1 *Vollmond*
Wuppertal, 2006

Making a piece is no pleasure at all. Up to a certain point, yes, but when it gets serious… Every time, I say that I never want to do another one. Really. For so many years now. Why do I even do it? It's actually quite horrible. And once it's come out, I'm already planning something new.[1]

Pie

ces

What is the real secret to Pina Bausch's art? What is so special about her pieces? These questions have not only been extensively discussed in dance reviews and in the arts sections of newspapers (→ RECEPTION) but also in academic publications worldwide. What is striking about all of these publications is that the central narratives and interpretations of Pina Bausch's oeuvre, which first cropped up and established themselves in the 1970s and 1980s, still prevail to this day. Discourse surrounding her work has always been less influenced by academics and more so by the journalists who followed Pina Bausch's work in Wuppertal from the outset. They had access to the company, sometimes even travelling with it on tour, and then translated their knowledge into text and film. From very early on, the writings and films of Anne Linsel,[2] Eva-Elisabeth Fischer,[3] Chantal Akerman[4] and others made the artistic work of Pina Bausch accessible to a larger, general audience through books,[5] TV coverage and motion pictures such as the documentary *What are Pina Bausch and her Dancers Doing in Wuppertal?* (1982).[6] Most of all, it was the critics writing for Germany's most renowned national newspapers – such as Klaus Geitel and Jochen Schmidt for the *Frankfurter Allgemeine Zeitung* (FAZ) and *Die Welt,* Eva-Elisabeth Fischer for the *Süddeutsche Zeitung* (SZ), Rolf Michaelis for *Die Zeit* and Norbert Servos for *Theater Heute* and the *Tagesspiegel* – who decisively translated the Tanztheater Wuppertal's art into other media, becoming curators of the (inter-)national discourse surrounding it.

It was Norbert Servos who in particular set a significant course together with Hedwig Müller in the very first book published about the Tanztheater Wuppertal.[7] In this book, they describe Pina Bausch as "the permanent nuisance"[8] and explore her work by not only presenting the pieces but also by outlining the work processes and choreographic practices behind them, as well as by discussing various audience reactions. The books subsequently published by Servos and Jochen Schmidt substantially consolidated the discourse on the Tanztheater Wuppertal.[9] Here, they formulated the decisive narratives that many other authors would then adopt and repeat in various forms. Norbert Servos wrote that Pina Bausch's work had "an ability to look at people and their behavior with unswerving honesty and precision without judging them."[10] For him, it showed "not only that dance possesses a unique language for the political and social,"[11] but also that "Pina Bausch's work requestions the fundamental nature of dance and the elementary problems of human interaction as if for the first time."[12]

In the 1980s, theories of the body in cultural and social studies were still nascent, and Servos thus positioned the art of Pina Bausch and the Tanztheater Wuppertal outside of the logic of consciousness

and language. For him, her work demonstrated that "defining, determining and deactivating are in fact the arch enemies of everything which lives and moves."[13] He believed that her pieces followed a logic that was not that of consciousness, but rather of the body "following the principle of analogy rather than laws of causality."[14] The subject of dance theater was thus the "moving/moved body,"[15] that which had socially and historically 'inscribed' itself into the body and that reemerges in everyday behavior. Servos ends his introduction with reflections on civilization theory, positing dance as the cultural-critical antithesis to rationality and the logic of consciousness. He presents dance as a place in which to take refuge from a rationalized modernity that is hostile to the body.

In my first book,[16] which also featured a chapter about Pina Bausch, I elaborated further on this critique of civilization. Back then, unlike Servos, I was already defining dance as a medium that is resistant, but also has a conservational function. In its ambivalence, it is both an instrument of corporeal revolution as well as a vehicle for social restoration that affirms social order.[17]

Like many other monographs,[18] Servos' book draws on descriptions of the pieces, sorted in chronological order, to give readers an understanding of Pina Bausch's work. This approach is based on a discourse that focuses on the pieces and interprets them, often implicitly, using the semiotic methods prevalent in theater studies in the 1980s. Translating the observed pieces into text, this approach was based on a paradox understanding: on the one hand, art itself was considered to be linguistically inaccessible, while, on the other hand, the aim was to translate the ostensible meaning of the piece into language and text. The authors/translators here appear as agents of meaning, i.e., as mediators between art and audience/the public.

Describing and interpreting pieces were common practices in the arts sections of newspapers as well as in art and theater studies analysis – and they sometimes still are. This chapter takes a different path: it seeks neither to add further interpretations to existing descriptions of the pieces nor to proceed chronologically along the timeline of Pina Bausch's œuvre.[19] In no way does it consider dance to be a merely corporeal phenomenon that cannot be translated into language. In fact, the translation of dance and choreography into language and text is here understood as a becoming similar, the coming closer of two things as in Walter Benjamin's theory of translation (→ THEORY AND METHODOLOGY),[20] as the brushing together of dance and writing, choreography and text in the process of translation. The productivity and 'surplus' of translation thus lie in its very failure to linguistically determine and explicitly define.

Instead of taking an approach that describes and interprets the individual pieces chronologically, this chapter chooses a systematic approach. It is systematic in that it is the first to ever categorize Pina Bausch's pieces into artistic phases.[21] It then identifies characteristic aspects of Pina Bausch's work, going beyond the content of the individual pieces, and embeds it within its own historical, social and political context. This method also answers a question rarely posed in research about the Tanztheater Wuppertal: what is the relationship between various phases of Pina Bausch's work on the one hand and respective historical events and contemporaneous developments in art on the other? In other words: are these events and developments translated into the pieces and, if so, in what ways?

Artistic phases

Pina Bausch's choreographic œuvre can be divided into five main phases, the last four of which were with the Tanztheater Wuppertal: 1967-1973, 1973-1979, 1980-1986, 1986-2000 and 2001-2009. I will go into further detail below about the characteristics of each of these phases, although I will neither discuss all of the pieces belonging to each phase nor describe their 'content.'[22] Artistic phases are not characterized by one development, by a singular or definitive signum; old and new elements tend to mix within Pina Bausch's individual pieces. The formative origins of what may be characteristic for one phase usually lie much further back, and they often extend into a subsequent phase. These ambivalences may also be one of the reasons that there have not yet been any attempts made to categorize the works of Pina Bausch with the Tanztheater Wuppertal into artistic phases or, moreover, to relate them to global political, cultural or artistic developments.

1967-1973: Democratic awakening and aesthetic upheaval

When Pina Bausch started as the director of the ballet department of the Wuppertaler Bühnen for the 1973/74 season, 'defiant' *(aufmüpfig)* had just been declared Word of the Year in Germany. Arno Wüstenhöfer, the theater's bold and innovative managing director *(Intendant),* had been courting the young dancer and freshly hatched choreographer for some time. After he had commissioned a few visiting choreographies for Wuppertal that Pina Bausch had developed as the head of the Folkwang Tanzstudio in Essen – such as *Aktionen für Tänzer* (premiere 1971), where he pit the young choreographer against Wuppertal's existing ballet director, Ivan Sertic, in kind of choreographic competition; and the *Tannhäuser Bacchanal* (premiere 1972), based on Wagner's opera – she finally accepted. "I never actually

wanted to work in a theatre. I didn't have the confidence to do it. I was very frightened. I loved working freely. But he [Arno Wüstenhöfer, GK] wouldn't give up and kept asking me until I finally said: 'I can give it a try.'"[23]

Accepting the position of ballet director after being wooed for years by Wüstenhöfer meant a decisive change for Pina Bausch: moving from a university in the placid, middle-class town of Essen-Werden – the city where she had begun her dance career at the Folkwang Hochschule für Musik, Theater und Tanz and where she was able to develop under the protection of her mentors – to the municipal theater of an urban region beset by a postindustrial crisis, to Wuppertal, the neighboring city of her hometown of Solingen.

Pina Bausch had only just begun choreographing about six years before, in 1967, at the Folkwang Hochschule – the same institution where she had received her training, which had been renamed and had achieved the rank of a tertiary institution in 1963. Just one year later, she took over from Kurt Joss as artistic director of the Folkwang Tanzstudio, which had developed out of the Folkwang Ballet and comprised a small group of Folkwang graduates. She choreographed for this young ensemble for two years and also toured internationally with her dancers. At the same time, she began teaching dance at the Folkwang Hochschule and elsewhere, for example, at the Frankfurter Sommerkurse, a summer school for dancers in Frankfurt am Main in West Germany. After this short but very busy period of gaining experience as a director and choreographer, she was awarded the German state of North Rhine-Westphalia's Förderpreis für junge Künstlerinnen und Künstler (a prize for upcoming young artists) – as the first choreographer to ever receive the prize – after creating only a handful of pieces that did not even fill an evening. This move to Wuppertal was thus a bold venture for both her and the Wuppertaler Bühnen, although it was not an unusual one in this period of democratic upheaval, which motivated some managing directors to experiment and take daring risks.

Experiments were not just taking place in the world of modern dance, but also, e.g., in neo-classical narrative ballet. During his time as ballet director in the southern German city of Stuttgart, John Cranko – a South African choreographer in the tradition of George Balanchine – established this as a new genre, bringing about what was referred to as the "ballet miracle of Stuttgart." In an unusual move for the time, he also relaxed the traditional hierarchies of the ballet company and allowed young dancers to develop choreographies of their own. In doing so, he made a fundamental contribution to the appointment of one of the young dancers in Stuttgart, the American John Neumeier – who was 29 years old at the time – to the position of ballet director in Frankfurt am Main in 1969, despite his lack of experience as a choreographer. Four years later, Neumeier

2 Protest against the
German Emergency Acts
Munich, 1968

3 *Kontakthof*
Wuppertal, 2013

transferred to the Hamburger Staatsoper in the port city of Hamburg, one of Germany's largest cities, where August Everding, another influential managing director, had enough confidence in him to reform what was at the time the provincial Hamburg Ballet. Neumeier, one year older than Pina Bausch, thus not only concurrently developed his first group choreographies in 1968/69 but also, in that same year of 1973, took on a ballet ensemble that would come to bear his aesthetic signature for decades to come and make the company world-famous. Both Pina Bausch and John Neumeier were able to do this because they had internationally renowned mentors in the form of Kurt Jooss and John Cranko on the one hand and the support of recognized, politically influential and brave managing directors such as Arno Wüstenhöfer and August Everding on the other. The first two made it possible for them to take the step from being dancers to becoming choreographers, while the others gave them the necessary backing and the trust required to find their own artistic path during their first creative years as ballet directors.

Pina Bausch's development as a choreographer took place in a climate of social, political, cultural and artistic awakening and upheaval. She was a typical 'war baby' like most of her fellow students at the Folkwangschule (→ COMPANY). This was a generation born during the Nazi regime. They grew up during the war and the postwar years and, as young adults, they rebelled against the older generation's reluctance to discuss the Nazi past in 1960s West Germany. This generation was unwilling to accept the postwar years' hushed, frantic attempts to quickly rebuild and turn back the clock. As a result, they directly confronted their parents' generation with what had happened and with the authoritarian structures of the nuclear family and social institutions. This rebellious stance intensified in the face of the protests against the Vietnam War; the civil rights movement in the US; outrage over the invasion of Hungary and Czechoslovakia by the Soviets and their brutal military suppression of democratic awakening; the aggressive reactions in West Germany against students, culminating in the shots that killed Benno Ohnesorg in 1967 in West Berlin; the subsequent attempt by a right-wing fanatic to assassinate the figurehead of the German student movement, Rudi Dutschke, which was further aggravated by the violent language of a national conservative press; and finally, the anti-democratic emergency laws, passed in 1968 by the first grand coalition of the German Bundestag. All of this stirred up the social climate and opened up deep trenches between the members of West German postwar society.

In theaters, this generation of children born during the war and influenced by the student movement was also submitting the performing arts to a fundamental critique. They rejected the bourgeois

manifestations of theater as well as most managing directors' conformist attitudes toward the ruling political system and their exclusive focus on the needs of the educated middle class. By the same measure, they refused to accept authoritarian theater company structures, strict hierarchies, undemocratic decision-making structures, the extreme division of labor, the production restraints that failed to take into account the needs of the arts, the degradation of actors and actresses to service providers and the passive role of the spectator. 'Participation' was not only a demand being made by the trade unions but also the decisive code word for democratic awakening: "We expect all activities of the theater to be discussed in advance with all persons involved, i.e., with the actors and the artistic staff, so that we can decide on the program together."[24] When Jürgen Schitthelm introduced his new model of collective work and joint decision-making at the West Berlin Schaubühne in 1970 – turning it into a place that would play a central role in the new, shifting theater landscape – the exciting process of actors and dancers emancipating themselves from the role of passive executors of instruction and becoming thinking performers had already begun. Austrian choreographer Johann Kresnik, who made a substantial contribution in the late 1960s to the establishment of dance theater as a performing art throughout the German-speaking world, described the changes at the time some years later, saying: "It used to be that no one could ever go to a managing director unsolicited." But now they could "open the doors of management [...] and go in and say: we would also like to voice an opinion."[25]

At the peak of the West German student movement, theater and activism, art and protest merged into one. Theater now also meant activism, happening, agitprop and audience participation. It no longer merely addressed the educated middle class, but also targeted less privileged groups. Some considered the existing theaters incapable of reform, so they developed new organizations outside the institutions. The independent scene *(freie Szene)* emerged, and with it came alternative forms of theater that went beyond those of established literary theater and ballet, disrupting the established German tradition of municipal and state theater, which is organized into three divisions *(Sparten):* opera, text-based theater *(Schauspiel)* and ballet. The theater scene blossomed, especially in the urban metropolises, defining itself as an alternative to the traditional municipal and state theaters. Frustrated theater makers left the institutions and joined forces to establish working groups and artists' collectives, often living together in those communities as well.[26]

The demand for democracy as a principle of institutional organization was accompanied by upheavals in artistic work processes. The younger generation replaced strict hierarchical production methods and authoritarian structures with teamwork, equal

rights and artistic collectives and collaborations. In many places, the previously undisputed, sole reigning managing director was replaced by an executive committee. Topics, aesthetics, artistic approaches, venues, audience, art criticism – everything was called into question. The 1968 movement likewise fundamentally motivated aesthetic innovations and movements toward democratization in concert dance. Johann Kresnik – an active member of the communist party in Austria – presented his piece *Paradies?* at the choreography competition of the Sommertanzakademie in Cologne that same year. It was a political dance piece about the assassination of Rudi Dutschke and showed police using clubs to beat people on crutches, while a tenor sung *Ô, Paradis!* In the audience, representatives of the student movement sat with red flags chanting "Ho Chi Minh." This provocative, one-off performance did not prevent Kurt Hübner, the influential managing director of Bremen's municipal theater, from bringing the almost 30-year-old Kresnik to Bremen that same year, where he further developed the aesthetic principles of his choreographic theater and continued to battle imperialism, warmongering and repressive social systems using aesthetic means while also searching for new, adequate forms of theater.

