



Play with shadows and fotoprojections

### **“Dimensions“ Sculpture Dance Performance**

The theme of the “Dimensions“ project is the world beyond words.

Worlds arise through the interaction of dynamic mobility and immobility, dreams and reality, motion and rest, noise and silence, worlds that are born or die out, positive and negative spaces, twilight worlds and interspaces of human perception which are difficult to grasp with words.

The project called “Dimensions“ unites various forms of art which are usually staged separately from one another and whose specific esthetic eloquence is implemented. Dancers and their shadows are joined by projected images and diverse music pieces to produce various realities from the worlds of sound and emotions. They appeal to the unconscious and inspire us to contemplate and reflect on awareness and reality. The audience is invited to become involved in the game of perception and not just visual perception.

Written by: Esther Ningelgen.

The idea begins with the sculptures of a female painter and sculptress, Ilona Ottenbreit, (master class at the UDK). Together with the Italian dancer and choreographer Cristina Ceci (Accademia Nazionale di Danza in Rome) she developed the concept for the “Dimensions“ project.

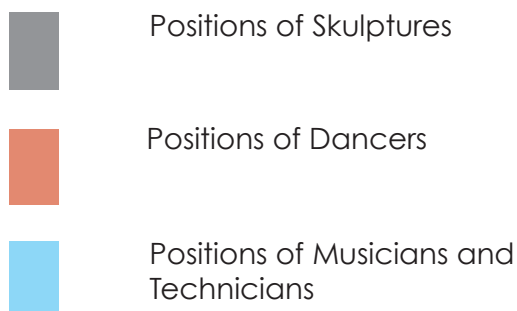
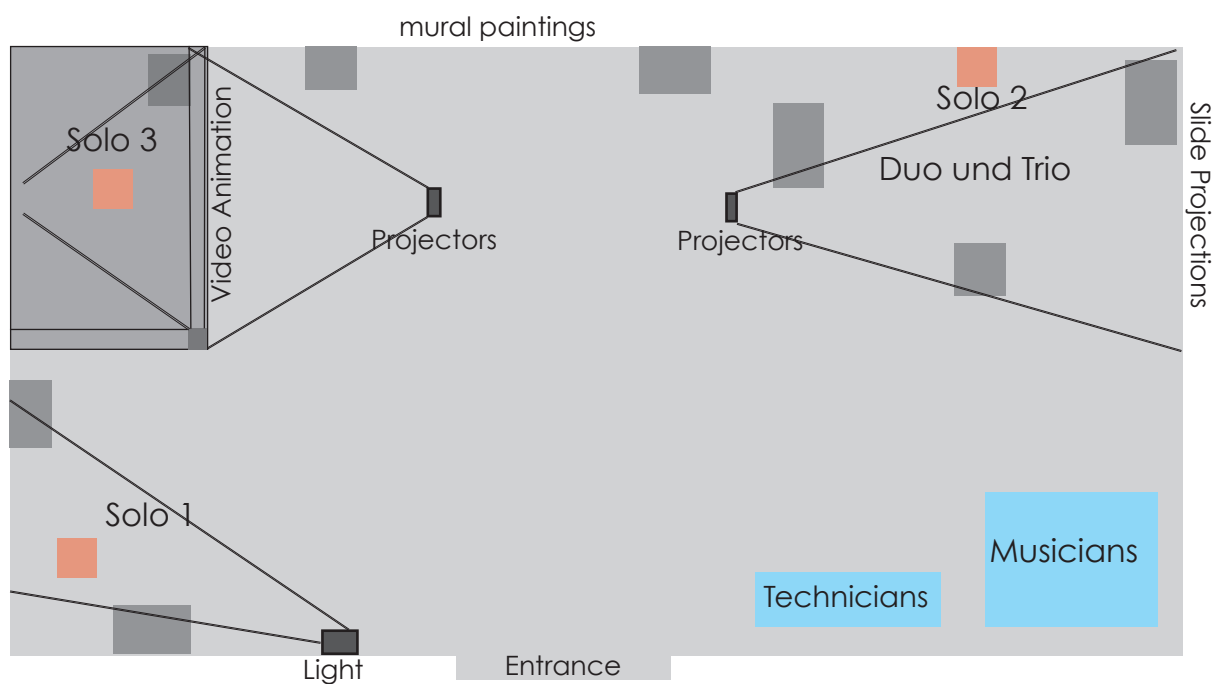
Ilona Ottenbreit has been artistically involved with the topic of space as a borderline journey between internal and external realities for quite a long time. Ceci has been dealing with the topic of “TotalArt“ for years by combining various art forms in one performance. The two artists were able to win over the Argentine dancer Abel Navarro (The Buenos Aires Academy of Dance) to highlight their choreography with his so-called Aereal Dance. The third dancer, Giovanna Rovedo, then joined the group, having previously trained and performed in Italy's contemporary dance community.

