



Anna Kubišta, « *Same Same : un duo dansant tchéco-belge* », Radio Praha, 11/02/2019

<https://www.radio.cz/fr/rubrique/faits/same-same-un-duo-dansant-tcheco-belge>



Same Same: a dancing Belgian-Czech duo

[Anna Kubišta](#) 11-02-2019

On February 13th and 14th, see you at Le 140 in Brussels for the latest creation of Franco-Belgian choreographer Karine Ponties! « *Same Same* » is a project brought to life in collaboration with two Czech artists, dancer Tereza Ondrová and theatre director Petra Tejnerová. Before talking of the devising process of this Belg-Czech piece, Karine Ponties shared with Radio Prague's mic her long-time relationship with the Czech Republic:



[Same Same, photo: Official Ponec Theatre website](#)

“I’ve been coming to Prague for twenty years. There I have danced, taught, created... A long time ago, Tereza Ondrová took part in a workshop of mine. Since then, she has followed my work. In 2016, the last time we had visited Prague, she came to see one of our shows and took a three-week workshop I had organized in Slovakia. She then decided to write to me, telling me that I’d be the ideal person to create an improbable duo with Petra Tejnerová, who had never set a foot on stage! They had this desire to meet on stage, but they didn’t know how where to start. One is indeed a physical bomb, who dances really well, whereas the other, Petra, who has great qualities as a director, doesn’t have a stage practice of her own.”

What is the theme of this choreographic project?



[Same Same, photo: Official Ponec Theatre website](#)

“Our theme are two women, two strange birds that move in a peculiar way. We had to find a common language in which we could place various references. They wanted to do something funny. After a little research, I finally chose the working environment’s absurdities as our theme. But in this piece we also talk of resemblance and dissemblance, domination and submission, superficiality and depth. And there is also the irony of the double, of the doppelganger, since in the piece they’re called Same Same, but they actually look nothing alike. In this absurdity of the corporate culture, the ‘brown out’ caught my attention. We all know the ‘burn out’, but the ‘brown out’ is a sort of electrical failure that happens when the employees’ tasks become absurd and they don’t understand what they’re doing their job for.”

What was your process with Tereza Ondrová and Petra Tejnerová like? How did you three create on this project?

“At first it was really difficult because I was trying to understand how they could move together. There was a lot of work to do with Petra to figure out what her language on stage could be like, to give her confidence. They’re wonderful because they were a bit like children; they fully trusted me. As a director, Petra could have had comments, notes, but she was fully engaged. She tried everything, with a great empathy from Tereza who supported her immensely. It’s been a great work of collaboration and trust.”

You mentioned this at the beginning of this interview. You’ve been coming to the Czech Republic and Slovakia for the past 20 years. With your experience as a Western choreographer, do you notice a difference in approaches to dance in these countries, or this East-West difference not really a thing anymore?



[Same Same, photo: Official Ponec Theatre website](#)

“There is a unique color to the East. I’ve also been working in Russia for the past nine years. There is really something unique, a sort of honesty in the physicality that isn’t about aesthetics but that is whole. I find this in Eastern European countries. No fussing, sometimes it’s rather raw, at times brutal, but people go for it and things are possible. It’s something that I appreciate a lot. As for the Czech Republic, I used to find that there were excellent dancers, but few interesting choreographers. But this has changed a lot. People have gone abroad, come back, there have been a lot of exchanges and things have grown a lot.”

Source: Cesky Rozhlas 7, Radio Prague

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