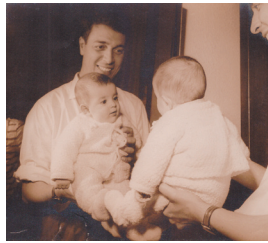


EDUCATION, PRIZES AND SCHOLARSHIPS

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 Kwarup
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 Nota-Anna - an
electronical 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 Look-ing 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.

2022 Silver A Design Award in
Lighting Products and Lighting
Projects Design Category, Milan,
Italy.

2022 Menção Honrosa to
Waldemar Cordeiro-Fantasia Exata
documentary at Florence
Film Awards, Florence, Italy.

2022 Best Historical Documentary
to Waldemar Cordeiro-Fantasia
Exata at Naples Film Awards,
Naples, Italy.

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.

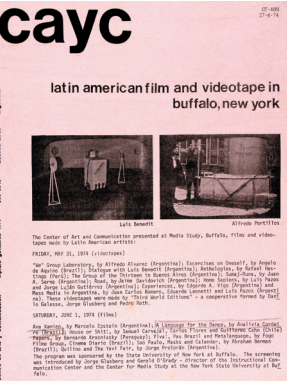


1973 Multienvironment, chosen to represent the Architecture and Urbanism College of University of São Paulo at 1st Bienal of Architecture, São Paulo, Brazil.

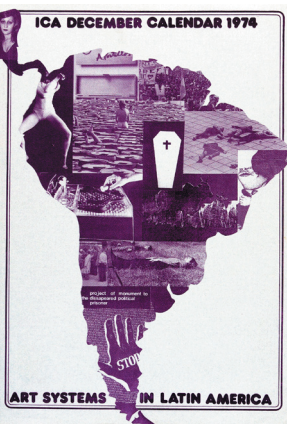
1973 M3x3 at Jovem Arte Contemporanea, Contemporary Art Museum of University of São Paulo - MAC-USP, Brazil.

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.



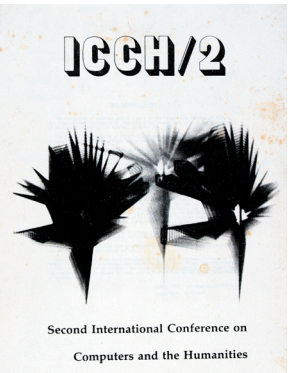
1974 M3x3 at Festival Experimental, Center of Arte and Communication
- CAYC, Buenos Aires, Argentina.
1974 M3x3 and 0°<>45° at The Bat-Sheva Seminar on Interaction of Art and Science, Jerusalém, Israel.

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.

