

2017

MindoraDance

Choreography

Workshop



Photo of Mindora in her performance piece *Mindora's Box*



Trained in Drama and Dance at the Arts Educational Schools in London (presided over by Sir Andrew Lloyd Webber), Mindora has enjoyed a career as dancer, choreographer, instructor and visual artist for 30 years. A star pupil, who became West End material by the age of 16, she later trained in ballet, BMC (Mind Body Centering) and Laban notation as well as developed an avid interest in researching body work. A pioneer of "video dance" in the 1980s, combining multimedia with live performance approach, her performance piece **Dark Light** was curated by the ICA (Institute for Contemporary Arts) for its groundbreaking approach.

She further evolved her style of interpretation in Paris, where the association **Eclipse Multimedia Arts** was born. A founding member of the collective TACT, a group of dancers and musicians who work outdoors in La Villette, the Pompidou Centre and the Luxembourg Gardens, Mindora also takes part in *Hors les Murs*, a platform for in situ dance street performance and circus arts

Having devised her own method of working— combining **Contemporary Dance** with anatomical awareness/release work promoting the development of individual creativity-- she has been conducting workshops at the Drill Hall Arts Centre in London as well as been invited as guest instructor in Barcelona and Zurich and other centres abroad.

In 1993, she founded **Eclipse Multi-Media Arts Space** in Athens, Greece—an open non-profit centre concerned with uniting and developing new contemporary art forms, as well as providing an international platform for dance performance projects, visual arts exhibitions and workshops.

Today, the approach is multidisciplinary, intertwining movement, voice work and visual effects. She instructs and encourages both dancers and actors to go beyond the limits of industrialized approaches that undermine individuality, always challenging her performers to use textual and physical vocabulary simultaneously.

Mindora has created over 20 danceworks for performance, film and videoart and continues to evolve, develop and perform her solo choreography and improvisational work. .Based in Berlin since 2014, Mindora has taken part in Tanzfabrik, Berlin's partial residency program where, during the summer 2015 workshop, she choreographed **The Rough Romantics**, her latest performance piece that reflects her own cultural cross-over. This experience has inspired and, in fact, manifested in her a need to create other works whose language is universal.



How I Work

My desire to work comes from my love of exploring and experimenting from the deeper sources of myself—my interior self. It is this impulse which has thrust me into difficult and dangerous voyages of discovery.

To create contact with your deeper feelings and transpose them into a physical expression and form while still remaining true to the original unconscious stimuli is more demanding than working with a conscious idea or concept. There is no safety net. No limits to impose. You have to trust your instinct. It is only when a work is complete that I see it as a whole, and then the meaning becomes tangible, clear.

While dancing, creating movements to exact the tempo, the moods of my complex and sometimes expressed feelings, I am too intensely involved to evaluate the process beyond its significance to the present moment-- i.e. the actual structure and formation of the dance. It is like giving birth! Gradually, I am aware by piecing it together like a jigsaw of images from a dream what my body is trying to articulate through the unconscious wherein the channels become open.

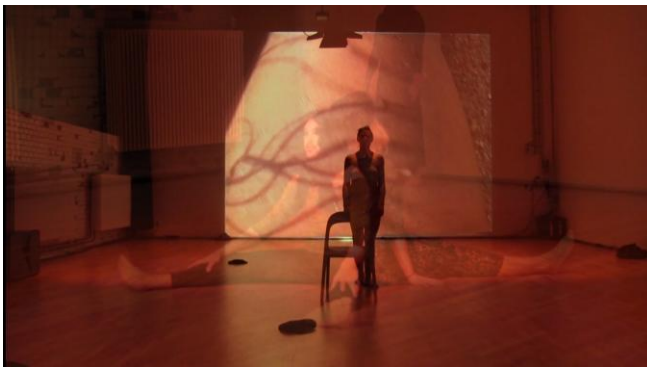
I feel we live in a world of complete lack of communication. We do not really know our feelings; we do not really want to exchange, share, and communicate. There is a terrible fear, and we are dying of fear, of lack of contact.



The Process of Creation

I was a star pupil at Arts Ed student in London and received training in ballet, modern dance, tap dance, theatre and opera. I dreamed to be Bette Davis in *All About Eve*, to sing like Françoise Hardy, and to do the cabaret with Liza Minnelli. Fortunately, I had a baby and that changed my career: I started to dance. After about two years I knew what I wanted to do and it was very simple: to give life again. I wanted to use movement, dance and space as a matrix. My proposal was to speak of interior space, as birth is somehow a path to outdoors of the mother. I didn't want to tell the painful story of my Cesarean that caused my abdominals to suffer, but I wanted now to devote myself fully to the craft of dance. It was a crucial decision, and every day in London, I asked the question: what kind of dancer do you want to become?

My first solo exhibit *Dark Light*, was a performance installation and dance with electronic music by Louis and Beb Baron. Inspired by *The House of Incest* by Anaïs Nin, it was presented and awarded at the ICA in London in 1988. I then started my first workshops, Body Workout and movement at the Drill Hall Arts Centre, and I continued to train myself independently in London and Paris while presenting my work across Europe. I moved to Paris in 1996, where I founded the company Mindora. Having worked mainly as a soloist, my most recent pieces, *I'm a Pisces* and *The Rough Romantics*, mark my renewed interest in choreography. My creative process pays tribute to two major figures of the 20th century: Anna Halprin - 'process is the purpose' – and Yvonne Rainer - "the mind is the muscle".



More than ten years after my departure in 2005, I came back to France having discovered that I am once again a choreographer! From the beginning I had this picture in mind: a naked spectator as a baby, who contemplates the world that unfolds before her. She is trapped inside time and space; on the edge of active life, and she dances: it's strange because

we – the real audience – are outside, yet we can see everything through her nakedness. The inside-outside dialogue I wanted to create in this piece is completely symbolic.

Disconnecting and Reconnecting with the Body

I am always interested in accidents. Prone to accidents. A lot of experience. So, I put this piece together having realized I had often lost my body. Was disconnected from it—paralyzed psychologically, wondering if I would find it.