In 1972, the former ballet dancer Gerhard Bohner began experimenting as a choreographer. Like many others at the time, he chose to move from a hierarchically organized institution – in his case, the Berliner Staatsoper – to Darmstadt. Here, he gathered together brilliant soloists – including Silvia Kesselheim and Marion Cito, who had also come from the Berliner Staatsoper and would later join the Tanztheater Wuppertal (→ COMPANY) – into an ensemble that also called itself dance theater. The group publicly declared its goal of leaving old hierarchies and ballet aesthetics behind in favor of democratic participation. However, the experiment soon failed. Its radical approach was one generation ahead of its time. It was not until the 1990s that artists would once again choose to so radically experiment with models of participation, joined by a new generation of spectators that had been gradually schooled in new forms of theater.

Pina Bausch's decision to take over the dance department in Wuppertal was made in the midst of this heated and nerve-wracking atmosphere of upheaval, which also spread through the student body of the Folkwang Hochschule. Hers was also and above all an attempt to activate democratization and modernization in society by utilizing culture and art and their institutions. This step was quite daring in light of the young, 33-year-old choreographer's still limited experience – all the more so considering that women in such positions were still virtually non-existent at the time. Even in 1968, at the height of the student movement, women's rights were only very slowly being asserted.

But Pina Bausch accepted the challenge: her first choreographies had already revealed her desire to break with dance traditions and viewing habits. She also clearly sought to overcome the previous symbolism of dance theater in the tradition of Kurt Jooss: in *Nachnull* (PREMIERE 1970), she distanced herself for the first time from the traditions of expressionist dance *(Ausdruckstanz)* that she had studied at the Folkwangschule, but also from modern dance, which she had explored in depth at the Julliard School during her years in New York (1960-1962). During this intense time, in what was then the center of dance, she had witnessed a broad spectrum of dance forms, e.g., pieces by George Balanchine and Martha Graham, and had worked with pioneering choreographers and dancers such as Antony Tudor, José Limón, Margaret Craske, Alfredo Corvino and Louis Horst. She had danced in Paul Taylor's newly founded New American Ballet and had been hired as a dancer by Antony Tudor, who was ballet director of the Metropolitan Opera at the time. She danced in his choreographies, such as in *Tannhäuser* (PREMIERE 1960) and *Alcestis* (PREMIERE 1960), as well as in pieces *en pointe,* where she discovered her love of opera. It cannot be ascertained, at least not from her own statements, whether Pina Bausch also came into contact in New York with Judson Dance Theater and the young generation of choreographers that included Lucinda Childs, Steve Paxton and Trisha Brown, who envisioned choreography as an emergent order, as something situatively and performatively generated. But the wide spectrum of dance aesthetics that converged on New York undoubtedly had an immense influence on her courage and will to find a new language for dance.

One year after *Nachnull,* in *Aktionen für Tänzer* (PREMIERE 1971), she applied Günter Becker's compositional term *Aktion* (happening/activism) to concert dance – *Aktion* being a term used in German art and theater not only as a political slogan but also as an antithesis to the reigning bourgeois representational model of theater. In her rather associative, satirical choreography, she made it unmistakably clear that the renunciation of traditional forms of dance for the stage was an irreversible process and began to fundamentally call concert dance into question as a theatrical event. In this piece, a woman in a shirt lies motionless on a hospital bed. All of the company members get into bed with her, playing macabre games with her lifeless body. They roll it over the stage and hoist it up on a pulley, letting it dangle from the ceiling.

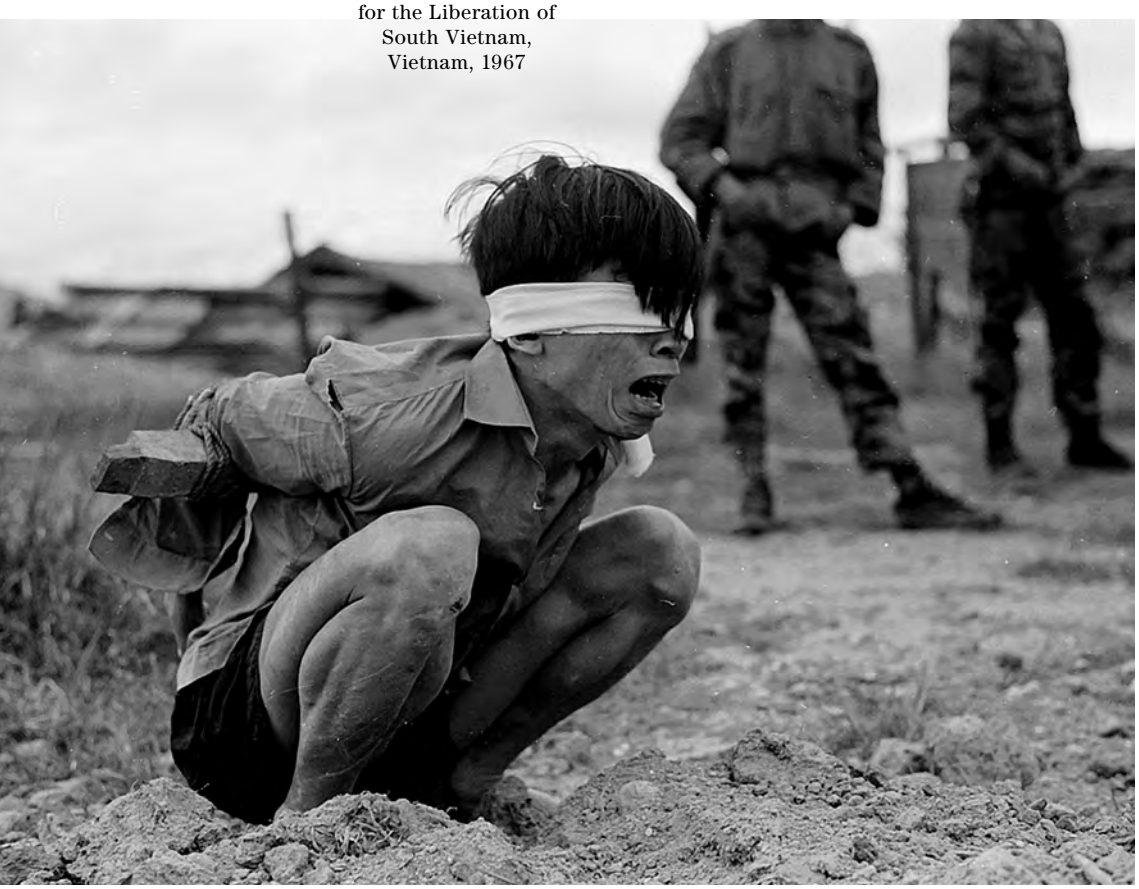
At the end of this phase Pina Bausch had clearly demonstrated with just a few short, one-act pieces that she was striking out to develop a new aesthetic for dance and the stage that would go beyond that of traditional modern dance.

4 Pina Bausch in
Im Wind der Zeit
Essen, 1969

5 Penelope Slinger
Wedding Invitation
1973

6 *Fritz*
Wuppertal, 1974

7 Prisoner of the
National Front
for the Liberation of
South Vietnam,
Vietnam, 1967



When Pina Bausch moved to Wuppertal for the 1973/74 season, she arrived in a city in the midst of a deep postindustrial crisis. However, like many comparable crisis-ridden regions and cities, it was also a center of new art: since the 1960s and 1970s, Wuppertal had had its own nationally acclaimed jazz music scene, of which Matthias Burkert – Pina Bausch's music collaborator from 1979 onward – was also a member. Moreover, Wuppertal was one of the centers of the Fluxus movement. Along with the action pieces of Joseph Beuys and Wolf Vostell, John Cage's musical performances and Nam June Paik's video experiments, the famous 24-hour happening at Galerie Parnass in 1965 is today still considered one of Fluxus' finest hours. According to a contemporary eyewitness: "Five o'clock in the morning. Professor Beuys is still perching on a crate. Between foot and head cushions made from margarine, he does artistic yoga. A kind of spiritualized abdominal training."[27]

8 Niki de Saint-Phalle
She – A C athedral
Stockholm, 1966

Things were not as experimental at Wuppertal's municipal theater. Its audience appreciated the classical and modern ballet pieces that Ivan Sertic offered them. "A certain aesthetic was expected," Pina Bausch later remembered, "[that] other forms of beauty [existed aside from that aesthetic was not open to debate]."[28] Upon Pina Bausch's arrival, most of the dancers in the company left the Wuppertaler Bühnen together with Sertic. Pina Bausch immediately and eagerly implemented her efforts at aesthetic reform and democratization, not only insisting on the autonomy of her dance ensemble but also promptly renaming the Wuppertaler Ballet "Tanztheater Wuppertal," thus joining the ranks of a small group of young choreographers who were already bringing extraordinary things to West German theater stages under the label of 'dance theater.' Her initial fears, which she later confessed to dance critic Jochen Schmidt, had turned to resolve: "I didn't think that it was at all possible to do anything individual. I thought of the routine and the whole gamut, thought that the theater had to run as usual; I was very afraid of that."[29] In an interview in the 1973 edition of the annual dance magazine *Ballettjahrbuch,* she made a public pledge to participation and emphasized that she wished to encourage the dancers "to actively participate in the creation of new choreographies by voicing opinions, criticism and advice."[30]

9 *Bluebeard: While Listening to a Taped Recording of Béla Bartók's "Duke Bluebeard's Castle"*
Venice, 1985

However, this was never put into practice, for the dancers of the Tanztheater Wuppertal never really had an equal say in the decision-making process. Still, from 1978 onward, they did begin to develop their own idiosyncratic form of implementing an artistic

model of participation (→ COMPANY) in the form of the working method of 'asking questions' (→ WORK PROCESS). These activities and declarations reveal that Pina Bausch shared the desire of many other young choreographers of her generation to eventually expand the municipal theaters' focus for classical ballet to include contemporary dance. Their dedicated work resulted not only in the establishment of a new aesthetics of concert dance that would continue to diversify and grow even more complex in the following decades but also opened up new markets for artistic concert dance. This work also managed to generate new, young audiences that rejected the bourgeois theater of representation and were looking for an adequate aesthetic form capable of reflecting the social upheaval around them, believing that they had found something with which they could identify and an expression of their zeitgeist in contemporary dance forms. In Germany, no other genre was quite like dance theater in this respect and, with her pieces, Pina Bausch provided the crucial aesthetic explosives.

But just as the young choreographer began shaking up concert dance in Wuppertal, a ceasefire was signed between North Vietnam and the US after decades of war, and the US military began withdrawing from the Northern part of a divided Vietnam. In South America, the state of emergency that had gripped Chile since the summer ended in a bloody military coup that would claim thousands of lives in the years to come. In the US, protests against the Vietnam War and the Watergate Affair caused a major domestic and international crisis, climaxing in the resignation of President Richard Nixon in 1974. The second women's movement of the 1970s chose to reject political representation, dismissed the separation between the private and the public, and focused on politicizing the personal and the private. The slogans "The private is political" and "The personal is political" opened up a new political playing field that German feminists used to address large audiences in rallies against anti-abortion laws and to organize campaigns against violence toward women, sexual violence in the media, advertising and pornography, as well as in the domestic sphere. What was referred to in Germany as *Politik der ersten Person* (the 'politics of the first person') also influenced new social movements, the citizen's initiative movement and various grassroots and ecological movements that would later give rise to Germany's Green Party.

In 1970, the US literary academic, writer, sculptor and feminist Kate Millet published her book *Sexual Politics,* which would go on to become a classic of the women's liberation movement: "The word 'politics' is enlisted here when speaking of the sexes primarily because such a word is eminently useful in outlining the real nature of their relative status, historically and at the present. It is opportune, perhaps today

even mandatory, that we develop a more relevant psychology and philosophy of power relationships beyond the simple conceptual framework provided by our traditional formal politics."[31] No one at the time could yet imagine that the politicization of the private, which was so important for publicly exposing gender relations, would later help to pave the way for the commodification of the personal and the private by new markets in the wake of 1980s hedonism and the German literary movements of *Neue Innerlichkeit* (New Inwardness) and *Neue Subjektivität* (New Subjectivity).

As is more or less common knowledge, highlighting and dissecting the power structures of gender relations would become a central topic of Pina Bausch's work, at least in the first work phases. In this respect, she was once again a child of her time: by the early 1960s, the new artistic genre of feminist performance art had begun examining the politics of the personal, shining a spotlight on the private and the personal, on that which relates to the female body. Only through performance art, happenings and body art did debate over gender theory enter the world of art and art theory. These new intermedial art forms largely derived from the visual arts and provided predominantly female artists with a new radical platform of expression. They broke open the concept of the artwork in favor of a process of artistic creation. They addressed the relationships between art and life, between artists and their 'works of art.' They shifted the focus of artistic production to artists and their bodies and confronted the 'finished work of art' with the situationality of exhibiting it. Finally, they questioned the relationship between performativity and representation, demonstration and performance, presentation and fabrication.

