Notes

INTRODUCTION

1 Klein 1994 *(WomenBodiesDance: A History of the Civilization of Dance).*
2 Brandstetter/Klein 2015a.
3 This book is based on a corpus of material that I examined using different methodological approaches. For the analysis of the work processes, I recorded, transcribed and analyzed the content of a total of 20 approx. two-hour-long interviews with dancers, focusing on the subjects of rehearsals and working methods, with a particular emphasis on their research trips to the coproducing countries. I also spoke with the artistic and technical staff of the Tanztheater Wuppertal (set designer, costume designer, music manager, stage manager, stage technician, managing director). I interviewed three long-standing staff members several times. During my research trips to Japan (Tokyo), India (Delhi, Kolkata, Chennai, Kochi), Brazil (São Paulo) and Hungary (Budapest), I interviewed the organizers of the Tanztheater Wuppertal's research trips as well as those of the premieres and guest performances. I also reconstructed the itinerary and research destinations of the Tanztheater Wuppertal ensemble using ethnographical methods.

PIECES and Performances: After reviewing the material provided by the Pina Bausch Foundation and the Tanztheater Wuppertal (videos, reviews, interviews, documentation), we (my research assistants Elisabeth Leopold, Anna Wieczorek and I) organized the international coproductions into three phases and analyzed each in relation to its aesthetic narrative. One piece was selected from each phase – *Viktor* (PREMIERE 1986), *Masurca Fogo* (PREMIERE 1998), *"…como el musguito en la piedra, ay si, si, si…"* (PREMIERE 2009) – and then extensively analyzed regarding its work process, performances and reception. In addition, we selected one solo from each of these pieces. The video recordings of performances provided by the Pina Bausch Foundation were examined in terms of how cultural experiences are translated aesthetically – and in terms of the stage representation of the dancers, the solos and group dances, and the choreography, its temporal and rhythmic, spatial and architectural, interactive and figurational, and dramaturgical aspects. This process was very detailed and time intensive, drawing on analytical methods that went beyond the performance, dance and choreographic analysis methods common in theater and dance studies. Instead, we took into account the fact that we were dealing with video, mostly recordings of the pieces taken from a medium long-shot camera perspective, shot in the Opernhaus Wuppertal from about the 13th row on the right. Accordingly, we employed the method of hermeneutic video analysis developed in qualitative social research, which we adapted in order to analyze the bodies, the movements and the dance. To do so, we used and altered the *Feldpartitur* software, originally developed for qualitative social research, for the first time in an analysis of choreography and dance.

RECEPTION: We conducted a total of four audience surveys in connection with the pieces *Rough Cut, Viktor, "…como el musguito en la piedra, ay si, si, si…"* and *Masurca Fogo*. Then we transcribed and evaluated them in a qualitative content analysis using the MAXQDA software. Audience opinions were sorted into emotional, analytical and metaphorical statements as well as into 'semantic fields,' understood as groups of similar words, i.e., words related in meaning. This way, we were able to extract narratives that show how perceptions are translated into language and also how and by which means translation 'resists.' This also revealed that parts of the pieces less accessible to symbolic interpretation evade language and thus remain invisible in verbal translation. By 'translating into language,' it was possible to more clearly define the characteristics of individual pieces and to relate them to other coproductions. At the same time, we wrote down our observations of the same shows before, during and after the performances. The results of the audience surveys were in turn cross-referenced with narratives extracted from reviews. Reviews compiled by the Pina Bausch Archive about all of the international coproductions (2,372 reviews in total) were systematically extracted and evaluated using the – as yet uncataloged – archive material of the Pina Bausch Foundation – and used to create a press report. We extensively analyzed the content of reviews about *Viktor, Masurca Fogo* and *"…como el musguito en la piedra, ay si, si, si…"* again using the MAXQDA software. We also analyzed reviews by critic Jochen Schmidt – who reviewed all of the coproductions (1986-2009) and published his reviews in a range of newspapers and journals – in order to examine the narrative consistency of a prolific, widely acclaimed critic, i.e., a voice with a hegemonic position in discourse for over 23 years.

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PIECES

1 Bausch 2016: 328. Unless otherwise noted, all translations are by E. Polzer.
2 Cf. Linsel 1985, 1994, 2006; Linsel/Hoffmann 2010.
3 Fischer/Käseman 1984.
4 Akerman 1983.
5 Cf. Bentivoglio/Carbone 2007; Climenhaga 2008, 2012; Linsel 2013; Meyer 2018; Müller/Servos 1979; Schmidt 1998; Schulze-Reuber 2008; Servos 1996a, 2008; Weir 2018.
6 Wildenhahn 1982.
7 Cf Müller/Servos 1979.
8 Cf. Müller/Servos 1979: 1.
9 Cf. Schmidt 1998; Servos 1996a, 2008.
10 Servos 2008: 7.
11 Servos 2008: 8.
12 Servos 2008: 9.
13 Servos 2008: 14.
14 Servos 2008: 24.
15 Servos 2008: 29; translator's note: the German term "bewegt" used in the original denotes both the body in motion and a body moved, e.g., by emotion.
16 Klein 1994.
17 Klein 1994.
18 Cf. Bentivoglio/Carbone 2007, Linsel 2013; Meyer 2018; Schmidt 1998; Servos 1996a, 2008
19 Cf. the well-informed sections in: Meyer 2018; Schmidt 1998; Servos 2008.
20 Translator's note: "anähneln" – approaching similarity, toward semblance.
21 Marion Meyer's book also divides Pina Bausch's oeuvre into artistic phases. However, it concentrates on short descriptions of individual pieces and does not go into further detail about what characterizes these artistic phases (Meyer 2018).
22 Cf. Meyer 2018; Schmidt 1998; Servos 2008.
23 Bausch 2007.
24 Schitthelm, cited in Krug 2008, translation by E. Polzer and L. J. White.
25 Kresnik, cited in Meyer, F., 2008.
26 That theater was not just one of many social institutions being seized by the desire for democratization, but itself often triggered the initial spark for such developments, became evident in Warsaw, Poland. Here, student protests were sparked by the piece *Dziady* (Forefathers' Eve) by Adam Mickiewicz (1798-1855) being banned due to its anti-Russian content (cf. Spiegel Online: *http://www.spiegel.de/spiegel/print/d-46135831.html, accessed February 4, 2019)*. Twenty thousand students were subsequently expelled from universities. Although this may at first have stifled the student protests in Poland, it did set the ball rolling and laid the foundations for the subsequent democratization movement, Solidarność.
27 Probst 2015, translation by E. Polzer and L. J. White.
28 Bausch 2007, translation modified by L. J. White.
29 Schmidt 1979: 5, also in: Steckelings 2014: 29.
30 Koegler 1973: 40.
31 Millet 2016: 24.
32 Cf. Betterton 1996.
33 Cf. Frei Gerlach, e.g., 2003.
34 Cf. Buikema/Van der Tuin 2009; West/Zimmerman 1987.
35 Cf. Klein 2004.
36 Gopnik 2007.
37 Hoghe 2016: 28.
38 Bausch 2016: 323-324.
39 Hereafter shortened to 1980.
40 From the program booklet to the piece *Fritz,* which premiered on January 5, 1974, at the Opernhaus Wuppertal.
41 Kuckart 2018.
42 Bausch 2007.
43 Bausch 2016: 324-325.
44 Bausch 2007, translation modified by L. J. White.
45 Howard 2014: 38, translation modified by L. J. White.
46 For a more detailed discussion, cf. Brandstetter/Klein 2015a.
47 Diers 2015.
48 In the following shortened to *Bluebeard*.
49 In the following shortened to "Brecht/Weill Evening."
50 At the conference *Dance Future II: Claiming Contemporaneity* in Hamburg in January 2017, Gerald Siegmund addressed the relationship between contemporary dance and dance theater, presenting Pina Bausch as a conceptual artist and, in doing so, significantly expanding the notion of conceptual, cf.: Siegmund 2018.
51 Bausch 2007.
52 Servos 2008.
53 Cf. Hoghe 1987.
54 Linsel/Hoffmann 2012.
55 Schmidt 1998: 69.
56 Bausch 2016: 331.
57 Bausch 2007.
58 Bausch 2016: 328.
59 *Fritz* (PREMIERE 1974); *Iphigenie auf Tauris* (PREMIERE 1974), *Zwei Krawatten* (PREMIERE 1974); *I'll Do You In* and *Adagio – Five Songs by Gustav Mahler* (PREMIERE 1974); *Orpheus und Eurydike* (PREMIERE 1975); *The Rite of Spring* (PREMIERE 1975); *The Seven Deadly Sins* (PREMIERE 1976); *Bluebeard: While Listening to a Taped Recording of Béla Bartók's "Duke Bluebeard's Castle"* (PREMIERE 1977); *Come dance with me* (PREMIERE 1977); *Renate Emigrates* (PREMIERE 1977); *He Takes Her By The Hand And Leads Her Into His Castle, The Others Follow* (PREMIERE 1978); *Café Müller* (PREMIERE 1978); *Kontakthof* (PREMIERE 1978); *Arien* (PREMIERE 1979); *Legend of Chastity* (PREMIERE 1979);
60 Cf. Schulze 2000.
61 Cf. Illies 2001.
62 *1980 – A Piece by Pina Bausch* (PREMIERE 1980); *Bandoneon* (PREMIERE 1980); *Walzer* (PREMIERE 1982); *Nelken* (PREMIERE 1982); *On the Mountain a Cry was Heard* (PREMIERE 1984); *Two Cigarettes in the Dark* (PREMIERE 1985); *Viktor* (PREMIERE 1986); *Ahnen* (PREMIERE 1987); *Palermo Palermo* (PREMIERE 1989).
63 Servos 2008: 81-86.
64 Hoghe/Weiss 2016: 104.
65 Bausch 2016: 332.
66 Cf. Schmidt 1998: 113.
67 Pina Bausch Foundation n.d.b, translation by E. Polzer and L. J. White.
68 Bausch 2007.
69 Wenders 2009.
70 Bausch 2007.
71 *Viktor* (PREMIERE 1986); *Ahnen* (PREMIERE 1987); *Palermo Palermo* (PREMIERE 1989); *Tanzabend II* (PREMIERE 1991); *The Piece with the Ship* (PREMIERE 1993); *Ein Trauerspiel* (PREMIERE 1994); *Danzón* (PREMIERE 1995); *Only You* (PREMIERE 1996); *The Window Washer* (PREMIERE 1997); *Masurca Fogo* (PREMIERE 1998); *O Dido* (PREMIERE 1999); *Wiesenland* (PREMIERE 2000); *Kontakthof with Seniors* (PREMIERE 2000);
72 *Ahnen* (PREMIERE 1987); *The Piece with the Ship* (PREMIERE 1993); *Danzón* (PREMIERE 1995); were not coproductions.
73 Bausch 1990.
74 Regina Advento, Ruth Amarante, Daphnis Kokkinos, Cristiana Morganti and Aida Vainieri joined the company for the premiere of *Ein Trauerspiel* (PREMIERE 1994) Rainer Behr, Andrey Berezin, Stephan Brinkmann, Eddie Martinez and

