

BODY AS A CONCEPT OF THE WORLD

Analívia Cordeiro is a pioneer in Brazil in some areas of electronic arts and performance, specifically in video art, video-dance, computer dance, performance and body art. Unless any other interpretation comes up, the oldest tape admitted as belonging to the history of Brazilian creative video, stored and accessible for viewing today, is the M3x3 actually a video for choreography, designed by this dancer and choreographed for the Edinburgh Festival and recorded with the technological resources of TV Cultura in São Paulo in 1973. Therefore, an unorthodox chronology of Brazilian video that begins with this pioneering work has allowed to celebrate in 2003, the thirty year history of the Brazilian video and in two more years the forty anniversary!

Although she is the daughter of one of the greatest Brazilian visual artists of the twentieth century, Waldemar Cordeiro, and still is responsible for his work, Analívia personally followed a career very different from his father's career, more directed to issues of body and theatrical performance. Two questions are basic in all her work as artist: the relationship of the body with its surroundings and the gesture as primordial expression of man, which can be summed up in the idea of embodiment. Whereas for much of contemporary science, cognitive activities of man are inseparable from his body, embodiment relates to the body not only in the physiological sense of the term, but as a presence in the world, which is a precondition of subjectivity and interaction with the surroundings. In other words, embodiment is the body understood as an interface between the subject, culture and nature.

In recent years, several studies in the fields of science have shown that the body is not just a wrapper that holds the internal organs. As an interface, it is our contact device with the world, is through him that we perceive the world we hear, we see, we touch, and is also through him that the world perceives our presence as an individual. For each one of us, it is the device of dialogue between the inner and outer, between what we are on our physiology and subjectivity and what makes us part of the world, with its hardships and graces. In addition, the body is our primary means of communication, even prior to verbal language. It is an universal language, possibly our first language, which dispenses any instrument external to the body. Just remember that when we are in a country whose language they do not understand, nor master, the body functions as a language naturally and easily understood by all. The gesture, the waving hands, the expressive movement of the body, writhing, jumping and falling, when performed with intention, are the ways in which the body thinks, as the body "speaks", shapes the feelings and communicate those thoughts and these emotions to other bodies, which also react to it.

The difference introduced by Analívia in their creative work with the body is the actualization of this possibility and this awareness through the incorporation of contemporary technologies (video, computer, electronic projection etc.) which enhance the results. M3x3, as explained above, is possibly both the first Brazilian video art as video-dance (at that stage still in black and white) and consists of a complex choreography that takes place in a Concrete and abstract scenery, where the movements of the dancers are "broken" in quick and stiff gestures, already anticipating the *break dance* and the intervention of the first electronic groups like Kraftwerk and Devo, among others. Everything is of a severity that we would now call "constructivist", that Analívia would rethink in later works, thinking it more organic. But it is a first Brazilian attempt of think the language of video and how the issue of body interacts with the electronic art.

In *Unsquare Dance*, performance and video based on the song of the same name by Dave Brubeck and using a software by Luiz Velho, she dances with electronic markers that sends information to an infrared camera and those informations are processed and interpreted by a specific software that generates lines of movement, projected on a screen in real-time. The body, almost dancing in the dark, generates computerized images that function as mandalas synthesizing the geometry of body movement.

The series *Flesh* is composed of dances entirely reinterpreted by the video. Unlike the theatrical performance, in which the dancing body and the background are seen all at once, the video suggests what should be seen at all times, and that video interpretation is decided by the clipping of the frame and also by the effects assembly (in this case, mergers and / or additions of Cummings's poems through a character generator), all with under the music of Rodolpho Grani Jr. or Rachmaninov, with overlays of guttural noises, growls and voices. The body of the dancer is, in a metaphorical sense, "cut" and we only see, at every moment, eyes, hair, breasts, fingers, mouth and other parts unrecognizable due to the extremely closed frame of the camera. The result is of an extraordinary poetic because the body expressiveness is in a dialogue with technology sensitive to it (the basis of all the audiovisual language, since the time of Griffith, is the close up, the detail of the body). The images are of extreme intimacy and the difficulty of seeing (for lack of visual context) often stimulates the viewer's reading, which ranges between a figurative or abstract approach. The innovative detail is that the ballerina herself (Christina Brandini in one version or Analívia in another one) handles the camera, looking for a

match between their improvised movements and the camera "reading" of them. Analívia calls this way of working *videochoreography*, where the camera and the body movement are an unit indecomposable.

In 1989, during the 20th Bienal de São Paulo, the artist, in collaboration with the designer and director Octavio Donasci, presented the performance *Videovivo* where you could see an actor performing with a woman's image projected on a screen. Because this screen was made from a very elastic fabric, the dancer who provided the projected image (Analívia) could put itself behind the screen and shape this image with your own body without being seen by the public. The impression the public has is that the image of women projected on screen comes alive and three-dimensional, allowing the "real" actor to hug her and even make love to her on stage. Naturally, given the extreme proximity of the dancer's body with the screen, she had to rehearsal exhaustively to driving his body to follow her pre-recorded image. This technique has similarities with the procedure of the puppet in the puppet's body is led by a handler, but in cases of utmost professionalism, the result can be so exciting that even an experienced actor or a dancer be able to play with equal perfection.

This serves as a brief historical introduction to the project Touch, presented in the series Zonas de Contato, in the Paço das Artes, São Paulo, together with the acrobat João Penoni. Here again, Analívia not appear visibly, as the dancer, she is hidden in a highly malleable tissue, and your body reacts in a choreographic language each time the acrobat, hanging from a rope, touch her body. It's a kind of virtual dance, opens for the imagination, where the viewer must "guess" the movements of the dancer hidden inside a sort of "bag" reacting, in an improvised way, to touches of the acrobat. There is no music, but just pure dance, only suggested. The dance goes beyond the ballet becomes a reflection on being, a thinking about the meaning of life.

Analívia Cordeiro's work goes beyond the boundaries of those few lines of critical reflection. Often she also rubs the field of therapy, when the artist, surpassing the limits of his specialty, seeking ways to help people who have difficulty dealing with their own bodies. Programs to teach people to stand in front of a computer or learn to see / read are some side projects that she develops with great tenacity. She also developed a software for human movement notation, called Nota-Anna, and methods of teaching dance to children. His doctoral thesis, defended in 2004 at PUC-SP, entitled Looking for a Cyber-Harmony: A Dialogue between the Body Awareness and Electronic Media, was considered by the magazine of FAPESP (grants for the research) one of the best of the area of Communication and the Arts that year. Having studied the Laban method with Maria Duschenes (Brazil) and also modern dance in the studios of Alvin Nikolais and Merce Cunningham (USA), she brings a load of talent that is yet to be analyzed.

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