1   Rainer Behr
in *Nefés*
Madrid, 2006

Almost anything can be dance. It has to do with a certain awareness, a certain inner, physical attitude, a very high degree of precision: knowledge, breath, every little detail. It always has to do with the how.[1]

Solo

Dance

When Anne Martin was asked whether Pina Bausch had given her "psychological pointers" when passing on the very personal main role in *Café Müller* (PREMIERE 1978), she replied: "Not at all, it was actually very technical. And it was only once I had totally mastered the form that I understood everything that Pina had brought to this role."[2]

It is a constantly repeated mantra that the Tanztheater Wuppertal translates emotions into dance, that Pina Bausch was less concerned with how people move than with what moves them. So while she posed her 'questions' so as to incite inner emotion (→ WORK PROCESS), the composition and rehearsals of individual dances were actually all about how bodies moved; the development, study and passing on of dances at the Tanztheater Wuppertal has always meant, above all, working on form, on the quality of the movements. Only once the form has been mastered and the dance is perfectly performed can it grip the audience; only then can its 'meaning' be felt. What can be felt is often described by the audience using metaphorical and associative words charged with semantic and symbolic meaning – thus revealing the special ways in which the paradox between identity and difference comes into play in the translation of dance into language (→ RECEPTION). Dance reviews also reveal that the translation of dance into writing remains vague, since even most professional descriptions mainly focus on individual 'theatrical' scenes, but rarely on the dances themselves. This is particularly evident in reviews of pieces from the 1990s onward, as the pieces from this artistic phase are more likely to feature a succession of individual solos (→ PIECES, RECEPTION).

Translating dance into writing is by no means a new problem, but rather a practice that ballet masters have been dealing with for centuries. In order to be able to reconstruct dances, they developed forms of dance notation that allowed them to archive dance and document it in more detail. The history of dance notation, which goes back to 16th-century Europe, with its origins in Thoinot Arbeau's *Orchésographie* from 1589, illustrates the translation of dance into writing. Even today, some dance ensembles work with choreologists who meticulously notate dance movements and choreographic formations. But this was not the case for the Tanztheater Wuppertal under Pina Bausch. There was no specific notation system, only a corpus of images and texts that comprised video recordings, schematic diagrams and notes written by Pina Bausch, her assistants and dancers (→ WORK PROCESS). Sometimes, dancers also wrote down their positions and roles in the piece before they left the company. This written and illustrative material has formed the basis for the company's collaboration and has been used by dancers to pass on their dances to other dancers. How might we translate the solos of

the Tanztheater Wuppertal, which are so individual in their language, into a form of notation? How can they be documented and archived in translations like these and thereby made accessible both for artistic reconstruction and academic analysis?

This chapter deals with the translation of body/dance into writing/text. I will begin by briefly presenting examples of different positions from the field of dance studies and setting them in relation to the approach taken in this book. After that, I will outline the method that we developed and refined to analyze videos of dance during this research project,[3] namely the translation of specific dances into the digital notation software Feldpartitur. Finally, I will illustrate how dance is translated into notation using three solos as examples. Because solo dance gained in importance and took up more and more space in Pina Bausch's last artistic work phases (→ PIECES), I have chosen solos from three different coproductions, which premiered over the course of three decades between 1986 and 2009. They were each produced eleven to twelve years apart. The first is a dance solo by Anne Martin from the first coproduction *Viktor* (PREMIERE 1986), the second was danced by Beatrice Libonati in *Masurca Fogo* (PREMIERE 1998) and the third by Dominique Mercy in Pina Bausch's last piece *"…como el musguito en la piedra, ay si, si, si…"* (PREMIERE 2009).[4] The analyses were carried out on the basis of video recordings of each respective premiere. We chose to use these recordings because they feature the original casts of dancers, i.e., those who were involved in developing the piece. These were the dancers who actually created and first danced the solos. This selection of videos itself constitutes an act of methodological positing (→ THEORY AND METHODOLOGY) and demonstrates how one singular performance, which has been recorded in a specific way, can be translated into notation. For the solos were often changed again after the premiere, but above all, they transformed when they were passed on to other dancers, sometimes being modified once more by Pina Bausch as a result. The final section of this chapter will reflect on the methodological process.

Body/dance – writing/text: Positions in dance studies

Various 'turns' in cultural studies and the social sciences such as the linguistic turn, the performative turn and the practice turn have had a strong influence on dance theory concepts that deal with the relationship between body/dance and writing/text. The linguistic turn, which began at the beginning of the 20th century and was then conceptualized in an anthology published by Richard Rorty in 1967,[5] replaced the idea of language as a 'transparent medium' for grasping and communicating reality with the notion that all

human knowledge is structured by language and that reality cannot be understood outside of it. Language is thus defined as a discourse that obeys certain rules, and it is only within this discourse that it is possible to make statements in the first place. In this understanding, dance must also be seen as a language that can be explored semiotically. It was on the basis of this approach that Susan Foster suggested a perspective in the 1980s that regards the dancing body as something that is always discursive, 'legible' and that is a continuous producer of codes that can be read and interpreted as cultural signifiers.[6] In the 1990s, Gabriele Brandstetter in particular drew parallels between dance and writing in German-language dance research when, by taking a cultural-semiotic approach, she described the movements of the dancing body as writing in space, thus conceiving of body/dance and writing/text as "écriture corporelle" and "lecture corporelle," both representing different, but not contradictory, interrelated physical modes of production.[7]

In the 1990s, the performative turn and the practice turn brought about a change of perspective on the relationship between body/dance and writing/text. The performative turn, whose origins go back to the 1950s and various strands of cultural anthropology, sociology and language philosophy,[8] rejected the idea of representation and led to a renunciation of semiotic approaches, even in dance studies. The focus shifted to the performative production of reality in the interplay between performance and execution, as well as to the relationship between a specific performance, the context in which it takes place and the public (i.e., audience) that authenticates it. In the early 1990s, Judith Butler made a radical poststructuralist contribution to the debate by making reference to theories of subjectivity.[9] According to her, there is no performer behind the performance; subjectivity is in itself only created by and in the act of performance.

While the performative turn was transforming the social sciences, the practice turn – which favors practice theory over structural and system theories and takes its theoretical point of departure largely from Alfred Schütz, Harold Garfinkel, Erving Goffman, and Pierre Bourdieu[10] – heralded in a rejection of the structuralist thinking associated with the linguistic turn, according to which the social and the cultural are conceived of as (immaterial) ideas, worldviews, normative systems or linguistic forms of communication. The practice turn brought the corporeality and materiality of practices to the fore and, with them, the performative act of execution into a material environment.

In the 2000s, dance scholar Isa Wortelkamp took a performative approach by describing the process of writing in analogy to dancing. In her examination of Brandstetter's approach, she defines

the ephemerality that characterizes both dancing and writing as "movement that is perpetually emerging and disappearing."[11] She does not understand the transfer of body/dance into writing/text as an immobilization, as the fixing of movement, but considers writing about dance to be a choreographic, corporeal dance process in itself.[12]

Another aspect of the performative, namely the context and, in this regard, above all the audience, features in the works of Janet Adshead-Landsdale, who questions previous writing practices and regards texts as unstable, mosaic-like conglomerates. Using the concept of intertextuality, she views the reading and interpretation of dance as a process of the spectator interacting with the dance.[13] Katja Schneider in turn suggests a hybrid concept that links approaches from media semiotics and practice theory with the performative, thus describing the relationship between body/dance and writing/text as semiotic and mutually dependent. Moreover, her approach takes into account aspects of performance and practice theory by viewing dance and text as equal media in a performance, seeking to emphasize material factors in addition to semantic ones.[14]

Whereas these approaches mainly take academic debates as their points of reference and have failed to develop a genuinely methodological procedure for translating body/dance into writing/text, Claudia Jeschke's scholarly approach derives from artistic practice. She focuses on dance as 'pure' movement, which she conceives of as motor action and attempts to translate into signs using analog notation methods. Her aim is to make it possible to reconstruct and analyze dances.[15]

The approach advocated in this book ties into different aspects of performance and practice theory and attempts to combine them with methodological approaches from qualitative social and cultural research (→ THEORY AND METHODOLOGY). In contrast with the classical linguistic notion that words function like labels – that is to say: that there is 'real' dance, followed by the image of dance (the signified) and then the word dance (the signifier) – the approach advocated here is based on the theory that there is no 'real' dance beyond its image and that this image is only produced in, with and through language: it is only in the process of translating dance into language, in the process of designating and describing it, that meaning is ascribed to the perceived dance movement, that it is charged with significance and that this process is authenticated by the public. In other words: it is only in the translation between body/dance and writing/text that 'dance' is created – understood as a medium, a generator of significance and meaning, a transmitter of emotions, which sometimes includes the idea of 'real,' 'authentic' dance, depending on the respective (dance) discourse. This translation always

takes place through framings, i.e., references to socially or culturally shaped semantic complexes. The approach presented in this book does not understand translation in the tradition of a linguistic model of describing a linear transfer from A to B, from the original ('real' dance) to the translation (writing/text) that regards text as an illustrative or representative medium of dance. Instead, the translation of body/dance into writing/text is defined here as a reciprocal movement that has no clear beginning or end (→ THEORY AND METHODOLOGY). It does not presuppose the existence of 'real,' 'authentic' dance that precedes language as a kind of essential starting point. Instead, the approach taken in this book is based on the presupposition that 'dance' can only be identified as such through the reciprocal translation of body/dance into writing/text and vice versa. This performative and praxeological reading of translation focuses on the mode of translation. It does not ask *which parts* of dance can be decoded or read, but rather *how* 'dance' is produced in the interplay between dance and text.

