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YOU CAN'T GET LOST!

Because what you are holding in your hands is a navigation kit that will guide you through Czech dance. This publication will help you to find your way through Czech contemporary dance as well as ballet. Moreover, it will provide you with information on institutions that make for dance infrastructure in the Czech Republic.

The Czech Republic does not (yet) belong to world dance powers. Nevertheless, the present potential as well as its history are a good reason to be optimistic and believe that Czech dance will stand out at European and international scene. It should be noted here that the Czech Republic is a home country of Jiří Kylián, Daria Klimentová, Bubeníček brothers, and other personalities that have greatly contributed to the development of dance in world context.

Even within Czech cultural environment dance has been gradually, yet successfully emancipating and has become a part of interdisciplinary discourse. Mutual enrichment, dialogue, sharing ideas and experiments: all of that has been pushing contemporary art towards more interdisciplinary action, socio-cultural projects, and new forms that will one day become part of our heritage. It is an exciting process to watch. And it is even more so as dance plays a crucial role in it - not only as the bearer of physical creativity but also by bringing up the issue of human body, its transformations and the issue of individuality. In other words, dance is bringing up all kinds of issues that are deeply personal and yet common to all of us globally. Dance is an art without language barriers and as such, as we all know, it has the potential to communicate everything directly and with exceptional force and it is thus a successful medium of international exchange.

It is often the case that we tend to consider spontaneous development as chaotic. That is why we have decided to put together all key names, companies, and institutions and present them within this publication. It is impossible to contain within all the dynamics of the field; however, it will serve well as a basic guide to all those who want get acquainted with dance in the Czech Republic.

Welcome and let us guide you through!

ABOUT THE CZECH REPUBLIC

The Czech Republic is a landlocked country with a territory of 78 865 m² lying in the centre of Europe. The country has borders with Poland, Germany, Austria and Slovakia, and is currently divided into 14 regions. Since 2004 the CR has been a member of the EU. At the end of 2009, there were 10.5 million people living in the CR, the distribution according to age was as follows: 0-14: approx. 1,488,000; 15-64: 7,425,000; 65+: 1,578,000.

The capital is Prague with a population of approximately 1,249,000. A resident is a person who has a place of abode in the CR for 183 days or more during the year; residents have a full duty status in the CR.

The history of the Czech state goes back to the 9th Century (Greater Moravia) and the 10th Century (the first Bohemian State). Historically, its periods of greatest political influence and cultural flowering were in the 13th and 14th centuries (the last Premyslids, Charles IV) and in the 16th century (Rudolf II). After centuries under the yoke of the Habsburg Empire (from 1620), Bohemia and Moravia became an independent national state (with Slovakia) in 1918 as Czechoslovakia. Between the two world wars Czechoslovakia was a democratic state with a highly developed economy. The communist period started in 1948. In 1989 Czechoslovakia changed its political regime. In 1993 the country was peacefully divided into two independent states: the Czech Republic and Slovakia. Václav Havel was the first president of the new Czech state. The current (i.e. 2011) president is Václav Klaus.

The GDP per capita in CZK was 361,986 in 2010 (exchange rate EUR 1 = 24.5 CZK), the inflation rate was 1.5% in 2010. The Czech income tax rate for individual's income in 2010 was a flat 15% rate. The corporate tax was 19% in 2010. Pension and investment funds pay 5% corporate tax, the rate of corporation tax was 45% in 1992 as compared to the present rate of 19%.

The minimum wage was 8,000 CZK in 2010, the average monthly wage was 25,803 CZK, but only 22,233 in the cultural sector. The rate of unemployment was approx. 9.6% in 2010.

The cultural sector is administered by the Ministry of Culture, while non-profit organisations play an important role. Since 1989 the latter have taken the form of civic associations, non-profit companies, endowment funds, and church legal entities involved in the provision of educational and cultural services, the majority of them are civic associations. In 1996, The Forum 2000 was founded in Prague as a joint initiative of the Czech President Václav Havel, the Japanese philanthropist Yohei Sasakawa, and the Nobel Peace Prize laureate Elie Wiesel. Since 2000, the Forum 2000 Foundation has been supporting the international NGO Market.

Approximately 15% of the population has a university education and this proportion is on the rise. The number of households directly connected to the Internet is rising dramatically. In 2010, it was 49.2%; 94.6% of households use mobile phones (active SIM cards).

Note:

Recommended information sources:
www.czso.cz, www.culturalpolicies.net, www.economywatch.com,
www.worldwide-tax.com

A FEW STEPS THROUGH THE HISTORY

In the past, Czech dance was developing as a product of foreign influence as the political history of the country suggests: until 1918, the territory was part of the Austro-Hungarian monarchy. At even more ancient times - at times of a relatively independent territory of Czech kingdom - dance was an occasional entertainment activity of wanderers, often professionals of Italian origin, who came to perform either to towns or to courts for aristocracy.

However, in view of the fact of religious restrictions, dance wasn't too visible a phenomenon. An important breakthrough occurred in the 18th century with the establishment of permanent Prague venues. Ballet was performed at V Kotcích Theatre (founded in 1739) and also, occasionally, at Vlastenecké Theatre, Nosticovo Theatre, and from 1862-1882 at the very first Czech theatre - Prozatímní Theatre.

A coherent and continual programme of professional ballet only dates back to the 1883, the year that marks the opening of the National Theatre in Prague. At the beginning of this era ballet was mostly performed only within operas. It was under a long-term leadership of Augustin Berger that ballet gained more respect within the National Theatre. Berger staged a number of epic opéra féeries (among them Excelsior) that were extremely popular with the public and thus a source of important income of the box office. At the beginning of the 20th century a specific phenomenon started to appear - ballet for children. The most successful of all were ballet pantomimes by the composer Oskar Nedbal. Despite all its achievements, the time for ballet to become an emancipated and fully respectful genre was yet to come, not only within the most important of Czech venues, the National Theatre, but also in relation to other artistic disciplines. In bigger towns of Bohemia and Moravia, ballet ensembles gradually start to emerge at the beginning of the 20th century and especially after 1945.

Ballet ensembles usually operated within multi-genre theatres, however, after World War II independent ensembles start to appear. Among the most significant ones were Ballet Prague (Balet Praha; 1964 - 1970) and later Prague Chamber Ballet (Pražský komorní balet; founded in 1975), the latter lead by the choreographer Pavel Šmok. Prague Chamber Ballet was an outstanding body due to its innovative aesthetics of movement that was based on the classical, yet open to the influence of modern dance vocabulary and ex-

pression. Pavel Šmok created many pieces with up-to-date themes and unusual metaphorical and symbolical force that often arose from music by Czech composers.

At the beginning of the 20th century the development of dance in the country was influenced by the mighty reformist stream in international dance sphere. The Czech dance community, many members of which were artists of German nationality, was in direct contact with the leading reformist personalities – Isadora Duncan, Rudolf von Laban or Émile-Jacques Dalcroze. There was a strong cultural connection to Germanophone culture as well as to Francophone artistic environment. The first generation was mostly formed by Dalcroze's system of rhythmic gymnastics later joined by Duncan's and Laban's approach. Hand in hand with dance modernism went the development of dance pedagogy: the discipline largely used the methods of medical gymnastics such as the Lings' Swedish school or the Bess Mensedieck's method. As to institutional background, the existence and development of what was then considered "modern dance" were mostly ensured by private dance schools. To be able to operate, these schools had to receive a professional licence engaging their students to take a state exam – a fact that contributed to the intellectual and expert character of the Czech dance milieu.

Besides the environment of dance schools, modern dance was also developing within the movement of the theatre avant-garde (Dada Theatre, *Osvobozené divadlo / Prague Free Theatre*) and, to some extent, at cabarets and revue theatres. In the 20s and 30s of the 20th century dance artists were creating within a large movement of the avant-garde that strongly manifested itself not only in the genre of theatre but also in poetry, literature, visual arts and, to some extent, in Czech filmmaking.

To name the most outstanding personalities of Czech dance, they were: Eliška Bláhová, a graduate of Dalcroze's school in Geneva, Anna Dubská, Míra Holzbachová, Joe Jenčík and Jarmila Kröschlová, the author of a significant publication *Výrazový tanec (Expressive Dance; published in 1964)*. The Duncan school approach was for many years promoted and developed by Jarmila Jeřábková. Later, the baton was passed to Eva Blažičková who founded the Duncan Centre Conservatory in 1992. The tradition of Czech duncanism has thus remained uninterrupted until present days.

The advent of fascism and later communism practically put an end to the development of Czech modern dance. Both totalitarian regimes considered the emotionally intense and highly individualist and intellectual genre as a dangerous subversion. Nevertheless, the continuity was maintained to some extent, though being a very fragile one: the artists of the time were working in amateur or semi-professional conditions. After 1989, the year that marks the beginning of the existence of the Czech country as a democratic state, the heritage of these underground-like artists served as the basis for artistic activities of the new generation – the generation of contemporary dance artists.

Czech Dance Now!

Professional dance in the Czech Republic is being done within a network of multi-genre theatres that are mostly financed by respective towns or regions. The state, in other words the Ministry of Culture, directly finances only two dance companies: the Ballet of the National Theatre in Prague and the Ballet of the National Opera in Prague. Besides the metropolitan companies, there are other seven operating at regional theatres, together with drama departments or, in some cases, drama and opera departments. These are based in most of the regional capitals (Pilsen, Ústí nad Labem, Liberec, České Budějovice, Brno, Olomouc, and Ostrava). To make the list of the Czech ballet bodies complete, a few other companies must be mentioned: *Laterna magika* in Prague (its first show was introduced at Expo 58 in Brussels), ballet ensemble at the theatre in Opava, the ballet ensemble of the opera section at the National Theatre in Prague, the ballet ensemble at the Municipal Theatre in Brno, and dance ensemble – or rather its torso – at the Music Theatre in Karlín. The spectrum of significant ballet ensembles also includes the Prague Chamber Ballet of Pavel Šmok as well as some productions of certain dance conservatories, notably the Dance Conservatory of the City of Prague and its company Bohemia Ballet. Most of the ensembles stage two premieres per season.

As far as the quality of Czech ballet is concerned, it has crucially improved within the last twenty years. The level of dancers has become much higher, notably for two reasons: first, the arrival of numerous dancers from abroad, mostly from the ex-Soviet Union; secondly, the fact that besides the state conservatories, two private ones were established in the 1990s. On the other hand,

dance being a genre without language barriers, many of the most talented Czech dancers left for abroad in search of better work and economic conditions. In contrast to the normalization times (1968 - 1989), these days it is natural for younger generations of ballet dancers to be passed the baton by their older colleagues (the average age in ballet ensembles has decreased to 27).

One of the most outstanding of Czech ballet choreographers is **Petr Zuska** who works mostly for the National Theatre in Prague and the National Theatre in Brno. He is a virtuoso of short pieces, his choreographies are strongly influenced by music, and the concept is often built on one central idea, often linked to a scenic object (thick gym mattresses in *D. M. J. 1953 - 1977*, a cube in *Bolero*) or the overall scenic design (as was the case in *The Rite of Spring*).

Another exceptional personality is **Libor Vaculík**. Unlike Zuska, Vaculík has gained reputation in the domain of feature ballet choreographies. His pieces often have a rich plot and he is not afraid to encompass in them a large time or space dimension (most recently it was proved by his *Faust* at the National Theatre in Prague). Vaculík also inclines to merging ballet with other genres, especially musical (*Čachtická paní*, *Lucrezia Borgia*), or drama (*Total Eclipse*). In recent years Vaculík has been choosing mostly controversial and commercial themes.

In 2009 the South Bohemian Theatre, one of the smallest ensembles in the country, hired the Hungarian choreographer **Attila Egerházi**. This led to a crucial improvement of the ensemble's quality, not only as to dance as such (Egerházi was joined by a number of foreign dancers), but, first and foremost, as to programming. The theatre's repertory is an original one, made mostly of pieces by the Hungarian choreographer and choreographies created by the leading Czech artists (Jiří Kylián, Václav Kuneš). Egerházi enriches the classical vocabulary of movement by original methods, elements, and connections: in general, the quality of his creation outdoes the standard of other regional theatres.

A recently established tradition of choreographic workshops in Prague and Brno provided a number of young choreographic talents with the opportunity to present their work. To name at least two, **Tomáš Rychetský** and **Hana Turečková**, both professionally connected to the National Theatre in Prague and both bound to have the chance to influence Czech ballet repertory in

the future. It is a common praxis, especially at regional companies, that artistic directors and choreographers in one person provide for a major part of the company's repertory. Besides, it requires transferring pieces from one theatre to another that often compensates for the lack of qualified choreographers. Nevertheless, it happens every now and then that a regional theatre produces a noteworthy piece. It was so in the case of a feature debut created by the choreographer **Alena Pešková** at the Pilsen Theatre: her piece *Maryša* (inspired by a protagonist of a significant naturalist drama written at the end 19 century) was a daring work of art, with original music. Another regional triumph occurred in Ústí nad Labem: *Cikánské kořeny/í*, a ferocious and lively piece created by **Dana Dinková** and **Jaroslav Moravčík**, was a big hit. After a short period of stagnation caused by changes in management, the Ballet of the National Theatre in Brno has been more and more open to progressive programming and presenting works of foreign authors. At least a few should be mentioned: the controversial adaptation of Ščedrin's *Carmen* choreographed by **Gaetan Sota** and *Dangerous Liaisons* choreographed by the leading Polish choreographer **Krzysztof Pastor**. The Hungarian choreographer **Youri Vamos** has become almost domesticated within the Czech artistic environment: he has regularly been staging radical adaptations of classical ballets at the National Theatre in Prague, the National Opera in Prague, and the National Theatre in Brno (*Romeo and Juliet*, *The Nutcracker*, *Sleeping Beauty* and *Copélia*). Original programme is offered by Bohemia Ballet, the company of the Dance Conservatory of the City of Prague: they regularly present Czech premieres of pieces by leading Czech choreographers (Kylián or Balachnin) and renewed premieres of certain unjustly neglected modern Czech ballets (such as Martinů's *Kitchen Revue*).

On the other hand, stagnation and inability to keep up with the development of technology lead to organizational changes at Laterna magika, a body today considered as a conserved document of past fame, more than anything else. Generally, in European or international context, Czech ballet does not stand out but on the other hand, it is not lagging behind. The ballet of the National Theatre has its place among standard European ballet companies, its biggest asset being a number of extremely talented performers. Likewise, the level of smaller regional ballet companies is comparable to similar companies around Europe; the only important difference being that repertories of Czech regional theatres

comprise much more classical ballet pieces. The ratio of professional dancers in population of the country is a standard one within European context (approx. 1 / 20,000).

Contemporary

Contemporary dance as an independent genre started to develop as late as after 1989. During the first decade basic professional infrastructure was created out of nothing, or rather out of amateur activities and the almost extinguished heritage of modernism. Later, this infrastructure enabled for the formation of several professional artistic bodies.

Professional contemporary dance community is gradually getting larger. However, so far, most of the artists create almost exclusively in Prague, a city that offers by far the most opportunities for creation, presentation, communication as well as education. In general, the Czech Republic only has smaller independent companies (2-7 people) with stable managers and artistic leaders who are in charge of the artistic profile and the casting of individual projects.

With regards to choreography, contemporary dance scene is very diverse and idiosyncratic, as is natural to the genre as such. The wide spectrum comprises pieces based on pure dance abstraction (e. g. **Mirka Eliášová, Michal Záhora, Jan Kodet**), productions based on visual arts and technology (e. g. the group TOW and its choreographer Petra Hauerová), conceptual choreographies (e. g. **Ioana Mona Popovici**) as well as dance theatre (e. g. **DOT504, Farm in the Cave, NANOHACH**, etc.). There is, however, a number of artists who are hard to pigeon-hole as their creation is very changeable in time and oscillates between different approaches: it is the case for example with **Lenka Bartůňková**.

Traditionally, it is the graduates of the Duncan Centre Conservatory who leave their mark on the Czech dance world. The school's philosophy modifies the principles of duncanism (work with the body's gravity point, respecting natural and physical laws, individualistic expression, individual approach to students and their education) and motivates the students both to handling modern dance techniques as well as to their own experimenting and authorial creation. The success of Duncan Centre graduates usually has the form of solos or duets with mystical atmosphere, performed with an unusual and physically demanding dance vocabulary, accompanied by

contemporary music and expressive light design (*Libera me, Library* - Lenka Bartůňková, *Gaia* - **Dagmar Chaloupková**, *Tore* - **Dora Hošťová**, *Da Capo* - **Kateřina Stupecká**).

An important player on the field of contemporary Czech dance is the company **NANOHACH**, a group founded by the above-mentioned Duncan Centre Conservatory graduates. In co-operation with Czech and foreign choreographers, the company aspires at offering an assorted repertoire of exquisite pieces.

A similar story, one of intense cooperation with foreign choreographers, is behind the company **VerTeDance** (the core members are Veronika Kotlíková and Tereza Ondrová, both dancers and choreographers) who have so far presented a series of successful duets and, more recently a few group performances of dance theatre.

An incarnation of the extraordinary, both within the Czech and international context - that is a sticking definition of the group TOW that inventively works with the aesthetics of laser. Lead by the choreographer **Petra Hauerová**, they create multimedia choreographies with philosophical implications and pronounced visual effects (*Turing Machine, Theory*). Unfortunately, their productions are technically demanding and thus difficult to be presented elsewhere than at the very space they were designed for - a fact that results in a very low number of reruns of TOW's shows.

Among companies that gained critical acclaim at international scene **DOT 504** must be mentioned in the first place. Their pieces are to a large extent inspired by Wim Vandekeybus' physical extremism; to their repertoire made mostly of serious pieces they have recently added a number of playful and slapstick-like productions.

A unique artistic body, both in Czech and international context, is **Farm in the Cave**, a creative unit regrouped around graduates of the Department of Authorial Creativity and Pedagogy at DAMU (Theatre Academy of Performing Arts in Prague). The company is lead by **Viliam Dočolomanský**, director and holder of the European Theatre Award. Through anthropological research in different parts of the world, that is studying forms of artistic expression of different cultures, the company handles all kinds of artistic techniques, whether dance, movement, musical or voice. Besides being an art form in its own right, the company's work is also a precious contribution to the theory of

performing arts, performance expression and cultural anthropology.

Another landmark on the map of Czech independent scene is **420PEOPLE**, a company founded by **Václav Kuneš** and **Nataša Novotná**: after a long professional experience at the Netherlands Dans Theater, both of them have decided to come back and work in their home country. Besides authorial dance productions created by Václav Kuneš, 420PEOPLE present choreographies created by world leading choreographers (such as Ohad Naharin) and projects created in cooperation with foreign artist. To some extent, 420PEOPLE bridge Czech and foreign dance scene as well as the world of contemporary and classical dance. By means of the latter they also greatly contribute to mutual enrichment of the two genres.

A precious part of Czech contemporary dance scene consists of projects combining dance of adult professionals and children dancers. A number of productions of this subgenre have been created recently, mostly labelled as family productions. They usually expose serious issues, such as isolation, emigration, searching for truth and courage in everyday life; these are, however, staged as understandable and attractive to both children and adult spectators. Among the most excellent are projects created by **VerTeDance Company** and **Lenka Tretiagová**.

To raise awareness of key elements of dance productions - choreography and performance: that is the objective of prizes awarded to professional artists. From 2002 - 2009 it was Sazka Prize for "discovery in dance"; since 2009, the Dancer of the Year Prize is awarded every year by an expert jury. The names of the awardees serve as useful points of reference as to key protagonists of Czech contemporary dance.

Among the important venues of contemporary dance are mostly Prague stagionas: Ponec theatre, Archa theatre, NoD, Alfred ve dvoře theatre, Duncan Centre theatre and, more recently, also Studio Alt@. Each of them has different technical and space features, yet all of them, besides being theatres, operate as spaces for training and creation as well as production houses. Out of Prague a network of contemporary dance venues is almost nonexistent: to establish it is one of the biggest wishes of those who care for contemporary dance in the country. There are, however, a few important and stable institutions that make for the limited regional infrastructure: Theatre 29

in Pardubice, Barka in Brno, and Konvikt theatre in Olomouc. What we lack almost exclusively in the Czech Republic is cooperation between traditional big theatres and independent dance scene.

The most important dance festival in the country is the **International Festival Tanec Praha** (founded in 1989, held annually in June): the festival team also organizes the **Czech Dance Platform** (founded in 1996, held annually in April). An interesting programme focused on site specific projects: that is the biggest asset of the international festival **4 + 4 Days in Motion**, an event that started 15 years ago: it takes place in Prague on annual basis ever since. The festival offers mostly experimental and innovative projects as well as lectures on such issues as urbanism, architecture, ecology, and new technologies.

The same as it was in the history, cooperation with foreign institutions plays a key role in the development of Czech contemporary dance and ballet. Czech dance companies participate in international exchange, they are successful hosts of events and theatres abroad, and last but not least, they stand for an important item of Czech export of arts. These are only some of the reasons for dance to acquire more and more fans in the Czech Republic. Dance has been establishing itself as a means of physical and aesthetic cultivation of character - a fact that has contributed to introducing dance lessons into elementary schools curricula. Dance as a social phenomenon and as a pleasant and relaxing physical activity is generally very popular. In conclusion, the situation of dance in the Czech Republic looks promising.

New circus in the Czech Republic

Czech theatre has always had a rather strong relation to circus arts and its aesthetics. It was most obvious in the creation of the leading representatives of the Czech theatre avant-garde, such as Jiří Frejka, Jiří Voskovec and Jan Werich. Later, these tendencies emerged in the post-war era Divadlo satiry, in the 1960s and 1970s in Ctibor Turba's movement theatre, at the Goose on a String Theatre in Brno as well as in the characteristic projects by Bolek Polívka.

