

MOVING BALKANS: WORKSHOP FOR CHOREOGRAPHY IN BUCHAREST 7–12 April 2025, Bucharest



PATRICIA APERGI was born in Athens. In April 2006 she founded the Aerites dance company, with which she has choreographed the pieces: *The House of Trouble* (2023), *U(R)TOPIAS* (2021), *Hero* (2020), *Polittes (Citizens Defeated)* (2018), *Cementary* (2017), *TANZheimer* (2014), *Planites* (2013), *Era poVera* (2012), *The Manifest of the Other* (2010), *d.opa! (dopamines of post-Athenians)* (2009), *Ferry Tales* (2009), *Apolost* (2008) and *Anorexia Socialis* (2007).

She has toured the pieces with Aerites dance company in various dance festivals and venues around the world. She has choreographed theatrical plays, operas and art installations in collaboration with various artists and she has been invited as a guest choreographer at many dance companies internationally.

She is a co-writer of the book *History of Theatre and Theatrical Education* (Greek Ministry of Education, Educational Centers for Adults, 2007). She was selected as a modul-dance artist of the European network EDN for the period 2013–2014, and as an associate artist at Maison de la danse (Lyon) for the period 2016–2017. She was part of the board of directors for the Athens and Epidaurus Festival for the years 2019-2022.

She is Director of Cultural Events and teaches dance and theatre at the Leonteios School in Athens and has taught choreography and improvisation workshops in many Greek and international dance schools, educational programs, universities and festivals. In 2021 she created the 1st Academy of Choreographers in Elefsina, an artistic and educational program in collaboration with Elefsina European Capital of Culture 2023.

DIVING TO THE UNKNOWN

with Patricia Apergi

The workshop is led by Patricia Apergi (artistic director of Aerites Dance Company) and is addressed to artists who want to deepen their knowledge on how we can discover genuine movement and personal kinetic material.

We will focus on the relationship between text and body, employing a combination of techniques and exercises triggering automatic physical movements and spontaneous reactions. Under circumstances of isolation and using a distinctive set of dynamics, we will investigate the notions of time, space, and the form and style of movement, focusing on the ways in which bodies interact and tackling dynamics. We will explore a more individual style of movement, while also investigating the type of dramaturgy that is brought to the surface whenever the body is allowed to “speak” for itself.

- *Participants are required to bring their own pairs of trainers and their own knee pads.*





JOANNA LEŚNIEWSKA is an independent choreography curator/visual dramaturge and performance-maker. Parallel to her curatorial work, since 2003 Joanna has been developing a practice of dramaturgy and light and space composing as well as performance-making. In the years 2003–2009 she co-created Gymnastic Society, a collective and association, within which she conceived and performed 3 full evening works. Since 2011 Joanna has authored dozens of both her own projects and collaborations with different artists. Her interest and practice situate itself in exciting territory between visual arts and performance and explore the intersections and trans-territories of both. In her creations, Joanna is usually exercising possibilities of transmitting and translating creative strategies and tools of new painting and (post)photography into the choreography/performance.

Next to her individual creations, as an artistic partner she co-operates with several Polish and international choreographers, and on regular basis maintains artistic dialogue with Janusz Orlik (*Live on stage, Rite of Spring, Insight, KODA*) and Renata Piotrowska-Auffret (*Unknown.seans, Danse Macabre, As long as we dance*) as well as The Cranky Bodies a/company (Berlin). Recent collaborations include also Isabelle

Schad (*Persona with Voice, Radialsystem, Berlin*) and Maria Zimpel (*Love Project, Kampnagel Hamburg*).

EXERCISES IN LOOKING – introduction to Visual Dramaturgy

with Joanna Leśnierowska

The departure point for this Visual Dramaturgy express workshop is the belief that light design (as well as dramaturgy in general) is neither an independent aspect of the work, nor something artificially applied to a work in the last moment. Light is always there with us even whether we consider it or not. Even more: light conditions our seeing. And if *to see* (especially in English) depicts both the ability to perceive as well as to understand, then maybe reflecting on and creating the space of visibility for our performance is worth looking at (and embracing/considering) already at the beginning stages of the creation process and developed in dialogue with it. But the real first step on the way to (and not only to) Visual Dramaturgy is in fact learning to literally see and become aware of it as well as recognizing its agency.

Herewith we invite you to some shared exercises in looking and reflecting on making looking (and seeing) possible. Our guides in this introductory crash course will be artists who dedicated to conscious looking a major part of their artistic practice - Lisa Nelson, Barbara Dilley, Mary Overlie and Nina Martin.





RITA GÓBI is a dancer, choreographer and dance teacher, who is continuously exploring the styles and languages of dance. She is awarded with Hungarian and international prizes. In 2006 she founded Gobi Dance Company. Since then she has created several contemporary dance productions, interactive performances for children and took part in various interdisciplinary projects (exhibition openings, fashion shows, etc.). She is touring worldwide with her performances. She regularly holds workshops in Hungary and internationally and also works as an invited choreographer in puppet theatres and movement theatres working with actors.

The works of Rita Góbi could be best described as unique, brave and experimental, as well as precisely choreographed. She has a geometrical, minimalistic, rather reductionist style. Her concept of choreography is based on instinctive, monotonic and repetitive, miniature movements, and phasing of the body and state changes that evolve from these movements. She loves grotesque,

animalistic, distorted elements, veiled humour, playfulness, physicality of the body and its extremes. The accord of movements, music, projected visual effects and lights are creating the futuristic atmosphere of her performances.

PLAY AND DISCOVER THE HIDDEN MOVEMENTS

with Rita Góbi

With the help of Góbi's training and your inner concentration you can reach a new level of free dance. Recharging is guaranteed in her classes, because Góbi is a real energy bomb who is happy to share the flow of energies and lead you on how to discover, to use consciously and to develop our own body and soul.

