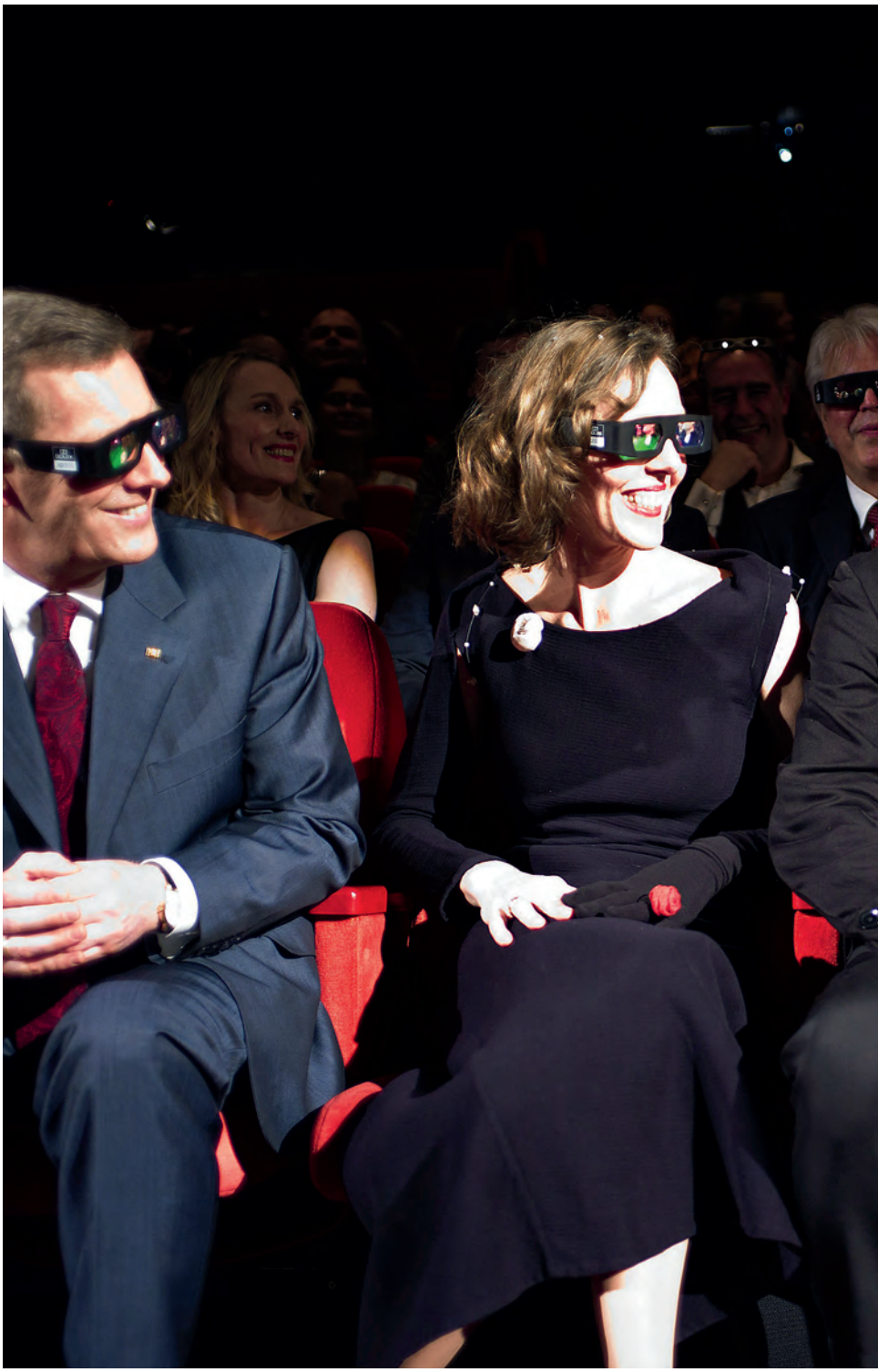

1 Premiere of the film *PINA*
Berlin, 2011

The closest thing to us is our body, and every human being is constantly expressing themselves, simply by existing. It's all very visible. When you read it, you can see everything.[1]

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In this age of economic globalization, multiculturalism and media interconnectivity, translation has become an essential everyday practice. Whether negotiating the customs of different cultures, dealing with different media aesthetics and approaches to them, or navigating the various possibilities of purchasing goods – people are constantly required to perform acts of cultural, social and media translation in their everyday lives. Mastering everyday activities is almost inconceivable without having good command of such translation skills. In this respect, it comes as no surprise that, since the 1990s, the concept of translation established by linguists has increasingly come up for discussion in cultural and media studies and the social sciences in the wake of the translational turn sparked by globalization and digitalization.[2] The theoretical approach taken in this book ties into those debates. Here, the concept of translation is introduced as a concept for use in dance and art theory, because – unlike the terms 'transmission' in information technology and 'transference' in psychoanalysis – it is able to capture the complexity of cultural, aesthetic and media transformations.

This book is based on the proposition that, even in increasingly nontransparent and abstract globalized societies connected by digital media, cultural translation fundamentally takes place through processes of physical and sensory, situative, (inter)corporeal and (inter)subjective adoption.[3] Pina Bausch's dance theater, which was dedicated both to exploring everyday life and finding inspiration in many different cultures – in their daily practices, their music, dances and languages – is especially well suited to illustrate this.

Today, hip hop is a globalized phenomenon, but it originally came from Black youth culture, while the understanding of gender inherent to tango is different to that of, e.g., the waltz or salsa – in other words: dances, their movement patterns, basic steps, figures and forms, rhythms and dynamics, are physical expressions of social conditions. In their aesthetic patterns of movement, dances embody the social status of gender, age, ethnicity and class. However, dances not only depict cultural patterns and social hierarchies, they are also performative. People acquire cultural knowledge through dance. They experience the culturally 'familiar' and 'foreign' through and in physical movements. They literally dance their way into cultures, thereby corporeally and performatively authenticating,[4] incorporating, habituating, conventionalizing and transforming cultural forms and practices.

While social relations, cultural patterns and gender norms are 'inscribed'[5] into the forms and figurations of popular dances and 'incorporated' (in the Bourdieusian sense) in acts of dance, dance artists reflect these inscriptions and incorporations of cultural, political and social experience using the aesthetic means of

dance – but not without repercussions for both everyday life and popular dance culture. Since the 1970s, initiated in particular through Pina Bausch's dance theater, artistic dance has thus been turning its attention toward everyday patterns of movement and, in doing so, has transcended the strict boundaries between artistic and popular dance, aesthetic and social practices (→ PIECES).

Translation as a new approach to dance and art theory: Toward a praxeology of translation

In order to grasp the theory behind these transfers between everyday life and art, dance and media, and art and academia, this book uses the term 'translation' as it is discussed in cultural and media studies and the social sciences in order to compare for the first time these hitherto relatively unconnected discourses on translation. At the same time, I will be supplementing these discourses with the so far largely neglected corporeal dimensions of translation – with a focus on dance. This will culminate in the idea of the 'praxeology of translation' as a central concept for research in dance and art studies.

The praxeology of translation is less concerned with the *what* or *why* than it is with the *how* of translation. Thus, translation does not mean conveying or imparting – feelings, emotions, perceptions, thoughts, ideas or stories – through, with or as dance. Contrary to such a representative understanding of dance, the concept of translation used here seeks to understand how acts of 'passing on,' transfer and adoption take place. In fact, such processes of translation can be found all through dance as well as in the work of the Tanztheater Wuppertal: as acts of acquiring dance knowledge and skill, of corporeally passing on material between dancers (→ WORK PROCESS) and of bringing various dance cultures together (→ PIECES, WORK PROCESS), as well as of translating dance both into language and into various media and vice versa (→ RECEPTION), translating between artistic and academic practice and, in this chapter, between theory and methodology. This chapter will examine and reflect upon the process of translating dance into theory and methodology. First, I will introduce the basic characteristics of a praxeology of translation, after which I will describe the methodology of 'praxeological production analysis' upon which this book is based, which I developed during the course of my research into the work of Pina Bausch and the Tanztheater Wuppertal.

The concept of translation has its origins in several strands of social, cultural and media theory. Their central characteristics can be described as follows:

ORIGINAL AND TRANSLATION Translation is a term that is in itself a translation, namely from ancient Greek *(hermeneuein, metaphrasis)* and Latin *(transferre, translatio)*.[6] Its imagery of 'carrying across,' 'crossing over to another shore' calls attention to the fact that translation can never be 'word-for-word,' is never identical with its point of departure and thus can never truly convey a supposedly authentic meaning. Argentine tango, for example, cannot be authentically transported into other cultures or transferred onto the stage. Raimund Hoghe remembers Pina Bausch saying, "If that is what one wants, then one would have understood nothing of the tango,"[7] during rehearsals for the piece *Bandoneon* (PREMIERE 1980). Hence, translating is always an act of negotiating and mediating between distinct elements and should thus per se be considered a cultural, media and social practice.

However, not only cultural and media translations but linguistic translations, too, are already "in the broadest sense reworkings and in the strictest sense transpositions."[8] Walter Benjamin said something similar in his ground-breaking essay on the philosophy of language, "The Task of the Translator," which was first published in 1923 and has since become required reading for researchers in the fields of cultural and media studies.[9] In this essay, Benjamin interprets the relationship between original and translation not as primary and secondary, but as one of constant interaction, of reciprocity, as a result of which even that which has been designated 'the original' only reveals itself in hindsight, in the act of translation.[10] Benjamin differentiates between languages according to their "mode of meaning."[11] Translation is thus "transparent"[12]: it does not obscure the original, but instead aims to "rediscove[r] the meaning of what was intended in one's own translating language."[13] Theories of cultural and media translation also pick up on this idea of semantic transparency and interpret it in terms of a theory of difference. In this reading, translation refers to neither a starting nor endpoint, nor even to an original. It does not focus on (supposed) source or target cultures, but rather aims to open up 'in-between spaces' that go beyond binary orders.

TRANSCRIPTIVITY AND REMEDIATION "Transcriptivity"[14] is the term used by German linguist Ludwig Jäger to describe his media concept, which is based on the idea that different media both refer to one another and are defined by constant "resemantizations" as well as "circumscriptions and transcriptions."[15] Jäger defines the process of translating between media as a multidimensional process of setting media in relation to one another. Meaning thus emerges in acts of making reference to something else, which, "firstly, take place between different (media) semiotic systems – i.e., intermedially – and, secondly, within the same semiotic system as well – i.e., intramedially."[16] Therefore, translations do not merely transfer 'content' from one medium into another; rather, they are performative in the sense that they, "to a certain extent, produce what is transcribed in the first place."[17] For Jäger, translation means transitioning "[…] from disturbance to transparency, from decontextualization to a recontextualization of the signs/media under focus."[18] Disturbance is not meant here as a communicative defect, but rather as "that aggregate state of communication in which the sign/medium is visible as such and can thus be semanticized,"[19] a state in which the medium itself comes to the fore and becomes perceivable. Jäger describes transparency as a "state of undisturbed media performance […], in which the respective sign/medium disappears, becomes transparent in relation to the content that it is mediatizing."[20] The medium remains invisible and the content or meaning steps into the foreground. In this book, the interplay between disturbance and transparency as described by Jäger is applied to cultural translation (in dance), allowing us to focus on the mediality of dance itself, on its specific qualities, techniques and forms of presentation during processes of translation. The interplay between disturbance and transparence is constitutive of practices of translation in dance either when the focus is on dance itself, which then becomes perceivable as such, or when it becomes invisible, and meaning, content and significance take center stage, as I have demonstrated in my analyses of dance critiques and the audience (→ RECEPTION).

