

**TOMÁŠ DANIELIS**  
**REVIEWS & PRESS**

# Body in context

## 21&Counting

Slovakian dancer and performer Tomáš Danielis, who works mostly abroad, has recently returned home to Slovakia, where he brought here, less common, conceptual “dance” formats combining dance and thought. His lecture performance “21 & Counting”, one of his latest projects, announces as a belated celebration of the twentieth anniversary of his career. In reality, **however, it is a strongly engaged performative essay on forming manipulative pictures and perceptions of reality.**

It is a well-known thing that language constitutes our reality, how we perceive ourselves and things around us. From a psychological point of view there is a difference to say that the glass is half empty or half full, although in both cases we describe the same amount of liquid. Likewise, our reality, or better the cultural or socio-political context, fundamentally determines the meaning of what is said. For example, the use of the word "Indian" has a diametrically different impact in the Czech Republic and the US. Over time, language has become (or has it always been?) one of the most important tools of manipulation and policy. It may become necessary to realize how appropriately chosen words can influence a person's decisions. Especially in a society based on the basis of consumer logic, which also set its own values of so-called normality in the order of manipulation and persuasion. Danielis in “21&Counting” suggests a simple parallel between word and dance, between language and choreography. Language and dance are here understood as equal means of expression, and what is "spoken" by word and movement, can then be manipulated by the context for different reading. Let us remember, for example, important figures of German expressionistic dance who performed at the Berlin Summer Olympics in 1936 and became part of Nazi propaganda. Apolitical dance has become a clear policy here.

In terms of lecture performance, Danielis performs by himself and guide the viewer through his past and reflections. **In somewhat ironic “rhetoric” of stand-up**, he dances fragments from his own and foreign choreographies in which he has ever performed. He then comments and puts them in the context of his personal history. However, **although it speaks of himself, the primary message is the central statement of the indisputable influence of context on our perception.**

On the stage there is only a side table with all the controls, a mix board and a laptop. Danielis manages it himself, he lights up and goes out of the scene, plays music, comments to the microphone, openly comments on every part of the performance. It's not surprising what comes. The tension and hint of mystery remains only in concentrated, but at the same time relaxed dance sequences, in which a great deal of Danielis' insight and irony blends with serious and faithful devotion to each individual movement.

Danielis supports the understanding of dance and words as parallels by its very nature ephemeral, materializing and graphically capturing it in space. Just as a word is captured in writing. Each dance fragment leaves a mark on the scene, as Danielis draws his body chalk on black dance floor every time he stands in the final pose. On the floor there will be a map of his dance career, his past choreographies, as well as his memories. The context of the graphic representation of dances is not only painted rectangles in which Danielis closes the footprints on the floor, but also his comments, how he grasps choreography at the language level. In addition, both media, dance and language are connected.

**Just before the end, Danielis specifically describes the movement by movement to the viewer about the feelings that accompany him when dancing one of the sequences. It always depends on the context in which choreography he as a dancer perceives it at a given moment. The upright hand is for him one rising sun in one moment and in another hand for astronomical clock showing twelve o'clock. The point of Danielis' reflection on the influence of context on perception will be spoken of in his last dance on the plaintive Allemande of Bach's Second English Suite.** Let us think about what we read behind words, movements and images not only in art but also in everyday life, and what mechanisms and contexts have influenced our interpretation. What do we see in the body dancing to the baroque composition? Poetry, irony, sovereign egoism, engagement, individuality, dancer after twenty years of career, simply moving middle-aged man?

Topics: contemporary dance, performance, conceptual art

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OBETE A ZLOČINCI V SÚČASNOM TANCI

Performer ustrieť vo figúre, vyberá z vrecka krieku a obkrúšle hracie zariadení...

Silicijáni tancujú pre svojich ľudí stále synonymom samozrejdanosti. Keďže nemá prístup k práci...

KTO JE NAZRABÍZI NA SVETE? Michala Pašteková, rozprávača... Kto je naZRABÍZI NA SVETE?

je možný úplne sa odhľadiť. V čom sa navzájom manipulujú algoritmy umelých inteligencií...

DIALOČ TELA A OBRAZU V konferencii a Milénium tance... Takto sa vyvíjajú nové formy tance...

činní sa život vo väzní, rozumom, je vnútri sa nemôže cítiť neobdobne... Hovorí o tancu a o životnom prostredí...

ZA VŠETKY MOŽE KONTEXTI Každý naprogramovaný je program show Tomáš Danielis... Hovorí o kontexte a o výzve umelcov...



