

Jeremy Williams
jeremy@jeremy-williams.org

Professional Affiliations

KANButoh; company member/assistant choreographer; Katsura Kan, Artistic Director	2008-present
Associate Member of Society of Stage Directors and Choreographers	2005-present
Dance!Kentucky; Founding Board Member (officer); Antoinette Crawford-Willis, Executive Dir.	2003-2006
Rhythms of Life Dance Company; Co-Founding Artistic Director	2002-2005

Education

MFA – Contemporary Performance; Naropa University* ; Boulder, CO; May 2008
Focuses: directing, choreographing, and leading devised, somatic based work; movement/somatic pedagogy; contemplative process and education. Mentors: Wendell Beavers, Leigh Fondakowski and Stephen Wangh.

BA – Artistic Leadership through Cultural Studies, Theory & Practice; Liberal Studies Department, University of Louisville; May 2006. Concentrations in Aesthetics/Philosophy, Cultural Anthropology, and Humanities.

Teaching

University of Louisville; Louisville, KY; Guest Lecturer/Master Classes; 2008
Physical Acting, Theatre Arts
Buddhism and Contemporary Performance lecture with workshop in The Viewpoints, Liberal Studies

Henderson State University; Arkadelphia, AR; Guest Faculty/Master Classes; 2007
Modern & Somatic Technique
Choreography & Composition

University of Louisville; Louisville, KY; Visiting Faculty; 2005.
Physical Acting & Movement
Enjoyment of Theatre (with Dr. Bert Harris), Honors College

Jefferson Community College; Louisville, KY; Guest Faculty/Master Classes; 2005
The Viewpoints

University of Louisville; Louisville, KY; Visiting Faculty; 2004
Physical Acting & Movement

*Viewpoints training with Wendell Beavers, Leon Ingulsrud and Barney O’Hanlon; Dance/Somatics training with Barbara Dille, Daniel Saffer, and Erika Berland; Physical Acting with Steve Wangh and Kevin Kulke

Luminz Dance Company; Brattleboro, VT; Master Classes; 2008

Somatic Technique

Butoh

Arkansas Arts Center Children's Theatre; Little Rock, AR; Master Classes; 2003-2007

Professional Company: Physical Theatre & Composition

Summer Theatre Academy: Movement/Composition, Physical Acting; Improvisation; Devised Work, & Musical Theatre

North Little Rock High School; North Little Rock, AR; Guest Artist/Master Teacher; 2006 & 2007

Contemporary Dance Technique: Modern, Jazz, Viewpoints, West African

Modern & Somatic Technique

Rhythms of Life Dance Company; Louisville, KY; Artistic Director/Master Teacher; 2002-2005

Contemporary Dance Technique: Modern, Jazz, Viewpoints, West African

City of Boulder Parks and Recreation; Boulder, CO; Teaching Artist; 2006-2007

Ballet

Jazz

Somatic Technique

Courses Qualified to Teach

Dance:

Composition/Choreography

Modern

Contemporary

Jazz

Butoh

Somatics/Developmental Movement

Improvisation

Interdisciplinary Performance Making

Contemplative Dance

History/Context

Aesthetics/Philosophy of the Arts

Theatre:

Viewpoints

Movement

Physical Acting

Musical Theatre

Devised Work/Playmaking

Directing/Composition

Teaching Philosophy

I approach teaching as a three part process: Ground, Path, and Fruition. The goal of this three-fold process is to encourage students of all levels and backgrounds to explore, experiment, and find ideas and tools that work for their own creative process; to become their own teacher through self awareness in the creative process. My approach to teaching focuses on developing a strong creative process that is directly linked to the creation of a product for viewing.