I want people to get back into their feeling power, into their body. Ohhh you get paralyzed, disconnected. How does it reconnect? And, in what way? And, what would it be if you lost your body? So how does that feel when suddenly it is working again? I mean you're in rapture! It's an experience ...because you lost it for a period of time so then you regain that feeling of what it is to have two legs. We have gotten into a political situation where we are seeing bodies all around us. The experience of anything accidental or traumatic... whatever paralyzes you doesn't have to be negative. It depends upon how you can restart your energy field. The energy field is there for you to reconnect to, to tap into and get beyond that negative experience

Positive Manifestation

I believe that whatever you want, with the intensity of feeling, you're going to get it. And, it doesn't matter how it looks. I also believe you should go for it in any way or form, meaning, if you're not ready and you just want to experience something in your body and you say, "Yeah, I'm just going to do that". Do it! Why should you think that you have to conform physically or mentally to anything to do something you want? You just have to want it, intend it, expect it. And feel buzzed up and good about it... because it's your life. Who's controlling it? You've got to have a positive intention. And it's got to be in your brain waves. Every day. Whatever's going on around you, whatever you see. Anything can be a disconnection to what you want because it can infiltrate you so heavily that I feel that people get lost...meaning, they somehow get out of bounds from their original intention. And, then they say 'Oh, I can't. . because". Because, because, because, whatever. And, that's not a good feeling. And, I think because we share our faith, our environment, what are we giving over to each other ?

Self-Empowerment

The only thing that can corrupt you is your own self. Nothing else. You've got to work on yourself. That has to be a positive self. And, if you identify with negative stuff daily you're going to get stuck. Our performance is part of that feeling that you go through this as an accident but you come out of it. And, then, when you come out of it you feel the vibrations of what you want. So, I want to share that with you... a work in progress. To get into that intensity, the empowerment.

Labels

I don't believe there's a limitation for anyone--whether you want to do choreography or improvisation and what you want to call it. I mean, whatever... that's not important. Because, even if you label what you do, it still doesn't mean anything. We have already decoded the postal codes.

Who Leads, Who Follows

When you go out into the street you always see that .somebody who's leading. The rest are following like a reverberation coming from the one who's really feeling what's happened to him or her. I don't think we identify with any gender. We communicate with a 'he' or 'she', but it's not our intention to identify as a he or she. Or, I mean, there could be another, because I made that choice between the dancers-- who would be leading and those who would follow-- and it isn't a question whether it's a he or she because they all have their own different voices and you just have to follow along with it. Sometimes, I switch off some people's voices if I think it's necessary, if I listen and hear it again and again. In one version I did, one girl was French and I told her you could switch to French, if you like. So, she was doing it in French. So it could be this hugely linguistic thing with every dancer speaking their own language.

What is the voice to you when you speak?

It's everything! The voice is the guidance that comes from inside me. When I close my eyes, I just hear it, hear it guiding me. And, it's kind of belief. It's not really me, either. I mean it's not me... it's me but not me...meaning... it's something beyond me and it's guiding me. And, it's telling me actually where I want to move towards. And how. That voice...I think the physical structure would not have the same emphatic and ambiguous also feeling which physically it can have. The voice carries it through And, I did it deliberately. I remember, I allowed my voice to be speaking with my body at the same time—physically--when my knee went down and I said "Ohhhh, what do I want my knee to do-- to fall and slip and slide". And, yes, so it was a guidance, definitely, the voice was a guidance in the whole production.

Biography

Mindora's work involves design, performance, scenography, staging, and choreography. Born in 1956, she was trained at the London School of Contemporary Dance (LSCD), the LABAN and the Arts Ed and then went on to found the new company Mindora in 2014 in Berlin, with the objective to transmit her know-how to younger generations eager to break the rigid codes of classical dance schools and other disciplines.

Mindora's professors of Anatomy Release and Dance Contact, include Steve Paxton, Patricia Kuypers, Julyen Hamilton for improvisation at the LSCD, Sue Maclennan, Claire Hayes, and Vera Orlock, pioneer for the Body-Mind Centring® and Alberto Sorbelli. It was in the Drill Hall Arts Centre that we noted her own style of coaching young dancers, encouraging them to improvise and create their own

choreographies. She developed a remarkable, singular and hybrid style, at the crossroads of many disciplines (Theatre, Dance, Visual Arts, Music). In Paris she taught at La Roulotte à Vapeur dance school directed by Pascale Jacot, and for the Mayor of Sceaux to launch dance shows for children. Performances were presented in London, Athens, Berlin and Paris. International recognition started at the Institute of Contemporary Arts (ICA) who invited Mindora to produce Dark Light

(1988), a solo choreography incorporating footage from the 1952 film *Bells of Atlantis* directed by Ian Hugo, then lover of Anaïs Nin, and marked by a collaboration with the Visual artist and photographer Etios. In the early 2000s, a new collaboration started in Paris with accordionist Claude Parle. Also interested in art, music and multi-media, Mindora was invited by Daniel Kientzy to participate at the Musica Nova Festival where she staged JOURNAL 99

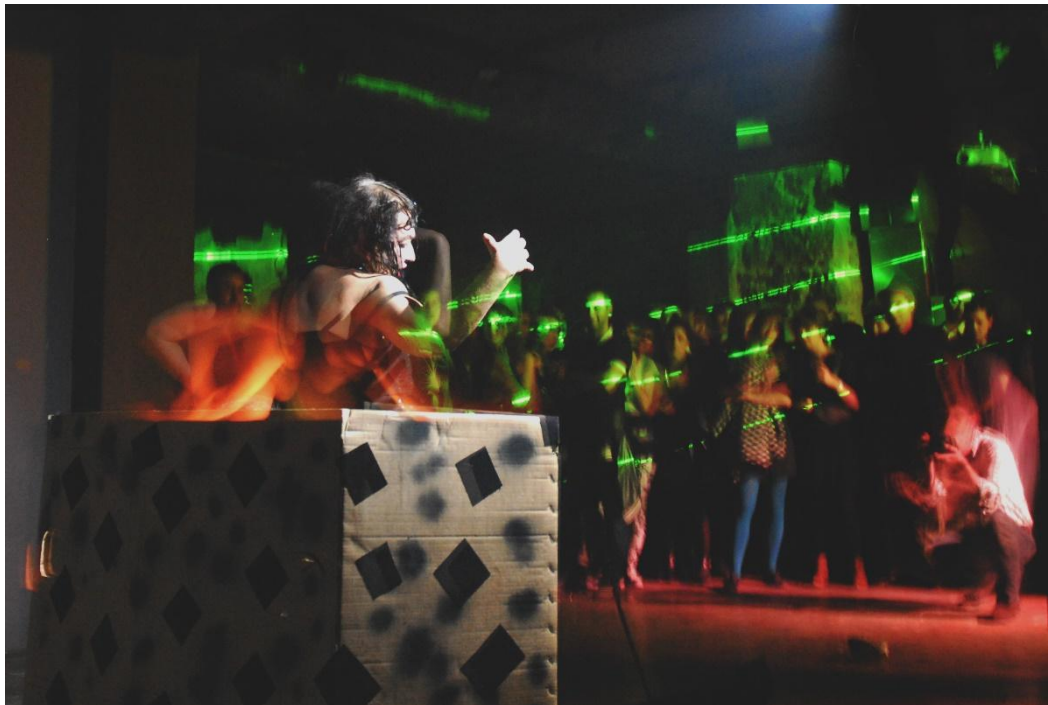
with choreographer Liliana Iorgulescu (2002). Mindora's interest in architecture influenced her artistic and aesthetic output; it drew her to European cities, especially Paris. The works of Mindora are animated by the question of space and rely heavily on scenography and video devices. Nourished by the thought of Sorbelli, she sees her work as the renewal of form that leaves it in the imagination of

