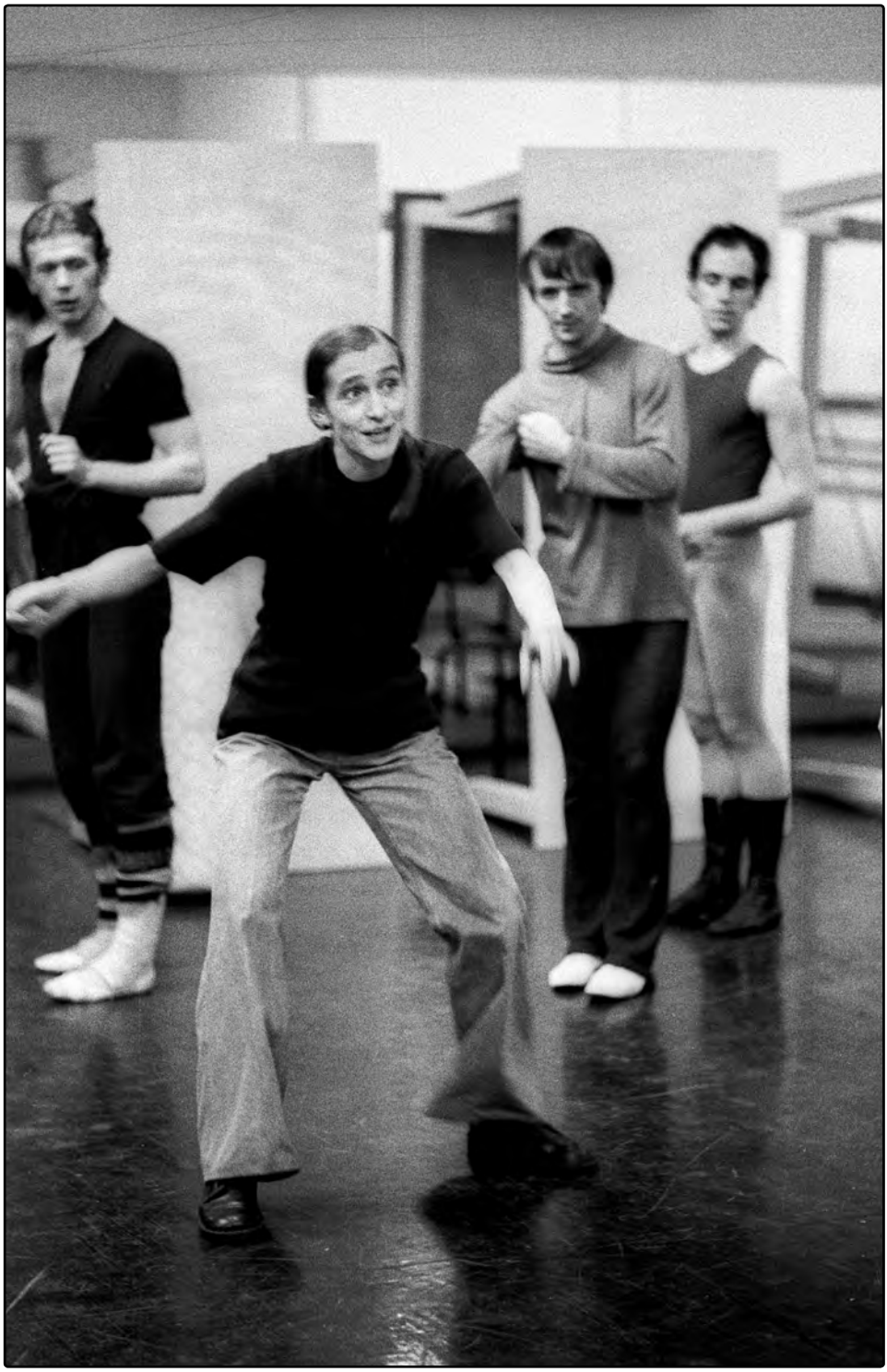
1 Tsukiji fish market in Tokyo
Research trip for *Ten Chi*
Japan, 2003

With every piece the search begins anew, and every time I'm afraid that it might not succeed this time. There's no plan, no script, no music. There's no stage design. [...] But there's a set date and little time. I think that's enough to scare anyone.[1]

Work P

rocess



Today, it is not unusual for the rehearsals of a full-length contemporary dance piece to take about six to eight weeks, especially in the German 'independent scene' *(freie Szene)*, which relies heavily on project-based funding and rented rehearsal space. Independent artists have to apply for funding from various institutions and funding bodies for each new production. Thus, the amount of time available for rehearsals is, above all, a question of money, as are a range of other factors, such as the number and 'prominence' of team members, the cost of costumes and set designs, the noncommittal, network-like structures of the dance scene and the sometimes parallel collaborations that constantly fluctuate as a result, etc. Most productions therefore only have a small window of max. two months in which to rehearse.

This was very different for the Tanztheater Wuppertal under Pina Bausch. From the outset, rehearsals were structured into two- to three-week phases, which stretched over the course of at least four months, sometimes even an entire year. However, unlike other large companies bound to venues and entirely financed by their institutions, theaters or foundations, the Tanztheater Wuppertal had been forced since the mid-1980s to find additional funding for most of its new productions. Cofinancing for the total of 15 coproductions, from *Viktor* (PREMIERE 1986) right up to the last piece *"…como el musguito en la piedra, ay si, si, si…"* (PREMIERE 2009), allowed the company to continue working on and designing its pieces at the same level that they had established in the period 1973-1986 while simultaneously continuing to perform older pieces as well.

This chapter deals with the company's artistic work processes, i.e., the rehearsals during which the pieces were developed, paying special interest to the question of how these rehearsals related to the "research trips"[2] that the company took to coproducing cities and countries. It also focuses on how the company passed on pieces to younger dancers within the Tanztheater Wuppertal and to other dance companies. The term 'passing on' is presented here as a practice of translation, describing an important artistic dance practice (→ THEORY AND METHODOLOGY). The chapter emphasizes the practices and the sociality of artistic work.

The following analysis is mainly based on the ethnographic material that I collected during performance rehearsals and rehearsals for passing on pieces and individual roles. Other material came from conversations that I had with individual dancers, artistic staff and collaborators about passing on pieces and the analysis of videotaped rehearsals. By taking this approach based on qualitative social research – and thus a sociology of art perspective – I am presenting an analysis of an artistic work process. My method of praxeological

2 Rehearsals for *I'll Do You In* Wuppertal, 1974

production analysis (→ THEORY AND METHODOLOGY) focuses on the relationships between process and product, working methods and piece. This standpoint proposes that the artistic work process is more than a mere preliminary act of developing a piece with the ultimate aim of attaining a finished product. In fact, the aesthetics of the piece are inherent to the work process itself. At the same time, these processes give us an indication of the company's identity as a group and as a community. As I am suggesting here, the questions of *how, when, where* and *what* the company collaborates (on) are therefore central to the production of the aesthetic.

Developing pieces

The extensive literature about Pina Bausch repeatedly describes the way that she asked her dancers 'questions.' The first time she systematically applied this 'working method'[3] was during the making of the "Macbeth Piece" *He Takes Her By The Hand And Leads Her Into The Castle, The Others Follow*[4] (PREMIERE 1978). However, the beginnings of this working method[5] surfaced as early as in 1976 during rehearsals for a piece that would later be entitled *Bluebeard: While Listening to a Taped Recording of Béla Bartók's "Duke Bluebeard's Castle"*[6] (PREMIERE 1977). As dance critic Jochen Schmidt describes it,[7] this method was the result of a crisis. The two-part evening featuring the only ballet for which Bertolt Brecht ever wrote a libretto – *The Seven Deadly Sins*[8] (with music by Kurt Weill and premiered by George Balanchine in 1933 with Lotte Lenya and Tilly Losch in Paris) – and the revue *Fear Not* with songs by Bertolt Brecht and Kurt Weill had not only exacerbated the conflict between Pina Bausch and the Wuppertal orchestra, which did not want to play Kurt Weill's music, but had also driven a wedge between Pina Bausch and some members of the company. All of this also led to a turning point in the choreographer's work. While Pina Bausch's major successes *Iphigenie auf Tauris* (PREMIERE 1974) and *The Rite of Spring* (PREMIERE 1975) still owed a large debt to modern dance and were 'written' solely using her own body, as she described it,[9] the conflict after the "Brecht/Weill Evening" (PREMIERE 1976) birthed a new working method that elicited a new, special relationship between the dancers themselves and between the dancers and their choreographer, while simultaneously encouraging the emergence of the dancers' own identities as artists. Ultimately, it led to a new dance aesthetic, which had a fundamental influence on the development of dance and theater in the late 20th century – that which is now known throughout the world as the dance theater of Pina Bausch, German Dance Theater or as the epitome of dance theater itself.

As a result of the crisis, Pina Bausch began working on the new piece *Bluebeard* with only a couple of dancers – namely Marlies Alt and Jan Minařík. Although the angry dancers who were initially excluded gradually came back, Pina Bausch nevertheless changed the way she worked with them. She asked the dancers questions, at first simply in order to learn more about them rather than to analyze the material for the piece. When Peter Zadek, artistic director of the Schauspielhaus Bochum at the time and well-known for his radical and experimental style of Shakespearean production, invited Pina Bausch to develop a "Macbeth Piece," this working method became a key aspect of the production process while also forming the basis of the development of all future pieces. Rehearsing both with a heterogenous group – consisting of dancers from Wuppertal, actors from Bochum and singer Soňa Červená – and with Shakespearean texts was new to Pina Bausch, who had so far only developed her pieces through bodies, movement and dance. She thus asked questions inspired by the text, by shared situations, experiences and attitudes. The resulting piece, *He Takes Her By The Hand And Leads Her Into The Castle, The Others Follow,* a title taken from Shakespeare's stage directions, was the result of a new working method that got the group and individual dancers considerably more involved in the development of the piece than had been the case before. However, this new working method was not the result of conceptual considerations, but rather something that she developed out of necessity, as Pina Bausch remembers in retrospect:

"Quite simply, because there were actors, dancers, a singer [...] in this piece. I couldn't turn up with a movement phrase; I had to start differently. So, I asked them questions that I had been asking myself. The questions are a way to very carefully approach a topic. It's a very open working method, but also very precise. Because I always know exactly what I'm looking for, but I know it in my heart and not in my mind. That's why you can never ask directly. That would be too crude, and the answers would be too banal. Instead, I have to leave what I'm looking for alone with the words, while nevertheless bringing it to light with a lot of patience."[10]

The premiere caused a major theater scandal. The audience was in such a tumult that the performance was on the verge of being shut down, until Jo Ann Endicott, one of the dancers from Wuppertal, pleaded with the audience to be fair after initially insulting its members herself (→ RECEPTION). This was not only an unintentional, novel and provocative act of performatively engaging in dialogue with the audience but also a real-life example of what Austrian poet Peter Handke had intended with his own piece *Offending the Audience*, staged by Claus Peymann (PREMIERE 1966): to encourage the audience to think about theater itself – that which in his opinion primarily consisted of the interactions between performers and the audience during a theater performance.

You will see no spectacle.
Your curiosity will not be satisfied.
You will see no play.
There will be no playing here tonight [...].[11]

These are the first lines of Handke's *Offending the Audience,* and this is probably also what the audience felt like at the premiere of Pina Bausch's piece: they saw neither dance nor Shakespeare's *Macbeth,* merely a surreal succession of images. Although these images were somehow related to Shakespeare's topics of betrayal, insanity and death, they had been translated into Pina Bausch's themes of gender relationships and childhood, quirks and vanities, desires and fears. The new working method had produced a series of single images and individual actions, which were accompanied for the first time by a group dance on the diagonal.

After Bochum, Pina Bausch not only returned to Wuppertal with a new piece, which she would later perform there with a new cast, but also with a reputation for having caused an uproar and a theatrical scandal in the long-established German Shakespeare Society and in the theater landscape in general. Above all, she came back with a new working method – which would become one of the most famous hallmarks of the Tanztheater Wuppertal and has since been frequently copied in choreographic and other artistic work processes, but also in education and outreach contexts, where it has sometimes been misunderstood as an improvisation technique. This is a misunderstanding insofar as improvisation was not characteristic of the rehearsal situations of the Tanztheater Wuppertal. There was no vague improvising; it was about seriously attempting to try things out, as Pina Bausch tirelessly pointed out. Her work had nothing to do with what improvisation usually means: presenting or creating something without preparation, something impromptu, in the moment. On the contrary, Pina Bausch's work was very precise: asking 'questions' that the dancers embraced and whose answers were meant to set something in motion. Only then were they transposed into choreographic form. In an interview with the magazine *Ballett International* in 1983, Pina Bausch placed the development of movement and dance in the context of the 'questions': "The steps have always come from somewhere else. They have never come from the legs. And working on the movements – we're always doing that in between. And then we're always creating little dance phrases that we keep in mind. In earlier days, I might have started with a movement made out of worry or panic and dodged the questions. Now I start with the questions."[12]

The beginning of this new working method of 'asking questions' changed the mediality of developing pieces. From this point on, dancers, assistants and Pina Bausch herself jotted down notes

about what happened during rehearsals. However, what really changed with the advent of the 'questions' was the relationship between choreographer and dancers during the rehearsal process. Developing the piece and the rehearsal situation itself became a process of searching and asking questions for everybody involved in the piece, where all dancers were called upon to seek answers. This process not only called into question the traditional role of the dancer, i.e., being asked to simply to study and learn the material that they have been given, but also laid the foundation for long-term, trusting, but also interdependent collaboration between the members of the ensemble – which could also be difficult, tedious and frustrating. During the rehearsals for *Nelken* (PREMIERE 1982), Pina Bausch herself admitted: "Of course, I've posed hundreds of questions. The dancers have answered them, done something. […]. But the problem is that many of the questions lead to nothing at all, nothing comes out at all. It's not just that I think maybe I'm the only one who isn't capable. Sometimes we're all incapable; it isn't just because of me." [13]

The questions were sometimes intimate and their answers often personal. They produced material that Pina Bausch then used to choreograph. What we know of her 'questions' are sometimes words, sayings, single sentences or thematic triggers. [14] Pina Bausch did not, as many have alleged, [15] simply provide rehearsal stimuli relating to emotional states. In fact, the 'questions' cover a whole range of both existential and profane, everyday topics. They are research questions based on day-to-day observations, touching on physical experiences, attitudes and emotions, everyday and cultural-anthropological, but also geographical and geopolitical topics. The dancers provided their answers in the form of scenes or movements. Pina Bausch then aesthetically and choreographically translated a selection of these 'answers' into the pieces.

About 100 'questions' were usually asked during the rehearsals leading up to a new piece, and Pina Bausch's life's work with the Tanztheater Wuppertal encompasses 44 choreographies as well as two new editions of *Kontakthof:* one with senior citizens aged 65 and older (PREMIERE 2000) and another with teenagers aged 14 and older (PREMIERE 2008). Some of the of the cues listed on the following pages are general 'questions.' Some are what the company called 'movement questions,' which were meant to be answered with a movement phrase, such as movements for gestures like the positioning of the hands or mouth, actions such as lifting, gestures for emotional states like crying or abandoning oneself to something, or movements related to nature. Pina Bausch also frequently asked 'questions' aimed at writing words with movements – a method that she used often, for example in the piece *The Window Washer* (PREMIERE 1997) for the Chinese words *fu* (happiness), *hé* (harmony), *ai* (life) [16] and *mei* (beauty).

THE RIGHT AND THE LEFT HAND · EARTHY · ELEPHANT · HUGGING SOMEONE AND STAYING HUGGED · THING THAT RELATES TO FOOD · UNREAL · DANCE AS A WEAPON · EXPRESSING THE WORD 'YUMMY' · LIVING FOR · KITA TAKA TARE KITA TOM · CONTINUE CHANGE MOVEMENT · HYGIENE ON THE STREET · TO MOUNTAINS RIVERS FORESTS · LIKE MUSIC · IN AWE OF LIGHT BULBS · HUMAN · PEOPLE IN ANIMAL LEGS THE WAY DOWN BELOW · PROFOUND JOY · INJUSTICE · TIERRA DEL FUEGO · VISION OF THE FUTURE · PALM TREES · BEAUTY · SO SAD AND SO LONELY · A MAN A WOMAN · FLIRT · HIGH SOCIETY · SECRET EXPERIENCED · ABOUT THE BEAUTY OF NATURE · LOVESICKNESS · SPREADING OPTIMISM · POTATO · PLAYING WITH FIRE · SOMETHING LIKE THAT · REBELLIOUS MOVEMENT · SOMETHING THAT YOU OTHERWISE DAZZLED · HUMAN AND ANIMAL · SHADOWS · KITSCH · HOT CHOCOLATE · ENCHANTING · DREAMS ARE BUT REALLY WANT · TEACHING SOMETHING ESSENTIAL · OPTIMISM · ADJUST · LOVING ONE BODY PART IN LOVE LOVE · CREATING A PARADISE FOR YOURSELF · GREAT DESPAIR · AT A SMALL CREEK · GENTLE RAIN · DROWN · BREAK THE ICE · SOMETHING NICE IN RELATION TO SOMETHING NATURAL · WARMTH IN THE FOREVER · YOU ARE A MAN · GLIDING · EXTREMELY ELONGATED MOVEMENT · SOMETHING FROM YOUR AND YOU · DEALING WITH FEAR · SOMETHING THAT MOVES YOU A LOT · POSITIVE POWERFUL ENERGY · YELLOW · SOMETHING ABOUT THE COLOR BLUE · FRAGILITY · OLD AND NEW TOGETHER · ATTEMPTS AT OF EVERYTHING · YOUR MOVEMENTS HAVE TO SHOUT FOR JOY · SOMETHING FRAGILE · EXTREME · BEING SING THE SENSES · DISARMING · SOMETHING REAL · SAVING SOMETHING · RAISING UP TO A MOVEMENT · ONE TO GLIDE · WORKING ON HAPPINESS · THE SMALLEST · MOTHERLAND · INFLUENCED MOVEMENT · WHAT OUT · WANTING TO REALLY FEEL A BODY PART · OPPORTUNITY TO MAKE SOMETHING BETTER · SLIDING LONELY · MOVEMENT LIKE SWAYING · BRIDGES · SAFEGUARDING · WESTERN ATMOSPHERE · DAMMED TO · LIKE FRESH WATER · WAKING UP BEFORE SOMETHING · BOAT · GAINING TRUST · HO HARMONY · PULLING CARESSES YOU · YOU ARE A WOMAN · SOMETHING WITH A FACE AT THE VERY TOP · A SMALL WORLD OF PATENTED · IN FRONT AND BEHIND · MOVEMENT HEAD LEADS · MAKING MONEY · KEEPING UP APPEARANCES · IGNORING SOMETHING IMPORTANT · TRY TO MAKE THE BEST OUT OF IT · ALL HOPE RESTS ON YOU SINKING INTO A MAGIC SLEEP · HOSPITALITY POOR · LEARN TO BE TOGETHER · STINGY · SHARP TONGUE · FANTASTIC · A PARODY OF SOMETHING · BEING BOWLED OVER · SOMETHING NICE IN THE MEADOW HEAVY LIGHTLY · MACABRE · A LITTLE BIT CRAZY · ABSURD ORDER · FRIEND · JUDAS · WANTING TO FALL DOWN FROM AN EMERGENCY · OBJECTS WHERE THEY COME FROM · SOMETHING HEARTFELT · SOMETHING AND OTHER SPOTS · PURE · TWO CUPS OF COFFEE · OH HOW FUNNY IT WAS · DESCRIBING JOY · IT'S ALL PROPER BEHAVIOR · TWO CULTURES · HITTING FOR FUN · NEW BEGINNING · HORIZONTAL VERTICAL · DIRECT NECESSITY · SHOWING NO FEAR · TURNING SOMEONE ON · CHEERING SOMEONE UP · DEMON · RICH POOR LOVING DETAILS · KINDS OF FISH · BEING BOWLED OVER · MAKING SOMETHING TRIVIAL IMPORTANT · IN PEACE · FINDING A SOLUTION · LETTING IN A BREATH OF FRESH AIR · NICE MIXTURE · BIG SIGH · COFFEE SENDING WISHES · SLEEPING WITH SOMETHING · ALL IN · BIRD OSTRICH · BLACK AND RED · SHOWING NO SQUEEZING LEMONS BEFORE SUNRISE · SPOILING FOR A FIGHT · QUICK MERMAID · AUCTIONING · CLUB · AN ACT · CORRECTING · FOLK DANCE · WELCOME · COVERING THE FACE · FACE IN THE DIRT · TWO WRIST-BODY CULTURE · STARTING SOMETHING NOT DOING IT · APPEARANCES ARE DECEPTIVE · WITH TWO BRAVO · JUMPING DOWN FROM SOMETHING SMALL · LETTERS · CAREFUL · WHERE THE WINGS GROW · · A PROBLEM · WITH STONE HOUSE BROKEN · DETERMINED BY THE WEATHER · A SHEET OF WHITE PAPER MALE PROFESSION · GETTING YOUR HOPES UP · KITSCH AND REALITY · PROTECTIVE KING FROM AFAR · POISONOUS · BIG-BREASTED · RITUALIZING SOMETHING ABOUT LOVE WELL-DRESSED OPPOSITE PROP · THE LAST RAY OF SUNSHINE · GIANT BALANCÉ · LORS AND SAD · VENERATING GODS EXAMPLES · MELODY TRANCE · SOMETHING SMALL FROM A DREAM · RETREAT · FLYING · PLAYING BALL WITH HANDS AND FEET · MERMAID · COMBING YOUR HAIR AND PUTTING ARM THAT NEVER ENDS · DOING SOMETHING WITH A LIFELESS BODY · SAYING VERY NICE THINGS ANSWERING