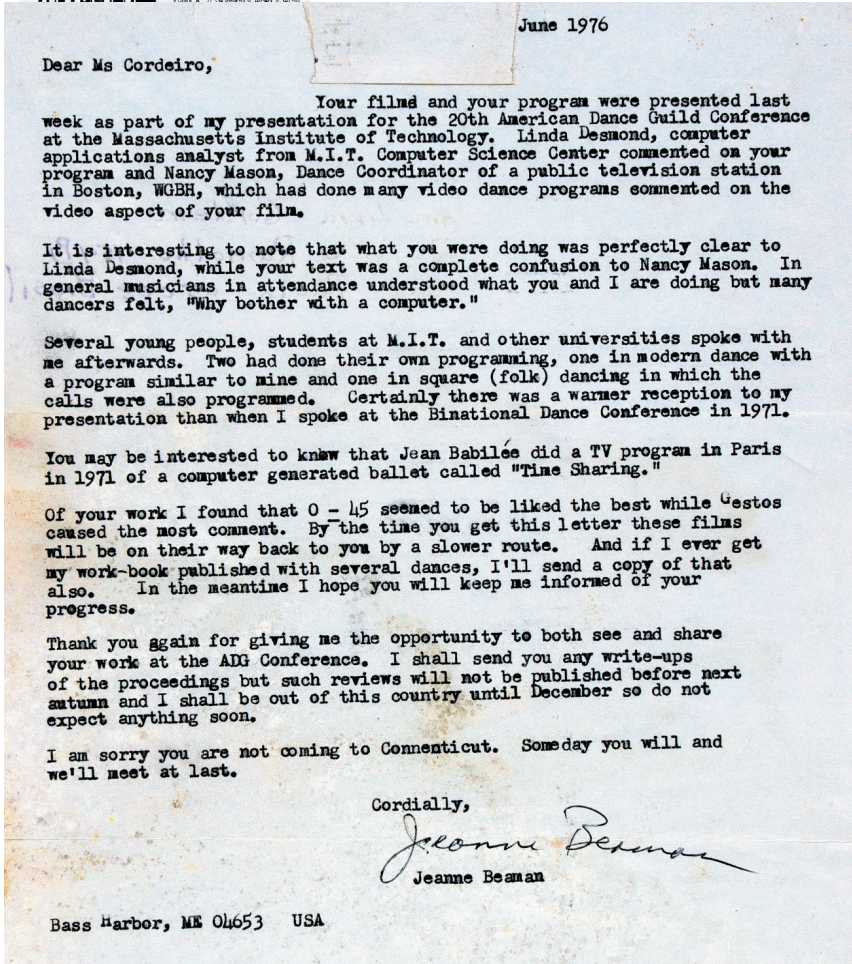


1976 M3x3, Gestures and 0°<>45° at 20th American Dance Guild Conference presented by Jeanne Beaman, Massachusetts Institute of Technology, Cambridge, USA.

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 Schurz 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 Technology, Contemporary Art Museum of University of São Paulo - MAC-USP, Brazil.

1985 0°<>45° at Multimedia, Armando Álvares 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 Alvares 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.

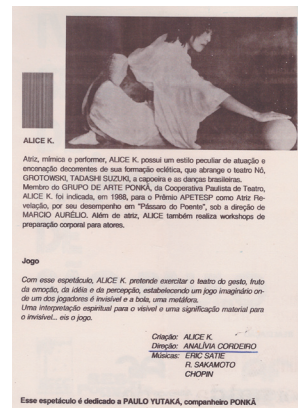
1989 performance na exposição "Mágico Espaço - Seu Corpo" na Miriam Mamber Artwear & Design", São Paulo, Brazil.

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.



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

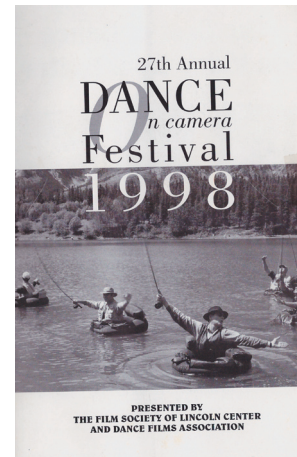


1996 performance 0°<>45° with Percussion Group of UNESP at opening and videos and M3x3, 0°<>45°, Cambiantes and Trajetória videos at 4th Studio of Image Technology, UNESP/ SESC/SENAI, Brazil.

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.

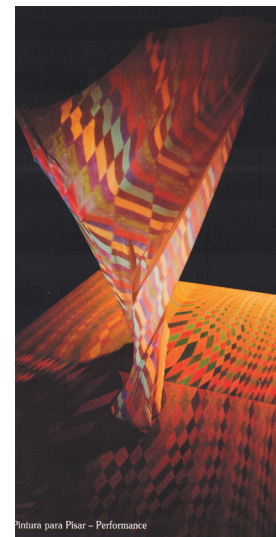
1998 Striptease at 27th Annual Dance on Camera, Lincoln Center, NY, USA



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.



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,

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 Carne/III at Subjetivities, ItauCultural Institute, Brazil.

