

Christos Papadopoulos
CHOREOGRAPHER

ELVEDON



Inspired by Virginia Woolf's novel
"The Waves".

The novel follows the lives of six friends from childhood through maturity until old age. Six distinct personalities, six different perceptions of reality, intertwined in an ever-flowing world, like the "waves" of the ocean.

The main element in Woolf's novel, which also becomes the core of this project, is the passing of time: a powerful force of evolution, resulting in a world of constant change, where opposite forces like life and death, love and friendship, personal and common collide and cooperate at the same time, creating a wrinkled harmony.

The concept of eternal flow is the heart of "Elvedon", portrayed with the means of repetition, bouncing, and gradual development of the corporal movement.

" The pattern of incessant flow of time exists throughout Woolf's novel, and was the main source of inspiration for me. Upon birth, life is set in motion. We do not have the choice for a pause, or a rest. Time is infinite and unstoppable. This inevitable realization, over time, becomes an integral part of life, and we just have to learn to come to terms with it. This is what fascinated me the most and motivated me into making it a dance performance."

Waves have an intrinsic rhythm, a repetitive motion.

"There are moments in our lives when gazing or facing them, synchronizes their rhythm with the rhythm of our inner self. Precious moments like these transform perception and introspection into a compound unit, leading to self - knowledge. It is then when our mind feels crystal clear, pure and limitless. Abstract motion, bouncing and music are my tools to create an environment allowing the audience the freedom to perceive, decipher and feel in an entirely personal manner."

→ Watch teasers [01](#) [02](#) [03](#)

→ [Watch the performance](#)

Password: elvedon76



Cast & Credits

Concept & Choreography
Christos Papadopoulos

Dancers
Georgios Kotsifakis,
Ioanna Paraskevopoulou,
Chara Kotsali, Nandi Gogoulou,
Maria Bregianni,
Epameinondas Damopoulos

Music
Coti K

Light Design
Miltiades Athanasiou

Video-Photography
Patroklos Skafidas

Assistant Choreographer
Katerina Spyropoulou

Producers / Co-producers
Christos Papadopoulos

Performances

Is the first selection of Aerowaves 16 dance network, performed already in

Paris / France

Théâtre de la Ville, La briqueterie

Rome / Italy

Roma Europa festival,
Bassano del Grappa BMotion Festival,
Sardena Teatro Lyrico

Poland

Lublin Lubelski Teatr Tanca,
Poznań Malta Festival

Norway

Oslo Dansens Hus

Czech Republic

Pilsen

Athens / Greece

Porta Theater, Arc Festival

Dublin / Ireland

Dublin dance Festival

Amsterdam / Holland

Julidans Festival,
Stadsschouwburg Theater

Chania / Greece

Dance days Festival

Luxembourg

Neimenster Theater

Ljubljana / Slovenia

Co Festival

Reviews

"We are used in times of communication to read about the sources of inspiration of artists, their friction with difficult philosophical..."

by Tasos Koukoutas

→ dancepress.gr

"At first it seems bizarre. Six bodies, but upright and folded in two, sharing a common rhythm, a vibration that shakes their feet up like springs..."

by Stella Haramis

→ tospirto.net

"At the India Theater, Christos Papadopoulos and Yasmine Hugonnet for DNA Aerowaves"

by Lula Abicca

→ danzaeffebi.com

"The conceptual ecstasy of invisible time"

by Nina Vangeli and Róisín O'Brien

→ aerowaves.org

«Elvedon» by Christos Papadopoulos

→ abcdance.eu





Opus; A performance based on classical music.

The word "classical" derives from the Latin word "classicus" and the Greek word "κλασικός", and describes a composition that is produced according to the principles and ideals of the ancient Greek and Roman cultures. Classical music often describes a "superior" form of musical composition (opus) characterized by a strict structure and an artistic complexity.

The thematic focus of this dance performance is to study this very structure and to present it visually on stage. The main intention is to investigate the central norms of instrumental music and how they apply in an utterly different form of art that is dance.

