



DOCTORAL THESIS

A Perplexing Pilgrimage: The Spectator as Mitreisender in the Tanztheater of Pina Bausch

Campbell Daly, Janis

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**A Perplexing Pilgrimage: The Spectator as *Mitreisender* in
the Tanztheater of Pina Bausch**

By

Janis Campbell Daly, BA (Hons), MA

A thesis submitted in partial fulfilment for the degree of PhD
School of Arts
Roehampton University
University of Surrey

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Abstract

Focusing on spectator issues and performative processes in postmodern dance performance, the thesis offers a new ecological approach for the analysis of dance based on the premiss that the spectator's interactive role as *Mitreisender* or 'fellow traveller' in Pina Bausch's Tanztheater is integral to the creation of the live experience and to a realisation of her work in performance. Centred on the multi-faceted role of *Mitreisender* as intrinsic to Bausch's collaborative approach, the limited scope of phenomenological discourse to spectator-centred accounts highlights the need for a broader analytical approach to address the interactive dialectic between spectator, performer and their sensory environment and their physiological engagement in Bausch's interrogative, exploratory processes. In the light of new fields of performance research that explore the interactive, experiential nature of postmodern phenomena, the thesis draws on the hybrid theories of theatre ecology (Marranca, 1996; Fuchs, 1996), theatre archaeology (Pearson and Shanks, 2001) and theatre anthropology (Barba, 1995) to formulate a new integrated, theoretical framework with an ecological focus. Complementing the collaborative ethos of Bausch's hybrid art form, cultural ecology integrates theory and practice and the perspectives of spectator, performer and director, examining their multi-faceted roles and interrelationships and the affective stimuli that fuel creative journeys of exploration and self-discovery, thus enhancing the *Mitreisender's* appreciation and awareness through personal experience of Bausch's choreographic phenomena.

The thesis traces the roots of Bausch's Tanztheater, examining its orientation to the German *Ausdruckstanz* movement of the early 20th century and influences that shaped Bausch's artistic development, particularly her formative career under the mentorship of Kurt Jooss and her experiences amongst New York's avant-garde community in the early 1960s. Examining how Bausch draws on Bertolt Brecht's epic theatre and Antonin Artaud's vision of experiential performance and reconfigures modernist concepts in a postmodern framework, the study demonstrates the ways in which Bausch's potent cocktail of *Verfremdung* phenomena, sensory environment and architectural collage changes perceptions of performance and how it is experienced, thus transcending the theatrical aspirations of her predecessors. Comparisons drawn with contemporary Tanztheater forms show how Bausch's aesthetic approach takes Tanztheater into uncharted territory, revealing generic links with physical theatre forms such as Japanese butoh that exploit the body's expressive potential and its relationship to the environment.

Contributing to existing research, case studies of four works from 1998 to 2001 enhance current awareness of developments in Bausch's aesthetic over the past decade and highlight the interrelated nature of a repertoire that matures through an organic, regenerative cycle of reflection and renewal. Illuminating inherent, stylistic dance and theatrical characteristics and the organic nature of Bausch's choreographic aesthetic, cultural ecology reveals the symbiotic relationship between performer, spectator, the work and its environment. This approach aims to provide fresh insights into Bausch's distinctive performance practice and a comprehensive appreciation of her complex, multi-faceted art form.

