

Tina Hofman

ANANAS IS ALWAYS ANANAS BUT PINEAPPLE IN ENGLISH

or

Mama, how do we listen?

Ananas is Always Ananas but Pineapple in English is a video and spoken word piece that looks at the fluid dynamic of perception and the process of listening. It zooms in on shifting roles within a relationship between a mother and child and the wider concept of care. It has been inspired by real life moments brought on by the recent pandemic, acknowledging the challenges of that time, as well as reflecting on the missed opportunity for shared histories.

Within her body of work, Hofman explores the personal and the political. She interrogates the role of carer and the act of caring; those she cares for are often invited to take part in her work. In

Ananas, she centres on the inheritance and the transience of the matriarchal role. Her questions gather around women and ageing: she offers a meditation on the similarity and singularity of a mother and a daughter (both as individuals and societal roles) as one of the forms of shared inheritance and legacy.

The video is meditative and encourages listening. The spoken word is rhythmic, light and playful, leaving audiences with a sense of moment and light melancholy.

The work was commissioned by Attenborough Arts Centre. Conceived and created in collaboration between Hofman and her family, throughout the 2020-2022 pandemic.



Tina Hofman

Tina Hofman was born in the former Yugoslavia, leaving Zagreb for London where she completed her theatre training and started a freelance career as a performer, director, movement director, and tutor.

Her work explores the intersections between theatre and durational performance and focuses on concepts of care, belonging, memory, and grief. She works collaboratively, either

independently or through Notnow Collective, which she co-founded with Kristina Gavran. With Notnow Collective, Hofman has just been selected for Creative Legacy award from WMCA and British Council to expand international practice and forge new collaborations in Sarajevo, Bosnia and Herzegovina. She is co-founder of Migrants in Theatre, a Resident Creative of Leicester Curve, and a PhD researcher at the University of Birmingham.

In 2012, Tina Hofman was selected as one of four artists to develop an idea under Small Encounters international residency led by Adrian Howells. In 2014, she was invited to Conflux Scotland international residency programme in Glasgow, led by Al Seed, Hilary Westlake, and Elinor Randle.



Since 2015 Hofman has been awarded over ten Arts Council England grants (Grants for the Arts or Project Grants), either in the independent capacity or as Notnow Collective. She was a recipient of DYCP (Develop Your Creative Practice) grant in 2021 which gave her an opportunity to develop her practice within immersive sound technologies and collaborate with the UK leading sound design and engineering studio KINICHO. Tina has been a recipient of THRIVE bursary through Arts Connect to develop participatory practice, and has been selected as one of participants of Creative Digital Leadership Programme by the same organisation, mentored by Harmeet Chagger-Khan. Hofman is a Resident Creative at Curve Theatre, a co-founder of UK national network Migrants in Theatre, and a recipient of an AHRC funding for her doctoral research of Representation of Eastern European artists in England.

Technical execution, and how it might fit your space

The piece offers flexible solutions for audience engagement:

- It can be played as a single or 3-channel video
- It can be listened to individually on the headphones, or played through a PA for a more communal experience.
- It can be played once, or looped infinitely. It has inhabited large and small theatre spaces, gallery and living room spaces so far.

Technical Specifications:

An open-plan studio/gallery space or a secluded area

If listened through headphones, this piece uses binaural audio technology

Conversations with the hosting venue to decide on whether the piece is set up as a individual or communal engagement option

1-3 projectors or TV screens

Headphone table (if needed)

An usher for managing the space and audiences

Collaboration Opportunities:

- Deciding on the use of the performance space
- Inviting the community of family carers and the elderly for a cultural outing
- Opening opportunities to be performed in people's living rooms, community spaces, homes for elderly and for remote engagement

More Info & contact

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