

THE CHANGING OF THE AESTHETIC BALLET'S SPHERE IN THE INTERWAR PERIOD. BETWEEN THE DECONSTRUCTION OF OSKAR SCHLEMMER'S BALLET AND THE IDEA OF "GEBRAUCHMUSIK" OF PAUL HINDEMITH – AN IMAGISTIC ALLEY FROM OSKAR SCHLEMMER TO CÉLINE DION [1922-2019]¹

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SUMMARY. The ballet can be deconstructed through some mathematized forms as the geometrical lines and trough created symmetries. Once, Paul Klee painted the *Abstract Ballet* (1937)³ in the manner that some musicians made innovative experiments in the music, or in the same manner as Oskar Schlemmer found a unique form of expression for his *Triadisches Ballet*. But, there were two types of ballet in the interwar period of the twentieth century between which we can differentiate: the Classical ballet (wich maintains a Romantic line too) and the Avant-garde ballet that appeared through the

¹ This paper is a republication after the research *The changing of the aesthetic ballet's sphere in the interwar period – between the deconstruction of Oskar Schlemmer's ballet and the idea of "Gebrauchsmusik" of Paul Hindemith* – that I wrote in august 2018 (for a journal called improper 'International Journal of Humanities and Social Sciences [IJHSS, New Delhi]', a journal that I can not find it anymore on its online address, because it was a predatory journal, which had not used the indexation algorithm for the Google Scholar system. The paper does not figure out anymore at the online address they were supposed to publish it – <https://ijhs.net.in/publications/Jul-Sep2018/v3i305.pdf> – and the editors who have done that job are not answering anymore. The need to publish these ideas in a professional journal was an urge, and I am very thankful to Studia Musica for accepting this paper and for helping me to publish it in a final developed form. I also mention that the annotations and the huge developed modifications with the aim to enrich the analysis [which were added between 2019 and 2022] to this paper, belong to me.

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³ Paul Klee, the painting *Abstract Ballet*, 1937, permanent collection Zentrum Paul Klee, Bern, 1937. As a comparison, we can look towards «Le Ballet», the song sung by Céline Dion, in 1995. Cf. Dion, «Le ballet», in the album «D'eux», songwriter Jean-Jacques Goldman, producers Jean-Jacques Goldman and Érick Benzi, copyright © Studio Méga (Paris) & Columbia & Epic Records (New York), March 30, 1995.

*Triadisches Ballet*⁴ composed by Oskar Schlemmer. Some dancers like Mikhail Baryshnikov brought the ballet in the area of the classic performance, and others as Maya Plisețkaia (the 'prima-ballerina' of the twentieth century) brought the ballet to a classical-romantic line. Apparently, Oskar Schlemmer and Paul Klee wanted to dislodge the corrugations as they may have dislodged a cupboard or a box. I will show in my analysis how ballet can be part of our lives and how its limitation to mathematized forms sometimes has the role of a deconstruction of the expression of the artistic message. In my analysis, I will serve myself of the analysis of Dasein to justify the "becoming" of the dancer [object]ified through the corporal movements and to justify the stage- Space as a place of "being-in-the-world".

Keywords: ballet, body, dance, Weimar period, Oskar Schlemmer, Paul Hindemith, Avant-garde, ontical-structures, Céline Dion, Paul Klee, Alexandre Vauthier.

Motto:

*"You have to love dancing to stick to it. It gives you nothing back, no manuscripts to store away, no paintings to show on walls and maybe hang in museums, no poems to be printed and sold, nothing but that single fleeting moment when you feel alive."*⁵

A. Introduction. The ballet and the Weimar times

As it is known, ballet seems to be like skating. Some movements from skating are borrowed into the ballet's sphere: for example, the "Axel Paulsen" rotation or the "double Salchow", or "quadruple toe loops"⁶ can be associated

⁴ To understand the balance between Vanguardist and abstract elements inserted into Schlemmer's ballet from 1922, look at considerations included in Debra Craine, Judith Mackrell (Coord.), *The Oxford Dictionary of Dance*, 2nd Edition, Oxford University Press, Inc., Oxford, & New York, 2000, 2004, 2010, at p. 1 (abstracter Tanz), p. 456 (Triadic Ballet) and p. 216 (the connections between George Balanchine's vision and Oskar Schlemmer's).

⁵ Cunningham, Merce, *The Dancer and the Dance: Merce Cunningham in Conversation with Jacqueline Lesschaeve*, Marion Boyars Publishers Ltd., London, 2000. The quote of Merce Cunningham was written in 1968 and it was unpaginated accordingly to Maxine-Sheets Johnstone, *The Primacy of Movement*, second edition, John Benjamins Publishing Company, University of Oregon, Amsterdam and Philadelphia, 2011, p. 151.

⁶ Hines, James R., *Historical Dictionary of Figure Skating*, Scarecrow Press, Inc., Lanham, Maryland, Toronto, Plymouth, UK, 2011, p. XXVII, next p. 99.

with the ballet movements as “frappé”, “entrechat”, “grand jeté”⁷. An important role in the development of the ballet was played by the music and by the body's representations in the paintings of Kazimir Malevich or Lyonel Feininger. Not by chance, we can associate the Hindemith axes of music to the movements-axes of the ballet especially into the Vanguardist art⁸ with the suprematist theme of the ballet of Oskar Schlemmer. The figurines designed by Oskar Schlemmer have similitudes with the figurines designed by Kazimir Malevitch, Paul Klee and with some dress collection that we will mention in the section «**E. Céline Dion and the influences from Oskar Schlemmer in «Le Ballet» and in the “Imperfections”**» of this paper. This type of art with the accent on the volumetric representation of the human body was named “Suprematism”⁹. We can see the role of Russian art and the role of dodecaphonic German music in the development of the scenography of the twentieth century. This approval had constituted a new imperative form for a new category of aesthetic forms.

*Triadisches Ballett*¹⁰, launched 30 September 1922 in Stuttgart is very important for the entire epoch. Due to Schlemmer's passionate efforts for novelty, a new theoretician of the dance aesthetic theory writes three fundamental works. André Levinson, a French journalist became an art theoretician through the works entitled *La danse d'aujourd'hui* (1929)¹¹, *La Argentina: A Study in Spanish Dancing* (1928)¹² and *Meister des Balletts* (1923)¹³.

⁷ Grant, Gail, *Technical Manual and Dictionary of Classical Ballet*, 3rd ed., Dover Publications, Inc., New York, 1982, pp.18-19, next p, 58, next p. 63 (“frappé”), p. 47 (“entrechat”), pp. 65-66 (the types of “jeté”). // 1st ed. 1950, 2nd ed. 1967, 3rd ed. 1982.

⁸ Our observation.

⁹ In Romanian bibliography, the concept of “Suprematism” was explained by the editors Achiței and Achim in *Dicționar de Estetică Generală* (343), as “an artistic tendency which appears in the Russian paintings at the 1920s and his theoretical principles were formulated by Kazimir Malevich. Refusing the idea of representing the world of the objects, Malevitch has emptied the painting until to the marking of a figure-sign”. Gheorghe Achiței, and Ionel Achim, *Dicționar de Estetică Generală (Dictionary of the General Aesthetics)*, Romanian Edition, Politică, Bucharest, 1972, p. 343.

