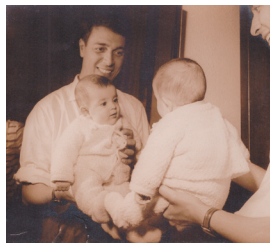


## EDUCATION, PRIZES AND SCHOLARSHIPS

**1954** Born in São Paulo, Brazil. Daughter of Waldemar Cordeiro and Helena Kohn Cordeiro.



**1972/1976** Architecture and Urbanism College at University of São Paulo, Brazil.

**1962/1972**

Laban Art of Movement with Maria Duchenes, São Paulo, Brazil.



**1967** Prize Art for Youngs, "O Estado de São Paulo" newspaper, Brazil.

**1967** distinguished work at Contemporary Art Museum of University of São Paulo, Brazil.

**1974** Prize for M3x3 Contemporary Art Museum of University of São Paulo, Brazil.

**1975** S-8 shooting of Kwar p ritual at Kamaiurá tribe, National Park of Xingú. Edition sponsored by São Paulo Research Foundation - FAPESP, Brazil.



**1977/1978** classes at Merce Cunningham Dance Studio, NY, USA.

**1977** classes at Louis-Nikolais Dance Theatre Lab, NY, USA.

**1978** Viola Farber classes, NY, USA.

**1978** Janette Stoner classes, NY, USA.

**1978** Gus Solomons Jr. classes, NY, USA.

**1983** Scholarship of CNPq to research about Trajectory-Notation at University of São Paulo.

**1986** member of Brazilian Plastic Artists, Armando Álvares Penteado Foundation - FAAP, Brazil.

**1993** marry Nilton Lobo and gives birth to Thomas Cordeiro Guedes



**1994/96** São Paulo Research Foundation - FAPESP masters scholarship, Brazil.

**1996** master thesis Notation of body movements based on Laban method, master thesis advisor Nelly de Camargo, Art Institute of State University of Campinas - UNICAMP, Brazil.



**1999/2001** Eutony professional course, São Paulo, Brazil.

**2000/04** São Paulo Research Foundation - FAPESP PhD scholarship, Brazil.

**2004** PhD dissertation Looking for Cyber-Harmony: a dialogue between body awareness and electronic media, doctor dissertation advisor Arlindo Machado,

Semiotic and Communication Department of Catholic University of São Paulo - PUC-SP, Brazil.

**2010** post-doctorate dissertation Joy of Reading at Federal University of Rio de Janeiro, Brazil.

**2015** BEEP award of Electronic Art, ARCO Art Fair, Madrid, Spain.



**2018** member of International Dance Council CIF of UNESCO

**2019** post-doctorate thesis The Architecture of Movement, University of São Paulo, Brazil.

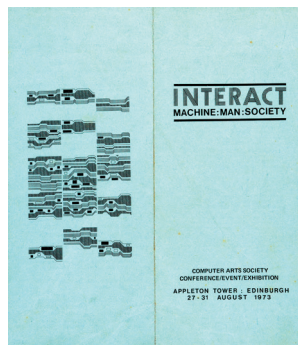
## DANCE SPECTACLES, PERFORMANCES AND EXHIBITIONS

**1969** choreography and performance at Arts Week, Contemporary Museum of Campinas, Brazil.

**1970** dancer in Maria Duschenes Dance Company at 1st International Congress of Therapy and 5th Psychodram and Sociodram Congress and Museum of Art of São Paulo, Brazil.

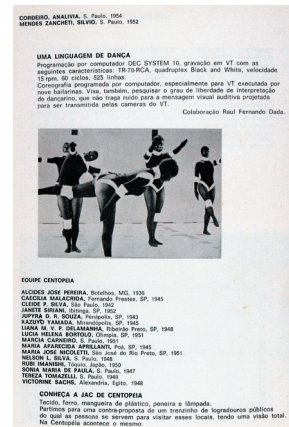
**1972** dancer in Structured Improvisation under direction of Clyde Morgan at TV Cultura of São Paulo, Brazil.

**1973** M3x3 at Interact Man: Machine: Society, International Festival of Edinburgh, Scotland.



**1973** Multienvironment, chosen to represent the Architecture and Urbanism College of University of São Paulo at 1st Bienal of Architecture, São Paulo, Brazil.

**1973** M3x3 at Jovem Arte Contemporanea, Contemporary Art Museum of University of São Paulo - MAC-USP, Brazil.

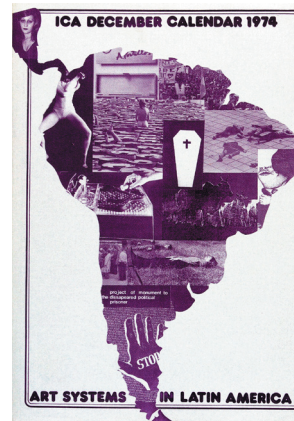


**1974** M3x3 at Arte de Sistemas in Latin America, International Cultureel Centrum, Antwerp.

**1974** M3x3 at Latin American Films and Video Tapes, Media Study of State University of NY, Buffalo, USA.



**1974** M3x3 and 0° — 45° at Latin America 74, Institute of Contemporary Arts, London, England.



**1974** M3x3 at Festival Experimental, Center of Arte and Communication - CAYC, Buenos Aires, Argentina.

**1974** M3x3 and 0° — 45° at The Bat-Sheva Seminar on Interaction of Art and Science, Jerusalém, Israel.

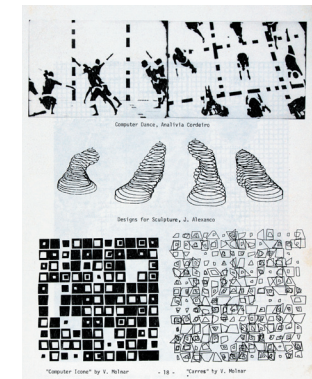
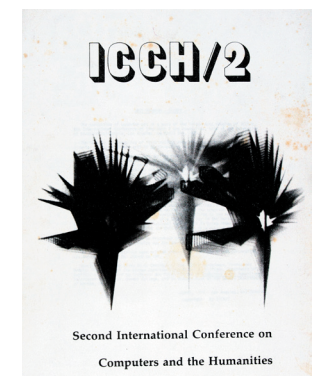
**1975** M3x3 and 0° — 45° at Latin America 74, Espace Cardin, Paris, France.

**1975** M3x3, Gestures and 0° — 45°, Goethe Institute, São Paulo, Brazil.



**1975** M3x3 and 0° — 45° at Galleria Civica D'Arte Moderna, Ferrara, Italy.

**1975** M3x3 and 0° — 45° at International Conference Computer & Humanities/2, University of Southern California, Los Angeles, USA.



**1976** M3x3, Gestures and 0° — 45° at 20<sup>th</sup> American Dance Guild Conference presented by Jeanne Beaman, Massachussets Institute of Technology, Cambridge, USA.

