



## interview with **Leonel Brum**

Relâche / Casa Hoffmann

**CH:** You started your career as a dancer, became a researcher and finally the curator and artistic director of important dance events in Brazil. It is sometimes possible to see your strong interest for video dance. What brought you to this?

**LB:** I have been interested in video dance productions since the beginning of the nineties. But it was after the experience I acquired when I was elaborating the programs of the *Video Dance Brazil Fringe*, an event sponsored by the Cultural Center of Brasil Bank in Rio de Janeiro and in Brasilia, that my contact with this type of artistic production became closer. The first edition of this fringe event happened in 1997 exhibiting only international videos, 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 choreographer Paulo Caldas and I chose the videos. The program showed thirty videos received from several parts of the country. It was a new initiative. The *Painel Brasil* revealed an incomplete and unfinished picture of current Brazilian production; it was an attempt to do the first mapping of this production. In this context, the panel functioned as an incentive for reflection about the present and the future of the meeting between dance and video in Brazil, its esthetic basis 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 Maíra Spanghero and Kátia Klock.



Later, this *Painel* was seminal for a type of commented exhibition of Brazilian dance videos, the objective of which was to discuss and stimulate the creation of video dance in the country. The exhibition circulated among several events, such as: the cycle of workshops at Casa Hoffmann, in Curitiba; the *Condança*, in Porto Alegre; the Festival de Inverno of Campina Grande; the *Mostra Migrações* of UFF; the *Escola do Teatro Bolshoi* in Brazil, in Joinville; the 8th Dance Festival of Recife; and the *Agita Rebouças / Residências Culturais in Curitiba*.

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

**CH:** In what ways is video dance different from documentation?

**LB:** We can think of video-dance as a dialogue between the dance and the video, the result of which is a type of work where these media become inseparable. It is an art that exists only in video and for the video. Thus, it is about the materialization of a thought that integrates the ideas of the choreographer and of the video maker in a hybrid form which does not allow distinctions between the video and the choreography. The documental video, however, is just the edited register of choreography captured in a studio, stage or any other location.

In her book [A Dança dos Encéfalos Aceso \[1\]](#), the researcher Maíra Spanghero established three distinct terms for the relation between “dance” and “image”: the register in studio or stage; the adaptation or transposition of a preexistent choreography to another environment; and what in English is called *screen choreography*, dances conceived specially for projection on the screen.

But dance, particularly current dance, is continually expanding its frontiers with the virtual technologies be it through video-scenery used on stage as a way of integrating the dance to the pre-recorded video or live; or even creating interaction with graphic design, with virtual facilities and non conventional spaces, with the internet, with the digital sensors and also with hardware and software.

**CH:** Can you provide us with a historical overview of video dance? Who were the pioneers of this genre?

**LB:** *Annabelle's Serpentine* and *Annabelle's Butterfly Dances* can be considered the first films that merged [cinema \[ 2 \]](#) and dance. They were produced in the 1890s by the famous inventor Thomas Edison. These works showed the ballerina Annabelle Whitford Moore performing choreography inspired in *serpentine dance*, of Loïe Fuller. Known as the "electric ballerina", "electricity fairy" or "magician of the light", the American Fuller invented a special way to dance wrapped in long dresses whose movements gave illusionary effects as they were sculptured by the electric light.

But it was the Ukrainian ballet dancer Maya Deren who really introduced a different kind of thinking and acting regarding this cinema and dance convergence. 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 believe in a film where the ballet dancer was worried only 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", he concluded. The best known films of the choreographer 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, Anais Nin and Frank Westbrook.

Still in foreign territories, we can mention the American choreographer Merce Cunningham, who in the seventies worked in partnership with the *video-makers* Charles Atlas and, more recently, with Elliot Kaplan. In Holland, in the eighties, the famous Belgium choreographer Anne Teresa De Keersmaeker, director of the group Rosas, created a work together 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, Cyril Collard among others.

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

**CH:** It seems that sometimes the aesthetic diversity of cinematographic possibilities overlaps the choreography itself, regardless of its type, be it unrestricted to codified movements or even 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 issue of agreements between video artists and choreographers?

**LB:** The video-dance is a privileged venue where the roles of these artists mingle and get confused, and one does not necessarily enjoy a greater privilege than the other. Given such a diverse and nearly unknown mediatic universe it is crucial for them to be generous while establishing agreements. Otherwise, the works will turn out as imitations of video-dance.

