



The Experience Theater choreographed by Pina Bausch

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ABSTRACT – The Experience Theater choreographed by Pina Bausch – A theater where the spectator is involved in all senses, offering welcoming conditions. In the work of Pina Bausch, everyday body behavior is not just a matter of style; her dance develops content with a proper writing, inviting the spectator to experience a poetic reality. For this purpose, the article initially presents a historical line of *Tanztheater*, its attributes and interrelationships, closing with the specific characteristics of four works of the choreographer, created in the period comprising the initial two decades (1974-1989) of her fruitful production, and which were watched live by the author of the text.

Keywords: *Tanztheater*. Pina Bausch. Experience Theater. Choreographies.

RÉSUMÉ – Le Théâtre de l'Expérience chorégraphié par Pina Bausch – Un théâtre où le spectateur est impliqué dans tous vos sens, en offrant des conditions d'accueil. Dans l'œuvre de Pina Bausch, le comportement du corps quotidien ne sera pas seulement une question de style; leur danse développe contenu, avec une graphie propre, et invite le spectateur a expérimenté une réalité poétique. Pour cela, cet article présente d'abord une ligne historique du *Tanztheater*, leurs attributs et interrelations, jusqu'aux caractéristiques spécifiques de quatre œuvres de la chorégraphe, créées dans la période dès deux premières décennies (1974-1989) de leur fructueuse production, et qu'étaient regardé en direct par l'auteur du texte.

Mots-clés: *Tanztheater*. Pina Bausch. Expérience de Théâtre. Chorégraphiques.

RESUMO – O Teatro da Experiência coreografado por Pina Bausch – Um teatro no qual o espectador é envolvido em todos os seus sentidos, oferecendo condições de acolhimento. Na obra de Pina Bausch, o comportamento do corpo cotidiano não será apenas uma questão de estilo; sua dança desenvolve conteúdo, com grafia própria e convida o espectador a experimentar uma realidade poética. Para isso, o artigo apresenta inicialmente uma linha histórica do *Tanztheater*, seus atributos e inter-relações, até chegar às características específicas de quatro obras da coreógrafa, criadas no período que abrange as duas primeiras décadas (1974-1989) de sua frutífera produção, e que foram assistidas ao vivo pela autora do texto.

Palavras-chave: *Tanztheater*. Pina Bausch. Teatro da Experiência. Coreografias.

Introducing

Performing arts and the notion of representation are historically associated with magical, religious and primitive rituals. Based on interdisciplinary principles, the theater will use both the word and other non-verbal signs. Essentially, it deals with codes established from the gesture and voice, responsible not only for the performance of the show, but also for the language and expressiveness. The use of gestures and voices have made theater a text of culture that reports to other codes, with the use of space, time and movements.

Because Germany does not have a big tradition with the classical ballet¹ and because it was the scene of several previous movements which reflected the relation of man with nature², this could be a reason for the country to have had the opening for being *Tanztheater*'s³ birthplace. Or, as some historians consider, the choreographers of *Tanztheater* would be the heirs of *Ausdruckstanz*⁴ – Expressionist dance.

The journalist Jochen Schmidt (1992) suggests tracing the following line:

Pina Bausch (1945-2009) may be considered the direct heiress of her teacher Kurt Jooss⁵ (1901-1979). Susanne Linke⁶ (1944) is considered the successor of Mary Wigman⁷ (1886-1973) and Dore Hoyer⁸ (1911-196). Gehard Bohner⁹ (1936-1992), the follower of Oskar Schlemmer¹⁰ (1888-1943) and the Bauhaus¹¹ movement. And that Johann Kresnik's¹² 'Choreographic Theater' (1939) has points in common with the social criticisms made by Valeska Gert¹³ (1892-1978) in her work (Schmidt, 1992, p. 10, author's translation).

This historic line with the names of protagonist artists, suggested by Schmidt, does not guarantee any direct connection between the two forms of expression, *Ausdruckstanz* and *Tanztheater*, but it can be realized that some traces were left there. In the pedagogical considerations, which are found from the teaching practiced by Mary Wigman and Kurt Jooss, it can be realized that these masters did not want to teach an already existing style or aesthetics. Instead, they intended each student to find in themselves tools to be reconciled with the techniques that would be absorbed throughout their studies.

Kurt Jooss, especially, believed in the possibility of the fusion of classical ballet with the capacity to express all the dramatic forms, originating in the theater. Jooss strove to create a new dance that possessed a text, merging the development of his methodological thinking between creation and pedagogy of dance teaching.

***Tanztheater* and some Interrelationships**

Tanztheater aesthetics, as it can be seen today, descend from the interrelations between the protagonists of the German Expressionist dance, from Kurt Jooss's activity in *Folkwang Hochschule*¹⁴ in Essen, Germany, as well as the influence of modern American dance. This fact can be proven as the most significant choreographers of the first *Tanztheater* generation studied in New York, as it is the case of Pina Bausch, who worked for a number of years in different American companies.

It can be said that *Tanztheater* has several faces, and that the personality of each creator, their stories and personal experiences will characterize and print the lightness and weight of their respective works. It will be found in *Tanztheater* works gestures associated with everyday gestures of people who inhabit different cities of the world. Certain productions are quite economical, as you can see only the performer, his body, a soundtrack, lighting and a simple costume. Choreographers like Pina Bausch, Reinhild Hoffmann¹⁵ or Susanne Linke have created works that require great productions with impressive scene effects. Among them are objects that occupy the whole stage or a scenery with actual elements of nature, such as water, earth, sand, cotton, flowers and others. The examples can continue with film projections, live music and many other subsidies. There are also elements that can be considered as elements of ordinary use, as if they were rules that *Tanztheater* choreographers follow, such as the disuse of elements of the classical ballet in its original form. Even if there is a character that comes dancing with pointe shoes, this would be in a different context than the one we are used to in classical ballet.

Undoubtedly, there is quite a vast area of intersection between classical ballet and *Tanztheater*; in this intersection, it can be found some of the phenomena that inspired the different modalities of dances seen in the contemporaneity.

Schmidt writes that:

Tanztheater has to do with the spiritual posture of each choreographer. With its relation to certain conventions and aesthetic, that during the development of the facts told by them, cause them to sprout freely as a new movie or a new novel (Schmidt, 1992, p. 25, author's translation).

The scenic structures found in *Tanztheater* plays can be solos, scenic collages, or sequences danced in group. The solos are used to present the interpreter or to show a specificity of its movement. The scenic collages can happen in distinct parts of the stage, they talk about the same theme, or different themes. In such collages, sometimes the scenes overlap. The sequences that are danced in group have the strength of the collective, but the performers keep their own individuality.

The sung or spoken word does not necessarily belong to *Tanztheater* but begins to be tried already in the mid-1970s, as if to increase the possibilities of expression. However, it is only in the 1980s that the word reaches another dimension, when choreographers descending from the *Folkwang* lineage began to use, in some of their works, texts as a dance partner.

The use of music in *Tanztheater* does not obey any rules. The options are very wide and individual, covering jazz music, including ethnic music, contemporary music, and silence. Many of these choreographers work with a musical collage, others work with specially composed music for their plays, and others work with already existing complete musical works. The performers dance in some parts their personal stories, but these appear on the scene as collective references and sometimes can relate, in some way, to the life stories of people who are also in the audience.