¹⁰ Schlemmer, Oskar, *Triadisches Ballett*, Stuttgart, September 30, 1922 (with music of Paul Hindemith). Oskar Schlemmer worked for this ballet between 1921 and 1929. He put all his efforts into this ballet from a desire to create something new, many other projects being left unfinished.

¹¹ Levinson, André, *La danse d'aujourd'hui*, 1st ed., Éditions Duchartre et Van Buggenhoudt, Paris, 1929, 517 pp.

¹² Idem, *La Argentina: essai sur la danse espagnole avec 32 reproductions en phototypie* [trans. *La Argentina A Study in Spanish Dancing with 32 representations in phototype*], Éditions des chroniques du jour, Paris, 1928, 80 pp.

¹³ Idem, *Meister des Balletts*, 1st edition in German, Müller & co., 1923, 231 pp.

I shall argue also that the Bauhaus architectonic and dodecaphonic music played an important role in the configuration of Schlemmer's ballet. The "Gebrauchsmusik"¹⁴ is perceived rather as quotidian music, and not academic music. The Oskar Schlemmer's inspiration comes from the costumes designed in the spirit of the Bauhaus, behind this idea being the idea of disassembly from cubism. The "puppets"¹⁵ outfits had an important role in designing the form of the body, even if we talk about the marionette-figurines represented in paintings, even if we talk about the Schlemmer's figurines, or about the Klee's *Puppet Theatre* (1923)¹⁶. Our experience as the viewer was put in front of the art of deconstruction. If the *Triadisches Ballet* is a new manifest of the dance, and a new manifest on how the human body can look, I am convinced to say the dictum "let's dismantle the dance movements, let's deconstruct our inner ego, because the beauty of the dance has died", but we still are in an epoch when the beauty of the ballet has made many conquests all over the world. So the idea itself of de-constructing or destroying the ballet is unhealthy for me as a viewer of this spectacle, for me as a creator of that type of dance, if I try to find the idea of the "emotion" in the ballet dance. And this is a true argument, because we will talk in our analysis in the terms of Hans Gadamer's philosophy in which the concept of the "world" counts a lot for the experience as an artist or for my individual

¹⁴ The "Gebrauchsmusik" is a music of the quotidian utility. It is dedicated to people who want to perform, who want to play music, without having constraints. For details consult "Gebrauchsmusik" in *Encyclopaedia Britannica*, accessed March 21, 2018, <https://www.britannica.com/art/Gebrauchsmusik>.

¹⁵ The puppets and marionettes received an important role when it came to reinventing an aesthetic theory about the movements of the body. There should be a ludic element behind the figurative lines too. But always should be maintained the importance of the lines (this thing is outlined by Céline Dion in the video for making *Imperfections* song in 2019. Her hands are perfectly describing the role of the Constructivist lines that should *sculpture* the expression of the body). We can detail more with the '50 Paul Klee's 'Puppets collection' designed for his son Felix Klee. It is a clue that there are similarities between Klee's aesthetic theory and Schlemmer's in Weimar's times. There is a dated photography from Bauhaus School about the friendship between Klee and Schlemmer, *Bauhaus: Oskar Schlemmer and Paul Klee with friends*, at Galerie Basenge, Berlin, 2010. For details about the puppets as ideation-trendsetters for the clothing industry, check Christine Hopfengart (author), Osamu Okuda (author), Paul Klee (artist), *Paul Klee: Hand Puppets*, 1st Edition, Hatje Cantz, Ostfildern, 2006. Beside this English version, we can look towards the 2007's German Edition, entitled *Handpuppen*, with "Introduction" by Andreas Marti, texts by Christine Hopfengart, Aljoscha Klee, Felix Klee, Osamu Okuda, Tilman Osterwold, Eva Wiederkehr Sladeczek. Hatje Cantz & Hrsg. Zentrum Paul Klee, 2007.

¹⁶ Klee, Paul, *Puppet Theatre*, painted in 1923. This painting is already included in Susanna Patsch, Klee, Taschen, Los Angeles, 2011. The painting is included in Zentrum Paul Klee's permanent collection from Bern too.

experience as a viewer. We confront ourselves with a triple hermeneutic: the artist wants to show to the world his own interior world, but his interior world becomes an exterior world on the stage exposed through the ballet movements and what is “ex-posed”¹⁷ on the stage becomes an ‘*Othernessy-world*’¹⁸ for the viewers from the hall: the Spectators.

The examination of the studies of Oskar Schlemmer and Paul Hindemith will show us how the aesthetic sphere was changed, from the classical one to a Vanguardist one until to de-aestheticization. The idea of a “triadic” ballet will bring us to the theory of the space -as- “space” which means a place that our body re-emplacements in other configured space (in our case the natural space). Ina Conzen considers that these functions between the ballet movements and the co-extensions of the space’s theory¹⁹ should go towards a new vision for the stage arts. Also, this article is an investigation that preserves the chances to be a novelty in the field of the nowadays arts. So I ask two questions:

Which role of the dance is playing in our lives? What kind of “world”²⁰ can ballet in our lives open? These are two types of questions in our philosophical language: a platonic question and a Gadamerian question. The dance implies sine qua non an Apollonian effect and a Daseinic effect because the dance is part of the becoming of the Being. The becoming of the Being is correlated with her perception of the world. The world may it be different and invariably filled with senses, thoughts, and movements (if we talk about scenography, choreography, and kinetic art). Hans Gadamer said that art is a world opened for me as an individual-spectator or for me as an individual-creator of art, but also it is opened to the Other. The alterity (otherness) intervenes here not to differentiate between my opinion and Other’s opinion, but to show how many messages can provide the symbolic manifestations of the art. Hans Gadamer in *The relevance of the Beautiful and Other Essays* [1986] says:

¹⁷ The term “ex-posed” is written with a hyphen the aim being to be closer to a Heideggerian philosophical vision.

¹⁸ The term is invented by us to designate a co-extension of the Other’s worldliness inserted in the stage-space.

¹⁹ Conzen, Ina, chapter “1921-1929 Oskar Schlemmer at the Bauhaus in Weimar and Dessau”, in *Oskar Schlemmer: Visions of a New World*, Staatsgalerie Stuttgart, Hirmer Publishers, Stuttgart and Munich, 2014 [2015], p. 28.

²⁰ The term “world” has the meaning that Hans Gadamer gave to it in writings, such as *The relevance of the Beautiful and Other Essays* (1986). I also consulted the Gadamer’s Spanish edition of *La actualidad de lo bello: el arte como juego, simbolo, y fiesta*, translation into Spanish by Rafael Argullol, Ediciones Paidós, Barcelona, 1991.

