

DOSE OF PARADISE

Compañía Sharon Fridman



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DOSE OF PARADISE is Sharon Fridman's latest creation, an exploration of love and relationships, featuring an interplay with new technologies in search for emotional spaces, thanks to collaborations with international artists from Spain, Belgium and Israel.

This work of exploration and creativity was carried out within the framework of technical/artistic stays at the Teatro Francisco Rabal de Pinto, where the company has been a resident since October 2018.

*A heart hastens
to slip away from loneliness.
Seeking sanctuary in the Other
the heartbeat, confused
lost in the union,
where is paradise?*

Synopsis

They found and gave themselves to one other.

They discovered the habit of turbulence, the opportunity embrace, and the fear of loneliness. Remaining in paradise was not easy task, staying in the present, without looking back towards the past, or forward into the future.

We all look for ourselves, all on the way, under an uncertain light that blurs the limits of time, headed towards a horizon without memory, towards a total soliyude in wich love may be revealed in the heartbeat.



Credits

Direction and choreography_**Sharon Fridman**

Dramaturgical Assistant_**Antonio Ramírez-Stabivo**

Dancers_**Melania Olcina & Maite Larrañeta / Arthur Bernard Bazin**

Original music_**Idan Shimoni & Ofer Smilansky**

Stage design_**Sharon Fridman & Ofer Smilansky, in collaboration with Oficina 4Play**

Costume design_**Mizo, by Inbal Ben Zaken**

Sound design_**Iñaki Ruiz Maeso**

Photography and video_**Juan Carlos Arévalo**

Graphic design_**Juan Bueno**



Dose of Paradise Promo

<https://vimeo.com/380891777>



Dose of Paradise - WIP

<https://vimeo.com/376513476>



Password_ pinto

Time: 43'

Ora Brafman

Suzanne Dellal Center. 7 August, 2019.

"Despite having enjoyed Fridman's other works in the past, nothing could have prepared me for the duet between the two dancers, which revealed the author's search for his deep true voice, his unique voice. It is a brilliant dialogue between two dancers, who unite, one stuck to the other, for most of the performance remaining in the same position on a small, one-square-meter surface. It is a "contact" piece, according to the definition, although it pushes the boundaries of the genre.

If we are to speak about virtuosity, we must mention the performance by Melania Olcina and María de Dueñas. Pure virtuosity. The technique of the genre, however, was relegated to the background. Fridman has created a bold combination of movements of great intensity intermixed with corporeal dialogues that unfold and progress timidly, though not prolongedly. As the gestures and movements become increasingly complex, both the expression and its climax become apparent, evoking the spiral eye of a hurricane that pushes them forward, challenging their peaks and limits.

In the second act of the work the lighting design and its influence on the choreography and music are of particular note, as if constituting the work's third pillar. Fridman previously drew upon advanced, light-based visual effects in his All Ways, where he managed to transform the physical space into a rich landscape formed by changes of light and shadow. The background, featuring invisible elements in endless grey tones and transparencies, deceives, as if we were in a place of "dreams, in the aboriginal sense of the world. A dream in which the dancers plunge into a compressed layer of clouds, until they disappear, and then resurface after being subjected to a very rapid metamorphosis.

An enjoyable and special work, with a magnificent staging, bursting with emotion and magic."





New technologies
Nature of the project

New technologies

Collaboration with the visual artist **Ofer Smilansky**, which began on the production of **ALL WAYS**, was an integral part of this project, educating us on the need to create new spaces and unknown universes for their incorporation into the new landscapes presented.

Those previous experiences were the genesis of what is being pursued in this production, assigning special prominence to visual universes that allow the performers and audiences to extract themselves from the actual theatre space and enter landscapes simulating emotional, interior spaces where the composition is developed: the interior of a body, the heart.

From a strictly technical point of view we are talking about videos projected upon smoke and air, synchronized with music through a computer system.



In *DOSE OF PARADISE* we use four projectors to generate virtual spaces in three dimensions.