The body becomes a visual version of the musical instrument, and the musical score becomes the physical score that dictates the choreography. Sometimes the body follows the rhythms and sometimes the melodic lines, sometimes it focuses on only one musical instrument and sometimes on two or more, in a way that offers a new code for deciphering the musical composition.

One of the major characteristics of classical music is that it consists of highly complex melodies, lines and rhythms that create a sense of narration and result in our sentimental reaction.

This performance does not care to elucidate the sentimental aspect of the art music and its psychological impact on the audience. On the contrary, the main endeavor is the performers to detach from the sentimental impact of a musical composition, to resist the tendency for interpretation of the music, and to consider the musical piece as sophisticated series of sounds that create a harmonic logic. It is really an attempt to investigate our automatic response to hearing music.

→ Watch teasers [01](#) [02](#)

→ [Watch the performance](#)

Password: OPUS76

Cast & Credits

Concept & Choreography
Christos Papadopoulos

Dancers
Amalia Kosma,
Maria Bregianni,
Georgios Kotsifakis,
Ioanna Paraskevopoulou

Music
The Art of Fugue, Contrapunctus 1
by Johan Sebastian Bach

Music Edit
Kornilios Selamsis

Video-Photography
Patroklos Skafidas



Performances

It's the second production and an Aerowaves 18 selection. 3rd place.

Paris / France

Theatre De La Ville
Dance Elargie Festival

Athens / Greece

Porta Theater

Kalamata / Greece

Kalamata's international dance festival

Andros / Greece

Cyclades dance Festival

Sweden

Jonkoping

Upcoming Performances

24 March - Sofia / Russia

Spring Forward Festival, Aerowaves 18

June - Poznan / Poland

Stary Browar

13-14 July - Czech Republic

KoresponDance

August - Bassano del Grappa / Italy

Bmotion Festival

19 October - Rome / Italy

RomaEuropa Festival

Reviews

"Opus: investigating the dialectics of music and movement"

by Tassos Koukoutas

→ www.dancepress.gr



lon



Ion explains why the European world of dance calls Christos Papadopoulos the rising star. His minimalist, poetic, artistic universe is a place you may inhabit. A performance that focuses on the microphysics of motion, the volume of detail that can derive from a kinetic pattern allowing the eye to wander, to travel through the boundless field of human relations.

A living system of ten dancers, pulsating and coordinating, attracting and repulsing, tracing orbits that follow the mechanisms of nature.

Because we are all ions out there, electrically charged.

The flight of birds, the coordination of fireflies, a series of microphenomena that comprise the world of nature become a starting point for the kinetic research of Christos Papadopoulos.

Still, the choreographer does not merely represent the aforementioned enchanting coincidences; he moves on with a reductionist approach to kinetic patterns encountered all around us. In a minimalist language, which is a feature of his work up to now, he looks for the mechanisms or the algorithm that lies behind the function of coordination. A living system of 10 dancers tests our powers of observation with imperceptible changes and noiseless transitions, in order to reveal the fragility of human relations that validate the pace of life, the natural order of things.

So, while the title refers us directly to the phenomenon of ionization, we could say that the performance tends to work by association, highlighting elements that transcend form, the mechanism of choreography, the rigor of a system. Besides, what fascinates the choreographer

is not the Empire of Signs, but how they connect, creating a unique cosmos. The appeal of coordination lies in the brevity of the phenomenon, its transience, the impression of randomness and the expectation of recurrence.

With his new work, Ion, Christos Papadopoulos submits a multisensory experiment, which does not exhaust itself in easy attention-seeking mechanics. The choreography aims to foreground the minimal, the ecstatic serenity, like that crack through which light enters before the splendour of the skies is revealed to us. Christos Papadopoulos focuses on the repetitiveness of kinetic motifs, on stage space clarity defined by lighting and action. The choreographer relies on the primal elements that constitute his work: rhythm, movement, place and time. Still, the way he weaves the acts allows us to gradually discover the interaction of the movement with the other elements, light showcasing the movement of the bodies and the effect of music on the sound environment, which does not merely guide but also converses with the choreography.

