

Call for proposals C.R.E.A. Choreography, Research, Empowerment, Audiences 2022/23

***Deadline for applications 30 September 2022
for dancers aged between 18 and 28 years old***

We are very happy to announce the launch of the call to participate to the second edition of the project C.R.E.A. – Choreography, Research, Empowerment, Audiences – a choreographic workshop for young contemporary dancers, to be held in Perugia between October 2022 and March 2023, born from the strong need to contribute to the personal, artistic and professional growth of young artists aged between 18 and 28 years, encouraging their active participation in the construction of their professional future through a training course that gives centrality to the transmission of knowledge through the methodology of "learning by doing". Our aim is to set up workshops aimed at creation, research and consolidation of one's own potential, with an eye to meeting the audience. The intention of the C.R.E.A. project is to work alongside young people and for young people in a process of accompaniment for the development of a high level of body awareness, creative thinking and possible directions on which to base their own artistic personality, thanks to the support of strong authors. The study week will end with a theatre presentation of short works created during the week.

Teachers involved

Carolyn Carlson/assistant Sara Orselli

Erion Kruja

Marigia Maggipinto

Melania Olcina

German Jauregui

Nico Monaco

Who is the course for

Young people aged between 18 and 28. All those who have a solid basic training in the art of movement and who believe they want to pursue a career as a dancer are eligible to apply. A basic knowledge of English is also required.

Periods and activities The C.R.E.A. training course is held at the Dance Gallery venue in Perugia, and lasts six months from **October 2022 to March 2023, with a timetable varying between seven and eight days, for a total of 252 hours of training and 50 hours of project work. Classes are held from 10:0 a.m. to 4:00 p.m. and the last day is dedicated to the presentation in theatre (or site-specific) of the work performed (one or more performances)**

Calendar

21- 27 October - **Carolyn Carlson/assistant Sara Orselli**

20-27 November – Erion Kruja/ **Hofesh Shechter Company, The National Theatre of Ballet and Opera of Albania**

30 November – 7 December - **Marigia Maggipinto/ Member of the Tanztheater Company PINA BAUSCH from 1989 to 1999**

7-14 January - **Melania Olcina/ Sharon Fridman Company**

1- 8 February - **German Jauregui/ Ultima Vez Company by Wim Vandekeybus**

4-11 March - **Nico Monaco/Compagnia olandese Emio Greco/PC e Akram Khan**

Admission rules and deadline

Applicants must send the following documents (in pdf format with the same numbering and order) no later than Friday 30 September 2022 by email to the following address: dancegallery.it@gmail.com with subject line "C.R.E.A. Project Application 2022-2023".

- 1) Duly completed training admission form / Attachment "C.R.E.A. participation form".
- 2) CV in European format
- 3) 1 video of max. 1½ minutes with a short personal presentation in english and a danced impro. Videos must be made in a dance studio or outdoors in any case well lighted and in landscape format (if filmed by smartphone)
- 4) motivational letter
- 5) youtube/vimeo links of previous works or trainings

*Applications that are not received in the specified timeframe and format will not be considered.

*Should the regulations related to the covid epidemic change during the course, we will inform you of the new regulations to be followed.

Selection procedure

Dance Gallery, on the basis of the examination of the applications and documentation received, will announce by Friday 7 October 2022 by email the names admitted to the training course.

Costs

Registration fee: €30.00

Participation fee: €1,200.00

to be paid in two parts: the first half by 8 October 2022 / the second half by 25 November 2022

Option to attend a single module depending on availability of places

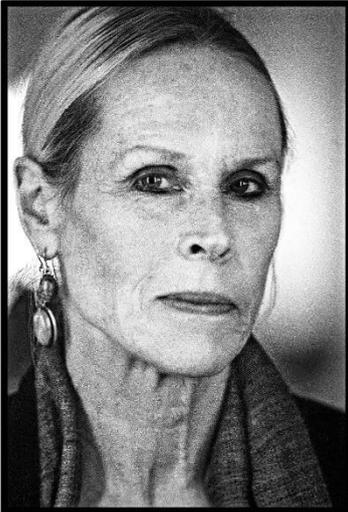
Registration fee: €30 - Single module fee: €400

A Certificate of Participation will be issued at the end of the entire course.

Attention: Registration and participation fees are NOT refundable under any circumstances, nor can they be deferred or paid in instalments other than those indicated.

