

GRUPO CORPO

imã

choreography: **Rodrigo Pederneiras**
music: **+ 2** (Moreno, Domenico, Kassin)
set design & lighting: **Paulo Pederneiras**
costume design: **Freusa Zechmeister**

duration: 40 minutes

The polarities intrinsic to the human condition and the principles of interdependence and complementarity that govern relationships form the starting point for choreographer Rodrigo Pederneiras' creation of *imã*. Smooth and vital, trivial and strange, harmonic and dissonant, the GRUPO CORPO piece is dotted with duos and marked by the constant alternation between a full and empty stage.

imã premiered in São Paulo, Brazil in August 2009 with an original soundtrack composed by **+ 2**, the Brazilian trio of **Domenico, Kassin** and **Moreno**, set and lighting by **Paulo Pederneiras** and costumes by **Freusa Zechmeister**.

experimentation & refinement

+ 2 takes its first trip through instrumental music with the *imã* soundtrack, having recorded three discs on David Byrne's Luaka Bop label – *Máquina de Escrever Música* (Moreno + 2, 2001), *Sincerely Hot* (Domenico + 2, 2003) and *Futurismo* (Kassin + 2, 2006) – that are all integrally populated by songs. This new experience preserves the trio's main characteristics that have sparked interest on the international stage: a keen balance between experimentation and refinement; the use of technological resources in the name of building an esthetic and exploring new sounds (not the misleading manipulation of trial and error); and the juxtaposition of tones and textures of a wide range of diverse instruments like guitar and ocarina, balaphone and cello, synth and *cuíca* and kalimba.

The soundtrack created by Kassin, Moreno and Domenico for GRUPO CORPO, "40 minutos e 13 temas", takes us to the abstract (*Chorume*, by Moreno), the essentially melodic (*Sopro*, by Domenico) and the typically electronic (*Padre Baloeiro*, by Kassin) while revealing influences that range from bossanovista João Donato to '70s afro-music icon Fela Kuti, visiting contemporary Japanese multi-instrumentalist Cornelius along the way.

strangeness & beauty

Fugacity provides Rodrigo Pederneiras the tone for designing the use of space. In *ímã* everything is formed with the same speed at which it is unformed (or transformed). Nothing seems to conform completely. Solos, duos, quartets, larger and smaller groups come together and dissipate throughout in an incessant game of union and dispersion that translates to a scenic version of perverse chemistry (or physics) that has caused opposites to attract and repel since the beginning of time.

This poetry of polarities – molded by the magic that lurks in the convergent of the divergent, the juxtaposition of the disparate, the excitement that surrounds the friction – reaches its climax when the music of + 2 and the choreography of Rodrigo are added to Paulo Pederneiras' lighting and Freusa Zechmeister's costumes.

Freusa Zechmeister creates differentiated patterns and models for each of the dancers who perform practically the entire piece using a single costume design. Color alone serves as an agent for the changes demanded by the choreography and the music. This resource not only highlights the personality of each dancer on the stage, but also reveals and esteems each performance.

Using seven-color LEDs that were recently released by an American company, Paulo Pederneiras creates a new scenic spatiality where volume and texture acquire an "ethereal materiality" because they are made of pure light.

The whole, almost bucolic tones at the beginning of *ímã* lead to an explosion of color. Violent, radical, exuberant, the colors produce unusual almost always dissonant combinations between them or in intense dialogue with the costumes. In the end, they confer a mixture of strangeness and indescribable beauty.

**Angela de Almeida
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Translated by Dawn Kelly