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Table of Contents

Abstract

Acknowledgements

Introduction

1

The Field of Study: An Overview of Bausch's Tanztheater Wuppertal

1. The Scope of the Thesis and its Parameters

2. The Focus of the Research, its Aims and Objectives

3. A Review of Available Literature, Resource Materials and Fieldwork Studies

4. An Outline of the Thesis and its Methodological Approaches

4.1 Structure

4.2 Critical Methodology

5. Contributions to Knowledge

PART 1: The Nature of the Art Form

Chapter 1

21

Tanztheater: An Art Form of the Present with its Roots in the Past

Introduction

1. A Performance Art of the Postmodern Era

2. Roots and Relationships: The *Ausdruckstanz* Legacy

3. Mapping Bausch's Tanztheater Journey: Genealogical Imprints

4. Transatlantic Influences: 1959-1962

5. A Change of Direction: Shifting Roles and New Relationships

6. Hybridism in Tanztheater: Crossing Boundaries

7. Beyond the Boundaries: Existing on the Margins in the Liminal Zone

Conclusion

Chapter 2

79

Creating an Interactive Environment: Form and Structure

Introduction

1. Collage as a Structuring Principle

1.1 The Visual Arts

1.2 The Concept of Collage in the Performing Arts

1.3 Comparisons between Collage and Montage

2. Intertextuality and Structural Composition

2.1 A Case Study of Masurca Fogo (1998)

2.1.1 Design Features

2.1.2 Audio-Visual Elements

2.1.3 Structural Features, Patterning Devices and Direct Correspondences

2.1.4 Leitmotifs and Interrelationships

2.1.5 Indirect Relationships and Quoted Motifs

2.1.6 Simultaneous Action, Canon and Counterpoint

2.1.7 Continuity

Table of Contents

3. Affective Stimuli

- 3.1 Brechtian concepts of *Verfremdung* and *Gestus* aesthetically re-functioned
- 3.2 The Role of Comedy
- 3.3 The Body as Site
- 3.4 Languages of the Body
- 3.5 Creative Role Play
- 3.6 Repetition

Conclusion

PART 2: The Human Agency

Chapter 3 146 The Theoretical Framework: an Ecological Approach

Introduction

- 1. Shifting Cultural Landscapes
 - 2. Cultural Ecology as a Field of Study
 - 3. Developing a Theoretical Framework
 - 3.1 Theatre Ecology
 - 3.2 Theatre Archaeology
 - 3.3. Theatre Anthropology
 - 4. The Nature of the Performance Environment
 - 5. Organic Relationships between the Body and its Experiential Environment
 - 6. The Concept of Journey and the Notion of a Space/Time Continuum
- #### Conclusion

Chapter 4 190 Creative Collaborations: Shifting Roles and Relationships

Introduction

- Phase I: Impressions
 - Phase II: Interrogative Explorations
 - Phase III: Design and Construction
 - Phase IV: Creating an Ecological Environment
 - Phase V: Experiential Journeys
 - Figure 1: Interrelationships; Figure 2: Creative Roles
- #### Conclusion

PART 3: The Artworks

Chapter 5 228 Travels with Bausch – an Ecological Journey

Introduction

- 1. Representational Strategies: the *Verfremdungseffekt*

Table of Contents

2. Intertextuality – A Process of Continuous Renewal and Reflection

2.1 Masurca Fogo (1998)

2.2 O Dido (1999)

2.3 Wiesenland (2000)

2.4 Água (2001)

3. The Body as Site – Experiential Journeys in Dance

3.1 Fire

3.2 Air

3.3 Earth

3.4 Water

4. Dance in Progress

Conclusion

Conclusion

279

1. Assessing the Critical Outcomes in Relation to Primary Aims & Objectives

2. Topics Addressed and an Assessment of Emergent Findings

1.1 Theory and Practice: Generic Issues, Hybridism and Ontological Shifts

1.2 Interpretive Issues: Collage and Montage as Compositional Approaches

1.3 *Verfremdung* as Dynamic Sensory and Representational Strategies

3. Evaluating Research Methods in Relation to Aims and Objectives

4. Contributions to Knowledge

5. Areas for Future Research

Bibliography

289

Appendix A (pp1-6): Biography of Pina (Philippine) Bausch

Appendix B1 (pp1-3): Case Study - Masurca Fogo (1998)

1.1 Production Credits and Cast List

1.2 Music Credits

2. Set Design

3. Key to Abbreviations

Appendix B2 (pp1-27): Case Study – Masurca Fogo (1998)

CHART 1: Structure

CHART 2: Themes and Narrative Readings

CHOREOGRAPHIC OUTLINE

Appendix C (pp1-3): Production Credits and Cast Lists

O Dido (1999), Wiesenland (2000), Água (2001)

Introduction

The Field of Study: An Overview of Bausch's Tanztheater Wuppertal

German choreographer and director Pina Bausch (1940-2009) has gained universal recognition for her pioneering development of a performance phenomenon known as *Tanztheater* or 'dance theatre'; a hybrid art form whose synthesis of dance and theatre has expanded generic parameters with its heterogeneous collage of vaudevillian humour, melodramatic vignettes, provocative imagery and eclectic vocabulary of movement. Assaulting sensory and critical perception with the raw energy and intensity of the action and the physical, aural and olfactory environments of her kaleidoscopic, theatrical spectacle, Bausch's innovative production style not only changes the conditions of reception to facilitate spectator involvement but, as the thesis will argue, she redefines the role played by the spectator in a performance. Why this redefined role is of particular significance, how Bausch achieves her objectives and what rationale underlies her approach are questions integral to this investigation, in comprehending the complex elements that constitute her experiential art form and the qualities that distinguish Bausch's *Tanztheater* from that of her contemporaries and the *Ausdruckstanz* of her predecessors.