**1976** M3x3, Gestures and 0° — 45°, TV public station - WGBH, Boston, USA.

**1977** M3x3 and Cambiantes, Galpão Theater, São Paulo, Brazil.

**1978** Videodance Workshop under direction of Merce Cunningham and Charles Atlas, Merce Cunningham Dance Studio, NY, USA.

**1978** dancer at Janette Stoner Dance Company, Carl Schurlz Park Hockey Field, NY, USA.

**1978** dancer at Street - Performances - Rits & Runs II under direction of Gus Solomons Jr., NY, USA.

**1978** Cambiantes at Art of Space Era, Von Braun Civic Center of Huntsville Museum of Art, Alabama, USA.

**1979** dancer in the choreography Call at III Contemporary Dance Competition, Federal University of Bahia and at I Contemporary Dance Show, Brazilian Comedy Theater, São Paulo, Brazil.

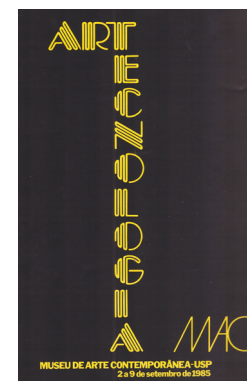
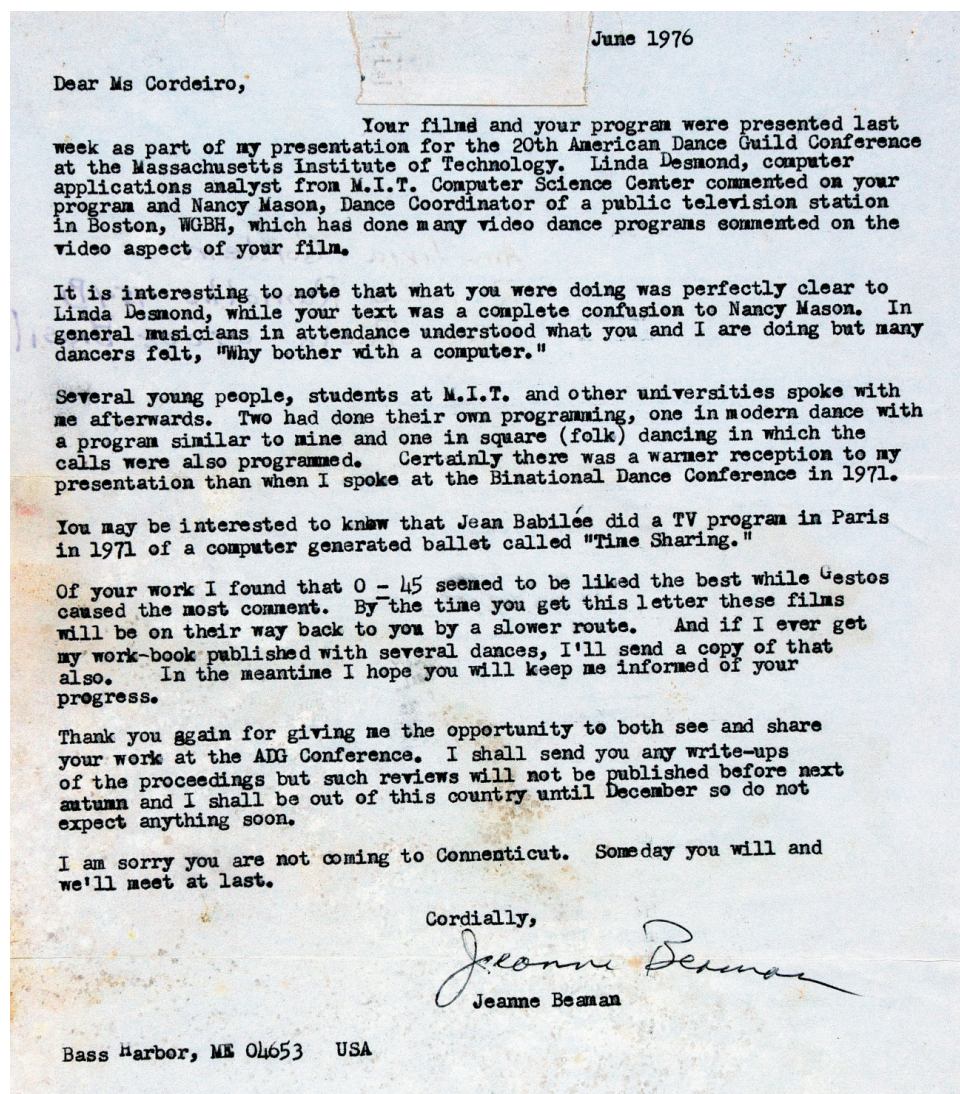
**1979** performance at Popular Art Movement, São Miguel Paulista, Brazil.

**1980** coreography, direction and dancer in Naturality with Analivia & Company, Galpão Theater, São Paulo, Brazil.

**1983** Cambiantes and M3x3 at I Exhibition of Computer Art, SUCESU-SP, Informática 83, São Paulo, Brazil.

**1984** Cambiantes at Informática 84, Rio de Janeiro, Brazil.

**1985** Ar, co-author Takashi Fukushima at Art Tecnology, Contemporary Art Museum of University of São Paulo - MAC-USP, Brazil.



**1985** 0° — 45° at  
Multimedia, Armando  
Ivares Penteado  
Foundation - FAAP, São  
Paulo, Brazil.

**1987** Slow-Scan  
transmission of the  
choreography Slow Billie  
Scan together with Lali  
Krotzynski and IPAT Group,  
from the Sound and Image  
Museum - MIS to the Dax  
Group, Carnegie Mellon  
University, Pittsburgh, USA.

**1985** performance  
0° — 45° at Brazil'70/80  
new media/multimedia,  
Armando Ivares Penteado  
Foundation - FAAP, Brazil.

**1988** Cambiantes at  
VideoDance, Carlton Dance  
Festival, São Paulo, Brazil.



**1988** performance and  
choreography of VideoVivo,  
author Otavio Donasci,  
Contemporary Art Museum  
of University of São Paulo  
- MAC USP and at 1st  
International Show of  
Scientific Image, Science  
Station, São Paulo, Brazil.



**1989** Dança Criança, Slow  
Billie Scan and 0° — 45°, at  
Carlton Dance Festival, São  
Paulo/Rio de Janeiro, Brazil.

**1989** performance na  
exposição "Mágico Espaço  
Seu Corpo" na Miriam  
Mamber Artwear & Design",  
São Paulo, Brazil.

**1989** photographic model at  
Liana Bloisi Wearable Art,  
São Paulo, Brazil.

**1992** direction and dancer  
at Tableaux with the Micron  
Virtues Company, São Paulo  
Cultural Center, Brazil.



**Tableaux**  
Espetáculo do novo grupo Microvirtudes, parte do projeto "O Feminino na Dança". Trabalho sobre "a experiência humana" com colaboração dos artistas plásticos Luis Paulo Burrell e Nelson Falcão, além de o engenheiro eletrônico Nelson Lobo Pinto Guedes. De 14 a 24 de maio no Centro Cultural São Paulo.

