

Choreographic residency
Uferstudios, Berlin

BOURSE FOCUNA

Contemporary dance

Artist-in-residence 2018

Jill Crovisier

from 23rd July to
10th September 2018

Jury

Ainhoa Achutegui

Mathis Junet

Simone Mousset

Luc Schadeck



FONDS
CULTUREL
NATIONAL

BIOGRAPHY

Jill Crovisier graduated with distinction in Ballet and Contemporary dance at the Conservatory of music in Esch/Alzette (LU) before joining by selection the China EU Art school in Beijing organized by the British Council of Arts in 2005. She was a member of the Weis dance people company at the age of 18 and continued to study dance later on in France (where she also obtains a dance teacher degree), NYC, Israel and Indonesia. As a dancer, Jill worked among others for example Liat Kedem (AUS), Anu Sistonen (FIN), Pia Vinson (USA), Elisabeth Schilling (DE), Sarah Baltzinger (FR), Kendra J.Horsburgh (UK). Choreography: Jill created RICE, We are We, Zement, Zement the solo, The Hidden Garden, SIEBEN and the children's piece MATKA. Since 2013 Jill works also in the production of short dance films and since 2015 she is involved in dance therapy projects. She is the artistic director of the JC movement production, based in Luxembourg. In 2017 Jill got selected with Zement, the solo at Lucky Trimmer, Gdanski solo dance competition, at the Hannover Choreographic Competition, won the Frankfurt edition prize of Solocoreografico competition and won the CICC Taiwan production award at the Copenhagen International Choreography Competition. In 2018 she premiered SIEBEN, her first major work presented at le Grand Théâtre de La Ville de Luxembourg. She was the FOCUNA bourse recipient for the UferStudios artist summer residency 2018 in Berlin and retransmitted The Hidden Garden on a male dancer. In 2018/2019 she is as a guest choreographer for B.Dance company in Taiwan in the work NO MANS' LAND and joins a residency at the FMK Black Box in Vientiane, Laos. She choreographed SI for a master degree student exam at Taipei National University of



© Jill Crovisier

the Arts and retransmits a short version of The Hidden Garden on a 4th year Graduate degree student of SEAD Austria. Currently Jill dances for Cie Mirage (FR), Hannah Ma dance (DE), Andrea Hackl Projects (NL) and tours her works Zement, the solo (over 35 performances world wide), SIEBEN, MATKA and The Hidden Garden. In January 2019, Jill has received a honorary award from the city of Rumelange, for her exceptional achievements as a dancer and choreographer. Her most recent short dance film D A N S is part of the Loop exhibition in Rotondes, Luxembourg next to renowned video artists. In March 2019 Jill participates at the 23.Internationales Solo Tanz Theater Festival Stuttgart with the short male version of The Hidden Garden.

JILL CROVISIER'S RESIDENCY PROPOSAL

1. THE JC MOVEMENT RETRANSMISSION RESEARCH

2. CREATION/ RETRANSMISSION – THE HIDDEN GARDEN (MALE VERSION)

*Jill Crovisier – artistic proposal for the Uferstudio Berlin
Residency in December 2017*

During the period 23.07.2018 - 10.09.2018 I would like to focus my work on researching the JC movement retransmission (in the morning) and creating the male version of the piece *The Hidden Garden* (in the afternoon).

1. THE JC MOVEMENT RETRANSMISSION RESEARCH

For a choreographer retransmission is essential. As I develop a specific movement language within my personalised choreographic signature, I need to be able to share these ideas in an optimal manner with the dancers in order to prepare them for the JC movement choreographic work. For me as the choreographer it will expand my possibilities and ways of creating movement as well.

How can I research on the retransmission of the JC movement?

This can be done in form of a dance class, a dance workshop, exchanges with dancers and personal exploration.

I would work 2 days a week by myself, researching the JC movement retransmission and 2 or 3 days per week I would invite Berlin-based dancers to join the morning research in form of an open dance class.

