

CHOREOGRAPHIES OF ROCKS, GEOLOGY OF DANCE

This moment in the performance immerses the audience and the dancer into deep geologic time, but at the same time into the present - photos taken as if a moment ago (are they shots from a rehearsal?) appear on the screen. A geophone collects the sound of her feet hitting the white floor, which is then processed into a soundtrack full of vibrations and faults, plunging us deeper underground. Along with the performer's story, we go back in time to the history of this place, which in the past was a rolling mill for metal parts, then a cinema (turned over time into a warehouse for the Prague Film Studio). The performer points out that history dating back billions of years can only be learned in fragments, which we can fill today with guesses, hypotheses, fantasies.

Katarzyna Słoboda, July, 2024

GEO – TO PEEL OFF LAYERS OF MEMORY THROUGH DANCE, TO STIR UP SEDIMENTS

And in movement, in dance, Tereza once again proves her other key strength: the ability to give essential attention to detail and to pull out a dance structure from small gestures, movements (even if only with her eyes), as if she were patiently embroidering a large canvas with tiny stitches, to leave its observers awestruck - if they are willing to walk the path of small steps and turns together with her, to give small gestures great meaning.

Jana Bohutinská, Oct 17, 2023

GEO: Bio-boreholes

It seemed as though the performer made reference to the water and the sky even with her costume comprising of a blue top and leggings printed with human muscles while uncovering the physical layers, the architecture of the body, at the same time. That evening, the art of the moment and the power of personality were emphasized, the energy flowing between the auditorium and the dance stage, the verticality of memories rising to the surface.

HANA STREJČKOVÁ, Oct 31, 2023

4+4 DAYS IN MOTION OR PROBES INTO MEMORY

Sediments of the Past

It seems as though GEO was Ondrová's, essence, a confirmation of her skill in movement, her precise spatial thinking. She was austere, unforced, precise. The community present in the hall seemed to be listening to the gurgling of water beneath all her words, the water that perhaps once really flowed beneath the theatre.

Hana Strejčková, Oct 29, 2023

The Landscapes of a Bazaar: Vanished, Living and Artificial

A Personal Halt – GEO

In an engaging performance, obviously, the attention is primarily given to the performer and her charisma. With her body, she opens a dance photo album and pulls out individual images, with a commentary that, in its exaggeration and kindness, truly recalls the moments when we randomly flip through our memories and fill them in with bizarre stories and facts.

Even though Tereza Ondrová is on stage with a microphone, a probe and projection, she is in fact physically alone and left to rely only on herself. With complete ease, she flows through choreographies that have remained in her body's memory.

LUCIE KOCOURKOVÁ, March 23, 2024

[The Theatre Hall as a Time Capsule](#)

The performer complements the short movement reconstructions with plainly delivered stories. It is thanks to this simplicity of narration and the precision of the physical gestures that the stories resonate in the empty theatre hall. Contrast is provided by the story about the dancer's grandmother, whose memory is slowly failing, but who attends all of her granddaughter's performances until the last minute. Unlike human memory, the memory of a place is constant.

Kristýna Vinařová, Apr 4, 2024