Second-wave feminism developed parallel to these upheavals in modern art. In the late 1960s, the feminist art movement emerged in the US as more and more female artists started making work that portrayed feminist content. Feminist art included all female artists actively working to expose patriarchal structures in the art world. It addressed such topics as traditional images of femininity, corporeality, sexuality, sexual violence, pornography and prostitution, while sometimes also actively participating in the women's rights movement. Protagonists included Louise Bourgeois, Valie Export, Helke Sander, Lynn Hershman, Orlan, Yoko Ono, Gina Pane, Ulrike Rosenbach, Cindy Sherman, Katharina Sieverding and Rosemarie Trockel. Even before the rise of gender studies, which began discussing the body in the 1970s, these female artists demonstrated that gender was directly tied to, symbolized and represented by the body in which it materializes, and that it is the body that is charged with heteronormative phantasies and popular imagination.[32] Their works not only directly linked body and gender but also body and

image.[33] These female artists explored their own bodies, paraded them, exhibited them, staged them – and in doing so, they practiced acts of both "doing gender"[34] and "performing gender."[35] This art form reached its climax in the public eye in the 1970s, although for some, such as Jeremy Strick, Director of the Museum for Contemporary Art in Los Angeles, it is still "the most influential international movement of any during the postwar period"[36] decades later.

Nonetheless, it would be wrong to label all female artists examining gender roles, images of femininity or gender-specific power structures as feminist artists. For example, like Pina Bausch, the performance artist Marina Abramović and the painter and sculptor Niki de Saint Phalle did not and do not consider themselves to be feminist artists. In an interview Bausch said: "Feminism – perhaps because it has become such a fashionable word – always makes me retreat into my shell. Perhaps this is also because it so often means a strange separation that I dislike. It sometimes sounds like it's about being against instead of with one another."[37]

Still, her artistic work did aesthetically link life and art, much in the same way as intended in the second-wave-feminist slogan "The private is political." Her pieces addressed existential situations, especially during her first three artistic phases. They showed personal, private, everyday relationships and interactions between the sexes. Her first calling card as director of the new Tanztheater Wuppertal was the piece *Fritz,* which premiered in January 1974. It is loosely based on the Brothers Grimm fairytale *The Story of the Boy Who Went Forth to Learn Fear*.[38] The piece was embedded within a three-part program, which Pina Bausch used to make reference to her own artistic development by placing her first piece within a framework of choreographic masterpieces. As she would do in subsequent pieces, she thus took gender equality into account. First came the world-famous anti-war piece *The Green Table* (PREMIERE 1932) by her mentor Kurt Jooss, in which she had once danced herself. The piece portrays the First World War as a dance of death, initiated and negotiated at the "green table" while claiming the lives of millions of people. As the other piece, she chose *Rodeo* (PREMIERE 1942) by the American choreographer Agnes de Mille. It was Mille's most well-known ballet and cemented her career and worldwide reputation as a choreographer, with Mille herself dancing the main role – an entertaining piece, robust, simultaneously delicate and full of optimism.

It was within this polarizing framework that Pina Bausch positioned *Fritz*. Like many of her later pieces, such as *1980 – A Piece by Pina Bausch*[39] (PREMIERE 1980) or *For the Children of yesterday, today and tomorrow* (PREMIERE 2002), it explores the subject of childhood. The main character is a boy who encounters his familiar

surroundings with great intensity, exaggerated movements and gestures, as the dancers move through a nightmarishly surreal environment. Dominique Mercy wore an undershirt at the premiere, coughing as he danced, beginning a movement, then abandoning it again and again. The significance of this introductory piece was clearly formulated in the evening's program: "Within the scope of this evening's program, *Fritz* plays a key role in the work of Pina Bausch and her troupe. Dance is understood as a language that articulates itself corporeally without formalizing itself into the corset of a normative classical ballet style. One could also say formulaically: Pina Bausch understands dance as an 'open' form of 'ballet' dictated by the conceptual and the playful.«[40]

Unlike the other two accompanying pieces, which had brought their choreographers worldwide acclaim, the reactions from newspaper critics and Wuppertal audiences were disastrous. Somebody called it a "half-hour of vileness that depicts the antisocial milieu and the insane asylum as a child's realm of experience." The audience also clearly thought that the young choreographer was struggling and called for managing director Arno Wüstenhöfer to protect them from her work. But occasionally there were other voices. Renowned German novelist Judith Kuckert, born in 1959, remembers the groundbreaking importance that the piece had for her as a teenager: *"Fritz*'s radicalism, for which Pina Bausch was attacked and ridiculed at the time, catapulted me beyond the confines of my girlhood. From then on, the movement and visual language infected me with a hunger for meaning, which even took over my dreams. Just like the performers up there onstage in Wuppertal, I wanted to look life in the eye from now on – not just in the theater."[41]

Pina Bausch was undaunted by the vehemence and bluntness of the criticism, although she did later mention it in her acceptance speech for the Kyoto Prize in 2007: "The first years were very difficult. Again and again spectators would leave the auditorium slamming doors, while others whistled or booed. Sometimes we had telephone calls in the rehearsal room with bad wishes. During one piece I went into the auditorium with four people to protect me. I was scared. One newspaper wrote in its review: 'The music is very beautiful. You can simply shut your eyes.'"[42]

Pina Bausch returned to opera and modern dance for a while in the following three pieces. A mere three months after *Fritz,* she staged *Iphigenie auf Tauris* (PREMIERE 1974) and, one year later, *Orpheus und Eurydike* (PREMIERE 1975), both early classical operas by the German composer Christoph Willibald Gluck. In these pieces, she reinvented the genre of dance opera *(Tanzoper)* by assigning dance a role equal to that of music. This was in stark contrast to the predominantly entertaining, less dramaturgically important function that dance usually plays in opera, especially in the still prevalent German municipal theater system, which hierarchically favors the genres of opera and theater over that of dance. "I only chose works

that gave me the freedom to relate to it in my own way. In *Iphigenie* and *Orpheus und Eurydike,* for example, Gluck gave me a great deal of space to link his works to something of my own, something that I had to say. In these works, I found exactly what I needed to speak about. And that led to a new form: the dance opera."[43] She cast the three leading roles of Orpheus, Eurydice and Amor with both a singer and a dancer and did so not only for conceptual reasons but also because the choir and the orchestra of the Wuppertaler Bühnen refused to collaborate: "The orchestra and [the choir] also made things very difficult for me. I wanted so much to develop something with the [choir]. They turned down every idea."[44]

Gluck himself had sought to reform the opera and, in 1774, 200 years before the Bausch premiere, during the rehearsals for the premiere of *Orfeo ed Euridice* in Paris, he likewise encouraged his singers to do more than just sing: "Don't think about the music or about the [choir], but at that point scream with pain as if someone is cutting your leg off! And if you can, express this pain as if it comes from within you, from your very soul and heart."[45] Dominique Mercy, who danced the role of Orpheus in the original cast, repeatedly doubled up, waved his arms about, writhed and flailed – and yet, in spite of his apparent ecstasy and eccentricity, played a rather still, self-absorbed mourner and sufferer. In the same way that Gluck sought to keep his singers from merely singing, Pina Bausch withheld dance in her dance opera. During a central, very well-known aria at the end of the opera, when Orpheus laments, "Che faro senza Euridice" ("I have lost my Eurydice"), there was no dancing at all for several minutes. Where the audience might have expected a translation of the scene into dance, Orpheus merely knelt in the furthermost back left corner with his back to his spectators, a heap of misery that just as soon disappeared from the stage.

Pina Bausch's choreographic masterpiece *The Rite of Spring* (PREMIERE 1975) also falls within this phase. It is based on the music of Igor Stravinsky, which, due to its unusual rhythmic and tonal structures, is considered a key composition of 20th-century music. Stravinsky's original *Le Sacre du Printemps* premiered one year before the outbreak of the First World War, with the Ballets Russes in Paris dancing the brilliant and scandalous choreography of Vaslav Nijinsky. Since then, the piece has been considered one of the most important, challenging and difficult dance pieces of the 20th century.[46] It has been rechoreographed several hundred times, e.g., by Maurice Béjart (PREMIERE 1959) and John Neumeier (PREMIERE 1972), who both interpreted the sacrificial victim in the same way as Nijinsky, as the suppression of eroticism and sexuality. Pina Bausch recontextualized the gender roles of the sacrificial myth: in her version, it is a woman who is both the sacrificial victim and the chosen one. She is sacrificed by men and women watching the sacrifice. This sacrificial scene was one that developed during rehearsals: Pina Bausch re-

hearsed the role of the sacrificial victim separately with Marlies Alt and then showed the solo to the group. What she then used in the choreography was precisely the other dancers' initial reactions, their bewilderment, helplessness and dismay. In an essay about the piece, art historian Michael Diers has drawn parallels between Pina Bausch's interpretation of the sacrificial victim and contemporaneous West German discourse about victims and perpetrators,[47] prompted by debate about the relationship between the militant Red Army Fraction (RAF) and state power.

For Pina Bausch, this groundbreaking choreography was also a farewell: never again would she develop a choreography completely composed of her own movements, and only once more would she solely concentrate on a single piece of classical music, namely in *Bluebeard: While Listening to a Taped Recording of Béla Bartók's "Duke Bluebeard's Castle"* (PREMIERE 1977).[48] In the years that followed, the choreographer premiered a whole host of pieces, which transformed conventional theater and dance aesthetics and, at the same time, spectators' viewing habits. One of the first steps in this process was her next piece, the two-part "Brecht/Weill Evening" *The Seven Deadly Sins* (PREMIERE 1976),[49] in which she introduced the new choreographic method of montage, where 'parts' or actions are layered on top of and interwoven with one another associatively and convolutedly. With this piece, Pina Bausch proved that she was already working conceptually[50] – i.e., fundamentally reflecting on traditional theater concepts – 20 years before the advent of 'conceptual dance,' which claims to have first invented the term in the 1990s. As in the dance operas that came before it, she dismantled Brecht's socio-critical text, only to reinterpret it by focusing on the female perspectives (Anna I and II). Instead of representing the social conditions that, according to the Marxist Brecht, were what made humans who they were, she highlighted the individual fates of women. Rather than focusing on the Protestant work ethic, she showed the sacrifices that women make for family, replaced capitalist exploitation with patriarchal exploitation and equated the grueling monotony of work with the selling of one's body to paying customers. Brecht's idea that in capitalism the good is always based on exploitation was here transformed into a tension between autonomy and the desire to fit in with the normative order, which Pina Bausch believed affected women just as much as men. She staged this tension using the genre of the revue from the musical theater tradition and presented it as a hopelessly broken world, as she would in subsequent pieces such as *Renate Emigrates* (PREMIERE 1977).

She continued to radically pursue the conceptual basis of the "Brecht/Weill Evening" in *Bluebeard*. This piece not only dismantles the opera's libretto – Bluebeard leads the charming Judith into his

fairytale castle and shows her seven rooms before finally reaching the resting place of the Duke's murdered, royally dressed former wives – but also translates it into the everyday world of gender relations. In this piece, Pina Bausch also potentiated the characters of Bluebeard and Judith by transposing their individual actions onto the group and presenting the couple's relationship as a structural pattern of gender relations. Women and men are shown to be mutually lacking in understanding, thus once again also revealing the choreographer's position on this subject – the woman is not just a victim, but also uses her body as a weapon; the man, on the other hand, is not just a patriarch, but also his own prisoner – clearly illustrating the hegemonic differences in the ambivalences of each gender.

While it is important to mention the ways in which *Bluebeard* thematically tied into previous pieces and, like the "Brecht/Weill Evening," dramaturgically deconstructed the libretto, the truly innovative aspect of this piece was its set design. *Bluebeard* is the piece that can be used to demonstrate the intermediality and interdisciplinarity of dance theater, as it completely intertwines dance, opera, acting and film. Even the performativity of things plays a decisive role: the stage, Bluebeard's castle, is an empty, spacious, somewhat run-down old building with withered leaves strewn across the floor, emanating a distinct scent (like the peat in *The Rite of Spring)* as they are crushed underfoot, rustling and leaving traces as the dancers move around. The performativity of things is especially striking in the way that music is used. Not only does it come from offstage in recorded form, but it also emanates from a tape recorder visibly positioned on the stage, virtually the only prop in the entire piece. This tape recorder is attached to a moving table, which is connected to a cable that runs along the ceiling, thus turning the tape recorder into a dancing protagonist when pushed back and forth. This very specific handling of the music symbolizes the piece's reluctance to follow any form of linear dramaturgy – as already evident in Pina Bausch's renunciation of classical three-act narrative dramaturgy in favor of the montage: the tape recorder – and with it the narrative – is rewound over and over again.

But once again, this innovative approach to music – as unusual as it was even for the theatrical genre of dance theater – was actually a make-shift solution: "In *Bluebeard* I was unable to put my idea into practice at all because they provided me with a singer who, although I liked him very much in all other respects, was not a Bluebeard at all. In my desperation I thought up a completely different idea with Rolf Borzik. We designed a sort of carriage with a tape recorder […]. Bluebeard could now push this carriage and run along with it wherever he wanted. He was able to rewind the music and repeat individual sentences. In this way he was able to wind forwards and backwards to examine his life."[51]

In order to circumvent her problems working with the choir and the orchestra, she based the next piece *Come dance with me* (PREMIERE 1977) on folk songs that the dancers sung themselves. In *Renate Emigrates,* she used prerecorded music and occasionally – as in this piece, and, e.g., in *1980* (PREMIERE 1980) and *Palermo Palermo* (PREMIERE 1989) – also invited individual musicians to play.

Today, some critics consider the "Macbeth Piece" *He Takes Her By The Hand And Leads Her Into The Castle, The Others Follow,* which premiered one year later, to be one of Pina Bausch's seminal pieces,[52] marking her transition to a radically new aesthetic. She created it on the invitation of Peter Zadek. Zadek was born in 1926 to a progressive bourgeois Jewish family in Berlin and emigrated to London with his family in 1933. In 1958, he returned to (West) Germany for the first time at the invitation of a theater in Cologne. He worked at theaters in Ulm and Bremen before assuming his first post as the managing director of the Schauspielhaus Bochum in 1972. It was here that he produced his spectacular Shakespeare productions. His work split audiences, meeting with both ecstatic approval and vehement rejection. It was experimental, challenged theater conventions and thus also the viewing habits of spectators. Inviting Pina Bausch to stage Macbeth in Bochum fit in perfectly with his desire to develop other forms of dramatic theater.

