ISSUE #2

SHARE Newsletter

INTERNATIONAL FESTIVAL OF DANCE UNIVERSITIES

7 JUNE 2024



WELCOME

Dear teachers, dancers, students, and readers!

The SHARE festival was created with the idea of bringing together dance schools and their students across Europe. Nothing has changed in 2024, and this year's festival also carries its main idea. Besides interesting and diverse workshops by Slovak and foreign lecturers, every evening, three schools and their students will present performances, they´ve prepared. Spaces provided for the students' rehearsals and evening performances belong to the Lab theatre. All workshops will be held in the dance studios and classrooms of the Dance department at the Academy of Performing Arts.

The content of the SHARE NEWSLETTER will be very varied. The sections will include short interviews with the lecturers leading the workshops, reflections on productions we´ve seen, and invitations to individual events that will be held.

Something fresh and unique for this annual festival is a discussion forum for students under the title SHARING THROUGH WORDS, which will be led by two dance theory students (that's us 😉). More information can be found in the separate section: SHARING THROUGH WORDS. We are extremely happy that we, as students, had the opportunity to write and manage the Festival newsletter.

You can also find us on social media networks, where we will regularly share links to our newsletter and add photos or videos. We hope that you will find the SHARE NEWSLETTER entertaining, informative, and quite interesting.

We would also welcome your contibution to our SHARING THROUGH WORDS section of newsletter. If you have some thoughs or statements about our festival, you can contact us on our instagram (festivalshare2024)

Bye,
Livi and Peta

In this newsletter you can expect:

Programme of the Day

Evening Performances

Tomorrow´s Workshops

Sharing Through Words

Reports and Reviews

PROGRAM of the day

- WORKSHOPS 10AM - 12AM
- LUNCH 12AM - 2 PM
- WORKSHOPS 2:30PM - 4:30 PM
- SHARING T. WORDS 5 PM - 6 PM
- DINNER 5 PM - 6:30 PM
- EVENING PERFORMANCES 7 PM

EVENING PERFORMANCES

We invite you to the second evening of this year´s SHARE festival. The evening will consist of several works/performances that will be presented by students from the **ANTON BRUCKNER PRIVATUNIVERSITÄT LINZ** (**AT**), **DUNCAN CENTRE CONSERVATORY PRAHA** (**CZ**) **And BUDAPEST CIRCUS ARTS** and **CONTEMPORARY DANCE COLLEGE** (**HU**).

Students from **ANTON BRUCKNER PRIVATUNIVERSITÄT LINZ** will present three productions, one will be choreographed and performed by *Eunji Ji* under the title *Where is everybody?* Choreographer of the second piece called *Axis* is *Jiaji Cheng* (choreographer and performer). Last piece by ANTON BRUCKNER PRIVATUNIVERSITÄT LINZ is *I've been here before* by *Darya Kostskina, Polina Kliuchnikova.*

DUNCAN CENTRE CONSERVATORY PRAHA display performances all choreographed by students and most of them are performed by these choreographers. First piece - *První jízda a všechno* is a solo by *Ollie Zabystrzan*, who is also designer of the costume for the performance. *Mångata* is second solo choreographed and performed by *Miroslava Sýkorová.* Piece by *Lada Jasanská, David Kodys* under the title *AT THE BEACH** is the only duet of this evening, performed and choreographed by creators. Next two performances are solo choreographies, one by *Eliška Čulíková* and another one by *Julie Podhorská.* The last production presented by students for Prague is *FANTASMAGORIE*. Choreographer *Amálie Cuplová* will also perform among her classmates *Oliver Zabystrzan, David Kodys, Nela Šedová, Vojtěch Vaculík.*

Students from **BUDAPEST CIRCUS ARTS AND CONTEMPORARY DANCE COLLEGE** will present three group performances. The first choreography is by *Sándor Petrovics*: *SI'TUF* .Another title *HERE & NOW – season 2. episode 2.* composed by *László Fülöp*, is performed and created by *Jácinta Adél Benedek, Katalin Huszár, Emese Murányi, Sára Csaba, Simona Lazurová, Veera Laurila.* The last performance of students from Hungary is *CLAPPING SCORE* by *Zoltán Mizsei* performed by *Jácinta Adél Benedek, Sára Csaba, Barbara Dabis, Niki Gelb, Dorka Guba, Réka Hofbauer, Kati Huszár, Lea Kiss, Simona Lazurová, Veera Laurila, Emese Murányi.*

TOMORROW´S WORKSHOPS

We would like to invite you to tomorrow's (8.6.) workshops. You can choose from two morning workshops, starting at 10:00 till 12:00.

