

IM (GOLDENEN) SCHNITT II

EL PAIS, 13/7/00

Solo with everybody

Im (Goldenen) Schnitt II. Through the space, through the body

Gelabert-Azzopardi Companyia de Dansa. Choreography: Gerhard Bohner. Reconstruction and dance: Cesc Gelabert. Scenery / installation: Robert Schad. Music: Johan Sebastian Bach, Das Wohltemperierte Klavier, prelude and fugues 1 -1 3, volume I (with an overture from volume II). Pianist: Heidrun Holtmann. Foyer of the CCCB (Centre de Cultura Contemporània de Barcelona). Grec Festival. Barcelona, July the 10th.

CARMEN DEL VAL

Cesc Gelabert is not alone at the foyer of the Centre de Cultura Contemporània de Barcelona. The silence of Robert Schad's sculptures and Heidrun Holtmann's piano interpreting Bach are with him. Shape and space plaiting in the beauty and the distance of an open horizon. Human articulations become independent. With his brilliant interpretation, the dancer succeeds in making the simplicity of the movement from Gerhard Bohner's choreography (Im (Goldenen) Schnitt II) reach such an unforeseen magnitude.

In 1997 Gelabert presented the first part of this interesting piece by the German choreographer (who died in 1992) at the Teatre Lliure. By means of gestures (as for the shapes) it summarised the analysis and structure of the Bauhaus. Bohner premiered the two first of his three last works on his own, summarised under the title Im (Goldenen) Schnitt in 1989, in Berlin. The three versions emerged from the author's interest in relating human being-space with the help of some plastic artists. For this second version he worked together with the sculptor Robert Schad, who translated his choreography (identical to the first one) into a wide stage dominated by white colour, wherein five structures of steel in its rough state prevailed, so that cold stroke contrasts with the liveliness of the dancer's movements.

In doing this Bohner wanted to prove that two choreographies identical as far as movement is concerned (the only difference is the sequences' order) may vary as a response to a different means. In both cases, this interesting proposal relies on the quivering tonality of live Bach's music.

Gelabert's interpretation deserves a new paragraph. In midlife of his career, he entirely displays his charismatic qualities as a solo dancer. He is the ideal artist to perform these works. His admiration for the German choreographer turns him into his disciple, although Cesc's presence on stage particularly stands out. His distinguished figure dressed in black soberly moves throughout the wide space and is a living sculpture among Schad's figures, with whom he strikes up a brief but fascinating conversation.

Peace and Maturity

Im (Goldenen) Schnitt II

Choreography: Gerhard Bohner. Dance: Cesc Gelabert. Gelabert-Azzopardi Companyia de Dansa. Music: Bach. Place: CCCB (entre de Cultura Contemporània de Barcelona). Premiere: July the 10th (2000).

GONZALO PÉREZ DE OLAGUER

It has always been heart-warming to watch Cesc Gelabert dance a solo. An encounter with the balance between classic and contemporary worlds; a forging balance regarding quality, where the obviously simple reaches outstanding dimensions. Now he has exhibited the second part of the choreography created and danced by the German Gerhard Bohner, who died in 1992. The Catalan dancer performed the first part of this work at the Teatre Lliure in 1997.

Im (Goldenen) Schnitt II shares the very same choreography with Im (Goldenen) Schnitt I the only difference among them is the order of the sequences and the setting they take place in. Here, Gelabert glides along five iron sculptures (made by the Swiss artist Robert Schad), accompanied by the pianist Heidrun Holtmann, who interprets Bach's Wohltemperierte Klavier.

There is an absolute connivance of space, dancer and audience, and during the opening night there was deathly silence. Gelabert has an amazing power of concentration, from which arises a suggesting as well as praiseworthy lively execution of movements.

Bohner intended to prove that two identical choreographies could be different to the audience because of the environment they take place in. Cesc Gelabert moves around a white stage, always taking a sculpture as a reference point. In his work (as strict as ever), the movement of his hands, arms and legs is fundamental. It is an impressive and placid performance with just a hint of coldness. We are faced with a show for the wholehearted admirers of dance, where the Catalan dancer and choreographer shows the true worth of maturity in works of this nature. His dialog with Shad's figures is really eloquent.

EL MUNDO, 15/7/00

Cubed Cesc

Im (Goldenen) Schnitt II. Choreography: Gerhard Bohner. Reconstruction and dance: Cesc Gelabert. Music: J. S. Bach. Pianist: Heidrun Holtmann. Place: CCCB (Centre de Cultura Contemporània de Barcelona)

ROSLI AYUSO

BARCELONA.(In February 1997 Gelabert interpreted the first part of the trilogy by the German expressionist Bohner at the Teatre Lliure. This second part shares the very same choreographic and kinetic material with the first one. Bohner wanted to see whether a different space could change a choreography. After working with Vera Röhm in the first section, it was the sculptor Robert Schad who created an installation for a big exhibition hall of the Akademie der Künste in Berlin. A hall was fitted out at the CCCB, where Gelabert reminded some postulates of Bohner, his Germanic alter ego, who interpreted his solos by means of an absolutely radical, reduced expressive formula.

Of course Gelabert searched and found the essence and simplification, with which some of the imagination Bohner speculated with certainly became perceptible. Thanks to his traditional stage-magnetism, he retrenched on interpretative resources, yet not on strength, in order to perform that of choreography. He also reinvented it to such a degree that it became an unbeatable and genuine show made in Gelabert.

Bohner would have liked to see the intensity and truthfulness with which Gelabert moved his two hands, or how he described a movement with his arms where one could perceive the choral energy of a whole company. On regarding that (and to our opinion), it was the extremely moderate interpretation of Bach the pianist Holtmann made, that secured that dimension superior to movement. Between that white linoleum of the floor and the foreground, the dance reiterated its non-temporal feature, truly contemporary. With his customary and supreme continence, Gelabert still makes up part of the sacred nature of the origins of dance.

The promenade around that sculptural scenery offered a radically different interpretation from that of the first part, quod eram demonstrandum.