

→ SEAD

SUSAN QUINN

SALZBURG EXPERIMENTAL
ACADEMY OF DANCE

SEAD

BODHI PROJECT

a contemporary dance company curated by susan quinn

2009/2010 Season



Photo: „Have you ever been close to a human?“ (chor. Milli Bitterli)

BODHI PROJECT 2009/2010

In September 2009 the company started its second year of creation and performing with interesting and talented dancers and internationally renowned choreographers.

Choreographers 2009/2010

SEAD invited the internationally renowned choreographers **Keren Levi (Israel/NL)**, **Oleg Soulimenko (Rus/A)**, **Milli Bitterli (A)**, **Roberto Olivan (Esp/B)** to work with BODHI PROJECT for 2009/2010. „New burlesque“ by choreographer **Matej Kejzar (Slo)** that premiered in the season 2008/2009 was included in the program.

Company members 2009/2010

For the company year 2009/2010 several auditions had been held in different countries around the world to engage new talented dancers who had already completed their studies in contemporary dance and wished to gain extensive stage experience in a professional company: Anne-Laure Dogot (Belgium), Ariadna Gironès Mata (Spain), Camille Mariage (Belgium), Evmorfia Stylianidou (Cyprus), Spela Vodeb (Slovenia)

Touring 2009/2010

26.11.2009 „Moving right“/„New burlesque“
Kulturhaus Emailwerk, Seekirchen

02.12.2009 „Moving right“
Museum der Moderne, Salzburg

22./23.1.2010 „Walking Chakras“
brut, Wien

29./30.1.2010 „Moving right“/„New burlesque“
belacqua, Wasserburg (D)

06.02.2010 „Walking Chakras“
The Place, London

27./28.4.2010 „Walking Chakras“/„Have you ever been close to a human?“
republic, Salzburg

25.05.2010 „Moving right“/„Have you ever been close to a human?“
Maison de la Culture, Tournai (B)

28.05.2010 „Moving right“
Conservatoire de Reims, Reims (F)

02.06.2010 „Have you ever been close to a human?“
Outnow! Festival, Bremen (D)

20.06.2010 Open rehearsal „Have you ever been close to a human?“
Spanski borci, Ljubljana (Slo)

21.06.2010 „Only Real When Shared“
Spanski borci, Ljubljana (Slo)

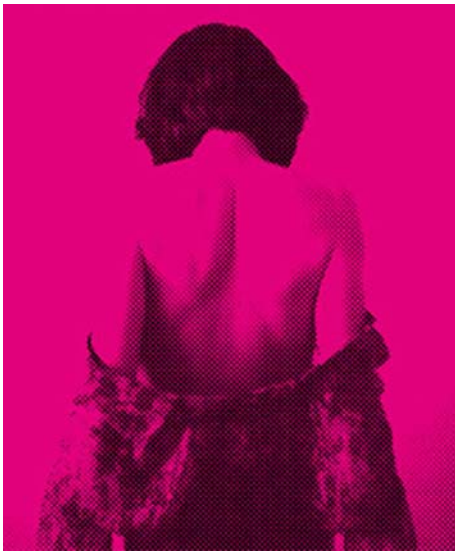
04.07.2010 „Only Real When Shared“
Museum der Moderne, Salzburg

Repertory 2009/2010

"Have you ever been close to a human?" (Choreography: Milli Bitterli)

„Have you ever been close to a human?“ is a piece for five female dancers. "Have you ever been close to a human?" is a declaration of love to us all. Not the form but the energy and emotion of the dancers draw a thin line between joy, pain, control and solitude. They take possession of dark desires as well as shrewd pleasures. With the fraud of play they drive themselves into embrace. The clash shows itself as danger, creation, innocence and desire. It's neither the competition that moves the bodies nor the duty. It is the devotion to movement. At the same time the effort of the body is uncovered, a body who relentlessly sucks and spits. Bodies that push themselves away, who fly and fall without appealing. Bizarre bodies with their heartbeats outside. It's about love and research. To perceive and discover in dance, that's lust.

