



LCF26 Afternoon Sessions

Annie Edwardes

‘Contact Improv from a Crip Lens’

Annie’s workshop will infuse disability practices with contact improvisation to refresh the possibilities of what moving together can be. This class will focus on sensitivity and detail, using the information from our own bodies as the guide to how we exchange with others. We will play with ways to safely build into full-bodied dancing, using scores and frameworks that offer different entry points into contact and support. Dancers of all abilities and experience are encouraged to join.

Annie is a London based dance artist from Brighton. A graduate of London Contemporary Dance school, Annie has performed in the UK and internationally with Candoco Dance Company, Boy Blue Ent, Thick and Tight, Royal Northern Sinfonia, Paraorchestra, ZooNation and more. Annie is facilitator and researcher, teaching at renowned UK institutions including Independent Dance, The Place and South East Dance, as well as internationally in Germany and Colombia. Specialising in contemporary and hip hop, her artistic practise centres improvisation, collaboration and disabled embodiment.

Akeim Toussaint Buck

Earthflow

Earthflow is a physical practice intending to feel connected to the ground while seeking to find flow and expansion in one's movement. Driven by focusing on the central line of the body, it explores how the anatomical alignment of the skull and pelvis supports efficiency in moving the body as one holistic biomechanical organism. Expect some set material and improvisation stimuli to investigate and interrogate working solo and in partnership. Together, we will arrive at liberation and flow, strengthening our connection in our bodies and with each other physically and energetically. We'll creatively explore cyclical movement patterns and rhythms, traveling through the space, inviting curiosity, accuracy, breath, and clarity. We will expand on these concepts into a partnering/contact improvisation context, exploring how the flow of some solo movements translates into dancing with another body. Opening our awareness as we move together as a community. The class will be accompanied by live music (beatbox, vocal improv loop station).

Akeim Toussaint Buck is an award-winning interdisciplinary performer and maker, born in Jamaica and raised in Leeds, England. He attended and graduated from The Northern School of Contemporary Dance. Akeim began creating his own work in 2016, launching Toussaint To Move with the creation of 'Windows of Displacement'. TTM'S intention is to create moving, thought-provoking, accessible, and free-spirited projects. Exploring a variety of themes to challenge, enlighten, and entertain audiences in a visceral way, calling on multiple art forms to weave a spectacle. Audiences are invited to not just observe; they are implicit in the experience. The work aims to reflect on reality, looking at ongoing socio-political issues, with a humanitarian intention.

Kate Brown

From Form to Flow

From Form to Flow will explore how line and form can be part of our contact dancing, within our own bodies, in duets, and in our use of the space. We will begin with simple bodywork in partners, reminding ourselves of the skeleton's structure and facility and our own mass and weight. We will practice letting this weight fall into dancing through folding and unfolding of the skeleton, into the floor, into and with a partner, and within the whole ensemble. We will finish dancing in a group improvisation. All are welcome!

Kate Brown first studied contact improvisation in 1981 at Middlesex Polytechnic. Her teaching includes Independent Dance, London Contemporary Dance School, Laban, and Morley College. She and the late Rebecca Skelton curated LIP (London Improvisation in Performance) from 2002 to 2008. Long-term collaborators include dancers Mira Hirtz, London; Lauren Potter, London, Hebden Bridge; Liverpool Improvisation Collective (Jo Blowers, Andrea Buckley, Paula Hampson, Mary Prestidge). Also writer Nicholas Ridout, most recently in #nine as part of the first Artists' Archive, Siobhan Davies Studios.

Eryn Rosenthal

Co-here: the body in relational practice (a.k.a. Nosotrxs como verbo)

If all political movements are movements of people, the movement of bodies models how a democracy can move, as sociologist and dance scholar Randy Martin observes. In this movement-based workshop, we'll explore the body as a laboratory for capacious and dynamic practice, relational to the core: examining dialogue, choice-making, participation, and power dynamics, foundational elements of democracy. Employing techniques of contact improvisation and real-time composition, we'll examine questions of scale, texture, breath, and breadth at intersections between the political and compositional. Level: All bodies, abilities, and backgrounds are actively welcome.

Eryn Rosenthal is a choreographer, performer, and social practice artist. Her classes investigate listening and empowerment, play and joy as forces that shift what's possible when we come together. Her trauma-informed work examines questions of liberation and social fabric, dreams, and meaning-making within local and international contexts, grounded in ongoing research on anti-Apartheid and democratic activism, and collaborations with artists and activists in Chile, South Africa, Spain, and the US. She currently teaches contact, improvisation, performance, and ethics at Yale University.

