

**IMPRINTS OF
PHRASES WITH
VENETSIANA
KALAMPALIKI**

K3 MAGAZIN #13

[k] KAMPNAGEL

Dear reader,

For the purpose of this issue I invited the visual and graphic artist Georgios Plastok to design the magazine entirely with illustrations emerging from the text that was written for the project *phrases*.

Phrases is a performance that brings text as an auditory and visual element on stage. The piece is proposed as a multitude of text, movement and music. In the course of the piece the various mediums are attributed with different levels of significance. Using the integration of audio description and subtitles as a starting point into the creation process, *phrases* delves into the unseen, taking the audience to an imaginary tour from the inside of the body, to the theatre space, and progressively around the city. My research was developed upon a writing practice. Later on, parts of my text were transformed into lyrics and resulted in an original music composition. This text occupies the stage by being projected on vinyl screens and aluminium venetian blinds. Words and phrases become performative mediums, co-existing with the dancer's moving body.

My aim is to question definitions, forms, meanings, and descriptions and to propose various readings of one text. Consequentially, I thought of this magazine as an additional version of the text through a digital and illustrative narration of it. Looking at Georgios' previous works, I was impressed by their multidimensional scale and the layers he uses to situate a space inside another, creating diverse zones within one image. On the following pages I invite you to discover the artistic visual interpretation of *phrases* by Georgios Plastok!

- Venetsiana Kalampaliki

Being invited to create a visual narrative for Venetsiana Kalampaliki's *phrases* was an exciting challenge for me. Venetsiana's work uses all its components as narrative elements, be they internal or external to the project's current presentation: from the morphology and history of a stage to the experience and gestures of the audience. *Phrases*, in my opinion, possesses the gift of incorporating its contexts. My contribution to the project uses the pre-existing narrative of the piece as its main body and it additionally comments on the page as a stage. The page is treated here as a spatial narrative device linked to the act of reading, where the narrated action takes place in front of the reader-spectator. The reader comes in contact with the page-stage, which gives its place to a mental space of narrated actions. These actions are then deconstructed and abstracted as symbols, only to be recomposed later on as definitions. In its turn, this mental space becomes again a page or/and a stage. The present is restored, but the work becomes part of it as lived experience. The process that I used for designing the images reveals its own materiality, be it certain software, pixels, or ink. These materials, too, become parts of the anatomy of gestures that give *phrases* its place in our world. In order to use the said symbols in my artwork, I recreated them as pictograms by using a heavily modified version of classic dance notation. My images add to the symbols' definitions. My palette and several forms found in the images are inspired by the place where this project is being presented for the first time: Hamburg and Kampnagel.

Finally, I am looking forward to seeing from which contexts *phrases* might incorporate elements in the future and I wish that the reader enjoys their navigation in these pages as much as we enjoyed creating them!

- Georgios Plastok

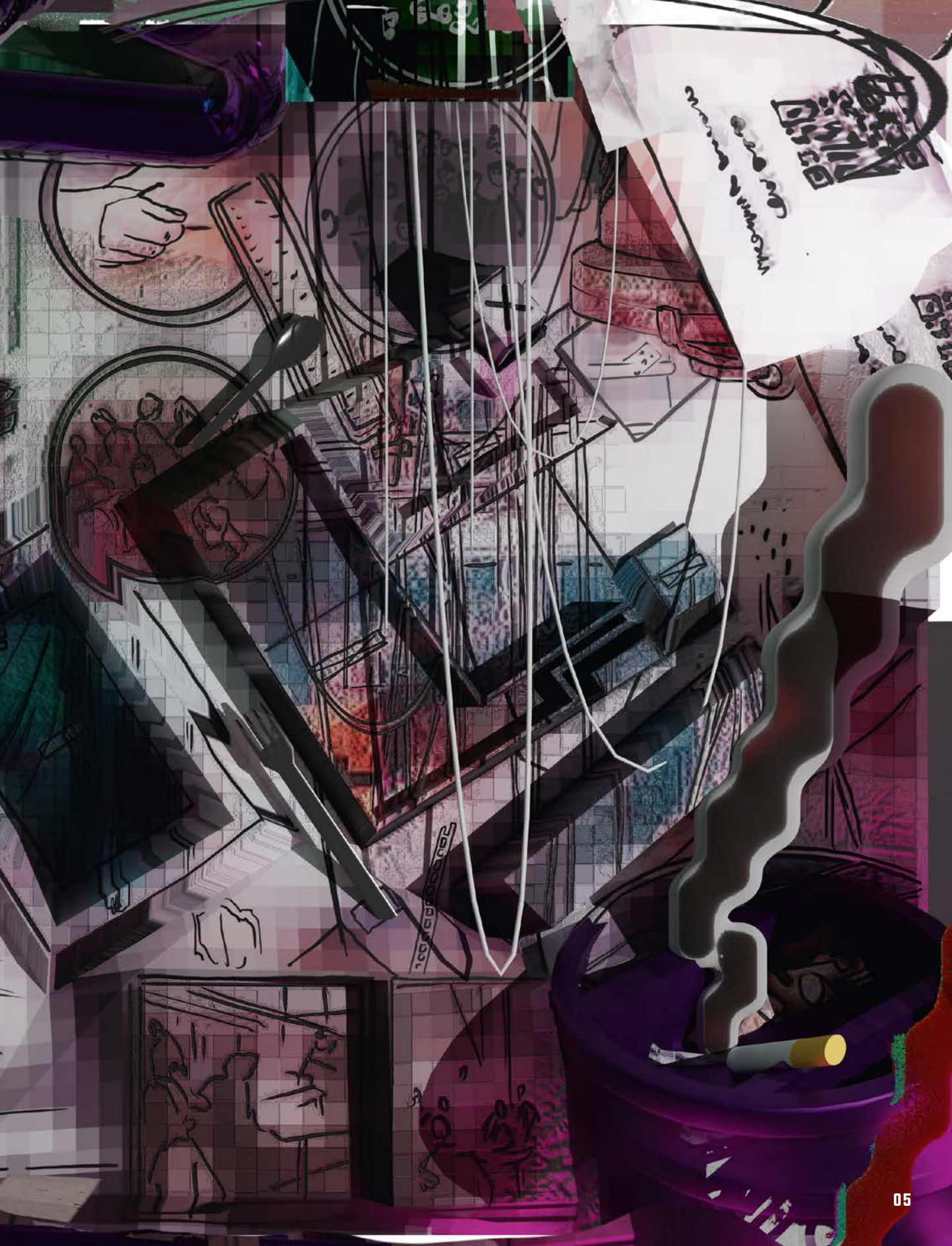
The background is a complex collage of various elements. At the top, there are horizontal bands of color (pink, yellow, green) and a dark, textured area. On the right side, there's a vertical element resembling a red mechanical part or a lamp base. Below it, there's a purple gear-like shape. The bottom right corner shows a dark, textured area with some white lines. The overall composition is layered and abstract.

