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**SiWiC 2007 by profession choreographie**

11. Swiss International Coaching Project for Choreographers

1. - 14. July 2007 at Tanzhaus Zurich

**Artistic Director: Susanne Linke**

usanne Linke, born in Lüneburg in 1944, received her dance training from Mary Wigman in Berlin and studied dance at the Essen Folkwang Hochschule from 1967 to 1970. After that she danced at the Folkwang Tanzstudio and the Rotterdams Dans Center from 1970 to 1973. In 1972, she started her own choreographic work and directed the Folkwang Tanzstudio from 1975 to 1985, during the first two years together with Reinhild Hoffmann. In 1979 she pursued extended studies in choreography in New York and started an international tour in 1981 with numerous solo dances and group choreographies. Since 1985 she has been working as a freelance choreographer for the José Limón Company in New York, the Parisian Opera and the Nederlands Dans Theater among others. She has been guest lecturing since 1989 and she directed the Bremer Tanztheater from 1994 to 2000, till 1996 together with Urs Dietrich. In 2000/01, she was the designated artistic director of the Choreographisches Zentrum Zeche Zollverein in Essen and since then has been a freelance choreographer.

**Participants**

**Choreographers:** Elisa Barucchieri, Lazaro Godoy, Liat Magnezy, Sandra Schöll, Helena Simoneau

**Dancers:** Alex Hobe, Alexandra Carey, Anna Hein, Berit Jentzsch, Camelia Georgescu, Constantin Georgescu, Deborah Hofstetter, Elina Müller-Meier, Erick Guillard, Eugene Rhodes, Jens Biedermann, Mareike Franz (stagiaire), Martin Schick, Patricia Rotondaro, Petr Opavski, Slawek Bendrat, Tamarah Tossey, Wilfried Seethaler, Wout Geers, Young Na Hyun, Yukie Koji

**Theme: Anything is possible but...**

he success of dancing, choreographing and putting on stage depends on how it is done. Dance as energy and power in motion in space and time allows endless possibilities. However choreography has its limits. On one hand it's work with people and they must not be considered or treated as some kind of material. On the other hand choreographic design should emerge from an inspirational spark, from a brilliant idea. The object is to realise an artistic vision, which gives the impulse, generating dynamics and determining the dramaturgy. All this will be transformed into movement. The creative process takes place in choosing, abridging, condensing and abstracting until all ideas are united in one form. The process of putting on stage should help to clarify the vision.

**Seminar 1: What does your brain do when you dance?**

When your brain watches someone dance not only is its visual centre activated but also those for body movement, music as well as emotions. A neurologist would furthermore be confronted with questions like: What about the integration of body and mind, how do the two halves of brain and body interact, where is the choreography and the sequence of motion stored, how are they retrieved in order to avoid chaotic motor functions? Aspects of the kaleidoscopic abundance of his impressions and ideas are the subject of the lecture of Dr. med. Reto Agosti, specialist for neurology FMH.

**Seminar 2: Talking about Dance**

Dance can and should speak for its self. Despite this it is necessary to talk and write about dance. Choreographers have to become aware of their work and be able to explain it to others. Therefore a sophisticated vocabulary is needed. In a practical workshop Dr. Christina Thurner and Dr. Ursula Pellaton will give it a try.

**informal works** Einblicke in die tägliche Arbeit der Choreograf/innen mit der künstlerischen Leiterin und dem SiWiC-Ensemble

11. Swiss International Coaching Project for Choreographers – SiWiC 2007

Friday, 6. July 2007, 17.30 h

Wednesday, 11. July 2007, 17.30 h

Friday, 13. July 2007, 17.30 h

at Tanzhaus Zurich in Zurich

**Location**

Five large and bright studios with professional equipment as well as a rehearsal stage in the Tanzhaus Zurich (Wasserwerkstrasse 129, CH-8037 Zurich, Switzerland) are ready to be used by the participants.