

Coreografia estudo#1

by Michelle Moura

The etymology of the word choreography is "writing for a choir", or, "written to move together".

Choreography has served to organize the state and its war machine. According to André Lepecki* dance has always existed, but its codification in the form of choreography was captured by the state. The first functions of choreography were to organise heteronormativity and reproduction, i.e. one danced to learn good manners, to perform at court, to find a wife or a husband.

"Coreografia estudo#1" is a study about structure, control and the architectural capacities of choreography. In this study, geometric drawings based on numerical patterns define the trajectories of four dancers. There is a minimum amount of elements in the score, which are repeated and recombined. It is through interruptions of the unison and through desynchronization that different paths and new relationships emerge between the dancers. This short choreography is mechanical and labyrinthine. It is a calculation that becomes vertigo. An optical puzzle.

The creation of this score was inspired by one of Trisha Brown's "Early Works" (1960s).

*Radio Web MACBA (Museum of Contemporary Art Barcelona): <http://rwm.macba.cat/en/sonia/andre-lepecki-/capsula>



Link to video: <https://vimeo.com/505849875>

"Coreografia estudo#1" (2016)

Choreography and Scores: Michelle Moura

Co-choreography and performance: Bernardo Stumpf, Bia Figueiredo, Cândida Monte, Thaisa Marques

Music: Kaj Duncan David

Clothes: Caroline Ricca Lee

Collaboration in creation: Bárbara Wagner, Javier Calderón, Mario Lopes, Paulina Vielma, Sol Dugatkin

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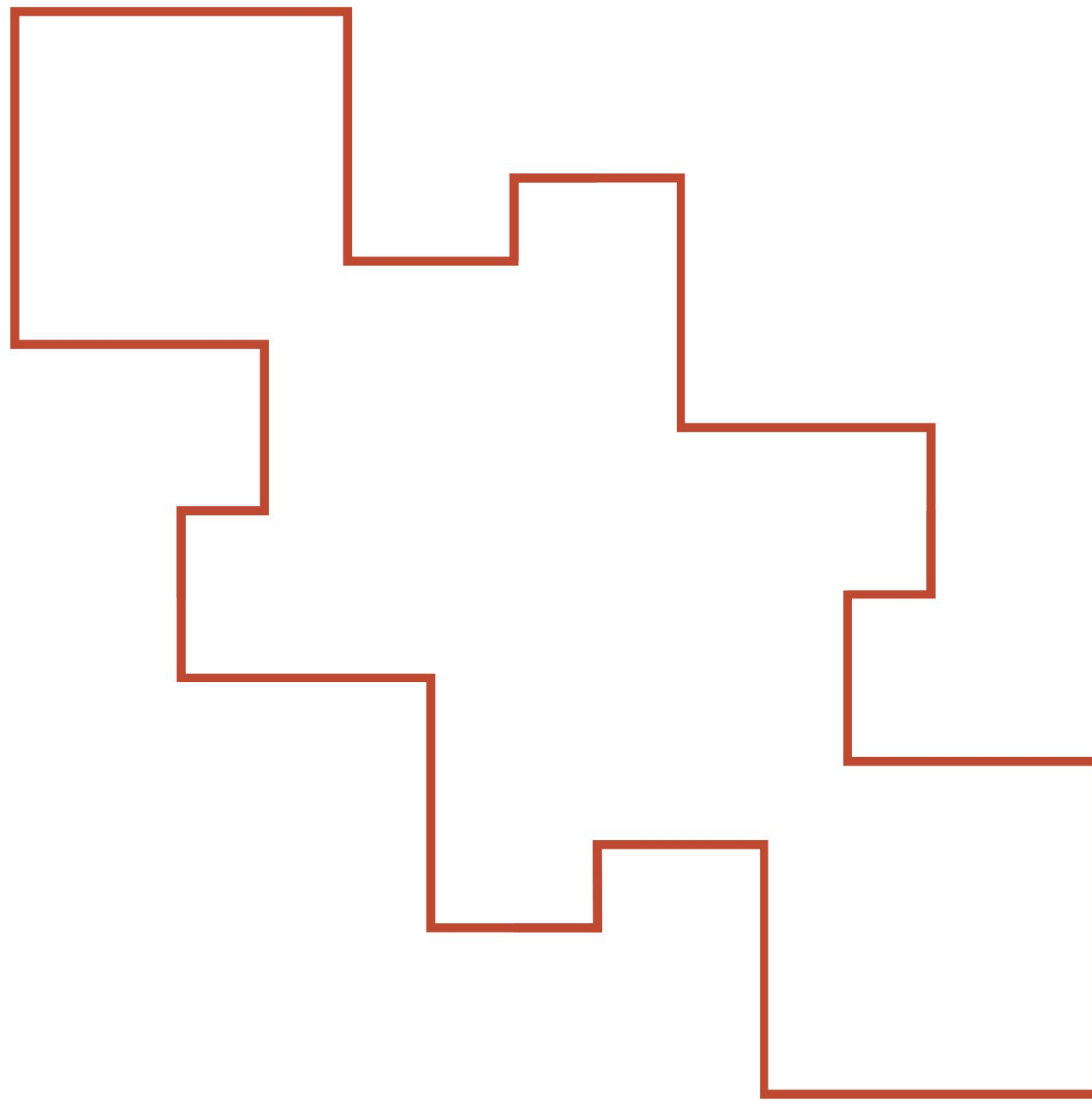