1. The Scope of the Thesis and its Parameters

Given the interdisciplinary nature of Bausch's *Tanztheater* and the critical issues it raises, the thesis pursues diverse lines of enquiry covering a range of topics as the art form is viewed from a multiplicity of perspectives and in various socio-political, historical and contemporary contexts, particularly with reference to the German *Ausdruckstanz* movement of the early 20th century; the conceptual theories of Bertolt

Brecht (1898-1956) and Antonin Artaud (1896-1948); and in relation to the multimedia aesthetics of Merce Cunningham (1919-2009) and Robert Wilson (1941). As the scope of the investigation and its critical concerns are primarily with spectator issues and performance processes, the thesis neither attempts to provide a comprehensive historical account of *Ausdruckstanz* nor a detailed analysis of the work of Brecht and Artaud but rather to focus on concepts and techniques of specific relevance to Bausch's aesthetic. Similarly, the intention here is not to make an extensive study of Cunningham and Wilson's work but to compare and contrast their multimedia approaches with that of Bausch, especially with regard to the principles of collage that inform the design of their respective aesthetics. Whilst acknowledging the inextricable relationship between an artist's life and work, the thesis concentrates on key factors that significantly influenced Bausch's ideas, her choreographic practice and conceptual approach rather than offering a detailed biographical profile. A chronology of biographical information has nevertheless been included in Appendix A of the thesis to show various historical landmarks in Bausch's career.

2. The Focus of the Research, its Aims and Objectives

What distinguishes Bausch's aesthetic from other forms of *Tanztheater* and the 'expressive dance' phenomena of her predecessors is the subject of this thesis which centres on the *Mitreisender* role of the spectator: a role of greater complexity and significance than that originally suggested by critic Norbert Servos (1985) and reiterated in Deirdre Mulrooney's thesis (1998) which focuses on Bausch's 'nomadic works'. Transcending conventional perceptions of performance and its spectatorship, what is implicit in the term '*Mitreisender*' or 'fellow traveller' is not

only the notion of performance as *Reise* or ‘journey’, a concept variously employed by such artists as Richard Schechner (1994) and Eugenio Barba (1991), but the prefix *mit* (with) denoting the spectator’s involvement in a journey of shared experiences. Focusing on issues of reception and performativity, it is the hypothesis of the thesis that the spectator’s interactive role as *Mitreisender* or ‘fellow traveller’ in Bausch’s *Tanztheater* is integral to the creation of its experiential environment and to a realisation of the work in performance. This theory was prompted by attendance at Bausch’s productions over an extensive period and a need to address questions arising from the affective nature of the experience, especially issues relating to modes of sensory perception generated in response to a range of performance stimuli and the wider implications of the spectator’s exposure to Bausch’s manipulative, affective strategies and their effects as a way of experiencing dance. As the thesis aims to show, the spectator’s role is key to understanding the rationale underlying Bausch’s collaborative approach to performance, its creative processes and the experiential nature of an art form whose performers verbally invite the *Mitreisender* spectator to “come dance with me”, reinforced by the title of the work, Komm tanz mit mir/Come Dance with Me (1977).

While existing research into Bausch’s aesthetic provided informative observations as a basis for this study, findings revealed that the significance of the spectator’s performative role and issues relating to the complex processes in which he/she is involved during the course of a performance have been virtually overlooked. This can be attributed to the fact that most critical perspectives and current analytical approaches (Wehle, 1984; Acocella, 1986; Daly, 1986; Kaplan, 1987; Sanchez-Colberg, 1993a; Ni, 2002) have focused largely, though not exclusively, on the

socio-political or theatrical content of Bausch's work, thus perpetuating the notion of performance as *product* and the spectator as *consumer* in a peripheral and relatively inconsequential role. Unlike the field of theatre and performance research where issues relating to spectator participation have been the subject of more extensive investigation, few theses of Bausch's work have explored such issues, with the notable exceptions of those by scholars Royd Climenhaga (1995) and Ciane Fernandes (1995) who focus on psychoanalytical modes of spectator response from a phenomenological perspective, drawing largely on the work of Bert O. States (1985, 1988); Judith Butler (1988); Maurice Merleau-Ponty (1962, 1964); Martin Heidegger [1927], translated version (1982); and Sondra Fraleigh (1987, 1991). Offering only a partial account of the experience from the spectator's perspective, phenomenology's "ethnocentric" perspective (Barba, 1995, 11) is inevitably of limited scope to address the multi-faceted roles and interrelationships of the *Mitreisender* spectator, performer and director and the range of physiological processes in which they are involved, thus highlighting the need for an alternative theoretical approach.

