



ANTRO POSITIVO

THEATRE AND THINKING
BRAZIL · PORTUGAL

Dimitris Papaioannou

Daniel Macivor
Romeo Castellucci
Thomas Ostermeier
Christiane Jatahy
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ENGLISH VERSION · EXCLUSIVE INTERVIEWS

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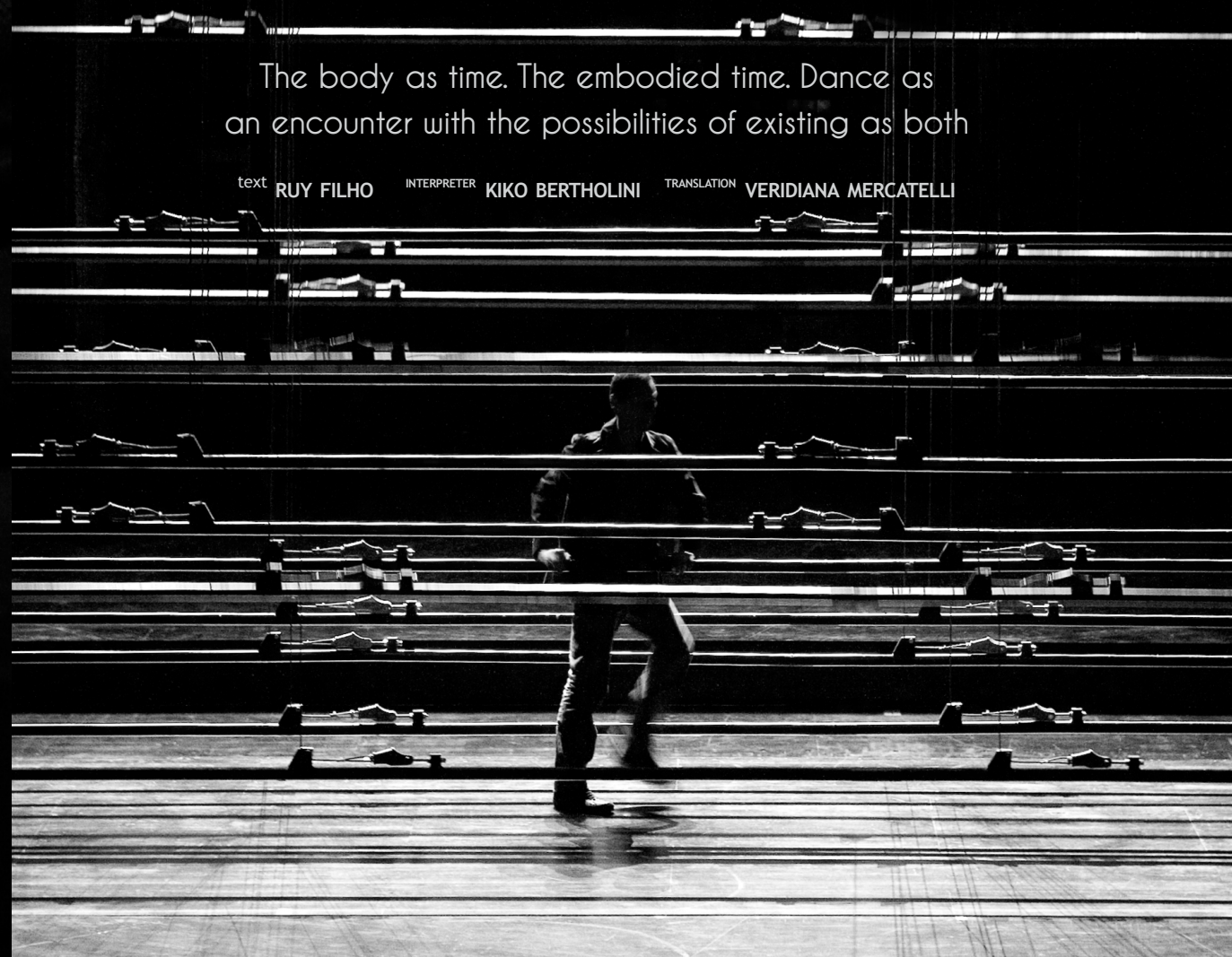


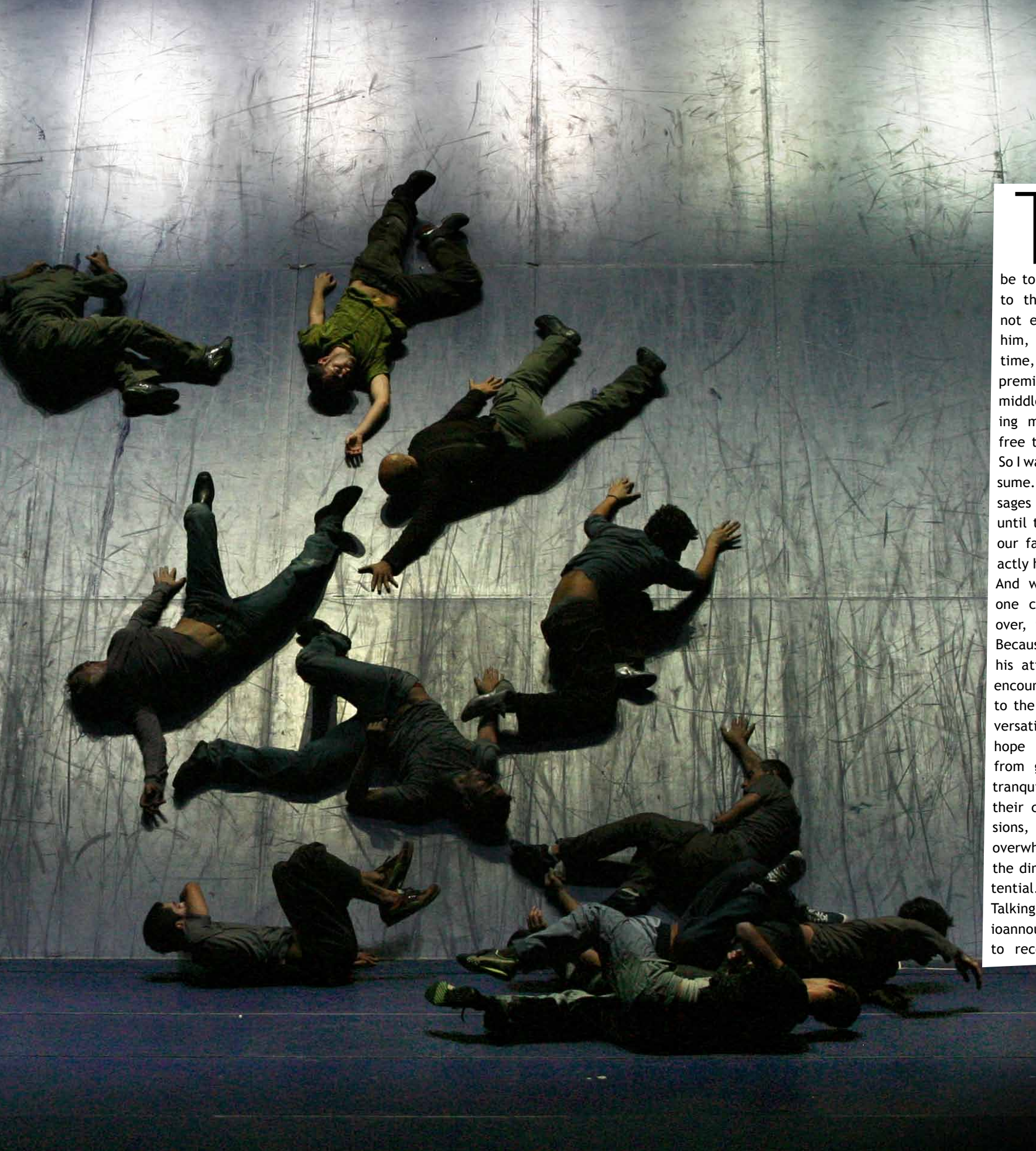
DIMITRIS

PAPAIOANNOU

The body as time. The embodied time. Dance as
an encounter with the possibilities of existing as both

text RUY FILHO INTERPRETER KIKO BERTHOLINI TRANSLATION VERIDIANA MERCATELLI





The first contact with his work determined how important it would be to bring this encounter to the magazine. It was not easy. Not because of him, but because of his time, because of his new premiere which was in the middle of the way, for being more on stage than free to the virtual world. So I waited. Anxiously, I assume. Six months of messages and interruptions until the calendar was in our favor. Dimitris is exactly how I imagined him. And what could be just one certainty is, moreover, the best of them. Because the delicacy of his attention during our encounter was crucial to the depth of our conversation. Because you hope for exactly this from great artists, the tranquility of exposing their concerns and passions, while their work overwhelmingly explode the dimension of its potential. Man and work. Talking to Dimitris Papaioannou made it easier to recognize

both and their sum is what we can call artist.

There wouldn't be any other first approach than the body. The Greek choreographer and dancer who has already worked in a great spectrum, from assistant to the American director Bob Wilson to being director of the opening ceremony of Olympic Games, considers the body to be the most complex existing machine. So let's go there. "Primal Matter", one of his most recent works, formalizes the composition of bodies recreated from a combination of their images, and for Dimitris the body should be treated as a battlefield on which it is necessary to understand the individuality of each one of them.

The discussion is not new, of course, but the fresh approach in his work looks into another way, a way that adds more interesting flavors to the discussion. In Brazil, Helena Katz and Christine Greiner



In the preceding pages, portrait of Dimitris by Elissavet Moraki and scene "Nowhere", 2009, in photo by Marilena Stafylidou. Here, "2", 2006, by Lila Sotiriou.



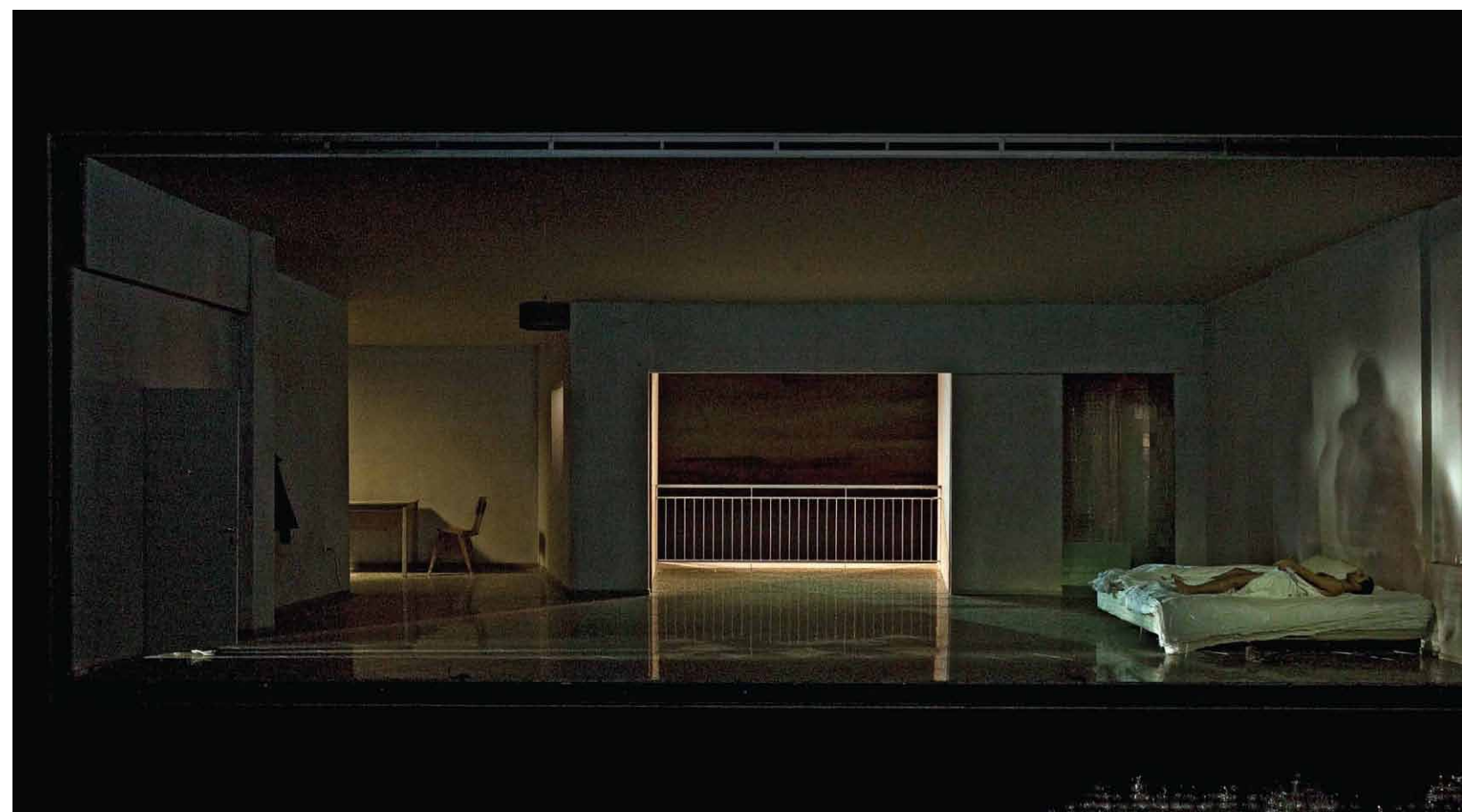
“YOU ONLY UNDERSTAND
ART WHEN YOU UNDERSTAND
THE CRACKS OF TIME “

built a sophisticated discourse on bodymedia, which was named to emphasize the distance in the dichotomy that separates mind and body, understanding the body equally as a subject and not just as belonging to a subject. That is what changes everything. But if on the one hand the idea of a subject is increasingly called into question, then it is also necessary to equally distrust the body subject, or where the subject can be replaced in the concept of a body extended to another. In this sense the bodymedia stops being a medium to it-