The "Macbeth Piece" was the first time that Pina Bausch used her new method of 'asking questions' (→ WORK PROCESS) to develop a piece – and she explained this approach in the program booklet and in some subsequent programs.[53] It was the radical continuation of a conceptual approach similar to that of 'director's theater' *(Regietheater),* a term introduced into German-language theater research in the 1970s to describe a production that was less true to the written work, in which the director's concepts take precedence over the ideas of the author, the performers, the composer, the singers and the conductor. In this sense, Pina Bausch pared down the original Shakespearean piece to its core scenes and motifs and translated the topics of power, greed, sin and guilt into everyday behavior. Fragmentary citations and set parts of the Shakespearean text establish a connection to the original piece in a dense, circularly constructed montage, which refutes all linear narrative dramaturgy. The absence, the denial of the familiar and the expected characterize the piece: classical roles are dissolved and evenly distributed among all performers. The four participating actors and actresses of Bochum's Schauspielhaus did not speak, the four dancers from Wuppertal acted, and the singer did not sing, but spoke instead. The result was an (inevitable) collision with the viewing habits and expectations of the theater audience. All of the action took place on a stage reminiscent of a dilapidated late 19th-century mansion, whose furnishings

were not just there to complete the representative look. Instead, the piece presented the performativity of objects: the chair compelled the sitter to sit with a straight back; the glass cabinet not only exhibited bourgeois wealth but also the dancer's body.

Later that same year, *Kontakthof* (PREMIERE 1978) stylistically followed in the footsteps of the "Macbeth Piece" when Pina Bausch tied together different levels by condensing them into a question about the relationship between theater and reality. Again, she linked men and women's compulsion to display themselves, to show themselves off in search of intimacy and security to a critique of bourgeois representative theater, of playing pretend, while also dealing with the spaces that dance provides in order to practice exhibiting one's body. In this piece, the scene is a ballroom, once again in turn-of-the-century style, presented as a place where people seek out happiness, where everyday gestures of joy, fear, shame, vanity, affection, pleasure and desire collide. That the ballroom can be a microcosm of human desire for people of all ages would later become more visible in alternative translations of the piece: in 2000, the piece was performed by seniors (men and women over the age of 65), in 2008 by teenagers aged 14 and older.[54] People who were neither professional performers nor dancers took over the roles of the dancers after rehearsing together for one year. In this respect, these translations also ask how a piece changes with different ensembles and what it means to perform it.

In between the "Macbeth Piece" and *Kontakthof,* Pina Bausch premiered a piece that would come to play a special role within her œuvre with the Tanztheater Wuppertal: *Café Müller* (PREMIERE 1978). Named after a café not far from Pina Bausch's childhood home (→ COMPANY), it was – with the exception of a short dance sequence in *Danzón* (PREMIERE 1995) – the only piece that Pina Bausch developed with the Tanztheater Wuppertal in which she herself would dance for many years. It was also an exception to the extent that *Café Müller* was initially the title of a four-piece evening to which Pina Bausch invited three guest choreographers – namely Gerhard Bohner, Gigi-Gheorghe Caciuleanu and Hans Pop – to develop pieces of their own. Again, she took a conceptual approach. All that connected the four pieces was a few key parameters: the stage was a café; there were four performers and no bright stage lights. Out of this four-part evening, Pina Bausch's piece was the only one to stay on in the repertoire and be shown for years on a double bill together with *The Rite of Spring.* It is, by virtue of Henry Purcell's arias alone, a melancholy piece, addressing a range of difficult issues, from feeling lost, isolated, and lonely to feelings of intimacy, security, and being abandoned, as well as mindfulness and attentiveness to others. Once again, the dancers stand in a dilapidated hall, chairs

everywhere; there is no space to dance. The dancers move through the space as if sleepwalking, aimlessly wandering, self-engrossed, with their eyes closed. Rolf Borzik, set designer and Pina Bausch's partner at the time, literally cleared the stage for them: he created space to move, snatching away the chairs so that the dancers could make their way without stumbling or injuring themselves.

After the first five years of intense work in Wuppertal and the excitement caused by the production (→ WORK PROCESS) and reception (→ RECEPTION) of the "Macbeth Piece," *Café Müller* seemed like a pause, like a reflection in choreography and dance upon the work shared so far, especially that of Pina Bausch and Rolf Borzik, in response to the question: where is the space of dance? Where and how can dance evolve?

The new aesthetics developed during the second artistic phase were ultimately condensed into the piece *Arien* (PREMIERE 1979), simultaneously marking the end of this phase of creation. It was the last piece that Pina Bausch completely developed with her partner and artistic companion Rolf Borzik (→ COMPANY). Schmidt describes *Arien* as "a kind of requiem for the set designer during his lifetime."[55] In this piece, Rolf Borzik has spectacularly stripped the stage right down to its firewalls and submerged it in water, while additionally integrating a small swimming pool, in which some of the dancers move around, but which above all houses a remarkably realistic looking hippopotamus. "Animals and flowers, all things that we use onstage, are actually things that we are familiar with. But at the same time, due to the way they are used onstage, they tell a completely different story [...]. You can use the hippo in *Arien* to tell a beautiful, sad love story. At the same time, you can show something of the loneliness, the need, the tenderness. Everything is directly visible. Without explanations and without clues."[56]

What is not visible are the people inside the papier-mâché hippo, crawling across the stage while its little hippo feet move with the help of a small windshield wiper battery. *Arien* is a condensed culmination of all aesthetic stylistic devices, material and motifs of this phase into one fundamental theme: the struggle between life and death, the fight against the passing of time, desperation in the face of impermanence – yet once again, there are glimmers of hope in the darkness, which take the form of children's games and jokes.

Legend of Chastity (PREMIERE 1979) was the last piece for which Rolf Borzik would design the stage and whose premiere he and Pina Bausch would experience together. A few weeks later, he died at the age of 35. It was the piece that he imagined. During the rehearsals for *Legend of Chastity,* the company "had known for some time that he didn't have much longer to live. Yet this *Legend of Chastity* is not a tragic, sad piece. Rolf Borzik wanted it like it was: with a feeling of wanting to live and to love."[57] The piece was sexually provocative

like no other piece before it, razor-sharp in its analysis of contradictions and contrasts, satirical, brazen, bitter, critical, but also dreamy, gentle, tacky, hectic, bustling, cheerful and loud, as well as calm, lonely, sad and quiet.

Almost 30 years later, Pina Bausch would say: "I never intended to invent a particular style or a new form of theater. The form emerged entirely by itself: from the questions that I had."[58] Yet at the end of this first phase in Wuppertal, the full complexity of Pina Bausch's artistic signature style with the Tanztheater Wuppertal had already taken shape, in the interplay between dance/choreography, theater, music, materials, stage and audience. Much had been experimented with: various stage formats, theatrical forms from the operetta (e.g., in *Renate Emigrates)* and dance operas *(Iphigenie auf Tauris, Orpheus und Eurydike)* to modern dance pieces *(The Rite of Spring).* Productions had worked with formats such as the revue (as in the "Brecht/Weill Evening") and experimental forms (e.g., *Café Müller),* theatrical scenes (e.g., the "Macbeth Piece"), unprecedented set designs, unusual theatrical spaces and scenography, unexpected costumes (e.g., second-hand clothing, bathing suits, queer costumes) and materials (the entire props collection), with the participation of real and artificial animals, with innovative choices of music and a collage-like compilation of music from different genres and cultures. The work had opened up and entered into dialogue with the audience and altered conceptions about dancers (the dancer as performer), and provided a new understanding of what a 'work' (the 'piece') and choreography (a collage and montage-like conflation of individual 'parts' into a 'piece' based on spatial and temporal principles, and rhythm) could be.

By the end of this phase, Pina Bausch had produced more than ten full-length pieces[59] in addition to a handful of one-act choreographies, usually managing to produce two new pieces a year. She had developed a signature style, which would not just lead to a paradigm shift in concert dance worldwide, but would also radically call theater into question as an institution of bourgeois representation and as a site of bourgeois affirmation. In this phase, Pina Bausch created something radically new, which translated many of the ideas with which theater and dance were experimenting at the time into a very specific concept of theater and the stage, of choreography and dance. Her new concepts transposed the idea of 'director's theater' onto dance. Dance shifted from being a representative art form to being a performative one, guided by action and experience rather than script and drama, focusing on dancers as subjects and not as characters, thus allowing them to appear as performers performing themselves, and not only dancing but also speaking and singing. Behind all this lay her new work process of 'asking questions,' which she also integrated into the pieces themselves.

Moreover, these new concepts yielded a new idea of choreography that refuted linear dramaturgy and narrative structures, dissolving the perspective of centralized action onstage in favor of multiple simultaneous centers. This also meant a radical reflection on what dance could be beyond beautiful, conventional virtuosity, thus additionally redefining its significance in the artistic canon of the three-genre theater. Pina Bausch translated democratic ideas of participation and a critique of hierarchically organized theater institutions into her artistic work through new forms of collaboration with dancers in the development of the pieces as well as through institutional attempts at autonomy (occupying the Lichtburg, a former cinema, as her exclusive rehearsal space → WORK PROCESS). Ultimately, this special form of collaboration with her dancers came to establish a microcosm of multicultural society.

It was apparent at the time that Pina Bausch and her aesthetics had irrevocably initiated a paradigm shift in concert dance, one that would not only influence and change concert dance but also theater and film worldwide. However, the extent and sustainability of this shift as we recognize it today was not yet clear. The next artistic phase would help to further develop that which what had just emerged and to make it known worldwide as a specific national genre of concert dance: German dance theater. Pina Bausch would come to represent this genre like no other for the rest of her life. This was also largely due to the support of the Goethe-Institut, the Federal Republic of Germany's cultural association, which promotes the study of German abroad and encourages international cultural exchange. It was this institution that turned the Tanztheater Wuppertal into a top export item. For Pina Bausch and her dance theater were, together with their themes of searching and longing for understanding and reconciliation, ideal representatives of the cultural politics of a young democratic Federal Republic of Germany finding its place among the invisible trenches of a raging Cold War.

1980-1986: INTERNATIONALIZATION AND STABILIZATION OF AESTHETIC LANGUAGE

The 1980s were a decade floating between the rearmament debate in the wake of the NATO Double-Track Decision and the collapse of the "real socialist" countries – with international skirmishes aggravating conflicts between East and West. The East-West arms race caused Germany to debate its role in helping the West to stockpile and station weapons against the Soviets. In the year 1979/80, a new hot spot, which would lose nothing of its explosivity in the decades to come, emerged in the Middle East: the Republic of Iran. After Shah Mohammad Reza Pahlavi fled the country and Shiite religious leader Khomeini returned to power, the Islamic Revolution led to international

conflict, especially with the US. In neighboring Iraq, Saddam Hussein solidified his power base. Ideological antagonisms between the two countries became more acute. After the détente politics of the 1970s, the subsequent First Gulf War and the Soviet Union's invasion of Afghanistan further exacerbated the East-West conflict, once again seriously endangering world peace.

While the 1980s saw the climax of the postwar arms race, the mood in West Germany oscillated between hedonism and anxiety about the future. The Green Party was founded in 1980 and was soon voted into the Parliament of Baden-Württemberg, one of Germany's southern states, for the first time. In 1983, right-wing opponents of Franz Josef Strauß, a powerful leader of the Christian Social Union in Bavaria, founded the Republican Party. This led to an expansion of the right-wing of politics that continues to this day in the form of new

parties like the AfD – an expansion that has consistently undermined Germany's process of coming to terms with its Nazi past while eroding democratic debate. In 1986, a reactor catastrophe at the Chernobyl power plant in the Ukraine caused radioactive fall-out all across Europe. That same year, a commando of the Red Army Fraction

(RAF) killed the German Siemens manager Karl Heinz Beckurts. Parallel to these various political crises, the 1980s heralded in radical social transformation, causing major anxiety about the future. The industrial age gave way to the advent of information technology. The world was introduced to computers and to the New Economy. Post-Fordism, global trade and neoliberal politics changed the way people did business. In post-industrial European countries, the welfare state began its slow demise.

10 "Oh my God, it's raining!" Graffiti after the nuclear disaster of Chernobyl, Eppertshausen, 1986

11 *Ahnen* Wuppertal, 2014

However, the 1980s were also an age of hedonism, of the "adventure society,"[60] of the first generation in Germany to grow up during a time of prosperity – a generation that German author Florian Illies would later call "Generation Golf."[61] These were the years of flamboyant blow-dry hairstyles, drainpipe jeans and shoulder pads; the Walkman, ghetto blasters and disco kids; Michael Jackson fans, cult TV series such as *Dallas, Dynasty* and – on German TV – *Lindenstraße;* casting shows, Saturday night game shows such as *Wetten, dass…?* and cruise ship series such as *Das Traumschiff*. In pop culture, it was the decade that rediscovered dance in clubs. Thanks to disco, hip hop and punk,

urban dances such as breakdancing, pogo and the robot conquered the dancefloor. At the same time, Teddy Boys and, in Germany, consumerist Popper culture experienced a revival, and Yuppie culture began to spread. Environmental issues and political voices for peace gained ground and consolidated into their own distinct movements and subcultures. Last but not least, it was also the decade in which AIDS ended the candor and carelessness of permissive sex.

As the East-West conflict grew, the art world of the 1980s was (still) primarily concentrated in (Western) Europe and North America. Much of that which still holds true today was established during this floating decade. A veritable art market, even for contemporary art, emerged. Minimal art, conceptual art and pop art were transformed in subtle strategies that attempted to resituate art within a society increasingly dominated by the mass media. In concert dance, work done with the physicality of the body and its boundaries returned alongside disco and club dance; groups such as the English DV8 Physical Theatre, young Belgian choreographers such as Anne Teresa de Keersmaker and Wim Vandekeybus, and the Canadian group LaLaLa Human Steps introduced new dynamic aesthetics and a passion for movement that bordered on total physical exhaustion. They birthed a new genre, one that would go down in dance history as 'contemporary dance' and would henceforth historically and aesthetically push on to differentiate itself from the genre of dance theater.