It is a territory created and illuminated by four eyes making up a new world where heaven and earth are transposed, questioning the concept of gravity itself. Four mobile eyes on the stage capable of generating spaces and creating a type of lightwhose quality allows for a new type of interplay with the bodies on yhe stage.

We generate textures that are dramaturgical lines; that is, reality is composed of what is happening, what happened, and what will happen, on the desire for something to never happen.

All of this is the reality.

Through this dialogue with the projectors we manage to leap across the timeline, from the future to the past, with a stop in the present. This process led us to understand that the programming of new technologies does not differ much from the programming of our very being.

We have the capacity to develop different times in a single present. The dialogue between these two forces, technology + the programmed body, transport us to this artistic paradise.



Nature of the Project

Dose of Paradise came out in response to a need to address the question of love, and the relationship between two people, on stage, establishing an interplay with new technologies that makes it possible to forge new subjective, emotional, internal spaces allowing for immersion in the complexity of this subject. The evolution of human relationships and their potential to achieve harmony continue to be sources of inspiration and a dimension for exploration by the Compañía Sharon Fridman.

Repetition is key in this work, as through it a state within a series is transformed.

Repetition leads to a cadence that sacrifices consciousness and generates instability.

Movement in a relationship, which is born of a need, demands satisfaction by the other.

By repeating an action, a gesture, we establish a route, and it is only by taking that same movement to its limit that can we turn off to another place.

In this duet we delve into the complexity of a relationship, with its unconsciousness and lucidity, in which one projects on the other what they are not, what they need, what they demand, what they lose, what hurts...the other is always a reflection, always a screen for projection.

Repetition generates lines in space, tracing paths that extend from dependence to trust, from fear of loneliness to union, from fear of void to paradise.

During the performance we observe how the inertia in human relationships numbs the senses, mechanizes learning, and habituates the heart's opacity, thereby tending towards the accidental, the probable surprise, the rupture of the line that slows the dizzying speed. Dissolving patterns after reaching the threshold will be each one's responsibility.

Walkin the path of love, adversity allows for evolution, and suffering is part of the game.



For the conformation of the scenic space intense research was done on how new light and audio-visual technologies can contribute to the creation of emotional atmospheres and suggest alterations over time.

The dramaturgy of light becomes a fundamental approach to create "moods", "fragments of human nature", "emotions we all feel", a way of materialising energy, acquiring multiple properties and pursuing its own intentions.

Light allows us to jump from an existential and everyday reality to a symbolic, imaginary space revealing other planes of reality.

It is essential to achieve a state of openness, in which immersion in the scene is possible.

For more than 10 years the Shron Fridman Company has been using and exploring the language of contact to express the nature of human relationships and their lives in space.

It is the path through which the information on one's moods flows.

Contact, in dance, is not only physical, but emotional, mental and energetic.





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Technical residence

DOSE OF PARADISE is Sharon Fridman's new creation, an exploration of love and relationships, featuring an interplay with new technologies in a search for *emotional spaces*, thanks to collaboration with international artists from Spain, Belgium and Israel.

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1980, PARDES HANNA, ISRAEL

I grew up in Pardes Hanna, Israel, and I started dancing when I was six years old with the Israeli dance folklore group Hora Pardes Hanna with the choreographer Dado Kraus. This was the beginning of my life in dance.

Ten years later, I began to volunteer at Ilanit, the mental health hospital where my mother, Ina, worked. The work group helped patients through body movement therapy.

In 1995, I began to study contemporary dance and, at the same time, I began to dance with the Yehonatan Carmon Company at the Tel Aviv Opera House. Those were years of intense learning, and although I did not have much professional experience, very soon I became a dancer in the Ido Tadmor Company.

In 2000, with the support of the Pardes Hanna Town Hall, I created the Fraza dance group, whose objective was to make contemporary dance known locally. Thanks to this project, I presented my work to the Suzanne Dellal Center for Dance and Theater, whose director is Yair Vardi. This is where my work was represented for the first time.

