

**ME-SA / BOD.Y / Renan Martins:**

## **Let Me Die In My Footsteps**

*Selected for Aerowaves Twenty16*



First Night: September 24, 2015  
Studio ALTA, Prague

Watch the teaser here:

<https://vimeo.com/129783988>

And the full recording here:

<https://vimeo.com/129409892>

Password: Zilina

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[www.me-sa.cz](http://www.me-sa.cz), [www.dancewatch.cz](http://www.dancewatch.cz), [www.seventyseven.be](http://www.seventyseven.be)

## • **SYNOPSIS + CREDITS**

In “Let Me Die in My Footsteps” four dancers embody crisis as departing point in an ambiguous journey of conflict and resolution. The soundscape created by Gasper Piano, in contrast to the dancer's strenuous physicality, offers a subtle sense of nostalgia. In his new work Renan Martins de Oliveira attempts to create a pure dance piece where the vocabulary is generated from the necessity of being together, even in times of clear adversity.

Choreography: **Renan Martins de Oliveira**

Created with and performed by: **Martina Hajdyla Lacová / Helena Araujo, Soňa Ferienčíková, Karolína Hejnová, Benjamin Pohlig and Gašper Piano**

Live music: **Gašper Piano**

Light design: **Ints Plavnieks**

Costumes: **Victor Perez Armero**

Production: **danceWATCH, ME-SA, BOD.Y and Seventysevenvzw**

In collaboration with: **Studio ALTA and Stanica Žilina**

Supported by: **Prague City Hall, Ministry of Culture Czech Republic, Ministry of Culture Slovakia, Artist's Life Foundation**

Running time: 50 minutes

*This project was created in frame of Studio ALTA residential programme.*

**Avant-Premiere:**

May 15th, Stanica Žilina - SK

**PREMIERE:**

September 24th, Studio ALTA, Prague - CZ

Further performances can be check on [www.me-sa.cz](http://www.me-sa.cz) and [www.seventyseven.be](http://www.seventyseven.be)

### **Renan Martins de Oliveira**

Renan Martins de Oliveira is a Brussels-based Brazilian performer and choreographer. He has graduated from SEAD in 2009 and in 2010 joined P.A.R.T.S. (Performing Arts Research and Training Studios) to be part of the Research Cycle where he focused more intensively on choreography and started developing his own work.

Along with his choreographic practice he has also been an interpreter for Iztok Kovac, Marysia Stoklosa, Pierre Droulers, Anne Teresa de Keersmaecker and Meg Stuart. He is a member of SeventySeven together with other artists such as Les Slovaks, Anton Lachky, Moya Michael, Meytal Blanaru and Peter Jasko, where his work is represented.

## **ME-SA**

ME-SA was established in 2008. The company works as an open platform that combines author's projects with inviting various guest choreographers both from Czechoslovak dance scene and abroad. In 2013, ME-SA became for the first time part of Aerowaves TOP 20 Priority Companies List thanks to project Much More Than Nothing created by duo Peter Šavel/Stano Dobák. The company got three times the nomination for "Dance Piece of the Year" Award. In 2015, one of ME-SA founders, Martina Hajdyla Lacová, was awarded "Dancer of the Year" Prize for her performance in SuperNaturals, another piece by ME-SA listed at Aerowaves Selection for 2015. ME-SA has presented its projects at various festivals: APAP/NYC, Spring Forward, Czech Dance Platform, Tanec Praha, Edinburg Fringe etc. [www.me-sa.cz](http://www.me-sa.cz)

## **BOD.Y**

BOD.Y - the brain child of Slovak dance artist Soňa Ferienčíková is a non-profit organization focused on the creation and production of new dance works from young Slovak artists working home and abroad. BOD.Y's interest is on contemporary dance for stage that fuses performative disciplines, as well as dance films, video art, and site specific performance. It also initiates the creation of new works and is open to proposals from artists from all fields. BOD.Y's creation BAKKHEIA /choreography: Peter Šavel, 2014/ was selected to Aerowaves TOP 20 Priority Companies List 2015 and was recently presented at Spring Forward Festival in Barcelona. BOD.Y's works are presented in Slovakia, Czech Republic, Poland, Hungary, Spain and Latvia.

[www.bodyngo.com](http://www.bodyngo.com)

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### **• REVIEWS:**

"To be sure, it is one of the more progressive works of contemporary dance: interesting, powerful, thoughtful and well done. (...)

The choreography is not divided into solos, duets or trios; instead, these four dancers are held together throughout the whole show, and a sort of reciprocal pressure drives them; the dancers lift each other, squeeze and move through the space together. This concept takes long enough to make the viewer stop questioning its meaning and how it relates to the chilling name of Dylan's song. Long enough to connect to that strange quartet, and further only take the ride with them and listen to what they say with their bodies and what can not otherwise be said. When they finally stop, Gasper Piano takes it in his hands with a guitar and a sampler on stage and all that kinetic energy pours into the music. Then the dancers return to release the concentrated pressure and explode into ecstasy. One feels that if you just moved your hand, the stage would start to ripple. If only things could change so easily."

*Katarina Zagorski, Dennik*

“Movement is no longer contained or repressed, but expands onto the space of the stage: the dancers fall to the ground and quickly rise, jumping and crashing their bodies together in the air. Soon they start talking to each other, although the roaring sound of the electric guitar drowns them out. They move like an avalanche, and in that instant the dancers take the audience with them, pass their energy onto them. Nobody at that moment remains untouched and the obvious joy of movement is contagious.”

*Lucie Kocourková, Opera plus*