



INTERVIEW WITH

LEONEL BRUM

CRISTIANE BOUGER for RELÂCHE – CASA HOFFMANN e-MAGAZINE | 2004

LEONEL BRUM is artistic director of the events *Dança Brasil* [Dance Brazil], sponsored by the Bank of Brazil Cultural Center, in Rio de Janeiro and Brasília—and *dança em foco* [*dance on focus*], SESC Copacabana, Rio de Janeiro. He was the curator of the event *DançAtiva* in 1999.

Relâche: You started your career as a dancer, became a researcher, and later, the curator and artistic director of important dance events in Brazil. Your strong interest for video dance is remarkable. What brought you to this?

Leonel Brum: I have been interested in video dance productions since the beginning of the 1990s. But it was after the experience I acquired programming the *Mostra Paralela de Vídeo* of *Dança Brasil*—an event sponsored by the Bank of Brazil Cultural Center, in Rio de Janeiro and in Brasília—that I became closer to this type of artistic production. The first edition of this fringe event happened in 1997 and it featured only international video productions, but after 1998, it started to include Brazilian videos in its programming.

The year of 2003 was emblematic for the event: for the first time it promoted a program that, by its nature, deserved the title of *Painel Brasil* [Brazil Panel]. The selection of the program—made by the choreographer Paulo Caldas and I—included 30 videos from several parts of the country. The *Painel Brasil* was an unprecedented initiative, which revealed an incomplete and unadorned panorama of the contemporary Brazilian production; it was an attempt to do the first mapping of this production. In this context, the panel functioned as an incentive for reexamination about the present and the future of the encounter between dance and video in Brazil, its aesthetic foundations, and its realities of production and exhibition. Among the outstanding videos for *Painel Brasil* were the following works: *Process 5703-2000*, by Mara Castilho; *Fliessgleichgewicht*, by Andre Semenza and Fernanda Lippi; *O Tempo da Delicadeza*, by Alexandre Veras Costas and Andrea Bardawil; *Berenice*, by Eduardo Sánchez and Nilaya; *Zoom*, by Mariana Richard and Evelin Moreira; and *Ursa Maior*, by Máira Spanghero and Kátia Klock.

Later, this panel was seminal for a kind of comment-

ed screening of Brazilian dance videos, which aimed to discuss and stimulate the creation of video dance in the country. The program was screened in several events, such as: the cycle of workshops at Casa Hoffmann, in Curitiba; *Condança*, in Porto Alegre; Winter Festival of Campina Grande; *Mostra Migrações* of UFF; at the Bolshoi Theater School in Brazil, in Joinville; the 8th Dance Festival of Recife; and the *Agita Rebouças / Residências Culturais*, in Curitiba.

The demand for information requested by students interested in video dance allowed me to invest deeply in this area. Besides consulting specific bibliography, I have participated in extension courses on Film, similar to the ones offered during the 13th *Mostra Curta Cinema*, in December 2003, in Rio de Janeiro.

R: In what ways is video dance different from documentation?

Leonel: We can think of video dance as a dialogue between the dance and the video fields, the result of which generates a type of work where these languages become inseparable. It is an art that exists only on video and for the video. Thus, it is about the materialization of a thought that integrates the ideas of the choreographer and of the videomaker in a hybrid form that leaves no distinction between the video and the choreography. The documental video, however, is just the edited record of choreography captured in a studio, on the stage or at any other location.

In her book *A Dança dos Encéfalos Aceso*,¹ the Brazilian researcher Máira Spanghero established three distinct terms for the relation between “dance” and “image”: the record in studio or on the stage; the adaptation or transduction of a preexistent choreography into another medium; and what in English is called *screen choreography*, dances conceived specially for projection on the screen.

Yet, dance—particularly contemporary dance—is continually expanding its borders with virtual technologies, be it through video scenography—which is used onstage as a way of integrating the dance to the pre-recorded or live video—or even creating interaction with graphic computing, virtual installations in non-conventional spaces, the Internet, digital sensors, and also with hardware and software.

R: Can you provide us with a historical overview of video



Berenice, by Eduardo Sánchez and Nilaya
Photography by Camila Marques

dance? Who were the pioneers of this genre?

