

# GRUPO CORPO



(premiere 2000)

choreography: **Rodrigo Pederneiras**

music: **Arnaldo Antunes**

set design: Paulo Pederneiras

costume design: **Freusa Zechmeister and Fernando Velloso**

lighting: **Paulo Pederneiras**

(duration: 42 minutes)

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Hand Foot Hand Foot Foot Hand Hand Foot

The corporal and thundering voice of Arnaldo Antunes is what first penetrates the vestal hollowness of the theater in the dark.

**Hand Foot Hand Foot Hand Foot Hand Foot Hand Foot Hand Foot Hand**

A vivid blood red light resists, paints the stage and reveals what vaguely resembles human shapes, over the bright red linoleum...fetal like and moving around themselves...

Leg Arm Leg Arm Leg Arm Leg Arm Leg Arm

Navel Navel Navel Navel Navel

Slowly, the verbal dissecting of the human anatomy unveils the meaning of the words, giving them a purely rhythmic intonation. In the vertical position, the bodies of the nineteen dancers of Grupo Corpo

cross the stage in every direction, materializing (or embodying) tempo, counter tempo, timbers, keys, sounds, melodies.

The noun which names the dance company from Minas Gerais and the raw and artistic inalienable material, which it expresses and represents... O Corpo... The Body. "This mass formed by bones, flesh, blood, organs, muscles, nerves, nails and hair", serves as sound and semantic inspiration to the soundtrack, especially composed by Arnaldo Antunes, for the Ballet which celebrated the 25th anniversary of GRUPO CORPO. The theme was unanimously and unquestionably accepted by the creative staff of the company: Rodrigo and Paulo Pederneiras and Freuza Zechmeister. This was the 29th choreography staged by the group since it was founded in 1975 and the 26th choreography signed by Rodrigo Pederneiras. The final version of O Corpo was exhibited for the first time at Teatro Alfa, São Paulo, in August 9th, 2000.

love me  
eat me  
fear me  
kill me  
suck me  
take me  
half

An icon of the Brazilian pop culture, a poet, a musician, a performer, a video-maker, "neither a Brazilian nor a foreigner", the former Titan Group member, Arnaldo Antunes is what he is: non-classifiable. Not accepting labels or frontiers, he likes to travel through different languages, preaches about multi-diversity and the aesthetic miscegenation, leading his art (s) as a cultivator (and a sower) of *all things*. This neologism provides the title to one of his books. However, the core of his work, as he himself admits it, is the word. But the word, no doubt, as a vector for the dialog between other codes. Having five poetry books already published, whereby the word increases or multiplies its meanings, taking on a visual, graphic, image like form, as a post-modern edition of concrete poetry. Arnaldo Antunes felt enthusiasm and apprehension when he received the invitation from the Pederneiras' brothers, to compose the original soundtrack of the new ballet of GRUPO CORPO. Fortunately, the attraction towards the opportunity to embrace this new language was greater than the fear of declining it. With a "carte blanche" to develop his work, without any guidelines to serve as a compass, the bard from São Paulo felt the need to select a theme and a reason to steer his creation. Therefore, the use of the group's name. Arnaldo Antunes uses four poems created especially for **Grupo Corpo**, two other taken from his books (*Psia*, 1986, and *As Coisas*, 1992) and a fragment of *Alice, Through the Looking-Glass* by Lewis Carroll, translated by Sebastião Uchôa Leite ("When I say a word, it means exactly that which I wish it to mean. No more and no less.") The original music of **O Corpo** consists of an intricate web of words, sounds, rhythms, and tunes, he has created from them. Between the recording, editing and mixing, the 42 minutes of soundtrack took up 3 months of the composer's time in his studio in São Paulo -- The Rosa Celeste. In the quest of a musical, sonic, and semantic interpretation of the body, (as an organism, and as a gear-box, a machine) the composer and interpreter of *Um Som* promotes an alliance between the primitive and the technological, in an affirmation of the Oswaldian vision of natural man as a thesis and civilized man an antithesis, and natural man technosized a synthesis. And for the sake of this synthesis, there appears an amazing mix of an arsenal of acoustic instruments, electric and electronic, where organic noises (grunts, screams, gasps, stomach growls, rubbing on skin, salivation, blood running through veins, hair falling, etc.) form the base for the overlaid sounds of electric guitar, (Edgard Scandurra), acoustic guitars (Paulo