Translation manual: Feldpartitur

The notation of the three selected solos was carried out using software developed in qualitative social research for the analysis of actions: Feldpartitur.[16] This digital notation software allows the user to work with characters (marked as CS in the score), symbols (NS) and text (TXT for shorter or TS for longer descriptions) to record movements. Since the description levels and sign and symbol systems that had already been developed for Feldpartitur did not provide enough differentiation to record a detailed dance piece, we refined and reworked them to meet the requirements of a dance studies analysis. This was itself an act of positing, for regardless of whether a dance is translated into text in order to artistically reconstruct or academically analyze it, this process always has something to do with inclusion and exclusion.

Before a dance is transformed into notation, the first preliminary translation step has already taken place: the dance has been recorded on video, meaning that the situation onstage has been converted into a two-dimensional image from a specific camera position and perspective using different aspects of film technology (zooming, etc.). In this case, employees of the Tanztheater Wuppertal had made the video recordings of each respective world premiere for documentation purposes with the explicit aim of using these recordings to reconstruct, restage and rehearse the pieces. The premieres were filmed from a medium long shot perspective in the auditorium, with the camera following the movements of the dancers along their spatial paths and constantly being readjusted by zooming in and

out (FIG. 2). There is no use of film technology (editing, etc.) in the video to interfere with the dynamics of the actions onstage. During their solos, the dancers are always at the center of the image, even when other actions are taking place onstage. The quality of the video recording makes smaller head movements and facial expressions difficult to detect.

	00:00:00.0	00:00:00.8	00:00:01.6	00:00:02.4	00:00:03.2	00:00:04.0	00:00:04.8	00:00:05.6	00:00:06.4	00:00:07.2	00:00:08.0
NS: CameraMov	⊙	✥	✥	⊙	⊙	⊙	⊙	⋀	⟩⟨	⟩⟨	⟩⟨
NS: SpaceTrack			↗	↘	↘	↗	↗	↘	↓	●	●
NS: SpaceLevel		▬	▬	▬	▬	▬	▬	▬	▬	▬	▮

2 Camera movements, spatial paths and levels. Excerpt from the score; solo by Beatrice Libonati in *Masurca Fogo*

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In order to transfer the video recording into the digital Feldpartitur software, the movement sequence is divided into shorter film stills or frames. The score is generated on the basis of these frames (FIG. 2). The basis of this method is an ambivalent translation process: on the one hand, this transfer fragments the dance movements into movement images, thereby immobilizing them. However, on the other hand, it is precisely this image technology that allows detailed movements to become visible and makes description possible, as the frames can be looped, slowed down or sped up.

The frames are arranged chronologically and sequentially on the horizontal x-axis, usually at intervals of 0.3 to 1 second. The smaller the time interval, the more differentiated the description of the individual dance movement. However, if the score is divided into shorter units of time it becomes increasingly complex and stretches out the linear sequence of frames, meaning that the individual frames can no longer be seen at a single glance as one unit of movement on the screen.

On the y-axis, the Feldpartitur software offers the possibility to establish various levels of analysis and, within them, to differentiate between different categories using symbol, code and text lines based on the subject of inquiry. For example, the symbols are divided into categories such as video dramaturgy (e.g. symbols for long shots, medium long shots, zoom), music (e.g. symbols for notes, pauses), body (e.g. hand gestures), expression (musical expressions for quiet/loud, faster/slower) and group (e.g. the arrangement of people relative to one another). The code lines, allow the user to enter more concise descriptions using short words.

	00:00:00.0	00:00:00.4	00:00:00.8	00:00:01.2	00:00:01.6	00:00:02.0	00:00:02.4	00:00:02.8	00:00:03.2	00:00:03.6	00:00:04.0	00:00…
CS: Parts	Trans°	Trans°	Trans°	Trans°	Trans°	Trans°	Move_1	1	1	1	1	1
TXT: Situation	dancer in the background, wearing a black dress, giggles, throws stones in direction of the camera/			second dancer enters the cutout from the bottom right. She remains in the foreground	dancer in the background is still visible		dancer in the foreground arrives in the center of the cutout, only visible from the waist upwards	she begins to move, her body now visible in the cutout down to her thighs			her body nearly visible down to her knees, she is standing in the center of the cutout	
NS: CameraMov												
NS: MusicSound												
NS: Movement												
CS: Body_Actio		Forw.Mo.	Forw.Mo.	Forw.Mo.	Motion	Motion	Standing	Motion	Motion	Motion	Motion	M
TS: Mov_Design										rising	risi	
CS: Body_Use								lift		forward		ex
TXT: Body_Use		steps to the front edge of the stage					parallel feet, arms close to the body, only the upper body is visible	both forearms lifted, first left, then right, upper arms close to the body	palms and forearms moving, upper arms only slightly away from the body	right hand palm at face level facing front, towards audience	palms and forearms moving, upper arms only slightly away from the body	rig… str… rig… left… to…
CS: HandMov								Slip Off	Stop			Sl
TXT: HandMov								direct, quick 'slip off', sustained effort, two directions	associations of stop signs, also in combination with spoken 'No', light effort, flighty			rot… ha… op… as… sa… gu… ste…
TXT: Touch							palms rubbing each other from the center of the body, repeatedly	palms rubbing each other from the center of the body, repeatedly			palms rubbing each other, away from the center, sideways (left/right) and upwards	lig… lef… the… the… lef…
TS: Head_Face										determined		sho
TXT: Head_Face		not yet visible				focussed	visible – without recognizable expression			mouth opens - 'o' shape		
CS: Torso										Twist		
TXT: Torso		upright posture								movement of the arm affects the position of the torso/ twist, left shoulder comes slightly forward		
CS: Axis_Scale												
TS: Symmetry								asymmetrical				
TXT: SpacialRef		spatial intention, direc tion, lateral axis, depth axis						place level middle, transverse kinesphere, transversal pathways			place level middle-high, central kinesp here,periphera l pathways	pla… mi… pe… kir… pe… pa…
CS: Accents										Terminal		
TXT: Dynamic								strong central quick guided movement				str… pe… qu… gu… mo…

In order to translate the dance into language in the text lines, the researcher requires clear vocabulary that has been adapted to the respective dance technique. In the case of the Tanztheater Wuppertal, it makes sense to utilize the vocabulary of the Jooss-Leeder method,[17] as this method, which Kurt Jooss and Sigurd Leeder developed out of Rudolf von Laban's movement analysis, was emphasized in the Folkwang training of many Tanztheater Wuppertal dancers, especially some of the earlier dancers and also the choreographer herself. The influence of classical ballet, which also played an important role in the company's training, is used for movements where this influence is especially striking, as in the solo by Dominique Mercy, who also studied ballet. The code lines, an example of which is shown here in the excerpt from the score of Anne Martin's dance in *Viktor* (FIG. 3), illustrate the use of the Jooss-Leeder vocabulary. It is supplemented by terms that describe the movement more concretely, for example, hand movements such as 'showing' and 'stripping.' The different symbol, code and text lines and their juxtaposition also allow for different "editing modes" and "multicode transcriptions."[18] On the vertical Y-axis, written annotations, condensed codes and symbols used to describe spatial paths, spatial levels, the music, camera movements and individual body parts, for example, can be noted down and combined in different ways, allowing for alternative interpretative approaches.

3 Excerpt from the score; solo by Anne Martin in *Viktor*

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I will now use the following example of a solo by Dominique Mercy to outline the structure of a score: the first two lines of the score (FIG. 4) divide the dance into individual parts. This makes it possible to, for example, identify individual movement sequences that are repeated in different variations later on in the solo. Lines 3-7 (FIG. 4, VERTICAL LAYOUT) show how the dance solo has been structured and visualized for the analysis. In symbol line 3 ("Movement"), spatial paths are indicated by arrows. Code line 4 ("Position") records the alignment of the dancer's body: by dividing the movement sequence into 'front,' 'back' and 'side,' it is possible to record when and how often the dancer is facing the audience, turns laterally in profile or moves with his back to the audience. Symbol line 5 ("Axis_Scale") describes changes in the body's axis, for example when movements or floor paths break the vertical alignment of the body. The relationship between music and dance is noted in symbol line 6 ("Music"). Does the music support the movements, i.e., does the sound or rhythmic quality of the music amplify their effect? Is there a contrast between the music and the movements, e.g., does the music provide a counterpoint to the quality of movement? Or does the music accompany the dance, in other words: is it synchronous with the movement? To record

	00:00:33.0	00:00:34.0	00:00:35.0	00:00:36.0	00:00:37.0	00:00:38.0	00:00:39.0	00:00:40.0	00:00:41.0	00:00:42.0	00:00:43.0
CS: Parts	17b	18	18/19	19	19	19	20 a	20 a	20 a	20 b	20 b
CS: Repetition										REP	REP
NS: Movement											
CS: Position	SIDE	SIDE	SIDE	SIDE	SIDE	SIDE	TURN	SIDE	BACK	TURN	SIDE
NS: Axis_Scale											
NS: Music										*sfz*	
TXT: Dynamic	LIGHT PERIPHERAL QUICK	STRONG CENTRAL QUICK	LIGHT CENTRAL QUICK	LIGHT CENTRAL QUICK	LIGHT CENTRAL QUICK	LIGHT PERIPHERAL QUICK	LIGHT PERIPHERAL QUICK	LIGHT CENTRAL QUICK	LIGHT PERIPHERAL QUICK	LIGHT PERIPHERAL QUICK	LIGHT CENTRAL QUICK

4 Parts, repetition, variation, structure. Excerpt from the score; solo by Dominique Mercy in *"…como el musguito en la piedra ay si, si, si…"*

this, Feldpartitur offers symbols for musical analysis (e.g., the symbols for piano, forte, crescendo, decrescendo, adagio and allegro), but because they do not fully characterize the relationship between music and dance, we introduced further terms that describe specific qualities (as mentioned above: supportive, contrasting, accompanying). In addition, we listed the respective musical genre and the instruments used, since Pina Bausch's pieces typically feature a wide selection of music from different cultures. Text line 7 ("Dynamic") illustrates the movement dynamics of the solo using the vocabulary of the Jooss-Leeder method: the power with which the movements are performed is defined as either "strong" or "light," the direction of the movement as "peripheral" or "central," its tempo as "fast" or "slow." In spite of how difficult it is to fully grasp the individual movements using these conceptual antagonisms, they allow for a rough definition of the movement dynamics.

