

Miriam Budzáková

performer. dancer. creator

1997

Vienna based

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2023

Portfolio



## (AND THEN THE BOARS ENTERED)

Dance performance 30'

**Premiere:** 24.11. 2023, Teatro di Anghiari (SK)

**Creation and choreography:** Miriam Budzáková, Simone Lorenzo Benini

**Performing:** Miriam Budzáková, Simone Lorenzo Benini

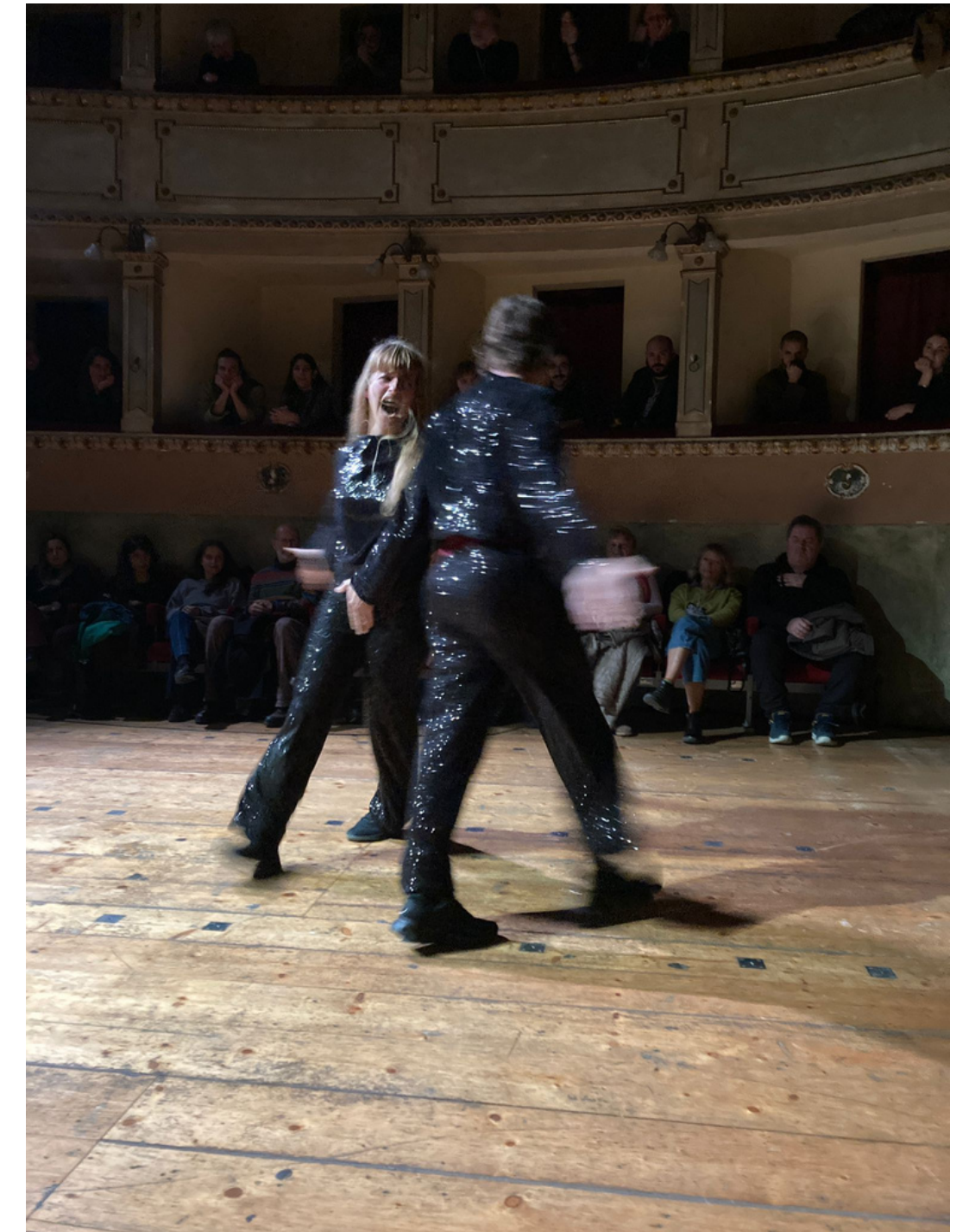
**Dramaturgy:** Erika Kooki Filia

**Lighting design:** Elisabetta Maniga

**Production:** Anghiari Dance Hub

(And then the boars entered) is a scream, liberating and excessive, which from the depths of the lung runs along the trachea, invades the vocal cords and mutates.

Exaggeration becomes a tool for affirmation and search on freedom, involvement and participation in the celebration of ambiguity. Everything is hungry for an indefinite sensation. It is a space for investigation into different selves. It is a place of multiplicity, plurality and possible misunderstandings. The air acquires a sound, is interpreted, travels along the epiglottis and pharynx and, coming out of the lips, takes on color and timbre. (And then the boars entered)



**With their virgin eyes gambling  
on the Milky Way of a home-made  
tombola.**

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Interactive performative installation 45'

**Festival of New theatre and Dance Kiosk 2023**

**Premiere:** 28., 29.7 2023, Cultural centre Hájovňa,  
Žilina (SK)

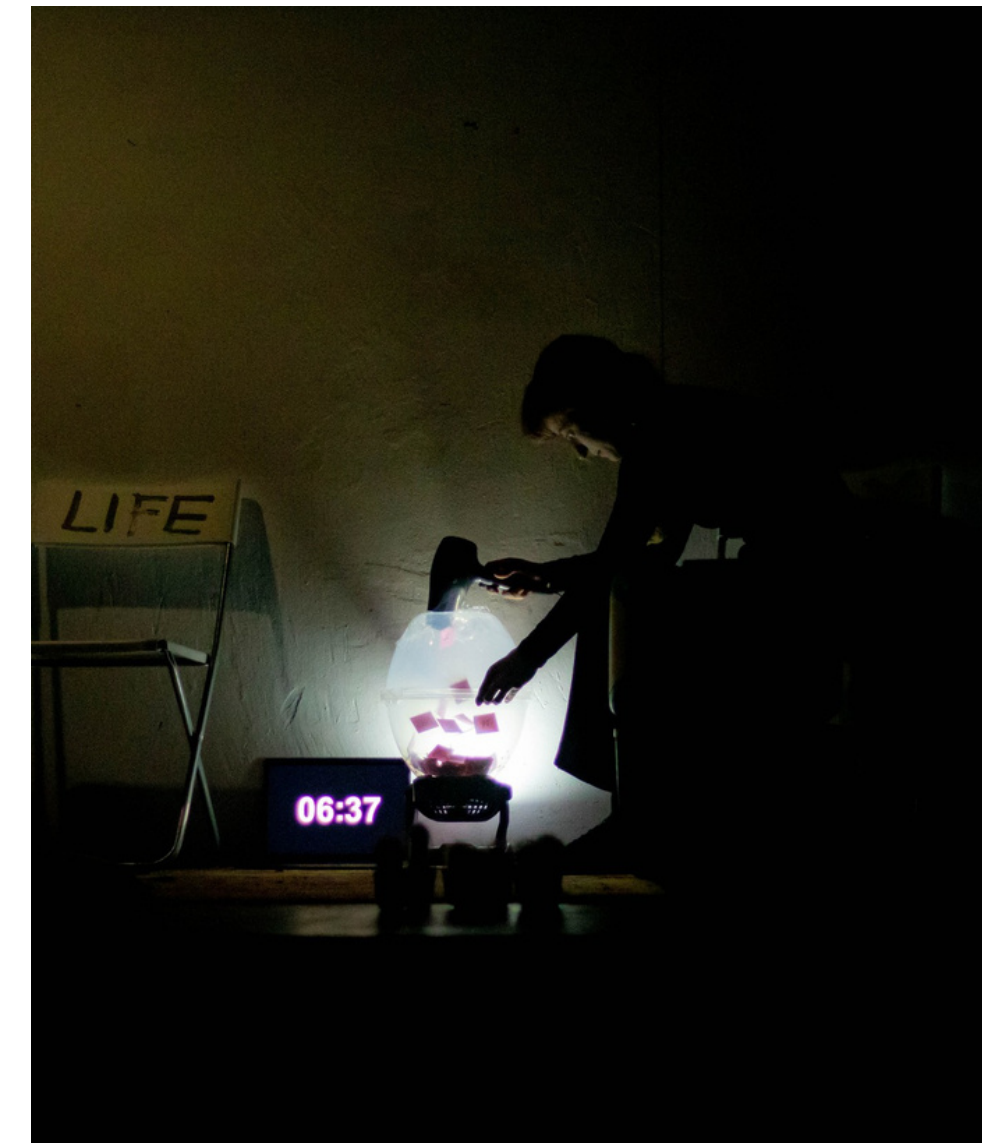
**Concept and performance:** Simone L. Benini, Miriam  
Budzáková