Dear reader,

welcome

to another version
of

phrases



The background of the page is a complex, abstract composition of various geometric shapes, including triangles, rectangles, and lines. These shapes are rendered in a palette of muted colors: greys, purples, pinks, and greens. Some shapes have a textured, almost painterly quality, while others are solid and sharp. The overall effect is a layered, architectural feel that suggests the industrial theme of the text.

Stories about a former crane factory ,

where large machines
were constructed for lifting
heavy objects,
moving far beyond the
normal capability of a human.



A snare for

steel,
iron,
ropes
and chains
to perform.

“



”

*There is
no line
between us*


Lips touch. Softly.

Labium Superius Oris meets Labium Inferius Oris.
Upper lip meets lower lip.

We gently collide.

*Together we shape
the Vermilion Zone.*

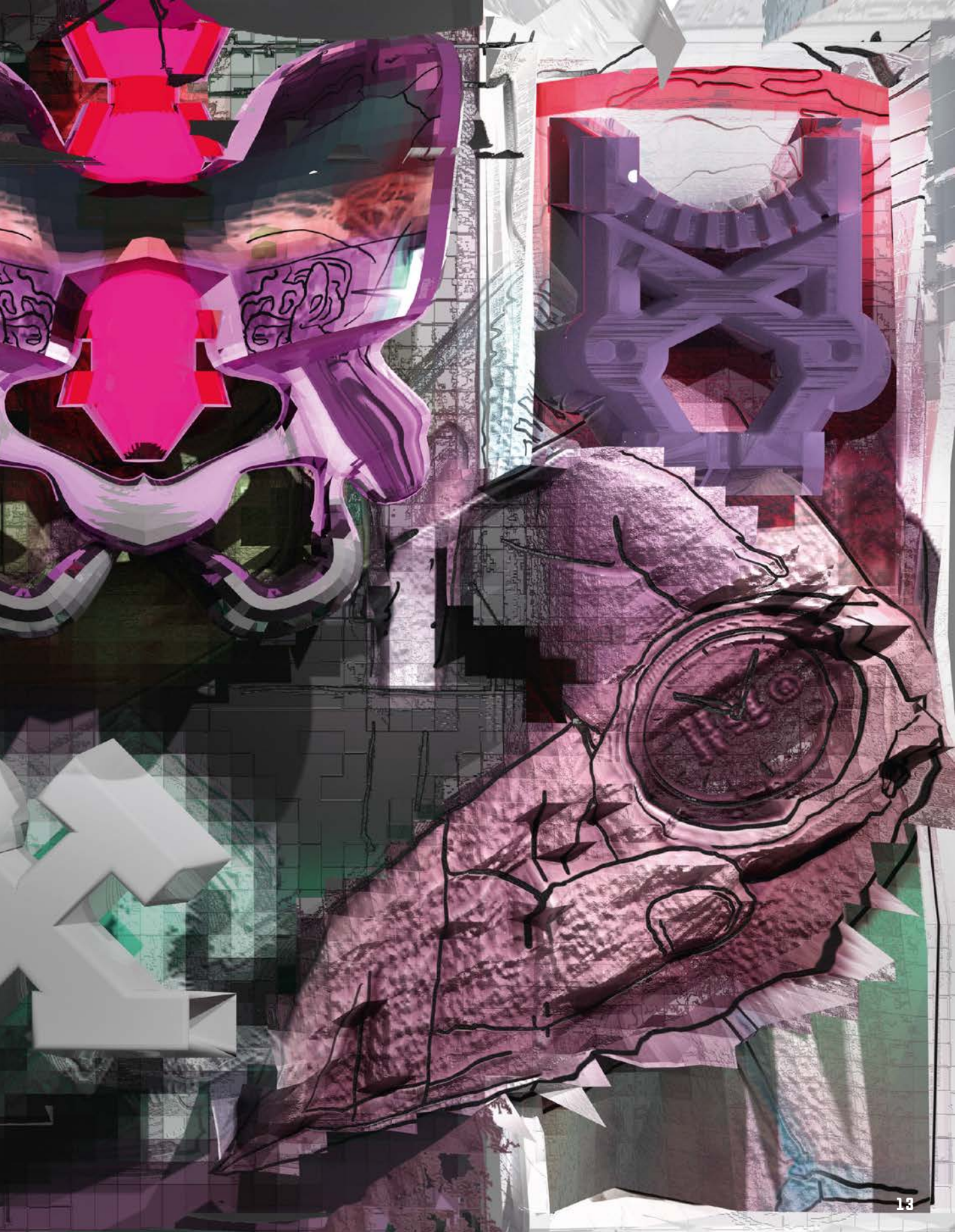
*It is a border between
our red thin skin
and the pale skin of the face.*



