



Between Tale and Parody: Pina Bausch and her re-readings in the Brazilian academic research

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ABSTRACT – Between Tale and Parody: Pina Bausch and her re-readings in the Brazilian academic research – The paper is a philosophical reflection from a survey of the academic production carried through in Brazil on the work of the German choreographer Pina Bausch. This survey was accomplished in digital platforms, comprising the period from 1988 to 2018, and included articles published in journals, book chapters, books, dissertations and theses. Thus, the present investigation intends to inquire in which way such approaches are close to Bausch's work, whether directly or indirectly. Concepts of image, parody and tale are used to reflect, with the input of Giorgio Agamben and Walter Benjamin's philosophy – in a collateral form –, on the paradoxes of the research at issue.

Keywords: **Pina Bausch. Narratives. Research. Giorgio Agamben. Dance.**

RÉSUMÉ – Entre le Récit et la Parodie: les relectures de l'œuvre de Pina Bausch dans la recherche universitaire brésilienne – Cet article est une réflexion philosophique à partir d'un inventaire de la production universitaire brésilienne autour de l'œuvre de la chorégraphe allemande Pina Bausch. Cet inventaire, couvrant la période de 1988 à 2018, a été réalisé à partir de plateformes numériques et a recensé notamment des articles publiés sur des revues périodiques, des chapitres d'ouvrages, des livres, des thèses et des mémoires de master. Cette étude cherche à vérifier si ces écrits se rapprochent de l'œuvre en question de manière directe ou indirecte. Sont employés dans cette recherche les concepts d'image, de parodie et de récit, visant à réfléchir sur les paradoxes du corpus en question, à l'aide de la pensée de Giorgio Agamben et – de manière collatérale – de Walter Benjamin.

Mots-clés: **Pina Bausch. Récits. Recherche. Giorgio Agamben. Danse.**

RESUMO – Entre o Relato e a Paródia: Pina Bausch e suas re-leituras na pesquisa acadêmica brasileira – O artigo consiste numa reflexão de teor filosófico a partir de um levantamento da produção acadêmica realizada no Brasil sobre a obra da coreógrafa alemã Pina Bausch. Esse levantamento foi realizado em plataformas digitais, abrangendo o período de 1988 a 2018, e compreendeu artigos publicados em periódicos, capítulos de livros, livros, teses e dissertações. Assim, a presente investigação pretende averiguar de que modo tais abordagens se aproximam da obra de Bausch, se direta ou indiretamente. Opera-se com os conceitos de imagem, paródia e relato, procurando refletir, com o aporte da filosofia de Giorgio Agamben e Walter Benjamin – de forma colateral –, sobre os paradoxos das pesquisas em tela.

Palavras-chave: **Pina Bausch. Narrativas. Pesquisa. Giorgio Agamben. Dança.**

I

A lot has been said on Pina. In Brazil, at least, we have seen an accumulation of writings with different scopes and depth, as well as from the most distinct fields – arts, philosophy, cinema, psychoanalysis, sociology, journalism –, papers, dissertations and theses on the renown German *choreographer* and her company of Wuppertal. It was conducted a brief, however exhausting survey concerning these academic enterprises in the country, based on the Coordination for the Improvement of Higher Education Personnel (CAPES) data base of dissertations and theses, as well as other clearinghouses (Google Scholar, Public Domain, Lattes Platform). It not only allowed to find an expressive set of works – comprising 7 books¹, 38 papers published in journals², 17 papers published in books³, 27 MSc theses⁴ and 13 PhD dissertations⁵ in the period between 1988 and 2018, as well as recurrences of thematic (creative process, artistic residences, memory and repetition), methodological (literature review, comparative studies, hermeneutics, semiotics), epistemological (in general with philosophical or psychoanalytical approach) and fundamentally material nature⁶.

According to the survey developed, it is observed that the material to which most of the writings recur to – except for some contributions, among them it is highlighted (in books) the seminal studies of Ciane Fernandes (2007) and Fábio Cypriano (2005), as well as Silveira's (2015) –, almost invariably refers to another writing or image decoupled by a third one – excerpts of spectacles on *YouTube*, documentaries (Wim Wenders's *Pina*, 2011; Anne Linsel and Rainer Hoffman's *Dancing dreams*, 2010), partial and integral registers of spectacles (*Kontakthof*; *Café Müller*; *Le sacre du printemps*), bibliographical sources, clippings from magazine or newspapers.