[→ Watch the performance](#)



Cast & Credits

Concept & Choreography
Christos Papadopoulos

Dramaturgy
Tassos Koukoutas

Dancers
Nanti Gogoulou, Nontas Damopoulos,
Amalia Kosma, Hara Kotsali,
Giorgos Kotsifakis, Efthymis Moschopoulos,
Dimitra Mertzani, Maria Bregianni,
Ioanna Paraskevopoulou, Alexis Tsiamoglou

Music
Coti K

Lighting
Tasos Palaioroutas

Costumes
Angelos Mentis

Set Design
Evangelia Therianou

1st Assistant Choreographer
Katerina Spyropoulou

2nd Assistant Choreographer
Ioanna Antonarou

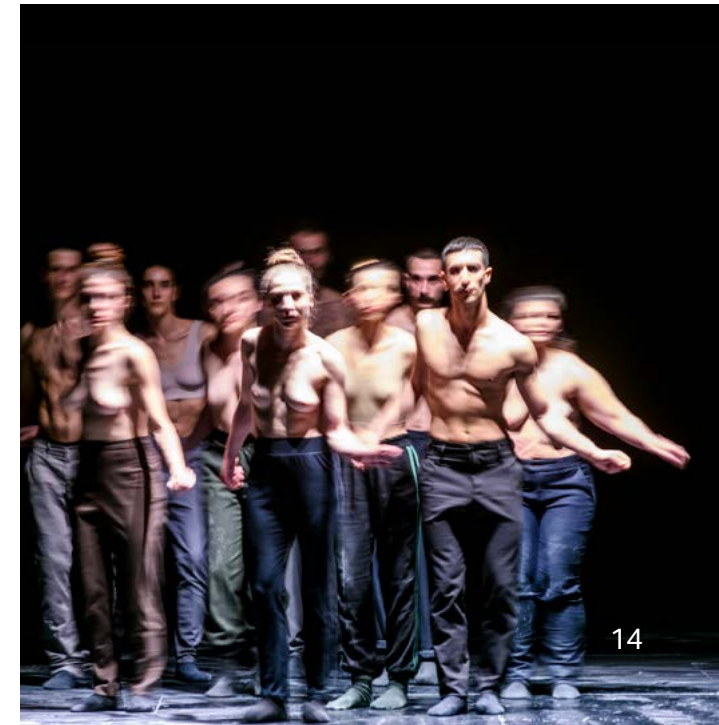
Production organization
Theodora Kapralou

Produced by
Onassis Cultural Centre-Athens

With the support of
The Fondation d'entreprise Hermès within the
framework of the New Settings programme

Co-production
Théâtre de la Ville-Paris,
Le Lieu Unique-Scène nationale de Nantes