While sharing my ideas and observing the results on different dancers, I can work on the JC movement choreographic signature. It will also give me the opportunity to

develop my personal way of teaching the JC movement and exploring choreographic material. It is challenging to find clear directions and the right words when you talk about dance. Sharing my work in a form of a class makes me question my work. I believe that retransmission and sharing are a big part of a choreographer's work.

I will try out different structures in the class and explore improvisation tasks as much as possible to get the dancers close to different qualities of movement. I will attempt to define exercise phrases that are repeated in each class based on existing techniques and connect them to a personal movement language, for example, isolations and changes in dynamics. This will also lead me to finding ways of preparing the dancers to the JC movement choreography. After the improvisation and different exercises we will work on a choreographic phrase, trying out existing JC movement choreographic material and working on new choreographic material. The problem with demonstrating a phrase can be that the dancers don't have enough time or that I am not clear in my proposal. In this way I can see where my limits are and work on them.

It is also very important to me how the dancers communicate with me and how can I use that information as well. As a choreographer I need to find ways to see what the dancers can contribute to the choreographic work. Where are the limits of a personal choreographed work and a collaborative work with the dancers?

Who:

I would work by myself and with Berlin-based dancers who are interested in joining and being part of the research. They will be asked to fill in a form at the end, which will help me evaluate the research and develop it further. I will prepare this form in the beginning of the residency.

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JILL CROVISIER'S RESIDENCY PROPOSAL

2. CREATION/ RETRANSMISSION – THE HIDDEN GARDEN (MALE VERSION)

About: THE HIDDEN GARDEN

SHORT DESCRIPTION OF THE PROJECT

As we grow older we lose the ability to live in connection with our mind. We become increasingly preoccupied by what is useful, with the desire for power, control and perfection. Man becomes comparable to a supernatural creature. Obsessed, this creature sucks the life out of those who dare to confront it. Dreams, simple pleasures and poetry are suffocated. The Hidden Garden is a mysterious place where reality and fantasy are intertwined. A choreography inspired by the gothic novel, fantasy literature and the conventions of today's society.

The creation / retransmission of The Hidden Garden for a male dancer

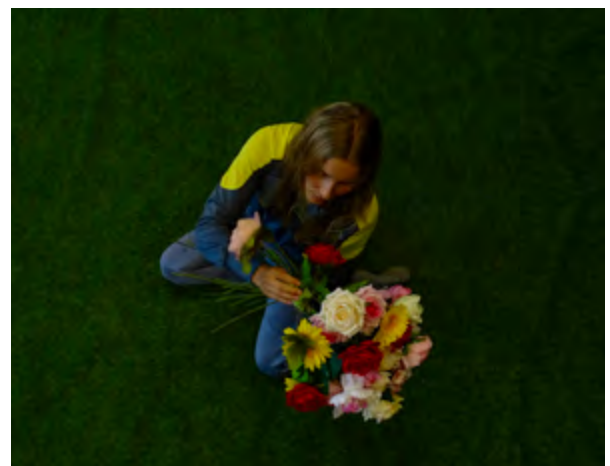
In 2016 I got the opportunity to create a solo piece called *The Hidden Garden* during the TalentLAB programme organised by Les Théâtres de la Ville de Luxembourg. The conditions at the Grand Théâtre were excellent and gave me the possibility to deeply research this solo under the supervision of Koen Augustijnen. The piece premiered in June 2016 and was selected to be performed again one year later at Aerowaves Festival Luxembourg. During this reprise I realised how much I would like to make a version for a male dancer. Being the dancer and choreographer of the solo myself, I had not only in mind to step out of the grass and observe/ explore the piece from the outside but also to see a male dancer perform *The Hidden Garden*. The 6 weeks artistic research residency would be a perfect opportunity to work on the solo with a male dancer. It would be an occasion for me to put another layer on the existing piece and create a second version.

Why a male dancer?

During the making of *The Hidden Garden*, I asked myself about the identity and character of the dancer. Even though I clearly saw a woman, I remained interested in questioning the meaning of gender categorisation. I am curious to see how a male dancer would develop in the choreography, how it would change from the female version and what it represents to be a male or female performer in this specific work of *The Hidden Garden*.