Tatit and Alê Siqueira), base (Paulo Tatit), keyboard (Zaba Moreau), percussion (Guilherme Kastrup) and the human voice, explored as much in its melodic potential as its rhythmic (Arnaldo, Saadet Türkoz e Mônica Salmaso).

Conceived as a symphonic work with eight movements which, forming a whole, are interlaced an almost imperceptible way, the first exploration of this pop idol into the universe of contemporary dance alludes to rock, *baião*, funk, techno, marches, ballads, reggae, samba-fandango, Arabic music, indigenous music, without, fitting into or being limited by any of these categories. The manipulation of samplers (Chico Neves) in the re-creation of sounds and syllables and the work defined by its main author as the art of “cut and splice” in the editing of all the material copy-written at the studio (Arnaldo Antunes and Alê Siqueira) have important roles to play in the creation the sonoric identity of the soundtrack. Launched as a CD, the experiments of Arnaldo Antunes and his followers, as well as the other scores of CORPO, are available for sale wherever and whenever the group holds a performance.

The body exists and can be caught.  
It's solid enough to be seen.  
Just keep watching and you might see the hair growing.

To make the dance nothing more than the incorporation of the music, the brains of CORPO sought Arnaldo Antunes. Immersed since 1992 in the musical universe of popular regional countryside music, with inevitable references to the sensuality of popular folk dances, (excepting *Bach*), the choreographer Rodrigo Pederneiras searched out a sound that would inspire him to invent new possibilities of movement. He wanted the noise of the steel in the smelter, the escape of dioxide from carbon, the cold brilliance of neon. Arnaldo went further. He amalgamated the tribal and the urban, drum and sampler, fandango and hip hop. And what before was sinuous can be made into sharp angles, an edge. Renouncing his own fluency, Rodrigo went in search of something drier, massive. With a renewed body of dance, he designed his construction on the basis of a fundamental fact: that dance is the dancer. And never before, in 22 years of choreographic composition, did he benefit so much from the serendipitous novelties that appeared in rehearsals. The result is a composition of gestures and movements that are written into the scene like a *remix* of music. As if the volatility of the sound yields to the mass of the bodies. And as if it were only now, when added to Rodrigo's creation, that the creation of Arnaldo can show its true colors.

The body exists because it was made.  
That's why it has a whole in the middle.  
The body exists, since it gives off a scent.  
And at each endpoint there is a finger.  
The body, when cut, spews forth a red liquid.  
The body has someone to fill it in.

Lacking matter and volume, virtual, the scenery created by Paulo Pederneiras is formed on the retinas of the audience by the superimposing of different shades and densities of red streams over the stage floor, the rotunda and the background lighting. A sophisticated computer system allowed the light, at specific times, also aimed by Paulo Pederneiras, to “reflect” a sonorous string in the soundtrack, moving in rhythm with the appearance of sharps and deeps, in a visual effect that reminds one as much of a graphic equalizer as of blood under the microscope. A white square, bound in x-rays, here

and there, the scenic space. A three-dimensional stage, that thus belongs, exclusively, to the dancers and their costumes. Launching the partnership of Freusa Zechmeister -- who has been with CORPO 19 years as director of costuming -- and artist/sculptor Fernando Velloso, stager with the group since 1989, the costuming of ***O Corpo*** uses various tonalities of black of different materials (cotton, nylon, linen) and different textures (pleats, wrinkles, ties) to present a casual look for the small groups and the look of street gangs for the combined company.

**Angela de Almeida**  
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