

Biographies « le tube (c/o) »

Jörg Müller

est diplômé du Centre national des arts du Cirque de Hâlon en Champagne depuis 1994. Depuis 1993 il travaille autour du tube. En 1993, il crée « les tubes » avec Mads Rosenbeck puis l'année d'après « les tubes » (mobile) travail autour des tubes sonores et suspendus, et en 2001 «c/o», performance dans un tube rempli d'eau. « c/o » a joué d'abord avec Vincent Peter en musique et depuis 2004 en solo.

Au cirque, il a travaillé avec le Cirque Plume « Toiles II », (1995), la compagnie Cahin-Caha «chiencrU - cirque bâtard» (2002/2000) et « Arbeit - Hinz et Kunz » (2001) avec Nikolaus Holz et Christian Lucas. Depuis 2002 il participe à la recherche du « cirque improvisé » avec Francis Albiero et il jongle régulièrement avec la Cie Martin Schwitzke dans les parcours « Les têtes en l'air » et « Les emboîtés ». Son parcours a également croisé celui de nombreux chorégraphes. Il participe à « Dialogue sous chapiteau » aux côtés de Pierre Doussaint (1993), au projet « Gravité Zéro » et «Trajectoire Fluide» de Kitsou Dubois (2004/2003/2002/2001/1996), on le voit aux côtés de François Verret dans « Memento » (1997), (co - mis en scène par Jacques Rebotier) et surtout de Mark Tompkins avec lequel il s'engage dans une résidence de deux ans à Strasbourg à partir de 1999. Il découvre à ses côtés la « composition instantanée » ainsi que la « contact improvisation » lors de plusieurs stages. Au cours de cette résidence il participe à la création de « La Vie rêvée d'Aimé » (1999) et « Remixamor » (2000). En 2003 il est invité par Haim Adri de créer « Anamnese Acte II », spectacle de danse improvisé pour 3 interprètes. En 2002 il commence la formation Méthode « Feldenkrais » et en 2004 devient enseignant de la Méthode « Feldenkrais » en Prise de Conscience par le Mouvement (PCM).

Jess Curtis

Jess Curtis is a director/choreographer and performer of interdisciplinary dance/performance. Working independently, and in the collective performance groups CAHIN-CAHA, Cirque Batard (France/USA'98-2002) CORE (USA '94-98), and CONTRABAND (USA'85-'94) he has created and collaborated on numerous award-winning performance works known for their intense physicality, emotional honesty and athletic beauty.

In 2000 he founded Jess Curtis/GRAVITY as a research and development vehicle for very live performance. With Gravity he has created two full-evening performance works, No Place Like Home (2000) and fallen (2001). He was a recipient of the prestigious 2001 California Dancemakers Fellowship, and was a Wattis Fellow at Yerba Buena Center for the Arts in 2000. In August 2002 he received a Fringe First Award at the Edinburgh Fringe Festival for fallen, which in 2003 was also awarded San Francisco's Isadora Duncan Dance award for best company performance.

He is currently at work on a new evening length work entitled "Touched: Symptom,s of Being Human", which will premiere in June of 2005 at Yerba Buena Center for the Arts as part of the San Francisco International Arts Festival.

After a youth filled with sports and musical training, Jess began making dances in the early 1980's at California State University, Chico where he studied creative writing, theater and modern dance. Upon graduating he moved to San Francisco where he joined the Lucas Hoving Performance Group, and the San Francisco Moving Company and performed at Brooklyn Academy of Music's Next Wave Festival with experimental theater innovator Chris Hardman in Antenna Theater's Russia.

In 1984 Jess met and began to work with choreographer Sara Shelton Mann and helped to form San Francisco's internationally acclaimed CONTRABAND. Over the next nine years he was a primary collaborator in the creation of seven full evening dance theater works, specifically co-conceiving The Invisible War (1989) and Mandala (1990), and producing tours to the former Soviet Union, Italy and across the U.S.A. Together they received 3 Isadora Duncan Dance Awards.

In 1994, Jess co-founded the extreme performance group CORE, with Stephanie Maher, Keith Hennessy, Jules Beckman, and Stanya Kahn. CORE created two full-evening works, Psychic

Driveby, (1994) and entertainment for the apocalypse (1996). In 1997/98 Curtis, Beckman, and Hennessy created the critically acclaimed Ice/Car/Cage, which received an SF Weekly Black Box Award for Choreography and two Isadora Duncan Dance Awards for Best Choreography and Best Visual Design.

From 1999 to 2002 he and longtime collaborators Keith Hennessy and Jules Beckman worked with with noted French circus director Gulko on a new dance-theater-circus called Cahin-Caha, Cirque Batard. The project toured extensively throughout Europe, including a two-month run at the prestigious Parc de La Villette in Paris, and in the fall of 2002 toured to the US for a sold-out four-week run at Yerba Buena Center for the Arts in San Francisco.

From 1991-1998 Jess was co-director with Keith Hennessy and Michael "Med-O" Whitson of 848 Community Space, a unique live-work community art space/gallery/theater in San Francisco, committed to social justice, freedom of expression, and economic accessibility. In 1996 the trio received a KQED/Stolichnaya Arts Achievement award for their contribution to the field of performance art. From 1989 to 1992 Jess sat on the board of directors of Project Artaud, the oldest and largest artist-run live-work collective of it's kind in the US. From 1990 to 1992 he also sat on the board of Circuit Network, an Arts Services organization offering management and booking services to artists working for social change.

Since 1994 Jess has also independently written, choreographed and directed No Exercise for the Emergency (1994), Sex and Gravity (1995), Interview (1995), not a prayer... (1995), Atrophy (1998) and Non Posto Come Casa Mia (1999) (for the Contact Art Company in Milan, Italy). . He also teaches Dance, Contact Improvisation and Interdisciplinary Performance throughout the US and Europe.