In contrast to Jäger, the media scholars Jay David Bolter and Richard Grusin consider media translation from the perspective of "remediation"[21] and understand it as the representation of one medium in another. They emphasize the cyclical dependencies between different media, in which media imitate, outbid or otherwise make repeated reference to one another, thus both establishing and subverting the boundaries between individual media. "In appreciative as well as rival references, the represented medium is thereby both preserved and transformed. In this sense, remediation means transforming media in technical, narrative and aesthetic processes of incorporation."[22]

This remediation approach is important for a dance studies con-

cept of translation, as it allows the specific corporeality and presence of dances to become visible in different ways in their respective translations into other media, whether into language, writing or images. However, remediation also becomes crucial when it comes to the failure of translation, namely when the impossibility of translating dance into other media becomes visible and comprehensible. This ambivalence of translating media reveals itself in artistic work processes, but also in their reception (→ WORK PROCESS, RECEPTION).

Like Jäger, Bolter and Grusin emphasize the way that media are viewed as transparent, as simulacra of non-media presentation.[23] They contrast 'immediacy' with the concept of 'hypermediacy,' which becomes relevant when the medium itself becomes the focus and is therefore perceived. "In every manifestation, hypermediacy makes us aware of the medium or media and (in sometimes subtle and sometimes obvious ways) reminds us of our desire for immediacy."[24] Theater as a "medium of presence"[25] and dance as a corporeal medium both deal with this field of tension: on the one hand, theater is understood as a place where, unlike in other media, immediacy dominates the stage and the audience. Dance is likewise considered to be a medium that is immediately corporeal. At the same time, the desire to understand what dance is seeking to express points to the hypermediality of dance itself. Together with Jäger and following Benjamin, Bolter und Grusin agree that the dynamics of the translation process create something new, which is either transparent or opaque in relation to the supposed original.

TRANSLATION AS TRANSFORMATION In the 1990s, concepts of cultural translation were being debated parallel to the discussion of the concept in media studies.[26] They predominantly came from three areas of theory: from a cultural turn in translation studies, from postcolonial studies[27] and from a translational turn[28] in the fields of cultural studies and the social sciences. In essence, they can be systematically traced back to four basic models[29]: (1) hermeneutic translation theories, which, based on the concept of understanding, consider translating something foreign into something familiar as an act of adoption; (2) the concept of translation in translation research, which emphasizes the way that translated texts remain foreign when the texts intended for translation are adapted to one's own language, thereby identifying the foreign in them or what cannot be translated in the translated texts; (3) the school of thought that considers all translations to be metaphors in the literal sense of *meta-phora,*[30] compiling similar terms of translation such as transfer, transmission, transposition, transduction and transcription, which all focus on the *trans-ferre* or the *trans-mettre*[31]; and (4) the

concept that relates translation to alterity[32] and defines it as indeterminacy, as a reciprocal transformation, as the metamorphosis of the foreign into the familiar and of the familiar through the foreign, which views translation as something that remains foreign and 'monolinguality' as a signature of alterity or as a crack in the untranslatable/the intransitive.

Unlike translation research in media studies, approaches in cultural studies emphasize the "epistemological leap," whereby "the well-known cultural technique and practice of linguistic translation is expanded to include processes of cultural transmission and mediation."[33] Following Benjamin, none of these concepts consider translation to be the mere movement of cultural signs from a source culture to a target culture. Instead, processes of translation themselves become the actual engines of everyday cultural practice.[34] Their dynamics of processually negotiating meaning between cultures or cultural entities are based on practices, i.e., on translational acts of production, dissemination, interpretation and adoption. Translation scholar Susan Basnett writes: "Today the movement of people around the globe can be seen to mirror the very process of translation itself, for translation is not just the transfer of texts from one language to another, it is now rightly seen as a process of negotiations between texts and between cultures, a process during which all kinds of transactions take place […]."[35]

The concept of cultural translation understands cultural processes as continuous processes of translation and views translation as the transformation of the cultural: (dance) culture can be read with literary scholar Homi K. Bhabha as something that has always been already translated.[36] His postcolonial understanding of culture is also fundamental to a concept of translation in dance theory: "Culture […] is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement, whether they are in the 'middle passage' of slavery and indenture, the 'voyage out' of the civilizing mission, the fraught accommodation of Third World migrations to the West after the Second World War, or the traffic of economic and political refugees within and outside the Third World. Culture is translational because such special histories of displacement – now accompanied by the territorial ambitions of 'global' media technologies – make the question on how culture signifies, or what is signified by culture, a rather complex issue."[37]

According to Bhabha, it is not least this transnational dimension of cultural and media transformation that makes cultural translation a practice that is both complex and necessary. On the one hand, Bhabha emphasizes the 'in-between' state that characterizes migration societies constantly negotiating between the necessities of cultural translation and its inherent dimensions of un-

translatability.[38] On the other hand, Bhabha fundamentally describes translation as "the performative nature of cultural communication" and describes its dynamics as a "movement of meaning."[39] From the perspective of performativity theory, translation is a twofold procedure – "translation as performance and in performance,"[40] both a practice of execution and of performance, which, in this binarity, constitutes a "practice of everyday life."[41] This idea is important for dance research, since dancing is a corporeal practice that always takes place in the interplay between the act of carrying something out and the act of performing it.

IDENTITY AND DIFFERENCE Translation is subject to the paradoxical relationship between identity and difference. The paradox lies in the way that difference is suspended in translation, that is, in the idea that the translated should be identical with the 'original.' At the same time, identity can only be established through difference. In other words, identity always requires a counterpart, an Other, in order to find itself. This paradox between identity and difference is one genuine component of translation, but there have been many efforts – in dance, too – to resolve it in one direction or the other. There are innumerable examples of attempts to resolve this difference, such as ostensibly faithful dance reconstructions, for example of historical material such as Nijinsky's *Sacre du Printemps* (PREMIERE 1913) or Kurt Jooss' *Grüner Tisch* (PREMIERE 1932). And there have also been a range of attempts to produce difference, to generate the non-identical: some dance reenactments are framed by other formats, such as *Urheben/Aufheben* (PREMIERE 2008), a lecture performance by the German choreographer Martin Nachbar that references Dore Hoyer's *Affectos Humanos* (PREMIERE 1962). Other choreographies, in turn, deal associatively or from the perspective of subjective experience with 'dance heritage,' for example the pieces developed as part of Tanzfonds Erbe, a project carried out by the German Federal Cultural Foundation (2011-2018).[42]

Walter Benjamin solved the paradoxical problem of identity and difference by ascribing translation with two tasks, namely to generate difference and, at the same time, to bear witness to the "suprahistorical kinship of languages."[43] According to Benjamin, the goal of translation is therefore not to decipher the meaning of what was intended, but rather to touch "the original fleetingly and only at the infinitely small point of sense, in order to follow its own path in accord with the laws of fidelity in the freedom of linguistic development."[44]

It would appear that Pina Bausch also addressed this paradox between identity and difference and consciously played with it, since she virtually made it the central issue of the Tanztheater

Wuppertal's artistic work – for example, with regard to the topic of age, by letting some dancers dance the same roles for decades (→ PIECES); or in the case of dancers from earlier generations passing on their dances to current members of the ensemble for restagings, which was common practice even during Pina Bausch's lifetime and which has continued since her death, with pieces being restaged without the choreographer's decision-making strength or power, but with the collective knowledge of the dancers – and with the help of media translations (videos, notation; → WORK PROCESS). Pina Bausch also had the piece *Kontakthof* (PREMIERE 1978) danced not only by the company but also by senior citizens (PREMIERE 2000) and teenagers (PREMIERE 2008), thereby allowing the same choreography to become different through the diversity of the performers (→ PIECES).

UN/TRANSLATABILITES AND THEIR PRODUCTIVITY Following Walter Benjamin, we can summarize that cultural translation (in dance) has two sides to it: it would be senseless and arbitrary without the assumption of kinship – even if fictive – between (dance) cultures, (dance) languages and (dance) pieces and their performances. Pina Bausch described this kind of translation as follows: "Getting to know completely foreign customs, types of music, habits has led to things that are unknown to us, but which still belong to us, all being translated into dance."[45] At the same time, cultural translation (in dance) establishes difference between, for example, different (dance) cultures and (dance) languages, and between the 'original' and the material that is passed on for the revival or restaging of a piece. The difference is the effect of uncertainty, which testifies to the failure to translate movement and dance as in a reproduction that is 'true' to the original in the sense of a direct copy. It becomes visible during the process of carrying out the translation, when the translated material pursues, in Walter Benjamin's words, its "very own path" – or, in the words of Pina Bausch: "Our pieces are definitely not about copying something. That would be completely wrong. It's about processing, about abstraction."[46]

As asserted by philosopher Alexander Garcia Düttmann,[47] cultural translation (in dance) can therefore be described as an act of translating the un/translatable. However, the concept of translation presented in this book does not negatively interpret translation as a diminishment, simplification or loss – and not just because even failed translations always reveal something translatable beside the untranslatable. In fact, it is the central proposition of this book that the productivity of translation lies in its very im/possibility. This applies above all to art and in particular to dance as an aesthetic medium of the body. Translation cannot be grasped as linear, unambiguous or in terms of semiotic theory, but must be

understood instead as a movement – circling, cyclical, ambiguous, suspended – both in a corporeal dance sense and in a symbolic and metaphorical sense.

The productivity of the un/translatable reveals itself in particular in the Tanztheater Wuppertal's international coproductions (→ PIECES). For Pina Bausch, it was never about bringing the 'other culture' onto the stage. She thus frustrated the expectations of many critics and spectators who were searching for the 'authentic,' who criticized her when they found what they believed to be nothing, not enough or only clichés of the coproducing countries in her pieces (→ RECEPTION). In one of her rare interviews, Pina Bausch responded to this critique by stating, "[…] I have placed great value on the fact that we don't just see what is external or touristic."[48] In her attempts to 'grasp' the Other, whom she understood in a literal, aesthetic and corporeal sense, she insisted, on the one hand, on a difference between cultures, a difference that she considered to be rooted in the limits of understanding. On the other hand, Pina Bausch repeatedly pointed out the common ground, that which encompasses various cultures, but also the situatedness of the performance, as in her speech at the Kyoto Prize Arts and Philosophy Workshop in 2007: "Of course there are many cultural differences, but there is always something that we have in common […]. It's about finding a language […] that allows us to sense something of what has always been there […]. When something coincides, it's wonderful, with all these different people, on this one evening, then we experience something unique, something unrepeatable together."[49]

In the same way that translation is one of the foundations of (dance) culture, the untranslatability of cultures, media and languages is a prerequisite of human culturality. Thus, translation is itself culture, as culture is permanent translation.[50] In this interpretation, translation is not a special process – not in dance either. It neither refers to a starting nor endpoint, nor does it perform the relationship between original and copy. Instead, from this standpoint, the notion of (dance) culture as an authentic, originary or essential unit only emerges in the act of translating – that is, retrospectively, as Barbara Johnson explains in her book *Mother Tongues,*[51] in which she investigates Benjamin's text and reflects on his theories. It is precisely this retrospectivity that reveals the productivity of the un/translatable.

