



# PEER GYNT CONTEST

IBSEN  
IBSEN 2006



## ANITRA'S DANCE

A sculpture project  
by

LEOPOLDO EMPERADOR



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Las Palmas de Gran Canaria. 1954

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Henrick Ibsen (1828-1906)

In its dramatic poem "Peer Gynt" (1867), **Ibsen** undertakes symbolically the problem of the essential or vanity of the life.

**Peer Gynt** was a true person who lived about 1800 and whose name is still remembered by the peasants of Gudbrandsdalen, though little seems to be known of his true exploits. Ibsen based the character of Aase, Peer's mother, on his own mother. Writing far away from Sorrento and on Ischia, Ibsen thought of his scamp of a hero as an embodiment of the Norwegian temperament, on which it is a satire, though he persistently claimed that his play was more fantastic than satirical.

**Eugene Delacroix** (1798-1863), contemporary of **Henrick Ibsen**, reflects in the majority of his works a representation of remote scenes, far from the events of his time and his reality.

Both, **Ibsen** and **Delacroix**, are followers of the late romanticism, of a romanticism that rejects the ordinary things of the everyday life, a romanticism that selects the themes, and a romanticism of incessant action.

In 1832, **Delacroix**, spent six months in **Morocco**, and this knowledge of African life, appears later in his works, as a main resource in his pictures. The scenes of African life offer to **Delacroix** new material for his chromatic fantasies.

Thus, same for **Ibsen**, this incursion into trips to exotic places, allow him to take certain distance from his reality, to develop their fantasies.



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Henrick Ibsen (1828-1906)

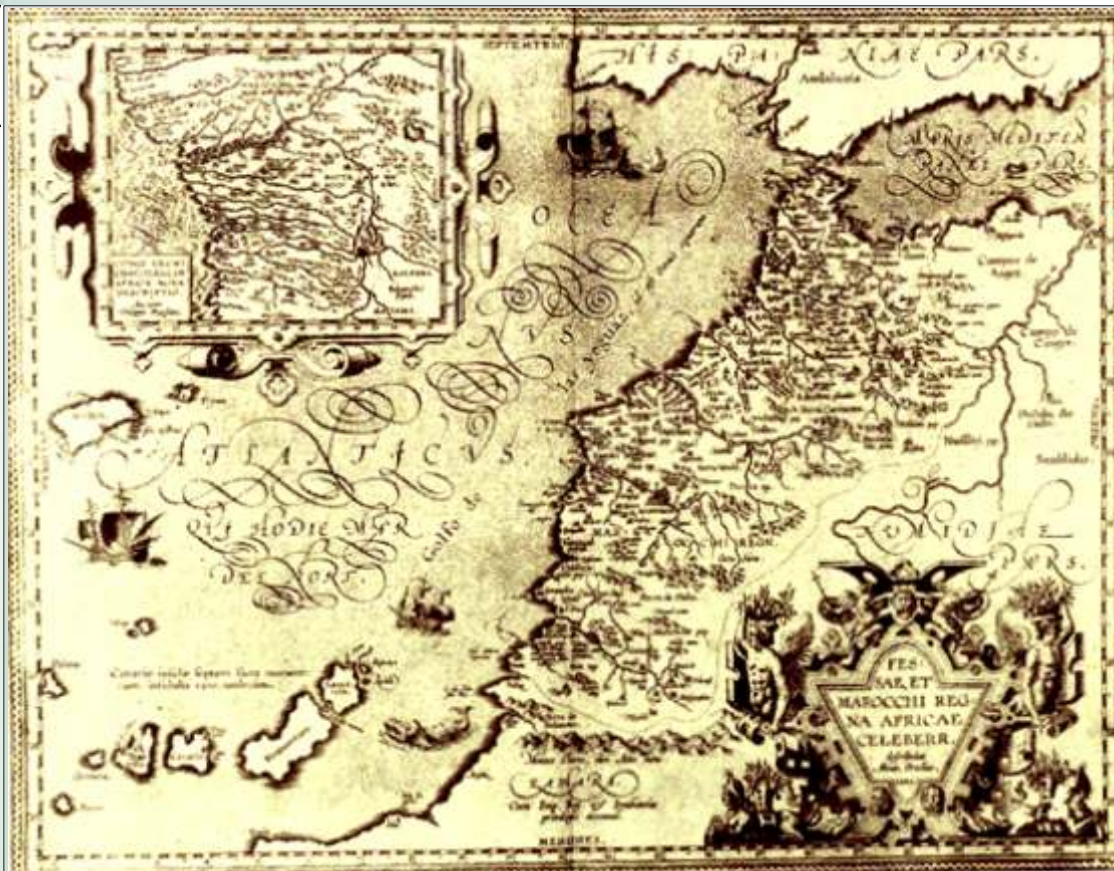
I have chosen this parallelism between **Ibsen** and **Delacroix**'s works, in order to expose my sculpture project for the **Peer Gynt** contest. I would also like to talk about the fascination I felt when I listened for the first time the **Dance of Anitra**, from **Edvarg Grieg**, the musical composition that **Grieg** so magnificently composed in 1876.

