



© Stanislav Dobak

## GEORGIA VARDAROU PHENOMENA

Phenomena are humanly provoked events, moments of tiny contents that surface, outbursts of statements, emptiness, reactions and enhancements of a narrative that is turbulently being shaped.

In Phenomena the Greek choreographer Georgia Vardarou focuses on the personal, individual movement. Three dancers make their own movement language and their own trail. The choreography seems to emerge spontaneously. Conflict and harmony determine the storyline. The only boundaries are the theatrical space and the need to give meaning to the absurdity of movements.

Phenomena, the first group choreography created by Vardarou, is inspired by Hardcore Research on Dance (2012), a solo created around the origins of her personal way of movement.

## CREDITS

**Concept & choreography:** Georgia Vardarou **Dance:** Stav Yeini, Georgia Vardarou, Eleanor Campbell **Creation:** Stav Yeini, Georgia Vardarou, Eun Kyung Lee **Light design:** Salva Sanchis **Music:** Tyondai Braxton, Rubric Remix (Rework Philip Glass) & Beck, NYC:73-78 (Rework Philip Glass) **Coach:** Marc Vanruxt **Technique:** Stanislav Dobak  
**Thanks to:** Griet Verstraelen & Filip Mattens **Postproduction:** Hiros (Brussels) **Coproduction:** STUK Kunstencentrum (Leuven), Jardin d'Europe/ Workspacebrussels (supported by the Culture Program of the European Union), Kunst/Werk (Antwerp) **In collaboration with:** Wp zimmer (Antwerp), Ultima Vez (Brussels), Kunstencentrum Vooruit (Ghent) **With the support of:** the Flemish Community

### Trailer & Interview with Georgia Vardarou:

<http://www.hiros.be/en/projects/detail/phenomena>

**Registration performance:** <https://vimeo.com/65626800>

(pw= phenomena-full)



© Stanislav Dobak

## ON TOUR

26.03.2013	Kunstencentrum STUK, Leuven <sup>BE</sup> <b>-PREMIERE-</b>
21.09.2013	Takt Dommelhof, Neerpelt <sup>BE</sup>
01.02.2014	Kunstencentrum Monty, Antwerp <sup>BE</sup>
28 + 29.03.2014	Les Brigittines, Brussels <sup>BE</sup>
15 + 16.08.2014	8:tension, Impulstanz, Vienna <sup>AT</sup>
03.10.2014	CC Maasmechelen, Maasmechelen <sup>BE</sup>
23.10.2014	CC Strombeek, Strombeek <sup>BE</sup>
14 + 15.02.2015	Onassis Cultural Center, Athens <sup>GR</sup>
23 + 24.05.2015	MDT, Stockholm <sup>SE</sup>

# BIOGRAPHY

## GEORGIA VARDAROU

°1983, Athens, Greece, lives and works in Brussels.

Georgia Vardarou was introduced to the world of dance when she was four years old. At the age of ten she enrolled in the preparatory department of the State School of Dance before entering the professional department of the same school at the age of 18. After her graduation in 2004 she danced for the choreographer Apostolia Papadamaki and arrived in Brussels where she continued her studies at the dance school P.A.R.T.S.

During her studies she created several short pieces, mostly in collaboration with Gilles Polet and Tassos Karahalios, which toured in several festivals in Europe. During the graduation tour she danced in RAIN, a piece by Anne Teresa De Keersmaeker.

After her graduation in 2008 she started working as a dancer with the choreographer Salva Sanchis (Kunst/Werk). She has taken part in several pieces by Sanchis, Marc Vanrunxt, Cecilie Ullerup Schmidt and Lance Gries.

In 2012 she started the research project Hardcore Research on Dance which resulted in a short solo that toured in festivals in Europe. In response to that piece, both Marc Vanrunxt and Salva Sanchis each created a short solo for her. Together with Hardcore Research on Dance these three solos were presented as a single solo under the title Trigon.

Continuing with the same kind of research and questions as in her solo about personal movement and the eloquence of the language of dance, she recently created her first group piece Phenomena.

Together with the sound artist Stijn Demeulenaere and Marisa Cabal Cabeza (Busy Rocks), they then created Sonic Theaters, a performance for public spaces based on the listening experience of binaural microphones.

She is currently working as a dancer with Anne Teresa De Keersmaeker for the new creation of Rosas.

# POST MODERNISM AS WE HAVE NEVER SEEN IT BEFORE

by Pieter T'jonck

Just a year ago the Greek Georgia Vardarou amazed the world with her solo 'Hardcore research on dance', an utmost unsexy title for an hour of pure pleasure. She twisted her body into many shapes and dance languages. A confusion of tongues that did not feel like a punishment but like a freeing. 'Phenomena' is the sequel to this performance, but this time with a trio.

