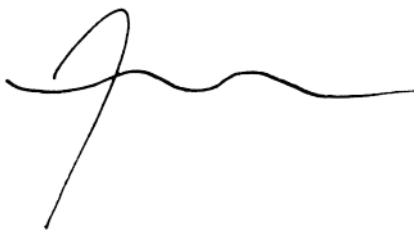


Portfolio

Andrea Maciel

Art of Living

A handwritten signature in black ink, consisting of a stylized, cursive 'A' followed by a horizontal line that tapers to the right.



NAYPI

2024

Naypi means beautiful forest in the indigenous Brazilian language of the Karitiana peoples. In indigenous culture, nature is not just a source of material resources, it is the source of our existence, from which all forms of life arise, in a continuous flow between all the beings of Mother Earth and the entire universe. This work presents images and sounds specially captured in the Brazilian Atlantic Forest.



Credits

Conception, Direction, Video Script, Movements, Sound, Performer: Andrea Maciel

Video Editor: Thais Aguiar

Photo: Christoph Durban

Mentoring: Charlotte Hug

Special Guests: Anna Grenzner, Dominique Regli-Lohri, Kristjan Kannukene, Leah Muriel Bowie, Lone Aagot Meinich, Nicole Pürro, Shannon Murray

Zurich University of the Arts - ZHDK

CAS Creation & Scenario in Music

Video Naypi 2 - Water without sound

<https://vimeo.com/983815118>

Video Naypi 1 - Forest with sound

<https://vimeo.com/983804572>

This 2 videos belong to the live performance. The full performance video is in the process of being edited



NAYPI

2024

ZHDK



Andrea Maciel



SEARCH

2021/2022



Concept . Direction . Edition: Andrea Maciel
Director Photography . Cinematography: Peter Gabriel Wrede
Actress . Voice: Luíza Casé
Cinematography Steadycam: Christoph Durban
Thanks to: Paula Chieffi, Thais Aguiar Zeller, Mike Zeller

Research project by Andrea Maciel
Excerpts from the text Manifesto
Images Rio de Janeiro, Brazil, 2019
Sounds of the sea Boipeba, Bahia, Brazil, 2020
Sounds of the forest Hérévence, Switzerland, 2021
Edition Zurich, Switzerland, 2022

This project is supported by the
City of Zurich Culture Dance Work Scholarship Covid 19
Zurich, Switzerland, 2021

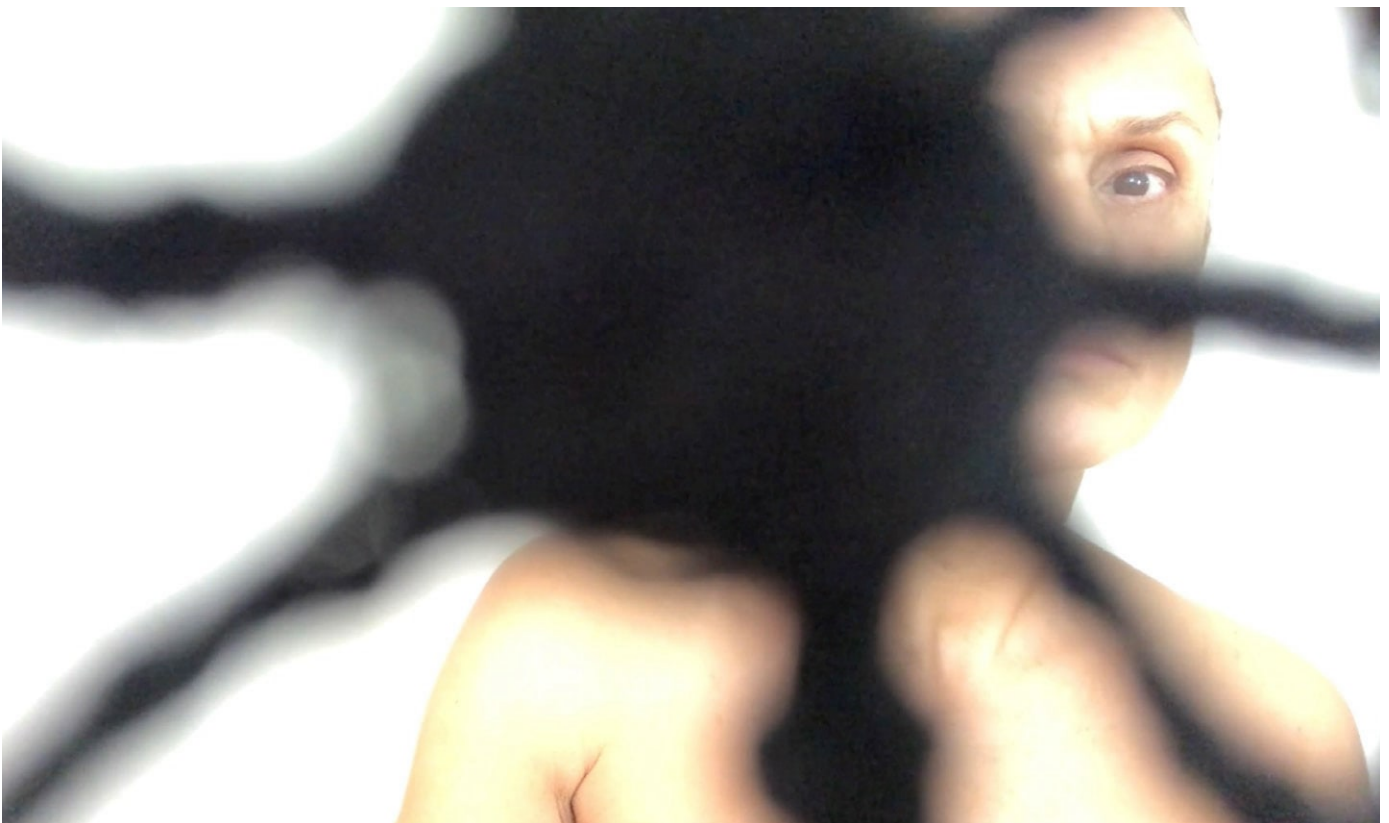
link video: <https://vimeo.com/696498641>



IMAGINATIVO

2020/2021

Creation and coordination of an online study group in a partnership between Andrea Maciel and Flavio Graff. Created during the pandemic as a communication, welcoming and expression link between artists and friends in search of self-knowledge.