Unlike the work of the abovementioned authors, only a few clearly result from the direct watching of the work or the immersion in Pina's compositional processes. Amongst the texts based on field work, we find: Medeiros and Pereira's (2012; 2017), who elaborate on *Kontakthof*, developed with public school teenagers from a German city; Silveira and Muniz's (2013a; 2014), examining Pina's compositional processes, approaching either the creation of the artist's last spectacle, *Como el*

musguito en la piedra, ai si, si, si..., from 2009, or writing on the two supposed phases of development of her questions and answers method. In face of this, it can be said that the works here described works may be, therefore, typical examples of an inquiry category that is assembled from *primary sources* – without the mediation of preset images – of Pina Bausch's work⁷.

For sure there are, in the set of writings from *secondary sources* – which consist of material resulting from videos, books, photographs, papers –, extremely well done theoretical constructions, despite the distance that they supposedly would keep from their object. An example of this is the rigorous and systematic inquiry undertaken by Wosniak (2013; 2014; 2017) concerning the images produced by Wim Wenders on Pina Bausch in his documentary *Pina*, from 2011. It is important to point out, in this in case that, that Wosniak is precise in what refers to her object – it is filmic, despite referring to dance; in fact, in one of her articles, Wosniak (2014) analyzes a scene from Wenders' documentary to elaborate, from a Semiotics perspective, on the problem of dance *signage* – which would operate, according to the author, as a triggering device for (de)tensionings between the concepts of sign, image and representation. Also, Wosniak assumes Wenders's images as genuinely oneiric powers.

A third category of works on Pina Bausch relates to the inquiries inferred from undetermined sources, that is, when it is not possible to verify a precise distinction between the tale and its source, whether primary or secondary. For instance, Caldeira's texts (2011a; 2011b), although approaching one or another piece of Pina Bausch, does not mention whether the descriptions result from direct watching or are mediated by *secondary sources*. In general, works from *undetermined sources* tend to establish parallels with other artists or even writers, poets and philosophers – an operation that does not obey to any specific parameter. Among the most evident parallels, we find relation of Pina with: Brecht (Silveira; Muniz, 2013b), Anita Malfatti (Martins; Koneski, 2015), Artaud (Cardoso, 2001), Martha Graham (Mello; Santos; Amaral, 2016), Maguy Marin (Grebler, 2008; 2006), Frida Kahlo (Berté, 2014), Madonna (Berté; Martins; Tourinho, 2013), Clarice Lispector (Frenkel, 2013), Michel Foucault (Fantini, 2015), Jacques Derrida (Almeida, 2018), among others⁸.

Amongst the materials from *undetermined sources*, it is recurrent the reference to spectacles with unrestricted access in video platforms (*YouTube*, *Vimeo*) or videos launched on spectacles or rehearsals of the Wuppertal company⁹.

In any way, the phenomenon at issue seems to point to a series of problems concerning experience in arts. One of the most evident amongst them is the transposition of an aesthetic and/or poetical experience to the academic writing – or of a *type* of experience, manifest in what we could call the double of a tale, whose action could both keep the accounted live and transform it into nothing more than a *parody* – a term understood here as *paraontology*, that, in Giorgio Agamben's understanding (2007a, p. 47), would express “[...] language's inability to reach the thing and the impossibility of the thing finding its own name.”¹⁰

This finding takes us, nonetheless, to the next interrogation: in which extent or in which way the exponential growth of the supposed *tales* on Pina Bausch (of what is made of her and her work, of the legacy of a work shaped in these narrative forms – the academic writing, the journalistic article, the philosophical essay), produced in a scope that is qualitatively distinct from its source, can both carry an emptiness in relation to the artist and serve as element of maintenance of an important production in the performing arts scenario or (de)creation tool?

To disentangle such question, the present article makes use of the intuitions of the abovementioned Italian philosopher Giorgio Agamben for the approach of the concepts of tale, image and parody. The understanding of *positivity* of the tale (and ultimately of parody) is crossed, in this sense, by a discussion concerning the amplitude and the depth, as well as the specificity of the exercise of narration in the preservation of a given *experience*. It is necessary, however, to recover the actual meaning of these concepts – from the philosophical register – so that we can then relate them, in a consequent way, to the object in question.

