ECITE 2013 notes –

Notes taken by Malaika Sarco-Thomas

Scroll to green headings for each separate event

**Archiving ECITE meeting**

Thursday 29 August 2013

Mary Prestige began with a review of documentation of ECITEs:

*Contact Connections* – was a magazine originated after the UK meeting which Caroline Waters and Jackie Atkins, set up after 1996

*Proximity* was the French magazine which was started

1992 first CI meeting set up

1988 Berlin – Dieter and others, Tanzfabrik in Berlin— there was a big performance presence around that ECITE

1990 Cyprus – small group, eight people including Steve Paxton (probably photographs somewhere?)

1991 in Geneva organised by Waulter and Eleanor Radder (sp?) in Geneva

1993 Greece

1994 Copenhagen

1995 Amsterdam – Natanja den Boeft and Wijke Koopmans

Co-teaching notes from ECITE 1999 were printed, bound and distributed to teachers after ECITE

2000 ECITE was documented via computer

A photobook was created by Thomas Haentshall (sp?), friend of Benno, created a photographic reader was created in [2001?]

2009 Ormskirk ECITE created a pre-reader distributed before the event

Waulter is the only one who has been to every ECITE

Italy – documentation?

Sweden – photo album

The purpose of this meeting is to decide if we want to continue to have an active archive online as we have been done, or to do something different.

Nancy Stark-Smith and Dieter Hietkampe joined on Skype – Google Hangout was tried but didn’t quite work , so we switched to Skype.

Nancy and Dieter are going to describe a different project which they have been working on: the Round Robin Project

**Round Robin Project**

Background: this came out of CI36, recognising the increasing proliferation of calendars and CI websites. We wondered if it would be useful to the community to have a way of sharing information from websites from different sources from all over the world, so you could find things anywhere, sort, and share information. It’s not about creating a website, but creating a technical solution to link the different websites.

**Global Contact Archive**

The second project is listing a directory to contain all the archives including edited videos, unedited videos, non-copyrighted material, notes, papers, flyers, archival materials and photographs, and wondering if we could create a system in which anyone around the world that has an unpublished article around the world, could be included in this website/database/archive. Would this be a respository, or would it just point to where you could find it?

Ecki, Daniel Hayes, Colleen have been a part of it, but one of the main barriers we’ve had is technical knowledge—someone who can say, ‘Oh, you can do this but it doesn’t have a capacity for this’. So that’s kind of where the two projects…

We pretty much decided that the archive should conform to the DCNI (Dublin data initiative) system of cataloguing which could be easily compatible, accessed and communicated with other archive systems. Dieter and I have spent hours going through the system according to these guidelines and with [Uneeka – sp?] software in order to catalogue this information efficiently. We don’t want to catalogue information in an overcomplicated way—sometimes it’s more complicated to know how to catalogue something. So we’ve found it complicated to make easy categories for things, that would enable people to also use this, and to upload their own material—for example how do you archive a drawing Steve Paxton made of a figure of eight around the neck?

Dieter has been investigating funding for the project with some promising potential in Germany.

Questions of who is paying for the server space, how to make sure that the material is usable but also not eight hours of video from someone’s home jam—what is posted and what is housed in this archive, continue to be part of the project.

The idea behind it is to a caretaking committee, from the CI community, which could be passed on every two years—like a round robin.

**Contact Encyclopedia Project** – Dieter and Norbert have been working on this for two years, but not published it, because the archive project might take it over. Dieter has a research semester of time off from teaching at his university, from now until December for his work on the archive project. He had meetings with other archives: Motion Bank, Siobhan Davies, Pina Bausch, and it is clear that the global CI archive has a different nature because it is not about one person. This was interesting for them and also for us—that this could require a new approach. Norbert’s and my suggestion would be that – Dieter is working on funding from his university to ensure the longer life of the project—possibly in collaboration with other universities. And the question is if the archive project could be handled in a similar way.

Dieter adds that part of the research he has been doing in the last years involves compiling a listing CI websites from over the world—it has hundreds of websites on it now. And we are trying to pin down: who is the contact person, what is the email, is it regional or local, jams/festivals/workshops, etc, and what kind of information is on those websites: photogalleries, documentation of events, writings, etc.

