Analivia Cordeiro
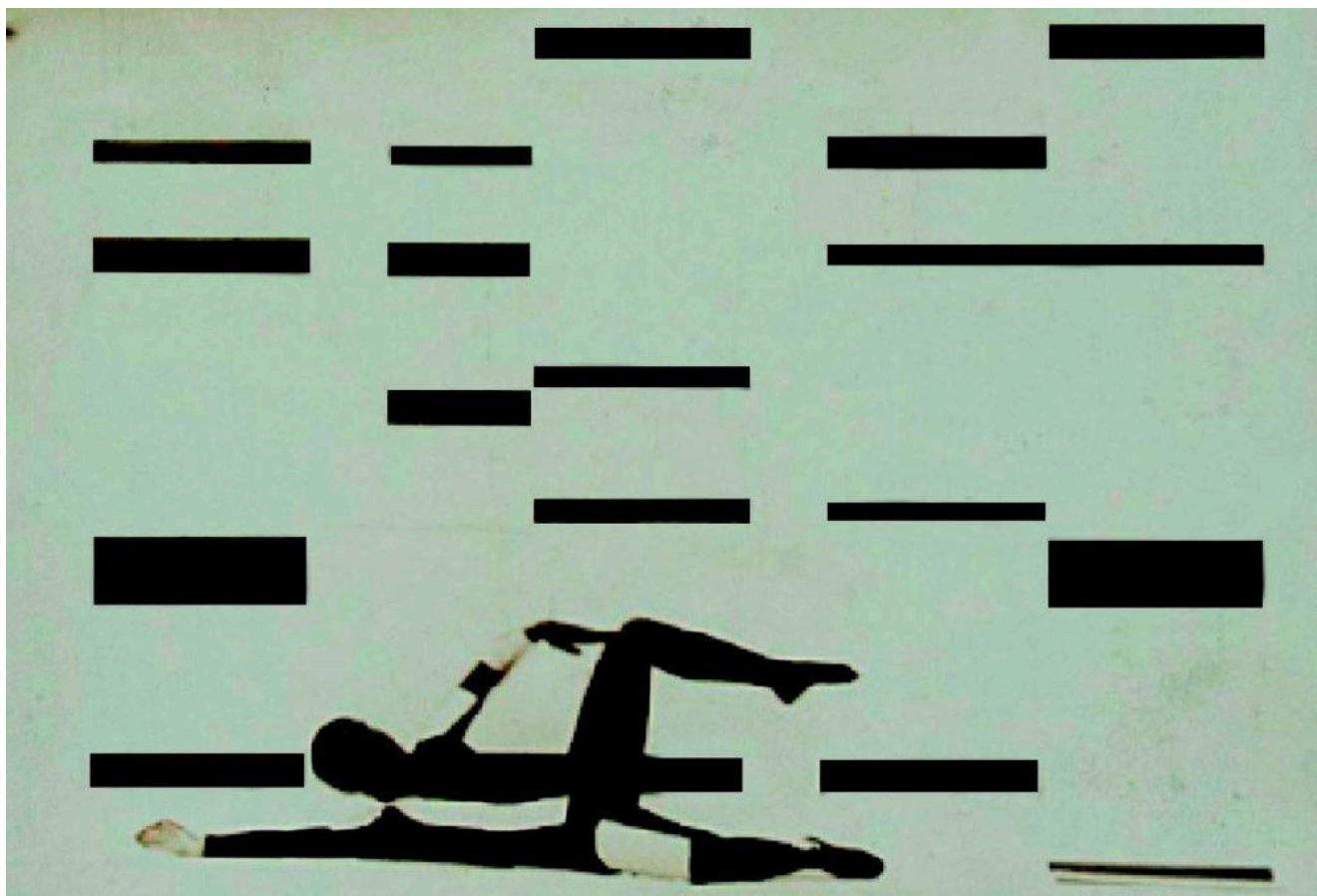
Freedom

October 30–January 10, 2026

Opening reception: Thursday, October 30, 6-8 PM

bitforms gallery is pleased to present *Freedom*, a solo exhibition by pioneering artist Analivia Cordeiro, whose groundbreaking practice has shaped the dialogue between movement and computation for over five decades. As one of the earliest artists to integrate the language of dance with the logic of software, A. Cordeiro investigates how the body functions simultaneously as subject and interface within systems of digital mediation. From the outset of her career, A. Cordeiro has centered a sense of freedom in her work—initially offering dancers in the 1970s and 80s the ability to interpret choreography individually, and later extending that agency to audiences through interactive formats from the 2000s onward.

bitforms gallery

Analivia Cordeiro
Freedom
October 30 - January 10, 2026

Opening reception: Thursday, October 30, 6-8 PM
Gallery hours: Tuesday–Saturday: 11 AM–6 PM

bitforms gallery is pleased to present *Freedom*, a solo exhibition by pioneering artist Analivia Cordeiro, whose groundbreaking practice has shaped the dialogue between movement and computation for over five decades. As one of the earliest artists to integrate the language of dance with the logic of software, A. Cordeiro investigates how the body functions simultaneously as subject and interface within systems of digital mediation. From the outset of her career, A. Cordeiro has centered a sense of freedom in her work—initially offering dancers in the 1970s and 80s the ability to interpret choreography individually, and later extending that agency to audiences through interactive formats from the 2000s onward. This ongoing pursuit of freedom challenges the structured logic of computational systems. Her early experiments with plotters and computers anticipated the development of motion capture and generative technologies that now define much of contemporary media art. Freedom brings together both historical and recent works that trace this trajectory from analog systems to today's artificial intelligence.

The 0=45 series (versions I–VIII) presents a chronological arc of the artist's computer-based choreography from 1974 to 2024. These works demonstrate an early and sustained engagement with the relationship between body, code, and form.The artist developed 0=45 I (1974) using algorithms written in Fortran to define the spatial coordinates of a dancer's body. She then translated this data into movement using illustrated notation. This method served as a precursor to motion capture: her algorithm assigned fixed positions to body parts, enabling the computer to dictate the dancer's movement. Elemental forms, binary color palettes, and spatial precision positioned the body within an abstracted environment. The resulting works, presented as both video and printed tableaus, collapse distinctions between performer and program.

Nota-Anna is a custom software that acts as the foundation of the artist's generative works. In the early 1980s A. Cordeiro began researching ways to digitize the body's three dimensional movement for a computer. Her early Movement Notations MC 1 and MC 2 demonstrate how sketched pictograms that translate movement into notation. The artist later used the recording of a folk dance, titled The Yemenite Steps, to study and capture movement through individual positions. This process entirely predated motion capture, webcams, and contemporary motion-tracking technologies.To translate human movement into digital form—before the advent of motion capture or computer vision—dance sequences were filmed on Super 8. The footage was then broken down into individual frames, each one hand-drawn onto paper to map 24 points on the body from which x and y coordinates were extracted. In 1983, the computer was added to this process. Programmer Nilton Lobo and A. Cordeiro translated the drawings onto an InterAct graphic workstation at Integraph São Paulo. Together they would work at the lab from 9 PM to 2 AM, the only hours they were allowed access to the computers. At the time, this hardware was rare and tightly controlled, virtually inaccessible to artists, making these late-night sessions the sole opportunity for them to experiment and realize their digital projects. The resulting images of the Yemenite Dance Jump and Step demonstrate the outcome of the great attention to detail involved when digitizing motion.

The Architecture of Movement presents video documentation of how Nota-Anna traces human motion, using archival footage of Pelé performing his iconic bicycle kick and volley in 1968. Frame by frame, the software translates Pelé's movement into graphic trajectories that can be viewed from multiple angles within the program, revealing the abstract geometry of motion itself. Between 2015 and 2018, a series of sculptures was produced from this Nota-Anna analysis, materializing the captured motion into three-dimensional form. Each sculpture, offered both as a physical object and as a digital .GLB file, eternalizes not the image or identity of the athlete, but the trajectory of his action—the pure movement

itself. Comparable to musical notation, Nota-Anna records motion as an expressive and rhythmic composition, making visible the beauty and precision of a gesture that transcends the body that performed it.

Mutatio is a generative and participatory installation born from the Nota-Anna software. As participants move in front of the screen, Nota-Anna combines with artificial intelligence to transform their bodies into articulations of 24 points. The artwork also features visualizations of breath in the air and the trajectory of 3D displacement. The system generates unique visual compositions from these movements, producing fleeting graphic traces that form the basis for two print series: Poetry (1–5) and Geometric Quadrangles (1–3). Here, the physical gesture merges with algorithmic interpretation, rendering the body as both image and instrument. Through this feedback loop between system and subject, A. Cordeiro reflects on transformation, perception, and the evolving relationship between physical presence and digital representation.

Order and Noise further explores the convergence of organic motion and computational structure. This generative work combines geometric forms with motion capture stills, set to the rhythm of birdsong recorded in the Amazon rainforest. The captured figures—derived from Nota-Anna—are defined by their 24 digital reference points. These digitized traces reappear within a generative visual system, where the natural cadence of the body is reimagined through algorithmic logic. Order and Noise reveals A. Cordeiro's enduring interest in the interface between sensory experience and formal systems, offering a meditation on rhythm, embodiment, and the aesthetics of encoded motion.

Freedom highlights A. Cordeiro's position as a pioneer in the intersection of body movement and computation. Decades before the advent of motion capture and interactive media, the artist developed methods that anticipated many of the processes now central to digital art and performance. Her practice redefined how the body could be analyzed, encoded, and visualized through technology, establishing a foundation for subsequent generations of artists working with software, data, and motion. Freedom reflects on this legacy, revealing the artist's enduring inquiry into the language of movement and the boundless expression of the body.

Analivia Cordeiro
poetic of human movement
3D print in alumide, .GLB file
9 x 4 3/8 x 7 1/2 in / 23 x 11 x 19 cm
Edition of 8, 3 AP

$ 8,000.00

Analivia Cordeiro
Organic Kaleidoscope, 2016
Black polyamide
NFT included
9 5/8 x 8 1/2 x 7 1/4 in / 24.5 x 21.6 x 18.5 cm
Edition of 8, 3 AP

$ 10,000.00

Analivia Cordeiro
gold kick, 2025
3D print, gold plated metal, .GLB file
4 3/4 x 3 1/8 x 2 3/8 in / 12 x 8 x 6 cm
Edition of 8, 3 AP

$ 8,000.00

Analivia Cordeiro
(in)visible moving I, 2025
3D print in red poliamide
9 5/8 x 8 1/2 x 7 1/4 in
24.5 x 21.6 x 18.5 cm
Edition of 8, 3 AP

$ 10,000.00

Analivia Cordeiro
Analivia Cordeiro: From Body to Code, 2023
Video (color, sound)
DImensions variable, landscape orientation

NFS

Analivia Cordeiro and Nilton Lobo
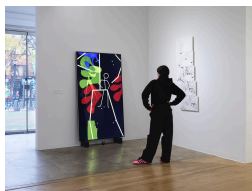*Architecture of Movement*, 1999/2025
Video (color, sound)
Dimensions variable, landscape orientation
1 min 52 sec, loop

NFS

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Analivia Cordeiro and Nilton Lobo
Mutatio, 2021
Custom software (color, silent), camera, computer, screen
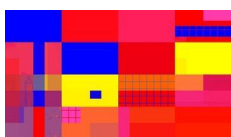Dimensions variable
Edition of 5, 1 AP

$ 30,000.00

Analivia Cordeiro
0=45 version V frame, 1974/2025
Archival print on Hahnemuhle photo rag
48 x 28 in / 121.9 x 71.1 cm, unframed
Edition of 3, 2 AP

$ 9,500.00

Analivia Cordeiro
Geometric Quadrangles (1 till 3), 2024
Thee inkjet prints on Canson Baryta photo paper
20 7/8 x 11 3/8 in / 53 x 29 cm, each unframed
Edition of 3, 2 AP

$ 10,000.00

Analivia Cordeiro
0=45 version VI frame, 1974/2025
Archival print on Hahnemuhle photo rag
48 x 28 in / 121.9 x 71.1 cm, unframed
Edition of 3, 2 AP

$ 9,500.00

Analivia Cordeiro
0=45 version VIII, 1974/2025
Video (color, sound)
1 min 26 sec, loop
Dimensions variable, landscape orientation
Edition of 8, 3 AP

$ 26,000.00

Analivia Cordeiro
0=45 dance notation, 1974
Computer plotter output on paper
8 1/2 x 13 1/8 in / 21.5 x 33.2 cm
Edition of 3, 1 AP

$ 26,000.00

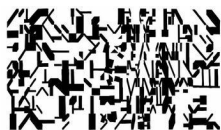

Analivia Cordeiro
0=45 version III, 1974/1989
Video (color, sound)
1 min 59 sec, loop
Dimensions variable, landscape orientation
Edition of 8, 3 AP

$ 35,000.00

Analivia Cordeiro
0=45 version VIII frame, 1974/2025
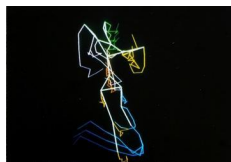Archival print on Hahnemuhle photo rag
48 x 28 in / 121.9 x 71.1 cm, unframed
Edition of 3, 2 AP

