

GRUPO CORPO

sete ou oito peças para um ballet

(opening -1994)

choreography: **Rodrigo Pederneiras**

music: **Phillip Glass | Uakti**

set design: **Fernando Velloso**

costume design: **Freusa Zechmeister**

lighting: **Paulo Pederneiras**

(duration: 42 minutes)

This ballet of Grupo Corpo could very well be called ***“Seven or Eight Rehearsals for a Ballet”***. The trade mark of the dance company is the perfect finish given to every production, and in ***“Seven or Eight Pieces for a Ballet”*** it seems like a series of crayon sketches made by a great artist. For the first time detaching themselves from formal severity, choreographer Rodrigo Pederneiras and the dancers of his company, take to the stage a series of pertaining observations and studies. But the studies are so inspired that, by themselves, alone they reach the dimension of a work of art.

In this sense, ***“Seven or Eight Pieces for a Ballet”***, proposes much more than the prophesy. After all, an open work of art, allows for various interpretations by those who appreciate it and carries an intrinsic possibility for a new approach by its author(s). A consequence/sequence not inevitable but inalienable. So much so that, far from housing the idea of “something fleeting”, the journey of the best and most permanent dance company of the country suggests durability, through

the unpretentious concept (and structure) of “**Seven or Eight Pieces for a Ballet**”.

And, in “letting go” of the sense of permanence, inherent to all finished work, it’s as if the creators of **Corpo** shared with the spectator the different phases of its creative process.

As if in a contemporary painting, where corrections may be incorporated to the final result, the movement of the dancers in “**Seven or Eight Pieces for a Ballet**”, may repeat variations which go from practice to perfection. All in tune with the recurrent minimalist music style of **Phillip Glass**. Actually, the principle of minimalism (to get the most out of the minimum) carries undeniable similarities with the capacity of the great artists of getting out of suggestions a permanent impression and of making sketches which are untouchable.

The obsessive, cold and exact component of the music, especially created by the genius of minimalism, inspired choreographer **Rodrigo Pederneiras**. When orchestrating repetition of movements, many times during solos and almost always in simultaneous contraposition to the organic movements of the group – sensual and latino – as suggests the unique music of the group UAKTI from Minas Gerais.

Defined as “tropical minimal” by his creator, artist **Fernando Velloso**, the stage setting of “**Seven or Eight Pieces for a Ballet**”, goes after the beginning of the minimalist current of the American painting, in the inspiration of the vertical stripes which make a statement. And it is put within the Brazilian contemporary context. A big 18,0 x 9,0 m screen divided into six stripes of four colors (green, blue and two shades of yellow), printed in acrylic paint, alternated as figure and background, through the gigantic curtain of cylindrical strips of green plastic, which reminisces the voluptuousness of the whore houses of the interior.

Following the same mood of the stage setting, the costumes of **Freusa Zechmeister** repeat the yellows, the blue and green of the stage setting, playing with stripes and colored flat surfaces, reflecting the intention of the *study finished* in scene.

Whiteness dominates the lighting by **Paulo Pederneiras**. The familiarity of the *raw service lights* (typical backstage or during rehearsal) with the tamed lighting of the flood lights, emphasizes the contrast between the temperatures produced by the different types of lamps used.