Leonel: *Annabelle's Serpentine Dance* and *Annabelle's Butterfly Dance* can be considered the first films that merged cinema² and dance. Produced in the 1890s by the famous inventor Thomas Edison, these works featured the ballerina Annabelle Whitford Moore performing a choreography inspired by the *serpentine dance*, by Loïe Fuller. Fuller, the American dancer, was known as the “electric ballerina”, “electricity fairy” or “light magician”. She invented a special way to dance, with her body wrapped in long dresses, whose movements gave illusionary effects when sculptured by electric light.

But it was the Ukrainian ballet dancer, Maya Deren, who really introduced a different kind of thinking and acting toward the convergence of cinema and dance. In her article “Choreography for the Camera”, published in *Dance Magazine*, in October of 1945, she stated that the ballet dancer and the filmmaker should know a little bit about

the art of each other, so that the movie became a hybrid work. She did not rely on a film where the ballet dancer was only concerned with his/her own choreographic composition and the filmmaker with the pictorial effects of photography: “In this case, the result is generally unsatisfactory; it is not a good film, nor a good dance”, she concluded. Deren’s best known films were made in 1943: her masterpiece *Meshes of the Afternoon* (created with her husband Alexander Hammid) and *Ritual in Transfigured Time*, with the participation of Rita Christiani, Anaïs Nin, and Frank Westbrook.

In foreign lands, we can also mention the American choreographer Merce Cunningham, who in the 1970s worked in partnership with the videomakers Charles Atlas and, more recently, with Elliot Kaplan. In Holland, in the 1980s, the Belgium choreographer Anne Teresa De Keersmaeker, director of the group Rosas, created a work in collaboration with Peter Greenaway, and others with the musician and filmmaker Thierry De Mey. Lloyd

Newson, director of the English group DV8, worked with the directors David Hinton and Clara Van Gool. There are other artists whom we cannot forget to mention as creators of video dance, such as Phillippe Decouflé, Meg Stuart, Suzanne Linke, Sylvie Guillem, Mats Ek, Angelin Preljocaj, and Cyril Collard, among others.

In Brazil, the ballerina and choreographer Analívia Cordeiro was the pioneer in the field of video dance. She created the works *Slow-Billie Scan*, *Trajetórias*, *Ar*, and *Striptease*, between 1984 and 1997. Other names of choreographers and videomakers who have produced video dance in Brazil are: Thelma Bonavita, Alexandre Veras Costa, Mara Castilho, Luciana Brites, João Andreazzi, Maíra Spanghero, Gilsamara Moura, Lara Pinheiro, Fernanda Lippi, and André Semenza.

R: It seems that sometimes the aesthetic diversity of cinematographic possibilities overlaps the choreography itself (whatever “choreography” means, be it in traditional form or unrestricted to codified movements, or even created to non-human movements). In other cases, the video privileges the choreography, but becomes restricted to documentation. With no intent to find or establish formulas, what would you say about the challenges in the agreements between video artists and choreographers?

Leonel: The video dance is a privileged environment where the roles of these artists blend and get blurred, without one superimpose the other. Given such a diverse and nearly unknown mediatic universe, it is imperative for the artists to be generous while establishing agreements. Otherwise, the works will result in only mimicry of video dance.

It is not sufficient to indiscriminately employ the technical possibilities available in video, such as guiding the viewer through the framing, or altering the rhythm and the geography through the editing. It is necessary, above all, to make use of these resources in favor of materializing a concept that brings the ideas of the choreographer closer to those of the videomaker.

R: You did a unique mapping of the Brazilian video production. What can you say about this first survey? What are the similarities and singularities of the Brazilian production?

Leonel: Due to the great diversity among the videos submitted to *Painel Brasil*, the choreographer Paulo Caldas

and I had a lot of difficulties to establish a stance that were not solely geographic. I do not refer only to thematic distinctions, but also to the regional cultural differences, which were inevitably present in each work, accordingly to the place where it was created.

Among the 40 videos received, we selected 30 to participate in the exhibition, which were divided in the following programs: Ceará, Piauí, Bahia, Rio de Janeiro, Minas Gerais, and São Paulo. The works from Brazilian artists who lived abroad were also included in these regional programs. Considering the amount of Brazilian videos submitted to the event, I ask myself: *What was the underlying motivation of these creators to produce video dance or dance videos, once there are so few screening festivals in this country?*

R: Your experience as a multiplier of the video dance genre has been bringing unexpected results. Can you tell us about your experience in Recife [Northeast Brazil], in November 2003?