In 1997 Ctibor Turba founded his own theatre Alfred ve dvoře with the aim to continually work on creating a new synthetic theatre genre, one to fuse pantomime, circus, clownery, puppets and masks. Turba was one of the pioneers of

new circus in the Czech Republic. His role of the promoter of the genre was proved by his pivotal project *Hanging Man*, a piece to a large extent based on new circus aesthetics.

It was Turba who opened the Czech scene to foreign new circus influences, importing methods and tendencies from other European countries, especially from France. Another important source of inspiration was that of foreign companies' performances in the Czech Republic. In the 1990s, the Czech public had the opportunity to see Cirque Ici, Que-cir-que or Anomalie with their legendary piece *Le Cri du caméléon*, one to push the European new circus aesthetics a few steps ahead.

While in traditional circus the artist only stands for himself or herself, the theatre quality of new circus is based on the artist's ability to enact a character, to represent a story, an idea on stage - in front of the audience. The artistic character of new circus is based on the individual's creative potential. The performing artist is the bearer of meaning, the intermediary of communication: it is not the case with traditional circus performer who is not an actor and who never doubles his or her identity.

Within the last decade, new circus in the Czech context has attracted the attention of the general public, theatre critics, journalists and theatre production managers. International festivals of new circus such as Letní Letná and Cirk-UFF in Trutnov offer a wide range of high-quality shows of foreign companies. In recent years the number of the Czech new circus productions presented at these events has also risen. If there is a specific feature of the Czech new circus, it is one related to the form: the Czech new circus is not so much based on circus techniques as it is on theatre, on a story, on a theme.

As a reaction to more and more people in the Czech Republic being interested in new circus techniques a number of educational centres have been founded. Among them Cirqueon - Centre for New Circus, a pioneer of new circus in the country; also the Prague-based KD Mlejn, Brno Cirkus LeGrando, and Umcirkum in Ostrava. The Czech Republic also has many new circus companies, among them Cirk La Putyka, Décalages, Cirkus Mlejn, T.E.J.P., Bratři v tricku, V.O.S.A., Amanitas, Cirque Garuda, Cirkus trochu jinak, Long Vehicle Circus, Circus Sacra, and Divadlo Continuo (in its earlier productions). The new circus poetics also was an important element in

productions at Bouda and in The Forman Brothers' piece *The Freak Show*.

The Czech new circus and the infrastructure related to it are on the rise; the genre is accelerating economically and artistically. The last five years have seen new circus in the Czech Republic developing and improving in terms of technique, creativity and pedagogy. Its popularity arises from people wanting to experience performances that combine entertainment, theatre playfulness and genuine danger. The Czech new circus has gained its position on the Czech performing arts scene, the same as contemporary dance has done.

FUNDING CULTURE IN THE CZECH REPUBLIC

Pavla Petrová

After the Second World War the territory of Czechoslovakia, as it was then known, fell under the Soviet influence. This was one of the main reasons why the Communists seized power for 50 years after the 'February Revolution' in 1948. In 1960 the state changed its name to the Czechoslovak Socialist Republic. The methods of the totalitarian power and economic problems aroused an ever-growing resistance that culminated in the Prague Spring of 1968 and a general liberalisation in all fields including that of culture. All these efforts were suppressed in August of the same year with the invasion of the Warsaw Pact troops. After an unsuccessful attempt at democratisation, the so-called normalisation started after 1969; it can be characterised as a period when all individuals and activities that did not agree with the Soviet occupation were persecuted by the state. Many important Czech personalities from the field of arts and culture were persecuted at that time. At the beginning of the 1980s the pressure for democracy started to grow more intensively, resulting in the 'Velvet Revolution' in November 1989. This process brought essential political, social and economic changes to the Czechoslovak society and it has changed the shape of culture in the Czech Republic (CR).

Until 1989 there was a dense network of ideologically controlled and endowed cultural facilities – libraries, cultural centres and houses, cinemas, theatres, museums, monuments, observatories etc. This network was centralised in the 1950s and structurally reorganised in the 1970s. At the beginning of the 1990s the network was massively privatized and denationalized. All state institutions such as book publishers and music industries, film studios, circuses or art agencies were privatised. Some state ideological cultural institutions were closed. State funds like the Czech Music Fund and others were transformed into foundations according to a new *Act on Foundations*.

The denationalisation of cultural facilities was a very important step in the process of democratisation. This process is also very closely connected with the Territorial Reform of Public Administration in the CR. The *Act on Municipalities* released the local authorities from organisational subordination to the state and it allowed them to establish cultural institutions. Many cultural institutions were transferred to them from the state level – mainly theatres. Within the establishment

of the new higher territorial units (14 regions) dozens of museums, galleries and libraries were transferred from the state to the regions.

The first modern strategic document in the field of culture was elaborated in 1996 for the Ministry of Culture of the CR in the form of the *White Book* - a study that clarified the relation of the state to culture and gave examples of cultural policies from other European countries. It also included a proposal for modernising the grant system of the MC. The first government policy on culture in the history of the CR was ratified by the *Government Decree of the CR No. 401* in April 1999 and it was called the *Strategy of Effective Cultural Support*. In 2001 this was followed by the government's adopting the *Cultural Policy in the CR 2001-2005*. Provisions connected with the membership of the Czech Republic in the European Union and reform of the public administration ranked among the main topics of cultural policy. In 2008 the government approved the *National Cultural Policy 2009-2014*. It is a document that focuses on understanding culture as a discipline in which it is useful to invest time, energy and human and financial potential.

The starting point of the *National Cultural Policy* was the formulation of a so-called vision of the national cultural policy, i.e. of what role culture should play in society to fully use its often neglected potential and what is the role of the state in this field. Based on this vision 'four objectives of cultural policy' were articulated: economic and social dimensions; civic dimension - personal development; the role of the state, the regions and the municipalities in supporting the conservation and development of cultural values; the role of the state in formulating the rules. In this respect the *National Cultural Policy* does more than previous strategies to intervene in and support 'culture as a sector that in the coming years can play a fundamental role in the development of Czech society and on which to a large degree the economic, environmental and social development of the state can depend'.

Following from these conceptual materials a grant system was gradually developed at the state level and modelled on it also at lower levels, i.e. the regions and towns. Strategic documents in the field of culture began to emerge and new tools of support for culture and the arts were created.

The central body of the state administration for the field of culture is the Ministry of Culture

(MC). The MC supports arts, cultural activities, and care for cultural heritage through subsidies paid out of the national budget's chapter for 'Culture'. It establishes 30 state-managed organisations and 1 public benefit organisation. Two state funds also operate on the state level: the Czech Republic State Fund for the Support and Development of Cinematography and the State Cultural Fund of the Czech Republic. Both funds are established in accordance with the law. The administration of these funds is executed by the Ministry of Culture which is responsible for the management of fund finances. Decisions about the distribution of funds are made by the fund councils - independent collective bodies whose members are elected by the Chamber of Deputies of the Parliament of the CR. The Czech Republic State Fund for the Support and Development of Cinematography is the only tool of public financial support for independent cinematographic production in the CR. The Fund currently has several funding sources. The most steady source of revenue is from the commercial utilisation for films on which the fund holds copyright (films made from 1965 to 1990). Another steady source of income is the charge of 1 CZK added to the price of tickets in cinemas. The State Cultural Fund of the CR should support the creation, realisation and promotion of works of artistic value, editorial activities in the area of non-periodical and periodical publications, the acquisition, restoration and preservation of cultural monuments and collection works, exhibition and lecturing activities, the promotion of Czech culture abroad, the organisation of cultural festivals, exhibitions and similar cultural activities, and cultural projects of ethnic minorities in the CR etc. By law this fund has several sources of income (apart from other yields from public appeals and lotteries) but the fund has actually never fulfilled its mission; it had some activity back in 2006 but has been inactive ever since. The Fund currently doesn't have an appointed Council and the Ministry of Culture is considering possible forms of its continuation or whether to dissolve it.

Regional and local authorities play a very important role in cultural policy. The regions support the development of culture and establish regional libraries, museums and galleries, regional theatres, orchestras and institutes of archaeological preservation from their budget. The regions also co-create financial, conceptual and legislative assumptions for the development of culture in the region in conformity with the concepts of the government of the CR and the recom-

recommendations of the Ministry of Culture. Culture is included in the Programmes of Development of all 14 of the regions. The programmes also place a new emphasis on cultural diversity. Towns and municipalities adhere to the law on municipalities, according to which they are responsible for the overall cultural development and needs of their citizens. Some municipalities are the administrators of cultural institutions, in particular municipal libraries, galleries, and museums, theatres, orchestras, and other specialised cultural institutions. Many towns announce competitions for cultural projects to apply for support. Some towns, especially the larger ones, have their own cultural policy.

Cultural policy is naturally also shaped by civil society and initiatives in this field that have emerged over time in the Czech Republic. This level has an influence on the transformation of the cultural policies of towns and also influences cultural policy on the national level. The biggest influence is evident in the changes in grant and other support systems in the field of culture and in the establishment of advisory bodies and more.

Public expenditure on culture and financing from private sources

From the start of the 1990s to 2007 the Ministry of Culture's total expenditures on 'Culture' had an overall rising tendency. From 2008 they began to decrease again, primarily in connection with the state budget deficit and the ongoing economic crisis. For a comparison, the table shows data for selected years.

Expenditure of the Ministry of Culture (billions of Czk)

	1995	1998	2000	2004	2006
Total expenditure	3.32	4.40	5.37	6.55	7.10
	2007	2008	2009	2010	2011
Total expenditure	8.30	7.94	7.84	7.70	7.30

Source: Ministry of Culture

In 2009 there was a further decrease in expenditure from 2008, which was already decreased. There was also a decrease in 2010. In 2008 0.8% of the public budget was allocated to culture; in 2011 a further cut is expected to 0.62% of the public budget. For 2011 the budget for culture is set at 7.3 billion Czk, of which 1.4 billion Czk will be allocated to churches and religious societies, so that approximately 0.5% of the public budget will be left for culture.

As of 31 December 2009 the Czech Republic had a population of 10,506,800. The uniform exchange rate of the Czech National Bank for 2009 was 26.50 Czk for 1 Euro. Public budget expenditure on culture at every level of public administration in 2009 was equal to 2568 Czk or 97 Euro per capita. Expenditure on culture in 2009 amounted to 1.62% of total public expenditure. The table below shows public budget expenditure on culture as a share of GDP.

Public budget expenditure on culture as a share of GDP (billions of Czk)

	2001	2006	2007	2008	2009
GDP	2 352.2	3 222.4	3 53.5	3 689.0	3 627.2
	2007	2008	2009	2010	2011
On culture*)					
in %	8.30	7.94	7.84	7.70	7.30

Source:

Czech Statistical Office, Ministry of Finance of the CR (ARIS database) and NIPOS (expenditure of regional administration).

*Sum of expenditures at the state level (MC and other central bodies) and expenditures of administrative units

The current tax system in the CR is not especially supportive of philanthropy or patronage. The system advantages sponsors over donors. The costs of promotion and advertising are tax deductible costs and sponsors can apply the full sum to their tax base. The deductible 'gifts' item, however, is limited as a percentage of the tax base. In practice this means that sponsorships are realised in the form of contracts on advertising, co-operation, the lease of space, rather than as direct donations. In the field of culture, international film and music festivals are traditionally the most successful in the area of obtaining sponsorship. Data are not summarily collected and there are no studies in this area targeting culture. However, cultural institutions generally complain that there has been a decline in corporate sponsorship in connection with the economic crisis.

Tools of supporting the arts

The conditions of grant procedures on the level of the state and municipalities are modified every year. Recently, topics focused on interdisciplinary projects (in the field of arts and music) have emerged. The state grants for supporting exhibition projects (<http://www.mkcr.cz>) focus on young artists, theoreticians and curators up to the age of 35 years. The capital city of Prague has a similar programme offering one-year grants for young artists in all fields of the arts

(<http://kultura.praha-mesto.cz>). A relatively new tool of state support, contributions for creative or study purposes or state scholarships have been provided since 2008 according to the *Act on Some Kinds of Support*. Creative scholarships can be provided for a period of 6 months to 2 years with the possibility of extending this to 1 year. The outcome must be the creation of an artwork in conformity with the *Copyright Law*. The study scholarship includes a study residence for at least one month at a significant art, science or other specialised workplace. The study scholarship is offered to people up to the age of 35. Nevertheless, the Czech Republic still lacks tools for supporting the mobility of artists. There are no short-term travel grants, travel bursaries or other funding like "go and see" grants, market development grants, and others.

The transformation of cultural funds to foundations occurred in 1993 and 1994; it was based on the *Act on the Transformation of Cultural Funds*, whereby they were denationalised. These included the Czech Literary Fund Foundation, the Czech Music Fund Foundation and the Czech Art Fund Foundation. Foundations obtain their money from estate yields (immovables), from donations and from sponsor subsidies. The Czech Literary Fund Foundation (www.nclf.cz) is currently one of few alternatives for supporting new valuable works of original literature and translation, theatre, film, journalism, science, radio, television and entertainment. The foundation awards grants for publishing or the creation of non-commercial literature, theatre, science and film artworks and periodicals. It grants scholarships for production of new art and science projects and it presents annual awards. The Czech Music Fund Foundation supports the development and promotion of Czech music culture and offers grant programmes. The foundation has also established a public benefit organisation, the Music Information Centre and the Czech Music Fund (www.nchf.cz). The Czech Visual Art Foundation (www.ncvu.cz) underwent a more unrestrained process of denationalisation. It supports visual arts projects through grants and it organises and co-organises exhibitions. It also grants scholarships to the best students of sculpture. The Czech Architecture Foundation supports projects focusing on exhibition and publishing activities in the field of architecture and it facilitates foreign architecture exhibitions in the Czech Republic (CR). The foundation neither organises its own projects nor does it contribute to the operation of architects' professional activities or architecture schools ([\[nca.info\]\(http://nca.info\)\). With the denationalisation of these originally state cultural funds, in conformity with the law the Ministry of Culture established two new funds – the Czech Republic's State Fund for the Support and Development of Cinematography and the State Cultural Fund.](http://www.</p>
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Arts and professional organisations, interest groups, non-profit organisations, and advisory bodies

Professional arts organisations are founded in the form of civic associations that are able to execute their own activities in the Czech Republic (CR). Some of them are supported by grants from the Ministry of Culture. The majority (except for writers' associations) are financed only on a project basis. The Czech Writers' Guild and some other associations in the field of literature are exceptionally financed on annual basis. There is no special endowment instrument for their support in general and their survival is dependent on the contributions of their members. Professional artists' organisations are associated in the Council of Professional Artists' Associations (www.ruo.cz) which is a member of the European Council of Artists. The Council of Professional Artists' Associations includes such main arts organisations as the Czech Literary Translators' Guild, the Czech Writers' Guild, the Society of Czech Architects, the Union of Authors and Performers, the Association of Music Artists and Musicologists, the Association for Radio Production, the Union of Visual Artists of the CR, the Actors' Association, the Czech Film and Television Union, the Association of Photographers and the ITI – Czech Centre of the International Theatre Institute.

The development of society has also ushered in the rise of new civic initiatives and associations. Since around 2004 initiatives have arisen periodically in ad hoc response to critical situations in the sphere of culture brought on by cuts in funding, the ignorance of officials, corruptions, the failure to adhere to binding concepts approved by the bodies of representative democracy and, unfortunately, a lack of transparency in actions and the distribution of funding. Other problems have been lack of communication with the professional community and wilful and non-conceptual action at every level of public administration. Such initiatives have included *4 Points for Culture* and *For a Cultural Prague* aimed at combating the lack of concept at Prague City Council. One of the boldest initiatives recently is the informal *For a Cultural Czech Republic*, which concentrates on the common goals of represent-

atives of non-governmental, non-profit cultural and arts organisations and other figures working in the fields of non-profit activities in various arts and cultural fields across the CR. The initiative arose in March 2009 in direct response to the drastic financial cuts in the sphere of culture.

There are advisory bodies for issues relating to culture and arts at the level of the state and in most large towns, including Prague. The Ministry of Culture, for instance, has the Council for the Arts, an advisory body made up of representatives of the non-profit sector and cultural institutions. The Council's functions include overseeing the fulfilment of the *Concept for More Effective Support of the Arts 2007-2013*, proposing and initiating conceptual, organisational, and legislative measures in the field of the arts, discussing, assessing, consulting on, and preparing opinions and recommendations relating to the arts, monitoring the activities of organisations in the arts under the Ministry, and offering initiatives for research on theoretical and practical issues in the field of the arts.

Amateur arts activities and popular culture

Something very specific to the Czech Republic is its support for amateur arts activities – the state annually supports a system of so-called regional advancement and nationwide showcases. The non-professional artistic activities of children, young people and adults have access to the nationwide showcases through 'advancement shows'. The nationwide and regional showcases are thus part of one system and groups or individuals interested in presenting their work take part in one of the competitive regional showcases, while the nationwide programme is comprised of productions nominated in these regional shows (direct advancements) or those that were recommended by regional committees (decided by the programme council of the nationwide show).

This system was put together over several decades and in some fields (e.g. amateur theatre) goes back as far as the First Republic. It was completed in the 1970s, when a network of so-called cultural-education facilities oversaw the regional and sometimes also the district showcases. With the demise of this network after November 1989, amateurs in individuals fields of arts had to decide whether they wanted to have such a system, and in the early 1990s, when grant systems were still just forming at the levels of both the state and local authorities, had to see to bringing them

about. The current system thus did not emerge by official decree but derives from the free wishes of citizens, which can be clearly interpreted as the articulation of a need for culture.

The organisers of regional showcases are cultural facilities, leisure facilities for children and young children, civic associations, individuals and business entities. Their financing is based on a multi-source principle. The Ministry of Education annually contributes to children's advancement shows through NIPOS-ARTAMA (60-70 showcases in the disciplines of theatre, recitation, dance, folklore and choir singing). The Ministry of Culture contributes to each regional showcase. Other sources are contributions from towns that organise the event, grants from the regions and participants' fees.

Unlike advanced democratic states, where the main subjects of non-professional arts are non-governmental organisations with nationwide scope and with significant financial support from public resources, in the Czech Republic the major nationwide non-governmental organisations work only in two disciplines – folklore (Folklore Association of the Czech Republic) and dance for children and youth (Czech Dance Organisation). The Czech Choir Union and the Czech Association of Photographers endeavour to be the main representative bodies in their fields. In other disciplines, there can be more than one association (e.g. in amateur theatre there are 10) or just one with limited scope (e.g. the Wind Band Association of the CR) or none at all. This diverse situation is the result of the break in tradition caused by the totalitarian period and a persistent negative attitude towards collective groups. The operations of such associations are financially limited nowadays, and in many cases it is impossible for the state to support their operation. Two state-funded organisations operate as professional and co-ordination centres for amateur artistic activities: NIPOS (for the majority of disciplines) and the National Institute of Folk Culture (NÚLK) in Strážnice (traditional folk culture).

When we look back in history, the most active fields are amateur theatre, with about 3,000 ensembles, and choirs, of which there are about 1,700. The Folklore Association of the CR has more than 10,000 registered children and young people as members. Amateur artistic activities are currently growing considerably as a result of the rising living standards and the firmly established system of support for these activities from

the state, regions and smaller regional organisations and associations.

A characteristic feature of the Czech Republic is the diversity of activities represented in individual regions. This fact is the result of tradition, demographic development, especially after the Second World War, and the distinct development after 1989. All-embracing artistic groups exist in the Hradec Králové region thanks to the cooperation of the regional funding organisation IMPULS with civic associations (e.g. the East-Bohemian Free Association of Amateur Drama); there are many disciplines that can be documented by the number of companies and individuals in regional showcases and by the list of award winners on the state level. The Pardubice Region is very active in the tradition of puppet and dramatic theatre, recitation, film and photography; there is also a regional research facility (as a department of the Regional Library). Another region that has a very active amateur arts culture is Moravia, with dance and music folklore, non-professional music activities like choir singing, brass music (especially the South Moravian and Moravian-Silesian Regions), theatre, dance for children and adults, and visual arts activities. The South Moravian and Olomouc Regions are traditional centres of chamber and symphonic music. Western Bohemia supports folklore, theatre and dance disciplines as well as brass music. The South Bohemia Region is very active in chamber and symphonic music, as well as music and dance folklore. The Central Bohemia Region favours theatre, as well as chamber and symphonic music. The former border regions are in an inconvenient position from a demographic point of view because the Second World War and the post-war expulsion of the German inhabitants resulted in a break of the continuity of traditional cultural events. Currently, some disciplines have managed to link up with this tradition again, e.g. in the Liberec Region, dance, choir singing, amateur theatre and photography are very active thanks to the efforts of leading personalities and active groups. Amateur theatre, choir singing and amateur film flourishes in the Ústí nad Labem Region. The situation is more complicated in the capital city of Prague, where these activities do not play as important a role in local culture and do not enjoy the same level of public support as in other regions (e.g. little support for the regional advancement shows).

Documents on cultural policy

State cultural policy for 2009–2014,

Ministry of Culture of the CR, 2009.

www.mkcr.cz

Concept of More Effective Support of the Arts in

2007–2013, Ministry of Culture of the CR, 2006.

www.mkcr.cz

www.divadlo.cz/koncepcemeni/

Concept for the Development of Libraries in the Czech Republic 2004–2010.

Prague: Ministry of Culture of the CR, 2004.

www.mkcr.cz

Concept of Effective Care of Traditional Folk Culture in the CR for 2011–2015,

Ministry of Culture of the CR, 2011.

<http://www.mkcr.cz/assets/kulturni-dedictvi/regionalni-a-narodnostni-kultura/Koncepcia-jine-ustavujici-dokumenty/KONCEPCE-ucinnejši-pece-o-tradici-ni-lidovou-kulturu-v-CR-na-leta-2011-az-2015.doc>

Concept of Effective Care of Movable Cultural Heritage in the CR for 2010–2014, Prague: Ministry of Culture (*Concept for the Development of Museums*), Ministry of Culture of the CR, 2010.

