

APPOINTMENT ON STAGE, PRAG Kzc. /

Gabriela Holesova, 2017

Encounters with self

Overcoming the boundaries of intercultural communication, Angela Lamprianidou connects the dots among us all through her unique dance choreography.

Having studied choreography and new techniques of interpretation at the Institut del Teatre in Barcelona, Angela presents us 'Appointment on Stage', a dance performance composed of movements and words, together creating a captivating alphabet where each word is paired with a different movement. Like her other works, the piece is a spellbinding expression of pure energy.

A fascinating encounter of six performers from different cultural backgrounds, the transformative performance can be viewed as a reflection on our beliefs, thoughts and actions, challenging the fear of the unknown. In the end, it's a confrontation with yourself, raising a question: "Are you the person you want to be?"

The piece has been presented in Berlin and Athens, which will be followed by Barcelona.

CAT RADIO / joaquim noguero, paul rose

2012 - 2014 / ALIHOP

„Once again Angela Lamprianidou, the greek-catalan-german artist surprise us with her new performance Alihop. She mixes up political tendencies, sociology of the genders and postmodern flows of the performance-art.

While the times are characterized by surprising revolutions, failed wars and ideological confusions, the dancetheater of Angela Lamprianidou offers a space of conceptualistic reflection to the public, which invites, to get to know the inner forces which sticks all together Alihop offers an original exploration of our centuries-old passage through movement - walking, riding, driving or flying.”

SITZ REVIEWS FROM PERFORMANCE IN PRAGUE /

Markéta Faustová, 2012 / Lubijana Smernov, 2014

SITz, a dance piece created by the Greek choreographer Angela Lamprianidou places high above the average. Featuring Lamprianidou herself together with Julia Koch and Jana Vrána, SITz was recently presented at Ponec theatre. It is an exceptional project made of physical action and dance: a result of many years of exhausting research on motion.

In SITz human motion is transposed into sitting: everything takes place in the sitting or squatting position, on the floor or close to it. Three beautiful women in black and green sports outfits sit on the white dance floor. In the chamber light design of geometric shapes they perform countless sitting poses, some of them dance like, some of them less so. (...)

It is not an empty phrase to call SITz a successful deconstruction of the conventions of movement and the conception of contemporary dance.

At Ponec theatre SITz proved that there still are things to be scrutinized about the human body.

Anyway, just sitting and watching will do with SITz. The show is one to capture your attention in a surprising way. It unwinds in a natural rhythm, without unnecessary philosophizing. Besides, the choreographer has managed to combine her scrutinizing work with the body with the right distance, slapstick elements and vaudeville like humour. The movements are accompanied by respective sounds – squeaking and creaking with the mechanical ones, the slapping of the buttocks falling to the floor. The dancers become uncoordinated bouncy balls.

Moreover, the choreography is very coherent visually: the black-green-white style easily engraves in one's mind. The white dance floor makes the green shorts and black stockings even more striking.

The final scream of the dancer leaving the stage in a squatting position (no surprise!) is not meant to be desperate. It is pushed to the absurd, to the level of humour and game. The same applies to the choreography as a whole: it is due to this very feature that SITz is a piece worth watching.

LE COOL MAGAZINE BARCELONA / francisco estrada

barcelona 2010, London 2013 / SITZ

“Stop for a moment to think what would happen if you were out having dinner when you suddenly leant over, grabbed your knife and fork like screwdrivers and stuffed them into your mouth as you twisted your neck through 90 degrees. You'd almost certainly be marched away in a straightjacket, but this is exactly the kind of madness we always beg for on stage.

Choreographer Angela Lamprianidou has clearly thought long and hard about conventions and the ways in which the body can tear them down. Pure dance still has a lot of life left in it and pieces like Sitz are living proof. Its experimental solo and group moves eschew the grotesque (which also has a place, but not here) in favour of intelligent humour (and spectators' knowing smiles).”

THE HIDDEN PEOPLE. COM / sara blaylock

2010 / SITZ

“I saw an exciting and inventive dance entitled 'SITz' on Thursday, April 29 2010. This work, which fuzzed the line between performance art and contemporary dance, featured three dancers, enacting the learning of movement. Angela Lamprianidou's choreography channeled a proto-human, or perhaps post-human, world, where upright movement was an unlearned or forgotten skill.

They stumbled to stand, combined their bodies to caterpillar walk, and at times moved like high functioning robots. Though abstract and unconventional, the movements were, for the most part, articulate and skillfully executed by SITz's dancers Julia Koch, Mireia de Querol and Lamprianidou. The dance was reinforced by a textured soundscape, composed by P. Rose and C. Galle of Institut Fátima, which moved from a subtle static to literally banging beats to an over-the-top loud waltz.”

BOOZE ATHENS, GREECE / workshop performance



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APPOINTMENT ON STAGE
ANGELA LAMPRIANIDOU (BERLIN)




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ANGELA LAMPRIANIDOU

APPOINTMENT ON STAGE

PREMIERE
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MERCAT DE LES FLORS BARCELONA / sitz



CENTRO CIVIC BARCELONETTA / sitz

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Contemporanis a la Barceloneta, featuring "SITZ" by *Àngela Lamprianidou*



Though each of the seventy some neighborhoods of Barcelona has one, the civic centers of our fair city may not be getting the foot traffic they warrant. These places of culture boast not only theater, dance and art exhibitions, but myriad classes (dance, art, cooking, what-have-you), concerts, free WiFi and, quite often, sweet little cafés.

