

GRETA LINDHOLM

SOLODANCER • CHOREOGRAPHER

"Greta Lindholm's dance-performance Konkyllie makes me feel at times as if I experienced dance for the first time. From her imagination Lindholm pours out of a stream of surprises which conjures away all traditional ideas about choreographic art and turns experts into a crowd of happy children."

Horace Engdahl, Dagens Nyheter

"She is blessed with a powerful earthiness, a tart sense of humour, and a sensuality. To Swedish current dance she provides a spice. Unimpressed by trends, she heeds her own voice."

Svenska Dagbladet, Gunilla Jensen

This words was written in 1986 and since then Greta Lindholm has been invited to international stages and festivals.

In 1987 Greta Lindholm was invited to Japan representing contemporary dance in the project "Scandinavia Today".

"As far as the Swedish projects are concerned, the dancer Greta Lindholm is spoken of in flattering terms in the English-speaking press. She is described as an unique talent".

Rapport from Swedish Embassy, Tokyo 1987

Lindholm's movement was of a kind particular to her and can be described as controled frenzy. All the dementia being choregraphed meant that the contrast to the inner music in Lindholm's silent dancing was all the more vivid.

Japan Times Weekley, 21 nov 1987.

"Greta Lindholm's dance is intelligent. The body's signs of aging are like the rings in a tree-trunk that show its years. She generates direct contact and interplay with the audience".

"Her dance lives its own autonomous life, needing no support from any other form of art. That music is found in her body and in the earth is the important thing for Greta Lindholm".

"The dance burst forth like flowers from the earth".

"Three male dancers display suites of different leaps: They fly, hurling their bodies dramatically through the air. One experiences 'Drums and Dance', choreographed by Greta Lindholm, as rich in variation and intellectual substance".

dance magasin, Tokyo 1987

1987 Studies in Polynesia: New Zealand, Rarotonga and Tahiti.

1988 Danceperformances in Centre Pompidou, Paris.

1988 Studies in Trinidad, Caribien as a member of a steelpan orchestra.

1988 "Drone" Stockholm and Oslo.

As the dancer is frozen into a pose, one of her toes executes the only movement and seems to fill the room with its significance. Drone gives us a powerful fundamental tone with myriad variations.

Uppsala Nya Tidning, Björn Bexelius, 3 nov. 1988.

"She exhibits a mischievous generosity with the tools of her art, but on the other hand, these are so sound in themselves that they can take a bit of razzing. The same can hardly be said for all styles of dance".

Dagens Nyheter, Horace Engdahl, 30 oct. 1988.

Drone; an undertone of danced melodies. It is both beautiful and full of effect. In Lindholm's dance vocabulary, effect is something that happens in the heart of the audience, not merely staged fireworks".

Expressen, Agneta Söderberg, 28 oct. 1988

1989 Studies in Ghana, West Africa, videofilms.

1989 "Drone". On tour in Sweden.

1989 "Anja-Solo". Stockholm.

1990 Tromsö, World Congress of Indigenous People. Choreography for Beavvais Sami Theater.
1990 Firenze, Italy. Solodance "Musical eye".

"Her dancing is a sensation of vitalism; freedom expressed with unconstrained verve and a dash of delight, beyond all the rules of aesthetics".

il Cartellone, 2 oct. 1990, Florence

1990 Mexico, The Cervantino Festival. On tour in Mexico with group and solo.

"Greta Lindholm is the dancer who allows the ring of her body to be heard". "To the rapture of the public, her oeuvre consists of gathering together the body's resonance". "In synthesis, one might say that Greta Lindholm is the dancer of silence". "In every movement, her physical presence acts as a coordinating pendulum".

El National, 19 oct. 1990, Mexico

1990 The International Dance Festival in India. On tour with group and solo.

The Musical Eye is a solo piece by Greta Lingholm which is marked by earthiness, humour and use of body as sound effects. Her footwork has an affinity with the Kathak style.

Harry Joe, Bombay, 12 dec. 1991.

Setting the wah-wahs rolling was the Greta Lindholm troupe from Sweden. In a rare sight to these parts, the players clapped hands, tapped feet and patted bodies to amplify their vigorous dance form.

The Week, 27 jan. 1991.

1991 Invited to Mexico City University. Seminar in choreography and composing.

1991 Oslo Dancefestival, solo "Musical eye".

1992 On tour in Sweden "Cascade".

**"Greta Lindholm's 'Cascade Concert for Dancers' was masterfully executed, not in the classical sense, but in terms of presence and devotion".
Klassekampen, 6 may 1992, Oslo**

"'Cascade' shows a gripping picture of all of life's elements. It is a dance from the inner universe that culminates in frenzy, in listening turned inward".

Barometern, Kalmar

"'Cascade' is strict, beautiful and melodious music of the body".

Roland Lysell, Entré

"..... an unusually successful rapport between the whole and its parts".

Sydsvenska Dagbladet, 2 May 1992

"..... this points to Greta Lindholm's masterful feeling for rhythm, as well as her unique position in the world of dance".

Länstidningen, Södertälje

"Greta Lindholm seems to have a talent for drawing forth the best in her dancers: Temptingly, playfully, sensually, confidently they create an idiosyncrasy cast of its structure. Amid all this, Greta Lindholm functions as a kind of missing link between nature and culture".

Aftonbladet, 26 April 1992

"The personalities of the dancers have been carefully exploited".

"In spirit of its archaic vocabulary, Lindholm's choreographic language speaks straight to our times".

"She creates a thundering center of power".

Dagens Nyheter, 1992

1992 Invited to India by "Indian Council for Cultural Relations". Research in performing art.