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INTERNATIONAL FESTIVAL OF DANCE UNIVERSITIES

12 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 7 (studio 402) ***Fluid Attention in Dance*** with **Mgr. art. Lukáš Bobalik** from Academy of Performing Arts in Bratislava (SK)
- **10.00 - 12.00** WORKSHOP 8 (studio 218) ***The Subtle Body/Brain*** with **Esther Balfe** from Musik und Kunst Privatuniversität der Stadt Wien (AT)

PM

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

AFTER WORKSHOP INTERVIEW

CONTEXTUALIZE, SHARE, DISCUSS with Maja Hriešik

"This format delivers exactly what its name promises. Led by Maja Hriešik, we shared our experiences from the workshops and the evening performance; we had the opportunity to engage directly with the creators and get a behind-the-scenes look at how the individual works came to be. In a playful and relaxed atmosphere, everyone who wanted to speak up or ask a question was given a chance to do so. The creators could clarify their intentions or answer intriguing questions and address ambiguities. At the same time, thanks to Hriešik's general questions about the creative process, they were able to reflect on it from a perspective they had never considered before. Audience members had the opportunity to share and compare their own experiences of the productions with other audience members. I sensed that what resonated most was the tension between positive energy and, for example, the fear of a thrown stone. Some works evoked associations with the audience's own creative work; the issues of nudity and controversy on stage, as well as acting versus movement skills, were discussed. Some used the space more for internal information about other universities and studies. The festival participants grew a little closer that afternoon."

Peťa

Choreographic Workshop with Adrijana Danchevska Rovchanin

During this workshop, participants learned part of a choreography *Trending Apocalypse* that was performed that evening by students from the Dance Department (MK) at Goce Delcev University in North Macedonia. The piece was inspired by rave culture, so the movements were very fast and it was essential to maintain the correct rhythm. A participant from the Musik und Kunst Privatuniversität der Stadt Wien (AT) shares a few words about the workshop:

„It was very high intensity and the choreography was dealing with a very fast tempo which I enjoyed. I'm super excited to have an insight of some parts of the choreography that was performed on the evening."

Alma Neudecker-Kobald









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 first performance of the evening, **Trending Apocalypse**, was choreographed by **Adrijana Danchevska Rovchanin** and performed by students of the Dance Department at Goce Delčev University in North Macedonia. For many audience members, the piece may have felt somewhat familiar, as they had the opportunity to learn parts of the choreography during a workshop led by Danchevska Rovchanin earlier that day.

Set to club-inspired music by Macedonian DJ **Herzel**, eight dancers moved continuously for more than ten minutes. The stage was filled with raw physicality and an energetic movement vocabulary that, like the music itself, drew inspiration from both contemporary nightlife culture and the world of social media.

Still Watching

The second piece, **Still Watching**, was performed by the same group of dancers from the Dance Department at Goce Delčev University, this time under the choreographic direction of **Gilda Cesario**. The work explored the subtle yet persistent competition for recognition in a world where visibility has become increasingly important.

As it followed *Trending Apocalypse* and was performed by the same group of dancers, comparisons between the two works were inevitable. Despite differences in structure and pacing, the movement language was more resstrained, yet largely similar, giving the pieces a closely related character. Despite the physical demands of the evening, the dancers maintained their energy throughout both performances.

One aspect worth noting was the use of flashing lights without prior warning. As audience members may have different sensitivities or medical conditions, advance notice of such effects could be beneficial.

REVIEWS

I Can't See Through My Eyes

The third performance of the evening, **I Can't See Through My Eyes**, was created by **Simona Dejmková** as part of her bachelor's project at the Dance Department of the Academy of Performing Arts in Prague. Four dancers, their faces concealed by long fringes covering their eyes, embodied an invisible structure of power and control. Robotic movements accompanied by mechanical sounds, including those reminiscent of a scanner, evoked the feeling of surveillance and constant observation.

The unsettling presence of being watched remained central throughout the piece. Gradually, one of the performers, **Kateřina Hulínská**, began to break free from the system, discovering herself through the absence of the others. By the end of the work, she removed the fringe covering her face, revealing her eyes to the audience for the first time.

The movement vocabulary was economical and restrained, contributing to the work's minimalist aesthetic. While some sections occasionally felt prolonged, the choreography repeatedly succeeded in recapturing the audience's attention.

Facades

The fourth performance of the evening, ***Facades***, was created by first-year choreography students from the Academy of Performing Arts in Prague. The solos, choreographed for one another, drew inspiration from Prague's theatre play Golden City.

Through a series of solos, the audience was introduced to a colourful gallery of characters, including **Mrs. Prantlová**, an elevated observer, a magician whose tricks gradually became exposed, the armless soldier Erich, and the charming tobacconist Valerie with her ever-present cigarette. Although originally conceived as separate solos, the individual scenes formed a coherent whole when brought together on stage. Some fragmentation remained visible within the individual performances, particularly in transitions between musical sections, which occasionally felt somewhat forced.

REVIEWS

“Last Night I Asked the Moon to Come...”
The final choreography of the evening, **„Last Night I Asked the Moon to Come...“**, was created by **Johannes Randolf** and performed by four dancers representing Anton Bruckner Privatuniversität Linz in Austria. The piece explored the state of dreaming and the various narratives created by the mind during sleep.
Drawing on the movement principles of José Limón’s technique, the performers demonstrated remarkable ease and sensitivity. Their movement quality possessed a softness and fluidity that was particularly pleasing to watch.
A dreamlike atmosphere gradually unfolded throughout the piece. At times, however, the dramaturgical structure disrupted this flow. While dreams themselves are often fragmented and subject to sudden shifts, some of the transitions appeared less like changing dreamscapes and more like a sequence of carefully performed connected together.

Christine

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