After the symbol and code lines, the text lines 8-18 (FIG. 5, VERTICAL LAYOUT) contain detailed movement descriptions that use the Jooss-Leeder vocabulary for choreographic structure. When do certain motifs repeat themselves in the music and/or in the movement sequence? Which movements and spatial paths does the dancer make and take? In addition to this spatial perspective, the movements of different body parts and areas of the body are noted. Accordingly, this section of the score is divided into two lines each for torso movements, leg movements, arm movements and head movements. Particularly striking hand movements are noted in the additional symbol line 16 ("Hands").

The Jooss-Leeder vocabulary is also used to provide differentiated descriptions of the movements of individual body positions (FIG. 5, lines 9 ["Torso"], 11 ["Legs"], 13 ["Arms"], 15 ["Hands"], 18 ["Head"]). A description like "The weight of the right leg lies on the flat foot, while the left leg lifts forward and upward" can thus be translated into the short phrase: "Single Medium Support (R), Forward High Gesture (L)."

Each of the lines above (FIG. 5, lines 8, 10, 12, 14, 17) translate these small descriptions into an abstract level of code. The movement sequences that were described in detail before are thereby condensed with the aim of determining a characteristic feature of this moment of movement. "Single Medium Support (R), Forward High Gesture (L)" becomes "High Gesture." By using these codes, the choreographic structure of the solo can be described in a highly condensed form: when, where and how often does a "High Gesture" occur in this solo? Where is the "starting point"[19] of a movement? Where does a movement 'end'? The score is varied and further aspects added when solos feature more dynamic spatial paths, as in the solos by Beatrice Libonati and Dominique Mercy (compared to Anne Martin's solo).

5 Body parts. Excerpt from the score; solo by Dominique Mercy in *"…como el musguito en la piedra ay si, si, si…"*

	00:00:12.0	00:00:13.0	00:00:14.0	00:00:15.0	00:00:16.0	00:00:17.0	00:00:18.0	00:00:19.0	00:00:20.0	00:00:21
S: Torso		Flex Tilt Forw	UP / FTF	UP / FTF	Upright Post.	FTF	Upright Post.	Upright Post.	Upright Post.	Upright P
XT: Torso		Flexible Tilt Forwards	Swing in Upright Posture, Flexible Tilt Forwards	Swing in Upright Posture, Flexible Tilt Forwards	Swing in Upright Posture, Flexible Tilt Forwards	Flexible Tilt Forwards	Swing in Upright Posture, Flexible Tilt Forwards	Upright Posture	Upright Posture	Upright Posture
S: Legs	Upright Pos.	Down, Up	Down	Up	Down, Up	Down, Up	Upright Stance	Upright Stance	Upright Stance	Upright S
XT: Legs	Parallel Double Medium Support	Parallel Double Medium Support	Single Support left, step sideways with hip guidance in slide tackle, Double Deep Support	Two little steps forward, slide tackle, Double Deep Support	Slide tackle, Double Deep Support	Single Support left, right, pulling towards center, soil contact	Parallel Double Medium Support	Parallel Double Medium Support	Parallel Double Medium Support	Parallel Double Medium Support
S: Arms		Deep Swing	Deep Swing	Deep Swing	Deep Swing	Deep Swing	Narrow	Narrow	Narrow	Wide
XT: Arms	Arms close to the body, hands grab the pants	Both arms Deep Pendulum Swing	Both arms Deep Pendulum Swing	Both arms Deep Pendulum Swing	Both arms Deep Pendulum Swing	Both arms Deep Pendulum Swing	Both arms bent/kinked sideways in a square angle, hands guided at mouth level	Both arms bent/kinked sideways in a square angle, hands at the shirt collar	Both arms bent/kinked sideways in a square angle, hands at the shirt collar	Both arms expanded wide sidew
S: Hands	FLY	Scoop/Touch	Touch		Scoop/Touch	Touch	HAND MOUTH	FLY	FLY	Relaxed c
XT: Hands	Hands grasp the pants on their sides, pulling the pants quickly form side to side, away from the body	Hands scoop from the floor, palms touch	Hands slip off the pants while coming upwards		Hands scoop from the floor, wandering/ sliding on the floor towards the front	Hands scoop from the floor, wandering/ sliding on the floor backwards	Both hands shaping a gesture, fingertips guided towards each other, towards the mouth	Hands grasp the shirt collar, pulling it quickly from side to side and away from the body	Hands grasp the shirt collar, pulling it quickly from side to side and away from the body	Hands rel and open, palms ope upwards
S: Hands	👆						👆	👆	👆	
S: Head	Back	Flexible	Flexible	Flexible	Flexible	Flexible	Back	Back	Back	Back
XT: Head	Head tilted back	Head follows Pendulum Swing	Head follows Pendulum Swing	Head follows Pendulum Swing	Head follows Pendulum Swing	Head follows Pendulum Swing	Head tilted back	Head tilted back	Head tilted back	Head tilted back

The dance solo by Anne Martin that has been translated here into a score comes from the piece *Viktor,* the Tanztheater Wuppertal's first coproduction, which was produced in 1986 in collaboration with the Teatro Argentino in Rome, Italy (→ PIECES). Anne Martin, born in 1953, studied music at the Lausanne Conservatory and trained as a dancer at the Centre international de danse Rosella-Hightower in Cannes. From 1978 to 1991, she danced with the Tanztheater Wuppertal and performed in numerous world premieres. In the 1980s, she began working as an independent dancer. After Anne Martin left the Tanztheater Wuppertal, she increasingly turned toward music and performed as a singer before returning to working as a dancer after a long break. She has also been working internationally as a dance teacher since 1998, in particular at the Conservatoire national supérieur musique et danse de Lyon in France.[20]

Our video analysis is based on a video recording of the world premiere at the Schauspielhaus Wuppertal on October 9, 1986. The piece lasts a total of 3 hours 15 minutes and includes one intermission. The solo is 2 minutes 23 seconds long. It is danced after the intermission during the second part of the piece. The score is divided into time intervals of 0.4 seconds and thus encompasses a total of 348 intervals.

Before the solo begins, another dancer (Melanie Karen Lien[21]) moves in the dark at the rear left-hand side of stage.[22] She has curly flowing hair and wears a black, close-fitting dress, with white lingerie visible at the neckline. She quietly giggles to herself while throwing cobblestones on the floor, but every time she leans back to throw a stone, she lets it drop from her open hand, which is tilted backward. Meanwhile, Anne Martin enters from stage right. The camera moves to focus on her. She is wearing everyday clothes: a tight black pencil skirt, a flowery, short-sleeved blouse and black heels, unlike Beatrice Libonati and Dominique Mercy, who wear 'dance dress' *(Tanzkleider;* → COMPANY, WORK PROCESS) in their solos. Pina Bausch describes her choice of costumes as follows: "It was always important to me that the dancers did not wear leotards or stylized costumes. On the one hand, the clothes are normal clothes and, on the other, splendid, beautiful dresses. There is a certain elegance, but the elegance is also disrupted."[23]

Anne Martin stands with her feet slightly turned out, heels together. When the music starts, she begins a dance of gestures, which she performs exclusively in one spot, standing at the front edge of the stage facing the audience. Her movements are mainly concentrated on her upper body, the communicative part of the body, with arm and hand movements dominating, sometimes allowing everyday gestures to appear. She addresses the audience directly

and sometimes even speaks at the same tempo as her arm and hand movements.

As she dances the solo, a figure in a black cape (Dominique Mercy) comes onto the stage, bent over a cane. The figure later leads another dancer (Jakob Andersen) onto the stage as well. Four other performers come onstage during Anne Martin's solo, although not all at the same time. However, the camera focuses on Anne Martin throughout the solo, placing her at the center of the video image. The other performers provide the solo with a temporal frame and contrast. The actions taking place at the same time create tension: the hysterical, giggling woman in the background, the person wielding the cane loudly and threateningly, and the dancer who is later led onstage and jumps across the stage with his legs tied together once Anne Martin's solo has finished. The person with the cane approaches the two women and leads them off the stage, rushing them slightly, one after the other.

There is no contact between the two women; there is no spatial relationship between their actions. Both direct their attention exclusively toward the audience. They embody different types of women, which is evident not only in their appearance and clothing but also in the quality of their movements: the woman throwing the stones is strong, hysterical and impulsive. Her actions appear to be disorderly with no clear purpose, unplanned and spontaneous. She staggers restlessly back and forth to pick the fallen stones back up again. She seems desperate and undecided: on the one hand, she wants to throw a stone, i.e., carry out a deliberate plan, which evokes associations with violent clashes between police and demonstrators at the illegal squats, peace marches and anti-nuclear protests of the 1980s (→ PIECES). However, her feminine appearance and hysterical laughter contradict this intention, as does her failure to follow through with the throwing movement. Although she repeatedly prepares to throw a stone, it always lands on the ground next to her without having any effect. She only ends her Sisyphus-like actions when the person with the cane pushes her offstage. The dancer in the foreground, by contrast, is slim, small and austere with short hair. She performs fast, gentle movements. Her complex and extremely detailed dance gives the impression of well-rehearsed movement material that has been mastered and is meant to be presented. The polarity between the two women can also be heard in the sounds that they make: one hysterically giggles, her tittering sounds contrasting with her ostensible intent while underlining the actual action; the other dancer repeatedly says, "No, No, No," in the foreground in a clear French accent, uttered rhythmically in time with her movements and also in part with the music. Over the course of her solo, she repeats this multiple times at increasing speeds.