**Couching:** Martin Krištof, Michaela Pašteková

Imagine that we can finally look on without any remorse at what is going on around us. We could be completely disintegrated, and it would be perfectly fine. Things would fall apart and it would be perfectly normal. We wouldn't have to worry that if we didn't intervene, things might turn out badly. And the fact that we would want to help with something would just be a catastrophe.

Through the performative time, we tune in together and find true passivity in ourselves. A sequence of symbolically decaying catastrophic events will bring you through an experience where there is nothing to worry about, except the worries. Let's finally indulge in what we are not indulging in.

Enjoy the fruit juice from freshly picked oranges. Perhaps we find balance in balancing.



# To expose oneself to the body

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Site specific performance study 30'

**Sharing:** 18. 6. 2023, Crosswalks in front of Umelka Gallery (SK)

**Concept and choreography:** Juraj Korec and Michaela H. Pašteková

**Choreography and performance:** Miriam Budzáková, Jakub Cerulík, Alexandra Mireková, Anja Naňová

**Production:** Martin Krištof / Skrzprst, o.z.

What does it mean to expose the body? To place it in a situation where we begin to pay attention to it. That body can be our own body, but also the bodies of others. And that situation can be a thoughtfully composed scene, but also a banal episode. Does every exhibition of the body have its own curator? Does the site of the body on display automatically become a gallery?

Try to imagine that you are standing at a pedestrian crossing and waiting for permission to cross to the other side of the road. A dozen other bodies are waiting with you. Some of them are tempted to step into the traffic earlier, tense and restless, others passively follow the prescribed choreography. The light turns green, spectators in cars stop and stare at the white stripes. The show begins. The bodies walk from one side to the other, sometimes they touch, bump into each other accidentally or purposefully, some of them meet eyes. One body laboriously pulls leg after leg, as if it has no desire to reach the world on the other side, another body runs to have the prescribed trajectory behind it as soon as possible. Each of the bodies is exposed to the same situation and yet experiences it completely differently. Why? And what happens if we place dancing bodies among these ordinary bodies, which, by parasitizing the everyday, transform the urban routine into a real performative event? Will an ordinary body exposed to a dancing body suddenly behave differently?

And now imagine the same scene, but place it in a completely different context, in a different place.

The performative example study "Expose oneself to the body" by Juraj Korec and Michaela H. Pašteková is a stepping stone for the exploration of the dancing body in the gallery space without necessary movement. It is the first of a series of artistic research on the topic Body in the gallery produced by Skrzprst, o.z. in cooperation with Yuri Korec & Co. The event will include an informal discussion by Michaela H. Pašteková with performer Tomáš Janyško and curator, artist Tomáš Moravanský about the perception of the body in artistic and non-artistic contexts.



# No it does not happen

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Dance performance 90'

29.3. 2023 / Premiere

Nová Cvernovka – Telocvičňa, Bratislava, SK

**Performance:** Miriam Budzáková, Silvia Sviteková

**Director, libretto:** Tomáš Moravanský

**Choreography:** Miriam Budzáková, Silvia Sviteková,  
Tomáš Moravanský

**Production:** INSTITUT INSTITUT

No it does not happen is a post-dance duet of reconstruction using the method of exclusion of space and time. Full

The past is not fixed somewhere in the corners of the brain – it is a living, breathing reality that takes shape as we revisit our own stories. Our memories are not literal truth, they are, at least in part, creative manipulations of fact. On top of every remembered event in our lives is layered a topping of dreams, myths and wishful thinking. And every time we imagine a memory, we rehearse it, editing it, adding details... Supported from public funds by the Slovak Arts Council Partners: PLaST, Telocvičňa – Rezidenčné Centrum pre Tanec, Nová Cvernovka, Studio Alta Praha, REZI.DANCE Komařice.

<https://vimeo.com/860210581>



## Did you understand?

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Nu Dance Fest 2023 opening show 45'

**Premiere:** 12.4.2023, S4 / Kunsthalle Bratislava

**Concept:** Giulia Cermelli, Tommaso Cavalcanti

**Choreography:** Tommaso Cavalcanti

**Dramaturgy:** Giulia Cermelli

**Coaching:** Petra Fornayová

**Performing:** Marta Blašková, Miriam Budzáková, Eva Urbanová, Jozef Vaľo

The project is part of the year-round activities of Asociácia súčasného tanca. The project is co-organized by BeInternational, Civica Scuola di Teatro Paolo Grassi and Direzione Generale Spettacolo.

Did you understand? is a piece that tries to dismantle the stereotypical idea of art fruition, involving the public as an object and as a subject of the performance. We go together through mimesis of the body, dance and spoken words, to suggest an auto analysis of the public of its own role in this exchange that we call fruition, leading to a freeing, collective party.

Performance is an outcome of a week-long artistic residency of the choreographer Tommaso Cavalcanti and the dramaturgist Giulia Cermelli in the frame of the international project Be International with AST / Nu Dance Fest as the co-production partner. Be International is designed to support cooperation of young Italian choreographers and dancers with international artists.



# YOLT – You Only Live Twice

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Dance performance 60'

**Premiere:** 20.12.2022, 19:00,

**The new SND building, Studio**

**Choreography and Direction:** Manuel Ronda

**Performance:** Miriam Budzáková, Silvia Sviteková,  
Matúš Szeghő, Andrej Štepita

**Music:** Eva Sajánová

**Lights, Stage, Costumes:** Dorota Volfová

**Production:** Tanečno o.z.

The show has been nominated for DOSKY theatre award  
in 2023

This physical theatre performance is a reflection  
upon the structural system orientated in one main  
direction in which we people live in. It points out  
their paradoxical morals, their power games and the  
loss of orientation once there is no structure any  
more.

Ingredients: 4 performers, 35 squares, 1 Eva, 1  
Dorota, A composition, Little red riding hood,  
A bit of salsa, Hierarchy, Left and right, Something  
special, The meaning of life

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=jgzoEbVXMis&ab_channel=Tane%C4%8Dnoo.z.)

[v=jgzoEbVXMis&ab\\_channel=Tane%C4%8Dnoo.z.](https://www.youtube.com/watch?v=jgzoEbVXMis&ab_channel=Tane%C4%8Dnoo.z.)



