

Steptanzklassen mit Katherine Kramer (USA): 5.–6. Nov 2018



Zwei Tage bei TapBeat!

Kurs 1: Mittelstufe

Montag, 5. November um 18:30–20:00 Uhr

Kurs 2: M/F & Fortgeschrittene

Montag, 5. November um 20:00–21:30 Uhr

Kurs 3: Anfänger mit Vorkenntnissen

Dienstag, 6. November um 19:00–20:30 Uhr

Kursgebühren:

1 x 90 Minuten:	30,00 €
2 x 90 Minuten:	55,00 €

TapBeat-Schüler mit Vertrag:

1 x 90 Minuten:	20,00 €
2 x 90 Minuten:	50,00 €

Teilnahmebedingungen: die verbindliche Anmeldung zu den Kursen erfolgt durch das Ausfüllen und Unterzeichnen des Anmeldeformulars. Sie können uns einen Scan des ausgefüllten Anmeldeformulars per E-Mail mitschicken. Bei nicht Erscheinen des Teilnehmers und ohne Ersatzperson sind die gesamten Klassengebühren zu bezahlen. Die Teilnahme erfolgt auf eigenes Risiko, eine Haftung des Tanzstudios ist ausgeschlossen. TapBeat haftet nicht bei Verletzungen und Unfällen. Der Veranstalter (TapBeat) kann bei mangelnder Beteiligung oder aus Gründen höherer Gewalt einen Workshop streichen. In diesen Fällen werden bereits bezahlte Teilnahmegebühren in voller Höhe bzw. bei abgebrochenen Workshops anteilig erstattet. Andere bereits für den Teilnehmer entstandene Kosten (z.B. Flug-/Bahntickets, Hotels usw.) können nicht erstattet werden. Schüler, die von außerhalb Berlin anreisen, sollten eine Reiserücktrittsversicherung abschließen.

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Anmeldeformular: Steptanz-Klassen mit Katherine Kramer

Name/Vorname:

Tel./Handy:

E-Mail:

Hiermit melde ich mich verbindlich an zum:

- Kurs 1: Mittelstufe am 5.11.
 Kurs 2: Mittelst./Fortgeschr. & Fortgeschrittene am 5.11.
 Kurs 3: Anfänger mit Vorkenntnissen am 6.11.

Die Gebühren in Höhen von zahle ich:

- per Überweisung bis zum 19.10.2018 – Belegkopie bitte mitschicken
 Barzahlung bis zum 19.0.2018 – Belegkopie bitte mitschicken

Bankverbindung: TapBeat, Delius . Commerzbank

IBAN: DE88 1004 0000 0500 910 500

BIC: COBADEFFXXX

Die Teilnahmebedingungen erkenne ich an:

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Datum / Unterschrift (ggf. Erziehungsberechtigte)

Katherine Kramer, Tap Dancer

"At the heart of my work is a desire to bring people together, to encourage intimacy, and to promote the value of play as a tool in creating a more humane world."

If you've met KATHERINE KRAMER, you'll know her artistic statement isn't just words – it's an accomplishment borne of her collaborative spirit and devotion to rhythm and movement in multiple forms.

She's an irrepressible community builder. If you ask her what she's doing now, she might answer, "I'm incubating projects, cavorting with local movers and shakers, conducting workshops, retreats, collaborations with international colleagues, and mentoring individuals. Please stop in!" And she means it.

A gypsy at heart, Katherine's multitudes of home cities haven't prevented her from being considered a root in the tree of tap dance. She's been a consistent presence in its resurgence and evolution since the 1970s, when she tapped on Manhattan sidewalks with the late Jackie Raven, danced in an early Brenda Bufalino company, and performed and produced with Jane Goldberg.

She drew great inspiration from Honi Coles, Cookie Cook, Ernest Brown, Bubba Gaines and Ralph Brown. Committed to sharing this legacy, Katherine has consistently been of service to the art form on and off the stage, including acting as secretary on the board of the *International Tap Association*.

In the 1980s, living in Puerto Rico, Katherine introduced tap to San Juan dance schools and jazz clubs. Moving to Lexington, KY, she co-directed *Syncopated, Inc.* with Meriah Kruse, and began her now-legendary artistic gatherings by inviting guest artists Brenda Bufalino and Honi Coles.

She was also chosen to be a part of Honi Cole's first choreographic residency at the *Colorado Dance Festival*, which included Acia Gray, Lynn Daly, and the late Camden Richman.

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In the 1990's, residing in Woodstock, NY, Katherine developed and toured two solo shows internationally. She also instigated the *Highwood Tap Salon*, hosting tap pals Josh Hilberman, Drika Overton, Julia Boynton, and many others.

She performed as a trio with Pat Giordano Brett and Robert Rayow and assisted the late Paul Draper's classes.

Katherine is a compulsive sharer – during this time she brought Peg Leg Bates to her son's school to share his unique story.

In 1995 she was honored to be a featured performer at the *NY Tap Extravaganza*.

Another move. In Bozeman, MT Katherine produced 10 dance and music festivals featuring the late Daniel Nagrin and Jimmy Slyde, as well others such as Dianne Walker, Sarah and Leela Petronio, Keith Terry and Jeannie Hill.

In the 2000's in Miami (yes, the gypsy moved again – she's at home anywhere), Katherine taught at several universities and produced collaborative shows, including *Not at Home*, with Brenda Bufalino and Ara Fitzgerald.

In Cuba, Katherine taught tap at *Conjunto Folklorico*, and *Danza Contemporanea*. Then, with Brazilian tap artist, Valeria Pinheiro, she collaborated, taught and performed in Brazil, Montana and Alaska.

With a *Creation Fund Grant* from the *National Performance Network*, she developed *Stop Look Listen* with Kenneth Metzker, Joanne Barrett, Carson Murphy and Ilana Reynolds. It was produced by Tony Waag as a part of *SoundCheck*, in NY. She subsequently adapted it to the screen as *A Shout at the Dawn* with screendance director, Susannah Newman.

All the while, Katherine's been performing here and abroad. She has won grants and fellowships for choreography, including a *Fulbright*, an *Artist's Innovation Award* from the Montana Arts Council, and now, the 2018 *Hooper Award*.

While tap dance has been central to her career, she's also been commissioned by Madison Ballet, Decidedly Jazz Danceworks in Canada, and the *Museum of Contemporary Art* in Miami with marionette artist, Pablo Cano. She choreographs for theatre companies, television, and film, including for Robert Redford on his film, *The Horse Whisperer*.

Katherine is a master teacher, inspiring innumerable dancers and musicians, including youth in the prestigious national organization, *YoungArts*. She has developed *Whole Body Music*, a teaching method for movers and musicians.

Currently based in Madison, WI, Katherine is at work developing writing/video/performance project, *Taproot*. It traces the footsteps, shares the lessons, and tells the stories of an itinerant dancer and the "wagon train" of friends supporting her journey.

The welcome mat is out, wherever you find her.