You can attend **WORKSHOP 5** – *Open dialogue workshop in contact improvisation with Vladislav Šoltys* from the Department of Dance, Academy of Performing Arts in Bratislava. Freedom in movement, spontaneity in dance, communication through touch, play of bodies – all this is a nature of contact improvisation. It is a contact dance, improvisation in a given moment, communication of bodies through contact.

At the same time there will be ongoing **WORKSHOP 6** – *Heart awareness in contemporary dance with Andrea von der Emde and Elena Luptak* from the Musik und Kunst Privatuniversität der Stadt Wien. Discovering together the embodiment of the heart mainly by the Franklin-method, somatic technique based on imagery combined with applied anatomy and individual embodiment.

We would like to invite you to tomorrow's (8.6.) workshops. You can choose from three afternoon workshops, starting at 14:30 till 16:30.

You can attend **WORKSHOP 7** – *Dancing body as an artistic medium with Yuri Korec* from the Department of Dance, Academy of Performing Arts in Bratislava. What kind of material are dancing bodies, their movement and expressiveness? You will seek an answer to this question through creative tasks based on observation, touch, working with objects and finally by movement.

At the same time there will be ongoing **WORKSHOP 8** – *Sharing the dance – improvisation workshop with Dóra Furulyás* from the Budapest Circus Arts and Contemporary Dance College. In this workshop the dances stem from the participants' individual interpretation of moving and moving together. The aim of the workshop is to create space for dancing, moving together, inspiring others and
getting inspiration.

You can also join **WORKSHOP 9** – *Playing dance writing with Lucie Hayashi* from the Department of Dance, Academy of Performing Arts in Prague. The participants will reflect together what the dance criticism entails today: how to look at dance of different genres and in different formats/media, and how to reflect it in various contexts. They will also discuss new approaches to criticism, how to play with it and make it talk to its readers.

Don't forget to bring your dance clothes, water and good mood and take care of your belongings. We look forward to you.

Interview

Vladislav Šoltys

How long have you been teaching at VŠMU?
I have been teaching at the Dance Department since 2014, after my successful completion of postgraduate studies

Who is your idol in dancing and pedagogy (teaching)?
To be honest, I don't have a specific idol or dance personality. I am more focused and inspired by dance in different areas. Slovak dancer and teacher Peter Mika (he currently has his own dance school and group Cobosmika in Girona, Spain) was probably the first person who drew me towards modern dance. Slovak choreographer Jano Ďurovčík and subsequently foreign artists such as Helene Weinzierl form CieLAROQUE, Michael Keegan-Dolan from Fabulous Beast Dance Theater and the work of artists Pina Bausch, as well as Akram Khan.

Which dance style do you prefer as a dancer and pedagogue (teacher)?
I prefer the technique of contemporary dance, dance improvisation and contact improvisation.

What are your hobbies besides dance and how it influenced your dancing?
In addition to dancing, I practice yoga and the Japanese Toyama Ryu Battodo technique.

How would you describe YOUR student life?
As a creative way of dance.

What are you looking forward to at this year´s festival SHARE the most?
I look forward to the students in my workshop and to all the performances.

Interview

Dóra Furulyás

How long have you been teaching at VŠMU?

No. Previously I have been in and performed in Kosice, Banska Bystrica and in the Hanna Hanna Festival (years ago). But it's my first time in Bratislava. I am really looking forward to getting to know the city a little bit more.

Who is your idol in dancing and pedagogy (teaching)?

I don't think I have idols, I am really trying to be fully aware of my environment and acknowledging the different values people are sharing. Of course there are many fantastic people in the field of dance and pedagogy whose approach to their profession can be understood and to some extent maybe integrated into one's practice, but I really couldn't narrow this down to one person. At the same time I believe that inspiration can come from literally anywhere and that I want to be aware to have an open mind and heart to see it.

Which dance style do you prefer as a dancer and pedagogue (teacher)?