Heart in hand - Study #1 by Andrea Maciel: <https://vimeo.com/480260528>

The other videos can be viewed on the website: www.andreamaciel.net



REVERSE

2020



Created by Andrea Maciel and Thais Aguiar.

Spontaneous improvisation at Olafur Eliason's exhibition
at Kunsthaus Zurich on March 2020.

<https://vimeo.com/510320077>



AMCD

ANDREA MACIEL DANCE COMPANY

1995-2009, Rio de Janeiro, Brazil

The AMCD was founded and directed by the choreographer, dancer and teacher Andrea Maciel. The company has carried out transdisciplinary work with artists from different disciplines and has developed a unique body language combining the refinement and complexity of ballet with the native physicality of capoeira, micro movements and sensory elements, receiving several awards and recognition from specialized critics.

Until the year 2000, the creations of AMCD were mostly focused on the interaction between the languages of dance and fine arts. From this phase the following creations stand out: 1997, *Só assim você não vai ficar flutuando no espaço vazio* (Only like this you will not be floating in the empty space); 1998, *Duets* (Duets); *Alaska*, a piece that was developed in three phases: solo in 1998, octet in 1999 and quartet in 2000. In 2001, live music and original soundtracks began being part of the creations, starting with the performances *A Mancha* (The Stain), *Serenata* (Serenade) and *Eletricidade* (Electricity). From 2002 on, the company developed a series of videodances based on researches about the possibilities of combining video and dance. They were presented in many cities in Brazil and in festivals abroad, placing the choreographer Andrea Maciel and the team of AMCD as one of the pioneers in Rio de Janeiro in this area. The show *Eletricidade* (Electricity) in 2002 was the first of this new phase.

During 2003, Andrea Maciel received a grant from Vitae Foundation to conduce the research *Do Movimento ao Som e Vice-Versa* (From Movement to Sound and Vice Versa). The research has originated a series of creations. These were *Corpo Imaterial* (Immaterial Body), *Por onde os olhos não passam* (Where the eyes can't see) - a show and a videodance - and *Imagens Coreográficas* (Choreographic Images) in 2003, *Candeias* and *Noisescape* in 2004 and *Gravidade Zero* (Zero Gravity) in 2006. In 2007, AMCD produced the videodance and instalation *Os Sentidos do Prazer: movimento n#2* (The Senses of Pleasure: movement #2) in partnership with *Panorama Festival* (CoLABoratorio). In 2008 the performance *Corpavbra* (Bodyword) and in 2009 the piece *Movimento #3* (Movement #3) were the last works presented by the AMCD Dance Company.

The AMCD Company was part of the movement initiated in the 90's to consolidate public policies and expand the labor market for contemporary dance in Rio de Janeiro. In 2000, 2001, 2002 AMCD was sponsored by the Rio de Janeiro City Hall, Municipal Secretariat of Culture.



Awards & Grants

2006 Prize Klauss Vianna, National Foundation of Art , Ministry of Culture Brazil and Petrobrás, for the project Gravidade Zero (Zero Gravity), AMCD Dance Company, RJ, BR.

2006 Prize Caixa Econômica Federal for the show Por onde os olhos não passam (Where the eyes can't see), AMCD Dance Company, RJ, BR.

2005 Por onde os olhos não passam (Where the eyes can't see). Videodance winner of Tápias Festival, RJ.

2003 Vitae Foundation, sponsorship of the research project Do Movimento ao som e vice versa (From Movement to Sound and Vice Versa), São Paulo, SP/BR.

2000-2002 Subsidies granted by the City Department of Culture, Rio de Janeiro for AMCD Dance Company.

2002 Prize EnCena Brasil, National Foundation of Art , Ministry of Culture Brazil, for the show Eletricidade (Electricity).

2000 1° prize XIII Festival de Dança do Triângulo, Uberlândia (MG/BR), for the choreography Só Assim Você Não Vai Ficar Flutuando No Espaço Vazio (Only like this you will not be floating in the empty space)

1999 Choreographer Revelation for Só Assim Você Não Vai Ficar Flutuando No Espaço Vazio (Only like this you will not be floating in the empty space)– Magazine Você e a Dança (SP/BR).

1999 1st Rio Dance Prize: Andrea Maciel was nominated as best dancer and Brígida Baltar as best scenery for the show Alaska.

1998 Best show, best dancers Andrea Maciel and Bruno Caverna, best sound track, best show for the popular jury , IV FENARTE- FUNESC, João Pessoa (PB/BR), for the show Duetos (Duets).

1997 1°prize Novo Hamburgo Dance Festival, Novo Hamburgo ,RS/BR, for the choreography Só Assim Você Não Vai Ficar Flutuando No Espaço Vazio (Only like this you will not be floating in the empty space)

1997 Ministry of Culture Brazil -MINC- Mambembe Dance Trophy- Andrea Maciel was nominated as best choreographer for the piece Só Assim Você Não Vai Ficar Flutuando No Espaço Vazio (Only like this you will not be floating in the empty space).