Just like in Brecht's¹⁶ work, *Tanztheater*, especially Pina Bausch's, takes everything from the gesture, gesture that is focused on the field of bodily actions and it will speak for itself.

When asked in an interview (2000) by Lothar Schmidt-Mühlisch whether she was aware that the impact that she had produced with her work revolutionized *Tanztheater*, Bausch, replied:

Naturally, I know the effects that my work produced. But that never bothered me, because I never work starting from an external reason, or theoretical. It worked, and it has always worked because I'm always asking

myself: How can I express what I feel? (Schmidt-Mühlisch apud in Koldenhoff; Pina Bausch Foundation. 2016. p. 238)¹⁷.

Traces on the choreographer

I did not think much about it. Possibly this happened by itself. In fact, I've always been quite afraid to do something, but I loved to dance. And more or less at the end of school when we can, or we have to choose what we will be, because we know the school will end - then it was already clear to me: I would study dance (Bausch apud Schmidt, 1998, p. 28, author's translation).

Pina Bausch extended the existing concept of *Tanztheater*, revolutionized it and redefined dance in its entirety. Likewise, Bausch's *Tanztheater* takes us closer to a Theatre of Experience, in which the spectator is involved in senses and has influenced the arts, particularly opera, theater and cinema.

The young Philippine Bausch, born in Solingen in North Rhine Westphalia, Germany, said in several interviews that in her childhood she used to hide under the tables in her parents' restaurant of, observing the visitors and listening to their stories.

What I do: I look. Maybe this is it. I have always only observed people. I have always only seen human relationships, or tried to see them, to talk about them. This is what I'm interested in. I also know nothing that might be more important than this (Bausch apud Hoghe, 1986, p. 8, author's translation).

At the age of 15, Pina Bausch decided to continue her dance studies at the *Folkwang Schule* in the nearby city of Essen, where she studied dance and dance pedagogy, and from there she performed in various parts of the world. Everything happened step by step, but always accompanied by some success.

At the *Folkwang Schule* she lived with the legacy of the teaching of masters such as Laban¹⁸ and Leeder¹⁹, who looked for expressivity in the dance.

Pina Bausch's first mentor in *Folkwang Schule* was Kurt Jooss, with whom she says that she learned sincerity, and how to offer tools to stock the qualities, already existing, in the bodies of her future interpreters-collaborators, coming from all over the world, and protagonists in Bausch's

47 plays and 1 film, along her fertile and creative career. Later, she brought to her creations traces of the realism with which Jooss addressed social issues in his plays.

Bausch's dance studies continued in New York between 1959 and 1962, thanks to a scholarship received through DAAD (*German Academic Exchange Service*). Initially Bausch was considered a *special student* at the renowned *Juilliard School*, where she studied with Antony Tudor, Donya Feuer, José Limon, Paul Sanasardo, among others. Next, she was hired as a dancer in American companies of modern dance. Certainly, this whole confrontation with the modern American dance, which Bausch had the opportunity to experience with her own body, directly influenced the characteristics of the dance that she would compose and perform in the following years, when she went back to Germany.

Pina Bausch returned to the *Folkwang Schule* in 1962 at Jooss' request, to teach in the school and to perform as a soloist in the *Folkwang-Ballett*. As the company did not have, at that time, many presentations, Bausch began exercising choreography to occupy her free time. With the retirement of Kurt Jooss in 1969, Pina Bausch, at the age of 29, added to the activities that she had been developing in Essen the position of director of *Folkwang-Ballett*. Its name was changed to *Folkwang Tanzstudio*, name kept to the present time.

The methodology in the now world-famous *Folkwang Universität der Künste*, in the Department of Dance, was and is even today quite influenced by Jooss' thought. His methodology is less based on learning a technique, although different dance techniques are offered in the school curriculum; the engine of teaching is the idea that students should find their way to relate and develop within the dance. It is perhaps a kind of creative authorship. And, with the success of the talented Pina Bausch and her *Tanztheater Wuppertal* always in international tours, the school has become a large study center that hosted students from different countries around the world.

But let's go back to the chronology of the course that is being presented here.

Along the 1970s, Pina Bausch accepted invitations to teach in workshops in different cities, continued teaching in *Folkwang*, including

classes for children, returned to New York to dance, and developed some choreographies that entered the repertoire of *Folkwang Tanzstudio*. After a few contracts to perform different choreographies at the Wuppertal Opera House in 1973, at the age of 33, Pina Bausch was appointed by Arno Wüstenhöfer (1920-2003), general director of the Opera House, as choreographer-resident, a position that she held with great success until her death in June 2009.

I thought it would not be possible at all to do something within the system. I thought about the routine and the determinations and everything that exists. I thought that in the Theater everything should be done as the board was already used to, I had great fear (Bausch apud Schmidt, 1998, p. 42, author's translation).

All the existing rules within the Theater's system acquired great flexibility to integrate the innovative creativity of Pina Bausch and her talented *Ensemble*. For 36 years since joining the Wuppertal Opera, it can be said that she was the only personality in the German stage scene who was able to transform all her theatrical visions into reality. However, her early works were not very well accepted by the public attending the Wuppertal Opera, used to classical ballets and operettas on the scene in a traditional way. They reacted aggressively by leaving before the show ended, saying rude words and knocking at the doors of the theater.

I believe that with the support given by the *Goethe-Institute*²⁰ to *Tanztheater Wuppertal* in the early 1980s, leading the *Ensemble* to South America, Israel, Australia, USA and to several European countries, and with the positive critics received abroad, the public of the quiet town of Wuppertal began slowly to relate to that gender of theatrical conception.

It is important to note that Pina Bausch, who has always been considered extremely talented, received in her two beginnings of career as dancer-teacher-choreographer and later as choreographer-director, an unconditional support and trust from her two mentors: respectively Kurt Jooss and Arno Wüstenhöfer. Jooss offered the necessary space and confidence for Bausch to grow up in the *Folkwang Hochschule*, and Wüstenhöfer offered her the freedom to develop her way of working. Furthermore, in certain moments of crisis, when members of the *Ensemble* wanted to step down from the company because they felt uncertain about the type of work they were doing or due to the reactions of the public, it

was Wüstenhöfer who talked to the dancers so that they would give one more chance to the choreographer and try a little more. I believe that art will always need visionary and instinctive people who support talented artists, protagonists who work with models that are ahead of their time, possibly being misunderstood because of that.

As it has been commented by Pina Bausch, over four decades of work as director and mentor of the *Ensemble Tanztheater Wuppertal* (1974-2009), created several plays which she called *Stück*. Next, two tables are presented concerning to two specific phases of the creator, so that the reader can have an overview of the whole repertoire that was created in this period. The tables also present the original title of the plays, their duration, the type of music used, Bausch creation partners, the number of dancers seen on stage, the location where the play was performed for the first time, and some other specific observation.

For the approach of this paper, it was chosen works created in the first two decades (1974-1989) and I have followed the chronology of creations for the research. It is highlighted, for every phase, the general aspects of the period and some emblematic aspects of the chosen creations. However, the intention will not be to exhaust all the information about each play, but rather to present some clues for the reader to approach the vast work of Pina Bausch.

Traces about the Creations - Phase I (1974-1979)

It's not about art, or about mere ability. It's about life and finding a language for life. And it's about time and only about time and about what is not yet art, but perhaps could become art (Bausch apud Koldenhoff; Pina Bausch Foundation, 2016, p. 255, author's translation).

