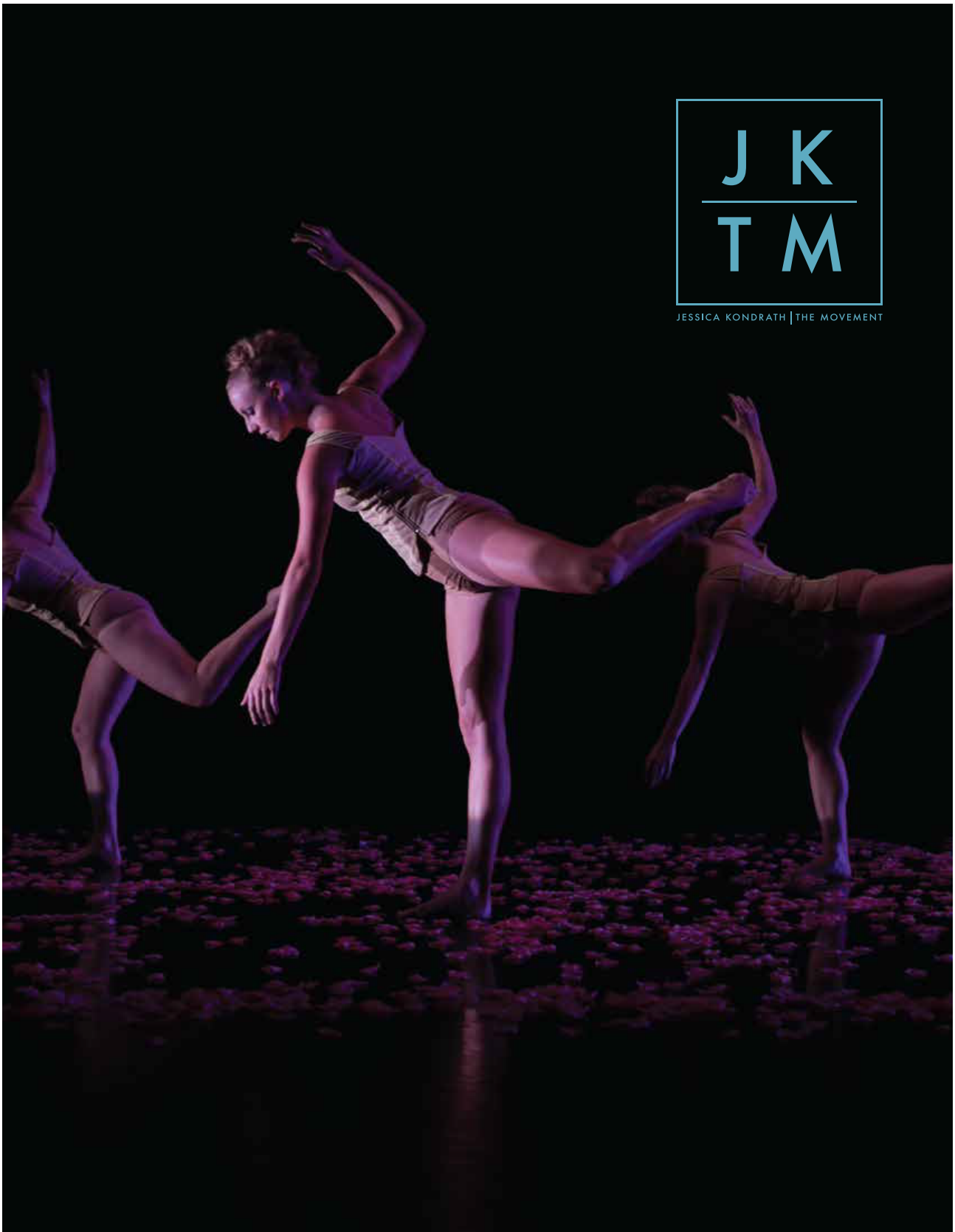




JESSICA KONDRATH | THE MOVEMENT



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"The dance evokes dreams, darkness, and a world just beyond our reach."
-Mary Marsh, LA Dance Review

