



Director: **Sergio Boris**

"I've been here since 98, renowned for my insanity, that's how everyone knows I'm one of the first, I wasn't just made up, I earned my last name. And everything I earned I deserve, because life comes and goes like a yo-yo. The people who used to laugh at me want to be like me now, but they could never be me. They all talk about how they went through the same thing, but I'm no bullshitter, I never fired my gun into the air, I always aimed for the chest. You've got a tic in your eye from smoking so much, I've got a tic in my finger from shooting so much".

(Written on the wall of the Borda neuropsychiatric Hospital in Buenos Aires)

ARTAUD

Synopsis:

A run-down mental hospital whose wards have become parking areas. At present, for the few members of the staff that still resist, everything is reduced to moving the cars in return for a few pesos that are left by the people from the party room opposite the street, the Nautilus. Electroshock times are missed; it has been replaced for the practice of putting the head inside the old hospital fridge and waiting for the hit. Five police hydrant trucks came to clean the entrance from mad people, eviction is imminent. Dr. Nacho together with Martha, his life nurse and Cesar (a former intern become in maintenance staff), will try to evict Fabio, another intern, who came back to win back his love Moni, Dr. Nacho's current girlfriend and waitress of the Nautilus, where psychiatrists and policemen celebrate an endless party: Dr. Lotito's son's baptism and the opening of Dr. Lotito's new clinic.



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Press

2018 Osvaldo Quiroga - Journalist and culture specialist:

*"Artaud said: "The theatre is like a plague, a revenger whip, a redemptive epidemic". And this seems to be the epigraph that joins Sergio Boris to his work. Let's remember the excellent *Viejo, solo y puto* if we want to think in a way of performatic work where the actor does not represent anything: he is the character himself.*

Facing Artaud, the viewer's feeling is that he is not in the theater; he feels like a spy that is peeping in a world that not because it is sordid is not familiar. Boris is a master of the sinister. What happens takes place indeed. He counts on a team of admirable actors. What Diego Cremonesi, Pablo De Nito, Elvira Onetto, Verónica Schneck and Rafael Solano do is memorable. Their bodies embody their creatures in such a way that is impossible to think that it is fiction. Sergio Boris' theatre has to be seen. No comment can explain what happens on stage. Antonin Artaud would clap standing this Artaud".

2018 Osvaldo Quiroga interviews director Sergio Boris on his show *Otra Trama*, Public TV.

<https://www.youtube.com/watch?v=RMe9p9Q2Rcc&t=34s>

2018 María Pía López - Writer and essayist:

"Urgent recommendation. Very urgent. See Artaud, by Sergio Boris. Outstanding transactions of a judgment of an era. It seems a hospital but it is a parking lot over the ruins of public health. The roles are cracking and in the characters' depth, it is the experience of living in the outdoors. Chronic but much more than that, allegory of a collapse but much more than that, display of the split that goes through all subjectivity and that turns infinite precariousness in the present. Dirty realism, that of Boris. Pungent. Tempered in the bodies and the voices of the actors/ac-tresses that sink and float at the same time, that narrate all the shades of the uncertainty and the dispossession. Urgent recommendation, as I said, for many reasons. Something bursts there, something breaks, hurts a lot, and fiction is always a place where damage is kept".

2018. Llegás Magazine - Juan Ignacio Crespo

"(...) That is the reason why Artaud is an insanity, an insalubrity, a quagmire. Artaud avoids the power of reason (narrative) and he could stress himself with the present political decay: state psychiatric institution that holds itself passing a hat around and that is why it turns itself in visionary, predicting this common pit. Artaud as the speed of electrochock , in a way, anticipates itself".



ARTAUD

Press

2018 Agenda Buenos Aires - Leticia Frenkel

"Artaud wondered how it was possible for the western theatre to have only the theatre of dialogue. Boris aims at and throws to the text kingdom. To accomplish this, it is essential to have "poetic" actors, committed to the project, like in the case of Diego Cremonesi, Elvira Onetto, Rafael Solano, Verónica Schneck and Pablo De Nito, and with an assistant of artist direction like Adrian Silver. The focus is not in what is said but in what is expressed. We have experimented the same in his former work; the one that twisted and twisted and arrived several times in Europe: the ultra-sordid and trash "fucking and alone old man".

2016 Revista Mutt - Karina Korn

<http://revistamutt.com/escenicass/artaud-2016/>

"To speak of insanity here is, necessarily, to speak of the police repression at the Borda Psychiatric Hospital in 2013"

2016 Clarín - Sandra Comisso

"Director Sergio Boris leads us through a world on the edges of insanity, with alienated characters cast out of the system who make their own rules. A play that forces us to ask ourselves, as spectators, at what stage a human being abandons all sanity to live forever outside of reality".

