

ProFitArt (CZ)

FEEL AT HOME

I Organization

The ProFitArt production platform¹ was founded in 2012 by Šárka Pavelková and Josef Neufus. Their focus is mainly on the area of independent nonverbal, physical, and contemporary dance theatre. There have been many established artists among the collaborating partners. With each project, the producer continuously tries to lead creative teams through the entire production process, after the premiere it remains in close contact and is available to them even if they decide to take the independent artistic direction.



II Audience development activities

Being a platform exclusively providing production services for new creative talents, as well as cooperating in international physical, dance, and other genres, ProFitArt focuses on project development to support and involve the artists joined on the platform.²

More than just Theatre is a residential project that ProFitArt announces together with partners, German Theaterfestival Schwindelfrei and Prague-based KD Mlejn. They select five individual or collective artists from an open call. Based on their need, they then create space to organize five international residencies connecting German and Czech professional artists, bringing them to Prague's progressive cultural centre. During one of five three-week residencies, artists attend six joint dance and movement training sessions, present their creative work and learn about the others, visit Czech performances, work on selected concepts of final productions, open their rehearsals for invited guests and prepare a public residency presentation, conceived as a full-fledged performance with technical, production and PR support. Each of the presentations is followed by a post-performance discussion. // The project is supported by European Union.

¹ <https://www.profitart.cz/en/we-support-independent-artists/>

² <https://www.profitart.cz/en/collaborating-artists/>

The international project **Rail2Dance**, which includes performing partners, Die Theater Chemnitz (DE), PTL – Plesni Theatre Ljubljana (SI), Norrlandsoperan (SW), and Tanssiteatteri MD (FI), inhabits public spaces. It generally deals with the codes of behaviour defining these spaces. By dance movements, collective choreographies, dance pictures, and games, dancers change and transform the codified rules of determined behaviour. The creators are interested in high-passage places, such as railway stations, city squares and streets, and means of public transport. With dance interventions in public spaces, they reflect everyday practices in those spaces and question the meaning of an increasingly disappearing community. // The project is supported by the Creative Europe program.

Spielraum Kollektiv is an independent theatre group of artists gathered around Linda and Mathias Straub. They create original productions for contemporary audiences. Projects mainly focus on documentary and environmental theatre for adults, and musical-material theatre for children. They search for new possibilities in form, involvement of the audience to strengthen the theme, theatrical and non-theatrical interdisciplinarity, etc.



Petra Vlachynská in *Roselyne* by Cécile Da Costa, d. Dominika Špalková. ProFitArt, Studio Alta. Photo Vojtěch Brtnický.

III Young audience inclusion

ProFitArt focuses on movement, dance, and educational activities. Their projects target wide audience, regardless of age, including young people. The production **Zero Etc.**³ by French dancer, choreographer, and performer Cécile Da Costa is suitable for children from eight years old. It playfully deals with the uncertain future and the possible collapse of our civilization. Next to Cécile Da Costa, the production also features her nine-year-old daughter Thelma, who makes the production accessible and understandable for children. // The performance is followed by a play session for parents with children.

Cécile Da Costa and lecturer Robert Janč hold a circus workshop for teachers, **Learning by Circus**. Various circus activities are presented to pedagogical experts from kindergarten and early elementary school. Through practice, they have upgraded their teaching method with an unusual but highly effective experiential tool for multifaceted personality development. It runs in two phases, firstly, teachers attend a workshop led by lecturers, afterward, they take over and use new, circus methods in their teaching.



Thelma Anouk Da Costa in *Zero etc.* by and with Cécile Da Costa, Lukáš Karásek. ProFitArt, Tanec Praha z.ú. / PONEC – dance venue. Photo Vojtěch Brtnický.

