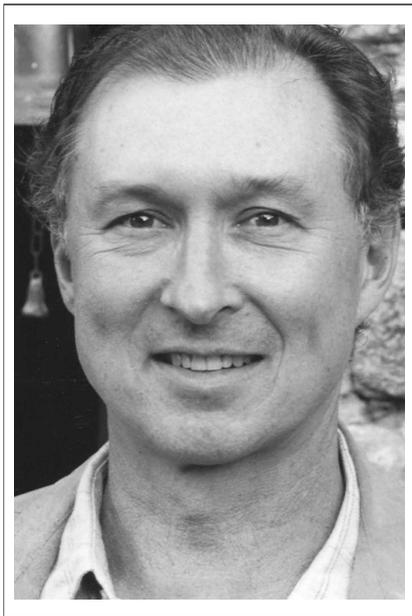


- Voice, dance, movement, theatre
- Jin Shin Jyutsu
- Music and song
- Collaboration on theatrical pieces
- Writing and poetry
- Body mechanics, alignment
- Performance
- Finding form for creativity



PAUL OERTEL

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workshops and seminars.

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PERFORMING HIGHLIGHTS

With The Nancy Spanier Dance Theatre:



- Lansteatern, Sweden
- Facing America Festival, Germany
- Aarhus Festival, Denmark
- Theatre Tristan-Bernard, Paris
- Edinburgh Festival, Scotland
- American Cultural Centers, Berlin and Munich
- U.S. State Department Tour, Stockholm, Copenhagen, Amsterdam
- Intercontinental Alliance Tour, Germany
- Pace University, New York City
- Denver Art Museum and Denver Museum of Natural History
- The Kennedy Center, Washington, D.C.
- Denver Center for the Performing Arts
- Colorado Dance Festival
- Svalegangen Theatre, Denmark
- Governor's Mansion, Denver
- Telluride Dance Festival, Colorado
- Mark Taper Forum, Los Angeles
- Arts for Today and Tomorrow Festival, Aspen
- Colorado Shakespeare Festival



- I began working with a boy of three who danced freely and created costumes, sets, and props. He seemed able to embody dances and create costumes from cultures he had never seen by merely hearing the indigenous music. When I asked him how he came up with so many movement styles, he said that when he heard the music someone said, "Knock! Knock!" and he would reply, "Come in!" His creativity was full of joy. Twelve years later he continues to dance and create events with spontaneous form.

TEACHING HIGHLIGHTS

- Naropa University InterArts and Contemplative Psychology Departments
- Boulder College of Massage Therapy
- National Theatre Conservatory, Denver
- New York University Tisch School of the Arts
- Middlebury College, Vermont
- University of Colorado
- International Flute Conference, North Carolina
- Biology of Music Making Conference, Denver
- University of Regensburg, Germany
- Indonesian College of Performing Arts, Bali
- Aarhus Theatre School, Denmark
- Actor's Union, Copenhagen

Words from a Student

You shared your strength

on the first day

I gained comfort at Naropa

You helped turn my anger

to sorrow

to forgiveness

my hatred

to peace

You encouraged participation

an exchange of energy

reciprocation of love

You inspired creativity

promoted inner power

You gave your hand

guided me to peek inside myself

I saw a glimmer of my potential voice

breaking free

I am using it outside the classroom

because I am... I am a being

with a voice

to be heard

Scott Hamilton

*"He is unique,
honest, open, insightful
and with subtle
yet precise guidance
creates a space in which
your innate wisdom
and intuition
can find its authentic form."*

Paul Oertel is a catalyst for change. A sophisticated and inventive educator, he listens to his clients, senses their needs, then creates appropriate transformative experiences for them. By observation and interaction, teacher/performer Oertel assists clients in uncovering their essential perfection often obscured by misconception. He helps them discover their own aesthetics, embrace their unique personal presence, and voice their personal perceptions.

Whether it concerns:

- A professional performer improving technique
- A speaker seeking to impact an audience
- A closet artist wanting to come out
- A child striving to express innate gifts
- A doctor enhancing patient communication
- Anyone who wants to find their voice

Everyone has their own inner artistry, their own inherent gifts. Whether it's the ego or a lack of craft that's in the way, Oertel orchestrates, with compassion and clarity, a finding from within. "It's about contact," he says, "with self and other."

Oertel's system of disciplined freedom and spontaneity is for those who want a kind of non-system created essentially *for them, by them*. It is for those who want to find, with some subtle yet provocative guidance, their own personal technique.

- A 65 year old pioneer in elementary school education had helped many children express themselves via movement. "Children just need two things in order to develop properly," she would say, "space and affection." She had never danced as a child, and wanted to give to herself what she had given to hundreds of little ones. At first just feeling the floor and moving her feet together and apart was a new experience. In time she became skilled at ballroom dancing, went on to study at a Fred Astaire Studio, entered contests and eventually even won prizes for dance.