Figure 1 is the base trajectory, derived from permutations of the numerical pattern 1-2-3-4. Each number corresponds to an amount of steps; and a new number denotes a change in direction (right or left).

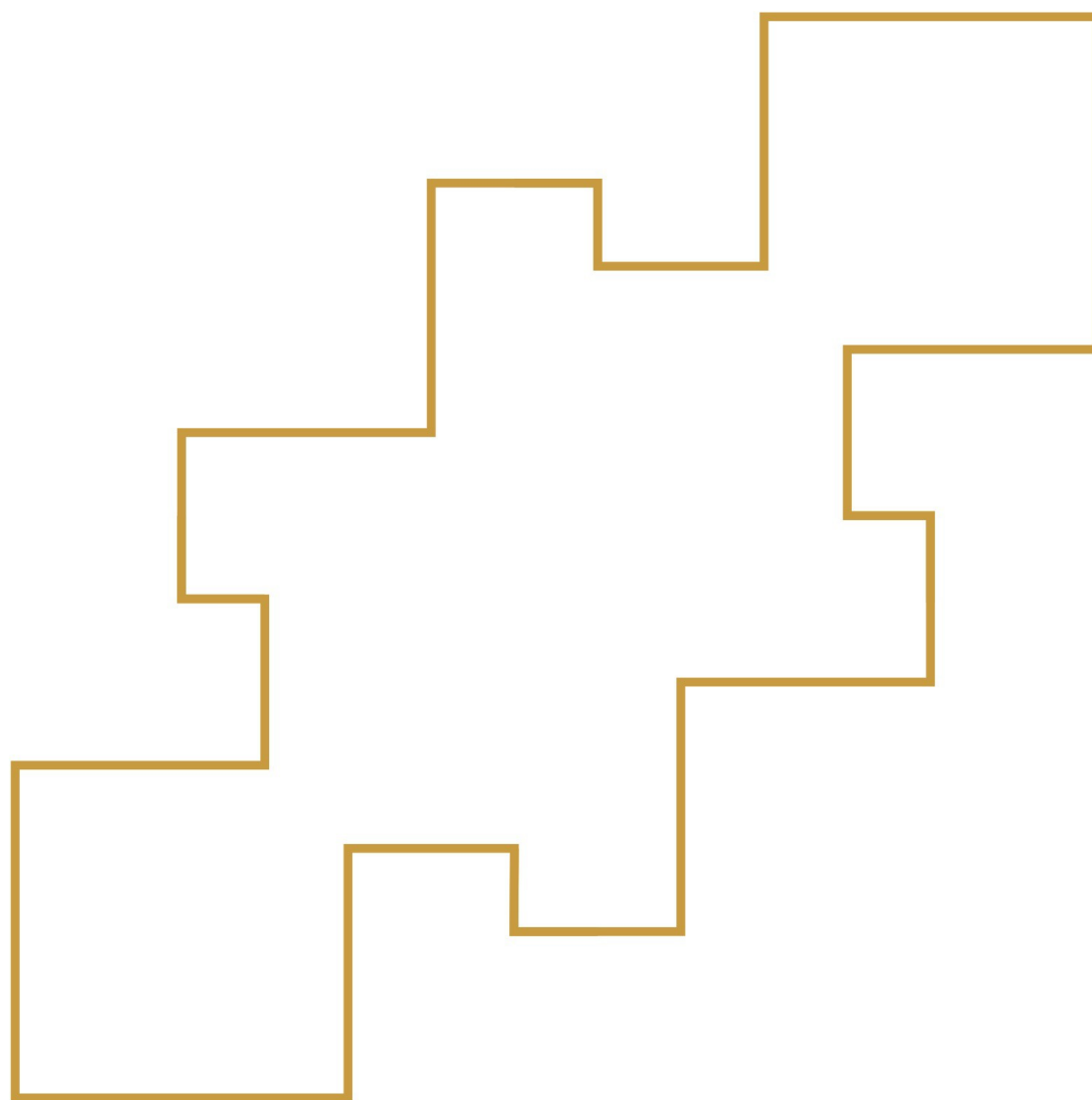


Figure 2 is the mirror image of Figure 1

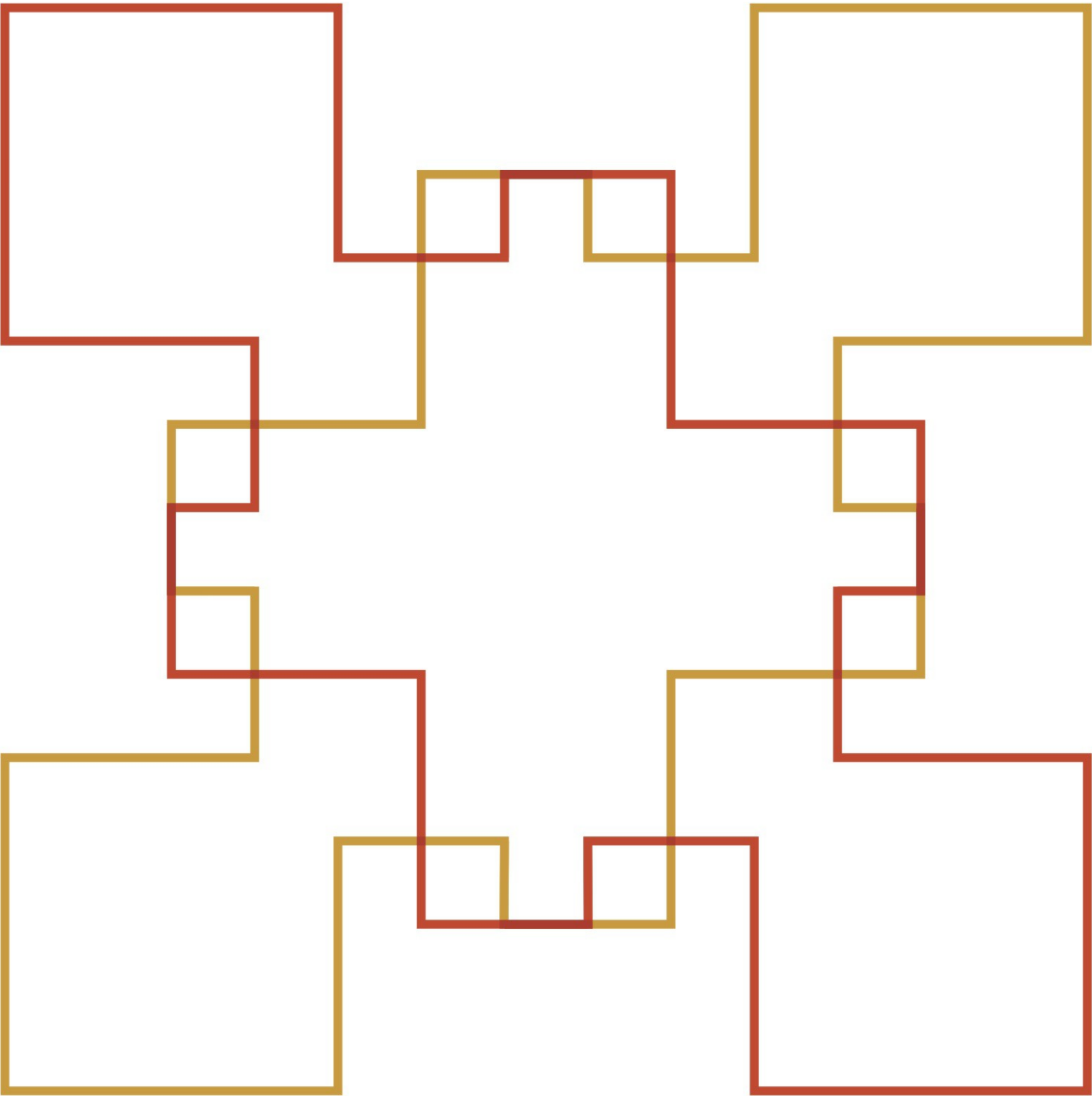