$ 9,500.00

Analivia Cordeiro and Nilton Lobo
0=45 Making of, 1974/2025
Video (black and white, sound)
1 min 7 sec, loop
Dimensions variable, landscape orientation
Edition of 8, 3 AP

NFS

Analivia Cordeiro
0=45 version I, 1974/1975
Video (color, sound)
3 min 54 sec, loop
Dimensions variable, landscape orientation
Edition of 8, 3 AP

$ 62,000.00

Analivia Cordeiro
Organic Kaleidoscope, 2016
Black polyamide
NFT included
9 5/8 x 8 1/2 x 7 1/4 in / 24.5 x 21.6 x 18.5 cm
Edition of 8, 3 AP

$ 10,000.00

Analivia Cordeiro and Nilton Lobo
Samba, 1983
Photograph of computer screen
13 x 11 3/8 in / 33 x 29 cm, framed

$ 12,500.00

Analivia Cordeiro and Nilton Lobo
Trace-form of Yemanite Dance Step, 1983
Photograph of computer screen
12 5/8 x 11 3/8 in / 32.1 x 28.9 cm, framed

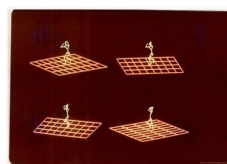$ 12,500.00

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Analivia Cordeiro and Nilton Lobo
Yemanite Step with Extensions of Trajectories, 1984
Computer plotter and pencil
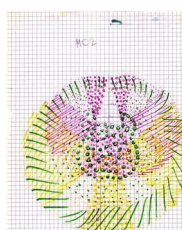16 1/8 x 20 1/2 in / 41 x 52 cm, framed

$ 26,000.00

Analivia Cordeiro
MC2 concept of motion capture 2, 1982
Facsimile on paper
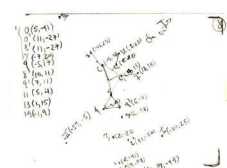16 1/8 x 18 1/4 in / 41 x 46.4 cm, framed

NFS

Analivia Cordeiro and Nilton Lobo
Four Points of View, 1983
Photograph of computer screen
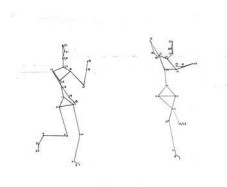12 5/8 x 11 3/8 in x 32.2 x 28.8 cm, framed

$ 12,500.00

Analivia Cordeiro
MC1 concept of motion capture 1, 1982
Facsimile on paper
15 3/8 x 18 1/8 in / 39 x 46 cm, framed

NFS

Analivia Cordeiro
First Digitalization at University of Sao Paulo, 1983
Pencil and paper
13 x 11 3/8 in / 33 x 29 cm, framed

$ 17,000.00

Analivia Cordeiro and Nilton Lobo
Initial and Final Position of Yemanite Dance Step, 1982
Print on paper
20 7/8 x 16 1/8 in / 53 x 41 cm, framed

$ 20,000.00

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Analivia Cordeiro
Poetry (1 till 5), 2025
Five inkjet prints on Canson Baryta photo paper
20 7/8 x 11 3/8 in / 53 x 29 cm, each unframed
Edition of 3, 2 AP

$ 17,000.00

Analivia Cordeiro
Order and Noise, 2024
Custom software (black and white, sound), computer, screen
Dimensions variable, landscape orientation
Edition of 5, 1 AP

$ 25,000.00

Analivia Cordeiro
0=45 version VI, 1974/2024
Video (black and white, sound)
Dimensions variable, landscape orientation
2 min 6 sec, loop
Edition of 8, 3 AP

$ 35,000.00

Analivia Cordeiro
0=45 version V (remake of version II), 1974/1989
Video (black and white, sound)
Dimensions variable, landscape orientation
4 min 26 sec, loop
Edition of 8, 3 AP

$ 35,000.00

Analivia Cordeiro
poetic of human movement
3D print in alumide, .GLB file
9 x 4 3/8 x 7 1/2 in / 23 x 11 x 19 cm
Edition of 8, 3 AP
$ 8,000.00

Analivia Cordeiro
Organic Kaleidoscope, 2016
Black polyamide
NFT included
9 5/8 x 8 1/2 x 7 1/4 in / 24.5 x 21.6 x 18.5 cm
Edition of 8, 3 AP
$ 10,000.00

Analivia Cordeiro
gold kick, 2025
3D print, gold plated metal, .GLB file
4 3/4 x 3 1/8 x 2 3/8 in / 12 x 8 x 6 cm
Edition of 8, 3 AP
$ 8,000.00

Description
This sculpture is part of a series created between 2015 and 2018 that translate Pelé's iconic 1968 bicycle kick into a three-dimensional form using the custom software Nota-Anna. Derived from video analysis shown in *The Architecture of Movement*, the sculpture captures the abstract trajectory of Pelé's motion—rendered frame by frame—not as a representation of the athlete, but as a visualization of pure movement. Offered both physically and as a digital .GLB file, the work transforms a fleeting gesture into a lasting spatial composition.

Analivia Cordeiro
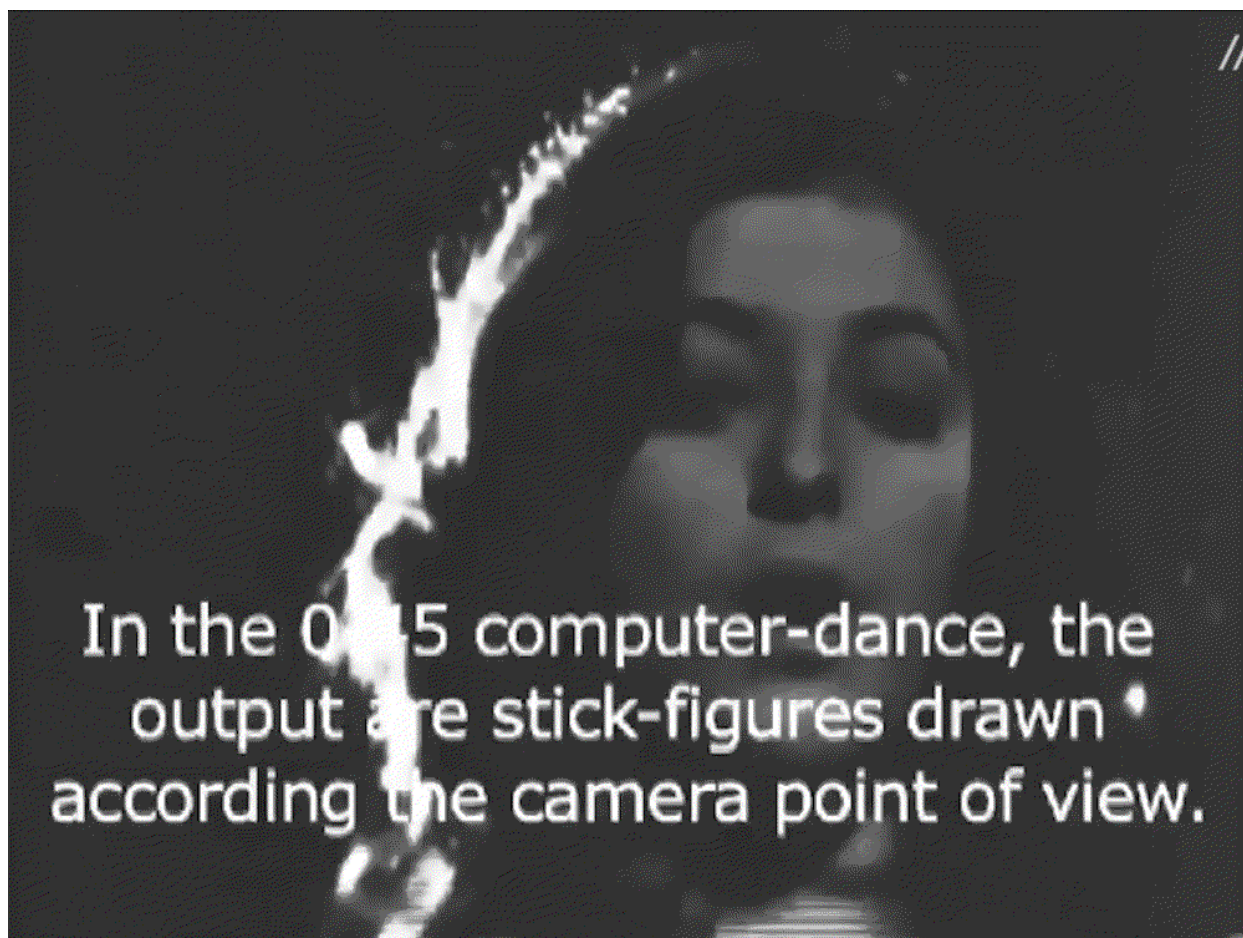*(in)visible moving I*, 2025
3D print in red poliamide
9 5/8 x 8 1/2 x 7 1/4 in
24.5 x 21.6 x 18.5 cm
Edition of 8, 3 AP
$ 10,000.00

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Analivia Cordeiro
Analivia Cordeiro: From Body to Code, 2023
Video (color, sound)
DImensions variable, landscape orientation
NFS

Video Documentation: https://vimeo.com/1130293897?fl=pl&fe=sh

Description
"A pioneer of video and computer art, Analivia Cordeiro has been exploring the relationships between the body, movement, visual and audiovisual art, and media art since the early 1970s. Her seminal 1973 work *M 3x3* is considered the first video artwork to come out of South America and internationally one of the first dance choreographies created specifically for video, using computer image processing to notate the dance movements. The retrospective *Analivia Cordeiro: From Body to Code* at the ZKM presents for the first time an overview of the complete oeuvre of the artist, choreographer, and architect, as well as enabling her historical video performances and computer dances of the 1970s and 1980s to enter into dialogue with a selection of her works from 1990 to the present. A. Cordeiro's works open up numerous perspectives for experiencing body movements. The exhibition therefore explicitly invites visitors to reexperience their own physical dances in space via the interactive installations and a dance motion capture app developed by the artist. The artist's principle becomes clear in the exhibition: 'No matter what age, no matter how much dance experience, everyone can learn through movement.'" –*From Body to Code,* An exhibition at ZKM | Karlsruhe January 28–May 07, 2023

Analivia Cordeiro and Nilton Lobo
Architecture of Movement, 1999/2025
Video (color, sound)
Dimensions variable, landscape orientation
1 min 52 sec, loop
NFS

Video Documentation: https://vimeo.com/1130270447?share=copy&fl=cl&fe=ci

Description
Architecture of Movement presents video documentation of how Analivia Cordeiro and Nilton Lobo traced human motion using archival footage of Pelé performing his iconic bicycle kick and volley in 1968. Frame by frame, the artist's software translates Pelé's movement into graphic trajectories that can be viewed from multiple angles within the program, revealing the abstract geometry of motion itself.

Analivia Cordeiro and Nilton Lobo
Mutatio, 2021
Custom software (color, silent), camera, computer, screen
Dimensions variable
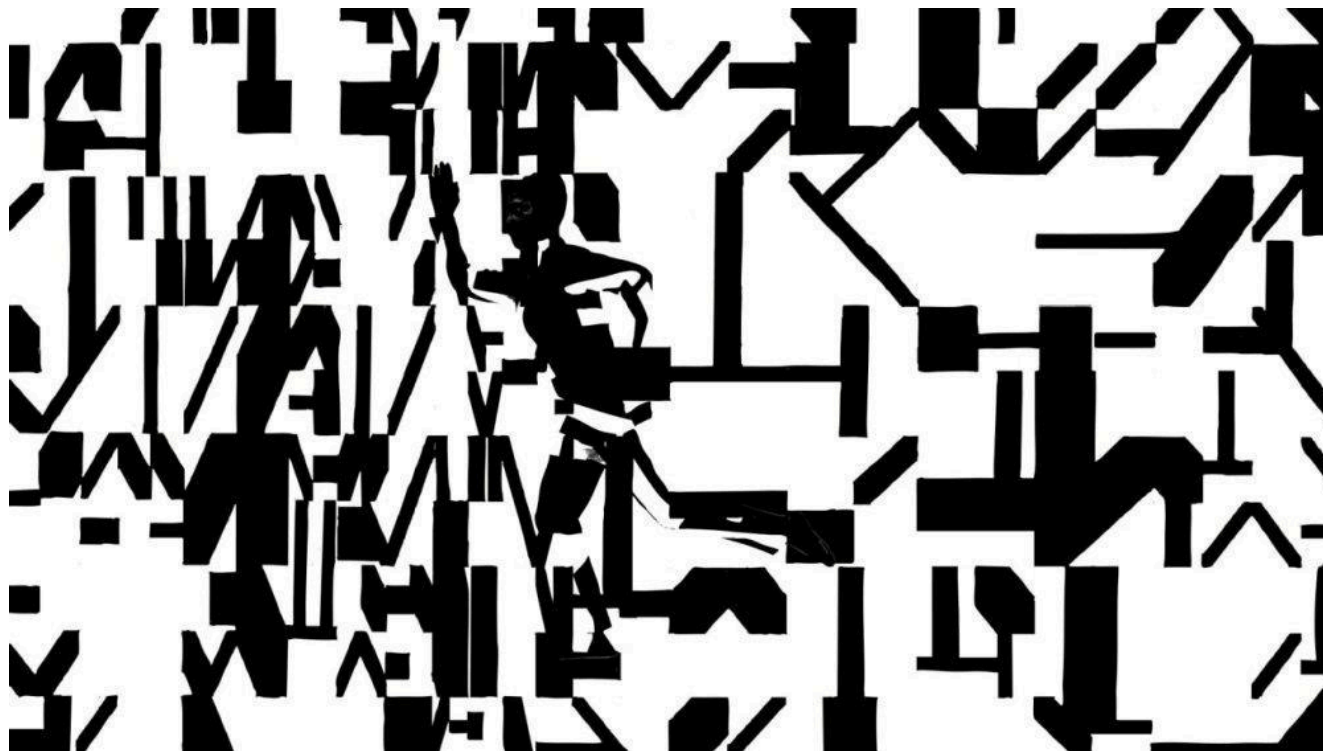Edition of 5, 1 AP
$ 30,000.00

Video Documentation: https://vimeo.com/1134697111?share=copy&fl=sv&fe=ci

Description
Mutatio is a generative and participatory installation born from the artist's "Nota-Anna" software. As participants move in front of the screen, Nota-Anna combines with artificial intelligence to transform their bodies into articulations of 24 points. The artwork also features visualizations of breath in the air and the trajectory of 3D displacement. The system generates unique visual compositions from these movements, producing fleeting graphic traces.