# LUCKY HAT

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Dance project, research

2.12. 2022 (Premiere)

Centre of Experimental Theatre (Cellar scene), Brno (CZ)

Concept and dramaturgy: Tomáš Moravanský

Choreography and performance: Miriam Budzáková

Production Manager: Tereza Sikorová

"A dance-movement experiment that is to be continued"

A work of real-time research in front of a live audience, in which the dancer adopts the role of a superstitious machine, learning to recognize the success of her own delivery by the reactions of those around her. She then tries to control the situation accordingly - by searching for the right means of expression, movements and their composition (like when our favourite football team scores a goal and we have to keep in the exact position we were in when it happened, so that the magic doesn't leave us...). Thus, with each reprise, her telepathic and dancing skills improve as she interacts with the audience, gradually building a successful show for the audience.

Each rerun is an update of the previous one, where, besides the dancer's performance, other basic elements of the show can change, such as its length, set design, costume, or even the genre itself. It is the concept of a dance-movement experiment to be continued. The intention is to create a series. The show has so far had its first performance in December 2022 and in June 2023 in front of a live audience.

<https://vimeo.com/786994791>

<https://vimeo.com/861187434>





# Rays— a performative encounter with radiation

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Dance solo performance 20'

\*The solo was recreated from an original solo under the lead of the choreographer Mirjam Sögner as a part of a graduation final exam.

**Premiere:** 5.6.2022, Jozef Eckart Theater, Salzburg

**Performed:** Miriam Budzáková

**Original solo choreographed and performed:** Mirjam Sögner

**Original movement research assisted:** Angela Schubot

**Coaching:** Anna Tenta and Marilena Dara

**Sound design:** Jonathan Reiter

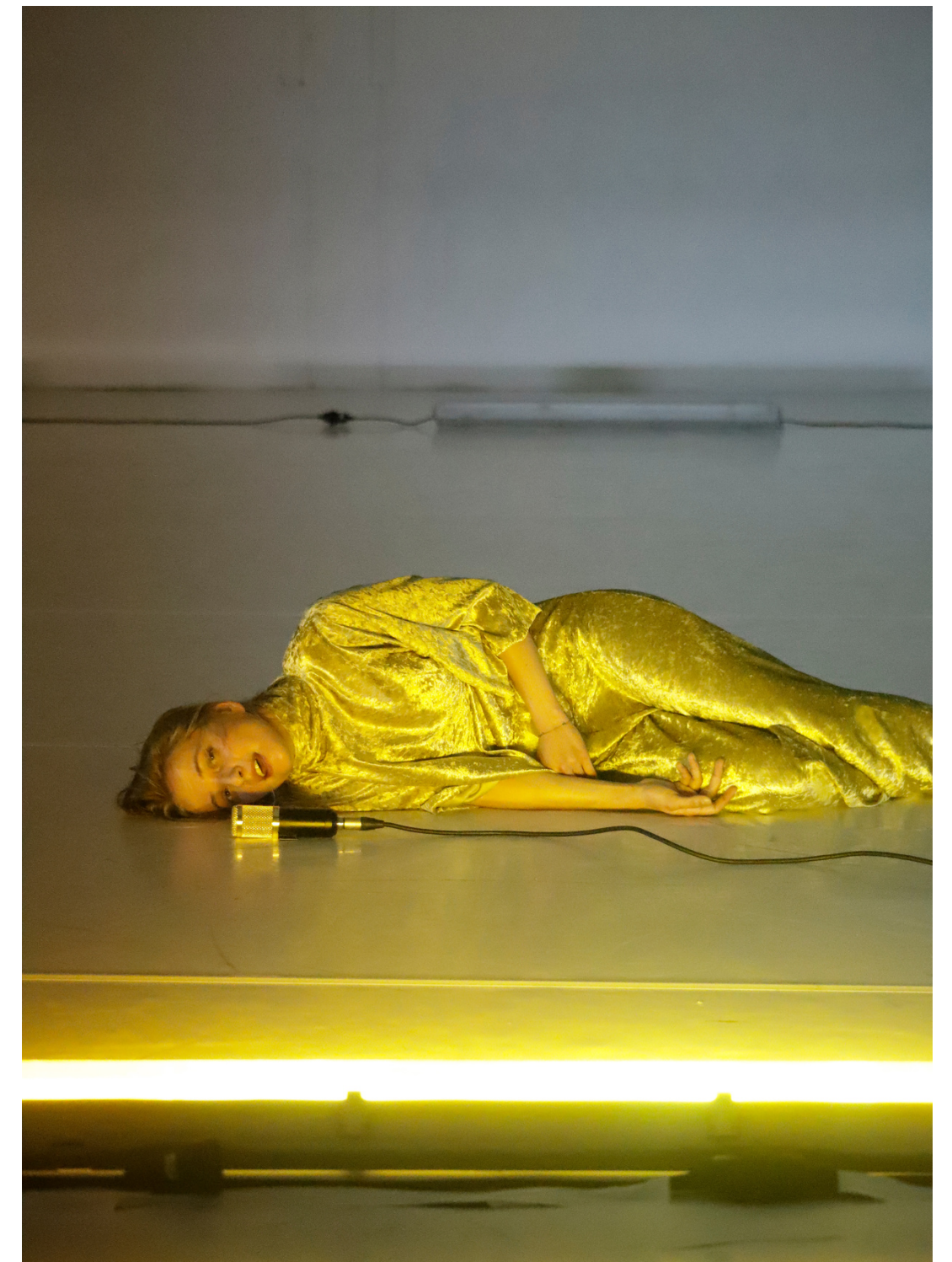
**Live music:** Juan Villanueva

**Costume design:** Birke Van Martens

RAYS is an immersive experience, dedicated to the latent nervousness that increasingly permeates our existence. It wants to make perceivable what usually slips our senses: Wifi signals, the electro-magnetic fields of your smart phones, computers, and power supply systems...

Somewhere between a Shaman and a Cyborg Mirjam Sögner lends her body to these immaterial existences, that define the very core of our contemporary being. Without any other device than her organic material she aims to receive, detect, synchronise with, and amplify these omnipresent signals. She becomes vibration. Vibration becomes body. Energy becomes solid. The difference between emitter and receiver is increasingly getting unclear. Will the body dissolve?

RAYS is a bodily response to the nagging and fundamental question what relevance our physical being still holds given a reality that is shifting into digital realms. It is also a concert and a homage to the apparent nothingness between solid matter.



# The Urge Grows

Site specific dance performance 30'

**Concept art direction and choreography:** Ceren Oran

**Choreographic collaboration:** Maayan Reiter, Rotem Weismann

**Dancers:** Jin Lee, Jihun Choi, Lena Klink, Rotem Weismann, Lukas Malkowski, Miriam Budzáková, Matúš Szeghő, Paulína Šmatláková, Andrej Štepita, Lukáš Záhorák

**Music:** Hüseyin Evirgen (electronics), Róbert Kolář (trumpet), Marcela Kučová (saxophone), Jeannot Salvatori (saxophone)

**Creation of the project:** Ceren Oran & Moving Borders, MOVE Ostrava and Tanečno

Moves between bed and cupboard, a classic variation in front of the kitchenette. Release on the balcony. Home videos from the lockdown in Spring 2020. Soloistic. Pandemic. Uploaded to social media. There are all testimonies to the urge of the dancers and choreographers to dance and remain visible. Ceren Oran uses these finds for her performance “The Urge” and takes it out onto the streets.