That we do not require a naive recognition in which our own world is merely reproduced for us in a timelessly valid form. On the contrary, we are self-consciously aware of both our own great historical tradition as a whole and, in their otherness, even the traditions and forms of quite different cultural worlds that have not fundamentally affected Western history. And we can thereby appropriate them for ourselves.²¹

I shall argue, starting with this quote, that in public life, politics many times has transfigured the life of the arts or the life of the “world” of arts, as Gadamer (1986) shows to us:

In countless ways into the practical world or the world of decorative design all around us, and so come to produce a certain stylistic unity in the world of human labour. This has always been the case and there is no doubt that the constructivist tendency that we observe in contemporary art and architecture exerts a profound influence on the design of all the appliances we encounter daily in the kitchen, the home, in transport, and in public life.²²

The ballet is a world of ‘human-labour’, as it was represented by Oskar Schlemmer’s vision. Everything is mechanical, the outfits were created in a Bauhaus-industrial style, a style of lack of *lived-life*. We do not have the permission to think this culture functions in the terms of the history of art, but in the terms of the “world-views”, because “it is simply the fact that our senses are spiritually organized in such a way as to determine in advance our perception and experience of art”²³. The “pre –” and “inter –” War period (1918-1933s) has been outlining this kind of cultural achievements. We needed to have a new point of view of our inner perceptive world. The values and the facts of the Weimar period, propelled in the artists the necessity to create something new, even in the spirit of the Vanguardist principles. Now the Bauhaus culture doesn’t represent anymore the classical-mimetic art, but social attitudes in front of life, in front of the war and the economic crisis. For this reason, the marionettes are covered by masks and unusual dressed, because they reflect the autism in the social relationships as it happens in

²¹ Gadamer, Hans-Georg, *The Relevance of the Beautiful and Other Essays*, translated by Nicholas Walker, Cambridge University Press, Cambridge, 1986, p. 11.

²² *Ibidem*, p. 10.

²³ *Ibidem*, pp. 10-11.

Beckett's theatre or the helplessness of the Being to express itself, to put the creativity in the first place, rather than the social conditions. The yielding factors in ballet were many: the architecture of Bauhaus, the atonalist music of Arnold Schoenberg, and the harmonic-serialism of Paul Hindemith, the Suprematistic-Purist and Cubist views of the body. We can also question ourselves if, in this type of ballet, we feel emotion, if we feel the connection between our body and our thoughts? I rather say that the answer is free because it depends on the perspective of the spectator. Only if we compare the ballet of Schlemmer with dancers like Maia Plisețkaia or Sergei Polunin, or Mikhail Baryshnikov we can dissociate between the ballet's classical emotion and the de-constructivist emotionality played through a "triadic" perspective.

From this "triadic" perspective, I say that some principles of aesthetics may have changed during the Weimar period in Germany. It was a difficult period for the arts, but also for the economy too after the First Worldwide War. It was not easy for the Republic of Weimar to do her transition from the Democratic Republic to a Nazi Regime. The Weimar Republic (1918-1933s) was proclaimed on November 9, 1918s before the Treatise of the *Versailles System*. Many totalitarian forces by right or by left, wanted to take the power into the Republic because the politics after the War was fragile. In the inter-war period, the Republic from Weimar had crossed a disastrous situation in the economy, the duties brought the German nation into collapse. Michael Kater in *Weimer: From Enlightenment to the Present* had mentioned that in the 1920s, Walter Gropius and Alma Mahler, founded the Bauhaus movement; also Michael Kater in the *Weimer: From Enlightenment to the Present*, had mentioned the pecuniary situation of "the painter Karl Büchner"²⁴.

B. The Vanguardist ballet and the Serial music. Oskar Schlemmer's case, "Triadisches Ballett"

As I said, ballet is a world full of sensibility, but in the Avant-garde era of the 1920s, the categorical sphere of ballet has been changed radically. The idea of the "emotion" in art, was always involved together with the idea of the "Beautiful". Even if Schlemmer practices a deconstruction, the space for the Being is not destroyed through the volumetry, but it receives more power, as Richard Dacre Archer-Hind based on Plato's *Timaeus* considered:

²⁴ Kater, Michael, *Weimer: From Enlightenment to the Present*, University Press Yale, Yale, 2014, p. 165.

[...] we must agree that there is first the unchanging idea, unbegotten and imperishable, neither receiving aught into itself from without nor itself entering into aught else, invisible, nor in any wise perceptible even that whereof the contemplation belongs to thought. Second is that which is named after it and is like to it, sensible, created, ever in motion, coming to be in a certain place and again from thence perishing, apprehensible by opinion with sensation. And the third kind is space everlasting, admitting not destruction but as existing in infinite intelligence.²⁵

Then, the Avant-garde ballet is grounded on sensible fundamentals but in the perspective of deconstruction. Ballet was considered an art that builds the body in an artistic, sensible manner. In ballet, we can not talk about mimesis, because ballet is a performance every time it is reproduced.

Taking into account the next statement of Richard Dacre Archer-Hind and Plato, as the thing is in this mood, it is necessary for this universe to exist sensible things reflected in their forms of expression. The most important is that “there is no void space in the nature of things”²⁶, then we must start in the ballet’s analyze with the idea of *nature* of ballet. The “nature of the ballet” can be correlated to the “Being”²⁷. There always will be a dialectics between the representation of the idea of the ballet in Schlemmer’s works and the essence of the ballet. Schlemmer practiced a “mutable multitude”²⁸ of the *Othernessy*-space which is as One as One is as multitude explained through the mutable geometric forms printed on vestments. The essences are infinite, especially when we talk about the origin of the ballet²⁹ and the origin of the emotions represented through ballet. We can reproduce on a stage many representations of dance so that the unique dance of a ballerina becomes through time an infinity of the representations of the dance. But what differentiates each dance from another dance, is the experience of the artist who plays the role.

²⁵ Plato; Dacre Archer-Hind, Richard, *Τίμαιος. The Timaeus of Plato*, edited by Richard Dacre Archer-Hind, in the Library of the University of Illinois, Illinois, Macmillan and Co., and New York, 1888, 52-A, p. 183, Pdf: https://brittlebooks.library.illinois.edu/brittlebooks_open/Books2010-03/plato0001timpla/plato0001timpla.pdf.

²⁶ *Ibidem* (Supra), 1888, 79 A-E, C. xxxvi., p. 294.

²⁷ The analysis of the concept ‘Being’ is used in the sense of the Heideggerian philosophy of the “becoming”. The idea of the “becoming” is always the idea of the activity of the Dasein, because the Dasein can not be stopped, it has no limitations, according to Martin Heidegger, *Being and Time. A Translation of ‘Sein und Zeit’*, translated from German to English by Joan Stambaugh, State University of New York Press, New York. 1996 [2010].

²⁸ Plato and Dacre Archer-Hind, op. cit., p. 28.

²⁹ Oskar Schlemmer, *Escritos sobre arte: Pintura, teatro, ballet, cartas y diarios*, in *Series Paidós estética*, Paidós Iberica Ediciones, Barcelona, May 1st 1987.

