

# GRUPO CORPO

## TRIZ

choreography: RODRIGO PEDERNEIRAS

music: LENINE

scenography: PAULO PEDERNEIRAS

costumes: FREUSA ZECHMEISTER

lighting: PAULO PEDERNEIRAS and GABRIEL PEDERNEIRAS

[40 minutes]

The sensation of being just a hair's breadth away from the blade of the mythical sword of Damocles was so imperative during the entire gestation period of the ballet from Grupo Corpo that it not only became the broad motif, but also inspired its name: *Triz*, an onomatopoeic term most likely deriving from the Greek *triks/trikós* (hair), symbolized in the expression *por um triz* (by a hair)<sup>1</sup>.

While recovering from surgery in mid-February to reconstruct a tendon in his shoulder and two muscles in his left arm, the choreographer Rodrigo Pederneiras tore the meniscus in his left knee, and only after another surgery could he begin the project with his leg immobilized.

For a restless ex-dancer accustomed to choreographing by demonstrating every movement with his own body, the physical limitation sharply affected his creative process, which already had the sharp blade of time hovering directly overhead. There was insufficient time to write the parts and orchestrate the score for 21 bodies in the space. The radical brilliance of Lenine's polyrhythmic music also weighed heavily on his head; in an apparent paradox, the music was constructed entirely of string instruments.

In order to stimulate the creation of the soundtrack for Grupo Corpo's ballet, Lenine himself placed Damocles' sword above his own head by constructing a musical topography interlaced with rhythmical subversions (a passion) from a single *leitmotif* and using only strings. From the *berimbau* to the *balalaika*, the violin to the acoustic guitar, from the sitar to the *rabeca*, the

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<sup>1</sup> **Triz** ■ PORTUGUESE noun, masculine – almost nothing, a trifling difference; an instant

1. SAYING – *por um triz* – almost, by a fraction of a second, by a thread, by a hair;
2. ETYMOLOGY – debatable origin; according to José Pedro Machado, seems to represent the Greek *triks/trikós* = hair; according to Antenor Nascentes, probably onomatopoeic in origin;

*tanbur* to the mandolin, the full retinue of strings that populates and establishes the musical range of *Triz* (as well as the central theme) is fully explored to the full range of its sonic possibilities. The exception that confirms the rule was, curiously, the piano, the most complete instrument, which appears with only a single note: the resounding final note of the score woven by the composer from Pernambuco.

Conceived as a single ten-movement piece, the score to *Triz* is written for four hands by Lenine and his son Bruno Giorgi, who also plays various musical roles.

In a work where the occupation of space reflects the diabolical intermittence and guile worked on time by Lenine's music during the 38-minute score, the possibility of creating a series of female duos acted as a soothing moment and a pause for breath. This was so necessary not only for the execution of the choreography, but also for the execution of the movements by the ballet dancers, who worked in their group formations in such a state of permanent tension that being off by a single hair, for just an instant, could be fatal.

With close to fifteen kilometers of steel cable, Paulo Pederneiras constructs scenery that alludes to the sovereign presence of strings in Lenine's score while, at the same time, imposing itself as a powerful metaphor for the limitations placed on the creative team and the Grupo Corpo performers in producing *Triz*.

In a hyperbolic representation of the steel-corded inner frame of the piano, Pederneiras' scenography contrasts the feeling of weight and the physical barrier conveyed by the steel and the monumental nature of the curtains with the transparency and lightness generated by the gaps between the cords. The entertaining game of just how far the limits of an illusion can extend is seen most paradigmatically in the dancers' occupation of the lengthwise space between the rotunda and the background curtain.

Freusa Zechmeister relies on full-length bodysuits, exclusively using blocks of black and white to vertically divide the dancers' bodies into two symmetrical halves. This option takes the notion of relating to limits and brings it almost to the edge of play. When in motion, the large masses of black and white, which are so clearly demarcated in the static view of the shape, no longer require even the body to which they belong.

In a performance that takes the oppressive nature of limits as a starting point for its construction, Zechmeister's costumes arise as a more evident symbol that the key to overcoming can be in the mere determination to stay in motion.

Text: Angela de Almeida  
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