



EXPLICA DANSA

Toni Jodar

A Danced Conference

Current trends

Explica Dansa / Explaining Dance is a Project that specializes in **forming and creating audiences** and whose mission is to **professionalize activities for those audiences**. We offer audiences the tools to read and make knowledge of **contemporary languages** more **accessible**.

bd
dansa

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A Danced Conference. Current trends
was performed for the first time on the 27th, 28th, and 29th
of May in the Mercat de les Flors

<http://mercatflors.cat/en/espectacle/una-conferencia-ballada-a-danced-conference-2/>

'Extraordinary. Very clear. Enlightening and enlightened. Brilliantly executed. Entertaining. Fun. Unfeigned. Beautiful. Human. Necessary. Exciting. For regular season programming for all audiences and ages.'

Jordi Jané.

Contemporary circus critic, professor at the Institut del Teatre, and curator.

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TEN KEY POINTS ON EXPLAINING DANCE

1. It's a project specialised in the development and creation of new audiences. Its mission is to professionalise activities for audiences.
2. It transmits distinctive dance values: educational, social, and emotional.
3. It seeks to bring about transformations through art and the elements of dance: space, time, and body.
4. It provides tools and keys for understanding to be a 'better audience' and to be able to reflect, inviting debate on dance.
5. It has an 'educational performance' format; it lies at the intersection between the conference and the show.
6. It performs the function of mediation between dance and the public.
7. It customises each performance. It creates flexible proposals to be able to act on stage formats (theatres, auditoriums, multipurpose halls) or in informal contexts (schools, colleges, universities, libraries, etc.).
8. It's a project that is co-directed by a dancer, Toni Jodar, and an artistic manager, Beatriu Daniel. Toni Jodar acts as a 'danceteller', as a senior on stage sharing his experience.
9. It's a project with almost 15 years of experience behind it, but it's always evolving with the will to develop according to the needs of different audiences. The internationalisation of the project continues.
10. It is intended for a diverse public, but it can be adapted to specific audiences. 2015 ended with a total of 17,000 spectators.

A LITTLE HISTORY

Explaining Dance is a project with a long history created and led by BdDANSA.

BdDANSA is an organisation run by professionals with over 30 years of experience in the field of dance and the performing arts: BEATRIU DANIEL and TONI JODAR. BdDANSA started out with the project Toni Jodar Explains Dance in 50', which was awarded a Special Mention in the Premio de las Artes Escénicas Ciutat de BCN (Performing Arts Award) in 2002 and which also received the APDC (Catalonia Dance Professionals Association) award in 2006, later continuing with other projects such as Dance is not scary, Dance history in motion, A half hour before the show, or Better audience.

After nearly 15 years working in the creation of audiences, Explaining Dance has used an educational performance format to create content through different programmes and applications, all aimed at bringing dance closer to the public.

The different programmes have been carried out in collaboration with both national and international benchmark cultural institutions: Sadler's Wells Theatre (London), China Tour (Shanghai, Beijing...), Circuito de Danza de la Red de Teatros de España, Red de Bibliotecas de Barcelona, Gran Teatre del Liceu, Mercat de les Flors, Festival Sismògraf, la Caldera Centre de Creació de Dansa i Arts Escèniques, L'Estruch Fàbrica de Creació de les Arts en Viu, Mataró Cultura, Teatre Granollers,...



AIMS

- 1.- Explaining Dance → To communicate through words and images → **To communicate in a unique way.**
- 2.- To offer personal experience to approach current perspectives → To communicate stories and movement → **To share experiences.**
- 3.- To share heritage → To transmit memories, legacies, inherited vocabulary → **To discover the exchange of contemporary vocabulary; both local and international.**
- 4.- To create and educate audiences → To transmit strengths and values, historical and technical references → **Offer tools to become a “better audience” and enjoy dance further.**



AN EDUCATIONAL PERFORMANCE

A Danced Conference. Current Trends is another step forward for EXPLAINING DANCE, a NEW version to explain this art form through words, movement, images, and professional experience.

After an extensive career, we have identified the audience's need to discover historical and technical points of reference for movement, keys to understanding that EXPLAINING DANCE provides. For almost 15 years, we have mainly used the 'educational performance' format to reach the audience.

In our initial piece, *Modern and Contemporary Dance*, we explored the content of modern and contemporary languages (20th century in America and Europe). When the *Modern and Contemporary Dance* performance ended, both local and international audiences unanimously asked: 'And what happens after Pina?' In response to this, and with support from El Mercat de les Flors, we have come to explore today's dance trends, allowing us to create *A Danced Conference*.

