

MARGIE GILLIS Internationally acclaimed modern dance artist Margie Gillis has been performing her solo dance concerts for over thirty-five years. As choreographer and performer of over a hundred original solo dance works, she has earned rave reviews throughout the world for her intimate, emotional and intelligent portrayals of the multiple facets of the human soul. Margie Gillis teaches masterclasses for dance students and professionals in various cities throughout the world, including New York where she has taught at the Juilliard School. Both the Quebec and Canadian governments named her an Honorary Cultural Ambassador. In 1988, she was the first modern dance artist to be appointed to the Order of Canada. In 2001, she received a Career Grant from the Conseil des arts et des lettres du Québec for her exceptional contribution to Quebec culture. In September 2008, Canada Council for the Arts announced that Margie Gillis had been selected by a peer assessment committee to receive the Walter Carlsen Prize for Excellence in the



Improvisation. In 1997 he founded the association LAVA-Dansproduktion with Sybrig Dokter. He has won a distinctive reputation for his original brand of teaching and performing. Benno has taught extensively throughout Europe since 1986, primarily focused on Improvisation and Contact productions at the Stockholms Stadsteater (City Theatre of Stockholm).



BENNO VOORHAM is a dancer/actor, choreographer and teacher from Holland, living in Stockholm since 1995. Since he graduated from the School for New Dance Development in Amsterdam he has worked as a freelance dance artist throughout Europe, directing his own work as well as collaborating with others in both set and improvised pieces. His work has toured Eastern Europe, Costa Rica, Germany, Ireland, Israel, Italy, Japan and Scandinavia. In 1994, Benno won the Greek Dance Critic Prize for the 'Best performer of the year' for his work in 'What the girls talk about' and since then he has been a regular performer with Konstantin Milhos' Athens-based dance company, 'Wrong Movement'. From 2005 until 2007 Benno performed in different

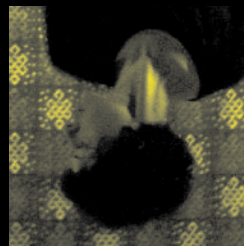
contemporary dance and yoga and has a private Shitsu practice. Sylvain has made his home on the beautiful Sunshine Coast of British Columbia, where he teaches and educator, Sylvain is also a compassionate Shitsu practitioner, an enthusiastic builder, an avid gardener and a passionate singer. After living in Toronto, Winnipeg, Vancouver, and Quebec City, in the last ten years, he has made it his practice. An inspiring teacher introduced to yoga as a child and then rediscovered it in the late '80s. and savoured with a deepened sense of thanksgiving. Sylvain was eclecticism. His appearances as a dance performer are now selective choreographers, and as a soloist, has a repertoire of uncommon and master of interpretation. He has worked with more than 40 is a seasoned dance artist recognized as a compelling performer **SYLVAIN BROCHU** Originally from Sherbrooke, Quebec, Sylvain Brochu



LIN SNELLING has toured the world extensively as performer with Carbone 14 (1989-2001). As a choreographer, performer and teacher, she continues to investigate, perform and teach improvisation, both as a tool for creating choreographic material and a way to keep performances alive and present. This has cultivated her exploration into bodywork in relation to dance and the spoken, sung and written word. An interest in multidisciplinary art and re-invention fuels her choreographies. Lin creates works and collaborates with choreographers and directors throughout Canada and Europe, most recently in Austria, Belgium, Cyprus, and the UK in her collaboration with Guy Cools, called "Repeating Distance." Lin is presently teaching dance and improvisation to actors in the Drama Faculty at the University of Alberta, and working on "Room", a performance process including 11 artists of diverse disciplines.



MAXINE HEPNER is a master teacher, mentor and guest artist of contemporary dance and interdisciplinary performance in Canada and internationally. She is known as a performer and creator of bold, large-scale performance works ("audacious") and intimate chamber pieces ("reaching a new state of mind"). Her company, Across Oceans is dedicated to approaching art as a collaborative activity where the fundamental experience is a physical one. She teaches dance, integrated movement-voice technique, creative process, choreography and her "cycles series practice". Her personal practice, evolving since the 1970's, has developed from training in classical, modern and contemporary dance and theatre forms, Linklater vocal technique, contemporary and traditional arts of Southeast Asia, Action Theatre of Ruth Zaporah, and ongoing research into neurological patterns and modes of experience and memory with neurologist Tim Kennedy of the Neurological Institute of Montreal. This wide-range of experiences has led her to an approach that does not presume aesthetic preferences, but examines impulse, energy and the expressive natures of their many forms.

