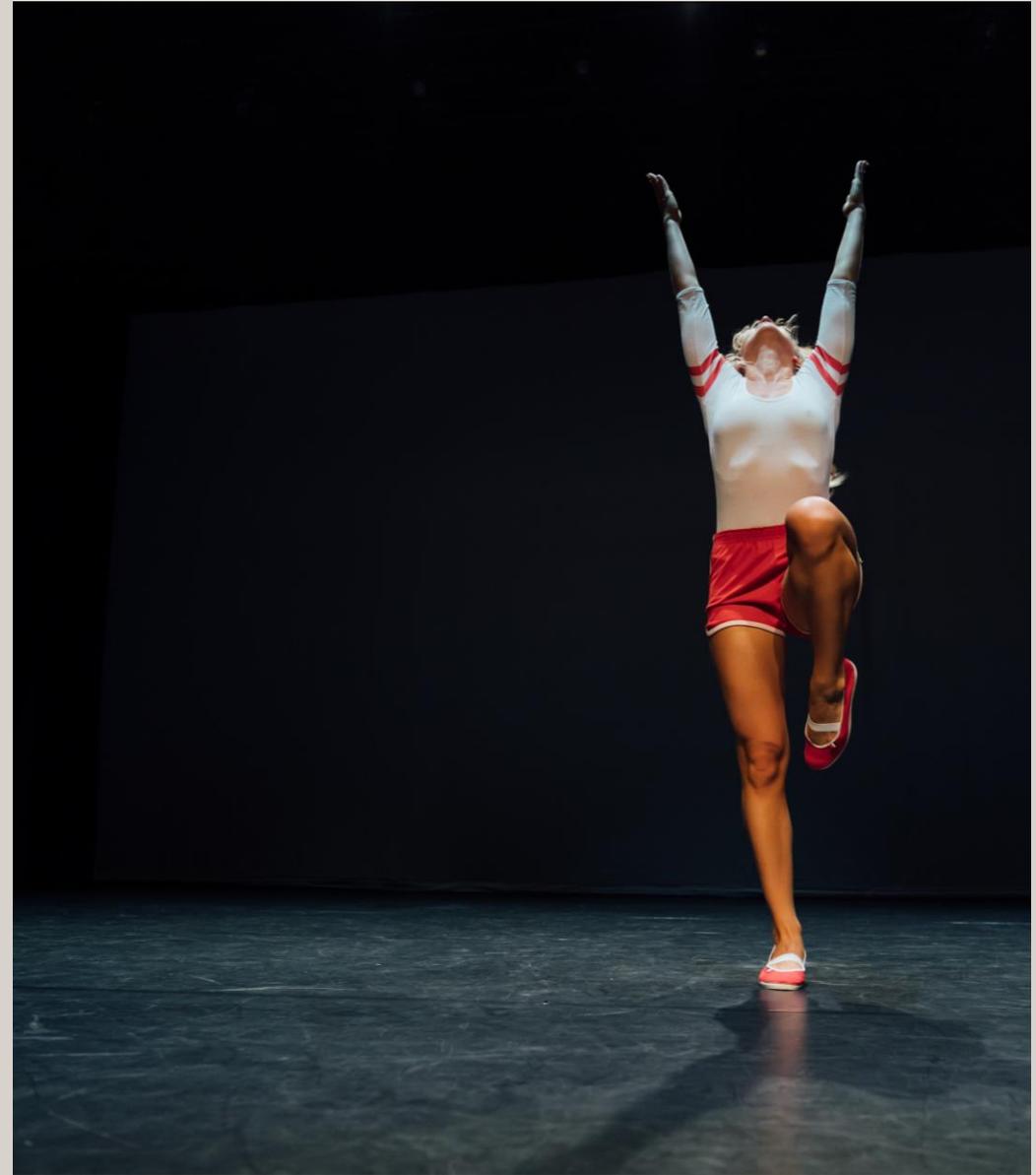

PORTFOLIO

SANDRA
KRAMEROVÁ

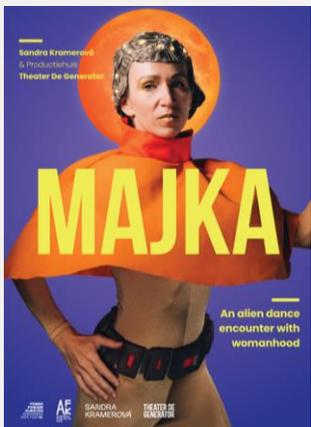
2017-2021
Amsterdam



www.sandrakramerova.com

MAJKA

2021



Theater de Generator production

An alien girl Majka lands in 1970's Czechoslovakia. Can she learn how to become a woman from advertising, television and propaganda?