**1994** direction of Games,  
choreography of Hagoromo  
the feather cloak,  
transcription of Zeami play  
(1363-1443) by Haroldo  
de Campos, direction  
performance Alice K, São  
Paulo Cultural Center,  
Brazil.



**ALICE K.**  
Atiz, mímica e performer, ALICE K. possui um estilo peculiar de atuação e encenação decorrentes de sua formação acadêmica, que abrange o teatro NÔ, GROTOWSKI, TADASHI SUZUKI, a respiração e as danças tradicionais.  
Membro do GRUPO DE ARTE PONKÁ, da Cooperativa Paulista de Teatro, ALICE K. foi indicada, em 1988, para o Prêmio APETESP como Atiz Revelação, por seu desempenho em "Espaço do Presente", sob a direção de MARCIO AURELIO. Além de atiz, ALICE também realiza workshops de preparação corporal para atores.  
**Jogo**  
Com esse espetáculo, ALICE K. pretende explorar o teatro do gesto, fruto de um jogo de atores e de personagens, estabelecendo um jogo magistral onde um dos jogadores é invisível e a bola, uma meditação.  
Uma interpretação essencial para o visível e uma significação material para o invisível... eis o jogo.  
**Criação:** ALICE K.  
**Dirigido:** ANAÍVA CORDEIRO  
**Música:** ERIC SATIE  
R. SAKAMOTO  
CHOPIN  
Esse espetáculo é dedicado a PAULO YUTAKA, companheiro PONKÁ.

**1996** performance 0° — 45°  
with Percussion Group of  
UNESP at opening and  
videos and M3x3, 0° — 45°,  
Cambiantes and Trajetória  
videos at 4th Studio of  
Image Technology, UNESP/  
SESC/SENAI, Brazil.



**1997** performances  
Striptease and 0° — 45° at  
Mediations, ItauCultural  
Institute, São Paulo, Brazil.

**1997** M3x3, 0° — 45°,  
Cambiantes, Trace-  
forms, Striptease  
videos and Striptease  
0° — 45° performances at  
Precursor and Pioneers of  
Art&Technology, Paço das  
Artes, Brazil.

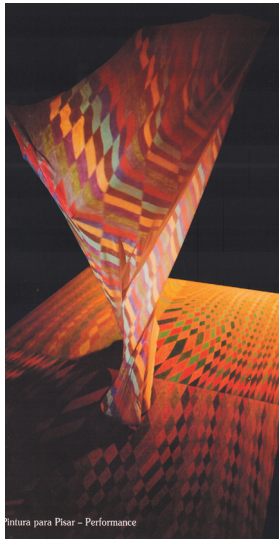
**1998** Striptease at 27th  
Annual Dance on Camera,  
Lincoln Center, NY, USA



**1999** Laban's Concepts of  
Movement, 0° — 45°, Slow  
Billie Scan and Striptease at  
IX Festival Internazionale de  
Videodanza Il Coreografo  
Elettronico, Institut Français  
de Naples, Italy



**2001** performance at Paintings to Step by Aldir Mendes de Souza with Gícia Amorim, Pinacoteca of São Paulo, Brazil.



Pintura para Pisar – Performance



**2003** M3x3 at Subversion of Media, ItauCultural Institute, São Paulo, Brazil.

**2003/2005** M3x3 at Made in Brazil, ItauCultural Institute, São Paulo, Brazil.



**2005** M3x3, 0° — 45°, Cambiantes, Ar, Slow Billie Scan, Striptease and Carne I at Audiovisual of Dança em Pauta Show, Banco of Brazil Cultural Center, SP.



**2005** DJMobile co-author Nilton Lobo at Life Goes Mobile, NokiaTrends, São Paulo, Brazil.

**2005** Ex-Image co-author Nilton Lobo at Life Goes Mobile, NokiaTrends, Rio de Janeiro, Brazil.

**2006** Carne I / II Focus on Dance, International Festival of Videodance, Rio de Janeiro, Brazil.

**2007** E/OU at Perspective of Video Creations in Brazil, Banco of Brazil Cultural Center, Brasília, Brazil.



**2007** Carne I / II at 6. Film Show, Banco of Brazil Cultural Center, Rio de Janeiro, Brazil.

**2007** Carnel/II at Subjetivities, ItauCultural Institute, Brazil.

**2007** E/OU at 21 Paulista Audio Visual Show, Brazil.

**2007** Unsquare Dance using software X-Motion e Choreogra sm by Luiz Velho, Pure and Applied Mathematics Institute - IMPA, Rio de Janeiro, Brazil.

**2008** Unsquare Dance choreography at SIGGRAPH, USA.

**2008** Unsquare Dance choreography at SIGRAPI, Cuiabá, Brazil.

**2008** Unsquare Dance choreography at Art7, National Museum, Brasília, Brazil.

**2009** improvisations Angles and From Skin to Space at Musicircus, Bienal Mercosul, Brazil.

**2009** Prepared Body at RadioVisual, Bienal Mercosul, Brazil.

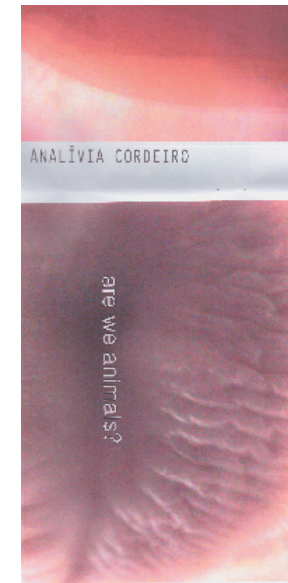
**2010** Carne II/III at Liberty is not Enough. The desire has no Name, Rio de Janeiro, Brazil.

**2009** M3x3 and Joy of Reading, Luciana Brito Gallery, Brazil.

**2010** M3x3 at 1969-1974, Museum of Contemporary Art of University of São Paulo MAC USP, Brazil.

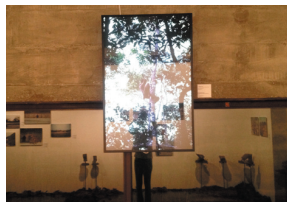
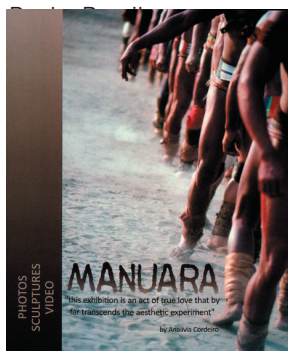


**2013** images of Flesh I at Fragmented Geometry, Contempo Gallery, São Paulo, Brazil.



**2013** M3x3 installation, Anita Beckers Galerie, SP-Arte, SP, Brazil.

**2014** Manuara at Brazilian Museum of Sculpture -MUBE, São



**2014** co-curator together with Fernando Cocchiarale and Arlindo Machado of the exhibition Waldemar Cordeiro Fantasia Exata at Paço Imperial, Rio de Janeiro, Brazil.