On the other hand, the **Canary Islands**, where I live, are not far from the western coast of **Morocco**. All the descriptions that **Ibsen** carries out in the **Act Fourth**, when **Peer Gynt** stays in **Morocco**, are not unknown to my sensibility, because the canarian landscape is molded by a common voluptuosness of tropical light, and that is something that remains in my memory for ever.

Even sometimes, like **Peer Gynt**, I can see **Anitra** dancing around myself with a small cloud turning around her dusty feet.



# GEOGRAPHY



*The action, which opens in the beginning of the nineteenth century, and ends around the 1860 's, takes place partly in Gudbrandsdalen, and on the mountains around it, partly on the coast of Morocco, in the desert of Sahara, in a madhouse at Cairo, at sea, etc..*



# PEER GYNT ACT FOURTH

After a long journey

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## Scene First

*On the south-west coast of Morocco.*

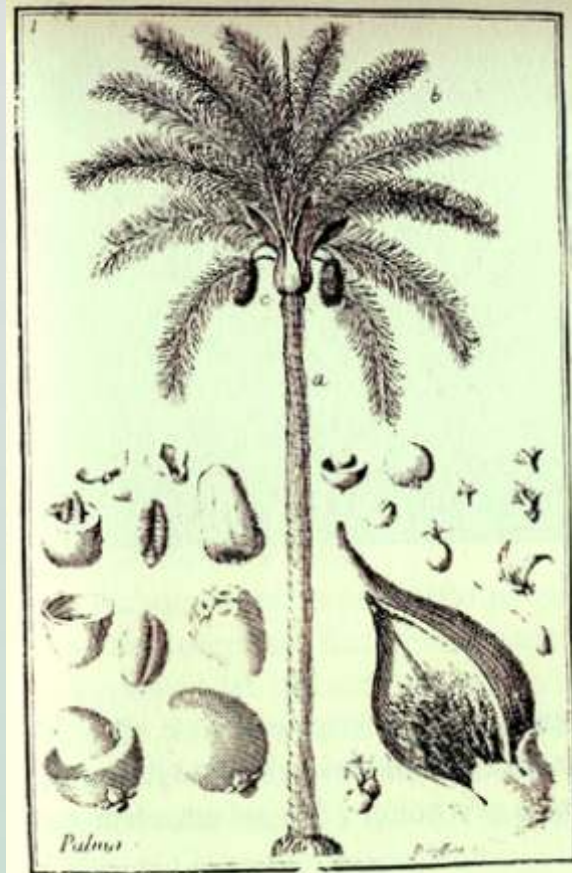
*Peer Gynt is a handsome middle-aged gentleman, in an elegant travelling dress, with a gold-rimmed double eyeglass hanging at his waistcoat.*

## Scene Second

*A nother part of the coast. Moonlight with drifting clouds. The yacht is seen far out under full steam.*