Barcelona's lovers of contemporary dance are well advised to give the *Barceloneta Civic Center* a whirl. With prices seemingly capped at €2,75 – and quite often free – the dance productions in our city's little beach community are not just economically feasible, but an absolute steal.

Let not a low price disparage quality: I saw an exciting and inventive dance entitled 'SITZ' on Thursday, April 29. This work, which fuzzed the line between performance art and contemporary dance, featured three dancers, enacting the learning of movement. *Àngela Lamprianidou's* choreography channeled a proto-human, or perhaps post-human, world, where upright movement was an unlearned or forgotten skill. They stumbled to stand, combined their bodies to caterpillar walk, and at times moved like high functioning robots. Though abstract and unconventional, the movements were, for the most part, articulate and skillfully executed by SITZ's dancers (Julia Koch, Mireia de Querol and Lamprianidou). The dance was reinforced by a textured soundscape (composed by P. Rose and C. Galle of *vision Páms*) which moved from a subtle static to literally banging beats to an over-the-top loud waltz.

Barceloneta Civic Center hosts several dancers a year in its *Residències de Dansa* program, giving them an opportunity to use the ample dance space to invent, refine and actualize a production. The residency program also brings Barcelona an unpredictable program of dance. Take a look at the center's website for the next round of performances.

By Sara Blaylock

Barceloneta Civic Center websites:
www.civcbarcelona.com
www.ccbareloneta.blogspot.com

Dancers interested in the *Residències de Dansa* at the civic center should email dansa@civcbarcelona.com for details. Applications for this round will be accepted through June 30.

Àngela Lamprianidou's dance *SITZ* will be performed at *Mercat de les Flors* May 9th at 9:30pm. Visit her [website](http://www.angelalamprianidou.com) for more details.

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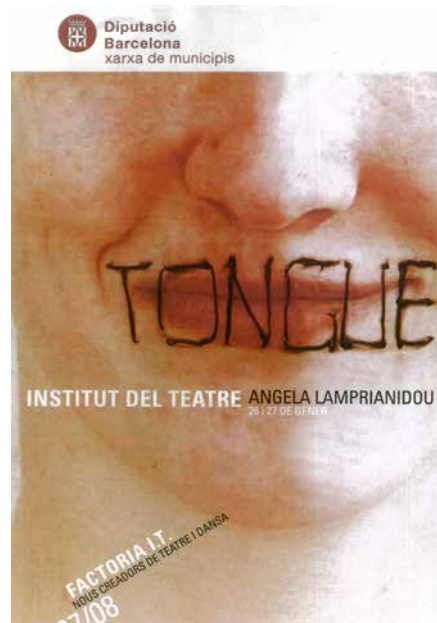
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PONEC THEATER PRAGUE / sitz



SHOWROOM BERLINI BERLIN / the note

TEATRE OVIDI MONTLLOR BARCELONA / tongue



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CRITIC ABOUT ANGELA LAMPRIANIDOU /

Roberto Fratini Serfide, Dramaturg

Educated in the praxis of an articulated variety of contemporary performance styles, and under the poetic guise of the German school of Tanztheater, even since before she graduated in choreography, Angeliki Lamprianidou has been developing her own poetics, both somewhat distant from the frequently narrative or formalistic modules of her most recent training background (in Spain), and singular when it comes to the roots of her Central European stage training. Poetics of systematic “migration” have lead her to naturally align with a particularly sanguine branch (be it ironic or tragic) of the conceptual current. Prestigious exponents of the same current have definitely praised her adeptness in performance throughout the years. The same poetics has led her to a patient and consistent broadening of the commands of language, and under the sign of a discourse halfway between the lyrical and the grotesque, to tackle the hindrances of language as a bodily vehicle of communication (Tongue), about the miraculous cathartic ironies of the thing called “dance” (Katharsis, Loop), (SITz) which denounces the concomitant anesthetizing of both the body and its inhabitant and its senses, (Alihop) about the topic of domestication, and (Opa Europa) about the Greek crisis as an initiator in Europe. She’s no stranger to the matching and mismatching between fields as distant as odontology (which has been and still remains the counter-altar of her creative parable) and choreography. Nor is her work immune to a certain emotional extremism, perpetually fluctuating between the tragic spirit of her native Greece and the lighthearted deconstruction of that very spirit: a wink, both emotive and cynical, at the cultural myth of her homeland. For if there’s a detectable pattern in Lamprianidou’s modus operandi, it is that of allowing the gradual accumulation (soundly Brownian and post-modern) of a series of corollaries about a challenge (or a paradox) of movement to ooze forth of its own accord and culminate in its own poetic “programme”.

While this methodology may cause an unruly blossoming of ideas around the initial Concept, the vitality of Lamprianidou’s poetics remains centered around unflaggingly seeking the ever-changing borders between a certain theology of disorder and a certain operative nostalgia for order; about seeking a possible mediation between the analytical deconstruction of formal discourse and the abrupt shortcuts of provocative theatricality; or about newly seeking a median temperature between the pensive tone of the overall message and the unbridled joy of its display on stage. This search for “operative borders” is set within the framework of an idea of dancistic creation based on the inherent “complicity” of feminine creative thinking. This is how Lamprianidou constructs and deconstructs her pieces: as feminine conspiracies that unravel a sinuous logic, covertly political and consistently ruthless with the moulds of a certain —genetically masculine— way of thinking about pure form.