

PRELUDIS

The critics have said:

With magnificent ease and control, Gelabert gave new meaning to the word virtuoso, seeming to heighten every purposeful detail in a continuum of movement. And when he chose to uncork a flurry of gesture and dance, legs spiraling into a turn, arms swinging in a pendular action, the effect was no less than thrilling.(...) rarely does an artist construct such a strange and wonderful universe that is so open and inviting to others. With a vortex of time and music swirling around him, Gelabert was mesmerizing in his movement and magical in his performance.

Jane Vranish (Pittsburg Post – Gazette) 16/10/04

This oscillation between strictness and emotionality certainly makes the largest part of the specific sensuality in Gelaberts expression. A pleasantly dry eroticism, one may say.

Eva- Elisaberth Fischer (Süddeutsche Zeitung) 9/10/02

For in “ Preludis “ Gelabert combines complete expression of form with complete sincerity. There is no false pathos any more, no void rhetoric about the form. The choreographic sequencing steps back to the richness of the moment. This, in turn, seems sometimes so thick that it takes away the air to breathe. Then Gelabert pauses, opens his mouth and fills his lungs with a silent pant. Performed by Gelabert, even this is high art.

Franz Anton Cramer (Berliner Seiten) 2/04

Splendid. Preludis is a sober solo from Cesc Gelabert (...). In this respect, and again, his hands acquire an infinite expressivity and every little move is intended to stimulate a certain feeling and to create an internal landscape.

Gonzalo Pérez de Olaguer (El Periódico) 16/3/02

Cesc Gelabert chose two outstanding cooperators – regular in his pieces -: the plastic artist Frederic Amat and the composer Carles Santos, in order to undress his emotions in *Preludis*. The dancer walks boldly up and down in a quadrilateral space. Wise or candid, hedonist or austere, Gelabert plays with every hour, with every moment, with every instant. He is unhurried, the audience is accomplice.

Slowly, minute by minute, he expresses through his gestures a mound of experiences. His path spreads energy, but it is also flighty sensual.

Carmen del Val (El País) 16/3/04