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INTERNATIONAL FESTIVAL OF DANCE UNIVERSITIES

11 JUNE 2026

SHARE Newsletter

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 2026, and this year's festival also carries its main idea. Besides interesting and diverse workshops by Slovak and foreign lecturers, every evening, the 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 (402 or 218) and classrooms (220) 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 CONTEXTUALIZE, SHARE, DISCUSS, which will be led by our teacher Maja Hriešik. This is a place for all of you, these sessions offer attentive moments of listening and sharing, of peer-to-peer dialogue. The aim is also to provide participants with the context in which the works presented at the festival were created, to formulate observations from the performances seen, and to identify the creative tools and intentions used, with the active participation of students and teachers from all participating schools.
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 are extremely happy that we, as students, had the opportunity to write and manage the Festival newsletter. If you have some thoughts or statements about our festival, you can contact us on our instagram (festivalshare)
Bye,
Liv, Peťa and Christi

In this newsletter you can expect:

Programme of the day

Interview

Evening Performances

Reports and Reviews

PROGRAM OF THE DAY

AM

- **10.00 - 12.00** WORKSHOP 5 (studio 402) ***Contact Improvisation*** with **Giedré Kirkilé** from Lithuanian Academy of Music and Theatre / Dance and Movement Department (LT)
- **10.00 - 12.00** WORKSHOP 6 (studio 218) ***Choreographic Workshop*** with **Adrijana Danchevska Rovchanin** from University Goce Delcev, North Macedonia – Dance Department (MK)

PM

- **14.30 - 17.00** for all participants ***CONTEXTUALIZE, SHARE, DISCUSS*** with **Maja Hriešik**
- **19.00** PERFOMANCES

AFTER WORKSHOP INTERVIEW

Among the workshops available to festival participants yesterday was Body Management for Dancers: “What the Body Does Remember”, led by dancer and Gyrokinesis trainer Johannes Randolf. Agáta Klímová, a first-year choreography student at the Academy of Performing Arts in Prague, shared her impressions of the workshop:

“What I found particularly interesting was discovering how I can activate and strengthen muscles without great physical effort. I was especially fascinated by the mermaid position, which both stretches and activates the body. I would really like to incorporate it into my daily pre-training routine. The workshop also helped me gain a deeper understanding of my body, including aspects related to nutrition.”

Klímová is attending the festival for the first time this year and was particularly looking forward to seeing the work of her peers from Slovakia.







EVENING PERFORMANCES

We invite you to the third evening of this year's SHARE festival. The evening will consist of several works/performances that will be presented by students from **DANCE DEPARTMENT OF UNIVERSITY OF GOCE DELCHEV NORTH MACEDONIA** (**MK**), **DEPARTMENT OF DANCE, ACADEMY OF PERFORMING ARTS IN PRAGUE** (**CZ**) and **ANTON BRUCKNER PRIVATUNIVERSITÄT LINZ** (**AT**)