**2015** M3x3 installation, 0° — 45°, documents and Cambiantes sculpture at Anita Beckers, ARCO Art Fair, Madrid, Spain.



**2015** M3x3 installation, M3x3 creation documents at Moving Image Contours: Points for a Surrounding Movement, Tabakalera, San Sebastián-Donostia, Spain.

**2015** M3x3 installation at Expanded Senses. Frankfurt, Germany. 2015 Bienal Mercosul, Porto Alegre, Brazil.

**2016** M3x3 installation at The End of The World exhibition, Centro Pecci, Italy.

**2017** M3x3 and Cambiantes at Radical Women exhibition, Hammer Museum, Los Angeles, USA. **2018** at Brooklyn Museum, New York; and Pinacoteca, São Paulo, Brasil.

**2017** M3x3 at Videos in LatinAmerica exhibition, Laxart, Los Angeles, USA.



Anita Beckers and Analivia in Frankfurt, 2015.

**2017** M3x3 at Anita Beckers Galerie booth, LOOP Festival, Barcelona, Spain

**2018** M3x3 Installation at Algoritmos Suaves exhibition, Comunitat deiMusei de Valencia, Valencia, Espanha.

**2018** individual exhibition unforgettable Kicks at Museu de Arte Moderna, Rio de Janeiro, Brasil. **2019** at UNIBES cultural, São Paulo, Brasil.

**2018** Coder Le Monde, Centre Pompidou, Paris, France

**2018** Chance and Control, Victoria&Albert Museum, London, England.

**2018** 35. Film Interntional Festival Jerusalem, Israel.

**2019** M3x3 installation at Faces exhibition, Es Baluard Museu dArt Modern I Contemporani de Palma, Spain.

**2019** M3x3 at El Giro Notacional exhibition, Museo de Arte Contemporáneo de Castilla y León, Spain.

**2019** SP-Arte, Masters section, Galeria Isabel Aninat booth, SP, Brasil.

2019 Fairest of the Fair, Bao Out Post, Manilla, Philippines.

## LECTURES, WORKSHOPS AND PUBLICATIONS

**1973** lecture A Dance Language Research, Armando Ivaes Penteado Foundation - FAAP, Brazil.

**1974** paperback Computer Dance TV TV/Dance at The Bat Sheva de Rotschild Seminar on Interaction of Art and Science, Jerusalem, Israel.

**1975** M3x3 included in the learning program of Bezalel Academy of Arts, Jerusalem, Israel.

**1975** guest lecture with the paperback Computer Dance TV TV/Dance introduced by Grace Hertlein at International Conference on Computers & Humanities/2, Los Angeles, USA.

**1975** article about Brazilian art by Pierre Restany, Domus magazine, Italy/France.

neare il ruolo di Walter Zanini, direttore del Museo d'Arte contemporanea dell'Università di São Paulo, che riesce a conciliare le esigenze e le illusioni di due generazioni alla volta. Alloggiato per il momento in uno spazio appena sufficiente nel Palazzo della Biennale a Ibirapuera, il Museo godrà in futuro d'uno spazio assai più flessibile nel cuore della Città Universitaria.

Questa inquietudine, che si aggiunge a un interesse profondo per la ricerca condotta dai giovani, mi è sembrata sintomatica di una presa di coscienza, in ogni caso. Questi artisti, più o meno legati ai circuiti tradizionali, sono sensibili alla critica radicale dell'arte in sé. Se si vuole sfuggire al circuito che è il loro, vale a dire al circuito della produzione e della diffusione d'opere d'arte/valori di mercato, bisogna trovare una risposta alla domanda: «l'arte, perché?». E questa domanda sbocca direttamente ed inevitabilmente su una ricerca di linguaggio basata sulla metodologia delle scienze umane. È il solo strumento di cui dispongono i giovani artisti per tentare di ritrovare un nuovo legame personale tra l'arte e la società. Alla domanda: «l'arte, perché?» rispondono: «l'arte, perché no?». Alla sociologia dell'arte rispondono con una *arte sociologica*: nuove proposizioni psicosensoriali, semiotiche, antropologiche. Lo strutturalismo linguistico offre loro un metodo di analisi dei sistemi di linguaggio. Ed era precisamente la versione francese di questo genere di ricerca che io ero venuto a presentar loro, sotto gli auspici della Ambasciata di Francia a Brasilia e dei servizi culturali del Consolato Generale di Rio. Penso che questo genere di informazione sia stato ben accolto da coloro cui era diretto, vale a dire dal gruppo limitato di artisti brasiliani interessati a una riflessione concettuale e sociologica di que-

stematica che è stata ripresa dalla di lui figlia nel campo della danza. Analivia Corueiro è l'onlani prodige della « computer dance »: a 21 anni gira il mondo per presentare i suoi spettacoli, i suoi film, la sua teoria dell'espressione corporale programmata.

La programmazione sistematica si fonda sulla memoria del computer e la sua strutturazione sulla nozione di semplificazione, di discriminazione e di scelta: si tratta di un ritorno all'essenza della natura umana, alle sue motivazioni primarie.

L'attecchimento di Wesley Duke Lee è curiosamente parallelo. Uscito dal « realismo magico » questo artista di São Paulo realizza da qualche anno delle strutture d'ambiente fondate sulla tecnologia avanzata e sull'elettronica: il suo « Helicoptero » di 4 metri di diametro è un ambiente circolare interamente auto-programmato.

Questa stessa serenità la si ritrova presso Franz Krajcberg, il cantore e il demiurgo dell'ecologia tropicale, quando è nel suo ambiente. Krajcberg è noto per le sue sculture arboreescenti, che sono dei frammenti, scelti ed assemblati, di rami, di tronchi e di radici aeree raccolti *in situ*, nel cuore della foresta vergine. Io ho seguito le sue ricerche per quindici giorni, nei suoi diversi luoghi di « lavoro »: il Minas Gerais con le sue terre ferruginose, Nova Viçosa a sud di Bahia, con gli alberi del mango e le spiagge dell'Atlantico (Isola dos Coqueiros) dove la bassa marea lascia scritti sulla sabbia dei disegni metamorfici di cui l'artista prende il calco dal vivo; la Piaui, infine, riserva infinita di paesaggi rupestri, sahariani, extra-temporali.

