

Summary Biography of Alejandro

Alejandro was born in a central neighborhood of Buenos Aires city, Argentina. He began his artistic career at the age of 16 with music, composing and playing classical Guitar with Argentine folklore groups in Bars of Buenos Aires.

He is a Postdoctoral Researcher in the field of embodied cognitive and psychology in dance and music, as well as a dancer specialized in the study of Traditional Argentine tango and a musician specialized in contemporary and modern dance.

He is currently member of the R&D Ethnomusicology Institute - Music and Dance Research Centre (INET-MD) - University of Aveiro (UA) and R&D Laboratory for the Study of Musical Experience (LEEM) of the Faculty of Arts, National University of La Plata (UNLP).

Doctor of Philosophy in artistic studies at the University of Évora (UE).

Graduated in Musical Education and Classical Guitar from the Higher Conservatory of Music “Manuel de Falla” of Buenos Aires. He also studied at the Faculty of Arts of UNLP. He obtained the recognition of degree in Music Education from the UE.

Since 2014, he has taught in Doctorate, Masters and Degree seminars at the Faculty of Human Kinetics of the University of Lisbon; no Laboratory for the Study of Musical Experience (UNLP), Argentina; and Dance Faculty of University Autonomous of Chiapas, Mexico. [1]

He has more than 15 years experience as musician specialized in modern and contemporary dance (Prof. Lisbon Higher School of Dance) highlighting his collaboration with the dancer Antonio Carallo (Tanztheater Wuppertal Pina Bausch) for five years. His doctoral thesis addresses communication problems between dancers and between dancers and musicians, from the perspective of cognitive psychology of music and movement.

He has Dance Training in Movement technique, classical technique and Gyrotonic Expanded System for 10 years with Barbora Hruskova (Principal dancer of the National Ballet Company of Portugal

and current ballet master of the company). His doctoral thesis addresses communication problems between dancers and between dancers and musicians, from the perspective of the cognitive psychology of music and movement.

His main teachers and references in Tango Dance were Argentinian dancers Carlos and Inés Borquez, Sergio Natário and Alejandra Arrué, Ana Maria Schapira, Milena Plebs, Graciela González, Lautaro Cancela, Alfredo Alonso and Silvia Mucci. His experience in tango dancing comes from his immersion in Milongas in Buenos Aires since the late 90s.

In April 2020 he created a Tango Laboratory that aims to develop a methodology to study and transmit non-propositional knowledge that shapes the roots and foundations of traditional Tango Dance.

Alejandro was the first teacher to give regular Tango classes in Lisbon (1997). In September 1998 he created the first milonga in Portugal (Rua de Santo Amaro 8, Campo de Ourique) together with the Portuguese dancer Solange Galvão. During July 1999 they founded three milongas. The first in the bairro de Madragoa in the Vendedores de Jornais Futebol Club, the second in the Club Estefânia, and the third in the Santos neighborhood, the iconic Milonga d'A Barraca. All projects dedicated to disseminating the cultural identity of the milonga 'porteña'

The Milonga d'A Barraca takes place in the mythical Bar of the A Barraca Theater - Cinearte and is directed by Alejandro weekly since 1999. It is considered the oldest traditional milonga in Europe - 21 years old - organized by an Argentine, in the same space and on the same day.

The originality of Alejandro's Milonga d'A Barraca is also to promote the encounter between Tango and Fado. In this meeting "inside the milonga with the same light as a Fado house" a magical moment has been taking place for two decades reserved for "dancing the fado" through a free interpretation of the tango figures.

Relevant Fado artists such as Celeste Rodrigues, Katia Guerreiro, Helder Moutinho, António Chainho, Fernando Alvim, among many other important Fado artists (around 80) have performed at the Milonga d'A Barraca.

[1] *During the last years Alejandro was part of two research competitive projects; (1) PICT-2008-0927, "Intersections between musical experience and early childhood in the framework of corporate cognition and*

(2) PICT-2013-0368 "*Communicative Musicality In the Time Arts and Early Childhood*", both funded by the National Agency for the Promotion of Science and Technology, Argentina and developed at LEEM.