HYBRIDITY AND BOUNDARIES Thus, cultural translation (in dance) does not mean cultural understanding, building bridges between cultures or blending them. The 'space of translation' is, especially in the tradition of postcolonial studies, a hybrid one, a "third space"[52] of "transculture,"[53] in which translations are the rule rather than a disturbance.

Homi K. Bhabha introduced the notion of hybridity into the discussion he initiated about cultural translation, as he did the now inflationary concept of "third space." The term 'hybridity' has since become overused and ideologically charged. In his Vienna Lectures of 2007,[54] Bhabha draws attention to the fact that the hybrid subject should not merely be euphorically welcomed as a cultural globetrotter, as an intellectual nomad – that is, as a subject that generates hybridity by (constantly) transgressing boundaries. Instead, Bhabha locates the perspective of the unconditional 'trans,' of transgressing boundaries, in the experience of colonialism, which, citing Peter Sloterdijk[55] or Zygmunt Bauman,[56] can also be seen as rooted within the kinetic concept of modernity, which has declared movement, transgression and progress to be its leading metaphors. When taken to its logical conclusion, the dream of no borders or boundaries that follows on from these concepts of colonialism and modernity is actually totalitarian.[57]

In this sense, Bhabha points out that cultural translation is always a movement on the periphery, in both a direct and a metaphorical sense. A boundary always has two sides to it: it simultaneously separates and connects. It is the frontier, the wall, but also the contact zone, the in-between space, the rendezvous point. A boundary thus not only establishes difference but also makes contact and touch possible. A globally touring dance ensemble like the Tanztheater Wuppertal is composed of nomads. It is a 'travelling people,' a group of cultural translators (→ COMPANY). Their life and work are deeply influenced by migration, the global art market and the distribution machinery of the media. The professional mobility of artists is rarely chosen voluntarily or light-heartedly, but is usually the result of economic necessity. It is not just in artistic practices themselves, as the example of the international coproductions shows, but also in the relationship between artistic and scholarly practice, the aesthetic and the discursive, that the question of how to deal with the experience of the boundary becomes decisive.[58] This is just one of the reasons that German philosopher Bernhard Waldenfels, in the tradition of Jacques Derrida and Emmanuel Levinas, argues for an "ethics of respecting and violating borders […]. In other words, transgressing the threshold to the Other, without suspending the boundary or leaving it behind."[59] Or, as Jacques Derrida writes: "One is never installed within transgression, one never lives elsewhere. Transgression implies that the limit is always at work."[60]

TRANSFERRING, POSITING, ENFORCING[61] The violation and transgression of boundaries is closely related to hegemonic factors. The German word for translation, *Übersetzung,* also means 'carrying something over,'

'ferrying something over.' It is important to pay attention here not only to the preposition *über* – 'over' or 'trans' – but also to the second part of the composite noun: *Setzung* means to posit or to plant. Thus, translation – *Übersetzung* – always begins with the positing of something. In media philosopher Dieter Mersch's words, it is "always a 'different beginning,' an act that must always be begun anew."[62] Pina Bausch likewise emphasized that, for every new piece, she had to start again from scratch, she had to forget what she knew: "With each piece this search begins anew."[63] The piece, as she said elsewhere, is always situatively embedded in time: "There is no piece, we actually start, and there is nothing but ourselves and the situation that exists – just our situation: how we are all here, here in this world, so to speak."[64]

The 'beginning' needed to be posited anew, again and again. What would be the starting point of a piece? How would the dancers understand Pina Bausch's 'questions' during rehearsals? What would they translate into scenes, movements and dances? What would they note down during their research trips to other countries? What would be integrated into the choreography? What would the company use as orientation for their restagings? (→ WORK PROCESS) These questions show the extent to which the development of pieces, but also the passing on and restaging of material were characterized by the interplay between translating, positing and enforcing. The same applies to reception: what is perceived by audiences and mentioned by critics? What is chosen as the starting point for a description or review of a dance piece? Whether it be the dance, the symbolism of the dance, the mnemonic image, a personal association, one's own experience of affect – everything that is conveyed in language, writing and images has already been translated (→ SOLO DANCE, RECEPTION). Contrary to the prevalent view that translating dance into language, writing and images merely diminishes something supposedly diverse, turning it into something clear-cut, forcing the ambiguous into the binary structure of language, this book focuses on the cracks and gaps in translation and their productivity while also asking: could it be that these translation steps are actually necessary in order to carry dance over into communicative and cultural memory?[65]

From this perspective, even the normative term for the genre, German dance theater *(Deutsches Tanztheater)* – used to categorize artists as different as Pina Bausch, Reinhild Hoffmann, Susanne Linke, Gerhard Bohner and Johann Kresnik[66] – is an attempt to posit a national imaginary in relation to dance. This position has been declared retrospectively and was only possible by positing a difference either historically – from expressionist dance as its historical predecessor to contemporary dance as its historical successor – and by differentiating it normatively from other dance aesthetics such

as modern dance, postmodern dance, modern ballet and conceptual dance. Therefore, it is translation itself that exposes the attribution of a (national) identity to a (dance) culture as the act of asserting a political imaginary.

Thus, translation in dance can mainly be described using three prepositions: translating through, translating in and translating as movement. All three contain a metaphorical openness, as they describe the corporeal and sensory dimensions of practices that always involve, as in the philosophy of French philosopher Jacques Rancière,[67] something genuinely political. The political of translation reveals itself in the fact that every translation presupposes and entails an act of positing and that it takes place in a process of negotiation, during which something asserts itself. Yet even this assertion is ambivalent: on the one hand, it has an emancipatory potential, as translations are paths for negotiating difference and have the potential to overcome hegemonic conditions. On the other hand, there is the counter-aspect of establishing authority, making something one's own, stabilizing and reactualizing hegemony. This is the hegemonic side of translation, which is sometimes neglected in debates on translation in the arts. Art historians Hans Belting and Andrea Buddensieg have pointed out that it is only in the context of the battle for attention and recognition in the global art market that the concept of translation has gained such relevance.[68]

Whether it is a painting by Jan Vermeer, music by Johann Sebastian Bach or a play by William Shakespeare, Pyotr Ilyich Tchaikovsky's *Nutcracker* or Pina Bausch's *The Rite of Spring* – in all of the works of art that belong to the global art canon dominated by the West, it is always also about establishing cultural authority and asserting claims to hegemony. The same applies, for example, when popular dances from other cultures, such as salsa, rock and roll or Argentine tango, are standardized and squeezed into the corset of European dance culture by dance teachers' associations. Another example is hip hop, which has been welcomed into the context of contemporary dance and shown at renowned dance and theater festivals, but is still declared to be 'street art' or 'urban style.' Here, we once again encounter the paradoxical relationship between identity and difference and the two political sides of the boundary, namely separation and transgression, inclusion and exclusion. This is where the hegemonic aspect of translation manifests itself – but this is also an area of its productivity.[69] For even within these political practices of inclusion and exclusion, new choreographic forms and dance styles manage to emerge through translation.

3 Special issue stamp
commemorating Pina Bausch's
75th birthday, 2015

2 Advertisement for
Masurca Fogo
Hong Kong, 2001

4 Advertisement for *Bamboo Blues* Italy, 2009

The politics of translation reveal themselves in practices, in acts of negotiation. Practices of translation in turn reference the political dimensions of artistic practice and the political site of art. Translation thus also means, as Bhabha writes, "not simply mixing, but strategically and selectively adopting meanings, creating space for people to take action."[70] Precisely herein lies the relevance of understanding translation as an empirical project through, in and as dance, for a praxeology of translation prompts us to understand translation as negotiation, as a practice of the political on the boundaries between aesthetic and scholarly practice. Translating between art and academia is also a practice of negotiating and mediating between differences. The discourses into which the artistic dance practices have to be translated are thus always subject to the caveat that they are potentially untranslatable: they miss the mark, they posit something else, they cannot be identical to aesthetic processes. Accepting this irresolvable alterity between aesthetic and discursive practices involves upholding a boundary. This means, on the one hand, defending the logic inherent to the aesthetic while, on the other hand, continuing to question the scholarly, theoretical and empirical practices of discursive positing.

How are complex translation processes carried out in dance? A praxeology of translation does not define translations as stable, fixed formats or entities, but rather considers them to be transitory practices. The focus lies not on the question of *what* translation is, but rather on the issue of *how* translations are carried out and *how* we can examine practices of translation and their performative effects. These questions shift scholarly attention to the action, the "in-between"[71] and, with it, to the "mediality of translation's in-betweenness."[72] Translation is thus not an "artifact at rest within itself," but rather an "agile relationship"[73] between transmitting and conveying, between translation, transduction and transcription – in other words, something that is generally described using terms that all take processes of 'transfer' into account.

Whether reacting to 'questions' during rehearsals, recording dance using other media such as video or notation, 'passing on' dances, writing reviews about dance, etc. – practices of translation are an everyday part of dance, as this book shows. Their manifestations and applications diverge widely. Translations generate plural effects and misunderstandings. They exhibit patterns of inclusion and exclusion, of interruption, resistance, loss and reinterpretation and, moreover, generate their own respective boundaries and in/translatabilities. In practices of translating dance, corporeality and materiality[74] come to the fore as specific medialities of dance itself.

A praxeology of translation thus means accentuating new aspects of existing concepts of translation by circling back to the general problem of alterity in all translation theories in order to examine a specific 'act of translation,' its practices and performative effects. This also makes it possible to expand the concept of translation beyond its latent linguistic boundaries to include the corporeal and sensory dimensions so fundamental to dance and dance research.[75] At the same time, the question of the mode of translation requires us to take a praxeological research approach, which is here condensed into a praxeology of translation.

Praxeological research is the result of the practice turn in sociology and cultural studies, particularly in the sociology of the 1970s[76] In the history of the social theory of modernity, the term dates back to Karl Marx, who considered practice to be a "sensuous human activity."[77] Various philosophical positions, such as those of Hannah Arendt and John Dewey, are equally considered to be predecessors to sociological practice theories. Arendt elevated Marx's concept of practice by defining it as a creative rather than a reproductive activity.[78] Dewey's pragmatic position emphasizes sensory and material experience as one fundamental aspect of practically gained knowledge.[79]

351 ACTION AND PRACTICE The sociological notion of practice is fundamental to dance research, because it draws attention to physical activities, intercorporealities and to the interaction between human and non-human actors.[80] What has been essential to the career of the concept of practice in sociology is that it has abandoned mentalist concepts of action following on from Max Weber, who defined action as follows: "We shall speak of 'action' insofar as the acting individual attaches a subjective meaning to his behavior – be it overt or covert, omission or acquiescence. Action is 'social' insofar as its subjective meaning takes account of the behavior of others and is thereby oriented in its course."[81] Weber clearly differentiated 'action' from 'behavior,' which he described as being mere activity and – unlike action – not endowed with any subjective meaning. According to him, 'action' is the conceptual opposite of 'structure,' which provides order and – in keeping with the tradition of the philosophy of mind – is bound to intentionally operating actors. Practice theory deviates from this definition of action. Here, action is neither, as in Weber's case, instrumentally rational nor is it value-rational or moral, that is, affectively motivated. Rather, it is understood in an anti-rationalistic, non-intentional and non-motivated sense as corporeal and material coactivity and as a creative practice. Interaction is therefore not the exception to action, but rather its prototype.[82]

'Action' is defined in practice theory as a practice that is carried out or perceived by the body.[83] Practices always occur in coactivity with other subjects, things and artifacts, spatial, material and situational framings. This conceptualization is especially useful for dance research: dance cannot be described using an intentional, mentalist or in part instrumentally rational concept of action. Moreover, the concept of practice looks at (stage) interactions between actors and non-human artifacts, which are also characteristic of the works of Pina Bausch. For practice theory defines artifacts such as things, objects, props, set designs and costumes themselves as actors. Thus, practice theory can help us to grasp the interplay between the different levels of action relevant to rehearsals, performances and audience situations, which have hitherto not or only peripherally been looked at in theater and dance research, in performance theory and in the dominant concept of action used there.

