

For some years now I have noted the powerful clash between contemporary theater, performance and philosophy. This has led me to delve into the subject in artistic-academic research that has so far followed different paths and reverberated in different ways in my work, in both theory and practice. In this text I will address issues related to ethics that emerge from broader research carried out with theater collectives that explore performance elements, among them Cie Dos à Deux, between 2014 and 2018. Observing the rehearsals and performances of the Franco-Brazilian company allowed me to expand my thought and discourse on the philosophical power of contemporary theater contaminated by performance and, consequently, to gain insights into the ethical engagement of bodies in a performative scenic situation.

Cie Dos à Deux and its scenic potency

In February 2014 I had the opportunity to attend at CCBB (Banco do Brasil Cultural Center) in Rio de Janeiro the performance *Blood Brothers* by Cie Dos à Deux. The company, which created the show, is internationally recognized for its work with the body and the bold decision to base its operations in two different countries: Brazil and France. Originated from a meeting between its founders, André Curti and Artur Luanda Ribeiro, it has been working continuously in the cities of Paris and Rio de Janeiro since 1998 and touring countless countries with its productions.

The company brings on stage a poetic identity already familiar to regular theatergoers, with some striking traits that include, among other aspects, according to Pessoa (2018): “A unique body research which develops from the blurring of boundaries between theater and dance and founds a type of body manifestation that eventually came to be known as gestural theater.”

The expression gestural theater referred to by the author consists of a type of performance akin to contemporary dance that aims to create a vocabulary from

1 Premiere: 2013. Credits: writing, direction, choreography and set design: André Curti and Artur Ribeiro; cast: Cécile Givernet, Matias Chebel, André Curti and Artur Ribeiro; original score: Fernando Mota; violin: Fran Lausen; puppets and costumes: Natacha Belova; props, wigs and makeup: Maria Adelia and Marta Rossi (assisted by Morgan Olivier and Camila Moraes); scenery: Demis Boussu; lighting design: Bertrand Perez and Artur Ribeiro; production director: Nathalie Redant. Information from the company's website available at:

2 <http://www.dosadeux.com/spip.php?article575&lang=fr>. Last visited: Aug. 30, 2019, at 1:10 p.m.

which to build a language of the body. It is different in its way of interpreting and articulating movement, as its language encourages the development of a theatrical game, at once organic and musical. Thus, gestural theater creates drama through the characters' bodies, but without portraying intentions and situations.

Other noticeable traits in the company's work include: "Perceptible rigor in the creative process as a whole [...], in which precision is a manifest value; a visual proposal marked by excellence [...] and the option for themes related to human experience" (PESSOA, 2018).

In *Blood Brothers*, spectators follow the meeting between two brothers on the day of their father's funeral. Then begins a subjective journey to the past through memory. The performance thus develops from childhood scenes lived by the two characters, in addition to a third brother who, in the developed tale, is killed in a tragic domestic accident. We also see on stage the figure of the mother, who raises her three children at home, alone. The father, whose death reunites the two surviving brothers in adulthood and brings them to the now aging mother, is absent during their entire childhood. The performance is set in a dreamlike environment, combining playful scenes with others that are happy, sometimes melancholic and at times very sad. All feelings are conveyed by the body, given the company's choice of not bringing the characters' psychology to the foreground. This option allows viewers to impart different meanings to their own feelings at different times.

Regarding its formal elements, the show reveals absolute precision and technical mastery. There are no spoken lines and the body work associated with the visual elements provides a profusion of beautiful images. The lighting design is not merely functional but adds to the artistic composition, creating an atmosphere of illusionism in which the game emerges from the constant tension between hiding and revealing. The lighting also allows the audience to experience the dense layers of human relationships through a theme that links memory, chronology, motherhood, childhood, love and cruelty: blood ties. The

² Information available on the company's website: http://www.dosadeux.com/?article280&lang=pt_br. Last visited: Aug. 30, 2019, at 1:11p.m.

maternidade visual elements, combined with the physical work, ensure plastic beauty and magnetism. The relationship with all elements, especially the puppets, goes beyond manipulation to form a single body. In *Blood Brothers*, viewers experience exhilaration through the elements of the company's poetics. As Pessoa (2018) acknowledges, the power of this performance is not in its subject, namely memories of family experiences shared in the past, something most people can easily relate to. "However, the way the subject is developed is what makes this performance a work of art" (PESSOA, 2018).

