



FINAL REPORT

TANEC PRAHA 2012

28. 5. – 29. 6. 2012

24. International Festival of Contemporary Dance
and Movement Theatre

Praha | Ponec theatre, New Stage of National
Theatre, Archa Theatre, Karlin Musical Theatre +
other venues where accompanying programme
was held

regions | Brno, Český Krumlov, Hradec Králové,
Choceň, Jihlava, Olomouc, Ostrava, Pardubice,
Plzeň, Valašské Meziříčí

organized by Tanec Praha civic association



The 24th edition of the International Festival of Contemporary Dance and Movement Theatre TANEC PRAHA 2012 was held from May 28th to June 29th, 2012 in Prague and **ten other Czech cities and towns** (Brno, Český Krumlov, Hradec Králové, Choceň, Jihlava, Olomouc, Ostrava, Pardubice, Plzeň and Valašském Meziříčí). The festival presented artists from 11 countries (France, Germany, Argentina, Sweden, The Great Britain, Israel, Denmark, the Netherlands, Spain, Japan and, naturally the Czech Republic).

The traditional prologue in the form of a festival for children and their parents was held before the main programme: the festival **DANCE TO CHILDREN** with 'children and playfulness' as the central theme. The festival for the youngest spectators offered creative workshops for the public, shows for children and their families, discussions, presentations and games based on movement. Children and their parents therefore got the opportunity to get closer to the process of creation and to test their dance and movement capacities, all of that at **Theatre Ponec, Studio ALTA and Ulita, a Community Centre for Children and Youth in Prague 3**. The culmination of DANCE TO CHILDREN festival took the form of a show **ZigZag** by the French company **étantonné** – a piece inspired by children and their movements.

The main programme of the festival TANEC PRAHA (4.–29. 6.) in Prague offered a wide range

of top-quality and exceptional dance experiences. Besides the festival's home venue at **Theatre Ponec**, the shows were also presented at the festival's traditional partner institutions: **the Karlin Musical Theatre, the New Stage of the National Theatre** and, after a few years pause, at **Theatre Archa**. In view of the current financial situation, the two latter theatres took part in the co-organization of the festival on the basis of co-production.

The opening night on June 4th was held in a special gala style with cocktail dress. For the sake of the opening gala night 18 dancers, 2 musicians (live) and 1 light designer got together. They created a unique experiment initiated by the civic association Tanec Praha and entitled **The Platform, a dance-music-light improvisation**. After the show the award **ceremony of the Czech Dance Platform 2012** was held, announcing the names of the winners.

The first festival week presented pieces by **three choreographers**, all of them women: the Berlin company **DorkyPark GMBH** of the choreographer of Argentine origins **Constanza Macras** invited the public at the New Stage to a flabbergasting journey into the communities of the Roma (with live music). At Ponec theatre the **Compagnie Jus de la Vie** of the Swedish choreographer **Charlotta Överholm** then combined raw physical theatre with live music, followed by the former member of the DV8 Physical Theatre, **Wendy Houstoun** who

presented an ironic dance-theatre commentary on contemporary society.

The following week presented the Israeli- Danish company **Yossi Berg & Oded Graf Dance Theatre** and their piece on human flexibility and our capacity of redefining ourselves over and over again.

A new element was introduced this year into the festival dramaturgy: a pilot project **TANEC PRAHA TO STUDENTS**. This programme line of the festival is designed for students of art schools (not only for them, however) and it wants to actively raise awareness of the heritage of important personalities from the history of contemporary dance, whether through workshops, lectures, performances (remakes of original pieces), or film screenings. This year the programme presented the company of the Holland choreographer **Nicole Beutler** who managed to create a high-quality remake of two pieces by the legendary postmodern American choreographer Lucinda Childs: **Radial Courses** from 1976 and **Interior Drama** from 1977. The third festival week then offered the very popular composed nights: the Spanish-Israeli company **Companya Sharon Fridman** with the Netherlands company **Danshuis Station Zuid** and **420PEOPLE** with the renowned Japanese virtuoso of movement **Saburo Teshigawara**.

The highlights of the 24th edition of the festival were the Swiss company **Alias / Guilherme Botelho** at the Karlin Musical Theatre (June 26th and 27th) and the Flemish company **Ultima**

Vez / Wim Vandekeybus at the Theatre Archa (June 28th and 29th). The positive feedback both pieces received from the public once again proved that the Czech audiences have reached a point of maturity in terms of openness to true current trends in the field of contemporary dance. The hypnotic '**Sideways Rain**', a piece on the constant cycle of life based on elementary movement and the purely post-dramatic '**booty looting**' on stealing ideas and issues (not only) in arts: those are two choreographies that are very complex, difficult to grip and none of them makes part of the mainstream. Despite this fact, both of them were sold out and received great critical acclaim from the Czech media and the professional public.

The festival off-programme, an inseparable part of the festival that aims at offering the widest possible range of events enriching dance education, took the form of **workshops for professional dancers at Studio ALTA** (foreign lecturers: **T. Boomershine, Ch. Öfverholm**) and **students of art schools and elementary schools (foreign lecturer Constanza Macras)** and a film and a lecture (a chapter from the history of dance). Another achievement in terms of popularity was the series of **after-show discussions with the public** that were reintroduced in the festival programme. Also, for 3 days the festival hosted 10 presenters within the scope of the **European project M4m**, a project that fosters encounters, exchange and collective work of artists and professionals working in the cultural field.