CONTEXT IS CAUSING EVERYTHING!

The most provocative for the audience was Tomáš Danielis' "one man show" called "21 & counting" dance. The irony with which he executes this show is multiplied by the fact that he uses his own dance material for the meta-criticism of performative art...

KÓD, May 2019:

krátky kritický

Lucia Goldková  
divadelná kritička

### Tanec demokraticky, ironicky a s humorom

Sólová performance 21 & COUNTING vyzníva ako oneskorená oslava 20. výročia slovenského tanečníka Tomáša Danielisa na scéne. Divák však nemusí mať jeho tvorbu pramu skúsenosť, nie je nutné v jeho kreáciách hľadať Ťry z minulých choreografií. Môže sa na ňu (tak ako Danielis) zamerať na úvahy o vzťahu jazyka a tela a ich schopnosti vypovedať to, čo vidíme, cítime a prežívame.

Prámo na scéne rozjíva Danielis seba samotného: píše si hadzu z notebkôou, ovláda ovlátenie, prerušuje diane. Prostredníctvom sugestívneho, verebného a intelektuálne nabitého prejavu predstavuje svoju tanečnú autobiografiu a komentuje vlastné pohyby. Jeho hlas v mikrofone zme formálne, neangážované a brechtovsky (prepomína napríklad ohlasovanie bezpečnostných pokynov v lietadle). Odstup, ktorý Danielis vytvára rečou, nám nedovoľuje emocionálne sa ponoriť do jeho pohybov a to naproti tomu, že ich predkladá laic, sľabostný a nadnesenosti. Skáče do diaľky, zo sedla mieri do stojky, otáča sa na hlavu, prekročia sa po zemi a z kľuku sa vyvíja až do ľahu na chrbát. Ako by letal v priestore.

Pohyb ťas na podlahe navyše obkresľuje bielos kriedou jednotlivé časti svojho tela v rôznych tanečných pozíciách. Se to spomenky na miesta, kde sa jeho telo nachádzalo, aký pokus o zachytenie prechajúcich momentov na scéne. Keď vytvára obrysy obdĺžnikového priestoru, obrázne si tak rámcuje i svoj profesionálny život. Uprostred zostávajú kriedové zvyšky jeho tela, akoby zážitky predsa len zostali niekde zachované – aspoň dočasnne.

Pažár inšpirovaný nahrávkou amerického komika Georgea Carlina, ktorý sa s humorom a nemalou dávkou satiry a ironie (čo je vlastne i Danielisov) venuje jazykovej kultúre v Spojených štátoch, prináša ďalšiu tematickú rovinu. Zo



foto: D. Dolnáková

slovíka Američanov podľa Carlina vymenil prímne pomenovania vecí, ktoré odrážajú neschopnosť ľudí čeliť realite a pravde. Turci, že výrazy ako napríklad „neger“ vo svojej podstate neznamenajú nič zlé. Dehomostajace zaľaberie a politickú neokorenenosť em dedáva až kontext, v ktorom ich ľudia vyslovia. V performance sa do súvisu dostávajú slová ako pomenovania ideí obsiahnutých v našich myšlienkach a realita, ktorí opesajú.

Pointa premiéry Danielis v závere, keď sa jednoduchými asociáciami snaží prever zadohovať tanečnú porciu. Hranami rôb sa opera o zem a jednu rísku stáha do výšky, čo môže poľta nebo romako znížorňovať východ slnka, radícky na praškom onlji Ť komára, ktorý si maťajaje noby. Danielis sa však prímava, že v súčasnosti je iba tým, kto sa hýbe, tancuje a rozpráva v danom priestore. Je na divákoch, ako si jeho pohyby vyvetlia. Počkajnie i na to, že sprostredkovať pripravujú sa to, čo má, keď príme tancuje, je komplikované (ač, víbece možná). Do pozemky sa tak dostávajú práve slová, ktoré by mali mať schopnosť veci jasne a označovať, a pohyby, ktoré si každý človek môže interpretovať podľa vlastnej skúsenosti a fantázie. Vnímame tanca, tak ako i reality, je predsa individuálne.