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Fernando Suels Mendoza for *Only You* (PREMIERE 1996). For *The Window Washer* (PREMIERE 1997), it was Raphaëlle Delaunay, Na Young Kim, Michael Strecker and Jorge Puerta Armenta, for *Wiesenland* (PREMIERE 2000) Pascal Merighi and Fabien Prioville and for *Água* (PREMIERE 2001) Ditta Miranda Jasjfi, Azusa Seyama, Kenji Takagi and Anna Wehsarg.

75 Fukuyama 1992.
76 Casati 2015.
77 Casati 2015.
78 Meyer 2012: 94-112; cf. also its table of contents.
79 Waldenfels 1990: 39.
80 Kramer 1986.
81 Stiftet 1998, translation by E. Polzer and L. J. White.
82 Kuckart 1986.
83 Bausch 2007.
84 Servos 2008: 194.
85 Cf. Benjamin 2012.
86 Benjamin 2012: 78.
87 Servos 1995: 37.
88 Servos 2008: 153.
89 Bausch 2016: 331.
90 Gibiec 2016: 217.
91 Servos 2008: 168.
92 Gibiec 2016: 217.
93 Adolphe 2007: 38.
94 Siefer 2009.
95 Serwer 2009.
96 Mackrell 1999.
97 *Água* (PREMIERE 2001); *For the Children of yesterday, today and tomorrow* (PREMIERE 2002); *Nefés* (PREMIERE 2003); *Ten Chi* (PREMIERE 2004); *Rough Cut* (PREMIERE 2005); *Vollmond* (PREMIERE 2006); *Bamboo Blues* (PREMIERE 2007); *'Sweet Mambo'* (PREMIERE 2008); *Kontakthof with Teenagers* (PREMIERE 2008); *"… como el musguito en la piedra, ay si, si, si…"* (PREMIERE 2009);
98 Servos 1995: 37.
99 Cf. Meyer 2018; Servos 2008.
100 Servos 2008: 179.
101 Servos 2008: 189.
102 Servos 2008: 191.
103 Servos 2008: 202.
104 Due to the high threshold of 10 percent, only two parties, the AKP and the CHP, made it into parliament, although they only represented approx. 60 percent of voters. The KAP under Abdullah Gül formed the government alone. Initially, Recep Tayyip Erdogan could not participate in the elections due to a prison sentence, but he reentered parliament thanks to a constitutional amendment and the annulment of the election results through new elections in the province of Siirt, supplanting Abdullah Gül as Prime Minister in 2003.
105 Cf. Pritzlaff 2007; Schmöe 2007.
106 From the program booklet to the piece 'Sweet Mambo,' which premiered May 30, 2008, at the Schauspielhaus Wuppertal.
107 Parra 2015.
108 Ibacache 2010.
109 Pfeiffer 2009.
110 Keil 2009.
111 Bausch 2016: 317-318.
112 Cf. Althusser 2001.
113 Cf. Benjamin 2012.
114 Burkart 2018.

COMPANY

1 Gibiec 2016: 216. Unless otherwise noted, all translations are by E. Polzer.
2 Cf. Chabrier 2010; Linsel 2013; Schulze-Reuber 2008; Vogel 2000.
3 Cf. Bode 2004; Bonwetsch 2009; Internationale Liga für Menschenrechte 1995; Janus 2012; Winterberg S./ Winterberg Y. 2009.
4 Rosenbaum 2014.
5 Arendt 2006.
6 Almost three-quarters of all the bombs released were dropped in this period between early November and the end of the war. In total, 3,753 heavy bombs including mines fell on Solingen, as well as 10,300 firebombs with a total weight of 2,116 metric tons. There are various figures, but the number of casualties incurred during the two major attacks is estimated to be at least 1,700 fatalities and over 2,000 injured, most of them women. Over 20,000 Solingen residents became homeless.
7 Rogge/Schulte 2003: 25
8 Bausch 2007, translation modified by E. Polzer.
9 Some publications use the Kyoto speech to depict the life of Pina Bausch, while neither pointing out the difference between reconstructing history and personal narrative, nor taking into account Pina Bausch's own style of narration and presentation of events. Cf. Linsel 2013.
10 Bausch 2007, translation modified by L. J. White.
11 Bausch 2007.
12 Bausch 2007.
13 Schwarzer 1998, translation by E. Polzer and L. J. White.

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14 Schwarzer 1998, translation by L. J. White.
15 Schwarzer 1998, translation by L. J. White.
16 Kluge 2010, translation by E. Polzer and L. J. White.
17 Gleede 2016: 25.
18 Gleede 2016: 25.
19 Schwarzer 2010.
20 Schwarzer 1998.
21 Bausch 2007.
22 Schwarzer 1998.
23 Bausch 2007.
24 Jooss 1957.
25 Bausch 2007.
26 Schwarzer 2010.
27 Schwarzer 1998.
28 Schwarzer 1998.
29 Pina Bausch: Brief an das Kulturamt der Stadt Solingen [Letter to the Cultural Department of the City of Solingen], January 16, 1959, in: Stadtarchiv Solingen (StA) sg 3327, translation by L. J. White.
30 Kurt Jooss: Gutachten über Fräulein Pina Bausch zur Vorlage beim Kulturamt und Magistrat der Stadt Solingen [Report on Fräulein Pina Bausch for the Cultural Department and Municipal Authorities of the City of Solingen], in: Stadtarchiv Solingen, sg 3327.
31 Schwarzer 1998, translation by E. Polzer and L. J. White.
32 Robert Sturm, interview by Gabriele Klein, May 2, 2013.
33 Bausch 2016: 322.
34 Bausch 2016: 321-322.
35 Panadero 2016: 31.
36 Marion Cito, interview by Gabriele Klein, August 14, 2015, translation by L. J. White.
37 Vogel 2000: 84.
38 Bausch 2016: 322.
39 Jooss 1993: 76-77.
40 Borzik 2000: 99.
41 Bausch 2016: 329.
42 Hereafter shortened to *Bluebeard*.
43 Bausch 2016: 322.
44 Bausch 2016: 322.
45 Bausch 2016a: 309-310.
46 Marion Cito, interview by Gabriele Klein, August 14, 2015.
47 Großmann 2000: 93.
48 Großmann 2000: 93.
49 Rettich 2000: 89.
50 Tankard 2000: 87.
51 Bausch 2016: 327.
52 Tankard 2000: 88.
53 Marion Cito, interview by Gabriele Klein, August 14, 2015.
54 Marion Cito, interview by Gabriele Klein, August 14, 2015.
55 Marion Cito, interview by Gabriele Klein, August 14, 2015.
56 Bahr 2015.
57 Gsovsky 1985.
58 Wendland 1975, translation by L. J. White.
59 Marion Cito, interview by Gabriele Klein, August 14, 2015.
60 Marion Cito, interview by Gabriele Klein, August 14, 2015, translation by L. J. White.
61 Marion Cito, interview by Gabriele Klein, August 14, 2015.
62 Marion Cito, interview by Gabriele Klein, August 14, 2015, translation by L. J. White.
63 Cito, cited in Wilink 2014.
64 Cito 2014, translation by L. J. White.
65 Wilink 2014.
66 Marion Cito, interview by Norbert Servos, book presentation on November 16, 2013 within the scope of the jubilee season *pina40 – 40 years of the Tanztheater Wuppertal Pina Bausch*, Deutsche Oper am Rhein/Opernhaus Düsseldorf, translation by L. J. White.
67 Peter Pabst, interview by Gabriele Klein, October 9, 2015.
68 Pabst 2019: 22; cf. also Strecker 2010.
69 Manfred Marczewski, interview by Gabriele Klein, September 24, 2015.
70 Manfred Marczewski, interview by Gabriele Klein, September 24, 2015, translation by E. Polzer and L. J. White.
71 Pabst 2008, translation by L. J. White.
72 Tanztheater Wuppertal Pina Bausch GmbH 2010.
73 Bausch 2007, translation modified by L. J. White.
74 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
75 Fränzel/Widmann 2008.
76 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
77 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
78 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
79 Matthias Burkert, interview by Gabriele Klein, May 3, 2013..
80 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
81 Bausch 2016: 330.
82 Burkert 2019: 62.
83 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
84 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
85 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
86 Andreas Eisenschneider, interview by Gabriele Klein, September 27, 2014.
87 Andreas Eisenschneider, interview by Gabriele Klein, September 27, 2014.
88 Burkert 2019: 63.
89 Andreas Eisenschneider, interview by Gabriele Klein, September 27, 2014.
90 Andreas Eisenschneider, interview by Gabriele Klein, September 27, 2014.
91 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
92 Matthias Burkert, interview by Gabriele Klein, May 3, 2013.
93 Andreas Eisenschneider, interview by Gabriele Klein, September 27, 2014.
94 Schmidt-Mühlisch 2000.
95 Gibiec 2016: 216.
96 Gibiec 2016: 216.
97 Bausch 2016: 323.
98 Gibiec 2016: 216.
99 Cf. Gibiec 2016: 216; Bausch 2016: 325-327.
100 Gibiec 2016: 216.
101 Adolphe 2007: 36.
102 Fischer 2004, translation by L. J. White.
103 Stephan Brinkmann, interview by Gabriele Klein, May 2, 2013.
104 Schwarzer 2010.
105 Barbara Kaufmann, interview by Gabriele Klein, November 14, 2013.
106 Schwarzer 2010.
107 Berghaus 2016: 103.
108 Bausch 2007.
109 Bausch 2016: 326, translation by E. Polzer and L. J. White.
110 Seyfarth 2016: 126, translation by E. Polzer and L. J. White.
111 Stephan Brinkmann, interview by Gabriele Klein, May 2, 2013.
112 Kenji Takagi, interview by Gabriele Klein, August 26, 2013.
113 Cf. Bausch 2007.
114 Fischer/Käsmann 1994.
115 Gliewe 1992.
116 Schmidt 1996b: 302.
117 Michaelsen 2015, translation by E. Polzer and L. J. White.
118 Endicott 2009.
119 Endicott 2007: 43.
120 Bausch 2007.
121 Laurent Sasportes, interview by Marc Wagenbach as part of a series of talks entitled *Zeitlinien – Tänzer recorded*, Wuppertal, January 26, 2014 (unpublished transcript).
122 Anne Martin, interview by Marc Wagenbach as part of a series of talks entitled *Zeitlinien – Tänzer recorded*, Wuppertal, November 3, 2013 (unpublished transcript).

