

The very delicious piece

Cristina Planas Leitão & Jasmina Krizaj



"I'm just standing, waiting, since always and till always (forever) being there. Sweaty, vibrating, light-headed, stiff legged, an agitated and addicted body waiting for you. Finally I can declare myself to you. Finally I can surrender myself to you. Finally I can be pathetic. Finally I can be a drama queen. Finally I can be banal. But finally I can go beyond myself and take you with me. You are the impure and only essence of my ritual."

The *THE VERY DELICIOUS PIECE* is first and foremost a search for the long lost essentially, intensity and insistency. It is a limbo meeting between entertainment, a personal experience in two and how our own vibrant transformation reaches a still audience.

Shaking is the physical expression of love - a default state. Banality is common to all... The music is an external layer of memorable "rituals". Two glowing bodies radiating 360°, exposed but detached, induce meaning through the eyes of the viewer into relationships that physically deform us and make us addicts to drama.

This is not a love story!

"Every song has a memory; every song has the ability to make or break your heart, shut down the heart and open the eyes."
Andy Warhol

The very delicious piece

Available for touring

CREDITS

Concept & Performance **Cristina Planas Leitão, Jasmina Krizaj**

Light design & Music selection **Cristina Planas Leitão, Jasmina Krizaj**

Dramaturgical advice **Robert Steijn, Igor Dobricic**

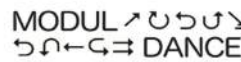
Vocal coach **Simon Wehrli**

Length: aprox. 55min

Production: **CJ & Plesna Izba Maribor**

Thanks to: José Laginha, Ana Rodrigues, Mojca Kasjak, Marlene Vilhena, Nina Milin, Anja Bornsek, Simon Wehrli, Pedro Neves, Mala Kline, among others.

In co-production with DeVIR-Capa (Faro, PT), Platforma Festival – Plesna Izba Maribor (SI), HELLERAU European Center for the Arts Dresden (DE) within the framework of MODUL DANCE and by Maribor 2012 – European Capital of Culture.



RESIDENCIES & PERFORMANCES

2011

1-18 March | residency at DeVIR-CAPA, Faro (PT) with informal showing on the 18th of March

3 August – 11 September | residency at Plesna Izba Maribor (SI)

8 September | Presentation at *Platforma*, SNG - Slovensko Narodno Gledališče (Slovenia National Theater), Maribor (SI)

14 December | informal presentation at *Hellerau* – Europäisches Zentrum der Künste, Dresden (DE)

2012

1 June | Performance at CoFestival - Modul Dance - Plesni Teater Ljubljana (SI)

13 & 14 July | Performances at I like to watch Too – Paradiso, Julidans Festival, Amsterdam (NL)

17 August | Performance at Festival Polenta, Maribor/ European Capital of Culture (SI)

12-28 September | Final residency at Plesna Izba Maribor (SI) / Modul Dance production

18 September | Try-out at Stara Mestna Elektrarna, Bunker, Ljubljana (SI) as part of the closing event of the Contemporary Dance Network & Gibanica on Tour

29 September | *Modul Dance Premiere* - Maribor 2012 European Capital of Culture - Slovensko Narodno Gledališče (SI)

6 October | Performances at Teatro Campo Alegre, Porto (PT) – 17h e 21h30

12 & 13 October | Performances at CAAA, Guimarães – European Capital of Culture (PT)

6 & 7 November | Performances at *Hellerau* – Europäisches Zentrum der Künste, Dresden

2013

22 February | *The Very Delicious Piece* was selected for **Gibanica (Moving Cake) Festival of Slovene Dance**. Held in Ljubljana, the festival showcases most of the outstanding works of the previous 2 seasons, which are then nominated for the Gibanica (Moving Cake) Dance Award for best dance performance.