Analivia Cordeiro
0=45 version V frame, 1974/2025
Archival print on Hahnemuhle photo rag
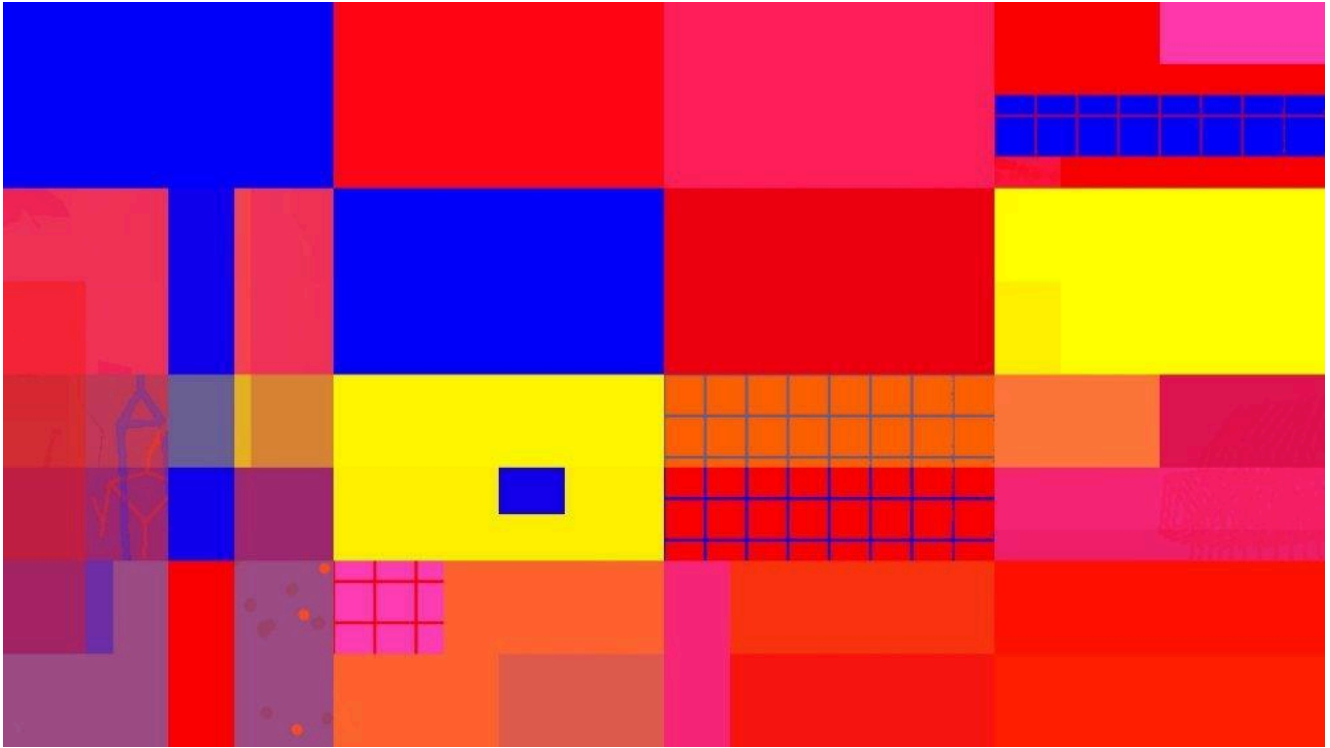48 x 28 in / 121.9 x 71.1 cm, unframed
Edition of 3, 2 AP
$ 9,500.00

Description

These prints are drawn from the video works in Analivia Cordeiro's *0=45* series, translating sequences of computer-based choreography into still images. In these static frames, the dancer's body blends seamlessly with the surrounding scene—highlighting how stillness dissolves the boundary between figure and environment. Only through movement does this distinction become clear. These prints offer a glimpse into the underlying visual logic of the choreography, where shapes, colors, and spatial design are carefully aligned with the dancer's physical form.

Analivia Cordeiro
Geometric Quadrangles (1 till 3), 2024
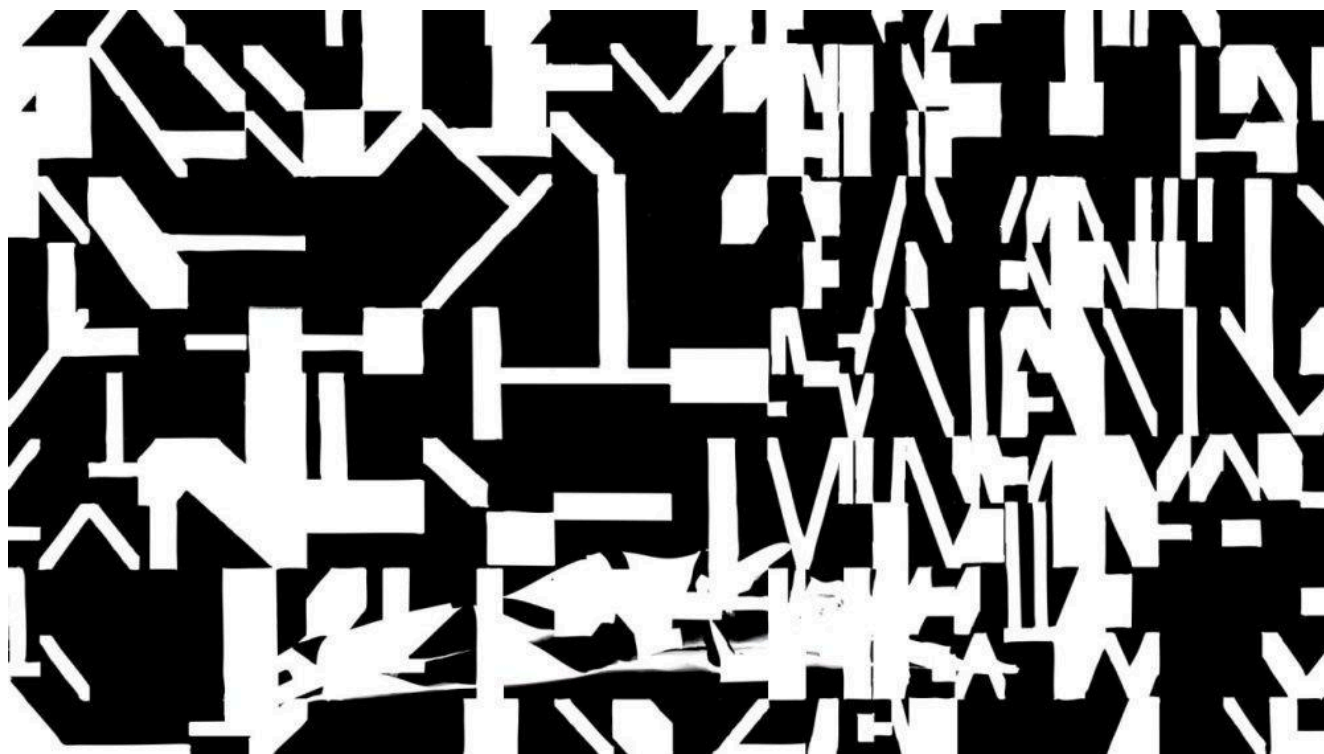Thee inkjet prints on Canson Baryta photo paper
20 7/8 x 11 3/8 in / 53 x 29 cm, each unframed
Edition of 3, 2 AP
$ 10,000.00

Description
Geometric Quadrangles are rendered from A. Cordeiro's generative program, *Mutatio.* In this body of printed work, physical gestures have merged with algorithmic interpretation, rendering the body as both an image and instrument. Through this feedback loop between system and subject, A. Cordeiro reflects on transformation, perception, and the evolving relationship between physical presence and digital representation.

Analivia Cordeiro
0=45 version VI frame, 1974/2025
 Archival print on Hahnemuhle photo rag
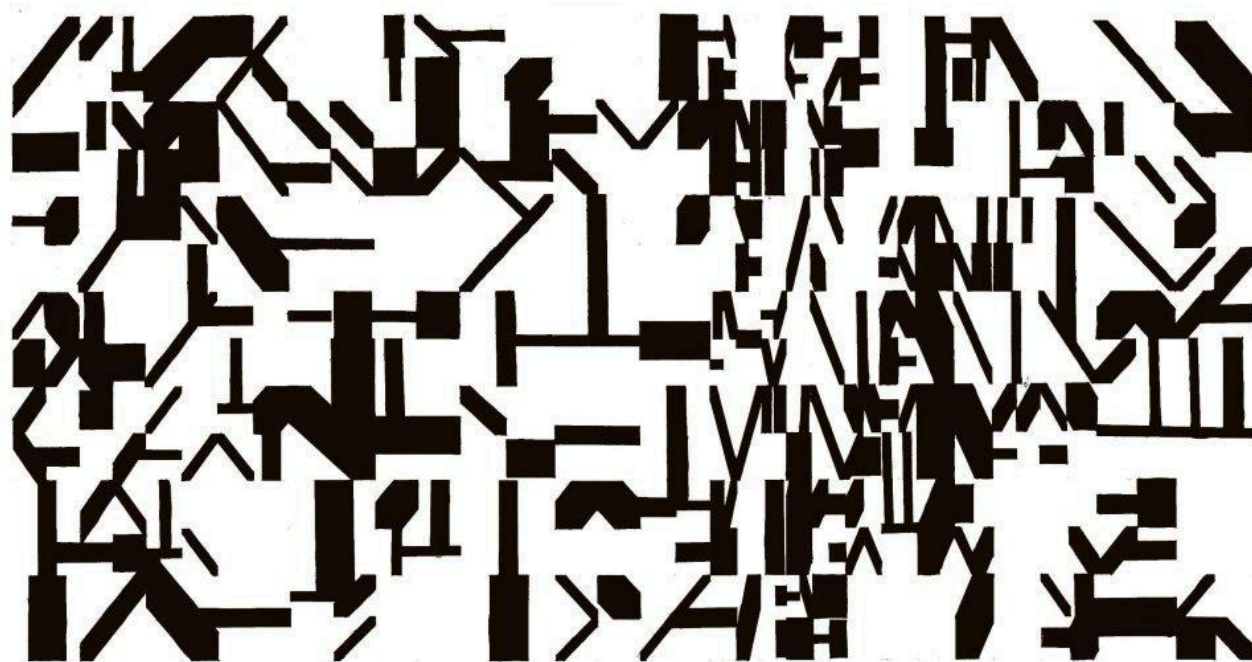48 x 28 in / 121.9 x 71.1 cm, unframed
Edition of 3, 2 AP
$ 9,500.00

Description
These prints are drawn from the corresponding video works in Analivia Cordeiro's *0=45* series, translating sequences of computer-based choreography into still form. Each image originates from algorithms first written in Fortran in 1974, through which Cordeiro encoded the dancer's body as a set of spatial coordinates. By rendering these computational traces as images, the artist transforms ephemeral movement into a visual language of geometry and rhythm.

The prints reveal the structural foundations of each performance: elemental geometries, binary color palettes, and compositional precision define a choreography of form where the dancer's body becomes both measure and motif. Extracted from motion yet rooted in code, these frames visualize the reciprocal relationship between body and machine, and the enduring translation of movement into image across five decades of Cordeiro's practice.