Pina Bausch's second artistic phase with the Tanztheater Wuppertal fell in the midst of this floating, dance-loving decade. It was a phase characterized by internationalization on the one hand and aesthetic differentiation on the other. The troupe expanded its international touring activities and created pieces that added new flavors to what had come before.[62]

The beginning of this phase was marked by a deep personal and artistic turning point as Pina Bausch surrounded herself with a new team: after the death of Rolf Borzik, she worked with set designer Peter Pabst for the first time on the piece *1980,* who she had met during rehearsals for the "Macbeth Piece" in Bochum. For costumes, she chose Marion Cito, who had previously been employed as a dancer and then as her assistant (→ COMPANY). However, these personnel changes did not result in aesthetic upheaval. On the contrary: this phase of creation was one of stabilization and aesthetic differentiation. Unlike some other forms of theater and dance theater such as that of Johann Kresnik, her dance theater did not seek to refer to anything outside of what was visible onstage, nor did it intend to mean anything more than that which was occurring onstage in a process of constant transformation, mutation, repetition, variation and recontextualization. The elements of Pina Bausch's dance theater (sound, lighting, music, color, movement, language, materials) were

12 Wuppertaler Bühnen
poster, 1989

13 *Ahnen*
Wuppertal, 1987

not a vehicle for any other content outside of themselves. They did not present something; they created something distinctly new in every individual scene of every single performance. Pina Bausch's pieces renounced representation; they were performative. In every show, the dancers and the spectators directly experienced the many little worlds of everyday human existence. Over the years and through the wealth of pieces, these worlds painted a colorful picture of universal humanity, but also of gender-specific and culturally differentiated realms of experience: an accumulated cultural archive of human practices, attitudes and habits. Pina Bausch's art has often been described as a theater of emotions, but it was more than that: it was an approach that demonstrated in visible and physical 'doings' and 'sayings' the many ways in which these practices are sustained by feelings and emotions and in which they are constitutive for social situations.

Like the previous phase, the second phase in Wuppertal also began with a piece about childhood. *1980* – which would later go on to become one of the choreographer's most successful pieces, touring over 40 times (until 2019), with 30 performances before 1994 – tied into much of what had been aesthetically developed during the previous phase, while adding further layers to it. It is a choreographic piece with guiding melodies ("Jeden Tag fährt ein Schiff über den Ozean" ["Every Day a Ship Sails Across the Ocean"]), leitmotifs (birthdays), themes and counter-themes (childhood, joy, fun, passion/loneliness, grief, fear, loss), repetitions and variations (including interwoven scenes from previous pieces), group formations in circles, lines, and spirals. The piece works with *Verfremdungseffekte* or alienation effects ("Happy Birthday" sung in different constellations), exaggeration and recontextualization (the repeated spooning of soup in various contexts), and the layering of 'parts'/scenes. Overall, the piece presents little dance. One exception is a solo danced under a sprinkler, originally by Anne Martin. Most of the dancing is done by the entire ensemble in revue formation with dancers, e.g., moving about the auditorium. In addition, there are fast-paced, twitching figurations of movement, following one after another in breathtaking choreographic arrangements, beginning with a solo that resembles the disco dance 'the robot.' The music is a mixed collage of 'serious' and popular music by John Dowland, the Comedian Harmonists, Benny Goodman, Francis Lai, Edward Elgar, Johannes Brahms, Claude Debussy, Ludwig van Beethoven and John Wilson. The kind of scratchy old records still sold until the early 1960s underline the childhood theme of the piece as well as memories of the choreographer's childhood in the 1940s.

The set designed by Peter Pabst, a green roll of turf, underpins the rather cheerful overall impression made by the piece. Once

again, the stage is an *Aktionsraum* (action space) as it had been in many past set designs. Like the peat in *The Rite of Spring* and the water in the "Macbeth Piece" and *Arien* (–› COMPANY), it not only influences the movement but also adds an olfactory dimension to the performance: during the course of the piece, the smell of the lawn spreads, humid and fresh.

1980 is danced theater, i.e., theater that tells stories through and with bodies, as Norbert Servos has repeatedly and convincingly described,[63] with more of a choreographic and musical structure rather than a theatrical one. This aspect has often been neglected in reviews of the piece. Moreover, unlike in dramatic plays, the performers are not just acting something out for the audience, but playing with the audience. As in earlier pieces, the speech acts are directed at the spectators, not at other performers as in classical theater. Here, the spectator is the performers' real partner, as is also apparent in the way that the dancers repeatedly break through the fourth wall between stage and auditorium.

As in the case of earlier pieces, *1980* draws attention to the recurring tension between human emotion and action, but even when dealing with grief, it does so in a somewhat lighter way than before, with much irony and wit. The fact that the subtitle *A Piece by Pina Bausch* is always mentioned, unlike in the case of other pieces, may not be accidental, but rather an indication that this piece is actually also a piece that tells part of the story of Pina Bausch in the year 1980.

One central, new theme in this piece was interculturality, which was performed through the internationality of the dancers, their languages, gestures and national icons (for example the cue: "Use three words to describe your own country," to which the dancers variously responded: "Adenauer, Beckenbauer, Schopenhauer," "Flamenco, Torreros, Picasso," and "Geisha, Honda, Harakiri," etc.). However, it also shows this in more fundamental ways: the relationships between individuals and the group shifts toward interactions between culturally marked individuality and transnational society. Interculturality, migration and cultural gestures are themes that would become central topics in the international coproductions of Pina Bausch's next artistic phase with the Tanztheater Wuppertal. In *1980,* this future still seems uncertain: in the final scene, one person stands facing the group. It is a scene that appears once before in the first part and that ends with the performers individually uttering set farewell phrases, emphasizing them in different ways using culturally specific gestures. However, in this final scene, nothing is resolved; the individual faces of the group are speechless and motionless. Could Pina Bausch continue working as a choreographer with this group after such a personal and artistic turning point?

Yes, she would continue. But it was the last time that there would be two new pieces in one year. The second piece of the year was *Bandoneon* (PREMIERE 1980). Pina Bausch probably found the inspiration for it during the company's South American tour of summer 1980, which also led them to Argentina. Scratched up records playing tangos by Carlos Gardel, an Argentinian icon from the first half of the 20th century, establishes the musical mood. The piece deals with dancers' personal histories. The dances are grotesque, deformed parodies – Pina Bausch was not looking to mimetically present the tango on stage. Raimund Hoghe cites Pina Bausch during rehearsals: "We'll just use the music – without anyone dancing a tango. During a tango the man only goes forwards or to the side, the woman backwards. Maybe the man can try to do the thing with the fire and to stroke the woman – or maybe something with a trick. I'd just like to see what it looks like. And do it over the music, very slowly."[64] This piece was thus already addressing a question that would characterize later coproductions above all: how is it possible to translate everyday dances and the dances of other cultures – the cultural gestures of everyday life on the one hand and folk dances, popular dances and ethnic dances on the other – into dances for the stage?

Bandoneon also deconstructed the stage, which was designed by Gralf Edzard Habben, who one year later would go on to cofound the independent Theater an der Ruhr in the city of Mülheim, close to Wuppertal and the river Ruhr, which he would direct until his death. For *Bandoneon,* he created a space reminiscent of the milonga dance halls in the suburbs of Buenos Aires: little old gyms with photos of boxers hanging on the walls, small tables and old, cheap chairs scattered all around. But over the course of the piece, the set is gradually dismantled by stagehands: furniture, pictures, clothing and lights are removed, the dance floor ripped out. This was not intended as a theatrical reference to the fact that milonga spaces also occasionally serve other purposes and can transform back into gyms; it was, like the method of 'asking questions' in the "Macbeth Piece" and the use of prerecorded music in *Bluebeard,* the result of a rehearsal situation: due to a belated general rehearsal one day before the premiere, the artistic director of the opera house lost his patience and demanded that the stagehands dismantle the set to make room for the opera performance planned that night. But the company continued to rehearse – and so this confrontation between the demands of the art establishment and the choreographer's need for time and space in order to continue creating made its way into the piece as an invasion of the real into the space of the theatrical. It translates the institutional demands and necessities of theater into an aesthetic concept, while simultaneously calling them into question

– in a way that conceptual dance would later claim for itself in the 1990s. Not only do the performers perform authenticity, but their actions also reveal the uncertainty of real and fake, of play and seriousness, of work process and piece.

What followed was the longest artistic hiatus in Pina Bausch's entire career. The year 1981 passed without any new creations. The next piece was *Walzer* (PREMIERE 1982), which the choreographer developed in September 1981 after the birth of her son Rolf Salomon Bausch. As in previous pieces, Pina Bausch once again addressed the subject of interwoven opposites: "The opposites are important [...]. They're the only way that we can get any idea of the age that we are living in today."[65]

The piece dramaturgically unfolds along the fault lines of kitsch, melancholy and joy: its subject matter is being born and dying, giving birth and killing, arrival and departure, travel and crossing borders, war and peace, grief and survival. The focus is on both the battlegrounds of world politics and inner struggles: relationships with family and memories. Here, dance only exists as social dance and polonaises, which worm their way across the stage.

In this piece, Pina Bausch continued to inquire into the ways in which artistic work processes could aesthetically be translated onto the stage. She laid bare the rehearsal process and the relationships between choreographer and dancers by letting the dancers say, "And then Pina asked..." before showing what they had developed. When asked about peace symbols, for example, Jan Minařík, answered by putting on an evening gown, throwing flowers from his skirt and hopping like a pigeon. The piece was a renewed affirmation and confirmation of the ensemble's views – and it was also a reflection of current political and social events, such as the virulent discussions provoked by a reinvigorated peace movement.

Tune and timbre soon changed with *Nelken* (PREMIERE 1982). This piece presents both a dream of modest happiness and the im-/possibility of this dream becoming a reality. After having not been involved in the last two pieces, Peter Pabst resumed responsibility for the stage design, producing a sea of flowers probably inspired by a field of carnations that Pina Bausch had seen in an Andean valley during the South America tour of 1980.[66] Peter Pabst built it out of hundreds of faux fabric blossoms, produced in Asia under inhuman working conditions – a fact that was not addressed in the piece. Many of the flowers tore during the performance.

In this piece, wardens with German shepherd dogs patrol the field of carnations. This scene is a materialization of the piece's thematic conflict between utopia and reality, between hope and fear, in the dream-like imagery of a flowery landscape scarred by the simultaneous presence of police control and violence. Although it

was not the first time that live animals were used onstage – the original version of *Bandoneon* included Beatrice Libonati's hamster – they were now active, participating performers. Once again, Pina Bausch revealed herself to be a pioneer of new performance aesthetics: what is a performer? What constitutes the situation of performance? In what ways are the animals' movements different from those of human beings? The last question appears particularly vividly in a scene in which the dancers hop through the carnations like frightened rabbits. One of the central topics of the piece is migration and the harassment that travelers suffer at the borders of different nation states. How closely are dance and the military related? Answering the question of why they became dancers, a question to which all dancers reply facing the audience, the last dancer says: "[…] because I did not want to become a soldier." War – a reoccurring motif of the wartime generation – reappears in *Two Cigarettes in the Dark* (PREMIERE 1985), as well as in its predecessor *On the Mountain a Cry was Heard* (PREMIERE 1984). The former is a colder, more bitter piece, which began with Mechthild Großmann in the original cast sweeping toward the audience in a white evening gown with outstretched arms, saying: "Do come in; my husband is at war."

One striking aspect of *Nelken* in terms of its dancing is not only the sign language into which Lutz Förster translated George and Ira Gershwin's ballad "The Man I Love" but also the ensemble sequence in which the dancers depict the seasons in gestures. Since Pina Bausch's death, this dance has been popularized as "The *Nelken* Line," danced worldwide as a participatory community event. The website of the Pina Bausch Foundation states: "Many people from all over the world have danced with us and are sharing videos of their personal *Nelken* lines here. They dance in unusual places, in costume or in everyday clothes. With family, friends and pets. In winter, in spring, sometimes sad or rather funny. Together, alone or in almost never-ending lines. The variations are already as diverse as life itself."[67]

By the end of this artistic phase, various themes that had been carried over from the previous phases, such as men and women, childhood and loneliness, love and sex, home and flight, life and death had been developed with new images. Some motifs were revisited, such as the song "Mamatschi, schenk mir ein Pferdchen, ein Pferdchen wär' mein Paradies…" (Mummy, Give me a Little Horse, a Little Horse would be my Paradise…) from the piece *1980* in the new piece *Two Cigarettes in the Dark*. The song is reminiscent of a childhood spent during the war. It was one of the most popular Christmas songs in 1942 (→ COMPANY).

This revisiting of motifs occurred during an introspective phase of what had now become an internationally acclaimed com-

pany. It was also a phase that not only fundamentally questioned concert dance and its conventions and norms but actually ripped apart and literally stripped the dispositif of theater itself and of theater as a site of bourgeois representation down to the naked bricks of the firewalls. At the same time, this phase set the course for changes to come: the company's extensive touring activities in the 1980s had created a strong international focus that led to a growing emphasis on questions of interculturality, migration, cultural difference and similarity. This also marked the beginning of a phase in which Pina Bausch would no longer develop new pieces with the entire ensemble.