In the light of new fields of performance research that explore interactive environments and the experiential nature of postmodern phenomena (Marranca, 1996; Fuchs, 1996; Pearson and Shanks, 2001; Barba, 1991, 1995; Rowell, 2003), such alternative lines of enquiry are assessed as a potential basis from which to formulate a theoretical framework for the analysis of Bausch's work. Shifting the emphasis from performance as *product* to that of creative *process*, this new critical approach with an ecological focus, interrelating performer, director and spectator perspectives, aims to offer fresh insights into Bausch's interactive phenomena and a more comprehensive evaluation of her multi-faceted aesthetic.

3. A Review of Available Literature, Resource Materials and Fieldwork Studies

A wide range of written, oral and visual resources has been consulted during the course of this research that, together with materials gleaned from fieldwork studies, have generated a proliferation of secondary and primary data as a basis for the study. Such resources included: biographical information, performance reviews, critical essays and texts not only in English but in French and German that provided a broader European perspective; conference papers and doctoral theses; production data, photographic collections, programmes, touring and performance schedules; archival transcripts of radio broadcasts and interviews. Although few videos of Bausch's work are available for research, those accessed initially provided a useful means to become more familiar with earlier works from the Tanztheater Wuppertal canon, albeit a poor substitute for experiencing the works in live performance.

As a wealth of information on *Ausdruckstanz* and the artists who contributed to its development, the writings of dance historians Dianne S. Howe (1996); Karl Eric Toepfer (1997); Suzanne Schlicher (1993); and Susan Manning (1993) together with Suzanne K. Walther's studies of Kurt Jooss (1993, 1994) enabled conceptual and genealogical links to be assessed between Bausch and her predecessors. Although somewhat fragmented, documentation on Bausch's brief period in New York during the early 1960s, compiled from biographical sources (Vogel, 2000); published interviews with Bausch (Delahaye, 1986); and studies relating to the period (Kane, 2000; Shank, 2002; Satin, 2003; and Banes, 1987, 2003), provides an overall impression of the cultural milieu and the close-knit avant-garde community to which Bausch belonged as a means to assess the impact of her experiences. Moreover, a

documented account of Bausch's experimental, collaborative work with choreographers Paul Sanasardo and Donya Feuer in scholar Mark Franko's biography of the company (2005) provides evidence of Bausch's exposure to a wealth of innovative, avant-garde ideas and choreographic approaches that sowed the seeds of enquiry that she later pursued in her work.

From a range of scholarly articles and numerous reviews of individual works spanning three decades (the most relevant of which are listed in the bibliography), it was possible to gain a historical overview of critical reaction to Bausch's oeuvre. Such critical responses, both negative and positive, not only served as a means of charting the progress of Bausch's prolific choreographic career but a chronology that reflects the ways in which critical perception has changed in response to innovations in contemporary performance. Despite an abundance of written material on Bausch's work, relatively few books have been produced on the subject, notably texts by Norbert Servos (1984a; 2003; 2008), Jochen Schmidt (1998), Raymond Hoghe (1986), Ciane Fernandes (2001), Deirdre Mulrooney (2002), and Royd Climenhaga (2009) whose critical observations illuminate different aspects of her aesthetic and are referred to in the thesis. In addition to these volumes, six doctoral theses (Ana Sanchez-Colberg, 1992; Katia Monteiro, 1993; Ciane Fernandes, 1995; Royd Climenhaga, 1995; Deirdre Mulrooney, 1998; and Shu-Lan Miranda Ni, 2002), ranging from those with an historical, anthropological or generic focus to research into Bausch's use of narrative or repetition, provided valuable observations and evidence of the body of knowledge that currently exists in the field.