"In the gripping choreography Majka, Sandra Kramerová goes in search of the 'ideal' manifestation of women in 1970s Czechoslovakia. The result is a direct confrontation with universal archetypes." - Karima Aissaoui, [Theaterkrant](#)

Performances: Theater de Generator, CC Amstel, Maaspodium, Kikker, Pleintheater, Evertshuis, Schuur (NL) 2021/2022

Length: 55 minutes

Reviews: [Volkskrant](#) [Theaterkrant](#) [Cultuurpers](#)

Choreography and performance: Sandra Kramerová
Video Editor and Director (and live feed operator): Álvaro Congosto
Lighting Design: Boaz Van den Ban; Scenography: Sofie Moritz
Visuals: Boaz Van den Ban, Andre Lima, Álvaro Congosto; Sound composer: Denisa Uherová
Sound designers: Denisa Uherova & Alvaro Congosto
Production leader: Fayola Antonius; Artistic advice: Pavel Zuštiak, Ioana Tudor
PR & Marketing: Erik Groenewold, PR image: Jurje Verhoog
Special thanks to: Igor Vrebac and Mira Feticu

MAJKA is supported by **Fonds Podiumkunsten** and **AFK**

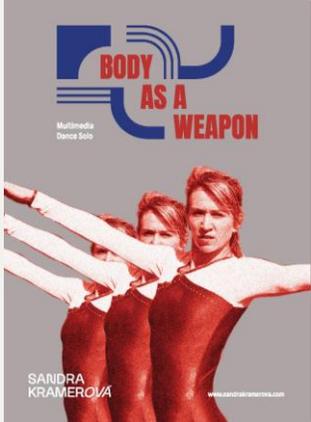
[Teaser](#)

[Registration](#) Password: womanhood



Body as a Weapon

2020



Among top 5 performances of 2020 by Het Parool

A dance and multimedia solo which examines the cultural context of Eastern European socialist propaganda and highlights the use of female body as a tool for political domination. Intense performance of precision, repetition and vulnerability, Body as a Weapon shows an intimate physical confession expressed through movement manipulation, text and video.

Performances: CC Amstel, Theater de Generator

Length: 35 minutes

Reviews: [HET PAROOL](#) & [Movement Exposed](#)

Choreography and performance: Sandra Kramerová
Dramaturgy: Freek Duinhof; Music: Denisa Uherová
Video design & Visuals: Álvaro Congosto; Lighting Design & Visual effects: Boaz van den Ban; Pictures: Sjoerd Derine

Body as a Weapon is supported by Voordekunst and AFK

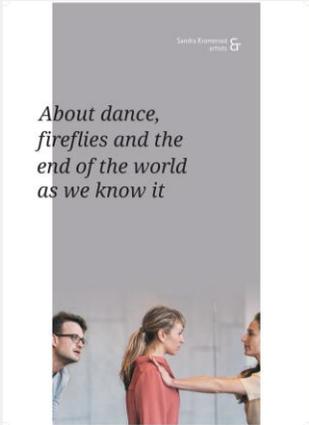
[Teaser](#)

[Registration](#)



About dance, Fireflies and the end of the world as we know it

2019



A poetic dance lecture on the Utility of the Useless. A dance performance and a Ted-talk in one linking Dance to the crisis of Modern times to the end of the world as we know it.

Performances: Frascati, CC Amstel, Amsterdam Fringe Festival, Theater de Generator, Museum de Lakenhal, Theater aan de Schie

Length: 45 minutes

Supported by AFK and made in co-production with Theater de Generator

Choreography: Sandra Kramerová; Text: Jordi Ribot Thunnissen; Performers: Anastasia Kostner, Sandra Kramerová, Jordi Ribot Thunnissen; Picture: Sjoerd Derine

[Trailer](#)

[Registration](#)



LADIA

2017-2021



Inspired by female "superheroes" Lara Croft and Nadia Comaneci, Ladia dedicates all her effort to win the game, where the only game is to win over herself.