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123 Anne Martin, interview by Marc Wagenbach as part of a series of talks entitled *Zeitlinien – Tänzer recorded*, Wuppertal, November 3, 2013 (unpublished transcript).
124 Michaelsen 2015.
125 Anne Martin, interview by Marc Wagenbach as part of a series of talks entitled *Zeitlinien – Tänzer recorded*, Wuppertal, November 3, 2013 (unpublished transcript).
126 Schwarzer 2010.
127 Schwarzer 2010.
128 Bausch 2016: 326.
129 Burkert 2019: 62.
130 Cf. Bausch 2007.
131 Seyfarth 2016: 126, translation by E. Polzer and L. J. White.
132 Bausch 2016: 321.
133 Fischer 2004. In the original: *Respektperson* – 'respected person.'

WORK PROCESS

1 Bausch 2016: 328. Unless otherwise noted, all translations are by E. Polzer.
2 Members of the Tanztheater Wuppertal actually used the English term "research" when talking about the ensemble's trips to coproducing countries.
3 Pina Bausch did not use the German term *Methode* (method) and preferred speaking of *Arbeitsweisen* (literally: 'ways of working'). However, since 'ways of working' is not terminologically clear in English, we have chosen to use the term 'working method' to describe the way that Pina Bausch worked in the English edition of this book for more clarity.
4 Hereafter shortened to the "Macbeth Piece."
5 Bausch 2016a: 309.
6 Hereafter shorted to *Bluebeard*.
7 Schmidt 1998: 87-89.
8 Bertolt Brecht later expanded the title into *The Seven Deadly Sins of the Petty Bourgeoisie*.
9 Bausch 2016: 325.
10 Bausch 2016: 325, translation by L. J. White.
11 Handke 2002: 28.
12 Schmidt 1983: 14.
13 Schmidt 1983: 13ff.
14 The 'questions' that Pina Bausch originally posed in English appear here in italics.
15 Cf. Brandstetter 2006; Müller/Servos 1979; Schmitt/Klanke 2014.
16 Pina Bausch either consciously or unwittingly translated the Chinese character ai as 'life,' although it actually means 'love.'
17 Bausch 2016: 328-329.
18 Schmidt 1983: 14, translation by L. J. White.
19 Schmidt 1998: 92.
20 Bausch 2016: 329.
21 Stephan Brinkmann, interviewed by Gabriele Klein, May 2, 2013.
22 Bausch 2016: 329.
23 Schmidt 1983: 14.
24 Schmidt 1983: 14.
25 Hereafter shortened to *1980*.
26 The coproductions were: *Viktor* (PREMIERE 1986), in collaboration with the Teatro Argentina and the City of Rome; *Palermo Palermo* (PREMIERE 1989), in collaboration with the Teatro Biondo, Palermo and Andres Neumann International; *Tanzabend II* (PREMIERE 1991), in collaboration with the Festival de Otono, Madrid; *Ein Trauerspiel* (PREMIERE 1994), in collaboration with the Wiener Festwochen; *Only You* (PREMIERE 1996), in collaboration with the University of California in Los Angeles, Arizona State University, the University of California in Berkley, the University of Texas in Austin, Darlene Neel Presentations, Rena Shagan Associates, Inc. and The Music Center Inc.; *The Window Washer* (PREMIERE 1997), in collaboration with the Hong Kong Arts Festival Society and the Goethe-Institut Hong Kong; Masurca Fogo (PREMIERE 1998), in collaboration with Expo '98 Lisbon and the Goethe-Institut Lisbon; *O Dido* (PREMIERE 1999), in collaboration with the Teatro Argentina in Rome und Andres Neumann International; *Wiesenland* (PREMIERE 2000), in collaboration with the Goethe-Institut Budapest and the Théâtre de la Ville Paris; *Água* (PREMIERE 2001), in collaboration with the Goethe-Institut São Paolo and Emilio Kalil; *Nefés* (PREMIERE 2003), in collaboration with the International Istanbul Theatre Festival and the Istanbul Foundation for Culture and Arts; *Ten Chi* (PREMIERE 2004), in collaboration with Saitama Prefecture, the Saitama Arts Foundation and the Nippon Cultural Center; *Rough Cut* (PREMIERE 2005), in collaboration with the LG Arts Center and the Goethe-Institut Seoul; *Bamboo Blues* (PREMIERE

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2007), in collaboration with the various branches of the Goethe-Institut in India; "*…como el musguito en la piedra, ay si, si, si…*" (PREMIERE 2009), in collaboration with the Festival Internacional de Teatro Santiago a Mil in Chile and supported by the Goethe-Institut Chile.

27 Cf. Badura u.a. 2015; Peters 2013.

28 Benjamin 2012: 78.

29 Bausch 2007.

30 Performances in the USA in 1996: San Francisco, October 3-5; Los Angeles, October 10-13; Tempe, Arizona, October 17; Austin, Texas, October 22.

31 The original cast comprised Elena Adaeva, Regina Advento, Ruth Amarante, Rainer Behr, Andrey Berezin, Stephan Brinkmann, Chrystel Guillebeaud, Barbara Hampel, Kyomi Ichida, Daphnis Kokkinos, Bernd Marszan, Eddie Martinez, Dominique Mercy, Jan Minařík, Nazareth Panadero, Héléna Pikon, Julie Shanahan, Julie Anne Stanzak, Fernando Suels Mendoza, Aida Vainieri, Jean Guillaume Weis and Michael G. Whaites.

32 Schmidt 1983: 10.

33 In German, Pina Bausch's 'question' was, "Ein Indianer kennt keinen Schmerz," which translates as, "An Indian [i.e., Native American] knows no pain." This is equivalent to the English saying "Big boys don't cry." Since Pina Bausch was not targeting a specific gender with this question, we have chosen to translate it gender-neutrally.

34 Performances at Vígszínház, Budapest: May 26-28, 2000; performances at Théâtre de la Ville-Paris: June 7-9 and June 11-14, 2001.

35 The original cast comprised Ruth Amarante, Fernando Suels Mendoza, Michael Strecker, Julie Anne Stanzak, Julie Shanahan, Jorge Puerta Armenta, Fabien Prioville, Héléna Pikon, Jan Minařík, Pascal Merighi, Dominique Mercy, Eddie Martinez, Daphnis Kokkinos, Nayoung Kim, Barbara Kaufmann, Raphaëlle Delaunay, Stephan Brinkmann, Rainer Behr and Aida Vainieri.

36 Translated by E. Polzer on the basis of the version translated into German by Franz Hodjak (Kányádi, Sándor [1999]) and then edited by Pina Bausch.

37 Heynkes 2016: 61, 64.

38 Cf. Bauman 2004.

39 Cf., e.g., Brandstetter 2013; Wortelkamp 2006, 2012.

40 Cf., e.g., Lepecki 2006; Siegmund 2017; see also Klein's criticism in: Klein 2015a.

41 Cf. Agamben 2000: 58.

42 Dominique Mercy, interviewed by Gabriele Klein, November 14, 2013.

43 Bausch 2016: 328.

44 Schmidt 1998: 97.

45 Film *Ten Chi: A Piece by Pina Bausch* (PREMIERE 2004) and talk, moderated by Gabriele Klein, in conversation with Azusa Seyama, Fernando Suels Mendoza und Kenji Takagi, Bundeskunsthalle Bonn, April 26, 2016.

46 Cf. Brinkmann 2015, Klein 2015d.

47 In 2004, the Ballett Frankfurt, which had been directed by William Forsythe for 20 years, was dissolved. He then founded the Forsythe Company (2005-2015) as an independent dance company with the help of private sponsors and the cities of Dresden and Frankfurt, and with the support of the German states of Saxony and Hesse. The company was reduced to half its size. His more recent pieces have been exclusively performed by the Forsythe Company, but earlier works have been danced by other companies around the world, e.g., by the Mariinsky Ballet, New York City Ballet, the San Francisco Ballet, the National Ballet of Canada, the Semperoper Ballett Dresden, the British Royal Ballet and the Opéra national de Paris. William Forsythe's successor, the Italian dancer and choreographer Jacopo Godani, was a member of the Ballett Frankfurt ensemble under William Forsythe from 1991 until 2000. Since the 2015/16 season, the ensemble has been performing under the name Dresden Frankfurt Dance Company. The dancers of the former Forsythe Company have financial security at their Dresden location until late 2021. The planned joint dance company for Dresden and Frankfurt has failed due to the city of Frankfurt financially withdrawing from the collaboration. Sasha Waltz and Jochen Sandig founded Sasha Waltz & Guests in 1993 and worked with a wide variety of interdisciplinary guests. For her "Travelogue" trilogy, Waltz toured over 30 different countries with her dancers. She then replaced most of her company in order to continue working with a new generation of dancers. After establishing the independent theater house Sophiensæle Berlin and codirecting the municipal Schaubühne am Lehniner Platz theater in Berlin, Sasha Waltz resumed working with her own fully independent company in 2004. Since 2005, the company has mainly been rehearsing and working at the Radialsystem in Berlin. From 2010 to 2014, Sasha Waltz & Guests permanently employed 14 dancers. The group has been generating 50 percent of its funding by itself since 2014. In spite of Berlin's Department of Culture recognizing the company's need for funds to the amount of EUR 970,000, the city of Berlin decided on a ministerial and parliamentary level to abandon the pursuit of the company's institutionalization. In order to financially stabilize her ensemble, Sasha Waltz had to let her permanent ensemble go as well as approx. one third of her other employees. Since then, the company has continued to employ dancers on a freelance basis in order to internationally tour what are now about 70 performances per year of 20 repertoire pieces.