CONTENT

In discussing **Current Dance** we are effectively discussing:

- Aesthetic trends
- Thoughts and ideas of influence
- Social ecosystems, historical events and political changes
- A new paradigm as an objective and new reality
- Transversal perception, both shared and communitarian

A DANCED CONFERENCE. CURRENT TRENDS through 7 topics:

- 1• **Contact with the plastic arts**
- 2• **Hybridization**
- 3• **Nakedness**
- 4• **Democratization of the body**
- 5• **Humour**
- 6• **Reviewing territories and histories**
- 7• **Pleasure in movement**



WHAT ARE THE TOOLS?

1 - Theoretical knowledge

- 1.1 - Historical
- 1.2 – Dance styles
- 1.3 – Links between dance and other arts

2 – Kinesiological knowledge

- 2.1 - Physical demonstration of a concept through static image
- 2.2 - Demonstration inserted into a choreographic phrase

3 – Visual knowledge

- 3.1 - Through the body of the dancer-performer
- 3.2 - Photographs
- 3.3 – Video images

4 – Discussion with the audience (optional)

What does it contribute to the audience?

1 – They learn to distinguish the various influences and uses of languages. They become aware of movement as choreographic writing, of the use of space, time, music, props, lighting, and costumes. The value of interpretation and of movement.

2 – The audience members become more critical and through their own reading and viewpoint they can re-read a performance and gain new insights.

3 – The audience is informed in three ways: theoretically and historically, kinesiologically, and visually.

4 – It's a proposal to empower the audience!

FORMAT

A Danced Conference is designed for a stage format, conceived to adapt to theatres, auditoriums, and multipurpose halls.

Other formats will be tailored on the basis of the demands of clients and the needs of different audiences.



ARTISTIC CREDITS

Script: Helena Tornero, Toni Jodar

Dramaturgy: Helena Tornero

Support for stage production and design: Jordi Soler, Alex Serrano

Research and preparation of content: Bàrbara Raubert, Toni Jodar

Management and coordination support: Marta Domènech

Communication: Gerard Ramon

International Management: Àlex Pujol / Tinglado

Executive production: Beatriu Daniel

THE TEAM

Toni Jodar



Performer, dancer and choreographer. He has worked with various artists: Cesc Gelabert, Albert Vidal, Carles Santos, Jerome Savary, Magda Puyo-Marta Carrasco, Joan Baixas - Jordi Sabatés, Angels Margarit, Juan Carlos García, Dagoll Dagom, Comediants and La Fura dels Baus. Co-director and performer in the current project, BdDANSA/ *Explaining Dance*, (2002) to create and educate audiences, a programme offered by Mercat de les Flors, and at various theatres throughout Catalonia and Spain. He has presented *Modern Dance Speaks!* at Sadler's Wells Theatre in London (2012 and 14) in various cities throughout China (2013 and 14). He is assistant choreographer in the dance company Gelabert-Azzopardi, and occasionally collaborates with musician Carles Santos.

Beatriu Daniel i Ferrer



BA Philosophy and History of Art from the UAB. She trained as a cultural producer and manager and has broadened her experience in emotional coaching. She is a specialist in dance with experience in other artistic fields including theatre and plastic arts, cinema and television. She co-founded the magazine *Dansa-79*, has collaborated on training programs for dance companies Gelabert-Azzopardi, and IT Dansa. She was manager at La Caldera, dance center from 2005 to 2012. She currently co-directs the ongoing project, BdDANSA/ *Explaining Dance* (2002) to create and educate audiences.

She also shares the co-ordination of a National Cultural Valuation Plan by the Department of Social Welfare of the Generalitat de Catalunya (2012-16).

For the creation of **A Danced Conference** Explaining Dance has had the collaboration of:

Helena Tornero

Degree in direction and dramaturgy from the Institut del Teatre of Barcelona and Diploma in Tourism by the University of Girona. In theater she has written *El Vals de la Garrafa* (Joan Santamaria Award 2002), *Les Madames* (Artenbrut, 2003), *Submergir-se en l'aigua* (SGAE Award 2007), *Suplicants* (Temporada Alta 2008), *De música i d'homes* (Tantarantana 2009), *Apatxes* (Premi de Teatre 14 d'Abril 2009), *De-sideris* (2010), *Your'e pretty and I'm drunk* (Teatre Lliure 2011), *Mein Kapital* (2012), *Sots l'ombra d'un bell arbre* (Portugal 2012), *Ahir* (*Theatre Uncut*, Londres 2012), *No parlis amb estranys (fragments de memoria)* (TNC 2013), *Búnquer* (Grec 2013), *Love & fascism* (Festival de Teatre d'Istambul 2014). Translator of various texts and profesor of theatre theory.