# PEER GYNT ACT FOURTH



## Scene Third

*Night. An encampment of Moroccan troops on the edge of the desert. Watchfires, with soldiers resting by them.*

## Scene Fourth

*Daybreak. The grove of acacias and palms. Peer Gynt in his tree with a broken branch in his hand, trying to beat off a swarm of monkeys.*

# PEER GYNT ACT FOURTH



## Scene Fifth

*Early in the morning. A stony region, with view out over the desert. On one side a cleft in the hill, and a cave.*

## Scene Sixth

*The tent of an Arab chief, standing alone on an oasis*



# ANITRA'S DANCE



## Scene Sixth

*Peer Gynt, in his Eastern dress, resting on cushions. He is drinking coffee, and smoking a long pipe. A nitra, and a bevy of girls, dancing and singing before him.*

# ANITRA'S DANCE



Jean-Auguste-Dominique Ingres  
Big Odalisque.  
1814  
Louvre Museum

PEER (*His eyes following ANITRA during the dance*).

Legs as nimble as drumsticks flitting.

She's a dainty morsel indeed, that wench!

It's true she has somewhat extravagant contours, not quite in accord with the norms of beauty.

But what is beauty?. A mere convention, a coin made current by time and place. And just the extravagant seems most attractive when one of the normal has drunk one's fill.

In the law-bound one misses all intoxication.

Either plump to excess or excessively lean; either parlously young or portentously old; the medium is mawkish. Her feet-they are not altogether clean; no more are her arms; in special one of them.

But this at bottom no drawback at all.

I should rather call it a qualification Anita, come listen!

ANITRA (*approaching*)

Thy handmaiden hears!

# ANITRA'S DANCE



Eugene Delacroix  
Women of Algiers.  
1832

PEER

You are tempting, my daughter!. The Prophet is touched.  
If you don´t believe me, then hear the proof; I´ll make you a Houri in Paradise!

ANITRA

Impossible, Lord!

PEER

What?, You think I am jesting? I´m in sober earnest, as true as I live!.

ANITRA

But I haven´t a soul.



# ANITRA'S DANCE



Jean-Auguste-Dominique Ingres  
Turkish bath.  
1863  
Louvre Museum

PEER

Then of course you must get one!

ANITRA

How, Lord?.

PEER

Just live me alone for that; I shall look after your education. No soul?. Why, truly you're not over bright, as the saying goes. I've observed it with pain.

But pooh! For a soul you can always find room.

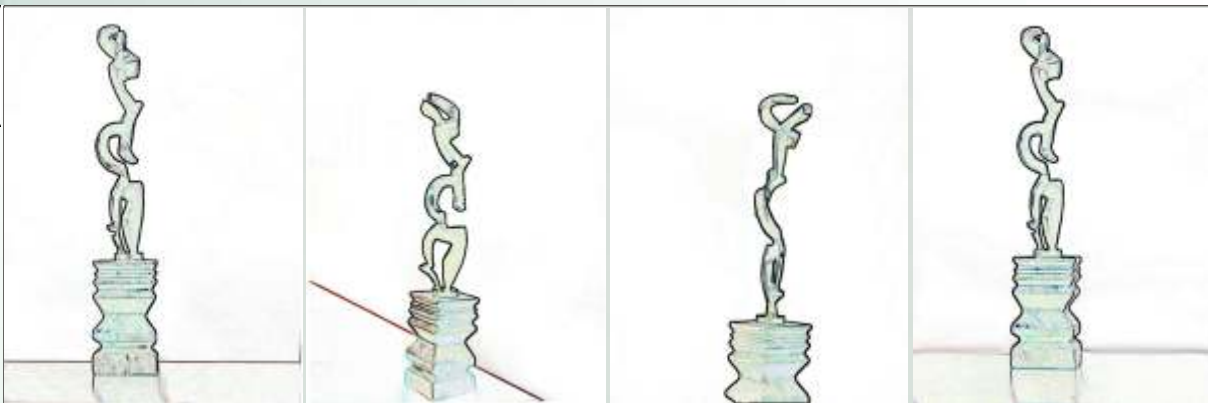
Come here! Let me measure your brain-pan, child. There is room, there is room, I was sure there was.