**Scenes of
the spectacle
“Inside”, 2011,
in photo Marilena
Stafylidou.**

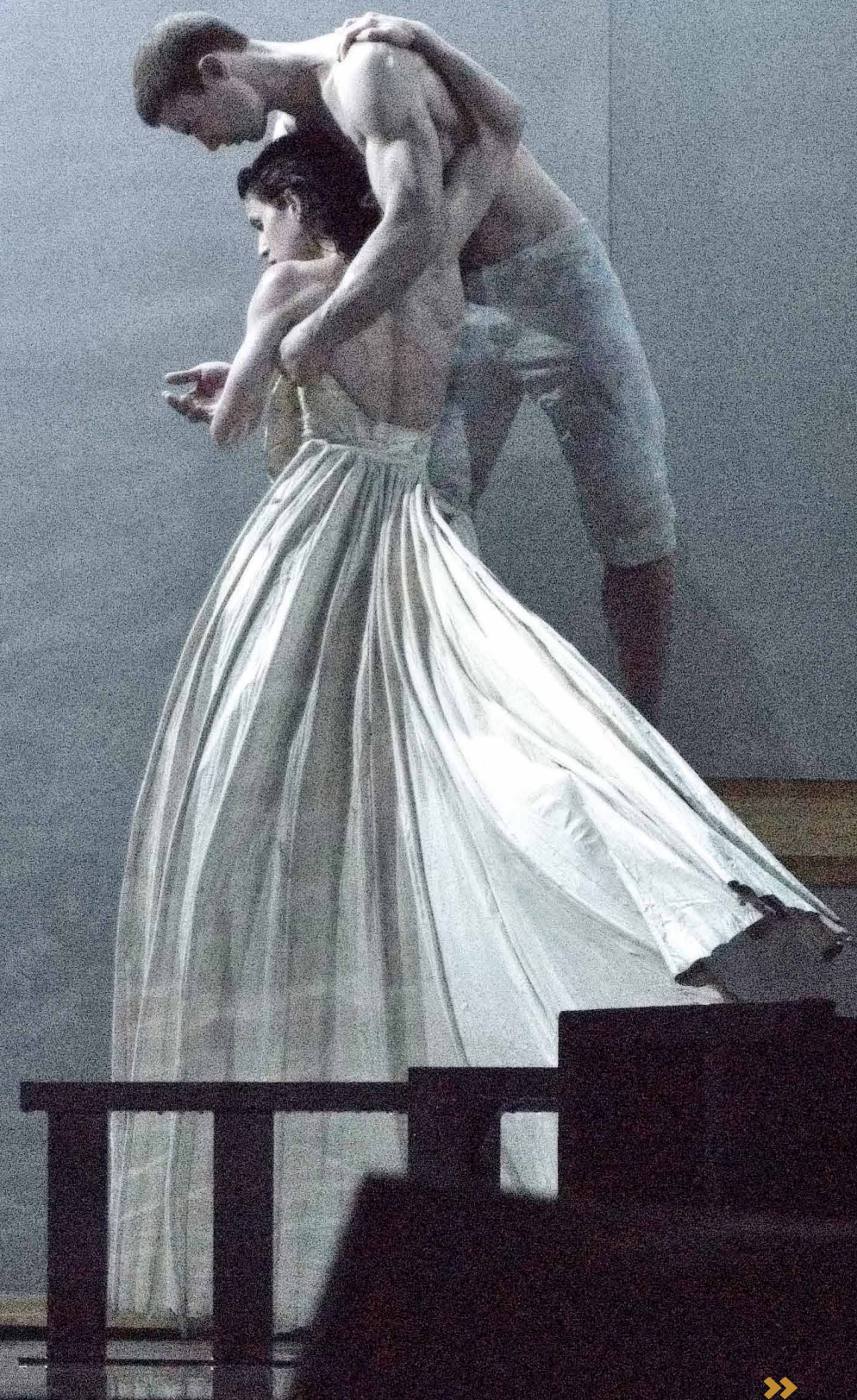
self, like the reflection initially suggested, to be expanded to a biopolitical body which, not necessarily, turns into a mediatization of the politics which it represents.

Such distinction is essential to understand how different Dimitris' work is from the foundations which support a good part of the theory of contemporary dance. “I would not know how to separate the person from politics”, he affirms, because the demonstrations, both political and personal, are, above all, con-



"ART HELPS TO FILL
THE EMPTY TIME. ART
ACCOMPANIES IT."

His production of
"Medea" in 2008,
photographed by
René Habermacher.



structured by experiences of the body. So dancing also means, in his creations, to build relationships between bodies. Dimitris explains that politics are not represented in each of the participants, the whole thing is not so straightforward and predictable. „The creation of political results lies in the reading of the provoked relationships, in the observation of how the relationships are understood.

Therefore, if the subject configured in Dimitris' dance is the manifestation of an extended subject and not necessarily a medium, it gets closer to the base of the theory of bodymedia, which supports the look as a form of power in which the other is constituted. Dimitris redirects the dichotomy and brings the constitution of the body as another to attention, not anymore the observer as the other. So it is necessary to recreate and to represent the body, either as a structure or as a narrative.

We can say, to him dancing is, first of all the announcement of a process in which a possible political perception of existence is created. This is what inverts and paradoxically confirms the



bodymedia theory treating the body not anymore as a representation of something, but as a tool of constructing the possible representations of itself, from their own perceptions. The medium here is not the body anymore, it becomes the dance itself. And the subject is the totality of what is made to exist.

To Dimitris communication becomes essential to the process. Not necessarily in its informative quality. Maybe that's why he doesn't have difficulties communicating without words. And he affirms, like in painting, that dance can also create thoughts without the use of speech. Developing mechanisms to generate more interest every time. That's the point. It is necessary to create a certain suspense about the procedure without worrying to relativize the issue for its utilitarian expectations. He reached the possibility of not waiting for the audience's reaction, which has become in-

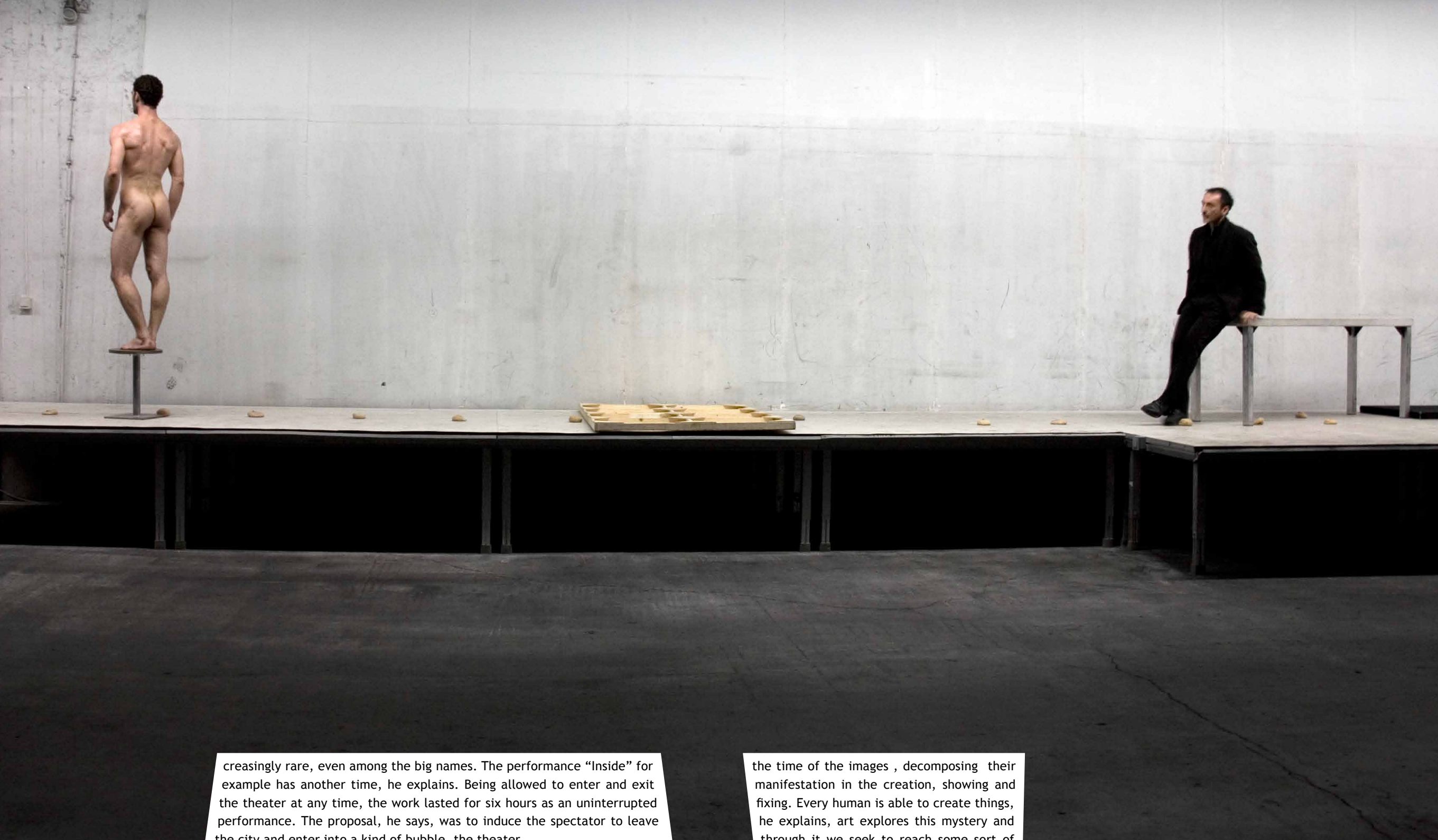


“Medea” in photo by
René Habermacher.

“ART IS A USELESS
MATERIAL, ESSENTIAL
TO THE SOUL.”

The look of Rene
Habermacher on
“Medea”.





creasingly rare, even among the big names. The performance “Inside” for example has another time, he explains. Being allowed to enter and exit the theater at any time, the work lasted for six hours as an uninterrupted performance. The proposal, he says, was to induce the spectator to leave the city and enter into a kind of bubble, the theater.

Acting on the temporal perception and the familiarity with time has a larger dimension in his opinion. Art helps to fill the empty time that we all have, living with ourselves. In other words, it gives you company. In his point of view, art can only be truly understood when one understands the cracks of time. The complexity in this argument, however, increases when you recognize that each person has their own time. This fragmentation of perception requires the artist to think of time as sculptural material, and shaping time becomes the function of interpreters. And as everything that is revealed is image in itself, Dimitris organizes

the time of the images, decomposing their manifestation in the creation, showing and fixing. Every human is able to create things, he explains, art explores this mystery and through it we seek to reach some sort of understanding of what it is and how you should deal with life.

Among the possibilities of this construction is the capacity to create discourses through the use of choreography. Abstract or formal are choices. For him, however, absurd simplicities turn into excessively abstract images. He prefers to include in

The spectacle
“Primal Matter”,
2012, click of
Mary Petinaraki.



The look
of Nikos
Nikolopoulos
on the
“Primal
Matter.”



“YOU WOULD
NOT KNOW
HOW TO DO
POETRY WITHOUT
THE BODY.”

his work shape, optical illusion, the inducement to be the image which belongs to a discourse, while what it reveals is the potential expansion of another observation of existence.

Asked if this movement is able to build another mythology of the contemporary, Dimitris agrees, explaining that the recurrent use of classical mythology in his work is almost a cultural obligation, a kind of neurosis for Greeks. What he acknowledges to stay forever is the tragic condition of the subject, also amplified by mythology in creation. Clearly both aspects, the mythologizing of the contemporary subject and his tragic condition, reflect equally the socioeconomic situation of his country. This is also the reason why it would be

impossible that such reflections do not show in his most recent works.

The presence of the tragic is, in a way, also in its existence as a state of loneliness. The loneliness that devastates the individual, Dimitris calls it a kind of sad eroticism that can only be changed if you change the meaning of the separation which creates the loneliness and its erotication by multiplication, and this is made in the sphere of love.

To the dimension of contemporary mythology we will certainly not have any access. On the contrary. Every assault on its recognition is farcical. You can not recognize a mythology during the manifestation of its basic formulations. What we can notice is just its beginning. And our time yearns for this. To modify the existence through improving the human, the dissolution of the subject, the traditional spheres of what is recognized by society and economy. Obviously a process that began centuries



“Primal Matter”,
in photo Miltos
Athanasίου.





Scenes from
Nowhere, 2009,
in photo Marilena
Stafylidou and
Alekos Yiannaros
respectively.



ago and which today raises its power as a mythical structure for the specific conditions of living.

By allowing that distrust circulates in his work, Dimitris extends the language of dance to the territory of the probable. There are no affirmations but experiences of certain qualities of energy in the form of discourse and aesthetics. This is a process he discovered while creating his own comics. The language of comics influences him very much, he reveals. And the energy that is expressed in comics is what he would like to do with people. This partly explains the sketched bodies in his work, the architectural environments, the structures used as three-dimensional interventions of the narrative space.

The work of Dimitris offers small frames of images, specific portions of the demonstration of a discourse in which a body reveals itself as an experience with the encounter of existence and time. The sketches dance. As we watch and coexist with the universes, we remain absorbed in their realities facing the inexhaustible creativity of a unique and essential artist.





Spectacle Nowhere
in photo Marilena
Stafylidou.