3 Examples of 'questions' posed by Pina Bausch

SOMETHING STRANGE FOR YOUR WELL-BEING · TEARS · INSPIRED BY SWAYING PLANTS IN THE RIVER · FOR ISABELLE · SOME-
PROFOUND JOY · IN THE MORNING AT THE RIVER · NOT LETTING ANYONE STOP YOU · THE GODS' DELIGHT · SOMETHING WORTH
SOMETHING THAT MAKES EVERYONE THE SAME · NIGHTS AT LAS RAMBLAS · WANTING TO ALWAYS STAY YOUNG · WHAT HAPPENS
MASKS · SUPPLE LIKE BIG CATS · LIKE CRYING · SENSUALLY EROTIC · FEELINGS OF GUILT · HOLDING A POSE ON TOP SEARCHING FOR
BEAUTIFUL PAIN · A COLOR · MOVEMENT WITH LARGE STEPS · DREAMS NOWADAYS · A BEAUTIFUL SMILE · TICK STOP · KOLKATA ·
PLEASURE · GIVING POWER · SMALL BUT NICE WITH HEAD AND HANDS · DOING SOMETHING UNEXPECTED WITH A PARTNER · IN-
FEVERISHLY AWAITING SOMETHING · IS NOT TRUE BUT TRUE · WISDOM · FULL MOON · GANGES · EVERYDAY LIFE · FRAGILE ·
WOULDN'T DARE · DESPERATION · MOONLIT NIGHT · BODIES THAT COMPLETE EACH OTHER · MODERNIZING SOMETHING ·
SHADOWS · THE WORLD · RISKY · WONDER AS TOPIC · SOMETHING ABOUT THE MOON · LARGE MOVEMENT IN SPACE · WHAT YOU
PARTICULAR · PLUCKING UP COURAGE · CHENNAI · BRILLIANT · REALISM SIMULTANEOUSLY FIGMENT OF IMAGINATION · LOVE
JOY · STORM · YIN · BOUNDARY · KIM CHI · BEAR · YANG · WE ARE SCARED FOR YOU · LIKE SOMEONE WHO DOES NOT WANT TO
HEART · BUNRAKU · ABSURDITIES · PRECISELY PRACTICAL · CHEATING HOW TO ORGANIZE IT · A SMALL WORLD OF YOUR OWN ·
DREAMS · GLIDING IN PAIRS · SOMETHING CONCERNING MOUNTAINS · PERSEVERING · HIBISCUS · OPTIMISTIC · GRANDMOTHER
ENDURING EDUCATION WITH A SMILE · HEALTHY · ONCE I CRIED · RISK · WHAT SHOULD I DO · LONGING IN PAIRS · FRIENDSHIP
FLIRTING · ARM · INVENTING SOMETHING FOR SOS · EVERYTHING HAS TO GO QUICKLY · MAKING SOMETHING WONDERFUL OUT
ABLE TO ENDURE A LOT · CALIFORNIAN LONGING · BEING VERY WELL ORGANIZED · VERY PRACTICAL · JOIE DE VIVRE · ADDRES-
SECOND CLASS · SWAPPING · WELL MAINTAINED · WILL TO LIVE · CORRUPTION · WORRY ABOUT THE FUTURE · HELPING SOME-
YOU ARE WORRIED ABOUT · EVERYDAY WORK · MAKING SOMETHING POSSIBLE · YOU HAVE TO BE BRAVE · FEELING LOCKED-
MOVEMENT · IT WAS MEANT WITH THE BEST INTENTIONS · SIGN OF LIFE · CATCHING · SO BEAUTIFULLY AND SO DESPERATELY
BEAUTIFUL SOLITUDE · ELBOW PHRASE · SUPER CRITICAL · FEAT OF JOY · IDEALLY BEING AT HOME EVERYWHERE · SAVING FACE
YOUR OWN LEG · FEAR OF NOT BEING BEAUTIFUL · MAKING YOURSELF COMFORTABLE · BEING HAPPY TO BE ALIVE · THE WIND
YOUR OWN · ABSURD AND VERY SLOW WALTZ · MOVEMENTS THAT TRAVERSE THE SPACE · THE WIND CARESSES YOU · NOT YET
· HAVING TRUST · BLUFFING · BOGEYMEN · SOMETHING COZY · HUMILIATING · BETRAYING DEFENSE MECHANISMS SIX TIMES
· GESTURES IN THE HOUSE · A MOVEMENT THAT YOU WOULD LIKE TO DO FOR AN HOUR · FIRST CLASS · DISPELLING FEAR ·
DO IT YOURSELF SITTING · HOPPING LIFT · LOVING DETAILS · I AM A NOTHING · EXPOSING SOMEONE · AT THE WATER · FEELING
· STALLING SOMEONE · ABOUT THE STAGE · FOREIGN · LUCKY CHARM · MOVEMENT SUN SHINING ON IT · TAKING SOMETHING
IN LOVE · FEELING SOMEBODY'S PULSE · NOT LOVING EACH OTHER SIX TIMES · OH LOVE · SURPRISINGLY PRACTICAL · CALMING
METICULOUS · CLOSING A MOVEMENT · OVERSIZED MOVEMENT · ONLY FEELING DESIRE · ALONE WITH YOURSELF · THE NOSE
RUBBISH · DISTRACTING · FUNERAL MARCH · PROTECTING SOMEONE · BEING ABLE TO FORGIVE · INTO THE HEART · ALL THERE ·
· IS A BAD SPANIARD A BETTER BROTHER THAN A GOOD CHINESE PERSON · A BREATH · OLIVES · KNEE · EXTREME OUT OF
TOGETHER · ALL OR NOTHING · FEAR OF MISSING OUT · SOMETHING VERY SENSUAL · STRANGE LOVEMAKING · SORROWS GONE ·
SHRUBBERY · ENJOYING DOING SOMETHING UNOBSERVED · SUDDENLY HIDING SOMETHING ON YOUR BODY · BRIDGING · PLAYING
HOUSE · STICKY KISS · CREAM · DISTRACTING · WHAT YOU ONLY DO ALONE · PARTNER DANCE HANDS IN UNUSUAL PLACES ·
FEAR · STRANGE HEALING · GIVING YOURSELF UP · IMAGINARY SOCIETY · HOT DUSTY · FEAR EXHAUSTS ME · BETTER LIVING ·
OUTSIDE AT NIGHT TIRED · TULLE DRESS · SQUIRREL · TEACHING SOMETHING · AGREEING ON A PRICE · FLYING · PUTTING ON
WATCHES · CELEBRATING BODIES · THE HEART IS HEAVY · KING KONG IS A HUMAN · SIGNS OF FRIENDSHIP · SIGNS OF HOPE ·
FINGERS · VENERATING NATURE · RAIN · PRAYING WITH THE COWS · BEAUTY FROM A FOREIGN COUNTRY · FEELING BEAUTIFUL ·
GEISHA GAME · LOVING LIVING BEINGS · ANGEL · ON TOP OF SOMETHING · KISS NOT ON THE BODY · SOMETHING WITH THE DEVIL
· SHOWING THAT YOU ARE INJURED · ON THE CARPET · FLYING CARPET · TRAIN STATION · MALE PROFESSION · SHOCKING · FE-
MEASURE · DESTROYING YOURSELF WITH SOMETHING · SOMETHING BY CRAFTSMEN · DOUBLE-CROSSING SOMEONE · LOVEMA-
· SIGN HEALTH · UNBELIEVABLY GREAT MESSAGE · ALLOWING SOMETHING POSITIVE TO GROW · ENJOYING WORKING HARD ·
REVELATION · JUMP WITHOUT JUMPING · CELEBRATION OF NATURE · UNEXPECTED SMALL IMPUDENCE · WITH HEADSCARF · CO-
DEFENDING SOMETHING ABOUT DANCE · A KISS · A FORM OF GRATITUDE · WITH YOUR BREATH · YOU AND THE ELEMENTS · KISS
ON MAKEUP IN A ROW · CATS · WE WERE LUCKY IT COULD HAVE BEEN WORSE · LIKE SOMETHING STRANGE IN A DREAM · AN
SERIOUSLY · BEFRIENDING AN ANIMAL · NOT ALLOWING SOMETHING TO PENETRATE YOU · SOMEONE WHO REBUFFED YOU ·

Video material

Hands

1) Why not	*Capoeira*
2) Also nice, also works	*Push head*
3) Comes up where static	*Pendulum*
4) Not necessary	*Atti*
5) Hm Hm	*Cutting heart*
6) Hm Hm	*Sacre Flex*
7) Trying	*Pulling shirt*
8) End? with or end	*Little animal*
9) Just try	*Knee*
10) Also just try	*Hitting head*
11) Yes, could be worse	*Stretching and nodding*
12) Observe rhythm	*Danube*
on the move + faster	
13) Strange foot sequence	
sloppy	*Passe right from the ear*
Pas de bourree	

4 Notes by Stephan Brinkmann written while reviewing video recordings of his solo for *Wiesenland* with Pina Bausch. In the left-hand column, he noted what Pina Bausch said about the movement material while they watched the video together. In the right-hand column, he assigned keywords to the short movement phrases in order to better remember them.

Videomaterial

Hawak

1.) warum nicht

2.) auch schön, geht auch

3.) kommt drauf an wo

Statisch

4.) muss nicht sein

5) hmhm

6) hmhm

7) probieren

8) Ende ?

9) probier mal

10) auch probier mal

11) ja so lala

12) Rhythmus beachten

unterwegs + schneller

13) komische

e capoeira

e Kopf schicken

e Pendel

e Atti

e Herz Schneiden

sack flex

Hemd ziehen

mit oder Ende Tierchen

Knie

Kopf schlagen

langziehen + ...

Donau

Fußsatz

um ... passe

rechts

pas de bourrée

unsauber

NOVEMBER '99

(48) Selbstironie

Nayong Schlitzaugen
Fernanda große Augen

NY Girls gehen,
in ~~einer~~ Frauen und Nayong
umarmen

Aiden + Julie versuchen Eddie
anzumachen. Ihn für sie zu
interessieren.

Micha tanzt Walzer und lässt
Frauen Verhaltensregeln fest.

Daphnis + Rudi. Er mit Hut will
sie küssen, verbeugt sich, Hut fällt.
Sie hebt ihn auf, setzt den Hut
ihm auf Kopf usw.

Helena malt Gesicht um Titte

NOVEMBER 99

(48) Self-irony

Nayong narrow eyes
Fernando big eyes

Give NY bucket,
throw into bucket and hug
Nayong

Aida + Julie attempt to chat
up Eddie. Make him interested
in them.

Micha dances a waltz and holds
women the wrong way round.

Daphnis + Ruth. He with hat
wants to kiss her, bows, hat falls.
She picks it up, puts the hat
on his head, etc.

Helene paints face around tit

5 Excerpt from
Stephan Brinkmann's notebook
for *Wiesenland*

Pina Bausch usually asked her 'questions' in German, sometimes in English. In 2013, for example, the company was made up of 32 dancers (18 women and 14 men) from 18 different nations; it was therefore in itself a microcosm of different cultures and different 'mother tongues' – and thus led to a real-life, constant practice of translation. This was also reflected in the making of new pieces: dancers who only understood a little German had to ask someone to translate for them what exactly was being asked. No matter what they understood, they searched for answers using their bodies, their voices, through movement, alone or with others, with the help of materials, costumes and props lying around in heaps in the Tanztheater Wuppertal's rehearsal space, the Lichtburg. The fact that the Lichtburg had become the Tanztheater Wuppertal's exclusive rehearsal space was the result of negotiations between Pina Bausch and the Wuppertaler Bühnen in the late 1970s. The former cinema in Wuppertal-Barmen is located beside a MacDonalds and a sex shop, near the offices of the Tanztheater Wuppertal and within walking distance of the Opernhaus Wuppertal. It has been at the sole disposal of the company since the 1970s, regardless of the larger theater's institutional and contractual requirements. Since then, the company has been able to rehearse there whenever it wants – company members operate the lights and sound themselves. The dancers have their own regular "corners" where they can settle down.

During rehearsals in the Lichtburg, Pina Bausch sat at a large table with coffee and cigarettes spread out before her as well as a large pile of paper and pencils: she wrote everything down by hand. For every 'answer' from each dancer, she used a new piece of paper. Every dancer had their own compartment in a folder, into which the notes disappeared. Assuming that she asked approx. 100 questions per piece and that she worked with around 20 dancers for one piece alone, she probably received around 2,000 answers during the development of a new production. We can thus imagine the page count of these notes for just one piece and the sum of pages for her total of more than 40 choreographies. "First, the questions produce a collection of material. We just do all kinds of things, and much of them are nonsense. We laugh a lot […]. But there's always something serious to it as well: what do I actually want? What do I really want to say? Now, in this age in which we're living."[17]

Although Pina Bausch asked her questions in German and sometimes in English, she wrote her notes in German, in her own shorthand with abbreviations. Sometimes she gave names to what she saw in rehearsals. In other words: these were her personal notes, and they were written accordingly. She never gave them to anyone to read, but hid them away in her bag during the production process like treasure. After that, they disappeared into her private archive.

"There were now small sequences of moments, dances and scenes, each of them labelled with a single keyword. It was almost like a secret language that all of us could understand or were learning, for we had now been trying for many weeks to connect one with the other, rehearse transitions, discard apparent solutions, try the exact opposite, let things run in parallel without one diminishing – or even drowning out – the other... and by now everything had been reduced to short code words, so that one keyword could refer to a previously rehearsed scene or even a whole sequence of scenes.

She carefully pencilled, almost painted, the keywords along the top of several A4 sheets of paper, which she then pinned together on the left-hand side using paperclips. You could only see the uppermost section that had been written on, then beneath it the top of the next sheet and so on... this is how she made connections, at first in her own mind, in long thinking sessions during the afternoon (between rehearsals) and at night (after rehearsals). Thanks to the paperclips, the A4 sheets could be easily separated, reconfigured and laid out on the table in new thought patterns."

6 Description of the work process by Matthias Burkert, 2019

Even if the Pina Bausch Foundation does ever provide access to this material, decoding and understanding these subjective writings, which were never intersubjectively examined for comprehensibility and were probably meant to be the opposite – that is, encrypted – would be a difficult task indeed. One possible method would be to compare them with the video documentation of rehearsals, although not everything in rehearsals was videotaped. Another potential method would be to compare her notes with those of the assistants and dancers involved.

Since the rehearsal period spanned several rehearsal phases, and because it was uncertain for quite some time what exactly Pina Bausch would want to see again and possibly use in the piece, the dancers also kept notebooks to jog their memories and to take notes during the rehearsal process. Sometimes they wrote in German, sometimes in English, occasionally in their own native languages as well, for example in Spanish, French, Italian, Japanese or Korean. When looking at the dancers' notebooks, a problem reveals itself concerning the ways in which individuals pass on choreography. The problem lies in the unresolvable paradox between identity and difference inherent to the relationship between the piece and these writings. Evidently, none of the dancers took systematic notes, probably because – unlike in academic research processes – working that way usually played and plays next to no role in the rehearsal process. But with Pina Bausch's new method, rehearsals became an artistic research process for the whole company. The notes not only differ in terms of their completeness and language but also document the fact that the dancers understood and interpreted the 'questions' differently, subjectively attaching differing levels of importance and their own meaning to them, perhaps translating them into fitting words from their own languages or into sketches, drawings, verses or poems. Furthermore, some of the dancers did not save their notebooks, which are now lost. Some of the other dancers who were originally involved in the development of older pieces left the company decades ago, so their material would be difficult to access, if it still exists at all.

These notebooks are an interesting yet complicated source of material for the reconstruction of the rehearsal process, because the dancers were so individual when it came to translating what they were asked and shown into writing. Some wrote down all the 'questions' and 'answers', what others had shown and what they liked. Some only noted down the 'questions' that appeared important to them or what they thought were interesting answers. Some only wrote notes about what they themselves had presented – sometimes including the 'questions', sometimes not – or when they had been involved in the ideas of other dancers. Together with the videos,

these notes occasionally served as mnemonic aids and helped the dancers when it came time for repetitions, namely when Pina Bausch had decided and told the dancers what she wanted to see again out of all the material that they had shown her. As she said: "Out of ten things that everybody does, I am ultimately maybe only interested in two."[18] In the early 1980s, she emphasized that sometimes "a small gesture, a remark on the side interests me more than a big show."[19] It was moreover very important to her that what she was shown felt like part of what she was looking for but could not describe in words: "Only a small part feels to me as if it is part of what I'm looking for. Suddenly, I find all the puzzle pieces for the image that actually already exists, but with which I am not yet familiar."[20]

After Pina Bausch had selected some of what she had been shown – and she alone made these choices, usually only after weeks and months of rehearsals, without consulting her assistants, other staff or the dancers – the dancers received a list of movements or 'scenes' that she wanted them to reconstruct and show her again. Now came the time to consult the videos and notes made for that very purpose.