48 Albrecht, cited in Linsel 2009.

49 2012 London, 2011 Geneva, 2010 Istanbul, 2010 Athens, 2009 Essen, 2009 Breslau, 2008 Seoul, 2008 Lisbon, 2007 Ottawa, 2006 Madrid, 2006 New York, 2005 Tokyo, 2005 Helsinki, 2004 Berlin, 2004 Paris, 2003 Istanbul.

50 Cf. Brinkmann 2013; Cramer 2009, 2013, 2014; Thurner 2010, 2013; Thurner/Wehren 2010; Wehren 2016.

51 The world tour of the Merce Cunningham Dance Company ended on December 31, 2011, in New York.

52 Cf. Assmann, A. 1999, 2013.

53 Cf. Assmann, J. 2013.

54 Cf. Benthien/Klein 2017.

55 Klein 2015e.

56 Schmidt 1983: 15.

57 There is a trailer documenting how the dancers of the original ensemble like Dominique Mercy, Jan Minařík and Malou Airaudo passed on the material: *https://vimeo.com/216304728* (ACCESSED APRIL 15, 2019).

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58 Adolphe 2007: 38, translation by E. Polzer and L. J. White.
59 Bayerisches Staatsballett 2016: 7.
60 Brandstetter 2002, 2013; Klein 2015g.
61 Michael Bataillon, cited in Koldehoff/Pina Bausch Foundation 2016: 272.
62 Gleede 2016: 31, translation by E. Polzer and L. J. White.
63 Servos 1995: 39.
64 Wagenbach/Pina Bausch Foundation 2014.
65 This exhibition ran from March 4 until July 24, 2016, at the Bundeskunsthalle in Bonn and subsequently from September 16, 2016, until January 9, 2017, at the Martin-Gropius-Bau in Berlin.
66 Linsel/Hoffmann 2010: 34:26-34:54.
67 Linsel/Hoffmann 2010: 01:16:49-01:16:58.
68 Linsel/Hoffmann 2010: 02:54-05:19.
60 Bausch 2013: 50.
70 Panadero 2016: 31.
71 International conference: *Dance Future II: Claiming Contemporaneity.* Focus Pina Bausch, Kampnagel Hamburg, January 26-28, 2017. Concept: Gabriele Klein/ Hamburg University; organization: Gabriele Klein/Katharina Kelter; space design: Jochen Roller/ Christin Vahl; speakers e.g.: Leonetta Bentivoglio, Stephan Brinkmann, Royd Climenhaga, Susan Leigh Foster, Claudia Jeschke, Barbara Kaufmann, Gabriele Klein, Susan Manning, Annemarie Matzke, Shigeto Nuki, Katja Schneider, Gerald Siegmund, Hirohiko Soejima, Christina Thurner, Marc Wagenbach, Bettina Wagner-Bergelt.
72 Bausch 2016: 331.
73 Bausch 2016: 329-330.
74 Benjamin 2012: 77.
75 Cf. Klein 2015c.
76 Kracauer 1995.
77 For more details, cf. Klein 2015c.
78 Cf. Klein 2015d.
79 Bausch/Weyrich 1979, broadcast again on ZDF Kultur on February 5, 2011.
80 The Pina Bausch Archive is currently (as of March 2020) still under development. The digital processing of the materials is underway, which means that it is still not possible to access them. The material used in this book is material that has either already been published or that I have generated myself during my research and in the interviews that I have conducted with dancers and rehearsal directors. Heavily abridged versions of two of these interviews, "Die Performanz des Rituals: Gabriele Klein im Gespräch mit Gitta Barthel" (The Performance of Ritual: Gabriele Klein in conversation with Gitta Barthel) and "Die Treue zur Form: Gabriele Klein im Gespräch mit Barbara Kaufmann" (Faithful to Form: Gabriele Klein in conversation with Barbara Kaufmann) can be found in Brandstetter/Klein 2015a.
81 Cf. Klein 2015d.
82 Cf. Brinkmann 2015, Klein 2015d.
83 Brinkmann 2015.
84 Brinkmann 2015.
85 Brinkmann 2015.
86 Klein 2015d: 173.
87 Klein 2015d: 170.
88 Klein 2015d: 171.
89 Derrida 2006: 68.
90 Cf. Derrida/Roudinesco 2004.
91 Derrida/Roudinesco 2004: 1-19.
92 The full name of the project is, "An Invitation from Pina: An Archive as a Workshop for the Future." The Pina Bausch Foundation began looking through Pina Bausch's legacy in 2010, working to secure it and make it accessible. Whenever possible, material has been digitized, and physical objects have been described, measured and photographed. Public events have taken place with names like, "Du und Pina: Teile deine Erinnerung an Pina Bausch. Ein Archiv als Erinnerungslabor" (You and Pina: Share your Memories of Pina Bausch. An Archive as Memory Lab) on September 27, 2014, and "Pina erinnern" (Remembering Pina; part II) on July 1, 2015, at the opera house in Wuppertal. The final publication *Tanz erben: Pina lädt ein* was edited by Marc Wagenbach and the Pina Bausch Foundation and published in 2014 by transcript-Verlag, Bielefeld.
93 The German society for musical performing and mechanical reproduction rights (GEMA) is a government-mandated collecting society and performance rights organization.
94 "These living archives claim that theirs is not a 'dusty[,]' 'locked' or inaccessible repository [...]. A Living Archive is often characterized as open,

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collaborative and creative." Cf. Wagenbach/Pina Bausch Foundation 2014: 77.

95 Salomon Bausch, interviewed by Gabriele Klein, December 11, 2014, quoted in: Klein 2015e: 22.

90 Lutz Förster, interviewed by Gabriele Klein, December 10, 2014, quoted in: Klein 2015e: 22.

90 Klein 2015e: 23.

90 Cf. Ziemer 2016.

90 Derrida 2006: 18.

SOLO DANCE

1 Servos 1996b: 305. Unless otherwise noted, all translations are by E. Polzer.

2 Adolphe 2007: 36, translation by E. Polzer and L. J. White.

3 The work of refining the Feldpartitur software and the example analysis of dances and individual scenes took place within the framework of the research project "Gestures of Dance – Dance as Gesture: Cultural and Aesthetic Translation based on the International Coproductions of the Tanztheater Wuppertal" in collaboration with my research associates Elisabeth Leopold and Anna Wieczorek. For more on the application of the Feldpartitur software to dance analysis, cf. Klein/Leopold/Wieczorek 2018.

4 First, we chose the three pieces: the first and the last coproduction, as well as a piece from the second half of the 1990s, which lies in between the other two, was frequently on tour and thus constantly in the Tanztheater Wuppertal repertoire. After dramaturgically analyzing these pieces, we then selected these solos, as each plays a dramaturgically important role in the respective piece.

5 Cf. Rorty 1967.

6 Cf. Foster 1986.

7 Cf. Brandstetter 2015.

8 Cf. Austin 1975; Goffman 1959; Turner 1982, 1986; Klein/Göbel 2018a.

9 Cf. Butler 1990.

10 Cf. Bourdieu 2010; Garfinkel 1967; Goffman 1959, 1963, 1974; Schütz 1932.

11 Wortelkamp 2002: 598.

12 Cf. Wortelkamp 2002, 2006, 2012.

13 Cf. Adshead-Landsdale 1999.

14 Cf. Schneider 2016.

15 Cf. Jeschke 1983, 1999.

16 Cf. Moritz 2010, 2011. The name of the software literally means 'field notation.'

17 There is no standard, definitive translation of the original Jooss-Leeder terms into English. After reviewing the literature and consulting with Stephan Brinkmann, who teaches the Jooss-Leeder technique at the Folkwang Universität, the following translations are used in this book to describe different movement qualities (differing variations not used in this book are indicated in brackets): gliding, floating, shivering (dabbing), fluttering (flicking), thrusting (wringing), pressing, slashing (punching), pulling; furthermore: scooping and scattering (strewing). For swings: preparatory swing, upward swing, inverted swing, eight swing, pendulum swing, centrifugal swing. For the form: first (high/ low), second (narrow/wide) and third (forward /backward) dimension. For dynamics: strong/light, fast/ slow, central/peripheral. For directions/design: droit, ouvert, rond, tortillé. For movement impulses: contraction, curve, inside fall, outside fall, rotation, twist. For inclination/tilt: fixed tilt, flexible tilt. For turns: stable turns, labile turns, transference of weight. For starting points and guidance: inside and outside guidance, little finger guidance, thumb guidance, fingertip guidance. Cf. Cébron 1990; Passow 2011; Winearls 1968.

18 Moritz 2014: 36, 37.

19 Winearls 1968: 64.

20 Cf. Wyss 2005.

21 Cf. "In the past, though, Bausch has pondered on plumpness (voluptuousness), as with Melanie Karen Lien, who featured largely in *Viktor* as the much abused, blowsy blonde" (Climenhaga 2013: 162). And: "A woman in a strapless dress (Melanie Karen Lien) becomes an object to be manipulated, placed into embraces that she hardly enjoys, with one man twisting her face into a kiss" (New York Times 2002: 2747).