<http://www.mkcr.cz/assets/kulturni-dedictvi/muzea-galerie-a-ochrana-moviteho-kulturniho-dedictvi/koncepc/KONCEPCE.doc>

Concept of Support and Development of Czech Cinematography and the Czech Film Industry 2011–2016 and the Strategy for the Competitiveness of the Czech Film Industry 2011–2016, Ministry of Culture of the CR, 2010.

<http://www.mkcr.cz/cz/media-a-audiovize/kinematografie/koncepc-podpory-a-rozvoje-ceske-kinematografie-a-filmoveho-prumyslu-2011---2016-7997/>

Essays on Culture 2004–2009,

Ministry of Culture of the CR, 2009.

www.mkcr.cz

Statistics on Culture 2009, NIPOS, 2010.

<http://www.nipos-mk.cz/wp-content/uploads/2009/03/Statistics-on-culture-2009.pdf>

Key organisations and portals

Decision-making bodies

Ministry of Culture of the Czech Republic

www.mkcr.cz

Office of the Government of the Czech Republic

www.vlada.cz/cz/urad-vlady/default.htm

Professional associations

Council of Professional Artists' Associations

www.ruo.cz

Czech Film Chamber
www.filmovakomora.cz

IFPI International Federation of the Phonographic Industry, National group Czech Republic
www.ifpicr.cz/

Association of Historical Settlements in Bohemia, Moravia and Silesia
www.shscms.cz

Association of Professional Workers of Cultural Heritage
www.spppp.eu

Association of Museums and Galleries of the CR
<http://www.cz-museums.cz/amg/faces/web/amg/titulni>

Association of Galleries of the CR
http://www.radagalerii.cz/index_an.html
 International Council of Museums ICOM
www.cz-icom.cz

Association of Art Critics and Theoreticians
<http://www.galeriekritiku.cz/search.php?rsvelikost=sab&rstext=all-phpRS-all&rstema=8>

Czech centres of non-governmental organisations ITI, AICT, ASSITEJ, OISTAT, UNIMA, SIBMAS, FIRT a Czech Music Council
<http://institute.theatre.cz/centra.asp>

Bodies providing grants

ECONNECT database of grants
[http://nno.ecn.cz/index.stm?apc=nF2xx1--&r\[0\]=k](http://nno.ecn.cz/index.stm?apc=nF2xx1--&r[0]=k)

State Cultural Fund of the Czech Republic
www.mkcr.cz/statni-fondy/statni-fond-kulturny-cr/default.htm

Czech Republic State Fund for Support and Development of Czech Cinematography
www.mkcr.cz/statni-fondy/statni-fond-pro-podporu-a-rozvoj-ceske-kinematografie/default.htm

Czech Visual Art Foundation
www.ncvu.cz

Czech Literary Fund Foundation
www.nclf.cz

Czech Architecture Foundation
www.nca.info

Foundation and Centre for Contemporary Arts
www.fcca.cz

OSA Music Foundation
www.osa.cz

Theatre grants – DILIA
www.dilia.cz

Civic Forum Foundation
<http://archiv.radio.cz/nadace-of/faq.htm>

Czech-German Fund for the Future
www.fondbudoucnosti.cz

Life of an Artist Foundation
www.nadace-zivot-umelce.cz

„Nadání Josefa, Marie a Zdeňky Hlávkových“ Foundation
www.hlavkovanadace.cz

Czech Science Foundation – GACR / Grantová agentura České republiky
www.gacr.cz/international.htm

Cultural research and statistics

Arts and Theatre Institute
www.idu.cz

ProCulture
www.proculture.cz

NIPOS
www.nipos-mk.cz

Czech Statistical Office
www.czso.cz

Department of Cultural Studies of the Faculty
of Arts, Charles University in Prague
www.kulturologie.cz

Theatre Faculty of JAMU in Brno
<http://difa.jamu.cz/english>

Culture / arts portals

Intercultural Dialogue
www.mezikulturnidialog.cz

DIVADLO portal
www.theatre.cz and www.divadlo.cz

The Arts Institute
www.culturenet.cz

Czech Literature portal
www.czlit.cz

Czech Music
www.czechmusic.org

Information system abART – visual arts
<http://abart-full.artarchiv.cz/>

Kormidlo – a catalogue of civic society links
www.kormidlo.cz

Labyrinth cultural guide-book
www.labyrinth.net/bedekr/

Artsinfo
www.proculture.cz/artsinfo

New Web
www.novasit.cz

Tanečníaktuality
www.tanečniaktuality.cz

Design website
www.designportal.cz

Czechdesign.cz
www.czechdesign.cz

Museums and galleries in the Czech Republic
www.cz-museums.cz

DANCE COMPANIES



420PEOPLE

The core members of the company are Václav Kuneš and Nataša Novotná, both were for a long time members of Kylián's NDT I and NDT II. The first piece they created as a company was Kuneš' *Small Hour*. The show was a great success and was awarded a number of prizes in the Czech Republic and abroad. For her performance in the piece, Nataša Novotná was awarded the Dance Magazine critics' prize for the best dance performance. In 2009 Novotná was chosen as the Dancer of the Year by the international jury of the Czech Dance Platform. 420PEOPLE is a collective of artists who insist on the values of exceptional quality of performance and professionalism. Their pieces, however, don't lack playfulness and courage with which they bring on stage a wide vocabulary of contemporary dance, including improvisation. Their current repertory offers choreographies created by Václav Kuneš (*On an even Keel*, *Golden Crock*, *Reen*), Nataša Novotná's solo *Sacrebleu* and a successful big site-specific production *Package*, created in co-operation with the Japanese choreographer Shusaku Takeuchi. Both Kuneš and Novotná also work as choreographers and lecturers for other Czech and foreign companies. In the spring of 2009, inspired by the origins and development of jazz music, Václav Kuneš created the choreography *Ghost Note*. Produced by the Netherlands Station Zuid, the piece was his first feature choreography. Another highlight choreography that was on the company's repertory is Ohad Naharin's *B/olero*: besides Naharin's Batsheva Dance Company, 420PEOPLE were exclusively the only ensemble in the world to have the licence to perform it. The company has been touring around Europe, being a success at diverse venues and festivals (France, Spain, etc.).

"Presently, 420PEOPLE are doubtless the best of Czech contemporary dance companies. The virtuosity and the way the dancers use their bodies are on the world's top class level. Moreover, the joy that is gushing from the motion reveals that the dancers are not taking great pains on stage (as is the case in so many shows nowadays...)."

(K. Slezáková, Hudební rozhledy)

420PEOPLE

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Production: Marta Lajnerová

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www.420people.org



DOT504 Dance Company

Founded in 2006 by its artistic manager Lenka Ottová, DOT504 is the first professional physical theatre company in the Czech Republic. Ottová's aim was to fill a huge gap on the Czech scene: to establish a professional and internationally respected company of contemporary dance. It was to be a company that would provide outstanding dancers with stable and regular jobs and one that would importantly enhance the development of Czech contemporary dance. DOT504 is characteristic with high quality technique, creativity and exceptional artists, whether dancers or choreographers. DOT504 regularly invite to cooperate outstanding artists working in the field of physical theatre abroad, focusing on those who have the potential to inspire Czech contemporary dance. Recently, the company's core dancers started to work in the field of choreography, having created a number of successful pieces: they were, above all, *Mah Hunt* (2010) and *Perfect Day or Mr Gluteus Maximus*, both of them created by Lenka Vagnerová and Pavel Mašek. *Holdin' Fast*,

a choreography created for the company by Jozef Fruček and Linda Kapetanea, received the Total Theatre Award at Edinburgh Fringe Festival in 2008.

In 2009, the company once again attended at Fringe, this time with *100 Wounded Tears* (again choreographed by Jozef Fruček and Linda Kapetanea) to become a success once more: the piece was awarded one of the most prestigious festival prizes - the Herald Angel Award. Also, they received the special honourable mention Total Theatre Award.

On Mah Hunt: „A playful, smart and enchanting little piece. Yet one to surprise you with its harshness at certain moments. So entertaining that you can take your kids to see it. So decent that you can take your parents to see it. DOT504 have once again proven their qualities at Ponec Theatre.“

(Vojtěch Varys, Týden.cz, 23. 10. 2010)

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Décalages

Décalages is a Czech-French theatre and new circus company, founded in 2007 by Seiline Vallée and Salvi Salvatore, both of them former members of Continuo theatre. The company works mostly with techniques of new circus, puppet theatre and drama. They draw inspiration from real life situations, from concrete intense

moments and experiences. This also was the case with the piece *Posedlost*, treating on the issue of extremes in a relationship of a man and a woman: the desire to control, to succumb, and to revolt. The creative tandem has also been inspired by literary fiction: the piece *Bez země* is based on J. M. Barrie's short story Peter Pan. *TaBalada* is then loosely inspired by a Japanese legend Obasute. The most current piece of the company is called *Na Větví!* (premiered in November 2011). Made of air acrobatics, dance and movement theatre, the scenic language of *Décalages* is strongly metaphoric and poetic in terms of visual representation.
Ballet Prague Junior

*(...) "Seiline Vallée and Salvi Salvatore are successful wanderers of theatre Europe (...)
Seiline Vallée with Salvi Salvatore create the highest possible quality of what is currently called "new circus" around Europe. They combine professional acrobatics with a story: and that is where they meet with theatre. (...)"*

(Jiří P. Kříž, *Právo*, 9. 7. 2008)

Décalages

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www.artprometheus.cz



DekkaDancers

In 2009 Tom Rychetský and Viktor Konvalinka, soloists of the ballet ensemble of the National Theatre in Prague, got together with the photographer and media artist Pavel Hejny and started

carrying out their wild visions of dance. They create their projects mostly in cooperation with their colleagues from the National Theatre Ballet. They not only produce choreographies but also diverse events including occasional fashion shows or rock concerts. They co-operate with Tatabojs, one of the most popular Czech bands, on regular basis. An open, artistically regulated stream of energy whisked otherwise disciplined artists away to a new territory – that of dance and music videos and dance for camera films. Their film version of Janáček's *Sinfonietta* was awarded the first place prize in an international video art competition. DekkaDancers' repertory is very diverse, to name at least a few most outstanding pieces, they are: Tom Rychetský's *Aimlessness Fragility* (2008), an abstract piece that gained great critical acclaim; an introspective choreography *Shutdown Agony* (2011) created by another member of the unit, Tomáš Červinka; or *Side Effect* (2010), a dynamic piece loaded with emotions, treating on the issue of interpersonal relationships. It is important to say that DekkaDancers' creation is often based on humour, parody and mystification, as was the case with *Kill de Bill* (2011), *Deka pod dekou* (2011) and other pieces. Their shows are innovative in terms of technology, the use of projections, etc.

About Side Effect:

"A choreography abounding in unexpected exotic solutions."

(Nina Vangeli, Dance Zone)

www.dekkadancers.com



Farma v jeskyni / Farm in the Cave

The company established itself in 2001 around its leading personality, the director Viliam Dočolomanský. Their pieces, resulting from long-term research in culture and anthropology,

resemble music compositions: each performer plays a role of an instrument. The main subject of their research is what they call "expression", a result of complex physical expressivity, including that of voice and rhythm. Their pieces transcend diverse genres of performing arts: music, dance, physical theatre and classical theatre. Dočolomanský's pieces have received many prizes in the Czech Republic as well as abroad. Dočolomanský himself is a holder of the XIIth Europe Theatre Prize (2010); the company was awarded the main prize at the Edinburgh Fringe Festival in 2006. Under Dočolomanský's direction, all members of the company are intensely involved in the creative process of each piece. Already in his very first piece, *Sonnets of Dark Love* (2002) inspired by the poetry and life of F. G. Lorca, Dočolomanský presented an original physical language. It was then fully developed in *Scarvi / The Song of an Emigrant*, a piece to receive a number of prestigious prizes in the Czech Republic and abroad. *Waiting Room* followed in 2006, based on a particular historical event, that of the resettlement of Slovak Jews during World War II. On the other hand, the company's most recent piece *Theatre* (2011) is an abstract scenic composition, based on research of rhythm and dance steps of Brazilian slaves. Farm in the Cave regularly organize the so-called *Work Demo* - scenic presentations of their research, a sort of live behind-the-scenes of their pieces. The company also give expert seminars of their characteristic performing method.

"Drawing on authentic letters and fragments of polyphonic songs from Slovakia and Ukraine, a ravenously sensitive and physically electric cast of eight follows a poetic, rather than literal, plotline about the emigrant experience. In Viliam Docolomanský's impressive staging, their collective voice is both howl and lullaby."

(Donald Hunter: Fringe, THE TIMES, 2006)

Farma v jeskyni

Anna Kršiaková

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Cirk La Putyka

The founder, artistic manager and main director of the company Cirk La Putyka is Rostislav Novák, a talented puppeteer, actor, acrobat and dancer. Under his management, the company works on synthesizing circus acrobatics, clownery, puppet theatre, contemporary dance and drama. Live music and singing are important elements of La Putyka's creation. The name of the company derives from their very first show *La Putyka* (created in 2009), a great success that enchanted hundreds of spectators with its sprightly humour inspired by the environment of typical Czech pubs. In 2011 the piece was awarded at the Edinburgh Fringe Festival. *Up'End'Down*, another of the company's projects, is inspired by Wim Wenders' movie *Wings of Desire*. Working with the poetic theme of people meeting angels, the piece is full of rich lyrical scenic visions. Cirk La Putyka also creates for kids: their acrobatic show *A cirkus bude* is on at Minor theatre. In February 2012 the company premiered their new show *Slapstick Sonata*, co-produced with the Finnish Cirko Center For New Circus, La Fabrika (CZ), and the New Stage of the National Theatre (CZ).

"La Putyka offers great entertaining shows during which (...), the audience gets no chance at all to get bored and the artists on stage prove their professional qualities from the very beginning to the very end."

(Markéta Dolníčková, Theatre Journal, 2009)

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NANOHACH

The company was founded in 2004 by a group of dancers from one generation of Duncan Centre conservatory graduates. Together, they have been supporting and creating artistic projects and establishing conditions for international artistic exchange. One of their priorities is to carry out projects based on cooperation between Czech dancers and foreign bodies. Their debut, a feature diptych *Softly Harshly* (2005), created by Veronika Šváblová and Jan Beneš, garnered critical acclaim and became very popular with the public. A number of successful pieces followed: *Structures of Instability - Frail* (2005) by Karen Foss; *Synchronicity, .konstrukt. um.* (2005) and *Resonance* (2007) by Michal Záhora; *Portrait* (2006) by Ioana Mona Popovici; *DeRbrouk* (2008) by Jan Komárek; and *Love me* (2008) by Nigel Charnock. In 2009, the company staged *Crime and Punishment*, an experimental opera written by Michal Nejtka and directed by Jan Komárek. The most recent piece of NANOHACH is *Brut*, a sensitive and impressive choreography by Fabrice Ramalimgoma (2010). The dancers from NANOHACH are actively involved in all sorts of cultural activities in the Czech Republic, cooperating on the project *Dance to Schools*, the International Day of Dance, the cycling initiative *Auto*Mat* and numerous other projects. The company often performs site-specific projects in public space. The company's projects were nominated for a number of prizes, receiving many important ones: The Best Contemporary Dance Performance Award 2011 and The Best Actor Award / Kingfestival Russia /, the Best Light Design Prize 2011, SAZKA Award for "discovery in dance" 2007 and The Best Performance Prize 2007 and 2006.

"NANOHACH is a creative organism, an extremely persistent and resilient one. Though, not an organism in the manner of a desert bush: unlike that, they are constantly in bloom."

(Jana Návrátová, Dance Zone, 2008)

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ME-SA

The company was started in 2006 by a trio of dancers, Hana Kalousková, Martina Lacová and Karolína Hejnová, following their cooperation on projects created by the Korean choreographer Ji-Eun Lee. With Lee, they have staged *Objects and Grains* (2007, presented at the Edinburgh Fringe Festival), *Angels and Demons* (2008), and *Blame me* (2009). *Echoes*, a site-specific project, their first to be created without Lee, drew inspiration from Sylvia Plath's poetry. It was presented at the synagogue in the Prague district of Libeň and received the Czech Dance Platform Spectators' Prize in 2010. In 2011 followed their project *Solos*, made of three parts, each one of them being a personal testimony of each of the three dancers. Each individual part was created in cooperation with an artist working in a different field (music, visual arts, film). As excellent dancers, all members of the company regularly perform in projects of other companies and choreographers. To name at least one of their achievements in terms of performance, Martina Lacová was shortlisted for the Dancer of the Year Prize 2011 by its international jury.

"It seldom happens that the term site-specific is so satisfyingly turned into reality. Echoes equal sensitivity of intimate high-quality dance plus sensitivity of mutual harmony between the dancers."

(Nina Vangeli, Dance Zone, 2009)

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Spitfire Company

The association of "plastic theatre" Spitfire Company, also called The Fellowship of the Headless, was established around its leading personalities Miřenka Čechová and Petr Boháč. It fuses literary inspiration with contemporary pantomime and movement theatre. Spitfire Company is one of the most outstanding movement theatre groups in the Czech Republic. Their creation oscillates between modern clownery, visual-dance theatre and political site-specific projects. Their favourite issue is that of anxiety – anxiety caused by people around, by relationships, by love, anxiety that leads to perversion (*Svět odsouzenců*, *Nedotknutelní*) or loneliness (*Unicorn*). They are also fascinated with the idea of the fear of death. Besides the above-mentioned pieces, their highlight pieces were *The Voice of Anne Frank* (2007) and *Bad Clowns* (2011). The company is also very much active in presenting new theatre forms: Spitfire Company co-organize the international festival Zero Point, they are also in charge of its program that offers Czech and foreign top-quality shows of movement theatre and projects designed for public space.

"Spitfire Company are doubtless the most interesting and the most original authors of physical theatre in the Czech Republic. They are one of the very few companies to be able to flawlessly fuse professional staging with a tinge of the avant-garde and a clever and sophisticated conception of form and content."

(Marta Harasimowic, Nový prostor, 2010)

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Teatr Novogo Fronta

The origin of Teatr Novogo Fronta lies in St. Petersburg, Russia, where the theatre company was founded in 1993 by Irina Andreevá and Aleš Janák. Their early work arose from experimenting with the relationship between the actor's body and the space of the event. The first performance *Vremja Durak* (The Time The Stupid, 1994) was presented on their first European tour and its theme was the fear of what the future in Russia may hold. After the tour, Teatr Novogo Fronta settled in Prague where they have been creating their unique pieces ever since. Their theatre vocabulary is established on the basis of research on physical possibilities of the body and its imaginative transfers to theatre situations and visions. Teatr Novogo Fronta's creativity and stage presentation is impressive both in its scale and variety, ranging from street theatre and improvised sets to exciting and directed plays on classical theatre stages. Theatre critics describe their work as "bitter dance grotesque",

“dance on the border,” or compare their movement to butoh. Their innovative approach clearly manifests itself in their work with individual elements of their pieces, such as with their original work with time in the most recent trilogy *Hermetický divadelní kabinet*. The multilayered character of their productions also results from their extensive work with symbols and postmodern intertextuality. Teatr Novogo Fronta creates projects that are extremely popular with Czech and foreign public: this popularity arises from a combination of original aspects of creation both in terms of form and content. Since its founding, Teatr Novogo Fronta have performed dozens of performances around Europe, travelling from Russia to Great Britain and Sardinia, performing at a festival in Bolivia and touring along the East Coast of the USA. Two times they performed at Edinburgh Fringe Festival.

“If Hieronymus Bosch had known burlesque, this is what he would have painted. ... an astonishing piece of physical theatre ...”

(Lyn Gardner, The Guardian)

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VerTeDance

The company was founded in 2004 by Tereza Ondrová and Veronika Kotlíková, dancers, and Pavel Kotlík, a light designer. First they were mostly creating smaller projects, duets built on intimate communication between the two

dancers and their research in the field of contact improvisation. Recently, they have presented a number of larger projects on the border of dance and theatre genre. The creation of VerTeDance is eclectic and unpredictable - in the good sense of the word. Their pedagogical activities and work with children resulted in a successful piece *Emigrantes* (2009). Their first piece to feature a child as an equal partner in dance was *43 Sunsets* (2008): a duet performed by Tereza Ondrová and a small boy. An unusual piece in terms of form was their *Cases of Doctor Touret* (2009) where dance and acting fuse to make for an entertaining cabaret structure. The tandem of dancers also co-works with foreign choreographers, providing them with production services and performers: *Dance of Canis Lupus* (2008, chor. by Thomas Steyaert), *Transforma* (2010, chor. by Maya Lipsker), and *Found and Lost* (2011, chor. by Charlotta Öfverholm). Their most recent piece *How much does your Desire Weight* (2011) is a dance show and, at the same time, a live rock concert of an emerging talented group Zrní. It was created together with Peter Jaško, a member of the company Les Slovaks.

43 Sunsets: “The choreographic style of Veronika Kotlíková-Knytllová and an incredible sensitivity in the work with the child-performer resulted in a sort of superfine dance road-movie. (By the way, the kid is being compared to the Little Prince but isn't he rather a Godot?)”