Independently, the dancers then began working on their solos, especially from the 1990s onward, as the pieces developed from this point in time included more solos than before. They individually reviewed with the choreographer what they had developed and recorded on video in answer to her 'movement questions.' She occasionally suggested changes, which then had to be implemented, but normally sections were merely cut or shortened. Only rarely did a movement that Pina Bausch would rather not have make it into a solo. Stephan Brinkmann, who was a member of the Tanztheater Wuppertal from 1995 until 2010 and is now Professor of Contemporary Dance at Folkwang Universität, remembers: "She once told me that it would be better not to use the movement that I had developed for the solo. I did so all the same; it stayed in the dance, but it was a real exception. Normally, I took out the movement when she said: 'better not.' It wasn't discussed."[21] The dancers rehearsed their dances in the Lichtburg, in their 'corners' or occasionally hidden behind a mirror, in a familiar framework, fuelled by hope and fear about whether their own solos would find their way into the piece. Music was only added much later, and it changed the dances once more. "First the dances are created without music. Then comes the music. It should be like a partner and the dancer like one more instrument in the music. This interplay between dance and music then creates an entirely new perspective and a completely new form of listening."[22]

Matthias Burkert and Andreas Eisenschneider, musical collaborators since 1979 and 1990 respectively (→ COMPANY), attended the rehearsals, discretely observed what the dancers were doing and began choosing music, a small selection of which they suggested to the choreographer, but only upon her request.

Pina Bausch selected material from what she had been shown and placed it in a choreographic context, which only gradually developed over the course of many attempts and alterations. About the montage-like method used, she said: "That is then ultimately the composition. What you do with the things. After all, at first it isn't anything. It's just answers – sentences, little scenes – that someone performs. Everything's separate to start with. At some point or other, I combine something I think is right with something else. This with that, that with something else, one thing with various others. Then, when I've again found something that works, I've already got a slightly bigger little something. Then I go off somewhere else completely. It starts really small and gradually gets bigger."[23]

Her pieces, as she emphasized, did not develop linearly, from beginning to end: "Pieces do not grow front to back but inside out."[24] Only by juxtaposing and connecting the scenes and through rhythmic dramaturgy did individual elements gain significance, thus allowing the piece to emerge.

In *1980 – A Piece by Pina Bausch*[25] (PREMIERE 1980), for example, an individual movement phrase became a group dance and a rehearsal break-time activity – namely the eating of soup – became a central scene. Pina Bausch did not engage in a dialogical process with the dancers in order to alter, amplify, estrange, duplicate, multiply, superimpose or displace what she had been shown, nor to develop the collage or montage-like composition of the choreographies, which characterized her earlier pieces in particular. She did it alone, in a process of constant experimentation, alteration and rearrangement, sometimes up to the day of the premiere or even after. It is thus misleading to assume that the dancers developed the choreographies together with Pina Bausch. The choreography was her work alone. The dancers usually did not know the piece from an audience's perspective, only from the perspective of the stage. At most, they observed it from backstage or onstage, and they mainly concentrated on their own parts and cues. This only changed when dancers became assistants and took on the responsibility of directing the rehearsals necessary for restagings.

Research trips – artistic research

Over the course of a total of 15 international coproductions, which began with *Viktor* in 1986 and finished with *"…como el musguito en la piedra, ay si, si, si…"* in 2009,[26] the company put something into practice for which there was no concept and no discourse at the time. This novel practice has since become both ideologically charged and politically contested. What I am referring to is: artistic research. Today, it is usually defined as a contemporary form of knowledge production. Artistic methods are considered to be more

than mere processes that target perception. Like scholarship itself, artistic research is viewed as a discursive, knowledge-generating practice. The paradigm of artistic research thus calls into question the established, over 200-year-old opposition between art and academia in terms of, e.g., the knowledge being gained and produced.[27]

Pina Bausch's working method of 'asking questions' was not the only way in which she demonstrated that everyday experience can be productively regarded as knowledge, aesthetically translated into choreography and performed as aesthetically tangible knowledge. Her gaze as an ethnologist of the everyday grew with the international coproductions as she placed her 'questions' within the context of cultural experiences of difference. The company travelled – usually for around three weeks – to the coproducing cities and countries: to Rome, Palermo, Madrid, Vienna, Los Angeles, Hong Kong, Lisbon, Budapest, São Paulo, Istanbul, Seoul, Saitama, New Delhi, Mumbai and Santiago de Chile. The troupe had already been able to gain a wide range of experiences with local cultures during their extensive touring activities, some of which also provided the impetus for later coproductions. However, in the case of the coproductions, this travelling became a central component in the development of new pieces: the dancers collected impressions, sometimes by wandering about and making random discoveries, sometimes at events that had been organized for them in advance. Meanwhile, the musical collaborators Matthias Burkert and Andreas Eisenschneider browsed local archives and combed through record stores and secondhand shops – in search of, well… anything and everything that they could find locally in terms of music. Some travelers, including Pina Bausch herself, documented their impressions in photos and videos. Some of these photos later reappeared in the program booklets.

Would the dancers have created scenes and dances differently in response to a 'question' about longing in Korea, India or Brazil than they would in Lisbon or Los Angeles? Would the observations that they made in countries that publicly stage the gestural language of love in different ways have a different influence on them? How would the dancers translate publicly visible, gender-specific gestures during rehearsals if they experienced the atmospheres in the coproducing places differently due to their own cultural backgrounds and maybe also due to their own individual and situative moods? Would the cultural diversity of 'answers' to the subject of fear, for example, grow through local artistic research? Could something akin to an archive of feelings develop based on these different cultural perceptions and experiences – an archive that transcends situative perceptions and experiences and allows "suprahistorical kinship"[28] to reveal itself? In her acceptance speech for the 2007 Kyoto Prize, Pina Bausch pointed out: "And sometimes the questions

7 Research trip
for *Ten Chi*
Japan, 2003

8 Research trip
for *Wiesenland*
Hungary, 1999

188

9 Research trip
for *Wiesenland*
Hungary, 1999

10 Research trip for
Rough Cut
Korea, 2004

11 Research trip for
*"…como el musguito en la
piedra, ay si, si, si…"*
Chile, 2009

we have bring us back to experiences that are much older, which not only come from our culture and not only deal with the here and now. It is, as if a certain knowledge returns to us, which we indeed always had, but which is not conscious and present. It reminds us of something, which we all have in common."[29]

What the development of pieces looked like in connection with the research trips will be illustrated below using the example of two pieces: *Only You* (PREMIERE 1996) and *Wiesenland* (PREMIERE 2000).

ONLY YOU

The piece *Only You* was created in collaboration with four US universities: the University of California Los Angeles, Arizona State University, the University of California Berkeley and the University of Texas at Austin, as well as with Darlene Neel Presentations, Rena Shagan Associates, Inc., and The Music Centre Inc. It premiered on May 11, 1996, in Wuppertal.[30] The premiere of the piece was preceded by a joint rehearsal period from mid-January 1996 that covered a total of four work phases, the first phase beginning with rehearsals in Wuppertal. This phase was followed by a two-and-a-half-week research trip to the US in February 1996 and another rehearsal phase at the University of California Los Angeles (UCLA), ending with the fourth and final rehearsal phase in Wuppertal.

A total of 22 dancers contributed to the piece. As in almost all of Pina Bausch's pieces, men and women were equally represented, in this case, by eleven men and eleven women.[31] During the research trip, the company visited the Magic Castle, Universal Studios, Downtown Los Angeles at night and the tent cities of the homeless, and attended a Cassandra Wilson concert and the church service of an Afro-American congregation in LA. They went whale watching, talked to Paul Apodaca – a performer and Associate Professor of Sociology and American Studies at Chapman University, whose family comes from a Navajo reservation – went on a trip to Joshua Tree National Park, visited the redwood trees near LA, received a visit from Peter Sellars at the UCLA campus, rode public buses, went to jazz bars, striptease clubs, restaurants and gay bars, took open classes in rock and roll and swing, visited the Chinese Theater and the Believe It or Not Museum, and paid visits to the Walk of Fame on Hollywood Boulevard, Chinatown, West Hollywood, Santa Monica Boulevard and Venice Beach.

"When you see the questions, you know already what it's about, what I'm looking for,"[32] Pina Bausch explained. During the rehearsal phases for *Only You,* she asked a total of 99 'questions,' which she wrote down in shorthand. During the first rehearsal phase in Wuppertal, these were:

PRECAUTIONARY MEASURE · NO RESPECT · A FORM OF DEPENDENCY · HEAD CUDDLES · SURVIVAL ARTIST · DISTRUST · BOUNCING BACK · PROVISIONAL · PROVOKING · DEFENDING · BLUFFING · SOMETHING COMFORTABLE · ATTEMPT RECONCILIATION · BUT NOT COMPLAINING · CONSERVATIVE · POSITIVE · ASSERTING THE RIGHT TO · TEMPTING · BRAVE · STARTING FROM SCRATCH · DISARMING · ADDRESSING THE SENSES · WANTING TO MAKE ONE'S FORTUNE · DESPERATELY WANTING TO BE GOOD · BEING INVENTIVE · PROTECTIVE MEASURES · SIX TIMES IN NEED · SIGNALS · WITH RESPECT · SIX TIMES PUNISHMENT

During the second rehearsal phase in Los Angeles at the UCLA campus, they were:

GESTURES IN THE HOUSE · SOMETHING SMALL VERY IMPORTANT · FINDING A REASON FOR SOMETHING UNNECESSARY · SUPPRESSING · ANGEL · *Buffalo* · SIX LITTLE EXPLOSIONS ON THE BODY · IN FRONT – BEHIND · NOT YET PATENTED · SOMETHING WITH CENSORSHIP · SOMETHING THAT YOU'VE DREAMED · *Try to make the best out of it* · A MOVEMENT THAT YOU'D LIKE TO DO FOR AN HOUR · A MOVEMENT WITH BREATH · AFRAID OF NOT BEING BEAUTIFUL ENOUGH · REVEALING SOMETHING BEAUTIFUL · SOMETHING WITH THE ELBOW · SO BEAUTIFUL AND SO DESPERATELY LONELY · FEELING LOCKED OUT · PLEASANT · BEING ABLE TO ENDURE A LOT · MAKING SOMETHING POSSIBLE · PAUSE IN SPACE · SOMETHING THAT YOU'RE VERY GOOD AT · VERY PRACTICAL · IN ORDER TO BE LOVED · SUPER KITSCH · CONSTRUCTING A BOGEYMAN · YOU HAVE TO BE BRAVE33 · PAUL APODACA · IT WAS WELL MEANT · *Working hard* · SOMETHING REAL · MOVEMENT WITH A STIFF NECK · SIX MOMENTS OF PLEASURE · WAKING UP FROM SOMETHING · DAMMED TO BEAUTIFUL LONELINESS · SLIDING MOVEMENT · MOVEMENT HEAD LEADS · SOMETHING SMALL THAT YOU'RE WORRIED ABOUT · JOIE DE VIVRE · SYMBOL OF HAPPINESS

And, during the third rehearsal phase in Wuppertal:

LITTLE FEAT OF JOY · WITHOUT PREJUDICE · HEAD MASSAGE · WORKING MOTION · BEING ABLE TO ENDURE A LOT · MOVEMENT PULLING IN PAIRS · LIKE FRESH WATER · MOVEMENT SWAYING · REALLY WANTING TO FEEL A BODY PART · CATCHING · UNCANNY MOVEMENT · LIFTING TOWARD A MOVEMENT · WELL-ORGANIZED · IDEALLY BEING AT HOME EVERYWHERE · *Western* · PUNISHING YOURSELF · REALITY AND ILLUSION · FIRST CLASS/SECOND CLASS · *Two jobs at the same time* · CALIFORNIAN LONGING · WRITING *Angel* IN MOVEMENT · WRITING *Pretty* IN MOVEMENT · WRITING MOON IN MOVEMENT · PORCH SWING · TABLEAUX · TROPHIES · PEACE PIPE · CIRCLES/CYCLE

These examples demonstrate, on the one hand, that the 'questions' were based on concrete observations, many of them directly relating to the location. Sometimes they were posed in English and included movement suggestions, such as writing 'pretty,' 'angel' or 'moon' in movement. On the other hand, some 'questions' could also have been posed the same way or similarly during rehearsals for other pieces – requiring a specific and thus different 'answer' in the US, in a different situative and cultural context. Moreover, the 'questions' were obviously not posed in a way that suggested that the piece was intended as kind of revue of the respective country. It was not about translating a representation of the host culture into the language of dance theater, which was what some critics and spectators expected, thus leading to disappointment (→ RECEPTION). The questions were too associative for that. Their openness alone

12 Research trip
for *Bamboo Blues*
India, 2006

provided a lot of leeway for finding answers, the range of which became unimaginably vast due to the dancers' subjectivities and situative sensitivities, through the use of props and materials and, finally, due to the option of choosing individual or group presentations.

Are the 'questions' still recognizable in the pieces? Can these starting points and thus points of reference to the coproducing country be detected in the respective scenes? Let us dive deeper into these questions by looking at another coproduction.

WIESENLAND

Wiesenland was created in collaboration with the Goethe-Institut Budapest and the Théâtre de la Ville in Paris. The piece premiered on May 5, 2000, in Wuppertal.[34] The rehearsal period encompassed five work phases from August 1999 until the premiere in May 2000. The first phase began in mid-August with a research trip to Budapest, followed by one- to two-week rehearsals in the Lichtburg in Wuppertal. Final rehearsals took place between March and May 2000. This rehearsal process was interrupted by performances of other pieces that the dancers were appearing in at the time: *Masurca Fogo* (PREMIERE 1998), *Arien* (PREMIERE 1979), *Kontakthof* (PREMIERE 1978), *O Dido* (PREMIERE 1999) and *Nelken.* In addition, they also rehearsed *Kontakthof with Seniors* (PREMIERE 2000) during this period. These performances and restagings not only repeatedly created distance to the rehearsal process but provided a basic frame for the generation of material for the new piece, as the dancers also had to reacquaint themselves with the material of the other pieces, to reembody them. This also guaranteed that dancers developed a connection to earlier pieces, especially dancers of the younger generation.

A total of 19 dancers contributed to *Wiesenland,* eight women and eleven men.[35] During the research trip to Budapest that took place from August 18 to September 6, 1999, the company visited Lehel Square and the 8th district in Budapest. They visited orphanages, discos, dance houses *(czárdás),* numerous baths and horse races, and went to street parties with processions. Together, they went to a church concert by Félix Lajkó, to the open-air concert of a zither ensemble and to a dance performance by Ferenc Novák's Honvéd Ensemble at Trafó, a house for contemporary art in Budapest, which also served as the company's rehearsal space. They undertook a bus tour lasting several days to Nyírbátor, home of the Roma music ensemble Kék Láng, and received dance classes in Hungarian folk dancing at Trafó from Péter Ertl, who would later become the director of the National Dance Theater in Budapest.

During rehearsals, Pina Bausch asked a total of 96 'questions,' including the repeated prompt "Budapest" on different rehearsal

days. Some were general 'questions' and others, especially during the rehearsals in Budapest, related to the experiences they had during their stay there and associations with Hungary, such as *Felix Lajkó, Czárdás, Sissi, Rear courtyards, Baths, En route, Rural, Hungarian nostalgia, Landscape* and *Péter*. Some terms were meant to be conveyed as movements, such as *Igen* (yes) and *Duna* (Danube). Another prompt was *Wiesenland* (meadow country), which later became the title of the piece.

Stephan Brinkmann was a dancer in the original cast. He carefully wrote down his 'answers' and can still trace them back to individual scenes: in reaction to the cue *Trance,* which Pina Bausch gave at rehearsals in Budapest, he developed an idea that was integrated into the first part of the piece and which he later implemented with Ruth Amarante and Michael Strecker. Ruth Amarente lies on her back in a plié with the soles of her feet touching the right-hand wall of the stage. As she smiles at the audience, Stephan Brinkmann and Michael Strecker come onto the stage and lift her up, until her legs are straight, but the soles of her feet still touch the wall. They then lay her back down again.

At the rehearsals in Wuppertal in January, Brinkmann responded to *Something with strength and energy* by throwing tulle dresses into the air while Aida Vaineri stood behind him, whooping as she watched. In answer to *How would you like others to treat you?* he created a scene in which he ran his fingers through his hair. Then there was the second part of the "pullover scene," which Stephan Brinkmann performed with Nayoung Kim: Nayoung Kim slowly comes onto the stage; Stephan Brinkmann walks toward her and pulls the back of his black sweater over his head, with his arms still stuck in the sleeves of the sweater. He sinks to his knees and places the back of the sweater on the floor so that she can step onto it. Standing on the sweater, she stretches out over his shoulders and Stephan Brinkmann lifts her up and leaves the stage. This scene was based on an idea that he developed in connection with one of the prompts that Pina Bausch gave during one of the last rehearsals. It was the poem *Szóváltás* (Exchange of Words) by Hungarian poet and translator Sándor Kányádi (1977), which she recited as follows:

I carried you on my back
when you had no feet
and ungrateful as you are
you let yourself grow wings
you carried me on your back
when I had no feet
so as not to have to thank you forever
I let myself grow wings.[36]

Pina Bausch probably rewrote this poem, which becomes evident when it is compared with the version translated into German by Franz Hodjak, which starts, "I carried you piggyback." ("Ich trug dich huckepack"). Maybe she felt that this was too explicit to be transformed into movement.

These examples show just how inquisitive, open and multifaceted Pina Bausch's process of developing pieces was – and that it is impossible to conclusively connect scenes to 'questions.' For even when the phrases are known, it is only possible to situate them properly by examining and reconstructing them with the help of the people who were involved at the time, who remember the 'questions' as well as the 'answers' or who wrote them down, with the notes helping them to remember even years later. But not all dancers did this, and while assistants may have written down all the 'questions', they did not necessarily write down all the 'answers'.

Does exploring the relationship between the 'questions' and scenes in the pieces make any sense at all? Yes, it does, for these steps in the process allow us to pursue an inquiry of general importance for the theory of art and dance: is knowing what Pina Bausch wanted to say with the piece, what it personally meant to her, important for the reception of that same piece? The choreographer always refused to answer this question. In *1980,* she explained to the journalist of a youth magazine: "People say it's all so easy, that we should simply perform for the audience. But that's precisely the difficulty: for which audience? The audience is so very diverse. Everyone sees differently, everyone has different thoughts. So, who are we performing for?"[37] Nevertheless, audiences and critics (→ RECEPTION) kept asking her, the dancers and themselves these questions over and over again. The audience wanted to know what Pina Bausch was trying to 'say' with the piece, and they also wanted and still want to identify something of the coproducing places in the coproductions themselves. Interestingly, as our audience surveys have shown, spectators occasionally do also see what led to a scene, such as the "fountain scene" in *Viktor*. A female dancer sits hanging over the back of a chair with outstretched arms. Male dancers fill up her mouth with water from a plastic bottle, as she continuously spits that same water back out again like a fountain. Some spectators interpreted this scene as being the famous Fontana di Trevi in Rome. And in fact, the inspiration for this scene really was the prompt *Trevi Fountain*. However, direct connections between individual 'questions' and scenes in the pieces cannot always be established. Although the sum of all of the 'questions' asked for an individual piece provides us with some indication of the mood and color of the piece, the multiple steps of translating from 'question' to 'answer' and then into a scene are so productive precisely because the aesthetic quest is so ambiguous. The identical

translation of language into movement or into a scene fails – or rather: is doomed to fail – and the aesthetic productivity of the process emerges out of this very failure.