My main interest would be contemporary dance, and within that improvisation.

What are your hobbies besides dance and how it influenced your dancing?

I am lately into weight lifting, I just love the opposition between improvisation and weight lifting. Both in terms of movement vocabulary and range of motion, as well as use of space, also the very different awareness towards the body.

How would you describe YOUR student life?

You mean when I was a student? Whoah.. Long time ago. It was definately a life changing moment when after years of dancing for hobby I entered the professional course at Budapest Contemporary Dance Academy in 2004. Becoming an artist deifnately required a lot of physical and mental and emotional work for me. But since I loved moving and dance I felt that I was exactly where I needed to be. Also the community was great and inspiring.

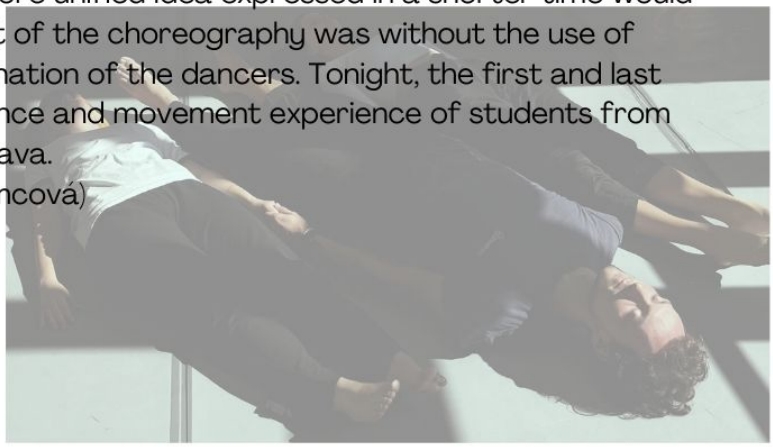
What are you looking forward to at this year´s festival SHARE the most?

All the people and the talks and the dances!!!!!

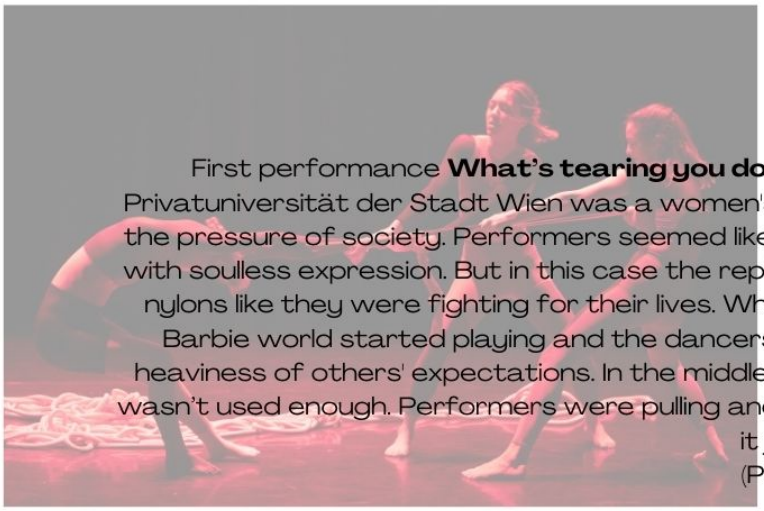
Kaleidoskope

The opening choreography titled **Kaleidoscope** from *Stephanie Schober* was presented by the students of Department of Dance, Academy of Performing Arts in Bratislava. A group of ten dancers passed the dynamics of movement to each other in small groups and duos. The repeating larger sequences and also smaller dance sections, along with the lighting design, complemented the central idea of ever-changing patterns. The choreographic concept was original but occasionally unnecessarily overdone. It may have been the choreographic intention, but a more unified idea expressed in a shorter time would probably have been sufficient. A substantial part of the choreography was without the use of background music, which proved the great coordination of the dancers. Tonight, the first and last choreographies best showcased the developed dance and movement experience of students from Bratislava.

(Silvia Nemcová)



What´s tearing you down?