In this phase, which I will call Phase I, the works of Pina Bausch produced between 1974 and 1979 are shown; it was quite a productive phase, as the choreographer created up to three works per season. At this phase, it is also observed that Bausch's calligraphy received influences quite perceptible from the masters with whom she had worked until then, from the structures presented in the works, and these aspects were identified by us²¹. In this first period of intense production, Bausch thought that it was important to keep the creations in the repertoire, thus any production could always be reperformed. It is also important to point out that the

Ensemble had only 25 members at the time and the dancers performed all the works.

Original title/ Translation	*Duration **Music ***Comments	Scenography Costumes (C)	Premiere location	Year	Number of dancers
. Fritz	* ---- ** Gustav Mahler, Wolfgang Hufschmidt *** This program was completed by "The Green Table", by Kurt Jooss and "Rodeo" by Agnès de Mille	Hermann Markard	Wuppertal	1974	18
. Iphigenie auf Tauris . <i>Iphigenie in Tauris</i>	* 2 hours ** Cristoph W. Gluck *** Dance-opera	Jürgen Dreier Pina Bausch Rolf Borzik (collaboration)	Wuppertal	1974	23
. Zwei Krawatten . <i>Two Ties</i>	* ---- ** Mischa Spoliansky		Wuppertal	1974	*---
. Ich Bring dich um die Ecke . <i>I'll take you to the corner</i>	* ---- ** Pop music - with dance music hits from the past *** This program was completed by "The Big City" choreography by Kurt Jooss and <i>The Adagio - Five Songs</i> by Gustav Mahler choreography by Pina Bausch	Karl Kneidl	Wuppertal	1974	24
. Adagio, Fünf lieder von Gustav Mahler . <i>The Adagio - Five Songs by Gustav Mahler</i>	* ---- ** Gustav Mahler *** This program was completed by "The Big City", choreography by Kurt Jooss and <i>I'll do you in</i> , choreography by Pina Bausch	Karl Kneidl	Wuppertal	1974	24
. Orpheu und Eurydike	* 2 hours 30 min. ** Cristoph W. Gluck	Rolf Borzik	Wuppertal	1975	22

. <i>Orpheus and Eurydice</i>	*** Dance-opera				
Frühlingsopfer: . Wind von Westen/ . Der zweite Frühling/ . Le Sacre du Printemps	*---- ---- 35 min ** Igor Strawinsky	Rolf Borzik	Wuppertal	1975	1) 23 (Cantata) 2) 06 3) Premiered with 26. Currently: 30/38
The Rite of Spring: . <i>Wind from The West.</i> . <i>The Second Spring!</i> . <i>The Rite of Spring</i>					
. Die sieben Todsünden . <i>The Seven Deadly Sins of The Petty Bourgeoisie and Don't Be Afraid</i>	* 2 hours 25 min. ** Kurt Weill, (Texts by Bertold Brecht)	Rolf Borzik	Wuppertal	1976	1 st Part 22 2 nd Part 26
. Blaubart, Beim Anhören einer Tonbandaufnahme von Béla Bartóks Oper "Herzog Blaubarts Burg" . <i>Bluebeard – While Listening to A Taped Recording of Bela Bartok's Bluebeard's Castle</i>	* 1 hour 50 min. ** Béla Bartók	Rolf Borzik	Wuppertal	1977	25
. Komm, tanz mit mir . <i>Come dance with me</i>	* 1 hour 30 min. ** Traditional German folk songs	Rolf Borzik	Wuppertal	1977	24
. Renate wander aus . <i>Renate emigrates</i>	*---- ** Popular songs, Evergreens ***Operetta	Rolf Borzik	Wuppertal	1977	25
. Er nimmt sie an der Hand und führt sie in das Schloss, die andere folgen... . <i>He Takes Her by The Hand and Leads Her into The Castle, The Others Follow ...</i>	* ---- ** Peter Raben, from Shakespeare texts	Rolf Borzik	Bochum In coproduction with Schauspielhaus Bochum	1978	10
. Café Müller	* 40 min ** Henry Purcel	Rolf Borzik	Wuppertal	1978	06

. Kontakthof	* 2 hours 50 min ** Musical Collage	Rolf Borzik	Wuppertal	1978	24
. Arien . <i>Arias</i>	* 2 hours 5 min. ** Musical Collage	Rolf Borzik	Wuppertal	1979	21
. Keuschheitslegende . <i>Legend of Chastity</i>	* 3 hours ** Musical collage e Texts by Ovid, Wedekind, Binding	Rolf Borzik	Wuppertal	1979	22

Table 1 – Catalog of Pina Bausch works for the *Tanztheater Wuppertal* (1974-1979). Source: Author.

Since her beginning in Wuppertal, Bausch created various plays with her young *Ensemble*, a characteristic that will unfold over her rich production.

In order to create her plays, Pina Bausch experienced with distinct musical genres as operetta, opera, and also used whole plays, such as Béla Bartók's opera *Bluebeard's Castle*, *The Seven Deadly Sins* by Brecht and Weill, Purcel's popular songs, Shakespearean texts, until the collages songs, that will become a constant in her repertoire with the *Tanztheater Wuppertal* from the late 1970s on.

Norberto Servos, a researcher who followed Bausch's work for four decades, suggests that:

The *Tanztheater* resembles much more to musical principles, where there is a thought with themes and counter theme (thesis and antithesis), variations and counterpoint to work. The beginning and the end do not mark the psychological development time interval of people. The dominant Principle is Dramaturgy and free motivation; however, the very carefully orchestrated choreography ties the process (Servos, 2012, p. 25-26, author's translation).

Nowadays, dramaturgy of the body, dramaturgy of the body that dances is mentioned; dramaturgy is a term that dance has borrowed from the theater and gives us indications of something like *writing a text*, or a method to organize and do. In Pina Bausch's *Tanztheater* it is always possible to perceive the body of the performer, and stories inside him will be the major theme of all her plays. Through the body, or the interpreters' bodies, the stories will be told, and this network of stories woven into a large chunky choreographic patchwork quilt will give life to each one of Bausch's play (*Stücke*).

Concerning to Phase I, the reflection and the comments included in this text will only be on *The Rite of Spring*, because it was the play that I watched the greatest number of times, danced by different casts, in different scenic spaces, including the orchestra playing live the music of Igor Stravinsky (1882-1971). And especially because it is the only play in the repertoire of Pina Bausch that I had the opportunity to experiment and learn some body sequences²².

Bausch's creation *The Rite of Spring* (1975), with music by Igor Stravinsky (1882-1971), is a play with great technical difficulty and at the same time of great significance within the repertoire of *Wuppertal Tanztheater*. The play is performed in the expressive dance tradition and contains all the raw materials that Pina Bausch, throughout her forthcoming works, would have used.

The Rite of Spring marks at the same time the end and the turning point of an increment, which uses radically the means offered by the theater and that extends the traditional understanding of the dance. Subsequently to this play it can be said that a new meaning of choreography is found and from it follows the formation of the *Tanztheater* concept, that is associated with Wuppertal (Servos, 1996, p. 24, author's translation).

At 35 years of age, Pina Bausch created *The Rite of Spring*, and she used to demonstrate every movement with her own body to the dancers of her *Ensemble*. Demonstrating can be understood here as transferring the movement from one body to another one, almost as a kind of *body-oral* history.

