

HELEN WALKLEY

EDUCATION

2007 certified TellingtonTTouch Practitioner (www.tellingtonttouch.com)
1996 MFA, Interdisciplinary Studies, Simon Fraser University, Burnaby, BC
1985 CMA, Laban Movement Analysis, Laban Institute for Movement Studies, NYC
1979 BA, Dance, University of Oregon, Eugene, OR

RELEVANT TRAINING: Voice, Authentic Movement, Contact Improvisation, Shambhala Buddhism, Yoga, Body Mind Centering, Alexander Technique

ENDOWMENTS

Artist in Residence/Dance Centre/Vancouver 2017/18
BC Arts Council Professional Project Assistance (sextet) 2016
Dance Lab/Dance Centre/Vancouver (sextet, space subsidy) 2016
BC Arts Council Professional Project Assistance (studio research) 2015
EDAM Dance Choreographic Lab (trio) 2014
BC Arts Council Professional Project Assistance (trio) 2013
Canada Council Grants to Dance Professionals (studio research) 2012
BC Arts Council Professional Project Assistance (studio research) 2012
Hollyhock/full scholarship/vocal training with Rhiannon and WeBe3/2012
Link Dance Foundation and private fund raising 2010
Artist in Residence/Dance Centre/Vancouver 2009/10
BC Cultural Services Project Assistance for Dance (solo) 2006, 08, 09
Dance Lab/Dance Centre/Vancouver (solo, space subsidy) 2008
Creation residence, Mascall Dance 2007, 2008
Canada Council Grants to Dance Professionals (solo research) 2007
Creation commission, the Society for Disability Arts and Culture (sextet) 2005
BC Cultural Services Original Work Grant (sextet) 2005
Canada Council Presenter Support for a Creation Based Partnership via Crimson Coast Dance 2004
Artist in Residence/Shadbolt Centre for the Arts 2003/2004
BCAC Annual Assistance for Professional Dance (solo/duet) 2003
Canada Council Grant to Established Dance Professional (solo) 2003
Artist in Residence/Dance Centre/Vancouver 2002/2003
Quebec Council for the Arts for a collaboration with Marc Boivin 2002
Dance Lab/Dance Centre/Vancouver (duet, space subsidy) 2002
BC Cultural Services Professional Development Grant (voice/Richard Armstrong) 1999
Canada Council Discovery Grant (4 dancers/3 vocalists) 1997
BC Cultural Services Original Work Grant (4 dancers/3 vocalists) 1997
Recommender Grants: EDAM, Dance Center, DanceCorps 1997/98
Sandpoint High School Athletic Hall of Fame (Inducted 1995)
Simon Fraser University Graduate Fellowship 1995/96
BC Cultural Services Senior Award (MFA student /SFU) 1995/96
Canadian Embassy/Bonn, Germany (solo) 1992
Danslab/Amsterdam, the Netherlands (solo, space subsidy) 1992
TanzFabrik/Berlin, Germany (4 dancers/3 singers, space subsidy) 1987
King County Arts Commission Grant (solo/duet) 1984
Seattle Arts Commission Grant (solo/duet) 1983
Artsplace Achievement Award for the greatest contribution to dance in the Puget Sound area 1983

HELEN WALKLEY/CHOREOGRAPHY (* performed live)

air filled with promise (trio, composer/James Maxwell, light/James Proudfoot, text/ 25 min/ EDAM, Vancouver/2014)

map of the heart (eleven dancers, original score*/Lada Menac and Stanislav Muškinja /15 min/ the Zagreb Dance Centre, Croatia/2011)

How is sleep beautiful? (Solo, composer/James Maxwell, light/John Webber, set/John Noestheden, text and voice*/50 min/the Dance Centre, Vancouver/2010)

no leg to stand on (commissioned mixed ability sextet, composer/James Maxwell, light/Jonathan Ryder, 36 min/Edge Festival, Vancouver/06)

migration (commissioned solo, composer/ Renee Poisson, 16 min/05)

constantly changing rules (sextet, composer/Renee Poisson, set/400 wood blocks/20 min/Malispina College, Nanaimo/04)

and what hearing is and seeing (solo in collaboration with composer/James Maxwell and light/James Proudfoot, song, sound, text*/ set/30 min/ Shadbolt Centre for the Arts/Burnaby, Malispina College/Nanaimo, New Dance Horizons/ Regina, Tangente/Montreal and the Edge Festival/Vancouver/04-05)