So, why is the ballet “triadic”? As we can see, we have the unity formed by the position of the body-space-movements limited in space. As exposed, many structures are borrowed by Schlemmer from the analytic Cubism and Suprematism. First of all, we should define “Suprematism” in a philosophical contextualization.

I think that the idea of the *Triadisches Ballett*³⁰ comes from Russian art, from the movement of the Amédée Ozenfant purism and Suprematism, and the Suprematism is a co-extension of the analytic Cubism. The outfits played an important role in this opera of Oskar Schlemmer. Why this ballet needs costumed and masked people? We feel as we are in front of asphyxiation. Maybe we remember the times of the war. We do not know even if behind the mask stays hidden people who are happy or unhappy, frightened or un-frightened. We do not have a clear representation of their faces or their eyes.

In *Triadisches Ballett*, as in the nineteenth minute³¹, it is presented the conflict between the harmony of the body and the disharmony of our feelings. The idea of an autistic dialogue between personages, the hyper-representation of the Other bigger than us, the imaginary “triadic” axes which stop the personages from moving in their natural mood, all these make like a jump into the air (in Oskar Schlemmer’s ballet case) to become even more impossible.

Susanne Lahusen, said that that type of dance also is correlated to the architecture: “In the light of recent reconstructions of the Bauhaus Dances, and the Triadic Ballet in the United States and Germany, and with the renewed interest in German dance during the 1920s.”³² Also, “the German dance in the 1920s is commonly identified with Expressionist dance: a genre which emphasized intense, personal experience”³³. This “personal experience” of individuals is masked in Schlemmer’s scenography as it follows:

³⁰ Oskar Schlemmer, *Triadisches Ballett*, Stuttgart, 1922 (with music of Paul Hindemith), YouTube, 2014, <https://www.youtube.com/watch?v=rliIT80dqHE>, consulted March 11, 2018. Originally composed by Oskar Schlemmer and entitled *Triadisches Ballett*, with the music of Paul Hindemith. For the first time it had appeared on 30 September 1922, in Stuttgart, and here’s a renewal at <https://www.youtube.com/watch?v=rliIT80dqHE>, accessed March 5, 2018. For some details we also found the edition of Dirk Scheper, Scheper, Dirk, *Oskar Schlemmer 1888-1943*, Akademie der Künste, Berlin, 1988.

³¹ For a detailed perspective, see the nineteenth minute of *Triadisches Ballett*, <https://www.youtube.com/watch?v=rliIT80dqHE>, accessed, March 5, 2018.

³² Lahusen, Susanne, “Oskar Schlemmer: Mechanical ballets?”, in *Dance Research: The Journal of the Society for Dance Research*, vol. 4, Edinburgh University Press, Edinburgh, 1986 (2), pp. 65-77.

³³ *Idem*, p. 65.

Oskar Schlemmer, pioneered a form of dance which fitted the categories neither of classical ballet nor of German Expressionist dance. Schlemmer, in contrast to the general tendencies of his time, was the first artist to explore abstraction in dance. Admittedly, the actual number of dances Schlemmer created, is rather small.³⁴

Accordingly to the idea that ballet is an extension towards “liminality”³⁵, Leo Dick has shown that body is limited, so it comes to the movements to liberate it. But, what type of “liminality”? We have been limited to our bodies as individuals, but our movements can break the limits of the body and the space-of-body. This concept of the “liminality” was used by Mauro Calcagno in *From Madrigal to Opera: Monteverdi’s Staging of the Self* to define the limits of the feelings and the limitation of our perceptions, or the limitation of our personality:

Generally speaking, a subject, as a body, is characterized by feelings: in the first place, the feeling of being situated in space and time, then the feelings generated by senses (such as touch), and finally the emotional ones, such as love.³⁶

Martínez Marino’s observations in *Cuando cuerpo y espacio fueron uno: El Ballet Triádico de Oskar Schlemmer* demonstrated that in ballet exists a world full of possibilities of the experiences and the beginnings of the unity between the body and the space. But I am not so sure that in Schlemmer’s ballet we can talk about this unity between the body and the space because the bodies of the marionettes are encapsulated in their own outfits –it is like seeing a carnival of people going to their own destruction, on their own forgetfulness:

One of the principal motivations to build this dance is to study the peculiar manner in how Schlemmer had applied the aesthetic principles from Bauhaus and the configuration of the language of the scenography.³⁷

³⁴ *Ibidem*.

³⁵ Dick, Leo, “Music theatre as labyrinth: The extension of liminality in the production *The Navidson Records* by Till Wyler von Ballmoos and Tassilo Tesche, in *Studies in Musical Theatre*, vol. 11, 2017 (no. 2), pp. 103-118, Doi index, https://doi.org/10.1386/SMT.11.2.103_1. The concept of the “liminality” in choreography was used to decline the idea that the body is limited, but our movements sometimes can break this liminality.

³⁶ Calcagno, Mauro, *From Madrigal to Opera: Monteverdi’s Staging of the Self*, California, University Press, California, 2012, p. 57.

³⁷ Martínez, Merion Aitor, *Cuando cuerpo y espacio fueron uno: El Ballet Triádico de Oskar Schlemmer* [trans. *When the body and the space would be as one: the Triadic Ballet of Oskar Schlemmer*], Independently Publishers, 2017, p. 30.

The item of the “marioneta-humana”³⁸ is the most used of the Martínez Marino. The idea can be correlated with the idea of the “puppet theatre” in Klee’s works. The progress of the scenography was continuously fulfilled with the idea of the “de-construction”, and I will demonstrate how Schlemmer applied in his aesthetic of body the Hindemith’s axes. Those musical axes are very important in the new theory of the music of the twentieth century. Moreover, the axes are the main coordinates of the sounds in Paul Hindemith’s music and they are the vectors of the movements in ballet too. We will talk not only about the Schlemmer’s ballet, but we will talk about the idea of the liminality in the ballet dance and the idea of the space reconfiguration in ballet in some movements from Mikhail Barishnikov. First of all, we have to introduce the concept of the “world”:

It was the dancers themselves, whose experience became the substance of the dances that encapsulated the period. It was also dancers who attempted to define the new modern dance form that they were creating, on their own terms. It is in this sense that I use the phrase “dancer’s world.”³⁹

The dancers do not encapsulate the period-time, but they encapsulate their inner time in their hampered costumes. They are figurines that were tragically convicted to a societal alienation, to the determinations which come from the Others. We can see that “the Others” are represented very well in Schlemmer’s technique. The “Other’s” body is larger or smaller than mine, but the idea is that I-as-an-individual creature I limit the “Other” in my own space of the development of my steps. It is not a strange idea, because it was perpetrated through the Kafka’s writings, Beckett’s writings, through the Piet Mondrian’s pan geometrical surfaces, Kandinsky’s geometrical figures, or through the symbolism of the body from the *Peasant in the Fields*⁴⁰ painted

³⁸ The term is written in Spanish accordingly to Aitor Merion Martínez, *Cuando cuerpo y espacio...*, 2017, p. 30. In English we may say “human-marionette”. The text in original says: “Una de las motivaciones principales para elaborar este trabajo es estudiar la peculiar manera en la que Schlemmer logra aplicar los principios estéticos de Bauhaus en la configuración de su lenguaje escénico.” (Martínez, 2017, 30). The translation from Spanish to English is mine. More explanations of the marionette-human-condition we have in Adam Geczy, *The Artificial Body in Fashion and Art. Marionettes, Models and Mannequins*, Bloomsbury Academic, London, 2016.