It is not enough to overuse the technical possibilities that one knows are available in video, like taking the eye of the spectator through the framing, to alter the rhythm and the geography through the editing

etc. It is necessary, above all to know how to use these resources to materialize a thought that merges the ideas of the choreographer with those of the video-maker.

**CH:** 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?

**LB:** Due to the great diversity among the videos registered for selection of *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 regional cultural differences inevitably present in each work depending on the place where they were created.

Among the forty videos received, we selected thirty to participate in the exhibition divided in the following way: Ceará, Piauí, Bahia, Rio de Janeiro, Minas Gerais and São Paulo. In these programs, the works from Brazilians who live abroad are also included. Considering the amount of Brazilian videos, I ask myself what was the underlying motivation of these creators to produce video-dance or videos of dance once there are so few places to show them in this country.

**CH:** 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?

**LB:** I was invited to take the commented exhibition of video to Recife, in a kind of workshop that put together the activities of the *8th Festival de Dança of Recife* with the SPA – *Semana de Artes Visuais do Recife*. Theoretically, the pragmatic content of the course consisted in the exhibiting and commenting of 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 routes of the process to make possible the production of a video entitled *Amnióptico*, under the direction of Oscar Malta, a production by Romero Rocha with the participation of the workshop students. However, the most remarkable fact was yet to come. The video was registered in the *5th Video Festival of Recife*, where it received the first prize in the “experimental video” category. It seems that the *Amnióptico* started to find the independence of its own trajectory.

**CH:** In Curitiba you tried to combine the activities of two different groups: the CIM – *Centro de Investigação do Movimento*, directed by the choreographer Carmem Jorge and *Projeto Olho Vivo*, directed by the film maker Luciano Coelho and by the actor Marcelo Munhoz, with the goal of opening the eyes of these research centers to the possibilities of video dance. Have you done this interchange among art centers in other cities? How has this kind of action been received?

**LB:** The meeting sponsored by CIM and *Projeto Olho Vivo* was a kind of extension of the practice I develop with the choreographer Paulo Caldas under the artistic direction of *Dança em Foco*. As the project brings together dance, cinema and video artists, it intends to establish a venue for discussion and development of the interface of these arts through performances, workshops, commented video exhibitions and discussions about the theme. The first edition of this project, which had the French production as a theme, 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 *video maker* Philippe Demard for the workshop and the presentation of the *Retratos Dançados (Danced Portraits)* a kind of video installation which exhibited the recordings in video of amateur interpreters from eight countries (the United States, Brazil, France, Italy, Japan, Vietnam, Morocco and Burkina Faso) on the emotions, such as love, sadness, hope, happiness, and fear, expressed through gestures. Live choreography of three ballet dancers of the Companhia de Jamet created to the videography of Demard.

For the 2004 edition, we plan to bring the Cie Willi Dorner, from Austria, besides the representatives from Brazil, Argentina and Uruguay for workshops, lectures and panel discussions. The videos programming will have 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.

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

**LB:** 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 the 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- II Coreografo Elettronico*, of Italy.

**CH:** What has been done towards the development of an audience able to appreciate video dance in Brazil?

**LB:** Unfortunately, there are few venues of exhibition of video-dance and videos of dance in Brazil. I noticed through the exhibition I showed around Brazil that many artists simply do not know anything about video-dance, while in other countries, such as Italy as an example, the Festival *Napolidanza - II Coreografo Elettronico* is going to promote its 12<sup>th</sup> edition this year.

One of the pioneer initiatives that invested in the exhibition of videos was the *Mostra Gradiente de Filmes de Dança*, which traveled through five Brazilian capitals in 1993. With the curatorship of Helena Katz and the support of *Cinémathèque de La Danse de Paris* and of *Dance Collection*, of *New York Public Library for the Performing Arts*, the public had the unique opportunity to attend important productions of several parts of the world.

Since 1997, the video exhibition of *Dança Brasil* performs international productions with foreign institutions such as *Cinémathèque de La Danse de Paris*, Consulate and Embassy of France, *NPS Televisie* and Consulate of Holland, and BBC of London. In 2003, the *Dança Brasil* started a partnership with the *British Council* to exhibit the works in the *Video works assets*, a department completely dedicated to the films of dance of *The Place*, in London.

