

## Influences

### "Now\*\*\*for real" by Mab Cardoso at We Present #12 in the LICHTHOF theatre Hamburg

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Hamburg - by Anna Semenova-Ganz

Starting her piece with citing and repeating the words of "Today is the day of nothing" by Brazilian writer Clarice Lispector Mab Cardoso literally builds up her dance from nothing: the movement digitally generates the sound and the electronic sound choreographs the following movements. A sensory dance floor catches the sound of the steps of the dancer with a microphone and they are being processed with the DJ-software. These sounds turn into beats and organize themselves into the soundscape. The body follows these sounds and at the same time creates new ones, recorded data interlays with the knocking of the current steps.

Both the sound and the movement act as independent elements, they constantly influence and change each other. The relation between them is constructed with mathematical precision in live time inviting the spectator to decipher the whole flow, but after a while it's getting hard to trace the origin in this interlayered sound-movement composition, which turns into the rhythmic choreography by the skilled body with bizarre animal-like black eyes.

All the electronic devices and software used in the piece are mass-market products. In comparison to her previous work "Pulsations", where Cardoso connected the choreography with specially developed hard- and software, this time she doesn't use specifically generated machines or programs, and applies common and free apps and gadgets for sound editing. That makes the piece affordable and mobile from one side, and underlines the precarious conditions of the making of a dance piece in the experimental interdisciplinary field on the other: choreographers cannot afford a big production team neither IT-developers, they have to experiment with the available means.

The work might be discursively placed between the notion of the simulacrum, Plato's cave (where the shadows would be replaced with the sound vibrations), concept of liveness and cyber-art. The further the piece develops the harder it is to say what is real in it. Mesmerizing loops of transformations appear between analogue and digital, between the body and the sound which merge into each other, creating one complete dance piece. All traces so clearly visible in the beginning have gradually disappeared with every new sound, while the body has continued carrying the ritual-like repetition in the dance quality. Cardoso uses her body as the music device, the instrument which generates the sound, but in some scenes, she goes to her DJ-desk to adjust the composition and to make the choice how to organize it, performing at the same time both: choreography and musical composing.



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