

# Shibari-Technique Workshop with Dasniya Sommer

**When:** August 27th & 28th 2011, always 12- 6 pm

**Where:** Laboratorio de Fantasmas Santiago Estévez 29 3ºD Madrid

**Costs:** 70 €

## **Registration:**

For Spanish/English speakers: [ditabiteese@gmail.com](mailto:ditabiteese@gmail.com)

For English/German speakers: [workshops@dasnyiasommer.de](mailto:workshops@dasnyiasommer.de)

The workshop will be held in English with translation to Spanish

## **Further Information:**

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

<http://supernaut.info/tag/dasniya-sommer/>

### **1) Nawa Shibari Technique**

### **2) The weekend**

### **3) Registration**

### **4) Biography**



### **1) Nawa Shibari Technique**

The Japanese term ‚Nawa Shibari‘ is usually translated as winding, knotting or binding a rope. It refers to the classical Japanese practice to tie up a person and was originally developed by Samurais in the 16th century. Today it is a technique to play physically, to perform or to experiment with the body and restriction. The styles in Shibari are noticeably versatile, yet one can say that there are basic figures to use ropes effectively.

A crucial aspect of traditional rope figures is the combination of functionality with aesthetic rules. There are particular shapes and angles to tie rope, which create a certain look and a sense of solid limitation at the same time. This is comparable to a moment of embracement, which supports the body and enables the tied person to relax into the ropes. In this sense the material can be understood as an extension of arms. A firm hug.

Then there is the Kinbaku side in Shibari which is more concerned with the biochemical or psychological effects. In Japanese tradition they speak of capturing a persons heart, to connect to the partners spirit or to touch them soulfully.

This experience of fragile intensity can happen in both directions. The tying person and the person being tied can direct the scene from their individual angle. The notion of power shifts within the constellations and is often not as straightforward as it appears from the outside.

To guide the mind in an enjoyable way and to bring it back on the ground is a matter of sensitive touch and care. To shape the figure from inside is an equally minimal and a seductive task. Beside the serious and almost orthodox way of Shibari there is an utterly playful and intractable animal like experience in 'play'.



## 2) The Weekend

We will get to know and compare three personal philosophies of Shibari. Aspects of Osada Steves and Arisue Go approach, as well my recent insights on rope improvisation.

Remarkable in Steve Osada's approach is an elaborate precision, which also allows for complex, acrobatic progressions in the air. Arisue Go developed an equally solid base for suspension, though with more freedom for variation in the moment of tying, which is especially suitable for beginners.

Principals for improvisation are one outcome of my current collaboration with the choreographer and friend Frances d'Ath. It somehow requires a different mind set than tying more traditional figures.

The workshop is open to beginners and experienced people alike. There will be general tasks as well as individual information, so that everybody can work within their personal and anatomical realms.

### **3) Registration:**

Please email to:

ditabiteese@gmail.com - for Spanish/English/German speakers

workshops@dasnyasommer.de - for detailed questions English/German speakers

By transferring the workshop fee to one of the accounts below your participation will be confirmed.

If you can not transfer the money, please let us know and bring it directly to the workshop to Irene/Dita. She will be at the workshop, speaks Spanish and will give general support during the weekend.

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Payment via Paypal to: email@dasnyasommer.de

Account Information:

DASNIYA SOMMER

ACCOUNT NUMBER : 61 02 65 172

BANKING INSTITUTION: BERLINER SPARKASSE

BANK CODE: 100 500 00

REFERENCE: SHIBARI TECHNIQUE- MADRID- AUGUST 2011

INTERNATIONAL:

IBAN: DE 81 1005 0000 0610 2651 72

BIC: BELADEVXXX

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[www.dasnyasommer.de](http://www.dasnyasommer.de)

Assistance: Irene/Dita + 34 636 063 215 / ditabiteese@gmail.com

#### 4) Dasniya Sommer Biography

Since the age of five, Dasniya Sommer was taught in Yoga and Abhidhamma Buddhist Philosophy by her family. She received her dance education at the Ballet Academy Hans Vogl in Berlin, at Dance Space Centre in New York, and performed with the Staatsballett Berlin. Among her dance and Yoga teachers were Susan Klein, Risa Steinberg, Daniel Lepkoff, Julyen Hamilton and the Labor Gras collective.

During her early 20s, she worked as a model for Vivienne Westwood, Sonia Rykiel, and Howard Schatz, and trained at Reha Akademie Berlin in Physical Therapy. Between 2007 and 2009 Dasniya founded and developed the venue Schwelle7, an experimental project space in Berlin, with the Choreographer Felix Ruckert.

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. 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<sup>√</sup> 15 { idiosyncrasy } || sin x = ly - fx<sup>2</sup>*, using ballet, meditation, and self-suspension techniques, presented by Tanztage Berlin 2009 and Arte.

In 2010 the Museum of contemporary Art "Kiasma" in Finland presented a participatory Rope Installation as part of the "Theatre Now" Festival. Most recently, she performed with the Helena Waldmann Company, and 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, which she undertakes 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 more conventional fetishised aesthetic.



Foto: Frances d'Ath, Bruxelles Workshop  
July 2011