First performance **What's tearing you down** by **Hannah Marlene Bolldorf** from Musik und Kunst Privatuniversität der Stadt Wien was a women's trio (Rieke Löffler, Celine Weigt, Elisa Hauer) fighting against the pressure of society. Performers seemed like plastic mannequins in shop windows in beautiful clothes but with soulless expression. But in this case the replicas of human beings were dressed in ripped black and nude nylons like they were fighting for their lives. When the slow cover of the song Barbie Girl who is living in the Barbie world started playing and the dancers slowly moved with a suffering look in their eyes, I felt the heaviness of others' expectations. In the middle of Theater LAB laid rope in contrast red color but for me it wasn't used enough. Performers were pulling and putting the rope around them but for the most of the time it just laid down.

(Petra Skaliková)

CAR.STAR.BAR.

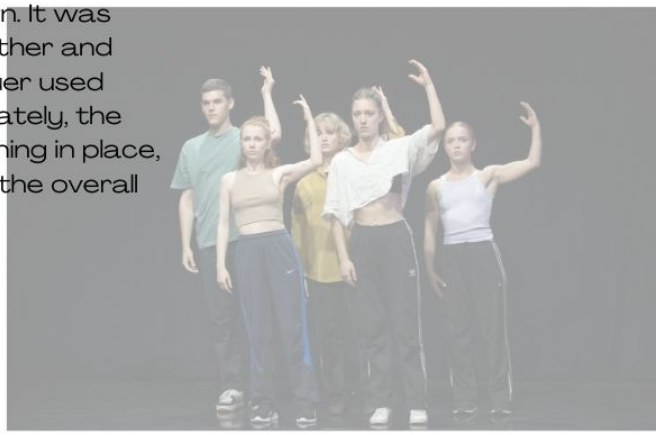
Scanning the QR code and walking to the parking lot while following the vulgar and „rebellious" noises we saw on Instagram live video on our phones. That was the start of performance under the title **CAR.STAR.BAR**. choreographed and performed by *Ugnė Lučauskaitė, Aistė Kulevičiūtė, and Aura Šriubšaitė* from LITHUANIAN ACADEMY OF MUSIC AND THEATRE / DANCE AND MOVEMENT DEPARTMENT . Three dancers, surprised us from the beginning. The dancing and movements created sort of a background to highlight the main ideas behind the performance. In my opinion, this piece gave us several topics to think about, social censorship, ideas of feminist philosophy and different opinions on what we consider as vulgar. However, the decorations (glittering Christmas decorations, artificial green leaves, whipped cream) and the choice of music seemed ordinary to the first plan. Since it was not clear whether it was the intention or just a lack of time to create and prepared this piece, it divided the audience into two positions. Either they consider CAR.STAR.BAR. as the best production of the evening or a performance that cannot be described as dance art.

(Lívia Laiferová)

Behind time

The third choreography presented by *Musik und Kunst Privatuniversität der Stadt Wien* was called *Behind Time*. At the beginning of the choreography, each dancer expressed individual movement and stood on their own. It was fascinating to see how the group gradually came closer together and suddenly became one unified group. Choreographer Elisa Hauer used synchronous movements in her work with the group. Unfortunately, the choreography fizzled out in the now somewhat dated use of running in place, followed by the use of jumping in place for gradation. However, the overall interpretation of the idea was excellent.

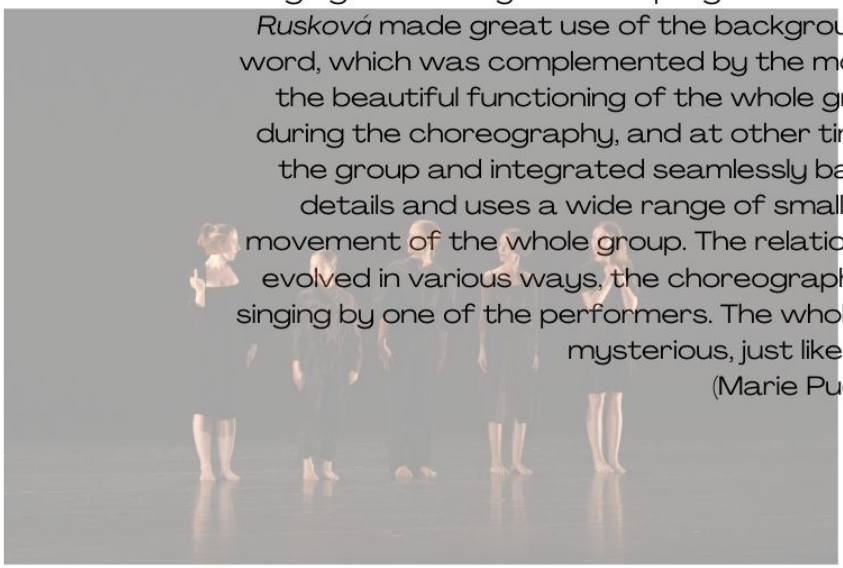
(Silvia Nemcová)