I began to dance for the Kibbutz Contemporary Dance Company that same year and, later on, for the Vertigo Dance Company, where I discovered a new body language known as **Contact Improvisation**. I took part in the creative process in the Vertigo Dance Company with *The birth of the Phoenix*, which is still shown today. In addition, as a contemporary dancer, I had the chance to work with different independent choreographers such as Ronit Ziv, Emanuel Gat and Yossi Yungman, among others.

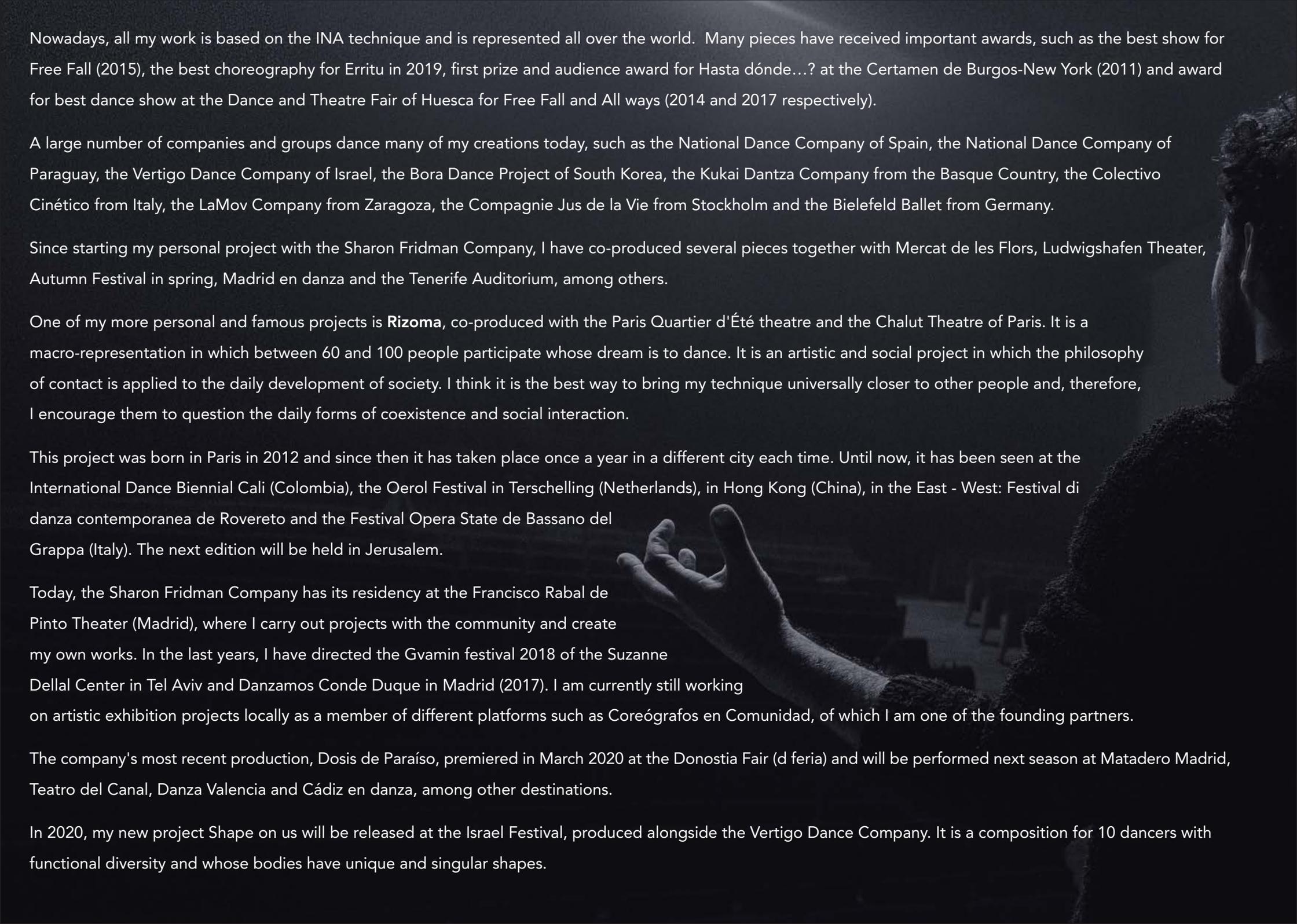
In 2003, I began to work as an artistic coordinator and choreographer touring South America and Europe with the Mayumana Company. This is how I came to Madrid in 2006, which is where I decided to settle and resume my personal project: the **Sharon Fridman Company**.