In the beginning different phrases, forms and styles are perceptible which, in the development of the piece, dissolve into human beings. The emotions and energy of the dancers become essential parts of the movement material and the choreography as a whole.



Milli Bitterli is an Austrian dancer and choreographer. She started with dancing at the age of 4 years and achieved her education in Ballet school of Wiener Staatsoper and Konservatorium Wien. Touring through Europe she did further studies on contemporary dance. During her economy study she already has been engaged by companies like Zürich Tanztheater, NKK, Charisma, Ivan Wolfe Cie., Konnex und Pool; later Willi Dörner Cie., Elio Gervasi Cie, DV8 Physical Theatre and Damaged Goods and worked with choreographers like Meg Stuart, Javier de Frutos, Nigel Charnock and Lloyd Newson. In 2000 she founded "artificial horizon", a contemporary dance company which since has worked with people such as Christine de Smedt, Wendy Houston, Superamas, Christine Gaigg, Markus Schinwald, Robert Steijn, Jack Hauser und Jennifer Lacey. From 2001 to 2004 Milli was curator of trainings and workshops at Tanzquartier Wien. She is regularly teaching trainings, workshops and master classes.

"Walking Chakras" (Choreography: Oleg Soulimenko)

Seven Chakras in seven colours with seven meanings Oleg Soulimenko staged as mass movements in his new group piece with dancers of BODHI PROJECT. The commented, synchronised group choreography dances between ornament and political, aesthetical and social praxis. For this ornaments of the mass Soulimenko worked with the specific physical qualities of the SEAD-dancers. A spiritual Trip in Soulimenkos performance history, having its 25th anniversary this year.



Oleg Soulimenko lives and works in Vienna and Moscow. In 1985 Oleg finished his studies and graduated in construction engineering at the Bauman Moscow State Technical University and decided to be a dancer. He founded the Saira Blanche Theatre in 1990, developing a highly sophisticated and provocative form of dance improvisation. Soulimenko cooperated with artist like Steve Paxton, Lisa Nelson, Markus Schinwald, Meg Stuart & Damaged Goods, Lebbeus Woods, Jennifer Lacey a.o. His most recent performances were presented in Eastern and Western Europe, the U.S.A., in Canada and Israel like Tanzquartier Wien and brut Theater in Vienna, Performa 07 in New York, Steirischer Herbst in Graz, Tangente in Montreal, Cankarev Dom in Ljubljana, Dostoyevsky Theatre in St. Petersburg, Jerusalem Gerard Bercher Center, Kunstverein Hannover, MAK - Museum for Applied Arts Vienna, Lentos Kunstmuseum Linz and Kunsthalle Wien.

"Moving Right" (Choreography: Keren Levi)

*"...Despite death and destruction in the air,
With butterflies we decorate our hair,
We might look like sweetie pies,
But we know how to finish a fight..."* (Pretty Girls All In A Row / Seamus Cater)

Moving Right is a dance piece for 5 female dancers and 4 metronomes. It is a performance that deals with the organization of movement in space and time inspired by associations connected to the concept of "Right". *Moving Right* explores the concept of female *Rightness* on different levels, leaving it open to the audience what is not *Right*.