the viewer, a bystander, a dancer or a 'real' spectator, which breaks the need for a linear narrative framework. Invited by the École Nationale Supérieure d'Architecture la Villette in 2004, Mindora designed installations and performance pieces, including PRESENT SHOCK 2 and I AM HERE during her residency, which lasted a year. She inspired young architects and young break-dancers with her passion for dance and "synekism" through her workshops entitled Connecting in Space





In 2007, Mindora was an artist associated with the ReMap in Athens, parallel to the Biennale of Athens festival, an initiative that sought to reinvent the city which was then coined “the new Berlin”, according to some cultural venues. In 2008, Aurora Auspen, now curator of the OCA in Norway, arranged a performance at the art space d' Contemporain K44 in which the invited were encouraged to dress up as Mindora in the presence of the famous fashion photographer Filep Motwary. In 2009, Mindora creates Saints or Sinners in Greece on the occasion of ReMap



2 with the curator of contemporary art, Marina Fokidis, which was an itinerant show that expressed how Athens was of the day, urban and multicultural: with brothels and a Chinatown, for example. Also in 2009, for the programming of Christmas Dark Christmas of BIOS in Athens, the Centre for Visual Arts and Digital, produces the installation-performance Mindora's Box, which integrates a parody of Marilyn Monroe's Santa Baby song that she sings wearing a blonde wig, reviving her musical training background. However, the most recent shows are The Rough Romantics (2015) created in the Tanz Fabrik in Berlin and I'm a Pisces (2015) created in Berlin as a reaction to the Greek economic crisis.

INTERIOR PIECES

"GETTING LOST IS A DESIRE TO REPRODUCE THE INFINITE" ANAIS NIN

THE JOURNEY IN AND OUT OF THE LABRYNTH -THE LABRYNTH HOLDS THE KEY TO SELF- DISCOVERY, THE ADVENTURE OF LOSING ONESELF• TO FIND• ONESELF A NEW.

INTERIOR PIECES IS A FOUR PART CHOREOGRAPHY ILLUMINATING THE ESSENCE OF HUMAN EXPERIENCE IN ALL IT'S MULTIRATERAL, MULTIDIMENSIONAL FORMS. MOVING FROM AN ELUSIVE WORLD OF DREAMS AND INNOCENCE, TO BETRAYAL, CATASTROPHE AND CHAOS, ALIENATION AND LOSS OF IDENTITY TO SENSUALITY AND RE-BIRTH. DARK LIGHT, ESCALATIONS, BROKEN WAVES AND SOLAR MOVEMENT COMPLETE A CYCLE OF EXPERIENCE.

© MINDORA 1994.



THE ROUGH

2016

→ 30 avril / 20H30

ROMANTICS

chorégraphie et mise en scène Mindora

The Rough romantics © Mindora - Berlin 2016

spectacle de danse

THEATRE DE LA TERRE
1 passage du buisson Saint Louis 75010 PARIS
réservation : minnie.duch@gmail.com

The Rough Romantics

A Hybrid Dance Performance by Company Mindora

On tour till Spring 2017



In *The Rough Romantics*, Mindora is the director and architect of a theatrical space that draws the portrait of the dancer and her alter ego Minnie. Hampered in a coat from the 1930s, which seems to be alive itself, she dances in Studio 4, Tanz Fabrik and confronts her own memories projected in the background. Mindora's work speaks of the birth as the relationship between indoor and outdoor space, synekism and gender. It is about the disintegration between a couple in which each member strives to be an individual and the antagonism as a result. They are like twin freaks who try to exist and be united but they never achieve this because of a third or fourth party...

The Roughness of Love

My intention was to ask the question: what does it mean to be in love? What is the reality behind it? It is not sex. It is not even being married. Most of the time, it is being alone. Creation is the act of major love and it is prodigal in solitude. And that's what I wanted: the truth of love. Love today has become commonplace, an object of consumption to be ordered on the Web; a marketplace. And terrifyingly at the same time, almost tough or 'rough' love.

Marriage indicates that time has passed, no change has occurred. It questions our choices, imposes an immediate assessment. Marriage freezes what is still in motion. It is an expression of interest for the person when it is addressed, and may be just as well be a manifestation of little interest. Marriage contains the despair of a bad choice while love is still full of hope but also of unexpected surprises. This is perhaps why it is very difficult and sometimes painful to live real love. Marriage incites known habits, while the fate of love projects us forward, into the unknown even more. It is this strange, raw and rough quality that I wanted to explore in *The Rough Romantics* with young dancers.

The Rough Romantics

The show consists of three parts and the episode the second part is what the public remembers the most. There is a particular depth in this passage. In the first part the characters play with their bodies which seem to be seized by epileptic fits. In the third part I dance in this black coat that is dark and dirty but beautiful in some way. My goal was to challenge my dancers and put barriers up against their timidity. In an audition this is not really possible for most dancers because of the potentially disturbing text.



It is not easy to dance in the restricted space of the dance studio because you cannot realize its physical boundaries. I had to fight with a coat that hampers me during the show until it was worn out. The garment is not real and is therefore just another battle. As such, I wanted to place obstacles in front my dancers to see what would be born.

© Mindora

“This woman in the show: it's me”

-- Spectator



There are many tirades in the show. I wanted to do something different, more theatrical. When we performed it in Berlin a woman came to thank us at the end and said: “I should tell you: this woman in the show: it's me.” I like this woman. That is exactly why I wanted to make this show. It is the portrait of a woman, but at the same time, there is enough room for broader questions and ‘isms’, art in general, and the relationship between our inner world and the outer world. Interiority and exteriority characterizes the struggle to exist and love.