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

2007 Unsquare Dance using software X-Motion e Choreografi 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.

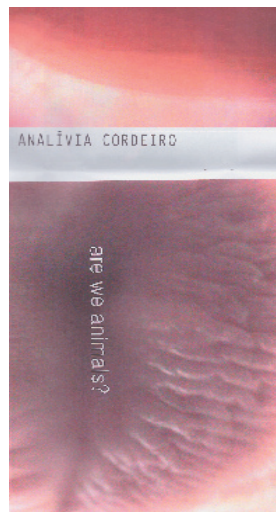
2009 Prepared Body at RadioVisual, Bienal Mercosul, Brazil.

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.

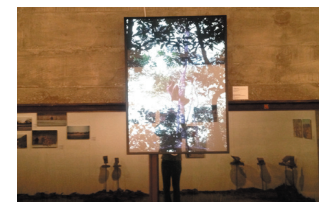
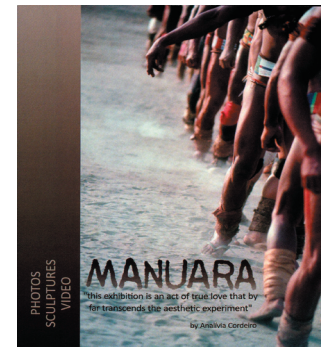
2010 M3x3 at 1969-1974, Museum of Contemporary Art of University of São Paulo MAC USP, Brazil.

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 Paulo, Brazil.



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, M 3x3 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 Latin America exhibition, Laxart, Los Angeles, USA.



Anita Beckers and Analivia, 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 d'Art
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.

2021 Dance?, Centro Atlantico
de Arte Moderna, Las
Palmas, Spain

2022 Performances Torre de
Babel, Guerrilha artística, Sítio
encantado, together with
Gissauro, in: Ouver Décio –
Hommage to Décio Pignatari's
95th anniversary, Casa das
Rosas, São Paulo, Brazil.

2022 Performance Small Talks,
with Gissauro, in: Flora, Fauna e
Primavera exhibition, Luciana
Brito Galeria, São Paulo, Brazil.

2023 Analivia Cordeiro – From Body
to Code, ZKM | Center for Art and
Media Karlsruhe, Germany.



2023 Analivia Cordeiro –
Bodygraphies, Centro Atlántico de
Arte Moderno - CAAM, Las Palmas
de Gran Canarias, Spain.



LECTURES, WORKSHOPS, FILMS AND PUBLICATIONS

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

1974 paperback Computer Dance TV TV/Dance at The Bat Sheva de Rothschild 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.

1976 Review by Martin J. Tracy, USA.

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

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 Cordeiro è l'onfante prodige della «computer dance»: a 21 anni gira il mondo per presentare i suoi spettacoli, i suoi film, la sua teoria dell'espressione corporea programmata.

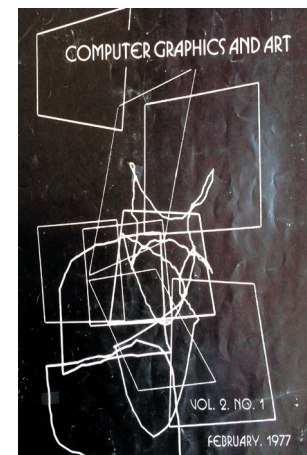
La programmazione sistematica si fonda sulla memoria del computer e la sua strutturazione sulla nozione di semplificazione, di discriminazione e di scelta: si tratta di un ritorno all'essenza della natura umana, alle sue motivazioni primarie.

L'atteggiamento 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 «Helicopter» di 4 metri di diametro è un ambiente circolare interamente auto-programmato.