II

In the beginning of his essay *The fire and the tale*, Giorgio Agamben (2018) recovers a story brought by Gershom Scholem, in which Baal Schem, founder of the Hasidism, would supposedly entered into the woods

– having lit a fire and prayed there –, so that a problem could be solved; and it was. When in a second generation the problem happened again, Maguid de Mesritch, successor of Baal Schem, went to the same place in the woods to pray, without, however, having lit the fire – as he did not know how to do it anymore; and, yet, his request was granted. In a third generation, Scholem tells us through Agamben’s writing, neither the fire nor the praying – then forgotten –, would have been necessary so that the problem was solved, having been enough, in that occasion, only the memory of the place where the rite should be carried through. In the following generation, neither the fire nor the praying nor the place were known anymore. However, the history of all of that (the matter, the formula and the place) could still be told by the rabbi; and *this* was also enough to have the wish accomplished.

As we will be able to observe, Agamben keeps from the mystic-cabalistic narrative a possible sense of the literature, which is presented to him as a *this*, a form of tale – an image – that would have, according to the author, lost its relation with the fire, that is, with the mystery. For Agamben, this *this* “[...] means loss and oblivion, and what the narrative tells is precisely the history of the loss of the fire, the place and pray”. He also claims that “[...] every tale – the whole literature – [would be], in this sense, memory of the loss of the fire” (Agamben, 2018, p. 29).

Even though the Italian philosopher refers exactly to the literary field, his intuitions are extremely fertile and susceptible to being applied, as an analogy, to the reflection on the meaning and the transmission of the artistic production in general – especially with respect to the (experience with) Pina Bausch and everything that the name adds. They allow, moreover, to inquire what is said *on* or *from* a certain experience/work, supplying, therefore, elements for the examination of the meaning and reach of the tales (parodic or not).

Thus, it is necessary to distinguish the experience of the work decanted in a tale and the account of the tale on the work – which would constitute, in compliance with the data of the files analyzed here, the academic from the watching of the available set of images, videos, documentaries and other non-direct sources on Pina Bausch and the work developed by her. It seems that it is from this double approach that it

would be possible to verify in which way the *mystery*, being the quintessence of the experience analogous to the fire one in the Jewish narrative, would have, therefore, to be kept through the memory or even being erased in the account – as the tale supposedly would try to bring the subject the closer to the matter of the experience.

Having said that, it would be pertinent to question what in fact paves a version on something that, strictly speaking, would not have been experienced – being that, even if it had, it probably would not be susceptible to become a tale, that is, despite these intrinsic limitations to the relation between fire and history, of being able to preserve in story (the tale) its mysterious residue. Certainly, it cannot be claimed that the reading of a tale on Pina Bausch can rearticulate precisely what she was or did – perhaps the tale, by itself, would be able to reach that. It captures, however, effects that would correspond to the experience from which it is inferred, to the matter of the experience itself – this is, at least, the implicit intuition in the Agambenian argument.

III

In a work entitled *Idea of Prose*, Agamben tries to define the idea of matter. In the homonym item of the writing, the philosopher understands the idea of matter as the point through which the limit of the language would become tangible. He says: “Whoever touches on his own matter, in this sense, simply finds the words to say. Where language stops is not where the unsayable occurs, but rather where the matter of words begins” (Agamben, 2013, p. 27). The example used by Agamben to characterize such apparently unspeakable experience is death, or more accurately, the experience of *almost-death*. For the philosopher, the one who almost died did not actually die, as, in case he had died, he would not have returned nor exempted himself of the need of, one day, having to die. He would, in fact, just freed himself from the *representation of death*. This explains, in turn, why, for the tenacious thinker, the one who almost died would have nothing “[...] to say about death but find matter for many stories and many fine tales about their life” (Agamben, 2013, p. 27). Matter, in this sense, would resemble what Agamben also calls, in his *Idea of Prose* the power of thought itself.