2016 Diario La razón - Javier Firpo

"The cast is impressive and deserving of a standing ovation after such a performance".

2016 Cultura Urgente - Juan Cruz Guido

<http://www.culturaurgente.com/2016/05/artaud.html>

"The integrity and the violence with which the actors Diego Cremonesi, Pablo De Nito, Elvira Onetto, Verónica Schneck and Rafael Solano sustain the performance as a lot to do with the complicity of their movements and actions. The five of them take up a strategic place in transmitting their different visions and feelings about being locked up, about both police repression and ideological repression, and the system's vain attempt to keep insanity reined in. The spectators are called into question completely, bringing to bear their convictions about what is normal and abnormal, funny and sad, painful and cynical".



ARTAUD

Press

2015 Clarín - Juan José Santillan

"The play brilliantly enters into a dialogue with Antonin Artaud, breaking the reference and creating one of its own with elements that belong to the theatre rather than literature".

2015 Comunidad Anfibia - Julieta Benedetto

<http://comunidad.revistaanfibia.com/artaud-la-medicina-como-tortura>

"Artaud, the play directed by Sergio Boris, starts out from the "Letters from Rodez" that Antonin wrote to his psychiatrist Henri Parisot in 1945. This provides the perspective for this play that tackles with sleaze, humour and charm a complex subject a that was and is in crisis in our society, the subject of mental health, psychiatric hospitals and the dividing lines between health and illness, insanity and lucidity".

2015 Inrockuptibles - Alejandro Lingenti entrevista Sergio Boris

<http://www.losinrocks.com/escenas/entrevista-a-sergio-boris#.V84RjVThDIV>

"Boris scorns the dictatorship of the text and makes that argument resonate loud and clear in his directing work".

2015 Infojus - Julieta Benedetto

<http://www.avestruz.com.ar/2015/09/17/infojus-borrada-hablar-de-locura>

"To speak of insanity in Buenos Aires is to speak of what happened with the Borda Psychiatric Hospital".



ARTAUD

Credits

Actors:

Federico Liss
Pablo De Nito
Elvira Onetto
Verónica Schneck
Rafael Solano

Wardrobe:

Magda Banach

Lightning:

Matías Sendón

Stage design:

Ariel Vaccaro

Sound design:

Carmen Baliero

Stage construction:

Ariel Vaccaro

Sound:

Marcos Zoppi

Photos:

Ariel Feldman y Bernabé Rivarola

Assistant director:

Adrián Silver

Producers:

Jonathan Zak
Maxime Seugé

Assistant producer:

Carolina André

Graphic design:

Alejandra Granata

Director:

Sergio Boris

Director, playwright, actor and teacher.

As director of *Viejo, solo y puto*, he won the 2013 Getea Award for best director. He participated in festivals and seasons in Montpellier, Bordeaux, Lille, Brussels Kunstenfestival, Rotterdam Kauze Festival, Temporada Alta Girona, Théâtre Garonne in Toulouse, CDN Paris, Cena Festival in Rio de Janeiro, Teatro Solís in Montevideo. In November 2016 he was invited to Seville, to the Scène Nationale in Pays de Montebeliard, CDN in Madrid, María Matos Theater and Rivoli Theater, Portugal (2017) and Performing Arts Festival, Lima (2018).

With *La Bohemia*, his first play as a director and playwright, he won the first National Arts Prize in 1998 and the Trinidad Guevara prize. The play participated in various festivals, including Manta, Quito, Guayaquil, Curitiba, Londrina, San Martín de los Andes, and FIBA in Buenos Aires.

Sergio continued with *El sabor de la derrota*, which won the Germán Rozenmacher prize at FIBA. Teatro General San Martín, Espacio Callejón and Buenos Aires International Festival (FIBA).

In 2008 he premiered *El perpetuo Socorro*, which participated at Blumenau Festival in Brazil, and in 2010 he premiered *El cadaver de un recuerdo enterrado vivo*, at the first Feto Festival in Belo Horizonte, Brazil.

El syndrome was another play he directed and wrote, presented at the 2015 Avignon Festival, and conceived with fourteen students from the École Supérieure de Théâtre Bordeaux Aquitaine. Estba-Avignon production.

He has acted in various films, including Daniel Burman's *El abrazo partido* in 2001 and Nicanor Loreti's *Diablo* in 2011. In the theatre he has acted in *El pecado que no se puede nombrar* (1998) and *La Pesca* which premiered in 2008, directed by Ricardo Bartís.

As teacher he conducts annual workshops and intensive seminars both in Argentina and abroad: Río de Janeiro Festival, Centro Dramático Nacional in Madrid, Fronterizo Theater, Umbral de Primavera Theater and Abadía Theater in Madrid. Rivoli Theater in Porto (Portugal), INAE in Montevideo and Transdrama in México.