Analivia Cordeiro
0=45 version VIII, 1974/2025
Video (color, sound)
1 min 26 sec, loop
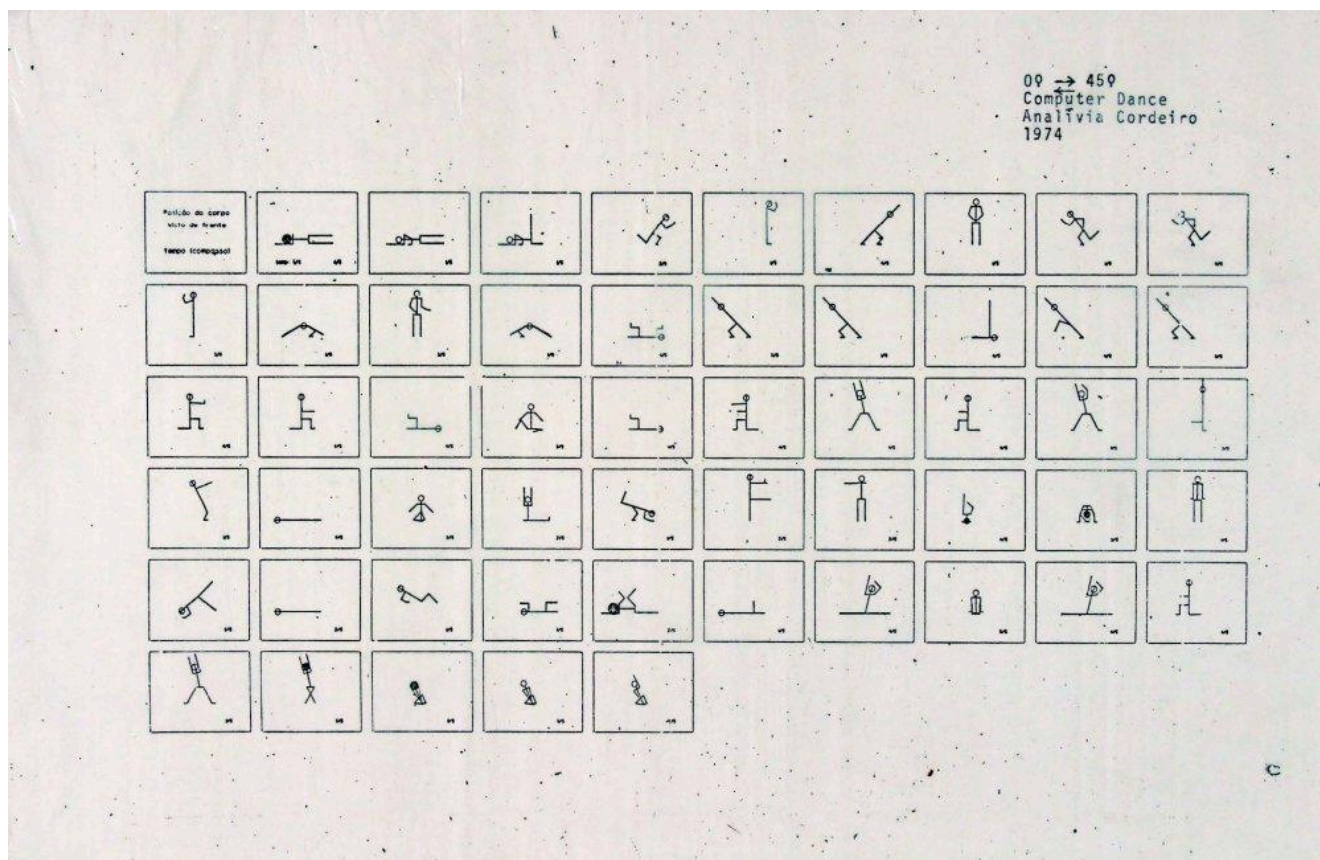Dimensions variable, landscape orientation
Edition of 8, 3 AP
$ 26,000.00

Video documentation: https://vimeo.com/1130260544?fl=pl&fe=sh

Description
This video work features Analivia Cordeiro's 2024 performance of 0=45, processed through the custom motion capture system Nota-Anna. Using 24 articulation points on the body, the software translates the dancer's movements into a dynamic choreography of geometric shapes—rectangles, triangles, and trapezoids—each corresponding to a specific joint.

As these forms move in space, they gradually reveal the presence of a human figure in motion. The abstract geometry gives way to the recognizable rhythms of the body, offering a unique visualization of dance as both mathematical structure and expressive gesture.

Analivia Cordeiro
0=45 dance notation, 1974
Computer plotter output on paper
8 1/2 x 13 1/8 in / 21.5 x 33.2 cm
Edition of 3, 1 AP
$ 26,000.00

Description

This drawing serves as the movement notation for the *0=45* series, a pioneering work in computer-based choreography. Using algorithms written in Fortran IV, Analivia Cordeiro calculated the spatial coordinates of a dancer's body, assigning numeric values to limbs and torso to generate a digital score. In the earliest version (194), the digital output—comprising six numeric values corresponding to body parts (1 = left leg, 2 = right leg, 3 = left arm, 4 = right arm, 5 = torso, 6 = head)—was translated by hand into a visual notation system. These vectors indicated precise positions for each part of the body, yet the movement itself was interpreted and performed by the dancer in their own expressive manner.

0=45 (versions I–VIII, 1974–2024) traces the evolution of body, code, and form. In the earliest version, A. Cordeiro translated the computer's vector output into hand-drawn notations. Later, Nilton Lobo produced the first machine-drawn version using a plotter. A print of this notation accompanies each of the 0=45 works.

Analivia Cordeiro
0=45 version III, 1974/1989
Video (color, sound)
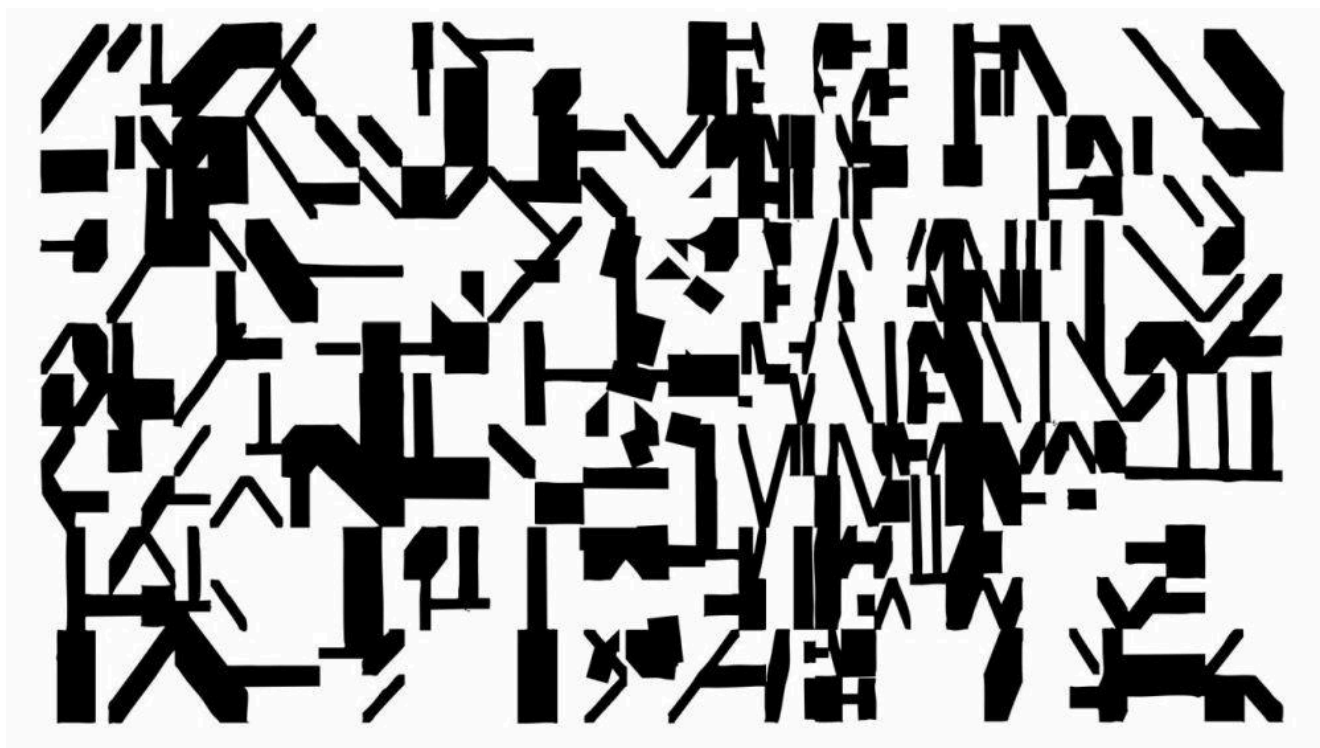1 min 59 sec, loop
Dimensions variable, landscape orientation
Edition of 8, 3 AP
$ 35,000.00

Video documentation: https://vimeo.com/1130253168?fl=pl&fe=sh

Description
In this version of *0=45*, the human body and its movements are presented as a stylized, abstract representation of the human figure. Through close-ups, the body is only shown in fragments—never as a whole. As a result, the complete human form exists only in the viewer's imagination. *0=45 version III* explores how we perceive space, time, and the visual traces of bodily movement. The work reflects the fragmented way we experience the human image in today's fast-paced, computerized society.

Analivia Cordeiro
0=45 version VIII frame, 1974/2025
Archival print on Hahnemuhle photo rag
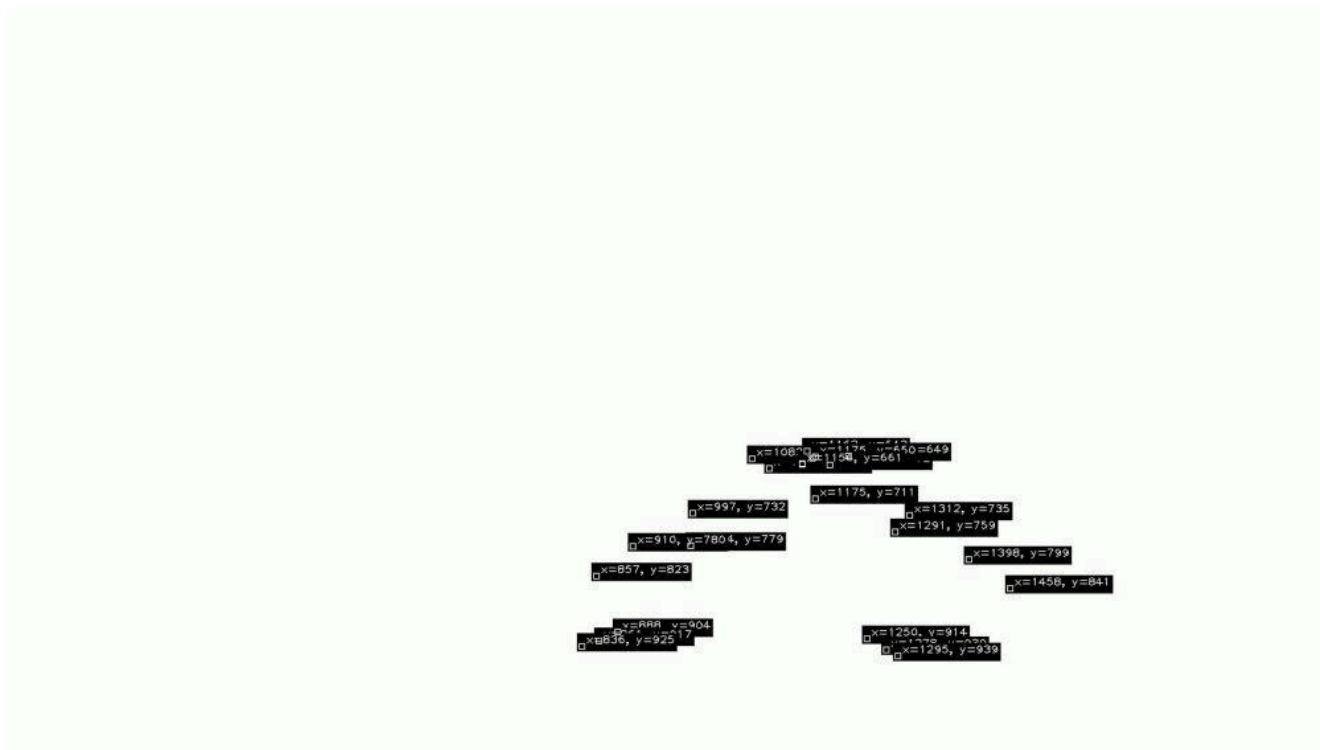48 x 28 in / 121.9 x 71.1 cm, unframed
Edition of 3, 2 AP
$ 9,500.00

Video documentation: https://vimeo.com/1130260544?fl=pl&fe=sh

Description
These prints are drawn from the corresponding video works in Analivia Cordeiro's *0=45* series, translating sequences of computer-based choreography into still form. Each image originates from algorithms first written in Fortran in 1974, through which A. Cordeiro encoded the dancer's body as a set of spatial coordinates. By rendering these computational traces as images, the artist transforms ephemeral movement into a visual language of geometry and rhythm.