Artistic practices of (un)certainty

One of the central aspects of Pina Bausch's method of developing pieces was to find a balance during rehearsals between certainty and trust on the one hand and practices of inciting both uncertainty and a willingness to risk showing something on the other hand. This balancing act is what differentiates the artistic work process from modern society's goal of providing people with more certainty and security – an idea embedded in the legally defined protection and observance of human rights, in social security and unemployment benefits, in pension plans, in safety regulations on roads and in the air, in security measures at government institutions and in labor protection laws. Consequently, insecurity and uncertainty in social contexts are considered something threatening, confusing, something that rocks the foundations of a society or of an individual – a transition, confusion or state of emergency.

Two positions are commonly found: one that claims that we are facing growing uncertainty, observing and critically commenting on this fact with concern and suspicion, the argument being that we lose social certainty in times of detraditionalization. Increasing mobility and flexibilization, and the acceleration of communication due to the development of digital media are intensifying this process. The result is a loss of routine, making the social increasingly susceptible to crisis. Social security, state provisions, sedentariness, social involvement and reciprocal duties disappear in favor of a lack of commitment, a loss of attachment, nomadic lifestyles and social disintegration, leading to increasingly anxious and insecure individuals and uncertain social and government institutions. In this diagnosis, the discourse of uncertainty has one core thought: we are living in a time of crisis.

Diagnoses of crisis are omnipresent. The list of postulated crisis scenarios ranges from the financial and debt crisis and government and legitimacy crises to the crisis of the political, the public sphere and the education system, of art and of culture. In Europe, interpretations of a global crisis are intensifying once more. All kinds of uncertainty are being postulated under the label "Euro(pean)crisis": the globalized economy is eroding the securities that workers previously relied on and, in politics, we are seeing the disappearance of European solidarity. In the wake of a worldwide financial crisis, we are encountering renationalization, everyday social upheavals, irreversible social asymmetries and aggravated

movements of inclusion and exclusion. All of this is creating a range of social, cultural, economic, generational and ethnic uncertainties.

Unlike this position of historical diagnosis, one sociological perspective argues that crisis and thus uncertainty are fundamental elements of every society.[38] This position does not conceive of uncertainty as an irritant or as a state of emergency in processes of social transformation. Instead of describing tendencies or one-sided developments, this idea looks at the fundamental structure of the social fabric. In this sense, it inquires into the potential of uncertainty, which can also be viewed as a prerequisite of possibility, breaking up routines and searching for ways into the open. This social theory thus argues that the topos of (un)certainty has been a constant presence throughout modernity. This has several consequences: on the one hand, the uncertainties generated by crisis potentially unsettle the assumption that existing systems are safe and questions the inevitability of associated, 'entrenched' social structures. Ongoing uncertainty therefore also opens up opportunities to criticize the system and discover alternatives. However, the possibility of an open future is always accompanied by the certitude of ongoing uncertainty as well.

Art history deals with the topos of uncertainty in a similar way to these sociological approaches. On the one hand, it considers the task of art in modernity to be the questioning of certainties and perceptual habits and expects art to undermine, confuse, criticize, scrutinize and reflect upon them. In other words: certainties, mainly understood as routines of perception in aesthetic discourse, need to be brought into crisis. Thus, in art, uncertainty has potential; it is a path into the open, into what is coming.

Dance in particular can be understood as a phenomenon of uncertainty par excellence. In this respect, dance studies have – in short – developed three main positions. The first considers dance to be ephemeral, something that evades language and writing and, in this sense, every form of rationalization and categorization as well.[39] It is thus the last form of magic in a disenchanted world. The second position defines dance as that which undermines the order of choreography, as productive resistance against choreography as prescription, as 'law.'[40] The third stance considers dance to be a special experience of movement, which, unlike sport, is not movement as purpose, but rather as "pure mediality."[41] It is thus capable of representing the unsettling of incorporated patterns of social experience. Accordingly, recent theater, dance and performance studies research has inquired into dance's potential to cause crises of perceptual habits. Where and how do these productive ruptures, demarcations and transgressions reveal themselves in artistic work? So far, this question has mainly been pursued in performance and

stage analyses in the field of dance studies. However, what has received less attention is how uncertainty influences the actual artistic practice of production itself. How is uncertainty generated in such processes? What relevance and productivity does uncertainty in artistic processes hold for participants and for the development of pieces and their aesthetic positings?

These issues of (un)certainty are especially pertinent to the working methods used by Pina Bausch with the Tanztheater Wuppertal. The long period in which the company worked together generated specific routines that provided certainty: the consistency with which the dancers performed their roles over many years, thus developing specific characters and a distinct movement language in their solos. Members of the company worked and traveled together for many years, sometimes even decades. They relied on one another and had to find a good balance between intimacy and distance. In spite of occasional changes in the composition of the ensemble, this closeness produced a specific collective identity – the "Bausch troupe" – as well as a canon of values that provided the foundation for their work and their reliance on one another (→ COMPANY). The fact that Pina Bausch very rarely personally dismissed any of her dancers also provided security, and, ultimately, it was the trust placed in the principle of passing on material from generation to generation that promised certainty. So far (as of 2020), most dancers have been able to personally pass on the roles that they themselves developed to other dancers. Thus, they have it within their power to ensure that the roles are translated well.

All contributors to a production were allowed to watch rehearsals, but only very rarely was anyone present who did not belong to the company. This allowed a feeling of collective security to grow over the years. The familiar spatial environment during rehearsals at the Lichtburg, where everyone had a "corner," reinforced this sense of certainty. Open rehearsals, still on the Saturday program during the first season of 1973/74 in the old ballet studio of the Wuppertal opera house, were quickly scrapped. During rehearsals, the company utilized this safe space to play with practices of uncertainty. These included the choreographer's 'questions,' but also the 'answers' of the dancers. They were constantly challenged to transcend their own routines (the inscribed character roles or their personal repertoires of movement) and to explore the boundaries of safe performance. Since some 'questions' were repeatedly posed throughout the rehearsal period, dancers were also challenged to set them in relation to each new situation. What did, for example, *earning trust* mean for dancers in November 1996 in Hong Kong, when the 'question' was posed during a research trip for the piece *The Window Washer*, as opposed to in October 1997 in Wuppertal,

when it was posed once more during rehearsals for *Masurca Fogo,* this time after the research trip to Lisbon?

For Pina Bausch, asking the same 'question' again and again was not an act of repetition, but rather constituted a shift, a translation into another context, because the 'question' and the dancer's perceptions of it were constantly changing, prompting them to 'answer' differently each time. Some dancers made reference to their earlier 'answers'; some showed something completely different. All this was unsettling and sometimes unnerving as well – as some dancers recalled in their interviews with me – but it also led to creativity: what can I show and what do I want to show? This 'question' again? What can I develop in response to it today? The others always think of something new – why can't I? Uncertainty was also generated due to the fact that it was unclear for many months which 'answers' Pina Bausch would choose, which scenes would find a place in the piece and who would be allowed to dance a solo. Even after the dancers had been asked to reconstruct and continue working on what they had previously shown, they still could not be sure that the scene would actually be chosen for the final version of the piece.

Moreover, there were key moments of uncertainty for those with a dance solo in the piece. The solos were developed without music or occasionally with music that they had chosen themselves. However, Pina Bausch would decide for herself much later what music to use, determining what she considered to be appropriate for the piece and for the solo. She was the author. The quality of the music changed the solo once more, and the dancers were asked to simply deal with it. Dominique Mercy remembers not at all liking the music that Pina Bausch first tried out and then selected for his solo in the piece *Ten Chi* (PREMIERE 2004). He thought it was too intense, which unsettled him and made him react angrily. Only over time did he grow to like it and consider it productive for his dance.[42]

The set (→ PIECES, COMPANY) was another thing that the dancers were only confronted with during final rehearsals. The reason for this was that Pina Bausch only made her decisions about the set at a very late point in time, meaning that the scene shops had to produce it at very short notice. This forced the dancers to situatively deal with their surroundings; they were not able to prepare. More often than not, the set was conceived of as an action space and, in many pieces, its materials presented new challenges. For example, in *The Rite of Spring,* the dancers have to dance on peat; in *Nelken,* they wade through a field of artificial flowers; in *1980,* they walk across a lawn; in *Palermo Palermo* (PREMIERE 1989), they balance on stones; in *Ten Chi,* they slide through water; and in *"…como el musguito en la piedra, ay si, si, si…",* they jump over the cracks that open up in the stage floor. As a result, their costumes become full of soil,

wet and heavy with water; the materials help to shape the movements, resisting and challenging the dancers anew in every performance. The set thus plays a significant role in adding to the unique, unrepeatable character of every performance, drawing attention to its spatial and temporal situatedness. Long before the performative turn in scholarship and contemporary art, Pina Bausch believed that it was the performance that made the piece.

Questions such as, 'What is the quality of the peat like? Is it wet, dry, hard, muddy, sandy?' have been important throughout the 40 years that *The Rite of Spring* has been performed worldwide so far, and they have constantly helped to create uncertainty. The dancers only receive an answer to this question once they feel the peat under their feet onstage. The same applies to *Palermo Palermo,* because the stones of the fallen wall scatter across the stage differently in every performance, and the dancers have to walk and dance on them wherever they fall.

Thus, specific uncertainties in the rehearsal process came from long periods of not knowing what Pina Bausch would want to see again, what she might choose for the piece and when she would finally decide for sure. In other words, a dancer's position in the piece was not certain for a very long period of time. The aesthetic principle of uncertainty meant keeping the dancers from developing routines, making them stay 'fresh' and preventing them from lapsing into routinized patterns, from reproducing or representing.

Even after the premiere, the piece was not finished: "Sometimes I realize that it can't be done before the premiere. But I know that I won't stop changing it until it's right. Otherwise I wouldn't be able to go on such an adventure with myself. There are some things that I don't touch after the premiere, simply because they just evolved that way. But there are other areas where I know that I have to do something, which I then try out in the next performances, because you can only ever determine whether it's right in relation to the whole thing."[43]

In this respect, the work process was in fact a consistently unsettling work in progress. Confronted with new situations (stage designs, materials, rearranged choreographies), the participants were forced to act situatively and performatively. For the dancers, this meant that they could not simply rehearse and perform their 'parts,' but rather had to recreate them in each respective situation.

The work process of the Tanztheater Wuppertal under Pina Bausch shows how practices of uncertainty influence the artistic production process. Even though the working method of 'asking questions' and the temporal structure of how the pieces were developed became routine over time, it did not change the liberating, productive power of situative practices of (un)certainty. Pina Bausch's working methods reflect a performative understanding of dance and

choreography: individual scenes were not intended to be acted out, depicted or presented, but were rather meant to be made, created and generated anew in every performance. Perhaps the methods of the Tanztheater Wuppertal are the realization of the idea that (un-) certainty is not an essential term and can be described not as a state, but as a constant practice of (un)settling, which challenges the subject to show itself in new and different ways. Ultimately, the production practices of the Tanztheater Wuppertal also give rise to a fundamental consideration: that certainty is inherent to every uncertainty and that the production of certainty must be conceived of from the margins, from the idea that becoming secure and being assured can only ever be achieved through performative practices of uncertainty.

Choreographic development as translation

Developing pieces with the Tanztheater Wuppertal under Pina Bausch was a constant and complex process of translating: from situative, everyday, cultural experience into dance and choreography, between language and movement, movement and writing, between various languages and cultures, and between different media and materials. Pina Bausch developed an artistic working method with the Tanztheater Wuppertal, whose practices – on-site research, 'asking questions,' trying out ideas – have been adopted by choreographers and directors worldwide and thus have in turn themselves also gained many new facets of translation. This working method was an initial act of aesthetic positing. It was followed by a second act of aesthetic positing, which was just as radical for its time: the introduction of the compositional method of montage – which had previously been used in film, especially in Russian constructivist films, and in the plays of Bertolt Brecht – to choreography, as it was also being attempted in dance at the time by artists such as Merce Cunningham, albeit in a different way. Not only did this new working method abandon the dramaturgy of linear narrative structure and introduce the fragmentary into dance dramaturgy, it also decentralized theatrical space, replacing the central perspective with multiple centers. It found ways to allow differences to stand side by side while also making them compatible with each other, and balanced out the subjectivity of individual dancers and the collectivity of the ensemble.

The working method used by the Tanztheater Wuppertal to develop pieces were process-oriented and not bound to a specific topic. They aligned with the needs of the company members and their subjective, everyday perceptions, experiences and specific skills. Pina Bausch once said: "I do always have to think of my dancers as well, and if one of them only has one big scene in a piece,

I can't throw that scene out as long as the dancer is still a member of the ensemble."[44] However, in the interviews that I conducted with dancers, a few of them admitted that they were ashamed if they could not come up with good responses to the 'questions' posed during rehearsals and that there were cases of silent jealousy when other dancers were given strong roles. They also confirmed that they were sometimes afraid that what they had shown would not be selected for the piece or would only be considered in passing. In a public talk organized for the exhibition *Pina Bausch and the Tanztheater* at the Bundeskunsthalle in Bonn,[45] which included a 'faithful' reconstruction of the Lichtburg and thus a musealization of their current workplace, the dancers Azusa Seyama, Fernando Suels Mendoza and Kenji Takagi vividly described this precarious situation of uncertainty, which could sometimes stretch for months and even up until the day of the premiere. In some cases, the disappointment of some dancers when their material was not considered led them to leave the company. While it was rare for Pina Bausch to directly dismiss a dancer herself, not including or only tolerating their material in the piece was a means of encouraging them to move on. Sometimes, a particular passage was then cut out in retrospect.

The artistic working method also required a radical collaborative approach, which, especially in the early years, was extremely unusual at the time. "Dare More Democracy" – this important slogan, which summed up chancellor Willy Brandt's 1969 governing policy at the peak of the student movement, also began making itself felt in dance: a young generation of artists began to loudly question the classical German theater system while shaking up its rigid, hierarchical structures. As chief choreographer of the Tanztheater Darmstadt, Gerhard Bohner (1936-1992) and his company developed the piece *Lilith* in 1972, featuring in the role of Lilith and as a kind of anti-ballerina the well-known ballerina Silvia Kesselheim, who had joined Gerhard Bohner after dancing with the Staatsoper Hamburg, the Stuttgarter Ballett and the Deutsche Oper in Berlin. The choreographer and his ensemble viewed the Darmstadt company's first production as an experiment. With participation as its theme, the performance attempted to involve the audience in the creation of the choreography by making the rehearsal process transparent and thus exposing ballet as a theatrical illusion of superficial beauty. The experiment in Darmstadt failed, and Silvia Kesselheim went on to join the Tanztheater Wuppertal in 1983, as did Marion Cito (→ COMPANY). Formerly first soloist at the Deutsche Oper in West Berlin, Marion Cito moved to Darmstadt in order to specifically work with Gerhard Bohner. In 1976, she accepted a position as a dancer with the Tanztheater Wuppertal and later assumed full re-

sponsibility for the costumes of the company after the death of Rolf Borzik. Overcoming power structures within theater institutions was immensely important to the artistic work of both Gerhard Bohner and Pina Bausch. At the same time, it provided a constant source of conflict, especially during the early years, with the orchestra and the choir, who found the new dance aesthetics to be extremely suspect, and the stage technicians, who did not want to go down this new and unfamiliar path with her. Thus, the artistic collaborators who really did accompany and support her were all the more important. Using her working method, Pina Bausch sought to achieve a balance between the individual and the collective, the latter becoming very diverse due to the multiculturalism of her dancers. Of course, other companies have had similar structures, but in the case of the Tanztheater Wuppertal under Pina Bausch, the collaborative method of working across cultures on the basis of individual experience meant that cultural translation itself became a fundamental aesthetic principle.

Moreover, certain routines established themselves over the long periods that artistic collaborators such as Hans Pop, Marion Cito, Peter Pabst and Matthias Burkert, and organizational staff members such as Claudia Irman, Sabine Hesseling and Ursula Popp worked with the company. Some dancers, such as Jan Minařík, Dominique Mercy, Lutz Förster and Nazareth Panadero, who were members of the company for far longer than an average dancer's career, namely for 20 to almost 40 years – in some cases, with interruptions – made a significant contribution to generating, establishing and passing on specific behaviors, practices and routines that proved to be crucial to and influential on the aesthetics of the Tanztheater Wuppertal and the collective identity of the company. These included dancers' spots and "corners" in the Lichtburg, the standard workday as it evolved over decades with training and "critique" of the previous night's performance,[46] the research trips, and the way that rehearsals and performances were run. The consistency with which dancers performed their roles and staged specific characters over the course of many years – such as Julie Shanahan's "hysterical woman" and Eddie Martinez's "happy boy" – and the way in which dancers like Rainer Behr and Kenji Takagi were able to develop their own incomparable language of movement in their solos, was and is also unusual, if not even unique for dance companies of this size.

In particular, the decades of collaboration within the company illustrate that forms of artistic collaboration are always 'models of reality' as well. They reveal which practices have been possible for artists in which periods of history: a company the size of the Tanztheater Wuppertal, with some of the same people working

together for decades, is a historical relic at the beginning of the 21st century, in the age of neoliberal arts policies and project- and network-based working methods. The forms of collectivity that have been practiced in the ensemble and that have found their way into the artistic practices are therefore different to the collective practices generated within the context of project- and network-based artistic work. Against the backdrop of the difficulties that renowned choreographers such as William Forsythe and Sasha Waltz had continuing their companies in the 2010s,[47] it seems all the more remarkable that Pina Bausch was able to retain and finance her large dance theater ensemble of more than 30 dancers and employees for so many years. The generous support of the Goethe-Institut, which no longer grants such assistance to choreographers, not even to the Tanztheater Wuppertal, made a significant contribution to these developments. And so, the extent of the company's touring activities and the extremely broad international response to this singular German dance company remain unrivalled to this day.

Passing on choreographies

In November 2018, the company performed the piece *Nefés,* which had premiered in 2003, at the Teatro Alfa in São Paulo, Brazil. At that point in time, the piece had 20 performers (at the premiere there had been 19), ten female and ten male dancers. It was a special piece in the history of the Tanztheater Wuppertal, for in 2009 the company had been toured the same piece in Poland. On the day of the third and final performance of *Nefés* at the Opera House in Wroclaw, the members of the ensemble learned that Pina Bausch had died that morning in Wuppertal. It quickly became clear that they would not cancel the show that evening in spite of their deep shock. The dancers wanted to dance – for Pina Bausch. They performed the piece that evening and then finished the tour, which subsequently took them to Spoleto and Moscow. As Cornelia Albrecht, general manager of the Tanztheater Wuppertal at the time, remembers, it was an "unforgettable event and experience, the way this wonderful company danced after its great loss."[48] *Nefés* means 'breath' in Turkish – living, living on, even if Pina Bausch, the unquestioned heart of the Tanztheater Wuppertal cosmos, had stopped beating.