Note transcribed by Orlando Duchamp 12/11/2015



On Tour

**Friday 25 >
Saturday 26
September 2015**

___ Ruberoid Festival, Alternativer Kunstverein ACUD,
www.ruberoidfestival.de/newsreader/roughromantics.html

22:30 Friday 25 and Saturday 26

**Wednesday 24
February 2016**

___ Tanz Fabrik, Berlin
www.tanzfabrik-berlin.de

PRIVATE SHOWCASE 19:00 Wednesday 24

**Saturday 30
Avril 2016**

_____ Théâtre de la Terre, Paris

<http://www.theatredelaterre.com>

Saturday 30 April at 20:00 and Screening Sunday, 1 May at 4:00

**Friday 21 >
Saturday 22
October 2016**

___ Monsun Theater, Hamburg

www.monsuntheater.de
http://www.reservix.de/portal/top_events.php?PHPSESSID=4631d3545d4200186652e33b7a356c3b

20:00

**Friday 27 >
Saturday 28
January 2017**

___ Acker Stadt Palast, Berlin

- www.ackerstadtplast.de
21:00 Friday 27 and Saturday 28

SELECTED WORKS FROM THE PORTFOLIO



I'M A PISCES: Choreographed and designed in Athens and Berlin



2015: Performance of I'M A PISCES at the ACUD Gallery





Above: 2015 Residency and Summer Dream Dance Workshop; Tanz Fabrik, Wedding

Below: 2015 Rough Romantics Interdisciplinary Project, Panke Parcours, Wedding





2008. DON'T MISS MINDORA, K44 Project Space curated by Aurora Aspen

CONTEMPORARY DANCE TECHNIQUES INCLUDE: **Graham, Limon, Cunningham** with Karen Bell-Kanner, Terez Nelson, Julie Black, Gil Clarke, Janet Smith, Christine Juffs, Tony Thatcher, Edgar Newman, Viola Farber, Susan Alexander, Ruth Barnes, Judy Moss, Lisa Kraus, Anne Koren, Mathilde Monner, Lila Greene, Sarah Sughara, Jean Yasko, among others. **NEW DANCE FORMS** with Sue MacLennan, Lari Leong, Charlotte Delaporte, Patricia Bardy, Judy Sharpe and Claire Hayes.

CLASSICAL BALLET at the Urdang Academy with Ruth Silk and Patricia Norman, among others.

2003-2010: Present Shock 2 Video created in Calabria, Italy



2015 ROUGH ROMANTICS, Interdisciplinary Project, Panke Parcours





The Rough Romantics



2007: Destroy Athens/Dance Performance and Video, 'Where is the Art' a parallel project



Mindora's Box



Metro Memory

As part of a jam session, I met Claude Parle in 2001 at the Guillotine in Montreuil, which was a former factory of spacious rooms re-converted to accommodate poetry in all its forms near Paris. I had been touched by his sensitivity, amazing personality and the radical choice to abandon everything to devote his time to playing the accordion for Butoh dancers since 1994. Sens is his hometown where he remained for nine years to learn the accordion, after which he then improvised with the greatest dancers of Butoh in France. He came up to me with his own conception of dance and asked me to improvise a show in the Parisian metro, in my neighborhood station, Faidherbe-Chaligny (line 8).



I first thought that it did not match the nature of my work which mainly revolves around the question of private space. I reconsidered. There was of course a gap but a shift was present in his career when he decided to confront art through Japanese culture as an interloper in a discipline. The accordion is very adaptive. I realized little by little it was portrait I wanted to do. One was scenic. Imagine the accordion on stage and outdoors, and then, imagine the dancer within a domestic context. ***The Metro Show*** is a portrait of a free woman who is looking, living, dancing and dies in the Faidherbe-Chaligny metro in Paris 75011.

The primetime French TV show *Paris Dernière*



Interview with Zoe Miller



Available for Master Classes, Workshops and Dance Congresses



THE BODY WORKOUT aims to give a complete workout –releasing tension in the body and creating suppleness, strength and stimulation without straining muscles. Based on a method combining contemporary dance forms (Graham, Cunningham, Limon) with anatomy release, new dance techniques (breathing, bodywork yoga, The Alexander Principle, etc.) this approach enables the individual to gain awareness, to gradually develop their sense of alignment, centering and concentration as well as coordination, fluidity and expression.

Movement Workshop is a continuation of Body Workout (which may be taken independently) and acts as a basis for developing a deeper contact with our body. Discovering free-flowing dynamic energy and exploring individual potential for creatively challenging movement and improvisation.

“**Mindora** is a dancer of flair and originality who combines her many talents in choreography, dance and teaching, as well as photography. Teaching her creative improvisation; it is clear from her work that her grounding in modern dance and classical ballet gives her the technique and physical understanding of the body from which she creates her own brand of imaginative dance. She is a serious worker with intellectual understanding and application of creative processes. She brings her life-and dancer/teacher experience to her classes which results in work of depth and humour. She understands that experimental and new dance work is deeply rooted in an understanding of form. And, this thoughtfulness together with her natural vivacity and grace makes for exciting work. Her teaching is clear and imaginative. Mindora’s breadth of experience and depth of curiosity combine to ensure she has a lot to offer as she continues to explore and learn as teacher, researcher and dancer” Claire Hayes



Claire Hayes is a writer and teacher in the Reid of New Dance. She has taught in Colleges including Dartington College, Middlesex Polytechnic and Leicester Polytechnic.

PERFORMANCES. CHOREOGRAPHIES, IMPROVISATIONS

1981	Directed by Lynne Salter (Middlesex Polytechnic) screened at the ICA Institute Of Contemporary Arts and NFT (National Film Theatre)	
1982-3	Member of I.A.F. Performed with Company Choreographed Solo Duet	
1984-5	Performed at the Piazza for the Dance Festival, Covent Garden with Catherine Tucker and Sue MacLennan (Occasional Dance Co.) Rachella Caputti, (Everyday Co., Rome) Choreography R.C. Goldsmiths College: Group Piece by Jackie Wilford	
1988	DARK LIGHT	ICA London, Jacksons Lane Centre, Torriano Meeting House
1989	VEILED LANDSCAPE	Performance and Sideshow Samos, Greece
1991	NEW ROOTS	Dance Performance Allonisos, Greece
1992	CURVES & WAVES	Dance Performance Volos, Greece
1992	DANCING WITH FLAMES	Emma Space Athens, Greece
1993	FLOATING & FLYING	Emma Space
1994	INTERIOR PIECES	Athens College Theatre Athens, Greece
1994	SOLAR MOVEMENT	Dance Festival, Municipal Theatre of Filopappou Athens, Greece
1994	SOLAR MOVEMENT	J.A.M.A., Japanese Martial Arts Academy Athens, Greece
1995	CONNECTING IN SPACE	Athens College Theatre, Greek Filmmakers' Co of J.A.M.A.
1996	DANSEA PERFORMANCE Group Project Green Zone Performance Project	Crete (Tour) Open Air Theatre Green Park, Athens
1996	CONNECTING IN SPACE	Athens Roman Theatre Filopappou, Athens