Besides the city of Prague the festival also took place in other **10 cities and towns around the Czech Republic** in the form of a parallel event entitled TANEC PRAHA in the regions (June 1st to 22nd, 2012). The regional part of the festival was held in cooperation with the festival's long-term partners: the civic association **Natíkrát and the theatre Barka in Brno**, the civic association **Johan Centrum and DC Eagle in Pilsen**, **The Municipal Theatre in Český Krumlov**, **Theatre 29 in Pardubice**, **K3 in Olomouc**, the association **Club of fans of arts in Choceň**, and the civic association **Klub TEMPO Zašová in Valašské Meziříčí**. Moreover, a few new partners got involved in the festival: **Hradecká kulturní a vzdělávací společnost**, the civic association **Pilsen Live o. s.** (an organization that managed to live up the space of the former paper mills, rebuilding it into a centre of contemporary art Pap-rna) and **DIOD** (open-doors theatre) in Jihlava. What is most unfortunate is that the festival can no longer cooperate with its partner in České Budějovice – the multicultural space **Bazilika** due to the fact that the civic association Kredance that was in charge of Bazilika's cultural programme is no longer entitled to rent the space.

The 24th edition of the regional festival extensively presented **Czech artists and companies**. Productions of foreign companies were so demanding this year, both in terms of space and technical equipment that the regional venues were not able to provide for necessary

conditions in most of the cases. Nevertheless, a few more chamber-like projects have been adapted for a certain regional spaces.

The **Pilsen audiences** were bewitched by the experienced Swedish performer and choreographer **Charlotta Öfverholm** and her raw dance theatre production *Pas de deux sans toi*, which she also performed at the Theatre Ponec. Brno hosted the Netherlands company **Danshuis Station Zuid** with their minimalist production *Ferrum*. The tandem **Tereza Lenerová and Einat Ganz (ISR)** toured extensively around the country: their duet dealing with the metamorphoses of a Czech-Israeli friendship was shown in as many as eight towns. As for the Czech artists, the regional part of the festival presented **VerTeDance**, a well-known Czech company and three of their productions: **Transforma**, created in cooperation with the Israeli choreographer **Maya Lipsker; Found & Lost**, a duet created with the choreographer Charlotta Öfverholm (presented within the project New Web); and **What is the Weight of Your Desire?**, a piece the Dance Piece of the Year Award 2012 and that features the Kladno band ZRNÍ. A number of other outstanding personalities of the Czech dance scene performed at the festival, among them: the dancer and choreographer **Lenka Bartůňková** with her dance-theatre production *Vrrh ženy kamenem* and her solo piece *Lágrima*; **Bára Látalová** with a solo project **Margaretha holds forth** and **Andrea Miltnerová** with her piece **Fractured** (presented by the New Web). A shooting star



among the Czech artists was **Martina Hajdyla Lacová**, a member of the independent company MESA – she presented her choreographic debut SoloS (part III.). Reacting to a great demand from the part of the public the festival once again offered the piece **Mah Hunt** created by **Lenka Vágnerová and Pavel Mašek** from the company **DOT504**. The latter have also presented their brand new project **Manson** within the festival Divadelní svět Brno (Theatre World Brno). The same festival also hosted the choreographer **Adéla Laštovková Stodolová** with her movement theatre piece **Men** and the **studio Zig-Zag**, lead by **Zdeněk Pilecký** warmed-up the audiences with a **swing dance hall night**. The regional programme in Valašské Meziříčí was enriched by the young choreographer **Hana Turečková & Prague Chamber Ballet** and their production **MONO NO AWARE / On the edge of beauty**. The programme in **Pilsen** featured local artists (Petrá Parvoničová and the group NoTa) within a programme entitled **Pilsen Region Dancing**. Moreover, after previous unsuccessful trials, this year the programme in Pilsen finally presented a show for children: the French company **Compagnie étantdonné** performed their piece **ZigZag**, inviting children to join their movement atelier after the end of the show. Pilsen also hosted a few off-programme events: workshops given by **Lenka Vágnerová, Pavel Mašek and Charlotta Öfverholm** and discussions with artists. The high level of attendance and enthusiastic reactions of the regional audiences have once again proven that Czech theatre-goers

are interested in high-quality Czech and foreign productions of contemporary dance and movement theatre, that is production that TANEC PRAHA offers annually.

Alena Brožová
director of TANEC PRAHA Festival

Veronika Hladká
manager of TANEC PRAHA Festival in regions

SUMMARY

The festival took place at 4 Prague and 13 regional venues in 11 cities.

Altogether 51 public performances were held, out of which 25 took place in Prague and 26 in regional cities.

32 dance projects can be seen at the festival, out of which 5 were dedicated to children.

54 companies and choreographers from 11 world countries participated at the festival.

Within the accompanying programme 6 dance workshops took part, out of which 3 in Studio ALTA and Dance Perfect (Prague) and 3 in Dance Center Eagle (Pilsen).

In Prague also a programme dedicated for students took place and a workshop for international presenters within the M4m – M for mobility project

Children actively participated in workshops, and public presentations within the DANCE FOR CHILDREN festival.

The festival was held under the auspices of the Mayor of Prague Bohuslav Svoboda.

Many important guests, ambassadors, directors of cultural institutions and theatres were present at the festival performances.

Within the gala opening the prizes for winners of the Czech Dance Platform Festival were announced - Dancer of the Year and Dance Piece of the Year.

