



# Yoga & Shibari Workshop at Charleroi Danse

With Dasniya Sommer and Frances d'Ath

1. When: July 11-14, 2012 (4 days), Wednesday to Saturday

Hours: 11.30- 17.30 h (one hour pause)

Where: Charleroi/ Danse, La Raffinerie / Rue de Manchester 21 / 1080 Bruxelles

Costs: 120 Euro, discount for students/low earner

2. Photoshoot installation with workshop participants on Saturday evening

3. Contact and registration: go to page 3-4 for registration/information and email to [workshops@dasnyiasommer.de](mailto:workshops@dasnyiasommer.de)

[Photos of recent work and last year's Brussels workshop](#)

More information: [www.dasnyiasommer.de](http://www.dasnyiasommer.de)



„La Plaie“ a short film by Martina Magri, Paris 2012

## What else Shibari can be?!

This question has led my colleague Frances and me to entangle our minds deeper into the unwindfull microcosm of ropes. We are discussing how to understand the behaviour of this material from new angles, besides combining it with bodies (which is fun and we always come back to it ;). We are regarding the qualities and functions of ropes itself, in order to find principles for improvisation and moving sculptures.

Discovering their recalcitrant character, messing around with tubes, strings and loops, seem to allow dreaming, reckoning and meditating at once. Or making poetry carefully. Bringing books and voice to Shibari, opens spaces of meaning towards more complexity. Or leading perception back to the minimalist order in the mayhem.

The summer workshop focusses on how to integrate an anarchic perspective to Shibari. This doesn't mean to tie without structure. It needs even more consideration and patient finger work to make sense for creative decisions.

We will repeat traditional basics for everyone who is new to Shibari. Showing basic knots and harnesses as well as introducing suspension technique. These mechanics will then be taken to less graspable patterns. For example how to messily style hanging cords depending on safety conditions for the person being tied. Or how to become aware of rigging habits for those who have more experience.

We start the day with a 1 hour Yoga practice. Preparing physically and warming up our kinetic self-perception. Training the intuition for when the body craves or refuses to move or stretch, before working with other participants. Asanas (Yoga postures) focus on efficient use of muscles or on alignment of the torso, head, and limbs. Rotation of the spine or balance exercises can be tried in variously challenging postures. In sequences or individual asanas, ropes will serve as tools inspired by the Iyengar system. The level is open to beginners and advanced practitioners; everybody works within their personal and anatomical realm.

There should be room for talking as well. Spelling out play experiences and finding the sensitivity in language for it, is a task by itself. Reflecting on physical matters and on sensational patterns with our more rational habits. This dialogue is something to try out in a group. Placing thoughts in relation to oneself, within and outside of the subculture, or debating political ethical aspects of this practice. For example in terms of power dynamics in friend-, homo-, bi-, hetero-, trans-, or asexual constellations, identity configurations and how to draw aesthetic decisions and actions from it.

Please bring training pants, if possible own ropes, and a snack for the pause. If you don't have ropes, please let us know, and we will provide them for you. There is a kitchen by the studio which we can use to warm up food and have coffee. Mats, blankets and hanging points will be at the location.



## 2. Photoshoot installation with workshop participants on Saturday evening

For those who would like to experiment with this in a semi-public scenery, there is a photoshoot installation at the last evening of the workshop. It is an informal opportunity to playfully stage what we have learned during the four days. It will only be open to workshop participants, or people who are familiar to our work. What will happen is basically this:

„There are many people and many ropes. Some are tied/tying themselves to/on/around above/below a long table; others are self-suspended/partially suspended/mostly on the ground; others might just have one rope wrapped around them. Time passes, and this changes. Someone/people might move from one place to another, suspend themselves or come to the ground. It is an anarchy of shibari; repetition and difference. It is also somewhat baroque, or 'dressed up'; something of an installation, something of a performance.“



## 3. Registration

Please write a short email with your experience in either practice to [workshops@dasniasommer.de](mailto:workshops@dasniasommer.de). We will confirm your participation. By transferring the workshop fee to one of the accounts below your place will be reserved.

If you can not transfer the money, please let us know. You can then bring it directly to Régis Rémigy. He works at Charleroi Danses programmation and gives support with the space: [regis@charleroi-danses.be](mailto:regis@charleroi-danses.be).

Payment via paypal to: [email@dasniasommer.de](mailto:email@dasniasommer.de)

## Account information:

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„Jute Disintegration“ Teatris-Berlin 2012

