

Cesc Gelabert
dances a solo by
Gerhard Bohner (1936-1992)

Im (Goldenen) Schnitt I II / In the (Golden) section I I

Durch den Raum, durch den Körper / (Through Space, through the Body)

Choreography	Gerhard Bohner
Reconstruction (1999)	Cesc Gelabert
Scenery / installation	Robert Schad
Music	Johann Sebastian Bach "Das wohltemperierte Klavier" (The Well-Tempered Clavier) prelude and fugues 1-13, volume I with an overture from volume II
Pianist	Heidrun Holtmann

A co-production between the **Akademie der Künste, Berlin**, and the **Gelabert-Azzopardi Companyia de Dansa, Barcelona**.

Sponsored by the **Kultur-Stiftung Foundation of Deutsche Bank**.

AKADEMIE DER KÜNSTE

Video documentation	Cosima Santoro (1989)
Artistic assistant	Lydia Azzopardi
Technical advisor	Siegfried Paul
Technical director	Rüdiger Kratzert
Wardrobe	Olaf Carlshon
Production	Dirk Scheper and Inge Zysk

Duration: 60 minutes, without an interval.

Bohner 1999

In **May 1989**, **Gerhard Bohner** premièred the first two of his last three solo works, grouped together under the title "**Im (Goldenen) Schnitt**", at the "Pantomime-Musik-Tanz-Theater" in the cycle of performances by international artists of the Akademie der Künste in Berlin. Bohner expressly stated that his solos could also be performed by other dancers. In collaboration with the Barcelona-based **Gelabert-Azzopardi Companyia de Dansa**, the **Akademie der Künste** made the first attempt at a reconstruction in 1996. The Catalan dancer and choreographer **Cesc Gelabert**, who knew Bohner very well, as they were linked by mutual artistic and human appreciation, reconstructed it on the basis of a video recording of a performance by Bohner of "Im (Goldenen) Schnitt I", made by **Cosima Santoro**. A masterpiece of choreography that appeared to have been lost following Bohner's death in 1992 was thus saved so it could be resurrected with a life of its own. The great impact the numerous international performances of this work – 58 to date - have caused since 1996 demonstrates the legitimacy of these reconstructions and leads almost necessarily to the revival of "Im (Goldenen) Schnitt II". This is also based on a video recording by Cosima Santoro in 1989. In reconstructing and reviving Bohner's solos, Gelabert is guided by the principle of strictly following the choreographic model while conscientiously preserving his own artistic character, which completely forestalls any impression of a fatal attempt to copy Bohner.

Bohner's starting point in the three versions of "Im (Goldenen) Schnitt" was his interest in **working with the plastic artists**. The title "In the (Golden) Section" refers to the proportions used in classical architecture and the Italian Renaissance as a design principle resulting from the "repeated division" of a straight line. Bohner had gathered together a whole choreographic stock of elementary possibilities for dance body actions, units made up of small structures that could be grouped into larger structures. In "Im (Goldenen) Schnitt I", "Through Space, Through the Body", in a space designed by the sculptress **Vera Röhm**, the dancer acts via this material on paths made out of constellations of wooden and methacrylate pillars. In "Im (Goldenen) Schnitt I", the dancer reacts, using this material in paths "through space, through the body" to a space with accessible wooden and plexiglass constellations designed by the sculptress Vera Röhm.

For "Im (Goldenen) Schnitt II" the sculptor **Robert Schad** had created, as the result of a dialogue with Bohner over a long period, a special installation tailor-made for the great exhibition hall of the Akademie der Künste. Schad had translated Bohner's "primitive movements" into a spatial sculpture consisting of five rough steel pieces in which Bohner's "frozen" movements contrasted with the dancer's live movements. With an identical choreography, as far as the contents of the movements was concerned, to that of the first version of "Im (Goldenen) Schnitt", but with a different developmental sequence, Bohner wanted to explore whether and, if so, how, the same choreography changes and re-affirms itself in response to a different environment. The music chosen to accompany both works, from "**Das wohltemperierte Klavier**" (The Well-Tempered Clavier) by **Johann Sebastian Bach**, in its analytical and severe stroll through the tonalities, agrees perfectly with Bohner's variable choreography. "Im (Goldenen) Schnitt I" was accompanied by a recording by Keith Jarrett, whereas in "Im (Goldenen) Schnitt II", Bach's music was performed live, as it had been on its première in 1989, by the pianist **Heidrun Holtmann**.

Dirk Scheper

**Former General Secretary of the Performing Arts Department
Akademie der Künste, Berlin / Berlin, 11/99**

Im (Goldenen) Schnitt

For several years I have been performing the first version of Im (Goldenen) Schnitt at theatres and festivals throughout the world and the response of the public, critics and organisers has been sensational. Personally, it has given me a great deal of joy and satisfaction. It is a home, a place of meditation and repose.

When I approached the second version, I was extremely impressed by its plastic dimension, but I missed the emotional force of the biographical story, the logic of the journey through the articulations, and the exploration of space as in the first version. But once I started rehearsing, a structure of great beauty and clarity gradually emerged. It crosses over and varies the order of the sections. And to make it symmetric, it adds the prelude and fugue number 13. Instead of running the length of the body from head to toe, it does so in reverse order, from the bottom to the top. These changes, within the new scenic space, with the sculptures by Robert Schad, totally renew the reading, the sense of the work. The sculptures invade the space and shape the different landscapes of a life. It is much more optimistic, opens itself up to the future, holds out a solution. It does not lead towards death, but towards life.

It is fascinating to be able to explore the choreographic material in this new plastic context and with the force that comes from having someone perform the music live. Moreover, we are lucky enough to have Heidrun Holtmann, the same pianist who accompanied Bohner when he danced this work.

Cesc Gelabert