We know that the use of varied and well-elaborated visual elements alone does not guarantee the efficiency of a show. In the work of *Dos a Deux*, I attribute the good success of his poetics to the emphasis on the bodily relationship that is established with each layer of the show: its movements are absolutely precise and very demarcated, which comes from the company's heritage in the field of dance. However, there is a certain airiness, a space for a scenic composition that is not choreographic. Possibly, this is due to the way they create the scenes, starting from improvisations without a final destination. In the company's poetics, this means an option for freedom in creation. However, the always-present rigor and technical precision are the elements that ensure the aforementioned rapture on the part of the spectators. I had the opportunity to watch on several nights, with different audiences, the same show, and I systematically saw the audience completely immersed in the scene that was in front of it.

In the course of this research, I also collected reports about the company's work through interviews with its founders, André Curti and Artur Luanda Ribeiro. In the excerpt below, extracted from these interviews, we can also see that the relationship between body and visuality that is given by the interest in a more powerful use of objects extends from the show, reaching the life conception of the actors and, therefore, permeating the entire creative process.

André Curti – The relationship on stage, [...] in fact, that relates to the whole process, right? The relationship with the object, it [...] comes from the outset of the process and I think from the passion for the object in and outside the theater [...]. I think that is very strong in both of us and it is not by chance that our work with the object is so strong, I think it is something that is common to both of us.

The relationship of the bodies in "Blood Brothers", both with each other and with all the other elements of the show, evidences work that combines muscular strength, expansive movements, challenging balance positions, rhythm, precision and motor coordination, and, at the same time, denotes varied possibilities of expressive manifestation of the bodies on stage. A precise and meticulous scene design becomes noticeable in all the complexity of the visuality of the show; however, it is the hardening of the bodily work that guarantees the magnetism of the look on the show.

On the occasion that I was able to make observations about the work of the committee for the research then in progress, during the presentation season of the show held in São Paulo (November/2014), I had the opportunity to perceive the daily life of this collective and to watch the show again, at times. In this context, I verified two aspects of the ethics experienced by the company and fundamental for the development of its work: the first of them consists in technical rigor; the second, focuses on the set of practices that involve the notion of encounter specifically treated in the light of the concepts of difference and repetition. I also realized that the two aspects are intertwined in the company's actions.

Upon reflecting on the first aspect, which refers to technical rigor, I could see that the founders of Cie Dos à Deux, André Curti and Artur Luanda Ribeiro, propose a complex scene and only end the creative process when they consider the point of arrival totally satisfactory. As an example, we have in "Blood Brothers" an incredible machinery that promotes, during the staging, a viewer's access to the experience of visuality and participation in a dreamlike environment, established from the perfect harmony between lighting, soundtrack, actors' bodies, scenographic elements and the action of a stagehand that acts throughout the show. In the excerpt below, also extracted from the interviews collected, we note that the above-mentioned rigor is linked to a sense of responsibility with the presence of the viewer.

Artur Luanda Ribeiro – [...] making people sit still for an hour and a half, turn off their cell phones, pay attention is becoming increasingly hard also. So I have my work cut out there, I can't just do anything, I can't... [...] I must have great respect for those people [...]. I am there for a reason, I can't just be there, what I have to say is very serious [...].

During the investigation, when reflecting on the words of Artur Luanda Ribeiro,

I realized that the political power of the work was not explicit in the conception of the show, but was part of its structure. At first glance, I would not consider “Blood Brothers” a show of political theater, in the usual sense of the term, which refers to a type of theater that seeks to elucidate ideas, which “apprehends topics discussed publicly or that it itself brings to discussion, and in this way (at least) has an enlightening effect” (LEHMANN, 2009, p.2-3). This definition does not correspond, in fact, to the spectacle of the Cie Dos à Deux. However, I was able to experience the potency of the work, from its structure, and understand that the political dimension of this staging is the transgression it promotes: the impact of the spectators, on the relation of aesthesia, established from the rigor and the potentialization of the witnessed encounter, is what upsets, shocks, and therefore, engages with the intended social group, that is, members of the audience. “The structure of the show é the guiding thread of an ethical experience that expands, embraces and engages the audience. This is where the ethical experience of the company becomes a political power” (PESSOA, 2018, P.76).