Practice theories programmatically integrate the materiality and physicality of interactions as well as their performative aspects into a research system that innovatively shifts the conceptual clusters of action/situation/movement on the one hand and of structure/order/choreography on the other, thus also redefining the difference between micro and macro. Accordingly, the executive mode of practice can be derived neither inductively from mere subjective meaning or from a single relationship of cause and effect, nor purely deductively from a superordinate structure, a narrative, discourse or an order of representation. Instead, practice itself forms social order. Practice theories understand 'practice,' or "bundles" "complexes,"[84] "ensembles"[85] or "plenums"[86] of interconnected practices, as their basic theoretical units. Practices thus structure the social world and negotiate what is described in other sociological approaches as a structure or order, in the corporeal and material execution and in the actualization of incorporated, collectively shared orders (of knowledge).[87]

Moreover, practices are a central concept in experientially oriented, empirical dance studies, like the research presented in this book, which focuses on the production of and thus on the interplay between the development, performance and reception of a piece. Practice theory lets us identify ways in which a company's specific conventions establish themselves, e.g., during rehearsals and training or while developing, restaging or touring pieces, and how these routines are perpetuated over decades, even when the individual actors have been replaced.

ROUTINE AND TRANSFORMATION The work of a dance artist is made up of a sequence of practices such as rehearsal, training, performance, etc. These reoccurring processes are perceived as routines, because they allow for the development and consolidation of a stable, specific

dancer habitus that combines, among other things, formative and expressive aspects of the body and self. Different branches of practice theory prioritize different aspects of these processes[88] – with various consequences for dance research. (Post-)structural practice theories, mainly represented by Andreas Reckwitz in Germany,[89] are primarily rooted in the French tradition of Pierre Bourdieu's *Outline of a Theory of Practice*[90] as well as Michel Foucault's writings on orders of knowledge and governmental strategies of the *Technologies of the Self.*[91] Here, practice is conceived of analogously to a linguistic model, inasmuch as cultural habits are regulated by their own 'grammar,' by orders of knowledge, by practices.[92] (Post-)structuralist practice theories emphasize the aspect of repetition in practices at the expense of performative shifts. The execution and performance of practices depends on "routines."[93] Thus, these theories focus more on consistency than on transformations: the orders inherent to the practices form a framework for evoking an embodied, practical sense *(sens pratique),* which in turn creates, according to Bourdieu, consistency due to its habitual stability.[94] Here, practices are conceived of as a "continuous stream" of "repetitive formations," as a "culturally available and circulating repertoire that subjects can attach themselves to and cite from,"[95] as an "open spatially-temporally dispersed sets of doings and sayings organized by common understandings, teleo-affectivities (ends, tasks, emotions), and rules,"[96] as in the case of rehearsal, training and performance routines. However, unlike poststructuralism itself, (post-)structural practice theory locates the logic of practice not only on the discursive level but also in physical skills, the material properties of things and collectively shared schemata – and this is where it becomes interesting for dance studies. Aspects of subjectivation also come into play in that routines – such as daily classical ballet training or certain artistic working methods – always generate the types of subject[97] with which (dancer) subjects align themselves and which they continually become through continuous repetition. Routines thus not only help to consolidate and normatively strengthen the bonds of practice but also to shape habitus – in this case, a specific dancer habitus.

Unlike (post-)structural practice theories, microsociological positions, pioneered in the German-speaking world above all in Stefan Hirschauer's writings,[98] follow a radical concept of practice that is not guided by consistent orders (of knowledge) but rather by a knowledge that is performatively generated in practices, in doings. These positions thus aim to question, redefine or even dissolve the dualism of situation and structure, of micro and macro perspective. Microsociological approaches develop less a culture-theoretical interpretation than they do an interpretation based on the sociology of bodies and/or things – and are thus, with their focus on the corporeality of practices,

important for dance studies. Microsociological approaches view practices as the corporeal realization of social phenomena,[99] as in the context of artistic work,[100] and define practices as observable forms of execution and realization that can be separated into various types of activities, modes of action and behavioral patterns,[101] as revealed in rehearsals (→ WORK PROCESS), pieces (→ PIECES), solos (→ SOLO DANCE), audience reactions and the habits of critics (→ RECEPTION).

Microsociological practice theories do not emphasize the self-formative, but rather the self-expressive side of practice due to their connections with the US tradition of Harold Garfinkel and ethnomethodology.[102] Garfinkel and conversation analyst Harvey Sacks dedicated themselves in the 1970s to examining the formal structures of practical actions,[103] which they defined as methods that everyday actors develop and use when performing actions. They were not interested in uncovering the reasons behind the actions, but rather in making visible the "accountable phenomena"[104] (of conversation) that constitute action. This approach is similar to the aesthetic practice of the Tanztheater Wuppertal (→ PIECES). Garfinkel and Sacks define 'accountable phenomena' as those that display in 'saying' what they are in 'doing' through indexical expressions. In order to examine this, Garfinkel developed "crisis experiments," in which he exposed the normative order of actions by means of practical interruptions, by disappointing expectations and by not obeying everyday rules. These experiments are reminiscent of how the Tanztheater Wuppertal designed its stages as situative action spaces meant to subvert conventions and continually challenge the dancers to overcome routines (→ PIECES, COMPANY).

Microsociological practice theories take these insights as a starting point by detaching social phenomena from the linguistic, textual and figurative levels of conversation. They are similar to the concepts of performativity developed in the philosophy of language and culture in that they view the difference between saying and doing – expressed, for instance, in Theodore Schatzki's phrase "nexus of doings and sayings"[105] – as outdated. In this sense, signs can be found in gestures and bodily and dance movements. Saying is thus embedded within doing, inasmuch as doing – dancing, performing, presenting – always reveals what it is as well. This is why (dance) practice can also be observed, because the meaning of doing is not assumed to be found or sought out in motives or intent, but is displayed in the visibility of forms of physical self-(re)presentation. Here, doing or acting is meant in both senses: something is being done, created, but what is being created is also being presented and performed. This links to the concept of performativity, which likewise emphasizes that performance is always also part of execution – and vice versa.

PERFORMATIVITY IN PERFORMANCE PRACTICES Erving Goffman's theory of theatricality and interaction and Judith Butler's theory of performativity have paved the way for most approaches in practice theory. Goffman's position can be seen as a turning point in the sociological concept of action,[106] which had previously been heavily influenced by Max Weber. Goffman's concept of theatricality also provides an approach to understanding the relationship between everyday gestures and their artistic translations, as is typical of the Tanztheater Wuppertal. Thus, it seems more than conceptually apt to look at everyday actions as performance and thus as theatrical and as movement. Goffman's work on the theatricality of everyday life therefore defines it as performance, with actors no longer the authors of an action, but rather performing as participants in interactive situations.[107] Goffman abandons the use of theatricality as a metaphor for the social, instead introducing it into sociology as a category for observing everyday life. In doing so, he prioritizes the category of the aesthetic, which Georg Simmel had also already advocated in sociological thought.[108]

In practice theories, theatricality is mainly examined in terms of its performativity. Unlike in theater, dance and performance studies, it therefore has less to do with the concept of performance and more with that of execution. Performativity, in turn, is considered the generative mode of practice. On the one hand, (post-)structural practice theories do not explicitly elaborate on the performative; however, it can be embedded within the matrix of practices and orders inasmuch as practices of the performative authenticate orders,[109] allowing us to read the performative praxeologically.[110] On the other hand, microsociological practice theories relate performativity to an action's representativity and expressivity. Performativity here becomes the engine of social transformation. For dance practices, the relationship between representativity, expressivity and performativity is central. Dance movements can but do not inevitably have to be expressive. Dance is always abstraction. Dance movements can represent, stand for something. But what really matters is how they are executed and authenticated. The performative is thus the driving force that allows dance to become 'real.'

(Post-)structural practice theories emphasize that the power of practices to generate reality lies in the way that they refer to supraindividual orders (of knowledge). If we take this stance, then (dance) practices can be understood as embodied cultural techniques, while (dance) discourses, which reveal themselves in paratexts – e.g., program booklets, posters and reviews – are the material forms of practices that frame artistic production. In microsociological positions, however, 'reality' is solely generated in performative execution. Discourses are not considered practices, but rather

independent sources of meaning. On the one hand, they provide the semantic infrastructure for practices while also legitimizing what can be said and thought; however, on the other hand, they are also dependent on practices.[111] The focus here thus lies not on semiotic systems, but rather on the material repositories of communication, on bodies and things.

CARRYING OUT PRACTICES The routineness and regularity of practices are the focus of (post-)structural practice theories, which consider practices to be largely ahistorical, static and constant. The emphasis thus lies on the sustainability and stability of practices and of their associated normative orders of knowledge. The modes of their execution reveal themselves in the way they reference the orders stored in the routines. Thus, the performative is embedded between practices and these orders, opening up a perspective that microsociological positions in practice theory neglect or even reject. For microsociological theories locate the mode of execution in practice alone; they inquire into performatively generated knowledge and the relationship between the success and failure of the act of execution. This shifts attention to the relationship between stability and instability, thus taking a perspective that conceptualizes the social as something dynamic and concentrates on the relationship between conventionalizing and transforming practices. This approach shares much with artistic work processes – in rehearsals, restagings and acts of 'passing on' – which, at the Tanztheater Wuppertal, are characterized by the interplay between certainty and routine on the one hand and uncertainty and risk on the other (→ WORK PROCESS).

Just as these microsociological approaches assert that practice is generated through not just embodied knowledge but also through the knowledge revealed in the act of execution – through performed knowledge – performance theory describes the modes of execution through the performance of embodied knowledge.[112] Without actually reflecting on the theoretical concept of the practice itself, performance theory defines this knowledge as practice – in opposition to theory – inasmuch as a performative act must be publicly carried out, i.e., in orders of interaction, and authenticated. Within the scope of the performative turn, theater studies has differentiated between performativity (of the performance) on the one hand and representativity (of a staging) and expressivity (of the presentation) on the other. It is not overarching, retrieved knowledge or the knowledge that is stored and expressed in bodies that takes effect during a performance; rather, performativity is what produces the theatricality of a performance in the first place. Approaches in literary and cultural studies in turn make explicit reference to the representative when they position the performative

as a series of executed acts.[113] The dance studies concept of practice is based on these positions in that, unlike (post-)structural practice theories, it conceives of the performative as (radical) instability and relates it to phenomena such as unrepeatability, eventfulness, ephemerality and presence.

ACTORS IN PRACTICES The main point of tension and contradiction between practice and performance theories lies in the question of which participants – including human as well as non-human actors – contribute to the creation of a practice or performance and how it takes place. Performance theories and dance theory are more humanist and anthropocentric. They attribute great authority to the active subject, to processes of subjectivation and collectivization,[114] and to situations controlled by agents, even when, as in the works of Pina Bausch, material, non-human actors (lights, stage, props, animals, things, objects) become important.

