

Workshops by Yana Reutova



Playing Body

“Playing Body” is an original dance workshop methodology for children aged 3 to 11, where body, movement, and imagination are combined through play. Here, dance becomes a natural way of exploring oneself, developing coordination, creativity, and inner freedom.

In a light, playful, and supportive atmosphere, children develop coordination, a sense of rhythm, musicality, improvisation, and body awareness. Through play, imagery, and creative tasks, they are introduced to various dance elements and techniques, including floor work, jumps, turns, balance, spatial awareness, and interaction with others, among other skills.

The core principle of the methodology is learning through play, curiosity, and freedom of movement. Play helps the child relax, release internal and physical tension, and feel confident and natural in movement. In this state, learning happens easily and organically: the body becomes open to new physical experiences, while imagination works actively and freely.

Tasks gradually increase in complexity according to the children’s age, allowing for a balanced development of physical, emotional, and creative abilities.

For children who engage in dance as part of general development, this methodology helps improve coordination, self-confidence, communication skills, and freedom of self-expression through movement.

For those who choose dance as their professional path, the workshops become a foundation for developing a personal movement language, enhancing imagination, musicality, artistry, and physical abilities.

At the heart of “Playing Body” lies the belief that children learn best when movement is combined with play, emotion, and creativity.













SWIND Lab

SWIND Lab is a dance laboratory based on the conceptual and movement language of the performance SWIND, where identity is understood as a fluid, multidimensional, and continuously transforming structure. Movement here is not treated as fixed choreography, but as a living process of exploration — an interaction between body, space, and perception.

In this laboratory, participants are not performers in a traditional sense, but co-creators of the process. Together, we investigate how movement can construct, deconstruct, and reconstruct the idea of the “self.” Identity appears as a continuous state of becoming, expressed through lines, rhythms, spatial structures, and geometric forms.

The practice is grounded in the core principles of SWIND:
movement as line, body as structure, space as composition, and form as transformation. Participants work with geometries of movement, spatial trajectories, lightness and weight, clarity of line, discovering how minimal physical decisions can generate complex visual and emotional compositions.

SWIND Lab is open to participants aged 12–18, and can also be adapted for adult groups. Tasks are carefully tailored according to age and experience level, allowing each participant to engage with the material on their own depth, whether they are beginners or experienced movers.

Rather than learning fixed sequences, participants engage in structured improvisation and compositional tasks that reflect the logic of the performance. They explore how movement can generate images and states that appear, shift, dissolve, and re-emerge — mirroring the fluid nature of identity itself.

SWIND Lab opens a space of experimentation where movement becomes a tool for inquiry, and the body becomes both creator and observer. The focus is not on final results, but on process: how the “self” continuously forms and transforms through movement, space, and attention.

In this field, dance becomes a way of thinking — a living system in which form is never fixed, and identity exists as an ongoing process of becoming.









Body Dramaturgy

Body Dramaturgy is an original dance laboratory that explores how movement can emerge from text, imagery, and inner narratives. At the core of the method lies the transition from verbal and imaginative material into physical composition, where dance becomes a way of translating meaning into the language of the body.

The process does not begin with movement itself, but with the creation of short stories, emotional states, or a series of micro-narratives. These may take the form of text fragments, images, associations, or inner experiences that serve as the compositional foundation for further exploration.

Each fragment is then analyzed through a movement-based lens: participants investigate how meaning can be translated into physical parameters — rhythm, dynamics, weight, direction, quality of movement, spatial transitions, and impulses. In this way, text gradually transforms into a bodily structure.

Throughout the laboratory, participants explore how narrative can exist without literal representation, instead being expressed through physical metaphors, tension, rhythmic shifts, and compositional choices. Movement is no longer an illustration of a story, but becomes an autonomous language that reveals hidden layers of meaning.

Special attention is given to the image as a source of movement: how a single phrase, emotion, or visual association can evolve into a fully developed choreographic scene. Participants learn to build a relationship between inner content and external form, creating layered and multidimensional compositions.

The laboratory is designed for dancers and choreographers working with автopial material and seeking to create stage works with strong conceptual and narrative depth. It is also highly relevant for students of dance academies and conservatories, professional and practicing adult dancers, as well as teachers and educators in the field of dance, who are interested in expanding their tools for composition and dramaturgical work.

Body Dramaturgy opens a space where text and movement exist in continuous dialogue, and choreography emerges as a living process of translating thought into the body.





Imagination in Motion

Dance Composition Practice: Imagination as a Driving Force of Movement

Imagination in Motion is a compositional practice in which movement is not pre-set, but continuously generated through imagination. It is a space where dance emerges from perception, images, and inner states rather than fixed steps or predetermined forms.

In this approach, imagination is not treated as an additional tool or an initial source of inspiration — it becomes the primary mechanism of movement creation. A single image, sensation, or idea can instantly transform into physical action, placing the body in a state of continuous invention.

The notion of “mistake” gradually disappears. Any unexpected or uncontrolled movement is understood as an organic part of the creative process. This removes the pressure of “correctness” and opens a space where dancers can take risks, follow impulses, and allow movement to evolve in real time.

Participants work with imagination as a bodily instrument — not as something abstract, but as physically tangible material. Through guided explorations, they translate visual images, emotional states, metaphors, and fragmented ideas directly into movement structures. The body becomes a sensitive instrument that constantly reinterprets internal material.

The practice also uses limitations as a creative method: spatial constraints, object-based tasks, specific physical conditions, or sensory focus. Here, limitations do not restrict possibilities — they activate new ways of thinking through movement.

A key component of the practice is the ability to remain in a state of uncertainty, where movement is not controlled but discovered in the moment. This develops improvisational sensitivity, compositional awareness, and the capacity to generate authentic choreographic material in real time.

Imagination in Motion is designed for dancers, performers, and movement artists who wish to move beyond learned vocabulary and develop a more intuitive, imaginative, and personally driven approach to dance composition.





The Intelligent Body

The Intelligent Body is a technical training workshop based on floorwork as a foundation for building a strong, well-aligned, and functionally intelligent dance body. The method focuses on the correct development of skeletal organization, ensuring that the body can safely and efficiently withstand the physical demands of dance training and performance.

Rooted in long-term experience working with children and dancers, as well as in an understanding of biomechanics and skeletal development, this approach teaches dancers how to use the body consciously and efficiently. Participants learn to engage appropriate muscular chains, release unnecessary tension, and build structural support through intelligent movement organization.

A key aspect of the practice is the ability to deconstruct movement into its essential components. Each action is studied in detail — weight transfer, joint articulation, coordination patterns, and spatial orientation. This develops precision, clarity, and deep physical awareness.
The practice also strengthens coordination, neuromuscular connections, and cognitive focus, supporting the integration of thinking and movement. The body becomes not only a physical instrument, but also a system of awareness, stability, and control.

The Intelligent Body serves as a preparatory foundation for both contemporary and classical dance training. It builds essential technical structures that support more complex choreographic work and can be adapted to different stylistic requirements.

The workshop is suitable for children and young dancers, with tasks that are carefully adapted according to age, level, and dance direction. Exercises gradually increase in complexity, ensuring a safe, structured, and progressive development process.

Here, floorwork is not only a technical tool, but a system for understanding the body — developing strength, alignment, coordination, and long-term movement intelligence essential for sustainable artistic growth.







