proprietor, no centralized instance of control, but rather: an international forum of discussions, represented here by a wall of *Contact Quarterly*s, a journal that was initiated by Nancy Stark Smith and that has, for the last 45 years, been a space for thinking-with-words and in-movement.

4... a study in disorientation

«You’ve been swimming in gravity since the day you were born. Every cell knows where down is. Easily forgotten. Your mass and the earth’s mass calling to each other...» (Steve Paxton)

Dancing is playing with orientation: “if every cell of our body knows where down is,” the multiple spins, inversions, lifts, dives and tumbles a dancer learns through their life often brings this knowledge into tension.

After several decades of dancing and improvising, Steve Paxton developed Material for the Spine, a series of kinetic puzzles and movement *koans* for studying the body’s experiential

anatomy, where dancers are placed in unusual positions, confronted to “perfect” and impossible forms and encouraged to track all the tensions, all the gaps in consciousness that emerge while moving.

In this room, we present *Material for the Spine* in its digital version produced by Contredanse, a set of videos offering exercises and images to nourish the dancer’s practice. On the ceiling, a selection of silent clips forms the core of the *Phantom Exhibition*, a video installation created by Steve Paxton, Florence Corin and Baptiste Andrien, to immerse the viewer in visual experiments with gravity.

5... a study in gravity

Earthlings, we are earthbound.

Our external form, our movements, our rhythms are shaped by gravity more than by any other force. From the point of view of gravity, we are not so different from large rocks, other large mammals or plants: thrown into the air, a human body will ineluctably follow the same and simple ballistic laws and describe a parabolic trajectory.

There is something heavily reassuring in this permanence: wherever we go on the surface of this planet we are inhabited by a force that will not let us go astray for long.

To study dance is to study what underlies movement. Gravity being one of the constants in our human lives, dancers ride and play with and against its force, learning to yield and to tune themselves to its speed.

In his workshops, Paxton offers daily naps, considering sleep to be part of a dancer’s training to surrender to gravity. For the dancers that will use the space, for the visitors that will need a rest, for the city dwellers that might pass by, the exhibition offers a large nest of cushions to climb and test the interior technique of napping...

And if one needs to have an excuse to lay down, we offer a lullaby: Steve Paxton, recorded as he is reading *Gravity*, his latest book conceived together with Lisa Nelson, Florence Corin and Baptiste Andrien—a meditation on dance, movement, and the forces that inhabit them.

6... a study in stillness

Not-doing is a central gesture in Steve Paxton’s interior techniques, borrowed to the martial art of Aikido and to the meditation practice of Yoga. A humility-in-the-act, not-doing is the study of what is happening when I decide to not-decide, and to let the event decide for me.

For Paxton’s generation of artists, American musician John Cage was the grand purveyor of this wisdom of not-doing. The story is well known: Cage, curious to know what it would mean to “listen to silence”, enters an anechoic (“deaf”) chamber to cut himself off from exterior sounds. The result, of course, is the contrary of silence: his bloodstream beats to his ears, and the rhythm of his breath is still there, unavoidable. For Cage, this is where everything begins: when we stop and discover that nothing has stopped nonetheless. The exhibition showcases the score of *4’33”*, a piece in three acts which only reads *tacet* (literally: “keep quiet”), and where the musician, not playing their instrument, invites the stupefied audience to listen to the sound of silence.

In 1970, Paxton started to work with *Standing*, the movement analog to Cage’s piece, asking the question: what moves when everything has stopped? The response is a *Small Dance*, that the visitors are invited to practice, aided with sound recordings of dancers Steve Paxton,

Daniela Schwarz and Uxue Pascual describing their own experience of gravity in the upright posture.

7... a study in solo

Martha Graham said that one never dances alone: there is always at least one absent partner. Each of Paxton's dances, in this sense, contain studies of the partners: even when they are in solo, they unearth the dancer's hidden companions—gravity, music, memories.

Soloing poses a specific puzzle to the improviser: how can one keep not knowing oneself enough to remain in relation with the unexpected? What kind of others (human, non-human, ecological) can be invited in the dance and how are we caring for them?

In 1955 and 1981, Glenn Gould recorded two interpretations of Bach's *Goldberg Variations*. Starting in 1986, Paxton began a five-year study of the two recordings, investigating difference and repetition. Could he improvise movements never done before? What would be a pure improvisation without repetitions?