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, the *DançAtiva* was an event that produced in the two editions of 1998 and 1999 (the latter with my curatorship) a series of special documentaries about several Brazilian dance groups and screened these programs on the Multishow channel.

*The Alpendre – Casa de Arte Pesquisa e Produção* is an initiative created by artists from Ceará in 1999, such as Andréa Bardawil, Alexandre Veras Costa, among others. The set with the four productions that resulted from the first video-dance workshops sponsored by *Núcleo de Videodança do Alpendre* was entirely exhibited in the *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 by Sonia Sobral, being part of the actions of this institution.

It is worth mentioning the importance of the memory registered in many collections found in Brazil. Among them we have, in Sao Paulo: *Centro de Documentação e Referência do Itaú Cultural*, *TV Cultura*, *Rede Stagium*, *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*; in addition, there are the personal collections of researchers and of dance lovers.

**CH:** *Cinzas de Deus* [Ashes of God], the first Brazilian dance long-movie, by *Zikzira Teatro Físico*, was released last year with a Swiss and English co-production. Can you elaborate on the importance of this movie?

**LB:** The great merit that has to be attributed to *Cinzas de Deus* is to be the pioneer in the movie commercial circuit. The film was made by *Zikzira Teatro Físico*, a group from Minas Gerais with representation in England and with co-production of the English *Maverick Motion* and of DRS Swiss TV.

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

**CH:** Talking about Cultural Financing Programs... What changes do you consider necessary in the cultural laws to support dance in Brazil?

**LB:** The Minister Gilberto Gil and his team, through the frequent encounters that they have been promoting with the Brazilian cultural communities, have been careful in the elaboration of cultural politics that consider the features and needs of each region of the country. But Brazil is still anxiously waiting for the “show of growth”. In the artistic area very little has happened; they are still waiting for cultural policies that will gradually substitute the present ones, which are concentrated under the responsibility of private companies. We hope that the new government fulfils its mission of establishing a wide plan of action of short, medium and long term that comprehends 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. I think some actions that were working well could be kept temporarily, as for example the ways of “production” and “circulation” of the *Projeto EnCena Brasil*.

**CH:** Sarah Michelson and you were the inspirations for the *Ciclo de Ações Performáticas* (*Performance Act Series*) of 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 RioArte 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 these spaces to new creators?

**LB:** 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 Performáticas*. In these opportunities I noticed the fundamental changes in the building of a dance thought, which was weaving and conquering its space within the [old fabric shop \[ 3 \]](#).

The challenging daily routine with continually provocative ideas brought by the artists, thinkers, nationally and internationally renown researchers, set the beginning of dance renovation in Curitiba. I do not believe that an action like this has ever happened in Brazil before, which concentrated in the same place so much knowledge of excellence in such a short period of time. It is a very mature

selection done by the curators Rosane Chamecki and Andréa Lerner, who opted for diversity in the research lines.

Whoever had the privilege of seeing the unfolding of the experiences practiced in the workshops could conclude that, besides a house, the Curitiba dance now has a body that starts to demonstrate the beginning of the development of its own public. Soon, the Casa Hoffmann actions will start to multiply throughout Brazil and throughout the world.

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

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

**LB:** During its first years, the *Dança Brasil* tried mapping the route of Brazilian current dance, emphasizing the exchange that this dance establishes with other forms of artistic expression. Literature, video, photography, cinema, theater, music and the visual arts are examples of these connections that the public had the opportunity to watch at the venues of Centro Cultural Banco do Brasil.

The next edition of *Dança Brasil* will take place in April with a new type of thematic approach: dance and space. In what manner do the Brazilian choreographers deal with the spatial dimension investigating distinct ways of body representation in its relation to 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, the *Zikzira Teatro Físico*, of Fernanda Lippi and Andre Semenza, present *Verisimilitude*; Thembi Rosa exhibits a solo composition entitled *Ajuntamento*; while Luciana Gontijo & Margô Assis take *In Situ*. Santa Catarina features *Pausa*, by Karina Barbi, director of Grupo Kaiowas. Brasília comes with *Eu só existo quando ninguém me olha (I only exist when nobody looks at me)*, a work by Gisele Rodrigues from baSiraH - Núcleo de Dança Contemporânea. To complete the program, Janeiro Carlota Portella – *Vacilou Dançou* and Celina Portella & Flávia Costa present *Espaço de Luz e Volume* respectively.