³ <https://www.profitart.cz/en/repertoire/zero-etc-en/>

IV *Moetivi Caravan*

Moetivi Caravan is a project by Dominika Špalková and Bára Ungerová. As part of an expedition to the essence of what makes a home, the authors set out on a journey to Iceland and Norway, where two parallel caravan productions have been created:

- *Heimferð: Moetivi Caravan*⁴
- *Moetivi Caravan: Expedition to Home*⁵

Project partners:

- **ProFitArt** Dominika Špalková, Bára Ungerová, Jiří Šmirk (CZ)
- **Arctic Culture Lab** Andreas Hoffmann, Tobias Vik, Truls Hannemyr, Teater Avvik (NO)⁶
- **Handbendi** Greta Clough, Snaedis Lilja Ingadottir, Sigridur Asta Olgeirsdottir, Sigurdur Arent Jonsson (IS)⁷

Barbora Ungerová is the founder of the independent theatre DNO. She was an actress in the Klicpera Theatre in Hradec Králové and in the Goose on a String Theatre in Brno. In 2006, together with Jan Kratochvíl, she founded DVA, a musical duo, with which she has performed in Europe and the USA. The duo has released three albums and created many soundtracks for stage shows, computer games, films, jingles, and animations. She also works as a photographer and a graphic designer. Under her own brand *Møetivi*, she creates original design items for daily use (fabrics, paper objects, porcelain). Under the nickname of Janines Jansen, she displays drawings in smaller formats and land art in nature. // <https://www.moetivi.com>

Dominika Špalková used to work as a dramaturg and an artistic director at the Drak Theatre and the International Institute of Figurative Theatre (MIFD) in Hradec Králové. She completed her doctoral studies at DAMU, including a three-month internship in New York. She initiated the Poco a poco animato association, within which she also worked as a director and a dramaturg of the Open-air program of the International Festival Theatre of European Regions in Hradec Králové (nowadays, REGIONY). She is one of the initiators of the renewal of MIFD. She was awarded the Theatre Newspaper Award for co-authoring the theme and the concept of the production of *Labyrinth of the World and the Paradise of the Heart*, and the Hradec Múza award for co-directing the performance *The Wall* (Drak theatre). She has recently directed a devised play *Roselyne* and co-directed *Nothing Else, Mothers* with Anna Klimešová. // www.dominikaspalkova.com

⁴ <https://www.handbendi.com/theatrical-productions.html>

⁵ <https://www.arcticculturelab.no/moetivi-caravan-expedition-to-home/>

⁶ <https://www.arcticculturelab.no/>

⁷ <https://www.handbendi.com/>



Work in progress I, Island



Work in progress II, Island



Handbendi team



Reykjavik art festival

The project was supported by the EEA Funds – Culture Program.⁸

⁸ www.fondyehp.cz/www.eeagrants.org; <https://www.eeagrants.cz/cs/programy/kultura>

V Expedition Home

by Dominika Špalková

The project was created within a long friendship and important conversations with Bára Ungerová. We have known each other since DNO theatre. We had collaborated on productions of the Drak theatre (*Georges Méliés' Last Trick, Log Leg*) as well. We simply had a natural desire to create together.

Our topic of a home was the basic impetus for creating the production. As we were both traveling for work a lot, we had similar experiences and feelings. The home was very important to both of us when we were returning from our trips.

We also started to ask ourselves what created a sense of home for us on our travels. We put our creative inspiration into the project by ourselves and together, rehearsing, we discovered where the inputs intersected and where they contrasted.

Bára invested her artistic and musical work, in which she dealt with patterns and their repetition, as well as the non-existent language she used when singing, incomprehensible to everyone equally. And I, as curator/dramaturg, was discovering these expressions from the perspective of the audience, playing them out in small situations with everyday objects and forgotten treasures of the common home. That created associative play that reminded us of child's play. We both felt comfortable in it due to the joy and spontaneity of discovering the things of the world and also the embedded memories, feelings, and emotions, somehow intrinsically important to us.