When *Nefés* was shown in São Paulo, the piece had already completed 15 tours[49] and had been shown repeatedly in Wuppertal. In São Paulo, the premiere began at 9:00 p.m., which was rather unusual for Pina Bausch's long pieces. Starting earlier would not have made sense in São Paulo in general and especially not at the beautiful, remote Teatro Alfa, located to the south of the urban metropolis. Given the constant traffic chaos on a weekday, the trip

to the theater promised to be long and grueling for most of the audience members after their normal workday. However, the late start also meant that the presenters had to choose a piece that did not last for four hours, like many other Pina Bausch pieces. *Nefês* only runs for 2 hours and 50 minutes. As in the case of other pieces, the roles of the individual dancers in *Nefês* had also been passed on over the years, sometimes even two to three times. The situation in São Paulo was special, as only eight of the dancers from the original cast were still performing. Around half of the group now consisted of young dancers who had joined the company after Pina Bausch's death, most of whom had therefore never met the choreographer in person. Héléna Pikon and Robert Sturm, who had already assisted Pina Bausch in the original development of the piece, now conducted the rehearsals. For weeks and months, individual roles and dances were passed on and rehearsed in Wuppertal, with another two rehearsals and a general rehearsal in São Paulo.

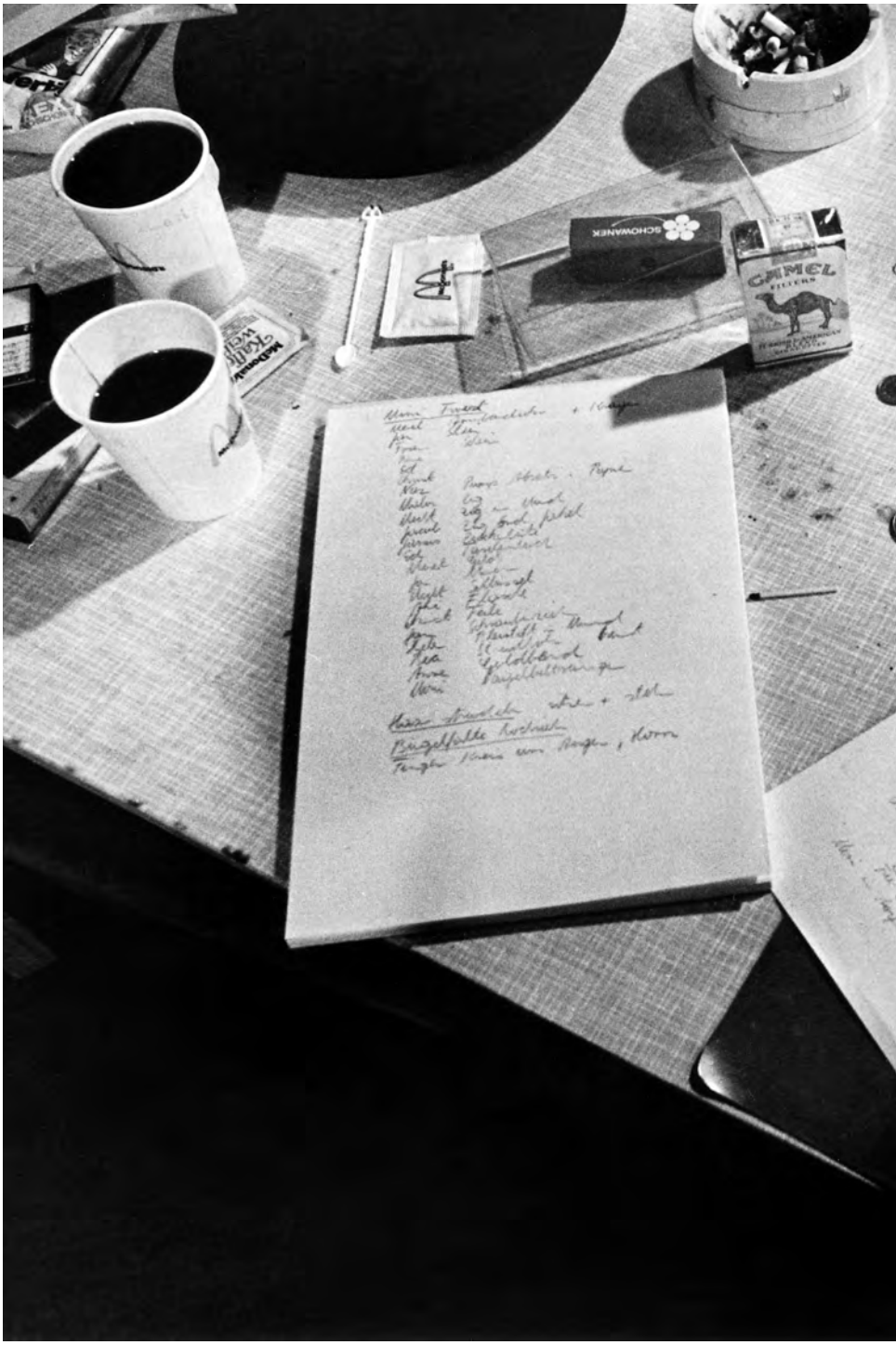
How are pieces, roles, scenes and dances passed on and what happens during this process? These kinds of questions are of particular importance to the artists who feel responsible for this process of 'passing on.' But these questions have also become an important subject of discussion in dance studies within the contexts of other questions such as: what are the aesthetic limitations that reveal themselves in the process of passing on choreography? How is it possible to pass on material, and what means and methods are required? In this respect, passing on dance and choreography is not only an everyday practice of the Tanztheater Wuppertal but also a central object of discourse in contemporary dance. However, academic debate has so far mainly concentrated on archives, and forms and cultures of memory.[50]

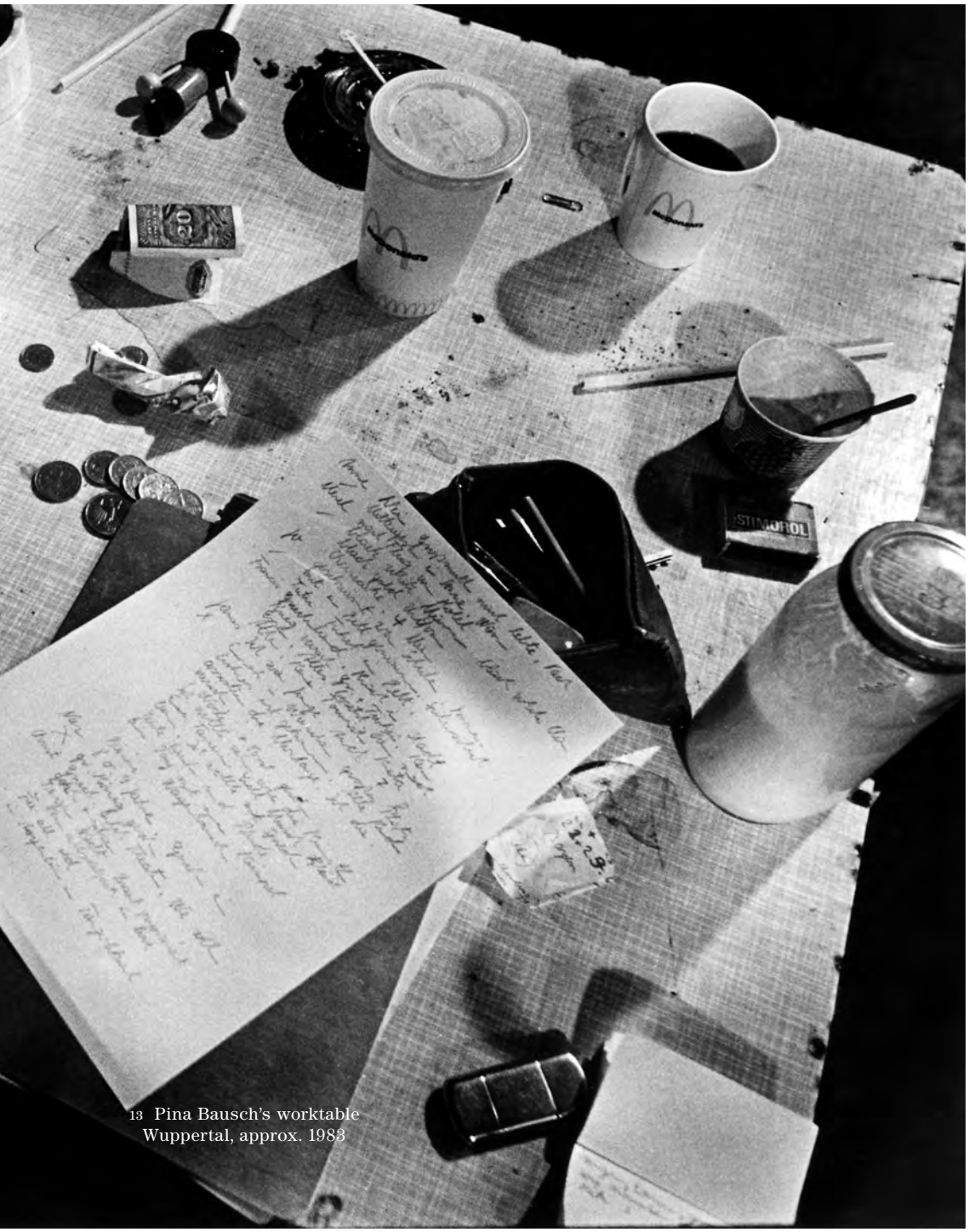
Since the birth of modern concert dance at the beginning of the 20th century, from the postmodern dance of the 1960s to the contemporary dance that has emerged since the 1990s, the crucial question has been: how can works that are intimately bound to the subjectivity, life experience and individual style of specific choreographers be preserved and passed on? For unlike in the visual arts, a 'work' of dance is physically linked to individual authors, choreographers or dancers, and to the dancing bodies that make it visible and tangible in performance. Unlike dramatic theater – which is a spatial and temporal art form that, like dance, only exists in performance – modern and contemporary dance pieces like those of Pina Bausch are not based on a script or text that requires translation into a theatrical language or framework. The difficulty in passing on choreography and dance lies in the fact that, unlike in the case of ballet, they are only rarely based on a fixed movement technique. Moreover, in contrast to classical ballet, there is usually no

notation of the works – even of the pieces of Pina Bausch – that might help to reconstruct them. Film recording technology developed almost parallel to the emergence of modern dance, which is why there are film recordings of early modern dance. At almost the same pace as postmodern dance, VHS and digital video recording technology developed from the early 1970s and mid-1990s respectively and were also used intensively by the Tanztheater Wuppertal from the 1970s. However, there has been little consistency in the quality of this film material; moreover, most of it was not systematically compiled nor produced or archived for the specific purpose of passing on dances. This shortcoming became painfully obvious at the beginning of the 21st century, due in part to the death of great and important choreographers of Western dance history such as Maurice Béjart, Merce Cunningham and Pina Bausch, who had worked with their companies for decades. It also brought up the question of how and whether these works, which were paradigmatic and groundbreaking in the history of dance as an art form, could be passed on and thus kept alive for future generations. Some choreographers have responded to this question in the negative, emphasizing the transitory nature of dance and the historical and cultural contextualization of choreographies, which resist the musealization of dance. Merce Cunningham, who like Pina Bausch died in 2009, decreed that the Merce Cunningham Dance Company, which he founded in 1953, would go on a final two-year farewell tour after his death and then disband.[51] The estate of the Cunningham Dance Foundation and the intellectual property rights to his pieces were then transferred to the Merce Cunningham Trust, which now grants leading dance companies the rights to perform Cunningham's works and thus facilitates the dissemination of Cunningham's choreographies.

The legacy of Pina Bausch presents a very different case. Passing on her material was not a major, challenging task that the Tanztheater Wuppertal was only confronted with after her death. The passing on of roles and choreographies had already played a major role in the work of the choreographer, her assistants and the company for many years prior to her death. Pina Bausch's credo was to preserve the pieces, to keep them in the repertoire and to perform them again and again. She wanted the 'old' to constantly be translated into something 'new.' In this way, she also introduced younger generations of dancers to each respective piece and its specific performance practices and socialized above all those who came from other dance traditions into the corporeal and dance aesthetics of the Tanztheater Wuppertal.

These restagings, which sought to perpetuate the temporal art of dance, distinguished Pina Bausch from other choreographers. The Tanztheater Wuppertal replaced the idea of the 'new' – which





13 Pina Bausch's worktable
Wuppertal, approx. 1983

had been so central to modern avant-garde art, but had always simultaneously insinuated an assault on tradition – with the idea that pieces would always become different and encounter specific audiences, that they would be received in other ways – due to changing casts and varying historical, political, cultural and situative contexts – but would still be the same pieces. Identity and difference have therefore always been one genuine component of the processes of restaging and passing on.

One central aspect of the artistic work of Pina Bausch and the Tanztheater Wuppertal was the passing on of roles, scenes, solos and group dances to new, often younger dancers, but also of entire pieces to other companies – such as *Orpheus und Eurydike* (PREMIERE 1975) and *The Rite of Spring* to the Opéra national de Paris – and to amateur dancers – such as the passing on of the piece *Kontakthof* to teenagers and senior citizens – as well as the transfer of her artistic work to other media – such as Pina Bausch's own feature film *The Plaint of the Empress* (1987) and Pedro Almodóvar's *Hable con ella* (2002) as well as countless documentary films like *What are Pina Bausch and Her Dancers Doing in Wuppertal* (1978), *One day Pina asked…* (1983), *Coffee with Pina* (2006) and *Dancing Dreams: Teenagers Perform "Kontakthof" by Pina Bausch* (2010).

In principle, acts of passing on expertise, life experience or acquired knowledge, artistic decisions or aesthetic styles all pursue the same intention: to pass on as much as possible as correctly as possible, while ensuring that the recipients understand, accept and adopt it as intended. The process of passing on – e.g., from one generation to the next – can take place orally (through narratives), in writing (through recorded statements, autobiographies, documentation, academic work) or visually (through photo, film and video material). Images and writings that document and record knowledge are especially relevant when it comes to practices of passing on across generations and cultures. This process transfers something from the communicative memory of an oral narrative culture into enduring, long-term cultural memory as described by Aleida Assmann[52] and Jan Assmann.[53]

In the process of being passed on, material but also immaterial things – such as choreographic and dance knowledge, dance and choreography – change their meaning and their value. This is above all due to the way that each individual attaches a different level of importance to and takes on a different level of responsibility for what they receive. Moreover, each time something immaterial is passed on, it is placed within a new personal, historical, social and cultural context, constantly generating new meanings and values through new framings. The relationship between translation and its framings is of great importance in this regard,[54] i.e., the

questions of *how, what, when, where* and *through what* something is passed on and *how* meaning is generated in the process. Unlike material things, immaterial things are never the same once they are passed on; they lack thingness and objecthood. But like material things, which are sometimes refurbished, renovated or restored before being passed on, the aspects of immaterial things that have been lost are often reconstructed in the process of being passed on, e.g., through new sources, oral history and/or historiographic research.

Passing on dance therefore does not simply mean transferring the same object or content. Passing on is in fact a process of translation, subject to the paradoxical relationship between identity and difference: passing on is meant to transport something identical, but it can only do so by simultaneously producing difference. It is precisely this tension between identity and difference that makes the process of passing on so interesting to both artistic production and scholarship.

Passing on is based on a process of give and take. Giving and taking do not necessarily have to be a consciously designed process, as in the case of inheritance. Often the giver decides what they wish to pass on how, to whom and when. These decisions are rarely mere cognitive acts; unconscious, emotional, affective and irrational factors tend to play quite an important role. However, all these decisions made by the giver are ultimately meaningless without a taker, without someone willing to accept the legacy, to make it theirs, to bear responsibility for it. It requires people who are willing to accept something, to give it meaning, to attach value to it, to classify it as important, to nurture it and to take it into the future. Passing on thus also has something to do with transfer, transmission, distribution and dissemination, and these processes are connected to ethical and moral issues and sometimes even to aspects of sociopolitical and cultural responsibility.

These aspects of passing on have had an impact on the work of the Tanztheater Wuppertal. Passing on roles, scenes, solos and group dances to new, often younger dancers is an everyday practice in an ensemble whose members have worked together for what is now more than 40 years. The practice itself is ambivalent, as it has become a routinized workflow on the one hand while, on the other, always producing new, unstable and uncertain situations for the individual dancers passing on their dances or learning dances from others.[55] "Yes, but that has to do with the fact that some moods – say, after a cast change – simply aren't right any more. That you're then disappointed because you feel it. Time and again, pieces have slid away. But then, all of a sudden, they've been back again, and then everything has made sense again."[56]

After she became director of the Tanztheater Wuppertal, Pina Bausch did not develop any new choreographies with any other ensembles, and she only passed on two choreographies to one other company, namely *The Rite of Spring* and *Orpheus und Eurydike* to the Opéra national de Paris. Only after her death did the Pina Bausch Foundation, directed by her son Salomon Bausch, decide to pass on further pieces: *For the Children of yesterday, today and tomorrow* (PREMIERE 2002) to the Bayerisches Staatsballett for the 2016/17 season; *The Rite of Spring* to the English National Ballet in 2017; *Café Müller* (PREMIERE 1978) to Ballett Vlaanderen, the royal Flemish ballet company, for the 2016/17 season[57]; and *Iphigenie auf Tauris* to the Semperoper Dresden in 2019. In a joint project carried out in cooperation with the École des Sables of Senegalese choreographer and dancer Germaine Acogny, dancers trained in African dance studied and performed *The Rite of Spring* in spring 2020.

How is it possible to pass on art – something that is not explicit, something that cannot be categorized or objectified, but rather that claims to be open, ambiguous, polysemous, sensory, emotional, affective? How is passing on possible in the performing arts, which emphasize the momentary, the eventful, the situational? And how does the process of passing on take place in the case of dance, which is generally considered to be fleeting, ephemeral, unspeakable, the Other of language?

Practices of passing on

"Yes, of course it is very difficult to find someone to take over these different roles when dancers leave the company. Of course, you give a lot of thought to certain qualities, but you don't find the same person again. Thank God, I won't ever have to do that with some people, that would be unthinkable. […]. Of course, if I know that someone is leaving, I try to get that person to teach the part to the other person. That's the ideal situation. The very best thing is if they study the role together before I intervene at all."[58]

The process of passing on Pina Bausch's choreographies is complex, long-term, multilayered, elaborate and expensive. It took a total of nine years to pass on the piece *For the Children of yesterday, today and tomorrow*. As she describes in an interview,[59] Bettina Wagner-Bergelt, deputy director of the Bayerisches Staatsballett at the time and artistic director of the Tanztheater Wuppertal since 2018, first considered acquiring the piece after its restaging in 2007 and even spoke with Pina Bausch about it at the time. After Pina Bausch's death, Bettina Wagner-Bergelt resumed the conversation with her son Salomon Bausch. Rehearsals began in 2014. The rehearsal phase then lasted, with interruptions, for one-and-a-half years, from fall 2014 until April 2016. It was a collective process

of remembering that involved many people, including 14 dancers alone from the Tanztheater Wuppertal and – in the end, after all the dancers of the Bayerisches Staatsballett had learned their various initial roles – 28 dancers from the Bayerisches Staatsballett, i.e., two full casts. In total, the process probably involved more than 100 people, taking into account all of the other artistic and technical staff members.

