



Khambatta Dance Company

March 9th Conduit Dance Center, Portland, OR

Performance at **8pm** || Contact Improvisation Workshop **1pm-3:30pm**

Panel Discussion: Re-envisioning the Artists Role **3:45pm-4:45pm**

Tickets: <http://conduit-khambatta.brownpapertickets.com/>

The Seattle-based Khambatta Dance Company comes to Portland's Conduit Dance for a day that will include a workshop, performance and discussion on the artist as social entrepreneur and reawakening the field of dance with do it yourself solutions.

After recent tours up and down the West Coast, The five-member company makes a pit-stop in Portland to present it latest work created in residence at the Kirkland Performance Center, *Truth and Betrayal*, and three critically acclaimed repertory works, *Kim*, *Ashutosh* and *A Moment Repeated*.

Information on the works presented with workshop and panel descriptions below that:

"One's belief in truth begins with a doubt of all the truths one has believed hitherto."
-Nietzsche

Truth and Betrayal is a treatise on the subject, a series of duet dramas of athletic force - as if the dancers wish to pummel the truth out of each other, delicately and not so delicately. From the intimate gesture of searching for the truth in someone's eyes to the fear of reaching for the outstretched hand – the piece looks at the ways of searching for truth and our fear of betrayal, and the games we play to save our egos. The piece

dissects the moment of betrayal through which our assumptions about truth, the truths we hold, confront us.

In ***A Moment Repeated***, three women stand in portrait mode, slowly rocking back and forth, like a family portrait slowly aging in time as if waiting for something to happen. This piece reveals a sister-like relationship where the interpersonal tension explodes into full athletic force. Three women find themselves in a drama where nothing is spoken and everything is kept simmering inside until it can no longer remain quelled.

Kim and ***Ashutosh*** were created through a 5 month process interacting with members of the community who offered their life stories to inspire a dance. Each subject was interviewed and the video appears as a short prologue to the piece that provides a portrait of the person. Ashutosh, for all five dancers, takes a subject an Indian-born Serial Entrepreneur and millionaire living in Seattle. Kim, a solo with an almost live chair, chronicles a recently-divorced mother of two who runs out of the house one day with her kids and never goes back. The former work depicts Ashutosh and his business partner and includes sound effects from the streets of India and according to the Sunbreak the piece "...breaks out into a Bollywood backlot dance number." The latter was described by the Seattle P-I as "...a delight from start to finish. [the dancers] exquisitely supple body moved around, under and over the simple wooden chair as if she were making love to it..."

According to Nietzsche "One's belief in truth begins with a doubt of all the truths one has believed hitherto." We all seek the truth and dread betrayal, yet how do we seek the truth? ***Truth and Betrayal*** is a treatise on the subject, a series of duet dramas of athletic force - as if the dancers wish to pound the truth out of each other. From the intimate gesture of searching for the truth in someone's eyes to the fear of reaching for the outstretched hand – the piece looks at the ways of searching for truth and our fear of betrayal, and the games we play to save our ego. The piece is a dissection of the moment of betrayal through which our assumptions about truth, the truths we hold, confront us.

Prior to the show, a crumpled handwritten note, each different, is left on each audiences members chair with words to sway them with one or another version of reality. The spectator is invited to see the performance through that lens, or refuse it, or make up their own response to it and how it relates to what they see.

Quote:

The Seattle Times of Khambatta Dance "The entire company demonstrated smooth partnering skills and fluid ensemble work that belied the strength and precision timing they took to execute."

Workshop Description

FITTING IN: FROM BASICS TO BALLISTICS WITH NO EFFORT

Simplicity produces surprise. Through Cyrus' "Fitting Technique" we will work on being surprised in small, minute ways leading to complex, challenging and unusual lifts . Beginning with a deep-release warm-up we will initiate exploring the depth of "settling" and the energy/inspiration that can spring from the permission to let go of time. We will work by shifting between different perceptual/sensorial modes: the intimacy of the fitting of bodies and the

sensing of each shift of the mountains and valleys (concave and convex) of our partners terrain. We will explore committing to the time signature of each sensation (corresponding to the nature of each “fit”) and how this can move us out of the floor, finding ledges and lifts with no effort at all. We will explore how to instantly mold ourselves to find our partners most absolute center, being able to use our partners center to support us in different and unusual ways. And lastly we will explore combining this use of center with timing, precision and momentum to let our bodies move faster and more integrated than our minds can devise the movement. Although this workshop will cover a number of basics following a simple intuitive process bringing surprises and ballistics it is not a basics workshop. Some experience is needed.

CYRUS KHAMBATT A BIOGRAPHY

graduated from New York University where he founded The Phfff! Dance Theatre Company, now Khambatta Dance Company. He has created and/or performed both improvised and Contact-inspired choreographed works presented in nine US states, throughout Europe, Russia and Latin America by companies such as Ririe Woodbury Dance (Salt Lake City), Pisorojo (Caracas) Donald Byrd’s Spectrum Dance (Seattle), Evergreen Ballet, as well as his own, Khambatta Dance and others. His Contact Improvisation-inspired work received California’s Daman New Choreography Award in 2003, and he was chosen for the National Dance Project’s Regional Dance Development Initiative in 2004. His work with his company has been presented by venues including The Spoleto Festival (NC) The Innovators Series (VA), Choreographic Center of Tours (France), The World Expo (Lisbon), GREC Festival (Barcelona), The Aula Magna (Caracas) and received the support of over fifteen funding organizations in the U.S. and abroad. As an improviser he has performed/taught at The New York and Washington D.C. Improvisation festival, Seattle Festival of Dance and Improvisation, Dartington College (UK), Bialystok Dance Festival, Kontakt Budapest and others. He runs the Wild Meadows Farm Improvisation Intensive and runs The Centrum Jam as well as produces Beyond the Threshold Seattle’s International Dance Festival which has presented site-specific and theatrical performances of Contact Improvisation/ Contemporary Dance with hundreds of artists from 25 countries in its 7 years of existence.

Cost: \$40

Duration: 4 hours

Panel Discussion

Title: Re-Envisioning the Artists Role / The Artists as Social Entrepreneur

Panelists include Cyrus Khambatta, Tere Mathern, Tahni Holt and Linda Austin

Description: The artist is uniquely eligible to give audiences an irreplaceable viewpoint to experiencing and understanding artistic work. Within the self-produced/Do It Yourself reality that frames many artists work is an opportunity to connect audiences with the authentic process of artistic creation and cast the artist as a fundamental part of how art is presented.

Since the 60’s and 70’s professional presenters have taken over many performing arts institutions started by artists, and the role of the artist in defining art, has waned. Artists must struggle personally with self-validation while wrestling with fundamental questions necessary for the creation of art. However, artists must embrace self-definition without doubt and accept their role as an emissary of both the artistic enterprise and the artistic “product” (be it their own or others). This panel is about

exploring ways, new and old, artists and ardent supporters can engage in this creation/presentation exchange.

Cyrus Khambatta founded The Seattle international Dance Festival which partners annually with Cornish College of the Arts and other businesses to present over 150 regional, national and international artists over ten days. His Khambatta Dance Company is in a multiyear residence at Kirkland Performance Center (KPC), a 400-seat state of the art theater in a Seattle suburb, where he collaborates closely with its executive director to develop local audiences for dance. KPC has commissioned the company and assisted in touring its new works over the last two years.

Video Selections:

Kim: http://www.youtube.com/watch?v=f_6vRGWXEFs

And this is an excerpt: <https://vimeo.com/25546713>