



mcristina elias

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1978, São Paulo, Brasil

Artist and choreographer

Her work sets its focus on building “bridges” between different artistic codes. In 2011, she presented at the Radial System (Berlin) the performance/live installation “Here and There [or Somewhere Inbetween]”. In 2012, she did the movement direction of the performances included in the audiovisual project “I/O - Io è un Altro” by César Meneghetti, exhibited at the 55 Biennale di Venezia (2013). In 2013, she was awarded the prize “FUNARTE - Women in Visual Arts” (Brazil) for the performance “Phonetic Fragments of one (Self)”, which has already been performed in Germany (Plataforma Berlin Festival 2013, Frankfurt Bookfair 2013, Theaterhaus Mitte, 2013 and Uferstudios Berlin - ada studio, 2015) and in Sao Paulo (Museum of Image and Sound – MIS, 2014 and MAM – Museum of Modern Art, 2014, Museum Guilherme de Almeida – Transfusão Festival, 2015). In 2014, she initiated the on-going project “One Minute Diary”, whose first video-chapter was originally exhibited at www.arshake.com (Italy) and following pieces at the performance festival “VERBO 2015” (Vermelho gallery – São Paulo). In December 2015, she performed at the MAXXI, Roma (Italy) the performance “PER-FORMARSI: L’AZIONE COME FORMA DI PERCEZIONE”. In 2016, she was awarded the prize “Temporada de Projetos do Paço das Artes” in order to create and hold the exhibition INSCRIPTURA (performance, video and objects) in September 2017 at the Museum of Image and Sound (MIS) São Paulo. She concluded a Masters in Movement Studies at the “Royal Central School of Speech and Drama” (University of London, UK) and is currently doing her PhD at the Post-graduate Department of Design of the Anhembi-Morumbi University (São Paulo).

For more information: www.cristinaelias.eu

My research

Ma-body

My focus is the construction a body that functions according to the Japanese concept of *Ma*, while border station, interconnection space, passage or tunnel - “a zone of coexistence, translation and dialogue”, in the words of the researcher and curator Michiko Okano. A *ma*-body is a body-in-process, in constant movement and total availability for interaction, whether with other plastic materials, with objects, with other people, with the specificities of the space in which the work is to take place (site specific), with other artistic languages (painting, sculpture, installation, writing) and instruments, including here the body's ability to interact with new technologies in the production of meaning.

Ma is a Japanese term that represents this state of availability or openness to various events. The idea of *Ma* is present in all layers of everyday Japanese life, from the relationship between people, calligraphy, gardening, ikebana, to martial, performative and visual arts. In thick lines, *Ma* means space-time, empty space, space inbetween, silence, pause, non-action, passage, portal or tunnel, suspended time, negative space. My work embraces this phenomenological idea of *Ma*, as a space-time interval in which the event (action, movement ...) may emerge.

My starting point for creation - whether in performances or for the production of objects, installations, video or photography - is an empty but potentially full body, an adaptable and malleable body, a body in constant motion and metamorphosis, a body that functions as a tunnel, through which stories, people, objects, events ... may pass, a body that connects one point to another, a ‘body-frontier’ that simultaneously separates and ties, a body that is always available and ready to establish new relations with the outside, with the ‘non-self’. A body that exists in the ephemeral and the fragmented and that, embracing these principles, points out to the eternal nature of transformation.

My artistic pathway

Between 2010 and 2011, I concluded a Masters degree in Movement Studies at the *Royal Central School of Speech and Drama (University of London, UK)*. As a practical part of my studies, I participated, as trainee direction assistant, in creation of the opera *Matsukaze* (2011, Sasha Walz and Toshio Hosokawa), inspired by Zeami's classic Noh Japanese theater. During this internship, I was able to approach the conceptual and aesthetic constellation of Noh theater as well as experience the updating and migration of its principles from a classic Japanese universe to the physical and cultural specificities of western performers.

Between 2012 and 2014, in Berlin and Rome, I had the opportunity to train and learn Butoh with second and third generation masters working in Europe: Minako Seki, Yuko Kaseki and Tetsuro Fukuhara. Also in Berlin, I became aware of and followed the *Aikido* based physical training taught by Prof. Martin Gruber at the Ernst Busch School of Performing Arts in Berlin.

Some of the principles that guide these genres of Japanese origin have ultimately been the key to my reading of a creative body, through a translation and adaptation bias to my cultural and individual constellation. In Butoh, I am not interested in copying the body painted in white nor the quality of its alternating slow and spasmodic movements. Here, I am interested in the way of building the body and the action in the live moment; the principles and methods that guide this process. In *Aikido*, literally translated as “way of unification or harmonization of vital energy”, I am interested in the process of knowledge and administration of the potentialities of the body itself and the encounter of an inter-space of exchange and interaction with the other. For me, both *Aikido* and *Butoh* interest as methods of training and preparation of the body for a situation of improvisation; as a practical way for learning *Ma*.