DANIEL MACIVOR

The inventor of
a new way to
recognize ourselves
as humans

text RUY FILHO

photos ROBERTO
SETTON

INTERPRETER RACHEL
RIPANI

TRANSLATION VERIDIANA
MERCATELLI

Dramaturgy is more than just a strategy, a language feature, to know how to tell a story. This is relatively simple. But it doesn't mean that it will work well or achieve excellent results. Quite the contrary. The writing restricted to the strategy sometimes manifests itself empty of content and signature. When sustained only by language it runs the risk of turning into an equally superficial aesthetic exercise. And good stories can be obtained in a thousand ways, what by itself does not determine great discoveries. Dramaturgy, therefore, depends on something more to consolidate as a tool. And it starts exactly in accepting dramaturgy as a tool. By dramaturgy a perception of the world determined to aesthetics, concept and methodology becomes visible. Real dramaturgy, the one in which originality is possible in each of the already mentioned vertices, is rarely to be found. Imagine good dramatists. Imagine, moreover, the one who makes your view of the world something so genuine that it turns language into what is just his way. They are few and rare. And each period reveals its few dramatists. Because for every moment it is necessary to evoke a scene that holds the perception and at the same time is able to construct a unique dialog in the encounter. There are many moments in which a dramatist emerges, but not his director. Or great directors, but limited to superficial writing. That is not the case here. Enrique Diaz presented us Daniel MacIvor. There are three of the staged performances of the author until today. And they are three immensely rich results, capable to offer us the greatness of an absolutely unique writing. So we went to him. We spoke. We laughed. We talked seriously. And we laughed. It was more than just a chat, we exchanged ideas and reflections. Backstage at the SESC Pompeia, where Cine Monstro would be presented, this time with the presence of the author, Daniel allowed a deep dive. And sometimes the wish was exactly to let me drown among such agitation.

There was a preview, that's true. A day earlier, during the reading of a recent text of his, Daniel and Enrique talked with the audience. I did not introduce myself. I preferred to remain anonymous and to absorb everything I could for our moment. There was a talk about how to draw the characters without disclosing their history and characteristics completely. And it was precisely this point that we jumped into our dive. About the provoked absences, I ask him if they are not attempts to find the essence in recognizing the human. Something like being incomplete or concealed could expose us through the absence to the most precise dimension of what defines it, but for not revealing itself, it becomes untranslatable in words and representation and essence. Daniel begins arguing that man, somehow, seeks a feeling of connection with something. This is the basis of his observation about the other. It is the presence of this sensation which explains society and behavior, he continues. However, there is the fear that the connection truly happens while paradoxically the fear of being alone exists. This dispute between desire and aversion of connection requires man to replace the reality with a fictionalization of his existence. >>

Photo essay in dependencies of the the SESC Pompeia in São Paulo.



And for that, the possible solution is theater, he affirms. "Theater gives us participation, gives us ourselves."

For Daniel this is the argument why metalanguage is so present in postmodernism. Being on stage is a way to regain recognition of your own humanity. But it would be necessary that the recognition be immediate for us to access the present, and the cognitive sciences show that between the perception of something and its recognition we are three seconds away from reality. Which means that we live a continuous state of belief about the past and not about present, and of the capacity to recognize ourselves as real. In his texts the past exists as history, knowledge and recognition, almost like a structure. Asked if to him the theater would be the deepest experience in the construction of possible pasts, Daniel replies, after a period of silence, maybe three seconds, that everything in the world should be in those three seconds.

He advances by putting into question the fact that man is very attached to the material world. In his point of view, the metaphysical and the immaterial consider themselves as necessary opportunities. "Thought has a presence in them," he explains. Understanding thoughts also as ways of possibilities and

Daniel on photo shoot inside the set design and lighting your play *Cine Monster*, directed and performed by Enrique Diaz.





lines, Daniel mainly exposes the structure of his writing. His texts can be seen as overlapping lines, structured in a way to compose accurate sketches of characters and moments. In tracing the possible image to an identity, the author presents another quality of the discourse. It is no longer to translate someone or something, but to sustain in the presence of space between the exposed lines the human dimension and the event as action to time. What Daniel writes, finally, are more the choices of traces in white than the definitive risks. Thus allowing an abundant range of reading and recreations.

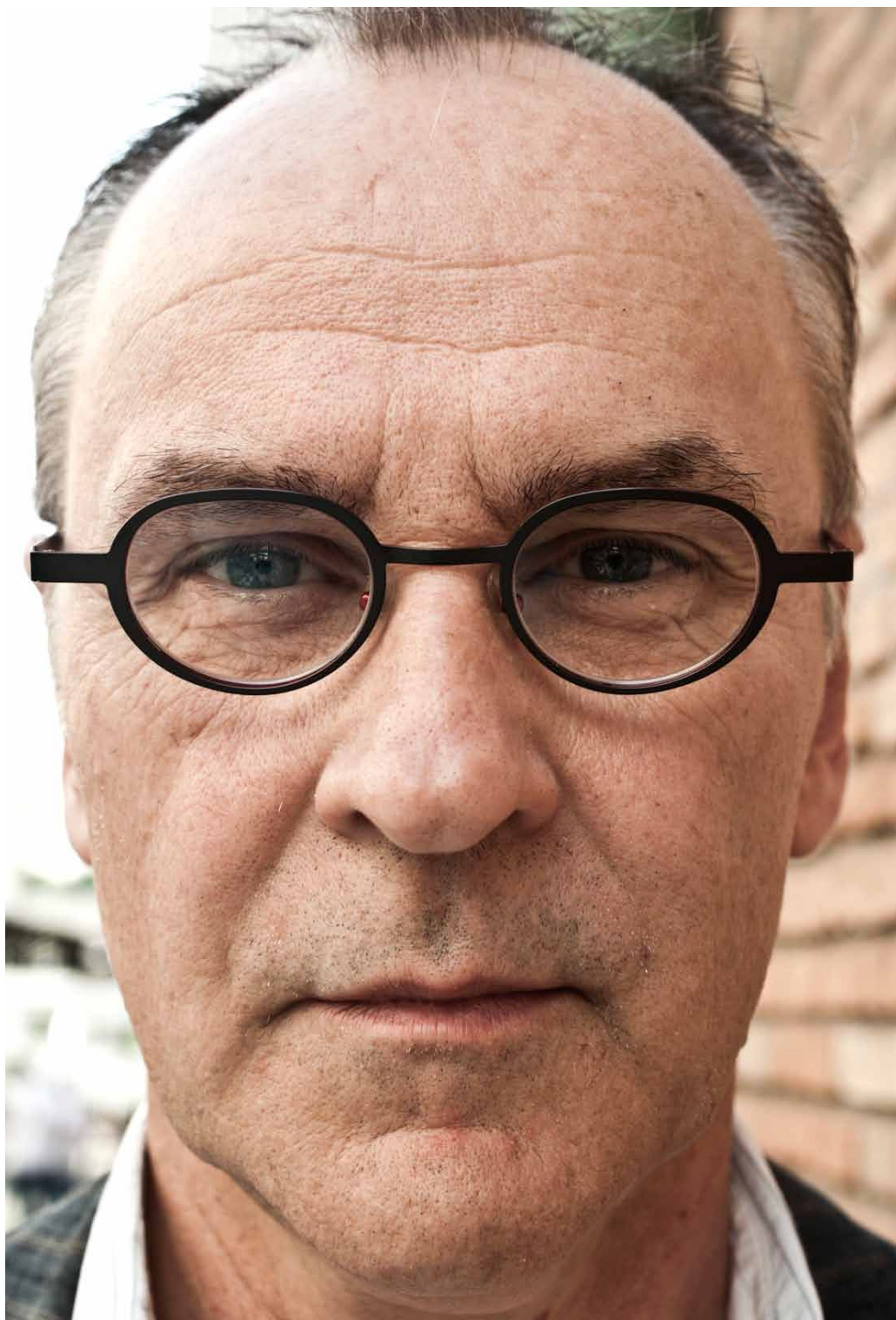
For this dramaturgy of the spaces between the lines, it is necessary to understand the new time that manifests itself from this immateriality and metaphysics. Time being the plural expression of events and attendance, it is the theater that rereads its configuration as a narrative structure. For him, theater is a time camera in which the narrative moves by columns in simultaneously occurring events. In other words, the time should now be understood as a vertical construction, no longer linear and horizontal as we know it. This reversal also turns narrating from linear and consequential to coincident and multitemporal.

The perception of why theater remains as a possibility for man converses with his argument during the previous debate, that what exists would be the interval between birth and death, life. However, I teased him with bringing up Freud, this existence would be the slow start of the process of death. Daniel agrees and modernizes the Freudian saying of an “exciting process of death”. For him, theater is part of how much the process of living can be exciting.

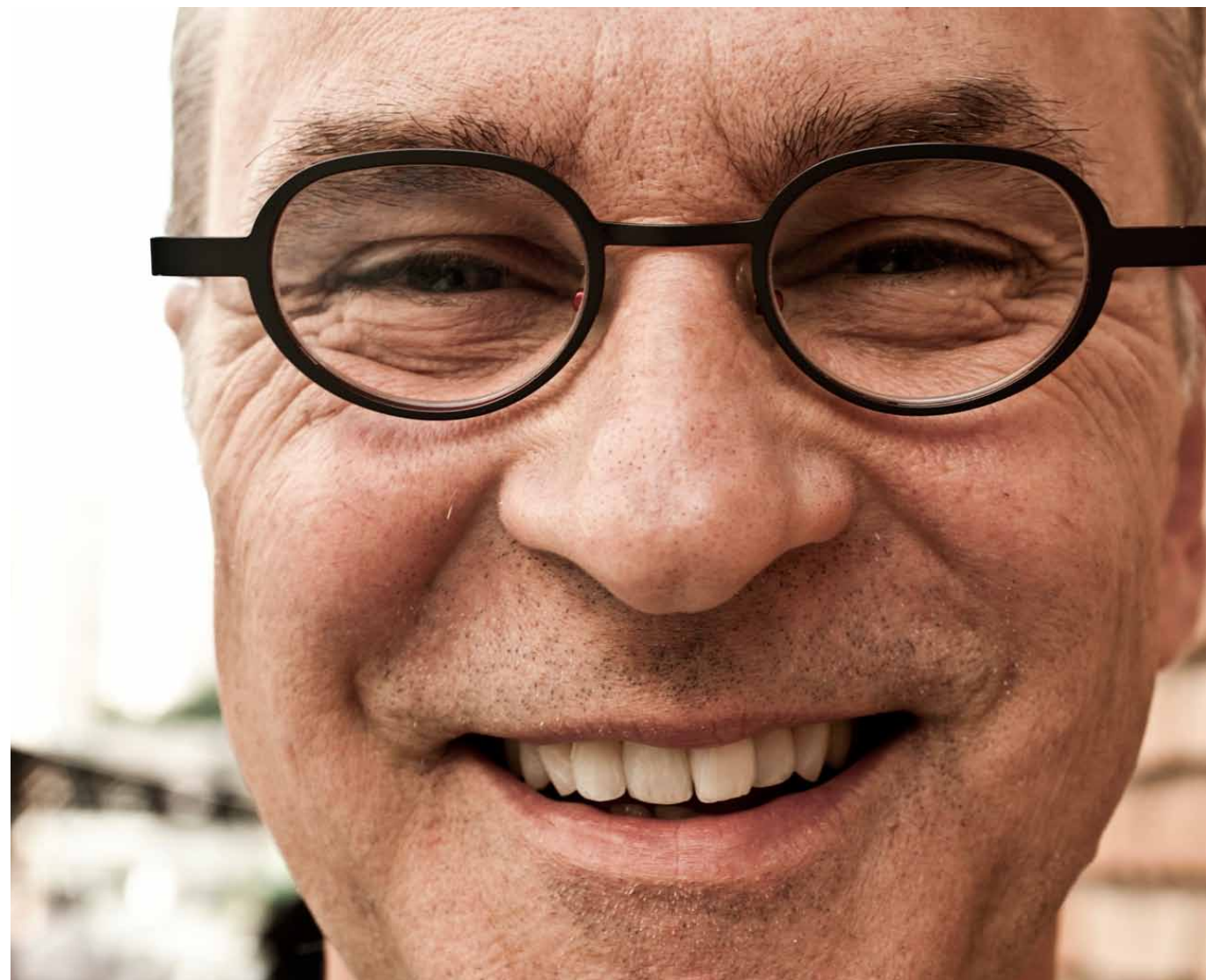
He talks about liking the object of theater, so he is interested in increasing the feeling of an artificial environment. Exposing the stage and light, he raises time to a true and an authentic dramatic action. This authentic artificiality is what re-sizes the theatrical event to reality. They are forms of energy that can not be created nor destroyed, he explains. And the function of theater is to be like a power plant, to be the instrument by which the energy contained in this construction of reality arrives in the other, he concludes. This way, the excitement of living becomes its own dramatic expansion, exposed like an event of existence.

Living in Canada, Daniel chose to move away from the city and live in nature. It may seem like a purely pastoral action, but turns out to have been exactly the opposite. Some of his sweetest works emerged in the big city, the dark, in the forests. By moving away from the major centers, isolation helped him to be more true, which he calls a perfect state of being. For Daniel, the brutality of the city is superficial, while in nature it is deeper, like a worm eating. What differentiates the existence between one environment and another also reveals the face of our humanity. It is like this that we are perfect, he says, in melancholia. This state which, unfortunately, is interpreted differently today. We live in a time in which happiness is treated as a commodity. Melancholy became something negative, and both took opposing positions, which is not necessarily true. It exists a concrete and noble being when speaking of happiness. Someone is making money from it, and I don’t know who it is, says Daniel ironically. The second issue raised by him refers to an induced necessity of being happy the whole time. This, for him, is one of the reasons of our miserable existence.





“THE FUNCTION OF THEATER IS
TO BE LIKE A POWER PLANT.”





“IF WE WERE IN THE
THEATER FOR YEARS,
WE WOULD NOT
GROW OLD.”