Jessica Kondrath, Artistic & Executive Director
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THE COMPANY

JESSICA KONDRATH | THE MOVEMENT was founded in 2005 in New York City, presenting performances at Triskelion Arts, The Merce Cunningham Studios, and at Baryshnikov Arts Center, and additionally showcasing works as part of HATCH at The Jennifer Muller Studio, and The D.U.M.B.O. Dance Festival. Since moving to Los Angeles in 2009, JK|TM has shown work at MixMatch Dance Festival, Dance on the EDGE in San Diego, ARC Pasadena, Nancy Evans Dance Theater's F/F/D/F, Dance Mission Theater (San Francisco), ADaPT Fest (Santa Barbara), Gowanus Guest Room #8 (Brooklyn, NY), HH11 Dance Festival (Santa Barbara), and Dance Chicago, among others. Jessica was a recipient of the 2014 Professional Artists Fellowship Award from the Arts Council of Long Beach for her work with JKTM.

Artistic highlights from 2016-2017 include commissions from the Dance Departments of CSU Fullerton, Mt. San Antonio College, Santa Monica College, El Camino College, and Momenta Dance Theater for the creation of *The Night, Between Stillness and Falling*, *Infinitesimal Gradations*, *R E F R A C T I O N*, and the resetting of *WADE*. Additionally, the company has been presented as part of The Detroit Dance City Festival (Detroit), HH11 Dance Festival (Santa Barbara), Semiosis (Santa Barbara) and DYPTYCH/TRIPTYCH (Los Angeles) both shared productions with Weslie Ching Dance, and by RE|Dance Group in Chicago.

In the fall of 2017, JKTM presents *OVERLAY*, a concert of new and repertory works at ARC Pasadena in conjunction with Weslie Ching Dance. JKTM premieres *Many Moons* alongside new and repertory works from WCD, live music by Wolvez (Los Angeles), and a gallery installation by visual artist Diana Baumbach (Laramie, WY). JKTM is also being presented by WCD in Santa Barbara as part of Formal Devices at Center Stage Theater.

Coming in 2018, JKTM will be presented by El Camino College as part of their Dance Concert Series.

ARTISTIC DIRECTOR



Jessica Kondrath, originally from Oak Park, IL, began her training studying and performing the works of Doris Humphrey, Isadora Duncan, Ruth St. Denis, Charles Weidman, José Limon, and Martha Graham. Jessica holds a BFA in Dance from the University of California, Santa Barbara and an MFA in Dance from California State University, Long Beach. She has shown work throughout Chicago, Los Angeles, San Francisco, Santa Barbara, and New York City, in particular at Dance Chicago, Dance Mission Theater, D.U.M.B.O Dance Festival, The Merce Cunningham Studios, and Baryshnikov Arts Center. Jessica has had works commissioned by Moorpark College, CSU Long Beach, Santa Monica College, Beverly Hills High School, Cypress College, Momenta! Performing Arts Company, and Malleable Dance Theater, and has been a guest instructor at Loyola Marymount University, Fullerton Union High School, CSU Fullerton, Cypress College and Cerritos College. As a dancer, Jessica has performed in the works of Sandra Kaufmann, Carol McDowell, Doug Varone, in the community cast of *Underground* with David Dorfman Dance, and with Liz Hoefner Adamis/Immediate Action Dance, among others. She was a recipient of the Professional Artist Fellowship Grant from the Arts Council of Long Beach and has been a participant in Pentacle's Help Desk program. Jessica works also as a lighting designer and Pilates Instructor, and is adjunct faculty at El Camino College.

