

Choreographer, linguist, dancer, performer, interpreter, Wagner began his artistic life in Uberlândia [Minas Gerais\_Brazil] and now lives in Paris, after having spent three years in Berlin. The main axle of his projects is Paris-São Paulo-Uberlândia, but he goes wherever research and creation may take him. His moves around the world start from his website and at a certain time there will be Wagner, in person, in residences for artists, spectacles, festivals, newspapers, presenting his works.

### **PIRANHA\_ “A QUEST THAT FOLLOWS ITSELF IN TIME”**

Wagner Schwartz has developed and continues to develop his choreographic research subsidized by the Programa Rumos Itaú Cultural Dança 2009/10. PIRANHA consists of a series of works presented in March and December of 2010, in São Paulo, amplified by links, in which the artist offers texts, videos, movements and typographies. He´s an itinerant, portraying cycles, transforming himself incessantly into each one of them, as if he were just one, but fast, intense, aggregating at the same time that he is changing. And he involves the reader, the spectator who is experiencing the moment of PIRANHA, and may even end up identifying himself with it.

**LB: Wagner, the structure of the performance of PIRANHA represents moments of a set of experiences that appear to be a work. Tell us about the themes raised in this dramaturgy.**

The most accessible themes of the work are the intercultural relations of a foreigner in places to be recognized by him. A foreigner distanced from his formal circle and, in cultural exile, experiencing the possibilities of living, surviving or even surprising. Piranha is the day-to-day metaphor in a strict process of translation.

**LB: How did you decide that the fish piranha was going to be the interpreter/metaphor of your research, focusing on the anthropophagy of the nineteenth century, which, in your opinion, has become more of an endocannibalism?**

Piranha is an international name full of information that has been aggregated over time. This name was the most important choice I made for this work because it represents the symbolic reduction of the experiences I had during the last four years of my journey through São Paulo, Berlin and Paris. In these places the Piranha is known for its ferocity, potency and distinction. In this case, as the Brazilian cultural relationship no longer reduces itself to “eating the other” (an idea developed by the Brazilian Oswald de Andrade, in 1928), because now I’m the other among the others, I mean we occupy the same globalized space, the relations have changed their perspective. We have all become “others”, part of a band, and the metaphor of the Piranha-body has potentialized this discussion.

**LB: In 2011, when will PIRANHA be presented on Brazilian stages?**

The première of the show “Piranha” and of the film “Piranha: Dramaturgia da Migração” (Piranha: The Dramaturgy of Migration) will be on the 14th of May in Porto [Portugal] during the “Fábrica de Movimentos” (Factory of Movements) Festival. Gabriela Gonçalves and the Núcleo Corpo Rastreado/SP [producers] are still working on the agenda for Brazil.

**LB: On making your partnerships with friends, artists, and researchers, you are networking. Tell us about an episode that surprised you during one of these moments of exchange and synergy.**

The piranha is a fish that lives and attacks in a band. I myself have become very moved in this research, by the details that I learn about the life of this animal in particular and by the metaphors that arise in the relationship between the collaborators and myself. They are few, but very present. We walk in band even when as often happens we are quite distant from one another. The relationship doesn’t end in dichotomy both near and far but dilates itself, along with the time-space involved. One of the most recent surprises occurred in the contact that I made with my former literature professor Aldo Luís Bellagamba Colesanti. He is one of the living masters of Brazilian

Literature. After years of not seeing or entering into contact with him, I sent him an e-mail with the text that is part of the film “Piranha: Dramaturgia da Migração” (Piranha: Dramaturgy of the Migration). There was a prompt answer, and I think I can share it with you: “Very interesting the fact that your important metaphor – PIRANHA – should swim greedily in a dry syntax. The impression that I had the whole time was this: that nowadays we swim – in any part of the world, in dry water, if we are fish...”

**LB: Wagner, which feelings dominate you as you struggle with the Piranha?**

“– Don’t ask me what I came to do here. This is a very difficult question.” This is one of the phrases that is in the film, and just may be the one that comes closest to this state of confrontation between the body and the images of its mind. The choreography is made up of the most intimate relations with the fish-man symbolic universe, which produces voluntary and involuntary sensations. The movements adjust themselves to this cruel and at the same time pacifying process.

**LB: When is Piranha you and when is Piranha the other? Or does symbiosis predominate?**

What predominates is semiosis! Semiosis is a flux that never interrupts itself. And it exists because a sign is always producing its continuity. Everything that is placed in the world follows its own path, which is precisely to produce its continuity. Semiosis is the name of this flux that never dries up, stagnates. Because even when something dies, its very death continues producing its continuity. That which disappears does not become something that never existed. That which disappears remains in the form of what disappeared.

**LB: Wagner, your fragmented movement manages to transform instability into contemporary stability: continuous change, everything unfinished or procrastinating the end that never arrives, always invaded by something new; but a singular phenomenon is that you manage to maintain a structural chain. What is the working routine you use to achieve this result?**

There is no working routine. This word is very dangerous, just like the concept of “new”. There is a spontaneous relationship between the things of the world and myself. They are alive and so am I and you. They have a movement, and so do you and I. I believe that what is tireless, and what you may call structure, is the choreography I do of that which is possible in our time. Its complexity demands time, technique, study and confrontation. A direct relationship with its entities, with its objects.

**LB: A look at yourself and a word that sums you up.**

The band-and-the-reclusion.