TenonGrasse

Last piece of the opening evening called *TenonGrasse* performed by local interpreters from the Slovak Academy of Performing Arts in Bratislava was undoubtedly the highlight of today's festival program. Its creator – student of the academy – *Nela Rusková* made great use of the background music of French chansons and spoken word, which was complemented by the movement of the five dancers. We observed the beautiful functioning of the whole group, which at times moved as one body during the choreography, and at other times an individual stepped out, confronted the group and integrated seamlessly back into it. The choreographer plays with details and uses a wide range of small movements in contrast with the large movement of the whole group. The relationships between the girls transformed and evolved in various ways, the choreography flowing constantly, culminating in lovely singing by one of the performers. The whole work comes across as really elegant and mysterious, just like Edit Piaf's life story.

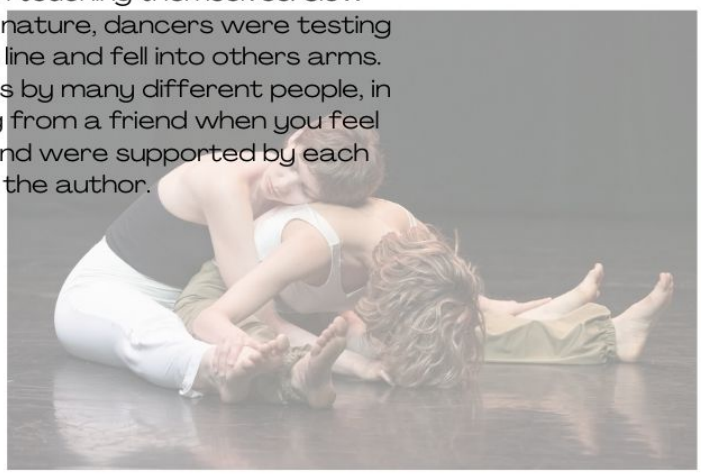
(Marie Puchernová)



to hold and to be held

Following duet *to hold and to be held* performed by Stéfanie Evrard and Paulina Schabacker (choreography by Rieke Löffler) was full of touches, falling, and catching. Performers in silence explored their bodies through touching themselves. Slow separated movements changed with the sounds of nature, dancers were testing their stability, until one of them crossed the invisible line and fell into others arms. Singing birds or silence was interrupted by sentences by many different people, in english or native language. Duet felt like a warm hug from a friend when you feel insecure about yourself. Their bodies overflowed and were supported by each other, just like it was described by the author.

(Petra Skalíková)





SHARING THROUGH WORDS

IT IS EASY FOR US DANCERS TO PRESENT OUR EMOTIONAL AND MENTAL STATEMENTS THROUGH MOVEMENT. HOWEVER, EVEN MOVEMENT CAN BECOME A QUESTION AND IMPULSE TO REALIZING THE DIVERSITY OF PEOPLE AND THEIR ABILITY TO PERCEIVE THE SURROUNDINGS. THIS LEADS US TO REALIZE, WE CAN USE WORDS AND VERBALIZATION AS A TOOL FOR UNDERSTANDING AND DEVELOPING DANCE.

WHEN:
FRIDAY **5PM-6PM**
SATURDAY **5PM-6PM**

WHERE:
STUDIO **220**

In SHARING THROUGH WORDS discussions, we will openly talk about dance, what we see in dance and how we look at dance. We will also focus on the productions we had the opportunity to see during the festival, or get to know students and their school little more closely. It is exclusively a student meeting. Informal, flexible and opened to everybody. Your participation is welcomed even if you want to be only impartial listener/observer and don´t want to be a part of discussing sessions.

WE ARE LOOKING FORWARD TO SEE YOU

fond na podporu umenia

Festival is supported by using public funds from Slovak Arts Council