22 The directions and positions (right and left) are described here and in the following from the camera's point of view and thus from the perspective of the audience.

23 Bausch 2016: 327.

24 The Jooss-Leeder method refers to an arch and/or a contraction as a 'curve.' A 'twist' is a rotation around the axis of the body. A 'tilt' is a flexible or stable inclination of the upper body.

25 Cf. Libonati 2014, 2017.

26 Stefan Brinkmann, interviewed by Gabriele Klein, May 2, 2013.

27 Newis 2016.

28 Dominique Mercy, interviewed by Gabriele Klein, November 14, 2013.

29 The other solos in this piece are generally 2 to 3 minutes long, some also 4 to 4.5 minutes, such as the solos of Nayoung Kim (3:58), Tsai-Chin Yu (4:17), Ditta Miranda Jasjfi (4:46) and Fernando Suels Mendoza (4:26).

30 Cf. Winearls 1968: 27

31 "Droit: direct and purposeful; Ouvert: balanced and simple; Tortillé: personal and complex; Rond: complete participation in physical action." Winearls 1968: 105.

32 Dominique Mercy, interviewed by Gabriele Klein, November 14, 2013.

33 Dominique Mercy, interviewed by Gabriele Klein, November 14, 2013.

34 Bausch 2016: 326.

35 Cf. Kolesch 2010.

36 Cf. Brandstetter/Klein 2015a.

37 Cf. Bohnsack 2009; Knoblauch/Schnettler 2012.

38 Cf. Charmaz 2006; Clarke 2005.

39 Cf. Forsythe 2009.

40 Cf. Forsythe 2010.

41 Barthes 2009: 177f.

RECEPTION

1 Bausch 2016: 332. Unless otherwise noted, all translations are by E. Polzer.

2 Geitel 2005: 175.

3 Ploebst 2001.

4 Geitel 2019: 286, 288.

5 This statement is based on an analysis of all German-language reviews of the international coproductions.

6 The term paratext (Greek *para* – 'next to,' 'toward,' 'beyond something') has its origins in intertextual research and designates either an additional interpretation by the author him- or herself or external proof of his or her intentions. It was applied to works of literature by the French literary scholar Gérard Genette, then transferred to

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other media by him and his successors. Cf. Genette 1997.
7 Heyn 1986.
8 Scheier 1986.
9 Töne 2007.
10 In large German theaters, there is a hierarchy between the three genres opera, drama/theater and dance (the latter mainly in form of ballet). This is called the *Dreispartensystem*.
11 Cf. Habermas 2008.
12 Haacke 1953: 296.
13 Cf. Thurner 2015a: 31-32.
14 Cf. Fischer 2012.
15 Boldt 2017.
16 Cf. Copeland/Cohen 1983.
17 US dance critic Marcia B. Siegel, cited in Copeland 1993: 29-30.
18 Copeland/Cohen 1983: 29-30; Thurner 2015a: 37-38.
19 Cf. Müller/Servos 1979.
20 Cf. Husemann 2009.
21 Cf. Husemann 2009; Klein/Kunst 2012.
22 Cf. Van Eikels 2013.
23 Cf. Agamben 2018.
24 Cf. Ziemer 2016.
25 Cf. Foucault 1985: 10.
26 Wendland 1978: 60.
27 Croce 1984.
28 Koegler 1979: 58.
29 Koegler 2009.
30 Robertson 1984: 12.
31 Birringer 1986: 85.
32 Thurner 2015a: 61, translation by E. Polzer and L. J. White.
33 I have analyzed a total of 94 reviews of the piece *Viktor*: 34 reviews of the premiere in Wuppertal in 1986, 60 reviews of restaged performances in Wuppertal in 1992 and 2007, and reviews of various performances on tour, e.g., in Rome 1986, New York 1988, Venice 1992, Tel Aviv 1995, Copenhagen 1996, Frankfurt 1997 and London 1999. Research assistants Elisabeth Leopold and Anna Wieczorek helped with the analysis.
34 Gilbert 1999.
35 Siegmund 1997.
36 Schmidt 1986.
37 Hirsch 1986.
38 Servos 1986: 44.
39 Regitz 1986.
40 Engler 1986.
41 Sowden 1995.
42 Hofmann 2017.
43 Esterházy 2001: 21. "Pina Bausch is one of those great artists. Through her, art acquires its reason for being; we are looking at the stage, her stage, deep in our heart (or some other internal organ), and then we see what art is for."
44 Brown 1999.
45 Schneider 1997.
46 Staude 1997.
47 Sowden 1995.
48 Schmidt 1999, translation by L. J. White.
49 Schmidt 2001.
50 Michaelis 1986, translation by L. J. White.
51 Newman 1999.
52 Heuer 1992.
53 Hirsch 1986.
54 Hirsch 1986.
55 Fischer 1986.
56 Pappenheim 1999.
57 Mölter 1990.
58 Cf. Schmidt 1979, 1983, 1996a, 1996b.
59 Schmidt 1998.
60 We pursued these questions on the basis of a data corpus encompassing 15 reviews written by Jochen Schmidt between 1986 and 2009 about each of the coproductions of the Tanztheater Wuppertal. We carried out this comparative analysis using the text analysis software MAXQDA as an inductive content analysis evaluation (as defined by Mayring 2015). For their help during the evaluation, I am indebted to my research assistants Elisabeth Leopold and Anna Wieczorek.
61 Schmidt 1996c.
62 Schmidt 2001, translation by L. J. White.
63 Schmidt 2000.
64 Schmidt 1994.
65 Schmidt 1999.
66 Schmidt 1986.
67 Cf. Brandstetter 2013; Schneider 2016; Wortelkamp 2006, 2012.
68 Thurner 2015a: 49.
69 Scurla 1986.
70 Scurla 1986.
71 Parry 1999.
72 Langer 1986.
73 Cf. Thurner 2015a.
74 Cf. Assmann 2013.
75 Servos 1996b: 304.
76 Lehmann 2008: 26.
77 Rancière 2011.
78 Cf. Deck/Sieburg 2008; Fischer-Lichte 1997; Rancière 2010; Sasse/Wenner 2002.
79 Seyfarth 2016: 125-126.
80 Bausch 2016: 332.
81 Cf. Lehmann 2005.
82 Cf. Carlson 2004; Fischer-Lichte 2004; Lehmann 2005; Schechner 2003.

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83 Cf. Dinkla/Leeker 2002; Fischer-Lichte u.a. 2001; Klein 2000; Leeker 2001; Leeker/Schipper/Beyes 2017; Schoenmakers u.a. 2015.
84 Cf. Fischer-Lichte 2007.
85 Cf. Boenisch 2002.
86 Cf. Fischer-Lichte 2004.
87 Cf. Rancière 2011.
88 Cf. Bourriaud 2002.
89 Cf. Fischer-Lichte 2004.
90 For critique of the concept of copresence: cf. Auslander 1999; Eiermann 2009; Siegmund 2006.
91 Cf. Becker 1982; Bourdieu 2014; Gerhards 1997; Silbermann 1986.
92 Cf. Husel 2014; Husemann 2009; Klein 2014a, 2015c.
93 Cf. Katz/Bumler/Gurevitch 1974.
94 Cf. Hall 2007.
95 Cf. Storey 2003.
96 Fischer-Lichte 2004: 24-25.
97 Fischer-Lichte 2004: 25.
98 Cf. Klein/Wagenbach 2019.
99 Cf. Böhme 2013.
100 On the concept of atmosphere, see also Schmitz 1969, especially the second part: "Der Gefühlsraum" (Emotional Space).
101 Böhme 2013: 96.
102 Böhme 2013: 33-34.
103 Rancière 2011: 15; also cf. Eiermann 2009: 311.
104 Cf. Fischer-Lichte 2007; Hiß 1993; Pavis 1988.
105 Husel 2014: 21.
106 Roselt 2008: 48.
107 Roselt 2008: 20-21.
108 Roselt 2004: 49-50.; also cf. Roselt/Weiler 2017: 81-97.
109 Husel 2014: 34.
110 Husel 2014: 21.
111 Brandl-Risi 2015: 234.
112 Cf. Breidenstein u.a. 2013; Klein/Göbel 2017b; Schäfer 2016a.
113 *Viktor* was the company's first coproduction. It was coproduced with the Teatro Argentina in Rome in 1986. *Masurca Fogo* was coproduced in 1998 with the Expo '98 Lisbon and the Goethe Institut Lisbon. *Rough Cut* was produced in 2005 in cooperation with the LG Arts Center and the Goethe Institut Seoul in Korea. The last piece *"…como el musguito en la piedra, ay si, si, si…"* from 2009 was produced in cooperation with the Festival Internacional de Teatro Santiago a Mil in Chile with the support of the Goethe-Institut in Chile. All four pieces were restaged in 2012 as part of the fringe program at the Olympic Games in London.
114 The audience surveys were conducted between 2013 and 2015: *Rough Cut* (February 3-4, 2013), *Viktor* (May 22- 23, 2014), *"…como el musguito en la piedra, ay si, si, si…"* (September 26-27, 2014), *Masurca Fogo* (March 26-27, 2015). Before the performances, the participants were first asked about their visual experience: "Are you seeing a piece by Pina Bausch for the first time tonight?" If they said no, then participants were asked concrete questions pertaining to the respective piece in order to inquire more deeply into their interest in the work of Pina Bausch and the Tanztheater Wuppertal: "What in particular interests you about the pieces of Pina Bausch?" and "What do you think is special about this dance theater ensemble?" Spectators who confirmed that they were seeing a piece by Pina Bausch for the first time were instead asked: (a) "What is your motivation for coming to see a piece by Pina Bausch?" (b) "What do you expect from the performance tonight?" and finally (c) "What do you know about Pina Bausch's artistic work?" After the performances, the questions were: (a) "What are your impressions of the piece? Could you please give me three keywords?" (b) "What do you think you will remember later?" and (c) "The piece is a coproduction with [here, the place and the country were mentioned]. What do you think you learned about the culture of the country or the city?" The audio recordings were transcribed and evaluated using qualitative content analysis methods supported by MAXQDA software. I carried out these evaluations together with my research associates Elisabeth Leopold and Anna Wieczorek.
115 Total number of people interviewed: *Rough Cut* 393 (278 before the performance, 115 after); *Viktor* 318 (228 before, 90 after); *"…como el musguito en la piedra, ay si, si, si…"* 426 (333 before, 93 after); *Masurca Fogo* 416 (296 before, 120 after). Detailed breakdown: Before the performance of *Viktor*: 228 over two performances, one on May 22, 2014: 104 (60 female/44 male), one on May 23, 2014: 124 (87 female/37 male). After the performance of *Viktor:* 90 over two performances, one on May 22, 2014: 42 (26 female/16 male) and one on May 23, 2014: 48 (32 female/16 male). Before the performance of *Rough Cut:* 278 over two performances, one on February 3, 2013: 147 (100 female/47 male), and one on February 4, 2013: 131 (83 female/47 male). After the performance of *Rough Cut:* 115 over two performances, one on February 3, 2013: 56 (40 female/16 male), and one on February 4, 2013: 59 (41 female/18 male). *Masurca Fogo* before the performance: 296 over two performances, one on March 26, 2015: 138 (92 female/46 male), and one on March 27, 2015: 158 (112 female/46 male). After the performance of *Masurca Fogo:* 120 over two performances, one on March 26, 2015: 59 (37 female/22 male), and one on March 27, 2015: 61 (37 female/15 male). Before the performance of *"…como el musguito en la piedra, ay si, si, si…":* 333 over two performances, one on September 26, 2014: 171 (113 female/58 male), and one on September 27, 2014: 162 (104 female/58 male). After the performance of *"…como el musguito en la piedra, ay si, si, si…":* 93 over two performances, one on September 26, 2014: 50 (34 female/16 male), and one on September 27, 2014: 43 (29 female/14 male).
116 Interview before *Masurca Fogo,* female, March 26, 2015.
117 Cf. Siegmund 2006.
118 Cf. Gumbrecht 2004, 2012.
119 Interview before *Masurca Fogo,* female, March 26, 2015.
120 Cf. Klein 2015c. The piece has since been adopted by various other companies as well (→ WORK PROCESS).
121 Alkemeyer/Schürmann/Volbers 2015: 41.
122 Interview before *Masurca Fogo,* male, March 27, 2015.
123 Interview before *Masurca Fogo,* male, March 27, 2015.
124 Interview before *Viktor,* female, May 22, 2014.
125 Interview before *Masurca Fogo,* female, March 27, 2015.
126 Interview after *"…como el musguito en la piedra, ay si, si, si…",* male, September 26, 2014.