Keren Levi (born in Israel in 1972) is a dance-artist, based in Amsterdam, The Netherlands since 1997. In Israel Keren danced with The Kibbutz Dance Company and Batsheva Ensemble. During the past 12 years she has been working in the dance field throughout Europe as a freelance dancer, teacher and choreographer. As a freelance dancer Keren worked with companies and makers such as Philippe Blanchard (Sweden), Sanna Myllylahti (Finland/NL), Leine & Roebana (The Netherlands), Christine Gaigg (Austria) and Club Guy & Roni (The Netherlands) among others. Keren is teaching in the Theatre School in Amsterdam for both the choreography department (SNDO) and the modern department (MTD). She is also teaching company classes for Sasha Waltz & Guests (Berlin) and Ultima Vez (Brussels) and teaches in festivals and training programs across Europe such as HJS (Amsterdam), The Loft (Brussels) and Kampnagel (Hamburg). Since 2004 Keren has been focusing on making her own performances. She has been commissioned to create her own work in The Netherlands by CaDans festival Hague, Dans Werk Plaats Amsterdam (DWA), DanceAteliers Rotterdam, Grand Theatre Groningen and by Amsterdam Fonds voor de Kunst and Fonds voor Podium en Amatuure Kunst. In her work Keren focuses on movement and its organization following a coherent concept or a task, placing the body at the center of her investigation, teasing the boundaries of both performers and public. She is making performances on her own and also collaborating excessively with visual artists, musicians and dance and performance artists, creating interdisciplinary shows as well as dance pieces, which are and have been performed all over Europe.

"ONLY REAL WHEN SHARED" (Choreography: Roberto Oliván)

"ONLY REAL WHEN SHARED" is a show created out of the research deep inside of some aspects of the personality of the performers on stage. Those bits of their essence are pulled out of their own personal experience. But artistically modified in order to have somehow always something of reality in their performance.

Nevertheless the feelings and emotions expressed are exposed in a way that both as a individual or as part of a group can be recognized in anyone's own experience. In this way the performance acts like a mirror on the memories and sensations of the viewer, reflecting in the performers what they can recognize in themselves.

Only then we can approach to the sensibility of the audience, one by one, sharing tiny little sketches of real life. And by doing this, getting closer to a dialogue soul to soul, performer to viewer, with honesty and vulnerability, showing the personal universe they see through their own eyes.



Roberto Oliván is one of Europe's most exciting, young choreographers. Spanish by origin he studied at the Institut del Teatre in Barcelona and P.A.R.T.S. in Belgium. Roberto danced with ROSAS which toured all over the world before becoming the resident choreographer for the theater HET NET in Brugge where he created his first full length choreography, the award winning "Natural Strange Days".

Roberto's work has been extremely varied, creating choreographies for Dance Companies as well as choirs, advising actors and collaborating on a dance-circus project directed by Fatou Traoré. He has also been prolific within his own company, the ENCLAVE dance company. Roberto has worked with among others, Robert Wilson, Trisha Brown, Josse de Pauw and Tom Jansen and created pieces for the Korean National University of Arts in Seoul, the Ensemble Walpurgis, Vertigo Dance Company in Israel among others. For BODHI PROJECT he created his newest piece "ONLY REAL WHEN SHARED".

"New burlesque" (Choreography: Matej Kejzar)

Biological determinacy and emotional deficit have the same origin. Deviation. Let us start from different perspective, as the burlesque rotates in its own imitation. The distribution of power is reflected in the lucidity of rational decisions; gender and its self-examination extend into the spheres of the repressed. The roles defined in advance become an archetypal illusion which we apply onto the surface of reality as such. The deviation becomes a turn and surfaces sink into a mutilated delight. Weakness and submission to its vileness. The vulgar always imitates its elevated variant, and searches the invisible and the intuitive axis of the turn itself...



Matej Kejzar, born in Slovenia, is a young, upcoming choreographer and dancer. He studied at Amsterdam School for New Dance Development (SNDO). After his studies he worked as teacher and choreographer. He taught at renowned European dance institutions such as SNDO, Amsterdam, SEAD/Salzburg and Tanzquartier Wien, apart from that in India, China and Taiwan. In his work as a choreographer and teacher he collaborates with musicians, actors and painters, among others, W. Prager. His productions are presented at festivals and on theatre stages around the world. His artistic development was mainly influenced by Katie Duck and Martin Sonderkamp.

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