Part one, the Ground, is based on exploration of techniques. This includes creating personal and ensemble awareness, direct perception of the body to recognize habitual patterns, and removal of the “mask” through working within the constraints of techniques that open the performer to understanding a universal natural and neutral body that can become available to many different styles and techniques. Other values and goals in this formative stage of training are developing a daily practice in the studio, following natural impulses in the work, mind-body connection, and developing response within the work rather than a reaction. The subtle difference between response and reaction has a large impact on students’ work. Reaction, meaning to respond to a stimulus or to act in opposition is an aggressive habitual response. Whereas response means to promise in return, to create a positive work space for all involved. For artists, especially in our culture, creating work that is responding, not reacting, to life becomes a conscious process, rather than habitual.

Part two, the Path, is making technique personal. During this phase of training students are actively taking on and questioning the techniques learned through applying restraints in the contexts of forms and containers (choreography/blocking, text, et cetera). Through working in discrete forms, the student can focus on cultivating specificity and repeatability through technique and personal intuition. A focus on scoring and setting experiments is valued here as a way to test the questions presented from the work. This is also the time to develop personal discipline and rigor. For me, discipline is combining insight with skillful means so the opportunity to learn comes from the attempt rather than a judgement of the product as “good” or “bad.” Learning at this stage includes a strong value of failure in the most positive meaning. Without the option to fail, and learn from failure, the student will remain in the habitual reaction patterns that will limit the range of creative potential and possibilities. Experimentation with improvisation in relation to technique is highly focused at this stage of training.

The final stage of training is Fruition. During this phase of training the student is asked to let go of technique and trust her/his intuition and training in application to very specific forms such as dictated text/scene work, choreography, or self created containers, depending on the focus of the class. The letting go of technique is not an abandonment of the training but rather the leap from student to artist where the student must let go and trust in the knowledge of the training and the wisdom of the body. This cultivates artistic and personal bravery as well as the opportunities for working in extended ranges for virtuosity in a variety of forms and styles. By working on one’s own, the student will also gain knowledge of correct and sustainable effort to prevent over-work which leads to un-inspired and unconscious performance. Critical response is also introduced at this level of training. My approach to critical response is a non-aesthetic, not based on personal aesthetic biases, for self, peer, and instructor feedback to work.

The performer that I am most interested in training is a somatic performer, meaning a performer who has an experienced body; to train rigorously and unselfconsciously is to create this experienced body. Major values for acting, dance, or any performance training include: embodied, fully present, unselfconscious, direct, intimate, with body-mind integration, and strong commitments to process and responsibility. “Ability means responsibility.” Marion Moore, poet, writes in a letter to Allen Ginsberg

Research

- 1) Forms of Devised Work
- 2) Relationship of Performance and Technology
- 3) MFA Thesis Research: Somatic Approach to Dance Technique and Physical Acting

My goal as a theatre and dance artist is to create new work with the body as the foundation. Exploring the body's potential for expression of Space, Image, Kinesthesia, and Time.

Space

- Liminal Space
- Space as Source
- Butoh Space: the spaces between, the shadow
- Space-gap or Transformative Space

Image

- Butoh Image Score: poetic text as choreographic notation
- Physical Metaphor
- Body Source for Image
- Image as Memory
- Imagery as Technique

Kinesthesia

- Body Systems as Source of Movement
- Virtuosity of Movement
- Kinesthetic Delight
- Kinesthetic Memory

Time

- Body-Mind Synchronicity
- Time-gap or Transformative Time

My work blends the boundaries of traditional theatre and dance with the body as bridge between the two. In my own work, which is an exploratory process, I am expanding possibilities of choreography and composition by working in extended range with the body, technology, space, time, kinesthesia, and image possibilities. Primary interests are working with trained physical performers from dance, circus, and theatre backgrounds to create highly theatrical projects that challenge our knowledge of each of these forms by expanding their possibilities of expression through performance.

Somatic Performers: a somatic performer is one who has an experienced body; a combination of rigor, discipline, specificity, and artistry. A performer who's interests include an on going laboratory process, constantly challenging relationships to form, technique and process.

Beauty: the essence, or particular truth, in a thing. Finding and staging beauty stage is a subversive act in our culture. Staging the beauty of essence/truth is not always beautiful or easy to see, but it is a way of working with direct perception of the world, a direct experience unencumbered by bias.

