

Comments on the three solo interventions

Tsifteteli like a man

Here, for example, from the top up the body is very stiff. You're not on the rhythm too much, a very manly element too. The step is very heavy, you'd never see it from a girl. The arms are frozen. It reminds me of the best men in weddings trying to get the girl. The men who know the dance but they don't connect to the body. A traditional sensation.

Romantic drama like a non-Greek

I could recognize the movements of Silvia (right middle). Both Silvia and Nane (right bottom) were moving forward and back. It's weird that both of them were using the hands. When you (middle bottom) and Despoina (left bottom) were dancing it you had another reaction, because you knew what it's about. Why did they make this specific move, though? Did they understand that someone is going somewhere? Both Nane and Sylvia understood that it's a painful love song. It's weird that these movements seem normal on the non-Greeks but it looked funny when you were doing it. Because you were trying to mimic their movement very intensely and you didn't give any depth to the performance. For it to not appear ridiculous, weird or funny, you certainly need to be expressive. Like the guys in the bar trying to find how to move. In terms or rhythm, in the beginning you enter the beat and then you go to the upbeat.

Zeimbekiko like it's contemporary improvisation

I see movements of Stefanos on the floor. Touching the feet like stretching. It doesn't look foreign to what we know as zeimbekiko. Zeimbekiko is an improvisation of movements and limits. It's like you're stretching the limits and introducing someone else's movement. It doesn't look foreign to one who knows zeimbekiko. It can have variations, transform and become "new age zeimbekiko". It is nice to see someone else's movement material. 9/8 is a rhythm you have to be accustomed to to be able to dance it. When you have never listened to it, you can't dance it.

A very conscientious decision is needed to not let yourself get influenced by the style. It's like salsa, it's innate to move your hips. Like tsifteteli.

If you keep 9/8 with the same tempo, it's always zeimbekiko. Whatever movement you may do, if you respect it. Tempo is the most important and intense.

Feedforward

I like adapting from other cultures and interacting with them so I think this should continue, because I find it interesting. There is a humorous element that needs to be developed. I don't know if you want to use the Greek music, it could be used or changed. I like the multi-culti, getting influences from others whether it has to do with your material or not. It's ok for gender elements to appear.

So, the most important elements of what I see in your work up to now are:

The interaction with multiculturalism/ Gender

Humor (very important) without becoming a caricature.

Rhythmicality.