There is usually notation available of choreographies from the classical ballet repertoire that companies can use. Even neoclassical ensembles, such as the Hamburg Ballett, and some modern companies work with notators or choreologists who set the pieces down in writing. The relationship between movement and writing inherent to choreo-graphy *(choros:* round dance; *graphein:* to write), which always locates choreography at the crossroads between performance and writing,[60] is not evident in Pina Bausch's choreographies. As with many modern and contemporary choreographers, there is no notation and thus also no 'script' of the movement event – and similarly, there is great skepticism on the part of choreographers toward 'postscripts,' i.e., dance reviews and academic writings, and toward their own spoken words. As translator Michel Bataillon says, Pina Bausch's words can be understood as an analogy to her pieces: "Pina Bausch's sentences are only reluctantly completed; they remain open, hovering. Strictly speaking, they even deliberately elude German syntax. They are both resolute and fragile and always clearly understandable. They are a reflection of her thoughts and thus in motion. It is this very freedom that suffers when transferred to written form, this unnatural procedure."[61] Nor did Pina Bausch herself exaggerate her own words: "In this sense, I would like to consider everything said during this conversation as a verbal attempt to understand, to encircle the unspeakable. And when this or that word is spoken then I don't want people to hold me to it; I want them to know that it was meant kind of like that, that it is only an example, but one that can mean a lot more,"[62] for, "it's something quite fragile. I'm afraid of not finding the right words for it; it's far too important to me for that. How it feels, how something is expressed or what I'm looking for – sometimes I can only find it when it finally emerges. I don't want to infringe upon that."[63] The auratic quality of dance here appears to lie in its eventfulness, singularity and unrepeatability, in the way that every single performance is sensed and felt out, which is set in opposition to texts meant for eternity.

However, passing on pieces (also) requires documentation using various media – and in the case of the Tanztheater Wuppertal, this is accomplished by means of a heterogenous range of sources and materials. It is a process of collective remembering. The way that the Tanztheater Wuppertal passes on pieces clearly

demonstrates that it is a paradoxical process of translation. On the one hand, the act of passing on is intermedial, intersubjective and different every time. On the other hand, this very difference is what creates something identical: the piece that has now been passed on. The paradox between identity and difference in the translation process manifests itself in the relationship between piece and performance in particular, as well as between images and writing, video material and written records, especially considering the fact that this translation paradox is already inherent to the specific medialities of the media used to record images and words.

DANCE AND VIDEO

The Pina Bausch Archive, a suborganization of the Pina Bausch Foundation, houses approx. 7,500 videos. It is a rich and extensive collection of recordings of the rehearsals and performances of Pina Bausch's pieces. The material differs greatly in terms of its technical and aesthetic quality: for example, the condition of the images on the early videos, recorded using VHS cameras in the 1970s, is worse than more recent material. Moreover, in some cases, the camera only recorded part of what was happening onstage (especially in the case of performances, which were usually recorded using medium long shots). This is inevitably the case for pieces in which there was a lot going on at different places on the stage, in particular for Pina Bausch's early pieces, which, as is well known, were arranged using the compositional methods of montage and collage that were so innovative in the dance and theater of the 1970s. What is more, some recordings of performances were cropped at the beginning or at the end.

The longer the period of time between premiere and restaging, the more important the video recordings become, for the pieces themselves tend to vary as casts change. In other words: practices of passing on are based not only on the original production and choreography but on every single performance. Thus, the recordings of each performance – and the cast lists – become relevant when material needs to be passed on. For example, 14 dancers were involved in the premiere and development of the piece *For the Children of yesterday, today and tomorrow,* which then toured nine times between 2003 and 2015 to Paris, Tokyo (both 2003), Barcelona, New York (both 2004), Venice (2005), São Paulo (2006), Lisbon (2007), Geneva (2011) and Paris (2015). Thirteen years later, only eleven of the original cast members were still dancing in Paris. However, five new dancers had since joined the ensemble, because two roles had been split up, thereby increasing the number of dancers in the piece from 14 to 16.

Video as a medium for passing on material also harbors a fundamental translation problem: the piece is recorded from the audience perspective, which is a perspective with which most dancers are not familiar because they have always danced in the piece and, if they have seen the piece at all, have only occasionally watched from the wings. In addition, a video recorded from the perspective of the audience has to be inversely retranslated into its mirror image by the dancers in the studio. After all, video is a two-dimensional medium attempting to depict a three-dimensional performance that is a theatrical and spatial art form on the one hand and a choreography on the other, i.e., an art form of movement in time and space. Even the best video cannot properly convey the spatiality of dance, the spatial dimensions and distances that are of such elementary importance to dancers. Temporality is also a problem, because cinematic depiction has its own temporality: movement generally appears to be faster or slower, because the camera is moving along with it. This distinct temporality intensifies with shifts between close-ups and long shots. In addition, lighting conditions tend to appear differently through a camera lens and on film than when standing onstage (and different again in photos of the set, for example). Last but not least, film editing techniques can also change the timing and spatial positions of recorded movements.

As these examples show, video does not reproduce something. Instead, the specific mediality of video, i.e., its mode of representation, already inscribes a difference into what it seeks to depict. Video promises identical reproduction, a visual depiction of the real, but actually produces a simulacrum (→ THEORY AND METHODOLOGY). Due to these disruptions in media translation, video can only be a starting point that conveys a first impression of a piece or a scene when passing on pieces, providing an overview of the piece or helping to clarify a detail.

DANCE AND PHOTOS

Photos of pieces by the Tanztheater Wuppertal, of which tens of thousands exist, can be another productive source of material for passing on pieces, for example in relation to costumes or props. Most photos of the pieces have been taken by a few professional photographers who have worked with the company for many years, such as Ulli Weiss and Gert Weigelt. From the beginning, dancer Jan Minařík also took many photos, as did set designer Peter Pabst later on. In addition, there are countless photos that have been taken by dancers, but also by Pina Bausch, who took photos – and shot some videos – during research trips. However, these photos are only stills of movements, situations and scenes, or snapshots of research

Nazareth walk dance Daphnis kungfu scream

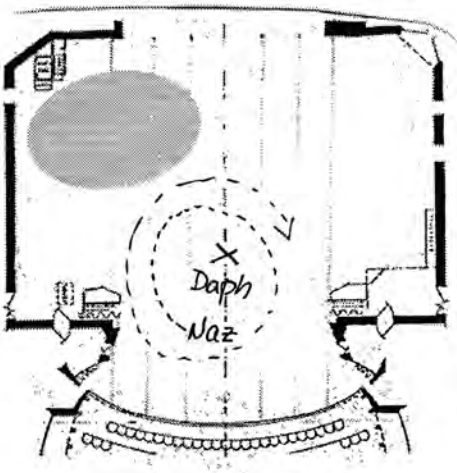
When everyone gets up the music starts again.
Daphnis walks portal left, then he goes into the center
and begins dancing. Nazareth begins her "walk" again.
She walks around Daphnis.

Daphnis dance

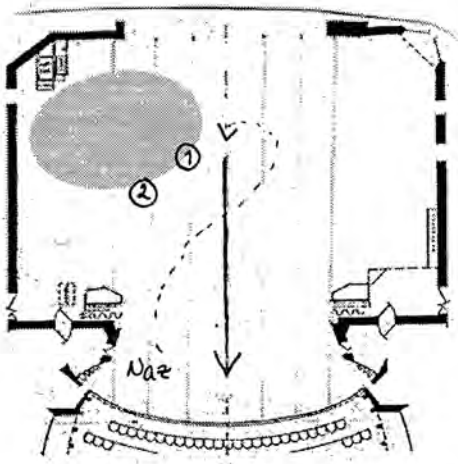
At the end of his dance
Daphnis sits down by the heap (1) and moves his
left arm. (Clap-dance movement) He watches
Nazareth while doing so. Then he walks in front of
the heap (2) and repeats the arm movement
Nazareth goes to the back in the center,
Daphnis goes to Nazareth.
Daphnis carries Nazareth with his left arm on
her back, his right hand under her legs
Daphnis walks with Nazareth to the front.

14 Prompt book for *The Window Washer* compiled by assistant Irene Martinez-Rios

Nazareth Gang Tanz Daphnis Kungfu Schrei

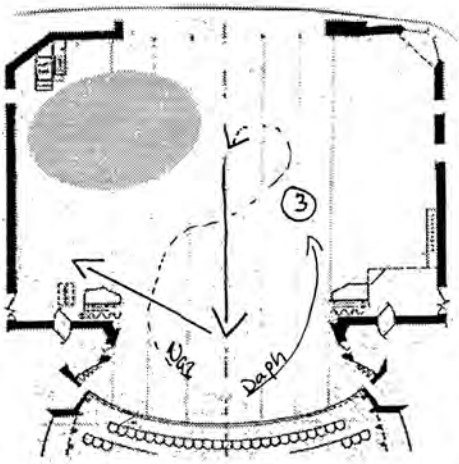


Wenn alle aufstehen setzt die Musik wieder ein. Daphnis läuft Portal links, dann geht er in die Mitte und fängt an zu tanzen.
Nazareth fängt mit ihrem "Gong" wieder an. Sie geht um Daphnis herum.

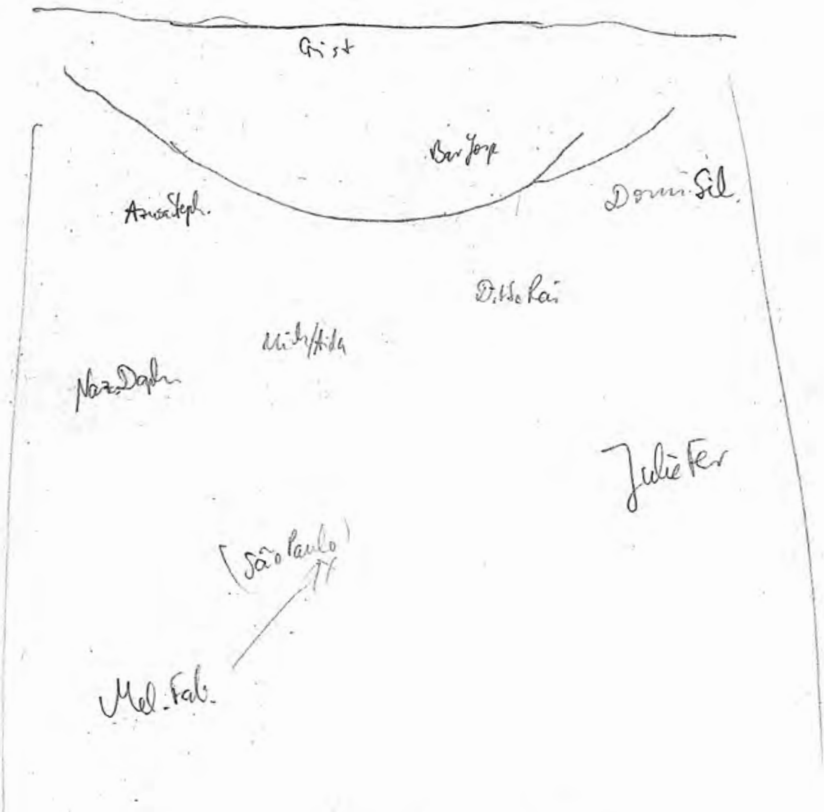


Tanz Daphnis

Am Ende seines Tanzes setzt sich Daphnis an den Berg ① und bewegt den linken Arm. (Klatschtanz-bewegung) Dabei guckt er Nazareth an. Dann geht er vor dem Berg ② und wiederholt der Armbewegung Nazareth geht nach hinten in der Mitte, Daphnis geht zu Nazareth.
Daphnis trägt Nazareth mit seinem linken Arm an ihrem Rücken, die rechte Hand unter ihren Beinen Daphnis läuft mit Nazareth nach vorne.



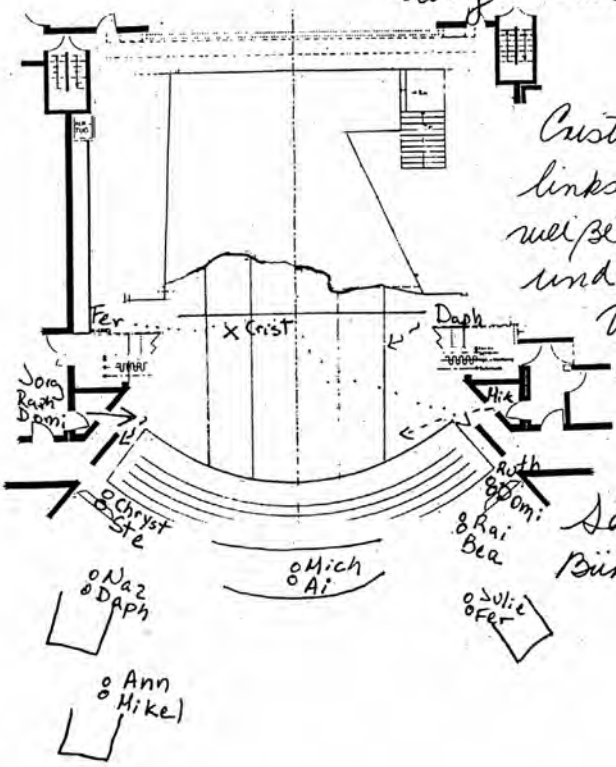
Palermo Nov. 2000 + São Paulo Dez. 2000



Hongkong getauscht. Mel - Jorge
Anna - Fab

Chile: Jorge - Sil
Ken - Az
Daph - Naz
Pam - Anna
Rai - Ditta
Fer - JSt.
Domi - Ruth

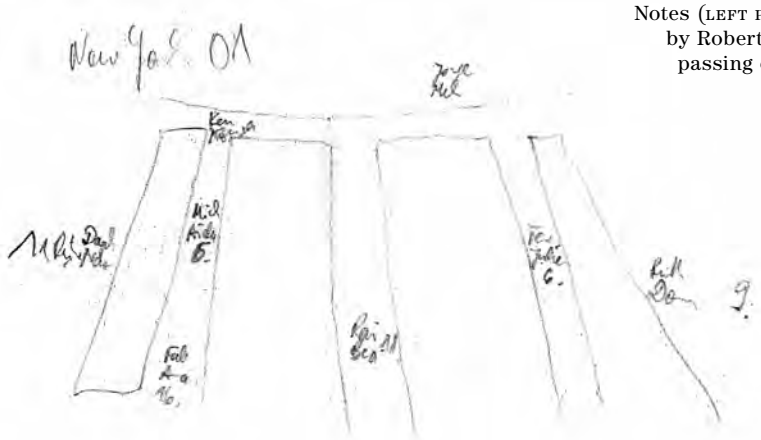
Film Capu Verde Tanzpaar
Tanz Cristiana
Paare tanzen



Cristiana steht im Kabuff links, wenn sie den Paar mit weiße Jacke sieht, geht sie rein und fängt an zu tanzen. Wenn Cristiana los geht gibt Peter Ludwig den Q zu alle. Die Frauen gehen durch Foyer im Saal und die Männer von Bühne im Saal.

Tanz Cristiana

15 Prompt book for *Masurca Fogo* compiled by assistant Irene Martinez-Rios
Notes (LEFT PAGE) penciled in by Robert Sturm while passing on the piece



Film Capu Verde *Dancing couple*
Dance Cristiana
Couples dancing

Cristiana stands to the left of the hut,
when she sees the couple with
the white jacket, she goes in
and begins to dance.
When Cristiana starts,
Peter Lütke gives everyone the Q.
The women
go through the foyer into
the auditorium and the men in front of
the stage into the auditorium.

Dance Cristiana

16 Translation of prompt book for *Masurca Fogo;*
SEE PREVIOUS PAGE

trips, which merely provide an indication of what the company saw and what individual company members may have incorporated into a particular production. The paths of translation are once more twisted and tangled: the dancers never directly translated their experiences one-to-one, nor did they reflect on the relationships between what they came up with during rehearsals and what they had seen, experienced or learned. The 'why' question that occupies reception – the audience, critics (→ RECEPTION) and academia (→ THEORY AND METHODOLOGY) – is not only of little relevance to the artistic process but is in fact detrimental to it, because it is too restrictive, too authoritative, too definitive.

All things considered, these insights into the available written and visual material demonstrate one of the fundamental problems of passing on choreography using media: there is a vast amount of images, films and written material available that not only need to be collected, digitized and archived but also generated, e.g., by using oral history methods to interview dancers. The next necessary step would then be to evaluate them in order to judge their relevance for the long-term reconstruction of dance pieces. This requires academic expertise on the one hand and, on the other, intense collaboration from those who originally created the material – the dancers and the people responsible for costumes, set designs, stage technology and props – as well as the people who accompanied the production every night (stage managers, etc.). In this respect, the activity of processing and completing the materials used to pass on pieces is also subject to a severe time restriction, namely the presence of 'generation Pina,' if I may call it that: the people who personally accompanied the choreographer's work.

DANCE AND WRITING

There is no notation and there are no scores of Pina Bausch's pieces, but there are a large number of written and visual notes made by various people. The written materials that exist for individual pieces are therefore also extremely different. On the one hand, there are vast notes written by Pina Bausch herself and kept in her still inaccessible, private archive. I gained some idea of what these notes look like during the various interviews that I conducted and from a few photos that I was allowed to see, fragments of which are reproduced in the book *Tanz erben*.[64] Further insights were provided in the exhibition *Pina Bausch und das Tanztheater*.[65] Other written material that can be important for passing on pieces are dancers' and assistants' rehearsal notes and stage managers' logbooks and scripts, as well as the lists of the music featured in the performances, although the latter still need to be completed and compared. Moreover, Andreas

Eisenschneider tended to combine pieces of music into larger musical collages with fluid transitions – especially in later pieces – thus making it difficult to clearly distinguish individual pieces of music from one another (→ COMPANY).

DANCE AND LANGUAGE

The translation paradox between identity and difference is already evident in the written, visual and film material. However, in the process of passing on choreographies, these only have an introductory, commemorative and control function. In the case of the Tanztheater Wuppertal in particular, where many scenes and all solos were developed by the dancers themselves, the process of orally and physically passing on material from person to person is crucial. It is here in particular that the fragility and ambiguity of translation in processes of passing on, which are accompanied by the paradox between identity and difference, reveal themselves, together with their artistic productivity.