³⁹ Huxley, Michael, *The Dancer’s World, 1920-1945: Modern Dancers and their Practices Reconsidered*, De Montfort University, Palgrave MacMillan, and Leicester, 2015, p. 2.

⁴⁰ Kazimir Malevich’s, painting *Крестьянин в поле* (trans. *Peasant in the Fields*), in 2nd ‘Peasant Cycle’, 1929, <https://ro.pinterest.com/pin/856246947876593155>, consulted April 13, 2018.

by Kazimir Malevitch. This is a tragic condition of the human being- without any expressed emotion, without smiling, without a heart beating which is specific to the ballet when you execute, for example, “le grand jête”. Now the “dancer’s world” is deeply changed, not only his world but his body and his ontological-genetic status of “Becoming”. But Malevitch is closer to Schlemmer not only in his paintings illustrating the life on a field but in the series entitle *Marpha and Van’ka*⁴¹, painted in 1929, too. So, we can say that the influence of Schlemmer, started in 1922 in Stuttgart of designed the bodies with visibly increased extensionality was enough powerful, because it had extended in the Neo-Suprematist Kazimir Malevich’s subjects too.

C. From Schlemmer’s *Ballett* to Mikhail Baryshnikov’s case –the space in Hindemithian axes

How can we perceive space in the theory of Paul Hindemith? In the 1940’s, Hindemith published his courses in his *Traditional Harmony* (1970). How can we imagine the axes designed by Schlemmer in parallel with the axes of Hindemith? Hindemith said:

When there are no either indications, the last chord is always a tonic. The final cord is always in root position, never inverted.⁴²

The trans-positionality of the notes from Hindemith is identical with the trans-positionality of the body in the Schlemmer’s ballet. Accordingly to Donatella Barbieri, in *Costume in Performance*, this trio of the axes is necessary to connect body-soul and mind⁴³. As Hindemith observed about the “non-chord notes”⁴⁴, we can observe the idea of the non-movements in the Schlemmer’s ballet. These are three types reflected in the movements of the Schlemmer’s body-ballerina:

⁴¹ Idem, *Марфа и Ванька* (trans. *Marpha and Van’ka*), in 2nd ‘Peasant Cycle’, 82x61 cm, 1929.

⁴² Hindemith, Paul, *A Concentrated Course in Traditional Harmony: With Emphasis on Exercises and a Minimum of Rules Book 1*. Schott, London & New York, 1970, p. 24.

⁴³ Barbieri, Donatella, *Costume in Performance: Materiality, Culture, and the Body*, “with a contribution of Melissa Trimmingham”, Bloomsbury Publishing, London, Oxford, New York, New Delhi, Sydney, 2017, p. 217.

⁴⁴ Hindemith, Paul, the seventh chapter entitled “Non-chord Tones”, in op. cit., p. 30.

1. "Changing tones occur between a chord tone and its repetition."⁴⁵

I can say that changing movements occur between a move of the foot and the move of the hand. But, there is another principle exposed by Hindemith:

2. "Passing tones form one or more steps of a second between two different chord tones."⁴⁶

I say that the passing movements of the ballerina step by step make two different axes in his going way. The vector of the movement is made in different tonalities- the body tonality and the sound tonality.

3. "The Suspension proceeds its chord tone at the interval of one second."⁴⁷

The suspension can be included between tones and "the suspension occurs in a stronger metric position that either its preparation or its resolution"⁴⁸, but in the classic ballet the suspension can be involved between two types of jumps, but in the Schlemmer's ballet we can talk about a cancellation of the movements, the cancellation of the dynamics of the movements of the figurines. Everything at Schlemmer is tragic – gravity, the hampered bodies are in full contradiction with the idea of the flexibility and grace in the ballet art; even if some artists as Chagall or others ballerinas opted for the idea of the anti-gravity and the idea of the launching in the air, Schlemmer had canceled all these options. Again, the concept of "liminality"⁴⁹ is the explication of what I said in this paragraph.

I took Mikhail Baryshnikov's case as a comparative pretext in order to provoke us to regard the problem of the movements-representation on the ballet scene and to see the differences between an Avant-garde-Bauhaus ballet and a classical-performance ballet.

⁴⁵ *Ibidem*, p. 39.

⁴⁶ Loc. cit.

⁴⁷ Loc. cit.

⁴⁸ Loc. cit.

⁴⁹ See again, Dick, Leo, *Music theatre as labyrinth...*, 2017, pp. 104-106.

D. The role of the human body: the relation between the space and the body-Becoming through ballet

If our body is a “Becoming” of our movements, then what is the role of the Dasein in this analysis? The idea of “Becoming” is “necessary distorted his view of the phenomenon of the worlds, and forced the ontology of the ‘world’ into an ontology of a particular inner-worldly being”. This “inner-worldly being”⁵⁰ seems to be “objectively present in space”⁵¹. The ballet movements are in their “Becoming” dialectical because of the following reasons:

The kind of place which is constituted by direction and remoteness-nearness is only a mode of the latter –is already oriented toward a region and within that region. Something akin to a region must already be discovered if there is to be any possibility of referring and finding the places of a totality of useful things available to circumspection. This regional orientation of the multiplicity of places of what is at hand constitutes the aroundness, the being around us of beings encountered initially in the surrounding world.⁵²

In the ballet’s movements, as in the skating movements, we have represented two types of circular movements: the exteriority of the body in moving and the interiority of the body in moving. This kind of “typolisis”⁵³, means that we can talk about an “endosmosis and about an exosmosis”⁵⁴ both presented in these types of movements. Why is endosmosis in the ballet movements present? Because we have in here the internal function of the body, we want that our feet to create impressions in the air, but with tents of our inner creativity expressed in the air. Why we can say there is an “exosmosis”? Because we want to express outside on the stage everything

⁵⁰ Heidegger, Martin, op. cit., 1996, p. 91.

⁵¹ *Ibidem*, p. 91.

⁵² *Ibidem*, pp. 95-96. Followed by the subchapter “23. The Spatiality of Being-in-the-World”, pp. 97-102.

⁵³ Edgar Papu, a member of the Romanian Academy, was an essayist and art critic. For the first time, he used the terms “typolisis, and osmosis” in his study *Despre stiluri* [trans. *About Styles*], Minerva, Bucharest, 1986, p. 220. The terms were correlated to differentiate between the category of the Baroque and the category of classicism in the art, so we can use them in our analysis to show how there are some catalysts of the differences between the manifestations of the body through ballet: both function of the body, the interiority, and the exteriority co-working in sense of producing the dance’s movements. That is why the terms are correctly used in this context. The term “typolisis” can have here the meaning of the idea that the movements were passed through a period of mathematization. Do not forget that in those times the idea of the “pan geometry” contaminated the dance’s arts too.