«One time I performed two *Goldbergs* in a row, and that was the kind of thing I thought was possible. To do two shows with a process of no process, would they end up being different performances? But having worked on Contact Improvisation to see if I could figure out why this thing called improvisation has a reputation for not having structure, I kept finding structure. At a certain point I decided that the structure was me. That I couldn't get outside of that. I couldn't continue the process because I kept running into myself.»

Next to the *Goldberg Variations*, we present a wall of solos, ranging from dances danced for others (Yvonne Rainer's *Roman Movies*), to dances danced with others (*Backwater* with percussionist David Moss, *Asteroid* with filmmaker Paul Wang), to dances danced to Bach (*Some English Suites*). The question, everywhere, remains: what repetitions, what differences, are made manifest by improvisation?

8... a study in relation

Steve Paxton's life is full of encounters and collaborations: from the Judson years to Grand Union and Contact Improvisation, he co-created his way through many collectives. Amongst his countless collaborations, the one with Lisa Nelson holds a unique place. Steve Paxton and Lisa Nelson moved out of New York City around the same time, in the 1970s, to Mad Brook Farm, an artistic commune in Northern Vermont. Building a dance studio, editing *Contact Quarterly*, living from agriculture when not from dance, they also shared a lifelong relationship onstage.

For 25 years, they notably performed *PA RT*, an improvisation danced to Robert Ashley's *Private Parts*. Rejecting the romantic reductionism of dance hetero-coupling, they embodied two rather queer characters: a blind man, very stiff, with sun glasses and an unexpressive face, and a woman with a mustache, a sarwal and a loose T-shirt. This room presents images from their duet filmed by Penny Ward in 1983, together with a sound and video installation presenting Myriam von Imschoot and Tom Engel's *Conversations in Vermont*, a series of interviews with both dancers.

Opposite to the *Conversations*, we present *Humano Caracol*, a video by Ixiar Rozas where Steve Paxton is teaching compost-making and talking about dance with longtime friends Pep Ramis and Maria Munoz; and *Goldberg in Vermont*, an improvisation with a tree and the earth beneath it, filmed near Mad Brook Farm by Cathy Weis. Both give an image of a more intimate Steve Paxton, one who lived on a farm for the last fifty years, and has learned, in the company

of other species, a patience and attentiveness to the slow improvisations of forces other than human.

Acknowledgement

In the 1960s, as Steve Paxton was making dance pieces by the dozen, he made the conscious decision that his “job was to make work, not keep [his] own history.” The consequence is that almost none of the works (videos, audio recordings, books, installations) that are shown in the exhibition are ‘of’ Steve Paxton: they were all made and conserved by others, without which this show wouldn’t exist. A special thank you, then, is addressed to the artists, dancers, videographers, archivists and scholars who contributed to the show, including Bojana Cvejić, Cathy Weis, Florence Corin and Baptiste Andrien (Contredanse), Deborah Hay, Ixiar Rozas, Kaaithheater, the Langlois Foundation, Lennart Laberenz, Lisa Nelson (VideoDa), the Merce Cunningham Trust, Myriam van Imschoot and Tom Engels (Sarma.be), Nancy Stark Smith (Contact Quarterly), Patricia Kuypers, Paul Wong, Penny Ward, Rui Xavier, Steve Christiansen, the Trisha Brown Archive, Yvonne Rainer, the Walker Art Center, Walter Verdin and the Western Front Archives.



PUBLIC PROGRAMME

SHOWS

FRIDAY
21ST
FEBRUARY
Jurij Konjar
Flat + Satisfyin Lover (Steve Paxton)
Goldberg Variations

THURSDAY
12TH
MARCH
Ion Muntuate
Goldberg Versions

WEDNESDAY
22ND
APRIL
Mal Pelo

MEDIATION

WORKSHOPS ON STEVE PAXTON IMPARTED BY:
Patricia Kuypers. 11th > 14th March
Otto Ramstad. 20th > 23rd April
Ixiar Rozas 24th and 25th April

CONTACT IMPROVISATION CLASSES TAUGHT BY LOCAL
PROFESSIONALS
on Sunday mornings

Jurij Konjar *Flat + Satisfyin' Lover* (SP) / *Variaciones Goldberg* (JK)

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February 21. Auditorio. 10/8 €

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In the context of the Steve Paxton exhibition, we present three historical works by Paxton, revisited by the Slovene choreographer and dancer Jurij Konjar.