Leonel: I was invited to take the commented video screening to Recife, in a workshop format that put together the activities of the 8th *Festival de Dança of Recife* along with the *SPA – Semana de Artes Visuais do Recife*. Theoretically, the program content of the workshop consisted of screening and commenting on the Brazilian videos. In practice, the images I presented touched the students in such a manner that they decided to produce a video dance drawing on the issues raised in the workshop. I felt the need to redirect the the working process to facilitate the production of a video entitled *Amnióptico*, which counted on the participation of the students under the direction of Oscar Malta, and with production by Romero Rocha. However, the most remarkable fact was yet to come. The video was submitted to the 5th *Festival de Vídeo do Recife*, where it received the first prize in the Experimental Video category. It seems that *Amnióptico* started to find its independence and own trajectory.

R: In Curitiba you sought to aggregate the activities of two different groups: CIM – Centro de Investigação do Movimento (directed by the choreographer Carmem Jorge) and Projeto Olho Vivo (directed by the filmmaker Luciano Coelho and by the actor Marcelo Munhoz) with the goal to present to these research centers the possibilities of video dance. Have you done this exchange among art centers in other cities? How has this kind of action been received?

Leonel: The encounter sponsored by CIM and Projeto Olho Vivo was a kind of extension of the practice I develop with the choreographer Paulo Caldas in the artistic direction of *dança em foco*. As the project brings together dance, cinema, and video artists, it intends to establish a platform for discussion and development of the interface of these arts through performances, workshops, commented video exhibitions, and panels about related themes. The first edition of this project, which focused on the French production, took place in May 2003 and was sponsored by the SESC Rio, with the help of *Aliança Francesa* and the support of the French Consulate.

We invited the choreographer Philippe Jamet and the videomaker Philippe Demard to lead a workshop and to the presentation of *Retratos Dançados* [Danced Portraits], a video-installation with the recordings of amateur interpreters from eight countries—the United States, Brazil, France, Italy, Japan, Vietnam, Morocco, and Burkina Faso—who expressed, through gestures, emotional states such as love, sadness, hope, happiness, and fear. The event also presented choreographies by three ballet dancers from Jamet's company, which were created in tune to the videography by Demard.

For the 2004 edition, we plan to bring the Cie Willi Dorner, from Austria, as well as artists from Brazil, Argentina, and Uruguay for workshops, lectures, and panel discussions. The video programming will count on the new partnership of *dança em foco* with the *Festival Internacional de Video-Danza of Buenos Aires* and the *FIVU – Festival Internacional de Video-Danza of Uruguay*, exhibiting titles from Latin America and from other parts of the world.

R: Have you been screening the Brazilian videos in other countries?

Leonel: Last year in August, I took the commented video exhibition to the festival *El Cruce – Encuentro de Nuevas Tendencias en las Artes Escénicas Contemporáneas*, in Rosário (Argentina). There are other festivals that have shown interest in including the Brazilian videos in their programming; among them are the *Festival Internacional de Video-Danza of Buenos Aires*, o *FIVU – Festival Internacional de Video-Danza of Uruguay*, and the *Napolidanza – Il Coreografo Elettronico*, of Italy.

R: What has been done towards the development of an audience who appreciates video dance in Brazil?

Leonel: Unfortunately, there are few screening events of video dance and videos of dance in Brazil. I noticed through the screening I showed around Brazil that many artists simply do not know anything about video dance, while in other countries, such as Italy for instance, the *Festival Napolidanza – Il Coreografo Elettronico* is going to present its 12th edition this year.

Mostra Gradiente de Filmes de Dança was one of the pioneer initiatives that sponsored the exhibition of videos in the country, touring through five Brazilian capitals in 1993. With the exhibition under the curatorship by Helena Katz—and the support of *Cinémathèque de La Danse de Paris* and of Dance Collection, of the New York Public Library for the Performing Arts—the public had the opportunity to watch important productions from several parts of the world.

Since 1997, the *Dança Brasil* video screening has showing international productions in partnership with foreign institutions such as *Cinémathèque de La Danse de Paris*, Consulate and Embassy of France, *NPS Televisie*, Consulate of Holland, and BBC of London. In 2003, the *Dança Brasil* started a partnership with the British Council to exhibit, in London, the productions of the Videoworks collection, a department fully dedicated to the dance films of The Place.