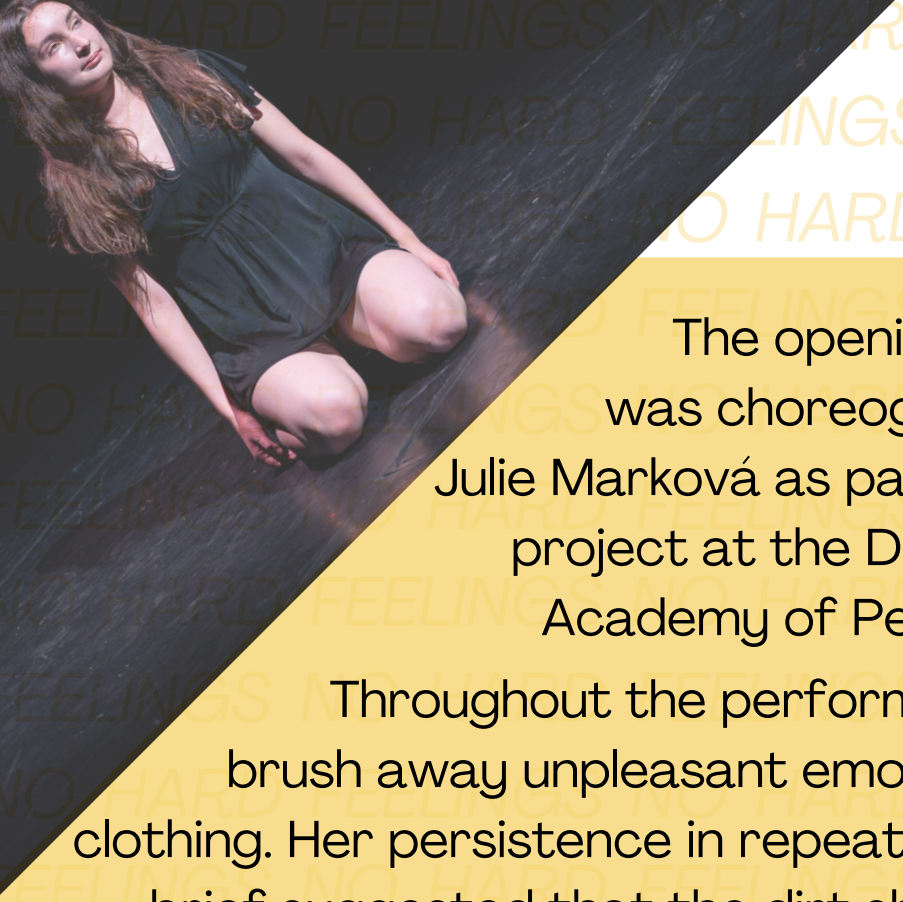
Students from Shtip will present two performances – a segment from *Trending Apocalypse* by **Adrijana Danchevska Rovchanin** and second piece named *"Still Watching"* choregraphed by **Gilda Cesario**. "Still Watching" unfolds as a subtle competition, where the need to be recognized drives bodies to perform, exaggerate, and assert themselves, reflecting a world where visibility is everything. Both pieces will be performed by students Ivona Manevska, Nadja Lukanovska, Nina Petrushevska, Mihaela Kolcunova, Mia Petrovikj, Elena Terzieva, Teona Gjurovska and Marija Andovska.

Students from Prague (HAMU) brought also two pieces. First of them *Facades* is choreographed and performed by first year choreography students **Kateřina Hulínská, Agáta Klímová, Barbora Valentková** and **Antonín Vaňous**. Everyone wears a different shade of glossy facade that is hard to peel away. Beneath it, everyone hides a sincerity they fear.

EVENING PERFORMANCES

Second performance is called *I can't see through my eyes* by third year choreography student **Simona Dejmková** and performed by Amálie Cuplová, Kateřina Hulínská, Alice Silná and Amálie Špachtová.
When will we stop being afraid to see?
Perhaps when a glance becomes an encounter once more.

Last but not least students from Linz will close the evening with piece „*Last night I asked the moon to come...*" by **Johannes Randolf**. It will be performed by dancers Rûta Karečkaitė, Vanessa Keller, Celia Garcia and Adam Valjent. The time between falling asleep and dreaming as well as the time between dreaming and waking is a very special and sensitive and enriching time of the day.
Your dreams seem real, feel real yet you can´t grasp them. Whatever you are able to do, see, feel and hear is effortless. You can meet and be with everyone in every ways possible.