The first two pieces belong to the early years of the mythical Judson Dance Theater and focus on one of the main questions launched by the collective: what is dance? In his short solo, *Flat* (1964), Steve Paxton explores simple actions like walking, sitting, assuming poses or focusing attention. *Satisfyin' Lover* (1967) continues this exploration by inviting 42 persons to walk across the stage, according to a set of simple guidelines. The work *Goldberg Variations* stem from a later period, after the development of the famous Contact Improvisation. In this improvised work, Paxton incorporates a number of the main concerns of 'post-Cunningham' dance, in a moving dialogue with the homonym Bach composition, interpreted by Glenn Gould.

In 2007 Jurij Konjar started looking at Walter Verdin's video work, *Goldberg Variations*, based on Steve Paxton's performance 'The Goldberg Variations by J.S. Bach, played by Glen Gould, improvised by Steve Paxton'. In 2009, through a chain of events and choices he began practicing regularly; dancing the whole piece every day of the following year. The official premiere of *Goldberg Variations* was in Vienna in October 2010.

In this piece, Jurij Konjar revisits the original work, based on his observations of video recordings and a prolonged daily practice, part of which accompanied by Steve Paxton and Lisa Nelson. In tune with Paxton's legacy, the work is recreated at every single presentation, as an encounter between the performer, the music and the audience.

Jurij Konjar is a Slovenian artist working in the field of dance. Following his education and the creation of his early works, in 2007 he suffered a head injury that shifted his focus towards the potential of the present moment. In 2009, an in-depth observation of Steve Paxton's *Goldberg Variations* video, with conversations that sprouted from it, triggered the development of a personal improvisation practice. Collaborating with Steve Paxton (2010-2016), he has performed Paxton's work *Bound* (1982), *Flat* (1964) and *Quicksand* (2016), as well as staged *Satisfyin' Lover* (1967). In 2014 he has launched Habitat, a nomadic working space for process-oriented practices. He has been performing the *Goldberg Variations* since 2010.

Artistic Sheet:

Flat (1964) Coreografía: Steve Paxton / Baile: Jurij Konjar

Satisfyin' Lover (1967) Coreografía: Steve Paxton / Coordinación: Jurij Konjar / Danza: 42 performers

Variaciones Goldberg (1986/2010) Baile: Jurij Konjar *After Steve Paxton* / Música: Las Variaciones Goldberg de Johann Sebastian Bach, interpretada por Glenn Gould (1981) / Producción: Jurij Konjar / Coproducción Tanzquartier Wien / Con el apoyo de: Ministerio de Cultura de Eslovenia



Ion Munduate Goldberg Versions

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March 12. Exhibition Room

8/6€

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Goldberg Versions by Ion Munduate is the development of a work process based on the idea of "visiting" the score of J.S Bach, the film of the interpretation of the variations by Glenn Gould (1981) and the original Steve Paxton archive that he developed from improvisations danced between 1985 and 1992 recorded by Walter Verdín.

Among these three moments, something is triggered between the Gould's extremely technical way of understanding Bach's music and Paxton's way of understanding movement, improvisation and music, with a simplicity, lightness and fluidity whereby they both seem to be obviating the difficulty of its execution" he explains.

As the artist explains: "In *Goldberg Versions* there is a series of elements common to my previous project, *Translation*, which is the basis of this new working process, i.e. the idea of annotating movement and specific instructions to produce what is pursued, and lastly, be able to base myself on a pre-existing piece to create the choreographic material."

For the development of the project he has had the artistic collaboration of Blanca Calvo and for the analysis of the movement with Ana Buitrago. This artist owes his training to the SNDO (School for New Dance Development) in Amsterdam, linked to Paxton's work. Furthermore, she attended the presentation of Paxton's *Variations* in 1992 when he executed and filmed them leaving them filed away.

Ion Munduate, artista formado en San Sebastián, Madrid y París. Junto a Blanca Calvo inicia en 1994 una intensa colaboración artística de la que surgen diversas obras. En paralelo, conciben *Mugatxoan* en 1998, un proyecto de formación dedicado a la investigación y creación. Sus performances y vídeos se han presentado en diversos espacios europeos y son: *GoGo*, *Caja Roja y lucía con zeta* (1998), *Flyball*, *Boj de largo* (2000), *ASTRA TOUR* (2003-2004), *Extras de artificio* (2005), *BAT*, *Beautiful Animals Trying* (2006), y *Sin título, en colores* (2010), *Translation* (2013-2016) *Las plumas* (2017) *Alfabeto Móvil* (2017). En 2015 reciben por *Mugatxoan* el premio Gure Artea como reconocimiento a la actividad realizada en el ámbito de las artes visuales. Ha impartido numerosos talleres y seminarios y ha sido tutor de diversas piezas de jóvenes artistas.