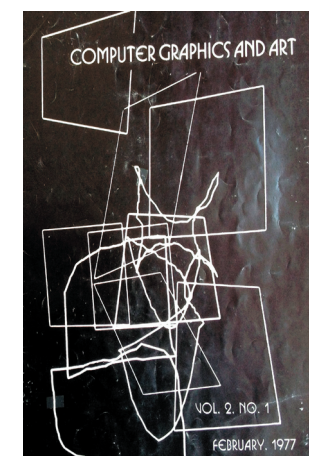
A livello dell'alternativa tecnologia/natura, il Brasile costituisce un immenso capitale di energia inventiva. Il simbolo di questa virtualità ottimistica, all'inverso e contro tutto, è

**1976** Review by Martin J. Tracy, USA.

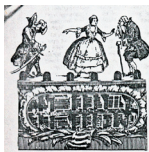
**1976** Article The Programming Coreographer at Dados e Idéias magazine no. 4, Rio de Janeiro, Brazil.



**1977** article The Programming Coreographer at Computer Graphics & Arts, February, California, USA.



1978 Article The Computer in Choreography by John Lansdown, London, England.



Computer-aided choreography illustrates some basic relationships between the computer artist and the computer procedures he employs to achieve certain artistic outcomes.

### The Computer in Choreography

John Lansdown  
System Simulation Ltd.

Although readers of this journal will be aware that the areas of endeavor are controlled by the intent of the computer, it will surely come as a surprise to many that even ballet, perhaps the most human of all arts, is being influenced by computing techniques and concepts.

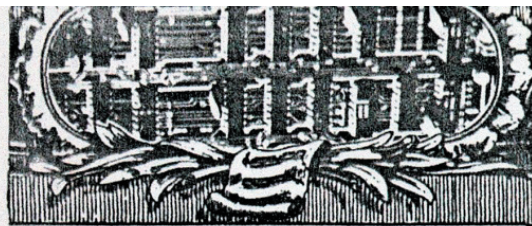
In dance the human body is the instrument that choreographers employ to achieve certain artistic outcomes over time. There is in dance the creativeness of the choreographer in devising interesting or exciting, movements; there is the creativeness of the dancer in achieving these movements that sometimes even overshadow the original creation.

My question to myself ten years ago was, is there a place for the computer in this intensely creative, intimately personal art? I was familiar with some of the attempts to utilize the computer to compose poetry or prose, to produce kinetic sculpture, or to create music. I tried to draw common principles from these efforts to apply to ballet.

My first experiments with computer-generated dance produced sequences that were pleasing to both dancers and viewers, but they provided for too little human participation, while running up computer time charges beyond my means. Later experiments, as you will see, struck what I felt to be a better balance between human and computer participation.

August 1978

As far back as 1964, Jeanne Beaman and Paul Le Vasseur at the University of Pittsburgh used



# The Computer in Choreography

John Lansdown  
System Simulation Ltd.

Although readers of this journal will be aware that few areas of endeavor are untouched by the impact of the computer, it will surely come as a surprise to many that even ballet, perhaps the most human of all arts, is being influenced by computing techniques and concepts.

In dance the human body is the instrument the choreographer plays upon (with the active cooperation of the dancer) to create scenes of the figure in motion over time. There is in dance the creativeness of the choreographer in devising interesting, or exciting, movements; there is the creativeness of the dancer in achieving these movements that sometimes even overshadow the original creation.

My question to myself ten years ago was, is there a place for the computer in this intensely creative, intimately personal art? I was familiar with some of the attempts to utilize the computer to compose poetry or prose, to produce kinetic sculpture, or to create music. I tried to draw common principles from these efforts to apply to ballet.

My first experiments with computer-generated dance produced sequences that were pleasing to both dancers and viewers, but they provided for too little human participation, while running up computer time charges beyond my means. Later experiments, as you will see, struck what I felt to be a better balance between human and computer participation.

## Background

As far back as 1964, Jeanne Beaman and Paul Le Vasseur at the University of Pittsburgh used

August 1978

computers to generate simple sets of instructions to be performed by solo dancers.<sup>1</sup> In 1966, Michael Noll produced a computer-animated film showing primitive stick-figures moving about a stage to programmed choreographic instructions.<sup>2</sup> More recently Brazilian choreographer Analivia Cordiero has used programs to generate dances and their television coverage.<sup>3,4</sup> A great deal of work, however, is aimed not at creating dances but at assisting choreographers and others in visualizing body movements.

During the late 1960's Israeli choreographer Noa Eshkol and others at the University of Illinois worked on computer-assisted movement notation and produced programs which allowed a choreographer to see a machine-plotted representation of the movement paths of limbs.<sup>5</sup> At about the same time, Carol Withrow at the University of Utah devised programs to describe limited movements of a stick-figure by relating angular displacements of limbs to curves drawn on a graphic display.<sup>6</sup>

Currently, there is a great deal of work on computer interpretation of dance notation—notably in one scheme known as "Labanotation." Zella Wolofsky at Simon Fraser University wrote a program to output stick-figure interpretations of Labanotation commands,<sup>7</sup> and this work has been enhanced and developed by Barenholtz and others.<sup>8</sup> Smoliar, Weber, and Brown at the University of Pennsylvania have described work for the interactive editing of Labanotated scores.<sup>9,10</sup> Janette Keen at the University of Sydney has developed a high-level computer language compatible with Labanotation and suitable for the graphic display of movement.<sup>11</sup> Savage and Officer at the University of Waterloo have devised an interactive system

0018-9162/78/0800-0019\$00.75 © 1978 IEEE



**1983/1987** director and teacher of Analivia Dance School, São Paulo, Brazil.

**1984** lecture Trajectory-Notation Research at XVII National Congress of Computing, Rio de Janeiro, Brazil.

**1988** The Programming Coreographer in the catalogue of Brazil'70/80-Art/New Media/Multimedia, Brazil.

**1989** Laban Method of Movement Analysis course, Psychology Institute of University of São Paulo, Brazil.

**1990** paperback and Laban Method course at Scene Arts School of University of São Paulo, with Cybele Cavalcanti and Claudia Homburger, Brazil.

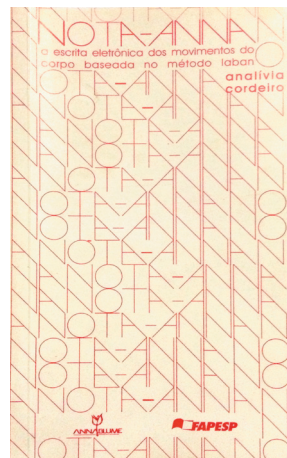
**1996/1997** Laban Theory classes at Jung Psychotherapy with Focus on the Physio-Psyche Integration course, Sedes Sapientae Institute, São Paulo, Brazil.

**1995/97** Body Analysis at Fashion School of Santa Marcelina University, Brazil.

**1998** lecture Representation Aspects, Industrial Design School - ESDI, Rio de Janeiro, Brazil.

**1998** workshop A Dialogue Between Senso-Perception and Artificial Languages in Body Language Universe, Paço das Artes, São Paulo, Brazil.

**1998** video/book Nota-Anna an electronical notation of body movements based on Laban method, Annablume and São Paulo Research Foundation - FAPESP publishers, Brazil.