To deal, in this discussion, with the issue of the political, it is pertinent to highlight that ethics, a dear topic here, and politics, although they are not identical instances, are very close. “Ethics is the part of philosophy that traditionally deals with the reflection on ways of life, individual behavior and relationships in a collective” (PESSOA, 2018, P.76-77). The author, who helps us to understand the ethical dimension, also assesses the same area of human production as: “It is concerned with the reasons for wanting a collective life in which harmony is an attribute of reference ” (Ibid., p. 77). For Aristotle (1984), for example, virtue and justice play an important part in this understanding. Politics, in turn, refers “to the citizens and the city government, to what is public. Thus, the philosophical reflection on politics is devoted to the analysis of the relationship between subjects and society, to the reflection on the forms of power and systems of government” (ibid.). We can realize, therefore, that “ethics concerns the intimate sphere, that is, deals with the other who is near and known. Politics is related to the social sphere, and thus deals with the one who is distant and unknown, but whose existence we are aware” (Ibid., p. 77).

It should be stressed that in the context of the research that led to this theoretical production, the idea of other is closer to the notion of body than of subject. Also according to Pessoa (2018), “the other ceases to be understood as

a subject and becomes open to all elements of life and nature. Everything can be considered the other in a relationship.” Such assumptions stem from a link to the theoretical legacy of Gilles Deleuze and favor the idea of relationship, of a network that interconnects several elements over the notion of “the body as the involucre of a subject” (PESSOA, 2018).

Body, encounter, ethics, politics

During my field work with Cie Dos à Deux I realized that the collective’s awareness of the existence and relevance of the other in the composition of its own work is the reason behind the esthetic rigor of its performances, as we saw in the words of Artur Luanda Ribeiro when he stated he could not do otherwise. In this sense, I see potential connections with the text by André Lepecki, *On the Metaplane, the Encounter*, in which he acknowledges and denounces, based on a reflection on works by Michel Serres, Spinoza and Gilles Deleuze, that humanity is suffering from a kind of egotistic cacophony in which much is said and little or nothing is heard: “Everyone speaks; no one listens” (LEPECKI, 2013).

Lepecki goes on to point out that, on the other hand, there is a certain harmony in life, or understanding, stemming from encounters, which he defines as both amazing and mundane. It is the experience of the first encounter: two lives that first make contact in the cacophonous plane of the world and glimpse the touch of a hand, the outline of an arm, a tilting trunk, for example. The author reminds us that the mundane world offers obstacles, naturally, such as speech that says nothing and “circulation that never moves anything along” (LEPECKI, 2013), and recalls Spinoza’s warning that not every encounter is good: there those that are “pure poison, that build relationships through decompositions” (LEPECKI, 2013). However, he stresses that there are contacts everywhere: the world is a field of interactions.

The author draws on Deleuze to reflect on this issue and highlights the moment when one body meets another, estimating that it involves the search for a point of differentiation that is not limited to the geometric space of the encounter:

[...] um ponto proliferante que se espalha como metaplano singular, em que o encontro pode expressar os seus mais puros devires, a sua consistência singular [...]. No encontro, acha-se um entrelugar que apesar de flutuante é totalmente localizável e feito de elementos bem enraizados e corpóreos. No jardim ou praia descobrem em silêncio a ressonância harmônica improvável. (LEPECKI, 2013, p. 116-117.)

Lepecki also explains that he defines an encounter that which is constituted from knowing how not to be unworthy in the face of an event, from knowing how to make it happen and unfold into more events. For Lepecki, what matters is not knowing in advance how to do it, but “the desire to make it complete” (LEPECKI, 2013).