As a choreographer, it is interesting to observe a work from the outside and see how it develops, especially if you have created it and danced it yourself. Working on a choreography that was made for a woman so it can be danced by a man gives the piece a different meaning, on top of the main theme of the hidden garden – maybe the hidden gender?

The connection between the JC movement retransmission research and the creation of the male version of *The Hidden Garden* is very strong. Even if the male version of the piece will be a different piece, it is also a lot about me transmitting the solo to another dancer.



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11.09.2018

Summary of the 6-week Research and
Creation residency

WORKING PLACE

STUDIO 1

STUDIO 9

The way I was received by the UferStudios Berlin far exceeded my expectations. The team was very friendly and helpful. I got a key for the working spaces as well as for the kitchen area. As you can see on the pictures, the two studios were huge and had a good sound system. The working conditions were perfect and I was extremely motivated to start this unique residency.



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1. THE JC MOVEMENT RETRANSMISSION RESEARCH

During the whole period of the residency, a total of 22 open morning classes of 2 hours were offered for free to professional dancers after registration. An average of 18 dancers joined the class each time. The size of the studios made it possible to accept that amount of applicants and many of them came regularly. The dancers were from everywhere, some based in Berlin, some passing by. From South America and Asia to Canada or Russia. The classes were a great success and even if it was demanding for me to hold a 2-hour class before working on The Hidden Garden, I am glad that I challenged myself and went through with it. I asked the dancers to fill out a questionnaire (not a must) that I prepared in the beginning of the residency:

JC MOVEMENT RETRANSMISSION RESEARCH UFERTUDIOS/BERLIN2018 SURVEY

A dance class with Jill Crovisier
Protecting your identity! From the responses that you give, no one will be able to identify you. The informations you have provided will only be used for the JC movement retransmission research.

MOTIVATIONS AND ASPIRATIONS GENERAL

1. What do you expect from a morning class in general?
2. How do you personally train as a dancer/choreographer in general?

JC MOVEMENT SPECIFIC

3. How did you find out about the open morning classes and did you know Jill Crovisier before?
4. Please rate each statement by using the scale 1-5
I agree strongly -> 5. I disagree strongly

Pleasant welcome in the studio	1	2	3	4	5
Class organized well	1	2	3	4	5
Class structured well	1	2	3	4	5
Right level for me	1	2	3	4	5
Clear tasks and showings	1	2	3	4	5
Fine length of the class	1	2	3	4	5
Evolution of the class works	1	2	3	4	5
Class well prepared	1	2	3	4	5
Class leader friendly + helpful	1	2	3	4	5
Music choices are matching	1	2	3	4	5
I would recommend the class	1	2	3	4	5
I would take the class again	1	2	3	4	5

3. How satisfied were you with the class/es? Explain your response.
4. Please comment on any aspect of the class/es you feel could be improved
5. When it comes to retransmission, do you see a connection with the retransmission in a dance class and the one during a choreographic work? (communication, clearness, awareness of the body..)
6. If you are a professional dancer, after taking class with Jill Crovisier, would you be interested into working with her in a choreographic work? Could you connect to her work during the dance class/es? Explain your answer.
7. Your age and years of professional experience in dance and/or choreography.
8. Additional comments

The result of the survey:

45 filled-out forms

The dancers who filled out the form expected to both warm up their body and get challenged.

Most of the dancers who joined the morning classes were already doing regular dance training, from ballet to contemporary or other kind of dance practices. Yoga was also a way used to train their bodies. Some people were not professional dancers, but came from theatre or other performing arts. The class structure gave everyone a possibility to work at his or her own pace. As the class was conceived for professional dancers, some parts, such as technical phrases, floor work or repertoire work were a bit difficult for those who were not professionally trained. However, all of them enjoyed the class and expressed their enthusiasm and interest. I was surprised to see that most of the dancers had similar backgrounds, i.e. not very "exotic" backgrounds, such as traditional dances or urban dances.