From this understanding, it is inferred that, if the matter of the investigations at issue retraces to Pina Bausch – and by Pina we take the mystery and not a concept, a formula or a place –, the only and legitimate theoretical enterprise would be the one that, as a tale, would be – similar to the *primary sources* – an *image* derived from the same matter with which Pina would have and supposedly approached, intending, furthermore, to recover the germinative force of an eminently poetical work through the *inoperancy* – a term that, in the conceptual framework of Agamben, would assign the tension between power and act. As in literature, “the fire and the tale, the mystery and the history” (Agamben, 2018, p. 34) are two indispensable elements of a writing that, confronting itself with a indiscernible object, tries to keep its original meaning¹¹, allowing itself, therefore, to bathe in the same source, as, like the Italian philosopher highlights, “[...] what has lost its mystery is now, truly and irrevocably, mysterious, true and completely unavailable”; and he continues: “[...] the fire, that can only be told, the mystery, integrally experienced in a story, now takes the word from us, it was closed forever in an image” (Agamben, 2018, p. 36).

IV

In his work *Profanations*, Agamben offers to us a more precise definition of what is understood by image. In the text *Special being*, the author claims that the image is “[...] a being whose essence is to be a species, a visibility or an appearance. A being is special if its essence coincides with its being given to be seen, with its aspect” (Agamben, 2007a, p. 52). This essence to which Agamben refers is not presented as substance, but only as accident, which “[...] does not have a proper place, but it occurs in a subject [...], like the image in a mirror” (Agamben, 2007a, p. 52).

The reference to the specular metaphor is gathered by Agamben in his *Profanations* texts from the reading that the medieval philosophers – not named by him – made, by virtue of their allure for this object where the images would be present, the mirror. And this would explain why the images would constitute a *species* of *special being*. Having a non-substantial nature, the image does not “possess any continuous reality”, is

characterized, however, by its *continuous generation*, as it “is generated at every moment according to the movement or the presence of the one who contemplates it”. It cannot be determinable by means of quantitative categories because it is not exactly a “form or an image but rather the ‘aspect of an image or of a form’”, and the “species of each thing is its visibility, that is, its pure intelligibility” (Agamben, 2007a, p. 52).

A wider and more articulated theorization on the image in Agamben can be found in his work entitled *Stanzas: Word and Phantasm in Western Culture* (Agamben, 2007b). In it, the philosopher entangles in an iconographic, literary and psychoanalytic weave, where the image is evoked under the sign of the phantasm, to think the multiple places that it occupies in the western culture, its “*stanzas*”, that is, the places through which “[...] the human spirit responds to the impossible task of appropriating what must in every case remain unappropriable” (Agamben, 2007b, p. 14). It will be, therefore, from an examination of the phantasmatic transmigrations of the image that Agamben will search for a model of knowledge – where both the desperation of the melancholic, a subject historically associated to the artistic activity, and the renounce of the fetishist –, in which “[...] desire simultaneously denies and affirms its object, and thus succeeds in entering into relation with something that otherwise it would have been unable either to appropriate or enjoy” (Agamben, 2007b, p. 13).

Certainly, the desire is, in Agamben, the nodal point of the relation that the subject establishes with the image, a genuinely loving relation, where the object of love, forever lost, does not refer but “[...] the appearance that desire creates for its own courting of the phantasm, and the introjection of the libido is only one of the facets of a process in which what is real loses its reality so that what is unreal may become real” (Agamben, 2007b, p. 53). This way, it will be by means of the images of Narcissus and Pygmalion that the Italian thinker will try to unfold the phantasmatic relation of the subject with his object of desire, as in both the unbridled passion is not aimed, as it could be thought, to a self, but to an image – both by the reflected subject and the one constructed by him, respectively (Agamben, 2007b). The image relates, ultimately, to a *species* of loving relation.

In this sense, if the image is defined as *species*, it can equally be understood as a way of being or even a habit, an *ethos* (Agamben, 2007a). As already mentioned, for Agamben, the image cannot be found in the mirror as in a place, but only “as in a subject”.

The Latin term *species*, which means ‘appearance’, ‘aspect’, or ‘vision’, derives from a root signifying ‘to look, to see’. This root is also found in *speculum* (mirror), *spectrum* (image, ghost), *perspicuus* (transparent, clearly seen), *speciosus* (beautiful, giving itself to be seen), *specimen* (example, sign), and *spectaculum* (spectacle). In philosophical terminology, *species* was used to translate the Greek *eidos* (as *genus* was used to translate *genos*); hence the sense the term takes on in natural science (animal or plant species) and in the language of commerce, where the term signifies ‘commodities’ (particularly in the sense of drugs and spices) and, later, money (*espèces*) (Agamben, 2007a, p. 52).