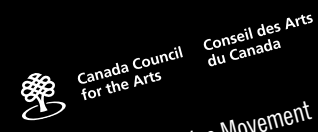
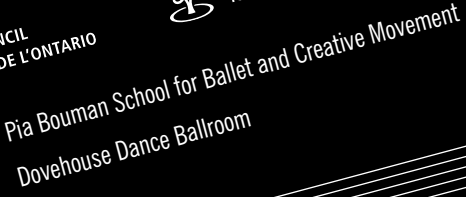


Performing Arts. Margie Gillis is an artist with social commitments. She has lent her voice to a number of organizations dedicated to the fight against AIDS. She has also been a spokesperson for OXFAM and for the Planned Parenthood Foundation. The Stella Adler Studio and Bill T. Jones honoured her relentless social commitments by awarding her the inaugural MAD Spirit Award in the fall of 2008. Her new creation, "Threads", will premiere at the National Arts Centre in March 2010. "My approach to dance and choreography is based on "listening" to the connection between thought, emotion, spirit and body. This is the natural kinetic process whereby our inner "landscape" translates into electrical impulses that transmit to the muscles the message as to how and with what quality to move." - Margie Gillis

GENERAL INFO

Dovehouse Dance Ballroom is located at 805 Dovercourt Road (north of Bloor Street), on the 2nd floor.
Canada's National Ballet School is located at 400 Jarvis Street.
 Class spaces are limited. Please register early. To register, first contact ATC Program Manager, Tracey Norman, then complete the registration process by sending a \$25 non-refundable deposit to secure your place (by cheque to Series 8:08) with your name, mailing address, email address, phone number, and the name of the workshop you would like to attend.

For more info, please contact
 Series 8:08 ATC Program Manager
 Tracey Norman
 T 416.504.6429 x40 or E atc@series808.ca
 Series 8:08 ~ Artistic Director/GM: Yvonne Ng
 c/o Dance Umbrella of Ontario
 490 Adelaide St. W, #201, Toronto, ON M5V 1T2
www.series808.ca
 ATC was founded in 1998 by past Co-AD, Jessica Runge



series 8:08

TECHNIQUE PRACTICE CREATIVE
 VISION PROCESS
 EXPLORE

ALTERNATIVE TECHNIQUE CLASS (ATC)
 PROGRAMS FOR 09/10

series 8:08

Series 8:08 is an artist-initiated, artist-run organisation that was founded in Toronto Canada in 1993. Series 8:08 is a unique organisation that supports the professional development of dance and dance artists, in various disciplines and of diverse aesthetics through our three programmes: the Choreographic Performance Workshop (CPW), Season Finale (SF) and Alternative Technique Class (ATC).

The Alternative Technique Class Program offers innovative professional development workshops to dance artists taught by established dance professionals. These are opportunities to explore alternative techniques and practices as well as the creative vision and processes of particular dance artists.

CONTACT IMPROVISATION

BENNO VOORHAM

Workshop open to dancers/movers who have contact improvisation and or dance improvisation experience.

Contact Improvisation will be the common ground to continue and deepen our skills to come into a physical and kinaesthetic dialogue with others. By awakening our physical and sensory awareness we will bring mind and body into a state of readiness and receptiveness for dancing in a playful and spontaneous way.

We will spend time working on various skills and exploring the underlying principles of Contact Improvisation, playing with physical forces such as gravity, levity, momentum and inertia. In the second part of each day, we will work with different scores and structures for improvisation with a strong focus on developing a playful and subtle presence in our dancing; dancing in such a way as that we can expect to be in physical contact at any moment and at the same time we can keep an awareness of our own direction in improvising.

OCT 29 » 30, '09
10am » 4pm (lunch 1pm » 2pm)
Dovehouse Dance Ballroom
\$125, \$100 if you register with
\$25 deposit by SEPT 21, '09

INTEGRATED MOVEMENT AND VOICE: IMPULSE, ENERGY AND FORM

MAXINE HEPNER

Workshop open only to professional dance artists, and dance students in their final two years of a professional dance training program.

We begin with the premise that movement and voice are indivisible and physical. We begin with impulse. Impulse sets energy in motion. Motion takes shape, direction, space. Structures develop. From there on, it's a matter of paying attention with open mind and senses, and the creation/interpretation begins. All of this happens on the inside, the outside and between each one of us. Each of the two days is divided into 3 sessions, with the second day continuing the practice started on Day 1. The morning session includes a warm-up that is a series of very simple exercises to awaken awareness, isolation of body parts, coordination, and circulation. Then concepts of internal and external forms of impulse, energy and articulation will be explored through guided individual practice. The first afternoon session is an integrated movement and vocal technique class. Concepts explored in the morning will be applied to set exercises and combinations (with both movement and voice) presented in dance class format. The second afternoon session is for independent explorations of the day's work. Participants will practice alone, and with witnesses, to experiment and begin to make the work personally relevant.

JAN 16 » 17, '10
10am » 5:30pm
(lunch 12.30pm » 1.30pm)
Dovehouse Dance Ballroom
\$125, \$100 if you register with
\$25 deposit by JAN 4, '10

LIN SNELLING

A five-day performance workshop to explore the ways breath shapes our moving, speaking, singing, sounding, and silence. This sensory and imaginative exploration will allow the performer to filter elements of rhythm, anatomy, direction, force, fluidity and energy through the fully engaged and breathing body. Breath is movement and paying close attention to the fluid sensations of breath as it shapes our body and our imagination can give life to intimate resting as well as full-blown elation. We develop abilities to make choices as creators and performers through working both individually and with partners and also through writing, talking and witnessing each other. In this spirit of exploration, relationship, and involvement the body develops its own clarity. Lin brings to the workshop the extensive experience gained from the twenty-year history she has sustained as a performer in her own dances, in the work of other independent directors/choreographers, and as well as in the work of Montreal's **Carbone 14** dancers in her own dances, in the work of other independent relationships and shaping the forms that emerge in sound and movement, so as to bring vibration and clarity to the room. The workshop is aimed at actors/ dancers/ singers/ musicians/ writers and artists with a desire to move. This does not mean previous dance experience necessarily; just an interest to explore breath, song, text, or invented language from the perspective of the moving body.