SONHOS

Um Dicionário de Movimentos

A succession of scenes without a logical order. The desire to make real what is apparently unreal. The challenge of breaking one's own boundaries.



Dreams - A Dictionary of Movements, 45min.

Premiere 1996: Cacilda Becker Theater, RJ.

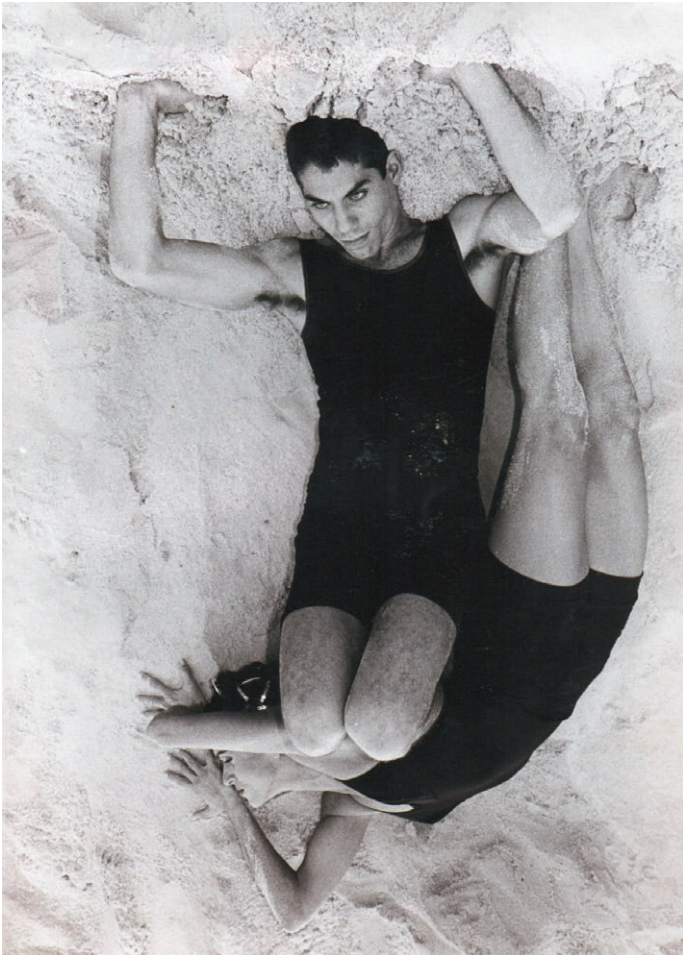
Presentations Rio de Janeiro: Cultural Space FINEP; Theater Sérgio Porto - V Panorama Rioarte de Dança; Theater Ziembinski; Theater Praia - Dança Mix.

Credits: direction, choreography, costumes: Andrea Maciel; dancers: Andrea Maciel, Bruno Caverna, Andrea Bergallo, Daniela Cavanellas, Sérgio Marshall; Cello: Guilherme Maravilhas; light: Marcial Perez; photography: Ronaldo Nina.



Só Assim Você Não Vai Ficar Flutuando No Espaço Vazio

The choreography explores the primitive desire to go beyond the limits of physicality. The complementation of the genuine potentialities of the masculine and feminine genders evokes the impulse to transcend personal boundaries. Nuances of a physical dialogue that represents the emotional variations of an encounter.



Only like this you will not be floating in the empty space, 15min.

Premiere 1997: SESC Anchieta Theater, São Paulo.

Presentations: Novo Hamburgo Dance Festival, RS 1997; Salvador XV National Contemporary Dance Workshop at Bahia Federal University 1997; I Brazilian Platform for the Rencontres Chorégraphiques Internationales de Seine- Saint-Denis, RJ 2000; Uberlândia XIII Triangle Dance Festival 2000.

Credits: direction, choreography: Andrea Maciel; dancers: Andrea Maciel, Bruno Caverna; costumes: Rui Cortes; light: Milton Giglio; photography: Ronaldo Nina.

Awards: 2000 1st place in the XIII Uberlândia MG Triangle Dance Festival ; 1999 Choreographer Revelation, Você e a Dança SP Magazine ; 1997 1st Place at the New Hamburg Dance Festival RS; 1996 MINC's Best Choreographer Mambembe Dance Trophy.



Duetos

Duets is a play about the double, about the possible combinations by adding 1+1. It subtly explores a theme of interpersonal relations in an era marked by fast, frenetic, tense and fragmented movements. For the scenographic setting 900 meters of latex threads were used, which form a great plot on stage, allowing a dynamic interaction between the scenery and the dancers.



Duets, 45min. <https://vimeo.com/136453219>

Premiere 1998: Theater Glória, Rio de Janeiro, I Circuito Carioca de Dança.

Presentations: Glaucio Gill Theater, RJ 1998; IV National Art Festival-FUNESC, João Pessoa/PB 1998; VI National Dance Show, Florianópolis/SC 1998; Caixa Econômica Federal Theater, Brasília/DF 1998; Carlos Gomes Theater, RJ 2000.