Certainly, Pina Bausch’s production – and the allure that it exerts – cannot be reduced to the elaboration – and its respective description – of a gesture and movement grammar, of a necessary framing of action; instead, fundamentally, to a relational experience that exacerbates its own form. The image is presented, therefore and beforehand, peremptorily. It comes and goes, it goes and may not return. At the same time, it can be assumed that it is exactly by virtue of this peculiarity that the permanence and even the pertinence of this type of artistic production becomes problematic for the future generations, which, similarly to the lyric poetry of Charles Baudelaire – as Walter Benjamin well observed (1989) – can eventually succumb to the muteness by a type of aesthetic incompatibility between an artistic form and the sensitivity of a certain time¹². Such reasons justify, in turn, the question for the type of tale that has been elaborated and transmitted in the sphere of the Brazilian scientific research concerning an artistic production in particular, as well as the inquiry on its respective function.

When observing these questions more thoroughly, of the type of tale and of its functions, we can conclude that it is not possible to claim the existence of a truth, a version, a correct and ultimate approach on Pina Bausch and her work, as there is no transparent source of knowledge, no Pina to appeal to. However, love remains. Even the direct watching and the tale resulting from it assume by themselves a distancing in relation to the object of desire, to the created. However, it matters to know if the erudite

scan – characterized by the proliferation of discourses on a work that, in principle, would not be offered but by an image –, instead of preserving a legacy, under the form of a tale, is nothing more than parody. It matters to know, also, what it is intended to comprise under the aegis of a name, so that it is inquired whether in the space created between the convoking and the convoked one, is it offered a genuine place of creation, the woods, where it becomes possible to recollect and tale the fire, more of flow and surrender, self-giving and listening, than appropriation, retention, consumption¹³.

V

It is in the work of his friend Elsa Morante, entitled *Arturo's island*, that Agamben will effectively come across with *parody*. Even though parody can refer to a particular literary genre, in Morante's plot it will be formed in a character, Wilhelm Gerace, the father and idol of Arturo, protagonist of the text. When trying to define the meaning of the term, Agamben follows Arturo's footprints, introducing us to its different meanings.

According to the Italian thinker, parody – as it appears to Arturo in Morante's story – traces back to a modern rhetorical tradition, based on Giulio Cesare Bordone's *Poetics*, from the end of the 16th century. For Scaligero, as Bordone was also known, parody would have derived from the rhapsody, referring to a type of (not serious) song, the *paroidous*, that, as far as we know, happened during the interruption of the rhapsodes' (serious) recitation, consisting, finally, in the inversion of what had been said and happened until then, for animation purposes, to make the ambiance lighter again. In Agamben's understanding, this definition brings with it, implicitly, the two main characteristics of parody: “[...] the dependence on a preexistent model that is subsequently transformed from something serious into something comic, and the preservation of formal elements into which new and incongruous contents are introduced” (Agamben, 2007a, p. 38).

Another meaning of the term will be found by Agamben in the Classic Antiquity, when the word parody belonged to the sphere of the musical technique, that then assigned a “distinction between song and speech, *melos* and *logos*”, resulting from the “separation of music from the words”. In

other words, parody consisted of a discordant song that would have loose, in turn, the knot between the music and the *logos* and from which prose would have originated ultimately (Agamben, 2007a, p. 38-39). This is how the author marks the point where a certain description could not renounce anymore its parodic condition, as it would not enjoy of a place for itself, unlike the case of the tale, being, so to speak, always to the side of its object – not the matter, but the tale.

In fact, the unattainability of the object seems to constitute one of the essential assumptions of parody, what allows to understand why, for Agamben, parody corresponds to a *paraontology*, to a reduplication of the being. As *paraontology*, parody expresses “language’s inability to reach the thing and the impossibility of the thing finding its own name.” Thus, it is like theory and even the practice “[...] of that in language and in being which is beside itself - or, the being-beside-itself of every being and every discourse” (Agamben, 2007a, p. 46-47).

It is worth remembering, also, the relation that parody keeps with fiction, according to Agamben’s thought. He says: “if fiction defines the essence of literature, parody holds itself, so to speak, on the threshold of literature, stubbornly suspended between reality and fiction, between word and thing” (Agamben, 2007a, p. 46). Paraphrasing the philosopher, unlike fiction, parody does not question the reality of its object and it is exactly by virtue of its inevitable condition – of being real – that the object needs, in parody, to be kept at distance. Its “this is how it is” is opposed, therefore, and radically, to “as if” of the fiction (Agamben, 2007a, p. 46).