22006, MADRID: TECHNIQUE AND CREATION

The company's first piece was released at the Certamen Coreográfico of Madrid and won several awards for creation and production.

The technical foundation I use in my work is focused on the relation between gravity and balance, and is inspired by my mother who was born with Arnold Chiari syndrome. I have developed a new body language which I decided to call INA, Contact INcreation.

With this new language, I began a research process on contact and the way it represents us. I work at laboratories with professional and student dancers, at dance schools, both public and private, in Spain and other cities I visit when touring.



Nowadays, all my work is based on the INA technique and is represented all over the world. Many pieces have received important awards, such as the best show for Free Fall (2015), the best choreography for Erritu in 2019, first prize and audience award for Hasta dónde...? at the Certamen de Burgos-New York (2011) and award for best dance show at the Dance and Theatre Fair of Huesca for Free Fall and All ways (2014 and 2017 respectively).

A large number of companies and groups dance many of my creations today, such as the National Dance Company of Spain, the National Dance Company of Paraguay, the Vertigo Dance Company of Israel, the Bora Dance Project of South Korea, the Kukai Dantza Company from the Basque Country, the Colectivo Cinético from Italy, the LaMov Company from Zaragoza, the Compagnie Jus de la Vie from Stockholm and the Bielefeld Ballet from Germany.

Since starting my personal project with the Sharon Fridman Company, I have co-produced several pieces together with Mercat de les Flors, Ludwigshafen Theater, Autumn Festival in spring, Madrid en danza and the Tenerife Auditorium, among others.

One of my more personal and famous projects is **Rizoma**, co-produced with the Paris Quartier d'Été theatre and the Chalut Theatre of Paris. It is a macro-representation in which between 60 and 100 people participate whose dream is to dance. It is an artistic and social project in which the philosophy of contact is applied to the daily development of society. I think it is the best way to bring my technique universally closer to other people and, therefore, I encourage them to question the daily forms of coexistence and social interaction.

This project was born in Paris in 2012 and since then it has taken place once a year in a different city each time. Until now, it has been seen at the International Dance Biennial Cali (Colombia), the Oerol Festival in Terschelling (Netherlands), in Hong Kong (China), in the East - West: Festival di danza contemporanea de Rovereto and the Festival Opera State de Bassano del Grappa (Italy). The next edition will be held in Jerusalem.

Today, the Sharon Fridman Company has its residency at the Francisco Rabal de Pinto Theater (Madrid), where I carry out projects with the community and create my own works. In the last years, I have directed the Gvamin festival 2018 of the Suzanne Dellal Center in Tel Aviv and Danzamos Conde Duque in Madrid (2017). I am currently still working on artistic exhibition projects locally as a member of different platforms such as Coreógrafos en Comunidad, of which I am one of the founding partners.

The company's most recent production, Dosis de Paraíso, premiered in March 2020 at the Donostia Fair (d feria) and will be performed next season at Matadero Madrid, Teatro del Canal, Danza Valencia and Cádiz en danza, among other destinations.

In 2020, my new project Shape on us will be released at the Israel Festival, produced alongside the Vertigo Dance Company. It is a composition for 10 dancers with functional diversity and whose bodies have unique and singular shapes.

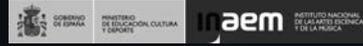
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Supports: INAEM, Comunidad de Madrid, Ayuntamiento de Pinto y Auditorio de Tenerife.



All the material contained in this dossier can be downloaded through the following link.

Dossier_Dose of Paradise



www.sharon-fridman.com

compañía
sharon fridman