

**BALLET TANZ – GERMANY, APRIL 2005 MICHAELA SCHLAGENWERTH
UND TRINKT UND TRINKT
AND DRINKS AND DRINKS**

Wagner Schwartz pulls an apron over his naked body, ties it behind his back, then carefully spreads the three-meter long piece of cloth on the floor and lets himself down on it with his naked bottom exposed. As capricious and graceful as a Japanese geisha. During the following minutes he empties a bottle of white wine and, already drunk, manages to be charming as he reels across the floor, trying to maintain his dignity as he struggles to regain his balance. Wagner Schwartz is Brazilian. And his solo is called Wagner Ribot Pina Miranda Xavier Le Schwartz Transobjeto.

Rio de Janeiro is one of those cities that attract every new trend, which is then devoured and digested, just as Schwartz does in his performance. But he doesn't drink only French wine – on the floor before him stands a straight line of glasses, with a typical Brazilian fruit beside each, and in an almost martial way, Schwartz successively squeezes a mango, a pineapple, a passion fruit and a melon and then mixes them with the wine.

Wagner Schwartz divides his performance into five parts: he begins with a first scene on the left side of the stage, then moves into the middle, in the third scene he drinks, in the fourth he shows himself naked to the audience and in the fifth he remains seated in the back of the stage. He has played both the diva and the clown.

In the middle of the play there is the echo of a sad song by Carmen Miranda, who had been loved and famous in Brazil but lost this love, when she became a Broadway star. This broke her heart, Brazilians say today. That direct link between the other and the I no longer existed, had been broken, but surely it is better to have drunk too much alcohol than none at all. Better to enjoy tomorrow.

**DEUTSCHE WELLE – GERMANY, APRIL THE 11TH 2005 PINA BAUSCH
BECAME CARMEN MIRANDA**

In the opening scene, chosen by the Rumos Itaú Cultural Dance program, Berliners came face to face with what must have seemed to them a somewhat daring way of the choreographer's dealing with his own culture.

Schwartz's solo – much more of a performance than a traditional dance – may have disappointed purists, but it showed tremendous vitality in communicating with the traditions of European and Brazilian dance, when Pina Bausch became Carmen Miranda for 30 minutes in Wagner Ribot Pina Miranda Xavier Le Schwartz Transobjeto.

In an anthropophagic gesture, Schwartz mixed French wine with typical Brazilian fruits until he got drunk, in search of the numbness required to transform cultural signs into dance steps – his performance was like an act of linguistics, his body like a shell covered with signs.