In order to be possible to perform the movements that compose the choreography of *The Rite of Spring*, it is necessary that the body of the interpreter has records of quite advanced techniques of classical ballet and modern dance. And learning must occur through repetitions, in search of movement quality precision along with the music.

Stephan Brinkmann, a dancer who had the opportunity to perform in *The Rite of Spring* between 1993 and 2010, corroborates with our thinking in his paper:

The movement of *Sacre* is dramatically and musically motivated and based on a given concept. Yet, the relationship between emotion and movement is not to be thought of as one of cause and effect, but as one of reciprocity (Brinkmann, 2015, p. 160, author's translation)²³.

The keywords that could be assigned to this play would be: ritual, group, battle between the sexes, tension, sacrifice/sacrificed, exhaustion. These words cannot be seen as crystallized throughout the play, but it can be seen their transformation in the movement performed by the *Ensemble* members, in a pulsing, sweeping music, that seems to rule all the actions seen on the scene.

When Jacques Malaterre, the director of the documentary *Les Printemps du Sacre* (1993), asks Bausch what she means by her version of *Sacre*, she replies:

I cannot speak of the Rite of Spring. It's too powerful. I don't have the words.

My every phrase, my every intention is there in my movements.

I have only my dance (Bausch apud *Les Printemps du Sacre*, 1993)²⁴.



Image 1 – The Rite of Spring – *Tanztheater Wuppertal* cast.
Source: Photo from *Tanztheater Wuppertal - Pina Bausch* collection²⁵.

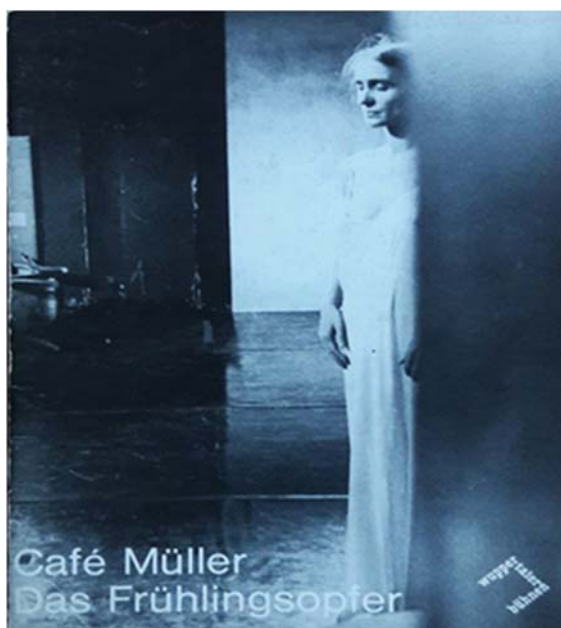


Image 2 – Café Müller – Rite of Spring folder.

Source: Photo from *Tanztheater Wuppertal - Pina Bausch* collection.

Stephan Brinkmann also tells in his article (2015) that what moved the choreographer Pina Bausch at the beginning of the work was music. In 1997, 23 years after her debut in Wuppertal, Bausch was invited to stage her *The Rite of Spring* for the dancers of Paris Opera, and in the first conversation with the dancers she spoke about it:

The first thing I did was to tell them about what *Sacre* meant to me. The starting point is the music. There are so many feelings in it; it changes constantly. There is also a lot of fear in it. I thought, how would it be to dance knowing that you have to die? How would you feel, how would I feel? The Chosen One is special, but she dances knowing that the end is the death. The dancers listened carefully. They seemed very interested (Brinkmann apud Riding, 15 jun. 1997, author's translation).

In the play (Image 1), the only scenic apparatus is the stage covered by a layer of earth, which refers to an archaic, ancestral place, without allowing to identify a defined period. The earth influences directly the movement of the dancers, hinders their actions, adheres to the women's dresses in the unfolding of the play, to the naked torsos of the dancers, to the faces and to the hair, mixed by the sweat of the bodies of the interpreters.

In Pina Bausch's *Tanztheater* nothing happens 'as it were', as if the dancers were interpreting their weariness. They are really with their feet buried in the earth, up to the height of the malleolus bone. The energy that is

required by the dancers in *The Rite of Spring* reaches the public directly, without any concealment (Servos, 1996, p. 25, author's translation).

The dancers chosen to work in the rich repertoire of *Tanztheater Wuppertal* plays belong to a group of human beings who, through the direction of Pina Bausch, insist on showing the public how people really are, not how they should be. Bausch was able to develop with them a new type of theater, a theater that has different faces of the world. Probably much of this has to do with the provenance of its actors, who have diverse nationalities, coming from the five continents and bringing their experiences of varied cultures, temperaments, and mentalities, and yet keeping the peculiarity of their identities.

Traces on the Creations - Phase II (1980-1989)

In this phase, which I will call Phase II, are the works carried out between 1980 and 1989, when Pina Bausch reduced her new creations to one per year, with some exceptions, as it can be seen in Table 2. It was a decade of arrivals and departures in the personal life of Pina Bausch, who lost her life and work partner, Rolf Borzik (1945-1980). Borzik was the author of a part of the scenography and costumes of the first decade of *Wuppertal Tanztheater's* existence. In addition, Borzik worked in *Café Müller* (1978), an emblematic and very significant play that is in the repertoire of *Tanztheater Wuppertal* to this day. In *Café Müller*, Borzik created the actions of the character he performs. He organizes, insistently, the chairs that are part of the scene, and tries to support the people that circulate through that café. This decade was also a decade of several innovations, when her son was born²⁶, and when the number of invitations for the *Ensemble* to participate at international festivals, around the world, increased significantly. In 1983 Pina Bausch played in Federico Fellini's movie *E la Nave Vá*, as princess *Lherimia*. Along 1988 Bausch directed her own film with the members of the *Tanztheater Wuppertal* (*Die Klänge der Kaiserin / The Complaint of an Empress*), which debuted in movie theaters in 1989.

Original title Translation	* Duration **Music ***Comments	Scenography Costumes (C)	Premiere location *Artistic residence	Year	Number of dancers
.1980 – Ein Stück von Pina Bausch <i>. 1980 - A play by Pina Bausch</i>	Musical Collage	Peter Pabst from an idea of Rolf Borzik Marion Cito (C)	Wuppertal	1980	19
. Bandoneon	South American Tangos	Graf Edzard Habben Marion Cito (C)	Wuppertal	1980	18
. Walzer <i>Waltzes</i>	Musical Collage	Ulrich Bergfelder Marion Cito (C)	Amsterdam In coproduction with Holland Festival	1982	23
. Nelken <i>. Carnations</i>	Musical Collage	Peter Pabst Marion Cito (C)	1 st . Version December 1982 Wuppertal 2 nd .Version May 1983 Englischen Garten, Munich	1982 1983	19
. Auf dem Gebirge hat man ein Geschrei gehört <i>. On the mountain a cry was heard</i>	Musical Collage	Peter Pabst Marion Cito (C)	Wuppertal	1984	24
. Two Cigarettes in the Dark	Musical Collage	Peter Pabst Marion Cito (C)	Wuppertal	1985	11
. Viktor	Musical Collage	Peter Pabst Marion Cito (C)	Wuppertal *In coproduction with Teatro Argentino and the city of Rome	1986	22
. Ahnen <i>.Ancestors</i>	Musical Collage	Peter Pabst Marion Cito (C)	Wuppertal	1987	23

Film: . Die Klage der Kaiserin . <i>The Complaint of an Empress</i>	Musical Collage *Martin Schäfer (Cameraman) *Detlef Erler (Cameraman)	Marion Cito (C)	Wuppertal	1988/ 1989	
. Palermo Palermo	Musical Collage	Peter Pabst Marion Cito (C)	Wuppertal *In coproduction with Teatro Biondo Stabile, Palermo and Andres Neumann International	1989	22

Table 2 – Catalog of Pina Bausch works for *Tanztheater Wuppertal* (1980-1989). Source: Author.