In this misery that plagues us for making happiness a product, perhaps the way to go is to find in the other, aspects that resize your memories like genuine access to true feelings. Then I ask him if he prefers the memories of another or to invent memories. Daniel is straightforward to choose the second option. To him, our memory is false, because we color ourselves. Everyone that presents its history makes it in the most appropriate and relevant way to serve other interests. Just as the memory of historians are contaminated by their desires and fears, we also go through such sideways. “We are all historians and we need others to tell our story”, the conclusion he reached especially with the development of an opera and libretto which deals about Hadrian III.

The writing of Daniel, however, is not set as a condition of constructing the political discourses. The writer claims to have difficulties in dealing with politics. And I disagree. I tell him that to recover the understanding about humans is the most important political manifestation in art, what makes you review your position and accept your dialogue with the political situation of the subject. The human question can not be denied in dramaturgy, he says, but politics needs to be received by it without ideologies. In other words: it is necessary that theater presents itself open to contradictions, because only they will be able to generate a wider configuration of what may politically be man, since such a stance has to determine the project of what might be our humanity. “At the moment you say you’re wrong, you stop hearing.” So it takes a certain amount of forgiveness and submission. I bring him the coherent words of two of the ➤➤



“WE ARE ALL HISTORIANS. WE NEED
THAT OTHERS TO TELL OUR STORIES.”

greatest thinkers, the German Habermas and the French Derrida who, in New York after the attack of September 11, casually concluded that all forms of forgiveness would also be a kind of a self-assertion of superiority, and that it would be necessary, therefore, to take the limit of equality between the fractions to not accept what happened. Daniel explains that in his view, every act of submission can be political and direct, as far as the aggressiveness can demonstrate the opposite of its appearance. Like loving someone until you kill it, he exemplifies.

“In on It” premiered in New York two weeks after the attacks. The response was as if the show had been written for them. The projection of this feeling through the audience became part of the show forever.

There is a lot of building of dramaturgy in the way you put certain meanings in a work. The question is in the difficulty of accepting the enhancement of everything. Daniel teases when he affirms that if you want to feel more, you must feel everything else. However, we seek with a certain exaggeration the expansion of what suits us, as we avoid experiencing entirely all that is offered to us. There is in cruelty somewhat of a pleasure and a delight, he says. Therefore, in his stories, cruelty arises more like an image of what potentially will be. This dynamic of offering the possibilities and not the answers, is also a certain tool of showing the existing cruelty itself in the spectator. All that is left is the condition of imagining. And nothing is more cruel and free than this choice. Daniel explains that a fact begins to develop from what one wants from it. In short, you can take the story, but you do not disappear.

To represent the human that we insist not to see, and by it to unravel the extent of our limits and consequences, as well as dreams and freedom. This is the universe brought by Daniel Maclvor. They are strong, ironic texts, poetic in the way of submerging our inside. And they are also architectural powers of a precise and original writing, in which aesthetics, concept and methodology offer ways for us to occupy the stage with new resources. If theater can recover the reflection of being, then Daniel mirrors what is concealed. And in diving to untranslatable infinity of the human he makes the most innovative narcissistic picture visible. Reading Daniel is translating the face of what we pretend to forget. What now would be essential. Then came the meeting with Enrique Diaz. And the stage became the possibility of the form, lacking the limit of infinity. Each epoch had its few. And every few their pairs. Daniel and Enrique are there. And it seems to be just the beginning. Prepare to sink even more. ➤➤

A close-up photograph of a man with glasses, holding a camera with a bright light source. The light is very bright, creating a large, warm, orange-yellow glow that fills the lower half of the frame. The man's face is partially visible, looking down at the camera. The background is a plain, light-colored wall.

"THIS WAY WE
ARE PERFECT. IN
MELANCHOLIA.
BECAUSE WE ARE
TRULY HUMANS."

Daniel shoots
Roberto Setton,
while it is clicked
by photographer.





PHOTO PEGGY KAPLAN

CASTELLUCCI

ROMEO

The image needs a hidden word to renounce to the obvious

text RUY FILHO interpret NATHALIE MALVEIRO translation LUISA MICHELETTI

f it is necessary to look at the contemporaneity through new optics to bring proper values to the understanding of what is, in fact, our time, it is the artistic's responsibility to search for parameters that can dialogue with those perceptions. And, undoubtedly, one of the most significant sceneries of today happens by its tragic design.

So how can art translate that without being limited by mere reductionism or an illustration of this tragic existence?

One of the main ways to achieve this goal is the search for another formulation of relationship with the spectator.

For the matter, investing on the formation of the scenic aspects becomes paramount. Many are the current artists engaged on variations of these possibilities.

Antro+ invited one of the most representatives and significant creators of the contemporary scene to deeply reflect over those questions. Romeo Castellucci received us and had been available to the conversation and attempts to find the means so we can dive even more on the quest for our representation.

For the Italian director, the poetic is an answer to the aesthetic tension of the crisis - fundamental aspect for the western theatre. That is because the poetic experience offers the spectator the encounter with language, while traditional structures limit the acquaintanceship to not experimenting it.

Romeo talks about the risks of building pseudo ways of knowing in art, shaped structures to their success, since the certainties consolidated as structures require from the gesture of creating some reaction to what was crystalized.

For him, theatre needs to be understood as a damaged place, away from resigned forms. And rightfully so, available to be the scenario of a poetic occasion.

It's a fact that this kind of thought comes from particular choices. There will be those who define themselves using rhetoric and those who overcome the speech by recognizing the aesthetic importance. But, at no time the director refers his choice as aesthetic, but as poetic. That increases the presence of both the image and the word in the construction of the scene. Castellucci also explains his search for a word that renounces communication, but creates silence. This space of ours, born from the use of poetic word, structures its own geographies of representations, by means of a precise geometry capable of conducting and touching the spectator in different ways, "epidermical manner", he says.

Not having the obligation of communicating content can suggest certain problem of discursive coherence. However it is important to understand the range achieved with such a choice. Coherence, in a certain way, reduces the understanding of a given and stable reality. Whether by aesthetically for-



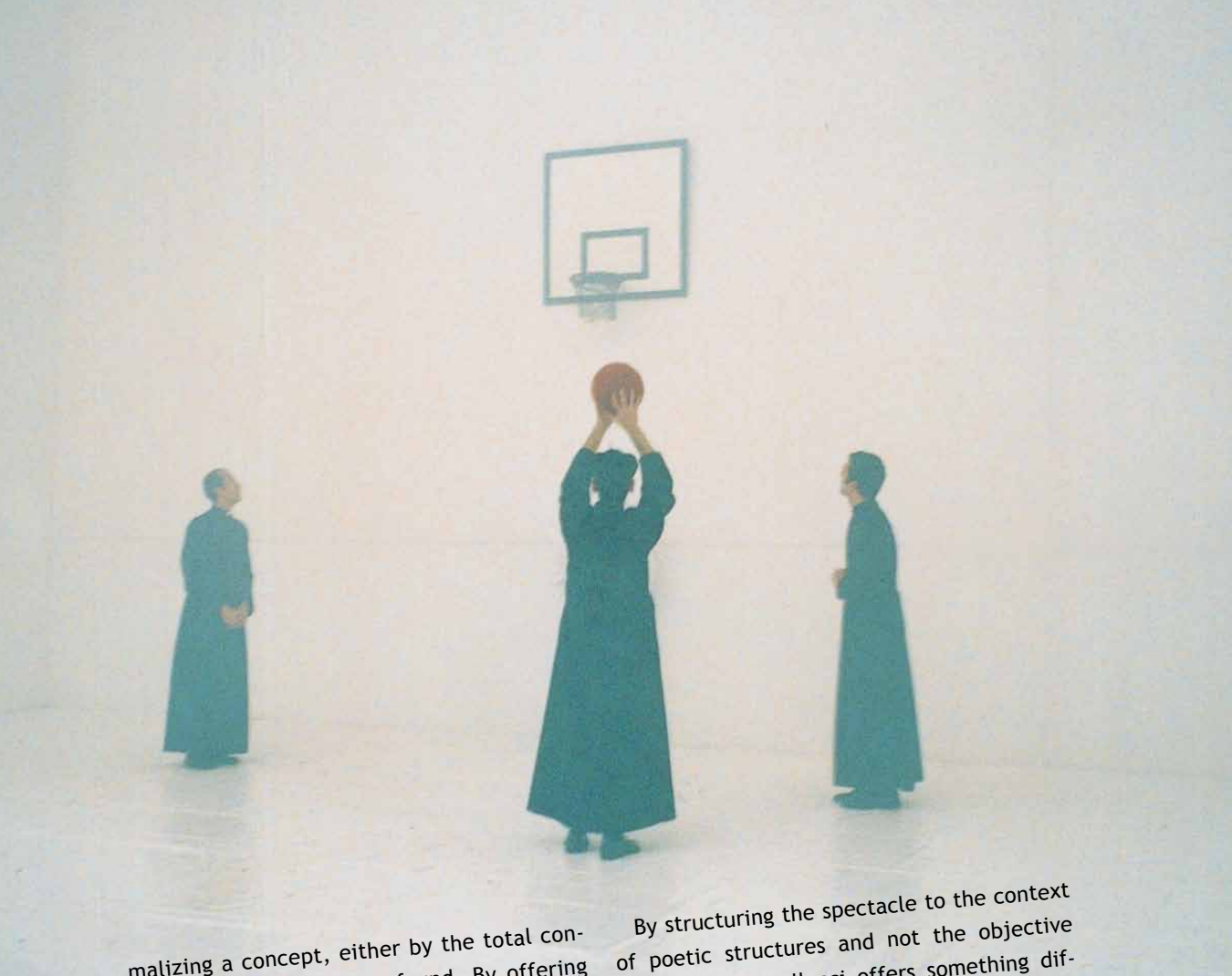
Beside, "Hey Girl", photo by Di Graz.





In this page,
"Tragedia
Endogonidia",
photo by Luca Del
Pia. Right, "On the
Concept of the Face
of the Son of God".





malizing a concept, either by the total conceptualization of results found. By offering poetic narrative moments that do not hide behind immediatist structural and symbolic coherence, Castellucci approaches the reality designed by philosopher Thomas Nagel, in which reality is made also by multiple points of subjective views.

The professor of the New York University opposes himself to the ethical relativism, which has established itself as principle from the second half of the 20th century and also to the processes that privilege the objective perceptions, in which either the values are denied or are only recognized impartial values that serve as demonstrations of external models to them.

He claims to be in lack of conceptual resources, suitable for reconciling a world made up of objective and subjective facts, the dilemmas that imposed the thought their need for reduced perception of the facts.

By structuring the spectacle to the context of poetic structures and not the objective rhetorical, Castellucci offers something different to a magnifying glass that points to a happening, a moment or somebody. That way, he designs our manner of relating to our own way to recognize reality. Therefore, he says, his intention is not the desecration of moral values, the movement of showing what is not true. On the contraire, he concludes.

In his works, the presence of truth permeates both objectivity and subjectivity of previous interpretations of precepts determined by established concepts.

Theatre becomes the object in question, protected by his poetic power, not only discursive. For that, Castellucci affirms to cause a conscious battlefield with the spectator, leading to extreme the exposition of the self that belongs to another. He puts in conflict the other's presence with the intimate exposition of his expectations and certainties, without



"Tragedia Endogonia",
photo by Luca
Del Pia.

"I WORK WITH IMAGES THAT
BELONG TO ALL."



"Tragedia Endogonidia",
photo by Luca Del Pia.





yet, making room for anything to crystallize, as it happens almost immediately in a process permeated by hard speeches. Watching one of his works is like resizing your own presence in a larger context of belonging and watching the tragic, therefore, through the poetic manifestation of the sublime way.

The director explains that the play “must cause a distance, take us to another place, lead us to another world”, recognizing that, potentially, the sublime can indeed overcome the beautiful in their ability to make poetic a stage of involvement that overcomes the need for comfort.

It's the need for moving to other perceptions that makes tragedy a more accurate resource. Because it is a question that cannot have an answer.

It's up to the spectacles to work over that structure, which he insists, is previous to the tragedy (an aesthetic manifestation of what exists as tragic in man) so the form can be

open to the maximum, taking the spectator to another reference of dialogue with the speech.

However, he says, it is not enough to show the tragic. It is necessary to turn the very solitude of the viewer into an aesthetic process. And this way, making him share his own solitude with others.

This search for a primary form makes creating a paradoxical process towards the recognition of contemporaneity, it approaches the artist to Agamben and his statement that the contemporaneity can only be accessed if we move away from its core action.

For Castellucci, the art does not need to be present, not belonging to this instant, but with the ability to hold the weight of time in another time. Nothing can be more effective at that resizing of time than poetic as structure of discourse.

Therefore, even though the images that are brought to the stage often seem to be rep-



“Tragedia Endogonidia”, photo by Luca Del Pia.



“THEATRE IS ALWAYS
AN EXPERIMENT
ABOUT THE TIME.”

“The Four Seasons
Restaurant”, photo by
Christian Berthelot.





"Tragedia Endogonidia",
photo by Luca Del Pia.



representations of reality, the temporality of a unique poetic persists by the way the images are located inside the speech's subjectivity or by the presence of a non-literal noise.

They are performative conditions and pictures in which the subject is not simplified as a presence in scene, but on completion of its observation by a viewer who needs to coexist in another temporal dynamics with what is being disclosed, without trying to objectively set up direct and consequential meanings.

On one hand, the image sets the surprise of an imponderable reality; on the other it is necessary to take the viewer closer to the most ordinary recognition of his own mirroring.

Recurring code on his spectacles, the child recognizes immediately those who watch them, as well as attach to the context paradoxical connotations. Therefore, the child-sign is not merely innocent, in the ordinary way of its pureness; it exists as a kind of amoral in-

nocence of the own capacity of the being to be critic to the present and to the individual.

For Romeo, they show weakness and quality out of language and established values. Subject-matter that reconnect us to Thomas Nagel's theory, which proposes an anti relativism of the language.