When pieces by Pina Bausch have been passed on, it has been a multistep process. Former dancers took on responsibility for passing on material while the choreographer was still alive. Bénédicte Billiet and Jo Ann Endicott did so for *Kontakthof with Teenagers,* as did Dominique Mercy for the process of passing on *The Rite of Spring* to the Opéra national de Paris. Of course, Pina Bausch as the choreographer of the piece and the final authority had the last word in the rehearsals that she attended. A wonderful scene in the film *Dancing Dreams* (2010) illustrates this: excited and nervous, Jo Ann Endicott, Bénédicte Billiet and the young dancers wait for Pina Bausch to comment on the results of the rehearsals. She says: "[…] like introducing yourself, with the hips or step with the hips. Such things, where the eyes are really looking straight ahead … and, and that's, like … so we put on a poker face … You don't know what someone is thinking. Cold, isn't it … and actually serious. But in some cases, … your eyes are wandering around too much…"[66] but also: "I have a lot of confidence in them. What could go wrong? They will do their very best, and I love them, and even if something is wrong, it doesn't matter."[67]

Sometimes, Pina Bausch directed these rehearsals herself, for example in emergencies, like when the dancer who was meant to dance the victim/sacrifice in *The Rite of Spring* became unavailable and Kyomi Ichida quickly had to learn the role. The various physical and linguistic practices used here clearly demonstrate that passing on dance is a process that mixes dancing and speaking, therefore taking place as a hybrid process of speaking and dancing. However, both are only hinted at, only merging into a comprehensive whole that the recipient can understand during the act of passing on.

In addition, passing on takes place very differently with even the use of language varying widely. While Jo Ann Endicott uses imperatives to pass on her solo from *Kontakthof* to the teenage dancer Joy Wonnenberg – "Joy, you must […]"[68] – attempting to teach her the movement quality in this way, Pina Bausch concentrates on the movements when passing on the "Sacrificial Dance" of *The Rite of Spring,* which she demonstrates perfectly – wearing gumboots, with a cigarette in one hand and an old aviator's cap on her head – without charging them thematically, emotionally or visually. Instead, she accentuates her movements with sentence fragments and snatches of speech:

"Pina Bausch: The second time… you take up your position,
make yourself rounder and stretch… too far… think about
not going too far. Yes… yes, that's it… and then… two…
Kyomi Ichida: Ok: fine.
Pina Bausch: Tata tata ta ta, there. But you don't have to…
Don't think about it. Don't do the arms extra. You didn't
do it right with the music just now. It's really two…
and well accented, okay? Yes. Tata ta ta. Yes. Spare yourself here
for a moment, perhaps just do it from somewhere here…
Kyomi Ichida: Yes.
Pina Bausch: And then we'll carry on with this one.
Kyomi Ichida: Too late.
Pina Bausch: Yes, overall you were a bit late this time,
compared to last time you took a different…
Kyomi Ichida: At this moment?
Pina Bausch: Yes, you were too late. But you also have to
mark a difference here, so… Play, play it again,
where there's a… that's the trumpet, isn't it?"[69]

While this was a face-to-face situation between two people, the differences that manifest themselves in different modes of passing on are all the more pronounced when several translators come into play, for example, when solos, essentially developed by individual dancers, are passed on and the new dancers experience different approaches to their part in the piece. Passing on takes place very individually from dancer to dancer and also differs in each partner constellation: one couple might communicate its role through form, the next through technique and the other using a richly metaphorical language, while some do it analytically. Some speak a lot about what the dance or the scene means to them, what they feel doing it; some do not speak about it at all. Nazareth Panadero remembers passing on her role in the piece *For the Children of yesterday, today and tomorrow* to the dancers of the Bayerisches Staatsballett: "It

was difficult for us in the beginning, because Marta and Mia had never done anything like it. I wanted to encourage them. They should discover their talents […]. What was important to me wasn't the external similarities, but rather whether we could discover a similarity in temperament and character."[70]

It is not just when working with other companies but also within the ensemble of the Tanztheater Wuppertal that dancers sometimes pass their roles on to other dancers who may have learned and habituated another technique, such as company members who have not trained at Folkwang Hochschule and are therefore not really familiar with the Jooss-Leeder method, or the dancers of the Bayerisches Staatsballett, who were trained in classical ballet techniques. Some dancers have attempted to explain the technique and quality of a movement using the vocabulary of the Jooss-Leeder method, like Stephan Brinkmann, who impressively demonstrated during his lecture at the international conference *Dance Future II*[71] in Hamburg how he passed on his solo from the piece *Masurca Fogo* to dancer Julian Stierle. Moreover, due to the dancers' different countries of origin and varying command of German and English, additional language barriers have led to things being understood in different ways. It is not possible to identify any supraindividual routines or schemata in terms of how things are passed on. What we do see are practices that are individual, personal and intimate, that are based on direct physical acts of passing on in face-to-face situations and that view this approach as the basis of a high-quality process of passing on that remains true to the original.

DANCE AND BODY/VOICE

Aside from cultural and technical difficulties, differences between generations ultimately play a decisive role as well: even within the Tanztheater Wuppertal, younger generations of dancers are more athletic than the first generation was at the same age in the 1970s. This athleticism – which found its way into concert dance in the 1980s and which younger dancers have since incorporated as a habitual disposition, much like the techniques in which they have trained – influences how they interpret roles. As Pina Bausch herself said, it is less about understanding than it is about corporeally grasping the role: "I am interested in grasping something, perhaps without understanding it."[72] The dancers now assuming the roles also have different body types: they are larger, smaller, thinner or fatter; they also have different bodies when it comes to, for example, their proportions, the length of their limbs or the strength of their bone structure. Figures of movement change as a result. One example of this is the way that Marta Navarrete and Mia Rudic, dancers from the Bayerisches Staatsballett, adopted Nazareth Panadero's role, dancing in the A and

B casts of the piece *For the Children of yesterday, today and tomorrow*. Even scenes in which the relationship between body and voice plays a decisive role change, as in many of the scenes by Mechthild Großmann, Lutz Förster and Nazareth Panadero, as it is the voice that creates and names the subject by making subjectivity audible.

Pina Bausch gave the following analogy of voice and dance: "I don't really know why singing, the human voice is so important to me. It affects me in a similar way to dance, it is so fragile, so vulnerable, so touching or soothing. I love bringing both of them together."[73]

How would Marta Navarrete and Mia Rudic be perceived if they were not speaking onstage? How does the character with the harsh, staccato-like High German voice change that Lutz Förster developed for pieces such as *1980* or *For the Children of yesterday, today and tomorrow* when someone speaks his text with a softer voice and a distinct accent?

Moreover, in many of Pina Bausch's pieces, the person passing on the solo is no longer the same person who originally developed it, but a member of the second cast or even of the third generation of dancers. In other words, the solo has already repeatedly undergone a multistep process of translation. This was different when the piece *For the Children of yesterday, today and tomorrow* was passed on to the Bayerisches Staatsballett: here it was the original cast of the world premiere that passed on the material to the dancers in Munich, aiming to make it 'authentic,' 'real' and 'original.' Some of the dancers contributing to this process of passing on the material were therefore dancers who had not danced for quite some time and now had to readjust to the situation of being a dancer and of finding their way back into their specific roles.

Even the dancers still dancing in the company had to reconstruct, or better: reenact their part and their dance at the beginning of rehearsals in 2014, twelve years after the premiere of *For the Children of yesterday, today and tomorrow* – in other words, they had to relearn their roles using their bodies. This was not an easy thing to do, for minor details (like where they should be looking when their eyes are closed) determine the quality of the individual movements. Perhaps they even reconstructed the 'questions' that Pina Bausch had asked during the original rehearsals for the piece, such as *Shaking someone awake, Something on your mind, Making yourself small, Joyfully destroying something* and *Children playing grown-up.*

In this respect, the authentic should not be regarded as something essential, but rather as a creative practice that is framed differently by each dancer. On the other hand, we also see here that passing on is always based on determinants that only allow the original and the authentic to be identified in retrospect. Walter Benjamin said the same in his paradigmatic text *The Task of the Trans-*

lator: "For in its continuing life, which could not be so called if it were not the transformation and renewal of a living thing, the original is changed."[74] In this sense, passing on presents itself as a permanent process of translation, a constant series of new positings.

These translation steps clearly reveal that the idea of an 'authentic copy,' of a 'primary original' becomes obsolete in the process of passing on, even though the company meticulously pursued norms of authenticity and of being true to the original, especially after the death of Pina Bausch. Instead, the practice of passing on takes into account the paradox between identity and difference: differences are accepted in the interpretation of a role, but dance parameters such as movement quality, expressiveness, intensity, accentuation and timing should be identical. Authenticity and identity are in turn generated by the fact that the dancers, for example, use their own names onstage while retaining the language of the original cast, even if it is not their 'mother tongue,' as in the piece *1980,* which begins with a scene in which Polish dancer Janusz Subicz spoons soup out of a large terrine, saying, "Pour Papa, pour Maman," while raising the spoon to his mouth. American dancer Eddie Martinez, who later assumed this role, still recites the text in French.

Between identity and difference

This play between identity and difference also refutes the criticism of those who claim that it is impossible to pass on roles tied to individual dancers. For the sheer number of roles passed on for restagings clearly demonstrates that the issue is neither the subjectivity nor the specific character of an individual dancer, in spite of the fact that both were of central importance in the original development of the piece, for the choreographer as well. However, what ultimately constitutes the piece is its colors, contrasts and oppositions, fleshed out by the various subjective 'answers' to the 'questions.' Journalists, critics and scholars have often argued that Pina Bausch's dancers developed their roles from their situative, personal worlds of feeling and experiences and in their own names. However, what is passed on in practice is the form and above all the specific movement quality that the form requires in order for it to become dance (→ SOLO DANCE). Personality and character are embedded in this form. Bringing it to life means having the ability to recreate the specific quality of expression and movement associated with the form.

If we were to consider the choreography or the individual solo as a purely subjective affair, it would be nothing more than the private matter of the person who made it. But such a point of view is too simplistic and beside the point, for the private here transcends the realm of subjective experience, not only by becoming the political (→ PIECES) but also because of the way in which the private trans-

lates itself into a form that takes on different "colors," as Pina Bausch called her dancer's movement qualities, while moreover revealing itself as a work of art to the public eye.

There is no doubt that passing on individual solos and scenes also changes them. Translating these individual parts in the piece in such a way that the choreography retains its quality and identity is something that Pina Bausch always took the liberty of doing – modifying, rearranging the piece and sometimes even leaving out sections. Since her death, this single, all-decisive voice has been missing. No one has come forward (yet) to claim authority over the one, correct interpretation of her choreographic oeuvre, since nobody, neither dancers nor close collaborators, had decision-making power in the development of the choreography itself. Up until her death, few dancers had seen the pieces from the outside or in their entire length. This has since changed, as many dancers have assumed responsibility for rehearsals, usually those who were already involved as assistants in the development of specific pieces and/or who have passed their roles on to other dancers. In the same way that artistic productions rarely manage to get by without explicit hierarchies or clear power structures, so does the process of passing on require a clear assignment of responsibilities and distribution of power, even when it is collectively organized.

In this respect, a first point of orientation was chosen after Pina Bausch's death: the last version of the piece, the last performance before her death is generally taken as a frame of reference. However, this fixes something in place that Pina Bausch herself would probably have opened up again, as she consistently did during her lifetime when roles had to be recast or other stage requirements needed to be met. Being faithful to an ostensible original in terms of fixing it in place therefore would not have corresponded at all to her own artistic process. As nobody has yet come forward who is able and willing to manage this alone, rehearsal management teams have been formed to organize the process of passing on the pieces, such as the team comprising dancers Ruth Amarante, Daphnis Kokkinos und Azusa Seyama for *For the Children of yesterday, today and tomorrow*. Daphnis Kokkinos had already assisted in the development of the piece in 2002, Azusa Seyama danced in the original cast, and Ruth Amarante joined them to pass on the piece to the Bayerisches Staatsballett.

Other protagonists involved in the development of the pieces have also helped to pass on these pieces to other companies and theaters: for example, the general manager of the company; set designer Peter Pabst; costume designer Marion Cito; Robert Sturm, artistic collaborator on all of Pina Bausch's new pieces since 1999; and Matthias Burkert, who was always responsible for stage man-

agement. The latter three were also the people who most frequently saw the pieces from the outside, but they too have clear areas of responsibility: the clothes have to be tailor-made for the new dancers, which can be difficult if the fabric is no longer available, the set has to be transmissed into a new stage design, and the choreography of the lights readapted to the set. Since Peter Pabst's sets often contain mobile elements or elaborate materials, someone has to verify whether the venue will be able to implement the original design at all. The tasks of the stage manager have to be passed on, even though stage management in Pina Bausch's pieces is a very dynamic, musical and rhythmic responsibility that encompasses the lighting, the set, the music and elaborate choreographic structures in which temporality plays a major role. What is being carried out here in the artistic practices of passing on a piece is a kind of oral history.

In this respect, the variance and openness, fragility and delicacy inherent to the process of passing on are affected by various temporal layers that combine with each other during this process: the first one is the 'here and now' in which, firstly, the piece is passed on and, secondly, a piece is performed that has to hold its own onstage with these dancers. The second temporality is that of the choreography, the memory and reenactment of Pina Bausch's art and her dancers' inventiveness at the time. The third and final temporal layer is that of the dancers of the Tanztheater Wuppertal themselves, who last danced these roles in 2016, i.e., 14 years after the premiere – at almost the same time as the dancers of the Bayerisches Staatsballett. Generally speaking, 14 years is almost half of a dance career, and the piece once specially developed with the younger dancers of the Tanztheater Wuppertal is now being danced in a completely different way by the same dancers 14 years later; changes in physical energy and physique, but also in experience, and shifting relationships to their own bodies make it different. And the young dancers of the Bayerisches Staatsballet dance it differently yet again to the way that it was danced by the young dancers of the Tanztheater Wuppertal back then, as they have received a different kind of technical training and have not experienced the entire collective work process.

The program booklet of the Bayerisches Staatsballett notes that the choreography of *For the Children of yesterday, today and tomorrow* was passed on on a one-on-one basis. However, 14 dancers from the Tanztheater Wuppertal passed on their roles to 28 dancers from the Bayerisches Staatsballett, so 'one-on-one' here in fact means one person passing on their role to two people. However, what the phrase actually means is that the material was passed on directly in interpersonal encounters. The goal was to adopt the finished role that is associated with a specific person exactly as is while simul-

taneously staying true to oneself. The paradox between identity and difference was thus experienced in practice. A decision was made in order to allow the dancers to appear as subjects onstage: they would dance the roles of others, but use their own names. And so, the paradox between identity and difference also reveals itself in the relationship between giver and taker, between the Other and the Self.

In all conversations and interviews, the dancers of the Bayerisches Staatsballett emphasized how important and unusual this personal process of passing on was while they were learning the choreography, especially in contrast to other prominent choreographies by artists such as Gerhard Bohner, Mary Wigman, Richard Siegal, John Cranko and Jerôme Robbins, whose works the Bayerisches Staatsballett had previously studied. In interviews and conversations, dancers from both companies describe the working process as being once in a lifetime, unique, open, intense, stimulating and surprising. The dancers of the Bayerisches Staatsballett believed that they had discovered new possibilities within themselves. They felt inspired and deeply touched by the rehearsal period – precisely because they were able to work so directly with individual dancers and in this way become familiar with the aesthetics of the Tanztheater Wuppertal. Passing on always entails a transfer of values, identities and perceptions as well. In the age of digitalization and anonymous communication, this corporeal practice of passing on is a privileged and almost anachronistic process, not only because the procedure is immensely expensive, but also because young dancers can directly learn from famous role models and have the chance to personally work with them one-on-one.

Practices of learning: *The Rite of Spring*

The choreography *The Rite of Spring* is far more than just a piece.[75] It is an ephemeral historical document that connects the transience of the individual performance with the choreography itself and with the longevity of its performance over a period of what has now been more than 40 years. *The Rite of Spring* is an artistic masterpiece and simultaneously, with the sacrificial victim and social sacrifice as its subject matter, a "surface phenomenon," as defined by Siegfried Kracauer,[76] something singular that provides insights into the general, into the substance of the society and culture in which the piece is shown and perceived by an audience. In this sense, although the piece stages the sacrificial victim as female, the question of what a sacrifice means and how sacrifice takes place in the community is perceived differently in different cultural, political, social and situative contexts, which is demonstrated by the piece's decades-long reception history.

The quantitative data on *The Rite of Spring* alone is overwhelming: the piece, which originally premiered on December 3, 1975, in Wuppertal, is Pina Bausch's most frequently performed choreography so far and has been shown in almost every country to which the company has ever traveled.[77] It was performed more than 300 times in total in 74 cities, 30 countries and on four continents between 1976 and 2013. Sixteen couples, a total of 32 dancers, dance in every performance. A total of almost 300 dancers have performed this piece onstage so far; many more have rehearsed it. Some of the dancers who have been dancing the piece for years have performed it together with more than 100 other people.

For some time now, *The Rite of Spring* has been performed by three groups of dancers: the dancers of the Tanztheater Wuppertal, members of the Folkwang Tanzstudio (FTS) and dance students at Folkwang Universität. All third- and fourth-year students at Folkwang Universität and all FTS dancers learn the piece, not in a workshop or as a part of the curriculum, but with view to actually performing it. Since Pina Bausch's death, those in charge of rehearsals have met with the artistic director of the Tanztheater Wuppertal and professors at Folkwang Universität to jointly select the group of students and FTS dancers who will be allowed to dance the piece.[78]

The quantitative data on this piece is relevant as it reveals an abundance of material and methodological approaches. In light of these 'facts' and the rich accompanying rehearsal and performance material alone, how can we access this 'masterpiece of the century' if it is not enough to examine just one performance or a single recording of the performance because the piece has been danced by so many dancers?

There is clearly an abundance of production material relating to *The Rite of Spring:* countless videos of rehearsals and performances; notes written and sketches drawn by the choreographer, rehearsal directors and dancers; correspondence between local organizers regarding, for example, the required supply of peat; stage managers' lists, technical directions, program booklets, reviews and interviews, mostly in foreign languages; countless photos by various photographers with different aesthetics; and films such as the German television documentary (ZDF) first broadcast on March 11, 1979,[79] and the excerpts shown on Franco-German free-to-air TV network Arte in 2013 to mark the 100th anniversary of Stravinsky's composition and Nijinsky's choreography.

Given the profusion of materials, which are largely stored in the Pina Bausch Archive in Wuppertal, it may at first seem like it would be more than enough to analyze this material alone – if it were accessible, that is. But even if the materials were to be 'released,'[80] it would not be possible to adequately answer certain questions using

just the materials at hand. Additional empirical material would be important for a praxeological production analysis (→ THEORY AND METHODOLOGY) that also takes into account the artistic work practices: how were rehearsals run? How did new dancers learn the piece? How were dancers selected? How were pieces translated to other companies, for example, to the dancers of the Opéra national de Paris or the English National Ballet, to which the piece was passed on in 2019? How did the four generations of dancers who have now danced the piece in Wuppertal learn it?