Tomáš Danielis: 21 & COUNTING  
choreografi T. Danielis zrak, hudba G. Carlin,  
J. S. Bach, E. Panák účinkujú T. Danielis  
premiéra 13. apríl 2019, Štúdio 12, Bratislava

## Dance democratically, ironically and with humor

The solo performance 21 & COUNTING was created as delayed celebration of the 20<sup>th</sup> anniversary of the Slovak dancer Tomáš Danielis on stage. However, the viewer does not have to be direct with his work experience, it is not necessary to look for features in his creations, from past choreographies. It can only (as Danielis) focus on reflections on the relationship between language and body and their abilities to say what we see, feel and experience.

Directly on stage, Danielis directs himself: he plays music from a laptop, controls the lighting, interrupts. Through a suggestive, factual and intellectually charged speech, he presents his dance autobiography and comments on his own movements. His voice in the microphone sounds formal, uninvolved to Brechtian (recalls for example, reporting safety instructions in an aircraft). The distance that Danielis creates by speech does not allow us to immerse ourselves emotionally in his movements, despite showing them gracefully, with ease and exaltation. He jumps into the distance, from the seat he heads to the stand, turns on his head, rolls over the ground and swings out of the crank until he lies on his back. As if flying in space.

In addition, he draws white chalk on the floor all the time individual parts of your body in different dance positions. These are the memories of the places where his body was, some kind of attempt to capture fleeting moments on stage. When creating the outlines of a rectangular space, figuratively imagine so he frames his professional life. They remain in the middle the chalk remains of his body, as if the experiences still remained preserved somewhere - at least temporarily.

A passage inspired by a recording by an American comedian George Carlin, who with humor and a good dose of satire and irony (which is inherent in Danielis) is devoted to linguistic culture in the United States, brings another thematic level. According to Carlin, direct denomination have disappeared and as a reflection of inability to face reality. Stating that politically incorrect words and phrases are becoming such only in the context in which they are used. In the performance, words and names come into context with the ideas contained within and the reality they describe. This point is brought by Danielis at the end of the shows when plays with associations trying to precisely define the dance positions. He rests on the ground with the edges of his feet and reaches for one hand, which, according to him, can also represent the sunrise, hands on the Prague Astronomical Clock or the mosquito that stretches legs. However, Danielis admits that he really is only moving, dancing and talking on the given space. He is only medium and observer as the audience while he moves and dances. He also points to fact that the beauty or “meaning” is in eye of beholder and conveying what they feel is complicated (if at all possible). There is a polemic between the very words that should have the ability to do things clear and label, and the movements that each person can interpret according to one's own experience and imagination. Perception dance as well as reality, are still individual.

tanz.at

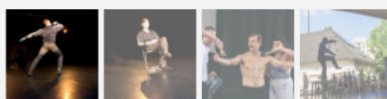
<http://www.tanz.at/index.php/kritiken/kritiken-2018/2065-tomas-danielis-21-counting>

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[https://www.tyzden.sk/kultura/51001/tomas-danielis-prichadza-s-novou-tanecnou-choreografiou-do-bratislavskej-a4/?fbclid=IwAR3o6MXFkjWkOqIge5DBg0maY63eOY\\_peTy02gXx-Rj601kOSvzwm3xAWYO](https://www.tyzden.sk/kultura/51001/tomas-danielis-prichadza-s-novou-tanecnou-choreografiou-do-bratislavskej-a4/?fbclid=IwAR3o6MXFkjWkOqIge5DBg0maY63eOY_peTy02gXx-Rj601kOSvzwm3xAWYO)

Mloki - work in progress recenzia: <http://mloki.sk/bez-okolkov/kiosk-2019-de%20C5%88-posledn%C3%BD-pl%C3%A1novan%C3%A1-opera-%20A0nenaplnen%C3%BD-folkl%C3%B3r#/0>

### Kiosk 2019, deň posledný - plánovaná opera a nenaplnený folklór



Je posledný deň a mnohí sa po oficiálnom párty-ukončení tohto ročníka (historicky prvom v Novej synagóge a nie tradične na Stanici!) už len farbavo kníšu v miernom vetríku nedeľňajšieho dopoludnia. Erika Fischer-Lichte by to nazvala liminálnym zážitkom.