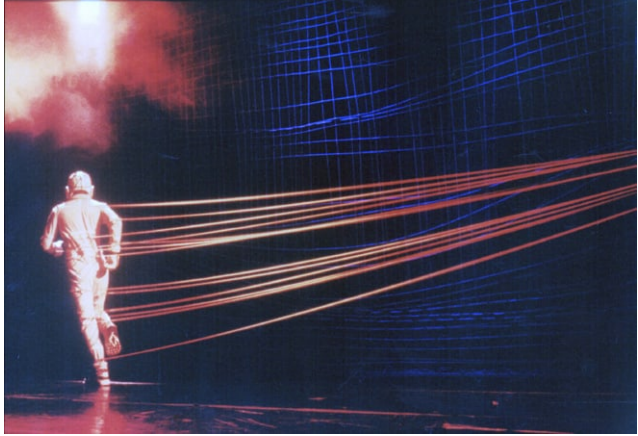
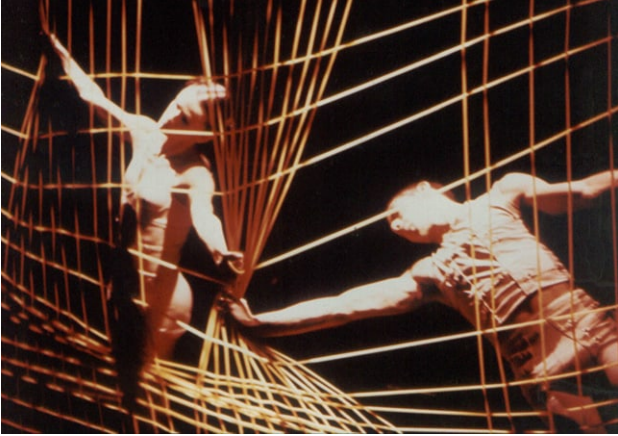
Credits: direction, choreography: Andrea Maciel; conception: Andrea Maciel and Giorgio Ronna; direction assistance: Paulo Mendel; dancers 1998: Andrea Maciel, Bruno Caverna, Carlos Gracie, Maria Rocha; dancers 2000: Andrea Maciel, Bruno Caverna, Patrícia Barcellos, Dany Sá; special participation: Pedro Brício; costumes: Rui Cortes; assistant costumes: Roberta Sttamato; set design: Brígida Baltar and Giorgio Ronna; light: Marcial Perez; photography: Ronaldo Nina; graphic designer: Brígida Baltar; production: Roberta Raposo 1998/2000, Neco Fx 2000; scenery technician: Mineiro; video images and editing: Carlos Miziara; realization: Manimal Produções Artísticas Ltda.

Awards: Bests Show, Direction, Soundtrack and Dancer, Andrea Maciel. Revelation Dancer, Bruno Caverna. Best Show by the Popular Jury, IV FENARTE- FUNESC João Pessoa PB.



Duetos

THE COMPANY

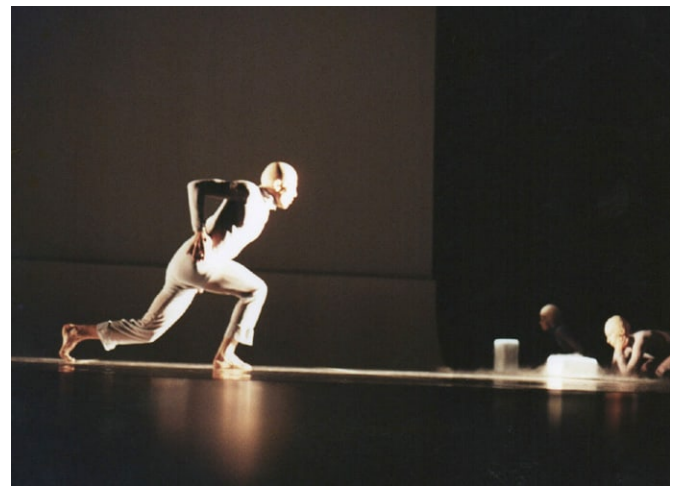
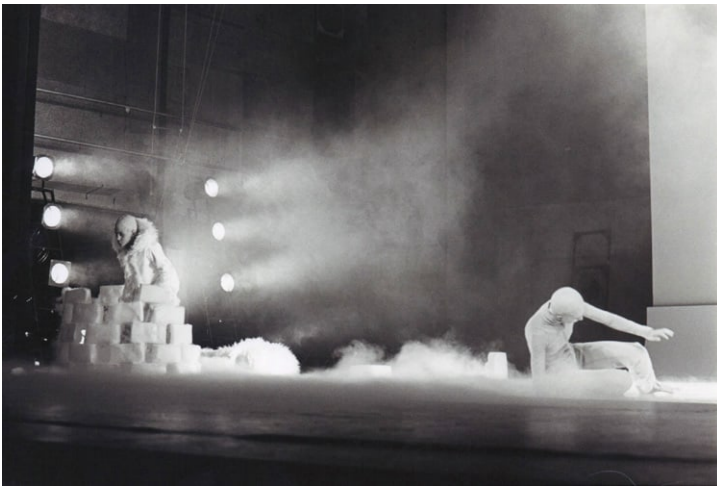


Andrea Maciel



ALASKA

Alaska emerged as a symbolic universe to be visited and explored in the investigation of a choreographic language, that started from physical and emotional states caused by the sensation of cold. The external and real cold of the ice associated with the internal cold of the soul. The scenery is made by a white scenic space with ice bars (1998) and dry ice (1999), which refer to an icy desert with the light of the aurora borealis, creating an environment of science fiction. The presence of light warms the frozen bodies that melt, little by little, revealing movements that combine vigor, precision, fragmentation, containment, lightness, subtlety and delicacy.



<https://vimeo.com/136444706>

Alaska solo, 10min. Premiere 1998: VII Panorama Rioarte de Dança- Rio de Janeiro.

Alaska octet, 50min. Premiere 1999: VIII Panorama Rioarte de Dança- Rio de Janeiro.

Alaska quartet, 30min. Premiere 2000: Carlos Gomes Theater, Rio de Janeiro.

