

ROSEANNE SPRADLIN TEACHING / 2011

Contact: roseanne.spradlin@gmail.com

ROSEANNE SPRADLIN is available to teach classes and workshops in the U.S. and internationally. Spradlin has taught workshops in movement and choreography in New York City, at the American Dance Festival in Durham, N.C., on the island of Tinos, in Greece, at the TanzImAugust Festival in Berlin, at ImPulsTanz in Vienna, through Contradance in Brussels, Independent Dance in London and in Body-Mind Centering® Certification Programs in Paris, France, Berkeley, CA and Amherst, MA. RoseAnne has taught numerous classes and workshops through Movement Research in New York City, and through her studios, Squid Performance Space (1995-2005) and Studio 65. Current offerings are listed below.

PRESENCE AND PERFORMANCE

This work begins by looking at each participant's presence as a performer, and how presence is expressed in relationship to choreographic material, other performers onstage and to the audience. In-class studies explore performance options in relationship, for example, when does the performer choose confrontation? seduction? compassion? The focus of this work is to explore the question: who are you being onstage as you interact and perform?

The work looks at cultural imprints, those that are well-known and also those that may be hidden or unacknowledged. Spradlin draws on material from the Body-Mind Centering® approach to embodiment and from aspects of Asian body philosophy; her experience as a choreographer and director help to focus this rich material toward questions of performance.

BECOMING AND UNBECOMING / EXPLORING TRANSFORMATIONS IN SPACE

This inquiry evolves from Spradlin's study of embodied embryology in combination with a study of Chinese Medicine. An experiential process of study of our embryological development shows us that it is in the space of the body that Qi flows and transforms. We are transformed in our embryological development; from genetic material of father and mother and the contribution of the cosmos we are created and grow; we change form; we become; we disappear; transformation in the present moment is always a possibility for us if we learn to embody and inhabit the space within ourselves. How can we take this transformative self into performance? What are the possibilities?

This work evolves from my exposure to three influential teachers: Bonnie Bainbridge Cohen, Jeffrey Yuen and Wen-Chiang Pai, who teach both my conscious and unconscious mind. My deepest thanks go to these teachers.

I would also like to acknowledge the contributions of my fellow explorers in the Body-Mind Centering® work, those who inhabit the NYC dance/art scene, my colleagues in Chinese Medicine, my private clients and the dancers who work with me. Thank you all!