The dancers found out about the class via Facebook, dancing opportunities, Uferstudios, connections, suggestions or because they knew me. Some had seen my work previously and came to Berlin from far away to join a week of morning classes. There was a group of five girls who travelled especially from Toulouse for the morning classes, which I felt honoured about.

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The scale average:

- Pleasant welcome in the studio – agreed (1-2)
- Class well organised – agreed (1-2)
- Class well structured – agreed (1-2)
- Right level for me – agreed (1-2)
- Clear tasks and demonstrations – agreed (1-2)
- Fine length of the class – agreed (1-2)
- Evolution of the class – agreed (1-2)
- Class well prepared – agreed (1-2)
- Class leader friendly and helpful – agreed (1-2)
- Music choices are matching – agreed strongly (1)
- I would recommend the class – agreed (1-2)
- I would take the class again – agreed (1-2)

Every dancer who filled out the form was satisfied with the class. The participants enjoyed the different techniques, the freedom in improvisation with clear task, the repertoire research around NO MAN'S LAND and a lot of them also really appreciated the music choices. The dancers were thankful to be able to take a class free of charge and to get to meet me. Most of all they were happy to move a lot in different ways and learn new things.

Some dancers would have liked to improvise more. I use various techniques, so technical phrases or repertoire work were a bit difficult for dancers with different or less training. Some would have liked to work more on repertoire, even though we have to keep in mind that it was an open morning class and not a workshop.

People commenting on the retransmission and its connection to a dance class or choreography, agreed that both are connected. It is nice for them to meet the choreographer in a dance class and practice his/her material as well as getting to know the movement qualities. A choreographer needs to be clear about his/her tasks and what he/she is demanding as well as being able to observe the dancers and consider their own creativity.

Most of the dancers would like to work for me. They felt connected and liked the way I welcomed them.

The age of the people attending the class was 20-60 years old. Some just graduated, others were retired choreographers or dancers. The classes were diverse.

In additional comments many just thank me.

Personal feedback: I am very pleased about how the morning classes went. It was challenging for me – leading a 2-hour class for so many people takes quite a lot of energy. I am glad the classes had great success and that people told me afterwards how grateful they were. I have been teaching for 10 years and have been working in dance therapy since 2015 and this gave me confidence in the role of a class leader. This year I have found new methods of teaching and have established my very own teaching system. Holding these morning classes for 6 weeks put me back on track and made me grow. I now have a lot of material and prepared structured classes I will be able to use for further classes or workshops. I have learned a lot by observing the dancers. I could see how my retransmission worked on them and now know how long it takes for a body to learn and react. Everyone is different and this makes it even more special. Having a large amount of participants gave me the chance to analyse and take notes. I have met a few dancers I would be interested in working with in the future, which is nice. I have learned that I can be confident about my proposals and ideas and that I should keep developing them. I will also keep the freedom to use different techniques and focus on the preciseness of the tasks and exercises. More importantly, I have noticed that I need very strong dancers in order for them to be able to do what I ask them, especially when it comes to repertoire work.

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1. CREATION/ RETRANSMISSION – THE HIDDEN GARDEN (MALE VERSION)



In the first week of the retransmission, Sami learned the whole structure of the piece. It was intense as there was a lot of material to remember. After the first week a positive first result was observed. Sami showed the perfect attitude and professionalism to learn the structure in a short amount of time. After the first week, he was able to already show much more as I was expecting. Obviously I am talking about the main structure and not the performance and cleanness itself. We were even able to make an Inside of a rehearsal footage which I used to promote the work. This video was shared on social media and quickly reached 3 000 views. The feedback was positive. At this point I was glad about the choice of the dancer, as I knew we could use the time to come to really work in depth on the piece. For Sami the first week was exhausting but important. During this week I danced a lot as well, to show him and retransmit the work in a clear way. Of course it helped that I used to perform the work on my own. I could tell him about the sensations and be clear with the tasks.