All the works I created since 2010, such as “Here and There [or somewhere inbetween]” (Festival Plataforma Berlin), PAI, “Phonetic Fragments of one (Self)” (Prize FUNARTE Women in Visual Arts), Performarsi: action as perception (MAXXI, Roma) and Music Box (Prize Temporada de Projetos Paço das Artes, São Paulo/ Studio Stefania Miscetti, Roma), followed this procedural form.

Currently, I continue the research I started in 2010 within the context of a PhD in the Department of Post-Graduation in Design of the Anhembi Morumbi University (São Paulo), in which I analyze my current artistic creation from the perspective of the Japanese concept of *Ma*.

ART PRIZES

FUNARTE - Women in Visual Arts 2013 (Ministry of Cultural, Brazil)

Paço das Artes, Temporada de Projetos 2017 (Secretary of Culture of the State of São Paulo).

WORKS AND COLLABORATIONS

2017 INSCRIPTURA Performance, video, installation. Paço das Artes no MIS (Museum of Image and Sound), São Paulo - Prize: Temporada de Projetos 2017.

www.vimeo.com/233109413 & www.vimeo.com/230866458 (promo)

2015 PER- FORMARSI: L'AZIONE COME FORMA DI PERCEZIONE, Performance. MAXXI Rome, December 2015.

www.vimeo.com/148275562

2015 ONE MINUTE DIARY Video-performance. Arshake (Italy), VERBO Performance Festival (Galeria Vermelho, São Paulo, Brazil). www.vimeo.com/127340968, www.vimeo.com/127340969, www.vimeo.com/127340971, www.vimeo.com/127340970 (vimeo password: cristinaelias)

2013/2014 PHONETIC FRAGMENTS OF ONE (SELF) Performance/Installation. Prize "FUNARTE - Women in Visual Arts 2013" (Ministry of Cultural, Brazil). Museum of Image and Sound (MIS) São Paulo, the Museum of Modern Art (MAM) São Paulo, Brazilian Embassy in Berlin, Festival Plataforma-Berlin 2013, ada studio Berlin, Transfusão Festival (São Paulo). www.vimeo.com/71683298

2012 - 2013 IN-VISIBILITÀ Video-performance/installation. 55. International Exhibition of Art - La Biennale di Venezia (Italy, May to November 2013). Work developed within the project I/O - IO È UN ALTRO by César Meneghetti.

www.vimeo.com/69348296

2012 - 2013 SETTE Video-performance/installation. 55. International Exhibition of Art - La Biennale di Venezia (Italy, May to November 2013) - Work developed within the project I/O - IO È UN ALTRO by César Meneghetti.

www.vimeo.com/69348295

2011 - 2012 PAI Performance. Centro Cultural Midrash, Rio de Janeiro, RJ (Brazil, April to June 2012).

www.vimeo.com/48667678

2012 UNTYING Butoh performance. Éden - Dock 11 Berlin (Germany, August 2012).

www.vimeo.com/48667677

2011 Here and There [or Somewhere InBetween] Performance/Video-Performance/Installation. Radial System, Berlin (Germany, May 2011) Plataforma 2011 - Iberoamerican Dance Festival Berlin (Germany, October 2011) Boddinale 2013 - International Experimental Film, Loophole, Berlin (Germany, February 2013), dança em foco - Festival Internacional de Vídeo & Dança 2016. www.vimeo.com/48669042

2010 CHERRY CHICK - A bath suicide Performance. "Pop Corn Cabaret" (Chris Lyman, Kate McKenzie & Co) Rich Mix, London (UK, 26 November 2010)

2009 EPIFANIA SUSPensa Installation. Casa Fernando Pessoa, Lisbon, Portugal, April to August 2009

2006-2007 PASSAGENS DE LISBOA Installation (image and text). High Commissioner for Migration and Intercultural Dialogue, Lisbon (Portugal, August to October 2007), Gallery Ajoulat, Costa do Castelo, Lisbon (Portugal, September to November 2006)

EDUCATION BACKGROUND

2010 - 2011 University of London - Royal Central School of Speech and Drama (UK):

Master of Arts in Movement Studies

2002 - 2003 Freie Universität Berlin, FUB (Germany):

Compared Literature and German Studies (Germanistik)

1996 - 2001 University of São Paulo (USP) - Law Faculty (Brazil):

BA in Law