

sead

CICI

Creative Input Choreographic Intensive in Salzburg, Austria with Slovenian choreographer MATEJ KEJŽAR November 3rd to 7th 2014

Come join us for five days this November to work intensively on your choreographic research, with the dynamic coaching of and daily classes with MATEJ KEJŽAR! CICI is especially useful for working choreographers who want to deepen their choreographic practice and focus on movement research. We are supporting you with daily morning technique classes, with studio space, with professional coaching and the possibility to connect with peer artists. Stay in SEAD's studio dormitory, eat lunch with us and afternoons rehearse and get coached by Matej on your own work. Each evening will be an informal showing of the days' progress and after you can enjoy life at the foot of the Salzburg Capuchin Mountain... A choreographic intensive for those of you who have graduated and are out in the world working and need a short time to refocus, dance and create! Come join!

Accommodations

Sleeping at SEAD with your own sleeping is included in the workshop fee. We will provide sleeping mats and pillows; you should bring a sleeping bag or sheets and your own towel. Showers are available in the locker rooms. If you are sleeping at SEAD you should plan to check in during the evening of Sunday and check out by noon on the next Saturday.

Alternatively, you could use one of the hostels or hotels in Salzburg, however this will be an additional expense for you to cover.

Meals

One hot vegetarian meal will be provided daily, included in the workshop fee. Other meals will be your responsibility. There are lots of markets nearby and many restaurants in town. There are refrigerators in school for your use. There is a hot water maker, but no hot plates.

Costs

Apply before October 13th and pay the discount application fee of Euro 350,-

After October 13th the fee will rise to Euro 370,-

The fee includes 5 meals and accommodation at SEAD.

Application

Online application will open in mid-September. Check out www.sead.at

MATEJ KEJŽAR Dance to be re-found again!

As an individual artist I have been active in the field of performing arts for more than 12 years. I have been choreographing and giving workshops worldwide. My education (SNDO, X-GROUP P.A.R.T.S) consisted of making contemporary performances and practicing contemporary dance. As a teacher of contemporary techniques, mainly movement research and composition, I was and I still am active in several independent and governmental cultural organizations world wide: SNDO Amsterdam, P.A.R.T.S. Brussels, SEAD Salzburg, PTL Ljubljana, EN-KNAP Ljubljana, DELTEBRE DANSA Deltebre, IMPULSTANZ Vienna, TUNA Taiwan, TSEH Moscow, FRONTIERE DANCE LAND Singapore, etc.

As a choreographer I started to work in Slovenia with several production houses: Maska, PTL, Exodos, Pekinpah/KinkKonk; where I have created over 10 full evening productions, performing them around EU. I created several student performances, mainly graduation work. Last five years I was working as a dancer for ROSAS dance company, on creation and touring of performances: The Song and Cesena. Four years ago I created in collaboration with Žiga Predan, the leader of Pekinpah/KinkKonk production house from Slovenia, international net of independent artists and cultural organizations SPIDER. Mainly from contemporary dance field SPIDER joined several European cities: Lyon, Ljubljana, Berlin, Brussels, Zagreb and Athens and implements itself through Artistic Public Manifestation in all selected cities. SPIDER & SPIDER EXPAND! were selected for European support.

Over my years of experiences I have been involved in contemporary dance field from many perspectives: as maker, as mentor, as teacher, as dancer so I have experienced a big deal of what it means to work as independent artist in the field of contemporary performance. My experiences brought me to my own practice, which I call Time&Space Re-mix. I am at the point where I put all my attention to my practice. I am busy with re-finding, re-considering contemporary dance performance.

PRACTICE: TIME AND SPACE RE-MIX

In the last five years I have been working on a practice called Time & Space Remix.

By going through various dance practices, T&S Remixed is a re-dance class which deals with shapes in both directions: building them up and breaking them down.

From floor work to classical dance forms, from open movement explorations to very defined written movement material, the class offers a detailed movement analysis in constructing and deconstructing the material.

It serves one's passion to move in combination with an awareness of the dynamics of the projection in space and time. Breaking and reinventing the meaning of the specific time and a specific spatial concept in, for instance, traditional, classical, modern, post-modern, new dance, vogue, dance theatre, hip hop, physical theatre, etc. All these styles and forms describe a certain time and a certain space that must come together in order to allow "the dance" as such to appear. The mentioned classifications describe certain technical aspects of what moving in time and space can mean. And what do they mean today?

T&S Remixed opens many questions considering how the body in motion can be seen, and what is there to be read. It calls for shapes which are still to be discovered. It overlaps the past with the future, stillness with speed, the abstract with the concrete, impulses with reflection, passion with rationality.

This approach allows dance to be discovered again.

EXTENSION: POST-CONTEMPORARY

I am an artist working in the field of contemporary dance. I deliver/distribute my art regarding human conditions, such as human knowledge, human passion and the ways of structuring our existence, co-existence. My work inconveniently questions the value and relationship of craft and product. I consider myself as a performance artist who often challenges the audience to think in new and unconventional ways, to break conventions of traditional arts, and to break down conventional ideas about "what is art". Such a study involves both: the study of the context/concept of event within - form that it is delivered within -; and the representation context - what is the environment where such a performative/dance action happens. I am working on the idea of a post-contemporary dance performance, one that breaks/extends the convenience of the dance event by moving away from dominant forms/art forms/dance forms, by moving away, off the grids of dominant epistemology. The stretch reaches all the way from Shamanic dance to the subversive forms of club and ghetto dance, from scientific achievements considering sexual practices and quantum physics to bio-activism.

EXTENDING PRACTICE

A confrontation of opposed body concepts in seemingly impossible yet glamorous combinations.

My motivation for such an approach is the rediscovery of dance, re-finding dance in places that have been forgotten in time or lost, re-evaluating dance art forms, re-opening a perspective of what dance is and what dance does.

I want to dedicate Extending Practice to the very act of opening up.