The prints reveal the structural foundations of each performance: elemental geometries, binary color palettes, and compositional precision define a choreography of form where the dancer's body becomes both measure and motif. Extracted from motion yet rooted in code, these frames visualize the reciprocal relationship between body and machine, and the enduring translation of movement into image across five decades of the artists's practice.

Analivia Cordeiro and Nilton Lobo
0=45 Making of, 1974/2025
Video (black and white, sound)
1 min 7 sec, loop
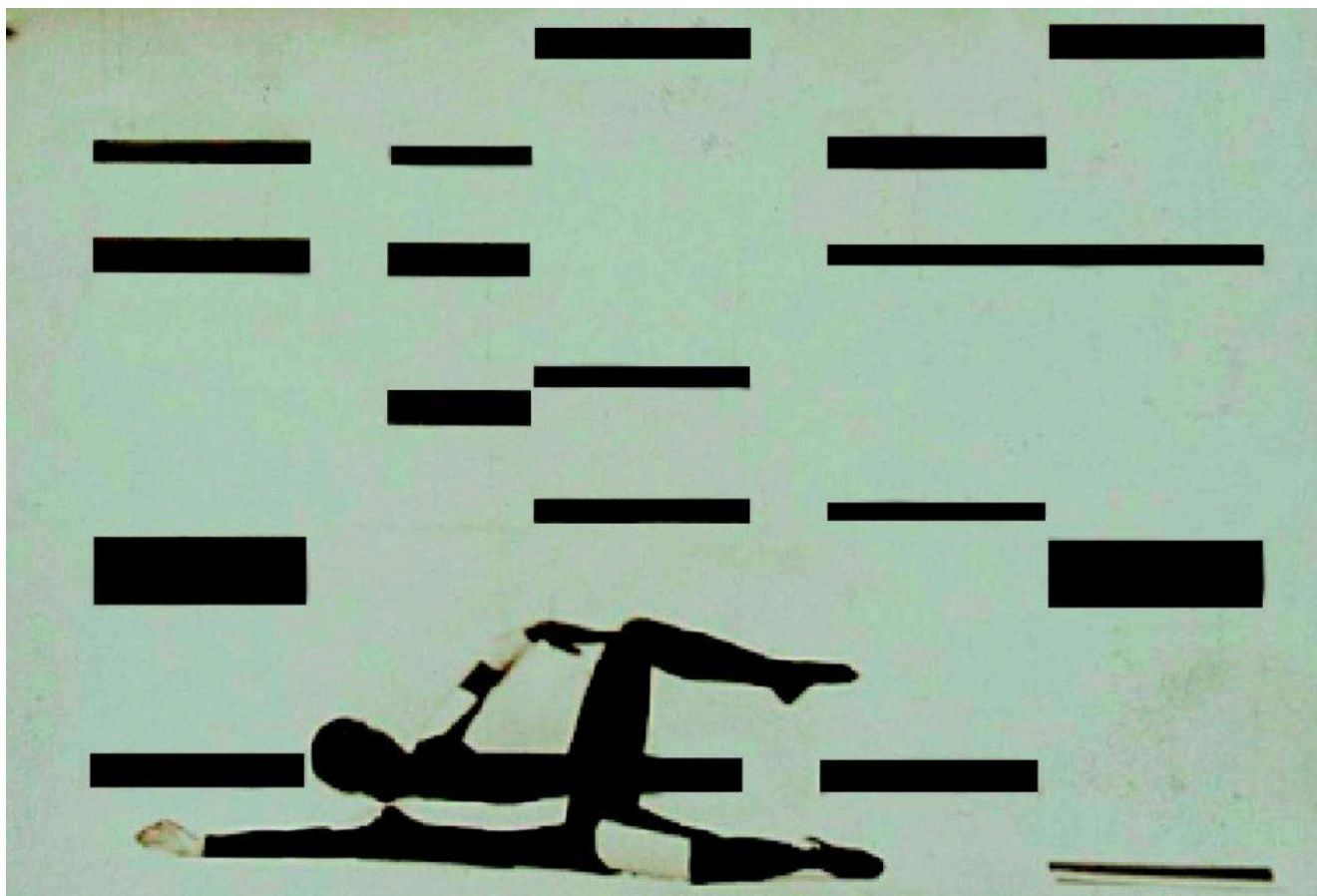Dimensions variable, landscape orientation
Edition of 8, 3 AP
NFS

Video documentation: https://vimeo.com/1130300647?fl=pl&fe=sh

Description
0=45 Making Of is a video that documents the process behind A. Cordeiro's groundbreaking series *0=45,* focusing on the artist's method of mapping movement through spatial coordinates. The video visualizes how algorithms written in Fortran generated fixed X and Y positions for different parts of the dancer's body, allowing the choreography to emerge from numerical data. Rather than showing a body in motion, the video presents a sequence of abstract coordinate points that chart the trajectory of movement.

Analivia Cordeiro
0=45 version I, 1974/1975
Video (color, sound)
3 min 54 sec, loop
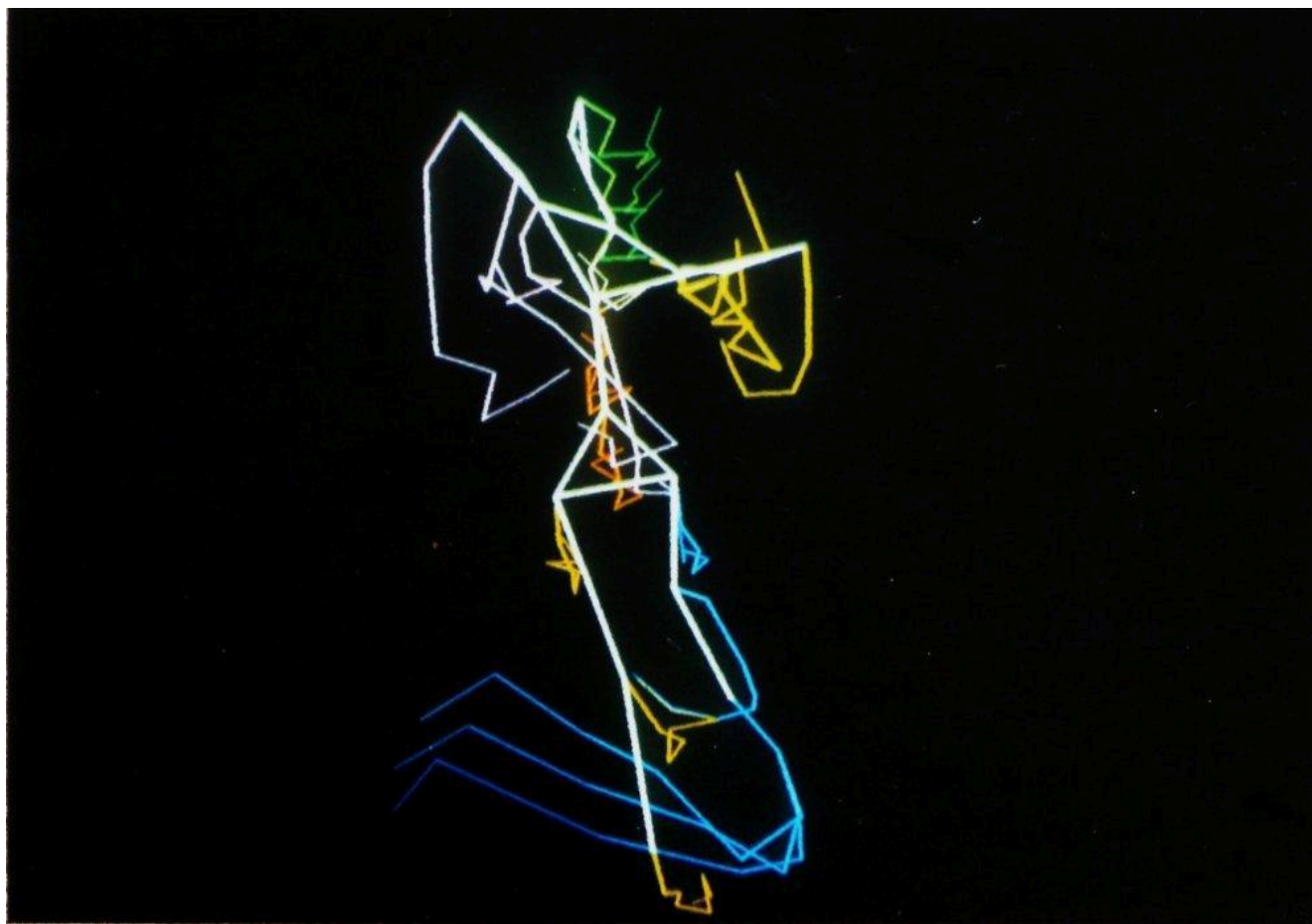Dimensions variable, landscape orientation
Edition of 8, 3 AP
$ 62,000.00

Video documentation: https://vimeo.com/1130249930?fl=pl&fe=sh

Description

The *0=45* series (versions I–VIII) presents a chronological arc of the artist's computer-based choreography from 1974 to 2024. These works demonstrate an early and sustained engagement with the relationship between body, code, and form. The artist developed *0=45 version I* (1974) using algorithms written in Fortran to define the spatial coordinates of a dancer's body. She then translated this data into movement using illustrated notation. This method served as a precursor to motion capture: her algorithm assigned fixed positions to body parts, enabling the computer to dictate the dancer's movement. Elemental forms, binary color palettes, and spatial precision positioned the body within an abstracted environment. The resulting video collapses distinctions between performer and program.

Analivia Cordeiro and Nilton Lobo
Samba, 1983
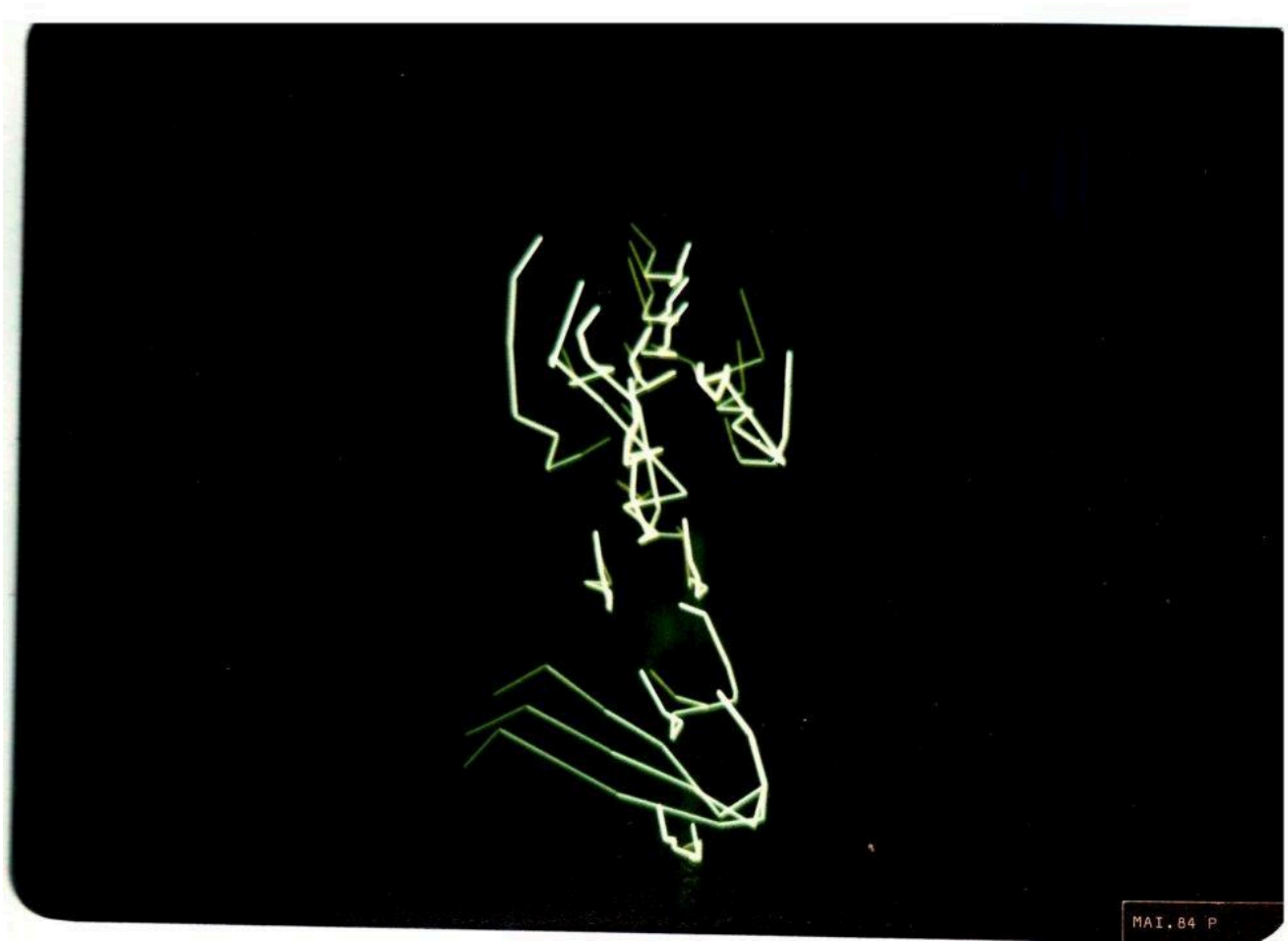Photograph of computer screen
13 x 11 3/8 in / 33 x 29 cm, framed
$ 12,500.00

Description

Samba is the first color motion capture using the pioneering Nota-Anna system, created by Analivia Cordeiro and Nilton Lobo. It uses the performance a Yemenite dance step as both a digital trace of movement and a body drawing in the final position of the step. The image represents a pivotal moment in the history of digital art and motion analysis: a photograph taken directly from the screen of the VAX-11/780 computer, where Lobo and A. Cordeiro visualized human motion in digital form for the first time.

