EXPOSÉ PRESS_ Quotes_angela lamprianidou_1

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-catalangerman 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 ideoligical 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







MERCAT DE LES FLORS BARCELONA / sitz



PONEC THEATER PRAGUE / sitz





CENTRO CIVIC BARCELONETTA / sitz

the hidden people™



Danza Contemporánea en el Centre Cívic Barceloneta

Andread of the man

Contemporanis a la Barceloneta, featuring 'SITz' by Ángela 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 rechibitions, but myriad classes (dance, are, cooking, whathaveyou), concerts, free WiFi and, quite

Barcelona's lovers of contemporary dance are well advised to give the Barceloneta Civic Center a whirl. With prices seemingly capped at 62,75 – 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 dispurage quality: I saw an exciting and inventive dance entitled STD' on Thronday, April 39. This work, which bound the line between performance art and contemporary dance, featured and the performance of the performance

Barceloneta Civic Center hosts several dancers a year in its Residencies 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.civicbarceloneta.com

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

Ángela Lamprianidou's dance SITz will be performed at Mercat de les Flors May 9th at 9:30pm. Visit her website for more details.

Share this:



■ Ninguna respuesta

TEATRE OVIDI MONTLLOR BARCELONA / tongue



SHOWROOM BERLINI BERLIN / the note



LECOOL LONDON / sitz





Location Map

when 10pm

how much



dance Sitz, by Angela Lamprianidou

Uber-interesting it would be if at some important dinner you decided to bend yourself backwards, grab your knife and fork like they were screwdrivers and dish yourself up some food with you neck bent 90 degrees. It's a safe bet to say that you'd end up in a straightjacket, but up on the stage it's just this type of "madness" that we seem to always as for. In this vein, choreography has offered a means to think hard about the conventions and the possibilities the body offers Antic Teatre, c/ Verdaguer i Callís, to destroy them. And in doing so, elaborate designs within space and time. Pure dance has a time and place like Sitz by Angela Lamprianidou where we're shown with movements both individual and collective, the spirit of the experimental, albeit avoiding the grotesque (which is also fascinating but that's for another time). All with a healthy dash of humor, of an intelligent sort of complicit smiles./ Francisco Estrada Trans. by DonVito

ADD TO CALENDAR

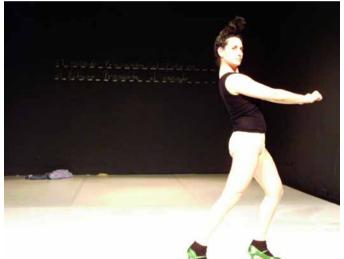
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TANEC PRAHA CZECH REPUBLIC / sitz



MS STUBNITZ HAMBURG / ali hop





TIME OUT MAG BARCELONA / back to emotion



THEATER VIC SPAIN / sitz



ANTIC TEATRE BARCELONA / sitz



ANTIC TEATRE BARCELONA / opa europa

★ 29 i 30 Setembre 29 y 30 Septiembre 29 & 30 September 29 et 30 Septembre ★

ANGELA LAMPRIANIDOU

"Opa Europa tanz tanz sonst sind wir verloren : (Opa Europa, balla, balla sinó estem perduts)"

ESTREN/

durada / duración / duration / durée: 45 min

Nous lienguatges del cos Nuevos lenguajes del cuerpo New languages of the body Nouveaux langages du corps

> DISSABTE: 21:00 DIUMENGE: 20:00

> > HORARIOS SÁBADO: 21:00 DMINGO: 20:00

SATURDAY: 21:00 SUNDAY: 20:00 5 euros

SAMEDI: 21 DIMANCHE: 20 5 eu







Coreografia: Angela Lamprianidou Música: Dimitris Mitropanos, Melina Merkouri, Eleuthería Arwanitaki Veu en off. Julia Koch Initèrpets: Angela Lamprianidou, Paco Lopez i Elisabet Ruiz com a convidada Llums: Andrés Acebes

www.lamprianidou.com →

+] llegir més /// leer més /// read more /// en lire plus →

Ella és Helias. La coreògrafa Angela Lampriantidou transita a través de les seves identitats (espanyola, alemanya i grega), i va entrant en tros diferents realitats. Angela neix a Alemanya, és d'origen grec i viu des 11 anys a Barcelona. Aquesta melange i viul i permet fluir en aquests tres conceptes geográfics i/o

Amb la mitologia grega i els balls tradicionals grecs, estableix un diàleg entre la seva biografia

"Zeus ve i roba a Europa, tan de bo que aixe

"Les entrevistes i trobades entre públic, convidats, Zeus i Europa poden suposar un menjar tan lleuger com indigest, així que, si us plau, abans d'aquest espectacle no s'ha de montre follers espectal."