In their own way, Romeo's spectacles leverage the impossibility of immediatist moral judgments. We need the lone living with the images. Only then, the values will be communicated to the viewer in the form of critical consciousness without any ability of logical determinations. That is something that excites me and persists in many of his plays.

On the one hand Castellucci seeks not to translate a narrative truth, but to fill the perception with the potential of a subjective poetic; in the other, the handling of this critical consciousness can only occur through what Vladimir Safatle presents us as a cynical pro-



“THE SPECTOR
DOES NOT HAVE TO
RECOGNIZE THE ACTING
ELEMENTS THAT HIDE.”

Divine Commedia
project, “Inferno”.



"Tragedia Endogonia",
photo by Luca Del Pia.



cess of elimination of excess. In this regard, everything that is denied, confirms the power of what remains, while what is denied is purposely disregarded, even with the consciousness of its value. The critical consciousness which Castellucci points to, suggests the viewer to abandon not only the objective interpretations of codes, but also any other quest different from the idea of surrender to emptying themselves of immediatist understandings about the form. So that requires a more open and directional positioning to the reality on the scene, than expecting the scene to be an enlargement of reality.

The conversation was almost over. But it was necessary, one last question yet, so we could find out through it, where - in the philosophi-

cal sense of Safatle - the same relation to this cynical construction accomplishes its own creation process. Why basketballs? - I ask. And between laughs from both sides, nothing could be more interesting than "I don't have a smart answer to that, you know, they are oxygen balls." Interesting description. Since it is not uncommon in the audience of his presentations to hear people saying they lost their breath, their air. So be it. Next time, while the oxygen doesn't get to the lungs and the pulse quickens seeking for assistance across the succession of images presented instants, I'll remember that everything is exactly as it should be.

In case of asphyxia and urgency, I can run the orange basketball and find a bit of myself again.

While all this invades me like potency, nothing can be more poetic than seeing the air that I lack bouncing off distracted from my need. Because on stage, things are and should be treated just like that. It is subjective, sensitive, deep, and dangerous and especially needs no further explanation. And Romeo, undoubtedly understands this better than most. Fills the stage with oxygens we don't perceive we need. But, once discovered and understood, it

becomes vital to our survival.

As a confused and poetic, real and imperfect, necessary and painful, magical and emotional existence. As an existence at the time of a moment when signification is not recognized by the usual forms. As the sense of an indescribable feeling. You don't leave a Castellucci play without leaving in the theater a part of your own being.

"Tragedia
Endogonia",
photo by Luca
Del Pia, Berlin.

"IT IS NOT ENOUGH
TO SHOW THE TRAGIC.
THE TRAGIC IS THE
OWN SUBJECT."





2AMOHT OSTERMEIER

The appearance
of a current theater
by encounter with a
realistic manifestation

text RUY FILHO

photos RENATO PARADA
E ARNOD ECLAIR

interpreter ISABEL HÖLZL

translation VERIDIANA MERCATELLI



Thomas Ostermeier during his visit to Brazil, in an exclusive interview to Antro Positivo.

Making a deliberately political theater requires acknowledging the quality of how specific the present moment is. That's nothing easy though. And settling for drafting something simplistic and superficial is impossible. Instead we need to go beyond the initial questions, invade other perceptions of the moment in order to structure - starting from a different angle - a discourse that is, at the same

time, an aesthetic statement in full dialogue with the principles that guided previous creations. That's really nothing easy. Taking advantage of the presence of Thomas Ostermeier in São Paulo, the magazine Antro Positivo was talking with the German director. Late in the afternoon, the sky in twilight, we accommodated ourselves on one of the outside tables of the Goethe Institute and shared our reflections with the help of an interpreter. He - still accompanied by a small cup of coffee. Me - with a double shot, no sugar. But - I confess - it had already been the third of the afternoon.

I begin with his latest remarks in European newspapers about living in a period of crisis - of aesthetics and of content - but not necessarily of theater as a medium. Complexity, to Ostermeier, is made in the moment, when dramatic theater and post-dramatic theater are set against each other, leading to a kind of short-sighted contentment with the formation of affirmative aesthetics. His arguments, however, need to be based in time and space to be better understood and not to appear as mere generalizations. He claimed to be surrounded by various movements of theatric deconstruction and of establishing authentic aesthetics that flee the dictates of conventional theater in Germany. This was when he was still a college student, decades ago. So, his choice was to escape from new patterns that became equally referential, and to construct the de-constructed. To restore the essentiality of a reality, when put on stage. Therefore, the correct question should not be anymore about what aspect of realism, but which understanding of reality.

In Brazil, we experienced the opposite way. The last decades were affirmations of increasingly realistic texts with everyday scenes under the pretext of social repre-





The actor Lars
Eidingeren
Hamlet.



sensation, to start we have to artistically oppose this with the deconstruction of drama and of reality. It is interesting, in the end, to notice how the judgments are being attributed to the values that guide the choices and not to those who have made those judgments. In a sort of predictable circle, where the spiral produces the return to the counterpoint, always producing the renewal of the original structures.

After experimenting with contemporary dramaturgy, the plays created after Henrik Ibsen and William Shakespeare offered Ostermeier the needed approaches to understanding how reality could be approached again by aesthetics, through what he calls Capitalist Realism. Fundamental to the project of this realistic presentation is the conception of a poetry in everyday life, being performed by ordinary measures and in structures close to our real activities and responses.

Actress
Jenny König
performing
“Measure for
Measure”,
by William
Shakespeare.

For the director the two authors with whom he has worked the most over the last years sum up the representation of how the conscious occupies spaces in this new reality. The first, demonstrated in Hamlet, brings political awareness as state of agitation and discovery, reflecting an individual, arched under the weight of its own perceptions. The second differs exactly by his capacity to react, an awareness of political action, as can be seen in “The Enemy of the People”.

The importance is neither to limit yourself by a merely technical construction of realism as a historic language, nor by updating them. It is not so much about realism, he explains. The plays are, in his view, laboratories of human behavior, by which he searches for the authenticity of this existence. That could be, he concludes, the possible utopia of reality inside the games created by the spectators.



“CLASSICAL TEXTS MUST BE MORE DISRESPECTED.”

However, none of this would make sense if there weren't a deliberate instance of political configuration about the other in the game. Therefore, the Capitalist Realism resizes the other from the new logic of political configuration, on which the economic capital is imposed. By building his art on such arguments, the director creates a panorama of the most relevant contemporary thoughts, which emerge from, among others, Antonio Negri - as one of the most significant ones.

According to the Italian philosopher, we experience the progressive decline of the sovereignty of Nation-States in recent decades, leading to the factual subordination of social existence under capital. The new individuum, now decentralized in its participatory capacity, is being kept hostage by economic desires, without many possibilities to act or to resist. It is necessary that the individuum accepts its condition as a form of awareness of its reality, in order to find mechanisms of destruction of this separation between the social and the political. Negri calls this Multitude. To the thinker, the Multitude is a constituent power of desired masses, relying on the perspective of being the expansion of democracy which will be common to everybody.

The language of Capitalist Realism designed by Ostermeier then correlates to the need to perform in the present instant of events. He isn't interested in building a future as something that needs to be invented, by the use of artistic reflections as sidewalks above all in aesthetic originality. The present is his state of presence and action. It is necessary to be real on stage as much as you want the discourses real





Above, stage of
“Crave”, by Sarah
Kane. Right, the
actor Stefan Stern
in “An enemy
of the people”,
performed in São
Paulo in 2013.

and representative in what is exposed. Thus, what Ostermeier sews is the reality as a manifestation of an identity, which is imposed on the present by forces in conflict with power.

No wonder, Ostermeier spells out theater as the realization of a box-fight between the stage and the audience. Not by direct physical conflict, but by letting the presentation of reality emerge as a farce, directed by other interests.

Negri says, however, that to reunite the social and the political should not create yet another unity. On the contrary. It is necessary to search, in the words of the philosopher, the production of differences, of inventions, of modes of living, of explosions of singularities. If we bring this to art, then Ostermeier’s choice of negating the avantgarde conglomerate seems to escape the principles of the Multitude. But this would be a simplistic interpretation of the literal combination of a concept and a practice. The theater of Ostermeier reproduces the human inability to achieve these conditions, exactly by the domination of politics by interests of capital. The lack of action, as can be seen in Hamlet, does not imply unawareness, but the referential loss of the current human state in how to respond to such an imperious system. Ostermeier’s realism produces a





Martina Borroni, Marcela
Giesch, Rosabel Huguetem
in "Morte em Veneza /
Kindertotenlieder".



Above, Franz Hartwig, Bernardo Arrias Porras performing “Mesure for Mesure”, by William Shakespeare. Right, Katharina Schüttler e Jörg Hartmann in “Hedda Gabler”, by Ibsen.

perturbation effect of this inability to turn the social and capital into action in an aesthetic process. And it is by this aspect that the difference required by Negri is not necessary anymore as an invention or creation of new ways of living, but by the vertical dive into the essence of what prevents the Multitude from its full existence.

In other words, even though the texts of Ibsen and Shakespeare chosen by Ostermeier, and also his contemporaries like Sarah Kane, expose the structures of this capitalization of reality, the most important in Ostermeier is the human resizing of what remains or fails to exist. This is not treated like a realism or as a moral search. If something can be more specific to his invention it might be referred to as a post-dramatic realism. But that would require many more pages, in order to turn our attention to the creational coherence of this concept.

Asked about the ease in his venture to and letting go of texts, Ostermeier answers about the importance of understanding narrative as a collage process, and the freedom in handling the elements allows you to get to the core of a appropriate dramaturgy. It bothers you how overly respected classical texts are. It is not necessary to modernize

them. But to recreate them from recognizing their cores, in reverberating discourses throughout history and in their present formats. Therefore, the collage does not specifically refer to the re-union of codes of representation. They are, above all, the appropriate codes expressed in modern clothes. This approximation with the urgency of the moment offers more design to Capitalist Realism, as it sets the scene brought by the immediacy of events in full presence of their imaginations.

Maybe that's the possible starting point for a dive into understanding what a possible post-dramatic realism could be, since the simultaneity of real occurrences and their representations cannot account for sustaining the involved dramaticity in the consequences assimilated by individuals, since they, to prove fact and scene, are confused by the possibility of real creations and of possible realities. The correct procedure of recognizing the real fact exists in the involved subjectivities only as an aesthetic demonstration, even if it is a copy of what has occurred, an affirmation of subjective interpretations of reality. Not necessarily as truth, but as fact; therefore, without his immediate relation to the subject and to the corresponding dramatic values in this relationship.





In this page,
Katharina
Schüttler and
Annedore Bauer
in "Hedda
Gabler". Right,
Lars Eidinger in
"Hamlet".



"THEATER
PRESENTS
ITSELF AS A
BOX FIGHT."

“MAKING ART IS ALREADY A SORT OF UTOPIAN PROMISE”

If, for Negri, the imagination of the Multitude predisposes the subjectivity for a common action in the face of crisis, the Capitalist Realism amplifies the common action to the crises of content and aesthetics, believing in the importance of provoking instants of utopias about man and society in the spectator.

Before we finished our coffees and continued to the farewells, I ask Ostermeier if that didn't mean that the most important utopia of our time was to believe that possible utopias still exist, whatever they may be, about whom and for what. The eyes of Ostermeier loose themselves in the depth of the night sky. Moments like these, silences in search for precise words, were the ground of the entire meeting. Ostermeier is careful about taking the risk of reaching conclusions. It's night. We are all tired. Ostermeier stays silent for long minutes. And then simplifies everything with a hopeful “I think so.” So what theater can be is the possible utopia for the design from a current reality. I like that. Coffee finished, hugs. Last words. He, on the way to Buenos Aires. Me, homewards. But on my walk back, a doubt. I don't remember having paid the drinks. And I realize how fundamental it is for each individual to broaden their awareness of the small intricacies which determine their own reality. Whether on stage, in the audience or buying a coffee.





VISITANDO

Chris Jatahy

between the
expanded theater and
the staged cinema

text RUY FILHO

translation VALMIR MARTINS



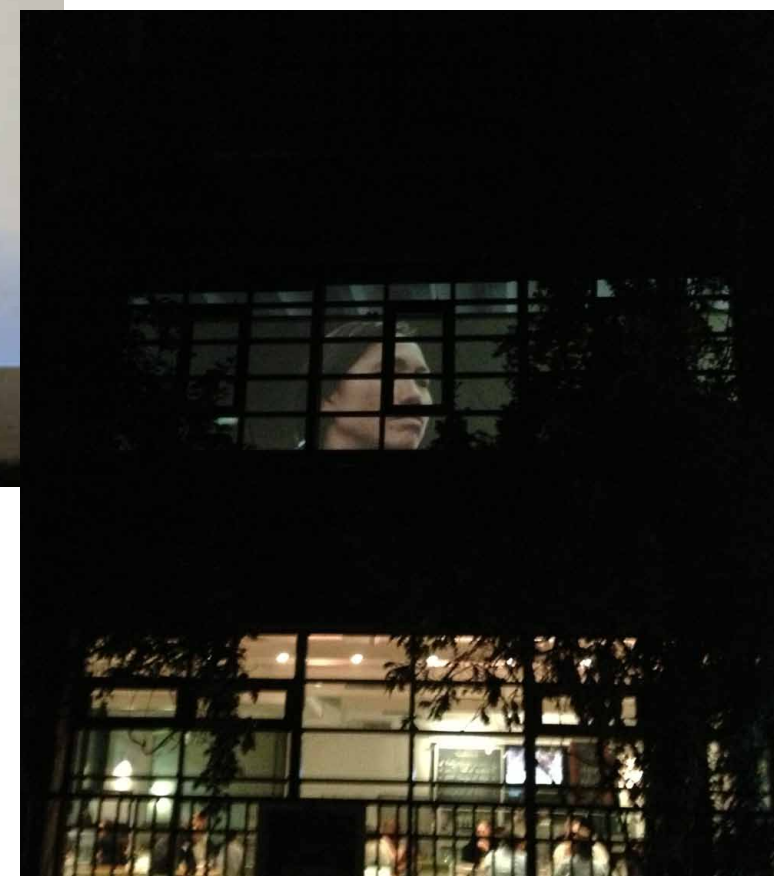
To the left, *Utopia.DOC*, created especially for the Frankfurt Fair, in 2013. Below, *In the Outside*.