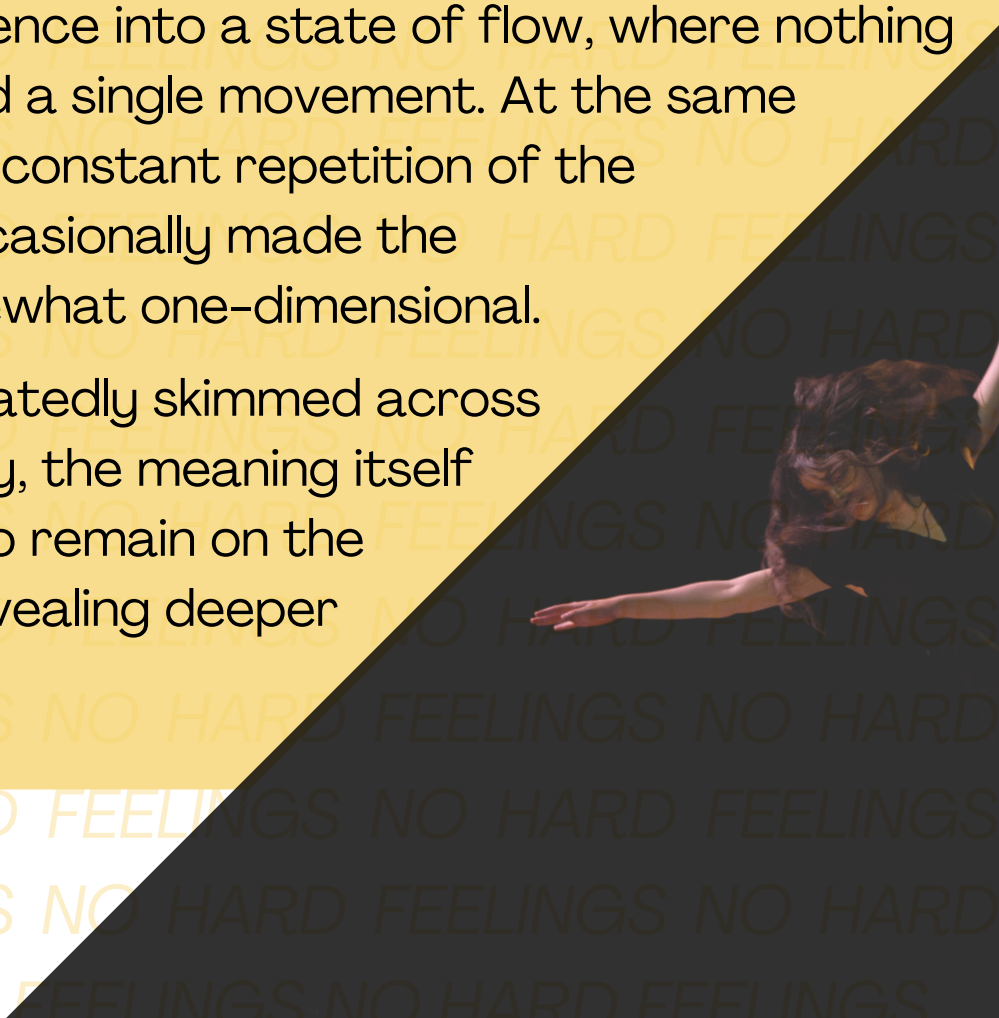
REVIEWS

The opening piece, ***No Hard Feelings***, was choreographed and performed by Julie Marková as part of her bachelor's degree project at the Department of Dance of the Academy of Performing Arts in Bratislava.

Throughout the performance, Marková seemed to brush away unpleasant emotions as one would dust off clothing. Her persistence in repeating a gesture that is usually brief suggested that the dirt she was trying to remove lay much deeper beneath the surface.

The repetitive movement vocabulary, which characterised most of the piece, occasionally took on a ritualistic quality and at times drew the audience into a state of flow, where nothing seemed to exist beyond a single movement. At the same time, the simplicity and constant repetition of the movement material occasionally made the choreography feel omewhat one-dimensional.

Just as the hands repeatedly skimmed across the surface of the body, the meaning itself sometimes appeared to remain on the surface rather than revealing deeper layers.