(Thomas Hahn, Dance Zone)

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Pavel Šmok's Prague Chamber Ballet

Prague Chamber Ballet was founded in 1975. It immediately became the most progressive of all Czech ballet bodies, often working in opposition to official ballet scenes: it was playing this role until early 1990s. The ensemble put emphasis on shorter modern pieces, often drawing inspiration from Czech music compositions. Before 1989 Prague Chamber Ballet was an outstanding body even in the wider context of the so-called Eastern Block; the leading choreographic personality was Pavel Šmok. Not even in the 1990s has the ensemble lost any of its creative mood: Libor Vaculík or Petr Zuska were creating their first pieces on the commission of Prague Chamber Ballet. The ensemble's repertory even offered a number of Jiří Kylián's choreographies (Kylián's *Evening Songs*, staged in 1988, were the very first Czech staging of piece by Kylián). Since the very beginning of its existence, Prague Chamber Ballet has been fighting with economic insecurity. That is why in 2003, the management of the company decided to choose for a more certain future and become a part of the State Opera in Prague. This decision, however, resulted in the ensemble falling apart. In 2007, the fragment of the original ensemble cut adrift from the National Opera and restarted working independently, with Lucie Holánková as its artistic director. It was at this moment that the ensemble has added the name of its founder to its label. Despite presenting young Czech choreographers (such as David Stránský) and nurturing the heritage of Pavel Šmok, the ensemble hasn't yet reached the exclusive position it had before the year 2000.

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CHOREO- GRAPHERS

INDEPENDENT CHOREOGRAPHERS



Lenka Bartůňková

Lenka Bartůňková is a dancer, choreographer and dance teacher, a graduate of the Duncan Centre Conservatory in Prague and the Folkwang Hochschule in Essen. While studying in Germany, she started working with Renegade Theater, a group combining contemporary dance with street art and visual arts. From 2005 - 2007 she was creating and teaching in Spain while also being involved in a project of the Catalan choreographer Roberto Olivan and cooperating with the La fura dels Baus company. In 2006 she was chosen for an internship in New York and attended dance lessons at Perry Dance Studio and at Dance Theatre and Movement Research. Her US residency resulted in a successful choreography *To the World...* In 2008 she got an internship in Barcelona where she attended dance lessons at La Caldera dance centre. At Areatangent artistic centre she created the choreography *El puente* for the festival *Temporada alta* in Girona. In 2005 Bartůňková received the first place prize at the Jarmila Jeřábková international choreographic competition for her choreography *Libera me*. Two times she was shortlisted for the SAZKA Prize for "discovery in dance", finally winning it in 2008 with her piece *Library*. In 2010 she was among the group of Czech artists representing the Czech Republic at the EXPO world fair in Shanghai. Not only is Bartůňková a prolific choreographer, she is also an outstanding and flexible dancer and an author of impressive site-specific projects (f. ex. *Lagrima*).

"The choreography Library is... the archives of motion, the grammar of the body that puts on display all possible means of expression."

(Thomas Hahn, *Dance Zone*, 2008)

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Jarek Cemerek

A dancer, choreographer and pedagogue working around Europe and the USA. He majored in dance pedagogy at the Music Academy of Performing Arts in Prague. He spent a part of his studies at the Theatre Academy in Helsinki. As a dancer he performed at the National Theatre in Ostrava, *Laterna magika*, the National Opera in Prague and the Slovak Dance Theatre in Bratislava. He has co-worked with a number of companies, among them Tanztheaterwien (Vienna), Thor (Brussels), Willy Dörner (Vienna), Dance Theatre of Ireland, Stadttheater Bern (Switzerland) and the Royal Opera House (London). He has co-operated with such choreographers as Hofesh Schechter, Alexander Ekman, Cathy Marston, Jo Strømgren, etc. In 2009 he founded a contemporary dance company Albamora in Denmark. He also works as a dance pedagogue, having taught at the Juilliard School in New York, the Iwanson School in Munich, the Theatre Academy in Helsinki, the Stadttheater Bern, the Jayne Persch School (USA), the Royal Ballet School (Denmark) and the Palucca Schule (Dresden). He gained great critical acclaim with his choreography *Void Amongst Humans*. The international jury of the Czech Dance Platform voted it as the Best Dance Piece of the year 2011. Also, for his performance in the piece, Cemerek was shortlisted for the Best Dancer of the Year prize 2011. In the same year he staged *Void*, a piece on the life of the urban youth, for the British company The Ballet Boyz: it was presented within the company's cycle The Talent.

"Cemerek knows how to inject his compositions with shots of drama, as when a menacing circle of dancers shrinks away from a prone man, as if spooked by his vulnerability. Cemerek is little known as yet, but he has talent."

(The Guardian)

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Mirka Eliášová

Mirka Eliášová is one of the mature Czech choreographers who are active in the field of contemporary dance. She mostly works with the technique of contact improvisation and draws inspiration from William Forsythe's ideas on working with space. Her pieces are characteristic with original humour, sensitivity and refined musical components. Her choreographies and dance films were presented at festivals in the Czech Republic and abroad, receiving a number of awards. She graduated in choreography at the Dance Department of the Music Academy of Performing Arts in Prague in 1997. Concerned mostly with contemporary dance, she has created a number of dance projects of her own: *No konečně!*, *Moment*, *Cítíte se skvěle?*, *Il Divino Boemo* (in cooperation with the director Ladislav Štros), *Dech puls okamžik*, *Kapka v moři*, *Until I Find it!*, and many more. In 2000, she received Prix de Intellect (the best piece of the Czech Dance Platform) for her piece *Cítíte se skvěle?* In 2001 she was awarded at the Student Film Festival in Písek for her dance film *Barevný život* (directed by Ctibor Turba). She has also worked as assistant choreographer to Petr Zuska or Jan Kodet and as a dancer with Petr Tyc, Victoria Marks, Lizzy le Quesne and other artists. She worked with the director Jiří Nekvasil on Mozart's *Don Giovanni* and Smetana's *The Secret* at the National Theatre Opera.

"Mirka Eliášová is very keen on simple beauty of simple things, be they the purity of dance expression or the visual level of the piece."

(Zuzana Smugalová, Taneční aktualita, 2007)

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Petra Hauerová

Petra Hauerová graduated from the Duncan Centre Conservatory in 1998. Within her studies she participated in a study programme at the London Contemporary Dance School and at the School for New Dance Development in Amsterdam. As soon as in 2000 she gained critical acclaim with her choreography of *Carmina Burana* at the State Opera in Prague. She very fast became an outstanding representative of the Prague independent scene. She has created numerous pieces on the border of movement and graphic arts (such as *The Other Windows*, 2002), gaining critical acclaim from professionals at the Trans Dans Europe project. She became an ambassador of the Czech Republic within the project with her revolutionary piece *Night Moth*. Besides, *Night Moth* was awarded the prestigious SAZKA Prize in 2004. Another of her outstanding pieces was *Turing Machine* (2008), a choreography in which she worked extensively with the aesthetics of laser. Both *Night Moth* and *Turing Machine* were created by a group of artists working within the group TOW of which Hauerová is the founder. In *Theory* (2008), a piece dealing with the issue of processes that take place in our brain and in the universe, the group introduced a futuristic concept of a live human body as a component of laser graphics and video projection.

"TOW create the most avant-garde pieces possible within the sphere of performing arts (...) their work announces the advent of theatre of the third millennium: theatre where there are no more borders between genres such as concert, visual installation, movement and dance."

(V. Hulec, Theatre Journal)

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Dora Hořtová

In recent years, Dora Hořtová has been active mostly as a dance pedagogue. As a choreographer, she gained critical acclaim with her pieces *Arcanum* (shortlisted for the SAZKA Prize in 2007), *On a Perch*, and *Tore*. Being a Duncan Centre Conservatory graduate, she started teaching at her alma mater in 2001. Her dynamics and professionalism as a dancer lead to her cooperation with a number of Czech and foreign choreographers, among them Ben Bergmans, Petra Hauerová (*Carmina Burana*, The State Opera in Prague), Petr Tyc (*Don Giovanni*, The State Opera in Prague), Istvan Juhos (*Vibrations*), Chiara Girolomini (*Zero Orizzontale*) and Michal Záhora (*Resonance*). In 2006 she was awarded two important prizes: first, she was awarded at the Masdanza international choreographic competition, and then she won the Jarmila Jeřábková Award. As a dancer and pedagogue she was involved in a unique artistic and pedagogic project *Špalíček* (2009) within which more than a hundred kids from Prague elementary schools performed Eva Blažičková's choreography created to Bohuslav Martinů's music.

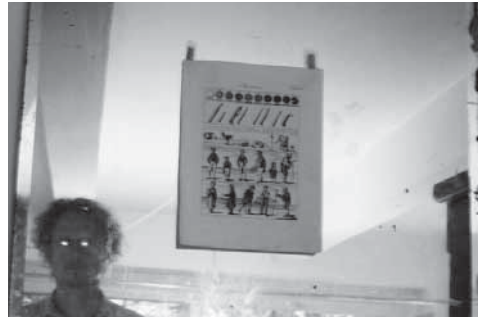
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Dagmar Chaloupková

Dagmar Chaloupková graduated from the Duncan Centre Conservatory in 2006, spending the final part of her studies at the Sofia National School of Dance Art in Bulgaria. She mostly focuses on creating her own authorial pieces: these are often based on a sculptural physical concept. Such was the case with *Isis* (2004), *GRADINA* (2006), "X" (2007), and *Gaia* (2009). *GRADINA* received the third place prize at the Jarmila Jeřábková Award in 2006 and the Spectators' Prize at a choreographic competition in Sofia, Bulgaria (in 2007). The piece was also presented at the TANEC PRAHA festival, at the Festival de Marseille and at the Off Limits in Dortmund. "X" was then shortlisted for the SAZKA Prize 2008 for the best performance. In addition to creating her own choreographies, Dagmar Chaloupková also works as a performer. She has danced in numerous pieces, among them *Jakoby ohromný roj včel pokrýval tělo třené mentolem* (Jana Vránová, 2006), *Resonance* (NANO HACH and Michal Záhora, 2007), *Dance of Paper Dancers* (Jan Komárek, 2007), *Table Culture* (Jan Komárek, 2008). She currently teaches at the Duncan Centre Conservatory.

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Jan Komárek

Light designer and author of independent alternative projects mostly in the realm of nonverbal theatre, movement theatre and dance. After graduating in graphic design in publicity at the Academy of Arts, Architecture and Design in Prague, he tried different jobs to emigrate, to France in 1983. There he founded Mimo theatre and worked as a clown and puppeteer. After two years he left for Canada: he worked as a light designer in Toronto and Montreal and founded Sound Image Theatre, authorial movement theatre working with live music. He was awarded the prestigious Dora Mavor Moore prize a number of times: for the best piece, the best music, design, and directory.

In 2001 he returned to Prague. He works as a light designer, regularly co-working with dance company NANO HACH and Theatre Na Peroně in Košice (SK). He has also been creating his own movement and dance projects, among them: *Dance of the Paper Dancers*, *Crime and Punishment*, *Probouzení Genia loci*, *Útroby krávy or Kampa sonata* (created for the Prague quadrennial 2011). In 2009 he was awarded the Theatre Personality of the Year Award within Next Wave festival and, one year later, he received the Best Light Design prize within the TANEC PRAHA festival. Komárek prefers to set his pieces in non-theatre spaces; he approaches motion, sound and light as inseparable elements that should be created simultaneously.

"Komárek is a sensitive purist and an aesthete. He is in love with antiques, beauty and delicate craftiness. And with women. The soul of his pieces is the female dancers and their charm. A little bit of light in here, a little bit of darkness in there - and there goes beauty."

(Jana Návratová www.tanecnizona.cz, 2008)

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Věra Ondrašíková

Věra Ondrašíková graduated from Graphic Arts Grammar School in Prague. Later she majored in choreography at the Music Academy of Performing Arts in Prague (receiving a doctor degree). As a dancer she was involved in projects by Lenka Ottová, Claude Brumachon (CND NANTES), Maya Lipsker, Willi Dorner and many more. Her choreographies were presented at a number of festivals, among them TANEC PRAHA, Biennale de la danse in Lyon, Aerowaves in London, Aerodance in Amsterdam and Masdanza in Spain. At the last mentioned she was awarded the first place prize for a collective choreography and The Most Outstanding Dancer Prize. She worked as a residency choreographer at The Professional Dance School in Mazatlan in Mexico. As a guest artist, she performed at the Komédie Theatre (Klára S. directed by David Jařab). In recent years she has been working mostly on her own projects. In 2009 she created *15Steps* with a team of professionals from diverse fields: Patrik Sedlák, light designer; Michal Rydlo, programmer; and Stanislav Abrahám and Michal Cáb, musicians. The piece was largely financed with a research grant of Tanzplan Dresden. Ondrašíková is currently working on a new project *UNSEEN*.

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Adéla Laštovková Stodolová

Adéla Laštovková Stodolová is an outstanding talent working in the field of nonverbal theatre, new circus and dance. She studied the Duncan Centre Conservatory and then majored in nonverbal and comic theatre at the Music Academy of Performing Arts in Prague, then lead by professor Ctibor Turba. Currently, she is studying a doctor programme at the Department of Alternative and Puppet Theatre at the Theatre Academy of Performing Arts, teaching there at the same time. Besides working as a performer, she creates her own pieces (*Za tím* - 2002, *Všechna jediná* - 2002-2003, *It's lovely* - 2004, and *Malá Smrt* - 2008). Already her very first piece *Všechna jediná* (2002) was a big success: it was awarded the Theatre Journal prize in the category of alternative theatre as well as a number of prizes at diverse festivals abroad. She currently cooperates with a director tandem SKUTR and gives workshops of movement and dance theatre. Her most recent piece *Men* was shortlisted for the Theatre Journal's piece of the year.

"With such natural shamelessness and such natural divinity, in her glossy red dress, mostly on her four, doing things no dancer has ever done before her..."

(Nina Vangeli, www.idnes.cz, 2011)

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Barbora Látalová

A graduate of the Duncan Centre Conservatory in Prague. In 2003 she became a member of the international theatre company Nie. She is a performer, a choreographer and a pedagogue, regularly teaching dance and movement education within the Dance to Schools project at elementary schools. It is this very project that also inspired her to create $Fg = G[(m1\ m2)/r^2]$, a piece for kids on dance and physics. From 2005 to 2007 she was teaching movement to students of drama at the HINT University in Norway. In 2011 she premiered a solo called *Margaretha vypravuje* inspired by the life and poetry of the Czech poetess Irma Geisslová.

"The most characteristic feature of Bára as an artist is that she is very intensely present on stage. Also, she is very intuitive and visually attractive. Let's put it simply: she is a conjurer."

(Nina Vangli, Taneční zóna, Spring 2011)

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Tereza Lenerová

Tereza Lenerová graduated from the Duncan Centre Conservatory in 2002, later studying a bachelor programme at Amsterdam School of Arts. From 2006-2007 she attended an education programme "The Art of Performer/Interpreter" held by Déjà Donnée dance company. With the Israeli dancer and choreographer Einat Ganz they have created and performed three acclaimed duets: *Karnenin's Smile* (2005), *Sheep by the Road* (2008), *Proměnná/Variable* (2009). She has danced in many projects, among them Fabrice Ramalingom's *Brut* (2010), Kateřina Stupecká's *Sunyata* (2010), Andrea Miltner's *Skin* (2010), or Claude Brumachon's *Le Temoïn* (2003). Another of her achievements worth mentioning is her cooperation with Fabian Chyle: she danced in his pieces *Territorial Imbalance* (2007) and *Platzregen* (2012). In 2011 she was shortlisted for the Dancer of the Year Prize at the Czech Dance Platform festival. Tereza is also active in the field of dance pedagogy, teaching within the project Dance to Schools and giving workshops for dance professionals and general public.

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Andrea Miltner

Andrea Miltner is a British dancer and choreographer of Czech origin who has settled in Prague. For many years now she has been active in the field of baroque dance, trying to fuse it with other dance techniques, especially contemporary dance. She was born in London where she studied classical and modern dance. In 1992 she started dancing at the National Theatre in Prague. Her deep interest in baroque aesthetics motivated her to cooperate on reconstructing baroque operas. Later, she started her own projects based on movement analysis and research in ethnochoreology. She cooperates with ensembles of ancient music Collegium Marianum and Collegium 1704. She has danced in baroque operas at the National Theatre in Prague, the Baroque Theatre in Český Krumlov and at festivals in Slovakia and Hungary. She is currently closely cooperating with the French choreographer Françoise Denieau, performing in her pieces around France (Paris – Opéra Comique, Versailles – Opéra Royale), Luxembourg and Switzerland (Lausanne). She concentrates on projects in which baroque aesthetics fuses with contemporary art in terms of function and meaning. Such was the case in *The Baroque Body Revealed* (2008) or *Vertikální horizontála* (2011): both pieces were presented at the Czech Museum of Music. Her most recent project, a dance solo *Fractured* (2011), was a great success in Poland and at the euro-scene Leipzig. As a performer, Andrea Miltnerová cooperates with many Czech and foreign artists, among them Jan Komárek, Howard Lotker, Marie Kinsky and many more.

“The discovery of the festival director Ann-Elisabeth Wolff is Andrea Miltnerová from Prague. Her body mutates from a baroque dancer to an insect.”

(Zeitschrift für Ballett, Tanz und Performance Berlin, November 2011)

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Monika Rebcová

Monika Rebcová is known in the Czech dance context mainly as a representative of Afro dance. She is a graduate of dance department at the Music Academy of Performing Arts in Prague, where she currently works as a teacher. From 1990 to 2009 she attended numerous internships of modern and African dance and the African drum djembe in Dresden, Berlin, Munich, Amsterdam, Paris, Lisle Jourdain, London, the USA and Gambia. She teaches professional dancers, mimes, actors as well as general public. In 1997 she worked in the Dominican Republic, teaching dancers at the National Theatre of Santo Domingo and independent companies of modern dance. With her company MONIKA REBCOVÁ DANCE she has been performing around the world since 1989, presenting her choreographies in France, Great Britain, Portugal, Germany, Austria, Belgium and the USA. In 1993 she received one of the main prizes at the French choreographic competition “Prix Volinine”. In 2000 she founded an Afro dance group BA-TO-CU, uniting Czech and African dancers. She also organizes shows and dance workshops and works as a percussionist and a light designer. She is also active in the field of dance film, having created for example *Poslední retro* or *Jowie, Please, Help Me*. In her feature project *Afrika – smíření a plamen* (2011) she aims at fusing two cultural contexts: the European and the African.

www.monikarebcovadance.cz



Kateřina Stupecká

In 2007 she graduated from the Duncan Centre Conservatory. Within her studies, she participated in a student exchange programme at the Fontys Dance Academy in the Netherlands where she also worked as a teacher of contemporary dance. She has been working in dance pedagogy ever since. She also participated in an internship at the Déja Donnée dance company (Simone Sandroni, Lenka Flory) in Italy and at Jean Gaudin's in France. She has created three choreographies on her own (*Like Glass, Da Capo, Prologue*). With *Da Capo* she gained the second place at Jarmila Jeřábková international choreographic competition and the SAZKA Prize 2009 for "discovery in dance". In 2011 and 2010 she was shortlisted for the Best Dancer of the Year within the Czech Dance Platform festival (in 2011 for her performance in *Sunyata*). She has recently created a short dance film within a seminar given by David Hinton at the Film Academy of Performing Arts in Prague: the film is inspired by her about-to-be-premiered piece KAŠPAR. Kateřina Stupecká is currently studying choreography at the Music Academy of Performing Arts in Prague.

"The choreographer plays with high cards: dance - subconscious - dream - death. While laying these on the table, she also asks relevant, yet disturbing questions. This frankness and lack of kowtowing is a great feature with young artists."

(Nina Vangeli, Taneční zóna, 2010)

M +420 733 565 859

E stupecka.katerina@seznam.cz



Veronika Švábová

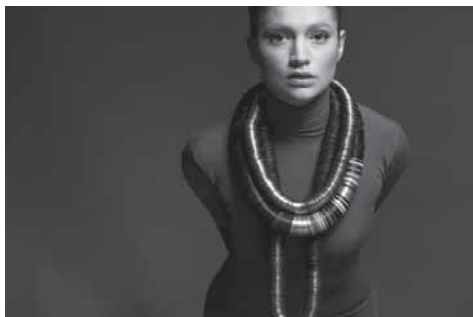
Veronika Švábová graduated from the Duncan Centre Conservatory and from Dance science at the Music Academy of Performing Arts in Prague. As a dancer, she has worked with Simone Sandroni, Jan Beneš and other artists. Since 2000 she cooperates with The Forman Brothers Theatre on regular basis. She has created original and successful choreographies for a number of Petr Forman's pieces: *The Purple Sails* - presented at Mystery theatre boat (2000), the opera *The Beauty and the Beast* for the National Theatre in Prague (2003), *Klapzubova Jedenáctka* (2005), *Freak Show* (2007), and *Enchantia* (again for the National Theatre in Prague - 2012). For the National Theatre in Prague she has also choreographed Giuseppe Verdi's Requiem and Francesco Cilea's *Adriana Lecouvreur* (2004). In 2007 she choreographed a jazz opera *A Walk Worthwhile* directed by Miloš Forman. Her own pieces include *Obsessión, Od začátku do konce, Mama Luna, Softly*, etc. In 2005, together with Tomáš Procházka, a musician and sound designer, she founded the theatre group HANDA GOTE research and development, one to focus on research and integrating science and technology in arts. As a dancer and choreographer she has co-created all HANDA GOTE's pieces: *Computer Music* (2005), *Ekran* (2006), *Mushrooms* (2008), *Emily* (2008), *Metal music* (2010), and the trilogy *Body and Technology: Noise* (2005), *Red Green Blue* (2005), *Silence* (2006). 2011 saw the premiere of her piece on family history called *Clouds*.

Clouds (2011): "Together with multimedia technology the sincere and truly personal expression of the performer make for impressive, yet very gentle visions of lives of individuals and a family's memory. Intimacy offered to anonymous viewers. A piece bordering wit therapy."

