



Iris Heitzinger

teacher
dance maker
performer

Iris Heitzinger

Performer, independent dance maker and teacher. Associate Artist at La Caldera Barcelona, tanz_house Salzburg and RedSapata Linz. Graduated with a B.A. in contemporary dance and pedagogy from Anton Bruckner Private University Linz/AT. Continued her training in England, Holland, Belgium and Finland on a scholarship by the Austrian Ministry of Culture. As a performer she has collaborated with different artists and groups such as Guillermo Weickert (ES), Vincent Dance Theatre (UK), Jeremy Wade (USA), Ted Stoffer (Belgium), H2Dance (SE/N), CieLaroque (AT) or editta braun company (AT). Iris teaches regular classes and workshops in contemporary dance, improvisation and composition in Europe, Canada and Japan. Since 2007 she creates her own work both individually - Lo que Es (2008), Breve ensayo sobre la nada (2012), Wunschkind (2013), etc. - and with an interest in interdisciplinary and intercultural collaborations which investigate the body's capacities from different angles - Blackbox (2010) with the guinea pig collective - new media/movement/sound, L_ENTES (2012) with the choreographer Natalia Jiménez, Trinity (2013) with the visual artist Oscar Sol, The measure of disorder (2015) with the artists collective Group LaBolsa and the choreographer Thomas Hauert and WALLFLOWERING (2017) with the actress and theatre director Françoise Boillat.

www.irisheitzinger.com

- **Contemporary technique – “bodies experimenting”**

In these classes we will, at the same time, explore our anatomic structure and use our physical intuition as a creative source. Contrary to our conscious mind which has certain limitations when it comes to focusing on various tasks at the same time, the body has a capacity to work within much more complex

systems if we allow or invite it to act from its intuitive and organic knowledge. We will test different approaches to prepare the body, from concrete research tasks to predetermined exercises. In the second half of the class we will explore different anatomic and technical concepts, like the centre as a motor for movement, the correlation between the centre and the extremities, detailed articulation in movement, the relationship with weight and the floor, etc. We will work both individually, with a partner and in groups with the goal of helping help each other to break movement patterns and discover unusual coordinations. The class will always lead into an energetic conclusion of the presented concepts, sometimes in the form of a movement phrase, sometimes in improvised material.

(1.45h – 2h each class)

- **Automatic constructions**

Automatic: from Ancient Greek *autómat(os)* - “self-moving; moving of oneself; self-acting; spontaneous”

Let us start by considering the body as being the tool which situates us in this world and the site where our experiences take place. We can no longer part from the idea of the mind being separate from our physical experience and our emotional responses to our environment. Yet the body has capacities that can sometimes exceed those of our conscious rational thinking. It is able to function on many different levels at the same time, unfurling a spontaneous potential of creativity.

During the course of this workshop we will look for sources of movement which don't stem from decision making or planning ahead but which originate in an innate drive to produce movement.

We will play with the element of surprising and tricking ourselves, our partner and the group into movement. We will explore time and waiting as a jumping board for action. We will tune into our “body of senses” and explore states of overstimulation or quietness and nothingness. An emphasis will be given to the observation of our decision making processes and our active engagement or disengagement from them.

Questions we will ask ourselves: Where does an action/a movement originate from? What is an impulse? What is a plan? For how long does my attention and interest for what I am doing stay active and in how far does this coincide with the audience's attention span? How much control do I want or need to execute over my material? Am I being sincere in my action and in my being present? Does not controlling my movement consciously automatically lead to chaotic composition or is there a universal tendency of all things and ideas to organize themselves and the only thing I have to do is step back and let it happen?

An important role in this practice is played by the witness considering that the objective is to manifest intuitive and spontaneous creativity. When we are seen/witnessed by someone we are released into spontaneity. As a group we will provide a safe and comfortable context in order to be able to see each other, show ourselves and share ideas, doubts and conclusions.

(approximately 3-4h/day during 4-5 days)

Promo Video teaching: <https://vimeo.com/219082612>