



SUSAN QUINN  
SALZBURG EXPERIMENTAL  
ACADEMY OF DANCE  
INTERNATIONAL CHOREOGRAPHIC EXCHANGE

## OVERVIEW PROJECT LAUNCH BODHI PROJECT 2008/2009

Curated by Susan Quinn

### SEAD

In 1993, Susan Quinn created Salzburg Experimental Academy of Dance (SEAD) as a center for training contemporary dancers and choreographers. She had a vision of a school and center that could offer opportunities in creative research, choreographic exploration, professional dance education and performance events. At that time SEAD was one of the first places to provide professional-caliber training for contemporary artists in Austria. Over the last decade, her vision has become reality: SEAD is an accredited academy with 120 international students, it houses a resident and guest faculty consisting of respected choreographers, teachers, and visiting artists. SEAD is a meeting point for experimental collaborations, residencies, and performances. In 2001, SEAD was honored with the recognition from the Austrian Government as a program of university equivalency. In 2008 SEAD celebrated its 15<sup>th</sup> anniversary, in fall 2008 the professional company BODHI PROJECT was founded as one of two postgraduate programs (called Artist in Practice) at SEAD.



„obscure level“  
chor. Jeremy Nelson /Luis Lara Malvacías



„New burlesque“  
chor. Matej Kejzar

### BODHI PROJECT

Artist in Practice is comprised of two one-year postgraduate programs designed for students who have successfully completed a professional dance program and who are ready for independent initiatives supported by professional mentorship. Reflection, intensive daily work in one's specialization are the basis of the programs.

The professional BODHI PROJECT (Company Year) is conceived to bridge the student with the professional field. The Company is a professional repertory company in residence at SEAD in Salzburg. BODHI PROJECT is open to SEAD graduates and students from outside SEAD. BODHI PROJECT focuses on performing. The year is divided into periods of rehearsing, touring and seminars. Up to eight pieces will be made and toured.

The aims are to provide the performer with extensive stage experience in a dance company; to give the dancer the opportunity to perform and rehearse with flexibility and autonomy; to address the particular needs and gifts of the emerging performer. To address these aims, SEAD sets up

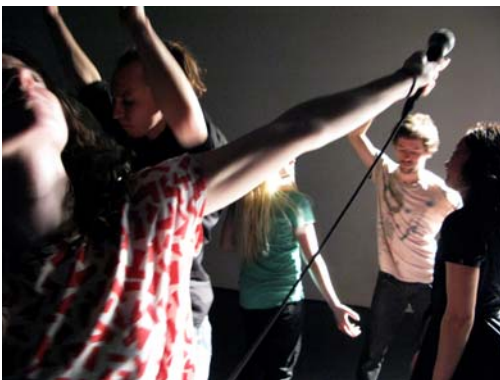
situations that allow for students to work with both internationally known and emerging choreographers and to have opportunities to tour with these works. Students are given regular and expert feedback on their performing and presence. The student should anticipate the year to be modelled after a dance company schedule. Technical classes are offered daily during rehearsal periods.

Theoretical studies at a sophisticated level are designed to support practice. A seminar series addressing subjects relevant to choreography, performance and performing is offered at points throughout the year. Subjects will include some or all of the following: cross discipline collaboration, audition protocol, teaching, media and technology, grant writing and networking, reflective and/or critical writing, arts administration.

The year completed on its own earns a one year postgraduate diploma in performing.

### Dancers

The 15 dancers of the company are between 21 and 28 years old and come from different countries around the world, like Austria, Germany, Poland, Italy, Spain, Sweden, Denmark, Czech Republic, Japan, USA and Costa Rica. They have finished their studies in contemporary dance at SEAD or any other equivalent school. For BODHI PROJECT they collaborate with internationally renowned choreographers and present the resulting productions around Europe.



„How music sounds“  
chor. Diego Gil



„New burlesque“  
chor. Matej Kejzar

### Choreographers

Inaugurated in the year 2008, the Company has commissioned Jeremy Nelson/Luis Lara Malvacias (title: "obscure level") and Vanessa Justice (title: "my copy world") as well as Matej Kejzar (title: "New burlesque") to create the Company's first three works which toured through eastern and western Europe. Additional works by professional international choreographers as Diego Gil (title: "How music sounds"), Jurij Konjar and Rob Hayden (title: „Beautiful toys“) rounded out the two evening length programs of the tour.