In terms of Brazilian works produced by institutions, it is worth mentioning the work of *DançAtiva*, in Rio de Janeiro and of *Alpendre*, in Fortaleza.

Sponsored by IBM and Unibanco, *DançAtiva* was an event that produced a series of special documentaries about several Brazilian dance groups in its two editions in 1998 and 1999—the latter with my curatorship—and broadcast these works on the Multishow channel.

The *Alpendre – Casa de Arte, Pesquisa e Produção* is an initiative created in 1999 by artists from Ceará, such as Andréa Bardawil and Alexandre Veras Costa, among others. The box set with the four productions that resulted from the first video dance workshops sponsored by *Núcleo de Videodança do Alpendre* was screened in its entirety in the program of *Painel Brasil*, in 2003.

Recently, the *Ciclo de Videodança Itaú Cultural* The British Council Forward Motion sponsored panels and discussions in several Brazilian cities. The videos from the Itaú Cultural collection were exhibited and commented



Fließgleichgewicht, by Andre Semenza and Fernanda Lippi

by Sonia Sobral, as part of the actions of this institution. Here, it is worth mentioning the importance of the cultural memory that is documented in just a few collections and archives found in Brazil. Among them we have, in São Paulo: *Centro de Documentação e Referência do Itaú Cultural*, *TV Cultura*, *Rede Stágium*, *Balé da Cidade of São Paulo*, and *Escola Municipal de Dança of Araraquara*; in Rio de Janeiro: *Dança Brasil* and *Centro de Documentação e Pesquisa em Dança of Rio de Janeiro*; in Fortaleza: *Alpendre – Casa de Arte, Pesquisa e Produção*; and, in addition, there are the personal collections of researchers and of dance aficionados.

R: *Cinzas de Deus* [Ashes of God], the first Brazilian feature-length dance film, by Zikzira Physical Theatre, was released last year, counting on a Swiss and English co-production. Can you elaborate on the importance of this movie?

Leonel: The great merit that must be attributed to *Cinzas de Deus* is that of being the dance movie pioneer in the mainstream film circuit. The film was made by Zikzira Physical Theatre—a group from Minas Gerais/Brazil, with representation in England—and with co-production of the English Maverick Motion and of DRS Swiss TV.

The film is the union between the choreographer and screenwriter Fernanda Lippi and the filmmaker André Semenza, which yielded a very careful production with the participation of ballet dancers from Minas Gerais, such as Tuca Pinheiro, Heloísa Domingues, Ricardo de Paula, Jacqueline Gimenez, and Mareai Dinis. It is a 73-minute 35mm film edited without any dialogue, but with enough artistic density to compete with films in the commercial circuit. It was launched in three Brazilian capitals: Belo Horizonte, São Paulo, and Rio de Janeiro. *Cinzas de Deus* was a milestone in the cinema and dance production of the country. It opened concrete opportunities for new Brazilian productions to emerge.

R: Talking about Cultural Funds Programs... What changes do you consider necessary in the laws to allow more support to the development of dance in Brazil?

Leonel: The Minister Gilberto Gil and his team, through the frequent encounters that they have been promoting with the Brazilian cultural communities, have been thorough in the elaboration of cultural politics that consider the specificities and needs of each region of the country. But we, in Brazil, are still anxiously waiting for the “show

of growth”, specially in the Arts. This area has been virtually paralyzed for more than a year, waiting for a cultural policy that will gradually replace the current one, which is concentrated under the responsibility of private companies. We hope that the new government fulfils its mission of establishing a comprehensive plan—for short, medium, and long-term actions—that encompasses all the artistic segments in the fields of creation, production, circulation, exchange, research, and preservation. What cannot go on is the paralysis of this important Ministry, which has been impaired for such a long period of time. Meanwhile, I think some actions that were working well in the past could be kept, as for example, the ways of production and circulation of the *Projeto EnCena Brasil*.

R: You and Sarah Michelson were the inspiration for the *Ciclo de Ações Performativas* [Performance Act Series] at Casa Hoffmann, an event that was curated by a group of artists from Curitiba. In Rio de Janeiro, Roberto Pereira and Lia Rodrigues have a program inside *Panorama de Dança* to promote the activity of new choreographers, dance critics, and curators. How do you perceive the current moment of dance in Brazil and what about the importance of opening spaces of visibility to new creators?