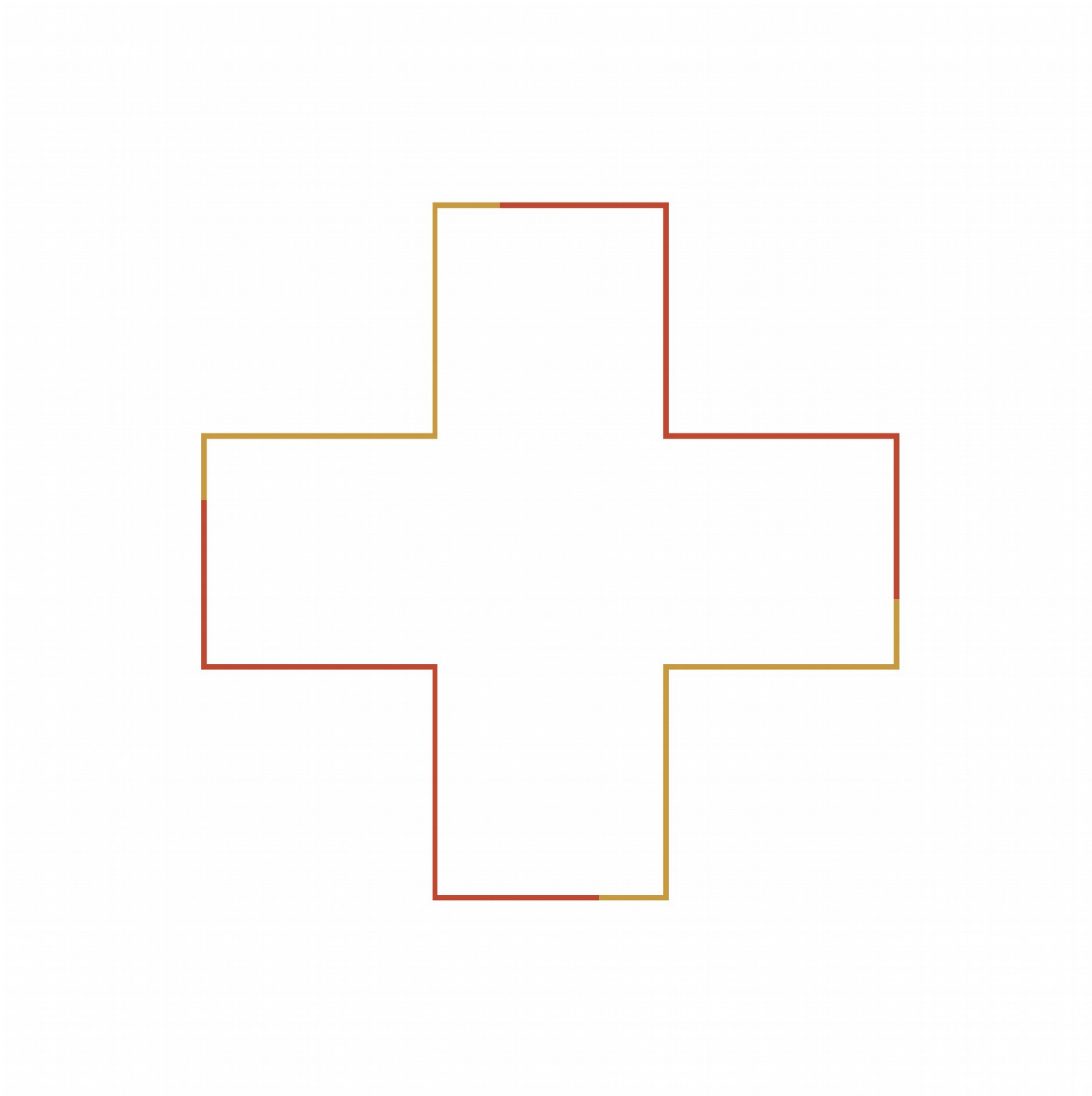
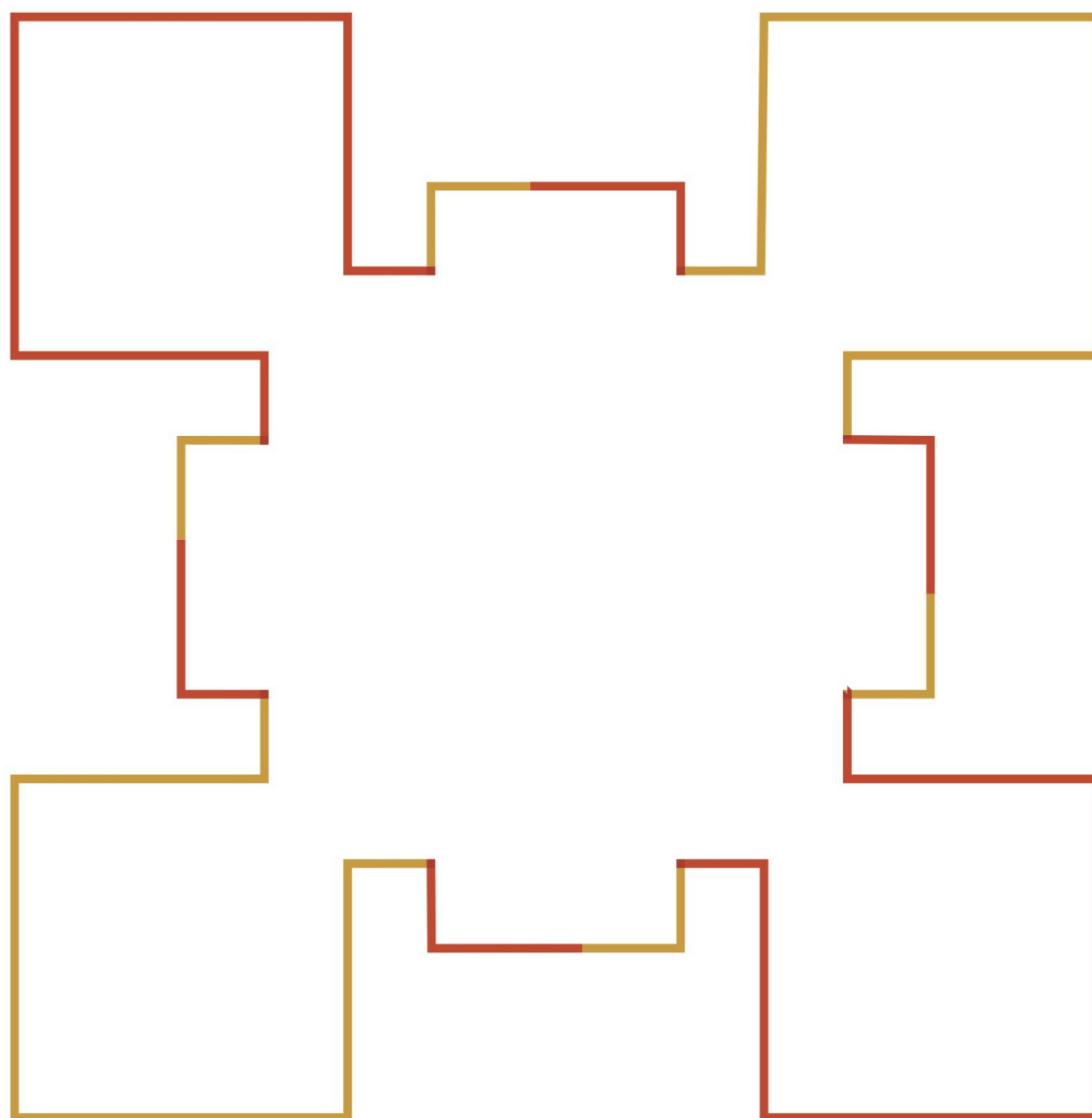