„How music sounds“  
chor. Diego Gil



„New burlesque“  
chor. Matej Kejzar

## Repertory

The first two company pieces, „my copy world“ and „obscure level“ premiered in Salzburg in October 2008 and toured through Europe (Poland, Germany and Austria). „New burlesque“, „How music sounds“ und „Beautiful toys“ premiered in Salzburg in spring 2009 and tour through Austria, Germany, Italy and Poland in the next two months.

Title	Choreography	Dancers	Length	Description
<b>How music sounds</b>	Diego Gil	5	35 min	“How music sounds” focuses its interest in the capability of the dancer to play his movement as a musical instrument. If the dancer would be a musician and his body the instrument to play, how would he perform? Irreparably imperfect their musical composition becomes more a metaphor for coming together than a successful creation of a new rock band.
<b>New burlesque</b>	Matej Kejzar	8	60 min	Biological determinancy and emotional deficit have the same origin. Deviation. 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.
<b>my copy world</b>	Vanessa Justice	9	30 min	“my copy world” imagines the desire and struggle for real human connection within a hyperreal world - a world as postulated by philosopher Baudrillard, that blends reality and representation, and where social behavior is perpetuated by being viewed and endlessly copied. The dance is a meditation about how signs, mirroring, and simulation act as the underlying context for courtship, power, illusion, and perhaps a kind of self-understanding.
<b>Beautiful Toys</b>	Robert Hayden und Jurij Konjar	7	25 min	Showbiz is very honest in that it's there to entertain, arouse, to pass time, to forget. The performers are to be adored, sympathised with, idolised. Violence and the need to be adored meet on stage in “Beautiful Toys”, where out of the desire to be loved, appreciated, admired and understood, we inflict violence on ourselves; with the audience as a witness.
<b>obscure level</b>	Jeremy Nelson und Luís Lara Malvacías	10	40 min	“obscure level” explores ideas of contemporary hacking to create kinetic, visual, sound and theatrical assemblages within an unpredictable narrative. By looking into iconic images and by processing and recycling them, an experience is created that triggers individual references and allows the audience to enter the creative space presented.

## Performances Company 2008/2009

Date	Venue	City	Country	Piece
25.10.2008	republic, Saal	Salzburg	Austria	Obscure level, my copy world
26.10.2009	republic, Saal	Salzburg	Austria	Obscure level, my copy world
7.-11.11.2008	International Dance Theatres Festival	Lublin	Poland	Obscure level
27.11.2008	Theater SEAD	Salzburg	Austria	Improvisation/ Installation
10.-13.12.2008	Festival re:vision 08	Warschau	Poland	Obscure level, my copy world
23.01.2009	Theater Belacqua	Wasserburg/ Inn	Germany	Obscure level, my copy world
24.01.2009	Theater Belacqua	Wasserburg/ Inn	Germany	Obscure level, my copy world
06.02.2009	Theater SEAD	Salzburg	Austria	New burlesque
13.03.2009	Theater SEAD	Salzburg	Austria	Beautiful toys
27.03.2009	Theater SEAD	Salzburg	Austria	How music sounds
24.04.2009	Theater, SEAD	Salzburg	Austria	New burlesque
12.05.2009	republic, Saal	Salzburg	Austria	New burlesque, How music sounds
13.05.2009	Theater, Sead	Salzburg	Austria	Beautiful toys, New burlesque
16.05.2009	Kunstbox Nexus	Saalfelden	Austria	New burlesque, How music sounds
3.-13.06.2009	Outnow Festival	Bremen	Germany	New burlesque, How music sounds
08.06.2009	Hofburg	Wien	Austria	How music sounds
18.06.2009	Kunsthau Schwanen	Waiblingen	Germany	New burlesque, How music sounds
27.06.2009	im flieger	Wien	Austria	New burlesque, How music sounds In.side out (Solo Natalia Pieczuro)
3.07.2009	Festival inteatro	Ancona	Italy	New burlesque, Beautiful toys
11.07.2009	tanzfabrik	Berlin	Germany	How music sounds

## Short Biographies - Choreographers

### Diego Gil

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Diego Gil, born in Argentina, lives in Amsterdam, Berlin and Buenos Aires. He combined studies in philosophy, dance and theatre. Graduated in 2003 from the School for New Dance Development (SNDO) in Amsterdam, he performed among other artists with Impure Company/Hooman Sharifi (NO), David Weber Krebs (NL) and Rob List. Since 2004 he presents his choreographic work: Trabajo en Práctica Social, Emotional Architecture of Movement, Creating Sense and About falling in numerous international festivals such as "Something Raw", "Tanz Im August", "Rencontres Choreographiques" and "ImpulsTanz". Diego's interest in dance is to intensify the potential for movement of the body, as a way to create alternative ways to feel, think and relate to the world.