Theater and cinema have met in many ways in recent years. And the processes already stand as recognizable events. In a way, even though we have become accustomed, from the encounter results the stimulus and the surprise as arguments to experience creations. It is important, however, to differentiate the video on scene from the intersection between the languages. Video, placed in a corner or merely projected, structures its scenic condition and not the cinematographic one. The common misconception reiterates the high degree of conceptual development necessary to merge theater/cinema. And there are many theater makers confusing the possibilities. To understand these and other issues, the magazine invited director

Christiane Jatahy for a chat. Her works act in the theatrical ambience generating the scene as the epicenter between cinema and installation. During our meeting, she offered a valuable glimpse into the making, adding also her availability to the labyrinths of the most complex reflections. So let's head to them.

We begin addressing exactly her choice in approaching theater and cinema. To Jatahy, it couldn't

be different. She confesses to being fundamental to her directing work in the theater her experiences as a cinema spectator. Starting initially from the installations, cinema gradually came to occupy the scene as a structure of the shows. Not only as an artifice but as a concept of language use. It interests her offering the viewer a series of points of views from the scene in the face of the narrative event. She works,



“I FEEL LESS AND LESS A THEATER DIRECTOR”



therefore, from structures which dialogue with the subjectivity of the viewer. “It’s like it’s inside the camera”, she sums up.

In order to achieve this, shows were gaining a dialectical interplay between observer and stage, to transmute it into the receiver. That changes everything. When you have the other as an observer being your principle, the way traditional audiences are treated, one must lead the narrative through the premise of the other

one being out of the theatrical process. It is the other one the only one who spies theater as an event. In contrast, the other one as a receiver becomes the final focus of the process. The atonement, yet necessary, is now on the aesthetic and structural mechanisms by which the narrative is justified. This inversion between stable narrative and the narrative offered as a result of external presence generates another state of presence to the observer mediated by his or her possibilities of choices. The movement is similar to the camera and to the principle of framing. While the film is part of the image; in theater, it is done within the story.

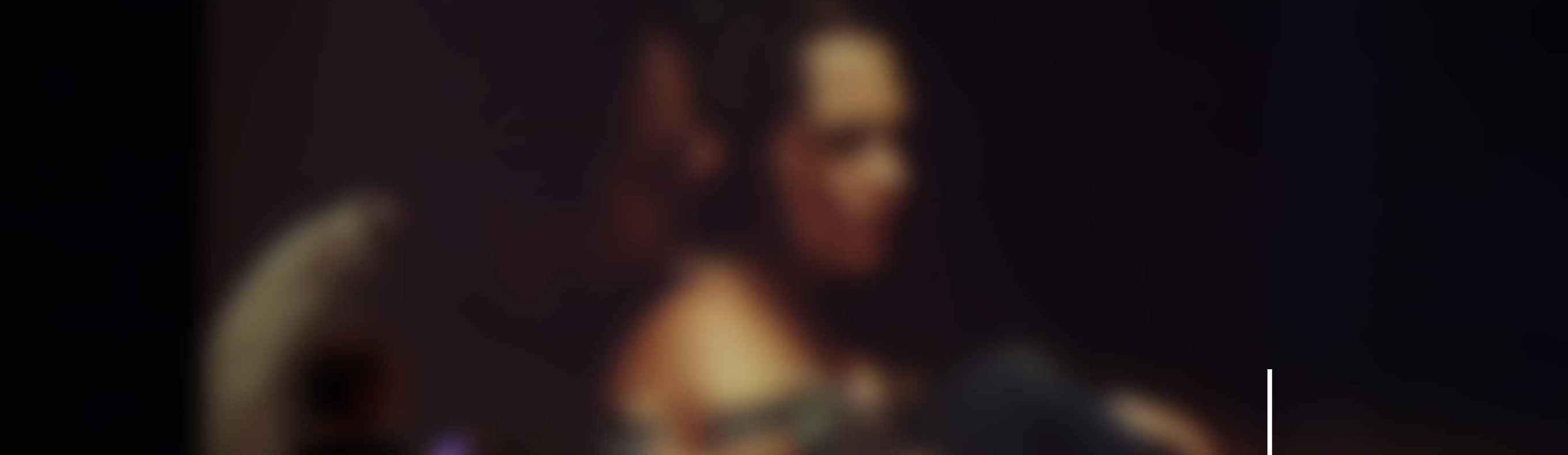
The accomplice relationship of narrative significance needs even greater approach precepts. In this case, being the theater a living present expression, the closer the condition of the receiver/observer, the better. Maybe this was why Jatahy has gradually ap-

**Portraits
of the
participants
of Utopia.
DOC, in
São Paulo.**

proached her shows to human stories. It means that the individual is the central event. The Between, as called in the dynamic stage-spectator, in this case, acts from new territories. It is not only about being theater or scenic installation, but the discovery process and understanding out of the scene itself, in real time, empirically. She says she no longer knows if what she does is theater, and confesses to feel less and less a theater director.

The process of telling stories led to the importance of developing a biographical playwriting, from the artists and casts involved. The Self as the poetry of the now, making the documentary context bring real quality into the drama, setting new places for creation. Dividing in two moments, Jatahy points out the differences in the very understanding of this trajectory. In the first one, the writing looks outside, as documentary filmmaking does,





still establishing a fiction as a support. It's like the fictional was drenched in reality, she explains. In other words, bringing into fiction the possible biographical documentary feature allows appropriation. There is a clear value for each element, overlapping the fictional condition as the first support.

So, life is brought into the context of the show, and to the public remains understanding how symbolic and metaphorical transposition had occurred. In the second moment, it introjects the present, away from the theatrical text, especially the classics with which it has worked more, so, by the intrusion of reality, it becomes able for it to return. The movement, which has been called sling, meets the need of betraying theater fiction to retrieve it from reality. Now, the viewer is the centrality described before, it is the pivot to escape from theater and where

the meeting with its reality will offer the decisive approach.

Jatahy's shows passed since then to be a collection of possibilities of looking at reality and man. "Stories are inherent to human beings. People fictionalize their own stories", she says. The approach of the other one as well as the narrative would be the most consistent step. Bringing to the scene, not the observation and reception anymore, but the particular state from the

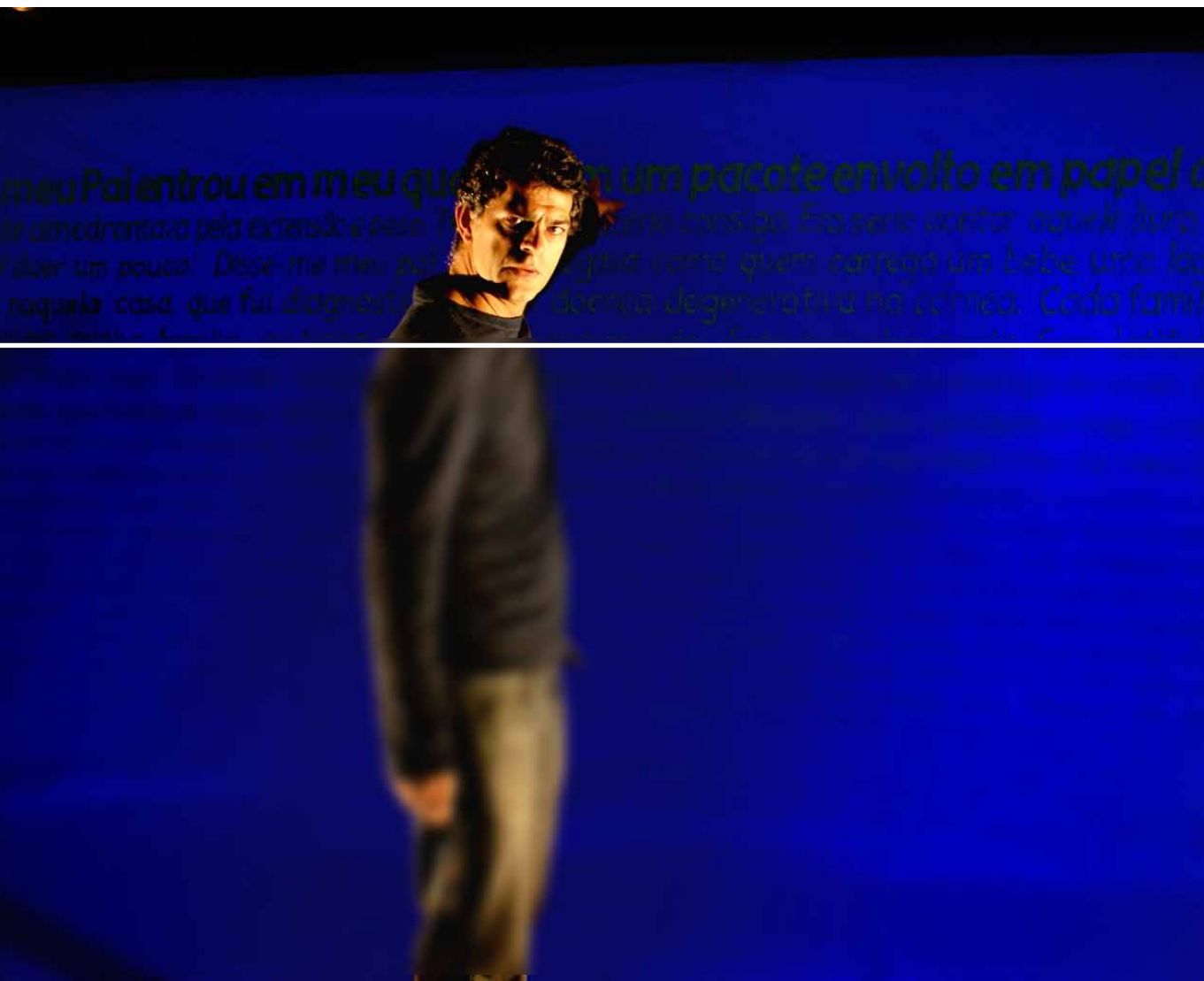
other one makes a point. Through conversations, meetings and various exposure mechanisms of the subjectivity of the viewer/character, Jatahy pierces fiction with the exposed and conducted reality. It is and it is not a fiction then.

Supporting the unprepared other one to the scene and keeping him/her at the disposal to reality without artificialities requires interaction. The span of time, she explains, made the guests forget the camera. In the end, the work begins to occur more in the relationship than the individual. And the centrality of the process revealed itself in how the image which was recorded and projected in the show-installation could capture the invisible.

The paradox is in the condition of being the whole image a representation, that is, the realization of its presence. Bringing the invisible is like defining nothing. Any definition will determine

Scene
from *Julia*,
directed by
Jatahy.



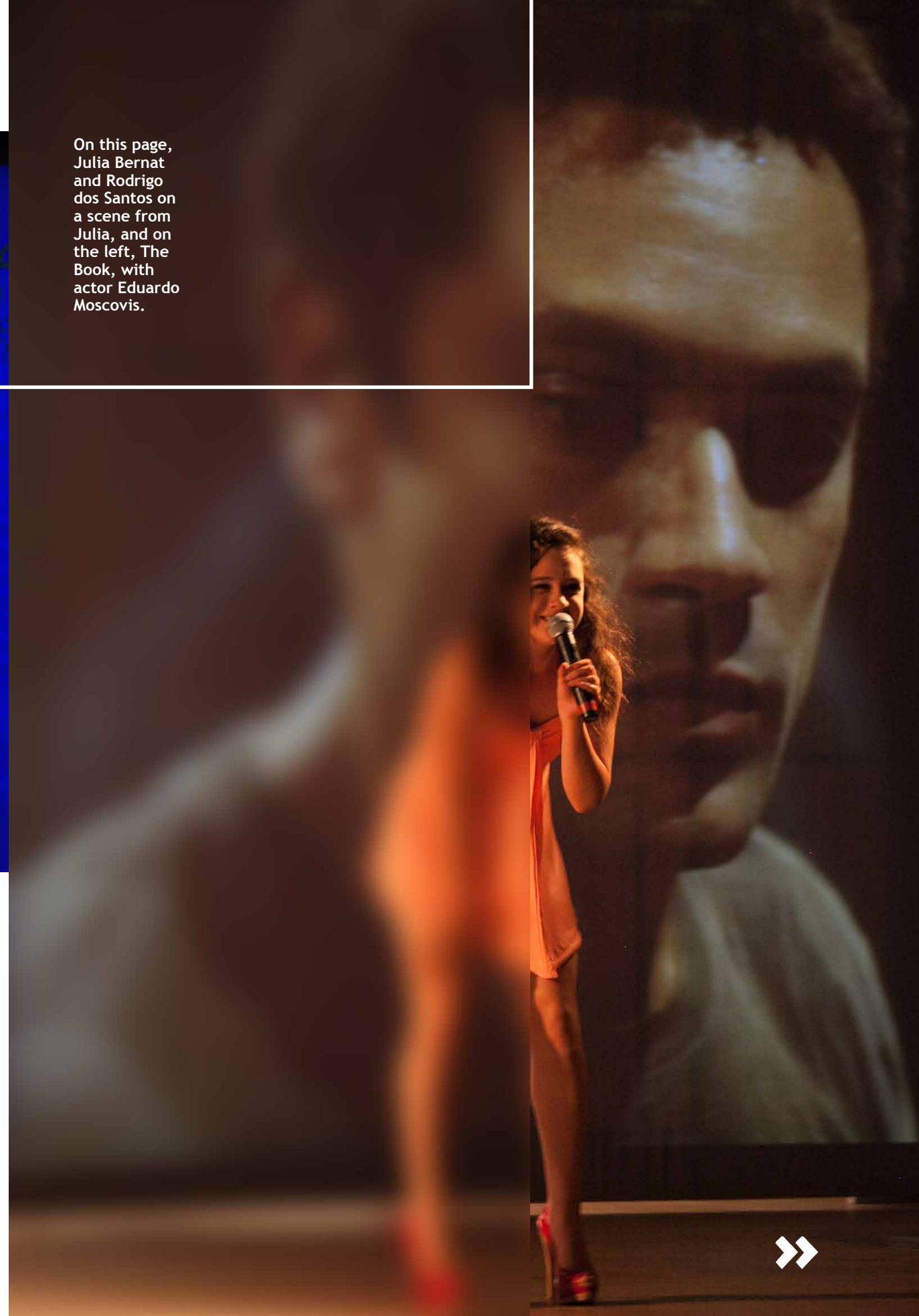


On this page, Julia Bernat and Rodrigo dos Santos on a scene from Julia, and on the left, The Book, with actor Eduardo Moscovis.

something, leaving it, therefore, to be the nothing. Just as nothing can be appointed by itself, without adding concrete developments of the representation, also the emptiness can only be represented imagetically by its no presence. Finding in the other one the particular face of emptiness means represent it with its

unrepresentable substance. After all, the emptiness presupposes being something, unlike the nullity of nothingness.