Artistic Sheet:

With Ion Munduate

Movement assistant: Ana Buitrago

Artistic assistance and production: Blanca Calvo

With the support of the Dance Production I of the Department of Culture of the Basque Government and Ereмуak, and with the support of Dantzagunea.

The work has been produced in and with the collaboration of Tabakalera, Donostia.



Mal Pelo. María Muñoz & Pep Ramis

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April 22. Auditorium

15/12€

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The Catalan dance company Mal Pelo has been researching and creating its own language for 30 years. Its personal relationship with the work of German composer Johann S. Bach began with *BACH*, a show which toured the world in 2004. As a first step in a deep and complete immersion process, *Bach Project* is a trilogy focused on the study of J.S. Bach's music and its relation to choreographic writing.

On Goldberg Variations/Variations is a show based on the *Goldberg Variations / Variations* musical proposal of the French-American pianist and composer Dan Tepfer, who interprets the *Goldberg Variations* of J.S. Bach, combined with his improvised variations on the same harmonies.

On Goldberg Variations/Variations is a framework of language lines which weaves a fabric around the work of J.S. Bach. Dance, John Berger's voice, some own texts, the manipulated multifocal sound of the soundtrack, live voice and video screenings, meld together to create Mal Pelo's approximation to the universe of J.S. Bach.

The choreographic proposal is committed to each interpreter's specific musicality, and to the rhythmical dynamic dialogue between the group and the space.

Mal Pelo, with the artistic direction of María Muñoz and Pep Ramis, is a creative nucleus characterised by shared authorship and a trajectory based on researching movement and its dialogue with other disciplines. Since 1989 it has developed its own artistic language through movement, word, video, sound space and a special vision of stage space. For 30 years, Mal Pelo has upheld its interest in working with writers like John Berger and Erri de Luca, and creators like Baró d'Evel, Andrés Corchero, Steve Noble, Lisa Nelson, Niño de Elche, John Edwards, Alia Sellami, François Delarozière, Eduard Fernández, Leonor Leal, Marta Izquierdo, Faustin Linyekula, Cesc Gelabert, Carlota Subirós, Àngels Margarit, Lilo Baur, Cristina Cervià, Núria Font, Joel Bardolet, Nuno Rebelo and Agustí Fernández, among others. It has been running the Centro de Creación L'animal a l'esquena, in Celrà, Girona since 2001.

WORKSHOPS /

The Exhibition Hall becomes a space for training and experimentation within the framework of the *Steve Paxton. Drafting Interior Techniques* exhibition, with workshops imparted by specialists in Paxton techniques.

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March 11-14: **Patricia Kuypers Contact Improvisation**

40/35€

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Patricia Kuypers. **Workshop around Steve Paxton**

Patricia Kuypers will introduce us to Contact Improvisation, a technique Steve Paxton contributed to develop in the 1970s. Centered on the relation to another human's body and mass, Contact Improvisation brings into play the physical contact points between two or more partners, exploring the senses of touch and weight.

Contact Improvisation: An attention mode

«A long time practice of Contact Improvisation drove me to be more and more conscious to how the attention is operating during the warm up and during the dance with a partner. As a way to modulate the tone as well as a way to perceive, the attention mode we activate is determining what is available to play with in each moment. It could be the skill to deepen a very precise physical exploration, to keep going with something for a long time or to accept the present body/mind conditions and bring it into dancing. Observing those changing inner points of view and bringing some tools to focus, center, and tune in, before to come in contact and relation with a partner is a way to get to readiness» explains the choreographer.

In this workshop, the participants will experiment with the question: how to awaken the right quantity of alertness and relaxation to open the senses to what's there and stimulate the ability to answer creatively to what we feel. Each day will bring a new entrance into a way to listen, beginning sometimes with a quite physical and energetic warm up, and sometimes observing and tuning the senses before to let the dance happen. Basic Contact practices will provide a technical framework to play with the form. Time will also be given for exchanges and questions.

Patricia Kuypers is a dancer, choreographer, editor and dance researcher. Since the 1980s she has been placing the living, perceiving, communicating human being at the forefront of her artistic process. She teaches improvisation and has created numerous performances, in duets, trios, and larger collective forms all over Europe. She also explores the contribution new technologies can make to dance. She is the founder of the publishing house *Contredanse* and of the magazine *Nouvelles de danse*.