The Urge refers to our current environment the pandemic, which has held us captive for a year and a half, focusing on collective trauma and individual behaviour in it. The interaction of every individual, during a crisis experienced by the whole of society, will be looked at under a magnifying glass and transformed into choreographic pictures, which will entrance through the contrast between strong, common unanimous phrases and the resulting individual solos.

A large role is played by Oran’s long term music collaborator Hüseyin Evirgen, co- determines the dramaturgy and of the choreography with changing rhythm and dynamics. This is completed by electronic music with the live musician in each city Simon Couratier, Jeannot Salvatori, Jean-Baptiste Charlot, who increases the contrast between collective and individual on a musical level.



# Anthropos Anthem

Dance composition, 30'

**Premiere:** 13.06. 2021, LAB Theatre, Bratislava; 30.7. 2021

KIOSK – Festival of new Slovak theater and dance

**Performed, choreographed:** Miriam Budzáková

**Sound collage & VJ:** Miriam Budzáková

**Coaching:** Juraj Korec, Maja Hriešik

The narrative of Miriam Budzáková's dance solo is built from the presence of a moving body followed by a scattered audience. The figure of the half-naked dancer in the green park seems to take no notice of anyone at any one time, and yet all are intuitively guided by her inner worlds located in what is probably a state of individual environmental grief. In a tense and unfocused atmosphere, the mood is released for creating small personal processes of exploring the possibilities present, both on the part of the audience and the dancer. As if the question hangs in the air: is it personal this time, or is it my personal question? It depends...

The author, in the role of performer, subtly reveals the dynamics of the surrounding environment, which is at once a kind of obstacle, but also an important part of the story, which, however, seems to be really taking place somewhere else – in another place in the past, but also in the future here and now. The plot unfolds with audacity between the internal and the visible, the visual memory and the image of one's own experience. It is a hands-off accompaniment that ultimately takes us somewhere where suddenly, through jazzy music, sound collages and the odd poem, it is made clear that we don't actually belong here or anywhere else. And then we'll stop. It looks like I am/we are at home here – „as if by chance“ it's by the outside walls of a public toilet. But since you're here... we should at least look at the blurry camera shots of the landscape and how I played hide and seek alone in the winter.



# PASSING / STATION

Train Station site specific happening, 30'

## Premiere:

25.06.2021 – 16:00 | 17:30 | 19:00 – Bahnhof Wien Meidling

26.06.2021 – 11:00 | 12:30 | 14:00 – Wien Westbahnhof

**Performed and choreographed:** Miriam Budzáková, Andrej Štepita

**Sound design:** Hannes Schöggel, Matej Smutný

Locations where we do not normally stop. Places we are just passing through. Places that are only transit stations and yet we are all meeting here – regardless of social, generational, national, ideological or religious differences. Places full of movement, all we need to do is stop.

"Passing" is a series of outputs from the creative research of Andrej Štepita and Miriam Budzáková, which take place directly in the area of the train station vestibules in the form of dance "Happenings".

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=cyy091z13_k&t=1s&ab_channel=HannesSch%C3%B6ggel)

[v=cyy091z13\\_k&t=1s&ab\\_channel=HannesSch%C3%B6ggel](https://www.youtube.com/watch?v=cyy091z13_k&t=1s&ab_channel=HannesSch%C3%B6ggel)



# NO IT DOES NOT HAPPEN v.1

Performative game 30'

**Premiere:** 14.8.2021, Studio Alta Praha, Invalidovna

**Performed and choreographed:** Miriam Budzáková, Silvia Sviteková

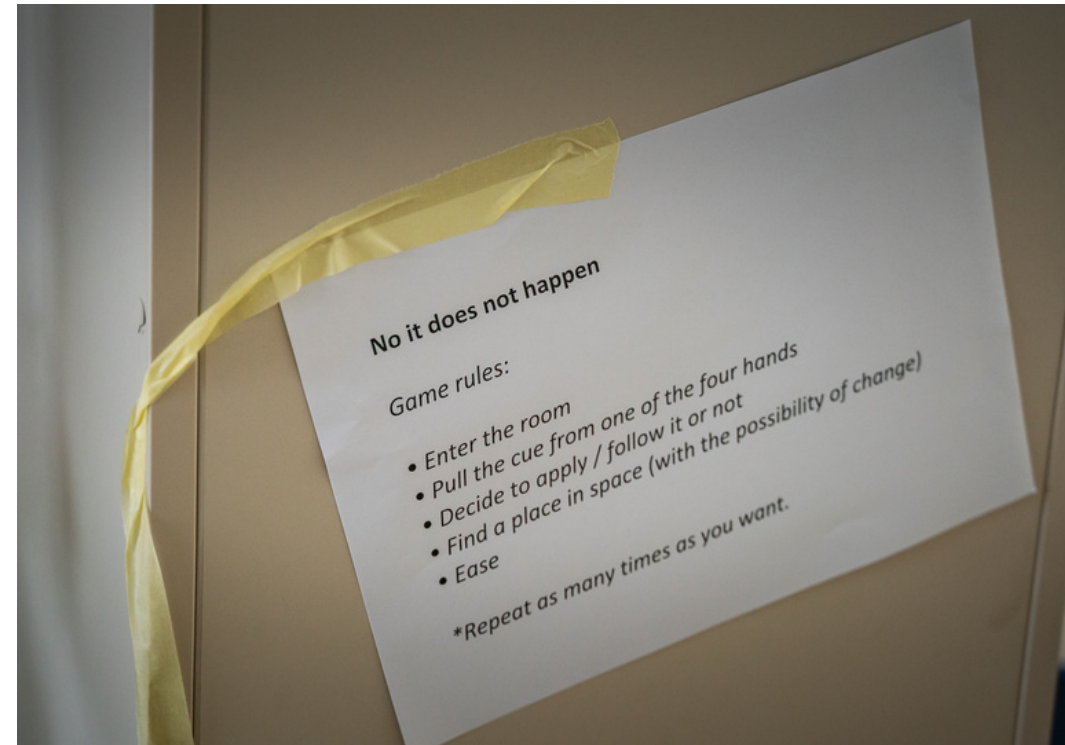
**Dramaturgy:** Lucia Kašiarová

## Outcome of the student residency at Studio Alta, Prague

A dance performance as a performative situation where structure refers to game principles with clearly defined rules exploring the limits of audience participation and interactive storytelling within a choreographic framework.

Repetitively choreographed act in a space that maintains its autonomy and at the same time, paradoxically, when working with the audience community, temporarily transforms into moments of visual delirium, like when we stare into a fool. The idea of movement action and interaction with the audience is based on the motif of screensavers, which do not engage our perception directly, but are constantly passive agents of attention in the background of the situation. The intention is to present and further reprise the work in an unusual type of social space, which is, however, very common in everyday functioning. For example dining room, library or other type of available space where outside the busy times the intended theater could take place. The work is thus supposed to approach a form of civility, it has the potential to become a reverse ready-made as a common social situation and to partially break the border between a dance production and a run-of-the-mill reality.