Credits: direction, choreography: Andrea Maciel; direction assistance 1998: Dani Amorim; conception: Andrea Maciel, Giorgio Ronna, Dani Amorim; dancers 2000: Andrea Maciel, Bruno Caverna, Dany Sá, Patrícia Barcellos; dancers 1999: Adriana Vidal, Andrea Maciel, Bruno Caverna, Kika Brant, Patrícia Barcellos, Maria Rocha, Paulo Mantuano; dancer 1998: Andrea Maciel; special participation 1998/1999/2000: Luíza Casé; musical research and direction assistance: Paulo Mendel; costumes: Rui Cortes; set design: Brígida Baltar; set design assistant: Dani Amorim; light: Rogério Magalhães 1999, Marcial Perez 1998/2000; photography: Paula Kossatz 1999, Ronaldo Nina 1998/2000; graphic designer: Brígida Baltar; production: Roberta Raposo and Neco Fx; scenery technician: Humberto Silva; video images: Carlos Miziara; edition: Vitor Martins; realization: Manimal Produções Artísticas Ltda.

Awards: 1st Rio Dance Prize 1999, Nominated: Best dancer Andrea Maciel, Best scenario Brígida Baltar.



ALASKA



Andrea Maciel

THE COMPANY



ELECTRICIDADE

The performance is about the different electric states of the body. The music is original and its composition is closely connected to the choreographic creation process. The scenic space is asymmetrical and minimalist. The video projections have a more sensorial than narrative character - like the images of the aquarium with the jellyfish (capable of producing light in the midst of their organic movements at the bottom of the sea) and the spirals - inspired by Marcel Duchamp, spinning uninterruptedly, memories of the eternal becoming.



Electricity, performance 45min. <https://vimeo.com/136451537>

Premiere 2002: Teatro Sérgio Porto, RJ.

Credits: direction, choreography, dancer: Andrea Maciel; dramaturgy, video: Giorgio Ronna; video, direction assistance: Paulo Mendel; original soundtrack, live performance: Lucas Vasconcellos, Bernardo Palmeira; special participation: Luiza Casé; costumes: Rui Cortes; light: Adriana Ortiz; scenic space: Giorgio Ronna; graphic designer: Martha Werneck; photography: Ronaldo Nina; video edition: Gustavo Saldanha; sound engineer: Jamil Chevita-rese; production: Neco Fx, Denise Santos; realization: Manimal Produções Artísticas Ltda.

Award: EnCena Brasil, FUNARTE-National Foundation of Art, Ministry of Culture Brazil.



Corpo Imaterial

Immaterial Body is a partnership between AMCD and Cavídeo film production company. The work investigates the possibilities of interaction between video and dance in unconventional spaces.



Immaterial Body, performance, videodance 13min. <https://vimeo.com/137248348>

Premiere 2003: Dança em Trânsito, Lagoa Rodrigo de Freitas, RJ.

Presentations: CEP 20.000, Theater Sérgio Porto, RJ 2003; Espírito da Artes Cobal de Botafogo, RJ 2003; Festival Movimentos Incessantes PoA/RS, 2004; Mostra de vídeo lançamento Dança em Trânsito Morro da Urca, RJ, 2004.

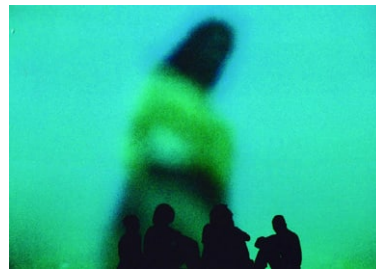
Credits: direction, choreography, dancer Andrea Maciel; videomaker, live performance: Paulo Mendel; cameras: Paulo Mendel, Cavi Borges; edition: Paulo Mendel.



POR ONDE OS OLHOS NÃO PASSAM

"My fall creates the abyss. It is not possible to give the impression of this essential fall, on the edge of death and the abyss, without associating the efforts to climb again, to become aware of the vertigo. It is these efforts that give a kind of undulation to the fall, that make the imaginary fall an example of this undulatory psychology in which the contradictions of the real and the imaginary are interchanged indefinitely, reinforced and induced by an opposite game."

(Gaston Bachelard)



Where the eyes can't see. <https://vimeo.com/136449502>

Premiere 2003, show 45 min.: Ateliê de Coreógrafos Brasileiros Year II, Castro Alves Theater, Salvador, BA.

Premiere 2006, show 60min.: Nelson Rodrigues Theater, Rio de Janeiro.

Presentations: Corpo Coetivo-Centro Coreográfico do Rio de Janeiro.

Credits 2003: conception, direction, coreography: Andrea Maciel; choreography collaboration: Bruno Caverna; videomaker, director assistance: Paulo Mendel; dancers: Bruno Caverna, David Caldas, Janildo Alencar, Leandro Nascimento, Pedro Ivo dos Santos; virtual dancer: Andrea Maciel; original sound track: Gilberto Monte; costumes: Rebeca Matta; scenario: Fritz Gutmann; light: Fábio Espírito Santo; realization: EP Productions.

Credits 2006: conception, direction, choreography, virtual dancer: Andrea Maciel; choreography collaboration: Bruno Caverna; videomaker: Paulo Mendel; dancers: Felipe Padilha, Fernando Klipel, Julio Rocha, Márcio Jahú, Diego Dantas; capoeira teacher: Jorge Itapuã Beira Mar; original music: Gilberto Monte; remix music: Felipe Storino; costumes: Rebeca Matta; costume reprint: Patrícia Muniz; light: Adriana Ortiz; photos: Giorgio Ronna; production Andrea Maciel, Neco Fx; realization: Manimal Produções Artísticas Ltda.

Award: Caixa Econômica Federal 2006.



NOISESCAPE

The performance brings together artists from contemporary dance, digital imaging and electronic music. The sound creates spaces and the dance proposes a visual music. The fragmented individual reconfigures himself as a single being free in multiple possibilities of existence.