This work stems from their groundbreaking process in the early 1980s, long before modern motion capture existed. The dance, performed by Yehuda Cohen, was broken down frame by frame, with 24 key points on the body hand-mapped to X and Y coordinates. *Samba* is not only a visual artifact but also a landmark in translating bodily gesture into digital language—a crucial step in the evolution of dance, technology, and visual art.

Analivia Cordeiro and Nilton Lobo
Trace-form of Yemanite Dance Step, 1983
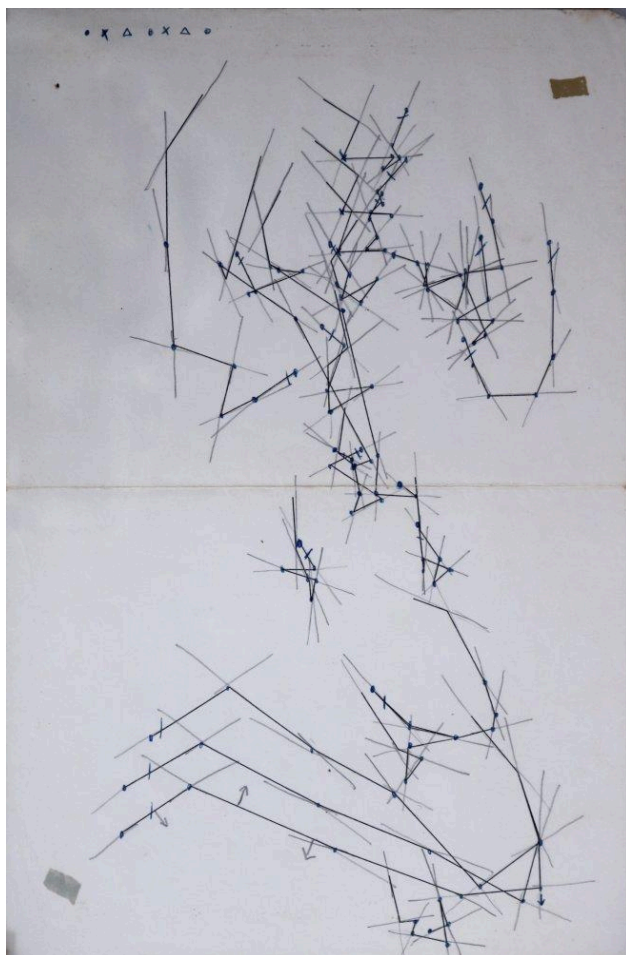Photograph of computer screen
12 5/8 x 11 3/8 in / 32.1 x 28.9 cm, framed
$ 12,500.00

Description
The *Trace-form of the Yemenite Dance Step* is a pivotal work in Analivia Cordeiro and Nilton Lobo's exploration of digitizing human movement using their custom software, Nota-Anna. In the early 1980s, long before modern motion capture technology, the artist filmed a folk dance by Yehuda Cohen on his Super 8 and meticulously broke down each frame, mapping 24 points on the body by hand to extract X and Y coordinates. This photograph came from the computer screen where Nilton Lobo and the artist first digitized motion in digital form.

Analivia Cordeiro and Nilton Lobo
Yemanite Step with Extensions of Trajectories, 1984
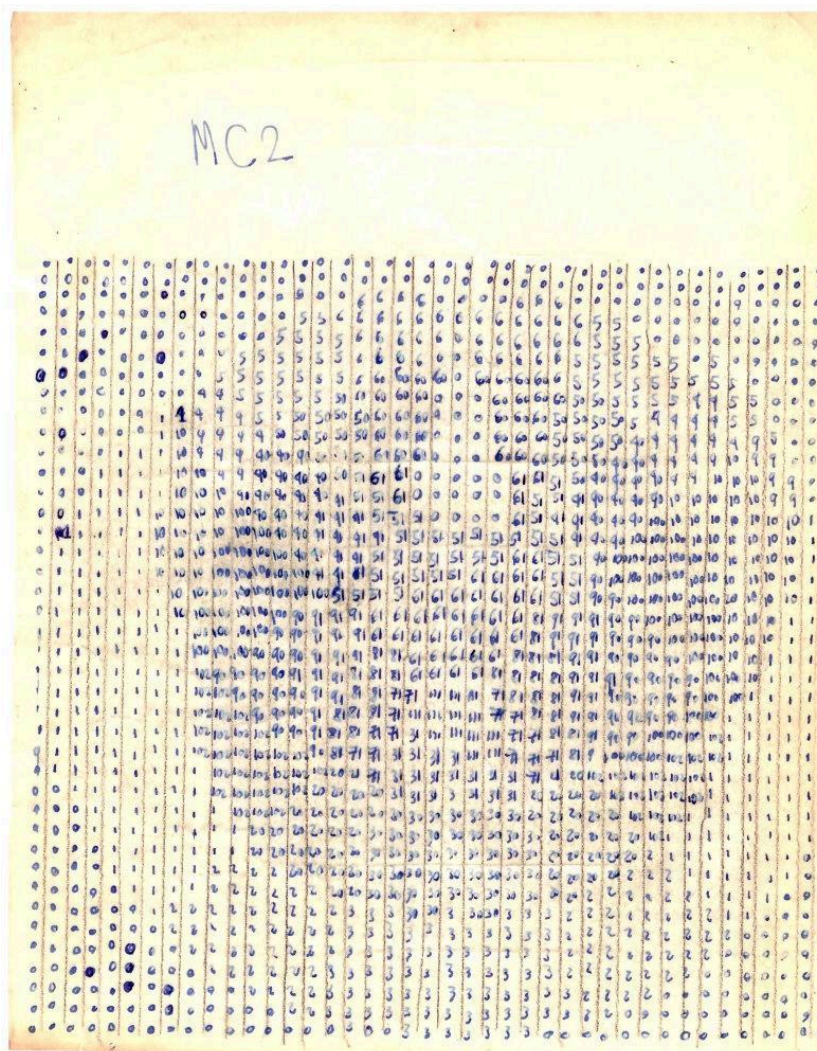Computer plotter and pencil
16 1/8 x 20 1/2 in / 41 x 52 cm, framed
$ 26,000.00

Description
This artwork draws direct inspiration from Oskar Schlemmer's *Slat Dance*, reinterpreting its geometric exploration of the human form through the lens of digital motion capture. While Schlemmer used physical slats to emphasize the body's spatial extension, Analivia Cordeiro digitally captures the body in motion and extends its gestures through hand-drawn connections. The result is a multidirectional mapping of movement that reveals the body as both structure and trace. The Yemenite Dance Step focused on translating a traditional folk movement into digital coordinates using the custom software, Nota-Anna. A. Cordeiro filmed a dancer on Super 8 and plotted 24 points on the body frame by frame. However, in this work, she goes beyond capturing position—she connects the points in space by hand to produce a dynamic impression of the body's path.

Analivia Cordeiro
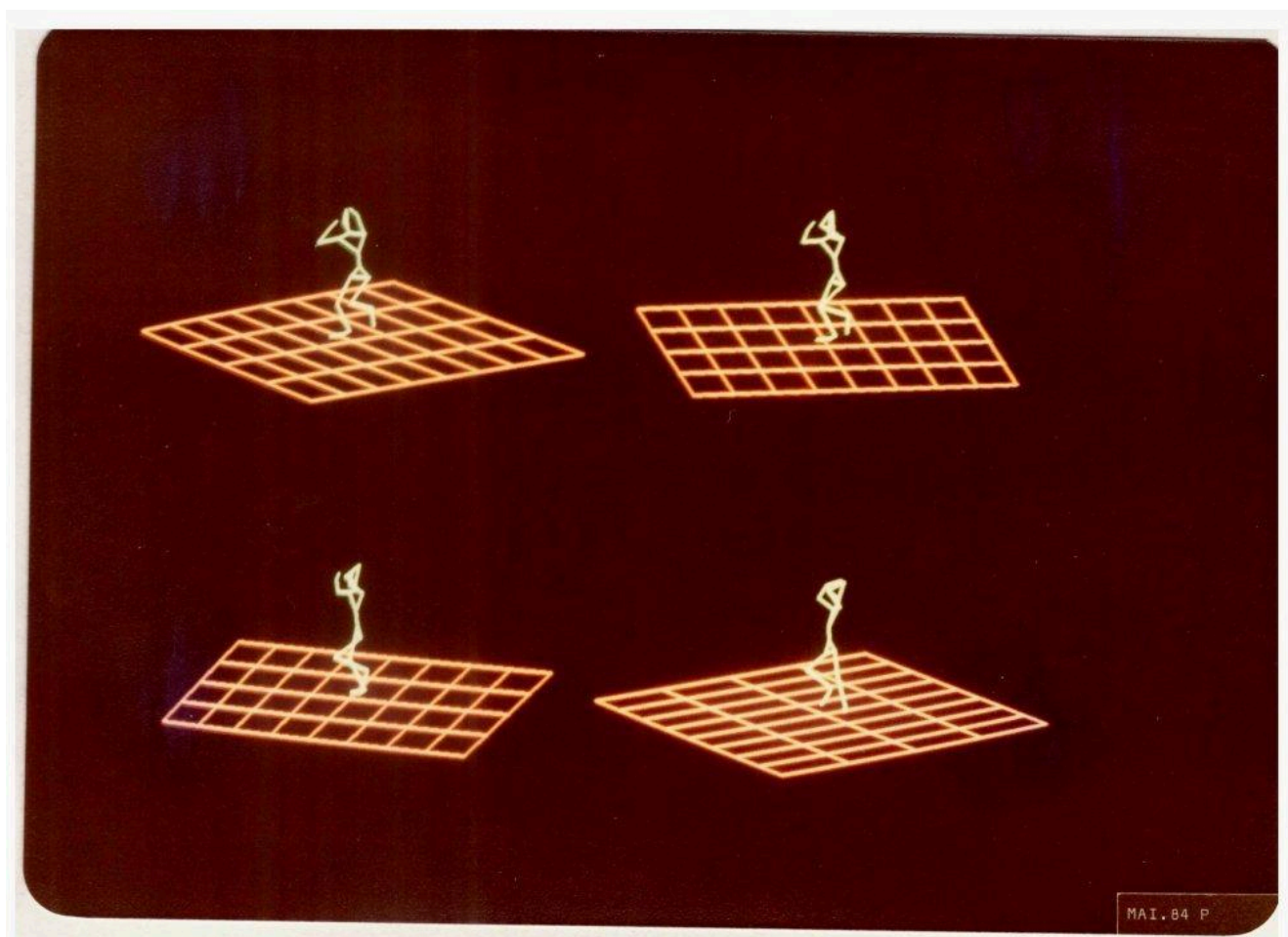*MC2 concept of motion capture 2*, 1982
Facsimile on paper
16 1/8 x 18 1/4 in / 41 x 46.4 cm, framed
NFS

Description

MC2 is an early notation created by A. Cordeiro during her research for developing Nota-Anna, a custom software designed to capture body movement. The movement notations MC 1 and MC 2 demonstrate how the artist sketched pictograms to translate movement into notation. This process entirely predated motion capture, webcams, and contemporary motion-tracking technologies.