"A game is a voluntary activity that is carried out within fixed time and space boundaries, according to voluntarily accepted but unconditionally binding rules, which has its goal in itself and is accompanied by a feeling of tension and joy and the awareness of being different from the everyday life'." Johan Huizinga



# SPHERE

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Performative intervention into Juraj Gábor's work *Completing the Sphere 30'*

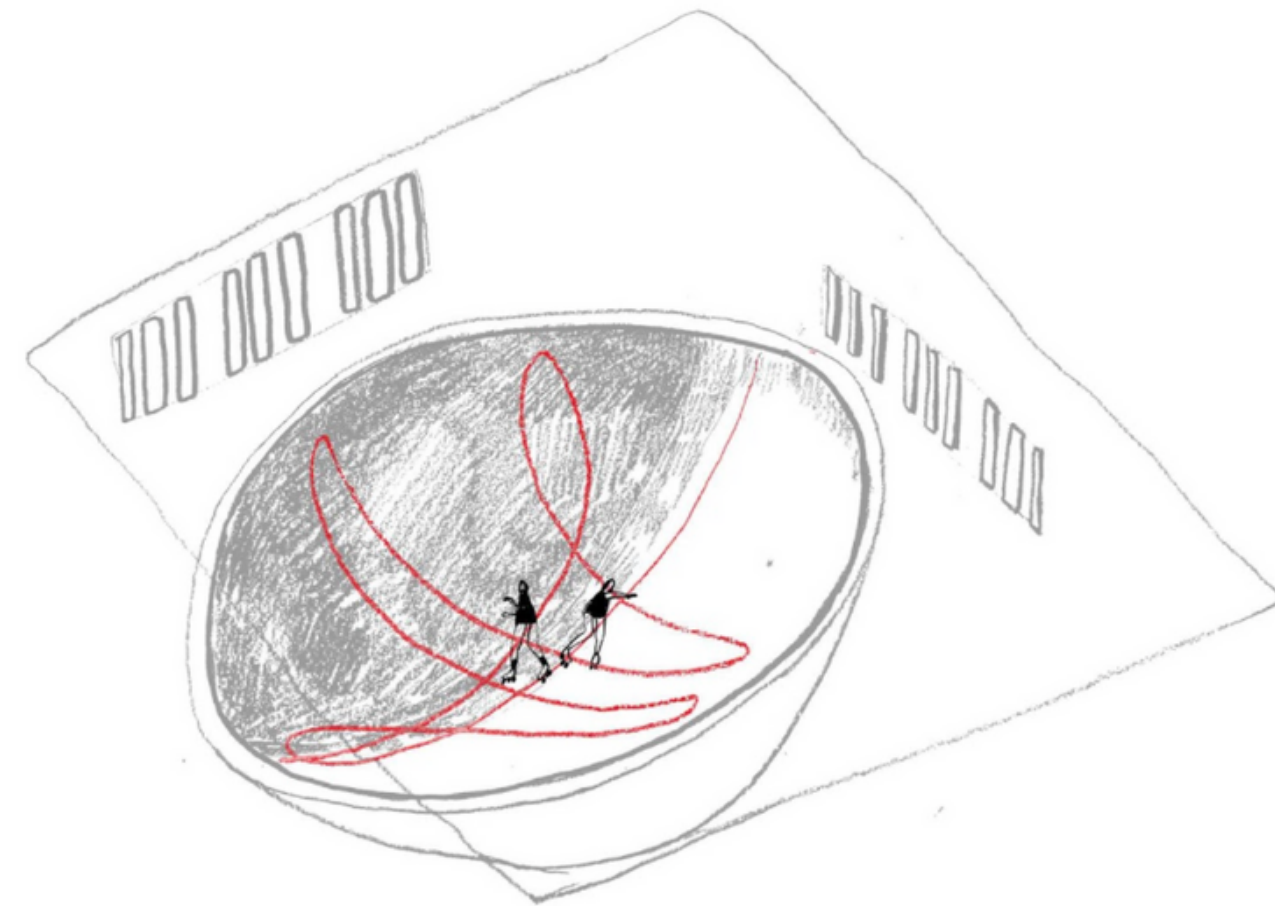
**Concept and performance:** Silvia Sviteková, Miriam Budzáková  
**Festival Kiosk 2021**

Intervention was created in the New Synagogue in Žilina, as a vision of a monumental architectural transformation of the space. The idea was to create a stage for all exhibitions, sound projects, theater, movement and dance performances, as well as educational and community programs within 1 year of its exhibition.

The concept of an intervention:

The bubble has found a completely different meaning in recent months. The pandemic has affected all of our lives and therefore it is not safe or subconscious to react directly to it. We artists found ourselves on thin ice – existential but also emotional. Skating out of the situation suddenly seems like an endless struggle. However, we want something that will lighten the whole situation. We all remember very well public skating in stadiums. What if a third of the sphere turned into a deformed skating rink?

The resulting matter offers us many associations. The performance of the installation can evoke the curvature of space-time in the sense of Einstein's theory of relativity, which was later analyzed by Steven Hawking in his detailed studies. Their theories also say that time is a relative quantity that depends on gravity, so we cannot consider it linear. But how do these associations contribute to the creation of a new performative situation? We would like to perform a performative play, where the concept of time and space loses its recognizability at least for a while. We demonstrate the work, which was created at a time when we don't have solid ground under our feet, with a direct narrative on a concave surface, which is highlighted by roller skates.



# THE KITTEN SHOW

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Dance performance 30'

**Premiere:** 30. 10. 2020, Josef Ekhart Theater Salzburg

**Choreographer, visual concept, poem:** Elina Pirinen

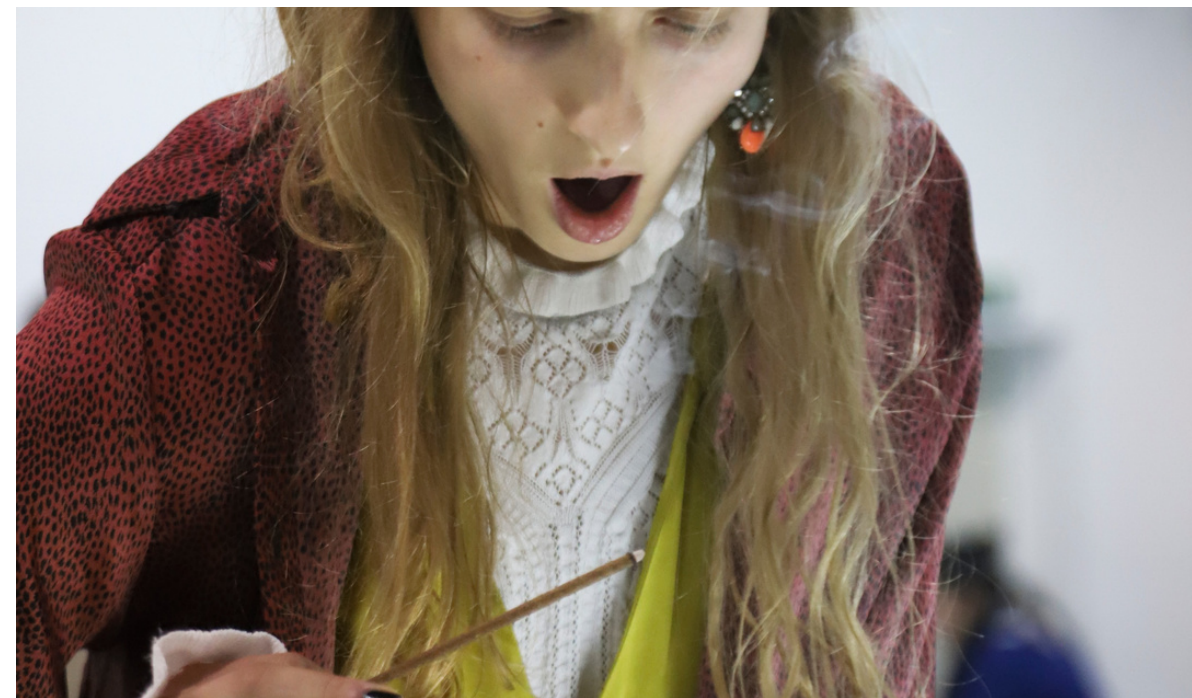
**Dancers, poem:** Miriam Budzáková, Dalma Kitley, Davide Lafabiana, Elliot Norell Strinnö, Erika Filia, Hélolse Giret. Jeanne Procureur, Maria Zhi Soriano, Ofer Dayani, SeYon Kim, Simon Chatelain, Simone Benini, Adries Soft, Débora Posada Sánchez, Elias Kraft, Gaeun Kim, Hyungjing Lee, Mathilde Giacomelli, Maxime Jeannerat, Paola Taddeo, Raul Aranha, Roland Géczy, Tereza Krejčová