A website archives page also that includes a collection looking at seeing how people are documenting and archiving CI work. Walter started this list of ECITEs, and I completed that and developed it further, and in my opinion, the ECITE.org website could be really a partner to the Global CI website, but it could just link to the information.. University of Munich has been supporting the development of the Contact Encyclopedia. New book, for example, is *Partnering Documentation: Culture, Heritage, Dance*, includes an article by Scott De La Hunta about different documenting/archive projects. On the website called the Artist’s Body, for example, also looks at [missed the name of the website]

Indirectly he’s been able to get this support from his university, like for the Biennale, there was some money to scan documents of CI notes, for example.

Sabine asks about whether it makes sense to involve another institution, like the TanzQuartier Vien.

Dieter has approached them about connecting. The University Center for dance in Berlin HZT is also interested to cooperate. The experience in Germany to have the archives to cooperate with each other has been difficult—people who work on things for a long time and are reluctant to share things, because they may not be paid… There is for example, the Digital Dance Atlas, and we are in contact with Franz Anton Kramer who is one of the organisers of the Digital Dance Atlas.

Nancy: We are talking about the different issues of listing things, and housing them. If it is just a list, people can set a list of parameters about how some of this different material is accessed (people can ask if something can be paid for, etc). Like some of the CQ—not all the back issues and not all the articles are available immediately electronically, but at least they would be listed so people can see what is in there, as a first step to accessing it.

Nancy: Another big question is about curation versus open door policy-- though I think this is a question which will come in a bit later. Another big question is about video quality, which is very big, because it involves server space, etc. And I would say that if any of you are interested seriously in being a part of this project—either at a short term or a longer term basis—but it would be great to hear from you, because we’ve been at this for about four or five years, and are a little bit running out of steam.

Dieter will send a link to a YouTube group, which has a lot of contact videos, for example, so it’s not dispersed under many different people. We did the same with the contact encyclopaedia, for example—we uploaded the material on YouTube. So this is a question about which videos will be uploaded where, so there has to be a caretaking team about what goes where.

* Youtube.com/group/ContactImprov
	+ By Edwin Rutsch

Colleen mentioned a website created called Contactimprovisation.eu—asked for a response from Nancy.

Nancy: We were trying to create a way to pool or share information rather than centralise it. Also with a sense of continuity—like who are these people, where are they going to be in five years, etc. I think there’s a lot of desire and interest from people to do this, but there hasn’t been a lot of time to make it happen.

Mihail: He was in ECITE 2009, and was working on a script which could be taken for free and put on every website in the world –and it links events. He didn’t design it so he doesn’t know how it works, but it works pretty well. You can choose between the events, searching for the dates, all around the world.

Nancy: How do the rest of you feel about this particular calendar? What would you feel comfortable having—either a central space or a collection point. Once it happens it’s important that people agree to use it to see if it works, because if no one uses it then we won’t be able to see if it works. Can we take a step and see if it works? Also, who is taking care of it? What kind of time does it take to do it? Also, websites that currently have calendars, eg contactimprov.net (Greg’s calendar in the USA), and Tino’s calendar in Switzerland, David in Italy—would it be a problem for them to have to change their calendars or downgrade or upgrade these? We didn’t want the global calendar to supplant these, but to pick up this information from all of these.

Genevieve (Paris) says there is definitely a need, from many people to bring all this information into one place. She has worked in the National Library in the digital area, and has a large network in Europe, including a student who is an expert in web archiving.

NSS: We talked about publish/subscribe capacities, things that are already on Google Cloud, and I think that now we are in another moment, and we could gather some fresh as well as older voices on this and try to find a solution.

Dieter has to leave to go to a festival opening. He says the calendar issues should really be communicated with Ecki, because he is really looking at this in detail.

NSS: Documentation of CITE or ECITE takes a committed person. How do you keep in balance the experience aspect, the articulation aspect, and then the sharing aspect—that cycle of work. If you just go online and look for contact improvisation, you get videos of people rolling on beaches. I would say the majority of people don’t even know that CQ exists. We did actually document a lot of the work we did at the CITEs that we did, but they are in a folder in my office, so this is part of the conundrum. It’s kind of a funny thing—how to make it accessible and usable in different ways and different times that are effective. But I think an American teachers’ exchange would be great, but it takes a lot of effort to organise it. And ECITE has a track record and a momentum, which is great, and you should use this.