With her innovative relationship with dance, Pina Bausch included in her creations dancers, actors, and musicians who interacted in the scenes. In that decade, it is possible to observe that her creations also start with thoughts, texts, repetitions of choreographic cells, in connection with fragments of personal life stories, and small testimonies, of her differentiated *Ensemble*.

As an example, Hoghe (1989) quotes a brief talk following a rehearsal with one of her dancers-coauthors:

I think it's great that each play has something from you, a piece of your lives. I think other things are great too, but I think this is wonderful [...]. Each one must be able to be as he or she wants or has developed (Hoghe, 1986, p. 124, author's translation).

This period inaugurates the use of the questions asked by Bausch to the interpreters during the productions. The interpreters could answer Bausch's questions through words, movements or both. All the answers were recorded on video tapes, but the interpreters answered only the questions they wanted. Pina Bausch selected the answers-scenes that she thought were most interesting and reworked them individually. Also, she asked the dancer-author to pass to his/her classmates his/her answers, text or movement.

It is also important to emphasize that Pina Bausch through that it was incorrect to call this an *improvisation*, because in fact the dancers had time

to think and prepare their answers-scenes, and the choreographer, on the other hand, reviewed the material countless times.

Analyzing the scenes and situations that are presented in the plays created during this busy decade, it is possible to notice the presence of a choreographer who is an observer and interested in the social, cultural and geopolitical changes that were happening in the world. Through her sensitive observations and questions asked to the members of her *Ensemble*, it can be observed in certain scenes the emergence of answers when some actual facts were presented. And in the way they emerge in the scene, there will be a tension between reality and fiction, between the actual and the fictional, even if their boundaries are not clearly defined most of the time.

In the three plays of this period that will be highlighted next, I believe that some of these social, cultural and geopolitical changes came to light through Bausch guiding line. Each one of Bausch plays that were created in this period has some special aspects, but only *Bandoneon* (1980), *Carnations* (1982), and *Palermo Palermo* (1989) maybe should be highlighted.

Bandoneon – The play was named after an ordinary instrument in South America and that is quite important in the style of music known as *tango*. Instrumental *tangos* or sung *tangos* will be part of the soundtrack of the play from beginning to end, suggesting melancholy in some scenes, and a certain sensuality in others. The location where the play unfolds is a large hall, with tables, chairs, and on the walls, we see pictures with different figures. The men in the cast wear suits and ties, the women wear festive dresses, costumes that have become typical in Pina Bausch's plays. The costumes were designed by Marion Cito (1938), the experienced former dancer of the company who for three decades has created the costumes for *Wuppertal Tanztheater*.

Image 3 – *Bandoneon* – Dominique Mercy.Source: Photo from *TanztheaterWuppertal - Pina Bausch* Collection.

Bandoneon's central theme is not *dancing the tango*, even though this musical genre crosses the entire play, giving the audience an opportunity, through the scenic images presented, to make free associations. One of the most emblematic scenes of the play is the moment when in pairs, a man and a woman enter through the proscenium. The man, quite slowly, puts his hand and forearm through the woman's dress and slowly suspends it until she is mounted on his neck (Image 4). The couple will slowly continue walking on the space until the next pair enters and perform the first action. In the continuity of the scene, all couples enter and perform the first action described in the text. But it is only when the ninth and final couple enters and concludes its action that a strong musical accent takes place, giving a warning sign to the dancers who literally fall to the floor, and there they begin to dance a very marked and striking tango, in an unconventional way. In the various scenes of *Bandoneon* we see traces of a dance that seems to resist, and which tries to break down clichés of human and stylistic genre, which have been established in society for a long time.



Image 4 – Bandoneon – Cristiana Morganti and Andrey Berenzin.
Source: Photo from *Tanztheater Wuppertal - Pina Bausch* collection.

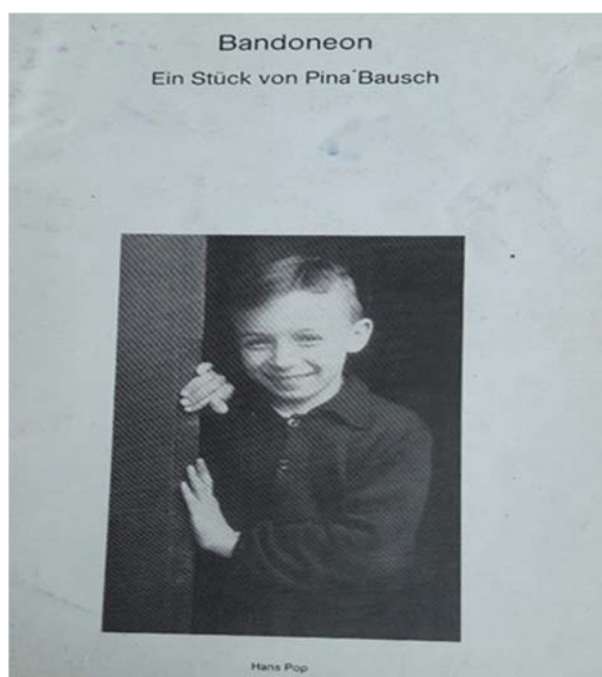


Image 5 – Bandoneon folder.
Source: Photo from *Tanztheater Wuppertal - Pina Bausch* Collection.

Carnations' scenic impact happens when the audience enters the room where the show will take place and faces a field of life-size pink carnations scattered all over the stage. As usual in Pina Bausch's plays, the fourth wall²⁷ is open, bridging the actual and the theatrical without barriers. Among the emblematic scenes of the play is the solo created originally by the dancer Lutz Foster (Image 6) who, with his hands, in sign language, translates the song *The Man I Love*, from the American composers George and Ira Gershwin. What seems to be more analyzed throughout *Carnations* by the choreographer and the *Ensemble*, is why the ability to be happy is so difficult to acquire or preserve. Words like *love* and *being loved*, *companionship*, *pursuit of happiness*, or the sentence *love is strong as death* are said or suggested by the dancers in different scenes throughout the play.



Image 6 – Carnations – Lutz Foster. Source: Photo from *Tanztheater Wuppertal* - Pina Bausch collection.

It is possible to perceive in the guiding line of the play a certain provocative humor in relation to the traditional elements of classical ballet. Wearing a black dress, the soloist dancer Dominique Mercy repeatedly performs difficult combinations, full of acrobatics originated from classical ballet. Panting, between a combination and another, he asks the audience if they want to see more, and without actually expecting an answer, already starts a new acrobatic combination. Associating with the actual, it is possible, on one hand, to notice the criticism to a society that increasingly demands to the population specialization and high competitiveness. Specifically for the *Ensemble*, it is a way to counter some critics made at the

time regarding the results seen on the stage, which did not seem to require great technical ability of the dancers. It is important to remember that the year of the play's debut was 1982, when the most popular dance in the world still was classical ballet. In addition, the companies that were considered *avant-garde* at that time were companies that ventured into more contemporary themes²⁸, yet most of the choreography was performed with movements originating from classical ballet.