VI

Despite the fact that this definition corresponds to literature in the conceptual framework of the Italian philosopher, it cannot be denied that it serves to elucidate, at least in part and by analogy, the problem of the discursive-academic construction around a certain *artistic experience* – a more comprehensive notion here that embeds the reception’s aesthetic and production’s poetics. It applies not only to literature, but to the meaning of writing as such. Concerning Pina Bausch’s work, the winding characterization of parody provided by Agamben not only resizes the noun as it allows to claim that the question of the writing *on* Pina, *from* Pina or

even *of* Pina moves in the scope of the inseparability of the text – whatever genre it might be or based on whatever sources, *primary*, *secondary* or *undetermined* – in relation to what is said and, in the same way, to the not said and to what one is not allowed to be said.

Certainly, the investigations – in the considered specter – whose text evidence the distance that they would have to keep from their source or even from the sources to which they would have appealed are rare – for instance, the works of Wosniak (2013; 2014; 2017) or even Petreca's (2008). Neither the impact that such operation can exert on the desired object is considered, as *extracting* the mystery from the woods, pulling it out of its context does not necessarily mean to *redeem* it, restituting to it its power, the power that comes from its origin.

Therefore, the elaboration of the bond between power and redemption is decisive in Agamben's thought. It is in his *Bartleby, or on contingency* (Agamben, 2015) that the philosopher unravels, by means of the Hermann Melville's Bartlebian image, the turning of power toward the *past* – understood, here, as the element where the mystery would shelter –, in order to demonstrate, marked by Walter Benjamin's theological categories, the function of remembrance in the scope of the tale (that, in *Bartleby*, corresponds to the power of the writing that refuses to write, being of pure contingency)¹⁴.

If, on one hand, the tale is taken as the convening of the absence, parody, on the other, would present itself, within the Agambenian conceptual notation, as an alternative to the lack of memory of the loss of the fire – that the tale would truly effect.

In a luminous passage of his text, Agamben (2015, p. 46) reminds us:

Benjamin once expressed the task of redemption that he assigned to memory in the form of a theological experience of the past: 'What research has established can be modified by remembrance. Remembrance can make the incomplete (happiness) complete, and the complete (pain) incomplete. This is theology – but the experience of remembrance forbids us to conceive of history in a fundamentally atheological manner, even as we are not allowed to write history directly in theological concepts'. Remembrance restores possibility to the past, making what happened incomplete and completing what never was. Remembrance is neither what happened nor

what did not happen but, rather, their potentialization, their becoming possible once again.

The pertinence of this excerpt of Agamben's text becomes, therefore, evident when we dare to replace the term *remembrance* for tale and *science* for parody. Apparently, only the disorientation proper of the tale could guarantee the seriousness of the search for the immemorial past, the mystery, as, like the author reminds us now in *The fire and the tale*, "[...] if investigating history and telling a story are in fact the same gesture, then the writer is also in front of a paradoxical task". Only the firm belief in the loss of the fire, which is forgotten in history, will allow to the one who tales/writes, in the understanding of the philosopher, to discern in the depth of his own oblivion, "[...] the splinters of black light that come from the lost mystery" (Agamben, 2018, p. 33).

Concerning the academic research on Pina Bausch's production, it can be said that it needs to operate both as a tale, trying to keep live through the memory of the loss of the work experience under the flashing of the fire, and a dimming and extinguishing, in the form of parody, a creative and emancipatory force. It is highlighted, by the way, for conclusion purposes, that the present essay at no moment intended to establish any parameter of judgment, either of quality or the pertinence of the listed works, when differentiating tale and parody. Rather, it tried to reassemble a highly significant set of research that not always has received the due attention. Concerning this, it is interesting to point that it was not possible to evidence an effective dialogue of the works among themselves, so that there are few bibliographical works, produced by fellow countrymen, that really reverberate in the analyzed productions. The works of Fernandes (2007) and Cypriano (2005) are among the most used ones.

Nonetheless, it is highlighted that, despite of the occasional loss of memory of the fire and, consequently, of mystery – if this is the case, where the tale becomes parodic, that is, detached from the source from which it would have emerged –, the longing for recollecting an experience, by all appearances epiphanic, answers fundamentally to the admiration, to the love that a certain researcher nourishes for his researched. And this, by itself – as the tale is understood in its relation with the fire in the Jewish tale previously mentioned – seems to be sufficient to us.

