

***Mystic Fountain: Legacy of Expressive Gesture
Embodied from the Baroque to Denishawn
Gibney 280, Studio D, June 20-23rd**

June 20th Thursday

10-11:4 Baroque: Caroline Copeland leads warmup, Catherine Turocy teaches Gilbert Austin's system of gesture and will introduce "The Miser" poem to the students, followed by a movement exploration of the libretto/scenario of "La Gelosia" and the "revealing of the emotional story" in the spatial map of the dance.

11:45-1:15 Delsarte: Joe Williams will introduce students to Delsarte's concepts of the inner and outer self, our triune nature as mental, emotional and vital beings, and how those qualities appear in both our anatomy and our actions.

1:15-2:15 Lunch Break

2:30-3:30 LECTURE from Livia Vanaver with film footage of Ruth St. Denis

3:30-6 Denishawn: Livia Vanaver will teach components and elements of gestures and movements incorporated by Miss Ruth St. Denis in her choreography for "White Jade." The basic outline of the dance will be introduced.

June 21st Friday

10-11:40 Baroque: Copeland leads warm-up and introduces John Weaver and "The Loves of Mars and Venus," relating it to "La Gelosia." Turocy begins teaching the pantomime, "La Gelosia" referencing advice in choreography and performance from Jean Georges Noverre and Giovanni-Andrea Gallini.

11:45-1:15 Delsarte: Williams will conduct a very simple "warm up" to release the body of tension and allow greater freedom of expression. Students will learn to analyze movement for direction, velocity, size, altitude, shape, part of the body used, points of departure and arrival for gesture along with several other valuable movement insights.

1:15-2:15 Lunch Break

2:30-3:30 LECTURE by Michael Novak, Artistic Director of Paul Taylor Dance Company, sharing his experience of employing Delsarte principles into his performance practice.

3:30-6 Denishawn: "White Jade" will be continued to be taught. Vanaver will lead the class with an exploration of being present while moving and creating the sensitivity over and over again to honor this theme and intention of the original choreographer which is key to understanding the dance.

5-6

June 22nd Saturday

10-11:40 Baroque: Copeland leads warm-up and incorporates Charles Le Brun's "Conference on Expressions," showing examples of the facial expressions and descriptions which will culminate in a phrase that uses the face. She also looks at "Chirologia" by John Bulwer, sharing examples of descriptions of gesture in the text and putting together a movement phrase incorporating those examples. Turocy continues teaching "La Gelosia" with inspiration from Voltaire's dramatic practice. (Voltaire was a friend and admirer of Marie Sallé.)

11:45-1:15 Delsarte: After the warm-up, Williams will explain Delsarte's theory of expression relative to anatomy and instinct that predated the work of Darwin. Delsarte placed all these movement qualities on his trinity chart, of mental, emotional, or vital impulse.

1:15-2:15 Lunch Break

2:30-5 Duncan: Catherine Gallant will lead a Duncan technique session and introduce her recent choreography which honors Duncan's 1908 work to Beethoven's Allegretto (from the Symphony No. 7).

5-6 LECTURE: Catherine Gallant will share the history of Duncan's work (her movement and use of music) with a focus on the innovations she made that initiated the development of "modern dance" in the US and internationally.

June 23rd Sunday

10-11:40 Baroque: Copeland leads warm-up and reviews important expressive exercises from the first three lessons. Catherine finishes teaching "La Gelosia" with an emphasis on individual expression within the conventions of period performance practice.

11:45-1:15 Delsarte: Williams will review principles covered in the class and go deeper into the practice guided by exercises he has developed over his years of teaching singers, dancers, actors and musicians.

1:15-2:15 Lunch Break

2:30-5 Duncan: Marie Carstens, principle dancer with Catherine Gallant's company, will coach students in their performance of the Duncan inspired work. Movement activities will be followed by a discussion which highlights the process, and inherent questions, involved in such acts of interpretation as "reconstruction", "re-staging" and "reimagining". Carstens, a specialist in Laban Movement Analysis, will guide the students in their embodiment of Duncan expression.

5-6 Lecture Turocy, Copeland, Williams This lecture will be influenced by the nature of our questions and discoveries in the classes and will be tailored to the occasion. Turocy will demonstrate dancing with a mask and discuss the "knowledge of the mask" with its effect on expression.

*Schedule is subject to change