A man and a woman are shown in a close embrace. The woman, on the right, has voluminous, curly blonde hair and is wearing a red top. She is holding a microphone to her mouth. The man, on the left, is looking up at her. The background is dark and out of focus.

ARTAUD WORLD TOUR

2019

**FESTIVAL DE OTOÑO MADRID (Spain)
LA COMMUNE CDN AUBERVILLIERS (France)**

2020

FITEI (Portugal)

Teaser:

<https://www.youtube.com/watch?v=6vBxGWmYyZA>

Subtitled Trailer:

<https://www.youtube.com/watch?v=PFLpSAh-wTg&feature=youtu.be>

Facebook

<https://www.facebook.com/ARTAUD-253912284958219>

ARTAUD
FLOOR

TAP WITH WATER SUPPLY

BARE BRICK WALL

SEMI PUBLIC
TELEPHONE

TANK

BEDROOM

1,40m

1,40m

BATHROOM

BATHROOM

2,00m

1,20m

STAGE SPACE

METAL STRUCTURES WITH
POLYCARBONATE COATING

4,70m

PROSCENIUM OF RAISED STAGE

SCREEN STRUCTURE WITHOUT COVERING

2,55m

RAMP

FRIDGE

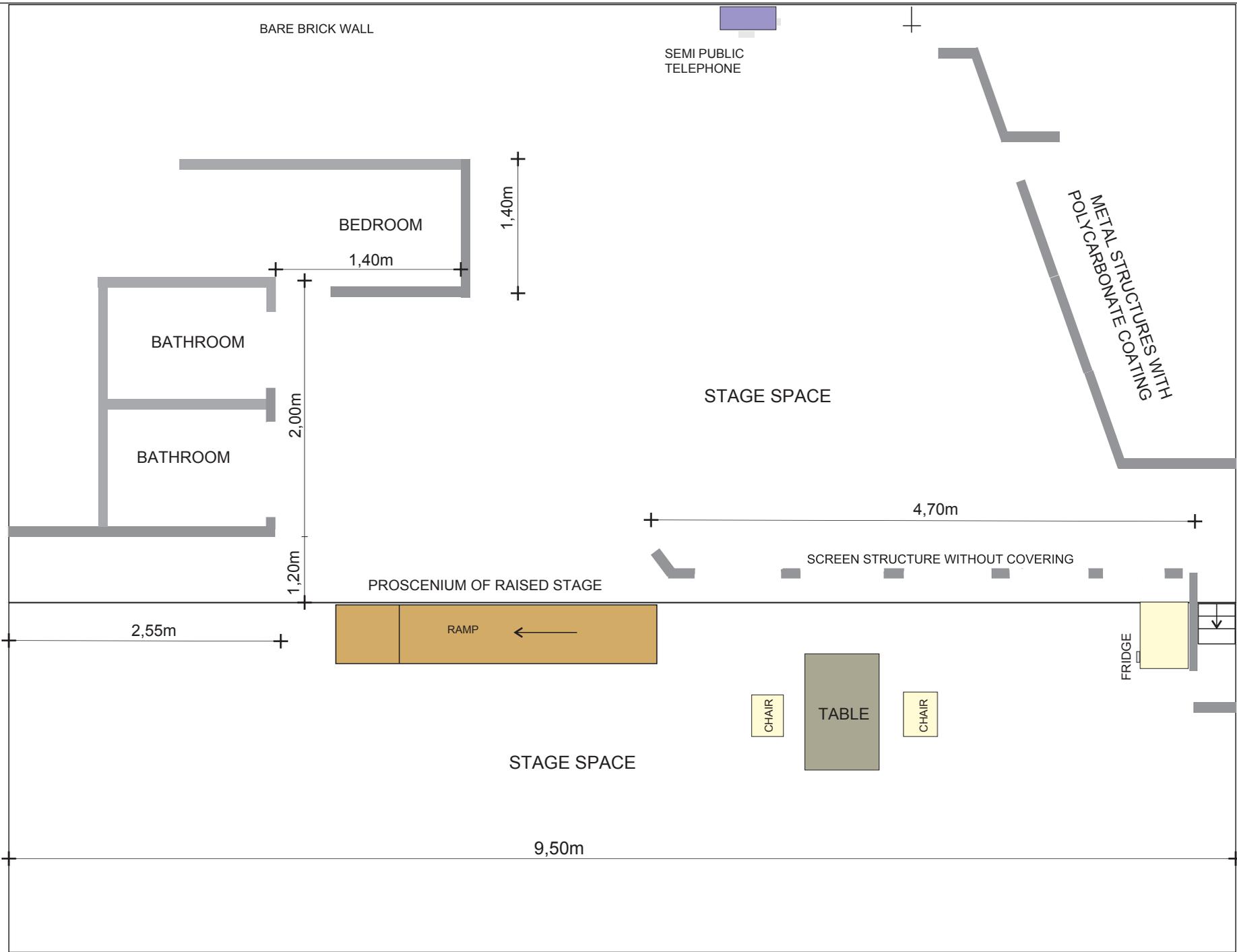
CHAIR

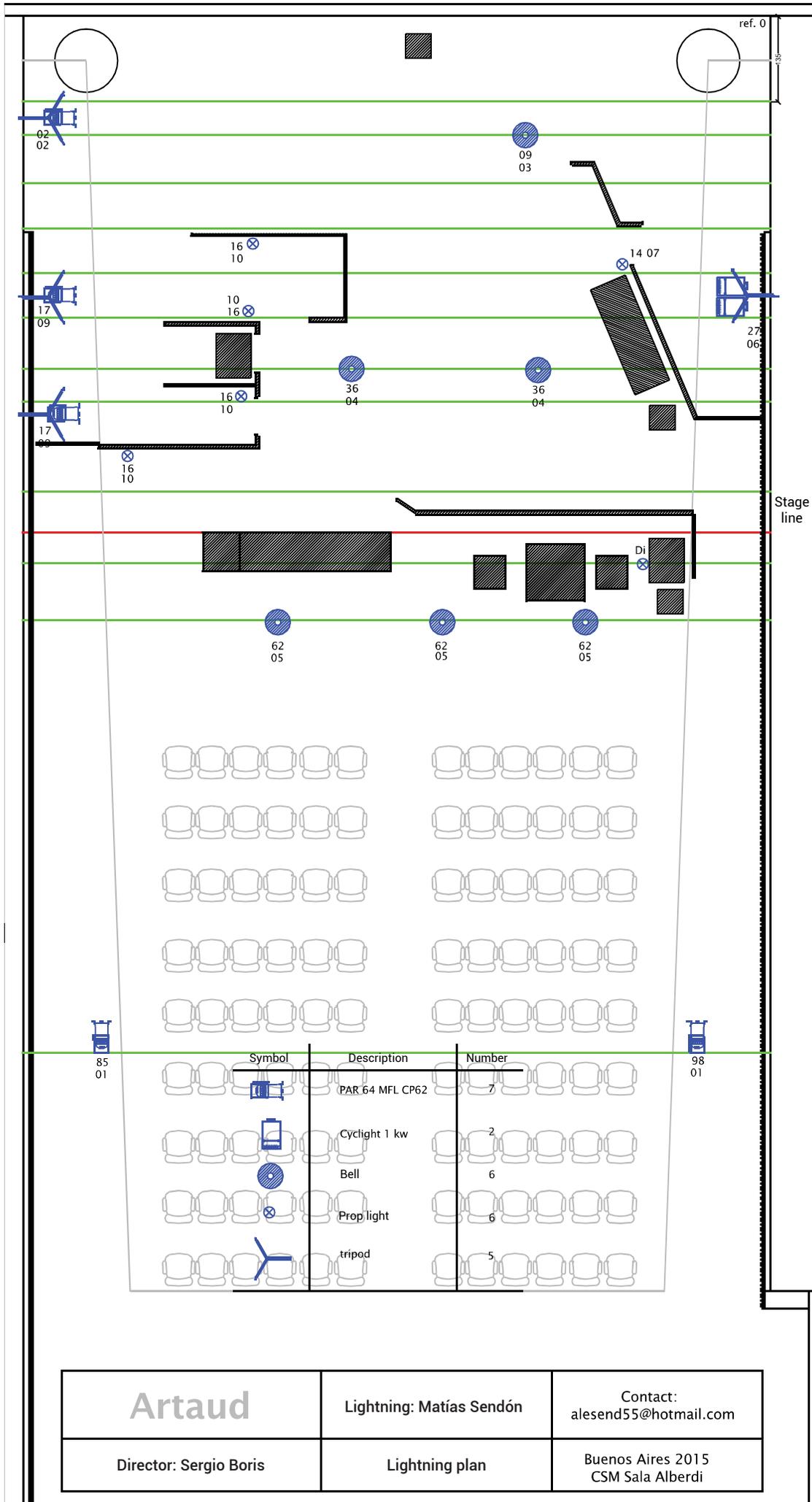
TABLE

CHAIR

STAGE SPACE

9,50m





Artaud

Lightning: Matías Sendón

Contact:
alesend55@hotmail.com

Director: Sergio Boris

Lightning plan

Buenos Aires 2015
CSM Sala Alberdi