Leonel: The pleasure of inaugurating the Casa Hoffmann workshop programs was renewed each time I returned to Curitiba and attended the performances of *Ciclo de Ações Performativas*. In these opportunities I noticed the fundamental changes in the construction of a dance thought, which was weaving and conquering its space within the old fabric store.³

The coexistence with disturbing and always provocative ideas brought by artists, thinkers, and researchers from the national and international circuits, set the beginning of a renewal in the dance scene in Curitiba. I believe that an action like this has never happened in Brazil before. It concentrated in one place so much knowledge of excellence in such a short period of time. It encompasses a very sophisticated selection done by the curators Rosane Chamecki and Andrea Lerner, who opted for diversity in the research lines.

Whoever had the privilege of witness the unfolding of the experiences practiced in the workshops at Casa Hoffmann could conclude that, besides a house, the Curitiba dance scene has now a community that is starting to form its own public. Soon, the Casa Hoffmann actions will start multiplying throughout Brazil and throughout the world.

It is worth to point out other Brazilian initiatives that act as important propagators of information and knowledge. Among them are: *Bienal de Dança* in Ceará; *Festival Internacional da Novadança*, in Brasília; *Movimentos Incessantes* and *Condança*, in Porto Alegre; *Londrina Festival*, in Londrina; Winter Festival of Campina Grande (28 years of existence), in Campina Grande; Recife Dance Festival, in Recife; International Forum of Dance, in Belo Horizonte; SESC and *Rumos Dança*, in São Paulo; and in Rio de Janeiro, in addition to *Dança Brasil* and *Panorama de Dança*, we have *Dança em Trânsito*, *Circuito Carioca de Dança*, and *Solos de Dança* at SESC Copacabana.

R: What about the perspectives for *Dança Brasil*, in 2004?

Leonel: During its first years, *Dança Brasil* sought to map the path of Brazilian contemporary dance, emphasizing the exchange that this art establishes with other forms of expression. Literature, video, photography, cinema, theater, music, and visual arts are examples of the connections that the public had the opportunity to observe at the venues of Bank of Brazil Cultural Center.

The upcoming edition of *Dança Brasil* will take place in April with a different thematic approach: dance and spatiality. How do the Brazilian choreographers deal with the spatial dimension by investigating distinct ways of body representation in the space? The program will take Brazilian groups to pursue different forms of transforming the space into a construct generated by dance itself. To represent Minas Gerais, Zikzira Physical Theatre, directed by Fernanda Lippi and Andre Semenza, will present *Verisimilitude*; Thembi Rosa will show a composition of dance solos entitled *Ajuntamento*; Luciana Gontijo & Margô Assis will present *In Situ*; Santa Catarina will feature *Pausa*, by Karina Barbi, director of Grupo Kaiowas; Brasília will show *Eu só existo quando ninguém me olha* [I only exist when nobody looks at me], by Gisele Rodrigues, from *baSiraH – Núcleo de Dança Contemporânea*. To complete the program, the Rio de Janeiro dance companies, Carlota Portella – *Vacilou Dançou* and Celina Portella & Flávia Costa will present *Espaço de Luz* and *Volume*, respectively.

I would like to emphasize that the thematic programs of *Dança Brasil* are established based on the analysis of the submitted production when the selection of the works takes place. In other words, it is the dance production itself that determines the themes embraced by the curators. Never the opposite.

R: What can you tell us about the reception of the dance produced in Brazil in the festivals abroad?

Leonel: *La Biennale de Lyon* opened the eyes of the world to the dance that is made in Brazil. This event, directed by the French curator Guy Darnet, chose the country as its 1996 theme edition. In the line-up, besides the musical performances by Caetano Veloso and Beth Carvalho, there were exhibitions, panel discussions, film screenings, a parade of Escola de Samba Imperatriz Leopoldinense, and performances of groups of Maracatu. Fifteen contemporary dance companies were selected from different regions of the country to represent Brazil in Lyon. Among them were: Deborah Colker Dance Company, *Cia. Regina Miranda de Atores Bailarinos*, *Lia Rodrigues Cia. de Danças*, Márcia Milhazes Contemporary Dance, Rubens & Barbott Dance Company, *Atelier de Coreografia*, *Grupo Corpo*, *Cia. Será Que?*, *Balé Folclórico da Bahia*, *Balé da Cidade of São Paulo*, *Companhia Terceira Dança*, and Stagium Ballet.⁴

After *La Biennale*, the interest in Brazilian dance was intensified. France promised that 2005 will be the year of Brazil in France with French festivals and theaters dedicating a large part of their programming to the Brazilian culture. But some French people have gone ahead: the event *Made in Brasil* will take place in May, at *La Ferme du Buisson*, with performances of *Dupla de Dança Iksuwalinsats*, Cristina Moura, Márcia Milhazes, Henrique Dias, and Mariana Lima, among others.