5900 spectators visited the festival, out of which 4300 came at Prague performances and the rest at the performances in the Czech regions.

Sideways Rain and the booty Looting were Dance Events of the Year. Both very positively acclaimed by the Czech spectators and media.

PARTICIPANTS

Constanza Macras (ARG) | DORKYPARK GMBH (DE) | Charlotta Överholm (SWE) | Compagnie Jus de la Vie (SWE) | Wendy Houstoun (UK) | Yossi Berg (ISR) | Oded Graf (DK) | Yossi Berg & Oded Graf Dance Theatre (ISR / DK) | Nicole Beutler (NL) | nbprojects (NL) | Companya Sharon Fridman (ESP / ISR) | Itamar Serussi (ISR) | Danshuis Station Zuid (NL) | Václav Kuneš (CZ) | 420PEOPLE (CZ) | Saburo Teshigawara (JAP) | Guilherme Botelho (CH) | Alias (CH) | Wim Vandekeybus (BE) | Ultima Vez (BE) | Ty Boomershine (USA) | Martina Hajdylá Lacová (CZ) | ME-SA (CZ) | Tereza Lenerová (CZ) | Einat Ganz (ISR) | VerTeDance (CZ) | Maya Lipsker (ISR) | SKUTR (CZ) | Adéla Laštovková Stodolová (CZ) | DOT504 (CZ) | Lenka Vágnerová (CZ) | Pavel Mašek (CZ) | Teatr Novogo Fronta (CZ) | Compagnie étantdonné (FR) | Lenka Bartůňková (CZ) | Andrea Miltnerová (CZ) | Barbora Látalová (CZ) | Pražský komorní balet (CZ) | Hana Turečková (CZ) | další účastníci Platformy (CZ / SK / USA): Ivan Acher, Jan Komárek, Denisa Kubášová, Helena Arenbergerová, Jakub Folvarčný, Jana Vrána, Lea Švejdová, Lenka Bílková, Lucia Kašiarová, Linda Fernandez Saez, Lucie Drábková, Markéta Kuttnerová, Martina Hajdylá Lacová, Ondřej Nosálek, Tereza Ondrová, Zdenka Brungot Svíteková, George Cremaschi

MAIN PROGRAMME IN PRAGUE

1. 6. | 10.00 | Ponec theatre

1. 6. | 17.00 | Ponec theatre

2. 6. | 15.00 | Ponec theatre

DANCE FOR CHILDREN

Compagnie étantdonné (FR)

ZigZag

4. 6. | 20.00 | Ponec theatre

FESTIVAL GALA OPENING

**Platform and winners announcement of the
Czech Dance Platform Festival 2012**

5. 6. | 20.00 | New Stage of National Theatre

Constanza Macras (ARG)

& DORKYPARK GMBH (DE)

Open For Everything

6. 6. | 20.00 | Ponec theatre

Charlotta Öfverholm (SWE)

& Compagnie Jus de la Vie (SWE)

Pas de deux sans toi

9. 6. | 20.00 | Ponec theatre

Wendy Houstoun (UK)

50 Acts

11. 6. | 20.00 | Ponec theatre

12. 6. | 20.00 | Ponec theatre

Yossi Berg & Oded Graf

Dance Theatre (ISR/DK)

Animal Lost

15. 6. | 10.00 | Ponec theatre

TANEC PRAHA FOR STUDENTS

lecture

Nicole Beutler (NL) & nbprojects (NL)

2: Dialogue with Lucinda

15. 6. | 20.00 | Ponec theatre

Nicole Beutler (NL) & nbprojects (NL)

2: Dialogue with Lucinda

Manon Lichtveld: Lucinda Childs' Dance

18. 6. | 20.00 | Ponec theatre

19. 6. | 20.00 | Ponec theatre

Sharon Fridman (ISR)

& Companya Sharon Fridman (ESP/ISR)

Al menos dos caras

Itamar Serussi (ISR)

& Danshuis Station Zuid (NL)

Ferrum

23. 6. | 20.00 | Archa Theatre

24. 6. | 20.00 | Archa Theatre

Václav Kuneš (CZ) & 420PEOPLE (CZ)

Wind-up

Saburo Teshigawara (JAP)

Encounters – piece d'occasion

26. 6. | 20.00 | Karlin Musical Theatre

27. 6. | 20.00 | Karlin Musical Theatre

DANCE EVENT OF THE YEAR

Guilherme Botelho (BRA) & Alias (CH)

Sideways Rain

28. 6. | 20.00 | Archa Theatre

29. 6. | 20.00 | Archa Theatre

DANCE EVENT OF THE YEAR

Wim Vandekeybus (BE) & Ultima Vez (BE)

booty Looting



Sideways Rain



booty Looting

PROGRAMME IN REGIONS

BRNO | TANEC PRAHA 2012 in Brno

21. 6. | 20.00 | Barka

ME-SA (CZ) & Martina Hajdyla Lacová (CZ)
SoloS (part III.)