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127 Interview after *Rough Cut,* female, February 3, 2013.
128 Interview after *Masurca Fogo,* female, March 26, 2015.
129 Strecker 2019: 30.
130 Interview before *"…como el musguito en la piedra, ay si, si, si…"*, female, September 26, 2014.
131 Interview before *"…como el musguito en la piedra, ay si, si, si…"*, female, September 26, 2014.
132 Interview before *"…como el musguito en la piedra, ay si, si, si…"*, male, September 26, 2014.
133 Interview before *Viktor,* female, May 22, 2014.
134 Interview before *Masurca Fogo,* female, March 27, 2015.
135 Interview after *Rough Cut,* female, February 3, 2013, translation by L. J. White.
136 Interview before *Masurca Fogo,* female, March 27, 2015.
137 Interview after *Rough Cut,* female, February 4, 2013.
138 Interview after *Rough Cut,* female, February 4, 2013.
139 Interview after *Viktor,* female, May 22, 2014.
140 Interview after *"…como el musguito en la piedra, ay si, si, si…"*, female, September 26, 2014.
141 Interview after *Viktor,* male, May 23, 2014.
142 Interview after *Masurca Fogo,* female, March 26, 2015.
143 On April 9, 2016, Elisabeth Leopold and Anna Wieczorek gave a lecture on the connections examined in the context of this research project between aesthetic experience and linguistic translation while taking into account Bernhard Waldenfels' theories of perception. The lecture was entitled "'Betroffenheit Sprechen': Wie das Publikum über die Stücke von Pina Bausch spricht" ('Speaking about Being Moved': How the Audience Speaks about Pieces by Pina Bausch) and was given at the conference "'Das hat nicht aufgehört, mein Tanzen': Zu Aspekten von Rezeption und Tradierung in der Arbeit von Pina Bausch" ("It hasn't stopped, my dancing." Aspects of Reception and Tradition in the Work of Pina Bausch) in Munich.
144 Waldenfels 2002: 56, 59.
145 Interview after *Rough Cut,* female, February 3, 2013.
146 Interview after *Viktor,* female, May 23, 2014.
147 Interview after *Rough Cut,* female, February 3, 2013.
148 Interview after *Rough Cut,* female, February 3, 2013.
149 Interview after *Rough Cut,* male, February 3, 2013.
150 Interview after *Viktor,* female, May 22, 2014.
151 Interview after *Masurca Fogo,* female, March 26, 2015.
152 Cf. Rancière 2011.
153 Brandl-Risi 2015: 244

THEORY AND METHODOLOGY

1 Gibiec 2016: 214. Unless otherwise noted, all translations are by E. Polzer.
2 Cf. Bachmann-Medick 2006.
3 In the English version of this book, we have replaced the term 'appropriation' with the less controversial term 'adoption.' While in English-language debate, the term 'cultural appropriation' has negative connotations, above all against the backdrop of postcolonial critique, in the German-speaking context, 'appropriation' *(Aneignung)* is used among others in the field of subject theories, where it describes the capacity of the individual to habituate experience, i.e. to make experience relevant to its own lifeworld.
4 The verb 'authenticate' *(beglaubigen)* is used here in reference to Louis Althusser and Judith Butler to describe the validation of actions through performance. Althusser 2001; Butler 1990.
5 Cf. Braun/Gugerli 1993; Klein 1994.
6 Cf. Mersch 2013.
7 Hoghe/Weiss 2016: 81.
8 Seeba 2010: 62, translation by E. Polzer and L. J. White.
9 Benjamin 2012.
10 Benjamin 2012: 77-78.
11 Benjamin 2012: 78.
12 Benjamin 2012: 81.
13 Wetzel 2002: 162.
14 Cf. Benthien/Klein 2017b; Jäger/Stanitzek 2002; Jäger 2004a.
15 Jäger 2010: 304.
16 Jäger 2010: 312, translation by E. Polzer and L. J. White.
17 Jäger 2013: 79, translation by L. J. White.
18 Jäger 2010: 317.
19 Jäger 2004b: 65.
20 Jäger 2010: 317-318.