**Choreographical assistant:** Paola Reyes Guzman

**Lighting design collaborator:** Heide Tömpe

**Music:** Ocean waves, nature birds. The Cure: Plain Song & Pictures of You

THE KITTEN SHOW is a tableau vivant, a subjective milieu drawing multiple realities, contradictions and temperaments of obsessive, vulnerable, romantique, chaotic, vulvic, intelligent, libidian and peculiar human natures. The wild interpretations of the 23 dancers simultaneously paint many ways intimate, personal and collective environment where their inner garden is spread around in a very articulated and esthetized manner creating an outer garden inside of a theatre instrument. Their "bodies come out from their bodies" inviting the audience to witness, take part and perhaps see oneself in the beautiful mess. The show is based on deep feminist, non bourgeois, free associative corporeal practice choreographer Pirinen has established during the years of her career in making, directing and pedagogy.



# CONDITIONAL CONSTRUCTIONS

Public & gallery intervention, movement composition

18.2.2020

G99 Gallery – public – TIC Gallery, Brno

**Concept & choreography:** Tomáš Moravanský

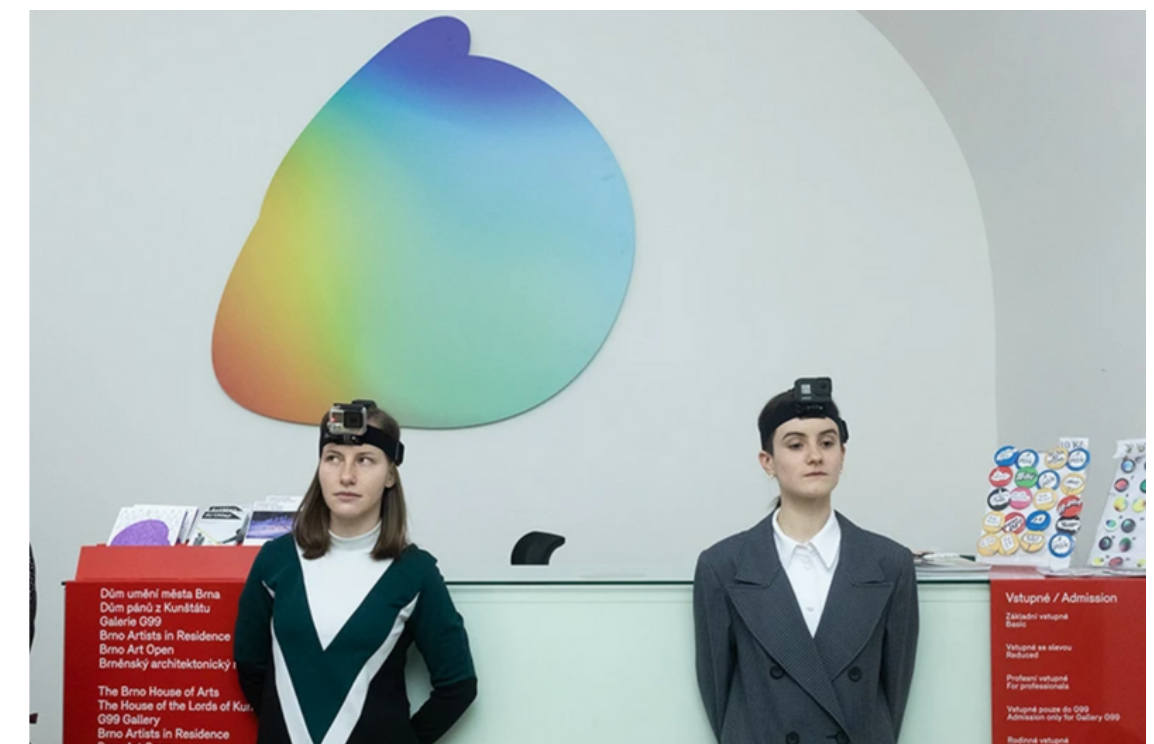
**Dancers:** Miriam Budzáková, Simona Štangová, Nikola Majtanová, Barbora Janáková

**GoPro performers:** Tereza Sikorová, Pavla Nikitina

Dance-movement event took place on 18 February. It began at the artist's solo exhibition STILL LEFT at G99, at the Brno House of Arts and moved through the city to the TIC Gallery. Imagine that there are individuals walking along. Somewhere (usually behind them) the hail rings out: 'Hey, you there!' One individual (nine times out of ten it is the right one) turns round, believing/suspecting/knowing that it is for him, i.e. recognizing that 'it really is he' who is meant by the hailing. But in reality these things happen without any succession. The existence of ideology and the hailing or interpellation of individuals as subjects are one and the same thing.

[https://www.youtube.com/watch?v=TMj57L32EKc&list=TLGGae6YZOsY440xMjExMjAyMw&ab\\_channel=Panacik](https://www.youtube.com/watch?v=TMj57L32EKc&list=TLGGae6YZOsY440xMjExMjAyMw&ab_channel=Panacik)

[v=TMj57L32EKc&list=TLGGae6YZOsY440xMjExMjAyMw&ab\\_channel=Panacik](https://www.youtube.com/watch?v=TMj57L32EKc&list=TLGGae6YZOsY440xMjExMjAyMw&ab_channel=Panacik)





# INTERPELLATION

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Post-dance performance, artistic research, 53'

**Premiere:** 26.3.2021

**Záhřada CnK, Banská Bystrica, SK**

**Concept & dramaturgy:** Tomáš Moravanský

**Dancers:** Miriam Budzáková, Simona Štangová, Nikola Majtanová

The performance was the result of a year and a half long creative and research process and cooperation within several residences, interventions in galleries and public spaces. The voice guide acquaints us with the story of the performance with the help of an interpretation of the media references that were included in the processes of its creation.

The flow of speech flows almost non-stop, it lacks any emotional movement, gradation of story or dynamics. A small interruption occurs only at the moment of the performers' rotation. Each is accompanied by its own „story“ evoking linearity, chronology, shape with beginning and end. Storytelling rises automatically in several lines without a clear direction, at the same time the narrator does not hierarchize any of them with his machine expression. Sometimes he reads from personal diaries, other times the text has the nature of an institutional critique. We learn, for example, that Miriam did gymnastics as a child, but she was not completely good at it, Nikola suffers from obsessive-compulsive disorder and likes to work in pairs.

Private anecdotes are translated by exam descriptions from various creative processes, we learn about the loop between grant schemes, the pros and cons of artistic residencies. As a result, the inflated flow of speech reveals the absurdity of a system in which an artist seeks to gain support to function as an emancipated individual, but will ultimately never be free. Support requires performance, explanation, justification ... Everything takes place on a scene that, through the eyes of a camera, formally resembles a motif from the digital environment of CGI (computer-generated imagery) software. At the same time, the situation illustrates the present characters with information and reveals the ideological background of one's own production. This creates an auto-reference work as a basis for future layers / reruns.