Indeed, it was love, more than mystery itself that inspired this tentative tale – as it probably acted on the others that the present study has covered. This *this* is all that, as it requires, as a donation, that one lives in “[...] intimacy with a stranger, not in order to draw him closer, or to make him known, but rather to keep him strange, remote: unapparent -so unapparent that his name contains him entirely”. For Agamben, this *this* defines the idea of love, as “[...] And, even in discomfort, to be nothing else, day after day, than the ever open place, the unwaning light in which that one being, that thing, remains forever exposed and sealed off” (Agamben, 2013, p. 55).

Notes

- ¹ Silveira (2015); Cypriano (2005); Travi (2014); Caldeira (2009a; 2015; 2016); Fernandes (2007).
- ² Almeida (2018); Caldeira (2006; 2007; 2009a; 2009b; 2009c; 2010; 2011c); Berté, Martins & Tourinho (2013); Bertotti & Chatelard (2016; 2018); Cabral & Santos (2017a; 2017b); Fantini & Porto (2015); Fernandes (2012; 1999); Frenkel (2013); Gomes (2015); Júnior & Andrade (2010); Marques (1998); Martins & Koneski (2015); Medeiros & Pereira (2012; 2017); Mello, Santos & Amaral (2016); Oliveira, (2014a; 2014b); Partsh-Bergsohn (1988); Schlicher & Cajaíba Soares (2016); Silveira (2009a; 2009b; 2013a; 2013b); Silveira & Muniz (2014); Wosniak (2013); Vieira (2005); Vieira (2014).
- ³ Berté (2010; 2011a); Bogéa & Nestrovski (2003); Caldeira (2008); Costa (2015); Fagundes (2017); Fernandes (2015); Grebler (2008); José (2013); Katz (2013); Mota & Rosário (2012); Pereira (2014); Pereira, Trindade & Feijó (2017); Petreca (2011); Rocha & Cardoso (2000); Rosário & Mota (2012); Wosniak (2017).
- ⁴ Almeida (2012); Alves (2015); Araújo (2015); Arroyo (2016); Berté (2011b); Bertotti (2016); Brasil (2011); Brehsan (2014); Cabral (2017); Caldeira (2002); Cardoso (2001); Carli (2009); Floriano (2010); Lima (2007); Machado (2014); Medeiros (2012); Misi (2004); Olmo (2009); Panisson (2016); Petreca (2008); Pineiro (2016); Sanchez (2001); Silveira (2009); Spindler (2007); Spoladore (2011); Travi (2014); Vasconcelos (2013).

- ⁵ Berté (2014); Bezerra (2013); Caldeira (2006); Cardoso (2012); Cypriano (2002); Diniz (2014); Fantini, (2015); Grebler (2006); Katzenstein (2015); Hofstra (2006); Pereira (2007); Schaffner (2011); Wosniak (2015).
- ⁶ The search parameter used in the mentioned platforms was the emergence of the term *pina bausch* in the title, subject or keywords of the materials at issue. The sample presented here, however resulting from an exhausting research, does not intend to exhaust the whole set of the works on Pina Bausch. Rather, it is intended to point to the plethora of inquiries on the subject. From the total, it was not used annals from events, final papers and specialization essays. The focus of the research is aimed to the material produced on Pina Bausch in the scope of the post-graduation programs in Brazil, from the most diverse areas; annals of events were not considered because they are material previous to articles that later were, mostly, published in journals.
- ⁷ It is curious to notice that, even though the Wuppertal company has visited Brazil with a certain frequency since 1980, there are few works that make direct reference to the presented spectacles. As a matter of information, Pina Bausch disembarked in Brazil in the years of: 1980 (*Kontakt Hof*, in São Paulo, Rio de Janeiro and Porto Alegre); (*Le sacre de printemps* and *Café Müller*, in São Paulo, Porto Alegre, Rio de Janeiro and Curitiba); 1990 (*On the mountain a cry was heard*, in São Paulo and Rio de Janeiro); 1997 (*Carnations; Iphigenia in Tauris*, in Rio de Janeiro); 2000 (*Masurca Fogo*, in São Paulo); 2001 (*Água*, in São Paulo and Rio de Janeiro); 2006 (*For the Children of Yesterday, Today, and Tomorrow*, in São Paulo and Porto Alegre); 2009 (*Le sacre de printemps* and *Café Müller*, in São Paulo); 2011 (*Ten Chi*, in São Paulo, Rio de Janeiro and Porto Alegre). A new tour of the company to the country is expected in November 2018, in the city of São Paulo, with the spectacle *Nefés*. Information obtained from the company's site, available at: <<http://www.pina-bausch.de/de/>>. Accessed on: 22 May 2018.
- ⁸ Despite the sources not always being explicit in these texts, so that they could fit in the category of *undetermined sources*, it is presumed that such inquiries derive from *secondary sources*. As it was already observed, this category comprises the works in which not always the form of approach of the authors with the production of Pina Bausch is defined, whether directly or indirectly. This explains why, in this item, Silveira & Muniz paper (2013b) was included, as authors of articles that remarkably derive from *primary sources*, but that, however, are not explicit in the text. It is worth highlighting that such

