

→ SEAD

SUSAN QUINN

SALZBURG EXPERIMENTAL
ACADEMY OF DANCE

SEAD

BODHI PROJECT

a contemporary dance company curated by susan quinn



Photo: „They Dance, We Watch“ (Chor. Jelka Milic)
© Zsófia Hevér

Have BODHI PROJECT visit your theatre or school in 2010 and 2011 with exciting contemporary dance performances and workshops!

Please contact: SEAD ▪ touring@sead.at ▪ Tel.: +43 (0) 662 / 624 635 - 30

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We offer:

- **Full evening programs**

Jelka Milic „They Dance, We Watch“ (Duration: 35 minutes)

Matej Kejzar „Edge 35“ (Duration: 60 minutes)

Both pieces are available from October 2010 to July 2011. In the course of the upcoming season the repertory will be completed with more pieces by internationally renowned choreographers. We will be pleased to send you detailed information about the full repertory in fall.

- **School performances with artist talks**

School performances can either take place in SEAD theatre (for schools from Salzburg) or in the respective school (with appropriate facilities) or in a local theatre.

- **Workshops in Contemporary Dance**

In addition to performances by our company you can book workshops in contemporary dance for your students and people interested in dance.

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BODHI PROJECT is a postgraduate contemporary company in residence at SEAD in Salzburg, Austria. The company is designed for students who have successfully completed a professional dance program. BODHI PROJECT is conceived to bridge the student with the professional field with its focus on creation and performing. The year is divided into periods of creation, rehearsing and touring.

Inaugurated in fall 2008, during the last two years BODHI PROJECT worked with **choreographers** like Jeremy Nelson/Luis Lara Malvacias, Vanessa Justice, Matej Kejzar, Diego Gil, Jurij Konjar, Rob Hayden, Keren Levi, Milli Bitterli, Oleg Soulimenko or Roberto Olivan.

The company toured the repertory through Austria, Germany, France, Great Britain, Belgium, Poland and Italy at **festivals and theatres**:

The Place London (Great Britain), tanzfabrik Berlin (Germany), Conservatoire du Reims (France), Maison de la Culture Tournai (Belgium), republic Salzburg (Austria), tanz_house Festival Salzburg (Austria), Festival inteatro Ancona (Italy), Kunsthaus Nexus Saalfelden (Austria), Hofburg bewegt Wien (Austria), Im_flieger Wien (Austria), International Dance Theatres Festival Lublin (Poland), Festival re:vision Warschau (Poland), Theater Belacqua Wasserburg/Inn (Germany), Outnow Festival für junges Theater und Tanz Bremen (Germany), Kunsthaus Schwanen Waiblingen (Germany)

BODHI PROJECT 2010/2011

BODHI PROJECT continues to tour Europe with a new repertory. In September 2010 the company starts its third year of creation and will premiere new works from internationally renowned choreographers.

The first residencies with BODHI PROJECT will be led by choreographers **Jelka Milic (SLO)**, **Matej Kejzar (SLO)**, **Zoe Knights (AUS)** and **Maya Lipsker (ISL)**.

The dancers in 2010/2011 BODHI PROJECT were selected in our international yearly audition. They are talented young dancers who have already completed their studies in contemporary dance and will now gain extensive stage experience in a professional company. In addition to the core company (two female and two male dancers) the choreographers will work with 4th year SEAD students selected in auditions for specific pieces.

2010/2011 BODHI PROJECT can offer full evening programs, school performances as well as a personal talk with the audience by the dancers either before or after the performances. Dance workshops can also be included in our touring plan!

First choreographies for 2010/2011 season

„Edge 35“ (Choreography: Matej Kejzar)

A March from Senser to Spyder

*There is no single question.
There is no single reaction.
There are still some emotions.
Emotional Hooligans.
Sensers.
Waving on the “Ship of fools”.
There are nets all over them.
Nets of Power.
Nets of Desire.
On the Edge there is a space.
A space to Dance.*



Photo: „Senser 2010“ (Matej Kejzar)

Firstly. In 2004 Matej Kejžar created the solo „Senser“, playing on how our senses create the frames through which we make sense, how ways of seeing structure ways of understanding. In a game of forced selective observation, the only lighting source was a motion sensitive security light. The rhythm of appearance and disappearance (through objective manipulation of subjective observation) directed by movement, emphasized the question of who creates meaning: the observer or the observed.

