



Martin Inthamoussú / Vita Osojnik

# MANADA

ORIGINAL ADAPTATION OF DANCE PERFORMANCE

Photo: Draga Vitanšek

*“The question posed, how the gender is reflected in the characteristics of the motion forms, even to the extent that the contemporary dance expression is already completely uniform, presents in this performance a series of colourful answers, when the differences occur in the energy and the power of execution, when the expression colours itself in a different way, especially in finesse of forms and minimalism of gestures.”*

**Daliborka Podboj**, Parada plesa / Dance Parade

*“Choreography in its three-dimensional form of introspection - demonstration - critical reflection in each scene offers a clear scenario that explicitly, almost suggestively offers answers to the viewer... Dissolution, breaking the chains, the new form is a non-form! It is a slightly Huxley-utopian scene that, from the state of ascension quickly returns in the form of a mantra of group choreography.”*

From Chaos to Catharsis, **Matic Ferlan**, [maticferlan.com](http://maticferlan.com)

## ABOUT THE PERFORMANCE

Project Manada (Herd) is an original dance piece choreographed by Martin Inthamoussú from Uruguay. His starting point was thinking about gender roles being social constructs and not naturally defined roles. He questions how people in contemporary society build their masculinity and femininity and how society reflects in their decisions. He goes deeper into the norm of male heterosexual imperialism and explores how individual monologues can exceed social and artistic constructs. On stage it comes out in a mild homoerotic shape with usage of classical music and almost modernistic approach to movement material and composition. Slovene original adaptation is a collaboration of 5 co-creators transforming it to fit local time, space and content circumstances.

Manada is a herd, a community, a family, a collective of five. It represents time and space for creating and using individual decisions, social constructs and gender roles.

The distinctive feature of the “Slovenian adaptation” of the performance is that while the head of the collective worked in co operation with the author, Vita Osojnik dealt with certain concepts entirely on her own way, in cooperation with a young, fresh team of dancers who are dealing as a group with deconstruction of masculinity on stage: *“How do modern men construct their masculinity? How do modern women construct their femininity? What characterizes gender today, and what are the discourses that traverse this social and artistic construct? And, last but not least, how to construct gender on the stage?”*

Author of Concept & Choreographer of the Original: MARTIN INTHAMOUSSÚ • Original Adaptation/Head of Collective: VITA OSOJNIK • Co-created and Performed by: KAJA JANJIC, BENO NOVAK, VITA OSOJNIK, VERONIKA VALDÉS, ENI VESOVIC • Guests: LUČKA & LARA JAKŠE • Music Adaptation: KAJA JANJIC • Lighting Design: ALJAŽ ZALETEL / MARTIN RODRIGUEZ • Co-created and Performed in 2019 by: KAJA JANJIC, VERONIKA VALDES, ENI VESOVIC & workshop participants: TINA BENKO, EMILI BIZJAK, SARA JANAŠKOVIČ, KATJA KOLARIČ, ALJA LACKOVIČ, PETRA PEČEK, JULIJA PEČNIKAR, TAJDA PODOBNIK, JERCA ROŽNIK NOVAK, KAJA VAJDETIČ, ANA VRHOVNIK • Creative Producer in SLO: KATJA SOMRAK • Slovenian Adaptation Produced by: PLESNI TEATER LJUBLJANA

The programme of Plesni Teater Ljubljana / Dance Theatre Ljubljana is in national interest in the field of culture and arts and is subsidized by the Ministry of Culture of the Republic of Slovenia and the Municipality of the capital Ljubljana, Department for Culture.

# MANADA



Photo: Drago Videmšek



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## TECHNICAL SPECIFICATIONS

### 1. STAGE REQUIREMENTS (provided by the venue):

The light and sound direction need direct view onto the stage (preferably at the centre behind the audience). The light and sound desks must be next to each other, so that light and sound can both be regulated by one person. Stage is a black box, minimum stage size: 10 x 10m with black dance floor.

There are different toys on stage (at a certain moment in the performance), we bring them with us.

#### STAGE SETTING/PREPERATION OF THE STAGE:

1 h in total

### 2. LIGHTING REQUIREMENTS (provided by the venue):

16 x PC 1kW Spotlight Vario 12 / NC  
16 x PC 500W Spotlight Combi 05 / NC  
5 x PAR64 CP62 / NC - 5 x cca 2.5 meters of height  
7 x ETC 575 / 25-50 / NC - 4 x on floor stands  
1 x Strobe Light  
2 x Flood Light 1kW or Dimmable House Light

#### LIGHT SETTING:

2 hours for focus if the lights are prechanged and tested  
1 hour for cueing

### 3. SOUND REQUIREMENTS (provided by the venue):

Theatre sound system:

We play the music from a computer

FOH 2 x 500W minimum

SUB 500W

2 monitors for the performers

1 x wireless microphone

### 4. TECHNICAL STAFF (provided by the venue):

For preparation (stage setting, light setting):

1 sound technician

2 light technicians

During the show:

1 technician

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TOTAL 2018: [HTTPS://VIMEO.COM/287220643](https://vimeo.com/287220643) TRAILER OF EXTENDED VERSION 2019: [HTTPS://VIMEO.COM/400319451](https://vimeo.com/400319451)  
TOTAL OF EXTENDED VERSION: [HTTPS://VIMEO.COM/329335018](https://vimeo.com/329335018) PASSWORD: MANADA19

## ABOUT PTL

**Dance Theatre Ljubljana**, also known as PTL, was founded in 1984 by Ksenija Hribar (also founder member of London Contemporary Dance Theatre) as the first professional contemporary dance company in Slovenia. At the end of the nineties PTL opened the doors of the first theatre venue for contemporary dance in the capital and outgrew into the central NGO for contemporary dance art. Most of today's contemporary dance choreographers in Slovenia emerged from or collaborated with PTL. In its theatre venue PTL presents to the public a diverse programme of selected Slovenian and international contemporary dance creativity. PTL also enters in international collaborations and co-productions with artists, festivals and theatres.



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