The political potency perceived in *Blood Brothers* is largely due to the company’s desire to make the encounter with its spectators complete, according to Lepecki’s conception. To this end it draws on a range of theatrical resources such as the relationship with the puppets, elements of set design, costumes, lighting and soundtrack, as well as some decisive choices such as the absence of speech and the consequent emphasis on body work, plus the use of stage machinery manually operated by the actual actors on stage and the hired stagehand. As Pessoa acknowledges (2018), there is “a choice for work performed by the body over work that uses technological mechanisms to reach the desired effect.” As a consequence of this choice we realize that the “complexity achieved during the performance results from a long and exhausting process of rehearsals and training, determined by technical rigor and aiming at the potency of the encounter.” (PESSOA, 2018).

These are the aspects that, amongst the traits of the company’s work, provide transgression as an ethical-political act. One perceives in such elements an interesting connection with the work of Óscar Cornago, which helps in weaving relationships between ethics and politics in the dimension of the body and experimentation and delving deeper into the debate on the issue of encounter. The Spanish philosopher addressed such issues quite significantly in *Éticas del cuerpo* (CORNAGO, 2008), thus creating a relevant contribution to the area of performing arts.

In Cornago’s work, ethics and body are inseparable concepts. For the author, each culture affirms a way of understanding its body and its place in the public space; the body is the element that produces truth and is also the object

of political interventions. Thus, the body makes it possible to reassess the notion of politics: for the philosopher, politics is not established from the vain opposition, strongly present until the 1960s, between rational and irrational (and, consequently, human thought and body), but rather from the conversion of the body in its encounter with the other.

The relational element that exists in every encounter with the other, highlighted here from Cornago's thought, makes us reflect on the flow between body, ethics and politics. The body, when viewed as relationship, as encounter, is the stage for discussion, confrontation and sharing of mobilizing affection, i.e., it is ethical and it is political. The philosopher argues that "the history of theatrical practices is linked to the relationship between body and society" (CORNAGO, 2008). In doing so he shows that by restoring the explicitness of the social space, understood today from the viewpoint of the body, but without the dilution of one into the other, the contemporary scene creates politics expressed from closeness.

The commitments to ideologies, parties and institutions that served to articulate history in the last century, which fostered the birth of the identity of several theatrical groups in the 1960s and 1970s, have been converted, according to the author, into another type of commitment since the late 20th century and early 2000s. A new kind of politics then starts emerging from the minimum of the actual body. This process of ethical review, in which confrontation with the other enables the private space to be linked to the social space, is also extended to artistic performances, in Cornago's view.

It is noteworthy that the enhancement of the notion of relationship with the other, indicated here by the Spanish philosopher, and perceived in the context of this paper in the work of Cie Dos à Deux, is not restricted to a specific performing style: it lies in the process of creation. Thus, it emerges in different ways in the company's individual productions. However, nothing determines that addressing relationships is a necessary condition for the existence of theater collectives. The enhancement of the relationship with the other and the various ensuing experiences are nevertheless of interest, as they are generators of discourse and determinants of the singular poetics of different groups – consequently, they also create implications on the ethical-political level.

During the research, reflection on the issue previously addressed by Cornago of the relationship with the other as a generator of consequences on the ethical-political level, coupled with the analysis of the experience of Cie Dos à Deux in *Blood Brothers*, led to the perception that there is also a very significant factor in the poetic composition of the company with important reverberations in the ethical-political level of its work: variation found in repetition.

Repetition, difference

As seen, the work developed by Cie Dos à Deux in its various shows is based on a few elements that this study attempts to compile: no speech, use of gesture characterized by friction between dance and theater, and the notion of encounter as challenge. In the company's work, these are some traits among others that can be observed in an artistic expression that, developed from experimentation, has a logic of its own.