Barbara Kaufmann, member of the Tanztheater Wuppertal since 1987, dancer in 28 pieces and one of Pina Bausch's artistic assistants, managed the restaging of *The Rite of Spring* as rehearsal director. She has talked about how rehearsals were run,[81] allowing us to gain insight into the specific practices of studying *The Rite of Spring*. These practices follow intersubjectively shared orders of knowledge and routines that have been practiced for years: first, the movement vocabulary is learned without music. The dancers learn the music by heart, listening to it on headphones over and over again and counting the beats. For unlike in the early years, when the piece had not yet been counted out and rehearsals were accompanied by music right from the start, the steps have now been meticulously noted. The piece is arranged in 30 sections, which are first learned separately. Sequences are rehearsed first, then formations, then sections.

In order to better communicate the individual parts (or "Stellen," as Pina Bausch called them) of the dance, they have been given names such as: "Little Solo," "Cloud," "Big Part," "First Men's Diagonal," "Ground Part" "Circle," "Chaos," "First Lifts" and "Pune Part."[82] The movements are learned in a synthetic process. After rehearsing the movement phrases and matching them up to the timing of the music, dancers clarify and rehearse the arrangements of the groups and their paths through the space. Men and women first rehearse separately with a male or female rehearsal director. Later, they rehearse together, especially the sequences that involve lifting.

Although the movement material is generally passed on by the rehearsal directors, media also play a central role in the rehearsal process. They have always been important, but now they have taken on a more decisive role, since Pina Bausch is no longer alive to make the final decision. The last version of the piece as recorded on video before Pina Bausch's death has become the gold standard for restagings. Other media include written materials such as the prompt book and video recordings, which are mainly used to decide who will adopt which dancer's position and who will take which paths through the space. Finally, dancers make their own notes about their paths in order to visualize the spatial dimensions, whose three-dimensionality cannot be recognized on video.

The Rite of Spring deals with the controversial discussions about the relationship between community and the individual that took place in the 1970s during a renewed surge in individualization. This is also a recurring theme in other pieces by Pina Bausch, for example, in the first part of *1980* (→ PIECES), where all of the dancers stand facing one other as they stage various individual, habitual and culturally specific farewells. This moment is repeated in the final scene of the second act, but without it ending in a farewell or any other resolution of the situation: the final, closing image is that of a tension-laden confrontation between the individual and the group.

In *The Rite of Spring,* this theme unfolds on the choreographic, dance, dramaturgical and narrative levels as a relationship between perpetrators and victim, between men and women, but also between women themselves. From a choreographic point of view, it takes place in line with the music, interweaving the polyphony of the music with various variations on the movement motifs. On the level of dance movements, the balance between stability, strength and tension on the one hand and instability, weight and relaxation on the other creates the tense sensation of being thrown back and forth. There are sequences in which the movement motif is prescribed, but not who dances the motif when or where, thus providing the individuals with a certain range of motion while also imposing constraints and duties on the community. There is a sense of connection, but also of exclusion. There is individual 'freedom,' but the group also makes certain demands.

The dramaturgical structure illustrates the relationship between individual and society by mixing group scenes, dances in unison and individual actions. Ultimately, it builds on a narrative widely understood in patriarchal societies: a man is chosen to select a woman to be sacrificed in the presence of all. The radical division between male and female dances and the sacrifice of the woman enact a specific relationship between the sexes: women and men are separated from the outset, not only in the piece itself but also during the rehearsal process.

"Standing as close together as possible and making the movements as big as possible"[83] – these words by Pina Bausch probably best sum up the relationship between individual and society. The figure of the sacrificial victim embodies the social repositioning of the individual: on the one hand, the individual longs to be chosen, to stand out from the community, to free herself from it and to occupy center stage – specifically: to be allowed to dance a great solo. On the other hand, being chosen also means giving oneself up for the community, the fear of being the chosen one, experiencing responsibility and its consequences, and dancing oneself to death for the good of the community.

The habitus and the incorporated knowledge of the dancers of the Tanztheater Wuppertal are specific and differ from those of other dancers and dance companies. This is also evident in the dance techniques used in *The Rite of Spring,* which are characterized by driving actions like pushing and whipping, by body curves and waves, by pulsating and sculptural movements, and by the interplay between central and peripheral movements. Therefore, when the classical dancers of the Opéra national de Paris learned "the Sacre," as the dancers call the piece, it was not surprising that they were not only unfamiliar with Pina Bausch's movement vocabulary but also realized that their bodies were not 'formed'[84] for these movements. Even just running barefoot on the flats of one's feet – over peat at top speed, as required by this piece – is something that classical dancers are not accustomed to.

The reasons behind Pina Bausch's dance aesthetics are the motifs and themes of the piece,[85] but the work of the dancers concentrates on the form and the quality of movement (→ SOLO DANCE), as emotion is generated by the form of the movement. Only when the form is danced precisely, only when the dancer finds a balance between controlling the form (their body, their breath, the distribution of weight) and experiencing the movement and its flow does emotion emerge – for the dancers, as well as for the audience. It is therefore of elementary importance for the rehearsal process that the dancers work in detail on form.[86] The dancers develop this form through the relationship between their body parts and the dynamics of the movement.

However, form is not just created in the movement of the bodies, but also in the way that they encounter materials, space and light. The stage floor is covered with peat. This peat turns the stage into an action space where every dancer has to struggle with resistance. The peat symbolizes communion with nature, roots, an intimate love of nature and down-to-earthness. But above all, it does something: it provokes struggle, it makes the movements more difficult, it resists, it is unpredictable, it confuses the trained form. This is why dancers often cry when they dance "the Sacre" for the first time on the peat[87] – because they have to find a new form. The peat forces the dancers to do more than simply repeat the movements they have learned, to dance them 'beautifully,' to re-present these movements. Instead, it makes demands on the performativity of the situation, its eventfulness, momentariness and uniqueness, which the dancers experience with the audience: being in the (performance) situation, generating the form over and over again in a corporeal confrontation with the peat.

Dancers consider *The Rite of Spring* to be an extreme piece, uncompromising, strenuous, an "inner earthquake." The physical exertion that it induces is the result of the fast tempo and immense

energy that it requires. The emotional exertion comes when, as Barbara Kaufmann says, "you let it happen,"[88] when you let yourself be carried away by the movement sequence, when you experience it. Only then do the dancers encounter the full emotional range of the piece: struggle, passion, limitations, horror, compassion, grief, insecurity, loneliness, fear, death.

The side lights narrowing the stage, the costumes that become heavy with peat during the 35 minutes, sticking to the body and smelling of earth, peat on naked, sweaty skin, poignant music, the immense speed of the performance – all of this makes a significant contribution to the dancers actually being in the situation, not just performing the spring sacrifice, but truly experiencing it. It is no wonder that many dancers feel that the piece is a performative ritual: executed in that specific moment and not for the umpteenth time.

Passing on and inheriting

The performative aspect of passing on is particularly relevant in the case of immaterial cultural heritage such as dance, which, as an 'art of the moment,' evades definition. The meaning of dance heritage is also contingent. People, performances, rehearsals, company constellations and audience reactions are all subject to the laws of perception and interpretation, which are constitutively open and incomplete. The meaning of Pina Bausch's artistic legacy is not clear. It has to be renegotiated each time it is passed on, in different places at different times, between the dancers themselves and between the dancers, the audience and the critics, while also being reinterpreted in research. Here, different individual interests, cultural-political power constellations and research policies play a significant role. Given the possibilities, conditions and limits of passing on choreography and in light of the state of existing materials, these acts of communication constitute a difficult and fragile process of learning and understanding that is performative and can be successful, but can always fail, too. As a process of translation, its productivity lies in its very potential for failure, for missing the mark, in the (im)possibility of preserving a legacy in a way that is 'true to the original' and thereby musealizing it.

In his book *Specters of Marx,* French philosopher Jacques Derrida writes: "That we *are* heirs does not mean that we *have* or that we *receive* this or that, some inheritance that enriches us one day with this or that, but that the *being* of what we are is first of all inheritance, whether we like it or know it or not."[89] This inheritance refuses to put itself at our disposal: it cannot be chosen, you cannot 'be' an heir, and what has been passed on does not belong to you. However, Derrida does not relieve the heirs of their respon-

sibilities. On the contrary: for him, responsibility is not conceivable outside of inheritance. *Respons(e)-ibility* always means: giving a response. Inheritance thus obliges us to constantly respond to the question of what it means to us here and now and how we can use it to shape the future. This responsibility is especially present in the passing on of dance as art, of a corporeal art form. It is not a compulsive act of 'keeping the pieces alive' nor a standstill, but a movement: a fragile transformation at the intersection between identity and difference. And this transformation takes place against the backdrop of what is culturally, socially and politically relevant, and (also economically) acceptable in order to promote contemporary art.

For What Tomorrow… is the promising title of a collection of conversations between Jacques Derrida, who died in 2004, and the psychoanalyst and historian Élisabeth Roudinesco.[90] In the section "Choosing One's Heritage,"[91]Derrida situates heritage at the crossroads between tradition and the critique of conservatism. For him, heritage is always an ambivalent process, one that oscillates between actively approaching something that has always come before and passively accepting it. On the one hand, it is the finitude of life that requires both giving and accepting inheritance. On the other hand, it is precisely the imbalance between the brevity of life and the longevity of art that calls for the well-considered selection and critical exclusion of certain kinds of inheritance. By linking the received gift with autonomous continuity, and external commission with self-determined responsibility, Derrida, making recourse to Emmanuel Levinas, opens up a conceptual realm of thought in which inheritance/heritage, tradition and responsibility are caught up in a tension between the dignity of the Other and the singularity of the individual, in other words: a tension where the attitude toward inheritance is an ambivalence between preserving tradition and desiring change.

How is it possible to feel responsible for a legacy when that legacy issues contradictory instructions? On the one hand, Pina Bausch was a pioneer, and she revolutionized dance history in many respects. Her legacy could therefore be precisely this bold innovation and courage to overcome boundaries. On the other hand, her pieces should be preserved and her work maintained. In legal terms, Salomon Bausch is the only heir to his mother's work. Although she had already told him that she wanted a foundation to care for and protect her work, her death came suddenly and unexpectedly. It radically changed his life. He accepted his inheritance, interrupted his studies and, together with his father Ronald Kay, founded the Pina Bausch Foundation, which he still manages today. Although he had previously had little involvement in his mother's artistic work with the Tanztheater Wuppertal, he honored her wishes and, just one year

after her death, developed the archive concept "An Invitation from Pina"[92] with a small team that included Marc Wagenbach, research and development manager of the Pina Bausch Foundation; Dirk Hesse, general manager of the Tanztheater Wuppertal at the time; and Nataly Walter. This concept laid the programmatic groundwork for further activities. Bernhard Thull, Professor of Information Design at the Darmstadt University of Applied Sciences, supplied the software for the archive in Wuppertal, which houses all of the materials pertaining to Pina Bausch's work. The archive's first and most important goal is to keep the work alive, to make restagings possible and to make the pieces available to other companies.

Pina Bausch herself began setting up the archive. Bénedicte Billiet and Jo Ann Endicott had already started examining the video material that had been stored in a video archive looked after by Grigori Chakov for decades. Nevertheless, the digitization of the archive since Pina Bausch's death has been a Herculean task: 7,500 videos of performances and rehearsals, technical stage instructions, lighting plans, GEMA lists,[93] stage managers' notes, the documentation of stage sets, costumes, props, program booklets, and posters of performances in Wuppertal and of guest performances in 47 countries and in 28 languages, press kits, reviews, interviews, speeches, film and television documentaries, 30,000 photos, Pina Bausch's private archive and much more – all of this is still being digitized and organized using the linked data method. Years of work still lie ahead just to deal with the materials that already exist. There are also plans to generate more material, for Salomon Bausch knows that in addition to the written, audio and visual documents that can be digitized, it is above all the dancers and long-standing employees of the Tanztheater Wuppertal who carry a treasure trove of memories within them. They are the "living archives."[94] Collecting their memories with the help of oral history techniques, translating them from communicative into cultural memory and thus making them accessible to future generations are other tasks that the archive has always considered to be an essential part of its work.

Salomon Bausch is aware that the legacy of Pina Bausch only truly becomes visible when her choreographies are being performed. He considers it his responsibility to create conditions that make this possible. "I am neither a dancer nor a choreographer," says Salomon Bausch in an interview, "so others have to take responsibility for the rehearsals. I can just be grateful that there are people at the Tanztheater Wuppertal who can make the pieces come alive, who do so and want to do so, and who can inspire audiences all over the world. We want to collect and process their experiences for the archive. We can't predict what will happen in fifty years' time."[95]

What is the best way to store the materials? How and when should they be made public? How should which pieces be passed on to other companies? There are no already trodden paths for the foundation to walk down in any of these respects, there are no clues from the choreographer and no predecessors who have paved the way.

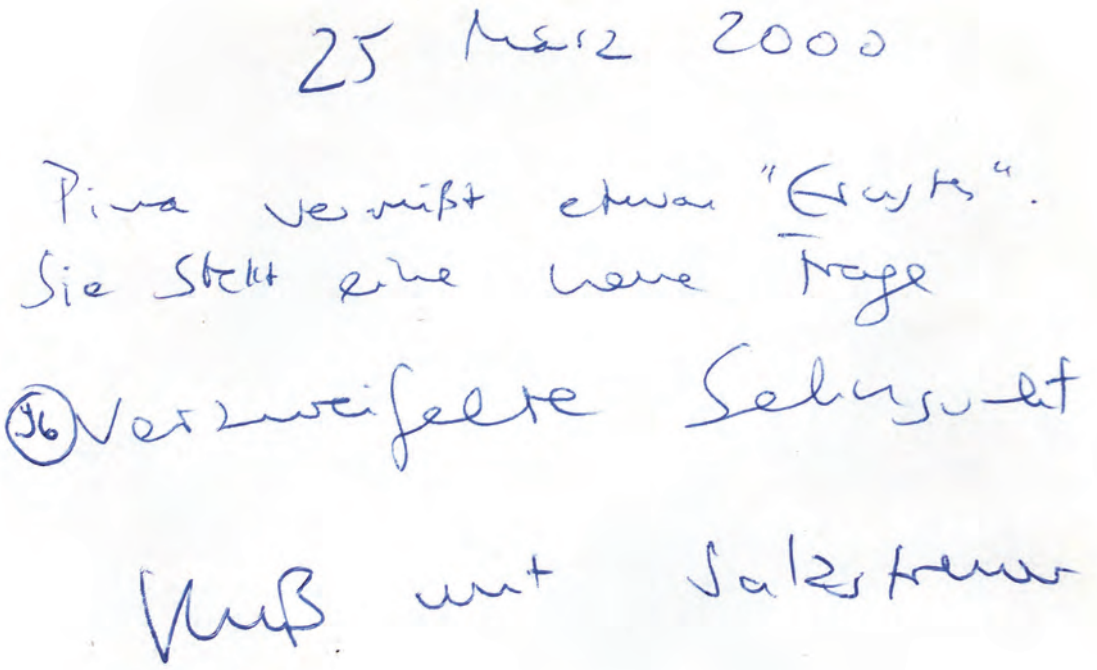
A legacy so great that it shaped the dance history of the 20th century has many heirs: the dancers and collaborators, the audience, the city of Wuppertal, the state of North Rhine-Westphalia, the German cultural landscape, the global dance community. Lutz Förster, born in Solingen like Pina Bausch, a dancer with the Tanztheater Wuppertal since 1975 and a permanent member since 1978 (with brief interruptions) as well as its artistic director from 2013 to 2016 does not like the word 'legacy.' "I don't like to talk about legacies; for me they have too much to do with death. Pina's pieces are living. I prefer to talk about assuming responsibility for the pieces in order to keep them alive. We have to be careful with this responsibility. We shouldn't lose sight of the bigger picture."[96] Lutz Förster is used to resistance: he told me of the Tanztheater Wuppertal's early pieces in the 1970s and early 1980s, about feeling certain that they were doing the right thing at the time, although the critics wrote scathing reviews and spectators slammed doors as they left the theater. From 1991 until 2013, before he succeeded Pina Bausch as artistic director of the Tanztheater Wuppertal, he was head of the dance department at Folkwang Universität, where he defied Bologna reforms in a fight for more artistic freedom. After months of intensely discussing the future of the Tanztheater Wuppertal, the dancers decided to make him their artistic director in 2013. This also meant finding a new director at the end of his own term of office, someone who could take on this great task. For the future, he envisioned an artistic director who would create something new and give the dancers creative responsibility while also maintaining the pieces of Pina Bausch. And this required the expertise of those who knew the pieces from the inside.

In January 2019 in Hamburg, Kampnagel, Europe's largest center for contemporary performing arts, presented the piece *1980*. Almost 40 years after its premiere, the piece had been passed on multiple times. In Hamburg, only one dancer from the original cast was still performing in the piece (→ PIECES), which plays such an important role in the history of Pina Bausch's work: Ed Kortlandt was hardly recognizable as he played the organ. Rehearsals were managed by Dominique Mercy and Ruth Amarante, neither of whom had been part of the original cast, and by Matthias Burkert, who joined the Tanztheater Wuppertal in 1979 as a pianist and quickly became an important musical collaborator in all further productions (→ COMPANY).

The piece was performed on a regular basis at home and abroad between 1980 and 1994, going on tour again in 2001. From then until the death of Pina Bausch, the piece stopped touring. The first artistic directors of the company, Dominique Mercy and Robert Sturm, decided to resume touring the piece after Pina Bausch's death. Lutz Förster was in charge of the rehearsals. Can Pina Bausch be replaced? "People often overestimate that," says Lutz Förster, "in principle, our work today is not that much different from when Pina was still alive. Unlike other choreographers, Pina herself had already tried to perform her pieces as much as possible and to keep her ever-growing repertoire alive. That was never an easy process, and it was wrought with discussion, but even today, someone ultimately has to lend the piece a face."[97]

Pina Bausch worked closely with the same people for many decades (→ COMPANY), and this too is a legacy in itself: a group of artists closely interweaving work and life, trusting and valuing each other, and travelling the world together. This model put into practice what contemporary art discourse now calls collaboration, collectivity and "complicity."[98] However, in the face of networked structures and project-based working methods, new forms of mobility and precariats, this has now become a historical model. Pina Bausch assigned responsibilities, but there is no doubt that she had the final say and last word in everything. How did she master all of this – a new choreography each year, in the 1970s and 1980s as many as two or three new pieces a year, guest performances, restagings, films, documentaries, speeches, interviews, etc.? She never spoke about it. It remains her secret.

For Derrida, the secret is where inheritance and responsibility overlap. "One always inherits from a secret – which says 'read me, will you ever be able to do so?'"[99] Inheritance always means two things: on the one hand, a responsibility that oscillates between tradition and reform and, on the other, misgivings about whether one will be able to adequately carry out the task set by the inheritance. Doubt is part of a legacy's interminable character: it is necessary to filter, classify, select and criticize. Sometimes the only way to honor this responsibility and remain faithful to the legacy is to use the inheritance to counteract the inheritance – in other words: addressing the legacy over and over again in different ways in order to keep it alive. Ultimately, nobody can say for certain what truly makes this great dance legacy what it is and what it has to say.



March 25, 2000

Pina thinks something "serious" is missing

She asks a new question

96. Desperate longing

Kiss with saltshaker

17 Excerpt from Stephan Brinkmann's notebook for *Wiesenland*