



SCRIOBH 7 - CONFINEMENT DOSSIER - 2020

"The artist always precedes the psychoanalyst" J. Lacan

In times of confinement and restriction of social interaction, we invited several artists from a diversity of fields to tell us about their experiences during the confinement measures at the time of the COVID-19 pandemic. We put to them the following questions:

Q1 - *What is your experience, as an artist, of the impossibility to carry out cultural and artistic events 'in the flesh'? What is different when the audience / spectator is 'virtual'?*

Q2 - *In your particular form of art, what are the effects of the exclusion of the body in the encounter with the body of the other, i.e. what is different / new?*

Can you relate this to the notion of 'presence' (can you -as an artist- do without physical presence?)

We aim at learning from them, since we believe that their experiences and know-how can contribute to our thinking about subjectivity and about the analytic encounter.

A L E J A N D R O C E R V E R A

Alejandro Cervera is a musician, Argentinian stage manager and choreographer, he studied music at the Manuel de Falla Municipal Conservatory and the specifics of his dance career at the Superior Institute of Art of the Colón Theatre and the Contemporary Dance School directed by Oscar Araiz. He worked independently with teachers Ilse Wiedmann, Wassil Tupin, Norma Binaghi, Renate Schotellus, Ana María Stekelman, Betty Jones, Jennifer Muller and Miguel Angel Soto.

Guest choreographer at the Contemporary Ballet and Youth Ballet of the San Martín Theatre, Stable Ballet of the Colón Theatre, Stable Ballet of the Argentinian Theatre of La Plata, Official Ballet (Córdoba), Choreographic Workshop of UNAM (Mexico), Dayton Contemporary Dance Company (USA), Luna Negra Dance Theatre (USA), Hispanic Ballet of New York (USA) and Argentina Ballet / Julio Bocca, among other dance companies. As a stage manager, he has staged *Las Indias Galantes*, *Idomeneo* and *El Conde* of Luxembourg for the Colón Theatre in Buenos Aires; *La Traviata*, *Tosca*, *Turandot* and *Eugenio Onegin* for the Theatre Libertador San Martín of Córdoba; *I Pagliacci* for the Theatre of the Rosario Circle; *Armida* for the Company of Lights and *Dido* and *Aeneas* for the University of B.A. and *Carmen* for the Theatre San Martín of Tucumán.

Alejandro Cervera's career and work has been sponsored by the United States Information Service (Professional Exchange / New York 1986), American Dance Festival 1986/87 and the French Ministry of Culture (Séjour Culture / Paris 1997). Among other distinctions, he has received the ACE, María Ruanova 2009 and World Theatre 2018 awards. He has served as Associate Director of the Contemporary Ballet of the San Martín Theatre, Director of the South Ballet of Bahía Blanca, Executive Director of Prodanza / Ministry of Culture / GCBA and Artistic Director of the Official Ballet of the Province of Córdoba.

Currently he will put on *Macbeth* for the Contemporary Ballet of the San Martín Theatre and will perform the choreography and movement advice for the staging of *Rigoletto* for the Colón Theatre.

www.cerveradance.blogspot.com

Q1

I am 68 years old. I am from the generation that fought for and attended the meeting of the bodies in dance, in cinema, in visual arts, in performance.

I spent and spend the best moments of my life in theaters. The bigger the better.



My productions as a choreographer are aimed at the public. I dispense with hermetic products and I am interested in reaching the spectator. I am interested in emotion and ideas, even if they are not verbal, literary, or literal.

In any case, the contents, which in my case are tied to the forms and bodies that incarnate them, are the reason for my work. So this forced isolation is a great suffering. I cannot work remotely. Precisely the closeness, the breath, the energy of the other is the nourishment for the bond that ends up being and producing the work.

I want all this to end. The isolation, suffering and death of people. I want to go back to theaters, to rehearsal rooms, to production meetings in bars. I want to go back to the nerves of the premieres and the heat of the public. The virtual leaves me dry. As if it had not been: neither me, nor the work.



Q2

I cannot do without the dancers in the process of putting on a play or a show. This does not mean that there is no previous work or that I arrive in the rehearsal room with my mind blank.

On the contrary, I really like the preparation of the artwork (which is, this time yes, solitary) where I put together the script of scenes, sounds and images. Something like a plan, a map of the artwork which I do on the computer in the living room of my house.

But this work is not the artwork, nor does it guarantee the artwork. The artwork will be in the bodies, in the movement or in the stillness, and in the time and space of the stage that I got. And since I am a freelance artist, these landscapes always change.



Now I remember, a long time ago, I did a correspondence duet when e-mail had just started. The dancers were in Bahía Blanca and I was in Buenos Aires. Finally we met and we had something that we had put together.

But the reality (that ineffable, unreal and changing thing) which is a dance artwork, only occurred when the dancers and I looked into each other's eyes, and I could feel their emotions and their alert and sometimes tired bodies, gracelessly illuminated by the lights of the rehearsal stage.



Photos 1 and 2
"MACBETH"
CONTEMPORARY BALLET OF
SAN MARTÍN THEATRE, BUENOS AIRES

Photos 3 and 4
"EL REÑIDERO"
CONTEMPORARY BALLET OF THE SAN MARTÍN THEATRE, BUENOS AIRES

Photographer: CARLOS FURMAN