However, despite the specific logic, the company's work is not "a kind of creation with immutable rules: the work is not impervious to change from one show to the next. Each new composition retains something recognizable from the previous one, for sure, but all are open to the variation that emerges in each process" (PESSOA, 2018). In the specific case of *Blood Brothers*, André Curti and Artur Luanda Ribeiro recognize the discovery of new facets during the creation process:

André Curti – [...] we were feeling comfortable with that language that was being developed [...], but we feared [...], that "No, that's not the way, it's too theatrical, it's too stationary..." [...]. However, with the process, it asserted itself more and more and in a very evident way, so then [...] we accepted it [...]. But [...] from the first day of rehearsal there was physical pleasure like no other creation before, that's why I say it was evidence. [...] it was also a long [...] process of improvisation. [...] we remained [...] in residence in a theater [...] living the character the whole time [...]. So, this universe was slowly constructed in this way [...]. Which is a process [...]. In *Fragments* we were also facing something new, it was also quite scary, but we also persisted.

Artur Luanda Ribeiro – With less conflict, I believe, because the change was so strong that we weren't afraid.

3Performance by Cie Dos à Deux. Credits: writing, direction and choreography: Artur Ribeiro and André Curti; cast: Maria Adelia, Matías Chebel, André Curti and Artur Ribeiro; original score: Fernando Mota; props, wigs and masks: Maria Adelia; costumes: Hervé Poeydomenge; set design: Artur Ribeiro and André Curti; set and props: Démis Boussu; lighting design: Thierry Alexandre and Artur Ribeiro; puppets: Fuliang MA and Maria Adelia; images and editing: Jean-Luc Daniel; photography: Xavier Cantant; graphic design: Roberta de Freitas; production director: Nathalie Redant. Premiere: 2009.

Information available on the company's website:

<http://www.dosadeux.com/spip.php?article401&lang=fr>. Last visited: August 30, 2019, at 1:12 p.m.

André Curti – But it's because we wanted that change. It was the desire to move on [...] from a specific type of language to another [...]. So there was less conflict and this one [Blood Brothers] presented itself that way and we were unable, from the beginning, to believe it. But because we're demanding, we're crazy, we're perfectionists [...].

One notes in the interview with the actors an astonishment with the creation of their own work due to the differences observed in the process of producing *Blood Brothers* compared to previous shows. According to them, during the rehearsals they gradually understood that the proposals emerging from the development of the scenes gave it a more “theatrical” nature, as André recognizes, and therefore more “stationary” in his view. On the other hand, it was more pleasurable. Despite their initial distrust of the ways things were going, as we have seen, one also senses in his words, as well as in Arthur's, that the desire for change was what gave them the necessary courage to face the unknown.

The company's desire for variations at each new show, the fact that they seek change in the strategies to approach their own creation, as is the case with the aforementioned artistic residency, for the sake of the demands they make of their own work, coupled with the engagement required by the process are the elements that guarantee the ensuing quality and the gradual emergence of confidence in the composition of the result (PESSOA, 2018, p. 106).

In the work of *Cie Dos à Deux*, the search for differences in each process stems from the desire not to establish a fixed identity for its shows, even though they comprise a single body of work that undergoes a kind of new debut at each premiere. Such observations about the company find theoretical grounding in *Difference and Repetition* (DELEUZE, 2002a). In his work, Gilles Deleuze theorizes deeply on repetition as a mirror in which differences and singularities are reflected. The philosopher makes a distinction between the notions of repetition and generality. Generality, he argues, expresses a point of view according to which one term can be exchanged for another, replaced.

Repetition, on the other hand, is a necessary behavior founded exclusively in relation to what cannot be replaced. It concerns an irreplaceable singularity, such as souls, echoes, reflections or twins, which are not within the scope of similarity, or even equivalence. Therefore, on the one hand there is generality and, on the other, repetition. Thus, for the philosopher, a work of art is repeated as “singularity without concept” (DELEUZE, 2002, p. 22). For the author,

it is a mistake to expect the repetition of the law of nature, so waiting for a law that makes repetition possible is a dream related to the expectation of moral law: the desire for fidelity that should be resumed in everyday life, the longing that there always be a task to start over.