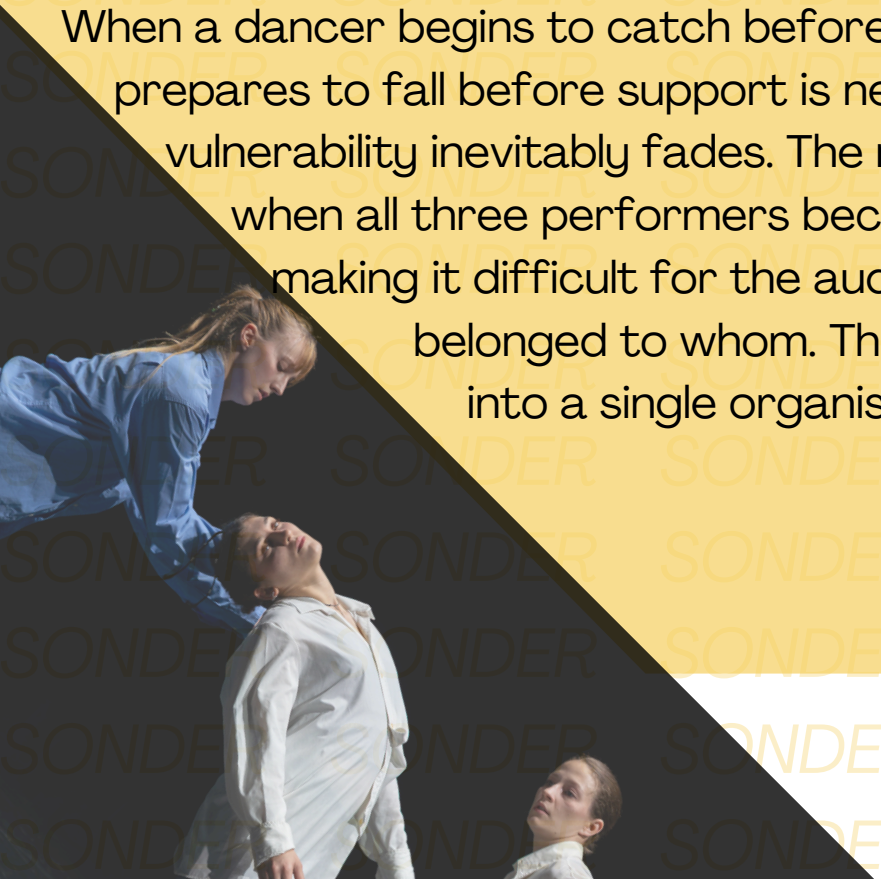


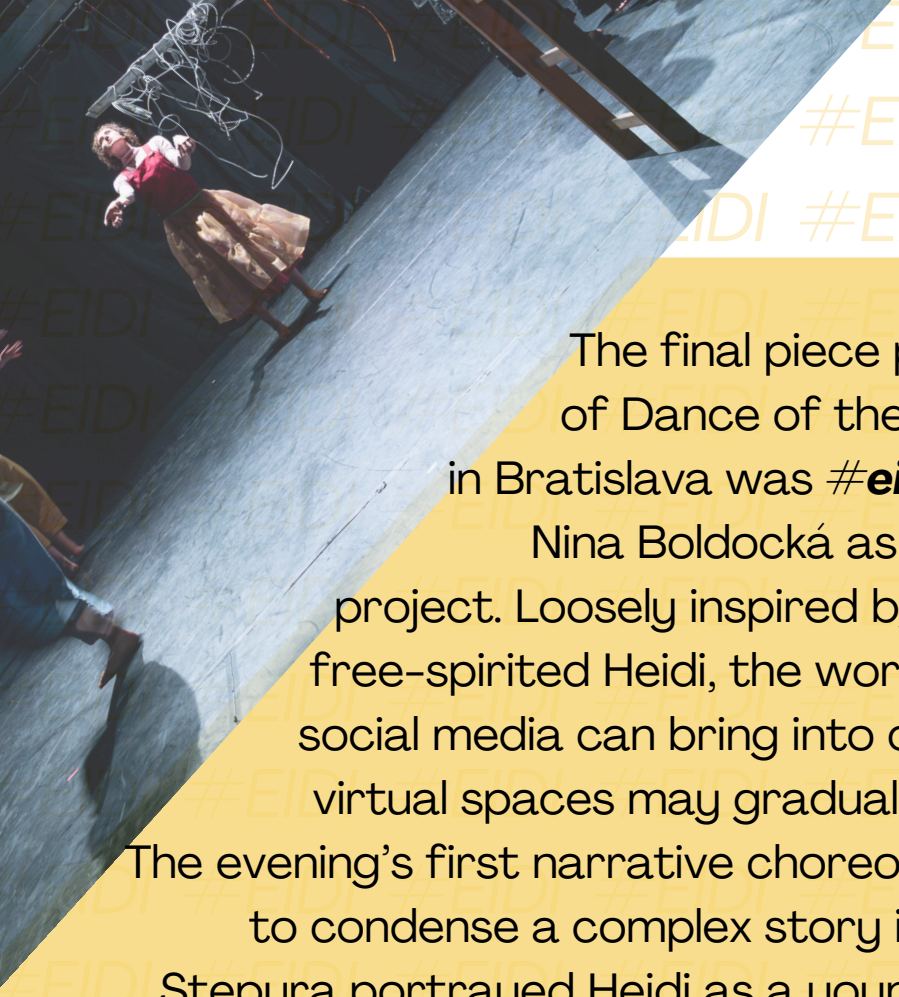
REVIEWS



Sonder continued the evening's exploration of repetition and cyclical structures. Created by Martina Dorozlová, Adela Poprocká, and Maria Rašková in their free time, the piece was also performed by the three creators, representing the Department of Dance of the Academy of Performing Arts in Bratislava.
Accompanied by repetitive electronic music by Nils Frahm, the performers explored trust, allowing themselves to fall and surrender to gravity while relying on one another for support. The work further developed these ideas through close partnering and a series of contemporary lifts, placing weight-sharing at the centre of the choreography.