It's true you never will penetrate very deep; to a large soul you'll scarcely attain but never your mind; it won't matter a bit; you'll have plenty to carry you through with credit.

ANITRA

The Prophet is gracious.

# ANITRA'S DANCE



PEER

You hesitate?. Speak!.

ANITRA

But I'd rather.

PEER

Say on; don't waste time about it.

ANITRA

I don't care so much about having a soul; give me rather.

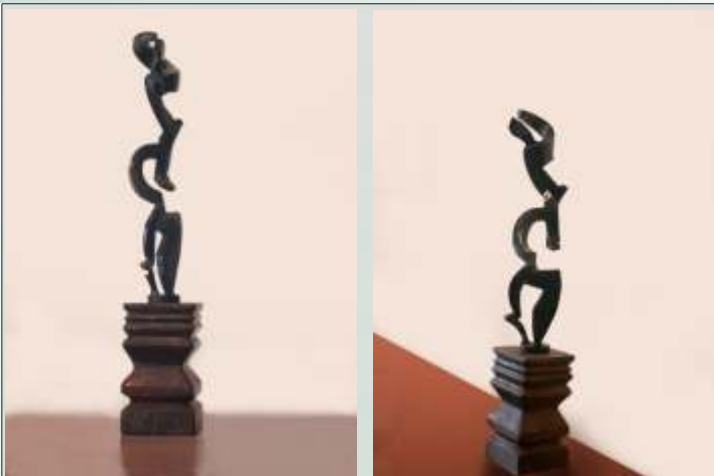
PEER

What, child?.

ANITRA (*pointing his turbant*).

That lovely opal.

# ANITRA'S DANCE



Anitra's Dance  
Small model made in forged steel

PEER (*enchanted, handing her the jewel*)

Anitra!, Anitra! True daughter of Eve!

I feel thee magnetic; for I am a man.

And as a much-esteemed author has phrased it: "Das Ewig-Weibliche ziehet uns an".