*On our flesh, our territory, blood vessels are closer to the surface.
There is a line between us.
There is a hard and soft palate inside us.*

*We collaborate
with teeth and tongue.*





Exit

is to leave a place such as a building, room, or a large vehicle.
The act of leaving a main road, to turn onto a smaller one.

Exit is a door. You may use it accordingly.



An instruction written in a play meaning that a character leaves the stage.




Fingers input characters
into a screen.

Characters of this story.

We follow patterns, word chains

We coordinate
in order to spell
CO—
ord—nate.



Distal Phalanx


Middle Phalanx

Proximal Phalanx

Deep Flexor

Superficial Flexor

Square root



*Root: is the origin or source of something.
A part of a plant which grows down into the earth.*

The basic form of a word, to which prefixes or endings can be added.
Parts of hair, teeth, or nails that are under the skin.

Route is a particular way or direction between places.

It is sometimes confused with Root.

A trajectory from where I was before to where I am now.



ot of 25 = 5

Keep
in mind:

Do not attempt to lift by bending forward.
Never lift a heavy object above shoulder level.
Avoid turning or twisting your body.



If you feel like falling asleep,

let yourself sink into your chair





I Enter the Kasse.

I Exit.

Approaching the stage.


I Step.

Sit.

Push.

Stand.

Roll.



Fifth row.

I step backwards to find my seat.
A gray chair with metallic arms.



Foot hits the ground.

Heel first. Gluteus Maximus acts on the hip to decelerate the forward motion of the lower limb.


Quadriceps Femoris keeps the leg extended at the knee.

The thigh flexed at the hip.

Anterior compartment of the leg maintains the ankle dorsiflexion, positioning the heel

for the strike.



The image is a complex, abstract collage. On the left, a structure with horizontal purple and orange stripes is visible. White cables or ropes curve across the center. On the right, a stone wall is partially visible. The text is overlaid on the central part of the image.

*"I read the text.
To me.
To you.
Lips touch. Softly."*

*Lights off
Microphones off
Projectors off
Almost Black"*

About Georgios Plastok

Having studied at the School of Fine Arts in Athens and ENSAD Paris, the visual and graphic artist based in Hamburg has an international approach towards creation. His work often revolves around the representation of memory through the appropriation of industrial media technology.

He is the author of four artist's books and has participated in several collective publications, exhibitions and Art Book Fairs. In 2020, he worked for the brand creation of the critically acclaimed immersive theater play *Sterben in Oberhausen* in Germany. During 2019 he participated in the collective exhibition *The Journey* at the National Bank of Greece Cultural Foundation, and in the *Paris Ass Book Fair* at Palais de Tokyo.

<https://georgiosplastok.com/>

About Venetsiana Kalampaliki

Based in Hamburg and Athens, the dancer and choreographer is a graduate of the School of Economics and Political Sciences of the University of Athens and the Greek National School of Dance and continues her research with a Master in Fine Arts at the Athens School of Fine Arts. Her collaborations extend in the fields of contemporary dance, digital and visual arts, performance and disability arts alongside the development of her personal artistic practice. Her latest project *Re-call* was presented at the 7th New Choreographers Festival of the Onassis Stegi, the Holland Dance Festival and is currently on tour.

See the show *phrases* live at Kampnagel 31 March at 7.30 pm, 01 April at 8.30 pm and 02 April at 7 pm.

Check out the teaser [here](#).

Enjoy the show online as part of *Tanzhochdreier digital* on 21 April at 7.30 pm

Current information and our newsletter are available via www.k3-hamburg.de

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K3 – Zentrum für Choreographie | Tanzplan Hamburg

Kampnagel, Jarrestr. 20, 22303 Hamburg

www.k3-hamburg.de

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