One observes in the work of Cie Dos à Deux a constant exercise of confrontation with creation itself, which may be recognized as a desire not to be linked to this process that Deleuze classifies as generality. Therefore, we understand that the search for creation structured on repetition is one of the aspects of the company's ethical make-up. This results in a frequent dilution of creative ideas that despite apparently serving as generators of meaning in the performance in the making, given that they have already been tried on previous occasions in the company's career, when tested in a new configuration, in a new show, do not produce the anticipated result.

André Curti – It's the “non-fear” of discarding, which I think is also something we worked on... you create a wonderful object and it doesn't fit [...], then it's no use making an effort to keep it, because there is no place for it. [...] there is this notion of letting it go [...]. “Beautiful, wonderful, this is what I want,” but technically it doesn't work, it's not the right way, it... Well, discard it [...]. So, it's keeping [...] what is decisive.

Artur Luanda Ribeiro – And [deciding] whether to include, because a lot [...] is created. We create perfectly finished choreographies that, when ready, we don't perform. [...] there have been times, on the eve of the show, things, great scenes, faultless, we had rehearsed for seven months: “Cut it out.” There's some hesitation, but. . .

In the excerpt above, the founders of Cie Dos à Deux describe the process of getting rid of something they sense does not contribute to the work being created, even though it might have contributed previously. Therefore, once again they refrain from being constrained by the generalization intended by the moral rule. According to Deleuze, it is necessary to oppose repetition to moral law in order to make it the thought “beyond good and evil” (DELEUZE, 2002a). Therefore, the philosopher explains the test of repetition in moral law through the concept of eternal return.

The eternal return says: Whatever you will, will it in such a way that you will also will its eternal return. There is a “formalism” here which displaces Kant on his own ground, a test which goes further since, instead of relating repetition to a supposed moral law, it seems to make repetition itself the only form of law beyond morality (DELEUZE, 2002a, p. 29).

Reflecting on the work of Cie Dos à Deux, we can infer that the test of eternal return was present at different periods of their career. The way they deal with each situation consists always of something mutable. A point in case here is Artur Luanda Ribeiro's choice to add to the positions he had occupied since the company's foundation, namely creator, director and actor, that of lighting designer, aiming to enhance the work developed.

Artur Luanda Ribeiro – [...] at times we toured inhospitable places, in complicated conditions [...] we went to Africa, to Russia, to the Balkans. I gradually realized that [...] if I upgraded this technique, I could understand even the delays that sometimes made us go on stage without warming up – which would cause us great physical stress [...]. So, that was the first step: to understand why we were always late; and then when I started to understand [...] the technical part, the artistic part follows, naturally [...]. So, when we start creating a show, I already have the eye of a lighting designer which is: “What I am going to light up, [...] to show up [...]”.

It is evident from the excerpt selected above that the company's trajectory is in a constant flow: of dialogue, of listening to the needs of the creators and those relevant to each work, of observation, and also of action and reaction to creation as a whole, i.e., the composition that develops beyond each show.

It may well be that a such a process, based on the notion of movement, stems from the very origin of the encounter between the founders Artur and André, who have a solid background in dance and theater that predates the creation of Cie Dos à Deux. This means to say that their partnership was influenced from the very beginning by the notions of movement and hybridization. This is reflected in each performance and also in the company's creative routine. It is probably the key element that enables the emergence of a creative process that, albeit continuous, never succumbs to generality.

Identifying as important reference points in the collective's work the exercise of dialogue and the interweaving of different artistic elements in its scenic practice, as well as listening to the needs relevant to each work, I highlight with the excerpt below the actors' description of the constitution of their work, based on the image of a kind of “razor's edge,” in Artur's words. That image provokes the actors to constitute their creative processes founded on the notion of repetition. Due to the need to be always in a

state of readiness when performing, given the complexity and risk of the creations, there is no room for lapse into a process of generalization.

Artur Luanda Ribeiro – [...] you're balanced on a razor's edge, if you slip, it's a razor. So I think we have some of that and that is part of the game, there is lyricism, but at the same time it can be clown [...], there are several things that are on the razor's edge. It's tragic, but it cannot be melodramatic, because the image is already tragic [...]. So, there's a whole modulation of interpretation that is very subtle [...], because otherwise everything can be taken literally: what's funny is funny, what's tragic is tragic, and it's not like that [...].