Noisescape, performance 21min. <https://vimeo.com/136424506>

Premiere 2004: Café Cultural, RJ.

Presentations: Theater Café Pequeno, Zero Hour, Cavideo; Cinelândia, Dança em Trânsito Festival, Odisséia Theater; Sesc Tijuca Theater II, Cacilda Becker Theater, Rio de Janeiro.

Credits: conception: Andrea Maciel, Paulo Mendel, Rafael Saraiva; direction, choreography: Andrea Maciel; dancers: Andrea Maciel, Claudia Horta, Daniel Calvet; video, images, editing: Paulo Mendel; animation: Rafael Saraiva; opening video "viaduct" by Giorgio Ronna; original music: Alexandre Fonseca; light: Adriana Ortiz, Russinho; photos: Ronaldo Nina; costumes: Andrea Maciel, Paulo Mendel, Rafael Saraiva; support: Cavideo, Studio Corpo Seguro, National Foundation of Arts Ministry of Culture.



POR ONDE OS OLHOS NÃO PASSAM

VIDEO DANCE

In the creative process, the movements come in the foreground, the imagetic possibilities come next and later the emotion develops in the image.



Where the eyes can't see, videodance, 6min. <https://vimeo.com/136374061>

Premiere 2004: Cine Ato, Cavideo, Theater Sérgio Porto, RJ.

Credits: conception: Andrea Maciel, Paulo Mendel; direction, edition: Paulo Mendel; choreographer, dancer: Andrea Maciel; original music: Gilberto Monte; costumes: Rebeca Matta; production: Ateliê de Coreógrafos Brasileiros Year II, Salvador, Bahia/BR.

Award: Best Videodance at Tápias Festival, RJ 2005.

Presentations: 2004 Cine Ato- Cavideo, Teatro Sérgio Porto, RJ; Espaço Café Cultural, RJ; Video Circuits Cobal Drive In, Mostra M.O.V.E. 1, RJ; Painel Brasil - Mostra de Vídeos do Dança Brasil - Centro Cultural Banco do Brasil do Rio de Janeiro e de Brasília; Ateliê de Coreógrafos Brasileiros Ano 3, Salvador, Bahia; Jornada Internacional Videodanza México. 2005 Brazilian representative at the festival Move Berlin, Germany; Vida & Arte, Fortaleza, Ceará; PEM - Programa de Educação pelo Movimento, Cidade de Deus, RJ; Mostra M.O.V.E. 2 - Improvisations of dance and video, Café Cultural, RJ; Abril pra Dança - Centro Cultural Suassuna, RJ; Festidança, São José dos Campos, SP; 2nd Mostra de Videodança of the 7th Belo Horizonte International Short Film Festival; Circuito Videodança Mercosul - Festival de Três Fronteiras: Puerto Iguazú and Posadas, Argentina; Foz do Iguaçu and Curitiba, Brazil; Ciudad del Este and Asunción, Paraguay; FRAME - Festival de Videodança Porto, Portugal. 2006 Festival dançaemfoco, Dança e Tecnologia, RJ; NU2's Festival de Dança, Imagem e Novas Mídias, Espanha; among others. 2007 Iberoamerica en Videodanza, Chile; Nuevas Miradas Sobre el Cuerpo en Movimiento, Vd-Emerging Latin American Artists; LOOP Festival, Barcelona; Cine UFSCar, Universidade Federal de São Carlos, SP, festival short film about art in cinema. 2008 Lanterna Videodança at Cine Olido; Acervo Mariposa, SP. 2009 FIVC 09 International Videodance Festival of Chile; DVDs Videodance Circuit from Mercosul, 1 and 2. 2016 Collection of the Centre de Video Danse de Bourgogne; Plataforma Iberoamerikanisches Festival-Berlin; Mostra Pixel Poro -Funarte Brasília/BR.



GRAVIDADE ZERO

"Whoever wants to learn to fly one day must first learn to stand, walk, run, jump, climb and dance: you can't learn to fly suddenly!" (Nietzsche)

Zero Gravity deals with the possibility of "flying", by mobilizing the senses and the will. The choreography for three dancers and two videomakers is inspired by the works of the philosophers Simone Weil and Nietzsche and by the film *Waking Life* by Richard Linklater.



Zero Gravity, show 45min. <https://vimeo.com/137260781>

Premiere 2006: Espaço Sesc Copacana, RJ.

Credits: dancers: Andrea Maciel, Julia Franca, Renata Costa; cameras live performance: Paulo Mendel, Lucas Rodrigues; choreography, artistic direction: Andrea Maciel; videos, editing: Paulo Mendel; music research: Paulo Mendel, Giorgio Ronna; dramaturgy, costumes, set design: Flávio Graff; light: Mariana Albuquerque; graphic designer: Random; photographer: Mauro Kury; production: Neco Fx; realization: Manimal produções Artísticas Ltda, Sesc Rio.

Award: Funarte and Petrobrás Klauss Vianna, RJ.



OS SENTIDOS DO PRAZER: MOVIMENTO N# 2

The videodance is formed by drawings that suggest representations of an urban context. The dance arises from the direct relationship between body and object. Time and space are infinite.



The Senses of Pleasure: N# 2 Movement, videodance 7min. <https://vimeo.com/371734190>

This work was developed through the CoLABoratório project in a co-production of the Festival Panorama de Dança, RJ, Arts-admin, (London), Alkantara, Lisbon, Theatre Institut, Prague, FID Fórum Internaional de Dança, Belo Horizonte and Bienal de Dança do Ceará, Fortaleza and support from the European Union Culture 2000 program.

Premiere 2007: Centro Cultural Dragão do Mar, Fortaleza.