⁵⁴ *Ibidem*, p. 220.

which is in our interior. The stage also has a double perspective: is my stage when I dance, I am a kind of a Demiurge of my dance (even if I have to respect some rules from the scenography, but I can create other movements because I think them). That means that we have transitivity between every type of ballet movement on the stage; and, on the other hand, the stage is the space that becomes the unity between the interiority of the viewers and my exteriority “ex-posed” on the stage. Nevertheless, I can show in this manner that the *Triadisches Ballet* imagined by Schlemmer has poor chances of success and I will serve myself of the analysis of the space in the terms of Heidegger to show how erroneous can be a Schlemmerian ballet. We can not make a multiplicity, even if the movements from the ballet or the most complicated movements from the skating are executed after precise rules (or mathematical rules). The multiplicity will reduce significantly our efforts to be us as a creator-ego on the stage. Heidegger said in this sense the following:

There is never a three-dimensional multiplicity of possible positions initially given which is then filled out with objectively present things. This dimensionality of space is still veiled in the partiality of what is at hand. The “above” is what is on the ceiling, the below is what is on the floor, the behind is what is at the door.⁵⁵

But these things observed when we are on the stage, are only some measurements made by me as a “viewer-dancer” and by the others as viewer-spectators. I will establish in my analysis a term – the “viewer-dancer”⁵⁶ –, because the dancer is the only one who has two situations on the stage: the role of the executor of the dance and the role of the viewer on his stage and his movements etc. The dancer is the only one who can feel all these roles because only he plays them, not the viewers from the hall. Nevertheless, the dancer has a third hypostasis: the hypostasis to feel all the perspectives – his dance, his stage, his movements, and the reactions of the viewers from the hall. I can say that the emotions are like in an equation with a variable to the fourth power, the viewer from the hall will never get that intense emotional power because the viewer is limited in dancing. The viewer only will have what the dancer gave to him, so call the ‘representation of the dance’. And there is a large distance between what I-as-a-dancer I execute on stage what I feel on the stage, and what the viewer feels in front of my dance.

⁵⁵ Heidegger, Martin, op. cit., 96.

⁵⁶ It is necessary to introduce in our operatic analysis the expression “viewer-dancer” because the dancer on the stage has a double hypostasis: he is a dancer, an executant of his dance, but on the other hand he also is a looker-on what he performs during the dance.

Advancing with my research, I get more and more convinced by the Space's paradigm and by the variations of the experience of what-I-see. But I also am convinced by the World's paradigm because Heidegger used the concept of "the worldliness of the World"⁵⁷. For example, in Mikhail Baryshnikov's⁵⁸ movements, we can see the Hindemith's axes coordinating his body, but he as a dancer maintains the classicism category of the aesthetics:

When we attribute spatiality to Da-sein, this „being-in-space“, must evidently be understood in terms of the kind of being of this being. The spatiality of Da-Sein, which is essentially not an objective presence, can mean neither something like being found in a position in "world-space" nor being at hand in a place.⁵⁹

Related to Heidegger's vision, we can take into consideration the fact that Edward W. Said⁶⁰ and Daniel Barenboim considered that Berg's, Diaghilev's and Stravinsky's influences in dance⁶¹ were decisive. To achieve the limit-effect in any artistic form of expression is hard, it was hard for Oskar Schlemmer too to create powerful visual limitations in his art, because many times the spatiality-effect becomes opposite to the harmony of the expression.

We have to find a new scheme of the space as a before-spatiality which introduces us to the knowledge of the space. The Heideggerian scheme is the origin of the space's hermeneutic. The "natural" space does not have to express itself through a methodology, the "natural" space can include all the ideas of "space" itself. But the idea with Aristotelian tents of the "conventional"-space as the "space-body" of the dancer and "space-stage", or "my-inner-world-space", are four manners which limited the manifestation of the ballet. The "conventional" space instead, constitutes the "given" [datum] of the space. What is that so-called 'given'? The existing reality of the conventional space is different from the perception of space instead. Eventually, my perception as a "viewer-dancer" is different from the perception of the others. If the conscience of the space is an a priori intuition, then what concatenates the things with thoughts is the apperception. This relation between things and thoughts,

⁵⁷ Heidegger, Martin, op. cit., 59.

⁵⁸ See more details about Mikhail Barishnikov on his performance, in *Solo from 'Don Quixote'* YouTube <https://www.youtube.com/watch?v=8vtWqsFihyg>, March 10, 2018, and Baryshnikov, in *Giselle act II. Pas de deux*, <https://www.youtube.com/watch?v=XOAFsU2kWPw>. As we can see, the classical line is maintained due to the influence of classical themes on humanity.

⁵⁹ Heidegger, Martin, op. cit., p. 97.

⁶⁰ Said, Edward W., *Music at the Limits*, foreword by Daniel Barenboim, Columbia University Press, New York, 2009, p. 209.

⁶¹ Barenboim, Daniel, *Reith Lectures*, BBC Radio4, 2006.

between the inner manifestations of the artist on the stage and his exterior world ("world-space"), we can name with the Kantian term "apperception". In the following quote, we can see what is "apperception" in Kant's theory. For example, in the predication "I dance", "must be able to accompany all my representations"⁶²:

The representation of something persisting in existence is not the same as a persisting representation; for that can be quite variable and changeable, as all our representations are, even the representations of matter, while still being related to something permanent, which must therefore be a thing distinct from all my representations and external, the existence of which is necessarily included in the determination of my own existence, which with it constitutes only a single experience, which could not take place even as inner if it were not simultaneously (in part) outer.⁶³

That means that our judgment of space manifestation receives something from the natural space and something from the limited-conventional space. My judgment will try to unify them, which means to try to obtain the truth about the essence of the manifestation of the dance on the stage. The body in the Oskar Schlemmer's ballet is represented using some methods from three artistic movements: Suprematism, Purism, and Neoplasticism. The most representative for the bodies of Oskar Schlemmer was some representations in paintings from the purist Amédée Ozenfant⁶⁴, who is best known for disassembling his figures, his cups, and objects in curved pieces with an exaggerated corrugated line which shares the {figure-as-a-whole} in {parts-of-the-figure-as-wholes}.

Accordingly, to the representation of the body disorder, I will use myself for the following quote about the idea *After Cubism*⁶⁵, because we can see some elements borrowed from Cubism in the dance of the Schlemmer, but rationalized and mechanized through the technique of the Purism:

⁶² Kant, Immanuel, *The Critique of Pure Reason*, translated from German to English and edited, by Paul Guyer, and Allen Wood, Cambridge University Press, Cambridge, 1998, p. 122.

⁶³ *Idem*, p. 122.

⁶⁴ Ozenfant, Amédée (1866-1966) is the painter who represented the 'Purism' movement in art. For details, see Fernand Léger (1881-1955) with *Contrasts of Forms*, painted at 1913, <https://www.moma.org/collection/works/78788>. See Charles Jeanneret (1887-1965) with *Abstract Composition*, from 1927, <http://www.artic.edu/aic/collections/artwork/18830>.