<https://www.institutinstitut.com/interpellation2021>



## CARPET STORIES v.3

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Gallery project, dance, interactive installation

30.7. – 31.7. 2021

Sngg Studio (ex ± 0,0 gallery), New Synagogue, Žilina, SK

**Artist:** Tomáš Moravanský

**Dance/movement manifestation:** Miriam Budzáková

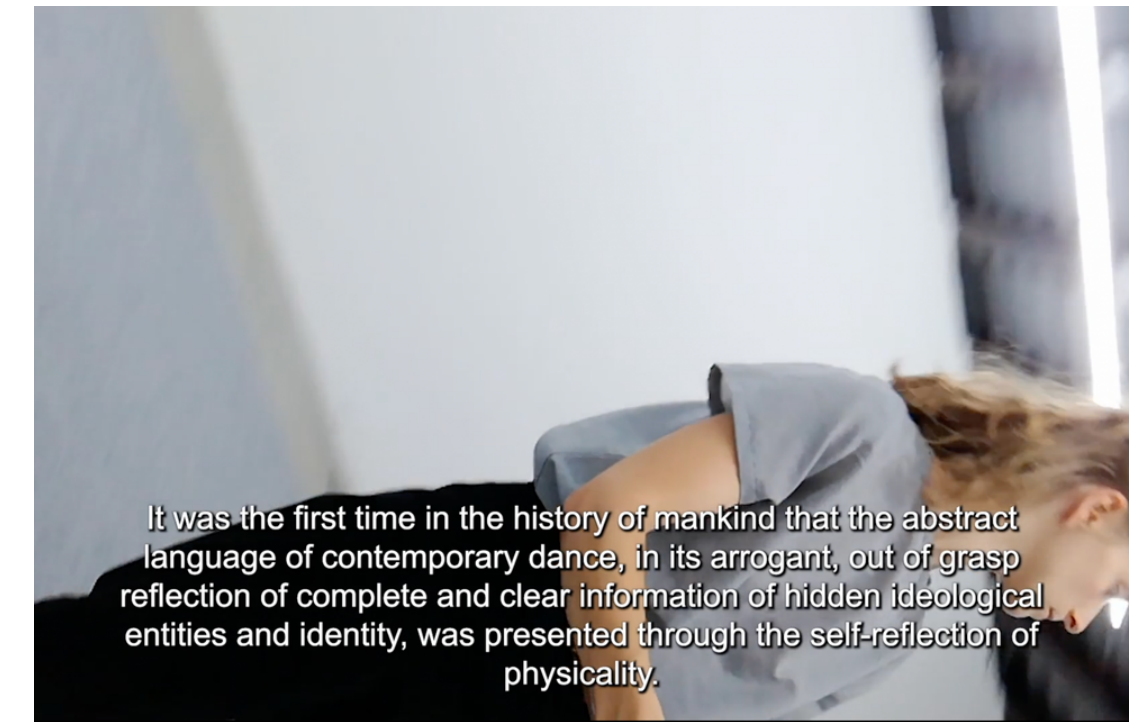
The second rerun of the post-dance performance Interpellation in the form of an interactive installation took place over a period of two days in the empty gallery. The zone on which the original carpet was laid was detected by a motion sensor. When registering the movement of visitors, the sensor activated the volume of the original storytelling sound. As long as no one and nothing moved on the carpet, the story of the performance could not be heard. It was so in need of constant movement for the smooth running of the story. If someone moved only occasionally, he/she only caught fragments of the text, missed a large part of the story, which at the same time created new, random contexts.

The sensor in sunny weather reacted e.g. also to the glare of the passing car behind the glass entrance of the gallery. As long as no one was actively in the gallery, there was silence and emptiness, as if there was no program going on inside at first glance. The spectators and casual passers-by thus became dancers, who only created new meanings with their physical presence.

At the same time, they were the initiators of the performance itself, which was technically repeated for two days, but paradoxically always differently. Their presence was literally an ideological interpellation of the dance performance.

There was also a tagged selfie stick with a smartphone on which visitors could film or photograph their experiences and share them on social media with the hashtag #carpetstories.

<https://vimeo.com/680510892>



# SERCE FABRYKI / THE HEART OF THE FACTORY

Dance performance 60'