Walter: also has an internet project which is developing. It’s not about documentation, or archiving something, it’s not global, and it’s not about local jams. But it is about Europe—it is only about international jams, meetings and festivals. The idea is that it is very simple: one or two pages in which people can put their international events on this European page.

Mary: coming out of this it seems like the simplest thing that would be to contact Ecki to pool the multilingual calendar together.

Archiving offers a new way into sharing what we have. Young people are wondering—where is this material?—I have things in my cupboard in hard copies, and we want to explore a way of:

1. looking at what we have in hard copy
2. Looking at various ways of keeping the material for people to access

Whether the nature and the way in which we document has been historically down to the styles, interests and the flavour of each hosts of ECITE, and I think we are trying to find a way to coordinate it and find a sense of what it is we have, where it is, and how can we add to it, use it.

WeTransfer and Dropbox are two ways of sharing documents, etc.

ECITE 2013 notes taken by Malaika Sarco-Thomas

**Forming Ongoing group 5: 'pedagogy'**

Forming the ongoing groups at ECITE 2013 in Krzyzowa happened much in the same way that I have witnessed at the two other ECITEs I have attended (2009 Ormskirk and 2011 Ibiza).  At the opening circle of ECITE we danced in groups of about four people, then discussed what our interests were (in fact our 'seeds') for ECITE this year.  Groups wrote down ideas on pieces of A4 paper, and then as a whole group we began to place these papers in five groups which seemed like they belonged together. This whole process happened rather swiftly, but in the end our group, called 'Number 5' had formed in relation to a number of people who gravitated together, as well as a series of words on paper:

Teaching practice / CI styles and ‘syllabus’

PEDAGOGY – can/how can an art practice be taught?

Small and low lifts (through the space)

Flying HIGH

PLAY!

LIGHT (AS FEATHERS) DANCING

FLYING

CI vocabulary

Passing Through

Specificity and detail

How to teach and facilitate the perfect jam?

ACTION REACTION OPTIONS

Different teaching styles of CI

How to teach alignment & economy of movement

Parameters of quality in CI dance

Traveling in space

Connections with invisible shapes in space

Upon meeting our first morning as Group 5 we discussed our interests in the group.  These ranged from

\*I was drawn by the people in the group

\*I am interested in specificity, as well as wider context, but particularly details, and perhaps this leads into a research into the 'essence' of CI

\*An interest in 'teaching': CI skills including presence, and understanding how these relate to choreography, composition and performance

\* The concreteness of groundedness, the experience of flying, and the space in between

\* Essence: what is the mechanical framework of CI?

\* hunting magic exercises for 'the perfect jam'

\* the space of not knowing -- the investigative mind -- the paradox of 'teaching' and not knowing what is it that we are looking at, what we are doing

\* structural, functional anatomy and teaching as a creative process

\* 'The Art of Teaching'

\* when are we attracted to CI and when do we not want to do it?

\* what are the sources of my philosophy in the body?  and a proposal that at the end of each day we come together and way what worked for me

\* when we teach CI, what actually are we teach?

We decided to move for 30 minutes, then reflect (drawing, writing, etc) for ten minutes, then to come together and discuss next steps.   Some seeds which emerged from this process are recorded below as the report from our group showing on Tuesday evening.

**List of shoes outside of Tuesday evening jam, ECITE 2013:**

Crocs: 8

Reebok free run: 1

Nike free run: 4

Birkenstock sandal: 1

Teva sandal: 2

flip flop (generic): 7

sparkly sandals: 2

white sandal: 1

other sandal: 3

Camel sandal: 1

Camper shoes: 2

Checker sneakers: 2

Keen shoes: 1

Asics sneakers: 1

Nike other: 1

Land's End shoes: 1

Rieker: 2

Salomon: 1

Hush Puppies: 1

Puma: 2

Converse: 1

Trailsport: 1

Vivo Barefoot: 1

Big Tree clogs: 1

Clarks shoes: 1

Moccasin boots: 1

Canvas Chinese-style slippers: 3

**Gender Experiment Jam activity notes**

Robert Anderson facilitated a lab in response to themes arising from a project currently being carried out by Karl Frost.  Karl has described his long term project to count numbers of cross-gender and same-gender couples dancing at jams as an enquiry into how far perceptions of how we choose our dance partners match the data collected about gendered duos in jams around the world.  Apparently Karl has people secretly counting duets at jams across the world.  While this methodology could be clarified or debated in terms of its scientific value, Robert felt that the study provoked an opportunity to examine more closely our experiences of gender within our CI dances.