29 June | Performance at Spectrum Festival, Villach (AT)

29 August | Performance at The Place, London (UK) – Summer House Program

16 November | Performance Volksroom, Brussels (BE)

12 December | 10min. Fragment at Quintas de Leitura – Teatro do Campo Alegre, Porto (PT)

2014

8 May | 2nd Platform of Portuguese Choreographers, Devir-CAPa, Faro (PT)

26 May | Volskroom Brussels (BE)

VIDEOS

Link to the full registration of the piece (recorded on 5.10.2012): <https://vimeo.com/51386410>
password: **delicious**

Link to Promo: <https://vimeo.com/51386448>

Link to Teaser: <https://vimeo.com/51380320>

Link to 10 min summary: <https://vimeo.com/51386296>

Cristina Planas Leitão (1983, Porto - Portugal) - collaborating as choreographer / performer

Graduated as a dance performer (BA) from ArTEZ – Hogeschool voor de Kunsten in Arnhem (NL), in 2006.

From 2007 to 2012 worked as a performer for Italian/ Dutch based choreographer Gabriella Maiorino and Dansmakers Amsterdam (NL) and worked as assistant to the choreographer for several pieces.

In 2008, she got the 3rd choreographic prize for the solo *Skinned* in Estonia, given by Wim Vandekeybus and Teet Kask.

She was awarded the DanceWEB Scholarship Program in 2009 within the frame of Impulstanz Festival, Vienna (AT).

In early 2010, she took part of the project "50 days in Costa Rica" with David Zambrano and now masters the techniques of Flying Low and Passing Through. For this formation period, Cristina was a scholarship holder of Calouste Gulbenkian Foundation (PT). Since then she has been teaching internationally. In 2011/12 she is co-creator & performer of *The Very Delicious Piece* with Jasmina Krizaj – a piece produced in the frame of the network Modul Dance (EDN) with more than 20 performances. In 2013, the piece was nominated for Gibanica (Moving Cake) – Slovene Dance Award for best Slovene dance piece of 2011-13. Also in 2012, She has been appointed rehearsal director of Hofesh Shechter's pieces for Companhia Instável in Porto, during the creation period and tour until 2014 and since then she is an Associated Artist to the same institution and artistic advisor to the direction. In 2013 Cristina has performed in the revival of *Experience # 1*, by Isabelle Schad (DE), for Serralves em Festa, and in the same year, from September to December, she joins the company ballet contemporâneo do norte for the creation of NIL-CITY by Flávio Rodrigues (PT) among other projects. For bcn she has created and coordinated the research project *Conquering the studio: a time for research* for 2014.

Jasmina Krizaj (1982, Maribor - Slovenia) – collaborating as choreographer / performer

Graduated in 2006 from the SNDO - De Theaterschool, School for New Dance Development in Amsterdam. Before finishing her studies, she worked as a performer for renowned Slovene choreographers such as Snježana Premuš, Matej Kejžar, Mojca Kasjak, among others. In Amsterdam she started creating her own work. Her piece *Zebra in the Hair Saloon* received the 1st price for the best creation of 2006 at the Act Festival in Bilbao. *Sugar Rush*, produced in 2009 was supported by the European Cultural Foundation - ECF. In 2010, she was invited to participate in the project "50 Days of Flying Low & Passing Through Costa Rica" with David Zambrano. From then on she is being part of 50collective, with whom she performed through Europe and toured the USA in 2011. In the seasons 2011-14, Jasmina is one of the selected artists for the European project Modul Dance with residencies throughout the years at important European venues such as Mercat de les Flores (Barcelona), Hellerau (Dresden), Art Stations Foundation (Poznan), etc.

In 2013 Jasmina was granted a scholarship for a Dance-Web program inside the Impulstanz festival under the mentorship of Ivo Dimchev.

At the moment she is part of a new production *DreamLab Communitas*, of artist Mala Kline.

Together with Cristina P. Leitão she established CJ – a long term collaboration which will premiere their second work in September 2014 in Hellerau, Dresden.