'Phenomena' is certainly still Hardcore. The dance performance opens in complete silence, undisturbed in the first quarter of an hour. The bright white floor leaves room for three coloured planes in the elementary colours blue, yellow and red. They are lighted by a spot. This Spartan strictness is known to us: it is (post-) modernism of the pure shape or movement which should be interesting in itself. However, it leaves us slightly with a feeling of unease. In this sacred room no improper word may be spoken. But: 'Who's afraid of red, yellow and blue' anyway these days? A whole generation of art historians has been working like mad to expose the male, white preconceptions behind this puritanism (known in dance as the heritage of Cunningham). Modernism: the real expert looks down on it. However, the bloody seriousness still reflects the rites of 'skilful' dancing.

Vardarou is doing something else with it though. She settles and snuggles up in that paradigm. She takes it completely serious, but it does not prevent her from looking around. In the first place she looks at what this credo has done to her. What laws has she been marked by? And secondly: what are the blind spots thereof: what pure movements do not seem to be so pure after all that they still can be acceptable?

In a crazy, but also completely non-ironic, serious way she discovers what the modern image keeps secret. It does not stand alone, but stands opposite an uncontrollable abundance of (dance) history and everyday (dance-) phenomena. Different from a real modernist she does not keep them secret, but uses them on the same basis as 'traditional' material.

Independent of a very precise spatial articulation of the three female dancers - sheer joy - she follows a number of clear strategies. In the beginning the three women seem to discover each for themselves all possibilities of their bones and legs. Too much to tell - and so deadly boring and demonstrative. Until the dance gets stuck in turn, in the same demonstrative way, but unpredictably (I do not know how they do it) at the exact same moment with all three of them.

This emphasizes the fact that all that pure beauty also “works” simply by the effect. It is not as pure as it seems.

Strategy 2: improper movements and empty effects. Vardarou bent over and strolling around with feeble arms, or silly games with folded bodies scuttling on stage. Also a pure movement, but without grace or solemnity.

Strategy 3: there is never any contact between the dancers, only for functional purposes. Until the last scene. In the mean time you have had almost enough of the ‘new agy’ editing of the music by Philip Glass. But then there is a moment of intense, be it denied contact between Stav Yeini and Vardarou, whereas Eun Kyung Lee remains fully out of the picture. No matter how pure we wanted to be, dance is about contact, bodies, vital rhythms.

This performance does not become a loaded indictment against modernism, as it settles completely in the modern paradigm. It becomes an enthusiastic pleading for the subversive lightness and indefiniteness, being its fundamental programme. Marvellous.

## THE DANCE OF THINGS \* \* \* \*

by Sarah Vankersschaever

I never thought I would need a dictionary to write about a dance performance. But Greek choreographer Georgia Vardarou’s Phenomena was influenced by ‘phenomenology’.

So here goes: ‘Phenomenology is a philosophical method (developed by Husserl) that attempts to describe the constitution of the world in the mind and the essence of things by means of the mental-intuitive consideration of things, not by rational knowledge’. (Yes, I also read it twice.)

In Vardarou’s practice, this takes the form of a choreography in which each movement, each detail becomes a phenomenon that takes place before the eyes of the audience. A look at the spectators, a dancer touching the elbow of another, a hand on a stomach: a lot of small gestures, and yet there is nothing trivial in Phenomena.

Three female dancers move almost noiselessly across the white stage. On the floor, three coloured areas that light up. The dance they perform is charmingly absurd: like a being that has hatched on the spot, they patter across the stage with tiny steps. And fall over when another dancer throws herself at their feet.

But nonetheless arms and legs sway in wide arcs through the air: with such incredible suppleness and elasticity that we wonder whether the dancers would bounce back like a big kangaroo ball if we let them drop from the air.

Georgia Vardarou has created a highly personal language with an apparently simple vocabulary. She places it with Phenomena in a range of contexts, from silence to funkier or ambient-influenced soundscapes. In doing so she demonstrates the versatility of her idiom as a choreographer and dancer.

We were hypnotized by the hour-long performance.  
Georgia Vardarou is well on the way to becoming a phenomenon.

## CONTACT

**Co-ordinator:** Helga Baert, helga @ hiros.be  
**Business support:** Marieke Rummens, marieke @ hiros.be  
**Production:** Karen Verlinden, karen @ hiros.be  
**Communication:** Saar Van Laere, saar @ hiros.be

## HIROS

Hiros is the joint venture of the management offices Margarita Production and Mokum. Together we continue to build a solid framework for individual artists and artistic projects.

Margarita Production vzw + Mokum vzw  
Slachthuislaan 29 Boulevard de l'Abattoir - 1000 Bruxelles (BE)  
+32 2 410 63 33 - contact @ hiros.be - www.hiros.be  
Margarita Production tva. BE0862 325 347 - Mokum tva. BE0895 726 209