**Premiere:** 14.-15.9. 2018, Tabačka Kulturfabrik, Košice

**Choreography:** Rafał Dziemidok

**Author of music:** Adam Świtała

**Costumes:** Joanna Jurga

**Lighting design:** Ewa Garniec

**Dramaturgy of video material:** Ula Zerek (PL), Zuzana Psotková (SK)

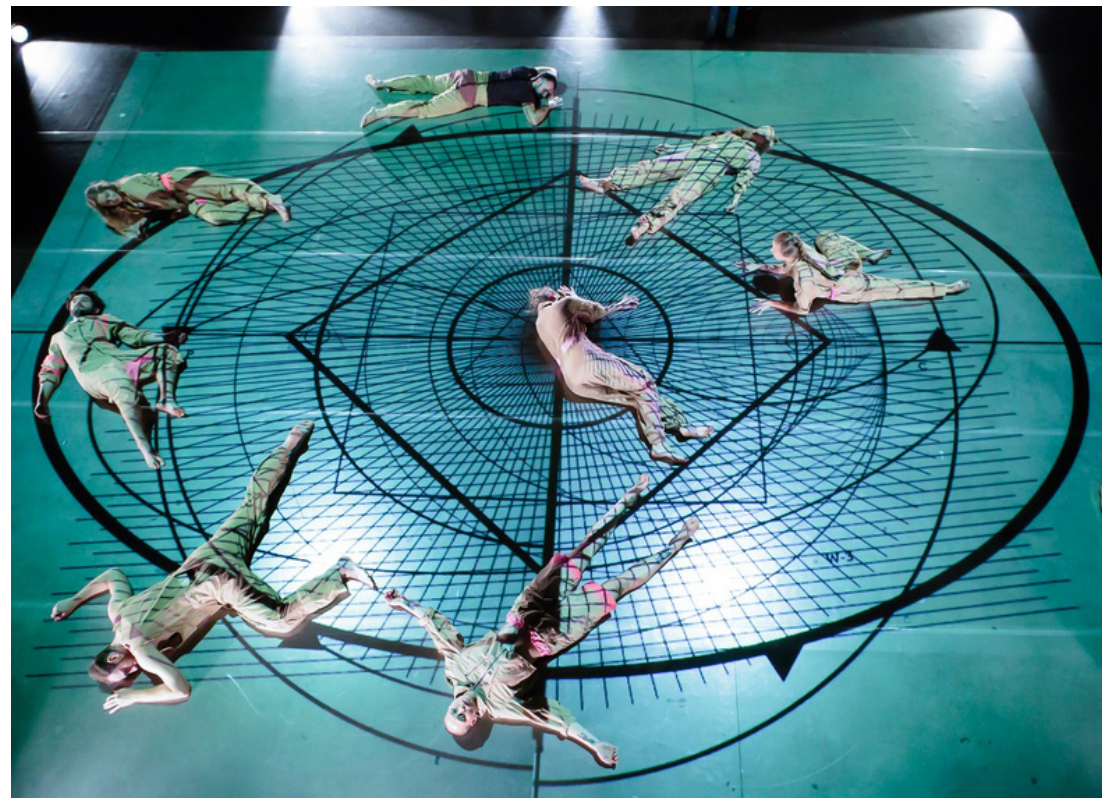
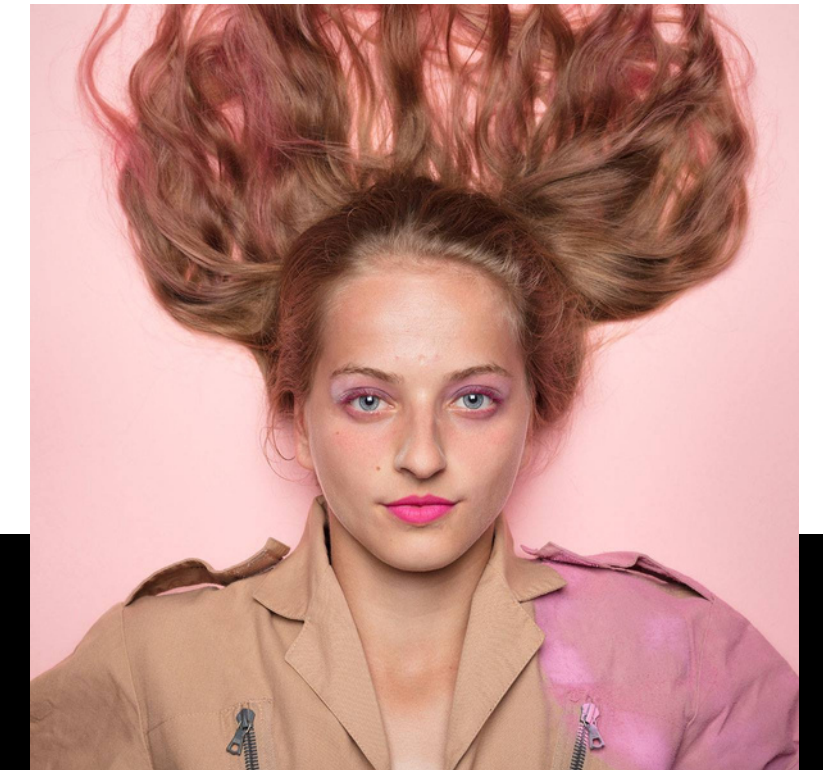
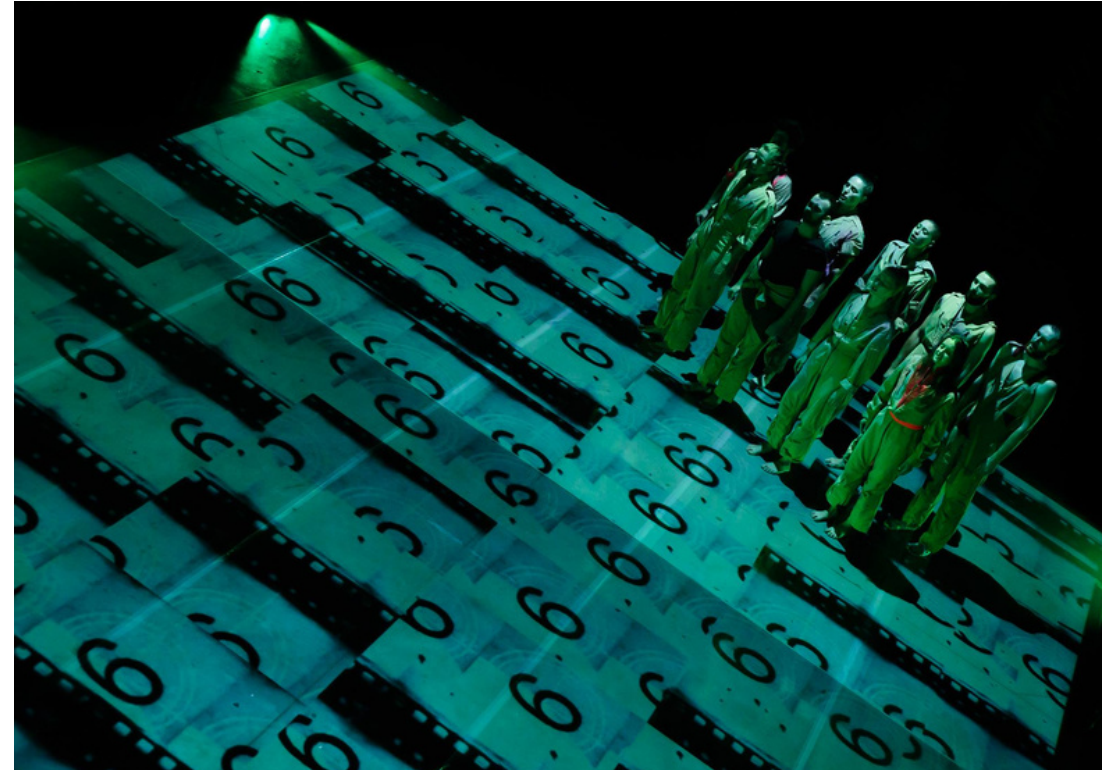
**Video production:** Tomek Zerek (PL), Bartosz Mikołajczyk (PL)

**Performers:** Miriam Budzáková (SK), Artur Grabarczyk (PL), Zuzanna Kasprzyk (PL), Adam Kuza (PL) Piotr Stanek (PL) Anna Steller (PL), Krystyna Lama Szydłowska (PL), Katarzyna Ustowska (PL), Jozef Vaľo (SK)

**Production:** Adam Mickiewicz Institute

The heart of the factory is a Polish-Slovak choreographic project focused on the personal history of former workers of factories and industrial centers. On the Polish side, the inspiration is the stories of the workers from the now defunct shipyard in Gdansk, on the Slovak side, the stories connected with the industry in Košice and the history of the Tobacco Factory, which is today an open zone for creativity and cooperation.

**Partners:** European Solidarności Center, Tabačka Kulturfabrik, Polka Foundation dot.



# ANAHLINAMIMA

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Dance performance 15'

**Premiere:** 1.12.2018 Kulturfabrik Košice

**Choreography and performance:** Miriam Budzáková

**Music:** Deep Purple

Performed at Nu Dance Fest 2019 , Kiosk 2019

**The solo has received an award of Gala Art Moves choreographic competition**

Anahlinamima is a confrontation between three displaced ecological elements on the stage with the human body. Everyday elements we might ignore, walk on, or gather together and throw away. The show proposes alternative views on how these simple objects can inspire the body to move. This one political pineapple throws thoughts beyond the decadence of a far away holiday to provoke questions towards our global economy that everything can be available anytime you desire beyond it's natural season. Anahlinamima is a simple, complex reflection on the battle between the everyday life and the beautiful possibility of what we could be....



## SENSORY UNDERSTANDING

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A site-specific performance 45'

**Premiere:** 05.10.2015, URBAN HOUSE, Bratislava

**Choreography:** Marta Poláková, Yuri Korec, Peter Šavel

**Direction:** Tomáš Procházka

**Concept:** Marta Poláková

**Performance:** Miriam Budzáková, Barbora Janáková, Eva Priečková, Lukáš Bobalik, Andrej Štepita, Simona Tonková

**Live music:** Martin Polák, Tibor Feledi

**Costumes:** Martina Golianová

**Production:** B in Motion & mimoOs

The performance brings its spectators a new experience of contemporary dance in an unusual space of a café. The main focus of the piece is on the maximal use of senses which are a gateway of feeling and understanding, not only the dance, but the world around us and ourselves in it as well.

Sensory memory is the starting point. It creates the basis for exploration of the relations among the visual, verbal, and non-verbal aspect of the expression – from mechanics to sensation, from mind to feelings.

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=9YpdyOSwreI&ab_channel=BarboraJan%C3%A1kov%C3%A1)

[v=9YpdyOSwreI&ab\\_channel=BarboraJan%C3%A1kov%C3%A1](https://www.youtube.com/watch?v=9YpdyOSwreI&ab_channel=BarboraJan%C3%A1kov%C3%A1)