Integral to the investigation, firsthand experience of more than 20 of the works in performance together with attendance at company rehearsals provided opportunities to analyse Bausch's aesthetic at close quarters, yielding a wealth of knowledge about her choreographic practice and processes. Although the making of a new work is precluded to all but members of the company, drawing on interviews in which Bausch discusses her practice (Bentivoglio, 1985a; Mulrooney, 2002; Servos, 1984a, 1995, 1998b, 2008; and Climenhaga, 2009) and information gleaned from former and existing members of the company (Cronin, 2000; Pabst, 2002) it was possible to make an informed assessment of Bausch's innovative collaborative approach, devising methods and how they transcend conventional modes of choreographic practice. Unless otherwise stated, analyses of the works referred to throughout the thesis are derived from my own studies of the performances. Titles of the works referred to throughout the thesis are given in both German and English where an accepted translation exists. Monitoring public reception of productions on a regular basis between 2000 and 2008 confirmed their widespread appeal to contemporary audiences not only on home ground in Wuppertal, where Bausch and her company were frequently given standing ovations, but also in Paris and London.

During frequent fieldwork trips to Wuppertal, I was given access to the company's archives and opportunities to view rehearsal videos of the works selected for analysis in the thesis. Although it was not possible to conduct formal interviews with Bausch and members of the cast due to restricted contact time during rehearsals which I was permitted to attend, an interview in Dublin in 2000 with Finola Cronin, former company member from 1978 to 1988, together with informal discussions with artists and staff provided useful insights into Bausch's practice from a practitioner's

perspective. As primary source material derived from my observations of Masurca Fogo (1998) in performance, in rehearsal and on video, production details and a detailed choreographic outline together with tables of the structure and main themes of the work in Appendices B1 and B2 are referred to in the case study of the work in Chapter 2.

4. An Outline of the Thesis and its Methodological Approaches

4.1. Structure

Divided into three interrelated parts, Part 1 (Chapters 1 and 2) is devoted to ‘The Nature of the Art Form’ and to gaining an understanding of Bausch’s *Tanztheater*, its defining characteristics and factors that influenced its development, especially how its affective techniques and sensory environment function to facilitate interactive relationships between the spectator, performer and the work. Part 2 (Chapters 3 and 4) focuses on ‘The Human Agency’ intrinsic to the evolution of Bausch’s ecological performance phenomenon, examining the multi-faceted roles of the participants in her collaborative practice, especially the significance of the *Mitreisender*’s role as critical theorist, analyst and participant, and the interrogative processes that fuel their creative journeys of exploration. Part 3 (Chapter 5) concentrates on ‘The Artworks’: Masurca Fogo (1998), O Dido (1999), Wiesenland (2000), Água (2001); an analytical journey whose ecological explorations identify characteristics distinctive to the individual works; stylistic qualities and features of Bausch’s choreography and its rich, eclectic vocabulary; and intertextual correspondences that interrelate the four productions. As representative works, these case studies show the organic nature of a repertoire that matures through a regenerative process of reflection and renewal, influenced by the artists and their experiences. Revealing how Bausch’s

representational strategy influences and affects the nature of the spectator's reception of and response to the artworks, the chapter investigates potential reasons for her approach in relation to the spectator's role as *Mitreisender*.

4.2. Critical Methodology

Highlighting the distinctive qualities of Bausch's *Tanztheater*, issues emerging from the research show how Bausch's hybridisation of dance and theatre, her collage composition and collaborative approach to performance problematise notions of categorisation, raising critical concerns and heightening tensions between practice and theory. As a defining feature of Bausch's aesthetic to which a majority of problematic issues and misapprehensions can be attributed, hybridisation affects the ways in which the art form is perceived, analysed and experienced both generically and contextually, and thus is a determinant factor in shaping the critical enquiry. The areas of primary concern addressed throughout the thesis relate to matters of generic orientation, contextual relationships, and ontological shifts in performance theory and practice. Viewed from various critical perspectives in the chapters, these interrelated, recurrent themes form the critical framework that defines the methodological research.

Chapter 1 addresses issues of hybridisation and orientation in the context of modernism and postmodernism on the premiss that hybridism in Bausch's *Tanztheater* is not only an interdisciplinary issue but a broader inter-generic question. Examining the orientation of Bausch's aesthetic within this generic and contextual framework, a dual approach is used to assess the art form in relation to both critical theory and performance practice to achieve a more open, balanced and

comprehensive view, thus avoiding assumptions based solely on compatibility with critical concepts or potential misconceptions arising from partial perspectives of the aesthetic.