Bàrbara Raubert

Journalist and Historian. Raubert has written about dance in several publications and the newspaper Avui/El Punt for 10 years. She currently collaborates with Time Out Magazine and is Professor of Art History at the l'Institut del Teatre de Barcelona. Parallel to these activities, she carries out occasional documentation, press and video work. In 2012, alongside Joaquim Noguero, she commissioned the exhibition Arts del moviment - Dansa a Catalunya (1966-2012) at the Arts Centre Santa Mònica in Barcelona.

Àlex Serrano Tarragó

Holds a Bachelor's degree in Industrial Design, a Postgraduate Certificate in Business Management, a Master's degree in Interactive Communication and a Bachelor's degree in Theatre Direction. In the year 2000 he founded the company Tangent Audiovisual, service provider. In 2002 he started Areatangent, a platform for contemporary creation. In 2006 he founded l'Agrupación Señor Serrano, a flexible creative structure that allows him to present more personal and multidisciplinary projects. He leads workshops on a regular basis. In 2011 he was invited to the Venice Biennale to teach Live video for stage directors.

Jordi Soler Quintana

Videographer, post-producer, performer, and freelance photographer. Since 2011, he has been part of the contemporary theatre company Agrupación Señor Serrano (awarded in 2015 with the Silver Lion at the Venice Biennale and the Sebastià Gasch FAD Prize for Paratheatrical Arts, among others) as performer and audiovisual creator, currently with three shows on international tour. He was co-founder and creative director of the post-production studio SOMA in Barcelona from 2009 to 2013. He has collaborated with producers and theatre and dance companies in various projects that include audiovisuals and motion graphics, such as the Lupercalia collective with its travelling urban light intervention project (Bella) for the emblematic façades of Barcelona.

WHAT IT'S BEEN SAID ABOUT A *DANCED CONFERENCE*?

'Master in dance' by Joaquim Noguero

<http://mercatflors.cat/blog/mestre-en-dansa-per-joaquim-noguero/>

Is a dance conference dance? The question is pertinent because, in the history of Catalan dance, this 'speaker' that moves before all types of auditoriums like few others, as flexible in body (in skills) as in attitude, is strangely unique. In Catalonia, Toni Jodar has always been a pioneer. (...)

Toni Jodar's expression is direct, heartfelt, and alive, at times even fun, always the fruit of the personal experience of forty-something years in movement. It's not easy for us to believe given how well he still moves at over sixty, and given how he illustrates the words with a mature and wise body that conveys the movements so effectively that we see them manifest in the air, that is, we truly imagine them. He has integrated them so well that the 'speech' glides smoothly and organically, it is illustrative and clear. (...)

When he explains to us first-hand what has happened and is happening in dance today, the most contemporary dance from the last forty years, he informs us and he also forms us. He gives form to what we know (he strengthens our vision) when he organizes names and styles in a minimal map, in a personalized guide that will from now on contribute to making us dare to consider our very own journeys. (...)

So, let's get back to our original question. Is A Danced Conference dance? Well, yes. Because Jodar strips himself down for us (he's never been so much himself as in this role of teacher) and also because it's performative, and because it's hybrid, and because it draws on all of his danced experience. The dance of ideas is dance. The choreography of the audience's gaze is dance. Dance is more dance than ever when it challenges us.

Joaquim Noguero is theater and dance critic in La Vanguardia. Professor of Cultural Journalism at the Ramon Llull University, and curator of several exhibitions on theater and dance.

Project supported by



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<http://mercatflors.cat/es/espectacle/una-conferencia-bailada/>

Support

Cultura Ajuntament de Mataró / Sismògraf Olot / L' Estruch Sabadell

Contributors

L'Animal a l' Esquena / El Graner, Centre de Creació del Cos i el Moviment / Centre National Danse Paris / Art-Club Shanghai / La Caldera, Centre creació de Dansa / Paso a dos / Fabra i Coats Fàbrica de Creació de Barcelona / Red A Cielo Abierto

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