Credits: conception, choreography, dancer: Andrea Maciel; screenplay: Andrea Maciel, Mariana Abasolo, Paulo Mendel; video director, editing: Paulo Mendel; director of photography, camera: Guilherme Rodrigues; art direction: Mariana Abasolo; animation: Mariana Abasolo, Paulo Mendel; making of: Lucas Rodrigues; original music: Daniel Britto; research advisor: Giorgio Ronna; makeup: Jorge Muniz.

Presentations: 2007 Casa do Conde, Belo Horizonte, Brasil; Fundação Progresso, Rio de Janeiro, Brasil; Centro Coreográfico da Cidade do Rio de Janeiro; Dança em Foco International Festival of Dance and Technology Rio de Janeiro and São Paulo; Festival Panorama de Dança, Rio de Janeiro. 2008 Lanterninha Videodança at Cine Olido Acervo Mariposa, SP; Festival Play Rec, Recife; Dance Camera West, RedCat Theater, Walt Disney Hall, Los Angeles; Fedame, Mexico; Festival Novadança, Brasília; Bienal do Ceará, Brasil; Festival Internacional de Dança do Recife, Brasil; IMZ - Dance Screen, Haya, Holland; Relações (auto)Críticas - Encontro sobre Crítica de Dança, Porto, Portugal; FIVU - Festival Internacional de Videodanza del Uruguay; Festival Internacional de Videodanza de Habana - Danza a la Calle, Cuba; Festival Internacional de Video-Danza de Buenos Aires; NU2's, Barcelona, Spain; U-arcis, Chile; Caida Libre, Chile; Digitalizar lo Efímero, Spain; mov08-Manchester & The North West, UK. 2009 FIVC 09 - International Videodance Festival of Chile first version Santiago, Valparaiso, Chile; DVDs Circuito Videodança do Mercosul.1 e 2. 2016 Collection of the Centre de Video Danse de Bourgogne; Plataforma Iberoamerikanisches Festival-Berlin; Mostra Pixel Poro -Funarte, Brasília, Brasil.



MEMÓRIAS DO RIO DE JANEIRO

The work was created in photo-animation. The images show a view from above of the Flamengo's Park in Rio de Janeiro. The scenes take place in the Burle Marx Gardens.



Memories of Rio de Janeiro, videodance 5min. <https://vimeo.com/136422711>

Premiere 2009: Dança em Foco Internacional Videodance Festival, RJ.

Credits: direction, choreography, dancer Andrea Maciel; dramaturg, scenery, costumes, performer: Flavio Graff; original music: Guillermo Tinoco; conception, screenplay videos: Andrea Maciel, Flavio Graff; videos: Jugular Films; photography, animation: Fernanda Ramos; edition: Fábio Araújo.



PARTIDA

Created with images in photo-animation and video, Partida (Departure) is the continuation of the videodance Memórias do Rio de Janeiro (Memories of Rio de Janeiro).



Departure, videodance 5min. <https://vimeo.com/137281689>

Premiere 2009: Dança em Foco Internacional Videodance Festival, RJ.

Credits: direction, choreography, dancer Andrea Maciel; dramaturg, scenery, costumes: Flavio Graff; original music: Guillermo Tinoco; conception, screenplay, videos: Andrea Maciel, Flavio Graff; videos: Jugular Films; photography, animation: Fernanda Ramos; edition: Fábio Araújo.



MOVIMENTO #3

Dance and video performances in a real time dialogue. The soundtrack is original and the projection screens are mobile.

The audience is also inserted in the scenic frame. The work starts from the investigation about the consciousness of the continuous movement of all things as the key to access the feeling of fullness.

The reflection on death as a passage, as another form of life.

The idea that past, present and future coexist simultaneously and that dance integrates at the same time the concrete and the transcendent.



Movement #3, multimedia show 50min. <https://vimeo.com/137276402>

Premiere: Festival Movimento D - Centro Cultural Banco do Brasil, Brasília, DF.

Presentation: Festival Movimento D - Centro Cultural Banco do Brasil, Brasília, DF; Panorama Festival, Rio de Janeiro.

Credits: concept, direction, choreography, dancer: Andrea Maciel; dramaturg, scenery, costumes, performer: Flavio Graff; original music and live performance: Guillermo Tinoco; conception, video's scripting: Andrea Maciel and Flávio Graff; videos: Jugular Filmes; photography, animation: Fernanda Ramos; edition: Fábio Araújo; VJ: Fernando Salis; light designer: Renato Machado.

UFRJ

UNIVERSIDADE FEDERAL DO RIO DE JANEIRO

BACHELOR CONTEMPORARY DANCE

2008-2014 Rio de Janeiro, Brazil

Andrea Maciel worked as a teacher and choreographer at the Federal University of Rio de Janeiro-UFRJ, Bachelor of Contemporary Dance College. She taught choreography, movement techniques (ballet, contemporary dance, muscular dynamics) and history of the modern and contemporary dance.

She also founded and coordinated a project called Parallel Universe: research and creation in dance of UFRJ, connecting the students from the colleges of dance, fine arts, music and communication. The theoretical researches were associated to the practical work and had the following objectives: to develop methods and techniques of movement and choreographic composition; to investigate the possibilities of associations between video and dance; to create and to carry out presentations of works with different formats such as, shows, performances, installations, videodances, documentary videos, lectures and seminars, to present themselves inside and outside the campus of UFRJ.



