

## Angeliki Lamprianidou Choreographer Performer

Educated in the praxis of an articulated variety of contemporary performance styles, and under the poetic guise of the German school of Tanztheater, even since before she graduated in choreography, Angeliki Lamprianidou has been developing her own poetics, both somewhat distant from the frequently narrative or formalistic modules of her most recent training background (in Spain), and singular when it comes to the roots of her Central European stage training. Poetics of systematic "migration" have lead her to naturally align with a particularly sanguine branch (be it ironic or tragic) of the conceptual current. Prestigious exponents of the same current have definitely praised her adeptness in performance throughout the years. The same poetics has led her to a patient and consistent broadening of the commands of language, and under the sign of a discourse halfway between the lyrical and the grotesque, to tackle the hindrances of language as a bodily vehicle of communication (Tongue), the miraculous cathartic ironies of the thing called "dance" (Katharsis, Loop), and Sitz which denounces the concomitant anesthetizing of both the body and its inhabitant and its senses .She's no stranger to the matching and mismatching between fields as distant as

odontology (which has been and still remains the counter-altar of her creative parable) and choreography. Nor is her work immune to a certain emotional extremism, perpetually fluctuating between the tragic spirit of her native Greece and the lighthearted deconstruction of that very spirit: a wink, both emotive and cynical, at the cultural myth of her homeland. For if there's a detectable pattern in Lamprianidou's modus operandi, it is that of allowing the gradual accumulation (soundly Brownian and post-modern) of a series of corollaries about a challenge (or a paradox) of movement to ooze forth of its own accord and culminate in its own poetic "programme".

While this methodology may cause an unruly blossoming of ideas around the initial Concept, the vitality of Lamprianidou's poetics remains centered around unflaggingly seeking the ever-changing borders between a certain theology of disorder and a certain operative nostalgia for order; about seeking a possible mediation between the analytical deconstruction of formal discourse and the abrupt shortcuts of provocative theatricality; or about newly seeking a median temperature between the pensive tone of the overall message and the unbridled joy of its display on stage. This search for "operative borders" is set within

the framework of an idea of dancistic creation based on the inherent "complicity" of feminine creative thinking. This is how Lampryanidou constructs and deconstructs her pieces: as feminine conspiracies that unravel a sinuous logic, covertly political and consistently ruthless with the moulds of a certain -genetically masculine- way of thinking about pure form.

Roberto Fratini Serfide