Practice theories, in contrast, are based on a less humanist understanding of doing: human action and individual agency are not elevated, but rather contextualized within an interactive structure comprising a chain of actions or an ensemble of practices. Following on from Pierre Bourdieu, in (post-)structural practice theories, practices are initiated by embodied forms of habitus, which are controlled by the *sens pratique,* without this process necessarily being a conscious one. The perspective taken here is heavily anthropocentric, to the extent that the process of incorporation always relates to the subject and the process of subjectivation.

Microsociological practice theories even more radically turn away from concepts of action that are bound to actors, toward the distribution of actions and the "participants"[115] of practice. From the perspective of the sociology of the body, they simultaneously strengthen the communicative aspect of corporeal action by emphasizing what is socially visible. They do so in accordance with the Actor-Network Theory (ANT)[116] developed predominantly by (technology) sociologists Bruno Latour, Michel Callon and John Law in the 1990s, which asserts that technology, nature and the social reciprocally attribute properties and the potential for action to each other within a network. ANT thus also takes into consideration non-human participants, creating a hybrid between the social actor and the material thing. This simultaneously calls into question concepts that limit their understanding of the subject to humans. If, for example, we examine in Pina Bausch's pieces the participation of animals in relation to human actors or the performance and inherent logic of stage elements and objects such as water, collapsing walls, turf, lawn and artificial carnations (→ PIECES, COMPANY), it is striking how these pieces formulate the question of agency from a new and

different perspective, namely from that of objects. However, the art of Pina Bausch is not suitable for an application of ANT's broad concept of agency, of one that encompasses both human and non-human actors. Her pieces adhere to a humanist, anthropological concept that differentiates between human and non-human actors, even when the specific performative quality of the latter, such as that of the hippopotamus in *Arien* (PREMIERE 1979; → PIECES), tells its own stories. The concepts of incorporation and embodiment, of copresence and corporeality are therefore central to a praxeological approach toward dance studies. As in practice theories, these forms of embodiment are again best introduced via Bordieu's concept of habitus.

Moreover, for a praxeological approach, the relationship between situationality and contextuality is central when analyzing performances. 'Contextuality' here refers to the concrete material and spatial design of performance situations (theater architecture, etc.), but also to the broader, cultural, political and social frameworks (the political situation at a performance venue, the cultural significance of theater and art). Praxeological research assumes that these contexts become perceivable and visible in the performance situation. 'Situationality' means the 'presentness' and eventfulness of a performance. The focus is on the mode of execution, i.e., on the performativity of the performance.

The performance situation is characterized by a dialectics of observing and being observed. This is a constitutive structural feature of a performance's execution – in terms of actualizing and reconventionalizing norms, referencing cultural orders of representation and knowledge, and formulating and designing the execution itself. The public, or the audience, during a performance, is thus central to dance research that is rooted in practice theory, for the public performatively authenticates the execution of an action. The members of the audience are coactors in the realization of events, and a performance is consequently understood as an actor-observer relationship, as a network of actors standing in relation to one another.

Although there are some differences between the practice theories that have developed in the social sciences,[117] we can outline the basic premises of praxeological research as translated to dance studies as follows: taking a dance studies perspective based on practice theory does not mean primarily examining the ideas, values, norms or semiotic and symbolic systems of dance or choreographies; rather, it is about attempting to locate them in practices, in their situatedness. This means concentrating on the ways in which ideas, values, norms, and semiotic and symbolic systems are embedded within bodies, but also within things and artifacts such as spaces, materials, props, stage designs and costumes. This material embeddedness sets them in relation to the practical skill and implicit

knowledge of bodies and to the framings provided by orders (of knowledge). How can we describe a praxeological approach toward translation in dance studies against this backdrop?

DANCING AS TRANSLATING: THOUGHTS ON PRACTICE THEORY

Approaching translation from the perspective of practice theory as it is discussed in this book means concentrating on the corporeal practices that are fundamental to translation. This is what makes this approach so important and attractive to dance research. The term 'practice' should not be confused with the term 'praxis.' Kant, Hegel, Feuerbach and Marx used 'praxis' in philosophical debate to describe the sensory or concrete activities of humans.[118] However, according to Andreas Reckwitz, practices are "meaningfully regulated bodily movements that depend on corresponding implicit, incorporated knowledge" and on regular "behavioral routines in dealing with artifacts."[119] They are based on complex collective knowledge, which is less *know-what* knowledge than it is *know-how* knowledge, "less a mental knowing/consciousness than something [...] incorporated through physical practice/study *[Übung]*."[120] In the same way that carrying out practices does not presuppose purposeful actors, practice theory does not consider the body to be a medium for executing a practice, it does not carry out or perform practices. In truth, "the body is embedded within the practices."[121]

A praxeological approach does not understand dance practices as the movements of individual actors, but rather sees them as interdependent activities, organized by collectively shared, practical forms of knowledge. Dance practices such as warming-up, training and rehearsals should therefore be understood as a bundle of physical and mental activities that cannot be reduced to individual motives or intentions. Even certain orders, such as the predetermined and routine course of a dance class, are not considered to exist independently beyond or outside of practices (of conducting a class). This means that practices are not framed by orders; instead, the praxeological perspective dissolves the relationships between orders and situations, between macro and micro levels: these orders are viewed as emergent phenomena that are embedded within and generated by practices. Praxeological dance research thus concentrates on the performative dimension, on the ways in which something is executed and how it is authenticated.

Dance practices reveal themselves in their situatedness, that is, in their materiality and corporeality. They can be observed. Practical skill and the implicit knowledge of (dancing) bodies show themselves, for example, in practices of training and rehearsing (→ WORK PROCESS). Daily ballet training and the specific research methods

of the Tanztheater Wuppertal have thus provided the bodies of the company's dancers with practical skills that they can retrieve in research phases. Moreover, they have habituated a distinct movement aesthetic – a certain plasticity of movement figures, a specific relationship to center and periphery, a particular way of working with their arms and hands. This knowledge is implicit knowledge, inasmuch as it is not always accessible through contemplation.

A praxeological perspective thus focuses on *doing:* on artistic practices of warming-up, training, improvising, taking notes and recording material, of composing and choreographing, but also on practices similar to those in the academic field, such as observing, researching, evaluating, reflecting, documenting, archiving, etc. Practices are based on collectively shared, practical knowledge that, as physical and implicit knowledge, always creates difference as well. Not only do the working methods of the Tanztheater Wuppertal and therefore their practical know-how differ from those of other dance groups, the execution of the practices itself also generates other bodies and subjectivities. Practices of translating in dance should therefore be understood as a bundle of physical and mental activities where the mental is registered, ratified and validated in corporeal practices and can then be perceived.

From a praxeological point of view, dancing is not an intentional, subject-oriented action, nor is it a symbolically charged, communicative phenomenon or a process in which meaning is transferred through movement; rather, one *does dance,* i.e., it is a practice before it is translated into a symbolic act – in other words: it is an observable physical process. German sociologist Stefan Hirschauer explains the difference between acting and doing: "an action [in dance, G.K.] has to be initiated, it requires an impulse and a center that conveys meaning. That is why we inquire into it using questions like 'why' and 'for what.' However, a [dance, G.K.] practice is always already ongoing; the only question is what keeps it running and how 'people' practice it: how should it be done?"[122] This *how* does not just focus on the bodies of dancers; rather, the *how* already addresses the interplay between dance practices and material artifacts as well, such as stage spaces, materials, props, set designs and costumes. A praxeological perspective thus circumvents the dichotomy between the worlds of subject and object by taking into account the contribution made by artifacts to physical practices of translation.[123]

Practices of translation always take place in the paradox between identity and difference. They occur at the 'boundaries,' the junctions, the margins, the liminal phases and places; they are never definitive or identical, but are hybrid with a specific logic of their own. Aesthetic, media and cultural translations are circularly inter-

related, whereby discursive knowledge is generated in diverse, also temporally overlapping translation processes and in different artistic, media and cultural practices that create patterns of interpretation. It is only through these media translations that discursive knowledge establishes and conventionalizes itself – creating, for example, a genealogy of the Tanztheater Wuppertal.

Translating as methodology: Praxeological production analysis

Taking a praxeological approach to dance research involves methodological considerations: how can we think, read, examine, analyze or write about dance? These questions seem difficult to answer when dance is described as a fleeting or ephemeral phenomenon. Dance is both present and absent, always already in the past, and we can only remember it as a trace. It cannot be fixed, is neither objectifiable nor concrete. The methodological considerations of dance analysis are therefore always linked to the epistemological problem of analyzing a dynamic form,[124] i.e., capturing what is ostensibly transitory, fleeting and absent, rendering it motionless and conceptually 'pinning it down.' An act of translation is carried out when dance, which evades the fixing and categorical grasp, is turned into an 'object,' a 'configuration,' a 'narrative' or a 'discourse' in retroactive contemplation or during the research process. In dance analysis, this is usually done from different perspectives, focusing on aspects such as the spatio-temporal relationships between the dancers, on the performances of the dancing bodies, the interactions between dancers or the theatrical, cultural and social framings of dance. Sometimes, the spatial and architectural contexts of a dance – whether it is performed onstage, in everyday life or during a celebration or ritual – are also examined. Translation is thus not only a theoretical concept but also one of the fundamental methodological principles of praxeological dance research. This chapter presents the methodological aspects of this concept.

It would be short-sighted and misguided to view the individual steps required to translate dance into research as a one-to-one mapping (→ SOLO DANCE). For what usually serves as the material for choreographic analysis is not the event, the performance situation, its momentariness or singularity, but rather the dance stored on various media, in recording systems such as videos or DVDs. Dance therefore cannot be translated 'one-to-one' into an object of research. Instead, it is something 'other,' namely dance as discursive knowledge, generated by the very acts of having been translated into other media – into film, images, sound, language, writing, notation, text or signs. In opposition to the arguments of some[125] and from the perspective of translation theory, these media transfers

5 Rainer Behr
in *Nefés*
Madrid, 2006

of dance should not be viewed as the loss of an inalienable 'remainder.' Instead, the question at hand is how dance as a cultural construction of interpretation and understanding is created in this kind of multifacted process of media translation. Media translations are thus the externalized cultural memory of dance.[126] Only in and through media translation and its discursive localization is it possible to create a cultural memory (of dance).

TRANSLATION AS A BASIC METHODOLOGICAL PRINCIPLE

A methodology and theory of dance rooted in translation theory assumes that describing and interpreting dance inevitably has to do with the generation of some kind of Other. For no matter whether we look at translations into images and film, into signs and symbols, or into language and writing, new media are constantly coming into play, attempting to understand dance through their own specific mediality, i.e., their (re)presentability. At the same time, they produce difference, which, in turn, always depends on the medium in question and its specific mediality. This paradox between identity and difference is an intrinsic aspect of every translation as described above in the sections defining the term 'translation.'[127] Identity can only be generated in translation via the Other, through difference.