VIDEO *Inside of a rehearsal:*
<https://vimeo.com/284916539>



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In the second week we started to work more in-depth, practising the technical demands as well as developing the artistic skills. We also took time to give Sami the opportunity to try things out. It was a flexible week in that sense. As we moved on faster than expected during the first week we could afford to take time to explore in the second week and start to adapt the work to Sami. Two major changes / adaptations took place. One was related to technical movements and one to a scene, which got shortened (the *Grasshopper*) while a new one was put in. The new scene was called the *American Football*. The scene has something playful, masculine and funny about it, which was why I decided to include it. The scene came out of a joke moment from Sami while trying things out. It was a very personal moment for him that has not been in the piece before. In general we were able to go further with the original ideas and push the theatrical side.

Sami was open to explore a lot and reacted positively to my ideas. I noticed that we were able to move on fast and had the time to run the piece often enough to get ready for the show. The first run through happened in the middle of the week. From that moment on we run the piece every day. As the work was demanding and physically challenging it was important for Sami to get used to running the piece with everything unexpected that might happen. Like flower accidents, sunglasses that slide and so on.



From the third week on I was able to see a clear result of the retransmission and I was able to let go of some of the pressure as I felt I could fully trust Sami. I was also very satisfied with what I saw. Of course the runs were always different. Some days better, some days less. I know how hard it is to perform a 40-minute solo with such drastic changes inside. From what I experienced myself when performing it, it was important to not overdo it or give in to nervousness. I kept on giving Sami input every day while trying to give him as much confidence as possible. We were able to invite people to an open rehearsal twice so that Sami got used to perform in front of an audience. The feedbacks were good in general which again was positive for Sami's confidence. He told me it was hard to dance the piece, as it is so clearly written and physically and mentally demanding. But he also told me that he found himself in it the more he danced it and shared his positive feelings clearly with me.

In the last week, we were doing runs and going over improvements, finalising the costume and shooting the runs to have video material. The technical build-up was planned for one day. On September 5 from 9 am to 5 pm and a general rehearsal on September 6 at 4 pm. The evening of the performance was a shared one with a Berlin-based artist. On September 5 the tickets for the event were quickly sold out, which is always great to hear. We put one last open show run on September 9 at 1 pm in studio 9 because I wanted to shoot an extra video and invite those one who couldn't make it to the performance.

JILL CROVISIER'S RESIDENCY PROPOSAL



The Uferstudios Team provided me with great conditions, from the promotion of the morning classes and the show to the technical assistance. Special mention to those who helped me in the last 30 minutes with sewing material to repair Sami's ripped dancing pants. I would also like to mention the support of the Luxembourgish Embassy during the whole residency. Thank you for offering the Luxembourgish drink and finger food at the end of the performance.

**PUBLIC PRESENTATION
RESIDENCY PROGRAM
AT UFERSTUDIOS**

Thursday, 06.09.2018, 19:00
UFERSTUDIOS - Studio 1
Uferstr. 23 / Badstr. 41a, 13357 Berlin
Free Admission - reserve at mail@uferstudios.com

Jill Crovisier
THE HIDDEN GARDEN

Muhammed Al-Agaili (Akiles)
The Pita... The Pita...

After an intensive working and research period as residents at Uferstudios, two artists invite you for an evening of their presentations:

Jill Crovisier from Luxembourg will show "The Hidden Garden", a re-working and adaptation she developed during her 6-week residency at Uferstudios, made possible by Focuna Luxembourg.

Akiles, an Iraqi artist based in Berlin since 2014, will show the first results of his research as part of the fellowship program „Weltoffenes Berlin“ by the Berliner Senatsverwaltung für Kultur und Europa.

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This is a document I provided Sami with to briefly read before the show and remember the basic notes I had given him throughout our working sessions:

The Hidden Garden – NOTES

First scene:

sharp and clean. You are measuring your territory/ flight attendant

Flowers:

Nice back curves before going down and role. When flowers drop on you after throwing them, when you take them away, look at them, what is your sensation here?