Info and contacts: + 39 3382345901 dancegallery.it@gmail.com

BIO OF THE ARTISTS



CAROLYN CARLSON California-born Carolyn Carlson defines herself first and foremost as a nomad. From San Francisco Bay to the University of Utah, from the Alwin Nikolais company in New York to Anne Béranger's in France, from Paris Opera Ballet to Teatrodanza La Fenice in Venice, from the Théâtre de la Ville de Paris to Helsinki, from Ballet Cullberg to La Cartoucherie in Paris, from the Venice Biennale to Roubaix, Carlson is a tireless traveller, always seeking to develop and share her poetic universe. She arrived in France in 1971 the beneficiary of Alwin Nikolais' ideas about movement, composition and teaching. The following year, with *Rituel pour un rêve mort*, she wrote a poetic manifesto that defined an approach to her work that she has adhered to ever since: dance that is strongly oriented towards philosophy and spirituality. Carlson prefers the term 'visual poetry' to 'choreography' to describe her work. For four decades, Carlson has had significant influence and success in many European countries. She played a key role in the birth of French and Italian contemporary dance through the GRTOP (theatre research group) at Paris Opera Ballet and Teatrodanza at La Fenice. She has created over 100 pieces, a large number of which are landmarks in the history of dance, including *Density 21.5*, *The Year of the Horse*, *Blue Lady*, *Steppe*, *Maa*, *Signes*, *Writings on Water* and *Inanna*. In 2006, her work was rewarded with the first ever Golden Lion given to a choreographer by the Venice Biennale. Founder of the Atelier de Paris-Carolyn Carlson at the Cartoucherie in 1999, she was associated artist to Théâtre National de Chaillot with the Carolyn Carlson Company from 2014 to 2016. In 2017, besides touring her repertoire, the choreographer explores new forms of creations: an exhibition for museums, a full-length dance movie for cinema... In 2019 she became a French citizen and the following year she was elected at the French Academy of Fine Arts, in the choreography section.



SARA ORSELLI began studying dance at the Dance Gallery in Perugia, directed by Valentina Romito and Rita Petrone. She continued her training from 1999 to 2002 at Isola Danza, the academy of the Venice Biennale then directed by Carolyn Carlson. She danced in the following creations by Carlson in the company of the Biennale: Parabola in 1999, Light Bringers in 2000, J. Beuys Song in 2001. In 2003 she moved to Paris where she met the Finnish choreographer Juha Marsalo, with whom she danced Prologue d'une Scène d'amour, Scène d'amour, Perle and Parfum. She continued to be part of Carolyn Carlson's company with whom she danced Inanna, Water born, Eau, Present Memory, Mundus Imaginalis, Mandala, We Were Horses, Synchronicity, Now and Crossroads to Synchronicity. During the same period she was Carolyn Carlson's assistant in the productions: Wash the Flowers in Lucerne (2005), Les Rêves de Karabine Klaxon (2006), If to leave is to remember (Munich 2006) Woman in a room (solo for Diana Vishneva 2013), Pneuma for the National Opera of Bordeaux (2014) and the broadcast of If to leave is to remember for the National Opera of Bordeaux (2015), the Helsinki National Opera (2016), the Artez School of Art, Arnhem (2018), the Massimo in Palermo (2018), and the transmission of Pneuma to the Helsinki National Opera (2018). Since 2014 she also joins the Simona Bucci company, with whom she dances Enter Lady Macbeth and later with Adarte by F. Lettieri for Plastic People. In 2018 she creates the solo Still There, produced and in collaboration with the Simona Bucci company.



ERION KRUIJA is an Albanian-born choreographer based in London. He works on the international stage, where he is commissioned for dance performances in various fields. His works range from dance theatre to immersive performance to purely contemporary physical dance. His works are raw, bold and challenging. His raw tribal grooves derive from his Albanian folk dance background and have his vitality in their blood. He is an all-round artist who creates the lighting design, costumes and soundtrack for all his shows. He uses his life experience, growing up in a dictatorship and living almost half his life in Western countries, to create about both worlds. Both different and yet so similar. She draws the audience into her world of imagination with intense lights and sounds that she creates. His passion and creativity make him unique in his style and creations.