The paradox between identity and difference and thus the im/possibility of 'faithful' translation in the sense of pure replication is also characteristic of the methodology of dance analysis. For, while the concept of translation is based on media difference, translation is not unilaterally understood as loss, as an inability to grasp the 'real.' Unlike positions that consider a transcription or notation to be something 'other' than the original and therefore as something diminished,[128] the methodological approach introduced here is based on the following two propositions: first of all, that the specific mediality of each medium creates added value by making polyphonic cultural patterns of interpretation and constructs of understanding possible; and, secondly, that this methodology does not assume that the individual methodological steps of translation depict dance itself – instead, they produce simulacra through each respective translation into a new medium.[129] Simulacra are considered here with Roland Barthes to be beneficial for the epistemological process inasmuch as they are ascribed a certain productivity. It is precisely these translation steps that make new patterns of interpretation and new constructs of understanding possible in the first place, which in turn have the potential to generate new dances and dance aesthetics.[130] We see such developments in popular dance forms, as in the global dissemination of hip hop, where 'moves' circulate worldwide through films, DVDs and websites, generating new local

aesthetics.[131] The global dissemination of Pina Bausch's art was the result of both touring and the company's research trips (→ PIECES, WORK PROCESS), which repeatedly took the company to almost every continent, except Africa, where the reception and adoption of her work differed both regionally and situatively depending on the location (→ RECEPTION). Her work also achieved global acclaim through a wide variety of media framings such as reviews, films, DVDS, interviews, and journalistic and academic texts.

These two propositions – that media translations do not depict an original 'dance' and instead generate constructs of understanding that can initiate productive processes – form the basis of the 'praxeological production analysis' methodology that I have developed within the context of and during my research with the Tanztheater Wuppertal and that has become the basis of this book.[132] This methodology is guided by the parameters of praxeological dance research and combines choreographic analysis methods from theater and dance studies with methods from qualitative social research.[133] The focus of praxeological production analysis lies neither solely on the performance or staging – as hitherto conventional in theater and dance studies – nor on the examination of audience perceptions alone – as is established practice in the empirical approach taken in the sociology of art. Instead, praxeological production analysis bundles the development of a piece, its performance and its reception together under one term: 'production.' This is in line with recent insights in theater studies, i.e., that the 'performance' concept has made a shift toward the performative and that the relationship between process and piece has changed, attributing greater significance to the work process. This reorientation in theater studies has occurred in reaction to the rise of pieces that stage the processual in order to critique conventional understandings of the 'work' – and Pina Bausch was one of the pioneers of this development (→ PIECES, WORK PROCESS). A 'piece' *(Stück),* as Pina Bausch also called her choreographies, is thus an open, mutable, complex, interwoven set of translation processes that only become visible in the performance.

PIECE, PERFORMANCE, AUDIENCE When dance research shifts its focus from artistic work (in the sense of a repeatable choreography) to performance (as an unrepeatable act), it is confronted with a central problem: what is the best way to approach performance methodologically? In order to answer this question, we first have to clarify what is actually meant by 'performance': is it the piece, the performance situation, the venue, audience perceptions? In theater and dance studies, performances are observable, temporally and spatially defined units with a clear beginning and end. However, works like Pina Bausch's pieces play with this clarity, for example, by dis-

solving the boundaries between ordinary life outside of the theater and the extraordinary life inside it: they stage things in quotidian places, create new spaces for the stage, make no reference to either script or literary template, and make it possible for the performers to be themselves rather than playing characters. In this sense, the pieces of the Tanztheater Wuppertal are models of reality. They demonstrate what is and what could be.

In recent theater studies scholarship,[134] a 'performance' is not a piece in the sense of a finished product, but rather designates the eventfulness, the situational and the singularity of the performance situation. By reforming the concept of the performance, theater studies has taken a performative understanding of what it means to present artistic work, one championed by artistic practices in dance as early as the 1960s as well as by the much younger genre of performance art – as in John Cage and Merce Cunningham's chance-based performances or in the performatively structured, improvised productions of Judson Dance Theater.

In the German-speaking world, Pina Bausch was one of the first to show that every piece is a work in progress and never finished when she premiered her first piece *Fritz* in Wuppertal (PREMIERE 1973). Pina Bausch's decision to call it a *Stück* – a 'piece' – was an apt choice of term to describe its processual and constantly developing qualities (→ PIECES). But it is not just the piece that continually develops, 'piece by piece' as it were. The context in which it is performed also constantly changes, which in turn alters the performance. For example, whether *The Rite of Spring* is performed at the world premiere in Wuppertal in 1975 or in 2013 in Taipei, the historical, cultural and social context, the spectators and their viewing habits, their understanding of the subject matter and their levels of knowledge differ (→ RECEPTION | AUDIENCE). This relationship between piece (choreography), the situationality and contextuality of the performance, and the specific audience watching a performance is especially relevant if we choose to interpret the piece in line with social and cultural theory, and subscribe to the proposition made in perception theory and reception aesthetics that a piece only ever truly comes to be in the eye of the beholder.

A methodological approach that does not consider a dance piece as a finished product but rather as a process that depends on the context makes the issue of empirical material especially topical. Which material is relevant? What material exists of which pieces? In which quality? Is there video material? If so, of what performances, of which pieces? From which perspective was the piece recorded – long shot, medium long shot, excerpts? Who dances in it? What material can and may we work with? Do we have access to it? Are there copyright issues? Praxeological production analysis, which

focuses on the 'production,' is always contextual performance analysis. It therefore prompts further questions: are paratexts available, such as program booklets, photos or interviews with the choreographer or dancers? Have reviews, academic texts or lengthy journalistic articles already been published? If so, about which pieces? Do we have access to impressions or statements from the audience? Is edited film material of the piece available, such as documentaries? These questions reveal the problem of methodologically analyzing a piece and its paratexts – in other words: of combining the analysis of a piece with an analysis of its framing. This methodological problem has so far largely been neglected in theater, dance and performance research and has methodologically been given little thought. I have chosen to deal with it using the term 'production' in the various chapters of this book (→ SOLO DANCE, RECEPTION).

ARTISTIC PRODUCTION However, recent dance research has not only put up for discussion a broader concept of performance, but has also questioned the idea of the performance so fundamental to theater studies. This is why German performance studies has introduced the term 'production.'[135] The production concept on which the theory and methodology of this book are based also makes reference to the term 'artistic production' used in the arts in that it, as in an expanded concept of 'performance,' encompasses choreography and paratexts, the piece and its framings. In addition, the term 'production' addresses the relationship between process and product, working methods and the piece, as well as its reception. On the one hand, it takes into account the work process, valuing it as more than the mere process of developing a piece with the aim of attaining a finished product. From a production analysis perspective, the research interest is therefore, aside from choreographic analysis, artistic work practices and thus the sociality of the work process. From this point of view, the question of *how* collaboration takes place is central for the generation of the aesthetic. On the other hand, the term 'production' also includes the reception of a piece, its history and discourses, and social, cultural and media contexts. From the point of view of reception analysis, *how* a piece is perceived is central to the production of that which constitutes the discourse surrounding a piece.

If we define production in a way that encompasses creation, performance and reception, then empirical research has to deal with new and different questions to those which we would be dealing with if we were 'purely' looking at piece and performance analyses: how do we describe the production process as a synthesis of developing, performing and receiving a piece? What material is needed to examine a Pina Bausch production – the notes of the choreo-

grapher, the dancers, the dramaturges, the musical collaborators, costume designers, set designers, technicians and stage managers? What additional material do we need to collect, e.g., audience surveys (→ RECEPTION | AUDIENCE), interviews (→ COMPANY) or (non-) participatory observations (→ WORK PROCESS)? Which survey, interview and analysis methods should be applied? It is in particular the additional generation of empirical material in connection with a specific research question that requires knowledge of the appropriate methodological instruments of qualitative social research, be it proficiency in a wide range of interview methods and techniques, transcription and analysis methods, or practical knowledge of different observation methods, and the condensing of these observations into "thick descriptions."[136] It moreover requires us to reflect on these methodological instruments regarding their suitability for dance research. When does it make sense to conduct interviews? How can we methodologically assess translations of experience into language? When are observations appropriate, and how do we carry them out? How do we then translate them into notes, into text?

METHODOLOGICAL APPROACHES TO DANCE PRACTICE

Dance studies is a young academic discipline that can draw on the wealth of other established disciplines for its theoretical concepts and methods. But it also needs to modify the existing methodological instruments to meet the requirements of its 'object' and to develop its own specific, adequate tools.

PERFORMANCE AND MOVEMENT ANALYSIS IN DANCE STUDIES Since dance studies first began establishing itself internationally in the 1980s, various methods from different academic disciplines have been made productive for research – depending on the background disciplines of the pioneering academics. Photo, film and video analysis is an approach to dance analysis that predominantly emerged out of art history and media studies and that assumes that dance can only be examined as a media phenomenon. It examines, for example, the way dance appears in film, on video[137] and in digital media.[138] The methods used come from political iconography,[139] image composition[140] and fundamental epistemological and methodological considerations about media dance research.[141] In addition, it discusses methods such as camera ethnography,[142] which considers film to be more than mere documentation and instead defines the camera as an 'agent' in itself by reflecting upon the meaning of the technical aspects of media such as camera work and editing techniques for ethnographic research.

Literary studies have most notably contributed the method of (para)text analysis. Mark Franco[143] and Gabriele Brandstetter[144] have pioneered this method of interpreting dance as text and writing, an approach that has been applied in recent research (→ SOLO DANCE).[145] Other research in this direction has focused on analogies between dancing and writing as performative operations while also concentrating on reflexive processes of writing.[146]

The theater studies methods of performance and staging analysis have been adapted for use in dance research,[147] examining, on the one hand, the singular, non-repeatable performance, primarily concentrating on the performativity of the performance event,[148] while also focusing, on the other hand, on the (reproducable) choreographic and dramaturgical structure of the piece, such as the stage design or the relationship between music and dance.

Methods from the social sciences such as discourse analysis have also made their way into dance research since the 1980s.[149] Qualitative social research methods such as ethnographies and interview techniques[150] and methods used to study historical sources[151] – for example, in the analysis of historical sources of dance but also in dance reconstructions – have been applied to dance research in multiple ways.[152]Anthropological, phenomenological, semiotic and post-structuralist concepts, and approaches from social, cultural and art theory have also found their way into the study of dance phenomena. Although they are not actually methodological approaches or techniques for analyzing dance, they do provide theoretical concepts and terminology to better understand the basic concepts of dance – such as the body, movement, time and space – and theater – such as performance, presence, presentation, performance – which frame methodological approaches to analyzing dance.