- A woman came for relief from intense hip pain. In the process of working to find balance in her body, we discovered that she could make sounds of great beauty and delicacy that seemed to come from deep within her body. She then began exploring this expression by acting Shakespearean scenes and singing songs. She discovered a natural talent for expressing feelings and emotions with her voice and went on to become a cabaret singer and a teacher of voice, helping others to find their own voices.

- A community leader wanted to find artistic expression through free-form movement improvisation that would help her release tension after hours of stressful negotiations at board meetings. She wanted to rediscover the vulnerability that had gone unexpressed since childhood. By working creatively together we continue to find ways for her to stay in touch with that part of herself.

It can be about expression through poetry, writing, visual arts, music, dance, theatre or any kind of performance, which Oertel believes is a sacred act, an act that begins with purpose and ends as an act of healing.

It is about turning one's creative essence into form, cutting through the darkness of issues that are often avoided because of their intensity or negativity. It's about getting unstuck, finding harmony, finding passion.

Oertel brings to teaching and healing X-ray vision into the anatomy of the body and into the mysteries of emotion. With a B.A. in the Dramatic Arts from the University of California, Berkeley and an M.F.A. in Acting from N.Y.U. School of the Arts, he combines years of professional experience singing, dancing, and



acting with extensive education and technical training in contemporary dance, improvisation, theatre, voice, and speech. He has experienced a wide range of techniques such as mime, ballet, tap dance, Indian dance, tai chi, yoga, circus, and fencing.

- A group of individuals wanted to learn how to improvise together without anyone being the leader or any one person directing the group. What are the elements that allow for spontaneous creation in a group setting? What is the nature of free-form individual expression and community? We worked regularly on refining this endeavor.

- An art therapist wanted to make her own artistic expression the focus of her life. We discovered how to bring her visual art together with her sense of worship and ritual into theatrical performances that she was able to present to others.

Additionally, Oertel draws from 30 years of experience with Neuro-Muscular Realignment, Dance Therapy, Structural Integration, and other therapeutically oriented modalities in order to address issues related to biomechanics, balance, flexibility, strength and integration. He has been a practitioner of Jin Shin Jyutsu since 1985, and is a Certified Bodywork Therapist.

- A cellist with the New York Philharmonic wanted to be free of shoulder stress and learn how to move in a way that was less mechanical and was more expressive of a feeling that the cello and he were moving as one body. We were able to develop a stress-free and integrated relationship between instrument and player.

- A dancer wanted to use her voice in her dance creations. She wanted exercises and guidance in how to integrate sound and movement into her choreography. She also wanted to learn how to create movement works by capturing the feeling and essence of works of visual art about which she felt passionately. How does one translate feelings stimulated by one art form into another? We figured it out.

- A computer programmer who had worked for years at a desk felt she wouldn't be ready to come forward to express herself until years of self-study made her more mature. Finally ready to express herself in movement, she discovered that she had a talent for reflecting the movements of others in a way that communicated important information to them about themselves, even providing insight about creative solutions to some of their personal problems. She managed to speak to others without words in ways that were deeply therapeutic. It was a gift of great power that she had quietly incubated all those years at the computer and was finally able to bring forth into her life.

- A Broadway star was experiencing considerable pain in her feet due to the fact that she had been forced to dance on pointe in vaudeville shows at a very early age. After several hands-on sessions which included an alignment analysis her pain was substantially mitigated.

- A rock singer wanted to learn to do turns and balances that would embellish his shows. We spun and balanced!

Fascinated by the human condition, the primitive, the classical, and the contemporary, he works with all aspiring individuals as well as those who are already professionally established. He sees every issue as a creative opportunity.

- A man who had worked as a house painter for many years felt he wanted to do something professionally that helped others to feel better. He wanted guidance in finding work that connected with other human beings directly, work that utilized his years of experience house painting. Together we discovered that his great feel for texture, color, light and care for detail, as well as his meditative, self-composed, and patient style made him a superb massage therapist.

- A woman had been deeply involved with dance from an early age. After a serious auto accident left her legs paralyzed, we discovered that her great gifts of dance and expressive artistry were still intact and that by using her arms, hands and upper body, and moving her wheelchair as a part of her expression, she could create and perform powerful theatrical works (a dream that had remained in her heart since the accident). With the slightest movement of a finger she could convey subtle nuances. She created performances of great beauty, inspiring others with her message of freedom and self-acceptance.

- An opera singer wanted to learn how to move freely and spontaneously and yet maintain her vocal integrity within the stylistic demands of the operatic form. She wanted her style to be dignified and composed, and yet as unrestrained as her free-form improvisations which were often outrageously expressive. How could she bring together her formal and classical training with her untamed passions? Working together, we found ways to reconcile these two seemingly disparate approaches.

- A woman came to this country from Denmark where, as a professional actress, she had always felt that her inner emotional life was too unconventional to integrate into her acting technique. By exploring her inner feelings and incorporating them into her work, she created a one woman show that spoke to the universality, humor and depth she had thought was a purely private world.