The parallel soundscape was arranged by the musicians Martina Dünkelfmann (cello) and Justus Sparke (analog effects). René Flüger accompanies the piece with an historic Swedish instrument (the nycelhapar). Further levels of consciousness are triggered by means of Anika Kuntze's projections and Fabio Dentella's video animation. In this way, a performance is created which seeks to convey various dimensions of artistic innovation and human perception in a complex manner.

Length: approximately 55 minutes

Trailer: <http://vimeo.com/35718201>

## Arrangement on Stage::



The viewers move through the room with the individual scenes

## **Scenes:**

### **Scene 1 / Solo 1**

The female dancer begins by moving her legs in front of a spotlight on the floor. She only partially allows light to shine past her legs and onto the sculptures, creating a play of shadows on the wall. She then slowly glides towards the figures, while her own shadow connects with and overlaps the sculptures. She begins dealing with the figures and their shadows by carefully feeling them. It is like discovering another world. She sets off in search of her own identity and intensely experiences the world of sculptures. It is like studying and perceiving another consciousness.

Then she moves away from the figures and sets off once again, heading for another world and a new search which leads to Scene 2.

### **Scene 2 / Solo 2**

First the dancer moves along the floor and gradually goes from a vertical to a horizontal position, perpendicular to the wall, by means of a rope attached to the ceiling, thus entering another level. Held by the rope, he dances his way into the world of sculptures that surround him. He is completely immersed in their environment, adopting the positions of the sculptures over and over again. The slides projected onto the wall behind him bond with his own shadow, as he is interlaced with the sculptures. A game ensues with another consciousness, with the perception of his underworlds or with the worlds beyond: the subconscious. Still held by the rope, he finishes the dance with rapid movements as if excited or confused, and the light goes out. Simultaneously Solo 3 begins.

### **Scene 3 / Solo 3**

A video animation is seen on a tightly stretched projection screen, showing a female dancer who crawls out of a sculpture on the floor. She is inside a room enclosed by curtains. A second shadow follows her shadow. The shadows merge. The "true" dancer begins to react to her shadows. Her four egos continually reproduce, creating new shadows that keep pushing her back and forth until she desperately tears up the screen and frees herself from those shadows and that narrow room. She opens up the room and suddenly experiences herself in a new and different world. Using additional live video effects, new rooms within rooms are opened behind her, rooms she enters as if in a never-ending prism. She becomes aware of her own alternatives and of the alternatives provided by the newly created rooms. She dances, absorbed in her own world, as if she were being reborn into this world, until she completely steps out of her room and curiously goes in search of an encounter in the hustle and bustle outside.

She enters the room of the duo where she encounters the "tightrope" walker/dancer who has moved down from his higher position on the wall to a position much closer to the floor.

### **Scene 4 / Duo**

The duo begins with the situation that the "tightrope" dancer can respond to encounters with the female dancer at various levels. He dances on the floor as well as on the wall. During the performance a video is projected onto the screen behind them, showing a third female dancer in an illusionistic room. While the duo is concerned with the attractions and rejections of their pas des deux, the third dancer begins to cast her shadows onto her own projection and gradually enters the scene. In this way she eventually steps into the reality of the duo whose various feelings and conflicts won't allow them to establish a relationship.

## Scene 5 / Trio

The conflict of closeness/distance is dispersed by the third dancer (female). They meet, perceive each other and play together, but they are unable to find a common ground. Yet, in the course of that interaction, they discover the shadow play on the wall, the interplay of their own shadows with those cast by the sculptures. They are startled and shaken "awake". They begin to react to the shadow play with their dance. They comprehend the subconscious. After having perceived the consciousness of this other world and assimilated it, they realize that there are things operating within at another level. Following that realization, they return to themselves and their own separate worlds from which they came. They return to their original positions at the beginning of the performance.