While the methodological approaches mentioned above have been translated from established disciplines into dance research, dance practices have also generated their own methods of movement and body analysis,[153] drawing on traditions of dance notation that go back as far as the 16th century. However, dance does not have any established, conventionalized form of notation in a set code of signs that could be compared to those of language or music.[154] Instead, we have a multitude of notation systems, developed depending on the respective media used to document dance at a given time, reflecting specific dance aesthetics and styles. The oldest means of recording dance is graphic notation, which translates the order of the paths on the ground and the movements of the body or individual body parts into signs. In Western dance history, Canon Thoinot Arbeau's (1519-1595) writings on dance, which appeared in France in 1588, and Raoul-Auger Feuillet (1653-1710) and Pierre Beauchamps' (1631-1705) subsequent dance notation, published in

1700, paved the way for contemporary dance notation.[155] Modern dance at the beginning of the 20th century developed new methods of notation, able to record the non-canonical, i.e., the 'free' movements of dancers, but also the various emerging modern techniques (such as the Graham Technique and the Cunningham Technique). These include Laban/Bartenieff movement analysis,[156] the Kestenberg Movement Profile (KMP)[157] and the Movement Evaluation Graphics (MEG) method, as well as the more recent concept of *Inventarisierung von Bewegung* (the Inventorization of Movement; IVB).[158] Recently, computer science has been playing an increasingly important role in the exploration of methods to record motion. Since the 1980s, computer scientists and programmers have been developing computer-based systems, some in collaboration with dancers and choreographers, such as the Life Forms program used by US dancer and choreographer Merce Cunningham from the late 1980s on to develop his choreographies, or the various digital methods utilized by US dancer and choreographer William Forsythe, such as the *Improvisation Technologies* DVD (2003) for the study of his specific movement technique, the Synchronous Objects project (2009) for the development of a movement score and the Motion Bank project (2012-2016) for archiving dance and choreography. Since the advent of digitalized motion capture software, the notation of movement has developed into an experimental scientific research method, particularly in anglophone dance studies. It explores the movements of dancers by focusing on physicality and neuronal stimuli – thus also contributing in part to research on artificial intelligence.[159] In the German-speaking social sciences, primarily within the context of video analysis, the field of qualitative social research has developed digital software programs such as Feldpartitur,[160] which have been made productive for dance analysis (→ SOLO DANCE).[161]

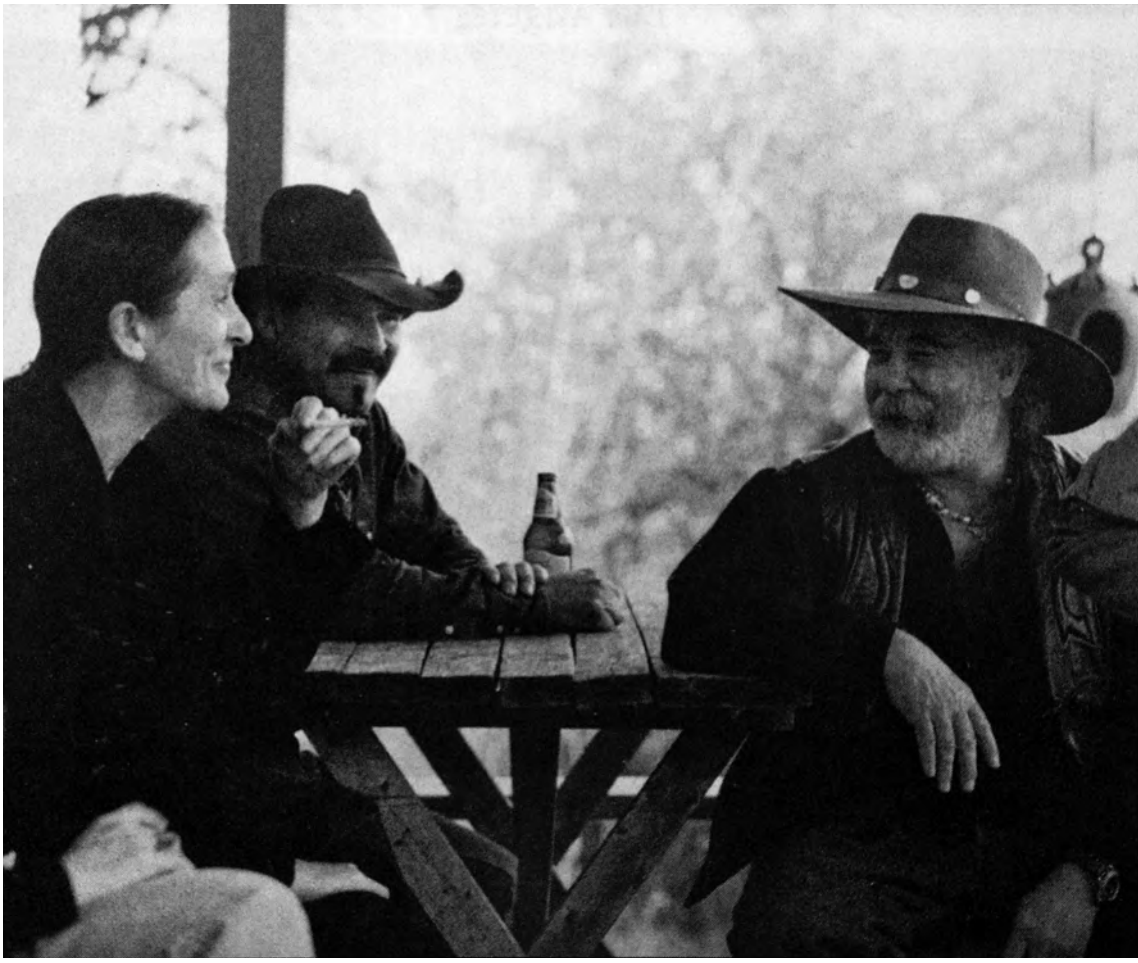
While these lines of research treat dance as a textbook example of the eventfulness and ephemeral nature of movement, as well as corporeal intelligence and the affectivity of corporeal perception, it would be oversimplifying the matter to assume that 'the ephemeral' is only a specific, fundamental problem for dance and movement and thus for methods of dance and movement analysis. Ultimately, ephemerality is a phenomenon that is relevant in all historical, cultural, political, economic and social events, and therefore in all empirical social and cultural studies disciplines, such as sociology, ethnology, history and folklore studies, inasmuch as they deal with human figurations, i.e., with dynamic orders. It also affects the study of art and culture – such as theater studies, music and performance studies – in that they deal with spatio-temporal processes and situative, emergent orders, such as performances.

Translating the ephemeral, i.e., non-discursive phenomena such as presence, liveness, aura, vibe or coherence into an image or writing is thus by no means merely a specific difficulty faced by dance studies. Instead, dance illustrates a fundamental situation that all social and cultural studies share, for the 'event' – as a social or cultural practice onstage, in film and in everyday life – is always ephemeral, in the past and missing from the research process. Thanks to its genuine object of study – the exploration of spatio-temporal conditions, of dynamics and rhythm, of synchronization and the ephermal – dance analysis can thus provide important concepts and methods for the analysis of social interactions as orders of bodies and of movements.

ACADEMIC AND ARTISTIC APPROACHES TO PRACTICE RESEARCH Observing and documenting, researching, interviewing, taking notes; recording in words, in writing, on camera and video; transcribing, modeling, interpreting, analyzing, discarding and evaluating; grouping and arranging; reflecting upon, presenting, discussing, publishing and translating dance into different media and implementing it in fields of knowledge are just a few of the practices of knowledge production that are characteristic not only of praxeological (dance) research,[162] but also of the practices of artistic work and research.[163] Observing and analyzing practice on the one hand and performing and (co) developing it on the other are two heuristically distinct modes of research that art and scholarship carry out and interpret differently. However, acts of observing and analyzing as well as acts of performing and developing merge in the everyday operations and routines of both academic research and artistic practice.

Academic and artistic practice are two different fields of knowledge production. Both fields of knowledge – art and academia – are connected to the public spheres[164] in which they observe, perform, develop, present and "assemble"[165] practice. The public/the audience – as an action, performance, observation and authentication situation – is thus not only constitutive of theories of practice and performance, as demonstrated above, but also methodologically crucial to research based on practice and performance theory.

The method of praxeological production analysis picks up exactly where these thoughts leave off. It finds methodological reference points in performance studies (ethnographic approaches) and in theater and dance research (choreographic analysis), then merges them together. In performance research guided by sociology and cultural studies,[166] 'practice' is an unquestioned category for capturing what has already passed – be it artistic performances or cultural performances in everyday life. As ethnological research, performance studies borrows its methods from qualitative social



6 Research trip
for *Only You*
USA, 1996

7 Filming *The Plaint*
of the Empress
Wuppertal, 1988

research, in particular from ethnography. However, in the theater studies tradition, practice is situated in the field of art or theater and is thus set in opposition to the fields of academia and theory. Here, 'practice' is mainly used in a hermeneutical sense. 'Practice,' then, becomes an explicitly empirical term when attention shifts to production and rehearsal processes in artistic creation, as in recent theater, performance, and dance research,[167] or, for example, to the habits of the audience during performances and the rituals of actors before a show. While methods from the fields of sociology and practice theory are increasingly finding application due to the rising interest in artistic production processes, theater and dance performances are still primarily being examined with the help of performance and stage analysis.[168]

Finally, artistic research has also made 'practice' productive in hermeneutic ways, claiming since the beginning of the 21st century that art can also be considered research in that it generates originary knowledge. Here, the development of practice is tied to artistic and aesthetic, corporeal and material practices, which usually take place in places explicitly dedicated to them (for example, the dance studio, atelier, rehearsal space or stage, etc.). Moreover, practice is always dealt with in relation to historical or contemporary art, politics, society and everyday life, as well as to the cultural, political, social or aesthetic concepts and products necessary for the production of artistic artifacts (such as a theater piece, a choreography, a performative installation, an exhibition, a festival, etc.). Artistic research claims to combine theory and practice in the actual practices of research and artistic creation. Artistic research is thus based on an extended definition of 'research,' that is, on a definition that does not differentiate between the two different 'logics of practice,'[169] between artistic and academic 'doing.' However, the problem is that this approach does not take into account their differing temporalities: academic 'doing' always occurs retrospectively, at a different pace and in another, often longer time frame than artistic practice. Unlike practice theory, artistic research defines practice less as an empirical category that needs to be identified and analytically isolated than as a field of practices in which practical artistic practices and theoretical academic practices are so close that they can hardly be separated from one another. Accordingly, artists, academics, dramaturges and "experts of everyday life"[170] strive for performative collaborations, understanding their shared work to be a social and political field of experimentation.[171]

The political positioning of individual action in artistic research contrasts with academic practice theories that are methodologically more cautious about the political dimensions of their work and therefore find themselves subject to (sometimes self-

critical) accusations of neutralizing their objects of study.[172] Conversely, artistic research establishes the interplay between knowledge production and truth publicly and simultaneously performs it. In this way, it also encourages us to see the performance as an explorative practice in itself, thus making research the responsibility of 'everyone,'[173] which raises new issues for civil society and generates its own form of activism. Artistic research practice thus legitimizes itself not only by examining aesthetic patterns of perception but also by dealing with normative orders of the social, which form the basis of the political in their interplay.

In both academic and artistic research, observations penetrate the compositional character of practices and their interactions. Accordingly, observation is a fundamental method both in artistic processes and in sociological practice theories.[174] However, their methodological premises differ: observations like those conducted during the research trips of the Tanztheater Wuppertal tend to be methodologically unsystematic, while methodologically sound forms of observation based on the techniques used in qualitative social research, such as expert interviews and group discussions, are constitutive of the approaches taken in practice theory, especially of those that make use of ethnological methods of observation. Observation is conceived of here from a multitude of perspectives: on the one hand, by situating observers in relation to their field of investigation[175] and, on the other, by fundamentally assuming that the object of study is constituted through the choice of method and the position of the inquiring researcher.[176]

Practices of (non-)participatory observation are implemented in different ways, especially in practice theory: for example, (post-) structural approaches, influenced by a combination of positions from cultural sociology and the sociology of the body, regard the performance in the sense of 'cultural performance' as a given category of observation[177]; the focus here lies on factors such as supraindividual schemata, orders of knowledge, rituals and performance conventions.[178] In contrast, microsociological positions do not consider the performance as a theatrical event or performing as a theatrical act to be categories of observation – not only because cultural theory plays a smaller role here, but above all because the emphasis is on analyzing the habits of everyday observations and conventionalized knowledge in a methodologically systematic manner.[179] Researchers examine what is ostensibly obvious and unquestionably given in order to translate the 'silent,' i.e., the corporeal dimensions of culturality and sociality, into language.[180] Instead of observing a theatrical act, they focus on a 'doing' that is visible to the observer, which thus first has to be performatively authenticated as doing by the researcher.