⁶⁵ The Purist-artists wrote two manifests: *After Cubism* (1918) was the manifest of Purism. The second was named *The New Spirit* (1920). They wanted to paint objects from quotidian life with a technique that assembles the synthetic forms in other geometric forms. For details see <https://www.britannica.com/topic/Apres-le-Cubisme>, accessed March 21, 2018.

Following the experiments of Ingres, Cézanne, Seurat, Matisse on the essential properties of visible matter, Cubism has pointed out that optical effects count formally, beyond all description or representation, by the power of their harmonies and dissonances.⁶⁶

Behind the dances invented by the Schlemmer is visible a “pan geometry”⁶⁷ specific to the avant-garde movements from Union Soviet and Weimar period in German. But unlike El Lissitzky’s figurines from the *New Man* (1913)⁶⁸, the figurines of Schlemmer are loaded by a “pan geometry” which distorts the geometrical effects. The Schlemmer’s puppets figures are getting fat during their movements and during when they are painted. Since the division of the object has become the division of the human body, we experience in the ballet’s area an ontological change of the essence of the ballet. This type of trans-positionality may have changed forever the perspective on the ballet. Now, the ballet no longer reflects grace, balance, peace, but a geometric division in parts:

There is only one experience, in which all perceptions are represented as in thoroughgoing and law-like connection, just as there is only one space and time, in which all forms of appearance and all relations of being or non-being take place. If one speaks of different experiences, they are only so many perceptions insofar as they belong to one and the same universal experience. The thoroughgoing and synthetic unity of perceptions is precisely what constitutes the form of experience, and it is nothing other than the synthetic unity of the appearances in accordance with concepts^{69, 70}

The dancer’s world is correlated with the experience. We can talk about the idea of the substantialism in dance, a substantialism of the geometric forms filled with colours, as Lyuba Popova⁷¹ said in her manifesto that the limitation

⁶⁶ Harrison, Charles and Wood, Paul, *Art in theory 1900-1990. An Anthology of Changing Ideas*, Blackwell, Oxford UK & Cambridge USA, Blackwell 1992, p. 224.

⁶⁷ *Idem*, 303.

⁶⁸ For details see El Lissitzky’s figurines from the *New Man*, 1913, online <https://www.moma.org/collection/works/88312>, consulted April 30, 2018.

⁶⁹ We should remember that Immanuel Kant had formulated the “transcendental principle of the unity of the representations”, which unifies analytic judgments with synthetic judgments. Kant, op. cit., 1998, p. 237.

⁷⁰ *Ibidem*, p. 234.

⁷¹ See Harrison, Charles, op. cit., p. 310, the considerations about Lyubov Popova, one of the most representative Russian women of the cubism theories.

of the body was thought to the body to become a symbol, and not a natural form of manifestation.

Surface is fixed but forms are volumetrical. Line as color and as the vestige of a transverse plane participates in, and directs the forces of, construction. Colour participates in energetics by its weight. Energetics = direction of volumes + planes and lines or their vestiges + all colours. Texture is the content of painterly surfaces. Form is not of equal value throughout its whole sequence. The artistic con, must select those elements indispensable to a painterly context, in which case all that is superfluous and of no artistic value must be omitted. Hence, depiction of the concrete – artistically neither deformed nor transformed – cannot be a subject of painting. Images of ‘painterly’ and not ‘figurative’ values are the aim of the present painting.⁷²

We are situated in the position of the “not-painting” mood. Secondly, the reality is depicting the reality, the eyes are dismembering the body in the parts of unities which if we put them as an ensemble we obtain a deformed form of the real body, a limitation in the continuity of the line of the ‘Becoming’.

E. Céline Dion and the influences from Oskar Schlemmer in «Le Ballet» and in the “Imperfections”

Through the words written by Jean-Jacques Goldman, Céline Dion sings:

*Et le temps s'arrête tant que dure la grâce
Car le ballet, est bientôt terminé
Et la vraie vie, va commencer
Et oui, la vraie vie.⁷³*

⁷² Loc. cit.

⁷³ Dion, Céline, «Le ballet», in Album «D'eux», producers of the song, Jean-Jacques Goldman, Érick Benzi, songwriter of the song, Jean-Jacques Goldman, January 15, 1996, length 4:26, producers of the album Jean-Jacques Goldman and Érick Benzi, copyright labels, Studio Méga, Paris & Columbia and Epic Records, New York, length 4:26, released, March 30, 1995, translation from French: “*And time still stands as long as the grace lasts/ ‘Cause the ballet is almost over/ And the real life will begin/ And, yes, the real life.*” These lyrics are sung in the temporal sequence approx. 3:33 –4:09.

The philosophy behind the ballet must connect us with a complex vision. From here, we can conclude that Oskar Schlemmer inserted some existentialist tones in his ballet, even if he didn't know well Sartre. But a comparison between the Schlemmer's thoughts and Sartre's would be useful to develop in the future. This is just the first step in Céline's renewal of the movements of the body. The second development of the Schlemmerian aspects is pregnant in the song for Imperfections⁷⁴ video, from 2019.

Melissa Trimmingham, in the chapter entitled –“The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer” –sustains that the innovative elements arose in the performing arts even from a change in the sphere of aesthetics⁷⁵. Many times fashion should be integrated into artistic performances, as once I sustained⁷⁶ because this is the reassurance that the expressed things last forever. So, Schlemmer wouldn't believe that his *Ballett* for he worked so hard could last, because it was considered too innovative. The right direction was given by the fashion industry for the stage.

As an example, Hepburn's vestments⁷⁷ were another way back in time to Oskar Schlemmer's visionaries on the body too. Vestments became the most important factor when it comes to defining body expression and when it comes to raffinate these expressions towards poetically meaningfulness. The merits of Schlemmer's in developing the creative industries from Weimar, Dessau, Bauhaus, and nowadays were observed in the Romanian bibliography by Alina Maria Bot⁷⁸ too.

⁷⁴ Dion, Céline, “Imperfections”, songwriters Ari Leff, Michael Pollack, Nicholas Perloff-Giles, Dallas Koehkle, producer of the song Dallas Koehkle, video director coordinator Gabriel Coutu-Dumont, length 3:59, in album *Courage*, the date of the releasing the song, September 26, 2019 (the date of releasing the full album, November 15, 2019), label copyright Columbia, NY & other 8 music societies holding the copyright.

⁷⁵ Trimmingham, Melissa, chapter “The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer”, in Melissa Trimmingham et. al. (ed.). *The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer*, 1st Edition. Routledge Advances in Theatre & Performance Studies Book16, Routledge, Taylor & Francis Group, Milton Park, Oxfordshire UK, New York & London, 2011 [2017], pp. 90-93.