1986-2000: INTERCULTURAL ARTISTIC PRODUCTION AND THE REDISCOVERY OF DANCE

If defined as a phase of increased coproduction, then Pina Bausch and the Tanztheater Wuppertal's third artistic phase started with the piece *Viktor* (PREMIERE 1986; → WORK PROCESS). "The idea from the Teatro Argentina in Rome of working with us on a piece that was to come about through experiences gained in Rome was of decisive, I could even say fateful, significance for my development and way of working."[68]

The coproductions were frequently supported by local branches of the Goethe-Institut and highlighted the Institut's new policy of a more locally embedded cultural politics of cooperation. The aim was to encourage more German artists to work abroad. However, in doing so, it also furthered the expansion of a globalized cultural industry. Once again, the Tanztheater Wuppertal led the way. Its collaborations strengthened the company's international focus and fed its growing interest in expanding its danced, staged archive of human practices, attitudes and habits via the direct experience and artistic exploration of other cultures (→ WORK PROCESS). Accessing this wealth of human existence and bringing it to the stage would remain, with a total of 15 coproductions, one of Pina Bausch's most central activities. It was during this phase that she became what I refer to as a 'cultural anthropologist of dance,' practicing an ethnography of everyday life using artistic means. In his speech at the memorial service marking her death in September 2009 at the Opernhaus Wuppertal, filmmaker Wim Wenders said: "[…] Pina was a scientist, a researcher, a pioneer of the uncharted territories of the human soul."[69] Two years earlier, she had described her own work as follows: "Getting to know completely foreign customs, types of music, habits has led to things that are unknown to us, but which still belong to us, all being translated into dance. […]. And so everything that influences us in our coproductions and flows into the pieces also belongs to the dance theatre forever. We take it

with us everywhere. It's a little bit like marrying and then becoming related to one another."[70]

This artistic phase comprised a total of eleven pieces.[71] Eight of them were coproductions.[72] In addition, Pina Bausch shot her first and only film during this period, *The Plaint of the Empress,* from October 1987 until April 1988.[73] She was probably motivated to do so by her role as the silent countess in Federico Fellini's film *E la nave va* (And the Ship Sails On; 1983). Her own film was an experience that would continue to influence her work.

Aside from artistically focusing on the interculturality of everyday gestures, attitudes and habits, as well as on the universality of the emotions that guide them, this work phase was characterized by a generational shift in the company. After *Viktor,* the company took in new dancers (→ COMPANY) such as Barbara Hampel (later known by her married name, Kaufmann), Julie Stanzak and Julie Shanahan, who became some of the best-known performers of the Tanztheater Wuppertal.[74] At the end of this phase, the company had assembled most of the members with whom Pina Bausch would continue to work until her death. These changes in the ensemble fundamentally altered the aesthetics of the pieces. The young and energetic dancers brought dance back onto the stage; the pieces featured more, longer solos danced individually in succession at the expense of group dances and 'theatrical' spoken scenes.

Pina Bausch's (re)discovery of dance, of its beauty, its lightness and perfection of form and her simultaneous departure from themes such as power, violence and destruction also need to be regarded in this new light. For this aesthetic transformation within the Tanztheater Wuppertal ran contrary to the paradigm shift in contemporary dance at the time, i.e., the rise of 'conceptual dance,' a dance form that chose to almost entirely abstain from any dancing whatsoever. Most notably, this artistic phase occurred during a period of radical sociopolitical and global economic upheaval: a century and a millennium were coming to an end – and with them established mentalities and ways of life, ideas, ideologies and technologies. A new economic, political and social world order was emerging. The media extensively covered political scientist Francis Fukuyama's prophesy of the "end of history,"[75] and it was not just at the beginning of the piece *Palermo Palermo,* which premiered on December 17, 1989, that walls surprisingly came tumbling down (→ COMPANY).

The "peaceful revolution" in East Germany, which euphorically began in late 1989 with the fall of the Berlin Wall and led to the reunification of a country that had been separated for 40 years, soon transformed into an atmosphere of lethargy, disappointment, anger and hate. In many ways, the 1990s were the opposite of the 1960s – that decade of democratic awakening. Back then, the general

desire for democratization had led to a profound change in values, with people freeing themselves from traditional contexts, norms, milieus and communities and demanding individual freedom and autonomy, while placing value on individual self-expression over order and discipline. The 1990s, by contrast, were a decade of stagnation and paralysis, of resignation and disappointment – in spite of the democratic upheavals in Eastern Europe and even in spite of apartheid ending in South Africa in 1994. In the early 1990s, war and civil war returned to Europe, namely to the region of former Yugoslavia. The wars were accompanied by a resurgence of nationalism and new confrontations that to this day fuel inner-political strife in many places across Europe, as well as tensions between the national interests of individual countries and those of the European Community. Religion, which had lost meaning in Western Europe in the wake of secularization, became a new source of identity, confidence and meaning in many parts of the world, as well as an ideological engine for political action and a strategy for justifying crime and assassinations.

In Germany, reality overtook the promised future of the "flourishing landscapes" that former "Chancellor of Unity" Helmut Kohl had so euphorically promised to the East Germans. The former East German states increasingly suffered from rising unemployment numbers and brain drain. The loss of all that had previously been so certain and the breakdown of institutional order, the educational backlog and a politics of stalemate took their toll. Moreover, civil war in the Balkans kindled a new wave of migration, and the growing numbers of refugees were reason enough for many to incite a fear and hate of immigrants. In the early 1990s, there was a return of what was thought to have been pushed back during the 1960s and 1980s: distrust, rejection, stigmatization, persecution. Attacks on homes for asylum seekers became a symbol of the decade. Nationalist, right-wing radicalism, Islamic terror, speculative stock exchange trading, filter bubbles, the pressures of self-optimization, the digitalization of communication on the Internet and mobile phones, as well as the transformation of vast sections of journalism into tabloids – all of it was already part and parcel of the decade's bourgeoning globalization and digitalization.

This wave of profound change was accompanied by a media culture in love with naiveté. The 1990s produced *Baywatch, Seinfeld and Friends, Pulp Fiction* and *Forrest Gump,* cast boy bands like Take That and the Backstreet Boys and girl groups such as the Spice Girls and All Saints, but it also spawned grunge and gangsta rap, Nirvana and Oasis. In Germany, techno was born in the same year that the wall fell, soon leading to huge mass events such as the Love Parade in Berlin, which took place annually from 1989 until 2010, with as

14 After the fall of the wall
Berlin, 1989

15 Love-Parade
Berlin, 1995

16 *The Window Washer*
Wuppertal, 1997

17 *»..como el musguito en la piedra, ay si, si, si...«*
Sankt Pölten, 2015

many as 1.5 million people dancing in the streets in 1999. Rebecca Casati – very much a child of the hip, 'zeitgeist journalism' of the time – called the 1990s "an overall presentable, but latently self-pitying era completely without secrets."[76] She based this assessment on the body modifications of the time: "tramp stamps, neck or tribal tattoos, pierced eyebrows, tongues, noses or bellybuttons, nose jobs done a bit too small and slipped implants, today, they all say: yes. It didn't matter. But I was there."[77] The 1990s were also the first decade that never really ended, because before they were over, they had already been revived in the form of media hype. New digital media began to play a major role in this era: the 1990s were the decade in which we not only learned that everything can be reproduced by the media but also that it would always be accessible and that – with the introduction of mobile phones – anyone can be reached anywhere and at any time.

In art, this decade experienced the unfolding of a global art market, accompanied by an expansion of festival and event culture in the arts. The global art market, in which (Western) curators quickly established themselves as the new ruling elite, found its match in artists' rejectionist attitudes and an absence of the spectacle. The fall of the Berlin Wall and the collapse of the Eastern Bloc together with consumer culture, globalization and digitalization played decisive roles in this process: art shifted its attention from the production of things to the processing of symbols, data, words, images and sounds. Art had begun examining its own dispositif, the aim being, as some said, not only to produce but to "renegotiate" art. Producing nothing, but creating symbolic references and exhibiting work processes and materials was typical of 1990s art.

Conceptual dance likewise pursued parallel developments during the 1990s. It distanced itself from its 'object,' from dance itself. Contrary to the developments made by the Tanztheater Wuppertal, conceptual dance began staging the disappearance of the dancing subject. In doing so, it radicalized dance's process of reflexivity up to the point of not dancing at all. After dance theater had questioned dance's role as a form of 'beautiful appearance' *(schöner Schein),* and after the 1980s had drawn attention to the physicality of the body, conceptual dance in the 1990s caused dance as a physical, performative event to disappear altogether. In the same way that conceptual art in the 1960s had valued the idea over its presentation and the concept over the piece itself, conceptual dance replaced the performative act of dancing and the execution of movements with the introspection of choreography. Unlike dance theater, conceptual dance directly addressed the separation of concept and visible piece, of choreography and dance, of representation and performance, of dancers and dance. This transformed perceptions: the perception of dance as a physical aesthetic event was overshadowed

by reflections on the conceptual topic of the piece. Unlike in dance theater, the audience was no longer invited to empathize with the piece, but rather challenged to actively participate in the process and reflect on the conceptual idea. While Pina Bausch opened her pieces up to the audience, conceptual dance even more fundamentally questioned the role of the spectator. Conceptual dance's contribution to dance history has been the realization that spectators are coproducers of choreography.

In this phase, the aesthetic development of the Tanztheater Wuppertal formed a counterpart to this aesthetic paradigm shift. For decades, Pina Bausch's dance theater had refused to dance in the classical sense and had staged dance in broken, distorted, lampooned and satirized form. Thus, it could certainly be seen in this respect as a precursor to conceptual dance. But while conceptual dance increasingly dominated dance discourse, the Tanztheater Wuppertal rediscovered its joy of dancing – in a sociopolitical period of paralysis and uncertainty, but also of geopolitical transformation.

Pina Bausch had always integrated the impressions, experiences, materials and music collected on tour into her pieces. With the advent of the coproductions, this method became the aesthetic hallmark of her work. The 'familiar' and the 'foreign,' central topics of discourse in cultural studies and the social sciences during the 1990s, now formed the core of her art: the foreign appeared within the familiar, making the perception of the familiar seem foreign, making it felt as a narrow horizon.

This process simultaneously opened up new horizons in the distance, new ways of seeing the familiar. The interplay between the familiar and foreign was an intrinsic part of the international company's work from the start, but it gained new intensity with Pina Bausch's method of 'asking questions' and even more so with their research trips to coproducing cities and countries (→ WORK PROCESS). In her search for the familiar in the foreign and the foreign in the familiar, Pina Bausch shifted her attention to a key cultural-anthropological question: are there similarities that all people share in spite of their cultural differences? The coproductions were therefore not about translating the influences of a country into dance as Marion Meyer titled one chapter of the German version of her book about Pina Bausch,[78] but rather about tapping into a giant mosaic of human existence and actions by experiencing other cultural spaces, cultural differences and similarities.

The coproductions of the Tanztheater Wuppertal were informed by an "ethos of respecting and disrespecting boundaries,"[79] as formulated by German philosopher Bernhard Waldenfels. They did not exhibit the 'foreign,' i.e., did not make a display of people, present themselves as supposed tour guides or exhibit folklore, as

some critics expected them to. Many viewers were disappointed when they were unable to discover anything of the coproducing country in the pieces. For example, it is easy to discern the author's disappointment after the premiere of *Viktor* in the following lines: "They say the piece was developed in Rome. There is not much Italianità in it, although the observation of other social customs in another country would undoubtedly have provided new impulses."[80] A critic in the *Westfälische Anzeiger* argued similarly after the premiere of *Masurca Fogo* in 1998: "It is almost impossible to recognize what is typically Portuguese about this piece. Except the music of course, which, aside from fado, also includes some melancholy songs from Cabo Verde and Brazilian Samba, in other words the former colonial regions of Portugal's erstwhile global empire."[81] And even novelist Judith Kuckart, who fell in love with Pina Bausch's art at the early age of 15, dejectedly wrote after the premiere of *Viktor:* "Rome, meant to be the actual theme of the piece, is only hinted at, as a citation of what are often typical tourist impressions."[82]

The pieces are not accusatory – not even in cases of known human rights violations in the coproducing countries. They do not try to elevate themselves or claim any cultural authority. The translation of what the company had observed and perceived during its research trips occasionally produced scenes that reflect the everyday culture of the cities and countries that they had visited – such as the funeral rites in *Palermo Palermo,* the chants of college students in *Only You* (PREMIERE 1996), which was coproduced in Los Angeles with various universities, and the enthusiastic "Good morning – Thank you" opening scene in *The Window Washer* (PREMIERE 1997), a coproduction with Hong Kong. This was also the case in the next artistic phase: the massage rituals in the Turkish bath of *Nefés* (PREMIERE 2003), coproduced in Istanbul, or the bath scenes in *Água* (PREMIERE 2001), a coproduction with Saõ Paulo. However, these experiences are more subtly reflected in the choreographies themselves: in the abrupt transitions of *Rough Cut* (PREMIERE 2005), a coproduction with Seoul in which the daily rhythms of the South Korean metropolis are translated into the theatrical and musical dramaturgy of the piece; in the meditative undertone of *Ten Chi* (PREMIERE 2004), the Japanese coproduction, which ends in an ecstatic dance by all; and in the fabric blowing gently in the wind in *Bamboo Blues* (PREMIERE 2007), the coproduction with India.

Thus, translating here does not mean transposing typical gestures of a cultural site (coproduction location) into a piece. It allows the everyday as a lifestyle pattern, as a horizon of meaning and as a cultural form to pass through a number of interwoven steps and practices of translation throughout the work process: what the dancers perceived during their research is transposed

into their own horizons of experience and then into individual scenes or dance solos, i.e., into aesthetic form, to finally be reframed in the choreography, the set design, the music and the costumes, which are in turn perceived in different ways by various audiences in different temporalities and in various cultural contexts. Central metaphors for this work are travel, movement, migration, the fluid and the transitory, which are given a performative setting through the stage designs (e.g., ships, quickly raised barracks), materials (flowing dresses, video projections), music (a mix of music from different cultures) and above all through the dancing.

"I have had so much luck in my life, above all through our journeys and friendships. This I wish for a lot of people: that they should get to know other cultures and ways of life. There would be much less fear of others, and one could see much clearer what joins us all. I think it is important to know the world one lives in. The fantastic possibility we have onstage is that we might be able to do things that one is not allowed to do or cannot do in normal life. Sometimes, we can only clarify something by confronting ourselves, with what we don't know. And sometimes the questions we have bring us back to experiences which are much older, which not only come from our culture and not only deal with the here and now. It is, as if a certain knowledge returns to us, which we indeed always had, but which is not conscious and present. It reminds us of something, which we all have in common. This gives us great strength."[83]

Pina Bausch considered life to be a journey.[84] Dance is also a journey – a journey through one's own body. In her pieces, this journey takes place on volatile ground in a constant back and forth between the poles of home/flight, security/fear, love/hate, joy/grief, intimacy/distance and life/death. The coproductions present and perform these tensions in all their cultural differences. In doing so, the work of the Tanztheater Wuppertal emphasizes travel as a philosophy and as a principle of life in the age of globalization, migration, flight and (re)invigorated xenophobia and segregation. It thus also addresses the same question posed by Walter Benjamin in his famous essay "The Task of the Translator"[85]: what is the relationship between the similarities shared by human beings in something akin to "suprahistorical kinship"[86] and their many undeniable cultural differences? In the work of the Tanztheater Wuppertal, what connects humanity is not only the struggle for love, security and happiness but seemingly also nature, its beauty and grandeur, its role as a protector, a place of refuge and utopia, as well as the threat of its destruction. The pieces feature, for example, bird and animal calls, rainforests, sand dunes in *The Piece with the Ship* (PREMIERE 1993), islands of water in *Ein Trauerspiel* (PREMIERE 1994), rocky landscapes in *Masurca Fogo* (PREMIERE 1998) and reoccurring video projections of natural landscapes, travelers, palm trees and underwater worlds.