With reference to critical theories from disparate, yet related, fields, Bausch's work is assessed in relation to art critic Clement Greenberg's definition of modernism (1980); dance scholar Sally Banes' concept of 'analytic post-modern' dance (1987); and Charles Jencks's theories of postmodern architecture (1980). Such comparisons highlight anomalies and disparities between theory and practice and concerns about the exclusivity of prescriptive, formalist theories (Greenberg and Banes) that preclude the larger contours of modernism. Incompatible with the synonymous formalist concepts of Greenberg and Banes and their minimalist ideology, Bausch's aesthetic nevertheless appropriates formalist techniques as part of her affective stimuli: interactive processes that, conversely, are not accounted for in Jencks's postmodern architectural theories which relate to the conceptual and structural qualities of Bausch's *Tanztheater*. By contrast, viewed in relation to modernist practice, the chapter shows how Bausch's *Tanztheater* builds on Jooss's concept of *tanzdrama* or 'dance drama', reformulating techniques drawn from Brecht's epic theatre, Artaud's experiential concept of physical theatre, and the principles of collage as affective stimuli to facilitate spectator participation.

Determining the orientation of Bausch's aesthetic to *Ausdruckstanz* and in the broader context of contemporary *Tanztheater*, this is investigated through a network of direct and indirect, genealogical and conceptual relationships that enable influences to be assessed, comparisons to be drawn and distinctions to be made

between Bausch's aesthetic and the work of her predecessors and peers. While revealing concepts on which Bausch's training was based and that shaped her movement aesthetic, this does not account for the transition in her work from modernism to postmodernism: a radical shift to a collaborative, spectator-centred approach that has taken *Tanztheater* into uncharted territory. Investigating factors to account for this change of trajectory, the chapter examines issues arising from Bausch's production of Die Sieben Todsünden/The Seven Deadly Sins (1976) as the catalyst for a new conceptual approach, and how the ideas on which it was based can be attributed to her collaborative, experimental work with choreographers Sanasardo and Feuer and the profound effects of Bausch's experiences in New York during the early 1960s that precipitated her change of career from performer to choreographer.

Addressing critical controversy over Bausch's interdisciplinary hybrid and its generic status, which I argue is fuelled by misconceptions of dance and theatre elements as separate entities, the chapter investigates the problems of analytical approaches unable to reconcile the art form's interdisciplinary elements and offering only a partial account of the work. Identifying such inherent problems in scholar Shu-Lan Miranda Ni's thesis (2002) whose argument for a discrete genre for *Tanztheater* is undermined by an inability to reconcile Bausch's aesthetic with other *Tanztheater* forms, findings highlight the need for a radical shift of perspective and alternative critical approach. Suggesting a means to resolve these issues, I argue that focusing on dance and theatre activities as different facets of the body's interaction with its environment enables Bausch's aesthetic to be considered as dance and *Tanztheater* as a form of physical theatre, thus obviating the need for a discrete generic classification.

Viewed from an alternative critical standpoint as representative of an ontological shift in postmodernism with a greater emphasis on relationships between humans and their environment (Hassan, 1973), Bausch's *Tanztheater* hybrid is assessed in relation to theatre scholar Susan Broadhurst's concept of liminal performance (1999) and with reference to anthropologist Victor Turner's liminal theories (1982). Although such concepts do not attempt to resolve generic issues, they provide a means to appreciate the qualities of hybrid art forms that lie beyond existing frameworks without the limitations imposed by classification, thus a particularly useful concept for appraising Bausch's *Tanztheater*.

Chapter 2 addresses the interrelated issues of perception and interpretation posed by Bausch's fragmented compositional structure and its manipulative patterning devices, and how misconceptions arise from arbitrary usage of the critical terms 'montage' and 'collage' without considering the ideological implications of their respective functional approaches (Sanchez-Colberg, 1993b; Servos, 1984b).

Assessing how the principles of collage pioneered in the visual arts by Picasso and Braque are translated and developed in the performing arts by Bausch, Cunningham and Wilson, analysis shows how collage informs the conceptual design and eclecticism of their disparate art forms, transforming a modernist concept into a postmodern approach to performance. Revealing how Bausch's interdisciplinary hybrid relates to Wilson's physical theatre and Cunningham's choreographic collage, only Bausch places emphasis on direct interaction between spectators and performers and, in marked contrast to her peers, uses manipulative stimuli to elicit spectator involvement that draw on Brecht's epic theatre techniques.