21.6. | 20.00 | Barka

Tereza Lenerová (CZ) & Einat (ISR)

Variable

**Itamar Serussi (ISR) & Danshuis Station
Zuid (NL)
Ferrum**



22. 6. | 20.00 | Barka

VerTeDance (CZ) & Maya Lipsker (ISR)
Transforma

12. 6. | 21.00 | HaDivadlo*

(*within Theatre World Brno Festival 2012)

SKUTR (CZ) & Adéla Lašťovková Stodolová (CZ)
The Men

15. 6. | 20.00 | HaDivadlo

(* within Theatre World Brno Festival 2012)

DOT504 (CZ) & Teatr Novogo Fronta (CZ)
Manson

15. 6. | 22.30 | Husa na provázku

Zig-zag Dance Studio (CZ)

Swing dance hall

ČESKÝ KRUMLOV

5. 6. | 19.30 | Městské divadlo Č. Krumlov

Lenka Bartůňková (CZ)

A Stone Thrown by a Woman



HRADEC KRÁLOVÉ | ENTRÉE K TANCI 2012

12.6. | 19.00 | divadlo DRAK

Tereza Lenerová (CZ) & Einat (ISR)

Variable



VerTeDance (CZ) & Charlotta Öfverholm (SWE)
Found & Lost

13.6. | 19.00 | divadlo DRAK

VerTeDance (CZ) & Maya Lipsker (ISR)
Transforma

CHOCEŇ | SKOROFESTIVAL 2012

8. 6. | 20.00 | Nádvoří zámku

ME-SA (CZ) & Martina Hajdyla Lacová (CZ)
SoloS (part III.)

Tereza Lenerová (CZ) & Einat (ISR)
Variable



JIHLAVA

12. 6. | 19.30 | DIOD – divadlo otevřených dveří
DOT504 (CZ) & Lenka Vágnerová (CZ) & Pavel Mašek (CZ)
Mah Hunt

16. 6. | 19.30 | DIOD – divadlo otevřených dveří
Tereza Lenerová (CZ) & Einat (ISR)
Variable
VerTeDance (CZ) & Charlotta Öfverholm (SWE)
Found & Lost

OLOMOUC

12. 6. | 20.00 | Divadlo K3
Lenka Bartůňková (CZ)
A Stone Thrown by a Woman

18. 6. | 20.00 | Divadlo K3
Andrea Miltnerová (CZ)
Fractured
Lenka Bartůňková (CZ)
Lágrima
Tereza Lenerová (CZ) & Einat (ISR)
Variable

OSTRAVA

20. 6. | 20.00 | Cooltour
VerTeDance (CZ) & Maya Lipsker (ISR)
Transforma

PARDUBICE

11. 6. | 20.00 | Divadlo 29
Barbora Látalová (CZ) a kol.
Margaretha Holds Forth

14. 6. | 20.00 | Divadlo 29
ME-SA (CZ) & Martina Hajdyla Lacová (CZ)
SoloS (part III.)
Andrea Miltnerová (CZ)
Fractured
Tereza Lenerová (CZ) & Einat (ISR)
Variable

17. 6. | 20.00 | Divadlo 29
Lenka Bartůňková (CZ)
A Stone Thrown by a Woman

19. 6. | 20.00 | Divadlo 29
VerTeDance (CZ) and coll.
What is the weight of your desire?

PLZEŇ | TANEC PLZEŇ 2012

4. 6. | 10.00 + 16.00 | Pap-rna
Compagnie étantdonné (FR)
ZigZag

8. 6. | 20.00 | Moving Station
Charlotta Öfverholm (SWE) & Compagnie Jus de la Vie (SWE)
Pas de deux sans toi

10. 6. | 20.00 | Moving Station

Andrea Miltnerová (CZ)

Fractured

Lenka Bartůňková (CZ)

Lágrima

Tereza Lenerová (CZ) & Einat (ISR)

Variable

13. 6. | 20.00 | Pap-rna

DOT504 (CZ) & Lenka Vágnerová (CZ) &

Pavel Mašek (CZ)

Mah Hunt

15. 6. | 20.00 | Moving Station

PILSEN REGION DANCING

VALAŠSKÉ MEZÍŘÍČÍ | TANECVALMEZ

1. 6. | 22.00 | Zámek Žerotínů

Tereza Lenerová (CZ) & Einat (ISR)

Variable

Pražský komorní balet (CZ) & Hana

Turečková (CZ)

MONO NO AWARE | On the edge of beauty

DANCE FOR CHILDREN 2012

CREATIVE WORKSHOPS FOR CHILDREN FROM BASIC SCHOOLS

28. 5. | 10.00 | divadlo Ponec
Big Animal Fantasy

6. 6. | 10.30 | Dům dětí a mládeže Prahy 3 – Ulička
Constanza Macras (ARG)

WORKSHOPS AND DEBATES FOR PUBLIC

30. 5. | 19.00 | divadlo Ponec
Public discussion about the subject Dance and movement education at schools

31. 5. | 9.30 | Studio ALTA
Movement games

31. 5. | 11.00 | Studio ALTA
Open discussion for public and lecture participants

PUBLIC PRESENTATIONS

30. 5. | 11.00 | divadlo Ponec
Public presentation of workshops of children from basic schools (ZŠ Havlíčkovo nám., Praha 3)

30. 5. | 16.00 | divadlo Ponec
Final lesson of Children Studio of Ponec theatre

31. 5. | 18.00 | divadlo Ponec
Public presentation of workshops of children from basic schools (ZŠ V Zahrádkách, Praha 3)

PERFORMANCES

29. 5. / 18.00 / Ponec
Performances of ensembles participating at the national festival of children scenic dance companies Kutná Hora 2012

1. 6. | 10.00 + 17.00 | Ponec theatre
2. 6. | 15.00 | Ponec theatre
4. 6. | 10.00 + 16.00 | Pap-rna (Pilsen)*
(* within the programme TANEC PLZEN 2012)
Compagnie étantonné (FR)
ZigZag