2004	J'AI COUCHE AVEC TOI	Ecole Spéciale d'Architecture Avec le soutien de L'Ecole des Beaux-Arts Paris, France
2005	CONCERT David Oppetit Gregory Le Lay	Dance accompaniment Performed in an abandoned bank in Paris
2007	DESTROY ATHENS	Dance Performance 'Where is the Art' a parallel project to the 1 st Biennial of Athens/ Re-Map 1
2007	RUSSIAN DISCO	Performance at the Russian Bar in Athens Hosted by K&D+G&D The Best Thing Event
2008	DON'T MISS MINDORA	K44 Project Space Curated by Aurora Aspen
2009	MINDORA's BOX Christmas Dark Christmas of BIOS	Installation-Performance Produced by the Centre for Visual Arts and Digital, Athens
2015	CARTE BLANCHE	Interactive Dance Performance Project, Berlin
2015	ROUGH ROMANTICS	Outdoor Première on the Panke canal Panke Parcours Festival, Wedding, Berlin
2015	ROUGH ROMANTICS	Choreography Première at the ACUD Theatre
2016	ROUGH ROMANTICS	Ruberoid Festival, Kunstverien ACUD, Berlin Tanz Fabrik, Berlin Acker Stadt Palast, Berlin Théâtre de la Terre, Paris Monsun Theater, Hamburg
2016	DEATH CAN DANCE	Real Art Estate (RAE) Space for Contemporary Art, Berlin
2017	Dance Performance	Regionales: Hauptfest Berlin Fachmesse Fur Kunst 3 Versuche Dqs Lied zu Singen Experiments: 3 Songs for Singing) Curated by Demian Kern

FILM / VIDEO WORK IN COLLABORATION WITH ETIOS

1988	DREAM DANCES 1-4	Torriano Meeting House London
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1988	ENIGMA	ICA, London
1988	EYE PLAY	National Video Festival England
1991	LINEAR MOVEMENT	UNESCO, Paris
1994	LUNAR MOVEMENT	Athens College Theatre Athens, Greece
1994	BEYOND THE NIGHT	Third International Performance Prize Konstanz, Germany
1995	LUNAR MOVEMENT EYE PLAY BEYOND THE NIGHT	Tabula Rasa Art Cafe Athens, Greece
1996	VIDEO DANCE PROGRAMME (8 Screenings)	Athens College Theatre
1996	VIDEO DANCE	Greek Filmmakers' Co-op

WORKSHOPS / SEMINARS / DEMONSTRATIONS

1989-90	OPEN WORKSHOPS	Drill Hall Arts Centre London
1990	WORKSHOP	Guest Teacher Paula Lansley Group Zurich
1992-95	SEMINARS	Emma Space
1993-94	DEMONSTRATIONS DANSEA PROJECT	Hydra, Greece
0 1996	WORKSHOPS/ SEMINAR Workshop for Children Seminar, Dansea Project	J.A.M.A. Green Park, Crete
1997	SEMINAR	Filopappou, Athens
2008	EXHIBITION	Cosmos of Culture Organization Athens
2008	EXHIBITION: WO+MAN HORIZON GENDER	Cosmos of Culture Organization

2015	RESIDENCY	and Summer Dream Dance Workshop Tanz Fabrik, Wedding
2016	MASTER CLASS	Monsun Theater, Berlin
2016	EXHIBITION	International Tanzmesse, Berlin

PHOTOGRAPHY / SUPER 8 FILM / VIDEOART

1988	MIRRORED MOVEMENT & VISION OF ACROPOLIS	(Super 8 Films) Torriano Meeting House London
1988	SEDUCTION OF A SEAWEED	The Salon of British Contemporary Photography
1989	MY SHADOW MY DOUBLE & SLIDE	
1991	POSTCARD & POSTER	Athens Photographic Circle
1992	INSIDE OUT PHOTOWORKS: SUPER 8 SLIDE VIDEOART	One Woman Multimedia Exhibition Emma Space
1996	2 FACES PHOTOWORKS, SUPER 8 SLIDESHOW VIDEOART	Joint Exhibition Greek Filmmakers' Co-op
2002-2008	I AM HERE	Interactive performance self-video poses La Galerie de L'Université 8 St Denis, Paris
2003	MOUTH MOVES	Video created in Paris Project presented at the WO+MAN festival 2007
2003-2010	PRESENT SHOCK 1	Video and Photo Installation Created in Rome, Italy Presented at Ecole d'Architecture La Villette and at Spiliotis Projects, Athens
2003-2010:	PRESENT SHOCK 2	Video created in Calabria, Italy
2006	YOU'RE NOT THERE	Video, Improvisation in Athens
2007	DESTROY ATHENS	Dance Performance 'Where is the Art' a parallel project to the 1 st Biennial of Athens/ Re-Map 1
2007	I'M NOT HERE OUTSIDE FABRIKS	Technopolis, City of Athens, Greece

2008-2009	MOLECULAR PROJECT SINESTESIA	Athens, Greece
2009	SAINTS OR SINNERS	Video, Dance Performance
		Created in Athens on the occasion of Re-Map 2 With the curator of contemporary art, Marina Fokidis
2011	MULTIPLE PERFORMANCES	
2013	CHINAWOMAN— To Be With Others	Video with Silvia Beelouskoni Re-Map 4
2016	IMAGES OF THE 21 st CENTURY FESTIVAL, MINDORO/ MINDORA	Thessaloniki Documentary Festival

MEDIA—INTERVIEWS / PRESS / ONLINE

1994	PRESS	ATHENS COMMUNITY NEWS Body and Soul
1994	PRESS	ATHENS ARTS & ENTERTAINMENT NEWS Dancing Mindora
1996	PRESS	THE GREEK TIMES Alternative Workout for Alternative People
1996	PRESS	THE GREEK TIMES Two Shooting from the Hip
2001	TELEVISION	PARIS DERNIERE (M6) 30.03.2001 Dance Improvisation Claude Parle on accordion
2004	MAGAZINE	TECHNIKART MADEMOISELLE On the list of “197 People Who Enchant Art”
2015	PRESS/ ONLINE	LE PETIT JOURNAL “Danse Contemporaine—L’Artiste Mindora exporte à Berlin son concept avant-gardiste alliant art et multimédia » Interviewed by Sarah Diep

Ballantine's: An orchestra on the rocks

Yiannis Vakaralis, the fest's artistic director, performing on the piano in Nafplio, on the event's second night



ALMOST a week has elapsed since the third Ballantine's Piano Festival of Nafplio began to awaken the picturesque Peloponnesian town with notes and melodies under the stars and in the shadow of the moon. Throngs of music-loving natives and guests have descended upon historic, brightly-lit Agios Yeorgios Square, making this year's fest arguably the most successful to date. With names like Victoria de Los Angeles, Sergei Krylov, Gundula Janowitz and Yiannis Vakaralis, it is little wonder! What's more, the fest is far from over.