Genre: Solo Dance (stage & Dance Film)

Length: Stage 11 mins; Dance film 7 mins

Performances: CC Amstel, Dansmakers, Theater de Generator, Dixon Place, Bessie Schonberg Theater (NY)

Awards: Prizes: 2nd Jury prize & 3rd audience prize at 3RD Braga International Video Dace Festival (Portugal), special mention at 2º Festival internacional Corporalidad Expandida (Argentina), Best Sound at Portland Dance Film Fest (USA), Best Editing at Arts Triangle Dance Film Festival (USA), Jury recommendation Award Rollout Dancefilm festival (China); Selections: **Cinedans, San Francisco Dance Film Festival, Festival de Cine Español de Nantes**

Choreographer and performer: Sandra Kramerová Director: Álvaro Congosto Cinematography: Jim Dandee Sound Designer: Jon Lloyd, Joy Song; Production Company: Auspicious Phoenix Productions

[Trailer](#)

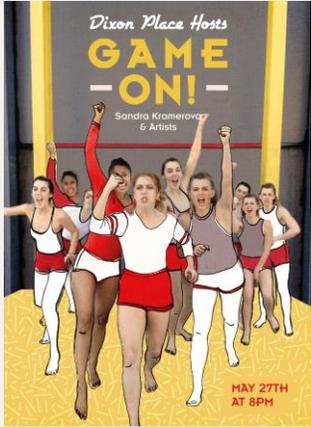
[Registration](#)



<https://filmfreeway.com/LADIA>

GAME ON!

2017



GAME ON! is a dance evening bursting with athleticism, humor, drama and vigor. In a stimulating exhibition of the theater of effort, this series of six dances adapt sports videos, recordings of Olympic events and iconic historical references inside a game-based performance score.

Length: 60 minutes

Performances: Dixon Place, Movement Research open performance, Appetizer, Besie Schonberg Theater (NY), Harmony dance festival (Chicago)

Choreography: Sandra Kramerová; Music: Jon Lloyd; Video: Álvaro Congosto; Performers: Emily Aiken, Bethany Logan, Paulette Machicado Gonzales, Megan McBrian, Bianca Roman, Kathryn Sauma and Hyung Seok Jake Jeon

[Excerpt \(Mantissa\)](#)





"Nice how Sandra Kramerová conjures up all those socialist gender roles ★★★★★ Her consistent performance in the minuscule decor of the solo performance 'Majka' is impressive." Annette Embrechts about Majka (Volkskrant) - [full article here \(Dutch\)](#)

"In the gripping choreography Majka, Sandra Kramerová goes in search of the 'ideal' manifestation of women in 1970s Czechoslovakia. The result is a direct confrontation with universal archetypes."

"Kramerová succeeds here in giving the uncontrolled a hopeful beauty."

"Here too Kramerová manages to symbolize the pressure of political expectations with almost oppressively powerful dance." Karima Aissaoui about Majka (Theaterkrant) - [full article here \(Dutch\)](#)

"Creating a character that makes you feel really involved as an audience, that's what dance maker Sandra Kramerová is very good at. Her solo performance Majka drags me along from the start. But it is precisely because she performs her choreography so strongly that I am left with the feeling that I am missing something. That is a wonderful experience."

Maarten Baanders about Majka (Cultuurpers) - [full article here \(Dutch\)](#)

"I was struck by the great substantive eloquence of Sandra's work. The substantive aspect has a very prominent place - she is able to handle it and to make it a visual and strong whole that really makes you think. With dance she manages to connect with a very broad need of the public to explain itself to the social phenomena of our environment, which for me indicates a special talent for making dance that is in demand." Tom Helmer, dramaturg Theater Bellevue (Amsterdam)

"Sandra's work is a bright light, a searing, physicalization of our contradictory lives." David Neuman, Advanced Beginner Group, Bessie Award recipient (New York)

"Discipline, perseverance, dedication - Kramerová shows and feels it convincingly."

Jacq. Algra about Body as a Weapon (Het Parool) - [full article here \(Dutch\)](#)

"Sandra knows how to move me as a spectator with her powerful and energetic body language. She knows how to translate her personal motivation and inspiration into performances that carry a universal layer and thus tells stories that touch. Her Eastern European heritage is tangible and guiding for her work and it transcends cultural and social norms through dance performances and shows a richness of the human being." Igor Vrebac, Bosnian/Dutch theatermaker

"I believe Sandra refracts ideas around themes of identity, power, and body within social and political contexts in a thought-provoking way and crafts them formally into structures that invite universal conversations that are today exceptionally timely." Pavel Zuštiak, Palissimo company, Slovak/American choreographer, Bessie Award recipient (New York)