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21 Bolter/Grusin 1999: 45.
22 Keazor/Liptay/ Marschall 2011: 7-12.
23 Bolter/Grusin 1999: 22, 30.
24 Bolter/Grusin 1999: 34.
25 Cf. Englhart 2008; Krämer 2004; Schoenmakers a.o. 2015.
26 Cf. Bachmann-Medick 2006a; Benthien/Klein 2017b; Klein 2009a: 24-26.
27 Cf. Bhabha 1994.
28 Cf. Bachmann-Medick 2006b; Bachmann-Medick 2008; Fuchs 2009.
29 See also the distinction that Reichert makes between "appropriative" and "assimilative" concepts of translation in: Reichert 2003.
30 Cf. Mersch 2013.
31 Cf. Debray 1997; Weber 1999.
32 Cf. Benjamin 2012; Davidson 1994; Derrida 1998; Düttmann 2001; Spivak 1988.
33 Bachmann-Medick 2011: 55.
34 Marinetti 2013: 32.
35 Basnett 2002: 6.
36 Cf. Bhabha 2007.
37 Bhabha 1994: 247.
38 Bhabha 1994: 321; see also Düttmann 2001.
39 Bhabha 1994: 326.
40 Bigliazzi/Koffler/ Ambrosi 2013: 1.
41 Longinovic 2002.
42 Project Profile Tanzfonds Erbe n.d.
43 Benjamin 2012:78.
44 Benjamin 2012: 82.
45 Bausch 2007.
46 Fischer 2004.
47 Düttmann 2001.
48 Fuhrig 2003: 14, translation by E. Polzer and L. J. White.
49 Bausch 2016: 331, 317, 318, 332.
50 Cf. Torop 2002.
51 Johnson 2003.
52 Cf. Jonathan 1990; Bhabha 1994; Soja 1996.
53 Cf. Spivak 1988.
54 Bhabha 2007.
55 Sloterdijk 1989.
56 Bauman 2004.
57 Müller-Funk 2012: 81.
58 Cf. Noeth 2019.
59 Waldenfels 1990: 39.
60 Derrida 1981:12.
61 Translator's note: the subheading of this chapter in the German edition of this book is *"Über-Setzung, Setzung, Durch-Setzung."* When *Setzung* is combined with the preposition *durch* (through), the German meaning shifts to 'asserting,' 'implementing' or 'enforcing.'
62 Mersch 2013.
63 Bausch 2016: 328.
64 Willemsen 2016: 188.
65 Cf. Assmann 2013.
66 Cf. Schlicher 1987, Huschka 2002.
67 Rancière 2004.
68 Belting/Buddensieg 2013: 61.
69 Mersch 2013.
70 Bhabha 2012: 13.
71 Meurer 2012: 24.
72 Wetzel 2002:166.
73 Meurer 2012: 39.
74 Cf. Hirschauer 2008; Reckwitz 2003; Schmidt 2012.
75 The research group "Translating and Framing: Practices of Medial Transformations" examined various media transformations with regard to the guiding concepts of text/image, dance/film, static image/moving image, written/oral. Cf. the website. For publications by the group see: Benthien/Klein 2017a; Knopf/Lembcke/Recklies 2018; Ott/Weber 2019; Schmid/ Veits/Vorrath 2018.
76 Cf. Schatzki/Knorr-Cetina/Von Savigny 2001.
77 Marx 2008: 569.
78 Arendt 1958.
79 Dewey 1958.
80 Vgl. Klein/ Göbel 2017b.
81 Weber 1978: 4. Arendt 1958.
82 Cf. Hirschauer 2016.
83 Cf. Hirschauer 2016.
84 Shove/Pantzar/Watson 2012.
85 Reckwitz 2003.
86 Schatzki 1996.
87 Cf. Schmidt 2012.
88 Cf. Hirschauer 2016.
89 Reckwitz 2003.
90 Bourdieu 2010.
91 Foucault 1998, 2006.
92 Cf. Schäfer 2013.
93 Giddens 1979.
94 Bourdieu 1993.
95 Schäfer 2016b: 142.
96 Schatzki 2016: 32.
97 Cf. Alkemeyer 2014; Reckwitz 2006.
98 Hirschauer 2004.
99 Cf. Schindler 2011.
100 Cf. Krämer 2014.
101 Cf. Hirschauer 2016.
102 Garfinkel 1967.
103 Garfinkel/Sacks 1986.
104 Garfinkel 1988.
105 Vgl. Schatzki 1996; Hirschauer 2016.
106 Goffman 1959.
107 Goffman 1963.
108 Simmel 1896.
109 Cf. Gebauer/Schmidt 2013; Schmidt 2007.
110 Cf. Schäfer 2013.
111 Cf. Hirschauer 2016; Reckwitz 2008.
112 Cf. Huschka 2009.
113 Cf. Wirth 2002.
114 Cf. Van Eikels 2013.
115 Cf. Hirschauer 2004.
116 Vgl. Akrich/Latour 1992; Latour 1994.
117 Cf. Kalthoff/Hirschauer/ Lindemann 2008; Klein 2014a; Hirschauer 2004; Reckwitz 2003; Schatzki/Knorr-Cetina/ Von Savigny 2001; Schmidt 2012; Shove/Pantzar/ Watson 2012.
118 Cf. Beyer 2014; Kant 1914; Marx 1969; Müller 2015.
119 Reckwitz 2008:192.
120 Reckwitz 2004: 45, translation by E. Polzer and L. J. White.
121 Hirschauer 2004: 75, translation by E. Polzer and L. J. White.
122 Hirschauer 2004: 73, translation by E. Polzer and L. J. White.
123 Cf. Latour 2005.
124 Cf. Brandstetter/Klein 2015a.
125 Moritz 2014: 25-26.
126 Cf. Assmann A. 1999, 2013; Assmann A./Assmann J. 1983; Assmann J. 1988, 2013.
127 Cf. Klein 2014b; 2015a.
128 Reichertz 2014: 61.
129 Cf. Barthes 2009; Baudrillard 2017, 1994; Derrida 1984.
130 Klein 2014b.
131 Cf. Klein/Friedrich 2014.
132 Cf. Klein 2015a, 2015c, 2017.
133 For a more detailed discussion, cf. Klein 2014a.
134 Cf. Fischer-Lichte 2004; Fischer-Lichte/Risi/Roselt 2004.
135 Cf. Kelter/Skrandies 2016.
136 Geertz 2017.
137 Cf. Rosiny 2013.
138 Cf. Leeker 1995; 2002.
139 Cf. Diers 2015.
140 Cf. Jochim 2008.
141 Cf. Mersch 2015.
142 Cf. Mohn 2015.
143 Franco 1993.
144 Brandstetter 2013.
145 Cf. Schneider 2016.
146 Cf. Thurner 2015a; Wortelkamp 2006.
147 Cf Hiß 1993; Roselt/ Weiler 2017.
148 Cf. Fischer-Lichte 2004; Fischer-Lichte/Risi/Roselt 2004; Roselt 2008; Thurner 2015b.
149 Cf. Foster 1986; Schellow 2016.
150 Cf. Klein/Haller 2006; Klein 2009b; Mohn 2015.
151 Cf. Dahms 2010; Haitzinger 2009; Manning 1993.
152 Cf. Brandstetter/Klein 2015b.
153 Cf. Jeschke 1999; Kennedy 2007, 2015; Kestenberg Amighi 1999.

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154 Cf. Jeschke 1983; Wortelkamp 2006.
155 Klein 2015b.
156 Kennedy 2007; 2015.
157 Cf. Bender 2007; Eberhard-Kaechele 2007; Kestenberg Amighi 1999; Sossin 2007.
158 Jeschke 1999.
159 Cf. Camurri u.a. 2004; Naveda/Leman 2010; Shiratori/Nakazawa/Ikeuchi 2004; Wang/Hu/Tan 2003.
160 Moritz 2010; 2011; 2018.
161 Klein/Leopold/Wieczorek 2018.
162 For a more detailed discussion, cf. Klein/Göbel 2017b.
163 Cf. Badura u.a. 2015; Caduff/Siegenthaler/Wälchli 2010; Tröndle/Warmers 2011; Dombois u.a. 2012; Peters 2013; Busch 2015.
164 Cf. Butler 2015.
165 Burri u.a. 2014.
166 Cf. Bial 2016; Davis 2008; Schechner 2013.
167 Cf. Husemann 2009; Matzke 2014.
168 Cf. Hiß 1993; Roselt/Weiler 2017.
169 Bourdieu 1987.
170 Malzacher 2007.
171 Cf. Cvejic/Vujanovic 2012.
172 Cf. Alkemeyer/Schürmann/Volbers 2015.
173 Peters 2013.
174 Cf. Schindler 2016.
175 Cf. Schindler/Liegl 2013.
176 Cf. Kalthoff 2011.
177 Cf. Shove/Pantzar/Watson 2012.
178 Cf. Shove/Pantzar/Watson 2012.
179 Cf. Müller 2016.
180 Cf. Hirschauer 2001.
181 Cf. Law 2004.
182 Badura 2015: 23.
183 Cf. Schmidt 2016.
184 Bourdieu 2010.
185 Bourdieu 2005.
186 Cf. Habermas 1987.
187 Bourdieu/Wacquant 2006.
188 Cf. Hall 2018; Spivak 1988.
189 Cf. Waldenfels 1997.
190 Gugutzer 2016.

TRANSLATING PRESENCE

1 Schlicher 1992: 229. Unless otherwise noted, all translations are by E. Polzer.
2 Voltaire 1961: 709.
3 Hölderlin 2019: 36.
4 Goethe 2012: 45.
5 Hölscher 2012.
6 Rebentisch 2013: 17.
7 Ritter 2008: 35.
8 Belkin 2015.
9 Bourdieu 2014: 157.
10 Agamben 2011: 11, 13, 14.
11 Nietzsche 1997.
12 Cf. Zanetti 2011.
13 Zanetti 2011: 53, translation by E. Polzer and L. J. White.

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12 Pina Bausch at her desk during a rehearsal, 1987. Photo: Bettina Filtner.
13 *Nefés,* Wuppertal, 2011. Photo: Jochen Viehoff.
14 Research trip for "*…como el musguito en la piedra, ay si, si, si…*", Chiloé Island, Chile, 2009. Pictured: Dominique Mercy, Rainer Behr, Silvia Farias, Eddie Martinez. Photo: Robert Sturm.

WORK PROCESS

1 Frozen tuna at the old Tsukiji fish market in Tokyo. Research trip for Ten Chi, Japan. 2003. Photo: Robert Sturm.
2 Rehearsals for *I'll Do You In,* Wuppertal, 1974. Photo: KH.W. Steckelings.
3 Examples of 'questions' posed by Pina Bausch. From the exhibit *Vorsichtshalber vorsichtig:* Installationen von Peter Pabst anlässlich Jubiläumsspielzeit PINA40 (Precautionary as a Precaution: Installations by Peter Pabst for the Anniversary Season PINA40), January 18 - March 14, 2014, Sculpture Park Waldfrieden, Wuppertal.
4 Stephan Brinkmann's notebook for *Wiesenland.* © Stephan Brinkmann.
5 Stephan Brinkmann's notebook for *Wiesenland.* © Stephan Brinkmann.
6 Description of the work process by Matthias Burkert, Wuppertal, 2019. From: "Das dumpfe Geräusch über die Steppe galoppierender Rinderherden." In: Tanztheater Wuppertal Pina Bausch (ed.), Spielzeit 2019-2020, Wuppertal: 2019, p. 57.
5 Unknown lady in Chichibu. Research trip for *Ten Chi,* Japan, 2003. Photo: Robert Sturm.
8 Visit to Nyírbátor, Home of the Kék Láng ensemble (Blue Flame). Research trip for Wiesenland, Hungary, 1999. Photo: Stephan Brinkmann.
9 Pina Bausch and the company during a concert by the Kék Láng ensemble. Research trip for *Wiesenland,* Hungary, 1999. Photo: Stephan Brinkmann.
10 Dance class under a bridge in Gokseong, Research trip for *Rough Cut,* Korea, 2004. Pictured: Michael Strecker, Melanie Maurin, Rainer Behr, Daphnis Kokkinos. Photo: Robert Sturm.
11 Members of the Tanztheater Wuppertal at Villa Grimaldi in Santiago de Chile. Research trip for "…como el musguito en la piedra, ay si, si, si…", Chile, 2009. Photo: Robert Sturm.
12 Pina Bausch in Kolkata. Research trip for *Bamboo Blues,* India, 2006. Photo: Martin Wälde.
13 Pina Bausch's worktable, Wuppertal, approx. 1983. Photo: BPK/Walter Vogel.
14 Prompt book for *The Window Washer,* compiled by assistant Irene Martinez-Rios. © Pina Bausch Foundation.
15 Prompt book for *Masurca Fogo,* compiled by assistant Irene Martinez-Rios. Notes penciled in by Robert Sturm after the piece was passed on. © Pina Bausch Foundation.
16 Stephan Brinkmann's notebook for *Wiesenland.* © Stephan Brinkmann.