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The person with the cane creates another layer of dramatic tension. This is mainly due to their audible gait and the impact of the cane striking the stage. Their posture is bent. Their body and face are completely hidden beneath a black cape. The person does not reveal their identity. Due to their stooped gait, this person is clearly smaller than the other dancers. First, they cross the stage in the background, interrupting the woman throwing stones, then they walk away and fetch another dancer onto the stage. Their purposeful actions, the quality and rhythm of their movements contrast with the movements of the two other dancers. Toward the end of Anne Martin's solo, they position themselves directly in front of her. She examines them, but does not interrupt her dance. Even when the music stops, she continues dancing and remains in eye contact with the audience. Then she pauses with a deep sigh, looks at the person with the cane and turns to the dancer in the background, who starts jumping with his legs tied together. The person with the cane now tries to push Anne Martin off the stage, touching her in the process, but she recoils from the undesired contact. Neither she nor the other dancer can completely finish their parts on their own; both are prevented from doing so by the person with the cane. The person with the cane takes on the function of directing and creating order, and retains this role over the course of the piece, for example, in the male and female dances, which they also direct, arrange and ultimately bring to an end. Hidden under the black cape, they are the only performer without an identity of their own. Their performance comes across as the anonymous, but concrete dominance of seniority, and their behavior toward the dancers resembles a generational conflict. Since buying and selling, offering oneself and something as goods are central themes of the piece, the figure could also be described as someone who regulates the presentation of the goods (in this case, the dancers and the dances).

Several kinds of relationships reveal themselves here, for example, between different characters, their performances and the types and qualities of their movements, between the visible and the invisible, between presence and absence, and between what is said and what is shown ("No, No, No" and giggling). Contrast and tension are not only central dramaturgical elements of Pina Bausch's pieces on the whole, but are above all essential characteristics of the piece *Viktor*, which begins with a corresponding opening scene that is often mentioned in reviews of the piece (→ RECEPTION). In this scene, a dancer, Anne Martin, comes onstage beaming in a red, tight-fitting dress. Smiling, she walks straight towards the audience, stopping at the center of the apron – and it is only at a rather late point in time that it becomes clear that she apparently has no arms.

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The solo described above is danced by the same dancer, who opens the piece dressed in a red dress. In her solo, she does not allow herself to be disturbed by any other actions onstage. As in the opening scene, she stands directly in front of the audience at the edge of the stage. In this way, the apron is once again marked as both an in-between space, a place of transition and a border between the stage and the audience. The dancer communicates something directly to the audience. Her dance of gestures is marked by repetition, variation and loops as well as by the acceleration of fairly asymmetrical arm and hand movements. She executes the movements quickly, easily, fluently and rhythmically. There are no abrupt transitions. The movements start from the torso, moving in curves, sometimes in twists and tilts.[24] The acceleration causes the movements to become "lighter," "fluttering" more as the solo progresses. As she dances, she keeps touching her own body over and over again in stroking and wiping movements while also playfully touching her hair. Some of the movements from this dance will later reappear in the women's and men's group dances. Or to put it another way: the solo unites the group's movements. The individual dance is thus singular and simultaneously a microscopic image of the group dances.

Arms and hands are the dominant, mobilizing body parts in her dance (FIG. 6), which mainly features arm and hand movements such as lifting, lowering, widening and narrowing, pulling forward and back:

6 Moving her hands and touching her body. Screenshot of the score; solo by Anne Martin in *Viktor*

The dancer lifts and lowers her arms. The upper arms and forearms are at different distances from the upper body. She opens and closes them and brings them back toward the torso by tightly crossing her arms in different ways and touching herself. However, she does not pull them so far sideways or downward that the upper body has to give way and follow or that she is forced to take a step, squat or jump. Her flowing arm movements draw circles in the air. Different body parts and joints take over the task of guiding the arms. Movements start from the wrist, elbow or shoulder. The dominant qualities of movement are opening, scooping, modelling, swinging ("curving swings"/"figure-of-eight swings"), falling, rising ("fall and recovery"), finishing.

The dominant hand movements are: 'show'/'offer,' 'wipe'/'rub,' 'drop' and 'stop,' "fluttering," 'psst,' 'face circle,' 'measure' and 'wave' (FIG. 7-15). This is exemplified by a short movement phrase: For
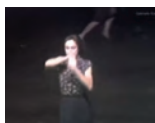
'show/offer' (FIG. 7), the dancer opens her palms to the audience, which looks like she is offering something or revealing a secret. It is a movement performed by all of the dancers in a 'chorus line.'

7 'Show'/'offer'
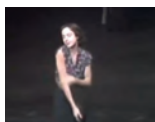
'Wipe'/'rub' (FIG. 8) is an accentuated, precise and controlled rubbing of the hands. It is carried out by rubbing the palms of the hands away from or toward the body, or by using the hands to wipe down the arms in a powerful movement like rubbing – a similar movement also appears in the men's dance. It looks like something is being wiped off, wiped away, cleaned or put in order, much like a nervous tick.

8 'Wipe'/'rub'

9 'Drop'

258
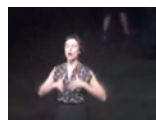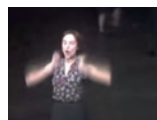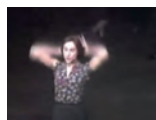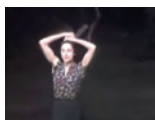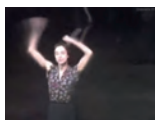
For 'drop' (FIG. 9), which also appears in the men's dance, two fists fall onto the head or shoulders, where they begin "fluttering," or they move further down, where the hands then trace the shape of the chest, a movement that is then looped several times.
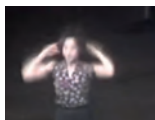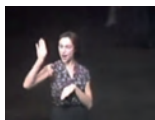
10 'Stop'

For 'stop' (FIG. 10), the dancer opens her palms toward the audience or places her hands next to her head in an accentuated way. Both movements are accompanied by the words "No, No, No," spoken in a French accent. Body movements and language thus reinforce each other and are overall clearly defensive.
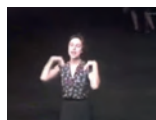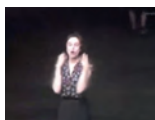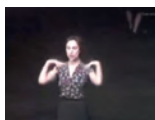
11 'Fluttering'

When carrying out the "fluttering" movement (FIG. 11), the fingers are placed lightly on the shoulders, the elbows alternate, moving sideways away from the body and then returning to it. This movement is looped several times, performed rhythmically to the music and accompanied by a spoken "No, No, No."
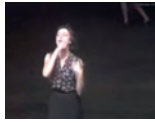
'Psst' (FIG. 12) is a hand movement where the fingers wander to the mouth and open and close in front of or at the mouth, while the other fingers are clenched in a light fist. This is right after saying, "No, No, No."

12 'Psst'
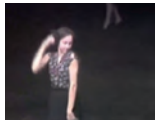
The 'face circle' (FIG. 13) follows directly after the 'psst' hand movement. The dancer draws a circle around her face using her index finger. Her head is turned to the side. Her chin points toward her shoulder. This hand movement appears shy but also playful or flirtatious.

13 'Face circle'
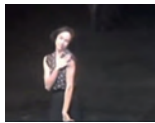
During the 'measure' movement (FIG. 14), the dancer uses her arms to measure her upper body. Her head moves from right to left, as if she is shaking it. She says "No" in a French accent.

14 'Measure'
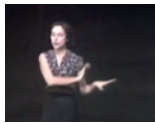
The 'wave' movement (FIG. 15) is a gentle movement using the fingers, hands and wrists. Both palms are pointing downward and wander to one side. The upper body twists slightly in the opposite direction of the movements of the hands. This movement is also looped several times. It reappears, albeit in a different mood, during the seated dance of another performer, Héléna Pikon.

15 'Wave'

The arm and hand movements are performed while the dancer speaks. In many of the hand movements, the dancer also pulls up both shoulders or just one or the other. Touching mainly takes the form of stroking the palms of the hands, wiping down shoulders or forearms, fists falling onto the head or fingers twirling hair or tracing the shape of the mouth. In spite of being executed at a relatively high speed, all of the movements are performed with great precision.

The facial expressions support the arm and hand movements. The dancer maintains eye contact with the audience, smiling timidly and shyly, but she also appears determined. Her expression charmingly oscillates between a confident showing and a sharp gaze on the one hand and a playful, shy withdrawal of movement while turning the gaze inward on the other. Her dancing demonstrates and performs something at the same time. It tells a story by showing it and shows it by telling. This multiplicity is generated by the fact that the dancer's arm and hand movements are dance-like/rhythmic and

at the same time suggestive/expressive, which makes plural and also contradictory readings possible, for example, when something is rhythmically coherent and at the same time semantically confusing.

This solo changed when the role was passed on to Julie Shanahan in 1991 and later, in 2010, to Clémentine Deluy. Julie Shanahan danced it less shyly and more self-confidently than Anne Martin, while Clémentine Deluy's performance appeared more one-dimensional, at least in the video recording of the 2010 restaging, possibly because she placed greater emphasis on the dance aspect, allowing the rhythmic quality of the movement to emerge more strongly at the expense of the semantic content of the gestures. In this case, the dance was executed rather than performed.