Small shower, music break, different dimension, super sharp and repetitive

Seeing the sword, magic! Fencing clear in the technique, the voice

Walk to give flowers, take your time, get into the proposition, be honest

Weg damit:

when flowers fall on the floor have the eco in your body, stretch it. Then the voice comes back cause you're on your limit.

Head, eyes, hands, suspensions, clearness, dancy! Think about the bee!

Gorilla:

after funny eyes wait to let the voice come and then eco it in your body. Like a monster. Voice like vomiting, take it from the stomach. Strong arched back, be the animal! Vary the rhythms when you move forward, use eyes and head. Strong shoulders!

Gorilla end, make sure to clearly switch between softness and strength, clear in the written movements. Do not rush! After

little Grasshopper reminder, give the audience the time to understand that you are surprised also here not rush to much this

situation, you are so surprised give this moment a sustention before it comes back to Gorilla. Like a tiny second more. End

Gorilla before shower, grow it, sustention! This moments you feel surprised as well

Grass:

Be somewhere else, alone. Think, then see the grass, get obsessed with it. Sharpness, fast! Stay with the grass. Grow it and bring the voice in, finish. From desperation into orgasm. So there is again a transformation. Dick roll, high up, use

eyes...again you 're a bit like...Oh what was that?? Sinking in the grass like melting ice cream

Sunbathing:

Clearness, high back, super sharp and keep the energy. Don't get roundish think roboter. Be on the music. Use pauses to accentuate elements such as eating. While sitting front after head shake stop a second and be on a beat to take the thong out

for liking, suddenly you become flirty, sexy. And then Boom, hop out of it, back to the roboter, sharpness. Think hops rather

than sitting. Clear slides with the hands. Also flat and angled hand shapes, keep them till the end. When going in the shower

have a hanging sensation, something new, soft, breathe, look up Before throwing the shirt fasten up, then take time to go

down. Think here: Slow motion roboter with a clear head to the side and looking in the audience.

Back:

Head down, arms in, build it up! Remember nice shoulder plates moves. Voice come in stay there slowly grow out of it! Take the time it 's a strong moment. Open up grow bigger. Large positions. Transition to standing clear down sharp and getting up

again this situation like you know when you get up. Find the sustention before you surprise transform into a weird and hectic

American Football player.

American Football:

Don't exaggerate, you're in a game, and at the end you won. Keep the winning open mouth longer then transform gradually

when going down. Going down same as Grass end-> melting ice cream

Grasshopper:

It's a surprise again. The Alien inside of you comes! Be clear and build it up. Tonic muscles, sharpness, eyes, head,

Grasshopper!!! In your eyes we don't see Sami, we see the Monster Grass hopper that here again shows how strong and

dangerous he can be. Keep the fast knee slides and as well accents on the music. Use again variety in tempo. The boxing,

you're boxing !Not being a soft waffle... So there is someone now, kick him, protect your self. No one will take your territory

away..No one would ever dare to confront you like that! Super clear in the sensation. Think waaking! Sharpness, musicality.

Jumps:

Keep the rhythm! Neutral face. Strong jumps. Clear in turnings, like a machine

The drop comes like a BOOM! Like a surprise, a give up, an end, an desperation. Rolling memory of flowers, or the imaginary girl. Soft, human..

Fado:

Take time to get up, transformation Grass hopper and so into human. Keep the hand grasshopper, we clearly see your body changing the shape! We feel as well something more, very personal, sth sad and tragic, let it happen

Feel the magic when she is coming to join you. High chest, arched back, hips, see her, elbows up, feel like floating with her

almost flying above the carpet. Then, shock, the illusion is real. She is not there, she left..she is not existing.. Highest

suspension ever, stomach in. Push this moment to the limit. Your eyesss they transform now!!

The creature gets you back, you melt/ drop again! Soft, the power left you. You have no chance to escape, maybe you cry here.

I do.

