

The F/OL\D as Somatic/Artistic Practice

Codex



Image: Susan Sentler with Jamie Forth, Dancer: Valerie Lim

Susan Sentler & Glenna Batson

Saturday/Sunday, 25th-26th of September 2021

ONLINE

The word code dates back to the 1300's. This ancient word originally referred to the stem of a tree or wooden tablet smeared over with wax - a palimpsest, a semi-permanent record etched into memory - personal and collective. For the F/ol\ d as somatic/artistic practice, the word *codex* suggests a porous record of one's historicity. The practice offers a space that reveals all that lies within the liminality of artmaking. The F/ol\ d-as-codex arises in the moment of moving perception as a fluid system of convex-concave shapings. These tonic signals are tensions that shimmer and shift as they pass seamlessly from enfolding to unfolding and back again. Diacritical markings become hieroglyphic motifs, yet to be deciphered within a field of multi-media play, one co-created by all virtual participants. Abstract or concrete, the code divulges its provenance - the generative stem that surfaces as image, object and movement - yielding a new languaging, a text in the materiality of meaning. Glyph or graphic, gesture or gif, the F/ol\ d is a conduit for all things becoming, wrought, and shared. Come join us online in this re-markable moment in artmaking. We welcome a diversity of experience, regardless of movement training or knowledge of artmaking.

Saturday and Sunday, 25th - 26th of September.
Starting time 9 am EDT both days (2pm UK/Ireland, CET+1)

Fee: €60 both days or €40 one day payable before September 24th to Susan Sentler by PayPal shsentler@gmail.com

NOTE: Refer a friend who registers and receive a €20 euro reduction in the 2-day fee.

Please fill out the application either attached to your email or online at <http://humanorigami.com>

Zoom link will be sent within 2 days of the workshop.

For further information, contact Susan Sentler shsentler@gmail.com

Biosketches

Susan Sentler and Glenna Batson first met in 2013 in London at Trinity Laban Conservatoire of Music and Dance. Since then, they have collaborated on artistic dance and movement research around folding phenomena. Originally entitled Human Origami (www.humanorigami.com), the work has been presented at various conferences, showcased in artistic installations, and taught in educational courses worldwide, including England, Ireland, Germany, Singapore, Hong Kong, and East Coast USA. As well, the work continues to be disseminated in scholarly journals.

Susan Sentler, BA, MACP is an independent dance artist, maker/choreographer, teacher, researcher, director and performer. She has taught and practiced globally in and around the field of dance for over 30 years. Susan's creative, pedagogic and research practice is interdisciplinary, anchored by a honed somatic relationship to image. She focuses on gallery/museum contexts creating/collaborating on 'responses' or 'activations' within exhibitions as well as durational installations orchestrating moving/still image, objects, sound and absence/presence of the performing body. Her work has been exhibited and performed in the UK, USA, Europe, Indonesia, Hong Kong and Singapore.

Glenna Batson, ScD, PT, MA is an independent lecturer, researcher, mentor and performer. For nearly five decades, she has honed a trans-disciplinary approach to the study of embodiment, bridging between dance, science, phenomenology, and somatic studies. Professor emeritus of physical therapy (Winston-Salem State University), internationally recognized teacher of the Alexander Technique, Fulbright Senior Specialist, Glenna currently teaches Somatics: Embodiment for the 21st Century for the M.F.A. dance program at Duke University.