Billy and Andrew (duet in collaboration with actor/dancers Billy Marchenski, Andrew Olewine, text and song*, light /James Proudfoot/18 min/the Shadbolt Centre for the Arts, the Edge Festival, the VIDF/Vancouver, Malispina College/Nanaimo/04 -05)

And it flew. (sextet, composer/James Maxwell, 16 min/the Dance Centre, the Edge Festival/02-03)

We checked very carefully with each other. (4 dancers, one actor, text*/composer/James Maxwell/20min/Mascal Dance/Vancouver/02)

Aunt Norma and Uncle Bill (solo, composer/James Maxwell/18 min/Studio 303/ Montreal, La Rotonde/Quebec City, the Edge Festival, Cortes Island, Nelson, BC/01-02)

sit with laugh and hands (commissioned solo, composer/James Maxwell /12 min/01)

open at the seams (trio, composer/Gordon Cobb/22min/Main Dance/ Vancouver/01)

folding up shop, a maiden voyage (solo, composer/James Maxwell/ voice*/30 min/Whitehorse, YK/Queen Charlotte City, BC/00)

there is no place like here. (solo, 18 min/original text*/DSW/Calgary, Victoria/99)

sing me your voice (4 dancers, 3 vocalists: Kate Hammett-Vaughan, DB Boyco, Sue McGowan*/text*/28 min/the Edge Festival/97)

Upon this footstool, I watch. (solo, composer/MarkAdam*/text*/15 min/U of Calgary/97)

bodywish (solo, composer /Sue McGowan/5 min/commissioned by the Kiss Project/Performance Works, Vancouver/97)

epoch (solo, 35 min/voice and original text*/EDAM/Vancouver/96)

can the extraordinary whisper lament (solo, 12min/the Laban Centre/ London, England/95)

The Logos of Momentum (solo, 15 min/original text/the Melkweg/Amsterdam/94)

Hindsight in a Present Tense Retrospective (solo, original score with text/voice*/45 min/Freiraum Theater/ Bremen, Germany/ Danslab/Amsterdam, Nijmegen, Holland/92-93)

Tranquil Collision (4 dancers/3 singers/text and voice*/60 min/ theTanzFabrik/ Berlin/89)

Ramblin' Rose (solo, voice*/16 min/Virginia Commonwealth University/87)

Spoken Like a Canadian, Go Lush Put Hop, A Bee in My Bonnet (solo, composer/Arturo Peal/ text*/30 min/Bumbershoot/Seattle/86)

Ordinary Magic (solo, composer/Arturo Peal/20 min/Broadway Performance Hall/Seattle/86)

A Mind to Move / We Dance / Solos/Duets (3 evening length works with Christian Swenson/ original score/original text*/On the Boards/ Seattle/1983-85)

IMPROVISATION IN PERFORMANCE:

practicality (quintet, 4 dancers, one singer/Carol Sawyer*/30 min/Mascall Dance/06)

something you leave behind (quartet, 3 dancers with Simon Schumph/classical guitarist*, light/James Proudfoot/15 min/Shadbolt Centre for the Arts/04)

Interface (an hour improvised performance with Lin Snelling, Peter Bingham and cellist Peggy Lee*/the Western Front/Vancouver/ Malispina College/Nanaimo/04)

Peripethia's Path (duet with Marc Boivin/20 min/NY Improvisation Festival, NYC/Main Dance, Vancouver/02)

trust and discomfort (duet with Marc Boivin/25 min/the Edge Festival/Vancouver, Studio 303/ Montreal, La Rotonde/Quebec City/01)

a singular meeting (duet with Martin Sonderkamp/20 min/NY Improvisation Festival/NYC/00)

the wandering minds travel club (solo, voice*/7 min/Seattle Festival for Improvised Arts/Seattle/98)

CREATION IN AN EDUCATIONAL CONTEXT

still life (septet, composer/Peter Abondo/ 7 min/ScotiaBank Dance Centre/June 04)

She needs to wear warmer clothes in colder weather. (11 dancers, composer/James Maxwell*/13 min/ the RoundHouse/Vancouver/00)

why use a hammer when a feather will do? (sextet, composer/James Maxwell*/7 min/Shadbolt Centre for the Arts/99)

as delicate now needs a versatile kind of truth to reconcile the souls anatomy (trio, composer/Robin Tufts/15 min/the University of Calgary/98)

three minutes only or you have all the time in the world (an improvised collaboration with 9 dancers and 2 percussionists*/30min/EDAM/Vancouver/97)