For a DVD, technical rider, press photos (© Sasa Huzjak) and other information, please contact:

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Modul Dance: <http://www.modul-dance.eu/portfolio/jasmina-krizaj/>

*This collaboration is a satellite piece of Jasmina Krizaj's larger research *Into the Out*, within the frame of Modul Dance. For more information on Jasmina and the project, please check: www.modul-dance.eu



REVIEWS

"This piece is something pretty extraordinary. It provoked all sorts of odd reactions in us. Sometimes perturbing, sometimes awkward. But also entranced, bewitched and mesmerized. It's unrelentingly minimal and utterly engrossing as relationships between the performers and with the audience transform moment by moment"

- **Eddie Nixon and Ellie Beedham** – programmers The Place, UK

"Wow, incredibly original, powerful, beautiful, sensual and disturbing! I'd forgotten that dance could do that."

- audience member at The Place

THU 29 AUG

7PM TOUCH WOOD

Straight out of the studio, four choreographers seek out the audience's reaction as they try out fragments of their latest work. Check www.theplace.org.uk/touchwood for this week's programme details.

£10 | Studio

8.45PM INTERNATIONAL SEASON: JASMINA KRIZAJ & CRISTINA PLANAS LEITAO THE VERY DELICIOUS PIECE

In *The Very Delicious Piece*, the spectator experience is the performance. On stage, two bodies shake incessantly, pulsing to a dynamic and familiar soundtrack that automatically evokes memories and movements in everyone.

This piece hopes to create a sensory response to dance, music and the sensation of watching a piece of theatre. It's a mix of pure entertainment, deeply personal connections and an experiment in how extremely physical performance reaches a still audience.

Eddie and Ellie say:
"This piece is something pretty extraordinary. It provoked all sorts of odd reactions in us. Sometimes we are perturbed, sometimes awkward. But also entranced, bewitched and mesmerised. It's unrelentingly minimal and utterly engrossing as relationships between the performers and with the audience transform moment by moment."

£15 (includes entry to *Touch Wood* sharing - limited availability, please book ahead)

"The very delicious piece, in a nutshell, is fifty minutes of Planas Leitão and Krizaj shaking their bodies (they are doing so from before I even enter the auditorium). It references other work I have seen which is also based on a single repeated action but is different because it is irreverent towards the expectations that I hold about how this concept should materialise. (...) For me the best thing about watching this piece is knowing that the performers are also the makers. In fact, the only reason that the bareness of the piece works is because it goes hand in hand with transparency and some implication of honesty on the part of Planas Leitão and Krizaj. The choices they make are as clear as if they had been written on paper: songs play back to back, movement developments are simple and predictable and the light changes draw my attention to the light bulbs more than the lit space. I have the impression that the making of choices has been somehow more important than what those choices actually are. And this is itself a choice. The skeleton of the piece triumphs over the muscle of it. Things are never quite the body I expect them to be: what at first moves and soothes me in the music is eventually replaced by a trashiness that makes me wince; and the pulsing of the bodies never succumbs to the tenderness that I expect."

- by **Eleanor Sikorski, Belly Flop Magazine**, 2 September 2013, Summer House at The Place, London (UK)

(for the complete review go to <http://bellyflopmag.com/reviews/cristina-planas-leitao-jasmina-krizaj-the-very-delicious-piece>)



*"For years, Jasmina Krizaj has been one of the most progressive choreographic figures on the Maribor dance scene. Together with co-author Cristina Planas Leitão, they create in the performance *The Very Delicious Piece* some sort of an inter-kinesthetic piece in which the spectators in a static position examine their persistent, harmonious, dynamic and fluctuating dance pulse."*

The performance is one of those choreographic works that in a thoughtful and clearly structured manner modulate our direct sensorial responses to the choreographic machine and could be – off the cuff – historically compared to sensory studies conducted in visual arts in the 1960s by op art. The rather ironic semantic frame of the performance deals mainly with the contextualization of a direct aesthetic and sensorial experience usually registered by contemporary art as trash aesthetics."

- Text by **Rok Vevar** in <http://www.gibanica.eu>