**1999** lecture Nota-Anna at Body Dramaturgy: Laban, Goethe Institute, Brazil.

**1999** lecture Nota-Anna at Invenção: Thinking the Next Milenium, ItauCultural Institute, Brazil.

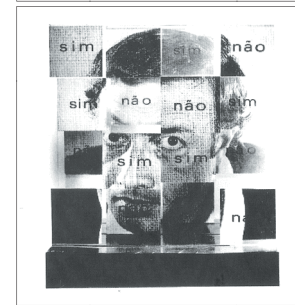
**1999** workshop and lecture at The 1999-2000 Sawyer Seminar, University of Chicago, USA.

**1999** lecture/practical demonstration at L'Ombra dei Maestri - Rudolf Laban: gli spazi della danza, Università degli Studi di Bologna, Italy.



**2001** lecture Analysis of Human Motion Using Java Technology, JavaOne Conference, Sun's 2001 Worldwide Java Developer Conference, with Nilton Lobo, San Francisco, USA.

**2001** creation of the Waldemar Cordeiro CD-Rom, Galeria Brito Cimino, Brazil.



**2002** workshop at II International Symposium of Dance in Wheel Chairs, State University of Campinas - UNICAMP, Brazil.

**2002** workshop The Influence of the Sight in the Bone Alignment, 3rd Brazilian Journey of Eutony, Brazil.

**2003** lecture Real Time Motion Capture Using Java Technology at JavaOne Conference, Sun's 2003 Worldwide Java Developer Conference, with Nilton Lobo, San Francisco, USA.

**2004** workshop Looking for Cyber-Harmony a Dialogue Between the Body Awareness and Electronic Media at Cinético-Digital, ItauCultural Institute, Brazil.

**2006** lecture Pocket Art Video Show, Jewish Cultural Center, Brazil.



**2006** article Dance of the Machine, the Body and the Mind, FAPESP Magazine, December, Brazil.

**2007** lecture Body and Arts, course Products in Process: the Gesture in Arts, Architecture and Urbanism College of University of São Paulo, Brazil.

**2009** lecture Body Language and Technology, International Congress 7.ART, University of Brasília - UnB, Brazil.

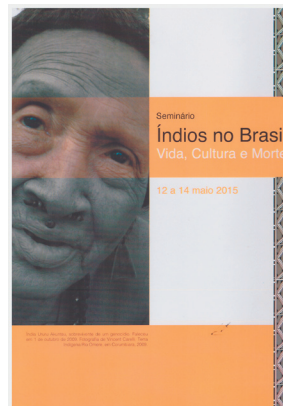
**2009** article Feet and Health, Em Cotia magazine, Brazil.

**2012** lecture Waldemar Cordeiro to the monitors, XXX Bienal de São Paulo, Brazil.

**2013** Acquisition of M3x3 single channel and M3x3 installation by the Museum fur Konkrete Kunst, Ingolstadt, Germany.

**2014** editor of the book Waldemar Cordeiro Fantasia Exata, ItauCultural, Brazil.

**2015** lecture Manuara at Indians of Brazil Seminar Life, Culture and Death, Guita e José Mindlin Library, University of São Paulo, Brazil.



**2015** panel Thinking and Writing Movement Technology Revealing a Hidden Feature of Human Expression, B3 Moving In Biennale, Frankfurt, Germany.

**2015** Workshop and lecture Movement Notation from Computer Dance to Nota-Anna, Tabakalera, San Sebastián-Donostia, Spain.

**2015** Workshop and lecture Movement Notation from Computer Dance to Nota-Anna, Bienal do Mercosul, Porto Alegre, Brazil.

**2016** workshop Movement Notation from Computer Dance to Nota-Anna, Centro Pecci, Prato, Italy.

**2017** workshop Wellness, Therapy and Technology, Centro Pecci, Italy.

**2017** workshop Notación del Movimiento Humano, Museu D'Art Contemporani de Barcelona, Spain.

**2017** workshop at Festival LOOP, Barcelona, Spain.

## MUSEUM COLLECTIONS

Museu de Arte Contemporanea da Universidade de São Paulo - MAC USP, Brasil

Museo Reina Sofia, Madrid, Spain

Oskar Schlemmer Archives, Switzerland

Museum für Konkrete Kunst, Ingolstadt/ Germany

BEEP Colección de Arte Electronica, Spain

Victoria&Albert Museum, London, England

Museum of Modern Art MoMANew York



## VIDEO CREDITS

**0°↔45° version I with interview**, 4min26sec,  
black&white, Brazil 1974

Performers: Analivia Cordeiro

Music: Fox Trot by William Russell conducted by John Cage

Production: Computer Center of State University of  
Campinas UNICAMP, TV Cultura de São Paulo

**0°↔45° version III**, 1min59sec, color, Brazil, 1974/1989

Performers: Analivia Cordeiro

Music: Fox Trot by William Russell conducted by John Cage

Edition: Analivia Cordeiro, Renato L. Pahim

Production: Gil Ribeiro, Sinc Video

**Air**, 5min59sec, color, Brazil 1985

Performers: Analivia Cordeiro

Scene Designer: Takashi Fukushima

Music: air on G string by Johann Sebastian Bach

Edition: Analivia Cordeiro

Production: Analivia Cordeiro

**Architecture of Movement**, 1min20sec, color,  
Brazil 2014/2006

Music: alive School of Samba in Carnival

Edition: Analivia Cordeiro

Production: Analivia Cordeiro

**Cambiantes version I**, 4min58sec, color, Brazil 1976

Performers: Analivia Cordeiro, Beatriz Maria Luiz,

Cybele Cavalcanti, Fabiana Cordeiro

Photographer/Camera: Pedro Farkas

Music: Raul do Valle

Edition: Analivia Cordeiro

Production: Computer Center of State  
University of Campinas UNICAMP  
and Prefeitura de Campinas

**Cambiantes version II**, 5min9sec,

black&white, Brazil 1976, 2014

Performers: Analivia Cordeiro, Beatriz Maria Luiz,

Cybele Cavalcanti, Fabiana Cordeiro

Photographer/Camera: Pedro Farkas

Music: Raul do Valle

Edition: Analivia Cordeiro

Production: Computer Center of State University of  
Campinas UNICAMP and Prefeitura de Campinas

