

JOURNAL O CORREIO – UBERLÂNDIA, JULY THE 19TH 2004 FERNANDO PRADO

Wagner Schwartz presents his version of danced philosophy and surprises the audience with a peculiar and caustic sense of humor. The creator takes over the world to construct his marginal poetry. The performer transforms daily gestures into artistic ones, managing to reach the very peak of exalted obviousness and of the elucidative to the abstract, and reminds me of the painter Mondrian when he said: if I draw a dog just like the one in the street, I'm not creating art; I'm giving the world another dog.

FOLHA DE S. PAULO – SÃO PAULO, MARCH THE 9TH 2004 INÊS BOGÉA

Transobjeto, by Wagner Schwartz, is a homage to Hélio Oiticica, starting from the idea that by calling an everyday object a work of art, it assumes another meaning. Dressed as a billboard-man, and then nude, Schwartz comically highlights that the role of the audience is to legitimize the work.

POSTED BY IJ SERPENTINE – SAO PAULO, APRIL THE 25TH 2004 MAÍRA SPANGHERO

The political aspect is the key to Wagner Schwartz's show Wagner Ribot Pina Miranda Xavier Le Schwartz Transobjeto. Critical and good-natured, the work questions the position of Brazilians with regard to the relationship of national versus foreign. Transobjeto questions the European hegemony as the main exporter of artistic and cultural trends. In doing so, it analyses the relationships between the colonizer and the colonized, the original and the copy, the centre and the periphery. The very name of the work expresses a certain anthropophagic rootstock, which demands a different structural place for itself. Even though it is not simply about subverting the origin of descent, simply raising this subject justifies the debate. Transobjeto seems to point towards the idea of a banished nationalism, far from its original geographic origins.

**SUNDAY, 02ND MAY 2004
O ESTADO DE MINAS
BELO HORIZONTE
REVIEW: MARCELO CASTILHO AVELLAR**

Transobjeto is not, strictly speaking, a dance show, but a performance. Nor is it a common performance, but rather a provocation. Schwartz begins with a collection of Brazilian cultural milestones, from the Modernists to Tropicalia, and then sets out to digest them, in an anthropophagic way, before the public. The very insertion of the performance into the dance context – which is generally represented by the public, not just as an art of movement, but an art of specific categories of movement – contributed toward transforming Transobjeto into a daring artwork. In an art gallery, for instance, a performer's standing quite still under an umbrella throughout the playing of Caetano Veloso's song 'Tropicalia' (1967) would simply be a repetition of analogous events, better or worse, that have been shown around the world for decades. In the context of a dance festival, the same scene is a contradiction, anti-dance, just like a melody made up totally of the silence of the intervals. Or not. Like John Cage's '4'33"', in which the silence of the artist gave the audience an amplified awareness of the environment's sounds, Wagner Schwartz's above-mentioned scene in Transobjeto, permitted the audience to become aware of its dance, the way we all move unconsciously when a song is playing. It allows us to discover our bodies in contrast to the body of almost eschatological plasticity that the performer presents in the opening scenes of the dance. In other words, Transobjeto builds dance even where we think it can't be, materially speaking. It is a warning for those that are not in the mood for conceptual questions: as a special gift, Transobjeto is one of the funniest things presented on Brazilian stages this year. For those who believe that contemporaneity is something serious, for artists that

concentrate on hermetic research, the very least this performance does is to point to an unexpected direction.

O TEMPO – BELO HORIZONTE, MAY THE 1ST 2004 MICHELE BORGES DA COSTA

In his artwork Wagner Ribot Pina Miranda Xavier Le Schwartz Transobjeto, the creator deals with questions of identity and authorship (...). The human body is presented as a visual plastic instrument, without ever losing the focus on what Wagner considers one of the guidelines of the contemporary dance that is being created in Brazil today: the body of the creator-performer in coevolution with his space, and its boundaries.

**IDANCA NET – NOVEMBER 2004
NIRVANA MARINHO
POLITICS (A CERTAIN SENSE OF POLITICS): IN THE BODY, IN THE DANCE**

Wagner Schwartz (Wagner Ribot Pina Miranda Xavier Le Schwartz Transobjeto) seems to be revealing history, which is unknown to most Brazilians. What is the real role in the history of the arts and the political position of artists played by people like Lygia Clark, Hélio Oiticica, and some other foreign names one has never heard of, such as Pina Bausch, Xavier Le Roy and La Ribot herself?

**JOURNAL ZERO HORA – PORTO ALEGRE, SEPTEMBER THE 20TH 2004
RENATO MENDONÇA**

Transobjeto by Wagner Schwartz is closer to a performance. Totally in command of the stage, Schwartz used surprise and humor to reveal our cultural colonization. With songs from Caetano Veloso's tropicalist phase serving as the soundtrack, he juggled his body, wrapping his nude self up in a ribbon as a gift to the audience and singing a frenchified Carmen Miranda song to show how laughable it is to try to be someone you are not.

DIÁRIO DE PERNAMBUCO – RECIFE, MARCH THE 6TH 2004 TATIANA MEIRA

One of the creations that established the most empathy with the public in Rumos Dança 2004 was Minas Gerais' Wagner Schwartz's Transobjeto. Which made the audience roar with laughter and brought him a standing ovation, at the end of its thirty-minute presentation. Divided into four modules, the work uses objects and symbols that gain new meanings in his performance, for being outside of their usual context. In his performance, with Caetano Veloso's music as his soundtrack, Schwartz contorts himself, mixes wine and fruit juices in wineglasses, savors some coconut water. And also makes fun of whoever criticized him for being frenchified.