He proposed a lab as follows: separating into gender-specific groups (according to whichever gender we identified with), groups of women and men jammed simultaneously in separate spaces.  After an hour the two groups came together in one studio, at first dancing only with our original group, and then beginning to merge and open up our options to dances with both genders for a further forty minutes.  We concluded the experiment with a circle, sharing our experiences.

Some comments from the circle:

\* I felt all qualities, dancing with women, except also a giggliness, which I didn't feel when the men joined.  When the men came into the room, and we watched from above (in the balcony), it was such a beautiful sight to see the men dancing from above... and I felt a thick energy, but light--that the men were really busy with each other--and it was like, ahhhh.

\* The experiment made me realise that I feel lucky to have experienced CI in relation to the individual, rather than to a group--it has clarified for me that it is actually \_not\_ about women or men in contact improvisation, it's about the individual--meeting the individual in movement.

\* I felt a real lightness in the group of women

\* I felt able to be investigating many different qualities with the women.  Not always, but I have a tendancy when dancing with men that I can go into being manipulated.

\* Maybe the lightness both groups experienced is the curiosity that came about from the score--that the attention we had was created by the focusing effect of score itself rather than gender specifically.

\* Last year in Ibiza Contact Festival (2012), there was a jam warmup that began with women and men jamming in separate spaces; then a curtain separating the dance spaces was raised, and the two jams merged.  There is this tendency which has emerged in the last ten or twelve years, within the CI festival scene, to promote this whole 'body beautiful' culture, and the separate jam seemed to lift that pressure for a bit-- it was the best jam of the festival, from my perspective.

Collected anonymous writings on a poster, which was posted after the experiment:

**THOUGHTS ABOUT GENDER… please continue!**

I dance with people…

…with different muscle power, different social, cultural and individual backgrounds, with different experience in leading and following, different level of tonus, aggression, awareness, abilities of making choices in dance, different surfaces, different body mass, with people with different socialisation…..

But I do not dance with a man or a woman!

But I do

and I Love it

to dance with

men and women

So please avoid to meet me on the dance floor!! (man)

If you don’t dance with men and women you will not be disturbed in your solo anyway

Is the floor a man or a woman? Yes

as much as I am aware that I make my dance choices based on gender – I am also aware that I make choices based on age.

Sometimes when I dance, I’m not even a person and I don’t dance with a person. Sometimes I have a strange new body with many limbs: different capabilities and restrictions than my own body. Sometimes I share that new body with another intelligence, sometimes I am myself but dancing in a strange, rich moving landscape.

 But often I also see the jam with my social eyes and they tell me the gender of every dancer as automatically as the names of those I know—very rarely is there any ambiguity: so I assume this information enters my dance along with all the other things I know about people.

 At the last New Year Jam in London, a transgender teacher offered the score of watching each other move with eyes closed, while varying the pronouns we used to describe our own or the others’ movement: I, we, he, she, it, they…

For me, changing the pronouns I used to describe my own movement to myself had a strong effect on my dancing.

I would like to say that I don’t notice gender in choosing a dance but I do. Whether I choose to dance with a man or a woman or trans… is a part of my decision making but so is their form, how they move (or are currently choosing to move), and their skill level – it all comes down to the kind of dance that will be created when our bodies meet. I can’t say what that dance will be but I know it will be influenced by gender as well as many other aspects of personality, identity or body type. Chemistry also comes into play regardless of what gender I’m dancing with chemistry also becomes a part of the dance.

**Tuesday Evening Sharing from Ongoing Groups**

In our Tuesday evening sharing of our ongoing group activities, each group was invited to present for ten minutes about their first three sessions for the week.

**Open Group**

Group members filtered into the space, performing random acts, but with a kind of deliberate, but not heavy focus. Words were spoken:

This group is about saying yes

   about freedom

   about structure

   about play

   about ambiguity

   about stopping when you should stop

The method is the madness

For me it was about sharing the contact improvisation territory

What is the minimum needed to communicate, to jam, to perform...  --and how does this relate to contact improvisation?

[Sign held up at the end: ] 'The Rest is Silence'

**Group 2: Fascia and Body Structures**

From out of the circle as perimeter, a group collects, like soft bodies moving from the border to the nucleus of a watery cell but with less emphasis on collecting.  There is no rush. With relaxed space between each voice, some speak.