Our body does not lie, it immediately communicates and shows our state of mind. At the beginning of the course we take down the rules and frameworks of everyday life, our thoughts, and without these difficulties we start to pay attention to ourselves, to release our creative energies. We learn to sense the flow of energy through the movement sequences, and they lead to the discovery, conscious use, and development of our own body and soul. It would lead us from inward observation to paired and then group connection, mutual observation and cooperation. By releasing the playfulness and movement hidden within us, we open the way to experience, accept and take on ourselves, thereby freeing up our creativity and standing up for ourselves.





MĂDĂLINA DAN is a choreographer and performer, active on international stages, but also very present and involved in the local choreographic context, in which she generously invests time, energy and knowledge.

She creates content and methodologies that she shares in contexts that become communication spaces, being an explorer and connector between people, collectives and ideas. She is a graduate of the Floria Capsali Choreography

High School in Bucharest and the National University of Theater and Cinematography in Bucharest - Choreography section; also at UNATC she also completed a master's degree in dramatic writing.

Between 1998 and 2003, she was a member of the Oleg Danovski dance company from Constanta. Between 2014 and 2016, she studied in Berlin at the HZ (Hochschulübergreifende Zentrum Tanz Berlin) in the master's program SoDA (Solo/Dance/Authorship). In 2015, she received the CNDB Award, and in 2016 she was an Associate Artist of the Bucharest National Dance Center.

She is involved in the mentoring program within the Academy of Dance and Performance, an intensive education and training program in contemporary dance, held at The National Center for Dance Bucharest. Her works have been presented at Springdance Festival Utrecht, Balkan Dance Platform (Novi Sad), eXplore Dance Festival (Bucharest), Temps d'Images (Cluj), SouthBank Center & Chisenhale Dance Space (London), Fabrik Potsdam, Hebbel am Ufer (Berlin), TanzFabrik (Berlin), Tanzquartier Wien, Dance Theater Workshop (New York), Firkin Crane-Cork, Alta Theater (Prague), Art Stations Foundation (Poznan), Sophien Saale (Berlin), FFT Düsseldorf, Impulse Festival (Mulheim), Lyon Dance Biennale, Schauspiel Leipzig, Hellerau (Dresden), Bozar (Brussels), Serralves Museum of Contemporary Art (Porto), etc.

SPARKLING LINKS

with Mădălina Dan

A recurring practice of composition for me is that of mapping. In addition to the practical role of structuring and documenting my creative or methodological process, maps (in the form of diagrams, timelines, scores - sheet music - forms of notation of performative exercises, drawings, interactive scenography) have the role of giving a form and visibility to relationships, to create a representation of my mind map, to create connection to a larger plan.

For the choreography module within Moving Balkans, a possible way to use this practice would be to connect the information accumulated in the other creative workshops.





SIMONA DEACONESCU is a choreographer and filmmaker based in Bucharest. She examines social constructs, bridging fiction and objective reality.

Her work delves into critical scenarios of the body while speculating on its role in past and future societies. She often works collectively, either in interdisciplinary groups or in creative duos. In her art, the performative meets the cinematic in spaces where nature, history, and technology

converge, expanding the notion of choreography beyond the human body.

Simona Deaconescu founded Tangaj Collective, a transdisciplinary production company working with artists and researchers. She also served as the artistic director of the Bucharest International Dance Film Festival and was an associated artist with the National Centre for Dance in Bucharest.

She holds a bachelor's and master's degree in choreography from the National University of Theatre and Film in Bucharest and a bachelor's degree in film directing from the Media University of Romania. In 2016, Simona Deaconescu received the National Centre for Dance Award, honoring her contribution to the development of Romanian contemporary dance. She has been developing her work in innovation and research-based networks such as Moving Digits, MODINA, biofriction, and Forecast, and she was awarded twice as an Aerowaves Artist.

Her creations span performances, installations, films, and videos showcased in traditional theaters, galleries, museums, and alternative spaces, reaching audiences across Europe, Canada, Mexico, South Africa, Madagascar, and the United States.

DANCE AS ARCHIVE: Techniques for Embodying Memory with Simona Deaconescu

This intensive workshop delves into methodologies for professional dancers to access, embody, and perform archives - whether personal, autobiographical, historical, or digital. Understanding the body as a complex repository of knowledge, this one-day session invites participants to tap into the latent "archives" held within their movements, memories, and physical instincts, creating pathways to unlock and materialize these intangible resources.

The workshop offers a structured approach to transforming archived knowledge into a living, dynamic form, utilizing exercises designed to reveal the layers of embodied history within each dancer. By revisiting experiences and practices accumulated throughout their past and recent training, participants are encouraged to uncover new dimensions in familiar movements and enrich their performative repertoire with nuanced interpretations.



ΜΟΥΠΓΒΑΛΚΑΠΞ

CONTEMPORARY DANCE PLATFORM

We will employ interdisciplinary techniques to explore the multi-dimensional nature of embodied knowledge, focusing on somatic listening, spatial awareness, and the interplay between memory and movement. Participants will investigate how the past - whether personal or collective - manifests in the body and can be translated into present expression. Emphasis will be placed on developing a nuanced, polysemantic physical language that communicates layers of historical resonance, introspection, and reinterpretation.

The ultimate aim is to equip dancers with tools for continuous discovery and reinvention, facilitating a deeper engagement with their own embodied archives. This approach fosters a performative practice where the body not only enacts movement but also serves as a medium for transmitting complex, multi-layered narratives. By bridging learned knowledge with new insights, dancers will leave with a broadened perspective on how to convey and evolve the archives they carry forward.

ΜΟΥΠΓΒΑΛΚΑΠΞ



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