characteristics do not disqualify the works listed here, nor try to invalidate the knowledge coming from them. It is only intended to indicate the poignant problems of the field of artistic production and reception. Finally, it is underlined that not all the works that establish parallels necessarily derive from *secondary sources*.

- ⁹ Despite the vast set of works of Pina Bausch already marketed in video, only a few are spectacles that serve as grounds to the inquiries carried through in Brazil, being *Kontakthof* the most mentioned one. The French publishing company L' Arche is one of the current holders of the image rights of Pina Bausch's works. In this sense, it has systematically made available the works of the German artist in DVD. Spectacles available on DVD in full: *Kontakthof – with ladies and gentlemen over “65”* (2007); *Le sacre du printemps* (2012); *Café Mller* (2010); *Renate quitte le pays* (2016). The only spectacle in video not launched by L' Arche, as it is a work by the Paris Opera Ballet, *Orpheus und Eurydike* (Bel Air Classiques, 2008). Excerpts of spectacles and rehearsals: *Abnen* (2014); *Une répétition du sacre – Probe Sacre* (2013); *Walzer* (2012); filmic work: *Die Klage der Kaiserin* (2011). The mentioned dates correspond to the year of commercial launching of the respective video.
- ¹⁰ The notion of parody adopted departs from the one coined Giorgio Agamben as it appears in his work *Profanations* (2007a). It is worth highlighting, however, that the field where the term is initially articulated is literature and not writing in general. The appropriation of the word passes, therefore, through an analogical operation – particularly usual in Agamben's work.
- ¹¹ The sense of origin and/or original in the Agambenian context is in accordance to the one already established by Walter Benjamin in his 'lacunar' *Origin of the German tragic drama*, as it is explicit in the text *Infancy and History: The Destruction of Experience* (Agamben, 2005). As in Benjamin (2011), the *origin* in Agamben does not trace back to a historical principle to which one can retrocede, but to an operative force in history. This understanding will guide the critique of the Italian philosopher to the appropriations of the term *origin*, in the scope of the historical research. This approach is carried through by Agamben in the third chapter of his work *The Signature of All Things: On Method* (Agamben, 2010). A longer reflection on this concept in the philosopher of the aura can also be found in *Sobre o problema da origem em Walter Benjamin: política e história da linguagem* (Pereira, 2007).

- ¹² A deeper discussion on this subject in Walter Benjamin can be found in the text *Sob o signo de Satã: configurações do tempo e da experiência na modernidade de Benjamin e Baudelaire*, by Marcelo Pereira (2010).
- ¹³ An investigation similar to this here presented is critically and rigorously developed by Paula Carolina Petreca (2008). In her MSc thesis, Petreca analyzes the role of the cultural journalism in the path of dancetheater in Brazil, focusing on the replication of the name Pina Bausch. Her main hypothesis is that the cultural journalism exerted a fundamental role in the formation of a certain knowledge on the work of Pina Bausch, making her familiar to the public and to the local artistic production.
- ¹⁴ A thorough reading on the conception of history and the relation between past and redemption in Walter Benjamin can be found in the text *Repensar o passado, recobrar o futuro: história, memória e redenção em Walter Benjamin*, by Marcelo Pereira (2008).

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This unpublished text, translated by Ananyr Porto Fajardo, is also published in Portuguese in this issue.

Received on May 23, 2018

Accepted on June 02, 2018

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