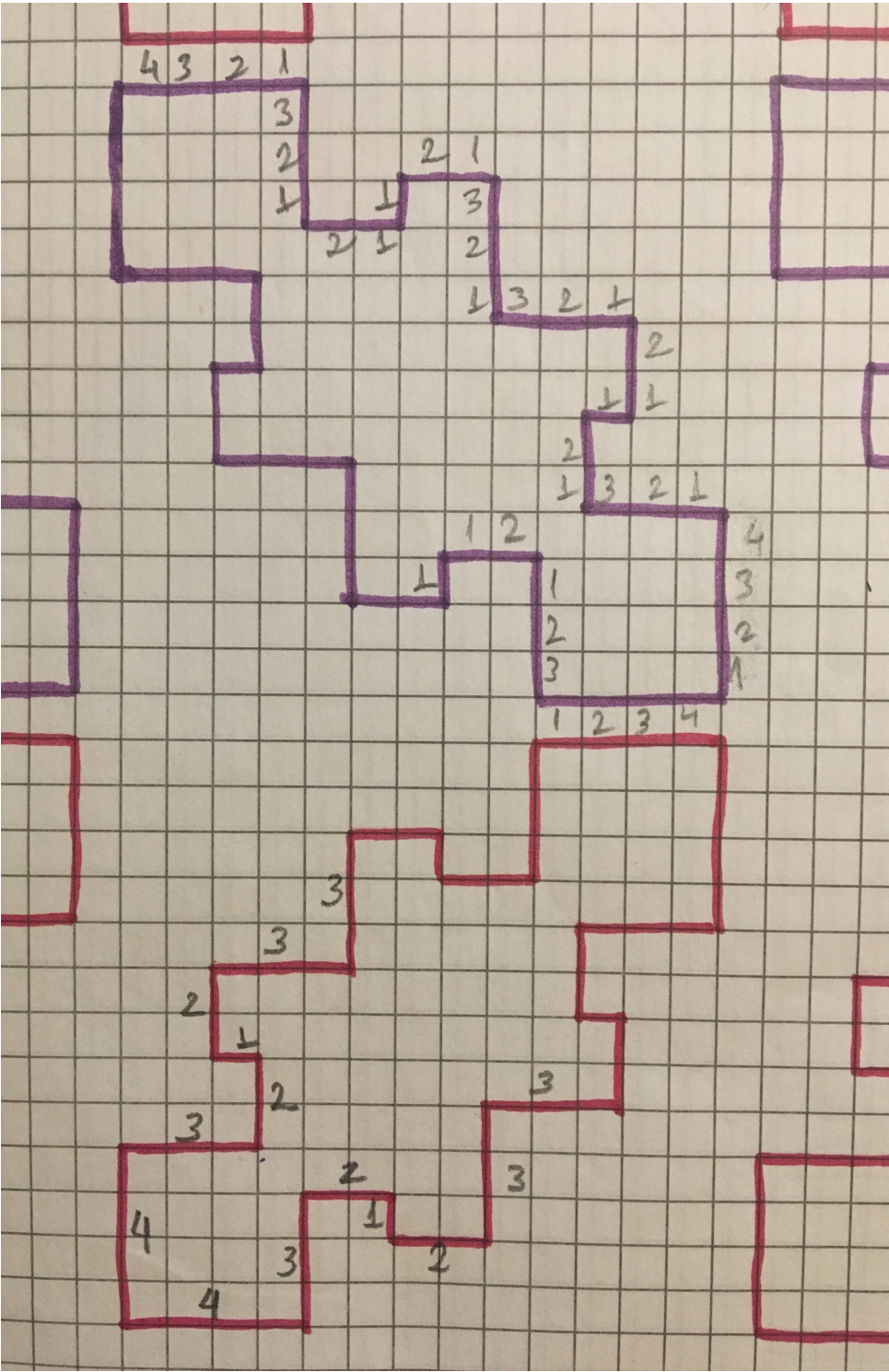
Figure 3 is the superimposition of Figures 1 + 2



Figures 4 derived from Figure 3



Figures 6 derived from Figure 3



Detailed view of the base trajectory.
Please contact the artist if you're interested in performing the score.

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