Hot on the heels of two smashing performances - one on opening night, the other last Sunday - the Ballantine's Piano Chamber Orchestra is back tomorrow evening for its third and final recital, before the festival winds up on Saturday. The first performance saw the orchestra with pi-

anist **Katia Skanavi**, while on Sunday it magically moved under the baton of **Vyron Fidetzis**. The latter joins the orchestra once more as director in its final recital, in which it will give life to works by **Tchaikovsky**, **Haydn** and **Schubert** alongside piano soloist **Cyriak Katsaris**. Friday's soloist at the piano is indeed a very busy man! Katsaris performs tonight with La Camera under the full moon of the Iro-dion, and will pack his bags for Nafplio less than 24 hours after the Iro-dion applause has faded into the night. Born in Marseille to Cypriot parents, Katsaris studied in France. Subsequently he received numerous awards, in addition to performing alongside some of the world's most famous and prestigious orchestras.

Full moons, pianos and ancient theatres. In Katsaris' words "the piano represents the most beautiful of all the Muses. Within a mag-

ical realm, as is an ancient, open-air theatre, its power and the way it inspires me as an artist cannot but be multiplied by the dreamy light of the full moon in the Greek sky. It's the type of inspiration that could be offered by the transcendent beauty of a woman holding Aphrodite by the hand, the goddess born in Cyprus where I'm from."

The spirit of Aphrodite will surely be in Nafplio tomorrow and on the last day of the festival. Friday night at 9 she will move to Tchaikovsky's *Serenade of Strings*, drift to Haydn's *Piano Concerto in C major* and sway to Schubert's *Symphony no. 3*. Be there, let the musical spirit lift you and prepare for Saturday's finale with soprano Janowitz in a starry night full of Mozart.

Tickets available at the Athens Festival box office (4 Stadium, tel 322-1459) or from the local organisers at (0752) 28607.

Dancing Mindora

A LONDON-born Greek dancer and choreographer, **Mindora**, has come to Athens for one single performance this Friday at 9.30pm at the Athens College Theatre in Psychico.

Her solo performance is titled *Interior Pieces* and is choreographed by Mindora herself. It is the first time that this independent performer comes to Greece for this one show.

Mindora studied classical ballet and modern dance (Graham, Cunningham, Limon) and New Dance (newer methods) in London and Paris. She is well respected in the London contemporary dance circles as dancer, teacher, choreographer and visual artist and has presented this same solo performance at the Institute of Contemporary Arts in London as well as at various other centres and festivals throughout England.

Mindora has created and developed some 20 dance ensembles for live performances and video art since 1982 when she began her professional career. Her productions have taken part at the National Video Festival in England, the International Unesco Video Dance in Paris among others.

Of her method and work, Mindora says that it is "a new form of body expression through dance, which is deeply rooted in and influenced by automatic and spontaneous dialogue that embodies the essence of an experience through its stages of change."

Claire Hayes, writer and New Dance teacher at Darlington College, Middlesex Polytechnic, England, once wrote of Mindora: "Mindora's knowledge of structure, together with her natural grace and charm, makes for a spectacular outcome in her work and performances."

Mindora has collaborated with a plethora of other artists, including the multimedia artist, **Ethos**, with whom she is to collaborate here at the Athens College Theatre as well in the visual and video part of the performance.

From 1988 she has been teaching her unique dance method at the Drill Hall Arts centre in London, where she lives on a permanent basis. She has also taught as a visiting professor at seminars in corresponding centres of various other countries.

Tickets for this performance will cost you 2,500 drachmas, 1,000 if you are a student with identification.

The Athens College Theatre is located at 4 Stefanou Delia Street in Psychico. The College's telephone number for tickets and further information is 671-7523.

By DIANE SHUGART

A HEALTHY mind in a healthy body. This ancient Greek ideal conceals a definite message for our times as the angst of urban living takes its toll on psyche and physique. With Spring - a time of natural renewal - ready to burst into bloom, dimly remembered New Year's resolutions float to the surface along with a pang of instant guilt that we haven't kept our promise to take better care of ourselves.

Rescue is ahead for body and soul.

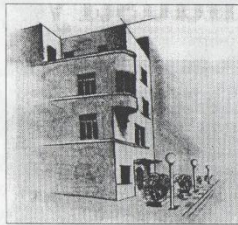
Two courses - one offering a physical workout, the other an intellectual one - begin next month and are a great way to release tensions and creativity.

The Bodyworkout is concerned with giving a complete workout - stimulating and strengthening the body through contemporary dance work," says dancer-choreographer Mindora. "The release work is about letting go of the weight and having a different relationship with gravity - dancing, spiralling and so on."

Mindora, who describes her background as being born in London of Greek origins, studied classical ballet, contemporary dance and "new dance" techniques in London and Paris before deciding to settle in Athens. She has choreographed and performed dances for London's Institute of Contemporary Arts. Her collaboration with other artists includes videowork with multi-media artist Etios.

Combining contemporary

Body and soul



Spring into self-exploration with two exciting courses

Healthy body: Mindora (right). Healthy mind: Enope (left)



dance forms with anatomy release techniques and improvisation. Mindora has developed a unique programme aimed at releasing tension in the body and creating suppleness and strength without straining the muscles.

"The Bodyworkout exercises concentrate on releasing tension and weight. Some were devised by myself, others were adapted from other dance forms," she says.

The programme, Mindora adds, grew out of her concern for developing the creative process.

"What I like to do in the Bodyworkout is give students a basis for discovering the free-flowing dynamic energy that comes from both inner and outer release. Im-

proving is also very important. I don't really want to tell people how to move. I want to help them develop their own dance form organically," she says.

Mindora also leads a movement workshop, an extension of the Bodyworkout she says acts as a basis for developing deeper contact with our bodies. The courses, organised by Eclipse Multi-Media Arts, run on a monthly basis, with either morning or evening sessions. Private sessions may also be arranged.

