



*The Beijing papers*

### **IX- on accuracy and tango misconceptions.**

On the 8<sup>th</sup> and the 9<sup>th</sup> of September 2006, every tango aficionados in Beijing will be going to *Tanghost*, this Norwegian production that blends theatre with the argentine tango.

In the *Tanghost* program it is written: "*Pablo Veron is such a smooth, anti-cliché dancer, that one wonders if the un-initiated even appreciate the technical mastery he exhibits. His kind of understatement and subtlety is what we appreciate in great artists of any genre.*"

Accurate, and well said indeed!

In the *Beijing paper no.7* I was talking about elegance. I mentioned that elegance was often manifested by certain things that one will not do. We can add to this: the apparent facility of one's technique that manifest itself in a series of effortless actions. This is the art that hides the art.

Pablo possesses this special gift and this is very rare indeed.

When a dancer embodies this form of grace, it is very difficult not to watch him all the time. I have noticed that, to a great many deal of onlookers, they watch more Pablo than his partner. In the classic book of elegance it should be the woman who shines and the man who comes second.

But, with Pablo, it seems utterly difficult to find him with the equivalent female partner.

I know of very few that can balance the act and match his presence.

Is this a blessing or a plight?

Dancers do not create anything tangible but themselves. To embody one's art is the most difficult and fragile of situations. Do we ask a painter to look like is paintings? Once everything is said and done, the painting remains and constitute a vivid testimony to the talent of such painter. For a dancer, though, it is extremely fragile since you have to breathe tango in your body and no external medium can be a repository of you art. Lose it, lose all.

Pablo is constantly under scrutiny. When it is written about you "*best tango dancer on the planet*" one can imagine the pressure to live up to such expectations.

Besides, I do not know what to make of such a phrase. It sounds like a curse or a lie.

If it is a lie, well, no big deal.

But if it is true, it means that you are alone.

We humans do not like to be alone, especially tango dancers.

We need **two to tango!**

Does it mean that Pablo would be forever dancing his solitude?

During the press conference on wednesday night Per-Olav Sorenson the director of *Tanghost* quoted this sentence: “ *tango is an encounter between two people who dances their solitudes*”.

Maybe it appears like that to the observer. But as a tango dancer, let me tell you that I totally disagree.

This is not what we strive for.

We dance tango to reach out, to create harmony, not to express our solitude with the other and use him/her as an instrument to that end.

If somebody dances for that, what a pity.

This amount to dying from thirst at the side of the fountain.

Imagine, you are holding somebody in your embrace, close to your heart and you do NOT engage in a conversation... Really, what a pity!

You are having somebody who wishes to open up to you in accepting the invitation to the dance and you settle for a soliloquy? What a misery.

It may sound witty to say such a thing about Solitude, but there are other means of expressing it and us, tangueros, have better things to do when we dance.

You want to talk about solitude? Fine, do as Ibsen did and write a play about it.

You want to dance tango?

Open your heart, listen and connect!

Love to all,

Richard

This paper will conclude the series of the *Beijing Papers* for the summer of 2006

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