FEB 15 » 19, '10
10am » 1pm
Dovehouse Dance Ballroom
\$180, \$135 if you register with
\$25 deposit by JAN 11, '10

dance-theatre company. The workshop is aimed at articulating relationships and a quality of listening that is often inherently dynamic and musical. The workshop is aimed at actors/ dancers/ singers/ musicians/ writers and artists with a desire to move. This does not mean previous dance experience necessarily; just an interest to explore breath, song, text, or invented language from the perspective of the moving body.

AUG 10 » 14, '09
10am » 12pm
Canada's National Ballet School
\$125, \$100 if you register with
\$25 deposit by JUL 13, '09

Through sitting (meditation), we will move towards finding a relaxed body and allow the fluctuations of the mind to settle so the asana practice (poses), we will explore Tomas Myer's myofascial meridians, as well as the concept of biotensegrity, which, in essence, is the balance of tension and compression elements in the body. We will discover that, by channelling the rebound force through those meridians, we can plant deep roots, make connections through the whole body and allow the body to expand to its full capacity.

SYLVAIN BROCHU

Workshop is open to pre-professional and professional dancers, artists from different backgrounds, and yoga practitioners.

Vijnana is a Sanskrit word which means "inquiring; understanding from within." At its foundation are seven principles: relaxing the body, quieting the mind, focusing through intention, rooting, connecting, breathing and expanding. Through deep personal inquiry, as well as through partner work, we will explore these principles. We will look at how applying these principles can bring us to a level of awareness that will enhance your daily practice, whatever this practice may be. We will practice different breathing techniques. Through pranayama (breath work), we will practice different breathing techniques. Through the concept of biotensegrity, which, in essence, is the balance of tension and compression elements in the body. We will discover that, by channelling the rebound force through those meridians, we can plant deep roots, make connections through the whole body and allow the body to expand to its full capacity.

DANCING FROM THE INSIDE OUT

MARGIE GILLIS

Workshop open to professional dance artists, and dance students in their final two years of a professional dance training program.

What is the miracle of who we are? This masterclass is designed to encourage the dancer to rediscover the wisdom of the body. The class has been carefully constructed to inspire the dancer with the awe and increase openness for continued

curiosity that initiate movement. The work strives to increase openness for continued experimentation, exploration and understanding through movement.

The workshop is based on sensitising the dancer to the connection between thought, emotion, spirit and body. This is the natural kinetic process whereby our inner "landscape" translates into electrical impulses that move through our nervous system transmitting the message to the muscles and connective tissue as to how and with what quality to move.

Through the use of dance exercises, "games", imagery and guided movement motifs, the dancer is reawakened to the joy of movement. We work with the body's natural impulses towards health and the extraordinary possibilities of expression. The class is designed to be fun but is surprisingly challenging, requiring focus and taking the dancer through a full body warm-up.

The dancers are encouraged to "listen" to their bodies, their impulses, their inner conversations and emotions, and to use this information to expand their existing physical, artistic and creative capacities. In this class, dancers learn to hear and trust their inner landscape and imbue the shape, line and articulation of their movement with fuller meaning and beauty.

The motifs used through the workshop are designed to deepen the dancers' performance capacities, their knowledge of the choreographic process and possibilities, and to reinforce and expand the imagery, focus and techniques that they use daily. The dancer learns to move towards health, fuller expression, creativity and the knowledge of how to share, give and be responsible to and for his/her own unique artistry as a "Human Dancer".

PERFORMING THE BODY

Workshop to explore the ways breath shapes our moving, speaking, singing, sounding, and silence. This sensory and imaginative exploration will allow the performer to filter elements of rhythm, anatomy, direction, force, fluidity and energy through the fully engaged and breathing body. Breath is movement and paying close attention to the fluid sensations of breath as it shapes our body and our imagination can give life to intimate resting as well as full-blown elation. We develop abilities to make choices as creators and performers through working both individually and with partners and also through writing, talking and witnessing each other. In this spirit of exploration, relationship, and involvement the body develops its own clarity. Lin brings to the workshop the extensive experience gained from the twenty-year history she has sustained as a performer in her own dances, in the work of other independent directors/choreographers, and as well as in the work of Montreal's **Carbone 14** dancers in her own dances, in the work of other independent relationships and shaping the forms that emerge in sound and movement, so as to bring vibration and clarity to the room. The workshop is aimed at actors/ dancers/ singers/ musicians/ writers and artists with a desire to move. This does not mean previous dance experience necessarily; just an interest to explore breath, song, text, or invented language from the perspective of the moving body.

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