(Lukáš Brychta, i-divadlo.cz)

www.handagote.com

www.myspace.com/handagote



Jana Vrána

Jana Vrána graduated from the Duncan Centre Conservatory in 2008. Still as a student of the conservatory she received a prize at Jarmila Jeřábková international choreographic competition. She spent a part of her conservatory studies at the Institut del Theatre in Barcelona. She concentrates on creating her own choreographies, exploring diverse facets of dance expression as well as everyday physical experiences (*Catharsis* - 2004, *Bees* - 2006, *Magnet* - 2009, *Sphinx* - 2011). She also works as a dancer and a model for photographers and filmmakers. She regularly co-works on fashion shows and visual installations with a number of designers, among them jewellery designer Dana Bezděková and fashion designer Petra Ptáčková. Another cooperation that deserves to be mentioned is that with the choreographer Angela Lampranidou and the improviser Martin Zbrožek. As a dancer, she performed in dozens of shows, among them Kateřina Stupecká's *Sunyata* (SAZKA Prize 2010), brothers Formans' *The Beauty and the Beast* and *Rusalka* (at the National Theatre in Prague), and Robert Wilson's *Káťa Kabanova* (the NT in Prague).

"At this moment, after four years of collecting experience and developing her physical culture, premiering Sphinx on stage, Jana Vrána disposes of great dance material: herself. Her body, daring and characteristic, with a tiptoe made of steel, is half fighter and half priestess."

(Nina Vangeli, 31. 1. 2010)

E wranajana@gmail.com



Michal Záhora

Michal Záhora is a dancer, choreographer and teacher. After graduating from the Duncan Centre Conservatory in 2003, he became a member of the Norwegian national ensemble Carte Blanche where he performed in choreographies by Amanda Miller, Ohad Naharin, Ina Christell Johannesen and other renowned artists. In 2004 he started dancing at the Italian company of Roberto Zapalla. From 2006 to 2008, as a member of Scottish Dance Theatre in Great Britain, he was systematically concentrating on teaching contemporary dance technique, giving seminars at the London Contemporary Dance School, the Rambert School of Ballet and Contemporary Dance and Scottish School of Contemporary Dance. Since 2005 he has been a member of NANOHACH dance company. It is in cooperation with NANOHACH that he created his authorial pieces *Synchronicity* and *.konstruktum* (2005); they were presented around the Czech Republic and in Spain, the USA (Southern Theatre Minneapolis), and England (Southbank Centre London). Two times Michal Záhora was shortlisted for the SAZKA Prize for "discovery in dance" (in 2006 for *Synchronicity* and in 2008 for *Resonance*). His most recent piece *Fragile Fragments* was created in 2010 in cooperation with Jan Komárek. As a dancer, Záhora has gained a lot of experience from cooperating with foreign choreographers, among them Paco Decina, David Parsons, Liv Lorent, Adam Benjamin and Janet Smith. As to Czech choreographers with whom he has worked, the most renowned are Jan Kodet (*Jade* and *Danse Macabre*) and Eva Blažičková (an artistic-pedagogic project *Špalíček*, 2009). Presently, Michal Záhora teaches dance abroad and at the Duncan Centre Conservatory in Prague where he was appointed director in September 2009.

"Michal Záhora's Resonance is a true choreography, a piece clearly distant from mere dancing..."

(Petr Šourek, Nový Prostor, February 2008)

E michal.zahora@duncanct.cz

BALLET CHOREOGRAPHERS



Attila Egerházi

Before coming to the Czech Republic, the Hungarian choreographer Attila Egerházi was a fertile artist in his home country: he worked as a dancer, pedagogue and choreographer. Among other things, he founded the Budapest Dance Theatre and the Hungarian Ballet Theatre. He first came to the Czech Republic as a guest lecturer of summer dance workshops organized by the Dance Centre Prague. In 2009 he was appointed general manager of the ballet ensemble in České Budějovice where he immediately introduced his conception of modern ballet theatre. He is currently one of the few choreographers in the Czech Republic working with characteristic and identifiable dance language. He mostly works with rather unknown pieces, investing a large portion of authorial creativity. This applies for example to his pieces *The Miraculous Mandarin* or *The Firebird*. To name a few other creations that gained critical acclaim are *Bolero*, *So in Love* or *In and Out* – a piece made to music by Antonín Dvořák.



Jan Kodet

After graduating in dance pedagogy, he spent a large part of the 1990s abroad, collecting experience: he worked at Dance Berlin, S.O.A.P. Dance Theater Frankfurt, and Ballet Gulbenkian Lisbon. After returning to Prague, he created a number of outstanding pieces, among them *Gates or Lola and Mr. Talk* (the latter was awarded the Theatre Journal Prize). He cooperated with the National Theatre in Prague, both as a dancer and a pedagogue. His domain seems to be that of authorial projects with dominant visual concept and humour (f. ex. *Camoufi.AGE*), rather than that of big productions for which he only creates choreography (ballet fairy tale *Goldilocks* for the National Theatre or *Argonauts* for Laterna magika). He regularly works with young emerging dancers (his choreography *Talking with Frida*, originally created for the Dance Conservatory of the City of Prague, gained much critical acclaim).



Libor Vaculík

Libor Vaculík was a leading Czech dancer in the 1980s (member of the Slovak National Theatre in Bratislava). The beginnings of his continual work in the field of choreography date back to the late 1980s and the early 1990s. From 1994 to 1999 he was a chief choreographer at the National Theatre in Prague. Vaculík is a representative of the narrative choreographic style: he specializes in feature epic ballets with elaborate plot; his pieces are often based on works that are attractive or even scandalous. In the 1990s he created a series of successful pieces together with the Slovak director Jozef Bednárík (*Little Mr Friedemann + Psycho*, *Tchaikovsky*, *Isadora Duncan*). He is also very much respected for his crossover pieces, the so-called dance musicals: among them especially *Edith - the Sparrow from the Suburb*, a choreography that has been staged a number of times. He has also gained critical acclaim with his chamber pieces created for the Prague Chamber Ballet, among them *Slavic Duets*. Since 2000 Vaculík has been working in the field of ballet only sporadically, concentrating on big musical productions. One of the few exceptions was his bewildering adaptation of *The Rise of Spring*, with holocaust as its central theme.



Petr Zuska

Petr Zuska is one of the leading Czech ballet choreographers. In the 1990s he started as a dancer at the Prague Chamber Ballet and the National Theatre. After working in Germany and Canada, he returned to the National Theatre in Prague where he has been working as a choreographer and general manager of ballet department until today. While his first choreographies were much influenced by Pavel Šmok's crude style, his movement vocabulary has changed after his return from abroad; it has become more abstract. His characteristic musicality and conceptual approach have, however, remained. Zuska specializes in short pieces of diverse genres. To name at least a few of his outstanding pieces, they are: *Mary's Dream*, a comic piece made to music by Césaire Pugni and Camille Saint-Saëns; a heavy group choreography *D. M. J. 1953-1977* to music by Antonín Dvořák, Bohuslav Martinů and Leoš Janáček; or an excellent duet *Les Bras de Mer*. As far as his feature choreographies are concerned, the most successful one was *Solo for Three*, a piece inspired by songs of Vladimir Vysockij, Karel Kryl and Jacques Brel. Zuska mostly creates for the National Theatre in Prague and the National Theatre in Brno. His work is frequently shown and well acclaimed abroad.

VENUES



Palác Akropolis / Prague

In 1991, Palác Akropolis, a centre of independent culture, opened at the border of cool Prague districts of Žižkov and Vinohrady. The opening followed a reconstruction of a historical space of the same name, a luxurious house of flats built in the 1930s that included a theatre hall, a foyer, and a café. Palác Akropolis offers unique music, theatre and graphic arts projects created by Czech and foreign artists. Within the cultural map of Prague, Palác Akropolis is perceived mostly as a centre presenting progressive music genres: as a rock club that also provides space to innovative dance and movement theatre projects, as well as exhibitions and expert programmes.

ART FRAME Palác Akropolis s.r.o.

Kubelíkova 1548/27

CZ - 130 00 Praha 3

T +420 296 330 911

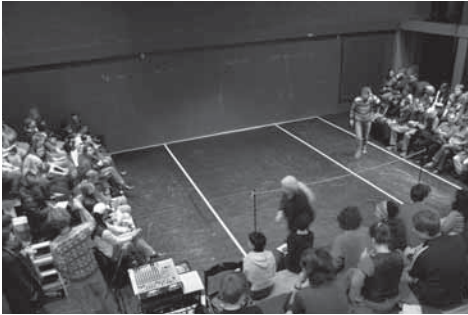
T +420 296 330 912

E info@palacakropolis.cz

www.palacakropolis.cz

Stage: 12 x 6 m

Capacity: 375



Alfred ve dvoře Theatre / Prague

Alfred ve dvoře Theatre presents progressive art and unique authorial projects. The programme is focused on current trends in the field of performing arts, stressing out movement theatre, visual theatre and experimental theatre. Alfred ve dvoře was founded in 1997 by a renowned Czech mime, choreographer, director and teacher, professor Ctibor Turba. For several years the theatre was operated by him under the label Mime Theatre Alfred ve dvoře. Since 2001 the theatre space has been rented by Motus civic association. Alfred ve dvoře is a production house and a residency space. The theatre also has a well worked-out conception of supporting authorial pieces, daring experiments and first pieces of emerging artists. Moreover, the theatre is in charge of production and administrative issues of projects it co-produces. Besides their own productions and co-production projects the theatre regularly hosts exceptional projects created by artistic bodies from out of Prague and from abroad. In addition to running the theatre, Motus is involved in creative experiments and organizes a whole range of educational and community events: workshops, courses and discussions, seminars of arts management and marketing, public space projects, etc. Motus has also impelled the founding of Automat initiative and the New Web – a distribution network of independent theatre projects. Another important subfield of Motus' activities is that of theatre for kids and families (theatre studio Alfred Junior).

Alfred ve dvoře Theatre / o.s. Motus
Veverkova 28
CZ - 170 00 Praha 7
T +420 233 382 433
E divadlo@alfredvedvore.cz
www.alfredvedvore.cz

Stage: 10 x 6 m
Capacity: 100



Archa Theatre / Prague

Archa Theatre is a centre of contemporary performing arts, regardless of the genre. With its all-embracing programme, innovative projects and above-average technical possibilities, Archa has gained the reputation of an important progressive stage both in Czech and international context. Archa Theatre is a receiving house, providing artists with production and technical background necessary for their creation. This model of work allows for the creation of Archa's own theatre, dance and music projects but also for hosting Czech and foreign ensembles. Among the most illustrious of Archa's regular guests are for example the Flemish Ultima Vez. The theatre produces at least one original project every year, faithful to the idea of the artistic and the social function of theatre as equal. Its artistic projects are carried out either as such or in cooperation with organizations with similar philosophy, whether from the Czech Republic or from abroad. The most recent of Archa's activities is Archa-lab, a sort of artistic laboratory focusing on creative research and experiment (instead of ready-made traditional approaches to theatre creation). Archa-lab wants to establish conditions for continual creation and artistic research.

Archa Theatre
Na Poříčí 26
CZ - 110 00, Praha 1
T +420 221 716 111
E archa@archatheatre.cz
www.archatheatre.cz

Large Hall: variable
Capacity: 450 - 1200 (standing)
Small Hall: variable
Capacity: 120



DIOD - Doors Open Theatre / Jihlava

Based in a former Sokol gymnasium in Jihlava, DIOD - Doors Open Theatre is a very recent project: it opened its doors to the public on April 1st, 2011. The cultural centre in the region of Vysočina has a well-equipped black box that can be adapted to numerous variants in terms of space and number of spectators. The hall also has a projection screen and two constructions for aerial acrobatics (fixing mechanism on the ceiling at the height of 5.7 metres). DIOD is open to various genres, offering space to artistic and social projects created by local artists and organizers. At the same time the theatre regularly presents dance and theatre projects from around the country, thus raising awareness of current trends in the field. DIOD wants to become a centre of lively communication on social and artistic issues, a place where community life and values of civic society turn real. Last but not least, DIOD is an important regional spot on the map of the Czech Republic for all independent dance companies searching for rehearsal spaces and new locations to present their creation.

DIOD

T. J. Sokol v Jihlavě

Tyršova 12

CZ - 586 01 Jihlava

Production manager: Karolína Zmeková

M 734 586 402

E produkce@diod.cz

www.diod.cz

Stage: 12 x 18 m

Capacity: 150



Divadlo 29 / Theatre 29 / Pardubice

Divadlo 29 / Theatre 29 is an umbrella term for diverse spaces and activities that have been taking place since 2002 in the building number 29 in Sv. Anežka Česká street, in the historical centre of Pardubice. Divadlo 29 is a multi-genre cultural centre presenting the whole diversity of forms of contemporary art. Divadlo 29 is proactive in supporting and developing cultural and community activities in the town and the region: they cooperate on new pieces and create space for communication and establishing new contacts within cultural sphere. The activities of Divadlo 29 take place in three different spaces, each of them having its individual programme line. Divadlo 29 (a multifunctional theatre hosting most of the events) is an interdisciplinary stage. The programme is focused on current expressions of contemporary art in the domain of music, theatre, dance, film and new media, addressing mostly alternative, experimental or the so called non-mainstream art. The second space - Klub 29 / Club 29 - presents exhibitions, chamber concerts and performances, film screenings, readings, lectures, seminars and the off-programme of theatre events. Studio 29 then operates as a rehearsal space and facility background for participants of residencies as well as a meeting point of a group of volunteers; last but not least, it hosts seminars and workshops.

Divadlo 29 / Theatre 29

Svaté Anežky České 29

CZ - 530 02 Pardubice

Program director: Zdeněk Závodný

M + 420 777 884 474

E info@divadlo29.cz

www.divadlo29.cz

Stage 8 x 9 m

Capacity: 110



Barrier-free theatre BARKA / Brno

A chamber theatre venue with barrier-free access to both auditorium and stage is the central space for independent dance in Brno. BARKA wants to be a centre of cultural integration, presenting diverse genres ranging from theatre to dance and music. It is an important meeting point of professional artists, amateurs, young emerging talents, as well as handicapped artists and art lovers. BARKA also offers a wide range of programmes for kids and students. Every year in October, the theatre becomes a home stage of dance festival Natřikrát. The theatre is a perfect space for smaller theatre and dance productions. The space has great acoustics and the stage is very close to the auditorium, which allows for intense and intimate communication on the performer-spectator axis.

Bezbariérové divadlo BARKA
Svatopluka Čecha 35a
CZ - 612 00 Brno-Královo Pole
T +420 541 213 206
Director: Zdeňka Vlachovská
M +420 608 635 557
E barka@ligavozic.cz
www.divadlobarka.cz
www.barka.unas.cz

Stage: 10 x 9 m
Capacity: 150



Duncan Centre Theatre / Prague

The building of the Duncan Centre Conservatory has a modern theatre hall - the Duncan Centre Theatre. Since 1992, by the intermediary of the Company for Dance and Artistic Education, it has been offering attractive projects of Czech and international contemporary dance and dance theatre to general public. The space regularly presents premieres of Czech and foreign choreographers working in the field of contemporary dance. Throughout the school year, the theatre premieres projects and graduation works created by Duncan Centre Conservatory students. From 1992 Duncan Centre Theatre was hosting the Festival of Progressive Personalities of European Dance Theatre; in 1994 it then became the location of the festival Confrontation. Since 2000 the theatre has been regularly hosting Con tempo, a project putting together young contemporary dance artists with young composers of classical music. The Duncan Centre Theatre is also the main venue of the International Festival New Europe - Jarmila Jeřábková Award.

Duncan Centre Conservatory
Branická 41
Cz - 147 00 Praha 4 Braník
T +420 244 461 810
E duncanct@mbx.vol.cz
www.duncanct.cz/divadlo.html

Stage: 8 x 12 m
Capacity: 100



La Fabrika Theatre / Prague

La Fabrika, a multifunctional art centre, was gradually established between 2003 and 2007 as a former hall of Richter Machine Works and a foundry built in the early 20th century were being reconstructed into theatre space. La Fabrika is to be found in a cool Prague district of Holešovice: its programme is varied, including music, theatre and dance projects. Among other things, La Fabrika is a home stage of the renowned new circus ensemble La Putyka. The theatre also provides spaces and technical equipment to artist working on new projects - a service eased up by the fact that the place has several halls. La Fabrika is an attractive spot for the public, one that is easily accessible from the city centre and also a perfect place to organize a conference or a seminar.

Divadlo LA FABRICA
Komunardů 30
CZ - 170 00 Praha 7
E info@lafabrika.cz
www.lafabrika.cz

Stage: 11 x 21 m
Capacity: 220



The New Stage of the National Theatre / Prague

The New Stage is an institution open to varied forms of modern theatre. It offers pieces created by individual ensembles of the National Theatre (ballet, drama and Laterna magika); a great part of the programme, though, is made of independent projects, foreign guests, shows for kids, festivals and a diversity of other events. The building of the New Stage is regularly being lived up by indoor and outdoor installations and happenings. The piazzeta, a large square between the New Stage and the historical building of the National Theatre, has become a place of live art experiments, visual projects and social events. The very building of the New Stage was built between 1981 and 1983: it is one of the most controversial buildings in Prague in terms of architecture. The original plan was to use the building as a space for drama, ballet, chamber opera and Laterna magika. Today it operates as a multi-genre stage presenting diverse forms of art including dance. For example, in 2010, the New Stage has launched a project of regular cooperation with the company 420PEOPLE.

New Stage
Národní 4
CZ - 110 00 Praha 1
T +420 224 931 482
E novascena@narodni-divadlo.cz
www.novascena.cz

Stage: 20 x 20 m
Auditorium capacity: 400



MeetFactory / Prague

MeetFactory was founded in 2001 by the famous Czech visual artist and designer David Černý. His ambition was to entangle Prague within international structures of cooperation in the field of contemporary art. Currently, MeetFactory operates as an artistic platform offering direct contact between artist of all genres and bringing about possibilities of cooperation with international cultural institutions. In 2007 MeetFactory has moved into an industrial building, a former factory in Smíchov. The core of MeetFactory's activities consists of residencies within which diverse genres merge: dance, visual arts, film, music and educational programmes. As to artists, MeetFactory provides them with support in terms of space, technical equipment and production services as well as presentation of their work. The audience is mostly made of students and young people keen on culture, not necessarily only from Prague or the Czech Republic. Being aware of their target group, MeetFactory follows the policy of minimal ticket prices. The equipment of MeetFactory correlates with its programme and ambitions: the ambience of the place is created by residing artists and guests. In other words, the space is fresh and inspiring.

MeetFactory, o. p. s.

Ke Sklárně 3213/15

CZ - 150 00 Praha 5

Project Director: Pavlína Bartoňová

T + 420 251 551 796

E pavlina@meetfactory.cz

www.meetfactory.cz



Ponec Theatre / Prague

Ponec Theatre is one of the most important venues of contemporary dance in the Czech Republic. It opened in 2001 in a building of the former cinema Royal Bioskop that had undergone complex reconstruction. The theatre is to be found at the intersection of the districts of Žižkov, Karlín, and Prague city centre, and is operated by Tanec Praha civic association. The theatre programme is made mostly of Czech and foreign dance projects. The theatre also regularly organizes seminars, conferences, discussions and workshops and provides space, production services and technical equipment to diverse co-production projects. Among the most popular of Ponec events are currently its interactive "dance hall nights", introducing a different style of dance every month. Ponec regularly hosts a large number of festivals, among them Czech Dance Platform, TANEC PRAHA, Fresh Film Fest, Small Inventory, 4 Days in Motion, etc. In 2004 the theatre opened for kids and founded the Children Studio, an educational programme focusing on creative development of kids. Besides, Ponec also offers a wide range of interactive shows for students of elementary schools and high schools as well as whole families. With its activities for children and teenagers, Ponec theatre wants to make the young generation acquainted with contemporary dance and motivate schools to integrate dance education within their curricula.

Divadlo Ponec

Husitská 24a/899

CZ - 130 00 Praha 3

Director: Daniela Řeháková

T/F +420 222 721 531

E divadlo@divadloponec.cz

www.divadloponec.cz

Stage: 16 x 12 m

Capacity: 110 - 220



ROXY/NoD Theatre / Prague

Roxy/NoD Theatre is a part of a complex institution NoD which is made of three main sections. The first of NoD sections is NoD Gallery: it opened in 2000 as one of the pillars of the multicultural conception of Roxy/NoD experimental space. The gallery doesn't reject usual forms of exhibiting art; on the other hand, it regularly tests crossover forms of visual communication and its fusions with different artistic forms. The core of the programme is made of presentations of young Czech artists to which add a number of exhibitions of foreign artists each year. The second of NoD sections is one called NoLab: it presents music, multimedia and interdisciplinary projects. NoLab encourages innovative activities and creative and inventive approaches to art through new technologies. NoLab offers events and artistic forms that ignore alleged boundaries between genres and professions; moreover, it incites cooperation of communities with different specializations on common projects. Finally, the third section of NoD is the theatre one. NoD Theatre presents mostly independent and authorial performing arts projects created in the Czech Republic, covering all genres from drama to dance theatre, nonverbal theatre, crossover theatre and social theatre that integrates minority social groups. The labels applicable to all individual pieces that make for NoD programme are experimental, innovative and progressive.

Experimentální prostor Roxy / NoD

Dlouhá 33

CZ - 110 00 Praha 1

Director: Adam Halaš

E nod@roxy.cz

www.nod.roxy.cz

www.nod.roxy.cz/teatroNoD

Stage: 10 x 8 m

Capacity: 90



Studio Alta / Prague

Studio Alta, a space with unique industrial ambience has joined Prague dance infrastructure in 2007: ALT@RT civic association then answered to lack of rehearsal spaces as well as spaces for research and presentation and reconstructed a warehouse near the city centre into a theatre. The former warehouse is now a lively space of artistic research, presentations of authorial experiments and work-in-progress pieces as well as trainings of professional dancers, expert seminars and diverse projects including international co-operation. Studio Alta thus works as a receiving house, a rehearsal space, an educational centre, a production house and a residency space for Czech and foreign artists.