At times, however, the fact that the choreographers performed their own material seemed to work against the intended effect. Their familiarity with the movement occasionally made certain actions appear anticipated rather than fully experienced in the moment. When a dancer begins to catch before the fall has truly happened, or prepares to fall before support is needed, some of the tension and vulnerability inevitably fades. The most convincing moment came when all three performers became entangled in one another, making it difficult for the audience to distinguish which limb belonged to whom. The dancers briefly transformed into a single organism, and the theme of trust felt most tangible in that moment.

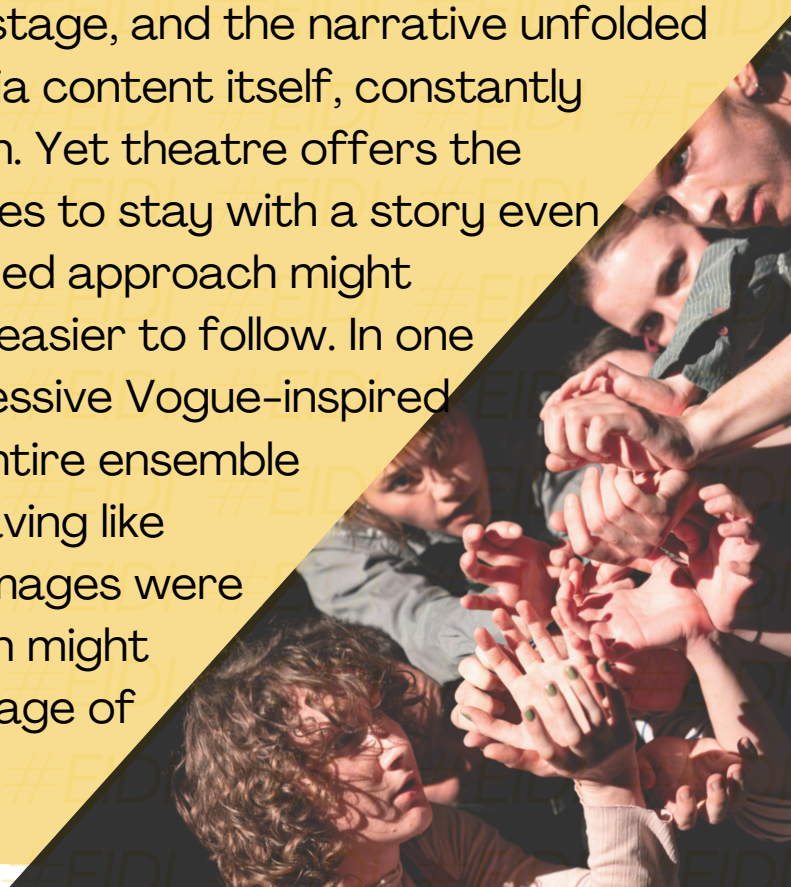




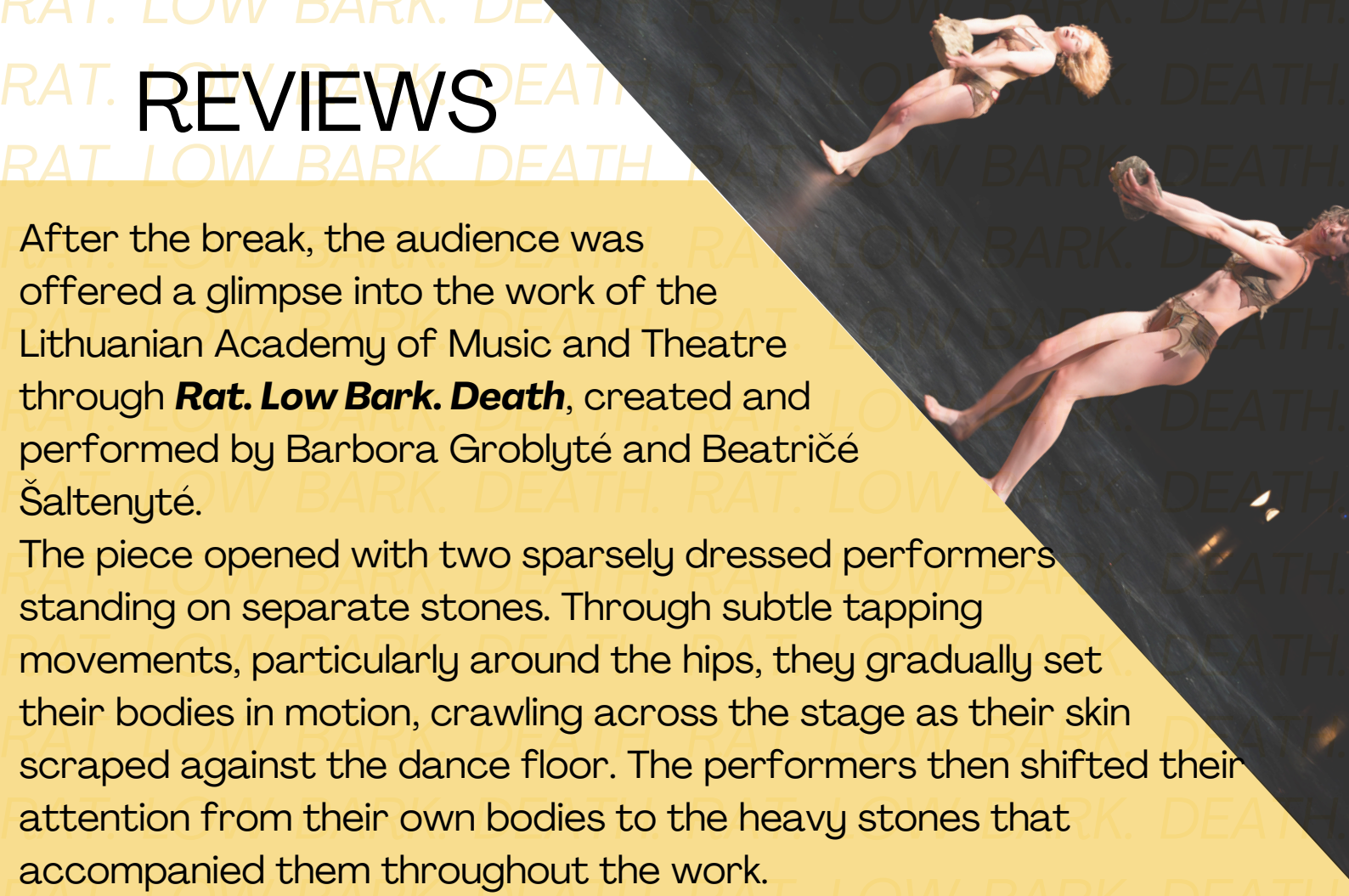
REVIEWS

The final piece presented by the Department of Dance of the Academy of Performing Arts in Bratislava was #***eidi***, choreographed by student Nina Boldocká as part of her bachelor's degree project. Loosely inspired by Johanna Spyri's story of the free-spirited Heidi, the work explored the challenges that social media can bring into our lives and the ways in which virtual spaces may gradually erase personal authenticity. The evening's first narrative choreography ambitiously attempted to condense a complex story into just sixteen minutes. Polina Stepura portrayed Heidi as a young woman who remains true to herself before becoming captivated by the virtual world of mobile phones.

Alongside her appeared figures resembling ghosts of reality, individuals whose identities seemed lost somewhere in digital space. As Heidi was drawn further into this world, her friends followed the same path. A lot was happening on stage, and the narrative unfolded at a pace reminiscent of social media content itself, constantly shifting and competing for attention. Yet theatre offers the advantage of time, allowing audiences