Since individual elements of the solo also appear in other dances in the piece, it can be assumed that the movement material probably came from Pina Bausch herself. Unlike other solos such as the dances by Beatrice Libonati and Dominique Mercy that I will discuss in the following, there is therefore reason to believe that Anne Martin did not develop this solo herself. While the solos featured in later pieces tend to showcase the respective person dancing them (→ COMPANY, WORK PROCESS), the movement material here reappears again and again throughout the piece in new variations, combinations and figurations from different perspectives. In various solo and group formations, the dancers lend different colors and moods to the material, which is condensed into a specific color and mood in Anne Martin's solo.

BEATRICE LIBONATI IN *Masurca Fogo*

Beatrice Libonati's dance solo originated in the piece *Masurca Fogo,* which was coproduced with the Expo '98 Lisbon and the Goethe-Institut Lisbon, Portugal. Beatrice Libonati is Italian and was born in 1954 in Belgium. She studied dance at the Accademia Nazionale di Danza in Rome. In 1977, she worked with Susanne Linke, who at the time ran the Folkwang Tanzstudio in Essen together with Reinhild Hoffmann. From 1978 to 2006, she was a member of the Tanztheater Wuppertal ensemble both as a dancer and as a personal assistant, dancing in many pieces up until the 1998/99 season. *Masurca Fogo* was the last piece that she helped to develop and of which she was part of the original cast. She has also created her own solo dance pieces, paints and writes poems.[25] Beatrice Libonati is married to Jan Minařík, who first worked as a ballet dancer at the Wuppertaler Bühnen under Ivan Sertic, then joined Pina Bausch as a member of the Tanztheater Wuppertal from her first season there and stayed until 2000/01.

This analysis is based on a video recording of the world premiere at the Schauspielhaus Wuppertal on April 4, 1998. The piece lasts for 2 hours 30 minutes and includes an intermission. The solo is 2 minutes 39 seconds long. It is danced twice in the second part of the piece, the second time in front of a video projection. The solo is accompanied on both occasions by the Portuguese fado "Naufragio", sung by Amália Rodrigues (1920-1999), a world-famous fadista who helped popularize fado all over the world and whose work remains highly influential even today. Amália Rodrigues made her last public appearance during the Expo '98 in Lisbon, where the piece *Masurca Fogo* was also shown. Before that, she visited the company during rehearsals in Lisbon. The scene in which Nazareth Panadero bids farewell, saying, "Goodbye, where do you come from?" makes reference to this visit. Fado is often associated with the Portuguese word *saudade,* which describes a melancholy feeling of longing, desire, homesickness and wanderlust. In this piece, the singing is performed rubato with melismatic melodies. The music acoustically accentuates and rhythmically accompanies the dance solo, partly reinforcing it acoustically, partly in slight contrast to it.

The solo is embedded between two fast, dynamic dance scenes. It follows a movement scene based on the cue *sharp turn,* which Pina Bausch gave to the dancers at rehearsals in Lisbon in September 1997. It also appears under this name in the written scene order of the piece. In 'sharp turn,' the men run and catch each other and turn the person that they have caught around on his axis at a very high speed. The musical accompaniment is Baden Powell's "Batuque No 'B'" (1971), which mainly features fast, rhythmic percussion instruments. The scene changes abruptly when the dance solo begins: the stage becomes bright and empty. The dancer enters from stage left, and the music changes at the same time. On several levels, the previous scene is an antithesis to the subsequent female solo: there is a musical contrast, a shift from male group dance to female solo, opposite tempi, a contrastive use of space and lighting. There is another contrast after the solo: the music changes abruptly once more to a polyrhythmic string quartet (Alexander Balanescu Quartet, "The Model" [1992]), which quickly and loudly follows after the slow fado. At the same time, another dancer (Chrystel Guillebeaud) races down from the grey mound of rock that towers in the background of what is otherwise a white stage in order to begin her solo. Beatrice Libonati rolls herself off the stage and exits through the auditorium.
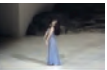
The second time that the solo appears is at the end of the piece, once again embedded between contrasting dynamic scenes. First, the 'sharp turn' is repeated once more, followed by the rapid

construction and dismantling of a wooden barracks in which all the dancers gather to dance the salsa, accompanied by the sounds of Bantu Tupi Nago and a video projection showing a herd of running bulls. After the dance hut has been rapidly dismantled again, the sequence 'lift/turn' begins, in which several dancers lift and turn a female dancer (Ruth Amarante) by the legs from right to left. The scene ends on the left-hand side of the stage, where Beatrice Libonati's solo also begins, accompanied by projections of water and the sounds of the sea. During her dance, a deceptively real walrus crosses the stage in a casual, lonely manner. A dancer (Dominique Mercy) throws fish at it. The projection and sea sounds also dominate the next scene. After having once more repeated her solo, Beatrice Libonati again leaves the stage through the auditorium.

The solo's starting point is the 'questions' (→ WORK PROCESS) that Pina Bausch asked all dancers during rehearsals. These included: *Juicy movement, Floating movement, Brutal, Beautiful wistful violin sounds, Hurt movement, Slipping, Unfolding* and *Fado*. Beatrice Libonati used them to develop her solo, which begins in a squatting position in which she alternately leans on her left or right hand. As she pulls her legs forward, her pelvis almost touches the floor. She is wearing a light blue, floor-length dress and has dark hair, which hangs down just above her shoulders and often covers her face. As in Anne Martin's solo and in the entire movement vocabulary of the Tanztheater Wuppertal, the arm and hand movements in her dance are striking and determine the overall style of the dance (FIG. 16). Alfredo Corvino (1916-2005) – a Uruguayan ballet dancer and former member of the Folkwang Ballet under Kurt Jooss who, as a ballet master, trained numerous world-famous companies, including the Tanztheater Wuppertal – once said that the company had the best arms in the world.[26] This is also visible in Beatrice Libonati's solo: small recognizable gestures, such as scratching her arm, putting a finger in her mouth or wiping off a foot, are supported by sweeping arm movements and contractions of the torso. In addition, gestural and abstract movements incessantly alternate in this solo. All are executed slowly, gently and fluidly, which, together with the fado music, produces a quiet, rather melancholy atmosphere and a sense of calm that unfolds its own poetry.

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16 Arm movements and torso. Excerpt from the score; solo by Beatrice Libonati in *Masurca Fogo*

	00:00:16.0	00:00:16.8	00:00:17.6	00:00:18.4	00:00:19.2	00:00:20.0	00:00:20.8
TS: Torso	Curve Back	Curve Back	Curve Back	Cambré	Tilt Side		Tilt Forward
TXT: Torso	Backwards Curve	Backwards Curve	Backwards Curve	Flexible Tilt Backwards/ Cambré backwards(Chest Guidance)	Flexible Tilt Sideways		Flexible Tilt Forwards
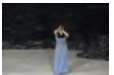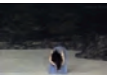
The movements of the arms constantly alternate between closing and opening. When they are not stretched out to the side or upward, the dancer draws her arms toward her body at a tight angle, often leading to twists or contractions of the torso. The quality of the movement is soft and fluid throughout the solo. The accentuated arm and hand movements contrast with large flowing arm circles and swings, and the soft torso.

Throughout the solo, the torso provides central momentum for the movements (FIG. 16). Most of the time, it is at a slight tilt, in a backward or forward bend. Together with the arm movements, the tilt initiates turning movements. The tilt of the torso also plays an important role in transferring weight. The arm movements start from the torso, which supports their flowing quality – even in moments of contraction, which usually follow a backbend, the movements of the torso remain flowing and light.

	00:00:36.0	00:00:36.8	00:00:37.6	00:00:38.4	00:00:39.2	00:00:40.0	00:00:40.8	00:00:41.6
TS: Legs	Deep Transfer	Deep Transfer	Deep Transfer	Turn	Leap	Step Forward	Step Forward	Upright Pos
TXT: Legs	Transfer, Single Deep Support left, lift right	Double Medium Support, slightly turned back diagonally, left leg wide sideways	Single Deep Support left Transfer Single Deep Support right	Left leg lifted, turn over, Single Medium Support right	Transfer to Single Deep Support right - Jump	Double Support fist right, then left follows Single Support left, Gesture with right	Single Support Right Gesture with left	Double Medium Support - Stand

17 Transferring weight

Slow steps and constant transfers of weight characterize the solo (FIG. 17). Together with the tilted posture of the torso, this gives the impression that the dancer is constantly wobbling, falling out of balance. The transfer of weight from the right to the left leg via a deep plié is often supported by arm swings as well. Dynamic changes mainly occur between arm movements toward the center or to the periphery of the body, i.e., toward or away from it, which encompass or sometimes emanate from her torso.

	00:01:32.8	00:01:33.6	00:01:34.4	00:01:35.2	00:01:36.0	00:01:36.8	00:01:37.6
TS: Hands	Palm Deep	Palm Deep	Palms Side	Palms Side	Circle	Palm Side/Fist	Fist/Down
TXT: Hands	Right finger touches left elbow, shaking the wrist - accenting	Right finger touches left elbow, shaking the wrist - accenting	Palms of the hands facing each other, traveling down, slightly offset	Palms of the hands facing each other, slightly offset - then on the same level	Wrist joints circling ones	Right hand moves like a wave, hands meet above the head	Hands come together, light fists, from above the head the hands drop down to chest level

18 Hand movements

Her accentuated hand movements (FIG. 18) are integrated into the slow flow of her arms. They are primarily characterized by the varied positioning of her palms, which are directed upward, downward or forward, and by the way that her palms are positioned toward the body. Both hands are brought together to form a light fist, which she places in front of her sternum, lifts over her head or drops into her lap (FIG. 19). This is different to the position of the torso, which is either in an open backbend or in a rounded contraction, thus producing a humble and/or begging posture.

