

PRESS KIT

Analivia Cordeiro. From Body to Code

January 28, 2023 – April 24, 2023



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January 2023

Exhibition

»Analivia Cordeiro. From Body to Code«

Exhibition opening
Fri, January 27, 2023

Exhibition period
Sat, January 28, 2023 – Sun, April 23, 2023

Location
Atrium 8+9, 1st floor

Press contact

Felix Brenner
Phone: +49 (0) 721/1800-1821

E-Mail: presse@zkm.de
www.zkm.de/presse

ZKM | Center for Art and Media Karlsruhe
Lorenzstraße 19
76135 Karlsruhe

Founders of the ZKM



Baden-Württemberg
MINISTERIUM FÜR WISSENSCHAFT, FORSCHUNG UND KUNST

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PRESS RELEASE

For the first time in Europe, the ZKM | Karlsruhe is presenting a comprehensive overview of the work of the artist Analivia Cordeiro

New exhibition

Analivia Cordeiro: From Body to Code
28.1. – 23.4.2023

The artist, dancer, and choreographer Analivia Cordeiro is one of the international pioneers of video and computer art. Since the early 1970s, she has been exploring the relationship between the body, movement, visual and audiovisual art, and media art. With the exhibition »Analivia Cordeiro. From Body to Code«, the ZKM | Center for Art and Media Karlsruhe is now presenting the first comprehensive overview of the artist's oeuvre.

Analivia Cordeiro's early computer-based video dances and video artworks from the 1970s and 1980s, together with her interactive installations, photographs, drawings, and sculptures from 1990 to the present, provide a comprehensive overview of the artist's multimedia oeuvre. Her seminal work M3x3 from 1973 is considered the first video artwork to come out of South America and internationally one of the first dance choreographies conceived specifically for video and calculated by means of a computer.

A transdisciplinary artist par excellence, Analivia Cordeiro's work focuses on human body movement in a variety of contexts: dance, choreography, performance art, audiovisual media, computer graphics, photography, sculpture, and painting. In the exhibition curated by Claudia Giannetti, the combination of performativity and technology creates, for example, web-based productions or interactive installations.

Cordeiro's works open up numerous perspectives for experiencing body movements. Thus the exhibition explicitly invites visitors to re-experience their own body dancing in space both through the interactive installations and a dance motion capture app developed by the artist. The artist's principle is evident in the exhibition: "No matter what age, no matter how much experience in dance, everyone can learn something through movement."

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About the curator Claudia Giannetti

Claudia Giannetti is a researcher specialized in contemporary art, aesthetics, media art and the relation between art, science and technology. She is a theoretician, writer and exhibitions curator. For eighteen years she was director and/or art director of art institutions including ACC L'Angelot (the pioneer space in Spain dedicated to art and technology), MECAD\Media Centre of Art & Design (Spain), Fundação Eugenio de Almeida (Portugal), and Edith-Russ-Haus for Media Art (Germany). She has curated more than 150 exhibitions and cultural events in international museums and has published numerous books in various languages.

The exhibition is part of the »Female Perspectives« program series at ZKM, which is dedicated to female approaches to media art. The artists are Soun-Gui Kim, Marijke van Warmerdam, Analivia Cordeiro, and Ulrike Rosenbach.

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ABOUT ANALIVIA CORDEIRO

Referring to her professional background, Analivia Cordeiro began training in dance at the age of seven. Her professor, Maria Duschenes (Budapest, 1922 – São Paulo, 2014), who had been educated at the Kurt Joss Leeder Scholl of Dance (England) in the Rudolf von Laban system, had also been a student of Lisa Ullmann and Martha Graham. In 1977, after graduating in Architecture and producing her first six computer-based video dance pieces, Cordeiro chose to continue her training in contemporary dance in New York, where she was a student of Merce Cunningham. She also participated in the video dance workshops run by Cunningham and Charles Atlas, while attending dance classes with Alwin Nikolais, Viola Farber and Gus Solomons Jr.

Analivia Cordeiro's works have been exhibited in historic international shows since 1973. She was invited to important group exhibitions at the Institute of Contemporary Arts, London, the 27th Annual Dance on Camera Festival, New York, the Victoria & Albert Museum, London, the Hammer Museum, Los Angeles, the Brooklyn Museum, New York, the Pinacoteca de São Paulo and Centre Pompidou, Paris, amongst others. Her works belong to collections such as the Victoria & Albert Museum, London, BEEP for Electronic Art, Barcelona, the Museo Nacional Centro de Arte Reina Sofia, Madrid, the Museum of Concrete Art, Ingolstadt, the Museum of Contemporary Art USP, São Paulo and the Museum of Modern Art (MoMA), New York.

