

Title || Deflorian/Tagliarini. Rewind – homage to Pina Bausch’s Café Müller. Presentation
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Deflorian/Tagliarini. Rewind – omaggio a Café Müller di Pina Bausch (2008)

By and with Daria Deflorian and Antonio Tagliarini

And with Alexandra Grillo

A Planet 3 and Dreamachine coproduction

With the contribution of Imaie

And the assistance of Area 06-Roma, Rialto Santambrogio (Roma), Florian TSI (Pescara), Centro Artistico Grattaciolo (Livorno), Armunia-Castiglione.

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Repeat performances abroad

Berlin, TanzFabrik, October 25, 2008

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Évora, Portugal, Festival Escrita na Paisagem, 2010

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by *Lorenzo Guerrieri*

The empty stage is evenly lit. Off to one side, a simple control room: a white panel with a mixer and a laptop whose screen is turned away from the spectators.

Antonio Tagliarini enters with a chair. He tells the spectators that he bought it on ebay for 5000 euro as one of the stage props from Pina Bausch’s *Café Müller*. Shortly after Daria Deflorian enters with a chair identical to Antonio’s, whose authenticity begins to be suspect. Antonio suggests that maybe it’s the chair Pina Bausch sat on while she directed the show ... more likely it’s just a random theater chair. Daria confesses she loves the beginnings of things. The two try to recall the beginning of 2001, *A Space Odyssey*.

Then Antonio begins describing the first scene of the historic 1978 show. Daria goes to the control desk and the two say they are turning on the video of *Café Müller* on the laptop, still unseen by the spectators. At the show’s musical prelude Antonio moves the two chairs around the stage, here and there, as if to cite in a schematized, minimal manner the start of the legendary *Café Müller*. After the music, Antonio too goes to sit at the control desk, and the two actors begin to look at the screen and talk, half to each other and half to the spectators, passing the mike back and forth, describing, alternatively, the scenes from *Café Müller* and some personal thoughts and reminiscences that those images stir up in them.

Thus the two actors are called on stage by their real names and inhabit it, creating a threshold, ambiguous, precarious, fragile situation situated almost “prior to” the show, between its rehearsals and staging, outlining the two “characters” on the border between their real social and cultural identity as people and the musical score constructed from the script, which simulates improvisation and random dialogue. This “threshold” quality is embodied in relation to *Café Müller*, a continuous, unseen referent whose absence is what makes up the show, the leaning towards this by now impalpable aesthetic object (we can see the video, but no one will ever again see the live show) that forms the basis of *Rewind*. What emerges isn’t a critical, historical or aesthetic analysis of *Café Müller*, so much as the emotional and reflective aftershock on the two actors of that show. Above all, what is investigated is that liminal area which implements the relationship between the spectator and the viewed object. Daria Deflorian and Antonio Tagliarini describe the lovely scenes of *Café Müller* and reminisce on their childhood experiences. Daria also recalls having met one of the dancers. They ask each other questions about love. Daria for example, states with tact and humor her love affair with a married man.

There follows a scene in which the lights are dimmed and music from the Pina Bausch show starts up. The chairs on stage are now four. The two actors move around the stage, setting them up in geometrical arrangements, and, leaning them against each other, they sit on the other two, where they weave fleeting, vague scenic ideas. Suddenly, the four chairs become a doctor’s waiting room. Each of the two actors plays several people waiting, whose trivial conversation leads to an absurd argument over a noisome perfume.

The two actors return to the control desk and resume viewing *Café Müller*. Silently, a ballet dancer (Alexandra Grillo) enters in a white tutu, and sits. The two proceed to talk, discussing the assassination of Kennedy and September 11th (Antonio Tagliarini was at Ikea that day). On the screen which the spectators cannot see the two re-watch a Youtube video of the Kennedy assassination.

When *Café Müller* resumes and the music plays, the ballerina dances around the stage. It is an interlude that seems to show up here, too, as a citation or idea of a scene.

The dialogue between the two starts up again, *Café Müller* nears its end. Daria Deflorian recalls her teen myths. The two play, once again on the laptop, a poem Pasolini wrote for Marilyn Monroe.

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While Deflorian cannot bear the ending of a show, Tagliarini loves the moment of applause, when the curtain comes down and the person emerges from behind the actor. As when he saw Mastroianni basking in the applause and visibly moved. When *Café Müller* ends, Daria and Antonio confirm that they had never seen it live and walk off-stage to the strains of the Doors’ song “The end.”