Big Animal Fantasy



arts workshop



Morning workshop



Performance



ZigZag – interaction after the performance



Morning workshop



Performance



Movement games

ADDITIONAL PROGRAMME

WORKSHOPS FOR PROFESSIONAL DANCERS

9. 6. | 14.00-16.00 | Studio ALTA (Saturday lecture cancelled due to the illness)

10. 6. | 12.00-14.00 | Studio ALTA

Workshop with Charlotta Öfverholm (SWE)

13. 6. | 10.00-12.00 | Studio ALTA

Workshop with Ty Boomershine (USA)

CLOSED WORKSHOP FOR STUDENTS (WITHIN TANEC PRAHA FOR STUDENTS)

14. 6. | 10.00-12.00 | Studio Dance Perfect

Workshop with Ty Boomershine (USA)

WORKSHOP FOR INTERNATIONAL PREZENTERS WITHIN THE PROJECT M4m

9. 6. | 11.00 – 17.00 | Praha

Workshop s Yvonou Kreuzmannovou (CZ)

WORKSHOPS PRO TANEČNÍKY V PLZNI (V RÁMCI FESTIVALU TANEC PLZEŇ 2012)

7. 6. | 18.00-20.00 | Dance Center Eagle

Workshop with Charlotta Öfverholm (SWE)

16. 6. | 13.00–14.30 | Dance Center Eagle

**Workshop with Lenka Vágnerová (CZ)
DOT504**

16. 6. | 16.00-18.00 | Dance Center Eagle
Workshop s Lenka Vágnerová (CZ) & Pavel Mašek (CZ) | DOT504



workshop with Ty Boomershine



workshop with Charlotta Ofverholm



PRINTED MATERIALS

catalogue

- amount: 4000

flyer / children

- amount: 2000

flyer – prague, regions, children

- amount: 15 000

monthly programme of Ponec theatre / May

- amount: 5 000

poster A2

- amount: 1000

poster A1

- amount: 4

metro poster

- amount: 45

tram poster / A4

- amount: 1.300

CLV / 118,5 x 175 cm

- amount: 110

poster A3 / TANEC PLZEŇ 2012

- amount: 550

sponsorboard / 85 x 204cm

- amount: 1

T-shirts

- gifts for companies and choreographers

vip invitation

- amount: 250

MEDIA PRESENTATION

TV

ČT24 (Kultura), ČT1 (Sama doma, Události, Události v regionech), TV Metropol

Radio

ČRo3 Vltava, ČRo Radio Wave, Rádio 1, ČRo Regina, ČRo 6, ČRo 7

Web

aktualne.centrum.cz, tanecniaktuality.cz, praguepost.com, novinky.cz, reflex.cz, lidovky.cz, hn.ihned.cz, kultura.idnes.cz, tanecnizona.cz, topzine.cz, play.cz, literarky.cz, kudyznudy.cz, pussynky.cz, cokdyvpraze.cz, casopis.scena.cz, scena.cz, informuji.cz, praha.eu, ulice.tyden.cz, tyden.cz, tanecnimagazin.cz, mediafax.cz, pressweb.cz, divadlo.cz, metro.cz, mediaguru.cz, ceskenoviny.cz, rozhlas.cz, ceskatelevize.cz, metropol.cz, topvip.cz, regiony24.cz, fan-tom.cz, program.mise.cz, qap.cz, plzen.nejlepsi-adresa.cz, plzen.idnes.cz, prvnizpravy.cz, divadlokonvikt.cz, ententyky.cz, peknyden.cz, ona.idnes.cz, praha.eu, cianews.cz, media.rozhlas.cz, radio.cz

Printed media

- daily – Právo, MF Dnes, Lidové noviny, Hosťodářské noviny, Metro, Pražský deník
- weekly – Týden, Literární noviny, Respekt, Prague Post
- forthweekly - A2 kulturní čtrnáctideník, Metropolis
- monthly - Moje psychologie, Marie Claire, Betynka
- other – Taneční zóna, Pražský kulturní přehled, Programa Cultural, Contact, Vltava



Online articles:

<http://www.tanecniaktuality.cz/hlavni-program-tance-praha-2012-zahaji-jedinecne-setkani-dvoudesitek-osobnosti-ceske-nezavisle-sceny-spojuje-je-tanec-hudba-svetlo/>
<http://www.tanecniaktuality.cz/tanecnici-roku-je-lucia-kasiarova-nejlepsi-inscenaci-maji-vertekdance/>
<http://www.tanecniaktuality.cz/probiha-festival-tanec-praha-2012-detem-vyvrcholi-v-patek-a-sobotu-hravym-francouzskym-predstavenim-prodeti/>
<http://www.tanecniaktuality.cz/open-for-everything-projekt-consatzy-macras-na-nove-scene-nd/>
<http://www.tanecniaktuality.cz/wendy-houtsoun-v-50-aktech/>
<http://www.tanecniaktuality.cz/zverinec-v-ponci/>
<http://www.tanecniaktuality.cz/tanec-praha-2012-prinasi-specialni-nabidku-urcenou-studentum-podivanou-sideways-rain-za-zvyhodnene-vstupne/>
<http://www.tanecniaktuality.cz/open-for-everything/>
<http://www.tanecniaktuality.cz/do-ponce-se-vratil-tanec/>
<http://www.tanecniaktuality.cz/saburo-teshigawara-poprve-v-praze/>
<http://www.tanecniaktuality.cz/encounters-jedinecne-setkani/>
<http://www.tanecniaktuality.cz/urputny-tok-pohybu-a-casu/>
<http://www.tanecniaktuality.cz/konverzace-nicole-beutler-s-lucindou-childs/>
<http://www.tanecniaktuality.cz/booty-looting/>