Secondly. In 2010 the same kind of principles are used as a container for knitting a net of complex structures. If power is a measure of an entity's ability to control the environment around itself, including the behavior of other entities, then the sensibility of dancing body is a measure of subjective ability to „manipulate“ environment around itself with origins in subjective movement “on the edge;” marked with a local identity, but with enormous potential to develop its own communication tools on the basis of mutual interaction.

Thirdly. The edge it's slippery and quick, reversible and playable, with origins in history and potentials of endless curiosity. In the same quantity of time there is a space for a numerous qualities of different movement languages and choreographic procedures. Between being clown and a show man, possessing ability and inability, passing through sensibility and unpredictability, there is a space for intervention, distinction, transition in interaction. As long as we create – our movement is „red“. Its line could be detected by an active observation, constantly in dialogue with a net of moving actions and reactions.

What is an athletic of your eye?

What is a perception of your skin?

Can you see the difference in 3,5 seconds?

Would you be rather somewhere else?

There is no way back, there is just the way "move" goes.

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.

„They Dance, We Watch“ (Choreography: Jelka Milic)

They Dance, We Watch is inspired by Bertolt Brecht's theatrical device *Verfremdungseffekt* (distancing, alienation effect). By disclosing information and making performative constructs more obvious, the audience is alienated from a passive acceptance of the performance and is invited to enter into a critical frame of mind when watching. This piece addresses issues of watching and performing and explores how the performers can become detached from themselves.



Photos: © Zsófia Hevér

Jelka Milic, born in Slovenia, is a choreographer and videodance artist based in London. She has studied at University of Ljubljana, Salzburg Experimental Academy of Dance, Austria and at Middlesex University, London. Her most recent work includes a dance piece performed at Robin Howard theatre as part of The Place Prize 2008 and videodance work presented at British Shorts Festival in Berlin. Her other work was presented at Old Truman Brewery, Lakeview Theatre and Sadler's Wells in London and toured internationally and included 4th Balkan Dance Platform in Athens, Puro Sanguine Festival in Milano, WUK in Vienna. Her videodance work has been awarded at the International Kansk Videodance Festival and among others also screened at international festivals in the UK, Greece, Canada, Germany, South Africa, Serbia, Russia. She was also part of Projected visions: Balkan exhibition which took place in Greece and Poland. Jelka's work has been informed by her intense studies in language and literature, her diverse interests in social and cultural studies and the broad awareness of the variety of dance manifestations and approaches to performing.

Artistic director

Susan Quinn

Susan Quinn is founder and 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 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 was in Cunningham company until 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. 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 contemporary dance arts which was to finalize her vision of an experimental dance academy.

Susan is the initiator and curator of the festival "New Faces New Dances", a yearly event which presents the work of young choreographers and dancers in cooperation of the Szene Salzburg and is for many years a member of the Regional Council for the Arts in Salzburg and of the choreographer's platform tanz_house.

Since 2008, Susan has founded and curated BODHI PROJECT, a professional contemporary dance company that tours internationally. Today she works actively in promoting movement research and experimental thought as an essential element in the advancement of contemporary dance.

SEAD

In 1993, Susan Quinn's vision was to create Salzburg Experimental Academy of Dance (SEAD) as a centre for training contemporary dancers and choreographers as well as a vibrant space that provides the public performances and education in contemporary dance art. At that time SEAD became one of the first places to offer professional-caliber training for contemporary artists in Austria. Over the last decade, Susan's visionary concept transformed into reality: SEAD today is an accredited academy with more than 120 international students and artists in residence, a theatre that has a monthly performance series which also includes lectures and theoretical debates, and a very successful dance education-program for children and adults.

In 2001, SEAD's professional training program was honored with the recognition from the Austrian Government as a program of university equivalency. SEAD is a meeting point for experimental collaborations, residencies, and performances.

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