I would like to point out that the thematic lines of *Dança Brasil* are established from the analysis of the production that is being proposed by the creators when the selection of the program takes place. In other words, it is the production of dance itself that determines the theme to be approached by the curators, never the opposite.

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

**LB:** The Lyon Bienal opened the eyes of the world to the dance that is practiced in Brazil. This event, directed by the French curator Guy Darnet, chose the country as the 1996 theme edition. In the program, besides the performances of Caetano Veloso and Beth Carvalho, exhibitions, panel discussions, cinema exhibition, Escola de Samba Imperatriz Leopoldinense parade and groups of Maracatu, there were several dance companies selected from different regions of the country. Among the fifteen contemporaneous chosen to represent Brazil in Lyon were [Deborah Colker Cia de Dança, Cia Regina Miranda of Ballet dancers and Actors, Lia Rodrigues Cia de Danças, Márcia Milhazes](#)

[Dança Contemporânea, Rubens & Barbott Cia de Dança, Atelier de Coreografia, Grupo Corpo, Cia Será Que?, Balé Folclórico of Bahia, Balé da Cidade of São Paulo, Companhia Terceira Dança, and Stagium Ballet. \[ 4 \]](#)

After the Bienal, 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, in *La Ferme du Buisson*, with performances of Dupla de Dança Ikwalsinats, Cristina Moura, Márcia Milhazes, Henrique Dias and Mariana Lima, among others.

Another evidence that the focus is on Brazil is the choice of São Paulo for the first encounter of [IETM – Informal European Theatre Meetings \[ 5 \]](#) outside of 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 world success of Grupo Corpo and, more recently of Cia Deborah Colker, there are other companies in the process of being internationally recognized. Among them there are Lia Rodrigues Cia de Danças, Staccato Dança Contemporânea, of Paulo Caldas, and the young Bruno Beltrão who, with his Street Group from Niterói, is coming out as a Brazilian revelation.

Relâche / Casa Hoffmann – Centro de Estudos do Movimento. By Cristiane Bouger. Brazil, 2004.

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[ 1 ] Spanghero, Maira. *A dança dos encéfalos acesos*, São Paulo: Itaú Cultural, 2003. It is about one of the rare Brazilian publication about the theme. In the first chapter of the book, Spanghero writes a short historic about the relation of the dance with technology, including the 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 is a centenary house, which was a fabric store in the past. In 2003, after restoration, it was reopened under the name Casa Hoffmann – Centro de Estudos do Movimento.

[ 4 ] Program of Lyon Bienal (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 & Barbott 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?, of Rui Moreira; Bahia - Balé Folclórico da Bahia, of José Carlos Arandiba; São Paulo - Companhia Terceira Dança, of Gisela Rocha; Balé da Cidade de São Paulo; Helena Bastos and Angélica Chaves; Ballet Stagium, of Márka Gidali; Companhia Fernando Lee; Helena Bastos; Pernambuco – Antonio Nóbrega; Maracatu Pernambuco; Grupo Dança Pernambuco; Brazilian artists that live in France - Castafiore, Márcia Barcellos and Karl Biscuit; Cie a Fleur de Peau, of Denise Namura and Michael Bugdahn; Photograph Exhibitions – Rodolphe Hammadi; Fernando Veloso; Esteves Brito; 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 stimulate cultural exchange among the countries.

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## COMPLEMENTARY INFORMATION