<http://www.tanecniaktuality.cz/pas-de-deux-sans-toi-cili-duet-bez-tebe-charlotty-oefverholm/>
<http://www.praguepost.com/night-and-day/stage/13206-dance-preview-tanec-praha.html>
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PHOTODOCUMENTATION



poster in Prague metro



large outdoor posters



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poster in Ponec theatre



spot on TV screens at theatres



smaller posters

Compagnie étantdonné ZigZag

Kateřina Kočičková, MF Dnes daily
"Tanec Praha is one of the institutions that effort to bring up new generations of theatre-goers: their festival includes a section entitled Dance to Children (Tanec dětem). I decided to test my almost three-year old daughter on this show announced as one for children from the age of three. (...) In the late afternoon the auditorium of theatre Ponec is almost full, mostly with younger kids. (...) The dancer works with a strip of a projection wall that is hanging between two porches. On this strip, with the help of the lighting design she performs a shadow play. At one moment she is a beetle with six legs, at another she only has one. At yet another moment her feet run across the stage at a pace much faster than her body! And dance is supplemented with animation... The ideas even capture the attention of the ceaselessly fidgeting kids (...) As far as I am concerned I can say that the production did enchant the grown-ups. And as to children? Well, you don't see into the head of a three-year old, do you?"



performance for public



toast after the performance



workshop for children



performance

Festival gala opening

Mladá Fronta Dnes daily
More than twenty artists opened the festival in Prague. Music, dance and a show of light design. That is how the first night of the festival Tanec Praha opened yesterday.

ČT24

The festival Tanec Praha successfully opened a month of dance frenzy. Their non-traditional opening was greatly acclaimed and got intense ovations.

Taneční aktuality.cz

The unconventional opening of the main festival programme got great ovations. The structured improvisation of dancers who performed in ten different productions presented at Czech Dance Platform, accompanied by live music, was simply unique.



foyer of the Ponec theatre



PLATFORM



PLATFORM – improvisation with life music



PLATFORM

Dorky Park & Constanza Macras Open for Everything

Magdalena Čechlovská, Hospodářské noviny (CZ)
 "Constanza Macras seems to have discovered a potent method: she brings her company made of professional dancers together with amateurs who share one feature, in this case ethnicity. The latter provide for the theme and authenticity, while the former, very inconspicuously, add virtuosity and turn the chaotic reality into a coherent stage form."

Zuzana Smugalová, Taneční aktuality.cz (CZ)
 "Open for Everything is a theatre piece made of top-quality performances in all respects. The dance is exceptional, ranging from gypsy folklore to allusions to Carmen, street, hip-hop or mere shaking it wicked to current pop songs. The beauty of contemporary dance as it is performed by members of the company is complemented with a most easy-going dance expression that keeps changing throughout the show, even more so with the amateur performers."

Marcela Benoniová, Právo (CZ)
 "The choreographer works with acrobatics, hip-hop, modern dance and contact improvisation. Seventeen performers, of which only six are professional dancers of Constanza Macras' Berlin company Dorky Park have created a very compact microcosm."

Ivana Rumanová, Taneční zóna.cz (CZ)

1. "Everything one expects in a made-to-measure piece is here: spectacular stage design, sophisticated choreography, impressive live music, a little bit of pop, folklore, choral and hip-hop. Stormy moments take turns with intimate ones, we watch pictures of Roma settlements on a projection wall, the dancers are apparently having fun and so is the audience. And then, oh, a moment for a story of a human being, so strong it would on its own provide material for a full-length production. The piece is indubitably very impressive and shows a strong and extremely professional sense of detail."



from the rehearsal



debate with a choreographer after the performance



after the show

Compagnie Jus de la Vie & Charlotta Öfverholm (SWE) Pas de deux sans toi

Jakub Novák, Aktuálně.cz (CZ)

"Her dance is exceptionally convincing, her motion is clear and flows very easily. Her expression is an issue in its own right, even more so as in this piece it is enhanced by sequences in which she either communicates with the audience or, reconciled, speaks about her doubts and fears. (...) The piece is loaded with energy and Charlotta herself is a person who radiates with energy anywhere she goes. The audience is not guided through a classical cliché of a relationship, quite on the contrary, they are served a mixture of irony, joy and unlimited sorrow and nostalgia."

Tomáš Valnýček, Taneční aktuality.cz (CZ)

"Charlotta Öfverholm's piece is literally loaded with energy and suspense that ceaselessly sputter from her gestures, her facial expressions, her voice and her body. As to the body, the dynamics of motion is only one way of a palette of her sharing the energy with the audience. One feels the energy even more at moments that at first sight seem calm and relaxed while containing a sort of latent suspense and dramatic energy, both hiding deep beneath the bronze skin of the wild female wizard. It is as a foreboding of an explosion that is to happen at any moment, in full strength and in unthought-of forms and variants: such that are never produced by classically trained dancers, such that we can only find in nature, in the

muscular tension of a wild animal that feels threatened."



from the performance



from the performance



debate moderated by Jana Navratova



thanks

Wendy Houstoun (UK) 50 Acts

Marcela Benoniová, Právo (CZ)

"The issue of getting old treated playfully with hyperbole and brisk English humour. (...) Even though Houston mostly acts and doesn't dance at all, each of her gestures and movements reveal an incredible accumulation of energy as well as hidden virtuosity."

