



ALICA MINAR

Stop and Think.
Listen and let yourself be moved.
Covered in molasses from inside.
Flourish.

Anchored turbulence is a state, where I delve into the
thick ground through a robust swing. Vrt. Chvrt. Rrrt.
Vrt.
Energetical burst into the skin.
I waggle and buzz hoping to make you giggle.

I am finding a vast space in my mind and body to dive
into. Concentration. Yet at times, I slip into a whirl.
I need to spend time in the middle of nowhere,
unfolding and readjusting my passions, needs and
wishes. Refinding -my- vast space to spiral even deeper.

My secret wish is to welcome you in the middle of
nowhere. In the pulse of the city or on the landscape of
nature. Looking for experiences, special to me, for you.

Portfolio includes:

EXPLOSION (2020)

Saudade (2019)

Wobbly (2019)

What water was (2019)

References on the past projects

EXPLOSION (2020)

addresses the contemporary phenomenon of living in an „angry society.“ Due to the constant stimulation from the environment, inner and outer tensions accumulate, so that the explosion seems to be the only way out.

The principle force of this piece is tension. We are going to play with you by diving deep into subjective experiences of strong emotions and then pull you out with humoresque situations keeping you on top of everything that is happening in front of you.

How do we reflect about the fact that we are part of an „angry society“ where violence is part of our daily lives? Through coping with expressive and disturbing, yet captivating scenes, EXPLOSION is triggering the process of spectator's inner reflection on the topic. Do you enjoy being angry? Do you find people in amok bizarre or even funny? Do anger and violence scare you? Is it all too much to digest at the same time?

A dance piece for four dancers in which the humor that arises from the handling of the scenographic material, and the interest in the barely controllable physical energy emerging from anger, unite in a bizarre way and thus create a fairytale-like world of images.

Choreography: Alica Minářová

Dance: Caroline Alexander, Evgenia Chetvertkova,
Lauri Lohi, Xenia Vlachou Kogchylaki

Music: Matouš Hejl

Stage design and costumes: Claudia Besuch

Lightdesign: Raquel Rosildete

Text: Henning Bochert und Ensemble

Assistant of choreographer: Lenka Vořechovská

Assistance of production: Alžběta Konečná

Photos: Vojtěch Brtnický, Alicja Hoppel

Supervision: Wanda Golonka, Christiane Berger

Mentoring: Lukas Matthaei, Sandra Umathum

Special thanks to: Thomas Schaupp, Constant Goddard, Lara Gallagher,
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Supported by: HZT Berlin, Deutscher Bühnenverein, Deutschlandstipendium,
International Festival Zero Point Prague and Goethe Institut in Munich.

Final work at MA Choreography, Inter-University Centre for Dance Berlin (HZT).

Premiere: 20.11.2020 Uferstudio 14 Berlin

VIDEO

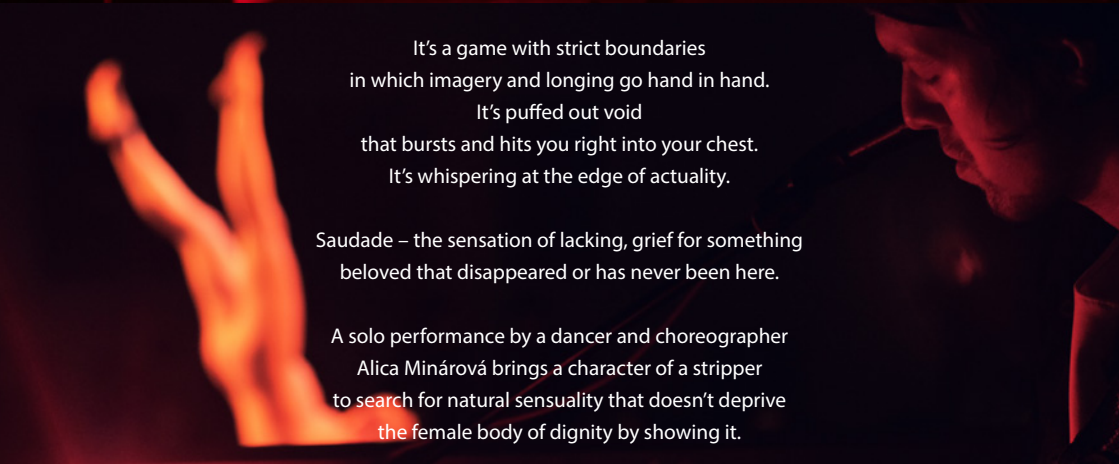


Saudade (2019)

It's a game with strict boundaries
in which imagery and longing go hand in hand.
It's puffed out void
that bursts and hits you right into your chest.
It's whispering at the edge of actuality.

Saudade – the sensation of lacking, grief for something
beloved that disappeared or has never been here.