JILL CROVISIER'S RESIDENCY PROPOSAL

Under Carpet:

Take your time. NO rush, think moving sculpture, think mountains... think monster. Get out, look at your landscape touch it, it's precious. It's all you have. Only this. When you walk stay low and focused on the grass. Scream, on high voice of Fado music. Keep the hands soft till the end. Melt and become one with your territory. With the only thing in this world you can share your love with.

(Take at least 40 minutes before the show to really dive into the sensations and disconnect from the outside world. Very focused, well hydrated and well warmed up)

Dear Sami, I wish you a strong and unique experience performing The Hidden Garden. Do not stress or get out of your bubble because there is audience. It's a world apart so you have to get and stay there. Trust yourself and your hard work. The magic is in your hands and I m with you!

Jill

Feedback from Sami Similä – Uferstudios Residency with Jill Crovisier

Working with Jill Crovisier was overall extremely fruitful and pleasant. As a choreographer she has a good sense of pushing the dancer forward but she also listened to me when I, as a dancer, needed time and space with the task - letting me work towards it on my own. I felt comfortable suggesting my own ideas and input towards the piece The Hidden Garden. Among my own suggestions Jill was always open to listen to them and she was always very attentive - she was also clear when she wanted my suggestion into the piece or not or if it needed some more work. I found this pleasant as it made me get into the piece very fast and connect with the work she had done before as she gave me some room while being super clear of what she wanted. Jill always came to rehearsals well prepared so I could put my energy towards improving the piece rather than stressing out / figuring out what I was supposed to do. The first weeks went without any problems, figuring out all the material and the last half of the residency we had time to get deeper into the work which went smoothly (not meaning there was no work or no struggle!). She supported me when seeing me struggle and I could tell she trusted I would get to a point where she would be pleased. Maybe the bigger problem during residency was me being pleased with myself in the piece... As a critique I felt she was had some "picky" moments. Which is understandable as it is a solo she created on her own body. Some of the details I found important and agreeable and sometimes I felt little notions should have been left open for my own interpretation. This was not a problem though, as I trusted her insight and I also trusted her as the outside eye seeing how the piece was made. Some choices though felt bit forced onto me and I didn't find the space / reasoning to change them, as it seemed so obvious, important or clear to her that I did not want to waste time arguing over small details, so I just tried to do the way she suggested. Most of the time I was able to open a discussion or suggestion but other times from the way she projected information on me I felt there was no space for discussion. Another point of critique was a couple of odd days where I felt her somewhat disconnected from the work we did, but I know she was distracted at one point due to personal reasons. Which means I knew what was going on, so once again: it was not a problem. And it shows that I could also connect with her on a personal level, not just in a working environment. This made the exchange of information easier and we found a great rhythm and flow to the work we did. I have a huge respect for her on the way she pushed me to constantly do runs, even when I felt tired or I felt as if I wasn't doing something well, all these things added up for me to improve myself inside the piece.

Sami

Final note

My residency at the Uferstudios was wonderful. I was able to really work in good conditions and use the time as I had planned. I was sad when the time came for me to leave but I am grateful for this experience and the trust I received from everyone involved. I highly suggest the residency to all the Luxembourgish choreographers and I want to thank the FOCUNA for this opportunity!

I leave behind the grass carpet (that the Uferstudios will put in their storage for now), the studio key and a warm thank you!





FONDS
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NATIONAL

Adresse

Fonds culturel national
4, boulevard Roosevelt
L - 2912 Luxembourg

T 247-86617
info@focuna.lu
www.focuna.lu

Établissement public régi
par la loi modifiée du 4 mars 1982

Partner

Uferstudios GmbH

Uferstr. 8/23
13357 Berlin
www.uferstudios.com

Simone Willeit, Geschäftsführung
simone.willeit@uferstudios.com
Tél. (+49) 30 46 06 08 87

Großherzogtum Luxemburg – Botschaft in Deutschland

Klingelhöferstraße 7
10785 Berlin
berlin.mae.lu

Ann Muller, Leiterin der Kulturabteilung
ann.muller@mae.etat.lu
Tél. (+49) 30 263 957 18

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Botschaft in Deutschland