Daniela Zilvarová, Taneční aktuality.cz (CZ)

"Humour is the strong point of her creation: it is intelligent, hyperbolic and slightly bitter in perceiving contemporary society. Humour is present in the central theme that prominently pervades the 50 acts. The theme is delicate, insightful and eternally present in each one of us, even more so with dancers as the theme is "getting old". Wendy addresses it on several different levels: she denies it, fights it, laughs at it and accepts it. Her show is a mirror of our present time, a time of frantic pace that promotes the young and leaves the old lagging behind."



from the rehearsal



thanks



debate



Yossi Berg & Oded Graf Dance Theatre (ISR / DK) Animal Lost

Veronika Štefanová, Rádio Wave (CZ)

"Animal Lost is exclusively ironic, original in its humour, precise in terms of dance, technique and style. What is most fascinating about it is the drive of the dancers who authentically live the absurd comical situations while entertaining and surprising the audience with their theatre-like stylised poses."

Petra Dotlačilová, Taneční aktuality.cz (CZ)

"The absurdity of some of the statements, the comical expressions and bizarre situations challenged all possible expectations one could have had heading for this show. Serious questions may have emerged but only to be veiled in a funny sentence or a weird image right away. (...) Animal Lost is unrestrained, it is an entertaining spectacle enacted by great performers (it is especially the dancer/singer in the horse mask who stands out), one to provoke the audience to spontaneous reactions and bursts of applause."

Anna Hejmová, Taneční zóna (CZ)

"The process is framed within lascivious rhymes recited as if out of context. It is the rhymes that turn the metaphorical vision into a frolic cabaret form. The rather darkish parable on stripping the nature of human beings melts in humorous situations. The cabaret, enhanced by lights and music, contains no exaggerated clichés that often

come to mind in relation with the genre. On the other hand, it is very effective, simple and austere in terms of scenic work with spoken word."



thanks



debate



toast



toast with an ambassador

nbprojects | Nicole Beutler (NL) 2: Dialogue with Lucinda + Lucinda Childs' Dance (film, 39 min.)

HelKo, Scéna.cz (CZ)

"The most intimate contact between the audience and the performers allows even more to watch the absolute concentration of the latter: they have to keep up the rhythm and perform a prescribed movement in coordination with the group. Their exactness is chilling and the repetition hypnotizing. The circular movement fills the space with an energy that is almost palpable. Light humour on the one side, an unusual ritual entrancing the community on the other. (...) Both pieces flow and develop without a story, as an ornament in Islamic arts where you don't depict human bodies and faces. It is exactly in such impersonal manner, without their own face, without their individual emotional investment, that the dancers have to work here, under the terror of simplicity, like an accurate clock machine of beautiful forms."

Marcela Benoniová, Právo (CZ)

"The repetitiveness is exciting, the same as our everyday repeated movements that have no apparent meaning at first sight but still are crucial for our existence."

Kristina Durczaková, Taneční aktuality.cz (CZ)
„Nicole Beutler's perspective on Lucinda Childs' choreographies reveals a fascinating complexity and inner drama of the dancers who, despite

being prisoners of the structure, the rhythm and the tracks, discover freedom and strength within the group and thus provide the audience with an unusual experience.“



from the rehearsal



thanks



toast with an ambassador



toast

**Companya Sharon Fridman (ESP/ISR)
Al menos dos caras**

Markéta Faustová, Taneční zóna.cz (CZ)
 "The mutual partnering soon starts to flow in harmony, the action and reaction melting into one never-ending stream of energy. The mastery of this lunatic relaxed motion is yet to be multiplied in cooperation with the second dancer. The indubitable dance quality is not the only asset: there is also the expression of the dancers and the inner levels with which they invest themselves into their roles."

Lucie Břízková, Taneční aktuality.cz (CZ)
 "Everything is very smartly put together: the lights, the rhythm, the third person who first gives the impression of just being there by mistake, the wooden constructions that perfectly set the atmosphere and the dance performance. What emerges on stage is a picture in front of which you can sit for hours, indulging in liking it and never stopping. It is a pleasure for the eyes and the soul. And the expressions of the dancers are genuine and sincere."

Marcela Benoniová, Právo (CZ)
 „Verging on a „danse macabre“, a game with a dead or a passive body, Sharon Fridman has developed a fascinating duel of contradictory characters. It was up to the audience to decide whether it was about ambivalent states of mind or a changeability of some rushing twins.“



from the performance



thanks



toast



toast

420PEOPLE (CZ) & Václav Kuneš

Wind up

Jana Bohutínská, Taneční zóna.cz (CZ)

"The border between reality and fiction on stage gets blurred and during the „getting old“ finale maybe even the audience feels an urge to check their own faces, to count their own wrinkles. It really is possible that they have become deeper, at least the mimic ones. Even more so as 420PEOPLE have never been no dryasdusts. In Wind-up humour is a principle sprouting directly from the movement and the non-rhythmic character, that is, from disturbed synchronization."



debate



Rihoko and Saburo



Václav Kuneš and Nataša Novotná

Alias | Guilherme Botelho (CH) Sideways Rain

Lucie Dercsényiová, Lidové noviny (CZ)

"Botelho's concept is very meticulously thought out, everything has to fit together because dancers enter the stage at different moments in different groups."