Bryn Thomas

Spatial Orientations

This class will focus on three-dimensional orientations of the body, finding new co-ordinations both in our own body and in relation to another. We will play with puzzles, roll around in complicated ways, and explore how we orient ourselves in space when flying and basing.

Bryn Thomas has been practicing CI for 15 years and has delivered workshops internationally since 2015, dancing with and learning from Nita Little, Charlie Morrissey, Jovair Longo, Hugh Stanier, and many others. He is particularly interested in the technical aspects of contact – delving into the mechanics of what occurs when bodies meet. Drawing on his experience as a contemporary dancer and movement nerd, he helps dancers understand the beauty of contact improvisation while having fun!

Laura Doehler

Diverting the Fall

This class explores three interwoven qualities: breath, spiral, and fall. We will work with breath as a spiraling force that opens multiple directions and intentions in how we relate to one another and to space. Through breath, we awaken sensation, expansion, and readiness to fall. Drawing on the power of breath to feel, grow, and release, we will widen the dynamic palette of our dancing—surrendering into falls downward, across, and upward, while discovering buoyancy, lightness, and responsiveness.

Laura Doehler has danced Contact Improvisation internationally since 2004, studying with pioneers including Steve Paxton, Nancy Stark-Smith, and Karen Nelson. A London-based dance artist and Trinity Laban scholar, she founded Exit Map, a non-profit exploring collaboration, collective agency, and new socio-environmental practices through participatory performance, outdoor dance events, and embodied co-working spaces.

Simonetta Alessandri & Heath Pennington

Where Consent Moves Friday 3rd July 17.30 - 19.00

This workshop explores consent as an embodied practice of awareness across Contact Improvisation and intimacy work. Through movement-based exercises and discussion, participants engage with the histories, applications, and tensions of consent in movement practice. Using boundary-setting, guided improvisation, and reflection, we explore how consent is communicated and negotiated. The session invites participants to experience consent as an ongoing relational process shaped by attention, power, and responsiveness, and to explore how it can become a creative resource for movement, mutual respect, and playfulness.

Simonetta Alessandri (she/her) is an Italian dance artist and somatic educator based in London. She is an internationally recognized teacher who applies the Feldenkrais Method to dance, movement training, and performance making. With over 35 years of experience, she has worked as a dancer, teacher, and choreographer. Since 1991, she has practiced Contact Improvisation, keeping it alive in Rome for over a decade. She teaches at leading institutions such as Trinity Laban and Goldsmiths and is a co-founder of CI@Goldsmiths.

Heath Pennington (they/them) is an independent researcher based in London with a PhD in Performance Studies from the University of California Santa Barbara (UCSB) in 2026. Their research examines consent, BDSM, and intimacy coordination across theatre, nightlife, and media. A certified intimacy coordinator, Heath leads workshops on consent, gender, and sexuality in higher education and community venues. Their publications include articles in Porn Studies, Theatre Topics, and Corpo-Grafiás. They have taught at UCSB and Goldsmiths.

‘SELF-MADE’

Friday 3rd July 17.30 -19.00

A CI-Informed sessions run in Studio 154 (Facilitator TBC)

‘..... the politics of it all...’

Sat 4th JULY 16.30 - 18.00

Chaired panel discussion : A talking jam

This 90-minute panel opens a shared space to critically reflect on cultural, historical, and political dimensions of Contact Improvisation. Bringing together diverse voices, it invites dialogue on power, access, lineage, and belonging within CI practices and communities.

Key questions might include:

*What political imaginaries shape CI as an artistic counter culture – historically and now?

* Whose bodies, knowledges, and histories are centred or excluded?

* How might decolonial and inclusive perspectives reshape practice and programming?

A space for listening, questioning, and collective reflection.

This panel brings together Chrys Papaioannou, K. J. Holmes, Mary Prestidge, and Eryn Rosenthal (TBC), co-hosted by Nathaniel Parchment & Thomas Kampe, to open a shared space for critical reflection on cultural, historical, and political dimensions of Contact Improvisation.

ONE-TO-ONE Teaching

Sat 4th July 16.30 - 18.00

A facilitated session by the CI@Goldsmiths team where you can work with for a short time with a Festival-teacher on an individual level – come with ideas or questions regarding skills, embodiment or creativity in dancing, or just bring your curiosity for learning