STUDIO ALTA

U výstaviště 21

CZ - 170 00 Praha 7 - Holešovice

Director: Lucia Kašiarová

M +420 739 615 148

E kasiarova@altart.cz

www.altart.cz

Stage: 13 x 10 m

Capacity: 100



Uffo / Trutnov

Uffo, a community centre for culture and leisure, opened in 2010 in Trutnov, a town in the region of Hradec Králové. Its unique building, one to offer all sorts of flexible spaces for various forms of art, received the title of Architectonic Accomplishment 2011. In a transformable theatre hall with modern technical equipment as well as in its gallery, Uffo offers open and progressive programme, providing local theatregoers with diverse cultural experiences and keeping them up to date with current trends in contemporary art. As to movement theatre, the pivotal moment came with the first edition of the festival Cirk-UFF: with this event, Uffo opened its door to the genre of new circus. Together with Letní Letná, Cirk-UFF is one of the two only festivals of new circus in the Czech Republic. In Autumn 2011 Uffo hosted the first edition of Dance Festival Trutnov. Since 2011 Uffo also organizes dance shows on the International Day of Dance. A programme line focused on dance and movement theatre is incorporated in the theatre's regular programme offer. Uffo's programme offer for kids is also very much oriented towards dance and movement. In Autumn 2012 Uffo is launching a dance and theatre residency programme. The building is highly transformable, offering many variants of space organization according to the desired purpose. The basic space variants are theatre, concert (with sitting and/or with standing area), arena, ball, and congress. Site-specific projects are then held at the transparent space of the gallery as well as in the open space around the building. The most up-to-date technical equipment and the adaptability of its space make Uffo a perfect space for modern performing arts projects.

**Společenské centrum Trutnovska
pro kulturu a volný čas
Náměstí Republiky 999
CZ - 541 01 Trutnov
Director: BcA. Libor Kasík
M +420 606 770 170
E kasik@uffo.cz
www.uffo.cz**

Stage: 12 x 9 m
Capacity: 360 - 521

BALLET HOUSES



Ballet of the National Theatre / Brno

The second most important ballet body in the country (after the National Theatre Ballet) started performing on regular basis at the beginning of the second decade of the 20th century. One of the most outstanding personalities of Brno ballet was Ivo Váňa Psota who worked with the ensemble intermittently in the 1930s and the 1940s. In the 1990s, Brno Ballet was directed by Zdeněk Prokeš: the noteworthy items on the repertory at the time were almost exclusively new pieces by Libor Vaculík. They were feature pieces with elaborated plots of attractive historical themes (*Ivan the Terrible*, *Mary Stuart*). Since 2007 the ensemble is directed by Lenka Dřimalová: under her leadership Brno Ballet has presented a number of outstanding pieces (*Carmen* choreographed by the Spanish Cayetano Soto or *Dangerous Liaisons* staged by the Polish choreographer Krzysztof Pastor). At present, the ensemble has almost 50 members.

Balet Národního divadla v Brně

Dvořákova 11

CZ - 657 70 Brno

Director: Lenka Dřimalová

T +420 542 158 287

F +420 542 158 285,

E balet@ndbrno.cz (info@ndbrno.cz)

www.ndbrno.cz



Ballet of South Bohemian Theatre **České Budějovice**

Together with Liberec Ballet, the ensemble in České Budějovice ranks among the smallest ballet bodies in the country. The beginning of the era of regular ballet shows in České Budějovice only dates back to the 1950s. And it is only as late as after 1989 that the ensemble reached a satisfactory level of quality: it was mostly due to the artistic manager Libuše Králová who got in charge of it after the Velvet Revolution. She led the ensemble for almost two decades. Another turning point in the history of Budějovice Ballet is the appointing of Jiří Šesták as a manager of the theatre. Šesták initiated extensive transformations of all ensembles: in 2009 the Hungarian artist Attila Egerházi was appointed the artistic manager of the ballet ensemble. Egerházi has crucially changed the ensemble: almost a half of dancers were replaced by new talented personalities, most of them from abroad (mostly Hungary). The repertory, until then a very eclectic one, clearly started to accentuate modern ballet. Most of the premieres were choreographed by Egerházi himself (*The Miraculous Mandarin*, a very successful show *So in Love* or a unusual staging of *Firebird*). The repertory is ambitious also in terms of cooperating with the best of Czech and Slovak choreographers who do not work exclusively with ballet vocabulary (České Budějovice Ballet has shown pieces by Petr Zuska, Václav Kuneš and Mário Radačovský). A great surprise was the staging of the choreography *Un Ballo* which became the very first out-of-Prague staging of a piece by Jiří Kylián in the Czech Republic.

Balet Jihočeského divadla
Dr. Stejskala 424/19,
CZ - 370 01 České Budějovice 1
Director: Attila Egerházi
T +420 386 711 224
E balet@jihoceskedivadlo.cz
www.jihoceskedivadlo.cz



Ballet of F. X. Šalda Theatre / **Liberec**

Liberec is a town of long ballet tradition, nevertheless, until as late as 1945 dance and ballet were exclusively German in the town (Harald Kreutzberg regularly performed in Liberec in the 1930s). Liberec saw the founding of a Czech ballet ensemble only after World War II; the ensemble has always (with a few temporary exceptions) been one of the smallest ballet bodies in the country. 1989 was a milestone year in the history of Liberec ballet: it marks the beginning of a period of incessant changes in artistic management that led to considerable decline in quality. In 2000 it was decided to transform the ballet ensemble into a contemporary dance company: the mission was though unsuccessful. In 2010 Alena Pešková was appointed artistic director of the body and it seems that after years of groping Liberec ballet is regaining its quality once again. Among its recent noteworthy pieces the most successful one was *Periphery*, an adaptation of a play by František Langr about Prague suburbs. The piece was choreographed by Pešková, following Brecht's theatre poetics.

Balet Divadla F. X. Šaldy
Zhořelecká 5

CZ - 460 37 Liberec 1

Director: Alena Pešková

T +420 485 104 188

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E saldovo-divadlo@saldovo-divadlo.cz

E info@alenapeskova.cz

www.saldovo-divadlo.cz



Ballet of the Moravian Theatre / Olomouc

With almost 30 members the Olomouc ensemble ranks among middle-sized Czech ballet bodies. It was founded already in the early 20s of the 20th century. In the past two decades, Olomouc ballet has been offering a combination of classical pieces (often choreographed by Jiří Kyselák) and new original pieces for wider public (such as ballets inspired by popular music – Beatles, Queen or the icon of Czech pop music Karel Gott). Since 2010 the ballet's art director is Robert Balogh who had nevertheless been contributing to the ensemble's repertory since the late 1980s. Olomouc Ballet also regularly cooperates with Libor Vaculík (it was exclusively for Olomouc Ballet that he staged *Queen Margot*).

Balet Moravského divadla
 tř. Svobody 33
 CZ - 799 00 Olomouc
 Director: Robert Balogh
 T +420 585 500 111
 E info@moravskedivadlo.cz
www.moravskedivadlo.cz



Ballet of the Silesian Theatre / Opava

Opava only saw the founding of a Czech ballet ensemble as late as after World War II. Since the beginning of its existence, it has always been the most reclusive of all ballet ensembles in the country. In 1992 it was in fact closed down and its activities were only gradually renewed after Martin Tomsa joined the theatre in 2003. Opava Ballet mostly performs in operas of the theatre, yet it has recently started showing purely ballet pieces. Its shows, however, reveal lack of top-quality dancers as well as insufficient general number of dancers in the body (*The Wayward Daughter*, *Slavic Dances*): the ensemble is made of only ten members which makes it the smallest regional ballet body in the country.

Balet Slezského divadla
 Horní náměstí 13
 CZ - 746 69 Opava
 Director: Jindřich Pasker
 T +420 555 537 411
 E reditelstvi@divadlo-opava.cz
www.divadlo-opava.cz



Ballet of the National Moravian-Silesian Theatre / Ostrava

One of the oldest (founded in 1919) ensembles in the country has around 35 members which ranks it among the bigger Czech companies. A noteworthy era of Ostrava ballet took place from the 1940s to the 1960s of the last century when Emerich Gabzyl was involved (with a few years of inactivity in between). Gabzyl largely contributed to increase of quality of the ensemble; he also promoted diverse and quality repertory. In 1996 Igor Vejsada has been appointed director of Ostrava Ballet (he has been in his function by far the longest among all present Czech ballet directors). His contacts with foreign artists and institutions are beneficial to the ensemble. Firstly, it has started inviting choreographers from abroad on regular basis (among them Eric Trottier or Philippe Talard). Secondly, the repertory no more offers only big classical ballets but also modern pieces often co-created by foreign artists or the artistic director himself. While the quality of the modern part of the repertory has often been questionable, many of the classical ballet pieces have gained critical acclaim. Last but not least, a new tradition of summer ballet workshops organized by Ostrava Ballet is very popular with the dance community.

Balet Moravskoslezského divadla
ul. Čs. legií 148/14

CZ - 701 04 Ostrava — Moravská Ostrava

Director: Igor Vejsada

T +420 596 276 266

T +420 596 276 500

www.ndm.cz



Ballet of J. K. Tyl Theatre / Pilsen

An ensemble with a long tradition (founded already at the beginning of the 20th century) and a faithful community of fans. It is made of almost 30 members and thus ranks among middle-sized Czech ensembles. It has often been an incubator of interesting Czech dancers and choreographers. In the 1950s it was directed by Jiří Němeček who then managed the National Theatre's Ballet for many years. In the late 1950s and early 1960s Pilsen Ballet was lead by Luboš Ogoun who promoted the so-called poetic ballet, a form accentuating dance quality over plot. The current director Jiří Pokorný manages to keep the ensemble active and progressive with a repertory combining traditional pieces and more unconventional creations. Pilsen Ballet regularly cooperates with Libor Vaculík (his piece *Edith - the Sparrow from the Suburb*; probably the most successful of all Czech ballet shows after 1989). Even more recently, it was Alena Pešková's choreography *Maryša* that gained critical acclaim.

Balet Divadla J. K. Tyla
Prokopova 14

CZ - 301 00 Plzeň

Director: Jiří Pokorný

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T +420 378 038 062

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E poko.j@seznam.cz

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Laterna magika / Prague

Was established on the basis of a successful presentation within the World's Fair Expo 1958. Laterna magika was meant to be an experimental theatre more than anything else. First, its leading personality was the director David Radok, later the internationally renowned scenic designer Josef Svoboda who carried out many of his daring visual conceptions at Laterna magika. A number of Laterna's pieces included an organic dance component. After 1989, the year marking the division of Laterna Magika and the National Theatre, the creation at Laterna got to be focused on dance in combination with atypical scenic designs and approaches (the central principle was merging live performance with film projection). Under the leadership of Jean-Pierre Aviotte the company improved considerably in terms of dance quality, yet it started to lose a lot of its legendary progressiveness as to scenic design (due to lack of innovative projects as well as the inability to follow up-to-date trends in technology). The last of the inventive choreographies were *Graffiti*, co-created by the choreographic trio Petr Zuska, Václav Kuneš and Jiří Bubeníček. In 2010 Laterna magika once again became a part of the National Theatre. The number of its dancers was reduced to 16 and the number of shows per year fell by one third. Presently, Laterna magika mostly takes care of its older successful pieces: the most legendary one – *Wonderful Circus* – was performed more than 6000 times.

Laterna magika

Ostrovní 1

CZ - 112 30 Praha 1

Director: Zdeněk Prokeš

T +420 224 901 237

E Laterna1@narodni-divadlo.cz

www.laterna.cz



Ballet of the National Theatre / Prague

The Ballet ensemble of the National Theatre was established already in 1883 when the theatre was opened, which makes it the oldest ballet body in the country. The highlight personalities of its history are, among others, Augustin Berger who worked there towards the end of the 19th century; or Saša Machov, active in the 1940s. After 1989 the number of members of the ensemble fell considerably (in the 1980s it was a body of about 130 dancers, the present number is around 55). In 2002 Petr Zuska was appointed artistic director of the ensemble: more modern pieces were incorporated in the repertory and the ensemble started offering more nights made of shorter productions. The artistic character of the ensemble is determined by Zuska himself who is also active as a choreographer: Since the 1990s, Jiří Kylián's choreographies have regularly been offered within the repertory (*Sinfonietta*, *Petite Mort*, *Last Touch* etc.). Other Czech authors (Jan Kodet, Libor Vaculík, Tom Rychetský) are presented only sporadically. In recent years the ensemble has more and more been presenting choreographies of European artists, among them Mats Ek, Nacho Duato, Itzki Galili and Conny Janssen. The classical part of the repertory offers mostly pieces aiming at new interpretations of renowned choreographies (a number of productions by Yuri Vámos). It was, however, the staging of neoclassical pieces by John Cranko (*The Taming of the Shrew*, *Onegin*) that gained the ensemble great critical acclaim. In 2012 the Ballet of the National Theatre shall be merged with the Ballet of the National Opera.

Balet Národního divadla

Ostrovní 1

CZ - 112 30 Praha 1

Director: Petr Zuska

T +420 224 902 522

T +420 224 902 539

E p.zuska@narodni-divadlo.cz

www.narodni-divadlo.cz



Ballet of the State Opera / Prague

In 2003 Prague Chamber Ballet, until then an independent body, became a part of the National Opera in Prague. Four years later the core members of the former Chamber Ballet cut adrift, yet an ensemble made of about forty dancers have gradually been established at the State Opera (most of them working as free-lancers with external contracts). The repertory was diverse and attractive, including new choreographies by Libor Vaculík as well as classical productions. After Hana Vláčilová became artistic manager of the ensemble in 2010, the quality of the body improved considerably in terms of dance. Currently, the repertory offers mostly traditional productions of classical ballets (*Giselle*, *Swan Lake*). The ensemble is supposed to be merged with the National Theatre Ballet in 2012: the whole new body will have around eighty members.

Balet Státní opery

Legerova 75

CZ - 110 00 Praha 1

T +420 296 117 111

E informace@opera.cz

www.opera.cz



Ballet of the North Bohemian Opera and Ballet Theatre / Ústí nad Labem

The ballet history of Ústí nad Labem reaches back to the early 20th century, yet it is only after World War II that the town saw the founding of a Czech ballet ensemble. In the late 1950s, Pavel Šmok presented his early works in Ústí nad Labem. Later, in the 1980s, Hana Machová imprinted her artistic signature in the creation of the ensemble. After 1989 the ensemble underwent a crucial transformation: among other things, it was joined by many well-trained dancers from Russia and Ukraine. In mid 1990s, during the controversial era of Ondřej Šoth, Czech dancers made for less than 10% of the ensemble. In 2000 Vladimír Nečas became artistic director of the ballet: since then, the ensemble gained critical acclaim around the country several times. One of the highlights of last years was its production *Cikánské kořeni / kořeny*, loosely inspired by the story of Romeo and Juliet. The notoriously known history was staged as a conflict between the Romani culture and a skinhead gang: the piece thus perfectly correlated with the North Bohemian atmosphere of Romani ghettos and the rising of local nationalism. The production, choreographed by Dana Dinková and Jaroslav Moravčík, with temperament music by Goran Bregovic, was awarded the best collective performance prize. Likewise, the star of the ensemble and the protagonist of the leading role, Vladimír Gončarov, was awarded the Thálie Prize – a prestigious prize for the best dancer of the Czech Republic. The ensemble currently has around twenty members.

Balet Severočeského divadla opery a baletu

Lidické náměstí 10

CZ - 400 01 Ústí nad Labem

Director: Vladimír Nečas

T +420 475 258 633

E divadlo.usti@operabalet.cz

www.operabalet.cz

FESTIVALS



4 + 4 Days in Motion

Held annually in October

The international theatre festival 4 + 4 Days in Motion is organized by a non-governmental organization Čtyři dny (Four Days) that also co-organizes a variety of other cultural projects, among them workshops with lecturers from European countries, international site-specific projects, co-production projects with European organizations, seminars, and advisory services in the field of cultural management. The festival 4 + 4 Days in Motion is, however, the NGO's highlight event. It started in 1996 and it wants to present recent innovative theatre projects. Every year the festival presents as many as 20 companies from around the world. 4 + 4 Days in Motion has two specialties: first, reviving Prague architec- tonic objects with theatre; secondly, presenting international projects co-produced by Čtyři dny organization. The festival programme covers the whole range of contemporary art genres (theatre, dance, music, visual arts, film, video art), each edition focuses on a different issue. What makes the festival unique in Czech context is that the merging of genres within its programme brings about merging of fans of theatre with those who are keen on live concerts, visual arts or dance music. An integral part of the festival is made of expert seminars and workshops.

Čtyři dny (Four Days Association)

c/o Divadelní ústav Praha

Celetná 17

CZ - 110 00 Praha 1

Director: Pavel Štorek

T +420 224 809 116

F/T +420 224 809 125

E fourdays@theatre.cz

www.ctyridny.cz



Czech Dance Platform

Held annually in April

The Czech Dance Platform is a qualified festival that regularly attracts foreign experts. It mostly presents Czech artists working in the field of contemporary dance and movement theatre but also creators from abroad who cooperate with Czech dancers and/or production companies. The festival is organized by Tanec Praha civic association, a body that originally took inspiration abroad where dance platforms make for integral parts of the domain of performing arts. Luckily, the association has managed to stick to its original idea of the platform as a regular annual event. The Czech Dance Platform started as a modest festival at the Duncan Centre (1994) to move for the next five years to Hradec Králové. In April 2000 Prague hosted the Plenary Meeting of International Network for Contemporary Performing Arts and it was at this opportunity that the Czech Dance Platform, once and for all, moved back to Prague, more precisely to the space of Ponoc theatre that had been renovated a few months before. The festival, however, takes place also at other theatres in Prague. The platform wants to be a mediator of contacts between Czech artists and promoters and managers from the Czech Republic and abroad and thus accelerate more intense cooperation (international touring, festivals, workshops, etc.). The Czech Dance Platform also awards prizes for choreography and performance, in 2008 the festival introduced a new light design prize.

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Flora Theatre Festival

Held annually in May

The Flora Theatre Festival is an exceptionally vital crossover festival that is held every year since 1996 in the historical university town of Olomouc in Moravia. The beginnings of the festival's innovative and eclectic character date back to the point when it started presenting more choreographies and alternative performances than classical drama (that used to make for the core of the programme). The Flora Theatre Festival is unique due to the wide range of genres it presents: it offers everything from drama at traditional theatre spaces, to street forms, dance and non-verbal theatre shows, improvisation, workshops, shows for kids as well as film screenings. The festival is organized by Divadlo Konvikt civic association.

Divadlo Konvikt, o.s.
UC UP
Univerzitní 3
CZ - 771 80 Olomouc
Director: Petr Nerušil
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E neru@email.cz
www.divadelniflora.cz



Hybaj ho

Held annually in October

The long-established close relationship of Czech and Slovak cultural sphere expresses itself also in the domain of contemporary dance, both in the form of one-off projects and continual projects. One of these Czech-Slovak events is the festival Hybaj Ho! that started in Autumn 2007. Each of the editions following the initial one was focused on a different facet of Slovak (and Czech) contemporary dance, be it an introductory excursion into current Slovak creation, the creation of Slovak artists based abroad (such as Les Slovaks), the presentation of experimental Slovak creation, or Slovak-Czech coproduction projects. Hybaj Ho! has also brought together numerous institutions, performers, companies and theatres that have been co-operating ever since. Originally a four-day event, Hybaj Ho! grew into an eight-day festival presenting dance at diverse Prague venues. An important part of the festival is made of its off-programme offering workshops, film screenings, presentations and concert. The festival's central space is at the industrial venue Studio Alta.

Studio ALTA

U Výstaviště 21

CZ - 170 00 Praha

Festival director: Lucía Kašiarová

E kasiarova@altart.cz

Production: Karolína Párová

E karolina@altart.cz

www.altart.cz



New Europe Festival - Jarmila Jeřábková Award

Biennial

The New Europe Festival - Jarmila Jeřábková Award for original dance creation is an event that presents contemporary dance and movement theatre pieces created in countries that either recently joined the European Union or that have started membership talks. A pre-edition of the festival took place in 1999; in 2007 the festival teamed up with the New Europe Festival. The pieces that get into the final of the competition are presented both to festival jury and to the public within the very festival. A core condition for contestants to take part is to present a choreography inspired by music written by a Czech composer of the second half of the 20th century. In the past, the most outstanding pieces were created to music by Bohuslava Martinů, Miloslav Kabeláč, Jan Hanuš, Otmar Mácha, Marek Kopelent, Sylvie Bodorová, Jan Novák, Luboš Fišera, Martin Smolka and Jiří Těml. The contestants also have to fulfil a second condition - to present another choreography of their own, this time without any further specifications. The winner of the Jarmila Jeřábková Award gets financial remuneration for the creation of a new piece. The competition thus enhances the creation of a new piece on the part of the winner and gives him or her the opportunity to present it as the opening show of the next edition of the festival. Since 2011 the festival is held every two years. In 2012 choreographers will be creating their competing pieces to music by the composer Lukáš Matoušek.

Duncan Centre Conservatory

Branická 41

CZ - 147 00 Praha 4

T +420 244 461 342

T +420 244 462 354

E festival@duncanct.cz

www.cjjean.cz



ProART Festival

Held annually in July

ProART festival wants to open the door for young talented people to create collective work within diverse artistic disciplines. ProART presents a wide range of artistic genres and it aims at connecting artists so that they are more likely to succeed at international theatre scene. ProART civic association was founded in 2004 in Prague: in the beginning they focused on organizing one-shot cultural events (Tanec Terezín, Gabriel Lion 2004 project) and regular courses of dance in Prague. Later they started organizing weekend seminars of foreign pedagogues in Prague and Brno and also launched two dance companies: Company ProART and Junior ProART. Then came the festival, presenting dancers, singers, actors and photographers in the two largest Czech cities, Prague and Brno. Today the festival makes for an inseparable part of summer cultural life of the two cities.