## Biographies

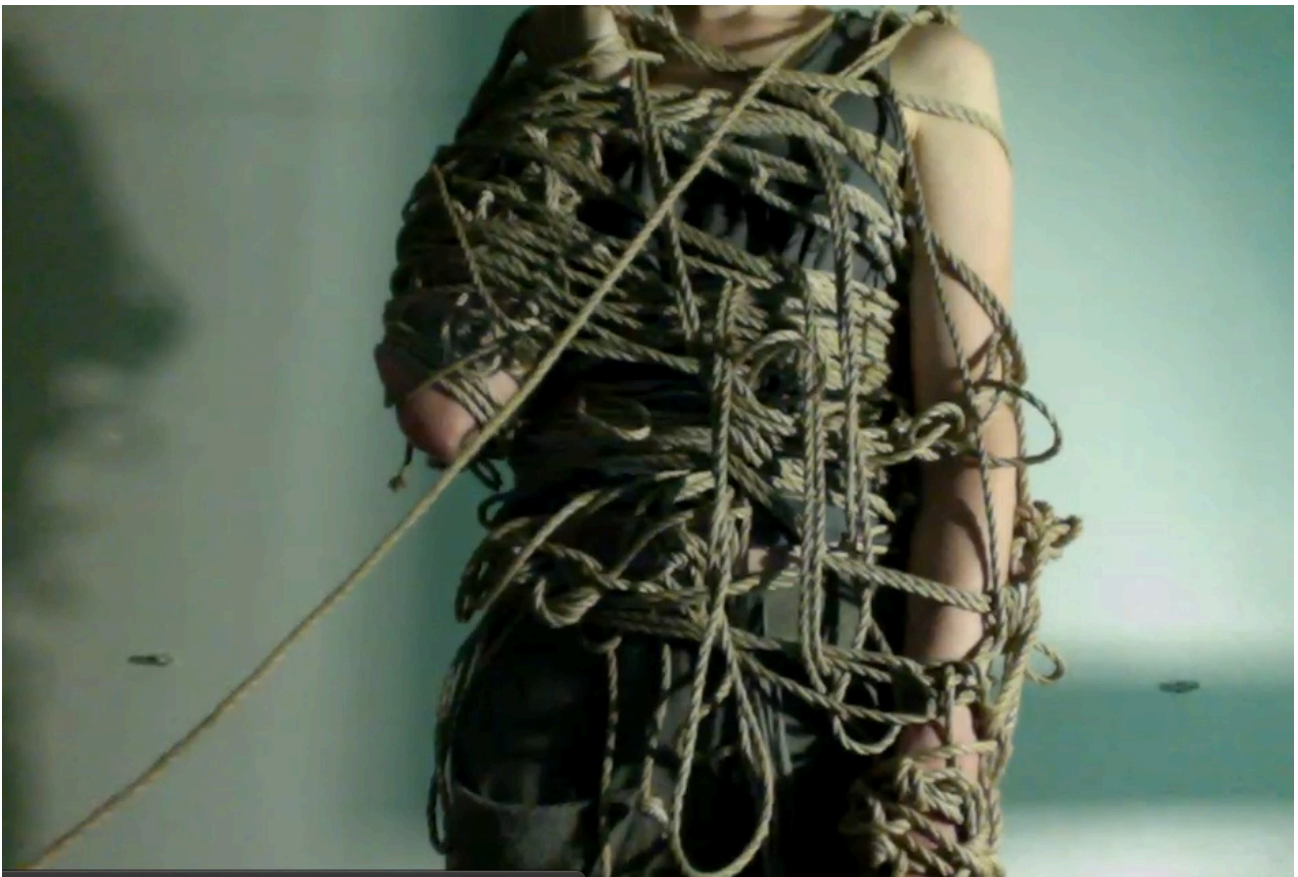
Dasniya Sommer

The present focus of her choreography and performance is Shibari, (Japanese rope bondage), which she has studied with practitioners Osada Steve, Chanta Rose, Arisue Go and Kinoko and Matthias Grimme. She teaches workshops combining this with yoga in Berlin and across Europe. Her work gained wider recognition in contemporary dance through her solo performance MA/ 15 { idiosyncrasy } ||  $\sin x = ly - fx^2$ , using ballet, meditation, and self-suspension techniques, presented by Tanztage Berlin 2009 and Arte.

Invited by the Finish theatre group Todellisuuden Tutkimuskeskus the Museum of contemporary Art "Kiasma" presented a participatory rope installation as part of the "Theatre Now" Festival in Helsinki in 2010. In 2012 Dasniya continued this collaboration staging 'Archetypical Encounter' at Reality Research/Performance Center, Helsinki. In 2010 she performed 'BurkaBondage' with the Helena Waldmann Company in India/Sri Lanka. In 2011 she was part of the artistic team in Roméo Castellucci's staging of the opera, Parsifal at La Monnaie | De Munt in Brussels.

Dasniya's research is strongly influenced by her philosophical studies in the fields aesthetic and analytical feminism, which she undertakes as guest at the Humboldt University of Berlin. She reflects on questions of body concepts and ethics in her stage work as well as her teaching.

In her current artistic collaboration with the performer and choreographer Frances d'Ath she examines structural aspects of Shibari, without following traditional notions of gender roles or the traditional fetishised aesthetic. As artists in residence they developed the performative commentary 'n +2 dimensionale Raum für n>1'. It was shown at Bains Connective, Brussels 2011.



Unlooping Unshibari

Frances d'Ath

Frances lives in Berlin where she does yoga, archery, rock climbing and cyclocross, and works with Dasniya Sommer. She has choreographed in Melbourne, Adelaide, Guangzhou, Taipei and Zürich, and had residencies with ADT Australian Dance Theatre, ANAT AIR at the Swinburne Centre for Astrophysics, Guangdong Modern Dance Company on an Asialink Performing Arts Residency, Taipei Artist Village, and Park19 Artists Studios in Guangzhou.

She was an ImPulsTanz DanceWEBer in 2003 and a choreographer at SiWiC in Zürich in 2005, directed by Nigel Charnock. She has worked recently with Roméo Castellucci in Brussels, and in Vienna with Hans Van den Broeck/SOIT, and Ivo Dimchev.

Frances is currently working on a solo, abjection, with Gala Moody on process/unprocess, and with Dasniya Sommer on n +2 dimensionale Raum für n>1.

Her dance film, temperance was in Cinedans 2011. Frances blogs on [supernaut.info](http://supernaut.info), makes performance on [francesdath.info](http://francesdath.info), designs on [thingswithbits.info](http://thingswithbits.info).

Photos by Frances d'Ath