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FEMALE PERSPECTIVES

When video art found its origins in the late 1960s and early 1970s, women and men alike took on the role of pioneers. During this period, numerous female artists consciously turned to the new, historically unencumbered media of photography, film and video, and in particular also used performances as a means of artistic expression. Together with their male colleagues, women thus occupied a niche of the new.

Today, however, it is predominantly the names of male artists such as Nam June Paik that have come to stand for media art. The ZKM | Karlsruhe is now showing four solo exhibitions by outstanding female media artists and is grouping them together under the title »Female Perspectives« to achieve more visibility. The idea of giving more space to female artists was also prominently implemented by the ZKM | Karlsruhe in spring 2020 with the digital festival FEMINALE DER MUSIK, which was dedicated to the work of international female composers. A digital feature titled »Femmes4Music«, has presented four more outstanding female musicians since November and December 2022.

»Female Perspectives« showcases female artists who, almost without exception, belong to the first generation to create electronic artworks. Born in the 1940s and 1950s, they and their male counterparts became the pioneers of video and sound art. This was possible because media art in the 1970s was still so marginalized that it could be left to women without further thought. Whereas painting and classical music were considered the only true arts and are still characterized by patriarchal structures even today, in the 1970s the video scene was already collaborative, without any struggle between the sexes. Together, they produced "outsider art," as it were, in a niche in which women could also engage in artistic activity.

To this day, the electronic arts are not a terrain where there is gender-specific hierarchization, perhaps also because the various forms they take are still not marketable. Nor is the cliché that males have a greater affinity for the technical arts is obviously not true here. Apparently, it is sometimes even easier for women to open up new possibilities in the media than to situate and assert themselves in the male-dominated discourse of the classical arts.

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When contemporary media art first found its definitive mode of expression in the invention that is modern video technology, from today's perspective there were essentially three aspects that can be understood as specific artistic challenges.

The technical parameters: The mobility of the easy-to-use video camera and the possibility of simultaneously recording and screening opened up a whole new spectrum of expanded pictorial experience and visual culture. The conquest of the dimension of time: The possibility to capture and also communicate art experience in the temporal dimension not only unleashed artistic creativity, it also "compelled" reception behavior to be different which suggested, if not demanded, reflection on the experience of time. The expanded sense of mission: Inspired by the extensive reach of the medium of television, from the outset video art was experienced, used, and appreciated as a political medium that could enable a different kind of television. In this, the artists always sought to connect with performance and concept art.

Just how autonomously the pioneering women artists work with the new time-based arts can be seen in each of the four solo exhibitions of Soun-Gui Kim (*1946 in Buyeo, Korea), Marijke van Warmerdam (*1959 in Nieuwer-Amstel, Netherlands), Analivia Cordeiro (*1954 in São Paulo, Brazil), and Ulrike Rosenbach (*1943 in Bad Salzdetfurth near Hildesheim). Influenced by their own cultural environments, each artist developed her own distinctive oeuvre. Kim from Korea who went to France early on and worked in the USA in the 1970s, understands video technology as a cosmic medium, a medium for mind-expanding images. Ulrike Rosenbach, on the other hand, who is almost the same age as Kim, is more committed to feminism, to political agitation. She acts as a critic of society and she disappeared from the art market in the 1980s because of her feminism. Marijke van Warmerdam, who is about ten years younger, focuses on the motif of repetition. On the basis of her critique of media studies, in her art she seeks difference in repetition. Analivia Cordeiro has been shaping the entire media art of South America since the early 1970s as its first video artist. In addition, the ZKM is now dedicating a major solo exhibition to her.

MORE: www.zkm.de/en/project/female-perspectives

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The ZKM | Center for Art and Media

The ZKM | Center for Art and Media is a cultural institution that is unique in the world. With its art collection, publications, archives, and artistic, scholarly and scientific research on the electronic arts, the ZKM stands for a program of interdisciplinary projects and international collaborations. In its exhibitions, symposia, concerts, and workshops, the ZKM communicates the theoretical discourses of philosophy, science, technology, politics, and economics from a contemporary artistic perspective.

Address:

Lorenzstraße 19
76135 Karlsruhe
Germany
Phone: +49 (0) 721/8100-0
Fax: +49 (0) 721/8100-1139
E-Mail: info@zkm.de

Opening hours:

Wednesday-Friday	10 am – 6 pm
Saturday & Sunday	11 am – 6 pm
Monday & Tuesday	closed

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