19 Hand movement and fist.
Screenshot from the score of
Beatrice Libonati's solo

The dancer also gently strokes her own arm with her fingers. This is performed relatively inconspicuously, like a slight intermediate movement (FIG. 20). At one point, she repeats and intensifies this touching until it can be interpreted as scratching.

20 Finger touch

At two points in the solo that occur in quick succession, she uses both palms to smooth her dress out down her leg. She also places her palms in front of her face or on top of or behind her head and uses them to stroke back her hair (FIG. 21).

21 Touching the palms
of the hand – body
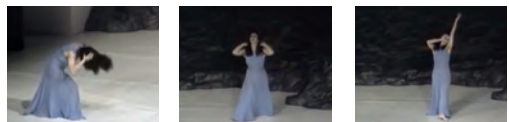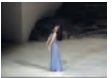
In a very conspicuous movement, the dancer touches the sole of her own foot with her hand. Here, functional and abstract movements meet: the dancer sits on the floor and strokes her foot then keeps holding on to her heel while standing up. She pats it with her hand before letting her leg fall to the ground, allowing it to immediately bounce back up again with the help of her hand in the very next moment (FIG. 22).

22 Touching
hand – foot

Her head movements (FIG. 23) follow the movements of her torso. Her head is therefore often stretched backward during a backbend or tilted to the side. In some tilts, her head and torso make opposite movements: the head rotates from front to side, which also changes the relationship between chin and shoulders.

	00:00:18.4	00:00:19.2	00:00:20.0	00:00:20.8	00:00:21.6	00:00:22.4	00:00:23.2	00:00:24.
TS: HeadMov.	Back/Central	Central/Side		Forw.	Side/Deep	Side/High	Central/Side	Central/Si
TXT: HeadMov.	Head Backwards High Flexible Tilt Sideways frontal face	Head aligned with the spine Flexible Tilt Sideways frontal face		Chin extended forwards	Head aligned with the spine Flexible Tilt Sideways face to the side (Head sideways)	Head aligned with the spine Flexible Tilt Sideways Head Sideways and High	Head aligned with the spine frontal face, Head moves sideways	Head align with the sp Head move sideways

23 Head movements

The dance is characterized by a constant 'stagger' or 'swaying,' by a winding, turning and twisting, a falling out of balance. It is a self-referential dance, melancholy and lonely, calm and self-confident, struggling, but showing itself as such, forming a strong contrast to the dynamic dances of the younger dancers before and afterward. It was the last solo danced by Beatrice Libonati in a piece by the Tanztheater Wuppertal. This is also evident in the way that she exits: at the end, she literally leaves the stage and departs through the auditorium.

DOMINIQUE MERCY IN *"…como el musquito en la piedra, ay si, si, si…"*

On the multilingual website Bachtrack (bachtrack.com), Philippa Newis describes Dominique Mercy's solo as follows: "Dominique Mercy's solo is a lynchpin in the first half of the piece. His pale hands and bare feet are exposed against the black backdrop and his dark clothes. Mercy moves with a fine calligraphy. Skating across the space, his glass-cut shapes melt into the floor. A dancer with Tanztheater Wuppertal since 1973, Mercy wears Bausch's legacy like a second skin. He is mesmerising to watch, imbuing the space with a mature confidence and an easy, generous manner."[27]

Dominique Mercy has been a member and one of the main protagonists of the Tanztheater Wuppertal since its beginnings in 1973. Before that, he danced at the Grand Théâtre de Bordeaux and from 1968 at the Opéra national de Paris under the direction of Carolyn Carlson. He had his first important role with the Tanztheater Wuppertal in the piece *Fritz* (PREMIERE 1974), in which he danced while constantly coughing gently throughout (→ PIECES), but it was above all his solos in the two Gluck operas *Iphigenie auf Tauris*

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(PREMIERE 1974) and *Orpheus und Eurydike* (PREMIERE 1975) that became milestones in his dance career. Nevertheless, he left the Tanztheater Wuppertal together with Malou Airaudo in 1975. He then returned once more in 1978 and, from then on, performed in all other pieces by the Tanztheater Wuppertal. In retrospect, he describes his relationship to Pina Bausch as always having been characterized by the fact that he stayed aloof from her throughout their many years of collaboration.[28] Nevertheless, he often developed dramaturgically important solos. Until the 2016/17 season, he danced in various pieces and also conducted rehearsals, which he has continued to do since he retired as a dancer. After the death of Pina Bausch, Dominique Mercy took over as artistic director of the Tanztheater Wuppertal in October 2009 together with Robert Sturm, a position that he held until 2013.

His solo, analyzed below, is from the piece *"…como el musguito en la piedra, ay si, si, si…"*, the company's last coproduction and also the last piece by Pina Bausch, who died shortly after the premiere. The analysis is based on a video recording of the world premiere at the Wuppertaler Opernhaus on June 12, 2009. The solo lasts a total of 5 minutes 10 seconds and thus, due to its duration alone, occupies a special position in the company's œuvre.[29] In the relatively short piece *"…como el musguito en la piedra, ay si, si, si…"* (2 hours 40 minutes), all 16 participating dancers dance a solo. Considering that there are also other group dances, it is therefore a very dance-intensive piece. Unlike the other solos, which tend to follow one another in the piece, this solo is framed by 'theatrical,' non-dance scenes. Right before the solo, a man (Fernando Suels Mendoza) calls to a woman (Anna Wehsarg) and kisses her. She slaps him. Then she kisses him back, whereupon he slaps himself. After Dominique Mercy's solo, two dancers (Clémentine Deluy and Azusa Seyama) simultaneously take off their bras; one of them measures her body. About ten minutes before his solo, Dominique Mercy dances a duet with Rainer Behr – who, born in 1964, is 14 years younger than Dominique Mercy and only became a dancer with the Tanztheater Wuppertal in 1995, 22 years after him. Rainer Behr energetically, powerfully and quickly moves back and forth from side to side along the front edge of the stage, but his movements also make him look like he is struggling and being hounded. Dominique Mercy runs after him and tries to grab him, but is unable to catch him for a long time. Eventually, he manages to grasp his jacket and tears it off his body. They stay in physical contact throughout their subsequent duet, leaning on each other. This duet shows the ambivalent relationship between the generations of dancers (powerful, determined but also disoriented on the one hand, physically weaker, needing assistance but also prudent on the other), but it also

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shows how being together compensates for weaknesses. Moreover, it introduces to the stage Dominique Mercy, who is 'older' compared to the other 16 dancers. Dominique Mercy, born in 1950, was 59 years old at the time of the world premiere and the only member of the first generation of Tanztheater Wuppertal dancers to perform in this piece.

His solo is accompanied by Andean music, which comes from the Andean countries of northwest South America, in particular from Bolivia, Peru and Ecuador. This specific piece of music was written by Mauricio Vicencio (1958), a composer and musician who was born in Chile and lives in Ecuador. He has dedicated himself to the dissemination of Andean music and also conducts research on the shamanism of his ancestors, on ancient cultures and pre-Columbian instruments, in particular wind instruments. The instrumental piece uses panpipes, string instruments such as the charango and guitar, bowed string instruments such as the violin and the cello, and percussion instruments like the bombo (similar to a bass drum). It also features samples of birdsong and jungle sounds. It has a homophonic texture; the rhythm of the music contrasts with the dance, while the sound is accompanying and supportive.

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The solo is characterized by dynamic shifts between standing erect (stretching/reaching upward) and a strong connection to the ground (falling, long periods spent on the ground). The dominant movement quality is "fluttering" (at one point in the solo, which repeats itself, the dancer actually 'flaps' his trousers). As in the case of Beatrice Libonati, his solo also plays with free and fixed flow. The free-flowing quality conspicuously dominates. The energy of his movements is largely directed outward.[30] At one point, the dancer speaks during the dance. He calls, "Hey!" into the wings. There are gestural movements, especially of his hands and arms. One hand movement, which is performed in a "fluttering" manner, could be read as despair, with the back of his hand placed on the forehead as if he is about to faint.

Like Anne Martin's solo, this solo also constantly introduces new movement motifs while at the same time revisiting parts of what has already been shown in order to present them again in other variations and combinations. Movement variations are the result of changes in spatial position, changing the direction of movement (e.g., toward the audience or away from the audience), changes in tempo, shifting movements to other parts of the body, altering movement impulses (e.g., variations with his arms), (slight) variations of longer movement sequences, the reframing of movements (e.g., individual movement figurations emerging from different movements than before and merging into new ones) and variations in movement quality, direction and posture.

The soft, fluid quality of the movement does not lead to collapse or to the complete yielding of Dominique Mercy's body. After an impulsive 'aftershock' and 'compliant reaction' of the body, it falls, following the forces of gravity, which in turn provoke an upward countermovement. This creates the impression of great flexibility and free-flowing (movements that start from his shoulders, torso or elbows reverberate through the rest of the body), although the dancer is upright. A fall is always directly followed by coming back up to a standing position, in forward tilts that swing back up again, and by a floor part, where his whole body falls to the floor, only to immediately get back up again.