Throughout the play, in some scenes female and male dancers wear dresses, while in others the traditional suit for men and evening dresses for women (Image 7). In *Carnations*, it can be observed the combination, now popular, in which the entire cast parades diagonally on the stage, performing gestures that can be identified as the seasons of the year, beginning with spring, followed by summer, autumn and lastly winter. The whole scene is accompanied by a rhythmic traditional jazz music and good contagious mood of the entire cast.



Image 7 – Carnations – *Tanztheater Wuppertal* cast.
Source: Photo from *Tanztheater Wuppertal* - Pina Bausch collection.

Image 8 – *Carnations* folder.Source: Photo from *Tanztheater Wuppertal* - Pina Bausch collection.

Palermo Palermo

Unlike all the plays made by Pina Bausch for *Wuppertal Tanztheater*, with scenography by Peter Pabst until then, *Palermo Palermo* starts with the curtain closed (Image 11). The choreographer and set designer wanted the wall, which is the greatest element of this play, behind the curtain, so that the audience could not see it initially. Only after the curtain opening the audience saw the wall closing the entire proscenium. A few moments of wonder and the wall literally falls. After the collapse, the noise of many bricks, their remains, and a lot of dust on the floor, a new barren landscape appears, marked by the poverty of some portraits reminding to the south of Italy. In November of the same year the wall dividing Germany was demolished. Both Bausch and Pabst denied any relation between the unification of Germany and the play, because their idea of having a wall as set design had happened two weeks earlier than the historical episode.



Image 9 – Palermo Palermo – *Tanztheater Wuppertal* cast.
Source: Photo from *Tanztheater Wuppertal* - Pina Bausch collection.

Palermo Palermo is the result of a complex dramaturgical composition that tries to present some associations of experiences lived by the members of *Tanztheater Wuppertal* through the city that gives the title to the play. During the play, separate groups of women appear dancing to the sound of a very marked music. In other moments, only the men appear. This characteristic was also observed by the members of *Tanztheater Wuppertal* in the city, where the genres walked separately. The solos are danced by female and male dancers amidst the debris, full of dynamic, virtuosity and many symbols. Perhaps the play, until this period, is the one in which the performers most dance. Some critics said at the time that *Pina Bausch makes use of the choreography in her plays, again*. Among the themes addressed in the play, the eternal search for love and longing. One of the most emblematic facts observed by the cast in Sicily, and which can be seen in some scenes, is the lack of water in the region.



Image 10 – Palermo Palermo female cast *Tanztheater Wuppertal*.
Source: Photo from *Tanztheater Wuppertal* - Pina Bausch collection.

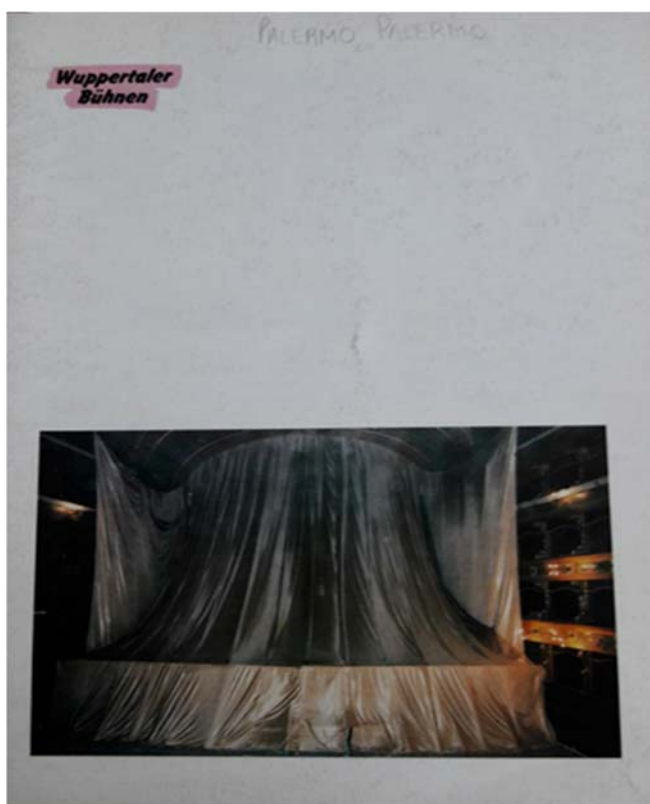


Image 11 – Palermo Palermo.
Source: Photo from *Tanztheater Wuppertal* - Pina Bausch collection.

The set designer Peter Pabst, Pina Bausch's work partner for three decades, in a conversation with Wim Wenders (2010), on *Palermo Palermo* says:

I would no longer have the necessary courage to dream alone, to conceive and design something. Your fantasies must be allowed to run free. I enjoy that. Also, during this phase, I would often promise Pina anything and everything under the sun, without knowing if or how whatever I had promised would be even possible. Pina and I were almost identical in this regard. She always invented, in an uninhibited way, without knowing how everything should or would eventually fit together. Somehow, both of us always managed to position ourselves with our backs against the wall (Pabst; Wenders et al., 2010, p. 15-16, author's translation).

Many searches that the choreographer had been doing along her last works in terms of scenic experiments are confirmed here in *Palermo Palermo*. However, concerning the long search for how to decipher the messages of the sensations experienced by the interpreters, Pina Bausch says with a smile, in an interview, that she *still does not know how to decipher them*. Perhaps the audience, enthralled with her creations began to find some of these answers and to enjoy the performances.

The questions do not stop, and the search does not end. There is something endless in it, and that's the beauty of it (Bausch apud Koldenhoff; Pina Bausch Foundation, 2016, p. 259, author's translation)²⁹.

During the writing of this paper I had the opportunity to watch again some videos of Pina Bausch's works and of her wonderful *Ensemble*, to read again authors who have their research anchored in Bausch's work, such as Schmidt, Servos, Brinkmann, and also to be in contact with Bausch's own thoughts, which can be found in the updated bibliography recently launched by the foundation that bears her name. What is identified is that, since her work is so vast and rich, it always will be found new ways that will make possible extend the current research.

In this paper, I chose to discuss only some aspects of the works *The Rite of Spring* (1974), *Bandoneon* (1980), *Carnations* (1982) and *Palermo Palermo* (1989), situated within the initial two chronological phases (1974-1989) of the author's creations for *Wuppertal Tanztheater*. Furthermore, starting with the mid-1980s, *Wuppertal Tanztheater*, besides performing numerous shows of its extensive repertoire, started to receive many

invitations to international tours, seeming that the message contained in its works came closer to the sensorial of the public. The popularity of *Tanztheater Wuppertal* increased so much that more people became interested in the type of language presented by this *Ensemble*. Thus, countries such as Italy, Spain, EUA, China, Portugal, Hungary, France, Brazil, Turkey, India and Chile, supported by cultural institutions like local *Goethe Instituts*, theaters, festivals, universities, among others, invited Pina Bausch and her *Ensemble* to develop what is known today as *artistic residence*. It is from the experiences lived in the artistic residences that Bausch would create her new plays, inspired by the specific culture of each partner country in this adventure.