Another evidence that the focus is on Brazil can be seen in the choice of São Paulo as the city to receive the first encounter of IETM – Informal European Theatre Meetings⁵ to take place outside the European continent. The event will happen at the end of June, at the same time as the activities of *Fórum Cultural Mundial*. In addition to the evident international success of *Grupo Corpo* and, more recently, of Deborah Colker Dance Company, there are other companies achieving international recognition. Among them are: *Lia Rodrigues Cia de Danças*, *Staccato Dança Contemporânea*, directed by Paulo Caldas, and the young choreographer Bruno Beltrão who, with his Street Group from Niterói, is coming out as a Brazilian revelation. ♦

[1] Spanghero, Máira. *A Dança dos Encéfalos Aceso*, São Paulo: Itaú Cultural, 2003. This is one of the rare Brazilian publications about the theme. In the first chapter of the book, Spanghero writes a brief



Process 5703-2000, by Mara Castilho

history about the relation between dance and technology, including productions of video dance.

^[2] To facilitate the historic mapping, we will not consider the distinctions between cinema and video here. I refer to one or another according to the circumstances.

^[3] Casa Hoffmann [Hoffmann's House] was built in 1890. Casa Hoffmann served as residence and commerce of fabrics and haberdashery for the family of Austrian immigrants until 1974. The house was also occupied by a private high school in the 1990s. In 2003, after restoration, it was reopened under the name Casa Hoffmann – Center for Movement Studies.

^[4] Program of *La Biennale de Lyon* (1996): Rio de Janeiro – *Deborah Colker Cia de Dança*, *Cia Regina Miranda de Atores Bailarinos*, *Lia Rodrigues Cia de Danças*, *Márcia Milhazes Dança Contemporânea*, *Rubens & Barboott Cia de Dança*, *Atelier de Coreografia de João Saldanha*, *Escola de Samba Imperatriz Leopoldinense*, *Cia de Dança de Carlinhos de Jesus*, Beth Carvalho (singer), Isabelita dos Patins (transformer); Minas Gerais – *Grupo Corpo* and *Companhia Será Que?*, by Rui Moreira; Bahia – *Balé Folclórico da Bahia*, by José Carlos Arandiba; São Paulo – *Companhia Terceira Dança*, by Gisela Rocha, *Balé da Cidade de São Paulo*, Helena Bastos and Angélica Chaves, *Ballet Stagium*, by Márika Gidali, *Companhia Fernando Lee*, Helena Bastos; Pernambuco – Antonio Nóbrega, Maracatu Pernambuco, *Grupo Dança Pernambuco*; Brazilian artists who live in France – Castafiore, Márcia Barcellos, and Karl Biscuit, *Cie a Fleur de Peau*, by Denise Namura and Michael Bugdahn; Exhibition Photography – Rodolphe Hammadi, Fernando Veloso, Esteves Brito, and Pierre Verger; Cinema – Program of the *Cinémathèque de la Danse* in association with *l'Institut Lumière et de l'INA*.

^[5] The IETM is an institution that fosters meetings of programmers, producers, and curators from several parts of the world in order to promote cultural exchange among the countries.

Leonel Brum presented the *Mostra Comentada de Video* at Casa Hoffmann – Centro de Estudos do Movimento, in Curitiba, Brazil, June 19–21, 2003.