### Robert M. Hayden

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Robert Hayden began his studies in movement and theatre at the University of New Mexico in Albuquerque in 1991. Between 1995 and 1996 he was invited to work with the Mexican company UTOPIA Danza-Teatro (art. dir. Marco Silva and former Ultima Vez dancer Vivian Cruz). Robert continued his training throughout these and the following years with a multitude of divergent disciplines, workshops and forms (yoga, aikido, contact improvisation, capoeira, crisis negotiation, massage therapy...). Work with various companies and independent choreographers include Bill Evans (Albuquerque), Keshet Dance Company (Albuquerque), Zack Fuller and Co. (New York), Trajal Harrell (New York) and Q-staff under the artistic leadership of Richard Van Schouwen (Albuquerque). Prior creations with Ultima Vez include Blush (2002), Sonic Boom (2003) and PUUR (2005) and Spiegel (2006/2007) and the dance films Blush (2005) and Here After (2007). Robert regularly teaches Ultima Vez workshops.

### Vanessa Justice

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Vanessa Justice (New York) studied dance at Ohio State University. Among others she danced with Hannah Kahn Dance Company and founded her own Company, showing works in New York, Honolulu, Denver, Columbus and Salzburg. As "artist in residence" she was invited to Movement Research/New York, Corporation of Yaddo and Liguria Study Center/Italien. In summer 2008 she hold a residency in Salzburg to work on and present her newest piece. Awards: Thomas J. Watson Fellowship Ohio State University, Bogliasco Fellowship, Research Award 2001 Congress on Research in Dance. Vanessa Justice about her approach to dance: "Dance speaks about life's poetic ambiguity and our experience of being in the world."

### Matej Kejzar

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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 as 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.

## **Jeremy Nelson**

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Jeremy Nelson who received a Guggenheim Fellowship for 2004, was born in New Zealand, trained at The London School of Contemporary Dance and went on to dance for The Siobhan Davies and Second Stride Dance companies in London before coming to New York in 1984. He was a dancer with The Stephen Petronio Dance Company in New York from 1984 – 1992, returning as guest soloist in 1995. In 1991, he won a New York Dance and Performance (“Bessie”) Award for outstanding performance with that company and in 2004 was a recipient of a John Simon Guggenheim Memorial Fellowship for choreography. He now works as an independent choreographer, teacher and dancer. He has performed in the work of David Zambrano, Mia Lawrence, Luis Lara Malvacias and Susan Rethorst as well as in his own work.

## **Artistic director**

### **Susan Quinn**

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Susan Quinn received her Bachelor of Fine Arts in Dance at New York University. After graduation she joined the Merce Cunningham Dance Company and toured throughout the world, performing repertory and events in opera houses as well as theatres, studios and outside spaces. Susan left the Cunningham company in 1987 and continued to dance in New York City and abroad with various choreographers, at the same time developing her own interest in the study of choreography. As her studies deepened, she began teaching technique and composition and moved to Europe where she continued choreographing on a small company of dancers; Susan Quinn Dance Company. She was awarded support from the cities of München and Salzburg which made it possible to produce new work yearly. Susan Quinn’s teaching popularity became an impetus to hold courses regularly in Salzburg. As the number of students expanded she invited guest teachers from the contemporary dance scene to offer classes in improvisation, contemporary, ballet, contact and yoga and began developing a curriculum for undergraduate studies in dance. In 1993 Susan Quinn founded Salzburg Experimental Academy of Dance and in 2001 SEAD was awarded an equivalency of University status from Austria.

Susan Quinn today is artistic director for Salzburg Experimental Academy of Dance (SEAD). She is a choreographer and also teaches contemporary dance and composition at the University Mozarteum in Salzburg, Austria. Susan is the founder and artistic director of Susan Quinn Dance Company (SQDC), is the creator of the festival New Faces New Dances and is a member of the Regional Council for the Arts in Salzburg and of the choreographer's platform tanz\_house.

Susan Quinn works actively on developing public awareness for dance, as well as supporting young dancers and choreographers. Susan Quinn's SEAD is a cultural center which offers a well-attended performance series to the public as well as being home to the four year professional training program. Sensitive to the needs of the local community, the school also offers dance classes, Pilates and yoga for children and adults. Susan participates in international arts exchanges in addition to European Union projects.