Virtuosity: 1) the performer: finding virtuosic performance through working in extended ranges, bravery, and unselfconsciousness. 2) The work: working with performers who share values, commitment to process with product in mind,

Currently, my artistic inquiries include deeper research and experience with Butoh dance/theatre. I am highly intrigued by the philosophy of Butoh; looking at the space between, the shadow, and the body as

extremely material and completely impermanent at the same moment. Butoh image scores are poetic texts that are full of metaphor that directly translate to choreography.

Publications

The Art of Playmaking: An In-depth Look at the Training Program of the Arkansas Arts Center Children's Theatre. 2004.

A source book and training manual for the Summer Theatre Academy that details the teaching philosophies of the program as well as specific disciplines (Movement, Voice, Improvisational Acting, Focus, Pantomime, Singing/Music, Musical Theatre, and Masks). The Summer Theatre Academy is a pre-professional training program for students ages 10-18. The training is specific to the performance styles (ensemble-based physical theatre) that the professional company utilizes for the main stage and studio series productions. At times these productions call for age appropriate casting and use student performers. The training also offers students a wide range of performance training based on physical theatre as well as learning how to create/devise work as performer/creators.

Grants/Awards

Kentucky Individual Artist Award; Kentucky Arts Council; 2004

Research Fellowship; University of Louisville; 2004 & 2005

Wilma Shaw-Roseman Award; University of Louisville; 2003-04, 2004-05, 2005-06

Professional Choreography

<i>Snapshots</i>	Choreographer	Actors Theatre of Louisville
<i>Executive Dance</i>	Choreographer	Actors Theatre of Louisville
<i>Vinegar Tom</i>	Choreographer	University of Louisville
<i>Magdalene, Woman of Light</i>	Choreographer	Denver Civic Theatre
<i>Miss Saigon</i>	Choreographer	The Weekend Theatre
<i>Evita</i>	Choreographer	The Weekend Theatre
<i>West Side Story</i>	Choreographer	The Hammel Playhouse
<i>Guys and Dolls</i>	Choreographer	The Hammel Playhouse
<i>Free to Be You and Me</i>	Choreographer	The Hammel Playhouse
<i>Red, White, & Blue</i>	Choreographer	Rhythms of Life Dance Company
<i>Touched</i>	Choreographer	Rhythms of Life Dance Company
<i>MYTH</i>	Choreographer	Rhythms of Life Dance Company
<i>The Beginning</i>	Choreographer	Rhythms of Life Dance Company

Professional Directing

<i>Three Sisters</i>	Director	Boulder International Fringe Festival
<i>Counter Thrust</i>	Co-Director/Choreographer	Boulder International Fringe Festival
<i>Harriet Tubman</i>	Director	Arkansas Arts Center Children's Theatre
<i>The Price of Freedom</i>	Director	Arkansas Arts Center Children's Theatre
<i>African Tales</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>Off The Wall</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>The Girls of the Pietá</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>Phatasmagoria</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>The Dream</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>Twilight/Starlight</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>Da Boids</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>Everyone's a Critic</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>Journey</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>It's Just So</i>	Director/Choreographer	Arkansas Arts Center Children's Theatre
<i>Sea Storm</i>	Director/Choreographer	University of Louisville
<i>Medea</i>	Assoc. Dir./Choreographer	University of Louisville
<i>Inanna</i>	Director/Choreographer	Naropa University
<i>I Am Not What I Am</i>	Director/Choreographer	Naropa University

MFA Directing/Choreography, Naropa University

Guest Artist/Faculty Performance Projects:

<i>Beckett/Butoh</i>	Assistant Director	Katsura Kan, director/choreographer
<i>Dover (2nd workshop)</i>	Assistant Director	Moisés Kaufman, director
<i>Collision</i>	Contributing Choreographer/Performer	Daniel Saffer, director/choreographer
<i>Theatre as Dance/Dance as Theatre</i>	Contributing Choreographer/Performer	Daniel Saffer, director/choreographer
<i>Viewpoints Showcase</i>	Contributing Choreographer/Performer	Wendell Beavers, director