The Bodyworkout, she adds, is perfect for both the physically fit as well as the hitherto sedentary. "You can develop skills through my classes. In London I lead workshops where I com-

posed professionals and amateurs and I found they could work together," she says.

If this sounds too strenuous, there is an alternate route to self-exploration that will also help you sharpen your writing skills.

The Enope Arts and Sciences Studies Association is offering an eight-week creative writing course led by the American author Conlin Wagner.

The seminar is aimed at creating a deeper appreciation for literature and the writing process by analysing the works of leading writers to understand their techniques and develop the skills necessary to produce successful fiction and poetry.

"A good story is one that has

economy [of words], emotional impact and, of course, careful attention to the English language - not only sound but the denotation and connotation of words. In poetry, this is extremely important," says Mr Wagner. "Identification with a subject matter, caring about what you write and caring about communicating are also important."

The seminar, he says, will focus more on self-exploration rather than training professional writers.

"I hope the participants will come out of the seminar with a better understanding of what is important to them and with better communications skills - not just as part of the writing process

but also with other people," Mr Wagner adds.

In the seminar, poetry will receive equal attention to prose as the works of both contemporary and older poets such as Robert Frost and Emily Dickinson will be studied.

"I like to encourage people to use older forms of poetry - sonnets, rhyming couplets. I think light verse has been taken as far as it can go," says Mr Wagner.

The creative writing course is a new departure for Enope, which opened in 1991 mainly as a centre to prepare Greek students for British universities. Last year Enope organised a series of lectures and exhibitions such as readings by poet Don Schofield but switched to the seminar format this year.

"People enjoy the seminars more because they are able to integrate and apply what they have learned," says Enope's director George Cordoulis.

In addition to the creative writing seminar, recent Enope offerings have included an etching workshop led by German artist Thomas Ohm and a course in antiques appraisal and acquisition.

Enope also works closely with foreign artists from abroad or resident in Greece.

"Visiting artists and academics find it rather congenial to work with us either as members or guests since for foreigners here or visitors, cooperation with galleries and cultural centres is restricted to the national centres - the Goethe Institute, the French Institute," says Mr Cordoulis.

Eclipse Multimedia Arts: 722-2340; Enope: 364-5527.

Multimedia art exhibition

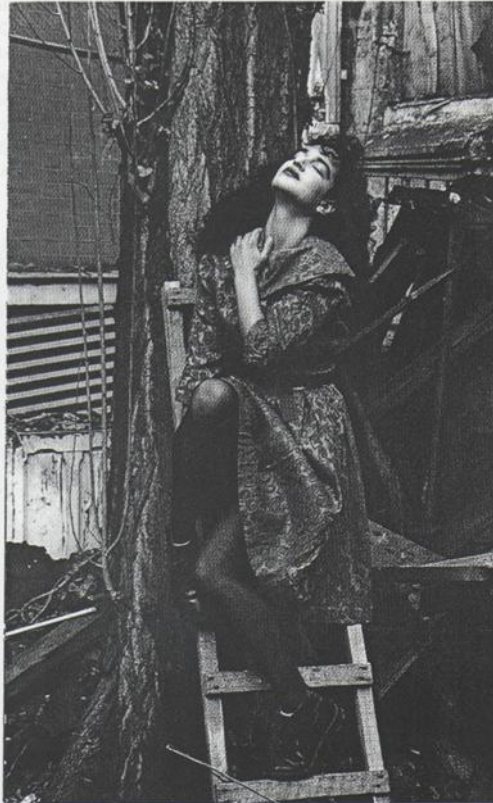
By MARY SINANIDIS

IF THE wind was an artist, then his name would be Etios, blowing free wherever he chooses. Speak with Etios and you'll find that topics like "absolute freedom", "super reality", "the transmission of energy" and "expressions of the subconscious" are bound to follow. Better still, forget words and visit his 20-year retrospective multimedia exhibition at the Athens College Theatre and you might "see" exactly what he means.

You'll get the full picture through photographs, video art, designs, painting and collage. Travelling through these different mediums, Etios discovers himself. "There are no plans regarding the artistic line taken. I prefer to seize the moment," he says, describing his art as "situational" and "experimental". "The core of art is myself," he says.

Being self-taught has helped Etios break out of restrictions caused by formal instruction. "My technique is free-flowing creativity," he says. "I do things my way, preferring to focus on ecology rather than technology. I have even limited my use of video." In fact, Etios refuses to be limited even by the burden of a surname. "Such identification is insignificant, I prefer the Ancient Greek mentality. Quite simply, I am Etios," he says.

"The new energy/time/space connections, the power must belong to the body and the mind must be quiet, receptive to the instincts, all action/movement must flow from the currents of the deeper self," writes dancer Mindora, who features in much of Etios' work and whose dancing accompanied last Wednesday night's opening. "Her philosophy has influenced my expression,"



Photographic sample of Etios' work

says Etios. In fact, if Etios had a muse, it would most probably be Mindora.

Etios' display runs until February 27th.

The Athens College Theatre is at 15 Stephanou Delta St. Paleo Psychico. Telephone 671-7523.

Mindora dances, shown at the Athens College. Photo by Etios.

WELEDA

DANCER/PHOTOGRAPHER MINDORA PHOTOGRAPHY © ETOS ALL RIGHTS RESERVED



Η Ελβετική εταιρεία Weleda δημιουργήθηκε το 1921 και στηρίζεται στην διευρυμένη Επιστήμη της Ανθρωποσοφίας που ίδρυσε στις αρχές του αιώνα μας ο Ρούντολφ Στάινερ. Γαλάκτωμα καθαρισμού προσώπου, λοσιόν, κρέμες ημέρας και νύχτας, λάδια για μασάζ, μάσκες ομορφιάς, σαπουνία σαμπουάν, ειδικά πρόσθετα μπάνιου, κρυσταλικές οδοντόκρεμες, παρασκευάσματα για την υγιεινή του στόματος, τομάδες για την περιποίηση του δέρματος από κακώσεις και μολύνσεις, ειδικά προϊόντα για το παιδί και τον άνδρα και μια σειρά από ελιξίρια και βοηθητικά διατροφής, είναι η μεγάλη γκάμα των προϊόντων της Weleda. Τα βότανα καλλιεργούνται σύμφωνα με την «Βιολογική-δυναμική» μέθοδο, χωρίς τεχνητά λιπάσματα ή βελτιωτικά. Στην συσκευασία, η Weleda αποφεύγει συνειδητά τα πλαστικά δοχεία και χρησιμοποιεί μόνο γυάλινα μπουκάλια στα υγρά και μεταλλικά σωληνάρια στις κρέμες.