Selected Projects

Performances

2012 Education

2011 Why don't you look at me?

2010/2011 Parallel worlds: parts 1,2,3

Part 1: <https://vimeo.com/136433365>

Part 2: <https://vimeo.com/136436705>

Part 3: <https://vimeo.com/136440887>

2010 For a tiny little hole of a lock

2009 Inside ocean

Videodances

2012 Videodance: new technologies and interfaces between body, art and science

2012 Videodance: virtual x being present and some possible articulations between art, body and city <https://vimeo.com/137307860>

2011 Parallel worlds: creative process <https://vimeo.com/137300743>

2011 After the flood <https://vimeo.com/137296153>

2010 Equinox <https://vimeo.com/137303612>

Theory

2012 Dance as an instrument of being present Video usability in choreographic construction

2011 Parallel worlds: dance as a universe of possibilities

2011 Systematisation of technique in contemporary dance

2011 Methodology and creation in dance

2011 Cultural production in dance Scenery and costume in contemporary dance





PARALLEL WORLDS

TEACHING



Andrea Maciel



EQUINOX

TEACHING



Andrea Maciel



COLLABORATIONS

Andrea Maciel is known for her distinct approach to movement and for her works in choreography and videodance both as a choreographer and dancer with her own dance company AMCD and as a collaborator/performer with many distinguished artists in dance, music, theater and visual art communities.

Selected Projects

2012 A Danca – o que é isso? (The Dance – What is it?)

2009 Enquanto falo as horas passam (As I speak the hours go by)

2007 Site specific for love

2003 Se eu não estivesse aqui agora (If I wasn't Here Now)

2001 Hoje , amanhã de ontem (Today, tomorrow of yesterday) <https://vimeo.com/371730523>

1992 Tudo muito sutil (Everything very subtle)



A DANCA – O QUE É ISSO?

COLLABORATIONS



Premiere 2012: Theater Sérgio Porto, Rio de Janeiro.

Presentations: Centro Coreográfico do Rio de Janeiro; Theater Dulcina, RJ; Lona Cultural Gilberto Gil, RJ.

Credits: choreography, dancers: Andrea Maciel, Roberto de Oliveira; direction: Rosane Lima; music: Fernando Moura; light: Bruno Henrique; costumes: Ticiania Passos; maître-de-ballet: Richard Cragun; production: Valério Lima; graphic design: Andre Minner.

Andrea Maciel



ENQUANTO FALO AS HORAS PASSAM



As I speak the hours go by, performance and interactive installation by Heleno Bernardi.
Premiere 2007: Dança em Foco, International Festival of Dance and Technology, Oi Futuro,
Rio de Janeiro.
Performers: Andrea Maciel and Heleno Bernardi.



SITE SPECIFIC FOR LOVE



Performance and installation by Flavio Graff.

Premiere 2007: Quadriennial of Prague, Nod Gallery, Czech Republic.

Presentations: Festival Rio Cena Contemporânea, Rio de Janeiro, 2007; Performance Presente Futuro, Oi Futuro, Rio de Janeiro, 2008.

Performers: Andrea Maciel, Flavio Graff; music: Felipe Storino; videos: Paulo Mendel; collaboration: Jefferson Miranda, Ronald Teixeira.



SE EU NÃO ESTIVESSE AQUI AGORA



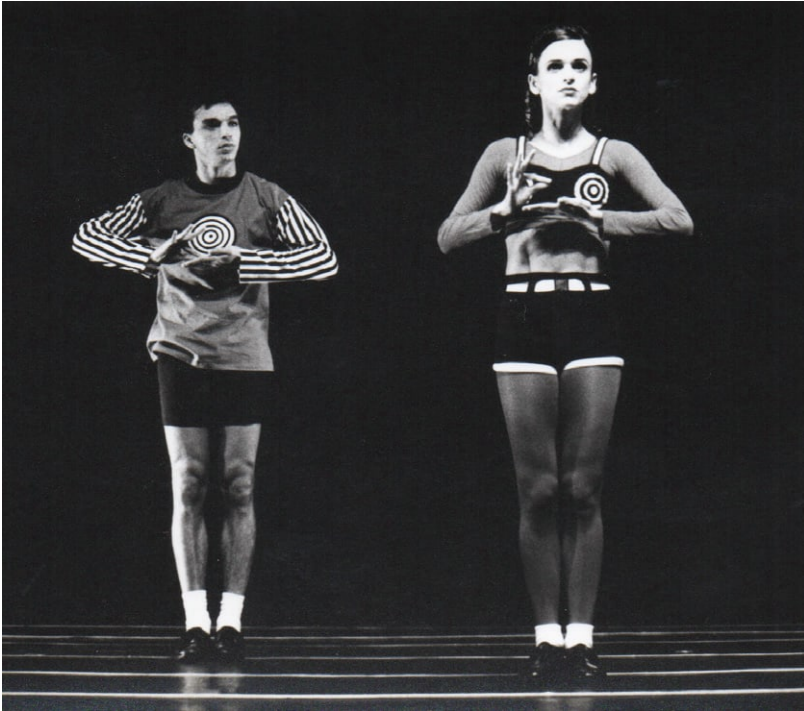
If I wasn't here now <https://vimeo.com/137289413>

Premiere 2003: Solos de Dança Festival, Sesc Copacanana, RJ.

Credits: dancer: Andrea Maciel; choreographer: Frederico Paredes; music: Dj Mendel; light: Adriana Ortiz; costume: Flavio Graff; realization: Manimal Produções Artísticas Ltda.



TUDO MUITO SUTIL



Everything very subtle

Premiere 1992: Theater Villa Lobos, Rio de Janeiro.

Presentations: Theater Cacilda Becker, Theater Sérgio Porto, Theater Ziembinsky, RJ.

Credits: choreography: Andrea Maciel, Beto Brown; director: Beto Brown; dancers: Andrea Maciel, Claudio Figueira; costumes: Rui Cortes.

Award: second best work, IX Mostra de Novos Coreógrafos 1992, Rio Arte.



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