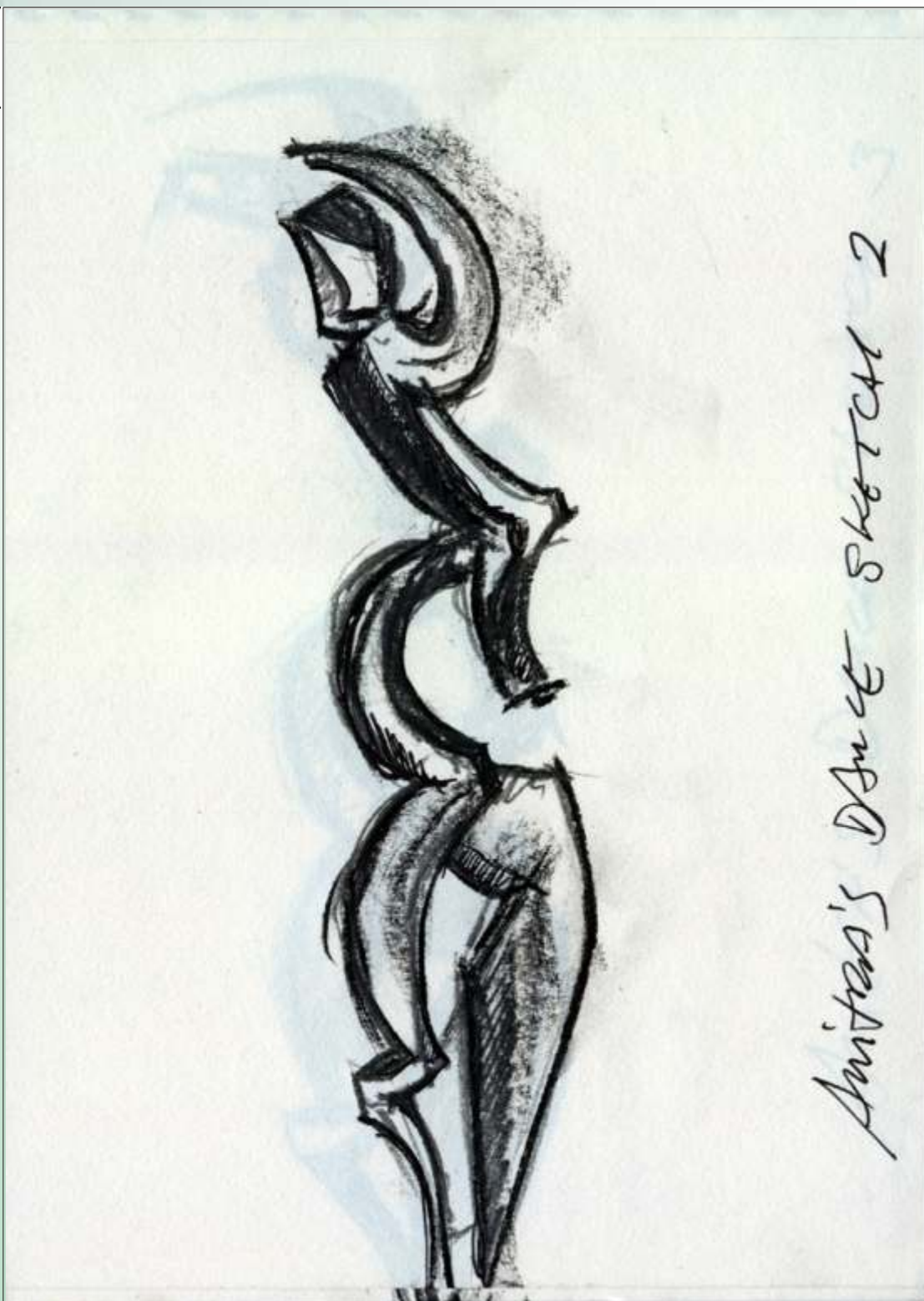


# ANITRA'S DANCE



Anitra's Dance. Skecht. 1. Graphite, ink & charcoal over paper. 21 x 14, 9 cm.

# ANITRA'S DANCE



Anitra's Dance. Skecht. 2. Graphite, ink & charcoal over paper. 21 x 14, 9 cm.

# ANITRA'S DANCE



Anitra's Dance. Skecht. 3. Graphite, ink & charcoal over paper. 21 x 14, 9 cm.



# ANITRA'S DANCE



This project of sculpture, titled **Anitra's Dance**, is based on all it previously exposed; in the reading of the Act Fourth of the dramatic poem, "**Peer Gynt**" of **Ibsen**, in the listening of the composition of **Grieg**, the references to the painting of **Delacroix** and in the development of my own work that I carry out since 1990, that is to say, a sculpture that seeks references in the movement of the historic vanguards and the influence of the African art in the contemporary art.

Anitra's Dance. Detail.  
Image simulated by computer



# ANITRA'S DANCE

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Anitra's Dance. General view. Image simulated by computer



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## PHASE II

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**Note:** The three drawings that I attached to my Project, Anitra's Dance, are the same sculpture from different points of view. So, the sketch number one, which was chosen by the jury, it's the back view of the sketch number three.





# ANITRA'S DANCE



Henrick Ibsen (1828-1906)

## Description of the materials used:

The sculpture will be made in **MAGISA**, a foundry factory in Madrid, which usually amplifies my sculptures from years ago, being fully satisfied with its well done work (see the photographs of my sculptures in the catalogue sent for the Phase I).

The final sculpture should be made in bronze foundry with 3 thousand millimetres (3.000 mm) height, and the material quality will be **statuesque bronze 85/5**.

## Completion plan:

The making of the sculpture will take three months since the agreement be signed.



# ANITRA'S DANCE

## Placement in the terrain

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The sculpture should be installed in a park

# ANITRA'S DANCE

## Base design