Length: approximately 55 minutes



Solo Giovanna Rovedo





## Dimensionen . 2011



Installation . Mural Paintings and Sculptures . Ilona Ottenbreit



## Dimensionen . 2011



Mural Paintings and Sculpture . Ilona Ottenbreit

Dimensionen . 2011



Solo Abel Navarro . Slide Projection Anika Kuntze



Dimensionen . 2011



Solo Abel Navarro . Slide Projection Anika Kuntze

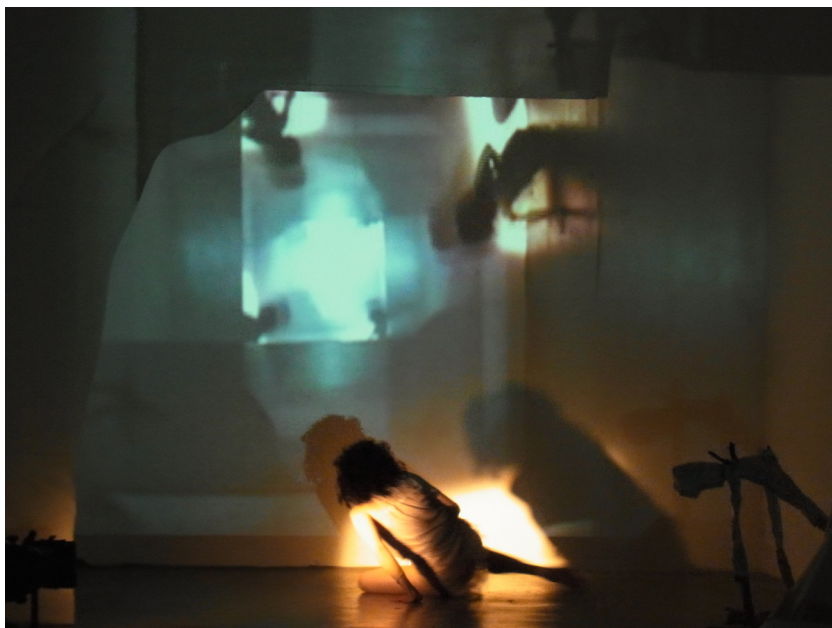
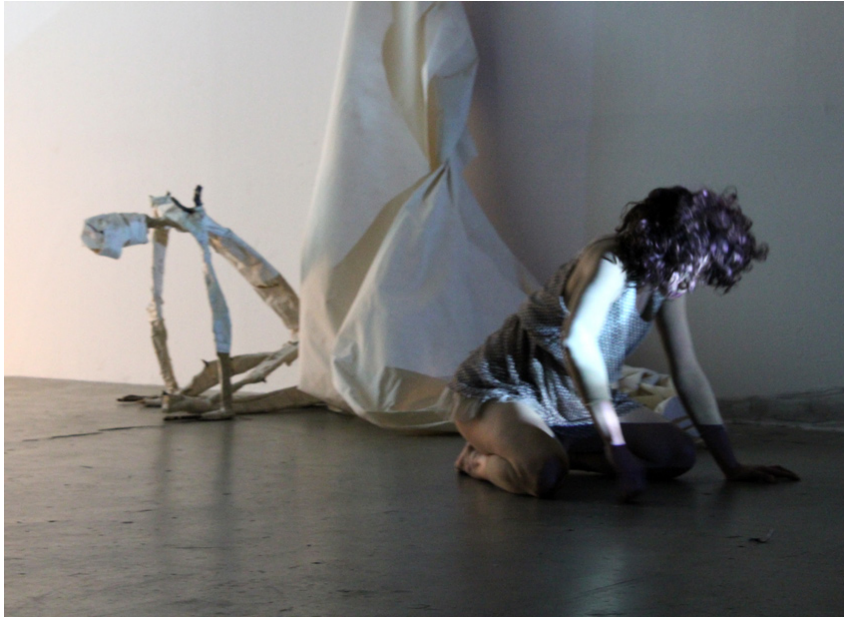
Dimensionen . 2011



Solo Cristina Ceci . Video Animation Fabio Dentella



Dimensionen . 2011



Solo Cristina Ceci . Effect of live camera

Dimensionen . 2011



Cristina Ceci . Abel Navarro







Trio . Giovanna Rovedo . Cristina Ceci . Abel Navarro



Dimensionen . 2011



Giovanna Rovedo . Abel Navarro

## Dimensionen . 2011



Installation . Mural Paintings and Sculptures . Ilona Ottenbreit





**Trailer: <http://vimeo.com/35718201>**

Idea/ Concept:  
Ilona Ottenbreit und Cristina Ceci

Creators:

Dancer:  
Abel Navarro, aerial dance, Buenos Aires  
Cristina Ceci, Contemporary Dance und Choreografie,  
Rom  
Giovanna Rovedo, Contemporary Dance, Rom

Musicians:  
Martina Dünkelfmann, Cello  
Justus Sparke, analoge Effekte  
René Flüger, Nycelhapar

Foto Projektion:  
Anika Kuntze, UdK Berlin

Video Animation:  
Fabio Dentella

Sculptures und mural paintings:  
Ilona Ottenbreit, UdK Berlin

Camera:  
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