Analivia Cordeiro and Nilton Lobo
Four Points of View, 1983
Photograph of computer screen
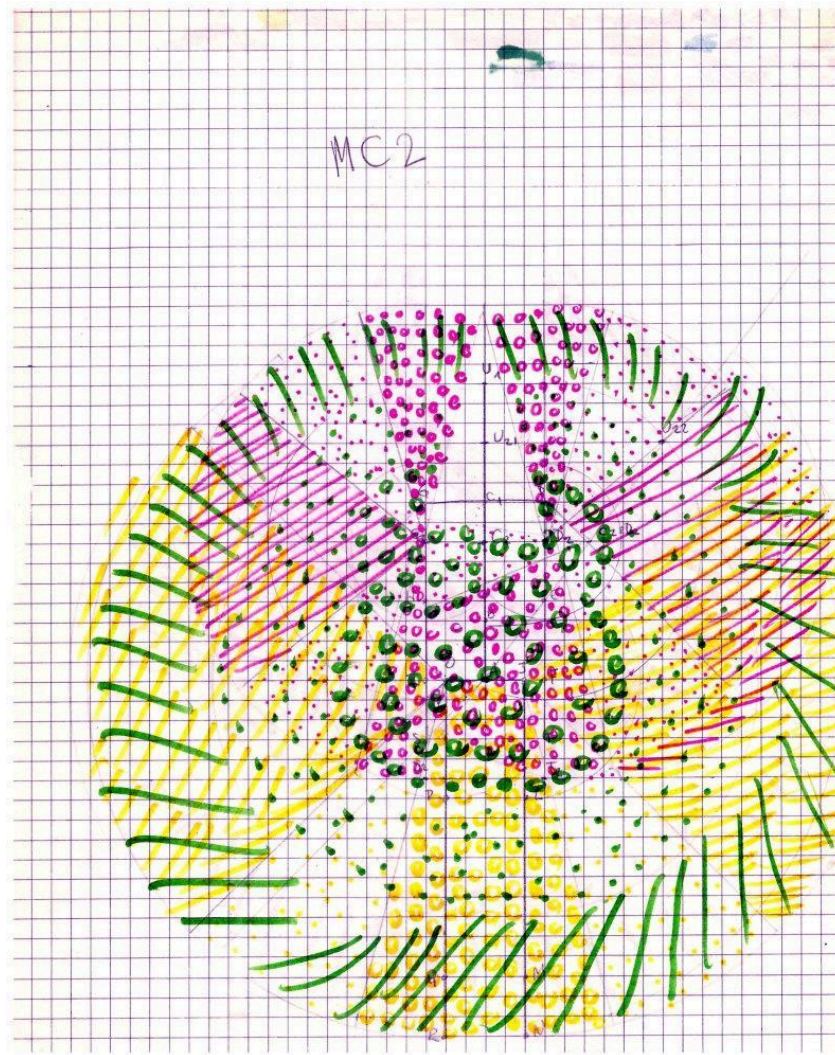12 5/8 x 11 3/8 in x 32.2 x 28.8 cm, framed
$ 12,500.00

Description
The Yemenite Dance Step marked a pivotal moment in Analivia Cordeiro and Nilton Lobo's exploration of digitizing human movement using their custom software, Nota-Anna. A key innovation of the project was the transformation of 2D frame data into a 3D visual image, as pictured in Four Points of View.

In the early 1980s—well before the advent of modern motion capture technology—the artist filmed a traditional folk dance on Super 8 and painstakingly analyzed it frame by frame. She manually mapped 24 points on the body to extract X and Y coordinates, creating a precise digital representation of the dancer's movement. The photograph shown here was taken directly from the computer screen, capturing one of the earliest instances of motion being translated into digital form through this groundbreaking collaboration.

Analivia Cordeiro
MC1 concept of motion capture 1, 1982
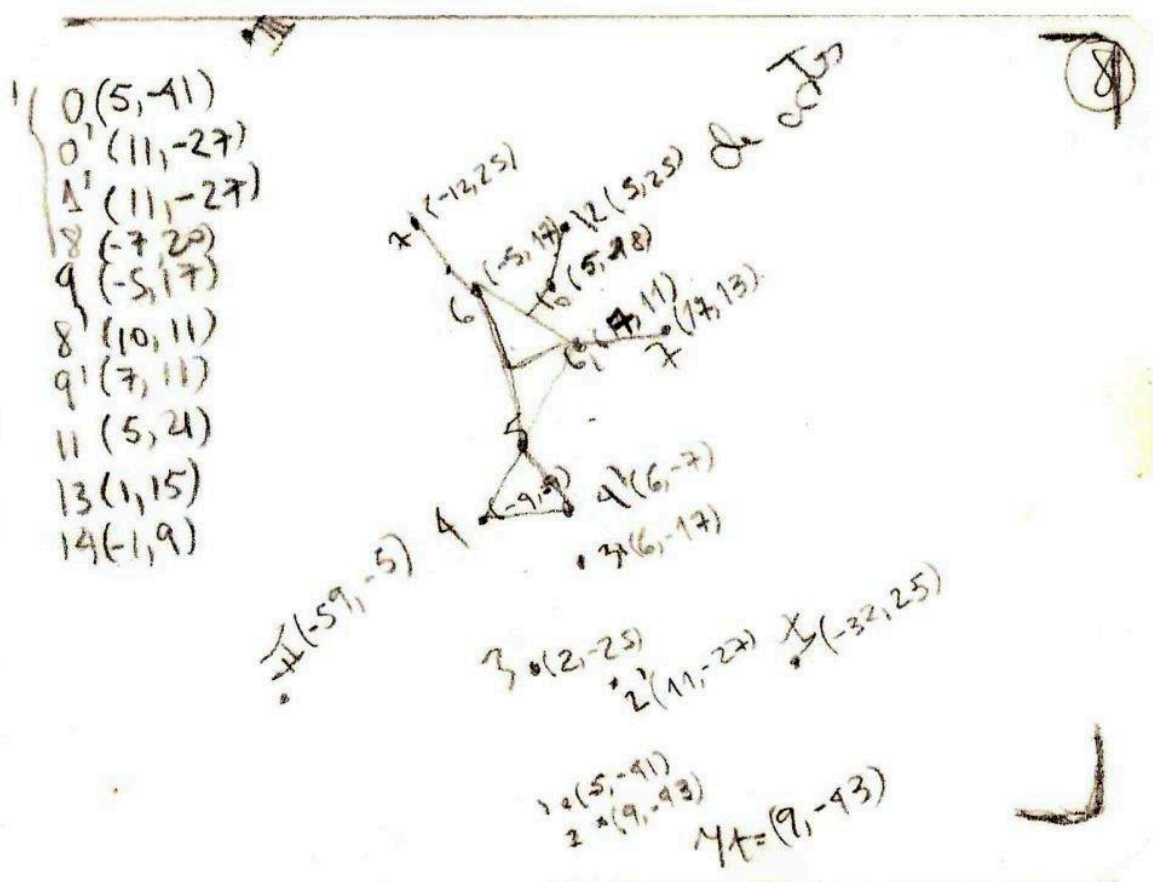Facsimile on paper
15 3/8 x 18 1/8 in / 39 x 46 cm, framed
NFS

Description
MC1 is an early notation created by A. Cordeiro during her research for developing Nota-Anna, a custom software designed to capture body movement. The movement notations *MC 1* and *MC 2* demonstrate how the artist sketched pictograms to translate movement into notation. This process entirely predated motion capture, webcams, and contemporary motion-tracking technologies.

Analivia Cordeiro
First Digitalization at University of Sao Paulo, 1983
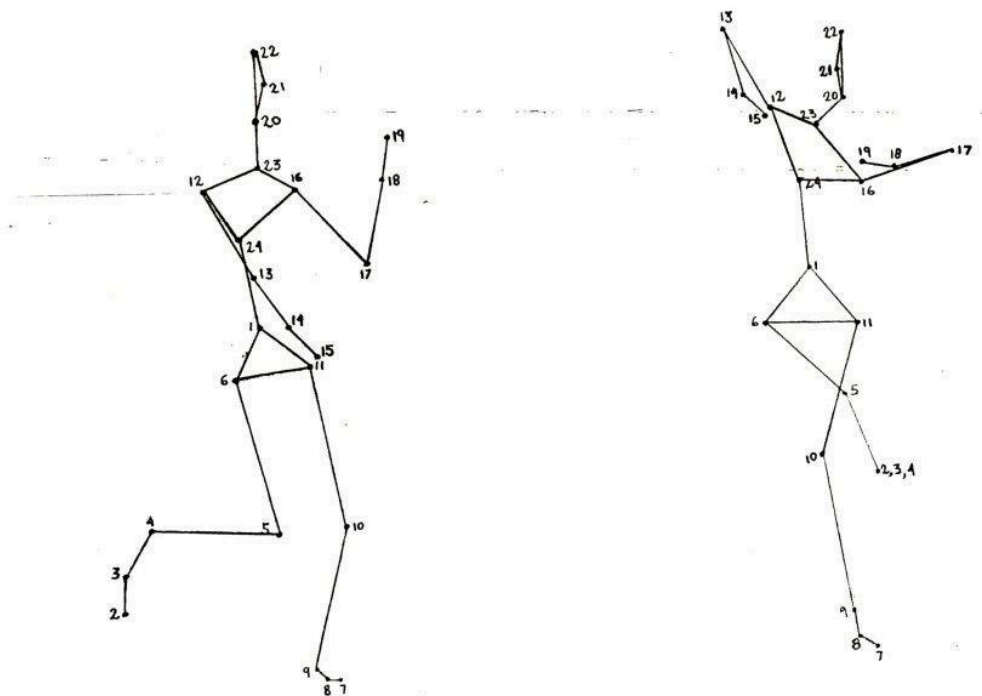Pencil and paper
13 x 11 3/8 in / 33 x 29 cm, framed
$ 17,000.00

Description

Nota-Anna originated from a manual digitization process in which each numbered body joint was assigned specific X and Y coordinate data. This work represents the first original manual digitalization in Analivia Cordeiro and Nilton Lobo's pioneering exploration of translating human movement into digital form using Cordeiro's custom software.

A foundational piece in this process is *The Yemenite Dance Step*, which captures a traditional folk movement and marks a turning point in early motion analysis. In the early 1980s—well before modern motion capture technologies—Cordeiro filmed the dance on Super 8 film and painstakingly analyzed it frame by frame. She manually mapped 24 points on the dancer's body, extracting coordinate data to reconstruct the movement digitally. In this particular work, she extended the process further by connecting the points by hand, creating a visual impression of the body in motion. The result is both a technical innovation and a poetic rendering of gesture—an early and visionary attempt to translate dance into data.

Analivia Cordeiro and Nilton Lobo
Initial and Final Position of Yemanite Dance Step, 1982
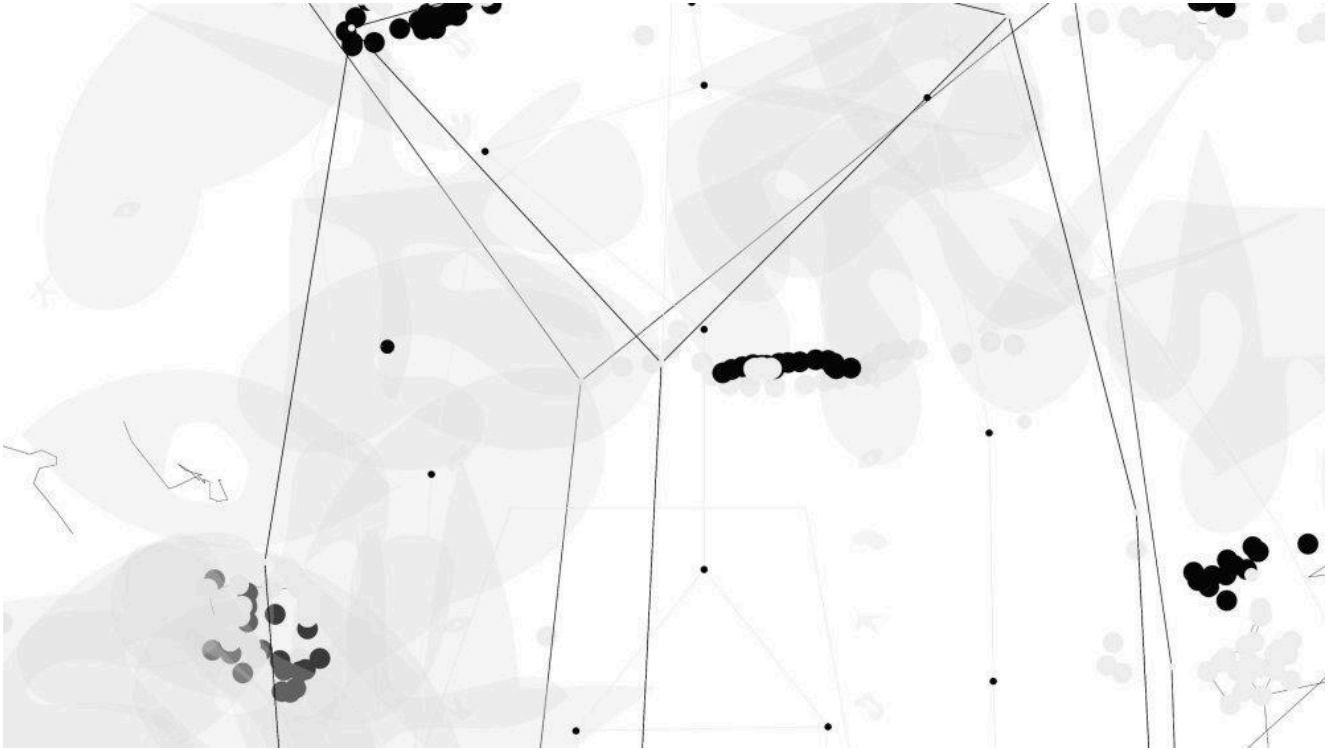Print on paper
20 7/8 x 16 1/8 in / 53 x 41 cm, framed
$ 20,000.00

Description
The Yemenite Dance Step is a pivotal work in Analivia Cordeiro and Nilton Lobo's exploration of digitizing human movement using her custom software, Nota-Anna. In the early 1980s, long before modern motion capture technology, the artist filmed a folk dance by Yehuda Cohen on his Super 8 camera and meticulously broke down each frame, mapping 24 points on the body by hand to extract X and Y coordinates. This drawing showcases how she used the Yemenite dance positions with the painstaking attention to detail required to capture motion in digital form.