"Tanz Tanz oder wir sind verloren (ballar, ballar o estem perduts) és l'únic que ens queda? "

estem percius) es l'unic que ens queda? "
Angela Lamprianidou. Hois soc l'Angela Lamprianidou, Hoi soc l'Angela Lamprianidou, Hoi sis anys que estic creani expectacies com Sitz, Alhop, Back to emotions, Katahreis Loop. Els meus expectacies van ser convidats a Outnow Fastival Alemania, Voltes Kraft Spektakel, Tatate Pag. Soc licenciada en concegnital noves tocniques d'intripretació, per l'institut del Tatate Pag. Soc licenciada en concegnital inoves tocniques d'intripretació, per l'institut del Berlin i Barcotina. He col-Borot ante Totoyo Berlin i Barcotina. He col-Borot ante Totoyo Alexandra Rauh, Carol Borwn, Santiago Sempere etc.

Per mi la dansa no té una forma sola, sino que és una energia continua i emocional. Aquesta vegada volia dissenyar un espectacle amb un moviment quasi hipnòtic, perquè la qualitat del moviment està molt forta i genera quelcom. Aquest quelcom us l'invito a compartir. Ella es Hellas. La coreógrafa Angell Lamprianfolou transita a través de su identifades (española, alemana y griega), y ve entrando en tres diferentes realidades. Angel nace en Alemania, es de origen griego y vivo desde hace 11 años en Barcelona. Est melange³ vital le permite fluir en esios tre

als

Con la mitología griega y los balles tradi

griegos, establece un diálogo entre su bio
la política actual. Nosotros y la polís.

"Zeus viene y roba a Europa. ¡Ojala que esto

un invitados, Zeus y Europa pueden s comida tan ligera como indigesta, a favor, antes de este espectáculo i

"Tanz Tanz oder wir sind verloren (bailar,

ampriancios, hace 6 años que atory cruando sepeciados como Sitz, Althop, Back to smotions, Katathrals Loop, Mis especiados como Sitz, Althop, Back to smotions, Katathrals Loop, Mis especiados Cutton Festival Alemania, holises Krint Spektakel, Misc Moca Battle, Alemania, holises Krint Spektakel, Misc Moca Battle, Misc Moca Battle, Misc Moca Battle, Misc Moca Marchael Carlos de Carlos

She is Hellas. Choreographer Angel Lamprianidou moves between he various identities (Spanish, German and Greei and enters into different realities. Angela wa born in Germany, her origins are Greek, and shas lived in Barcelona for the past 11 years. Thi combination of identities means she can fit between the three geographic and/or menti-

Using Greek mythology and traditional Greek dance, she establishes a dialogue between her biography and current politics. Us and the polis.

Zeus comes along and steals Europa. If only

"The interviews and encounters between audience, guests, Zeus and Europa are a meal ooth light and indigestible, so please make sure

"Tanz, tanz oder wir sind verloren (dance dance, or we are lost) - is this all that we have

eitol My name is Angela Lampfanidou; I am a conceptible nad a performer. I have been eating performances such as Sitz, Back to eating performances such as Sitz, Back to stand to the second such as a such as

me dance has more than one form, it's a initious and emotional energy. This time I ted to devise a show with an almost hypnotic ement, because the quality of movement is ing and generates something – something I junite you to share.