Marcela Benoniová, Právo (CZ)

"As little as fourteen dancers ceaselessly carry on the uneven fight from one point to another, from left to right, from birth to death. Fate and fatality – those are the compelling themes that have inspired Guilherme Botelho."

Nina Vangeli, Hospodářské noviny (CZ)

"The rigorous repetitive principle in which waves of possible crossing the space were rolling over and over: sliding, leaping, crawling, rolling, fast rotation close to the ground, running in which calves shimmer like neon, somersaults as fast as ball lightings. All of that provides for a visual illusion and makes one wonder whether the bodies are really being carried away backwards. Also, one felt a real physical giddiness, almost as if seasick. Another aspect of the piece could also be considered as a visual illusion – or maybe rather a revelation of truth? – the fact that among all the different movements simple walking seemed like the most awkward and the least natural of all. (...) The fatality with which Botelho's characters rush forward is an intense search for the human code."

Johana Mücková, ČT24 (CZ)

"Watching this show you easily space out away from rational perception, you forget about your everyday worries, you easily switch off your mind and let this imaginative, sometimes even hypnotising choreography totally engulf you. (...) And then, all of a sudden, the continuum is over, ending in a way you would hardly expect. However, not even after that can you stop the whirl of thoughts and inner emotions gushing to the surface. This is in fact a story about life as such, about human beings, about nature, about space where everything moves forward, every single second. Nothing stops and nothing happens twice."

Helena Kozlová, Scéna.cz (CZ)

"The acceleration of climbing over, rolling over and running across reminds one of vibrating lines on the screens of monitoring machines. It can also cause slight giddiness. Quite paradoxically, the stupefying effect is reached without any special technical devices: everything is provided for only with human bodies and electrophonic music. This extraordinary project by Guilherme Botelho reveals the inexhaustible possibilities of work with human body as well as the very true moral that singularity can be reached with the simplest means."

Jana Bohutínská, Taneční zóna.cz (CZ)

"Alias rediscover simple things: the dignity of skin, the erotic nature of windswept hair, the intimacy of a bulging belly and the archetypal character of a spinning skirt. They show the smear of a body

that rotates so fast that it loses its human nature. They present the body blurred by the rapidity of running: it stops and bents over only to be pulled further again in a few seconds, the centre of gravity shifting and making the body move spontaneously. This is the high tide of bodies which, denying gravity, is not followed by low tide: it only flows on and on. (...) Guilherme Botelho and Alias present a strong statement on our contemporary time, yet they don't fall in the trap of superficiality and primitive engagement. Dance on stage creates a sharp vision of the life we're living here in Europe today. How can we be so sure that the river that carries us further is not Lethe or even Styx?"



Sideways Rain – from the rehearsal



toast after the show with a Prague Mayor



thanks to our long lasting partner Nestlé



Sideways Rain – from the rehearsal



thanks



Karlín Musical Theatre

Ultima Vez | Wim Vandekeybus (BE) booty Looting

Johana Mücková, ČT24 (CZ)

„The author tries to accentuate the border between the real and the unreal, while admitting that theatre is not truthful and dealing with such questions as what is the nature of creation and what is art. (...) The piece is very daring, yet it is bound enthrall the concentration of the audience. For two hours they are left with no time for breathing out due to the constant communication from stage: the show is lively and flows at such a pace that it keeps inciting and stimulating imagination from the beginning to the end.

Vandekeybus has found a new and very innovative form of expressing content. Booty Looting was a true dance highlight of the Czech dance season.“

Johana Mücková, the Prague Post (CZ)

„Each performer brings a very individual and personal world of language and movement to the company, so dance training and experience are not necessarily Vandekeybus` most important criteria. The choreographer rather puts a strong emphasis on the performers` personalities and often abandons the production formalities of modern dance in favour of rawer, more elemental moments. [...] This new show combines several mediums into a very authentic and cohesive whole. Again it proves that Ultima Vez remains on the forefront of modern dance, pushing the limits of what audiences expect from a dance performance.“

Marcela Benoniová, Právo (CZ)

Comical hyperbole and flawless expression, those were two strong points of the British actor Jerry Killick who was presenting, or rather setting in motion the colourful collage, the fresco of disrupted visions. (...) What is present more than an inspiration of the author or a story line is the omnipresent stealing. We all steal, we all copy one another, we have all been lying since time out of mind. The omnipresent photographer (Danny Willems) keeps stealing, copying or rather murdering testimonials of individual seconds. He steals everything, no matter whether agreeable or disagreeable.

Tereza Veselá, Medifax (CZ)

“In booty Looting fascinating physical performance takes turns with passages of spoken word, an important part is played by original live music by Elke Blyweert and the presence of the photographer Danny Willems who photographs the action on stage. His pictures are visible to the audience right after individual actions and reveal the often false and distorted view on recent past.

Zuzana Smugalová, Taneční aktuality.cz (CZ)

“booty Looting is a deep reflection on the essence of photography and the role of photography in our life. On the sense of capturing a moment that it freezes: it freezes human energy in one second without having the power to freeze the context. On the other hand the music speaks in contrast with the freezing: it develops emotions, enhances them, it is the driving force of the motion that is stopped by the photography. It is at such

moments that the projection screen behind the performers reveals the strongest emotion of all, an emotion that arouses a frisson of terror.“



thanks



debate



We thank to all our partners for a support



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