Arya tells a story:

There is a story, from the Bible, that goes:

In the beginning was heaven and earth

and the spirit of God hovered over water

and God said, 'let there be light', and there was light

and if God said this and it happened, then something was listening,

and then maybe listening was the connective tissue of creation.

For me it is about being there before doing, and seeing what is really there.

We started with the connective tissue of fascia, and now we are feeling that connective tissue is also connecting us wider, to wider things

There is a lot of bounce, and a lot of breathing.

Today I realised how my looking affects my tone and my emotions...and I saw a lot of smiles during dancing.

Today I realised how I can touch with my eyes, and move into differen spaces by looking.

Remember when we said 'less is more' -- that we didn't want to move too much?

[said as the end of ten minutes were approaching]

And to dance like there was no one in our clothes?

And when to let go of energy.

[Chime signals the end]

**Group 5: A Pedagogy of Questions**

Gesine offered an explanation of our structure:

  \*we meet in a circle, each speaking a 'seed'--an idea, a question or an interest--which we bring for ourselves

   \*we move/jam together for an hour or longer (this includes your own process for warming up)

   \*we take fifteen minutes to write, draw and transition

   \*we gather again for forty minutes as one group or in smaller groups and reflect on the experience, how our seed or interest changed, what we noticed, what worked well for us.

We chimed in some seeds from our three days together. Below are further notes from these sessions.

**Pedagogy Group 5 - notes**

Day 1

Seeds

* The 'essence' of CI: specifics and wider themes; details
* Groundedness, flying, and the space in between
* What is the mechanical framework of CI?
* How to prepare for 'the perfect jam'
* The space of not knowing--the investigative mind--the paradox of 'teaching' and *not knowing*: What it is that we are looking at?  What are we doing?
* The Art of Teaching, and friendly co-existence as a theme
* How are we attracted to CI and when do we not want to do it?
* What are the sources of my philosophy in the body?
* When we teach CI, what actually are we teach? [sic]
* How can I move without willfulness?

Reflections

* Knowing not knowing
* playing with the space between
* The play between flying and resistance
* Making music with our bodies
* What is the knowledge we are trying to share?

Day 2

Seeds

* Seeing and being seen
* Composition of the whole space
* Stillness as the anchor for movement
* Taking time
* How to be with myself and the others
* To pay attention

Reflections

* There is a poem called, 'Wherever I am, I am what is missing'-- and it says something like: there are many reasons I move, but I move to keep things whole
* A score I am using is 'What if I don't know myself?'  I can feel empty inside my clothes
* I felt we were using each other and abusing each other: a kind of careful carelessness
* Falling doesn't have to be in relation to gravity--I felt like I could fall in any direction.
* I tried to collect everything around me and have it constantly in my attention.  Using all my senses actively, with moment-by-moment renewal.
* I took a mental picture of each person's skeleton in whatever shape they were in, and tried to see where I could give it one push to get it to move through space.

Day 3

Seeds

* individual time and group time
* unconditional support
* osmosis as a metaphor for a spectrum of generosity
* momentum: how to not stop it
* to see everyone as a teacher
* how to give the dance as a gift
* my unity with me; my unity with group
* witnessing -- seeing diversity
* how much can I open my awareness out
* filling up the spaces between with listening
* focusing on my exoskeleton as a thing to come back to
* my focus is on the musicality of the dance, and connection without manipulation
* arriving, and working with air
* meeting myself and others, fresh-- as if for the first time
* small details close and far away
* egoism opens something universal

Reflections

* Movement flows around structure, or within structure, or through structure
* It was very satisfying to move with animate and inanimate support
* Connection: rising and falling without manipulation from the hands
* I was enjoying repetition and was thinking of how we communicate with our bodies. Babies learn first 'yes', then 'no', then 'again!' and then they repeat it to death.  This ‘again’ process can be delightful.
* Considering the relation of the group structure [meet, seed, move, reflect] to pedagogy: *The format is facilitating enquiry, and that is fundamental to pedagogy.*

On Day 4 our group 5 divided into two smaller groups, one more specifically focusing on teaching and facilitation. We call ourselves Pedagogy Group 5B.