Leonel Brum is artistic director of the events *Dança Brasil* [Dance Brazil], sponsored by the Bank of Brazil Cultural Center, in Rio de Janeiro and Brasília—and *dança em foco* [dance on focus], SESC Copacabana, Rio de Janeiro. He was the curator of the event *DançAtiva* in 1999. He earned a Master's Degree in Communication and Semiotics at the Pontifical University of São Paulo and was a Professor of Curatorship and Cultural Production in Dance at the Department of Body Movement Art of the Federal University of Rio de Janeiro – UFRJ (2002 and 2003). He has been the Coordinator of *Painel Brasil* [Brazil Panel], a commented video dance screening that has been

presented in important festivals in the country. He was the Artistic and Pedagogic coordinator of the Klaus-Vetter Center of Dance-Theater, an art education outreach project for children and teenagers from the Jacarezinho community, in Rio de Janeiro. He currently works as a volunteer PR for PEM – *Programa Educação pelo Movimento* [Education Through Movement Program], which caters children and teenagers from *Cidade de Deus* – Rio de Janeiro. Brum has articles published in Brazilian books and journals.

Complementary Information

Video Dance Festivals

ADF Dance for the Camera Festival (Durham, USA)
www.americandancefestival.org

Dance for the Camera Festival (Utah, USA)
www.dance.utah.edu

Dance on Camera Brighton, (Brighton, UK)
www.southeastdance.org.uk

Dance on Camera Festival (New York, USA)
<http://www.dancefilms.org>

Dance on Screen (London, UK)
www.theplace.org.uk

Dance Screen (Vienna, Austria)
www.imz.at

Dancescreen/imz (Vienna, Austria)
www.dancescreen.com

FIVU - Festival International de Vidéo-Danza de Uruguay
<https://www.vu.org>

Monaco Dance Forum (Monte Carlo, Monaco)
<http://www.balletsdemontecarlo.com>

Moving Pictures Festival (Toronto, Canada)
<http://movingpicturesfestival.be>

Napolidanza - Il Coreografo Elettronico (Naples, Italy)
<http://www.coreografoelettronico.it>

Riccione TTV Festival (Bologna and Riccione, Italy)
www.riccioneteatro.it

SK Culture Foundation Cologne
www.sk-kultur.de/videotanz

Tanz performance koeln
<http://www.tanzperformance.net>

Ultima film Dans for Kamera (Oslo, Norway)
www.dance.no

Video Dance Festival (Athens and Thessaloniki, Greece)
www.lmfestival.gr

General Events

Bienal de Dança do Ceará
<http://www.bienaldedanca.com/>

Bienal de Lyon
<http://www.biennale-de-lyon.org>

Casa das Caldeiras
<http://www.casadascaldeiras.com.br>

Dança Brasil
<http://www.dancabrasil.com.br>

Escola do Teatro Bolshoi no Brasil
<http://www.escolabolshoi.com.br>

Festival da Serra da Capivara
<http://www.fumdam.org.br>

Festival de Dança de Londrina
www.festivaldedancadelondrina.art.br

Festival de Dança do Recife
<http://www.recife.pe.gov.br/especiais/festivaldedanca>

Festival de Inverno de Campina Grande
<http://www.festivalcampina.com.br>

Festival Internacional da Nova Dança
<http://festivalnovadanca.blogspot.com>

Fórum Internacional de Dança
<http://www.fid.com.br>

IETM
<http://www.ietm.org>

Itaú Cultural (Rumos Dança)
<http://www.itaucultural.org.br>

La Ferme du Buisson
<http://www.lafermedubuisson.com>

Mostra Curta Cinema
<http://www.curtacinema.com.br>

Mostra de Dança da Fundação Macaé de Cultura
<http://www.macaecultura.com.br>

Panorama de Dança
<http://panoramafestival.com>

SESC Rio
<http://www.sescio.org.br>

SESC São Paulo
<http://www.sescsp.org.br>

As Cinzas de Deus
<http://www.ascinzasdedeus.com>

Artists

Analívia Cordeiro
<http://www.analivia.com.br>

Anne Teresa De Keersmaecker – Rosas
<http://www.rosas.be>

Lloyd Newson – DV8 Physical Theatre
<http://www.dv8.co.uk>

Loïe Fuller
<http://www.streetswing.com/histmai2/d2loief1.htm>

Maya Deren
<http://zeitgeist.lms.com/lm/inthemirrorofmayaderen>

Merce Cunningham
<http://www.mercecunningham.org>

Peter Greenaway
<http://petergreenaway.org.uk>



Berenice, by Eduardo Sánchez and Nilaya
Photography by Camila Marques

Relâche

Relâche – Casa Hoffmann e-Magazine
Curitiba/Brazil, 2004.

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