**DJMobile**, color, 30sec, Brazil 2005

Performers: Analivia Cordeiro, Alexandre Kloc,

Gilson Kloc, Grilo

Production: Fox + TV

**Education**, 1min7sec, black&white, Brazil 2007

Performers: Analivia Cordeiro, Lucas Tumkus

Music: Education by Modest Mouse

Edition: Analivia Cordeiro

Production: Analivia Cordeiro

**Flesh I**, 7min13sec, color, Brazil 2004

Performer: Cristina Brandini

Poem: E.E. Cummings, 1958

Music: human sounds mixed by Analivia Cordeiro

Edition: Analivia Cordeiro

Production: Analivia Cordeiro

**Flesh II**, 3min, color, Brazil 2005

Performers: Analivia Cordeiro

Poem: E.E. Cummings, 1958

Music: Prelude G Sharp Minor by Rachmaninov

interpreted by David Hellfgott

Edition: Analivia Cordeiro

Production: Analivia Cordeiro

**Flesh III**, 4min8sec, color, Brazil 2007  
Performers: Analivia Cordeiro, Cristina Brandini  
Poem: E.E. Cummings, 1958  
Music: Analivia Cordeiro  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Gestures**, 4min24sec, black&white, Brazil 1975  
Performers: Analivia Cordeiro, Fabiana Cordeiro  
Music: John Cage  
Edition: Antonio Carlos Rebesco  
Production: TV Cultura de SãoPaulo

**Kwarup**, 16min 36sec, color, Brazil 1975  
Performers: the whole Kamaiurá Tribe  
Music: sounds of everyday life and the song Paraná  
Edition: Analivia Cordeiro  
Production: FAPESP

**Laban Art of Movement**, 25min10sec, color, Brazil 1999  
Performers: Analivia Cordeiro, André Sampaio,  
Bruno Sampaio, Claudia Barnabé, Claudio Kozakowski,  
Cybele Cavalcanti, Gilson Kloc, Luciana Stoiani, Mara  
Cordeiro Kloc, Maria Luiza de Lima, Gregoire Cordeiro  
Belhassen, Leonard Cordeiro Belhassen, Nilton Lobo  
Guedes, Thomas Cordeiro Guedes, Thomas de Felipe,  
Tião Carvalho, Zelia Monteiro  
Music: Rodolpho Grani Jr.  
Edition: Analivia Cordeiro and Tamara Ka  
Production: Analivia Cordeiro

**Laban History**, 7min20sec, color, Brazil, 1999  
Performers: Analivia Cordeiro, Cybele Cavalcanti,  
Denilton Gomes, Fabiana Cordeiro, JC Viola, Juliana  
Carneiro da Cunha, Lisa Ullman, Maria Clara Guedes,

Maria Duschenes, Marie Albertas, Patricia Noronha,  
Ruth Toledo, Silvia Duschenes  
Edition: Analivia Cordeiro  
Production:

**M3x3**, 6min30sec, Brazil 1973  
Performers: Analivia Cordeiro, Beatriz Maria Luiz, Cybele  
Cavalcanti, Eliana Pena Moreira, FabianaCordeiro, Marina  
Helou, Nira Chernizon, Silvia Bittencourt, Solange Arruda  
Music: metronome sound  
Production: TV Cultura de São Paulo

**Micron Virtues**, 8min51sec, Brazil 1992  
Performers: Analivia Cordeiro, Lali Krotoszynski,  
Luciana Gandolpho, Rosa Hercoles  
Music: 7<sup>th</sup> Symphony 2<sup>nd</sup> mov by Mahler  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Nota-Anna bicycle by Pelé**, 30sec, color, Brazil 1994  
Music: Rodolpho Grani Jr.  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Nosotros El Pueblo**, 36sec, color, Brazil 2007  
Performers: Alexandre Kloc, Analivia Cordeiro  
Music: Wonderful Copenhagen by Dave Brubeck quartet  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Save the Nature**, 55sec, color, Brazil2007  
Performers: Analivia Cordeiro, Thomas Cordeiro Guedes  
Music: Aluja de Xango by Baba Messias  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Slow Billie Scan**, 4min6sec, color, Brazil 1987  
Performers: Analivia Cordeiro, Lali Krotoszynski  
Music: Don't Explain by Billie Holiday  
Edition: Analivia Cordeiro  
Production: Image and Sound Museum - MIS

**Striptease**, 9min50sec, color, Brazil 1997  
Performers: Analivia Cordeiro  
Poem: Written in the Skin by Ademir Assunção  
Music: Rodolpho Grani Jr.  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Touch Performance**, 7 min31sec, color, Brazil 2009  
Performers: Analivia Cordeiro, João Penoni  
Edition: Analivia Cordeiro  
Production: Paço das Artes

**Trajectories**, 2min19sec, black&white, Brazil 1984  
Performers: Carolina Melardi, Caroline Quintella,  
Juliana Sayão, Luciana Stoiani  
Music: by Chopin  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Understable Fuzziness**, 2min11sec, color, Brazil 2007  
Performers: Analivia Cordeiro, Cybele Cavalcanti  
Poem: Picture of Spring by Vladimir Maiakóvsky  
Music: Air on G string by Johann Sebastian Bach  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

**Unsquare Dance**, 2min34sec, color, Brazil 2007  
Performers: Alice Bodansky, Analivia Cordeiro, Ilana  
Paterman, Julio Lucio, Thomas Guedes  
Music: Unsquare Dance by Dave Brubeck quartet  
Edition: Analivia Cordeiro  
Production: Institute of Applied Mathematics - IMPA

**You**, 2min44sec, color, Brazil 2011  
Performers: Analivia Cordeiro, Breno Flesh, Erica Usui,  
Roberto Moraes and Grupo Amudi  
Edition: Analivia Cordeiro  
Production: Polytechnic School of University of São Paulo

**Wearables**, 9min45sec, color, Brazil 1989  
Performers: Analivia Cordeiro, Andrea Kraemer, Carmita  
Lion, Glaucia Amaral, Liana Bloisi, Fernando Penteado,  
Maria Teresa Castor, Silvia Mecozzi  
Music: Laurie Anderson, Carlos Saura, Shadowfax,  
Traditional Japanese Music, Ruidos Y Ruiditos, Nino Rota  
Edition: Analivia Cordeiro  
Production: Miriam Mamber Gallery

**What We Have Done**, 43sec, color, Brazil 2007  
Performers: Analivia Cordeiro, Thomas Guedes  
Music: metronome and Rainforest by Ken Davis  
Edition: Analivia Cordeiro  
Production: Analivia Cordeiro

## ABOUT THE AUTHORS

**JEANNE BEAMAN** ( born 7 October, 1919, San Francisco began her career in dance as a member of the San Francisco Ballet ( 1938-40. She studied at the School of American Ballet and with Martha Graham in New York in 1936, attended the Bennington School of Dance in 1938, and on the West Coast she studied with Adolph Bolm, William Christensen, May O' Donnell and José Limón. In 1942 she received an M. A. in Physical Education at Mills College. In the 1960s she was making some of the first computer dances. Beaman is Professor Emerita at the University of Pittsburgh, where she taught from 1961 to 1974.

She was a founder of the American College Dance Festival Association and the Pittsburgh Dance Council. After moving to Massachusetts in 1974, Beaman became Dance Coordinator of the Massachusetts Arts and Humanities Foundation ( 1975-78.

From 1979 to 1982 she was a dance evaluator for the New England Foundation for the Arts. She served as a member of the Massachusetts Cultural Council from 1986-1992. Jeanne Beaman received the Dance Alliance' s Dance Champion Award in 2004.

