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SiWiC 2008 by profession choreographie

18. Swiss International Coaching Project for Choreographers
6. - 19. July 2007 at Tanzhaus Zurich

Artistic Director: Jochen Heckmann

Jochen Heckmann, born in Villingen Schwenningen, Germany, is dancer, choreographer and teacher. After passing his A-levels in 1987 he began his professional dance training (Classical, Modern and Educational Science) in Germany and continued in Paris, France. He then danced in various Ensembles, e.g. with the Contemporary Dance Company Zurich (CH), and the Ballett-Theater Hagen (D), in choreographies of Richard Wherlock, Paula Lansley, Myriam Naisy, Ed Wubbe, Itzik Gallili, Janet Smith, Jean-Claude Pavaili. After founding his own Ensemble, the LOOPING contemporary dance company, in 1995 in Zürich, he managed to establish himself quickly and develop a remarkable repertoire consisting of feature-length productions with which he successfully toured various countries.

Since 1990 Jochen teaches as a lecturer for temporary dance and choreography at numerous training schools and holds Master Classes. As a dancer and choreographer he won several awards. Between 1999 and 2007 Jochen Heckmann was Ballet Director and Chief Choreographer of the Ballett-Theater-Augsburg, where he was responsible for more than 23 productions. As a choreographer he was invited e.g. to the Payer Kammerballett, the Staatstheater in Lodz, the Pfalztheater in Kaiserslautern, the Staatstheater Braunschweig, the Staatstheater Saarbrücken, the Glyndebourne Opern Festival as well as to the Salzburger Festspiele.

Participating:

Choreographers:

Eva Maria Küpfer	Sagi Gross
Emi Miyoshi	Michael Maurissens
Marion Ruchti	Joshua Monten

Dancers:

Agnieszka Dlugoszewska	Alex Hobe
Alexandra Carey	Alfredo Garcia Gonzalez
Caroline Bo	Eugen Rhodes
Dominique Cardito	Giovanni Vitale
Elina Müller-Meier	Martin Schicke
Laia Duran Figols	Romain Guion
Mariam Aleksidze	Ruben Reniers
Marta Zollet	Wout Geers
Patricia Rotondaro	Yannick Badier
Sandra Huber	
Sun Hee Dieben	Yentl Werdt (stagiaire)
Vanessa Lopez	Ivano Chiaravalloti (stagiaire)

Theme: Time and Space

Dance has got the unique and beautiful potential to bridge – in a playful way – the gap between imagination and expression, between inside and outside, between stillness and movement, emptiness and abundance, frugality and sensuality. All these elements are part of a greater idea which in order to be realised demands of the choreographer not only talent and creativity, but also appropriate craftsmanship. Dealing with time and space is what choreography is all about, as it is nothing more than temporarily rhythmically and dynamically positioning and moving bodies in a defined space. Designing with the basic elements time and space is the choreographer's artistic challenge which requires dramaturgical rules as well as a creative and personal touch. For a choreography not only the creative idea is of importance, it also has to establish an understandable dialog between the artists, the dancers and the audience.

Seminar 1: Where dancing ends, language starts

How can dancing and language start a working relationship? Where language ends dancing starts, says Mary Wigman. Can we turn around this sentence? Should dance and language start any kind of relationship at all, or do they damage each other? If a choreographer admits spoken language into dancing, does he find an additional approach to his work? Does it damage dancing to get involved with language? Or does it, on the contrary, produce something new which oscillates between dance and language, which can neither be danced, nor really said.

Seminar with the writer and ex-dancer Judith Kuckart

Seminar 2: 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.

informal works Insights into the daily work of the choreographers with the artistic director and the SiWiC-ensemble.

Fr, 11. / We, 16. / Fr, 18. Juli at 17.30 h