**Notes from Days 4 & 5, Pedagogy Group 5B:**

Score: 40 minutes Dance and Stop (question arises) speak the question, as it relates to your teaching. Some notes taken during this day were:

* + Integrating walls, toys, objects, floor into my dance (Bernd)
	+ Knowing that people talking are talking about ‘work’ as opposed to chatting makes a difference
	+ The secret copying
	+ Ways of deciding whether (at this time of my warmup) I want to let someone enter my (s)kinesphere
	+ Noticing the difference between what the body needs and what the thinking does/needs to do
	+ How to find my interest and how to stay with this interest for a while
	+ Active witnessing: witness as a fulltime job
	+ The last seconds before going into physical contact
	+ Unusual points of contact
	+ Focussing ‘travelling through the space while dancing together’
	+ How to let TRUST growing 🡪 how to teach trust?
	+ The problem of emotional incontinence, sounds (and [ed note: illegible, possibly illumination]) in the dance
	+ Am I allowed to be interested in the structure and colour of the dance trousers of my dance partner?
	+ Are we aware how ridiculous it looks? Should we?
	+ Remembering that different people need different lengths of time to do/experience.
	+ What is the dance beyond the dancers – what is it to serve this dance?
	+ What is communication; is it possible that it can be oppressive language/power
	+ Teaching my own research? Is that (always) a good idea? E.g. Sarah Shelton Mann
	+ The internalized GAZES –some are judges
	+ Work/focus versus play/enjoy in CI class/lab
	+ Saying know versus finding the enjoyability
	+ Mainstream / ensemble / composition versus my own…
	+ SPACE as suspension surface
	+ EYES as a limb
	+ Multiplicity of centers in the body
	+ Matters of taste and preference
* What are you teaching to? Towards jams? Performance? Devising tools?
* To close or not to close the door? Cultures of tardiness in CI.
* To avoid politeness
* The alleged ‘Unicorn theory’:
	+ 1. Leader-follower
	+ 2. Follower – follower
	+ 3. No leader and no follower
	+ Holy acetabulum, Oh My femur
	+ Skull v. jaw
	+ Abdominal tone
	+ Theatrical & narrative ‘traps’ in talking
	+ Space eating
	+ Politeness v. listening
	+ Vibration
	+ Lumbar-sacrum
	+ Timing (universal speed)
	+ ‘we trust in reality, not success’
	+ The matrix
	+ Eye practices
	+ Self-conscious = enlightenment

**What are the 3-5 most important principles you want to teach?**

Brainstorm map:

Use your partner as an object

Coexisting

The enjoyment of touch 🡪 connection to others (the difference between improvisation and contact improvisation)

Momentum

Staying with one attention

Teaching them where to find awareness of, and how to be interested in what you’re interested in.

The ability to change.

 That change is a process itself, and one can use many different tools on ‘change’

Exploring places that are not at extreme end of any given aspect that we are working on.

You need to follow to be led

You need to lead to be followed

You need to follow to lead

You need to lead to follow

…etc

Permeability

Dance as conversation: ‘Hello’, ‘Goodbye’, ‘What did you say?’

Opening the mind

Opening the body

Strengthening the mind

Strengthening the body

It is touch/encounters that generate movement as opposed to touch randomly happening while dancing.

Stop and release. / Move and release.

Researching state of mind.

You are free. You have choice to do your own way.

* + Surfaces & landing pads
	+ Weight distribution (skeletal, other)
	+ Rolling point!
	+ Spatial & eye practices

WHAT ARE THE KEY PRINCIPLES THAT YOU TEACH?

* AWARENESS: listening to yourself, your partner, the space, your interest in this moment.
* Timebending: physical and mental work on time change
* To teach principles rather than actions
* Getting more and more choices in finding an interest for the next moment.
* Energizing stillness with momentum
* How do we deal with the absence of right and wrong
* Enjoyment of the dance
* Curiosity

We then had a co-teaching session facilitated by Malaika and Mary Pearson, exploring different ways of departing and arriving with a partner, and then into the space using entrance and exit.

Genveive Cron led an exercise in politeness & impoliteness, working with partners using counterbalance with the hands—not knowing when the other would pull, be sensitive, or let go. Fun, sneaky, energetic.

Robert Anderson led an exercise in four stages, working with restricting and accelerating the centre of another person, first with hands, and then with your own centre, until eventually both partners were engaged in a sweaty and fun wrestling dance : )