Addressing inconsistencies in the use of the terms ‘collage’ and ‘montage’ for the compositional techniques of Bausch and Brecht, the chapter draws comparisons between the concept of collage and the cinematic theory of montage pioneered by Sergei Eisenstein (1898-1948). As assessments reveal, contrasting with collage’s openness to pluralist readings, montage seeks to manipulate the viewer’s ideological perceptions and sensibilities through a process of emotional and intellectual association mediated by the imposition of the director’s perspective. Serving different ideological and aesthetic functions, such distinctions are shown in Brecht’s appropriation of montage techniques for his allegorical epic theatre, thus contrasting with the openness of Bausch’s collage to exploration from multiple perspectives. As artists motivated by different critical concerns, analysis of Bausch’s hybrid approach and its range of affective stimuli shows how her aesthetic borrows from both techniques, creating a performative form of collage punctuated by ‘montaged’ moments and, arguably, a composition of greater complexity than that suggested by the observations of Servos and Sanchez-Colberg.

Investigating the associative potential of Bausch’s collage as both an intertextual and self-reflexive medium, the structural case study of Masurca Fogo (1998) demonstrates how its multi-layered construction and patterning devices enable spectators to navigate pathways through the work, to identify correspondences, and to construct narrative or thematic readings. Evaluating this critical approach, findings reveal structuralism’s limitations to producing thematic readings of a work’s compositional content: a product-based, socio-political approach whose partial account does not address affective, sensory processes that constitute the spectator’s

experiences of Bausch's art form. Although phenomenological analysis addresses sensory responses to performance phenomena, its spectator-centred perspective neither accounts for the interactive dialectic of Bausch's collaborative approach nor the associative potential of intertextual allusions extrinsic to the here and now of the event. The limitations of structuralism and phenomenology highlight the need for a broader theoretical approach that more comprehensively analyses and appreciates the complexity of Bausch's interdisciplinary collage and its interactive, experiential environment, thus prompting the exploration of alternative avenues of critical enquiry in Chapter 3.

Embodied in *Tanztheater's* production elements and its interactive phenomena, the concept of *Verfremdung*, as a self-reflexive, 'de-familiarisation' technique, is assessed in Bausch's use of comedy, language, role-play and repetition: affective stimuli that are compared to Brecht's ideological *Verfremdung* concept. While the process remains the same, Bausch's *Verfremdung* technique no longer functions as a politically-motivated critical distancing device but rather to prompt questioning enquiry and explorations of the work and its enigmatic features. Viewed in relation to Artaud's notion of experiential performance, the study examines how Bausch's sensory stimuli energise the environment, assaulting the senses and heightening the physiological nature of the *Mitreisender's* exploratory journey. Given Bausch's philosophy that, "the things we discover for ourselves are the most important" (Bausch in Servos, 2008, 16), this suggests that her manipulative stimuli are intended to sharpen spectator awareness and critical enquiry, thus prompting journeys of exploration and self-discovery through personal experience.

Chapter 3 argues the case for a new theoretical framework with an ecological focus that integrates the perspectives of spectator, performer and director to analyse Bausch's collage aesthetic and its interactive, sensory environment, thus addressing problematic issues identified with existing approaches. Viewed in the wider context of ecological investigation, the enquiry is directed towards hybrid theories drawn from new fields of performance research that offer fruitful insights into the experiential nature of postmodern phenomena. The chapter assesses the potential of theatre ecology (Marranca, 1996; Fuchs, 1996), theatre archaeology (Pearson and Shanks, 2001) and theatre anthropology (Barba, 1995) as a basis for the creation of a new analytical approach. As discrete theories that examine performance processes from the perspectives of spectator, director and performer respectively and that form a network of correspondences, concepts from these disparate fields are developed as critical strategies to formulate an integrated theoretical approach. As an integrated strategy to movement analysis that examines interactive environments and their effects on the physiological nature of performance phenomena, I refer to this theoretical concept as 'cultural ecology'.

Analysed from the standpoint of *Mitreisender* as critical 'theorist', key features of Bausch's aesthetic are appraised from an ecological perspective that explores encounters with the performance environment; the effects on the body of its experiences; and the shifting temporal and spatial dimensions of experiential journeys. In contrast to the structural analysis in Chapter 2, collage is reassessed as part of Bausch's sensory performance processes whose associative potential stimulates the emotions, imagination and archival memory, thus transcending socio-political readings of the work. Evaluating this integrated approach, cultural ecology

offers a comprehensive, conceptual framework for the examination of interactive relationships between spectator, performer and their environment; how a work is re-experienced in performance by the artist; and the exploration of dance as a physiological medium, thus complementing Bausch's heterogeneous art form and her collaborative, postmodern approach. While the *Mitreisender's* extrinsic role as critical theorist is one of the spectator's many functions, the next chapter demonstrates the *Mitreisender's* intrinsic role as interactive participant in Bausch's performance phenomenon.