However, theater itself is representative, in so far as the code agrees with the viewer being everything in it provided therein an appropriation of the reality and not the actual reality. It means that the emptiness, or the subjectivity of the other one, to be brought into the stage, needs to be artificially constructed to provide a sensation and never a real photograph. This is a theatrical condition from the documentary in playwriting and it has been mistakenly used with mere talk in first person.



“TO WHAT
EXTENT
SHOULD WE
USE WHAT WE
UNDERSTAND
AS REAL?”

Chris Jatahy reaches the poetic dimension of this artificial state of subjectivity as to believe in the power of its truth.

Her latest installation, *And what if they were headed to Moscow?*.

The director explains working with the actors by the assumption that there can only be truth in the scene when the audience and the actors are seeing the same thing. The theater, for her, is rather an event for which it is essential to seek again the other one, recovering the Between lost by this kind of split between stage and audience. The audience, she explains, “is made of individuals.” “And we can only understand ourselves if we look at what is not in ourselves.” This principle of identification entails the need for another quality of scene, narrative, of playwriting, actor, and direction. Therefore, these are new approaches and intersections.

So cinema is used as an interface to drive the gaze to the multiplicity of a narrative. Jatahy also emphasizes the importance of differentiating hermetic and profound. The theater, she explains, “doesn’t need to be mind-boggling.” But it doesn’t need to be superficial. It is possible to find the boundary where both of them collide, the instant when the scene is accessible and deep. And nothing is truly viable to bring this meeting than representing more directly what is recognizable to the other one: his or her own humanity.

Christiane Jatahy is undoubtedly one of the most interesting artists to this time we’re in. Her works recover existence as something unique and common, establishing through aesthetics the processes of experiencing the present as a very instant of the sublime. With their pains, shadows, yeah, it is true. But what would be more appropriate for the present, if not the nebulous state in which we have imposed? If humanity is hidden by the presence of a confused and strange present to man himself, art is the broadest way to translate and represent their hiding places. And Jatahy invites us, like few others, a walk through the darkness, made as the most beautiful way leading against ourselves.



“HOW CAN THE
PICTURE CAPTURE
THE INVISIBLE?”



Isabel
Teixeira in
And what if
they were
headed to
Moscow?.



VISITANDO

ARKADI ZAIDES

Dancing as a
way of building
experiences in
the other one

por RUY FILHO

interpreter GUSTAVO VAZ

translation VALMIR MARTINS





At the end of *Archive*, the wistful look of Arkadi Zaides further extends the sense of what was shown on stage. It was not only about being tired. It also reveals the exhaustion when dealing with the broadness of a topic that required him an emotional level of involvement beyond ordinary dance. Living in Israel, bringing to his own body shapes and movements from Israelis filmed by Palestinians in the West Bank forced him to dive into a deep state of deconstruction of himself. It is as if only when the body was transformed, the other one could be recognized. In Itaú Cultural's auditorium, sitting very close to the stage, it was not only the other one that Arkadi presented me, but also the story in its wider dimension, in its most terrible events. That's why, past MITsp, we looked back for him to get on a chat, now more distant from the experienced sensations and emotions. Until the morning with Gustavo Vaz as our guest artist, we talked about dance, body, image and especially about violence.

Before talking about the meeting, however, it is fundamental to understand the complexity of the conflict in Palestine. I have no intention to diagnose, conclude or explain too much. We are in Brazil, far from the region; us Brazilians are even more distant historically and religiously in these issues so many times intertwined throughout the conflict. This is this way because we'd rather have this way, not getting involved in what seems to be a problem on the other side of the planet. This is a huge mistake. What happens in Palestine and Israel does regard all of us, because it reveals crueler aspects than the conflict itself, not just as an event, but as a failure of our civility.

Therefore, without taking any short-sighted and simplistic side of it, I take two scholars who recently agreed to put their views aside and exchanged letters of replies and rejoinders. All this material is gathered and published in the same book. On one hand, Dan Cohn-Sherbok, a Jew, with academic experience at the Cambridge University; the other one, Dawond El-Alami, a Palestinian, Oxford academic. For Cohn-Sherbok, our attention is required to the fact that Jews were being persecuted for centuries, even more after the moment that Christianity became the dominant religion in Europe centuries ago. Another moment of horror, even fresher in our imagination, is the Nazi massacre and the attempted extermination of all Jews, the creation of the concentration camps that permeate the deepest horror ever created by man. Then, it would not be unusual to reach an international consensus, during World War II, on the urgency of creating a place for the Jewish existence in search of their safety, he said. >>

In the preceding pages, Arkadi is on stage with *Archive*, through the lens of Gadi Dagon. On the left, his portrait by Joeri Thiry.

“THE DANGER OF THEATER, OF THE PERFORMANCE, ETC., IS ONLY PRESENTING SOMETHING AND NOT SHOWING THE THING ITSELF”

However, El-Alami questions the way and the consequences of this creation, not the threatening condition. He explains that the Jewish Palestinian history ended in 137 BC and that until the mid-twentieth century, Jews were not the majority in the region. These 1800 years, between Jews having lived there and no longer lived, gave room for new people and societies. Thus, the creation of that place as a sacred place for Jews, to where they should return, was based on the memory of a particular people and not also of those who were already there, leading the urgency of the arriving movement to a kind of colonization of a inhabited land, while, paradoxically, the world was turning against colonialism.

Cohn-Sherbok explains that the Balfour Declaration, crucial to the creation of the State of Israel in the Holy Land, with Britain as its greatest supporter, through the White Paper presented by Churchill, which proposed a peaceful coexistence between Arabs and Jews, beginning from a point of division, beyond the creation of legal councils to contemplate the rights of both parties. To El-Alami, there are two misconceptions at this point. The first one is the fact of Britain not being Palestine's proprietary to decide on it, nor did the Jews had an international legal legitimacy to establish specific legislation. The second one is that the buying of authentic lands in a country by foreigners does not entitle them to establish a State in the acquired territory. And he reacts also explaining that a State based on ethnicity and religion created in an inhabited land can only be achieved through a degree of ethnic cleansing. Cohn-Sherbok recalls that all attempts to build a council or to establish a dialogue with the Arabs were refused, making impossible the relations of structural, legal and moral cohabitation. And he goes further by stating that Jewish security is not entire, and it remains threatened as it was in previous centuries. Finally, Dawond points out that if the threat to the Jews still stands as a latent possibility, the extermination of Palestine seems truly a real process.

The previous paragraph is not capable of handling not even close to the events and turns that built the conflict. It serves at least to show how many deviations



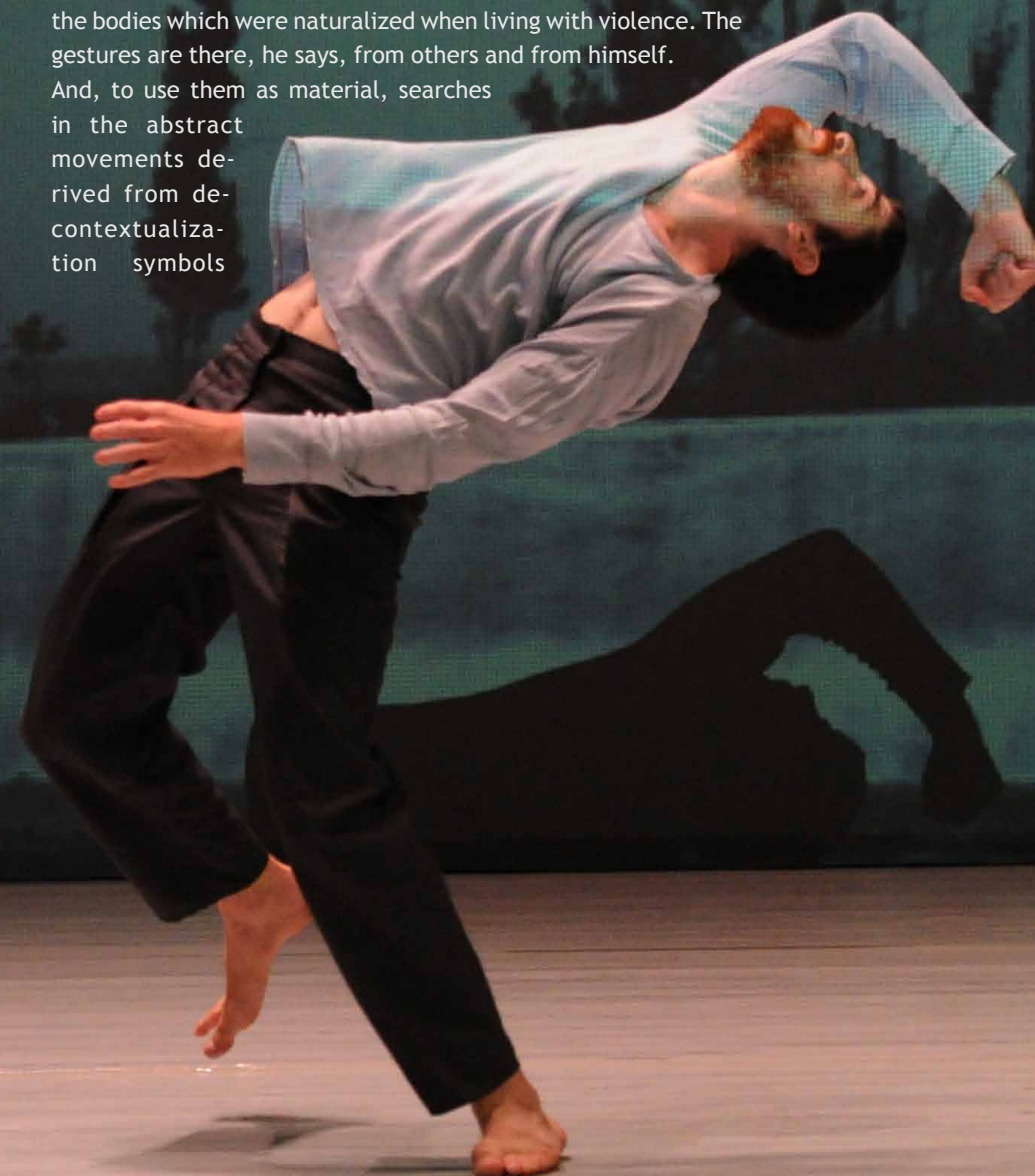
Scenes from Archive by photographers Jean Couturier and Gadi Dagon respectively.

“YOU HAVE TO FIND
OUT THE VIOLENCE
IN EVERY PERSON’S
POTENTIAL”

Scene from Land-Research with
Anat Cederbaum collaboration
and performance from Raida Adon,
Asaf Aharonson, Sva Li Levy, Yuli
Kovbasnyan and Ofir Yudilevitch.
Photo by Tami Weiss.

and interests there are in each of the arguments, as much as they are correct. It interests us here the understanding of how these events simultaneously got aside proponents and attempt de-formers. For Jean Baudrillard, the problem is the feeling placed at any event. The greater the desire, the greater the disappointment. That sums up, in a sense, half century of disagreements and attempts building up and still accumulating even more disappointments and detachments. For the philosopher, humans dream of senseless events that will release them from the tyranny of meaning and from the ever-present limitation of provoking equivalence between cause and effect.

Added to this constant frustration is how much the information contents are desperately inferior to the power of the media. And he concludes that we live simultaneously in fear of excess of meaning and total meaninglessness. Arkadi performs a research in his own body movements to find the other’s body as a means of diffusion of these excesses and meaningless urges pointed out by Baudrillard. Parts of the bodies which were naturalized when living with violence. The gestures are there, he says, from others and from himself. And, to use them as material, searches in the abstract movements derived from de-contextualization symbols





and signs of representation, not of the being, but from violence itself as a real vocabulary of a body reframed and re-meant by war. If only represented, the everyday gestures would be reproductions of violence through dance. To go beyond, he utilizes video of real images which assist and remove gestures, and whose contexts are shared with the viewers. For Arkadi, the fact that the video material is present with him, confronting him, creates a greater effect of violence in his work, he concludes. Therefore, during the process, he asks himself what his own body can add to images of violence. He seeks to build poetry for the body and through it to be able to reach something more interesting. By appropriating it, he sums up, new signs appear and make them new ones.