Since praxeological approaches acknowledge the researcher's embeddedness within his or her field of research as necessary for observation, they do not consider methods to be neutral or universally applicable. Instead, they presume that it is the scholar's methodical research and observations fixed in writing that give rise to the (academic) existence of the object of research in the first place, i.e., that it is itself performatively generated in the practices of research.[181] In some cases – depending on the object of study – observations have also helped to develop practice and thus led to a performative interplay between observing practices and shaping practices. In artistic research involving collaborations between artists and scholars, this interplay is considered to be one of the foundations of researching and "sharing expertise,"[182] such as when computer scientists help to develop digital technologies for set designs, dance scholars assist in the reconstruction of historical dances, or phoneticians turn their scholarly analyses of voices into soundscapes together with artists.

Other similarities between the methods used in academic and artistic practice research include the use of tools such as interview and dialogue techniques and the ethnographic use of video and photo cameras, the use and analysis of audio and video excerpts and other media interventions, and the systematizing practices of analysis such as memorizing and codifying. All these methods come from ethnographic research practices, which productively make use of media formats and social forms of knowledge in their respective fields of study and translate them into their research practice.

Academic practice theorists predominantly pursue a form of 'interpretative sociology' *(verstehende Soziologie),* inasmuch as they strive to systematically get to the bottom of both the phenomena they study and their own point of view. Like artistic researchers, they do not really aim to formulate universal explanations in terms of fact-based evidence seen from a (scholarly) bird's-eye perspective, nor should their work be confused with purely descriptive scholarship, for they employ their own strategy of making social phenomena visible. In this respect, they also share much with artistic research. Here, too, the process of understanding pertains not only to the act of observing but also and in equal part to the researcher's involvement in the associated, recursive research process: transcribing the data gained from observation in the form of minutes, memos and other notes, and analytical writing, reading and theorizing,[183] which leads to the development of works of art and, in the academic process, to the production of texts in multiple translation loops. Finally, it also pertains to the performance of artistic work or research results, to acts of speaking about them,

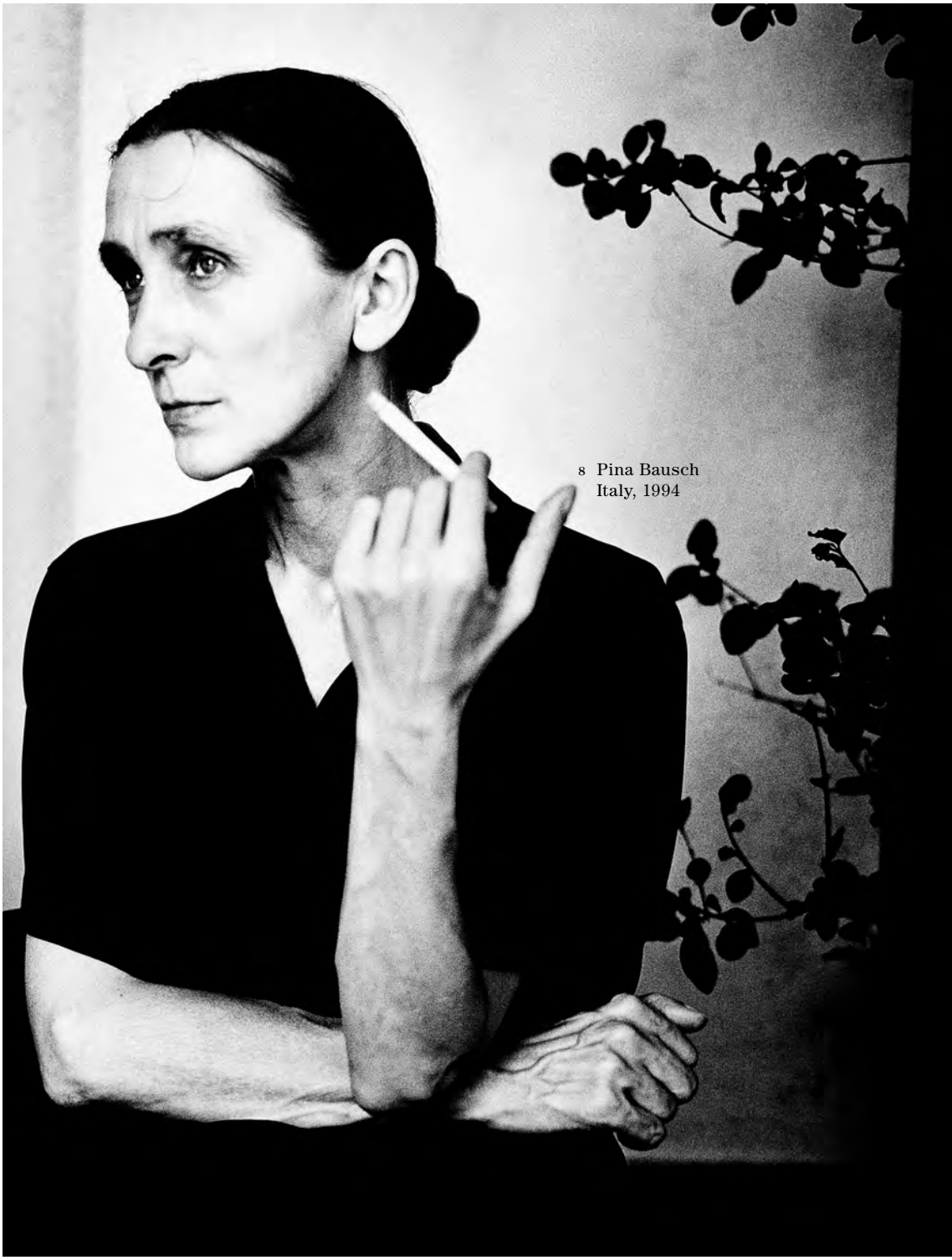
for example in audience talks or with critics on the one hand or at congresses, conferences or in lectures on the other.

THE LOGICS OF ARTISTIC AND ACADEMIC PRACTICE

Praxeological dance research reflects on the relationships between academic and artistic practices, i.e., between the various logics of an academic research practice and of choreographing and dancing. In this respect, it differs from artistic research. Dance research should in itself be considered a practice, but one that follows a different logic to that of artistic practice, simply because the logic of artistic practice is subject to, for example, a different sense of urgency and different time constraints to those of academic practice.

Moreover, praxeological dance research reveals, in the Bourdieusian sense,[184] academic practices such as observing, describing, researching, documenting, analyzing and interpreting while also shedding light on its relationship to the artistic practices that it is observing, i.e., to the practices of training, improvising, rehearsing, composing, choreographing and performing, and to practices of spectating, visiting the theater, reading and writing reviews, reading program booklets and attending talks with the audience. Recognizing these different logics inherent to the practice of artistic production itself and between artistic and academic practice, relating them to one another, methodologically implementing and theoretically reflecting upon them, form the basis of practical theory as well as of theory-based practice, in other words: it forms the basis of praxeological dance research. Practices of choreographing – which include some of the same practices found in academic practice, such as researching, describing and observing, but which perform and embed them differently within the production process – demonstrate how fundamentally important it is to contextualize the logics of artistic and academic practices in order to identify the similarities between them.

In what ways does a choreographer's research practice differ from that of a scholar? What differences are there between practices of observing in the artistic and academic fields if, as in the Tanztheater Wuppertal's research trips (→ WORK PROCESS), the approach taken is ethnographical? It is precisely the ongoing, controversial debate on artistic research that shows that looking at the logics of practices in artistic and academic fields can encourage differentiated debate about the potentiality of artistic research. Practice theory is therefore a critical and analytical project that sets the logics of academic and choreographic practice in relation to one another. From a praxeological perspective, dance studies should be an experiential discipline. Praxeology thus provokes a redefinition of what dance



8 Pina Bausch
Italy, 1994

studies could be. Conducted as empirical research, it demands a permanent relativization of theory. From this point of view, the development of theory cannot remain self-referential, but rather has to face its empirical obligations.

Practice theory destabilizes the separation between academic theory on the one hand and artistic practice on the other by revealing the relationality of the logics behind academic and artistic practices. Its point of departure is empiricism's attachment to theory as well as theory's attachment to empiricism. A praxeological perspective thus sacrifices the idea of what theory generally stands for, namely 'pure thought' or a model, a depiction of reality. But what it gains is an eye for diversity, for the wealth and the "silent language"[185] with which dance practices themselves create the object of study that dance scholars explore. Praxeology thus conceptually embodies a visionary idea: to undermine the dualism of theory and praxis, scholarship and art that is so characteristic of modernity, thus circumventing politics of inclusion and exclusion and the power relations between the artistic and the academic fields with and through praxeological research, which reveals itself – differently – in dance and dance research.

In a praxeological approach to research, researchers are called on to expose the historicity and culturality of their own points of view and to reveal their own interpretative positions. Not only has critical theory in the tradition of the Frankfurt School considered such self-reflection to be a fundamental task since the 1930s,[186] but it is also a fundamental principle of qualitative social research. Pierre Bourdieu and Loïc Wacquant further pursued the idea of self-reflection and coined the term "reflexive methodology,"[187] which they define as the complete objectification, not only of the object of study itself but also of the relationship between researcher and object, including personal patterns of perception and classification. For the interplay between being affected by the performance, habitual disposition, knowledge and situative emotional state not only determine a researcher's sense of perception but also simultaneously establish the conditions of possible objectification. Postcolonial studies similarly reflect on a speaker's position within society.[188] Accordingly, the (self-)reflexive investigation of artistic practice requires that which generally characterizes the concept of translation, which can be described with Bernhard Waldenfels as an ethics of respecting and violating boundaries.[189]

One methodological consequence of these theoretical considerations is a continual reflection on the *how* of translating during

the dance research process. This takes place on two levels, as also attempted in this book: namely, in media, cultural and aesthetic translations of the pieces themselves (→ PIECES, COMPANY, WORK PROCESS, RECEPTION) and in their translations into academic methodology and theory (→ SOLO DANCE). Researchers thus become translators, engaging in a constant practice of negotiation. Herein lie both the challenges and the opportunities of experiential dance research, which aims to continually undermine and question its own points of view.

The production of knowledge depends on this kind of self-reflection, which cannot in turn be separated from constellations of power. Thus, attention must also be paid to the researchers themselves, to their proximity and distance to the field of research, to the way they are affected, their empathy and corporeality – in short: to their bodies as "subjects of cognition."[190] Researchers are themselves part of these practices. Not only are they compelled to engage in objectified self-reflection in the Bourdieusian sense, but due to their corporeal and sensory embeddedness within the research process, they are also called on to directly address and reflect upon the relationship between their own practices and the practices that they are examining (→ INTRODUCTION). As this chapter has shown, they are thereby confronted with various sets of practices in artistic and academic research that reveal similarities, but which differ in the ways that they are carried out: on the one hand, with the ethnographic methods used in academic and artistic work to generate knowledge and utilize its results in various ways and, on the other, with distinct modes of reflecting upon and processing their own methods, which find their own specific forms of translation in academia and art.