A solo performance by a dancer and choreographer
Alica Minářová brings a character of a stripper
to search for natural sensuality that doesn't deprive
the female body of dignity by showing it.



Choreography, performing: Alica Minářová
Music: Lukáš Palán
Dramaturgy: Šimon Peták
Visual concept and solution: Denisa Švachová
Costumes: Judita Mejstříková
Light design and projection: Michal Horáček

This performance was created with kind
support of BuranTeatr, Studio Alta
and Nadace Život umělce during studies at La
Manufacture.

Premiere: 22.3.2019 Žižkovská noc 2019
Festival Prague

Photo: Jan Petýrek, Richard Hodonický

VIDEO

WOBBLY (2019)

A bizarre movement poem. The being playfully uncovers the world without thinking, plunging into here and now. Difficult situations in which it finds itself, shine suddenly colorful.

The performance was created as part of MA Choreography at HZT Berlin.
With friendly support of Deutschen Bühnenverein, Landesverband Berlin.

Premiere: 20.11.2020 Uferstudio 14 Berlin

Choreography and dance: Alica Minářová

Music: Etienne Haan

Photos: Melika Akbari

VIDEO



What Water Was (2019)

A participatory dance performance exploring the relationship between water and mathematics.

An attempt to transfer a rigid mathematical representation to an organically moving mass of bodies. Where do they merge and where do they collide with each other?

Mathematics as multidimensional data projections and graph theory. Water as a recollection of the living body in immersion, drifting and sinking.

Concept and choreography: Alica Minářová

Composition: Etienne Haan

Performers: Daniel Adams, Evgenie Chetvertkova, Michiyasu Furutani, Dorota Michalak, Cary Shiu, Lenka Vořechovská

Dramaturgical assistance: Pauline Payen

Concept assistance, Outside eye: Ana Edroso Stroebe

Costume design: Sabryna Nitihardjo

Lichtdesign: Kristina Schmidt

Photo: Anna Benháková

The performance was created as part of MA Choreography at HZT Berlin.

Premiere: 20.10.2019 HfS Berlin

Water as the secret of life.
Flowing into every cell of our body.
The memory of jumping into the water.
Mathematics as smooth accuracy.
A joy that can not be stopped.
Liquid pulse.
Attempts to stop time.
What was, is not.
Water to water.



VIDEO

References on the past projects

Wobbly

Alica Minárová is characterized by great sharpness, clarity and accuracy both in her choreographic strategies and in her discursive skills. Her movement material impresses with its originality and independence. In her stage works, she develops complex approaches, and touches on themes with ingenuity and wit. On a solid technical basis in her own movement practice, she creates playful poetic sketches in everyday student life, which she constantly expands and deepens. The solo production „Wobbly“ with the subtitle „Bizarre movement poem“ is a walk on a rope, where Alica balances between poetic precision and innovative movement language. (2020)

Susanne Vincenz about “Wobbly” translated from German language,

n o m a d

The break was followed by the project work of ‘n o m a d’ piece by third-year student Alica Minárová. The topic has become a phenomenon of today - life in a „moving society“, in constant movement and on the never-ending path on which one still is. Compared to previous works,

‘n o m a d’ was longer, more compact and well-developed in all areas. I consider the lighting design of Tomáš Morávek to be very successful. The musical component, which was largely produced live by the performer Mira Studer, was also one of the advantages of the work. The dancers also showed their sense of humor, the choreography included comic scenes and contact with the audience.

In movement, Minárová used work with hands, various gestures, but she also did not avoid jumps and numerous acrobatics. A separate, distinctive figure was a naked - untouched - girl who gradually collected pieces of clothing depicting life experiences and stories from the floor during her life's journey, until the moment, when she remained shrouded and hidden in a pile of cloth that

completely engulfed her own personality. Minárová connected all elements of the work in mutual harmony, where an engaging and dynamic work was created. (2018) ~ LINK

What Water Was

The last icing on the cake, or more significantly a drop of the festival, was the project What Water Was. ... The production inspired by the water element in all its forms attracted above all the interactive approach to the audience, who were asked to be present on the stage together with the dancers throughout the performance. Five performers in fluttering costumes first emerged from the crowd, between which they streamed like refreshing streams (as the audience then reflected on the discussion). By taking off the top layer of clothing, they moved to the second, more earthy part, in which they crawled on their backs and thus gained a certain autonomous area of movement between the audience. The spectators then took refuge at the edges of the stage to watch the four bodies in translucent body pleated costumes get used to the mother earth. Together, they created a kind of water molecule, a human statue in constant motion, only to break it again and get rid of the last of the tops while lying on their backs. Naked bodies then began to writhe on the ground in strange convulsions, perhaps ecstasy, perhaps pain. Only a sudden darkness liberated them.

... Young artists have proven that they have something to say and are intensely looking for a way to communicate. (2019) ~ LINK

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