Partnership
Dublin Dance Festival



Upcoming Performances

10 - 11 May 2018 - Dublin / Ireland
Dublin Dance Festival

5 - 8 November - Paris / France
Theatre de la Ville

Spring 2018 - Nantes / France
Nantes, Le lieu unique

TBC - Amsterdam / Holland
Stadsschouwburg Theater

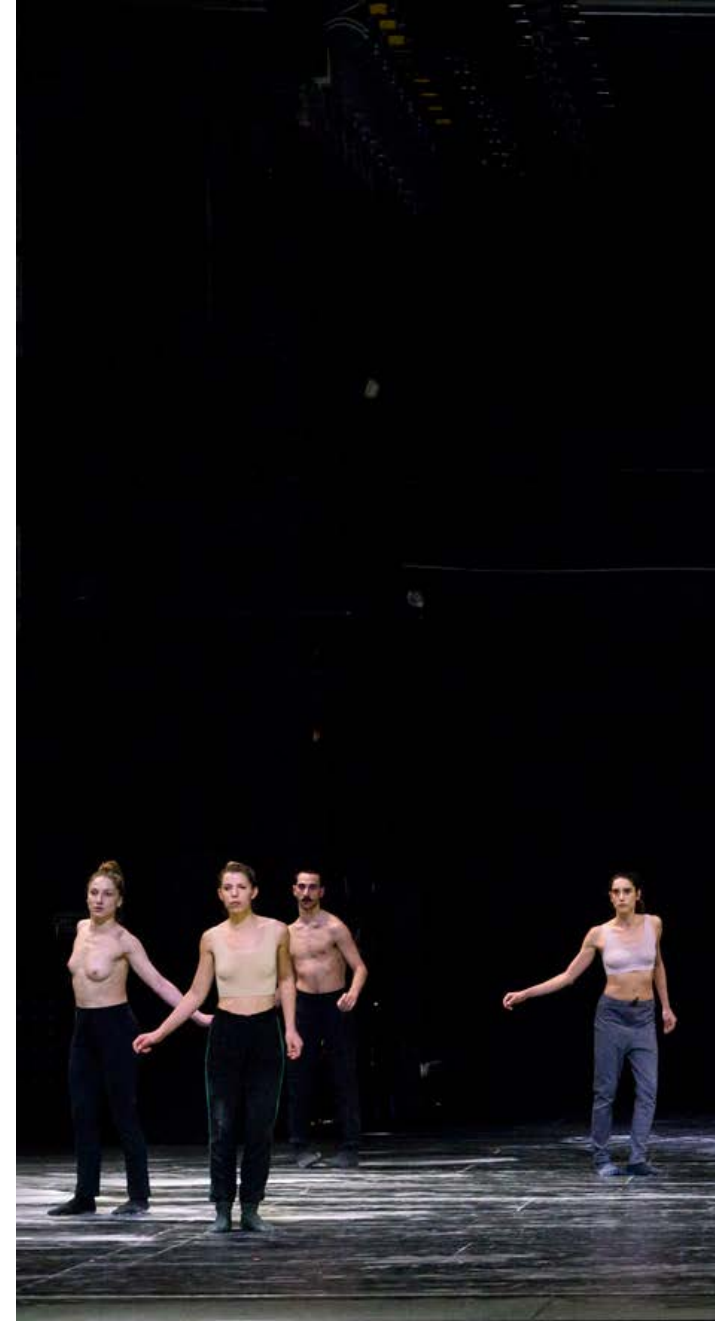
TBC - Rome / Italy
Roma Europa Festival

Reviews

"The poetics of the minor in contemporary dance"

by Klimentini Vounelaki

→ www.bookpress.gr



Christos Papadopoulos studied dance and choreography in SNDO (School for New Dance Development) in Amsterdam (2003), theatre in the National Theatre of Greece, Drama School (GNT Drama School) (1999) and Political Sciences in Panteion University (2000).

His works, OPUS and ELVEDON, met with great acclaim when presented in Porta Theatre in Greece, and in a number of festivals abroad.

ELVEDON was the first choice of the Pan-European network Aerowaves 16 Dance Across Europe and was later presented with equal success in Paris (Théâtre de la Ville and La Briqueterie), in Amsterdam and other European stages.

OPUS – another work of distinction – was chosen by Aerowaves 18, while March 2018 marks the beginning of its international tour.

We got to know Christos Papadopoulos – some may also remember him as Centaur in the 2004 Summer Olympics Opening Ceremony in Athens – in the works of Dimitris Papaioannou (2, NOWHERE, INSIDE), Fotis Nicolaou, Mariela Nestora, Alexandra Waierstall, etc.

He was part of the 2004 Athens Olympics Opening and Closing Ceremonies team and the Baku 2015 European Games.

He has choreographed the performances of numerous directors (Dimitris Karantzas, Michail Marmarinos, Thomas Moschopoulos, Yannis Kakleas, Vasilis Nikolaidis, Vasilis Mavrogeorgiou, Kostas Gakis).

He has been with the Drama School of the Athens Conservatoire since 2003, teaching movement and improvisation. He is also a founding member of the dance group The Lion and the Wolf (2015).

Christos Papadopoulos introduces us to his new work in the OCC. "Ion" has attracted the attention of international co-producers and is scheduled to travel to other European stages after its premiere in Greece.



Contact

Ioulianou 61-63, PC: 10433
Athens-Greece

Email: chpapadopoulos.f@gmail.com
Tel: 00306937214388