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SiWiC 2009 by profession choreographie

13. Swiss International Coaching Project for Choreographers
27. June - 11. July 2009 at Tanzhaus Zurich

Artistic Director: Philippe Saire

Philippe Saire was born in Algeria, where he spent the five first years of his life. In Lausanne (Switzerland), where his family moved later, he studied (trained) contemporary dance and took part (joined in) in various stages, most of them in Paris. In 1986, he established his own dance company, located near Lausanne. The Company developed his creative work and participated in the boom (boost, improvement, rebound) of the of the contemporary dance scene in Switzerland. Philippe Saire created 25 dance pieces, among them *Le Palindrome*, *Don Quixotte*, *La Haine de La Musique* and *Les Affluents*, with witch de company performed in Europe, USA, Africa und Asia. Altogether he gave approximately 1000 performances in 160 cities of the world.

1995 the Cie Philippe Saire could inaugurate his own work- and performance space, the Théâtre Sévelin 36 in Lausanne. Saire organises there regularly the festival *Les Printemps de Sévelin*, dedicated to young choreographers and dancers. The Company also performs in exhibition, galleries, in the street and other public places. Residences of artists complete the activities of Saire whose aim is, to support, stimulate and develop the contemporary dance on a local, regional as well as on a national and international level

1998 Philippe Saire was awarded the *Grand Prix de la Fondation Vaudoise* for the support of the dance and also for his own creative work. In the same year he received the *Prix d'auteur* of the *6. Rencontres Chorégraphiques Internationales (F)* for the piece *Etude sur la Légèreté*. 2004 he was honored by *Pro Tanz Zürich* with the *Schweizerischen Tanz- und Choreographiepreis*.

Theme: Clair-Obscur (Dance of Contrasts)

Dance can be perceived as a resistance against the inundating information coming from screens. The fact that seeing a dancing body can elicit a physical emotion can be interpreted as a resistance. But dance is also a form of art – one of the most inventive forms of our time – on a constant quest for its language.

Dance is not a precisely defined form of expression which is one of its major strength. Watching a dance performance should be a journey on the ridge between emotion and analysis. Building a choreography means to show significant elements, never to shut out any senses and to slip off into moments of pure sentiments. All this takes place in a constant back and forth between the contrasts – the Clair-Obscur.

During SiWiC there is the attempt to work with elements that constitute modern choreography such as time and space. An other important ingredient is the work with the dancers dealing with their suggestions, the search for the distinctiveness of their language and their radicalness.

Basic elements are always confronted with the content that should be conveyed (whether it is an abstract or narrative dance) and the search for an interesting level of legibility. Dance has its own dramaturgy and has to be questioned and reinvented time and time again.

Seminar 1: Symbiosis between choreography, camera and music

How does a film director plan a concept for a dance movie? How can a choreography be transferred into a cinematic form? What are the differences between a dance movie and a dance performance? How become dancers actors? How can the experience of a movie be conveyed to the public with the means of contemporary dance?

Markus Fischer, screenwriter, film director and producer, has realized already 30 movies for cinema and TV. In collaboration with choreographer Richard Wherlock, ballet director of Theater Basel, he created two award-winning movies: "Passengers" and "One Bullet left". Both movies have a strong narrative character and are danced love stories, surrealistic and enjoyable cinema at the same time. Dancers are always also actors, the two art forms dance and acting flow into each other and create a novel dance movie – not filmed dance, but a symbiosis between choreography, camera and music.

Seminar 2: Financing and management of dance projects and dance groups

How do you organize as a freelance choreographer your first dance pieces? What do you need to realize your own company? What kind of responsibilities do you have? How do you draw a budget and where do you find the necessary financial means?

Regina Christen, founder and organizer of SiWiC and former director of the dance department of the city of Zurich, will give advices and impulses for the important step from dancer to choreographer, from the employee to the independent entrepreneur. A choreographer is not only responsible for him- or herself, but also towards the subsidizers, the theatre directors, the public, the dancers and all the other collaborators (light designer, costume designer, musician, administration, producer). Next to the creative process they have to handle many administrative tasks.

Choreographers Caroline Finn, Erick Guillard,
Jean-Philippe Guilois, Jessica Huber, Su-Mi Jang, Shannon Moreno

Dancers Simone Blaser, Dagmar Bock, Laia Duran Figols, Jessica François, He-Jin Jan, Francesca Peniguel, Erica Rintovitch, Patricia Rotondaro, Rebecca Weingartner, Marta Zollet, Beatrice Kessi (stagiaire), Exequiel Barrera, Slawek Bendrat, Tim Fletcher, Romain Guion, Mathis Kleinschnittger, Andrea Maria Mirabile, Werner Nigg, Reinier Powell Matheu, Ruben Reniers, Sebastian Rowinsky

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

Friday, 3. July, Wednesday, 8. July, Friday, 11. July, 17.30 h