Thesis Performance Projects

<i>LM</i>	Director/Co-Creator	Erika Berland & Steve Wangh, faculty mentors
<i>Nina Lacuna</i>	Director/Co-Creator	Wendell Beavers & Leigh Fondakowski, faculty mentors

Student Performance Projects

<i>Aliens on Ice</i>	Movement Coach	Miriam Wolodarski, creator/director
<i>Red Queen's Children</i>	Movement Coach	Zorwyn Madrone, creator/performer
<i>Movement Through the Heart</i>	Ass't Choreographer/Performer	Joseph Baker, choreographer
<i>Irreversible Poetics</i>	Co-Director/Creator/Performer	Leigh Fondakowski, faculty mentor

New Work

As a creator of original dance/theatre works I have written and facilitated ensemble-generated performance writing. The following is a list of those works. The plays were written solo unless collaborators are listed.

<i>Memory Mirror & Requiem</i> , Solo Butoh performance	2008
<i>I Am Not What I Am</i> , with Taavo Smith, a Solo Butoh/Somatic performance	2008
<i>Counter Thrust: The Persistence of Memory</i> , with Kate Amory	2008
<i>Nina Lacuna</i> (based on Chekhov's <i>The Seagull</i>) with Ross Pasquale	2008
<i>L.M.</i> (based on Shakespeare's <i>Macbeth</i>) with Teresa Harrison	2007
<i>The Girls of the Pietá</i> , a musical	2007
* <i>Phantasmagoria</i> , a play with music	2007
<i>Harriet Tubman</i> , solo play with music	2006-07
<i>African Tales</i> , based on a Soninke tale	2006
* <i>Twilight/Starlight</i> , a play with music	2006
* <i>The Dream</i> (based on Shakespeare's <i>A Midsummer Night's Dream</i>), a play with music	2006
<i>Sea Storm</i> (based on Homer's <i>The Odyssey</i> and Shakespeare's <i>Tempest</i>), with the cast	2005
<i>The Price of Freedom</i> , with Josh Rice	2005
<i>Da Boids</i> , a musical (based on Euripides' <i>The Birds</i>)	2005
<i>Off the Wall</i> , a musical , with the cast	2005
* <i>Everyone's a Critic</i> , a musical	2004
<i>Journey</i> , a musical (based on a Dr. Sues short story <i>Oh the Places You'll Go!</i>)	2004
<i>It's Just So</i> , a musical (based on Kipling's short story <i>How the Leopard Got his Spots</i>)	2003
*Devised work by the students of the Summer Theatre Academy; served as primary writer/editor.	

Producing

<u>Associate Producer</u> , Naropa University MFA: Contemporary Performance	2007-08
Assistant to the Chair/Executive Producer, Wendell Beavers, for Guest Artist directed/created work as well as student thesis productions/projects. Includes work by Guest Artists Katsura Kan (<i>BeckettButoh</i>) and SITI Company members Leon Ingulsrud and Barney O'Hanlon (<i>John Cage</i>)	
<u>Producing Artistic Director</u> , Rhythms of Life Dance Company	2002-2005
Produced three full-length concerts with a variety of guests artists/collaborators for interdisciplinary performance events. Guest Artists include Squallis Puppeteers, the band a.m. Sunday, poet Star Little, and visual artists Suzanne Edds, Terry Wunderlich, Mary Yates, and others. Rhythms of Life Dance Company was a contemporary company drawing influence from Modern, Jazz, West African, and Post-Modern traditions.	

Committee Chair/Producer, Dance!Kentucky

2005

Kentucky's first state-wide dance festival. Included master classes and workshops with local and national master teachers. Produced in partnership with Susana Williams and Dance Forms, INC. Antoinette Crawford Willis, Founding Executive Director of Dance!Kentucky.

References available upon request