ProART
Patočkova 51
CZ - 169 00 Praha 6
Director: Martin Dvořák
Manager: Alena Pajasová
E martin.dvorak.balet@seznam.cz
E pajasova@centrum.cz
www.proart-festival.cz



Dance Film Festival

Biennial

The Dance Film Festival was first held in Prague in 2009: it is a biennale event that takes place at Světozor, a very popular and attractive cinema in the centre of the capital city. The groundbreaking programme of the festival aims at presenting all genres in which dance and camera merge. In more concrete terms, the festival screens dance for camera films, recordings of dance pieces as well as documentaries concerning the issue of dance. The festival also produces a practical workshop entitled Dance and Camera that is designed for directors, directors of photography and choreographers. The workshop is organized in cooperation with the Film and TV School of the Academy of Performing Arts in Prague (FAMU) and the Arts Institute – Theatre Institute.

Festival tanečních filmů
Artn, o.s.
Nádražní 55
CZ - 252 25 Zbuzany
Director: Marta Lajnerová
E marta.lajnerova@art-n.eu
www.tanecnil filmy.cz



Letní Letná

Held annually in August-September

The most important of Czech festivals of new circus Letní Letná takes place in the romantic area of the Prague park Letná, both in the open air and in circus tents of various sizes. The festival was founded in 2004 and has since developed into a prestigious and highlight cultural event, luring both adults and kids. The festival programme offers the best of international new circus productions. On the other hand, it also provides opportunities for Czech circus artists - acrobats, clowns, entertainers, musicians - to present their skills. Letní Letná also has festival bars, informal improvisation sessions, diverse spontaneous happenings, installations and off programme including circus workshops, visual arts workshops and entertainment for kids. All of that, together with the core programme, contributes to a unique atmosphere of a cultural event.

Director: Jiří Turek

E info@letniletna.cz
www.letniletna.cz



Small Inventory Festival

Held annually in February

Small Inventory is a festival of new theatre presenting the best of Prague and regional theatre projects, mostly crossover pieces created on the intersection zone of dance theatre, physical theatre and experimental theatre. The programme, including workshops and meetings, is presented in cooperation with Prague theatres and associations. The Small Inventory Festival is organized by the New Web civic association (Nová síť o.s.), an organization aiming at connecting people and organizations so that creation and art could become organic parts of everyday life. By supporting creativity and independent creation the New Web contributes to the development of contemporary art and civil society not only in the regions of the Czech Republic but also abroad. The New Web has also launched a project called Big Inventory, a series of festivals organized by its partner institutions in the regions out of Prague.

Nová síť

Veverkova 28

Cz - 170 00 Praha 7 - Holešovice

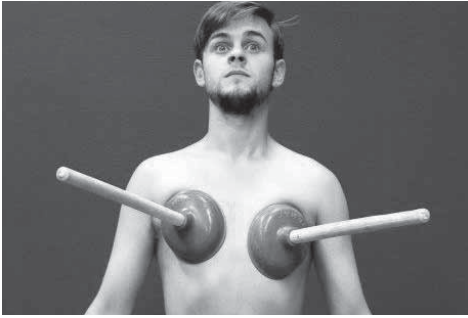
Project coordinator: Jarmila Pávková

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www.malainventura.cz

www.novasit.cz



Město v pohybu / České Budějovice

Held in June

Contemporary dance and movement theatre festival MĚSTO V POHYBU (City in Motion) is organized by the civic association Kredance, an organization that also runs a dance studio where Czech and foreign teachers offer courses for the general public. Kredance founded the festival as a result of their urge to raise awareness of new forms of dance and to get involved in the life of their town. The festival programme takes place both at classical theatre spaces, such as the municipal theatre, as well as in the streets, squares and parks of the town of České Budějovice. The festival wants to make the South Bohemian community interested in the progressive artistic field of dance. It is thanks to the festival that the region of Southern Bohemia offers contemporary dance: moreover, those who come to see it then become potential participants of dance workshops that are held by Kredance association. The South Bohemian region has a strong tradition of street movement theatre and the festival programme respects and reflects this tradition and presents a wide offer of the genre. The festival also has a rich off programme consisting of discussions and screenings of dance films.

Taneční prostor Kredance
 Riegrova 51
 CZ - 370 01 České Budějovice
 Manager: Barbora Čepičková
 E cepickova@kredance.cz
www.mestovpohybu.cz
www.kredance.cz



Natřikrát / Brno

Held annually in October

The international festival of contemporary dance Natřikrát is the only festival of the genre to be held on regular basis in the Moravian metropolis of Brno. It has existed since 1999 and is organized in cooperation with Tanec Praha civic association and Barka theatre, a barrier free all-purpose facility ran by The Wheelchair Association. The festival is an opportunity to present contemporary dance productions created in the region of Central Europe, however, more and more often it hosts artists from other parts of Europe. In the last few years Barka theatre hosted a great number of dancers and choreographers, among them William Petit, Anka Sedláčková, Charles Linehan, Pierre Nadaud, Debris Company and Jaro Viňarský.

Natřikrát
 Director: Eva Navrátilová
 M +420 723 474 752
 E pomaluuu@email.cz
 E natrikrat@yahoo.com
www.natrikrat.cz



...next wave...

Held annually in October

...next wave... is a festival that presents current creation from the field of theatre and performing arts but also music, literature, fine arts and film. It was founded in 1994 with a vision to promote unknown or less known Czech artists, theatres and projects and has stuck to this priority until today. To name only a few names presented by the festival when they were still unknown, they were for example Petr Nikl, Jaroslav Dušek, theatre Vosto5, the project Train Opera made by Vratislav Brabenec, The Plastic People of the Universe and Agon Orchestra. In the last few years, the festival has offered mostly coproductions and premieres of outstanding companies and authors creating in the field of contemporary independent theatre (DS Továrna, Viktorie Čermáková and Karel Steigerwald, Rosta Novák and his new circus company La Putyka, cooperation on Miroslav Bambušek's cycle The Paths of Energy, etc.) as well as artistic intervention in public space (ORTO-DA), containers of art, J. Komárek). Since 2010 the festival takes place also at the Goose on a String Theatre (Husa na provázku) in Brno. Through individual projects the festival also represents independent theatre in other towns of the Czech Republic.

Příští vlna o.s.

Novovysočanská 9

Cz - 190 00 Praha 9

Director: MgA. Jakub Matějka

M +420 603 519 629

E info@nextwave.cz

www.nextwave.cz



Zero Point

Held annually in July

Zero Point festival was founded in 2008 with the aim to present new forms of physical and street theatre and modern clownery. In 2011 Zero Point teamed up with the International Festival Behind the Door and, under the headline ZERO POINT IS BEHIND THE DOOR, the two-in-one event left its mark on public space by living up a number of Prague streets and squares. The programme is focused on foreign companies and projects - a fact that, according to the festival programme directors, results from the lack of information on up-to-date trends in the Czech field of physical and street theatre. On the other hand, the festival also serves as a platform for meetings of Czech and foreign artist and thus brings mutual inspiration and enhances international cooperation. To name at least one of the international projects originating at the festival, P.A.F.F. (Performing Arts For the Future) enables students and emerging artists to meet with established artists or even legends of performing arts. Such meetings enrich both parties with new experience and enable them to lay the groundwork for new traditions and search for future art forms.

Festival Nultý bod

Bezhlaví o.s.

Podmorán 174

Úholičky

CZ - 252 64 Praha - Západ

Director: Petr Boháč

E nultybod@gmail.com

www.nultybod.cz



Czech Dance Art Competition / Festival

Held annually

The tradition of dance competition festivals reaches back to 1975 - the year that saw the first edition of dance performance competition. The choreographic competition then started in 1985 and the best dance piece competition in 1992. All competitions were originally held as Czechoslovak events and later, after the dissolution of Czechoslovakia, shortly organized in cooperation of Czech and Slovak teams. In the 1990s it has been decided to organize each individual competition once in three years, that is, one competition every year. Presently, the competition festivals are organized by the Dance Association of the Czech Republic. In recent years, individual competitions have reached more characteristic profiles and have also changed their official names. Therefore, currently, the umbrella term Czech Dance Art Competition - Festival refers to three festivals: International Ballet Competition (during the most recent editions as many as 150 dancers took part), International Choreographic Competition (usually about 20 artists participate) and Contemporary Dance Creation Competition (the only one to be national and not international; usually involves pieces of all national ballet ensembles as well as all independent ballet bodies). All three competitions award winners with prizes, usually in the form of symbolic financial remunerations not exceeding 800 Euros. Each of the three individual competitions is held in three years, that is, one competition every year.

Taneční sdružení ČR

Celetná 17

CZ - 110 00 Praha 1

Director: Zdeněk Prokeš

T +420 224 901 237

www.tanecnisdruzeni-cr.cz



TANEC PRAHA

International Festival of Contemporary Dance and Movement Theatre

Held annually in June

Since its founding more than twenty years ago, the International Festival of Contemporary Dance and Movement Theatre TANEC PRAHA has gained a great reputation both in the Czech Republic and abroad. The festival plays an important role in inspiring and confronting Czech artists and making it possible for the general public to follow contemporary trends and high quality productions in the dance-theatre domain. TANEC PRAHA is not only a Prague event: its section TANEC PRAHA IN THE REGIONS offers a wide range of programmes in many towns around the country. An inseparable part of the festival is made of creative meetings of foreign artists with the Czech dance community as well as open discussions with journalists. TANEC PRAHA has gained its cult status most of all due to inviting the best of dance artists of the world. The festival is, however, not only focused on the big names: its programme line called European Dance Laboratory offers artistic confrontation of selected Czech artists with fresh creation from abroad. TANEC PRAHA is not afraid to get in the street, the most successful of its past open air programmes were those at the Prague Castle or its involvement in the Long Night of Museums.

Tanec Praha

Jirsíkova 4

CZ - 186 00 Praha 8

Director: Alena Brožová

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ACADEMIES

Department of dance at the Academy of Performing Arts / Prague

The department was founded, together with the whole Academy of Performing Arts, in October 1945. From the beginning, it coexisted with the departments of music, drama, and film. The first students of dance started studying at the Academy of Performing Arts in 1949. In the first years of its existence, the Department of Dance offered three four-year study programmes: Dance Pedagogy, Choreography, and Theory of Dance. These study programmes still exist at the Department today but their names have more or less changed. There is a number of personalities that played a major role in the founding of the Department and that should be named. Among them Jan Reimoser, the first head of the department and one to manage it until as late as 1975 when he passed the baton to prof. Božena Brodská, his ex-student. A number of experts succeeded Brodská in the position: doc. Astrid Štúrová, prof. Vladimír Vašut, prof. Ivanka Kubicová, and prof. Helena Kazárová, Ph.D who has been in charge of the department since the academic year 2011/2012. Students are currently offered three fields of dance art: Dance Pedagogy (with three specializations: Modern Dance, Classical Dance and Folk Dance), Choreography, and Theory of Dance. All study programmes exist in the three-year BA form and the five-year MA form; Choreography and Dance Theory also have a doctoral (PhD) study programme. Graduates of the Department of Dance are well trained for diverse disciplines, among them choreography, pedagogy and theoretical research in all sub-fields of dance. They play a major role at theatres, ballet and dance ensembles, in education system, research centres, diverse journals as well as cultural management. Together with the Music Academy of Performing Arts, the department runs the Institute of Dance Theory that explores dance in the historical context of dance culture with regards to the issue of dance analysis and notation. The members of the department regularly publish.

Hudební a taneční fakulta AMU / Katedra tance

Malostranské náměstí 12

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Department of pantomime at the Music Academy of Performing Arts / Prague

The Department of Pantomime is the youngest of all departments at the Music Academy of Performing Arts in Prague: as an independent unit it was founded only in 1992. Before, pantomime was one of the specializations at the Department of Dance. In the 1980 it was established as an independent study programme of classical pantomime, the founder of the programme and the head teacher was Prof. Ladislav Fialka. After Prof. Fialka, it was Prof. Ctibor Turba who contributed extensively to the development of the field, implementing a larger concept of theatre and comedy within the department. Students can currently choose from three specializations: Imaginary Pantomime, Clownery and Slapstick. Besides majoring in one of the three basic genres, all students attend classes of tap dance, acrobatics, modern dance, contact improvisation, Tai chi and new genres of mime theatre such as new circus or physical theatre. The Department of Pantomime combines the most important approaches to traditional and contemporary mime theatre. In the three-year BA study programme students are required to master various genres of performance, different styles of mime theatre and circus artistry. The two-year MA programme then prioritizes independent creation, dramaturgy, direction and individual specialisation within a respective genre. The doctoral study programme focuses on theoretical research in the field of mime theatre and new circus.

Hudební a taneční fakulta AMU / Katedra pantomimy
Malostranské nám. 13
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E adam.halas@hamu.cz

Studio of Clownery and Film at the Janáček Academy of Music and Performing Arts / Brno

The studio wants to provide young artists with tools for artistic creation and help them establish proper environment in which they could research and create. Lectures, seminars, workshops and artistic projects organized within the studio or the faculty are demanding in terms of students' involvement and permanent development. A three-year study programme enables students-artists to cooperate with respected artists and

thus acquire new skills and experience. The studio prioritizes complexity (literary, music, choreographic or visual approach to staging) as an elementary constituent of a strong physical theatre piece. Students are also taught to focus on the relation between scenic and film language and, last but not least, the diversity of space (streets, open spaces) and social context. All students have to master physical performance and a precise knowledge of human body.

Within the first year, students go through new circus and its poetics, through miming and work with a mask to Butoh. The first year curriculum concentrates on the relation to body, its training and the development of imagination.

Within the second year, students are provided with tools for their own individual research and for establishing their artistic style. The programme offers diverse types of theatre, physical and dance expression and improvisation. It also provides students with an introduction into historical types of improvisation, ranging from clownery and "commedia dell'arte" to highly codified forms of Japanese theatre. In February, students take part in the so-called creative marathon (collective creation, three pieces within three weeks). Towards the end of the second year they work on a piece under the leadership of an acclaimed artist. The final product is then presented within student festivals and at professional theatre venues. The second year also provides students with space and time for their own authorial creation, whether in the direction of scenic or film domain. The third year then focuses on research, adventures and stories offered by different settings: the urban landscape, the natural landscape, and the landscape of the body. Besides, students are introduced into the field of performing arts intervention in specific environment. During the final year, students focus on their own research and creation, which they themselves define and for which they choose their own team. All graduates are well trained for independent artistic creation, pedagogical activities as well as work with handicapped people or marginalized communities.

Divadelní fakulta JAMU / Ateliér klaunské a filmové tvorby
Mozartova 1
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T +420 542 591 300
E difa@jamu.cz
www.physicaltheatreschool-jamu.com

Studio of Dance Pedagogy
at the Janáček Academy of Music
and Performing Arts / Brno

The Studio of Dance Pedagogy provides university education in the field of teaching dance. The extensive curricula make it possible to form future teachers of elementary art schools (that is teachers capable of expert managing of kids' leisure activities as well as professional development of their dance talent), dance conservatories (as institutions that play a major role in the education of professional dancers), and universities, theatres and dance companies. In terms of professional training, students major in theoretical knowledge as well as practical skills in the field of classical dance, modern dance, folk dance and gymnastic dance. They go through various courses of theoretical, historical and aesthetic character. Dance pedagogy is a five-year distance MA programme. Lectures and seminars are given by experienced teachers and artists who have the potential to provide students with an all-round and quality education necessary for their future profession.

Divadelní fakulta JAMU / Ateliér taneční pedagogiky

Mozartova 1

CZ - 662 15 Brno

T +420 542 591 300

E difa@jamu.cz

CONSERVATO- RIES



Conservatory of the City of Prague

The history of the school goes back to 1945 when the decree of the Ministry of Education established a Department of Dance at the National Conservatory in Prague. It was to become a cornerstone of future training of professional dancers, indispensable for further development of dance art in the post-war Czechoslovakia. From the very beginning of its existence, the department was a centre of dance creation, attracting the most outstanding artists in the region. Especially one name needs to be mentioned - that of Prof. Jan Reimoser (Jan Rey), dance critic and librettist, who greatly contributed to the founding of the department and who then became its first director. Since the early days, the curricula were all-round, incorporating both practical and theoretical subjects. However, the conception of education at the conservatory has undergone a number of major changes throughout the years. Today, it is operated by the Council of the City of Prague and it offers an eight-year study programme divided into two cycles. Successful applicants enter the conservatory at the age of eleven - after finishing the fifth grade of elementary school. Within the first four grades at the conservatory, they accomplish the obligatory school attendance (in other words, they go through all mandatory subjects as they are defined in the universal curriculum valid for all elementary schools in the Czech Republic). From the fifth grade onwards, they study one of the three specializations offered by the school: Classical Dance, Modern Dance or Folk Dance. Students can also choose what exam to take at the end of their studies, whether a standard school leaving examination (called "maturita") or a highly ranking, more professional "absolutorium", or both. The curriculum includes seminars of pedagogy as well as teaching praxis, so that students could apply for a job in education sector. All graduates of the conservatory are

well trained to become successful members of dance companies, pedagogues or students of art academies.

The conservatory also runs their proper school ensemble Bohemia Ballet. Enabling students to acquire practical experience on stage, the company ranks among the most important dance bodies in the country.

Taneční konzervatoř hl. m. Prahy

Křižovnická 81/7

Staré Město

Director: Jaroslav Slavický

CZ - 110 00 Praha

T +420 222 324 977

F +420 222 324 977

E taneckonzpr@volny.cz

www.tkpraha.cz

Bohemia Ballet

Bohemia Ballet is currently one of the most active school ensembles in the country. It is made of senior students of the Dance Conservatory of the City of Prague as well as its fresh graduates: inspired for example by the Nederlands Dans Theater 2, Bohemia Ballet wants to be a sort of a bridge between formal education and professional career. In Czech context, Bohemia Ballet's repertory is above average as far as progressivity is concerned. It includes rarely shown neoclassical pieces (such as Balanchine's *Serenade* or Lifar's *Suite en Blanc*), neglected musical compositions (Martinů's *Kitchen Revue* staged in the style of traditional Czech black theatre - cooperation with Jiří Srnec) or the choreographic heritage of Pavel Šmok. Besides, Bohemia Ballet also performs Jiří Kylián's pieces and frequently cooperates with the best Czech contemporary choreographers (Petr Zuska, Jan Kodet, etc.). Despite being partly a school ensemble, Bohemia Ballet has already been awarded a number of national prizes; the ensemble also regularly tours abroad.

Bohemia Ballet

Křižovnická 7

110 00 Praha 1 - Staré Město

E taneckonzpr@volny.cz

www.bohemia-balet.cz



Dance Centre Prague - Conservatory

The history of the school goes back to 1948 when the University Artistic Ensemble was founded. As its successor, the Dance Conservatory Prague, also called the Dance Centre Prague, got in the official registry of schools with the state licence. The curriculum is designed so as to provide complete general education within the field of humanities concurrently with professional education in the field of dance, the latter on the level of high school education and higher professional education. The Dance Centre Prague aims at producing creative and inventive artists well trained for all major subfields of contemporary dance theatre. All graduates are qualified for the career of a performing artist as well as for university studies, creative artistic work or a job in education sector. As far as the practical and theoretical subjects ratio is concerned, the curriculum is well balanced, the same applies for the ratio of classical dance to modern dance techniques, including the respective repertory. The conservatory runs two dance ensembles: Ballet Prague Junior (senior years) and Baby Ballet (junior years). The school permanently establishes new contacts with foreign institutions, tours with both school ensembles in the Czech Republic and abroad, and, last but not least, organizes internships for pedagogues and students.

Taneční centrum Praha

Pod Žvahovem 463/21b

CZ - 152 00 Praha 5 - Hlubočepy

Director: Antonín Schneider

T +420 220 611 980

M +420 734 409 848

E tcp@tanecnicentrum.cz

www.tanecnicentrum.cz

Ballet Prague Junior

Balet Praha Junior is a very active ensemble based at the private conservatory Dance Centre Prague. Its members are mostly students of the conservatory; the repertory is often created during summer dance workshops. Among outstanding personalities who have worked with Balet Praha Junior are for example Vlasta Schneiderová (a pedagogue at the conservatory), the Hungarian artist Attila Egerházi and the Portuguese Rui Horta (both as visiting choreographers). Balet Praha Junior performs dozens of shows every year, most of them in the Czech Republic and a few abroad.

Ballet Prague Junior- production
Pod Žvahovem 463
152 00 Praha 5
T +420 220 611 980
T/F +420 220 610 308
E produkce@tanecnicentrum.cz
www.tanecnicentrum.cz



Dance Conservatory Brno

The same as in Prague, the Dance Department at Brno conservatory was founded in 1945. Until then, the Brno – the largest Moravian city, only had a dance school operating within the municipal theatre and a number of private dance schools. Unlike Prague conservatory, in its early days, Brno conservatory had a curriculum based on a 1:1 ratio of classical dance lessons to modern dance lessons. Gradually, however, the school got to be more and more focused on classical dance. Nowadays, the Dance Conservatory in Brno offers a free eight-year study programme including both dance education and general education. The curriculum includes three elementary levels: professional dance education, pedagogical education and general education, thus making it possible for the graduates to become professional dancers, teachers or students of academies and universities. Within the general education level, students acquire general knowledge of culture, they also study two foreign languages. Students graduate with a “maturita” (standard leaving examination) and an “absolutorium” (a more professional exam), thus reaching both general high school education and a more expert education. Both exams then make it possible for the conservatory graduates to continue their studies at academies or universities, especially at dance or theatre academies and at faculties of arts.

Taneční konzervatoř Brno
Nejedlého 375/3
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Director: Zdeněk Kárný
T +420 545 222 431
F +420 548 529 080
E tanec@bm.orgman.cz
www.tkbrno.cz



Dance Conservatory of Ivo-Váňa Psota in Prague, s.r.o.