André Curti – Right, [...] and also because we don't rely on resources [...]

Artur Luanda Ribeiro – Technological resources.

André Curti – Technological, that is, there is fragility, which is the fragility that everything depends on us [...]. [...] it's hard at first because the actor, to succeed, [needs to] precisely, he's performing and orchestrating all of this [...].

In the passage above, the actors reveal the complex network of elements they manage during the creative act and, later, during the performance of their shows without resorting to technology: the poetics of Cie Dos à Deux requires friction between the bodies and the other elements. This complexity enhances the relationship between the body being constituted (which includes the encounter between the scenic elements explored, the technique developed, the space used, the time and effort dedicated to creation) and the trajectory developed over the years – and is perceived, in the interview, as work maturity.

In the poetic course developed, one notes that there is solid groundwork in each show composed of specific movements performed by the actors. Although there is a framework behind the movements, it does not prevent the manifestation of sensory perceptions, that is, it enables the game with the breathing that is renewed every night, with each new audience. This in turn allows the body, which is constituted among all the elements in the situation of the development of the live show, to include all factors that will affect and be affected by the actors. Thus, there is a repetition of sorts that, despite relying on specific recurring information from one rehearsal to the next, and also from one performance to the next, aims at the enhancement of the experience of constituting the body, allowing something new to emerge in what seems to be the same, daily. With each day of rehearsal and each night of performance, repetition generates new issues and perceptions, that is, it generates new experiences.

Two aspects: technique and knowledge

The experiences acquired by Cie Dos à Deux and analyzed herein are precisely what gives the company the power to fulfill its ethical and political action in the contexts to which they belong. Such experiences are not linked only in the domain of technique, but in two aspects, technique being one of them. The other, as we can see in the excerpt selected below, is the cultural development that unites the company's knowledge of its personal experience and its gaze on the world in which it operates.

Artur Luanda Ribeiro – [...] it's the time of technique [...]. So, training is necessary for the body to stay alive, but all the hard work results in deep technique [...], with the muscles [...], as if we had refined [...]. [...] for each phase, there is a level, [...] otherwise you are running all the time, you have to [...] even look, check the course you have followed, to realize how important it is... [...] learning is linked to culture too, so [...] it's a gaze, it's an understanding, it's the reading of the aesthetic gaze, the cultural gaze of, in short, of perceiving the plurality, of our existence, and you will, in fact, absorb colors, and we can compare it to a painter, a painter has several phases [...], it's not only technical, it's life experience, as a human being, of how you view the world [...].

With the excerpt selected above, when we reflect on the two strands that, as we have just seen, define the work of Cie Dos à Deux, one of them being the technique developed and the other the keen gaze on the world that provides constant cultural development, both highlighted from the approach to the issue of repetition, we can notice that a few specific factors are behind the company's scenic potency and the perception herein developed of the notion of encounter, highlighted by my research of Cie Dos à Deux: a singular confrontation between two men, actors, dancers, thirsty for technical rigor; seeking to expand their art in a foreign country; partners in the rehearsal room, on stage, in life, in political posture, in ethical action discovered along the way and, consequently, chosen.

Thus, the example of Cie Dos à Deux helps us understand that the ethics developed within a theatrical collective has immediate political implications. In the case of the group in question, such implication concerns a type of creative process and artistic expression in which the presence of the other affects and is affected at all times. In this collective's working

⁴ Information available on the company's website: http://www.dosadeux.com/spip.php?article35&lang=pt_br. Last visited: February 20, 2018, at 11:45 p.m.

method we see the composition of an ethics that is based on the relationship with the other, whether this other is a person, an object, a space, a time, a sensation, a body part or any element that may trigger some form of strangeness in the body in constitution. Given that the type of encounter that raises the ethical possibility herein examined is regulated precisely in the relationship between all those others and in the confrontation between them, intensified by the repetition that highlights the differences, we can see here a possible plan to challenge the understanding of ethics that links it to morality, moving those two concepts apart and therefore bringing together the concepts of ethics and politics in the field of performing arts.

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