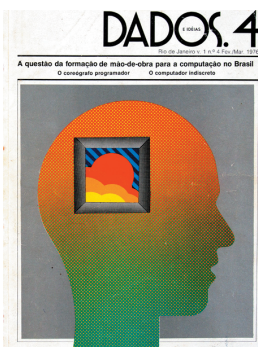
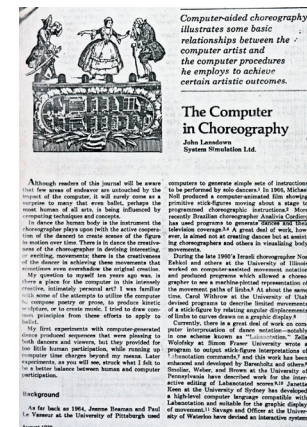
Questa stessa serenità la si ritrova presso Franz Krajcberg, il cantore e il demiurgo dell'ecologia tropicale, quando è nel suo ambiente. Krajcberg è noto per le sue sculture arboreescenti, che sono dei frammenti, scelti ed assemblati, di rami, di tronchi e di radici aeree raccolti *in situ*, nel cuore 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 (Isla 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.

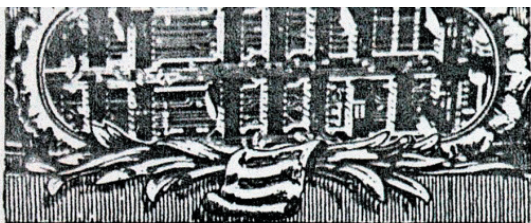
A livello dell'alternativa tecnologia/natura, il Brasile costituisce un immenso capitale di energia inventiva. Il simbolo di questa virtualità ottimistica, all'inverso e contro tutto, è

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



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





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.¹ In 1966, Michael Noll produced a computer-animated film showing primitive stick-figures moving about a stage to programmed choreographic instructions.² More recently Brazilian choreographer Analivia Cordiero has used programs to generate dances and their television coverage.^{3,4} 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.⁵ 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.⁶

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,⁷ and this work has been enhanced and developed by Barenholtz and others.⁸ Smoliar, Weber, and Brown at the University of Pennsylvania have described work for the interactive editing of Labanotated scores.^{9,10} 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.¹¹ Savage and Officer at the University of Waterloo have devised an interactive system

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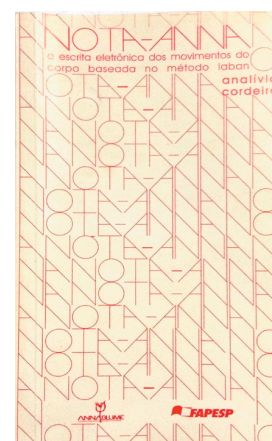
1996/1997 Laban Theory classes at Jung Psychotherapy with Focus on the Physio-Psyche Integration course, Sedes Sapientae Institute, São Paulo, Brazil.

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

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.

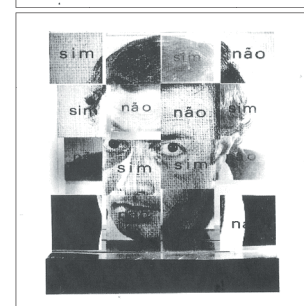
1990 paperback and Laban Method course at Scene Arts School of University of São Paulo, with Cybele Cavalcanti and Claudia Homburger, Brazil.

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 für 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.

2017 Lecture My Researches, MACBA - Museo de Arte Contemporáneo de Barcelona, Barcelona, Spain.

2019 Lecture From Computer Dance to Nota-Anna, BAM – Bienal de Artes del Movimiento, Madrid, Spain.

2023 Workshop Digital Body at Los Angeles County Museum of Art - LACMA, USA.

@023 Analivia Cordeiro - From Body to Code edited by Claudia Giannetti, published by ZKM and Verlag Hirmer, Germany.

MUSEUM COLLECTIONS

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

Museo Reina Sofia, Madrid, Spain

Oskar Schlemmer Archives, Switzerland

Museum fur Konkrete Kunst, Ingolstadt, Germany BEEP Colección de Arte Electronica, Spain

Victoria&Albert Museum, London, England Museum of Modern Art MoMA New York

Coleção Itaucultural, São Paulo

Pinacoteca de São Paulo, Brazil

ZKM | Center for Art and Media Karlsruhe, Germany

Centro Atlantico de Arte Moderno CAAM, Las Palmas, Spain.

Museum of Fine Arts Houston MFAH