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Two shooting from the hip

Non-conformist artists introduce new angles on life through photos

By Karin Sitalsing
Special to The Greek Times

Fantasy, spontaneity and, above all, energy are three key terms which sum up an exhibition of photographic installation by artists Etios and Mindora.

The exhibition, known as *2 Faces or Dio Prsopa* in Greek, features a collection of both black and white and color photographs, as well as photo collages and video. Held in an Exarchia art cafe belonging to the Association of Greek Film Makers, the whole display has a relaxed, casual atmosphere. The photos are positioned in frames on the wall, although one entitled "Decomposed View" has been put up against the ceiling.

This is not their first exhibition. The two have been working together for about 20 years, combining the art forms of multimedia and performance. Etios has been exhibiting since 1979. Mindora, being a dancer and choreog-

rapher, has been involved, among many other things, in the organization of movement workshops combining contemporary dance forms with anatomy release techniques and improvisation. Her love for photography inspired Etios.

"I am not, in the first place, a photographer," Etios explained. "I am a painter. However, I have a wide area of interest. My passion for the camera emerged when I met Mindora about 20 years ago. She was into photography and I guess I must have caught it off her."

In his work, Etios does not use one single theme nor does he prefer a certain technique over another. "I am not a man of routine," he said.

"I like to bring creativity into my life in as many aspects as possible. I am not the sort of person who wakes up to coffee every morning; variety is the spice of life. Even something stupid like doing the dishes becomes creative if, instead of just using washing

liquid, one chooses to mix vinegar, lemon juice and oceanic salt."

Etios does not tend to work from ideas, as he believes in instincts and spontaneity. "I am full of energy," he says. "I have a continuous flow of energy running through my whole body. Just like blood travels everywhere, so does my energy. It explodes every once in a while in the form of an art work."

Because of this belief in spontaneity, he does not commit himself to contracts with galleries and other institutions which he feels categorize art. "That causes a lot of hatred. What I do is new, it is different. People are not used to it and therefore they cherish a certain hostility towards my work," Etios remarked.

"Also, photography here in Greece is quite new, as an art form anyway. It will become popular, but not for a while yet. Unfortunately, many artists are influenced by this and produce more commercial art, in order to gain



Mindora, as photographed by Etios in a work featured in the exhibition.

popularity. To me, they don't seem to have anything to express."

Two Faces will be on at the cafe, located at 11 Tositsa St., until the end

of June and may be extended. It is open from 8 am-8 pm Monday to Friday. For more information contact 383 9310.

Alternative workout for alternative people

A new way to get your body and soul into shape

By Katherine Hatzis
Special to The Greek Times

We are all tired of the same old aerobic workout, jumping up and down like a spring, getting injured, and becoming exhausted. Yet we still do it three times a week because we have been brainwashed by the fitness gurus in the 80's into thinking that it is good for us.

I discovered this new workout that works out your body and your soul at the same time. The person who created this most original workout is Mindora.

The actual workout is something she developed herself about 10 years ago.

"I wanted to find the core of my creativity and I explored various things and I discovered work through post modern new dance, so I incorporated that with my background in dance and created a program combining exercise and stretch strengthening to help stimulate the whole entire body through a constructive way of using the body," said Mindora.

One Saturday afternoon I decided to go to an open class and try it out.

The studio is on the 1st floor of a building near the center of Athens. But as I walked in the room it was not the small cramped room I had expected, nor was the instructor the usual aerobics instructor dressed in fluorescent lycra with matching high tops, instead she was dressed in all black looking like a dancer.

The Body Workout's goal is to give a complete workout.

One side of room was covered with mirrors and the other side was all glass, where you could see trees. The garden and all the natural light coming through the windows created a serene atmosphere that was almost ritualistic.

We began the workout with some floor exercises for the stomach and legs. Usually exercises are adjusted according to the needs of the group. Almost all exercises have been created by Mindora.

We mostly did floor exercises. All exercises were done in a calm and unstressed fashion. It made us feel that we were

exercising in nature with the drums beating in the background. After we were done with the exercises we were told to let go, to release our energy and communicate with the rest of the people that were participating in the workout.

We led each other into a dance movement which was completely guided by the emotion of the spe-

cific time. After the class, we were left feeling completely relaxed and positive.

Mindora has been influenced a lot by her travels. She finds Greece to be inspiring and has been experimenting with outdoor movement on Philopappou Hill.

The workout helps improve body alignment and breathing. The most amazing part of this workout is that you don't feel like you are working out and at the same time you are exercising all your body muscles.

"I have been coming here a little bit over a month, twice a week and I can already see the difference in my body," said Elsa.

Last year, in order to introduce her workout to people living in Athens, she decided to give seminars. Now she conducts an open class every Saturday in order get people to try the workout.

Then if they like it, they sign up for a group of six classes or more. She recommends that people workout at least twice a week in order to have results. Age is irrelevant: Anyone can join either workout.

The Body Workout's goal is to give a complete workout. It is concerned with releasing tension in the body and creating suppleness, strength and stimulation without straining the muscles. Based on a method combining contemporary dance forms such as Graham, Cunningham, Limon with anatomy release, and new dance techniques.

It combines breathing, body work, yoga and Alexander principles which focus on body alignment and breathing.

This approach enables the individual to gain awareness and gradually develop his or her sense of alignment, centering and concentrating. As well as coordination, fluidity and expression.



Reuniting body and soul.

Mindora has also created what she calls the "movement workshop," which is a continuation of the body workout, that can be taken independently. It acts as a basis for developing a deeper contact, developing free-flowing, dynamic energy, and exploring individual potential for creatively challenging movement, and improvisation.

Mindora, born in London, is an experienced dancer, choreographer, dance teacher and visual artist.

She has taught open classes and courses at the Drill Hall Arts Center and other centers abroad.

She has studied classical ballet, contemporary dance, and new dance techniques in London and Paris. She has created and performed her solo dance choreography at the Institute of Contemporary Arts London and at the Athens College Theater. She has collaborated with numerous other artists including video worker with multi-media artist Etios.

DRILL HALL



CENTRE

To Whom it May Concern

Re. Mindora I.

Mindora is an experienced choreographer performer and teacher with over 10 years experience in contemporary dance.

Over the last 3 years she has been involved in New Dance forms including release techniques and holistic fitness. She has created a unique method of working and uses a versatile, pedagogic, adaptive and effective approach.

She attracts a wide range of students, of all ages and standards, both professional and amateur. She is as eager to learn from her students as to teach them and has been invited abroad to teach and perform by some of them.

She is reliable, trustworthy and committed.

Gail Veasey
Building and Workshop Co-ordinator.

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