to stay with a story even when it slows down. A more restrained approach might therefore have made the narrative easier to follow. In one moment, Stepura delivered an impressive Vogue-inspired solo, while shortly afterwards the entire ensemble rushed through the auditorium behaving like monkeys. Although many individual images were striking, a more restrained approach might have strengthened the overall message of the work.



REVIEWS



After the break, the audience was offered a glimpse into the work of the Lithuanian Academy of Music and Theatre through ***Rat. Low Bark. Death***, created and performed by Barbora Groblytė and Beatričė Šaltenytė.
The piece opened with two sparsely dressed performers standing on separate stones. Through subtle tapping movements, particularly around the hips, they gradually set their bodies in motion, crawling across the stage as their skin scraped against the dance floor. The performers then shifted their attention from their own bodies to the heavy stones that accompanied them throughout the work.

For me, the most intimate moment came when the performers held the stones against their stomachs and gently tapped them together. What began as a simple gesture gradually unfolded into a broader exploration of the contrast between the fragile female body and the weight, permanence, and resilience of stone. While the programme annotation placed considerable emphasis on eroticism, it was this interplay that left the strongest impression.
One aspect, however, remained difficult to decipher. Midway through the performance, the performers removed each other's bras, yet no significant shift followed that seemed to clarify the purpose of this action. Given the already revealing nature of the costumes, the gesture felt somewhat disconnected from the rest of the work, leaving its meaning open to interpretation.

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Christine