**FERNANDO COCCHIARALE**, PhD, professor and independent curator. He wrote the book *Abstracionismo Geométrico e Informal*, with Anna Bella Geiger ( Rio de Janeiro: Funarte, 1987 and has also written numerous articles and essays and books, catalogues, newspapers and art magazines in Brazil and abroad. He was Funarte Visual Arts Coordinator ( 1991-1999 and curator-coordinator for the Rumos ItauCultural Artes Visuais ( 1999-2000 and 2000-2002. He participated on juries and selection committees for more than 20 exhibitions such as 10th, 15th and 16th National Fine Art Salons in Rio de Janeiro ( 1987, 1995 and 1998, respectively. He was curator of the Museum of Modern Art of Rio de Janeiro ( 2000-2007 and Laura Alvim Cultural Center, Rio de Janeiro ( 2011-2012. A few of the exhibitions he curated won important prizes like Hélio Oiticica: *Museu é o Mundo* ( ItauCultural, 2011 and Waldemar Cordeiro: *Fantasia Exata* ( ItauCultural, 2013. He lives and works in Rio de Janeiro, Brazil.

**GILBERTO DIMENSTEIN** is a Brazilian journalist. He is currently the publisher of *Catraca Livre*, appointed by Financial Times as one of the most inspiring applications of digital technology for social good. He also keeps a column at CBN radio.

Dimenstein has published many works regarding human, children' a and youth rights, besides works on citizenship. For 2011 he was a Fellow at Harvard' s Advanced Leadership Initiative, where he worked in partnership with researchers at the Media Lab of MIT on an Internet program to help cities transform themselves into learning communities (Open City Labs, known as "Catraca Livre" (Free Turnstile) in Brazil).

He started his career at *Shalom*, a magazine dedicated to the Jewish community. Subsequently, he worked in *Veja*, *Jornal do Brasil*, *Correio Braziliense*, *ltima Hora*. For his reporting on social issues and his experiences with educational projects, Gilberto Dimenstein was named by *poca* magazine in 2007 as one of the hundred most influential figures in the country. Dimenstein was one of the creators of *Andi* (News Agency for Children' s Rights), which is circulated in Brazil and several countries in Latin America. In 2009, a document prepared at Harvard Business School, named him as an example of community innovation for his neighborhood-school project initially developed in São Paulo and replicated across the country.

**MARIA DUSCHENES** (Budapest, 26 August, 1922 São Paulo, 5 July, 2014) is a pioneer of modern dance in Brazil. As a teacher and choreographer was the main person disseminating the work of Laban in the country, offering practical and theoretical training in Laban Movement Theory for educators, psychologists, dancers, choreographers and actors.

**JOHN LANSDOWN** (2 January 1929 Cardiff, Wales 17 February 1999) was a British computer graphics pioneer, polymath and Professor Emeritus at Middlesex University Lansdown Centre for Electronic Arts, which was renamed in his honor in 2000. From the early 1970s to the 1990s, he had influential roles in several professional bodies, and chaired the Science Research Council' s Computer Aided Building Design Panel, through which he implemented a world leading strategy for developing computer aided



architectural design in British universities. He had enormous influence as one of the founders and as secretary of the Computer Arts Society (1968-1991).

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**MARCELO LEITE** is special reporter and columnist for the prestigious Brazilian newspaper, *Folha de São Paulo* (*Folha*) and also at the digital media version, *Folha.com*.

Graduated in Journalism by the School of Communications and Arts at USP (1979), he was also the Ombudsman at *Folha* (1994-1996), representing the interests of readers by the Writing Department. He was also editor of *Science, Opinion and World* and correspondent in Berlin.

His doctoral thesis in Social Sciences from the State University of Campinas (Unicamp) was published in March 2007 by Editora UNESP, with the title of "Promises Genome". Despite the academic degree, he does not consider himself a social scientist.

He specialized in science journalism as a Fellow of the Krupp Foundation in Germany (1989-90), where he apprenticed in the magazine "Bild der Wissenschaft" and the newspaper "Stuttgarter Zeitung". In 1997-98, he was Nieman Fellow at Harvard University. In 2005, he received the José Reis Award for Scientific Journalism, the National Council for Scientific and Technological Development (CNPq). In 2009, won the Esso Award for Scientific Information, Technological and Ecological with the special magazine staff "In the Heart of the Antarctic".

**ARLINDO MACHADO**, born in Pompeia (Sao Paulo state), on July 17, 1949, is a Brazilian researcher, professor of the Graduate Program in Communication and Semiotics at PUC-SP and the Department of Film, Radio and Television of ECA-USP and curator of art. Its field of action covers the universe of so-called "imaging techniques", i.e. those images produced by various technological mediations, such as photography, film, video and digital media.

On these topics, he published some books, as Eisenstein: *Geometry of Ecstasy* (Brasiliense), *A Speculate Illusion* (Brasiliense), *The Video Art* (Brasiliense), *Pre-cinemas & Post-cinemas* (Papyrus), *The Television Taken Seriously* (Senac), *Art and Media* (Zahar) and numerous articles in specialized journals. It is also co-author of *Made in Brazil: Three Decades of Brazilian Video* (Ita cultural). It was critical of photography and video in the *Folha de São Paulo* journal during the period 1984-86. In the art area, he was curator of several exhibitions, including *Art and Technology* (MAC, São Paulo, 1985), *Cinevideo* (MIS, São Paulo, 1992, 1993), *The Video Art in Brazil* (MAM, Rio de Janeiro, 1997), *Art and Technology*, and *Emotion Artificial II* (ItauCultural Institute, São Paulo, 1997, 2001, 2003, 2004), *Waldemar Cordeiro: Fantasia Exata* (ItauCultural, 2013).

He also organized several exhibitions of Brazilian and international electronic art and directed six short films in 16 and 35 mm and three multimedia works on CD-ROM. He received the National Photography Award from FUNARTE in 1995 and the Art and Technology Award Sérgio Motta in 2007.

**MARTIN J. TRACY**, M.A. in Dance Ethnology; Ph.D. candidate in Biotechnology, University of California, Los Angeles; author of article on comparative movement notation and computer assisted choreography; currently teaching in the Department of Dance, University of California, Los Angeles, 1976.

**LUIS VELHO** is a Full Researcher/Professor at IMPA Instituto de Matemática Pura e Aplicada of MCT, and the leading scientist of VISGRAF Laboratory. He received a BE in Industrial Design from ESDI/UERJ in 1979, a MS in Computer Graphics from the MIT/Media Lab in 1985, and a PhD in Computer Science in 1994 from the University of Toronto under the Graphics and Vision groups. His experience in computer graphics spans the fields of modeling, rendering, imaging and animation. He has published extensively in conferences and journals of the area. He is the author of several books and has taught many courses on graphics-related topics. He is a member of the editorial board of various technical publications. He has also served on numerous conference program committees.