## **Video Dance Festivals**

ADF Dance for the Camera Festival [www.americandancefestival.org](http://www.americandancefestival.org)  
Dance for the Camera Festival (Utah, USA) [www.dance.utah.edu](http://www.dance.utah.edu)  
Dance on Camera Brighton, UK [www.southeastdance.org.uk](http://www.southeastdance.org.uk)  
Dance on Camera Festival (New-York, USA) [www.dancefilmsassn.org](http://www.dancefilmsassn.org)  
Dance on Screen (London, UK) [www.theplace.org.uk](http://www.theplace.org.uk)  
Dance Screen [www.imz.at](http://www.imz.at)  
Dancescreen/imz (Vienna, Austria) [www.dancescreen.com](http://www.dancescreen.com)  
Festival Internacional de Video-Danza de Buenos Aires <http://videodanzaba.com.ar/festival2004/>  
FIVU - Festival International de Vidéo-Danza de Uruguay <http://www.perrorabioso.com/home.html>  
Grand prix international Vidéodanse (France) [www.video-danse.org](http://www.video-danse.org)  
Monaco Dance Forum [www.mddf.com](http://www.mddf.com)  
Mostra de VideoDansa [cultura.gencat.net/videodansa](http://cultura.gencat.net/videodansa)  
Moving Pictures Festival (Toronto, Canada) [www.movingpicturesfestival.com](http://www.movingpicturesfestival.com)  
Moving Pictures [www.total.net/~movingpix](http://www.total.net/~movingpix)  
Napolidanza - Il Coreografo Elettronico - (Napoli, Italia) [www.napoli.com/napolidanza](http://www.napoli.com/napolidanza)  
Riccione TTV Festival [www.riccioneteatro.it](http://www.riccioneteatro.it)  
SK Culture Foundation Cologne [www.sk-kultur.de/videotanz](http://www.sk-kultur.de/videotanz)  
Tanz performance koeln [www.rheintanzmedia.net](http://www.rheintanzmedia.net)  
TTV FESTIVAL riccione ttv - (Bologna and Riccione, Italia) [www.riccioneteatro.it](http://www.riccioneteatro.it)  
Ultima film Dans for Kamera (Oslo, Norway) [www.dance.no](http://www.dance.no)  
Video Dance Festival (Athens and Thessaloniki, Greece) [www.filmfestival.gr](http://www.filmfestival.gr)  
Videodanse (Paris, France) [www.cnac-gp.fr](http://www.cnac-gp.fr)

## **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 [www.dancab.com.br](http://www.dancab.com.br)  
Escola do Teatro Bolshoi no Brasil <http://www.escolabolshoi.com.br/>  
Festival da Serra da Capivara <http://www.fumdham.org.br/>  
Festival de Dança de Londrina <http://www.conexaodanca.art.br/>  
Festival de Dança do Recife <http://www.recife.pe.gov.br/especiais/festivaldedanca/>  
*Festival de Inverno de Campina Grande* <http://www.pmcg.pb.gov.br/turismo/>  
Festival Internacional da Nova Dança <http://www.usinaclub.com.br/usina.htm>  
Fórum Cultural Mundial <http://www.forumculturalmundial.org/>  
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.ferme-du-buisson.com/>  
Mostra Curta Cinema <http://www.curtacinema.com.br/>  
Mostra de Dança da Fundação Macaé de Cultura  
[http://www.macaee.rj.gov.br/prest\\_contas/fm\\_cultura.asp](http://www.macaee.rj.gov.br/prest_contas/fm_cultura.asp)  
Movimentos Incessantes <http://www.portoalegre.rs.gov.br/>  
Panorama RioArte de Dança, Circuito Carioca de Dança e Dança em Transito  
<http://www.rio.rj.gov.br/rioarte/>  
Projeto Olho Vivo <http://www.projetoohovivo.com.br/>  
*SESC Rio* <http://www.sescrj.com.br/>

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

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

### **Artists**

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

Anne Teresa De Keersmaeker - Rosas <http://www.rosas.be/>

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

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

Maya Deren <http://www.zeitgeistfilms.com/current/mayaderen/mayaderenbio.html>

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

Peter Greenaway <http://www.wayney.pwp.blueyonder.co.uk/greenaway.htm>

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**Leonel Brum** is artistic director of the events Dance Brazil (Dança Brasil, sponsored by the Cultural Center of Brazil Bank in Rio and Brasília) and Dance in Focus (*Dança em Foco*, SESC Copacabana, Rio). 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) in 2002 and 2003. He has been the Coordinator of Brazil (*Painel Brasil*) – a commented exhibit of video and dance that has visited important festival in the country. He was the Artistic and Pedagogic coordinator of the Klaus-Vetter Center of Dance-Theater, a project of art education for children and teenagers from the Jacarezinho community, in Rio de Janeiro. He currently works as a volunteer public relations person with PEM (Programa Educação pelo Movimento – Education through Movement Program) which caters to low income children and teenagers from the City of God (Cidade de Deus - Rio de Janeiro). He has published in Brazilian books and journals.

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