

*Iole de Freitas + Matthew Lutz-Kinoy + Trisha Brown*

One of the historical challenges faced by the spatial arts is that of finding solutions for capturing the flux of occurrences using static forms. In presenting something that moves, what is fixed or figured should keep up an appearance of malleability, avoiding brittleness or paralysis. In other words, how does one give form to the wind blowing through the greenery, to the rippling water on the surface of rivers and lakes, to animals' breathless chase, or to the body's muscular, erotic tension? In this exhibition, what brings Iole de Freitas, Matthew Lutz-Kinoy and Trisha Brown together is the relationship between each work and the movement of bodies in space. Through different paths, the pieces gathered here approach the expressive modes of dance.

Iole de Freitas, who was a dancer since her early adolescence, employed the camera in her work from the 1970s as a device for multiplying fragmented reflections of the body. She registered the fleeting gestures of her own movements in images, which were later reassembled into photographic sequences. The knife, the mirror, the different body parts that appear in these sequences make up the mutilated cast of an open series, tied to primordial psychic materials such as the perennially postponed completeness of the human body.

Since the 1980s, the artist has worked mostly with sculptures and installations. In the *Arruaças* (2022), constructed from polycarbonate sheets and steel stalks and featured in the show, a different path is taken. In passing from images to things, the artist's emphasis shifts toward movement and direction to the detriment of the reconstruction of the body. The sculptures do not weave a volume, nor do they complete each other; they are contorted planes in relation to the room, mutually interrupting one another. Each sculpture is autonomous, but this autonomy is in strict solidarity to the ambient situation constituted by the full set, just as the moving fabric of dancers draws attention to the distances between them, to the intervals and lapses between their syncopated movements. As if responding to invisible air currents, the *Arruaças* instate a network of latencies and possible directions. In walking through the exhibition space, one realizes that these sculptures offer choreographic suggestions and pauses, like commas interrupting the direct order of a sentence.

Trisha Brown redefined contemporary dance. In her choreographic devices, she blended rigid parameters with free improvisation to make clear how "movement reveals structures, and structures reveal movement". Her project involved unmooring dance from the scenic configurations determined by the subordination of gesture to music. From her piece *Locus* (1976) onward, drawing assumes an increasingly prominent position in her creative process. According to researcher and critic Susan Rosenberg, these initially served as scores and notations for the development of her works. With time, they acquire autonomy as records of the physical act of their execution, taking shape as a plastic language.

The works in this exhibition, large-scale drawings made between 2002 and 2006, were done in live performances, in the studio or on a stage. Brown translates the spontaneity and liquidity of improvisation into abstract charcoal graphisms, distributing indexical markings on paper; traces of physical expenditure. These pieces are part of the *It's a Draw* series and bring out the kinship between dance and drawing as modes of inscription, overlaying the "how" of visual experience to the "where" of choreographic space. It is no longer an issue of scores but of transcriptions or translations of gestures on a surface. Drawing acts both as a diagram for choreographed thinking and a map of gestures wrenched free of the body, an archive of transitions with no definite end.

In his work, Matthew Lutz-Kinoy frequently finds support in systems such as architecture, landscaping and the bodily arts to guide his compositions. The organization of peoples' movement in a garden, a public square or a stage is a preoccupation the artist shares with those who project and occupy these transitional spaces. In ample, translucent cloth surfaces, Lutz-Kinoy disperses pictorial incidents as if scoring a dance: organizing flows of color, tangles of lines and figures that seem grasped in a tense instant of dynamic motion. The sum of discontinuities leads to the painting's own body. His pieces are built through superposition and the fluent negotiation of opacity and transparency. Aside from the textile supports, a fundamental part of his "dance" is light, made an integral property of each color he employs, saturating or muting the chromatic weft as the enviroing space also reacts to its transformations.

Lutz-Kinoy has mentioned he borrows the idea of an aerial perspective, positioned directly above the space, from choreographers, allowing for a privileged vantage point for viewing moving bodies. *The Red G Dances Under a Pink Roof* (2002) illustrates this mode of perception particularly well, one that allows for seeing trajectories, transitions and relative distances in empty space, which appears as a reservoir of possible occupations. Similar resources were explored by the choreographer and filmmaker Busby Berkeley, whose iconic sequences of kaleidoscopic synchronized dance in *Footlight Parade* (1933), like Lutz-Kinoy's paintings, show weightless bodies afloat, giving the sequence of motions graphic, pictorial dimensions.

Iole de Freitas, Matthew Lutz-Kinoy, and Trisha Brown meet here as three distinct rhythms braided in a syncopated tempo, both discontinuous and propulsive. Like membranes, the works trace limits and contact points between heterogeneous media – the visual arts and dance – operating exchanges between them, affecting our comprehension of both languages at once, placing them in mutual readjustment. The pieces in this exhibition transcribe impalpable, intangible movement into matter. In an accumulation of syncopes, action is converted into space.