

## **Notes about Asymptotes**

By Katia Maciel, 2014

To think of Asymptotes is to go beyond the Mathematics of the love form. The mathematical combination between two. How many can fit in each of two people? One, none, one hundred thousand, remembering Pirandello, in between multiplication and insanity? After all, each one of us is one, no one, one hundred thousand. And if we place ourselves in relationship to another, the equation is infinity. Between knots and labyrinths, Anna entangles, distorts and scratches us with that which cannot be a web or weft, but lines that are tangent to love and death. History and the void, projection, and reality, work and success, life and suicide. The fragments of a relationship in the mathematics of paradoxes. In the affliction of variations, the impossibility to solve the question: who is it that you want me to be?

The editing and its sequences and repetitions mark the disjunction of the subjects. The couple, and the non-talking and the talking with the director who aligns and dishevels her characters. In her "Playing", to mention our Eduardo Coutinho, Anna presents an invention game that starts on one, two, three screens. From the bedrooms to the spectacle room, continuing dream and nightmare, and the solitude of a life without answers. Fear, pleasure, and pain in days of sleep, low blood pressure, and tomatoes.

"Love me forever or never" by filmmaker Arnaldo Jabor, "The invention of Morel" by Bioy Casares, "A cup of cholera" by Raduam Nassar and "A Lover's discourse: Fragments" by Barthes are pieces that establish dialogue with Anna's writing in the way that she mixes thoughts about love to a form of expanded cinema, a transcinema that conjugates the logic of theatre, the architecture of installation and the use of text as a poetic discourse that insists on the darkness of the room, the film and the projection space.