V performatívnom stand-uje Tomáša Danielisa *Maybe, but of course* sme boli svedkami neviditeľnej veľkovýpravnej „dekomponovanej súčasnej opery“ so štipkou barokovej hudby. Performer nás takmer ako na prednáške uvádza do svojich vízií o plánovanom projekte, s ambíciou byť najoriginálnejším a najvzrušujúcejším počínom, aký sme kedy videli. S mikrofónom a na úplne prázdnej scéne nám popisuje jednotlivé sekvencie, nad ktorými uvažoval a predstaví aj pár ukážok. Heroické baletné pózy, sústredené státie v strede javiska ako na mieste medzi „minulosťou a prítomnosťou“, koncentrované vyzeranie z okna... Všetko prezentuje s veľkým zápalom, dielo je však zámerne cynickou satirou umeleckého procesu ako takého. Danielis sa ako mizantrop súčasného tanca neostýcha vziať si na paškál svojich kolegov, odbornú obec, ale i divácke konvenčné preferencie. Škoda len, že samotný koncept sa rýchlo vyčerpá a moju pozornosť udržiavajú už len úderné „vtípky“.

### Kiosk (festival) 2019, Last day - planned opera and unfulfilled folklore

It is the last day and many, after the official party - the end of this year's edition (historically the first in the New Synagogue and not traditionally at the Station!), are oafishly moving in the gentle breeze of Sunday morning. Erika Fischer-Lichte would call it a liminal experience.

In Tomáš Danielis' performative stand-up *Maybe, but of course*, we were witnessing an invisible large-scale "decomposed contemporary opera" with a pinch of baroque music. As in the lecture, the performer introduces us to his visions of a planned project, with the ambition of being the most original and exciting act we have ever seen. With a microphone and a completely empty stage, he describes the individual sequences he has been thinking about and presents a few examples. Heroic ballet poses, a concentrated stand in the middle of the stage as a place between "past and present", a concentrated look from the window ... He presents everything with great enthusiasm, but the work is deliberately a cynical satire of the artistic process as such. As a misanthrope of contemporary dance, Danielis is not ashamed to point on his colleagues, the professional community, but also the audience's conventional preferences.

Austrian Cultural Forum:

<https://rakuskekulturneforum.sk/podujatie/bratislava-v-pohybe/>

Busan International Dance Festival

[http://eng.bidf.kr/bbs/board.php?bo\\_table=team&wr\\_id=53](http://eng.bidf.kr/bbs/board.php?bo_table=team&wr_id=53)

Plast:

<https://plast.dance/podujatie.php?lang=en&id=284>

Agenda.be

<https://agenda.brussels/en/event/248500/game.html>

Jegy.hu

<https://www.jegy.hu/program/tomas-danielis-the-game-93479>

Mloki.sk

<http://www.mloki.sk/bez-okolkov/po%C4%8Fme-sa-hra%C5%A5-ale-rad%C5%A1ej-bez-det%C3%AD#/0>

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Tomas Danielis

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Tanz.at

<http://www.tanz.at/index.php/kritiken/kritiken-2019/2071-tomas-danielis-game>

Facebook:

<https://www.facebook.com/OB.Seoul/posts/605960076429270>

# 21&counting

performance about  
movement, words,  
euphemisms  
and what lies  
within



Production\_DYNAMÆæt  
Co-production\_FEYNMEN

Graz\_Theater am Lend\_21/9/2018 @ 20.00  
Bratislava\_NuDANCE Fest\_april 2019

Choreography and performance\_Tomáš Danielis

Outside eye\_Ján Šimko

Music\_J. S. Bach, archive

Text\_T. Danielis, G. Carlin

Photo © Tomáš Danielis, Design © Mária Čerepová

FEYNMEN  
TOMÁŠ DANIELIS

DYNAMÆæt  
Uerein f. Tanz

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UNIVERSITÄT  
GRAZ

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DIVADELNÝ ÚSTAV  
BRATISLAVA

12  
KONKRETNÝ NÁZOV

# GAME

A dance performance  
about strategies and  
its mechanics.



Photo © Tomáš Danielis; Design © Mária Čurejová

co-produced  
**FEYNMEN**\_(AT, BE, SK)  
**DYNAMĚaT**\_(AT)  
**PRO-Progresione**\_(HU)

Premiere\_Graz\_Theater am Lend\_3/12/2018  
Pre-premiere\_Brussels\_cie.Thor\_15/9/2018  
Bratislava\_A4/Bratislava u Pohybe\_21/10/2018  
Performance begins\_Tal & Thor @ 20.00  
\_A4 @ 20.30

Choreography\_Tomáš Danielis  
Dramaturgy\_Thomas Jelinek  
Light design\_Milan Slama  
Music\_Archive of performers and J. S. Bach  
Performing\_Julia Arsen, Jessica Simet,  
Soňa Kúdelová, László Fülöp, Riccardo  
De Simone, Tomáš Danielis

**FEYNMEN**  
TOMÁŠ DANIELIS

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