The solo fills the entire space and mainly features diagonal spatial paths. The first part is danced at the rear left-hand side of the stage, which is also where the solo begins. The recurring spatial paths, performed dynamically at high speeds, are striking. The spatial orientation of his body is also distinct: there are many turns and changes of direction. He dances a large part of the solo facing away from the audience. The calmer end of the solo forms a strong contrast to the dynamic sections: the dancer slowly walks to the back of the stage with his back to the audience. He makes wide arm movements, which he transforms with each step. With a last swing to the right and a few diagonal steps forward, he finally leaves the stage.

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Dynamic shifts in movement quality are typical of this solo. If we use the conceptual pairings of the Jooss-Leeder vocabulary – energy/intensity ("strong"/"light"), form/design ("droit"/"ouvert"/ "tortillé"/"rond"[31]), spatial initiation ("peripheral"/"central"), and speed/time ("fast"/"slow") – the basic dynamics of the solo can be noted as dominantly "shivering" ("light"/"central"/"quick"), partially "thrusting" ("strong"/"central"/"quick") and "slashing" ("strong"/"peripheral"/"quick"). More rarely, a movement quality like "gliding" ("strong"/"central"/"slow") or "floating" ("light"/"peripheral"/"slow") appears. This use of movement qualities makes the solo appear rather fast and, in terms of its emotional disposition, "shivering" or trembling. However, it also repeatedly contrasts with moments of 'heaviness' (e.g. falling to the ground). The impression of trembling is also brought about by the fact that movement phrases are not broken off or interrupted. The dance also has many off-center, flexible turns, and transitions between peripheral and central movement motifs, which are rarely carried out in a jerky manner.

Torso movements typically feature flexible forward tilts, slight twists, and side- and backward curves. Sequences of bending forward and then quickly straightening back up again dominate the solo. Dominique Mercy's upper body is usually flexible, remains loose and 'fluid,' but there are also moments when his upper body leads. In some of these moments, the torso tilts to the side on his

body's vertical axis. His body falls and then catches itself in the next step. Here, too, the torso loosely follows the falling movements of the entire body or itself determines the course of the falling movement. An important feature of the solo is the backward curve. In turns, steps and jumps, his chest opens upward and his head points backward and upward.

As a former ballet dancer, Dominique Mercy also includes some ballet movements in his solo. His legs are bent; he rarely completely extends them and does not hold them there. He shifts his weight in pliés; glissade jumps end in soft pliés. The jumps are never accentuated in the air. This creates a connection with the ground and with gravity, which, due to his upward turned chest and the many backward curves, gives the impression of an easy upward striving movement. In terms of leg positions, wide straddling movements (also jumped to the side or backward) alternate with croisé positions (legs crossed in a deep plié). Another motif is the turns performed on one leg, with ronde de jambes (one leg drawing circles on the ground or in the air). The quality of his leg movements is characterized by soft, 'floating' movements of the feet over the ground that use only little energy. Since strong leg movements with a lot of energy are rare, they are particularly striking when they do take place (e.g. stomping on or dropping to the ground).

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The dance solo also features arm movements that alternate between movements toward the center and toward the periphery, merging fluidly and easily. Characteristic aspects include wide, high arms, crossed, narrow arm positions (hands crossed in front of the body/hugging oneself) and many arm swings, where the arms follow the momentum or are held in a curved position (FIG. 24).

24 Arm movements. Screenshot from the score solo by Dominique Mercy in *"…como el musguito en la piedra ay si, si, si…"*

The arm movements allow the sequence to be interpreted as leaning/resting/converging on or as being exhausted, as gestures of resting and pausing. Dominique Mercy slowly 'tilts' his head off its axis and brings it back, lowers or turns it slowly as his gaze is directed upward or sometimes in the opposite direction of the movement, both suggesting instability in the dancer's body.

The tilting back of the head, the frequent backbends and often the high, wide "scattering" arms, especially in turns that are performed bending backward with the head thrown back, evoke feelings of instability and insecurity. There is something searching/lost that pervades the solo. This impression is supported by the part in which Dominique Mercy sits on the floor, slowly looks around and then turns to the wings with a quiet "Hey!"

The soft, fluid movement quality of this solo is striking. This is reinforced by the fact that the dancer's hands are always held slightly apart, loosely 'hanging' in their joints; the movements of his hands can be read as culturally coded gestures of 'keeping watch.' The most striking hand movement is one in which the dancer brings both hands to his mouth in a "scooping" movement in different variations (FIG. 25).
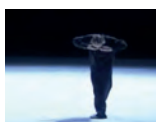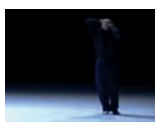
The dancer's hand position, movement quality, speed, direction of movement and the relationship between hand movements and other body movements vary. Dominique Mercy either "scoops" his hands up from below (with his upper body curving forward) and then brings them to his mouth, with his hands lying

25 Scooping
movement

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on top of each other as if scooping water, or the movement is one of "pulling," with his arms and hands pulling sideways toward his mouth (with his upper body in a side tilt). There is also a movement in which only his fingertips touch, scooping from below, and his upper body and head then slowly bend backward with his hands in front of his mouth, which are then gently released to the side. In these variations, it looks like he is bringing something to his mouth in his hands. This allows for interpretations ranging from astonishment to being frightened. However, the dynamics of the movement distort this interpretation. When he repeats the "scooping" movement directly in front of his mouth, it resembles a drinking movement. Seen within the context of the movement material as a whole, this central and also intimate act of coming into close contact with one's own mouth – with the instrument of speech, the opening that connects outside and inside – stands in contrast to his wide arm movements, which extend outward, making his body reverberate, and to the wide and "scattering" jumps and leg movements. These contrasts are also evident in the transitions from open to closed, crossed arms.

The constant transitions between fall and recovery, between above and below, the transitions between "scattering" and swinging arm movements, and the central "scooping" and guided arm and hand movements produce a sense of fluidity. Certain hand move-

ments (from the hand to the mouth, "fluttering") and the specific alignment of the dancer's head create a sense of tension between openness and lightness on the one hand and a feeling of wandering and searching on the other. The reciprocal ambivalences in the qualities and dynamics of different movements do not allow for a one-sided or clear interpretation: the dance is a dance of despair, of being lost, of uncertainty and instability, but also of leaving behind, of relinquishing, of searching and of a (continued) will to fight.

Like all other dances, Dominique Mercy's solo also took Pina Bausch's 'questions' as its starting point, posed during the rehearsals for her last piece after a collaborative relationship that spanned 35 years (although it was interrupted at one point). Dominique Mercy himself describes the research trip to Chile (→ PIECES) as one of the most wonderful research trips that he ever had with the company and, apart from *Nefés* (PREMIERE 2003), *Rough Cut* (PREMIERE 2005) and *Bamboo Blues* (PREMIERE 2007), he had been a member of almost every original cast since the first coproduction and had always been involved in the development of the pieces. "I don't know if it had something to do with the country or with some kind of maturity on my part, or with Pina already being so weak that there was no room for any unnecessary arguments. I actually had a really nice time."[32]

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To summarize, the three solos are prime examples of how dance can be presented and described in a differentiated way at a number of levels by translating it in detail into a score. The dances from the three different phases (→ PIECES) presented here differ individually and contextually – both in terms of when they were created and their position within the respective piece. Moreover, they each relate very differently to the audience: Anne Martin addresses the audience directly, while Beatrice Libonati's solo is more introverted, and Dominique Mercy partially dances with his back to the audience at the back of the stage.

It seems that Anne Martin's solo was developed not by her alone, but rather largely by Pina Bausch herself. The elements of its movements are dramaturgically linked to other (group) dances in the piece *Viktor*. In contrast, Beatrice Libonati and Dominique Mercy created their own solos. The individual movement language of each dancer alone means that they are already very different, but they tell us something about the respective person as well. "You are always yourself," is how Dominique Mercy characterized the dancing of a solo,[33] and that was also Pina Bausch's wish: "I think it's really nice to feel a little closer to everyone at the end of a performance because they have shown something of themselves."[34] Getting closer to the person in the dancer was one of the aims of her work (→ COMPANY). However, what the dancers developed in their solos had a clear

starting point and a distinct framing: it was all related to the "movement questions" (→ WORK PROCESS) that Pina Bausch asked all her dancers during the rehearsals for each piece and that each individual answered differently in their own respective movement language. In the same way that Pina Bausch's 'questions' arose based on the situation, the respective time period or the research trips, and represent a circular searching process, the solos are based on her 'questions' translated into the situational moods of the dancers. What they show in their dances is sometimes related to the roles, positions and dances they performed in previous pieces as well. But most of all, it tells us something about them. Their dances appear as a gesture of touch[35] that opens up an indirect space of interaction with the audience, where dance emerges as action, showing and grasping.

In the same way that the solos are based on a reciprocal process of translation carried out by the individual and the group, by the choreographer and dancers, similarities also become apparent in these individual, situational, contextually bound dances, which are characteristic of the Tanztheater Wuppertal's specific dance language: hand and arm movements dominate in all three solos, to which small, clearly legible gestures and instances of touching the mouth have been added. Also conspicuous are recurring scenes in which the dancers touch themselves and say singular words. The tensions and dynamic shifts in movement qualities, as well as the relationship between the arm movements and the periphery and center are equally striking. The bodies appear 'fluid.' The movements are executed gently and start from the torso. All three solos are characterized by the repetition or variation of movement material that translates a movement motif into something different or makes it appear different through repetition alone. The dancing body is the medium that iteratively continues the danced loops of translation.

Translating dance into writing: Methodical reflections

The translation of dance into writing does not just help us to reconstruct dance; it is above all a decisive, indispensable process of analysis in dance studies. There are various methods that can be used to carry this out, some of which are described in the anthology *Methoden der Tanzwissenschaft* (Methods of Dance Studies) and shown using the example of Pina Bausch's *The Rite of Spring*.[36] As this chapter has demonstrated, one such method is the translation of dance into a score. This methodological approach, where parts of a piece like solos are presented and examined in detail in frame-by-frame analyses, is one aspect of praxeological production analysis (→ THEORY AND METHODOLOGY).