⁷⁶ Bischin, Maria-Roxana, „Despre actualitatea fustei cloș și relația ei cu baletul. De la scenografie la pictură” (trans. “On the seasonableness of the flare skirt. From scenography to painting”) [With an analysis on Oskar Schlemmer's contribution to fashion's industry], in *WebCultura*, online publication, 2018, <https://webcultura.ro/despre-actualitatea-fustei-clos-si-relatia-ei-cu-baletul-de-la-scenografie-la-pictura/>.

⁷⁷ Rosalind, Jana, “13 Items that Defined Audrey Hepburn's Wardrobe”, published May 4, 2021, <https://www.vogue.co.uk/gallery/audrey-hepburn-style-file>.

⁷⁸ Bot, Alina Maria, *From the Dress Worn to the Space Dressed Up*, scientific coordinator Gheorghe Arion, Cluj-Napoca Art and Design, Plastic Arts University, Cluj-Napoca, 2008.

As an exemplification of Schlemmerian volumetry “pre”-Céline-epoch, we had some dressed worn by Audrey Hepburn.⁷⁹

Céline Dion has been wearing vestments that remind us of Schlemmerian vestments used to clothe the marionettes or the dancers –first, in Alexandre Vauthier’s show.⁸⁰ Beautifully named “the bridal-style satin gown with dramatic billowing sleeves”⁸¹ by Rebecca Davidson press journalist, the dress is identical to Schlemmerian structures. Instead, the accent is put around the thin *taille*, but around the Céline’s hands to create the {world-space}. Secondly, after this show, Céline created the new Schlemmerian world in the video for the song “Imperfections”. Secondly, she used a black and white volumetric vestment with figures in the clip for Imperfections⁸².

Figure 1



Dion filming for “Imperfections”⁸³

⁷⁹ Hepburn, Audrey, Photography “Audrey Hepburn with Poodle”, in *Lumas, Classic Collection II*, date of publication 1954, 2020, online consulted, January 19, 2022, https://hu.lumas.com/pictures/classic_collection_ii/audrey_hepburn-2/ and Photography “Audrey Hepburn with the actor Richard Avedon on the set of Funny Face in Paris, 1953”, online consulted, January 19, 2022, <https://www.buibiu.com/post/80952944903/audrey-hepburn-with-richard-avedon-on-the-set-of/amp>.

⁸⁰ Vauthier, Alexandre, the white dress for Céline Dion, in the show by Vauthier, at *Paris Haute Couture Fashion Week*, Paris, 2019, online consulted, January 18, 2022, https://www.youtube.com/watch?v=duds2JsiagQ&ab_channel=C%C3%A9lineDionFrance.

⁸¹ Davidson, Rebecca, “Céline Dion, 51, steals the show in short bridal-style satin gown with dramatic billowing sleeves at Alexandre Vauthier Paris Fashion show”, in *Mailonline*, July 2, 2019, online accessed, January 18, 2022. <https://www.dailymail.co.uk/tvshowbiz/article-7205641/C-line-Dion-short-bridal-style-satin-gown-dramatic-billowing-sleeves-Alexandre-Vauthier.html>.

⁸² Dion, Céline, see again “Imperfections”, the sequence between 0:47 –0:55 minutes, online consulted November 15, 2019, https://www.youtube.com/watch?v=_8EokLztgMo&ab_channel=CelineDionVEVO.

⁸³ Dion, Céline, “Imperfections”, in <https://worldofwonder.net/wp-content/uploads/2019/09/Screen-Shot-2019-09-26-at-3.22.54-PM-1000x496.png> (consulted November 16, 2019). Copyrights on the photography are held by Céline Dion Montréal team, Les Productions Feeling Inc. de Montréal, & other copyright holding societies.

So, “Imperfections” is the new Schlemmerian ballet, the new adorate vision for the stage arts and for Caesars Palace from Las Vegas. It took a while. The first 3 dresses that Celine uses in the performance from Imperfections reflect the Schlemmerian elements, at least the 4th dress, from the end of the performance, which is a return to a classical line. This means that in art we can be innovative as much as we want, we can dream, and never get too far from the classical things that created the base for the mutations towards something ‘new’ in the changing dynamic on how we express the artistic expression.

Figure 2



Dion filming “Imperfections”⁸⁴

Figure 3



Dion filming “Imperfections”⁸⁵

⁸⁴ Céline Dion, in <https://medias.spotern.com/spots/w640/236/236461-1570028983.webp> & other societies holding the copyright, 2019.

⁸⁵ Céline Dion, in <https://i.pinimg.com/564x/f9/98/59/f998590fa44b390bd2ee20475e481c98.jpg>, 2019.

Conclusions

Thinking the individual body in a de-constructivist manner is not just a tragic expression of the universality of the beauty of the ballet. But also it can be the end of the ballet. What wants the creator of Beauty in art? Well, he wants the art to survive through her beauty, through her moral derivatives as Beauty and Goodness. I strongly recommend to the end of my arguments, not to de-construct the vision of the ballet, not to bring some movements to an axial representation. As a simple spectator, I want to be free when I dance, I want to jump into the air, and my movements just to be free and not limited by my space-body or by my natural-space named the scene. The scene must be an infinitesimal option for the development of my inner space. If my inner space is infinite, then the exterior just will be a co-extension of this infinity. Dance is an infinity of multiple experiences, not reduced in a Husserlian sense, not reduced in a mathematized try, but amplified through my movements by my arms, by foot, by my ballet shoes. If we can walk step by step on a scene, doing a frappé, and then we will jump into the air like a perfect release of our inner wings, that is the moment (an elapse through the physical time) when we redefine the scheme of the liberty in the air. Even if we have some limitations of our condition like the scene, or like the walls of the room of the spectacle, or my body, we can create by our inner experience and our creativity as ballet dancers a new world, a "worldliness-of-the-world"-of-the-dance, a new perspective to the liberty, love, and peace. Pure representations of the ballet must be an authentic reflection of our moral thoughts. Somehow, the ballet will save our condition, due to prove that it has maintained all the times his classical, romantic lines. We create when we dance ballet a whole life and we put it on a stage in front of the spectators, but, first of all, in front of me as a creator of that dance, as a creator of my own ontology.

Oskar Schlemmer was a visionary who opened the performing arts because he made from the ballet the possibility to act/to perform. In the end, Schlemmer deserves its merits for working between 1921-1929 to its *Ballett* because:

- Oskar Schlemmer opened the way for new inventions in feminine design and for dresses suitable to act theatre or ballet.
- Oskar Schlemmer was so visionary that he opened the inspiration even for the architecture industry⁸⁶ and in the organization of the space we daily live in.

⁸⁶ Observation-based after reviewing the book by Marcia Feuerstein, Gray Read, *Architecture as a Performing Art*, Virginia Tech, USA & Florida International University, Routledge Taylor & Francis Group, London and New York, 2016, p. 192, p. 215.

- And it seems he was the inspirational subject for Céline Dion's artistic work from 2019 and for the new performances held in Caesars Palace from Las Vegas. The manner how she integrated the Schlemmerian elements was amazing and integrated them into new poetry for the stage performances.

Concluding, «*Et le temps s'arrête tant que dure la grâce*⁸⁷».

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