There is always the risk of any approach to this subject to be understood as a manifesto in defense or prosecution. Arkadi protects himself from history and events through artistic methodology. From his perspective, it breaks the subject as being only political, and the images end up being deconstructed. An important point in his methodology is the video remote control being in his grasp so he can move it in the way it interests him.

However, an image is always more appealing to the viewer than the body on stage. He agrees that there is consumption of the exposed image, but without questioning its violence. But he is attentive not to generalize the viewer. Although it is more attractive to the eye, image also connects more quickly. This happens because violence is no stranger to us as we would like. And, while many of the values and issues involved in the conflict are odd and distant, there is in the conflict something bigger and deeper reverberating in everyone.

The imagery of war pervades even those who are not in it. We are subjected to it by images, fictions, descriptions, testimonials, etc. We live therefore also with the sensations of terror. Jacques Derrida, one of the most influential contemporary French thinkers, tells that war leads to the intimidation of civilians and involves aspects of terrorism. And he expands the concept, even more, such concept by proposing the non-application of any strict separation between different types of terrorism, national or international, local or global. He concludes by arguing that, when attached to the traumatic memory, the victim tries to make sure of being able to withstand the impact of what is feasible of repeating. It is important to real-



Archive, photo by Gadi Dagon.



BETWEEN ISRAEL AND
PALESTINE, THE COMPLEXITY
OF THE BEINGS IN WARS

Scene from Land-Research,
photo by Tami Weiss.

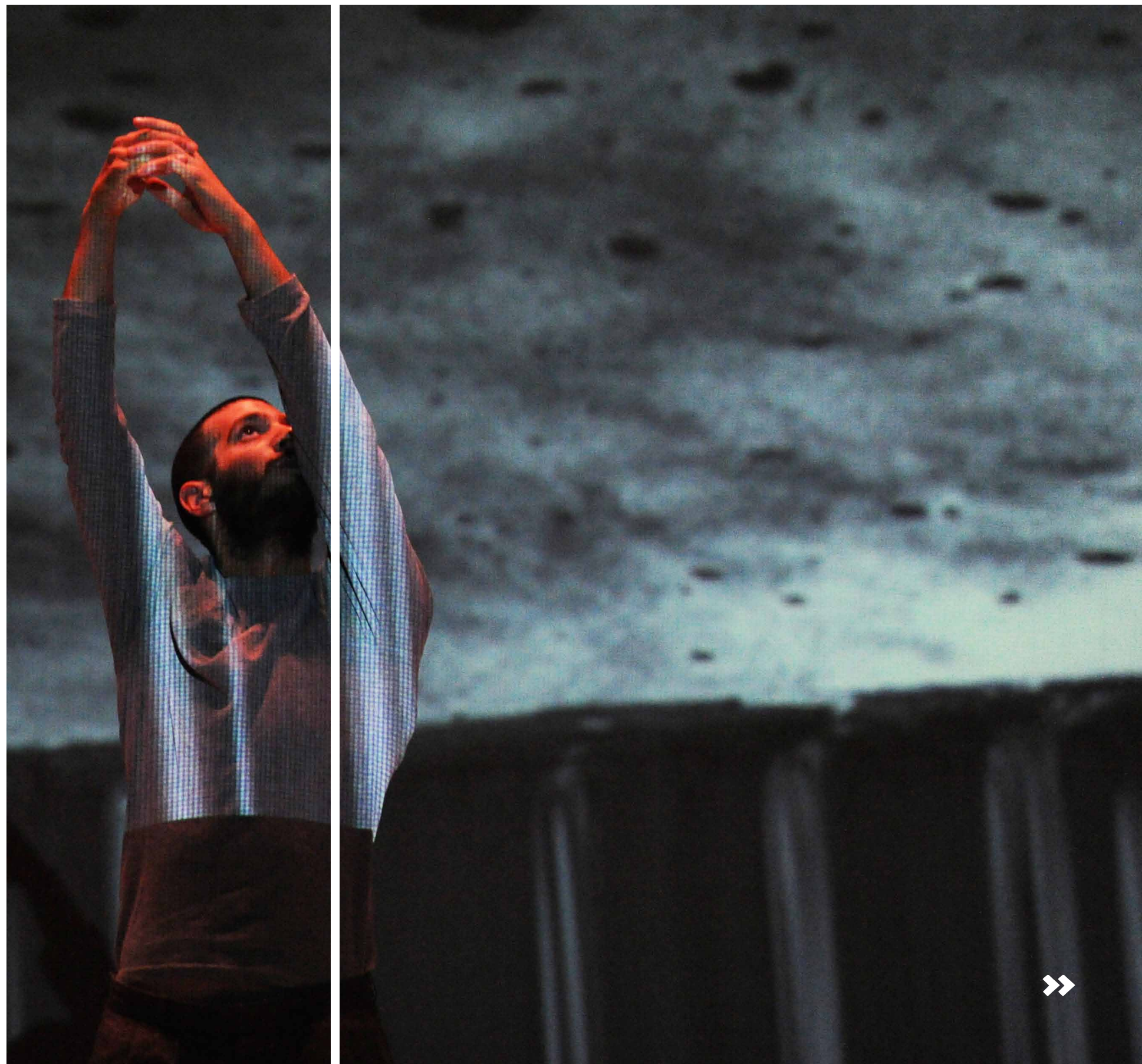


ize here that the conflict in Palestine dimensioned the impact on war and terror arising from the possibility of being a possible war in other circumstances and place, in that the events, as Baudrillard thought, accumulate more by their disappointments than their solutions. In other words, the endurance of a conflict for so long makes the experience of everyone a convivial process to the existence of insoluble conflicts. That's the biggest bully today, says Derrida. This occurs especially because of the way the media contributes to multiply the force of the traumatic experience, he explains.

Arkadi accounts for the unconscious relationship with the intrinsic violence already in our imagination, yet he realizes how much we do not know of our own part and responsibility in the making of such violence. So he appropriates of specific places and locations for global affairs. There must be uncovered the violence in the person's potential, he explains. So, he uses the body to dialogue not only with perception but with the very body of the other one. More technically, he talks about the mirror neurons to justify why he makes the body of the other one his own dialogue. According to neuroscience, humanity learned to copy the action of a similar body, mirroring it, and so built the basic tools of language. Representing the gestures of violence found in the videos, Arkadi causes mirroring of the action in the viewer, who comes to understand that unconsciously in his body the violence itself. So it is less a local issue and more of everyone's problem, and it is independent of the specificities of history, understanding violence as a structuring code to man. He sums up thereby enhancing how much dance is able to do and building on the other.

In a way, Arkadi points to the gesture as a proponent of an objectified communication. The problem is in the generalization when we deal remotely with the referentials of the information. It is common for us to limit the extremes in the Middle East to the religious fundamentalism, be it Jewish or Muslim. But that's little.

**Scene from Land-Research,
photo by Tami Weiss.**





Jürgen Habermas addresses both communication and fundamentalism in a same argument. The German philosopher says fundamentalism has less to do with any specific text or religious dogma, and more with the morality of belief and, therefore, the violent reaction against the modern way of understanding and practicing religion. As any religious doctrine is based on a dogmatic core of belief, modernity leads to a violent uprooting of traditional ways of life, leading to a panic reaction to modernity, perceived more as a threat than an opportunity. Violence is a communicative disease, he concludes. Summarizing, the process takes place by a spiral of violence which leads to a distorted communication spiral, and that one to a mutual distrust and then to rupture. When asked why taking violence to the stage, since it exists in one way or another in everyone, Arkadi answers he is not reaffirming its existence, but questioning how we are guilty and responsible. When dancing the very gestures of a moment of violence, we begin to observe it from another angle. After all, he questions, can we really understand what we see there? Reactions and paths differ in specific environments. If dancing in his own city, the relationship between Israel and Palestine is evident, 'cause it is an Israeli dancing for them, he explains. Yet, elsewhere, the fast connection at home and his questioning of the present gives way to the attempt of building the movement the perception of being part of the present.

Finally, I tell him that being the gesture appropriated by him from the video a way to bring it to our own body, so it's as if he took us to dance the violence and all the complexity that the conflict exposes so naturally. He laughs. He doesn't know how to answer to that and suggests that this is the final remark of the article. But I would need to have an answer to that too to end it here. I prefer to give the role to another person. To the American writer Philip Roth who better answers us both: it's about the taste to examine in detail at a social event (like the gesture of throwing stones or loading the rifle, repeated by Arkadi), as if it were a dream or a masterpiece. Life, I understand then, is the most appropriate material for the beautiful and the horrible needed words of the Art.

“CAN YOU REALLY UNDERSTAND
WHAT YOU SEE?”



Show publication image from *Quiet*, directed and choreographed by Arkadi Zaides and with the collaboration of Joanna Lesnierowska.



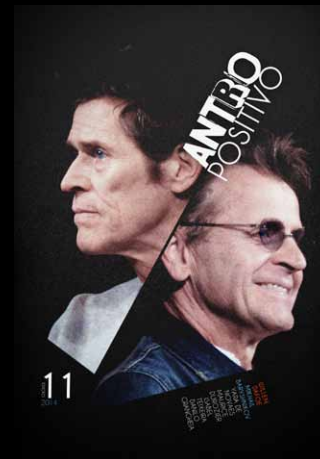
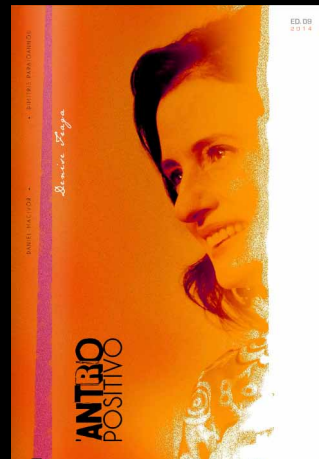
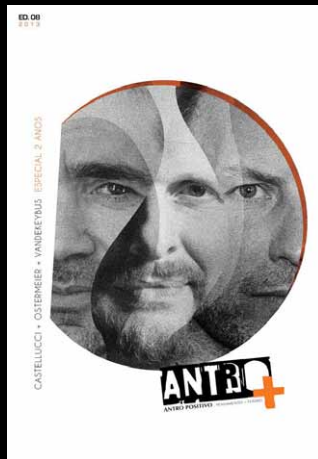
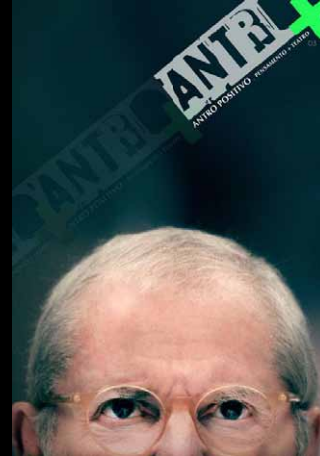
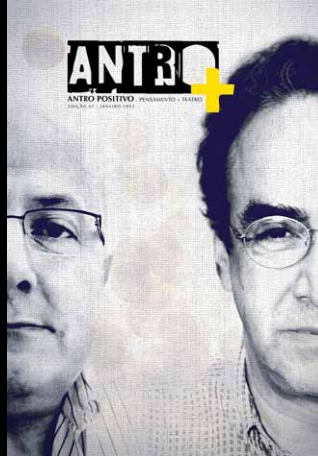
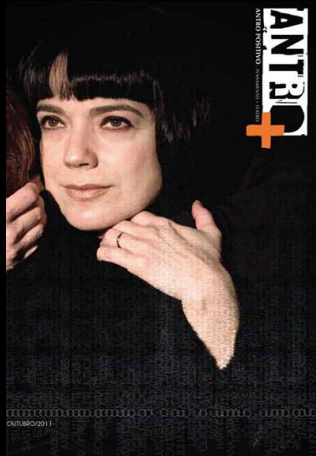


*P.S.: While I finish this text,
Vatican addresses Palestine as an
independent State and infuriates
Israel. These are the desires and dis-
appointments of new developments.
Baudrillard, wherever you are, you
should be aware.*

Archive, photo
by Jean Couturier.



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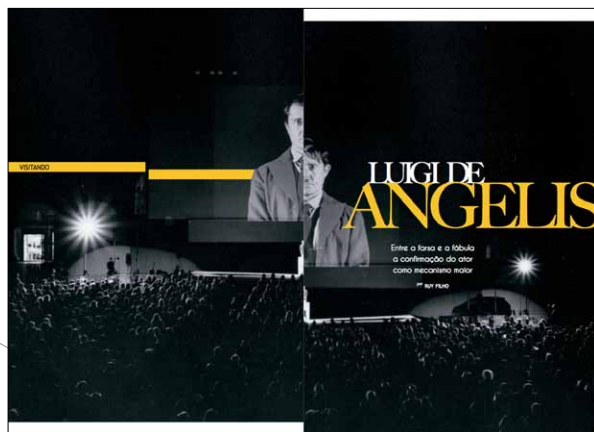
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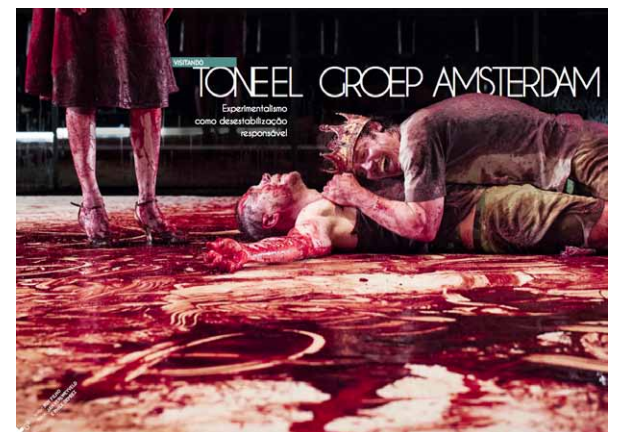
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