Analivia Cordeiro
Poetry (1 till 5), 2025
Five inkjet prints on Canson Baryta photo paper
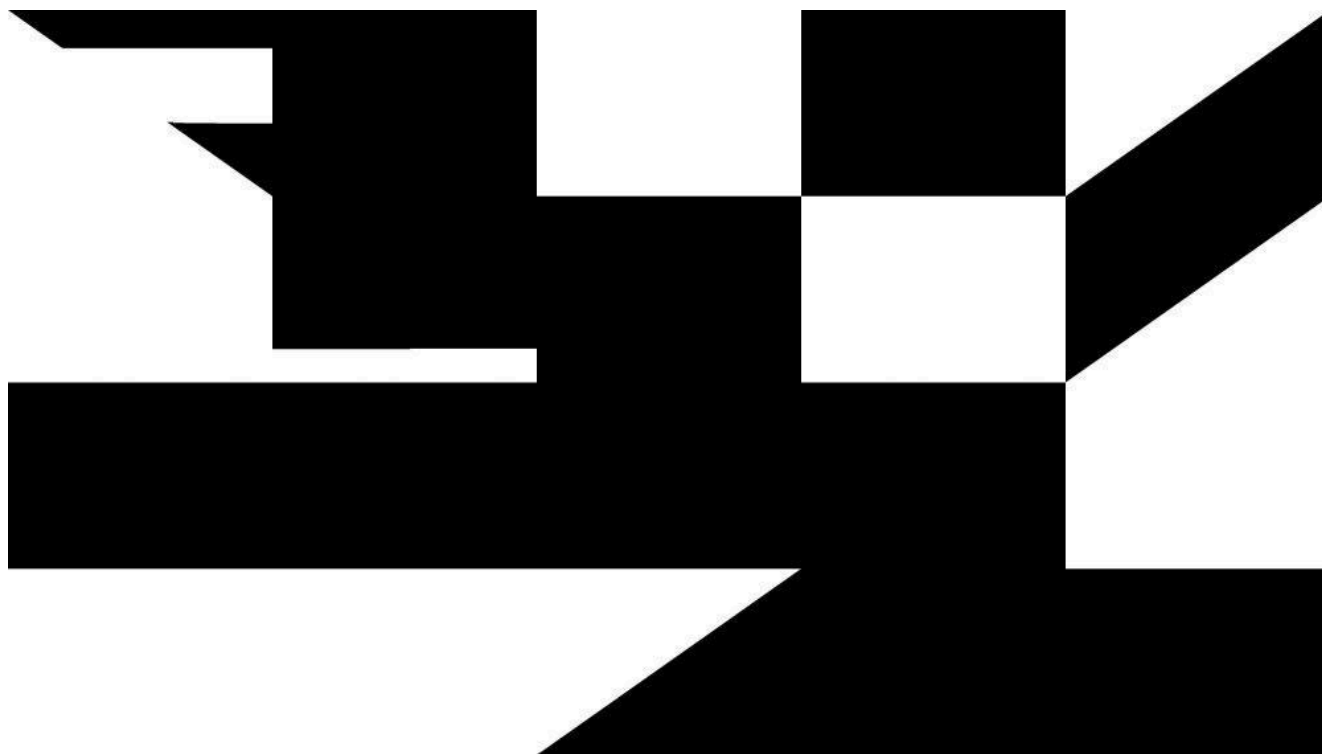20 7/8 x 11 3/8 in / 53 x 29 cm, each unframed
Edition of 3, 2 AP
$ 17,000.00

Description
*Poetry (1–5) a*re five frames rendered from A. Cordeiro and Nilton Lobo's generative program, *Mutatio.* In this body of printed work, physical gestures have merged with algorithmic interpretation, rendering the body as both an image and instrument. Graphic elements appear in a subtle and delicate manner, generating a type of visual poetry. Through this feedback loop between system and subject, A. Cordeiro reflects on transformation, perception, and the evolving relationship between physical presence and digital representation.

Analivia Cordeiro
Order and Noise, 2024
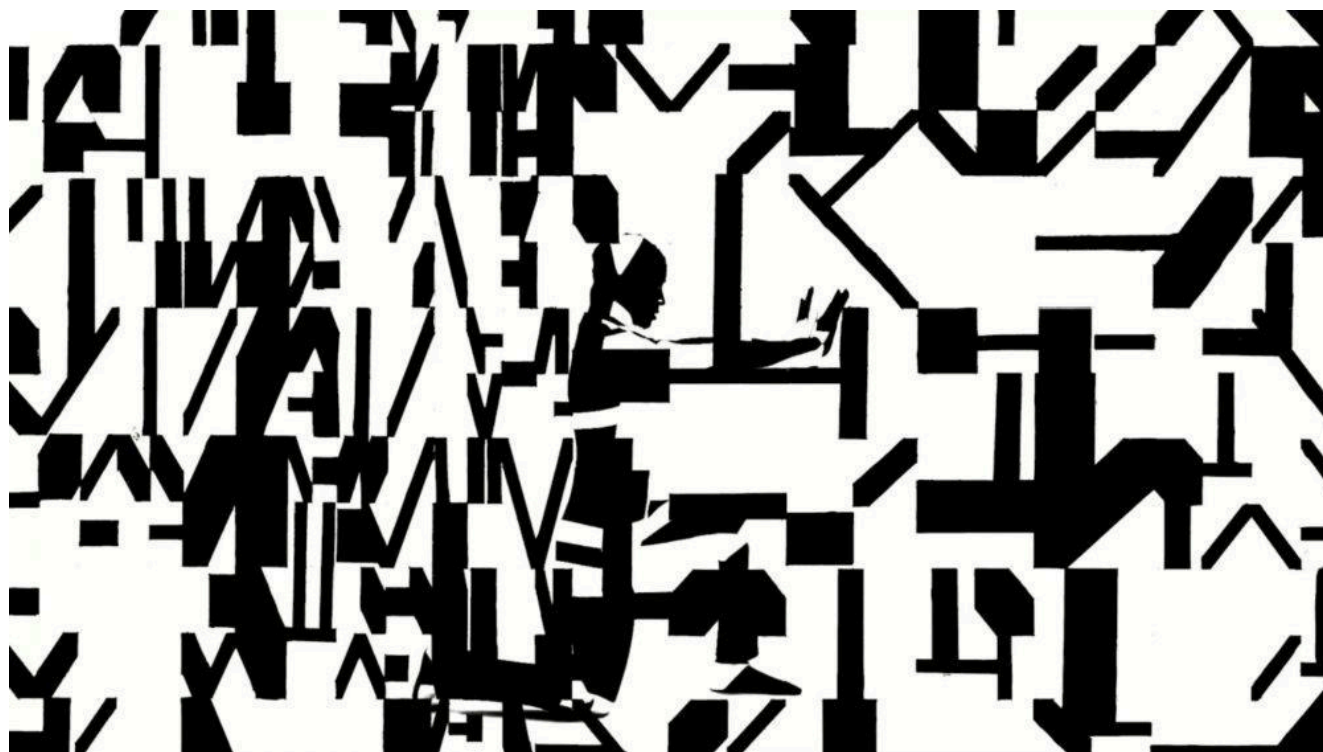Custom software (black and white, sound), computer, screen
Dimensions variable, landscape orientation
Edition of 5, 1 AP
$ 25,000.00

Description
Order and Noise explores the convergence of organic motion and computational structure. This generative work combines geometric forms with motion capture stills, set to the rhythm of birdsong recorded in the Amazon rainforest. The captured figures—derived from Nota-Anna—are defined by their 24 digital reference points. These digitized traces reappear within a generative visual system, where the natural cadence of the body is reimagined through algorithmic logic. *Order and Noise* reveals A. Cordeiro's enduring interest in the interface between sensory experience and formal systems, offering a meditation on rhythm, embodiment, and the aesthetics of encoded motion.

Analivia Cordeiro
0=45 version VI, 1974/2024
Video (black and white, sound)
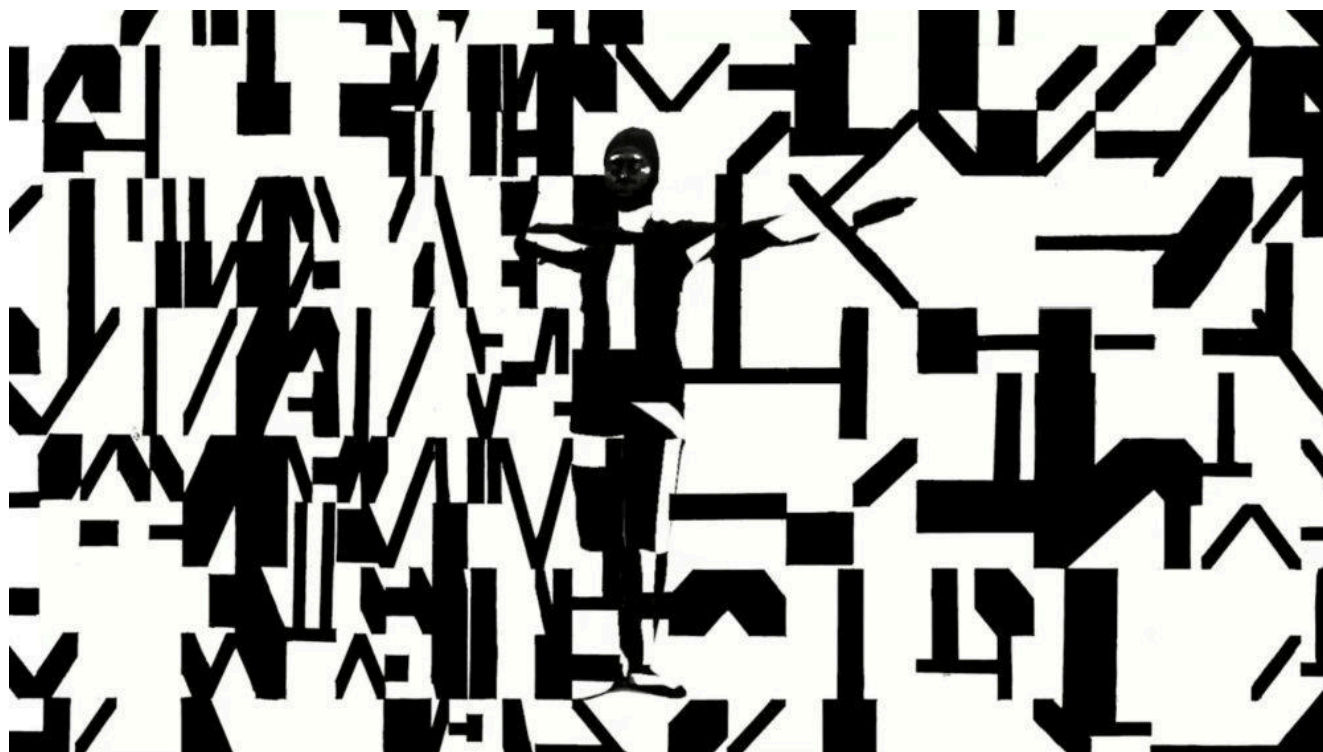Dimensions variable, landscape orientation
2 min 6 sec, loop
Edition of 8, 3 AP
$ 35,000.00

Video Documentation: https://vimeo.com/1056043615

Description
Exactly 50 years after the conception of the computer dance *0=45*, Analivia Cordeiro returned to programming choreography for a dancer and one motionless video camera. The computer's output included a list of six numbers ascribed to body parts: left leg (1), right leg (2), left arm (3), right arm (4), torso (5), and head (6). Each output is decoded for the dancer to perform in their own personal way. In version VI, Mia Omori, an urban dancer, delivered a refined, discerning performance. In combination with Cordeiro's complex graphical scene, the work won a Japan Film Award in 2024.

Analivia Cordeiro
0=45 version V (remake of version II), 1974/1989
Video (black and white, sound)
Dimensions variable, landscape orientation
4 min 26 sec, loop
Edition of 8, 3 AP
$ 35,000.00

Video documentation: https://vimeo.com/1130255432?fl=pl&fe=sh

Description
The second iteration of *0=45* takes the form of a solo performance in which the dancer's body is fully integrated into the spatial composition of the scene. Her movements follow rounded and diagonal trajectories, blending choreographic gesture with the visual structure of both costume and set design. Unlike the first version, this staging was conceived through a markedly different formal logic: a computer-generated sequence of diamond and black rectangular shapes placed on an irregular mesh. Calibrated to approximate the dancer's bodily proportions, these geometric elements establish a precise correspondence between corporeal and spatial dimensions, rendering the performer and the stage environment a single, unified system.

0=45 version V is an exact re-performance by Analivia Cordeiro of *version II*, originally created in 1974. Due to the poor image quality of the original footage, the 1974 *version II* was later removed from the artist's archive. This re-staged work received a Japan Film Award in 2024.