

Experience in dance and CI:

**WATCHING THE WATCHER:
PRESENCE AND PERFORMANCE IN CI**
preworkshop of the contactfestival freiburg
taught by Jess Curtis

1st - 6th August 2009

For intermediate/advanced level in Contact Improvisation. The course will be taught in English. The fee of the workshop is 270 Euro. Early registration, till 1st of July 09, will be 250 Euro. Times will be: Sa. - Th.: 10 am-5 pm, 1,5 h break

The application form is only for those who can not register over Internet! (www.contactfestival.de) After receiving this application we will send a confirmation of your application by email to you. If you got it - your application succeeded. You will get the registration receipt separately after we proofed your application. Please make sure, that your email address and phone number stays available!

After you received the registration receipt the registration will be valid and obliged to send the full workshop fee. We should receive the deposit of 100 Euro (or full price 270/250 EUR) latest 2 weeks after you received the registration receipt. If you cancel before July 1st we will retain 30 EUR for our effort. If you cancel later we keep the whole deposit of 100 EUR.

We can help with accomodation in Freiburg. Please write us a note if you want help! We will contact you!

The contact person for the preworkshop is:
Benno Enderlein

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Organizer of the workshop is the contactfestival freiburg
www.contactfestival.de

pre workshop



international
contact workshops
freiburg

Jess Curtis USA

**Watching the Watcher:
Presence and
Performance
in Contact Improvisation**

1.-6. August 09
in Freiburg im Breisgau/Germany

design: B. Stahlberger, title photo: Andy Mogg

photo: Sven Hegolani



JESS CURTIS
Director/Choreographer
(San Francisco/Berlin)

Living and working in both San Francisco and Berlin, Jess Curtis has created a body of work ranging from the underground extremes of Mission District warehouses with Contraband and CORE (1985-1998) to the formal refinement and exuberance of European State Theaters and Circus Tents with Compagnie Cahin-Caha and Jess Curtis

Gravity (1998-present).

Mr. Curtis has collaborated with the renowned Fabrik Companie in Potsdam, Germany to create the award winning fallen; and been commissioned to create works for companies such as Artblau in Germany, ContactArt in Milan, Italy, Blue Eyed Soul Dance Company in England, and Croi Glan Integrated Dance in Ireland. Curtis has twice been recognized by the James Irvine Foundation/ Dance USA California Dance Initiatives, having been awarded a California Dancemakers Fellowship (2001) and a Dance: Creation to Performance Award (2005).

He also teaches Dance, Contact Improv and Interdisciplinary Performance throughout the US and Europe and has been a visiting professor at UC Berkeley, and the University of the Arts in Berlin. He is currently pursuing an PhD in Performance Studies with a focus on choreographic practice at the University of California at Davis. Contact Improvisation and Spontaneous Composition are central tools in his performing practice, which he uses as training/tuning techniques for himself and the performers he works with, and in making performances that embrace the risk of making choices in real time.



photo: Sven Hegolani

WATCHING THE WATCHER: PRESENCE AND PERFORMANCE IN CI

Lately, I am intrigued by the wide range of ways that people are using the words “performance” and “presence” in relation to dancing bodies. Can I dance in a room by myself and be performing for an audience that is just me? When you are dancing with me are you performing through the medium of touch? Is it possible to not be present with each other when we are dancing together? Is our presence physically confined to the space of our bodies? Can these questions create interesting dances?

This course will be an embodied exploration of cycles and scales of sensing, observing, and consequential action in the practice of Contact Improvisation.

Working from the cellular to the global, we will examine how we sense each other, take action and make meaning while we dance. We will give particular attention to the tension between the concepts of presence and performance as lenses through which to observe/view/feel/listen-to/activate the body.

We will “spend” time shifting our awareness to a more cyclical time state, unencumbered by desires and goals and we will “take” time observing ourselves and each other, thoughtfully examining the consequences of our actions. We will examine the physical actualities of touch, manipulation, counterbalance, force, resistance, and surrender, both as physical states and as meaningful expressions of interpersonal and intercultural relations. Bring curiosity, a desire to dance and a willingness to be seen.



photo: Sven Hegolani

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_____ name

_____ address

_____ city/state/country/zip

_____ home phone

_____ work phone/mobile

_____ email

_____ date sign

Participation is at my own risk. I recognize, the organizers and teachers are not liable for any damages and injuries!

Application form