Otto Ramstad

Workshop around Steve Paxton

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April 20-23: Otto Ramstad. Material for the Spine
40/35€

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Otto Ramstad brings Material for the Spine, a technique that emerged out of Contact Improvisation and that Steve Paxton started to develop in the 1980s, exploring movement possibilities within the muscles surrounding the spine, playing with puzzles and forms to uncover connections between the pelvis, head, scapula and vertebrae.

Otto Ramstad holds a BA in Dance, Improvisation, and the Moving Image, from Goddard College and is a Certified Teacher of Body-Mind Centering(r). He has been featured in the work of DD Dorvillier, Miguel Gutierrez, Shelton Mann, Karen Nelson, Lisa Schmitt, Scott Wells, and Kitt Johnson. Ramstad's solo work has been performed in Denmark, Finland, England, Paris, New Zealand, Italy, NYC, around the USA. He is a recipient of Foundation for Contemporary Art Fellowship 2015, McKnight Foundation Fellowship 2010, an Archibald Bush Fellowship Artist 2006, twice a DanceWeb Scholarship recipient at Impulstanz, and was nominated for a Rolex Protégé Award in 2007.

INTERNATIONAL SEMINAR

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April 24 & 25: Ixiar Rozas.

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SEMINAR: INTERIOR TECHNIQUES STUDIES

Seminar about Steve Paxton. *Drafting Interior Techniques*

Thought and driven by Ixiar Rozas

Put awareness where it tends to disappear.

Dancer and choreographer Steve Paxton has understood dance for over 60 years as a laboratory to explore the human body.

Throughout the seminar Interior Techniques Studies we will be dealing with Paxton's thought and work, taking as a starting point his book *Drafting Interior Techniques* (Culturgest, Lisbon, 2019), published by Romain Bigé.

The book is divided into 8 chapters –studies–, which run through the tools Paxton has been practising throughout his career. Each seminar guest will take a chapter from the book as a starting point and relate it to his/her own work, research and life experience. What do our bodies do when we are not conscious of it? What do we do when we improvise? What can we learn from ourselves? Is it time to try anarchy? What gestures do we make with the earth? The publication is intended as a pocket manual for self-hacking and these questions are open, like sky.

PROGRAMME

Friday, 24th April. Exhibition Hall

10:30a.m.-12:00p.m.: Otto Ramstad. *A study in anarchy. A study in gravity*

12:00p.m.-1:30p.m.: Romain Bigé. *A study in compost* (The Small Dance as A Compost-Humanist Practice or Drafting Interior Techniques in the Capitalocene)

4:30p.m.-6:00p.m.: María Muñoz, Pep Ramis. *A study in solo. Steve Paxton's Goldberg Variations*

6:30p.m.-8:00p.m.: María Muñoz, Pep Ramis in conversation with Steve Paxton (video-conference). *Drafting interior techniques*

Saturday, 25th April. Lantegia 1

10:30a.m.-12:00p.m.: Ion Munduate. *A study in gravity. Moving-moved*

12:00p.m.-1:30p.m.: Ula Iruretagoiena. *A study in pedestrian movements*

4:30p.m.-6:30p.m.: Marc Badal. *A study in anarchy. A study in gravity*

Ixiar Rozas Elizalde is a writer and she researches voice and language materiality. Her books, texts and materials have been published in several countries and languages. Some titles include: *Negutegia* (2006, 2009), *Ejercicios de ocupación. Afectos, vida y trabajo* (2015, co-published with Q. Pujol), *Beltzuria* (2014, 2017), *20.20* (2017, CD, with M. Salgado). She has also worked with numerous artists and thinkers. She also organizes encounters, in conjunction with other artists, related to critical thought and contemporary art: *Periferiak* (2002-2007), *ERresonantzian* (2011), *Arrakalatuta* (2015), *Proklama* (2013-2019). Moreover, she has been a member of AZALA Space (Gure Artea Award, 2017), since the project beginnings. She holds a doctorate in Fine Art and is currently a professor of artistic education at Mondragon Unibertsitatea. She is also a professor on the UPV/EHU's Art Creation and Research master's course).

Contact Improvisation Workshops

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EVERY SUNDAY. From February 21 to May 10

11:30am-1:30pm. Exhibition Hall. Free admission until full capacity is reached.

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Azkuna Zentroa - Alhóndiga Bilbao organizes every Sunday different Contact Improvisation sessions led by dance professionals.