The plays of this period (1991-2009) highlight the varied poetic observations and contrasts identified by Pina Bausch and the *Ensemble's* members on the cities that have hosted them. In none of the plays Pina Bausch intended to describe the city or the actual facts, and she presents the actors, who appear in their human wholeness, without any protection. They show their fears, their joys, their discoveries, from their experiences, and they seem not to be ashamed to be always and once again surprised.

Through the scenery of the plays, which were designed by Peter Pabst in these last two decades, it is possible to find certain realities in a great utopia. Especially in the sceneries that move in the scenic space, such as in the play *Como el Musguito ...* (2009) or complicate the actions of the dancers because it contains a *mountain of flowers*, in *Fensterputzer* (1997), or a *mountain of stones*, in *Masurca Fogo* (1998), or when the dancers must move on a floor covered with water, in *Voolmund* (2006), just to name a few.

The results of the studies of Bausch and the members of her *Ensemble* in the last two decades (1991-2009), made the set of scenes composing the works to gain more and more life and autonomy, through its content that spoke about the fragile, the strangeness, the longing, the inclusion of the other's desires, and always about love.

In interviews, the choreographer says that she never saw her works as completed, and therefore she was always looking for improvements to make a scene increasingly true and coherent, or to increasingly improve every gesture made by members of *Wuppertal Tanztheater*.

At the end of this text, her words could offer an echo:

Individual experience is only a means to reveal what really ‘everyone has’, connecting the actors on stage with the audience. By exposing themselves to the experience of getting to the bottom of emotions, the dancers take the first step, and they invite the audience to follow them on their journeys in unknown territories. (Bausch apud Koldenhoff; Pina Bausch Foundation, 2016, p. 256, author’s translation)³⁰.

Notes

- ¹ Classical Ballet – An artistic dance that usually is performed in a theater by a group of dancers, in a scenery, with music; it represents a theme, a story or any scene.
- ² *Life reform movements* - A comprehensive movement that sought a return to *life-generating forces* and the regeneration of man and society through the non-consumption of alcohol and meat, integrated by adults and students who, due to fatigue with problems that are characteristic of life in the big cities, sought to reestablish contact with nature. The movements also sought to recover the feelings of freedom, individuality, and discovery of one’s own body. All together, they were part of the so-called *Körperkultur* (Body Culture).
- ³ *Tanztheater* – The dance movement started in Germany in 1932, characterized by the transcendence of the technique of the classical ballet, and the use of drama from the theater. The movement was carried out by the choreographer and pedagogue Kurt Jooss (1901-1979). Some of his best-known followers are the choreographers Pina Bausch (1940 - 2009), Reinhild Hoffmann (1943) and Susanne Linke (1944). In her PhD dissertation *Traces of Tanztheater in the Creative Process of ES-BOÇO* -Institute of Arts – UNICAMP, 2007, the author Sayonara Pereira chooses to keep the use of the word *Tanztheater* without translation, believing that there is no need for a literal translation, as in the case of the expression *Commedia Dell Arte*. Later she defends that if there is translation, the one that would better define the use of the expression would be *Theatrical Dance*, believing that the expression approaches the two disciplines.
- ⁴ *Ausdruckstanz* [Expressionist Dance] emerged in Europe in the early 20th century. Germany became a country with sympathizers of this movement who entered history, represented by names such as Mary Wigman (1886-1973), Harald Kreutzberg (1902-1968), among others. Expressionism as a movement will deal with various artistic expressions, covering plastic arts, cinema, dance

(*Ausdruckstanz*), literature, music and theater. This artistic movement was concerned with expressing the conflicts of the human soul, and the instability of the current society.

- ⁵ Kurt Jooss (1901-1979) was a German dancer, choreographer, pedagogue considered the forerunner of *Tanztheater*. His vision for dance included classical ballet, visual arts and theater. He founded and directed several dance companies, including *Folkwang Tanzstudio*, which still exists in the *Folkwang Hochschule* in Essen, Germany (presently *Folkwang University of the Arts*, an internationally renowned school). He studied with the great master Rudolf von Laban (1879-1958) and was one of his most remarkable successors. He wrote his name in the history with the play *The Green Table* (1932), in which the hypocrisy of diplomats, warlords as well as the pain and the terrible aspects surrounding the wars can be seen on stage in a satirized way. The play is still staged today.
- ⁶ Susanne Linke (1944) is one of the pioneer creators within *Tanztheater* and, in contemporary times, is one of the living artists with greater importance within the so-called *German Dance*. She studied with Mary Wigman, Kurt Jooss e Pina Bausch. From the influences received, she has developed, along her trajectory, new forms of movement and her own way, in which her movements are full of control, containment and great precision. One of the greatest legacies that she will leave to the dance history are the solos choreographed and danced by her, including: *Im Bade wannen / In the bathtub* (1980) and *Flut / Tide* (1981). In addition, she restaged the cycle of solos of Dore Hoyer, *Human Affections*, for the first time in 1987. She currently directs the *Susanne Linke Ensemble* at the Trier Theater, Germany.
- ⁷ Mary Wigman (1886-1973) was a German dancer, choreographer and pedagogue. She is the major name associated with the pioneering of Expressionist dance. Her works, such as *Hexentanz / The Witch Dance*, remain emblematic until the present times.
- ⁸ Dore Hoyer (1911-1967) is considered one of the most important German solo dancers. She began her gymnastics studies in the childhood, and she has completed them at the Jaques-Dalcroze school in Hellerau, and then she studied dance at *Palluca Schule*. She ensured a place in the history of *German Dance* through Expressionist dance. She performed in Argentina in the 1950s, where she introduced the *German Dance* through classes and performance. Her technique is extremely precise, and her production is huge, covering plays for groups and solos. Her legacy is recorded only through the cycle *Human*

Affections (1962), which was recorded by the German television in the 1960s, but her dance influenced and continues to influence many artists from various parts of the world to this day.

- ⁹ Gehard Bohner (1936-1992) graduated in classical dance in the city of Karlsruhe and worked as a dancer in companies of different German theaters, such as: Mannheim, Frankfurt and Deutsche Oper in Berlin. From 1964 on, he began to develop his choreographic style, working with *avant-garde* musical compositions and winning prizes and consideration. In the 1970s, Bohner directed and choreographed for state companies; subsequently he worked on his version of *Triadic Ballet* by Oskar Schlemmers and developed solos with which he performed until the end of his career.
- ¹⁰ Oskar Schlemmer (1888-1943) was a German painter and sculptor and a professor of arts, appointed by Walter Gropius (1883-1969) to work at the *Bauhaus School* in Weimar, Germany. He developed an *avant-garde* career in art, but here it can be highlighted the conception of his *Triadisches Ballett* (Triadic Ballet). In this play, in which Schlemmer began to conceive the space movement, with the participation of the dancers Albert Burger and Elsa Hötzel, since 1912, he also created the costumes. The partial premiere of the work took place in 1916 and, in 1922, it was finalized and presented in Stuttgart. <<https://youtu.be/mHQMnumnNgo>>.
- ¹¹ *Bauhaus* was one of the largest and most important expressions of what is called *Modernism* in design and architecture, being the first design school in the world. The school was founded by Walter Gropius in 1919. The initial intention was to make Bauhaus a school combining architecture, handicraft and an arts academy. This ended up being the basis for many internal and external conflicts that took place there. Initially, the school was located in Weimar, then moved to Dessau and, later, to Berlin. Presently, the *Bauhaus - Universität Weimar* is again located in the city of Weimar and maintains its leadership as one of the best universities in Germany, mainly teaching architecture, integrated with a teaching core linked to the arts and where design, media and music stand out, among others.
- ¹² Johann Kresnik (1939) is an Austrian dancer and choreographer who develops his career with great success in Germany. He directed several dance companies in state theaters in cities such as Bremen, Berlin, Bonn, among others. He names his works as *Choreographic Theater* and they have, in general, a political, subversive and provocative connotation. Kresnik's favorite theme concerns

militarism, imperialism, Nazism, terrorism, wars, murders, suicides and madness. The audience never sits comfortably when watching his plays.