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Applying methods always means developing methods as well, which is why the respective methodological steps should be comprehensible and intersubjectively verifiable. Since dance analysis involves several steps of translation, for each of which decisions have to be made, it makes sense to document and transparently present the analysis process. This ranges from the research question to the justification for selecting certain methods, from the adaptation of those methods for the respective analysis to the actual analysis itself. Here, it is particularly important to explain how the material was evaluated and interpreted, which I have carried out in this chapter using the example of the solos, although somewhat cursorily. Accounts like these are part of every analysis and are necessary in order to meet a second criterion, intersubjective verifiability, which is ensured by plausibly demonstrating how the video material was evaluated and the interpretative conclusions drawn. This procedure is not only relevant for the presentation of the results, but is also useful during the analysis itself as well, as it allows one's own first reading and interpretations to be discussed and their plausibility to be checked in a scholarly context and for the researcher to reflect upon his or her own position as such in terms of "reflected subjectivity" (→ THEORY AND METHODOLOGY). The Feldpartitur software is a methodological tool that makes the steps of translating from body/dance to writing/text reproducible and comprehensible. In the context of hermeneutic video analysis[37] and grounded theory,[38] translation takes place on three levels of abstraction: firstly, the distinct encoding/description, secondly, the categorization of what has been encoded and, thirdly, its interpretation. From each level to the next, the content of the analysis becomes increasingly condensed, leading to differentiated descriptions. As in ethnographic research, the constant writing of memos, i.e., records that present the current state of analysis in relation to certain phenomena, categories or events, is likewise an indispensable component of the analysis process. These memos help the researcher to develop ideas, establish structures, review positions and develop concepts. They accompany the researcher throughout the analysis process and are always produced at the same time as the score, while continually being expanded and elaborated upon.

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In the act of writing a score, dance is translated into notation and recorded in a differentiated way. What we also see here is *how* this methodical step of translation generates something new and different. At the same time, the respective score and its particular media-specific, aesthetic and technical qualities produce a distinct kind of knowledge about dance that materializes in the form of writing and images, and is represented through the specific mediality of the score. Due to its specific form of visualization, a score

like the one produced using Feldpartitur turns dance into something different to the scores produced by, for example, Benesh Movement Notation, which records dance movements in a system of musical stave lines; digital notation software such as Synchronous Objects,[39] an artistic project that translates the organizational structures of William Forsythe's dance *One Flat Thing* into digital notation and thereby transforms them; or the Motion Bank project,[40] which visualizes dances by various choreographers such as Deborah Hay and Jonathan Burrows.

In this respect, this methodological process of translating body/dance into writing/text should not (only) be understood as a loss in the sense of the fixing or fragmenting of movement, as is sometimes feared. Rather, it also has the potential to grasp the form and shape of a dance in detail, to reconstruct it and, in doing so, to generate meaning and alternative knowledge about dance that is not only associative, metaphorical or symbolic, but which instead sets form in relation to what it 'says,' thereby establishing a relationship between movement and being moved, between doing and saying. In the case of notation-based dance analysis, this is carried out by translating dance into language with the help of a distinct vocabulary that is suitable for the specific case that is to be analyzed and then differentiating between the movements of the respective body

parts and examining them in detail. Here, we chose the Jooss-Leeder vocabulary, which was expanded to include ballet terms and concepts capable of grasping the relationship between dance and music. The score functions as a medium with a logic of its own, whose qualities and readings differ not only from the live performance onstage but also from the video recording. The specific mediality of the notation software evokes a dance that is a simulacrum of dance onstage, both real and imagined, that is related or similar to the dance onstage. However, this should not to be seen in a negative light as an illusion, but rather regarded as something positive against the backdrop of the translation theory presented in this book. Like Roland Barthes, I interpret it as a process that recreates dance through selection and recombination. The result is "a world which resembles the primary one, not in order to copy it but to render it intelligible" and that "[…] makes something appear which remained […] unintelligible in the natural object."[41] Accordingly, the software representation of the score brings to light what is not tangible in the perception of the ephemeral dance movement.

This step of translating dance into notation is already preceded by another step of media translation: recording the video of the live performance onstage. In order to assess the relationship between the video recording and the piece onstage – whether the video 'leaves something out' or emphasizes it, whether something

is not visible due to the quality of the video material or appears in a different light – it is necessary to attend the performance in person as well. However, this is often impossible as the piece is no longer being performed or, as in the examples selected here, it is now being danced by other dancers. But even if the piece is still being performed, it is difficult to imagine any detailed dance analysis without the translation of dance into text and images. In this respect, notation-based dance analysis, like the one presented here, is essentially video analysis. As is the case here, each video-based dance analysis is already the result of an initial media translation and should therefore reflect upon the specific mediality of the recording medium.

Translating the video image into the score creates frames, a step that also requires decisions to be made. The categories that are used to define a frame depend on the movement sequence and its dramaturgy, but also on the research question. Another act of positing consists in the fact that, in order to be able to describe how a movement is carried out, it must first be understood and identified. Where does it begin? Where does it end? Which part of the body guides the movement? In order to pursue these questions, it is helpful to mimetically reproduce the dance using one's own body and/or to trace or draw figurations or spatial paths. In this respect, one way of verifying movements is to 'comprehend' the movement with and through one's own body. In the case of dances whose original creators we can still talk to, their specific knowledge and 'insider's point of view' can also be used to determine and correct the score. For example, a dancer might perceive the beginning or the end of a movement very differently to the way that it is interpreted by a scholar watching the video footage: while dancers usually begin with the (invisible) movement impulse, the movement in the recording only begins with the visible physical action.

Scores force researchers to reflect on how they design the translation process by fixing and immobilizing movements. On the one hand, these positings challenge researchers to embark on a search for repetitions in the movement material that has already been captured. On the other hand, they also serve as the precondition for further translations, as each translation begins with an act of positing that marks out a boundary, a standstill (→ THEORY AND METHODOLOGY). These positings in media translations ultimately touch upon an epistemic question, as movement in dance – as something that has little to do with instrumentally rational movement – cannot simply be described or examined as a spatial or temporal movement from A to B. Rather, it is precisely the aesthetic form of movement in time and space that characterizes dance.

The analysis of the dances presented here was thus preceded by several steps of media translation: first, by the translation of the dance from the stage – through the 'eye' of the camera – to video, then of what had been seen in the video to one's own body and sketched figures, which in turn were translated into the Feldpartitur score. Each step of translation from one medium to another makes something disappear while simultaneously making something visible that was previously unknown. The decision to use a specific vocabulary, here the Jooss-Leeder method, was another act of positing, as it was bound to a distinct framing, i.e., interpretations, that shape the design of the score. It is also useful to (self-)reflect and intersubjectively examine this decision in order to avoid only seeing in the dance what the conceptual toolkit suggests or using terms that do not reflect the movement. However, at the same time, the conceptual classifications also allow for new interpretations, for only through a term such as "scooping" in relation to Dominique Mercy's solo can specific qualities of movement be analyzed. The paradox between identity and difference, between the alleged 'original' and 'copy' that is inherent to every translation, is also evident in this methodological approach: dance only becomes recognizable and 'readable' in its gestalt or basic form through difference, through its translation into writing.

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It is not just the vocabulary used by the 'translators' that frames the step of translating dance into a score, but also the technical specifications of the software, which play a decisive role in the identification of a movement. These include, for example, the linearity of the score's structure and the technical specifications required for transcription, as well as the division of a dance sequence into movement stills and time intervals, which are reflected in the image segments (frame by frame). The linear temporal structure of the score illustrates the possibilities but also the limitations of using video analysis software for dance and movement analysis: on the one hand, the linear structure allows us to visualize the temporal flow of a movement sequence. On the other hand, the software can only depict dance in the temporal succession of movement motifs. The analysis of the dance therefore remains the task of the researching 'translators.'

These translation steps reveal that movement is identified above all through its fixing in the process of translation, which changes the way we perceive dance. We see this in the logic of the Feldpartitur software and in all the individual steps required to translate a dance into a score. The productivity generated through this process allows something different to emerge and for dance to appear as an object of research. This approach develops its 'object' in order to make what is ephemeral and dynamic, that which is al-

ways already in the past, negotiable at all. In this way, it becomes possible to identify the dance, the 'original,' in retrospect. The various readings produced in the course of the different steps of media translation and the associated production of written material generate an interpretative construct. It is this construct, this process of 'producing' dance, that allows it to become identifiable at all, allowing the dance, the 'original' to become recognizable and comprehensible through the detailed analysis of the form and quality of movement. How are the 'poignant' or 'moving' effects of the dance, how are the audience's emotional reactions to it (→ RECEPTION | AUDIENCE) generated in the interplay between doing and saying, showing and telling? Score-based dance analysis is methodologically significant, as it is a detailed methodological translation process that allows us to apprehend dance for the purposes of documentation, artistic reconstruction and academic analysis. I have introduced score-based dance analysis in this book as part of the methodological canon of praxeological production analysis, which also includes other methods that accompany this translation step, such as descriptions by dancers and the analysis of their personal notes (→ COM-PANY), the investigation of work processes and 'questions,' the observation of rehearsals (→ WORK PROCESS) and, finally, inquiries into audience perceptions (→ RECEPTION). In this pool of methods, score-based dance analysis turns its attention to the practices of creating dance, to the 'craft.' However, it cannot grasp the poetry of dance itself, for this remains the aesthetic 'surplus' that ultimately constitutes the art of dance.

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