RECOMENDAMOS

ME COLLECTORS ROOM BERLIN / kunst bewegt uns



BESUCH WUNDERKAMMER AUSSTELLUNGEN VERANSTALTUNCEN KINDERPROGRAMM

SCHNITZELJAGD SCHULE + KITA PARTNERSCHULE KINDERFESTE ARCHIV

STIFTUNG OLBRICHT OLBRICHT COLLECTION CAFE & VERMIETUNG PRESSE SHOP



Am 19.12.2014 um 13.00 Uhr präsentieren wir im Café des me Collectors Room das Projekt "Kunst bewegt uns". Der Tänzer und Choreograph Mikel Aristegui hat gemeinsam mit Schülerinnen und Schülern des Campus Hannah Höch und im Rahmen des Modellprogramms "Kulturagenten für kreative Schulen" eine geheimnisvolle Performance entwickelt. Spiegelverzerrungen, sich bewegende Puppen, präparierte Tiere – ausgehend von der Wunderkammer Olbricht werden Schätze zum Leben erweckt und zur Aufführung gebracht. Lasst Euch überraschen!

Künstlerische Leitung (Konzept, Choreographie): Mikel Aristegui /

Choreographische Mitarbeit: Angela Lamprianidou / www.lamprianidou.com Darsteller: Loreana, Sarah, Walid, Luiz, Luca, Feli, Emely, Ilyas, Angi, Minal, Felix H., Lana, Tim, Melissa R., Jakob, Celina, Lamme, Felix, Jamie, Dion, Justin, Emre, Melissa (Klasse 4/5/6 a des Campus Hannah Höch, Lehrerin: Silke Biniek, Erzieherin: Marita Pundt)

Dank an: Anne-Katrin Schreyer-Lange, Peyman Pajouhe

MERCAT DE LES FLORS BARCELONA / llancar al cos

LLANGAR EL GOS A LA BATALLA 2010



Educada com intérpret a practicar una pluralitat articulada d'estilis contemporanes, i imbolis pels humero policis del franchisatre de fescola silemanya. Angelia Lampriandou ha anat sileborare, banno de finalizare de testola sispenieria de conceptifica, une silemanya andere de l'accidente de testola sispenieria de conceptifica, une silemant de l'accidente de formació más recent (frespanyol). Alor mateix de un estil discisionation properties de carbotte totalante destante de formació más recent (frespanyol). Alor mateix de un estil discisionation properties de carbotte totalante destante de formació más recent firespanyol. Alor mateix de un estil discisionation, estra un destante de formació de formació de la sexió formació de la sexió formació de la sexió formació de la sexió de la sexió de la destante en aquesta sunyol. Una policia de frenga ad alimente en atualizament amb uso branca sengolisa (per ribicia o per trágical del corret conceptual deponente persogniquos del másico corret sen duple han destante en aquesta sunyol. Estante de la correta del correta de la correta del correta del correta de la correta del correta

udoese, chalifreques, provise de la cosa anomenada dannal Ratharista, Leoph.

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LAMPRIANIDOU

intèrpret va ser a l'obra de Tome



TANEC PRAHA CZECH REPUBLIC / sitz







ANTIC TEATRE BARCELONA / short cuts collagen

ANTIC TEATRE -ESPAI DE CREACIÓ

TEATRON

Home = 2011 = marzo = 09 = 10 = 13/03-MIREIA DE OUEROL I DURAN I ANGELA LAMPRIANIDOU CIA LAVS

10 A 13/03-MIREIA DE OUEROL I DURAN I ANGELA LAMPRIANIDOU CIA LAVS.

9 marzo 2011 . Jus anticteatre . in Genera

Agenda

Info sobre ar

· Proyecto arti

10 a 13 Marc 10 a 13 Marzo 10 to 13 March *



"Short cuts collage

DUDIE - DISABLE: 21:00 H DITIMENCE 20-00 H

106 // socis 86

HIEVES a SARADO- 21-00 H DOMINGO 20:00H

THURSDAY to SATURDAY: 21:00 H

SUNDAY 20:00 10€ // members 8€

10€ // socios 8€

reservar: 93 315 23 54



Coreografia i interpretació: Angela Lamprianidou, Cia. Lavs LLums: Ignasi Llorens Música: Paul Rose

Col·laboradors: Institut del Teatre, Barcelona Schwankhalle, Bremen

lamprianidou.com →



WORK REVIEW_angela lamprianidou

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 it s 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 inmune to a certain emotional extremism, perpetualy 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 wirhin 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.