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The particular shape of a whirlpool of foam on the waves is always the result of a discontinuity due to antagonistic forces in liquid movement. These forces tend to burst the symmetry of the movement and firmly face the opposition of those who seek to stabilize it. This always results in an eclosion, in an abrupt discontinuity, in a catastrophe in the movement. The mystery of it lies in how it sometimes manages to retain its shape, particularly when the structure manages to remain unchanged.

Scientists like René Thom explain that every shape must be linked to a movement, a particular dynamism and to discontinuity, which in turn, begets the possibility of a structure. But this possibility only occurs when, despite the discontinuity and as a result of the violent instability of the former order, the shape itself produces a relatively stable dynamic structure. The tremor, the fragmented and convulsive movement and the fissure that insists on camouflaging itself, is what happens to Wagner Schwartz in Piranha.

The whirlpool-body provokes the eclosion of words (or is it the other way around?), constantly threatening to collapse. There are internal and external variables, but the theory that appears is nothing more than the universal unfolding of a singularity. The body that migrates, the voice that silences, the phrase that does not complete itself, the noise that organizes, the expression that runs like a secretion, the loneliness, the loneliness, the loneliness, the loneliness.