At the same time, we wanted to create a relaxed atmosphere and freedom for individual interpretation when performing for children and adults in an intimate space, so that the audience could create their own story and reflect with us on the theme of home. Our wish is to deliver and share inspiration. Together with the audience, we create our home not only to be seen but especially as a personal feeling.

Therefore, our main concern is that the audience experiences the performance as their authentic creation, a sincere encounter and that the topic is treated spontaneously and naturally.



VI An activity suggestion: Potpourri

Postcards

At home, look for the postcards you received from relatives and friends. Read them aloud together with your family or friends.

Where did they send them from? What was the purpose of their travel?

What do they say?

Do they have something in common?

1: Sort them by similarities and create an exhibition wall – stick the postcards on a poster and add the title to your collage.

2: Take the postcard you made at the Moetivi Caravan performance and send it to someone who will enjoy it. Think carefully about the text you chose to write or/and the motif you want to draw on the card. What do you wish to tell?

Memories

Do you collect small treasures?

Where do you store them?

What items do you keep?

Where/Why did you get them?

Who did you get them from?

Find a box (a shoe box or a metal chest, for example). Decorate it to turn it into your special treasure box. Store the souvenirs from dear people in it.

From time to time, take them out of the box to remember people and beautiful moments with them.

Home

What is the first thing that comes to your mind when you hear the word **home**?

What does home mean to you?

Does the home have a smell, sound, shape, texture or colour?

Write about what home means to you. Start with the associations that came to your mind when thinking about the smell, sound, shape, texture, or colour of the home.

Take your crayons, listen to the music from our show, and start drawing. Is it **your** home in the picture?

Then do a survey among your family and friends. Write down their answers. Make a collection of drawn and written creations and make a picturesque mosaic of the phenomena called home.

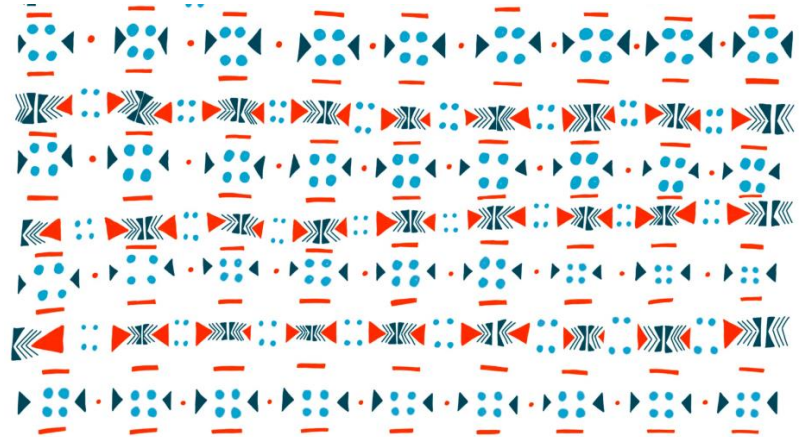
(With small children, the adult can write down their thoughts. Reading them is a useful activity to win over separation anxiety.)

Pattern

Draw a simple motif and repeat it on the page. Repeat it.

How does this activity make you feel? Is it relaxing?

Chose an object (a notebook cover, a cup, a bag, or similar, whatever is approved) and decorate it in the way that you repeat the motif. By repeating a simple motif, you will create a pattern.



janines jansen / moetivi

Nature

When going for a walk, collect interesting natural objects like stones, sticks, leaves, etc.

Take time, sit down, stay still, and observe, listen, smell.

Arrange a secret message with found objects into a small picture. Let it lie. Make a photo and take it with you.

Next time, check if the image has changed, or even disappeared. Make another photo.

Try to repeat it, so that you make a series of photos with original motif changing, fading.

At home, compare the photos. Put them on display for others to see. Add the title.

Tell the visitors how you felt when you kept returning to the same spot, precisely observing it and rearranging it with your small interventions.



janines jansen / moetivi



Photos Jiřina Šmídová