- ¹³ Valeska Gert (1892-1978), whose birth name is Gertrud Valesca Samosch, she can be considered one of the most ambitious German artists. Descending from a Jewish Berliner family, Gert was a dancer, theater actress and was immortalized as a film and cabaret actress. She can also be considered a pioneer as a performer, opening doors for the future punk movement. In the 1930s, due to the Nazi regime, Gert had to leave the official stages and then emigrated to London; she left to the United States, where she continued to perform. In 1947, she returns to Europe and, in 1949, to Berlin, where she continues acting in her own cabarets. During the 1960s, 1970s and 1980s she acts in films directed by Fellini, Fassbinder, Schlöndorff, among others.
- ¹⁴ *Folkwang Hochschule*, located in Germany, in the city of Essen, North Rhine-Westphalia, was founded in 1927 as a school where students specialized in music, theater and dance. Currently there are new courses such as design, and postgraduate courses. In 1968 the college (*Hochschule*) was raised to the category of university. Since 2010 it takes the name Folkwang University of the Arts (*Folkwang Universität der Künste*). The dance department was initially directed by Kurt Jooss. Some of its distinguished students are Pina Bausch, Susanne Linke and Reinhild Hoffmann. In addition, the International Dance Company *Folkwang Tanz Studio* (FTS), founded by Jooss, is hosted at the school to this day.
- ¹⁵ Reinhild Hoffmann (1943) is a German dancer and choreographer, as well as a *Tanztheater's* member, who had Kurt Jooss and Jean Cébron (1927) as masters at the *Folkwang Hochschule* in Essen (1965-1970). Next, she danced with Johann Kresnik at the Bremen Theater. Afterwards, she directed the *Folkwang Tanz Studio* in Essen along with Susanne Linke; between 1975 and 1979 she directed the *Bremen Tanztheater* with Gerhard Bohner (1978-1986). Between 1986 and 1995, she had her own company based in the Bochum Theater, where she combined dance and spoken theater in her plays. She currently performs as a choreographer in operas.
- ¹⁶ Eugen Berthold Friedrich Brecht (1898-1956) was a German poet, playwright and director.
- ¹⁷ Original in German: Ich Weiss natürlich, welche Auswirkungen meine Arbeit gehabt hat. Aber darum ging es mir nicht. Ich arbeite nie aus einem äusserlichen, theoretischen Grund heraus. Es ging und geth mir immer nur

darum: Wie kann ich ausdrücken, was ich fühle? (Schmidt-Mühlisch, interview to the newspaper Die Welt, 05 May 2000, apud Koldenhoff; Pina Bausch Foundation, 2016, p. 238).

- ¹⁸ Rudolf von Laban (1879-1958) was an architect, pedagogue, dancer, choreographer, teatrologist, musicologist, being considered the greatest dance theorist of the 20th century. He studied and systematized the language of the movement in its various aspects: creation, notation, appreciation and education. He created the *Labanotation*, one of the major movement notation systems used nowadays.
- ¹⁹ Sigurd Leeder (1902-1981) was a plastic artist, scenographer, costume designer, dancer of *Ballets Jooss* and an important collaborator of Kurt Jooss. He created his own methodology with influences received from Laban and Jooss. In 1959, he created the Dance Department at the University of Chile, where he remained until 1964.
- ²⁰ The *Goethe Institut* is a non-profit organization located in the city of Munich, Germany, and it has the mission of promoting the German language abroad and international cultural cooperation, thus offering a comprehensive view of the German culture. At the same time, the institute, which bears the name of the important German poet and philosopher Johann Wolfgang von Goethe, is in some way related to the local cultures as, over the years, these institutes have been created in various cities of the world. In addition to the *Wuppertal Tanztheater*, the *Goethe Institut* has funded various German dance companies on tours across different countries.
- ²¹ It is important to highlight that the author of the text watched, live, 40 of the 47 plays (including the two new versions of *Kontakthof* - 2000 and 2008) that Pina Bausch created for the *Wuppertal Tanztheater*, besides the film directed by Bausch. In this sense, she feels comfortable to speak based on her own impressions, memories and information found in the specialized bibliography.
- ²² In 1985, as a guest-student at the *Folkwang Hochschule*, the author of the text had the opportunity to take part in some rehearsals coordinated by Hans Pop, dancer and choreography assistant at the *Wuppertal Tanztheater*.
- ²³ Original in German: Die Bewegung von Sacre sind dramatisch und musikalisch motiviert und orientieren sich an einem vorgegebenen Konzept. Das Verhältnis von Emotion und Bewegung ist dennoch nicht als eines von Ursache und Wirkung zu denken, sondern als eines der Wechselseitigkeit (Brinkmann, 2015, p. 160).

- ²⁴ Original in English: I cannot speak of the Rite of Spring. It's too powerful. I don't have the words. My every phrase, my every intention is there in my movements. I have only my dance (Bausch apud *Les Printemps du Sacre*, 1993).
- ²⁵ All images are available at: <https://www.facebook.com/TanztheaterPinaBausch/?ref=br_rs>. Accessed on: 1 Aug. 2017.
- ²⁶ Rolf Solomon Bausch (1981) was Pina Bausch's son with the Chilean poet Ronald Kay. He is a jurist and, since 2009, chairman of the board of trustees of the Pina Bausch Foundation.
- ²⁷ The fourth wall is an imaginary wall separating the stage from the audience. The contemporary theater deliberately breaks the illusion of the scene, and often suggests a direct audience participation.
- ²⁸ This note would have to be extensive, but as I am focused on Bausch's works in *Wuppertal Tanztheater*, I suggest that the reader research sites such as: <<https://www.bejart.ch>>, <<https://www.stagium.com.br>>, <www.grupocorpo.com.br>, <<https://www.ndt.nl>>, among others, to prove our statement.
- ²⁹ Original in German: Die Fragen hören nicht auf, und die suche hört nicht auf. Es liegt etwas endloses darin, und das ist das schöne daran (Koldenhoff; Pina Bausch Foundation, 2016, p. 259).
- ³⁰ Original in German: Die individuelle Erfahrung, ist nu rein Medium, um aufzudecken, was tatsächlich 'alle haben', was die Akteure auf der Bühne mit den Zuschauern verbindet. Indem sie sich der Erfahrung aussetzen und den Gefühlen auf den Grund gehen, tun die Tänzer den ersten Schritt, und sie laden ihr Publikum ein, ihnen auf ihren Reisen in unbekanntes Gebiet zu folgen (Koldenhoff; Pina Bausch Foundation, 2016, p. 256).

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