SOLO DANCE

1 Rainer Behr in *Nefés,* Madrid, 2006. Photo: Jong-Duk Woo.
2 Camera movements, spatial paths and levels. Excerpt from the Feldpartitur digital notation software, compiled on the basis of video excerpts from the premiere of *Masurca Fogo,* April 4, 1998, Schauspielhaus Wuppertal. Solo by Beatrice Libonati. © Score: Gabriele Klein. © Videos: Pina Bausch Foundation.
3 Excerpt from the Feldpartitur digital notation software, compiled on the basis of video excerpts from the premiere of *Viktor,* May 14, 1986, Schauspielhaus Wuppertal. Solo by Anne Martin. © Score: Gabriele Klein. © Videos: Pina Bausch Foundation.
4 Parts, repetition, variation, structure. Excerpt from the Feldpartitur digital notation software, compiled on the basis of video excerpts from the premiere of "*…como el musguito en la piedra, ay si, si, si…*", June 12, 2009, Opernhaus, Wuppertal. Solo by Dominique Mercy. © Score: Gabriele Klein. © Videos: Pina Bausch Foundation.
5 Body parts. Excerpt from the score, solo by Dominique Mercy (→4).
6 Movements of the hands and touching the body. Screenshot of the score, solo by Anne Martin (→3).
7 Show/offer. Screenshot of the score, solo by Anne Martin (→3).
8 Wipe/rub. Screenshot of the score, solo by Anne Martin (→3).
9 Drop. Screenshot of the score, solo by Anne Martin (→3).
10 Stop. Screenshot of the score, solo by Anne Martin (→3).
11 Fluttering. Screenshot of the score, solo by Anne Martin (→3).
12 Psst. Screenshot of the score, solo by Anne Martin (→3).
13 Face circle. Screenshot of the score, solo by Anne Martin (→3).
14 Measure. Screenshot of the score, solo by Anne Martin (→3).
15 Wave. Screenshot of the score, solo by Anne Martin (→3).
16 Arm movements and torso. Excerpt from the score, solo by Beatrice Libonati (→2).
17 Transferring weight. Excerpt from the score, solo by Beatrice Libonati (→2).
18 Hand movements. Excerpt from the score, solo by Beatrice Libonati (→2).
19 Hand movement and fist. Screenshot of the score, solo by Beatrice Libonati (→2).
20 Finger touch. Screenshot of the score, solo by Beatrice Libonati (→2).
21 Touching palms-body. Screenshot of the score, solo by Beatrice Libonati (→2).
22 Touching hand-foot. Screenshot of the score, solo by Beatrice Libonati (→2).
23 Head movements. Screenshot

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of the score, solo by Beatrice Libonati (→2).
24 Arm movements. Screenshot of the score, solo by Dominique Mercy (→4).
25 Scooping movement. Screenshot of the score, solo by Dominique Mercy (→4).

RECEPTION

1 Public broadcast of Pina Bausch's memorial service, Wuppertal, 2009. Photo: DDP images/Lennart Preiss.
2 Pina Bausch, press conference in Düsseldorf, June 6, 2008. Photo: Michael Kneffel/ Alamy Stock Photo.
3 Raimund Hoghe, *Cantatas,* Brussels 2013. © Rosa-Frank.com.
4 *Viktor,* Lyon, 1994. Photo: Guy Delahaye.
5 Program booklet, restaging of *Água,* 2005. © Pina Bausch Foundation.
6 *Palermo Palermo,* Tokyo, 2008. Photo: Jong-Duk Woo.
7 Advertisement for *Nefés,* Istanbul, 2003. Photo: Robert Sturm.

THEORY AND METHODOLOGY

1 Premiere of the film *pina* by Wim Wenders, Berlinale, Berlin, February 13, 2011. Pictured: President of Germany Christian Wulff, Donata Wenders, Wim Wenders, German Chancellor Angela Merkel. Photo: Federal Government of Germany/Guido Bergmann.
2 Advertisement for *Masurca Fogo.* Grand Theatre of the Hong Kong Cultural Center, 2001. © Leisure and Cultural Services Department (LCSD), Hong Kong.
3 Special issue stamp commemorating Pina Bausch's 75th birthday, first edition, July 1, 2015. Design: Dieter Ziegenfeuter. Photo: Wilfried Krüger. Issued by the German Ministry of Finance (BMF).
4 Advertisement for *Bamboo Blues,* Spoleto, Italy, 2009. Robert Sturm standing beside the poster photo that he shot during the research trip to Kolkata. Photo: Robert Sturm.
5 Rainer Behr in *Nefés,* Madrid, 2006. Photo: Jong-Duk Woo.
6 Pina Bausch with Texas cowboy Lonnie Rodriguez and journalist Billy Porterfield during the research trip for *Only You,* USA, 1996. Photo: Robert Pandya, courtesy of Texas Performing Arts, College of Fine Arts, University of Texas in Austin.
7 Filming *The Plaint of the Empress,* Wuppertal, 1988. Pictured: Pina Bausch, Titus Köhler and Mechthild Großmann. Photo: Detlef Erler.
8 Pina Bausch in Genoa, Italy, 1994. Photo: Joanne Savio. www.joannesavio.com.

TRANSLATING (INTO) THE PRESENT: DOING CONTEMPORANEITY

1 Pina Bausch during rehearsals for *Ahnen,* Wuppertal, 1987. Screenshot of the DVD *Pina Bausch: AHNEN ahnen; Fragments de répétition* – Rehearsal Fragments. © 2014, L'Arche Editeur, Paris.
2 Program booklet for *"…como el musguito en la piedra, ay si, si, si…",* 2009. © Pina Bausch Foundation.
3 Reproduction of the Lichtburg, the Tanztheater Wuppertal's rehearsal space. From the exhibit *Pina Bausch and the Tanztheater,* Bonn, 2016. Photo: Jirka Jansch. © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (Art and Exhibition Hall of the Federal Republic of Germany).

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Chronology of Works

Below is a list of Pina Bausch's pieces with the Tanztheater Wuppertal including the place and date of each premiere. The Pina Bausch Foundation is responsible for assigning the pieces with their official titles. In the chronology of works below, the foundation has used the titles assigned for international performances as they were chosen by Pina Bausch, even if some of them include orthographic inconsistencies. As the titles of the pieces and their orthography are an essential part of Pina Bausch's artistic signature and because such practices of translation form a genuine component of this book, we, too, have decided to use the titles originally chosen by Pina Bausch. For more detailed information about the pieces, please consult the website of the Tanztheater Wuppertal Pina Bausch: *pina-bausch.de/en/works/*.

Fritz
January 5, 1974,
Wuppertal, Opernhaus

Iphigenie auf Tauris
April 21, 1974,
Wuppertal, Opernhaus

Adagio – Five Songs by Gustav Mahler
December 8, 1974,
Wuppertal, Opernhaus

I'll Do You In
December 8, 1974,
Wuppertal, Opernhaus

Orpheus und Eurydike
May 23, 1975,
Wuppertal, Opernhaus

The Rite of Spring
December 3, 1975,
Wuppertal, Opernhaus

The Seven Deadly Sins
June 15, 1976,
Wuppertal, Opernhaus

Bluebeard. While Listening to a Taped Recording of Béla Bartók's "Duke Bluebeard's Castle"
January 8, 1977,
Wuppertal, Opernhaus

Come dance with me
May 26, 1977,
Wuppertal, Opernhaus

Renate Emigrates
December 30, 1977,
Wuppertal, Opernhaus

He Takes Her By the Hand And Leads Her Into The Castle, The Others Follow
April 22, 1978, Bochum,
Schauspielhaus

Café Müller
May 20, 1978,
Wuppertal, Opernhaus

Kontakthof
December 9, 1978,
Wuppertal, Opernhaus

Arien
May 12, 1979,
Wuppertal, Opernhaus

Legend of Chastity
December 4, 1979,
Wuppertal, Opernhaus

1980 – A Piece by Pina Bausch
May 18, 1980, Wuppertal, Schauspielhaus

Bandoneon
December 21, 1980,
Wuppertal, Opernhaus

Walzer
June 17, 1982, Amsterdam, Theater Carré

Nelken (Carnations)
December 30, 1982,
Wuppertal, Opernhaus

On the Mountain a Cry was Heard
May 13, 1984, Wuppertal, Schauspielhaus

Two Cigarettes in the Dark
March 31, 1985, Wuppertal, Schauspielhaus

Viktor
May 14, 1986, Wuppertal, Schauspielhaus

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Ahnen
March 21, 1987, Wuppertal, Schauspielhaus

Palermo Palermo
December 17, 1989, Wuppertal, Opernhaus

Tanzabend II
April 27, 1991, Wuppertal, Schauspielhaus

The Piece with the Ship
January 16, 1993, Wuppertal, Opernhaus

Ein Trauerspiel
February 12, 1994, Wuppertal, Schauspielhaus

Danzón
May 13, 1995, Wuppertal, Schauspielhaus

Only You
May 11, 1996, Wuppertal, Schauspielhaus

The Window Washer
February 12, 1997, Wuppertal, Opernhaus

Masurca Fogo
April 4, 1998, Wuppertal, Schauspielhaus

O Dido
April 10, 1999, Wuppertal, Opernhaus

Kontakthof with Seniors
February 25, 2000, Wuppertal, Schauspielhaus

Wiesenland
May 5, 2000, Wuppertal, Schauspielhaus

Água
May 12, 2001, Wuppertal, Opernhaus

For the Children of yesterday, today and tomorrow
April 25, 2002, Wuppertal, Schauspielhaus

Nefés
March 21, 2003, Wuppertal, Opernhaus

Ten Chi
May 8, 2004, Wuppertal, Schauspielhaus

Rough Cut
April 15, 2005, Wuppertal, Schauspielhaus

Vollmond (Full Moon)
May 11, 2006, Wuppertal, Schauspielhaus

Bamboo Blues
May 18, 2007, Wuppertal, Schauspielhaus

Kontakthof with Teenagers
November 7, 2008, Wuppertal, Schauspielhaus

'Sweet Mambo'
May 30, 2008, Wuppertal, Schauspielhaus

"… como el musguito en la piedra, ay si, si, si…"
(Like Moss on the Stone)
June 12, 2009, Wuppertal, Opernhaus

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