

CAMBIANTES

Cambiantes is a computer dance for video from 1976. This research, Analivia carried out from 1973 to 1976 pioneered videoart in Brazil and computer dance in the world. The computer processes the information using a Fortran IV language program. The output are instructions to coordinate the performance of the dancers and the video team to produce the videos.

As mentioned in the catalogue of the exhibition *Coder Le Monde* (2018, Centre Pompidou – Paris), "qualifiée d'enfant prodige du computer dance" (Domus, n.544, Milan, mars 1975) par Pierre Restany, Cordeiro produit ses premières danses informatiques entre 1973 et 1976: M3x3, 0=45, Gestures et Cambiantes...À l'aide du langage de programmation Fortran l'ordinateur génère aussi bien des séquences de pas aléatoires pour les danseurs que des instructions pour l'équipe vidéo."

Aesthetically, it is a dance composed by movements where the body limbs make 45 degrees and right angles, a geometrical dance.

The black and white scene is a unit obtained through the visual merging between the dancers' costumes and the scene.

The scene is composed by several black elements among which the triangles placed on the edges of the scene are the most

important ones. These triangles change the rectangular shape of the video screen, transforming it in an irregular polygon. When the video is displayed in a screen with black borders, the image of the triangle merges with the black of the borders. In this way the rectangular shape of the video becomes an irregular polygon. In 1976, when *Cambiantes* was made the videoart works were shown in theatres inside dark rooms. At that time, instead of having a screen with dark borders, we use to have very dark rooms. In this way the triangles merged with the darkness of the room.

The *Cambiantes* installation is an idea that came later because at the time *Cambiantes* video was created, it was impossible to have projectors placed on the roof, in order to project the video on the floor. The concept of the installation already existed: it is to invite the public inside the video. In 2015, I remastered *Cambiantes* in black&white, and I did the installation for the first time.

1997 Vídeos M3x3, 0 = 45, Cambiantes e Trajetória na mostra Precursor e Pioneiros da Arte Contemporanea, Paço das Artes, São Paulo, Brasil.

1999 Exibição dos vídeos: Cambiantes, Laban's Concepts of Movement, 0=45, Slow Billie Scan e Striptease no IX Festival Internazionale de Videodanza - Il Coreografo Elettronico, no Institut Français de Naples Grenoble, Junho de 1999, Italia

2005 M3x3, 0=45, Cambiantes, Ar, Slow Billie Scan, Striptease e Carne I na Mostra Audiovisual da Dança em Pauta, Centro Cultural Banco do Brasil, SP.

2015 M3x3 instalation, 0=45 e Cambiantes no stand da Anita Beckers Galerie na Feira Internacional de Arte ARCO, Madrid, Espanha.

2015 Cambiantes Installation na Bienal Mercosul, Porto Alegre, Brasil.

2016 Cambiantes no Stand Anita Beckers Galerie na feira ARCO, Madrid, Espanha.

2016 Cambiantes, M3x3, 0=45, Carne I, Ar, Arquitetura do Movimento na A Dança como Cinema, CINUSP Paulo Emílio, USP, Brasil.

2017 Cambiantes em exibição na Anita Beckers Galerie, Frankfurt, Alemanha.

2017 Cambiantes na exibição Radical Women, Hammer Museum, Los Angeles; Brooklyn Museum, New York, USA; e Pinacoteca, São Paulo, Brasil.



ANALIVIA CORDEIRO

Dancer, choreographer and architect, Analívia studied dance under Laban's Method in Brazil and modern dance at Alvin Nikolais, Merce Cunningham, Gus Solomons Jr., Viola Farber Dance Studios in New York. Later, she studied the corporal conscience method Eutony, in Brazil. Graduated in Architecture at University of São Paulo, Brazil; master degree in Multimedia at State University of Campinas, Brazil and PhD at Communication and Semiotics at PUC-SP, pos-doctorate at Federal University of Rio de Janeiro UFR, Brazil and University of São Paulo. Member of the International Dance Council CID of UNESCO. One of the computer dance world pioneers and the Brazilian video-art pioneer (1973), she created multimedia performances and videos; published a book/video Nota-Anna: an electronic notation of human movement based on the Laban Method, about her movement notation software Nota-Anna; organized the book Waldemar Cordeiro – Fantasia Exata; and is curator of his collection.

Her videos were exhibited in several events like: International Festival of Edinburgh, 1973; XII Bienal de São Paulo, Brazil, 1973; The Bat-Sheva Seminar on Interaction of Art and Science, Jerusalém, 1973; LatinAmerica 74 at Institute of Contemporary Arts, London, 1974; LatinAmerican Films and Video Tapes at Media Study of State University of New York, 1974; Arte de Sistemas in LatinAmerica at International Cultureel Centrum, Belgium, 1974; Latin America 74 at Espace Cardin, Paris; and at Galleria Civica D'Arte Moderna, Italy, 1975; International Conference Computer & Humanities/2 at University of Southern California, 1976; WGBH - TV Public Channel, 1976; 20th American Dance Guild Conference, 1976; Art of Space Era at Von Braun Civic Center of Huntsville Museum of Art, 1978; Brasil Séc.XX, Brazil, 1984; Arte e Tecnologia, Brazil, 1996; 27th Annual Dance on Camera Festival, New York, 1998; Festival Il Coreografo Elettronico, Italy, 1999; International Seminar Invenção, Brazil, 1999; The 1999-2000 Sawyers Seminar at University of Chicago, 1999; L'Ombra dei Maestri – Rudolf Laban: gli spazi della danza, Università degli Studi di Bologna, Italy, 1999; JavaOne Sun's 2001 Worldwide Java Developer Conference, San Francisco and 2003 JavaOne;

Made in Brazil, 2003/5, Brazil, Dança em Pauta, 2005, Brazil, "Cinético-Digital", 2005; 2005NokiaTrends, 2006 Dança em Foco, Mostravideo Subjetividades, 2007 Brazil, SIGGRAPH; Bienal Mercosul, 2009 2011 Zonas de Contato, Paço das Artes; "Manuara" no MuBE, São Paulo, Brasil, ARCO art fair, Madrid winner of the BEEP de Arte Electronica prize, 2015; Expanded Senses, B3, Frankfurt, 2015; Moving Images Contours, Tabakalera, San Sebastian, Spain, 2015; Tanz Bewegung Geste Bild, Kunstahalle Göppingen, Göppingen / DE, 2019; Faces, Es Baluard, Palma de Mallorca, Spain, 2019; Chance and Control, Victoria&Albert Museum, London, 2018; Radical Women: Latin American Art, 1960-1985, Hammer Museum, LA USA Brooklyn Museum, New York USA, Pinacoteca de São Paulo, SP Brazil 35. International Film Festival, Jerusalem, Israel, 2018; Encoder Le Monde, Centre Pompidou, Paris, France, 2018; Unforgettable Kicks, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil, 2018; Algoritmos Suaves, Valencia, Spain, 2018; Tanz.Bewegung. Geste. Bild, Germany, 2019; Faces, Maiorca, Spain, 2019; Mutatio, Garage Renault, Paris, France; LB/festival de video online _curator, Brazil.

Her works belong to collections like
the archive of the artist Oskar Schlemmer, Switzerland,
Victoria & Albert Museum collection, London,
BEEP Award for Electronic Art, Madrid,
Reina Sofia Museum, Madrid,
Museum of Concrete Art, Ingolstadt,
Museum of Contemporary Art of USP, Brazil,
Museum of Modern Art MoMA, New York,
Itaucultural, Brazil.