Together with *Ahnen* (PREMIERE 1987), which was not a coproduction, it is possible to see *Viktor* and *Palermo Palermo* as a trilogy. They all have a more aggressive, rather than melancholy, baseline. They were aesthetically developed under the influence of Pina Bausch's first artistic phase and thus mainly feature ensemble dances. In the early 1990s – during a period of social paralysis, of disorientation and new segregation – much of this changed, as dance in Pina Bausch's pieces increasingly became a place of refuge: a utopian space and a place to experience the Other in an otherwise inhospitable society. Ultimately, all of Pina Bausch's pieces reference what dance has meant to her since childhood: a peaceful place of hope and happiness, playfulness and complacency, longing and affection, but also a world of strife and loneliness, inner struggles and battlegrounds – and a physical way to experience the extra-ordinary.

This new orientation in her work revealed itself in the next three pieces – *Tanzabend II* (PREMIERE 1991), *The Piece with the Ship* and *Ein Trauerspiel* – which Pina Bausch herself also considered to be a trilogy, as she explained in an interview in 1995: "The kind of questions I ask are a little different than before, when I was looking for gestures and other things. *Tanzabend II, The Piece with the Ship* and *Ein Trauerspiel* belong together for me."[87] The piece *Tanzabend II,* a coproduction with Madrid, was created in 1990/91 amidst the impressions of the second Gulf War and is actually a piece about dance itself. Solos, duets and ensemble dances are the primary medium used to make rage and grief tangible. At the same time, dance is a medium of the imaginary and the dreamlike, where desires and hopes can be experienced. One year later, in *The Piece with the Ship,* it was the dances that presented the subjects' inner strife, torn between grief and despair, longing and hoping. Next, *Ein Trauerspiel* once again set out in search of dance, a search that went beyond all of the forms and figurations that had already been shown and broken, and had now become ineffectual. Here, dance is used as a physical medium of personal affirmation. In the piece, a dancer yells into the audience, "What do you think it all means? – Nothing!" Not only does this question/statement pay homage to Jacques Derrida's deconstructionist philosophy of language, which was being hotly debated at the time, it also reveals what dance means to Pina Bausch's dance theater, as something that is momentary and present in perception – as a movement, form, trace, sound and rhythm. Dance allows the dancers' subjectivity to emerge, but it does not represent it. Dance is a performative practice – and as such, it is translated.

Danzón, which was not a coproduction, is similar in this respect: dance returns to the stage in an exploration of ethnic and colonial dance cultures. Danzón is a partner dance popular in Cuba and also much loved in Mexico. It developed out of French contre-

danse, popular in aristocratic circles of the 17th century, as well as out of English country dancing. It then made its way to Haiti and Cuba in the 18th and 19th centuries with French immigrants. In Cuba, it evolved into danza in the mid-19th century – elegant salon music played by charangas, classical ensembles resembling European orchestras. In the late 19th century, danzón emerged as a rhythmic variation of the danza. The movements of this partner dance are calm, elegant and expressive, quite different from the dance madness or mania described by Servos.[88] At first, the Cuban partner dance danzón was only danced by the white upper class and in the most exclusive clubs of Havana, until gradually the Black population adopted it in the late 1920s and developed it into a new syncopated style.

Danzón explores everything that dance can be: it is wild, sudden, angular, accentuated, driven, as in the dances of the men, but also desperate, abandoned, crouching and writhing, as in some of the female solos, or sad, melancholy, self-absorbed, lonely but also devoted, as in the solo danced by Pina Bausch herself. For this piece, she once again took to the stage for the first and last time since *Café Müller,* dancing to the sound of three fados against a video backdrop of colorful fish, which filled the entire stage. In the end, she waved to the audience as she left the stage.

In the following pieces – the coproductions *Only You, The Window Washer, Masurca Fogo, O Dido* (PREMIERE 1999) and *Wiesenland* (PREMIERE 2000) – dance took up more and more space, especially in the form of solos. Partner dances and duets in all kinds of variations – e.g., as seated dances or group formations – were always an integral part of Pina Bausch's pieces, because they allowed her to explicitly exhibit the unity and insularity of the couple and its intimacy. But now, her focus was increasingly shifting toward solos: individual dancers increasingly assumed the task of revealing sources of tension and the simultaneous presence of contradictions. As the choreographer said: "When you watch a person dancing alone, you have time to pay special attention to them: what they emanate, how vulnerable they are, how sensitive. Sometimes it's the tiny little things that make someone special. […]. How do we deal with our helplessness in the present age, how can we express our distress [?]"[89]

Dance had become a medium of self-affirmation, of finding one's place in turbulent times, a means of translation, able to communicate something that went beyond the mere representation of acquired skill, beyond a presentation of virtuosity. It manifested in risky, exhaustingly dynamic solos and in delicate and joyful movements of resistance and courage, of desperation, intimacy and sincerity, exhaustion and introspection, of strength and solace, meditation and joie de vivre, happiness and eroticism, desire and courtship, of shimmers of hope and as a utopian medium for the affirmation

of existence. "Dance, dance – otherwise we are lost," is what a Roma girl once said to Pina Bausch, and this statement was to become the leitmotif of Wim Wender's film *pina* (2011).

Dancing also brought humor and wit back into the pieces. It was not the garish, wild humor of earlier artistic phases, but something lighter. As in the 1970s and 1980s, when Pina Bausch's bitter, piercing, harsh pieces formed a counterpart to the cultural complacency and ostensibly secure social security net of West German society, these pieces were her answer to the world's growing brutality and propensity for violence, as well as to the increasing disenfranchisement of political institutions in globalized societies. "When times are good, I think I have a tendency to talk about things that are kind of harsh, or serious, or violent. At the moment I think it's rather the opposite. And the pieces aren't just cheerful, I don't think so at all. For example, in the case of the Hong Kong piece, if there wasn't something for me to laugh about at the moment, I wouldn't know how to go on. And I think that what comes out of it has something to do with a balance that I'm looking for, I don't know exactly. All my pieces came into being in a certain time."[90]

This reaction to the time was a "homage to life,"[91] to beauty, love, intimacy, devotion, pleasure, community, to life's dreams and to vitality. But once again, there was a hidden downside, as Pina Bausch explained: "There is no cheerfulness without the other thing, humor is a certain form of coping. Perhaps I'm trying to find something in that sense: how can we laugh at something together or be snarky? It's an agreement, and it's good for us to find this point, it makes things easier, but doesn't take away any of the hardship or the like, but perhaps it's a way of dealing with it."[92]

This fourth artistic phase ended with a special kind of translation: *Kontakthof with Seniors* (PREMIERE 2000) transposed the material produced by professional dancers onto a group of senior citizens with little to no stage experience. "From very early on, I wanted to see this piece once the dancers were old, but I didn't want to wait that long, and they always look so young [...]. I wanted it because there's life experience there and because tenderness plays such a big role in all my pieces. [...]. And at the same time, of course, it was also my gesture toward the region here in Wuppertal [...]. Of course, I had no idea what a huge influence it would have on all the people who participated and on their families. The grandmothers are no longer the grandmothers of before. So, it was lovely, the right thing to do."[93]

Other pieces such as *Viktor* and *Only You* had also already included some semi-professionals. But now, the roles of professional dancers were passed on to completely different people for the very first time. This translation also constituted a first step toward popularizing the company's own pieces – something that the Pina Bausch Foundation continues to do to this day, e.g., with workshop series and participatory events such as "The Nelken Line." In *Kontakthof*

with Seniors, Pina Bausch allowed a different age group, that of Wuppertal's core audience, i.e., the spectators who had aged with the company, to experience the piece with their own bodies.

2001-2009: THE LOVE OF DANCE AND NATURE

Pina Bausch's last artistic phase with the Tanztheater Wuppertal was during the first decade of the 21st century. The 2000s are considered to be the years in which "the world switched into turbo gear."[94] In 2009, *Time* called this decade of crisis a "decade from hell."[95] 'Digital,' 'global,' 'catastrophic,' 'contradictory' and 'rapid' were the catchwords of a short decade that more or less began on September 11, 2001, sparking a war based on the false statements of the US government, and then prematurely ended in 2008 with the financial crisis and the election of the first Black American president. It was at this time that the Internet had its breakthrough: from now on, communication would be exceedingly fast and ubiquitous in new types of communities, with email, chat, text, Skype, links, blogs and Twitter. Ever since, we have been learning to do it all at the same time from any digitally connected place on earth. Multitasking, which was once a psychological term, became the hallmark of everyday life. iPods and iPhones became the epitomes of a latent feeling of being 'already there.' We began drinking 'to go' and eating 'slow.' We celebrated peaking stock markets and discussed new social security policies. The decade's global challenges took on new political poignancy with the publication of the report of the Intergovernmental Panel on Climate Change in 2007. Now, the world had substantiated findings to prove that humanity's activities were truly responsible for global warming. The German Federal Government's 2008 Report on Poverty and Wealth unmistakably showed that, even in Germany, the social divide had dramatically increased during the 20 years since reunification.

However, this decade was not only one of political and social crisis and catastrophe, it was also a decade in which social isolation resulted in new forms of solidarity. When the Elbe River flooded Saxony in 2002, crowds of volunteers provided hands-on support, and when a tsunami killed 230,000 people from East Africa to Indonesia at Christmas 2004, people worldwide donated a total of USD 14 billion. In 2006, Germany hosted the FIFA World Cup and garnered international respect and sympathy for not only organizing the massive event well but also for being an excellent host and for presenting itself as a generous, soccer-loving nation.

This was Pina Bausch's last work phase and, after celebrating the first "Fest in Wuppertal" in 1998 to mark the 25th anniversary of the company, she too assumed the role of international hostess

18 *Wiesenland*
Wuppertal, 2012

19 Pina Bausch
in *Danzón*
Wuppertal, 1995

in her own country. In spite of the company's lively touring activities and despite new productions and restagings, she chose to act as artistic director for the new International Dance Festival in 2004 and 2008 in the German state of North Rhine-Westphalia. In this role, she invited young choreographers such as Anne Teresa de Keersmaker, Sasha Waltz and Sidi Larbi Cherkaoui, as well as a large number of internationally acclaimed artists, to a three-week long celebration, showcasing 50 different performances from 20 countries at 13 different venues in 2008 alone. The pieces developed by the Tanztheater Wuppertal in this phase had a different aesthetic than before. As noted two years earlier, in a 1999 review in *The Guardian:* "Bausch's closest fans feel that her recent work has become more dancerly in tone – reflecting the more precocious technique of a younger generation of dancers – and this trend may please critics, who complained of the lack of choreography in earlier works."[96] In this phase, the trend toward a more 'dancerly' style increased. The pieces of this decade are mainly composed of solos,[97] strung together like pearls in a necklace. Pina Bausch compared their dramaturgy to a rosary: "Yes, the dances are like rosaries in that respect (laughs). It's something incessant, something that goes on and on. There's always someone new. But I could also repeat it and start all over again. There's an arc, a circle in it."[98]

Interestingly enough, both authors and a large number of critics describing the pieces from this phase tended to simply list scene after scene and action after action.[99] They were mere chronological retellings of what had happened onstage and, unlike in the case of earlier works, rarely grasped the thematic, conceptual or dramaturgical heart of the pieces. It is also striking that the solos, which played such a major role in these pieces, were mentioned, but not described in depth. What was the reason for this? Was it a lack of expertise in describing dance or was it a failed attempt to translate dance into text? (→ SOLO DANCE)

Servos, a profound authority on Pina Bausch's work and longstanding companion of the Tanztheater Wuppertal, tried hard to thematically grasp the pieces from this phase. In the end, he narrowed them down to the subject of 'love.' He described *Masurca Fogo* as "a testimony to the self-renewing power of life," and *Água* – which premiered approximately four months before 9/11 and represented the (tentative) end of the company's complete overhaul of its ensemble – as "a plea for beauty and pleasure," a call "to enjoy life here and now – without any reservations."[100] *Nefés* was "an almost seamless sequence of images depicting love,"[101] an "advocation for sensuality and pleasure,"[102] and *Rough Cut* an indication that "the desire for love is existential and should not be denied."[103] Was the reason behind these generalized, only slightly varying descriptions

that a lover of Pina Bausch's art could no longer grasp the pieces properly, because solos were harder to translate? Or was it because the pieces had distanced themselves from acute and current social issues and showed dance as an antithesis to everyday crises and the stage as a world of utopian spaces?