I will try to get it to you by Monday. (quintet, composer/Mark Adam*/12 min/the U of Calgary/97)

Bite the Apple (12 teens, composer/Sue McGowan/7 min/Shadbolt Center for the Arts/97)

I must first sit and rest awhile. (10 dancers, composer/Daniel Ingram/13 min/Main Dance/Vancouver/96)

Surrender (9 dancers, composer/Jonathan Romeo/20 min/Virginia Commonwealth University/88)

COMMUNITY WORK IN VARYING POPULATIONS/1995 – PRESENT:

Roundhouse Community Dancers, Polymer Dance, the Carnegie Centre, the Downtown Eastside Women's Centre, GF Strong Rehabilitation Centre (mixed ability work), David Thompson High School, Gladstone High School and Youth in Motion and Continuum Dance at the Shadbolt Centre for the Arts.

OTHER PROFESSIONAL EXPERIENCE

1980-88: Independent Performer with Pat Graney/Ann Carlson/Deborah Hay, Seattle/NYC

1982-85: Co-founded a duet company with Christian Swenson, 75 engagements including Dance Theater Workshop/NYC, Danceworks/Toronto, On the Boards/Seattle, the American Dance Festival/Durham, NC, the Yellow Springs Institute/Yellow Springs, PA

HELEN WALKLEY/TEACHING

- 2008-17 Globe Theatre Conservatory Training/Regina, Sask/2010, 2012,2014
Guest Artist, U of Calgary/Fall 2010 (Technique, Improvisation, Laban Studies)
Physical Training for Actors/Acting for Film and TV/Vanarts/08 – 09/Vancouver, BC
Core Faculty member/Laban Canada/Burnaby, BC/Winter 08
- 2006-17 the Bartenieff Fundamentals/Developmental Movement Patterns and Laban Studies to a diverse population (all performing arts/visual arts, martial arts, body workers, yoga and pilates teachers/practitioner, athletes, people recovering from injury)
- 1996-17 Freelance teaching in the Vancouver professional community/Technique, Improvisation, Movement Patterning, Choreography/Improvisation projects
- 1996-00 Core faculty member/ Main Dance Bridging Program, a pre professional dance training program/Technique, Improvisation, Movement Patterning, Composition, Choreographed on the students, participation in student evaluation and auditions/Vancouver, BC
- 1997-98 Artist in Residence, summer 97, winter 98/University of Calgary/Technique, the Application of LMA to Improvisation, Choreographed on the students/Calgary, AB
- 1994-03 Sessional Positions (5) Simon Fraser University/Fundamental Integration of Human Movement, Contemporary Dance Technique, Improvisation, Laban Movement Analysis/Burnaby, BC
- 1996-97 Shadbolt Center for the Arts/Performance, Technique/Burnaby, BC
- 1991-94 Faculty member/the School for New Dance Development, a four year art school/
Technique, Explorations, Improvisation, Guiding students in making their own work, Faculty meetings for student evaluation and ongoing discussion of curriculum/Amsterdam, the Netherlands
- 1989 TanzFabrik/Technique, Improvisation, Bartenieff Fundamentals/Berlin, Germany
Directed Panoptikum/a group of Expressionist Dancers/Berlin, Germany
- 1988 Introduction to Laban Movement Analysis/Laban Institute for Movement Studies/New York, NY
- 1987 Artist-in-Residence/Virginia Commonwealth University/Technique, Bartenieff Fundamentals, Choreographed on students/Richmond, VA
- 1985-87 Freelance/Technique, Improvisation, Bartenieff Fundamentals/Seattle, WA
- 1986-17 Ongoing Intensive Workshops/three days to one month long/Technique, Improvisation, Bartenieff Fundamentals, Choreography /Germany, The Netherlands, United States, Canada, England, Spain, Croatia

ONE ON ONE MOVEMENT TRAINING

- 1985-17 Private Practice/ with dancers to develop technical and expressive range and with a non-specific population on embodiment, chronic injury and stress-related issues
- 1988 Worked in conjunction with chiropractor, Dr. Carol Robin with a non-specific population on chronic injury and stress-related issues, Brooklyn, NY