ARTISTIC STATEMENT

I am interested in making dances that are derived primarily from the musical score. Through these works, I am interested in using the movement to craft a visual re-presentation of the music for the viewer so that the work may be experienced both visually and aurally. I am interested in creating movement that is both beautiful and awkward at once, continuously seeking out how the choreography connects to and interacts with the environments created for each piece. By crafting spaces which house each particular dance, it is my interest to allow new sets of rules to exist for each environment inside of which each dance is created. Using the score as an integral aspect of each environment, it is by following the movement of the music that I create choreography. It is also my intent to generate a visual re-presentation of the score through the movement of the body and the crafting of the bodies as they move through the space. Additionally, I seek to bring awareness to the relationship between the audience and the performer with the desire to bring the viewers awareness to their participation in the dance as an entity by being present in the space.

REPERTORY

Many Moons



This work was inspired by lunar cycles, gravitational pull, and the weightlessness of space.

2017
18 Minutes
Five Dancers

In total darkness, or in a very large room, very quietly



In total darkness, or in a very large room, very quietly is a solo created utilizing Brian Eno's Oblique Strategies deck by using each card's directive as an impetus for movement invention and improvisation.

2016
4 Minutes
One Dancer

Feed the Material Back Out of the Machine



Feed the Material Back Out of the Machine is a trio which was created through the deconstruction of previous dance works by Kondrath, specifically utilizing card prompts from Brian Eno's Oblique Strategies "What mistakes did you make last time?", "Remove the middle, extend the edges", and "What are the sections sections of? Imagine a caterpillar moving".

2016
9 Minutes
Three Dancers

REPERTORY

Infinitesimal Gradations



Infinitesimal Gradations explores the space within light and movement. Playing with the possibilities between light and darkness, motion and stillness; this dance uses light to manipulate the environment in which the dancers can traverse. Considering that there is an infinite spectrum in which to play, the dancers move with varying speeds through a space where the light is ever changing.

2016
8 minutes
Six Dancers

WADE



Inspired by the visual atmosphere created, and themes of forgotten memories and past lives, we view an environment in which the dancers exist on and in water, moving through the space created by surface tension.

2014
8 Minutes
Seven Dancers

FLEETING



Fleeting is a blending of contemporary ballet and modern dance movement. For this dance, I drew inspiration from blurred photograph and video images, in particular the paintings of Gerhard Richter, where an image is captured in stillness yet looks as if it remains in motion.

2013
25 Minutes
Six Dancers

PRESS

"Kondrath's movement across all three works uses a contemporary ballet aesthetic merging ballet lines and shapes blended with clear patterns of body connectivity and plastic floor work, and always with and a cool direct gaze. Clarity of purpose with the body and layered shapes and designs creating a vocabulary that massages the kinesphere is central to her work. Limbs are stretched long, precise, and breath and emotions are often subtle. Kondrath uses space in unexpected ways, dividing planes in the use of the body. A traditional attitude position is twisted and what was once cross-lateral suddenly becomes planar."

-Teresa Heiland, LA Dance Review

"The dance performance opens with immense force. From the raw physicality of gymnastic and contortionist movements to infusions of traditional ballet, Kondrath's "Fleeting" blends dance genres with grace and fluid lyricism."

-Mary Marsh, LA Dance Review

You Can Be Anything, Forgotten or Lost

"The balance between music and movement fulfilled the metaphor of perfect reflection. [The dancer] was the exception who did not overstay her welcome on stage."

- Carl Blumenthal, Brooklyn Daily Eagle,

Solo, from The Art of Breathing

"This piece was elegantly designed with awareness to both time and space that captivated the audience. Kondrath has a special ability to draw the audience's focus where she wants us to the look so that we really notice the beauty in Kondrath's choreographic detail. The performer did justice to these moments with a patience and clarity that was mesmerizing. [T]his solo is one I could watch over and over. It is crafted like a well-designed puzzle, with the body and the motifs scattered in front of you and then coming together into a well balanced visual account of line, shape, and color."

-Beth Megill, Musings by a Dancing Poetess Blog