

TANTEHORSE : physical mime theatre

Miřenka řechová & Tantehorse S/HE IS NANCY JOE

I was born as a girl. But I know for sure that it's a mistake.

S/He is Nancy Joe is a movement and visual performance piece that utilizes a unique style of street ballet. řechová combines hip-hop, pop, contemporary dance, and butoh with interactive comic book visuals and spoken narrative to create an art form that is truly contemporary. *S/He is Nancy Joe* tells the story of questioning and gender identity that leads to self-awareness, discovery, and transformation.

"This performance is a documentary dramatization of the stories of those transgender people I have been privileged to meet, and to live and become friends with," says řechová. "All are amazing, strong, and exceptional people who have enriched me tremendously as a person and as an artist. To them I owe the ability to see further and deeper. They have also taught me how to consider beauty and meaning from a new perspective."

**The Best of Dance 2012 by The Washington Post
Herald Angel Award 2013 Edinburgh Fringe festival**

Cechova (...) delivers this roller coaster of the soul through comic-book projections and a mashed-up dance language that borrows from hip-hop, ballet and the ooze of melted wax speaks to her theatrical talent. (...) Some of Cechova's contortions reminded me of Pina Bauch's corporal exaggerations; other moments brought to mind Gene Kelly's responsive wit in "Anchors Aweigh,"

Sarah Kaufman, 11/10/2012, Style/ The Washington Post

"S/He is Nancy Joe is an invaluable and spectacular piece of performance art that should be seen by everyone"
Don Michael Mendoza, 11/09/2012, DCMetroTheatreArts

An androgynous dancer (Mirenka Cechova) takes to the stage in S/He is Nancy Joe, a beautiful and socially necessary piece that is part dance part art installation confronting the taboo subject of sexual identity.

Rowena Hawkins, 19/08/2013, Plays to see

Miřenka řechová, a native of the Czech Republic, is one of the leading proponents of physical theatre and physical mime in the world. řechová has received much important and deserved recognition for her work. This includes the Prague 2012 Fringe Festival's award for Outstanding Performance in June of this year. Best in Contemporary Dance 2012 from the Washington Post, Best of Fringe Amsterdam, prizes such as the Grand prix in the Polish theater festival Zdarzenia for her performance in *The World of Condemned* and the award from the festival Next wave for her performance in *Trials 10/48/7830* about the murder of the female political prisoner Milada Horakova by the communist government. She was nominated for a Helen Hayes Award for Outstanding Supporting Actress for her role of the Fool in *King Lear* performed with the Synetic Theatre Company in Washington, DC and is the recipient of the Helen Hayes Award for Outstanding Ensemble in the same play. She also received a Fulbright scholarship for lecturing and research at American University in Washington, DC and, in addition to extensive touring and presentations throughout Europe, řechová, who received her Ph.D in 2012, has also given master classes and lectures at universities and schools throughout Europe and the USA.



<https://vimeo.com/54312893>
password: tantehorse

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Tantehorse was founded in 2006 by Miřenka řechová and Radim Vizváry as Teatro Pantomissimo. Initially, the group focused on continuing the strong Czech tradition of modern pantomime, building on the work of their teacher Boris Hybner and the influences of Ladislav Fialka and Marcel Marceau. The ensemble soon abandoned the world of fragile silence, however, and went their own way incorporating slapstick, comedy and black humor, with works tending towards surrealism and decadence. The encounter with the Japanese dance art, Butoh, was crucial for the group and strongly influenced its poetics. Their impressive style which takes the spectator through minimalism, surrealism and decadence reveals the richness of physical theatre which Tantehorse has elevated to a strongly aesthetic and emotionally intense art form.

Tantehorse is now touring regularly outside the Czech Republic and have received many fine distinctions for their work. Their home, however, is still in Prague, where they create and present new performances which are viewed as absolutely unique, provocative, and seeking the essence of theater. Due to this, the Czech theatrical environment remains extremely creative and, in spite of the gradual commercialization of art, retains its essential artistic function.

“In Czech physical theatre, they rank among the absolutely best not only when it comes to professionalism and their mimic, acting and dance skills, but also in terms of originality, intellectual engagement and artistic quality. Their show is a fabulous spectacle.” (Vojtech Varys, Divadelni noviny/Theatre Times)

Light in a darkness

The death of the Marquis de Sade /Dante

The main impetus behind the DARK TRILOGY was the idea of creating a challenging compositional whole that would reflect the richness of mime theater. At the end of this three-year journey, we can say that these performances (Virginie – In a Dark Place, The Death of Marquise de Sade – On the Dark Road, and Dante – Light in the Darkness) have become both a gamble and a profession of faith for us: a gamble as to the meaning of mime theatre, and a profession of the beauty of its possibilities. The poetics of entire work moves from the surreal and decadence towards elements of rococo and mannerism. The various scenes recall the first paintings by Salvador Dalí, the work of Giorgio Chirico, or the films of Jan Svankmajer and Peter Greenaway. Starting with the motif of unrequited love in “Virginie” and the motif of dying love arising from the haze of memories in “The death of Marquise de Sade”, in “Dante” we encounter a love that is passionate, sinful, and devilish. And all this in one evening with two actors.

“Dark Trilogy is outstanding project filled by ideas, technical precision of physical expression as well as visual design.” (řeský rozhlas)