The Dance Conservatory of Ivo-Váňa Psota in Prague was founded in 1993 by Jitka A. Tázarlová. The school aims at training students for future career in the field of dance or dance pedagogy or for future studies at academies or faculties of arts. The conservatory focuses on classical dance and different historical approaches to concert and scenic praxis. The core subject – Classical Dance – incorporates the most recent approaches in terms of methodology. The school also provides general education (including such subjects as mathematics, chemistry and physics): the curriculum is made of both practical and theoretical subjects in the field of pedagogy, music and visual arts. Moreover, students also acquire basic knowledge of arts management. The main offer of subjects is supplemented by dance and theory seminars. Students graduate either with a more general “maturita” exam (choosing from two levels of difficulty) or with a more professional “absolutorium” exam.

Taneční konzervatoř Ivo-Váni Psoty

Thámová 221/7

CZ - 186 00 Praha-Karlín

Director: Mgr. Jitka Tázarlová

T +420 222 315 766

M +420 602 227 582

E konzervator@volny.cz

www.tanecni-konzervator.cz/



Duncan Centre Conservatory / Prague

Duncan Centre Conservatory was founded in 1992, based on a conception created by Eva Blažičková who also became head of the conservatory and remained in the position until 2009. Currently, this is the only state school in the Czech Republic systematically orientated towards education in the sphere of contemporary dance.

The Duncan Centre Conservatory offers a six-year study programme and its graduates, according to their specialization, can work as dance artists, choreographers, dance lecturers and art-therapists. The aim of the conservatory is to produce universal artists. The content of the education therefore enables students to continue, after their leaving exams, in studies of art, human sciences or pedagogy at university. The curriculum is fairly balanced with respect to practical and theoretical subjects ratio. One of the crucial competences students acquire is the ability to create on their own. The Duncan Centre Conservatory also prioritizes pedagogical subjects. The basic curriculum is regularly supplemented by dance technique workshops given by foreign artist as well as theoretical seminars and lectures given by experts from the Czech Republic and abroad. In the fifth grade, students acquire basic knowledge in the field of light design and theatre operation and production. Within the sixth grade, all students participate in a six-month internship at a university abroad as a part of the Erasmus programme. Besides being a school, the Duncan Centre also is a cultural centre with a wide offer of events for public throughout the year.

Konzervatoř™ Duncan centre

Branická 41

CZ - 147 00 Praha 4 Braník

Director: Michal Záhora

T +420 244 46 13 42

T +420 244 46 18 10

E studijni@duncanct.cz

www.duncanct.cz



Dance Department at the Janáček Conservatory in Ostrava

Dance education in Ostrava, one of the industrial centres of the country, has only established itself as late as in the 21st century. The Janáček Conservatory was founded already in 1959 but for decades it was only offering dance as a five-year study programme, moreover one limited by insufficient space. In 1996, the conservatory was provided with a new building and it thus became possible to upgrade the study programme. Since then, dance education in Ostrava has been much more systematic, producing graduates of the new eight-year study programme every year since 2004. The Janáček Conservatory in Ostrava is specific in that it aims at universal co-operation and integration of artists from various fields - musicians, performers, actors and dancers. The school provides space and conditions for the creation of synthetic crossover pieces that are regularly presented in public. Dance study programme graduates are well trained to become professional artists, pedagogues or students of academies and faculties of arts. A constitutive part of the curriculum is carried out in the form of workshops and seminars given by foreign lecturers.

Taneční oddělení Janáčkovy konzervatoře

Českoobratrská 40

CZ - 701 62 Moravská Ostrava

Director: Ivan Hurych

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E tanec.jko@seznam.cz

www.jko.wz.cz

MEDIA

TANEČNÍ ZÓNA

Taneční zóna / Dance Zone

The Dance Zone quarterly started in 1997 as a magazine on contemporary dance and movement theatre. It has been covering the genres ever since, also reflecting highlight events in the field of ballet, street dance and more recently also “world dance”, such as flamenco, kathak, African-American dance and other dance forms. The Dance Zone also follows artistic activities in related genres, such as theatre, graphic arts, film and new media, highlighting the intersections with dance. The main objectives of the magazine are to communicate what is going on within the Czech dance scene, to provide expert feedback to professional artists, to lead intelligible dialogue with public involved in cultural sphere and to bring important information from abroad. Each issue of the magazine presents a central theme approached from different points of view (such as Dance and Gender, Dance and Animality, Dance and Shyness, Dance and Fashion, etc.). The Dance Zone also offers insightful excursions into history, using the knowledge of the ancient for the purpose of understanding current trends. The magazine also has an extensive website offering up-to-date information, reviews, interviews and tips for cultural events. Last but not least, the Dance Zone aims at raising awareness of dance within the Czech cultural context, improving its reputation and contributing to its stable development in the Czech Republic.

Taneční zóna / Dance Zone

c/o Divadelní ústav

Celetná 17

CZ - 110 00 Praha 1

Editor in Chief: Jana Návrátová

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www.tanecnizona.cz



Taneční aktuality. cz

An internet magazine mapping current trends and events in professional and amateur dance, regardless of the genre. The magazine covers creation presented at big established theatres and ballet productions as well as events and trends in the field of contemporary dance, new theatre and the creation of amateur groups around the country. The website is a lively source of information regularly publishing up-to-date tips for workshops, auditions, and premieres. Through interviews with artists, the magazine promotes their new projects. Taneční aktuality also mark important anniversaries related to dance. The magazine's databases offer a comprehensive catalogue of Czech and foreign festivals, dance courses and other relevant information. The information services provided by the website also include a monthly calendar of dance events.

www.tanečniaktuality.cz

PROFESSIONAL ORGANIZA- TIONS



Cirqueon - Centre for New Circus

Cirqueon - Centre for New Circus is a long-term project supporting and enhancing the development of new circus in the Czech Republic. Cirqueon's activities are many, overlapping to diverse fields. To name the most important ones, they are educational activities, organization of courses of circus techniques, social circus projects, supporting new performing arts projects, providing rehearsal spaces to ensembles as well as individual artists, and specializing in educating professionals in new circus techniques. Cirqueon also runs a specialized library and a documentation centre with many activities in research and distribution of information. Cirqueon is based in the Prague district of Nusle - it is where they organize all their circus technique courses for professionals and amateurs. Their one-shot workshops are regularly given by renowned teachers from abroad. An accelerator of the development of new circus scene in the Czech Republic, Cirqueon is also the only organization to combine practical education with distribution of information and raising awareness of the genre. Its many contacts abroad and intense cooperation on international level allow Cirqueon to enrich Czech context with necessary information on new circus in terms of education, cultural policy, management, international creative projects, etc. Cirqueon couldn't work without international cooperation and its regular development. Therefore, Cirqueon is a member of a number of important international networks, among them Circostrada Network (since 2009), the international network of professional circus schools FEDEC (since 2011), and the international association of libraries and museums of theatre art SIMBAS (since 2011). Within the European Union structures, Cirqueon is a partner of the educational programme for professional lecturers Educircation. Since 2011 Cirqueon is in charge of the programme of the international festival of new circus Cirk-UFF in Trutnov.

www.cirqueon.cz



Institute of Light Design

In 2008 a number of light designers, production managers, theatre technicians and artists got together and founded the Institute of Light Design (Institut Světelného Designu – ISD). With establishing this non-profit organization they reacted to lack of communication space, experts, information and opportunities of further education in the field of light design and related fields such as sound design, visual design and theatre technology. The activities of ISD are thus organized on three levels: first, providing professional and information services; second, networking on Czech and international level; and third, professional education. ISD offers an all-year round educational program in the form of workshops and lectures given by top-quality experts from the Czech Republic and abroad. The program consists of both theoretical and practical subjects, offering praxis at big theatre houses as well as at more alternative theatre institutions. The program also concentrates on individual creation. Besides the continual educational program, ISD regularly organizes seminars and workshops, and actively participates in discussions on technology and performing arts. ISD also provides translations of expert texts concerning the field and thus saturates theoretical knowledge of light design and theatre technology in the Czech Republic. Since 2009 the Institute of Light Design annually presents the Light Design Prize within the Czech Dance Platform. Formally, the institute is a project running within the Czech organization of scenic designers, theatre architects and technicians, an institution working within an extensive international organization OISTAT.

ČOSDAT, o.s.

Institute of Light Design

Celetná 17

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www.svetelnydesign.cz



New Web / Nová síť

New Web is a non-profit organization aiming at productive networking in the field of performing arts, both in Czech context (where it interconnects dozens of institutions around the regions) and on international level. The team of the New Web was established (with support from the program Culture) by the network Development of New Art, enabling the cooperation of eight European countries within the domain of the so-called new theatre (the institutions involved are the following: BORA BORA (Denmark), Schloss Bröllin (Germany), L1 Association (Hungary), Fish Eye artistic association (Lithuania), Chorea Theatre Association (Poland), A4 (Slovakia), Glej Theatre (Slovenia). The New Web's philosophy, however, is that of general support of creativity as an expression of independent action, approaching creation and performing arts as a tool for developing civic society. The New Web's activities enhance decentralisation, distribution of projects and development of performing arts infrastructure. The New Web organizes the festival Small Inventory in Prague: it is a showcase of the best of what was created in the field of new theatre in the respective year. Furthermore, New Web initiated the regional festivals taking place under the label of Big Inventory. Since 2012 the New Web presents the Czech Theatre DNA Prize for development, support and contribution to the field of new theatre. In addition to project support and distribution, the New Web is active in the domain of education and arts advocacy. The New Web also organizes workshops on strategic planning, administration of projects, communication, cultural policy and other related issues.

Nová síť

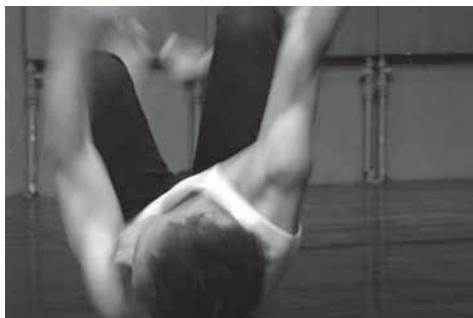
Osadní 26

CZ - 170 00 Praha 7

www.novasit.cz

www.malainventura.cz

www.dna-project.eu



SE.S.TA - Centre for further choreographic development

SE.S.TA (founded in 1999) offers a program of further education to Czech dance professionals, thus contributing to their artistic development in relation to international context. The activities of SE.S.TA are organized on four levels: First, further education of professionals: on regular basis, SE.S.TA offers master classes given by renowned Czech and foreign artists. These are designed for professionals working in diverse fields related to dance (internships for dance teachers, seminars of choreographic analysis for critics and theoreticians, choreographic workshops, coaching of choreographers and other seminars offering confrontation of international experience). SE.S.TA also offers creative choreographic residencies in the Czech Republic and abroad. Second, production of new pieces of artists involved in the program of post formation in the Czech Republic. Third, presentation of important foreign choreographies in the Czech Republic and outstanding Czech choreographies abroad. The fourth objective of SE.S.TA is developing the public's sensitivity to dance. For this purpose, SE.S.TA organizes events bringing artists and viewers together, providing them with opportunities to establish a more direct and intimate relation. Last but not least, every year, SE.S.TA organizes a new project treating on a different issue. Together with its partners abroad, SE.S.TA also initiates and carries out long-term European projects.

SE.S.TA
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Office: Václavkova 20
CZ - 160 00 Praha 6
General Manager: Marie Kinsky
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E mkinsky@se-s-ta.cz
www.se-s-ta.cz



Taneční sdružení ČR / Dance Association of the Czech Republic

The Dance Association was founded in 1990 as an open organization of dancers, choreographers, teachers, ballet masters, dramaturges, critics, theoreticians and other professionals active in the field of dance (whether at theatres, companies, groups, and art schools or whether working as free-lancers). The main objective of the association is to enhance the development of dance in the Czech Republic. For this purpose, the association insists on high moral standards in dance and efforts to make the genre fully professional. With all accessible means, the association tries to establish better economic and social conditions for those working in the field of dance as well as to promote their higher social status. Furthermore, the association promotes the authority of dance art, provides a platform for problem solving for the whole field, and co-organizes events in the Czech Republic and abroad (festivals, seminars, workshops, competitions, courses, etc.). The association cooperates with other artistic associations around the country as well as with similar organizations abroad. Also, the association contributes to the activities of international non-governmental organizations, cultivates dance education system and supports the development of dance theory and criticism. Last but not least, the association advocates dance culture through statements and proposals, presenting its standpoints on legislation, economic conceptions, etc.

Taneční sdružení ČR
Celetná 17
CZ - 110 00 Praha 1
T +420 224 901 237
www.tanecnisdruzeni-cr.cz



Vision of Dance / Vize tance

The civic association Vision of Dance aims at supporting and enhancing the development of contemporary dance, movement theatre and other related genres. Founded in 2008, Vision of Dance has picked up the baton of an informal platform of the same name, the members of which first met in January 2006. The Vision of Dance associates professionals – dancers, choreographers, teachers, managers, theoreticians and critics, yet it also serves as a platform for amateur dancers. The main task of The Vision of Dance is to carry out the objectives summarized in its core document, The Programme for the Support of Contemporary Dance, Movement Theatre and Interdisciplinary Art, presented at a conference in December 2008. It is for this purpose that the representatives of the Vision of Dance effort to communicate with public administration offices, ministries and the government. The association also wants to interconnect the already existing structures, initiatives and institutions, and to lead them to a constructive dialogue that will bring about better conditions for the development of the field and improve its reputation both in the Czech Republic and abroad. Furthermore, the Vision of Dance is the main organizer of the celebrations of the International Dance Day in the Czech Republic, an event that takes place as a simultaneous happening in dozens of towns around the country.

The main objectives of the Vision of Dance:

- the implementation of dance and movement genres to legislative documents
- the development of contemporary dance in the out-of-Prague regions of the Czech Republic
- supporting further education of professionals
- supporting education of children and youth
- lifelong learning of artists working in the field of dance
- establishing infrastructure and institutions within the field of dance
- international exchange in the field of contemporary dance

Vize tance o.s.

C/O Institut umění - Divadelní ústav

Celetná 17

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E vizetance@vizetance.cz

www.vizetance.cz

CZECH DANCE AWARDS

Dance Piece of the Year

The Dance Piece of the Year Prize is presented from 2011 within the Czech Dance Platform festival by Tanec Praha civic association with support from the Arts Institute - Theatre Institute. The winner of the award is voted for by an international jury made of more than ten important personalities working in the field of contemporary dance in the Czech Republic and abroad. The Dance Piece of the Year Prize develops the idea of the SAZKA Prize for "discovery in dance" (2002-2009), one to remunerate the winner with 16,000 Euros for the creation of a new piece. On the other hand, The Dance Piece of the Year Prize doesn't involve a financial reward for the winner so far: its main objective is to provide expert reflection of Czech creation in the field of contemporary dance and movement theatre. As such, it plays a major role in the development of individual artists and, even more importantly, the whole field.

www.tanecniplatforma.cz

Male / Female Dancer of the Year

The winner of the award is also voted for by the international jury of the Czech Dance Platform, a festival organized by Tanec Praha civic association. The award usually includes a minor amount of money granted to the winner. The history of the award goes back to 2005: from 2005 to 2009, the award existed under the label The Best Performance Award.

www.tanecniplatforma.cz

Spectators' Prize

An award presented by Tanec Praha civic association within the Czech Dance Platform festival. The award goes to the piece that receives the highest number of votes from spectators who bought a festival ticket. The winner receives one half of Ponec theatre festival incomes. The Spectators' Prize was first presented in 2002.

www.tanecniplatforma.cz

The Best Light Design Award

Presented annually since 2009 within the Czech Dance Platform festival by the Light Design Institute in cooperation with Tanec Praha civic association. An international jury, presided over by a foreign expert, votes for the most creative and original light design, sound design and visual design in a contemporary dance piece. The main objective of the award is to promote current trends in the field of Czech scenic design.

www.svetelnydesign.cz

Thálie Awards

Presented annually since 1993 by the Actors' Association, an independent organization uniting professional performing artists. Thálie are awarded for extraordinary achievements in the field of ballet, pantomime and other theatre genres in three categories: women, men and a lifelong mastery in ballet. Exceptionally, the Actors' Association Committee awards a special Thálie regardless of the category. Thálie Award does not involve any financial remuneration.

www.ceny-thalie.cz

Alfréd Radok Awards

Presented annually since 1992 by Alfréd Radok Fund in collaboration with the Aura-Pont agency. The winners are voted for by professional public, mostly theatre critics and opinion journalists. An Alfréd Radok Award can also be awarded to a dance piece, its part (such as scenic design or music) or a dance performance.

www.cenyradoka.cz

Jarmila Jeřábková Award

Organized since 1999 by the civic association Jarmila Jeřábková Award and the Duncan Centre Conservatory in Prague. The award is designed for dancers and choreographers under the age of 35 working in the field of dance theatre and contemporary dance in the Central European and Eastern European regions. The winners are voted for by international jury. The first place award includes a financial remuneration in the amount of 2,800 Euros for the creation of a new choreography. The second and the third place then bring

the awardees a reward in the amount of 1.600 Euros and 800 Euros respectively, these must also serve for the creation of a new choreography.

www.duncanct.cz

Czech Dance Art Competition Festivals

Organized by the Dance Association of Czech Republic. Czech Dance Art Competition Festivals include three competitions: International Ballet Competition (since 1975), International Choreographic Competition (since 1985), and Contemporary Dance Creation Competition (since 1992). Each of them is held every three years, that is, one competition every year.

In 2007 the International Choreographic Competition awarded the three best choreographies with 8,000 Euros, 400 Euros, and 200 Euros respectively. A special bonus in the amount of 200 Euros was awarded to an extraordinary authorial piece. The same amount of money was awarded to the best version of a compulsory choreography as well as to the best individual dance performance.

The Contemporary Dance Creation Competition goes to the best piece premiered within the last three years. In 2008, the main award included a financial remuneration in the amount of 800 Euros. A bonus in the amount of 400 Euros went to the best choreography, the best solo performance and the best collective performance.

www.tanecnisdruzeni-cr.cz

Awards presented by theatres, companies and fan clubs

The last decade has seen a number of awards spring up at individual theatres or theatre clubs and friend communities. Such awards exist for example at the South Bohemian Theatre (The South Bohemian Thálie), at the Moravian Theatre in Olomouc (The Spectators' Prize, The Prize of the Theatre Director, the Czech Radio Olomouc Prize, the Prize of the Mayor of Olomouc), the National Theatre in Brno (the DIVA Prize awarded by Opera and Ballet Fan Club), the National Theatre in Prague (The Most Popular Female and Male Dancer - awarded by Ballet Fan Club), the Silesian Theatre in Opava (The Opava Thálie), etc. Sometimes even local authorities' awards (presented by town halls or regional deputy authorities) go to dance artists.

Awards presented by the Ministry of Culture of the Czech Republic

Every year since 2002, at the occasion of the national holiday of October 28th, the Ministry of Culture has been presenting The Awards of the Ministry of Culture for contribution to theatre, music, graphic arts and architecture. Dance is included within the theatre category and the prize can be awarded either for an exceptional accomplishment in terms of creation or performance or for long-term merits. The award includes a financial remuneration in the amount of 12,000 Euros. A jury chooses from nominated artists and recommends the winners in the respective categories to the Minister of Culture. Until the year 2010 no artists working in the field of dance has received the award. In 2011 the award went to Jiří Kylián.

The Ministry of Culture Award for Contribution to the Development of Czech Culture - the award appraises long-term merits in the development of culture in towns, regions and the whole country resulting from running public cultural services. It can also be awarded for contributing to integrating the Czech Republic into international programmes in the cultural field. The award includes a diploma and the financial remuneration in the amount of 4,000 Euros. Every year the ministry awards the maximum of five people.

The Ministry of Culture Awards for Leisure Cultural Activities - the award appraises long-term merits in the field of leisure artistic activities or the creation of an exceptional piece of art within the leisure activities sphere. More precisely, the award concerns the following fields: theatre and oral literature, traditional folklore, music, audiovisual and graphic arts, dance and artistic activities for children. Every year the Ministry awards the maximum of one person for each of the individual subfields. The award includes a diploma and the financial remuneration in the amount of 2,000 Euros.

Artis Bohemiae Amicis

A medal awarded by the Ministry of Culture to a person or an institution for the promotion of Czech culture. Every year the Ministry awards the maximum of 12 persons / institutions. The award includes a diploma and a metallic medal in a casket.

www.mkcr.cz

THE DANCE SECTION (DS) OF THE ARTS AND THEATRE INSTITUTE

The DS was established in 2006 and developed in consultation with the professional dance community. The mission of the DS is to deepen and systematise communication between professionals and coordinate activities and the flow of information within the Czech dance scene, which in recent years has witnessed an explosion of activity, both in the area of creativity, and in the areas of education, international cooperation, and festival organisation.

The DS operates primarily as an information and consultation centre. The effects of the centre's work are felt in the improvement on the level of information within the field and in the media, in the coordination of projects directed at creativity and education, in the cultural-policy sphere (support for the development of new dance art and education in the regions, the emergence of multi-functional centres outside Prague), in the support for documentation in the field, and in pro-active communication with partners abroad.

Activities

- **information and documentation** - the DS collects, documents, and distributes information (optimising the system of information and documentation of dance, the systematic expansion of the dance collection in the video library and the library), PR in the field
- **education** - the DS coordinates and initiates educational projects (organising lectures, seminars, and initiating professional education projects)
- **consultation and analysis** - supporting the field's development on a regional level and cooperating on the preparation of analyses, statistics, and documents for legislation and other strategic materials
- **promotion of Czech dance abroad** - promoting Czech dance arts on the international level, cooperating on the organisation of artist in residence programmes, study exchanges, the preparation of promotional and information materials for users abroad (the DVD/CD biennial Czech Dance in Action)
- **publishing** - initiating and supporting the publication of original and translated dance literature.

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