MARIGIA MAGGIPINTO She began her professional career with the ballet company in the Foundation Niccolò Piccinni (J. De Min / Roberto Fascilla). In 1985 participated in the international tour with the dance company of "Danzatori Scalzi" of Rome, takes part in the movie "Il Giovane Toscanini" of F. Zeffirelli. She studied in Rome with Viola Faber, Libby Ney (tecn. Limon) Andre'Peck, Roberta Garrison (tecn. Cunningham), Richard Haisma (Nikolais) Mudra (Bejart), Matt Mattox (Jazz) e Martha Graham. She participates in the creation of the performance by Giorgio Rossi (Stop Palmizi / Carolin Carlson) at the Festival of Polverigi. She studies the techniques of Jean Cebron (composition / improvisation), Hans Zullig (tecn. Joss) at the Folkwang Hochschule in Essen (directed by Pina Bausch). Member of the Tanztheater Wuppertal Pina Bausch from 1989 to 1999.

She works with Emilia Romagna Teatro (ERT) in the performance directed by Pippo Delbono, "Dopo la Battaglia", winner of the UBU Prize as the best 2011 Italian theater performance. Guest teacher at the Dance Academy: "Dancehouse" in Milan.

She works as freelance giving workshops and master classes in Italy and Europe.



MELANIA OLCINA/DIRECTION ASSISTANT is a performer, choreographer and video artist. She holds a Bachelor degree in Art History by University Complutense of Madrid (2009) and a Bachelor diploma in Contemporary Dance by the Royal Conservatory of Dance Mariemma, RCPD (2008). Furthermore, she recently obtained a Master of Arts in Thought and Contemporary Creative Performance by FUESCYL, Valladolid (2021). As a performer, Melania has been granted numerous awards and scholarships in different dance festivals such as the Vienna international Dance Festival "Impulstanz" (2009), Charles III University of Madrid (2009), XXIII Madrid Choreographic Competition (2008), XXII Madrid Choreographic Competition (2007), International Competition of Arts and Performing Arts ADAE (2008); and Dance Festival Alcala de Henares (2005). As a choreographer she creates short pieces on demand, such as Solos Orgánicos (2008) and Tengo la ambición de una Hormiga (2015). The latter was created for the 75 th Gala of RCPD Mariemma. Since 2013, she works with the Sharon Fridman Company, where she combines her work as a performer with her work as an assistant director in multiple projects.



GERMAN JAUREGUI is a choreographer, dancer and teacher based in Brussels. Since 2021 he collaborates with the company Oester directed by Aida Gabriels, he dances and choreographs the piece « Dance of the seven veils » (2021). He currently choreographs the show « The wild stage » which will premiere in September 2022. In 1998 he joins the company Ultima Vez/Wim Vandekeybus, where he works as a dancer during more than 10 years, in the creation and touring of 8 pieces. Since 2015, he works as a movement assistance and rehearsal director with the same company. In 2007, he starts to develop his own work with the creation of the pieces « Isaac (2007), « Sunset on Mars » (2009), « Confession » (2013), and together with the choreographer Antia Diaz, he created « Isaac y Diola » (2016) and « Rassemblement » (2019). As a Guest choreographer he creates the pieces «Testamento » (2010) for the Festival EINCE in Guadalajara (Mexico), « Esbozo » (2010) for the Centro de las Artes in San Luis de Potosí (Mexico), « Tres silencios » (2011) for the company Date Danza in Granada (Spain), «Albatross » (2016) for the collective 605 in Vancouver (Canada). He also collaborated with LoïcTouze, Idoia Zabaleta/Moare danza, Side-Show and Seppe Baeyens. In parallel, he teaches workshops internationally.



NICO MONACO began studying dance in Brindisi (Italy). After attending the Advanced Course for Young Dancers at CRD Aterballetto directed by Mauro Bigonzetti, he collaborates and takes part in some of the most prestigious dance companies on the international scene such as Akram Khan Company, Emio Greco/Pc, Gregory Maquoma, Tom Dale, The Featherstonehaugh, Shobana Jeyasing Dance Company, Mavin Khoo Dance Company, Zfin Malta Dance Ensemble. In 2013 he joined the Zfin Malta Dance Ensemble company as rehearsal director and received a teaching diploma in the Double Skin Double Mind methodology at the ICK Amsterdam company. In 2018 he takes on the role of rehearsal director and assistant choreographer at Akram Khan Dance Company. Over the years Nicola has the opportunity to present his choreographic work at various Theatres in England, Holland, Italy and Hungary. on the role of rehearsal director for the Akram Khan Company's show Xenos.