Questions like these arise above all if we take global events, but also the specific social and political backdrop of the coproducing countries into account: the piece *Nefés,* for example, premiered the same year that the US military invaded Iraq. This was a military maneuver that George W. Bush's government justified with false information, drawing in the support of Great Britain and the so-called Coalition of the Willing, thus leading to the outbreak of the Iraq War (Second Gulf War). In Turkey, a parliamentary election in November 2002 shook up Turkey's political system.[104] One year later, in 2004, Pina Bausch took up, as in *Nefés,* an antithetical position to the tense global situation: while terrorist attacks became almost daily news worldwide, she produced *Ten Chi* – a piece that is pensive, quiet, introverted and meditative, but also flirtatious and ecstatic. That same year, the company also premiered *Bamboo Blues* at the onset of the financial crisis, while the effects of climate change made themselves noticeable in heat waves, severe thunderstorms, earthquakes, forest fires and flash floods. In contrast, the coproduction with India was reminiscent of the gentle sound of palm trees and light breezes in Kochi, Kerala, where both the company and Pina Bausch herself had traveled several times during their research. The piece explores forms of intimacy in duets and trios. Like all other coproductions in this phase, the piece does not deal with social evils as everyday conflicts. There is no mention of the inhumane conditions in India, the poverty, the subordinate role of women, the rigid caste system or the enormous production of garbage – although the research journey had been closely coordinated by the Indian offices of the Goethe-Institut in order to actually show the company all these things. It therefore disappointed not only some critics[105] but above all some members of the Indian audience, especially in light of the Tanztheater Wuppertal's frenetic

20 US-soldiers and Iraqi demonstrators Iraq, 2004

welcome in Mumbai, Chennai, Kolkata and New Delhi during the last tour of *Nelken* in 1994, after the first tour with *The Rite of Spring* had ended in a veritable scandal in 1979, when the performance in Kolkata had to be cancelled (→ RECEPTION).

However, in *Bamboo Blues,* Pina Bausch continued to pursue an idea originally initiated by the offices of India's Goethe-Institut and its dynamic director of the time, Georg Lechner, although in other ways. During the 1994 tour of India, both the Tanztheater Wuppertal and Chandralekha – a women's and human rights activist and former star of classical Bharatanatyam dance, now pioneer and grande dame of modern Indian dance – presented their work to an audience on a double bill entitled East-West Encounter. Many years later, Pina Bausch transformed this idea for her own company. *'Sweet Mambo'* (PREMIERE 2008) experiments with the multiple facets of aesthetic and cultural translation already apparent in Pina Bausch's work. While the coproductions explored the relationship between the familiar and the foreign in various different cultural contexts, *'Sweet Mambo,'* which was not a coproduction, attempts a kind of artistic comparative study. It is a companion piece to *Bamboo Blues,* using

other dancers, but taking place on the same set and asking the same questions. Rehearsals for the premiere only took place in Wuppertal. There was no research trip. In other words: the piece shifted the cultural framework, repatriating the foreign into the familiar, intending to explore "how two different pieces can be created using different dancers but the same starting point."[106] In *'Sweet Mambo,'* Pina Bausch reverses the practice of cultural translation as established in the coproductions while simultaneously demonstrating the impossibility of repetition and the difference in variation.

But were the pieces in this last phase of her work really so apolitical, so disinterested in social events as critics suggest? Did they not in fact concentrate on individual, situative encounters with threats and violence, dangers and boundaries – while simultaneously searching for ways to escape into a politics of the personal, of the everyday? No, they were not apolitical and yes, they did in fact offer an alternative path. The full title of Pina Bausch's last piece *"…como el musguito en la piedra, ay si, si si…"* (Like Moss On the Stone) (PREMIERE 2009) was provided by her long-term partner, German-Chilean poet Ronald Kay. The title is a line from the song *Volver a los diecisiete* (To Be Seventeen Again) by Violeta Parra, a Chilean folk musician (1917-1967). Parra began composing music as a child. In the 1950s, she started collecting and recording rural folk music. In doing so, she encouraged the rediscovery of the poetic dimensions of Chilean folk songs and of the culture surrounding them. Her work in the 1960s and 1970s formed the basis for La Nueva Canción Chilena, a song movement that combined elements of folk music with religious forms, parts of the 1960s protest movement and social criticism. After the Chilean military coup in 1973, she became an icon of the people, who were suffering under the military dictatorship and fighting for a return to democracy. The lyrics of her song celebrate childhood and tenderness, the innocence and purity of love, like many of Pina Bausch's own pieces, and it also features the number 17. Pinochet's military junta was in power in Chile for 17 years, from 1973 until 1990, inflicting suffering upon thousands. The song explains the need to face challenges in order to overcome suffering.

Like Violeta Parra's lyrics, this last piece by Pina Bausch is all about loving – and about its fragility, especially in the face of death. "When I was offered the coproduction, I was more afraid than interested," Pina Bausch admitted during one of her press talks in Chile, "[…] it's a great responsibility toward the country. The countries have very different stories. […]. But the people have a lot in common: feelings, love. I'm looking for the great will that moves them. It's always life, the things in life, that belong to them."[108]

To be seventeen again
after a century of living
is like deciphering signs with-
out wisdom or competence,
to be all of a sudden
as fragile as a second,
to once again feel
like a child facing God,
that is what I feel
in this fecund instant.

My steps going backwards
while yours go forward,
the arch of alliances
has got inside my nest,
with all of its wide palette
it has ambled through my veins
and even the hard chains
with which destiny binds us
are like a blessed day
that brightens my calmed soul

What feelings can grasp
knowledge cannot understand,
not even the clearest behaviour
not even the broadest thought,
the brimming, condescending
moment
changes everything
sweetly removes us
from rancour and from violence,
only love with its science
makes us so innocent

Love is a whirlwind
of primeval purity,
even the fierce animal
whispers its sweet trill,
it stops pilgrims,
it liberates prisoners,
love with its solicitude
turns the elderly into a child
as to the bad person
only affection makes him pure
and sincere

The window opened wide
as under a spell
love entered with its blanket
like a warm morning,
and the sound of its beautiful
reveille
prompted the jasmine to flower
flying like a seraph
put earrings on the sky
and the cherub turned my years
into seventeen.

Entangling, entangling it moves
like ivy on the wall,
and so it sprouts up, and keeps
sprouting,
like tiny moss on the stone.
Oh yes oh yes[107]

Before making this piece, Pina Bausch had already toured Chile twice with the Tanztheater Wuppertal in 1980 and 2007. Now, the company took a research trip to the desert in Northern Chile, to the Andes and traditional villages, where they experienced an Atacamian ritual. They flew 3,000 kilometers south to the island of Chiloé, which is famed for its natural beauty, participated in a curanto (a cooking ritual in which food is heated in the ground), took dance classes in the form of a Chilote waltz typical of the island, roamed the harbors of Valparaiso and Santiago at night, visited Villa Grimaldi, General Pinochet's torture center, met with members of a proletarian enclave, a hub of resistance against the dictatorship, and visited *cafés con piernas* (cafés with legs), where women in suggestive dress sell coffee.

These impressions were later made directly available to the audience in the form of landscape portrait photos printed in the program booklet. But they also reveal themselves in individual scenes, with dancers performing the *café con piernas,* and they are evident in Peter Pabst's set, which resembles a desert landscape with fissures, like an earthquake zone. The dancers have to traverse these gaps – and they do. In this piece, it is the female dancers who are especially powerful and self-confident. The piece bubbles over with life and vitality. Moreover, although the male dancers are less prominent, the solo originally danced by Dominique Mercy plays a major role, acting as a dramaturgical parenthesis, a light, permeable and flexible dance that also searches inwardly, torn and lost (→ SOLO DANCE) – like shattered love.

Like this piece, all other pieces in this last phase were aesthetically quite different from the work developed by the Tanztheater Wuppertal in the 1970s and 1980s, which continued to be the hallmark of the company well into the late 1980s. The new pieces no longer angrily, furiously or confrontationally draw attention to social conventions, but rather calmly and amusingly comment on them. The pieces from this phase use fewer 'theatrical' scenes than before to dramaturgically convey contrast, countermovement and tension. Critics called the pieces 'more dancerly,' describing the last piece *"…como el musguito en la piedra, ay si, si si…",* for example, in the following way: "There is much dance onstage, wonderful, precise, powerful and highly expressive solos all strung together,"[109] or "there is more dancing in this piece than there has been in a long time."[110]

And yet there was more than just an increase in the number of solos. The choreographic and dramaturgical structure of the pieces also changed: there is no convoluted dramaturgy of simultaneous or merging scenes. Instead, the choreography is built on the principles of rhythm, time and duration. The pieces demonstrate a passion

for dance, not only for dance of the highest quality but for dance that combines movement with a sense of being moved. These are dances that move the viewer, because they come from the dancers themselves and say something about them and their situative perceptions.

In her first artistic phase with the Tanztheater Wuppertal, Pina Bausch's famous statement, "I am not interested in how people move, but in what moves them," led her to deny dance and to develop her method of 'asking questions.' Now, the many solos, but also the duos and trios, showed what was actually moving individual dancers. The ways that the movements were danced revealed each dancer's affiliation with a specific generation, their cultural and technical dance backgrounds. Upon accepting the Kyoto Prize in November 2007, Pina Bausch explained her understanding of dance: "There must be a reason for dancing other than mere technique and routine. Technique is important, but it is only one foundation. Certain things can be said with words and others with movements. […]. It's about finding a language – using words, images, movements, moods – that makes something of what is always there already […]. It's very precise knowledge that we all have, and dance, music, etc. are a precise language that we can use to divine this knowledge."[111]

In this respect, her pieces are multiple, varied declarations of her love for dance – from powerful inner struggles and wild turmoil to gentle movements. It is a love for the dances of different cultures, for dancing as the physical sensation of being with oneself, for dance as a medium of affirmation that can be taken everywhere and, finally, for dance as a physical aesthetic utopia. They are a clear plea to enjoy life in the here and now, to take pleasure without any reservations – through dance, as a medium of presence. The theme of the work is no longer that which hinders people's happiness, what makes them fall back on their routines over and over again, but rather what could be possible. Dance is the tool on this journey. The musical collages form a counterpoint: they support the atmospheric tapestry that unfolds through the movements being danced. Moreover, it is the specific 'dancerly' quality of the dramaturgy, the rhythm of the pieces that make reference to each coproducing country and to the ways in which its atmosphere has been perceived.

This celebration of dance is simultaneously a celebration of nature in an age of climate change and environmental disaster, as indicated by the set designs or rather by the environments created onstage: coastlines, snow (or cherry blossoms) falling from above, a whale fin at centerstage *(Ten Chi),* a white wall of ice, conquered by mountain climbers *(Rough Cut),* video projections of palm trees and ocean *(Bamboo Blues),* or the wide ditch of water in *Vollmond* (PREMIERE 2006), reminiscent of *Arien* and the "Macbeth Piece."

21 *Orpheus und Eurydike*
Wuppertal, 1975

22 *Água*
Wuppertal, 2004

But are the pieces really, as Servos states, about 'love' – here proffered as an answer, as a counterpart, as an escape, as a source of refuge in the face of crisis? Can the choreographies, especially those from the last phase, be considered a choreographic encyclopedia of gestures of love? Pina Bausch did in fact 'ask questions' on the subject of 'love' during the development of the coproductions; some of the questions she had also used before, albeit in slightly different form. Examples of the 'questions' include: *Love's woes · Wanting to fall in love · Not loving yourself six times · Love love love · Lovemaking from a distance · Ritualize something about love · Loving creatures · Loving details · Special love for a body part · What do you do, in order to be loved? · Oh love.* She also asked the dancers to write the word 'love' in movements. But the word itself rarely appears in the actual pieces. There are a few scenes in which love is spoken of. In one scene, a man asks, "Do you love me?" and a woman answers, "Maybe." In another, a dancer shrieks, "You don't love me!" Both scenes illustrate what Pina Bausch intended: to show just what speaking about love can do, that it all ends in misunderstanding, that it fails, misses the mark, creates uncertainty, fear and blame, provokes jealousy, power games and violence.

"Love is just a word" – this saying is mirrored in the work of the Tanztheater Wuppertal in that it translates the richly metaphorical, highly symbolic and sometimes tacky and commercialized discourse of love into love's physical, individual and intersubjective practices with all its public gestures. For Pina Bausch, the work was thus always less about longing for love than it was about how love concretely expresses itself in actions. The dancers in the pieces mainly stage the subject of love as a performative act. Love is an invocation demonstrated by the body, which – according to the philosophy of Louis Althusser's [112] – is what foremost constitutes the subject. It is less about an inner feeling and more about a form of 'doing' – a tender touch, using passionate, sensual, erotic or vulnerable gestures. Loving is not choreographed here as an 'inner world' of longing, but as an intersubjective, interactive, atmospheric phenomenon, as an act that succeeds, but can also always fail. For gestures of love can quickly turn into gestures of violence – like when stroking becomes hitting. The audience is able to observe what this performative act means: that a change of movement is not only influenced by intent or by a subjective motive but that it unfolds its social effectiveness due to changes in temporal relationships and the balance of strength – a slow, soft, flowing, tender movement becomes a fast, vigorous, whipping one. As we see here, the flipside of the longing for love is always hate and violence. These last pieces by the Tanztheater Wuppertal transport this knowledge less through 'theatrical' scenes and more through the dance itself. In the more 'dancerly'

pieces of this last phase, these performatively staged gestures of love are contained in the dramaturgy of the dances themselves and in their choreographic arrangements of conflict associated with the subject of love: hate, grief, despair, suffering and anger, but also longing, passion, emotional turmoil, hope, joy, lust and sex, eroticism and ecstasy. Both *Vollmond* and *Ten Chi* end, for example, in ecstatic, orgiastic dancing.

And so, these pieces show that the desire for love takes social effect in the many ways that people treat each other, in their practices of loving. They also show that it takes courage to overcome limits and leave previous securities behind while simultaneously respecting each other's boundaries. The balancing act between respecting and violating boundaries was central to Pina Bausch's work with the Tanztheater Wuppertal. Loving is staged as a permanent performative act, the negotiations of which repeatedly fail, because loving is based on reciprocal actions that must be negotiated, and these negotiations take people through all kinds of emotional landscapes. In his essay "The Task of the Translator,"[113] Walter Benjamin emphasizes the tension between "suprahistorical kinship," as he calls it, and cultural difference. Pina Bausch likewise showed us that all people share fundamental affects and emotions, but that they are negotiated in different ways culturally and socially, and that this is what leads to misunderstandings and sometimes to defeat.

Pina Bausch's pieces reply to the philosophical idea of love as the desire to become one or the psychological concept of a psychodynamics of love as a "battle between two opposing powers […]: the desire for unity and the fear of merging into one,"[114] by offering an idea gleaned from cultural sociology: they show the game and battle of giving and receiving love and of experiencing failure in all its facets as a set of culturally framed, social and physical practices, as a deeply human struggle for recognition and respect.