Chapter 4 examines the multi-faceted roles and interrelationships of director, performer and spectator, the creative processes in which they are involved throughout a work's evolution, and the implications and effects of Bausch's collaborative approach on its participants. This provides a means to compare and contrast the processes involved in making a work and in its performance; to define the role of *Mitreisender* in relation to those of performer and director and in comparison with conventional perceptions of the spectator's role; and to gain a more comprehensive appreciation of Bausch's aesthetic from differing standpoints that extend beyond the performed event.

Investigating factors to account for parallels identified between the processes of making the work and those encountered in a performance, the chapter assesses how this virtual 're-enactment' by spectators of the processes involved in the initial manufacture of a work provides an insight into and experience of its evolution from inception to performance as part of the regenerative cycle of Bausch's work in progress. However, given that a majority of spectators are probably neither

conversant nor concerned with techniques that elicit their involvement, such evolutionary processes are probably beyond the scope of their experiences. Assessing differences in levels of spectator engagement, distinctions made between **reactive involvement** as involuntary response to direct and indirect performance stimuli, and **interactive participation** as a proactive response to processes with which the spectator is conversant are primarily what separates performance perceived as consumerist ‘product’ and performance as an evolving ‘process’. While reactive involvement and interactive participation are not mutually exclusive, participation is arguably dependent on perceptual awareness and implicit in the role of *Mitreisender* whose appreciation is informed by direct experience and exploratory interrogations of Bausch’s art form. What then distinguishes the *Mitreisender*’s role is not only as an integral part of Bausch’s evolutionary cycle but as the embodiment of its regenerative processes.

In Chapter 5, cultural ecology is used as an approach for an analytical journey of exploration of the four artworks, expanding on the structural case study and ecological examination of key features in Chapters 2 and 3 respectively. As an exploratory journey with the *Mitreisender* as ‘travel guide’, the issue of primary concern is Bausch’s representational approach and how it influences the spectator’s reception of and response to the material, in particular the register of language used by the spectator to articulate responses. Illustrating how the preponderance of what could be regarded as stereotypical or *kitsch* image-allusions engenders reciprocal forms of descriptive images, the enquiry assesses the ideological and aesthetic implications of a dynamic *Verfremdung* strategy that compels the spectator to question his/her response to the material presented.

Analysed individually, with reference to their naturalistic décor, projected imagery, soundscapes and eclectic movement vocabulary, case studies of the four works illustrate how they are thematically interrelated by the elements of fire, air, earth and water. Indicating stylistic characteristics inherent in Bausch's work and an interrelated repertoire that matures through a process of reflection and renewal, the investigation not only reveals the organic nature of Bausch's aesthetic in which every aspect is interdependent but the symbiotic relationship between performer, spectator and the work as evidence to support the hypothesis of the *Mitreisender's* role.

The concluding section of Chapter 5 investigates developments in Bausch's aesthetic with an overview of recent works from 2002 to 2006 whose emphasis on solo dance and a significant reduction in ensemble activities show a subtle shift away from role-play situations, games and stereotyped characterisations. Indicative of the ways in which the art form continues to evolve, these developments highlight how the collaborative nature of Bausch's practice and changes within the company inevitably influence and shape the character of the work.

5. Contributions to knowledge

Contributing to a body of scholarly research on Bausch's *Tanztheater* whose diverse studies have focused investigations on earlier works from the repertoire from the 1970s to the mid-1990s (Sanchez-Colberg, 1992; Monteiro, 1993; Climenhaga, 1995; Fernandes, 1995; Mulrooney, 1998; Ni, 2002), the thesis aims to address the gap in current knowledge by providing an updated perspective of the choreographer's oeuvre over the past decade. Given the dearth of analytical research

of recent works, despite Climenhaga's new scholastic publication (2009) which makes only passing reference to recent works and the largely descriptive accounts of the current and past repertoire in Servos's latest text (2008), the thesis focuses its analysis on works spanning a period from 1998 to 2006. Reflective of a choreographer at the peak of her career and artistic maturity, these works show developments in Bausch's practice and a shift of emphasis in the nature of the work.

Complementing existing critical theories, the thesis formulates a new theoretical approach with an ecological focus for the analysis of Bausch's work that aims to offer fresh insights and facilitate a more comprehensive evaluation of her multi-faceted aesthetic, its heterogeneous phenomena and experiential environment. As an approach oriented to critical enquiry into postmodern performance as part of a cultural ecosystem (Marranca, 1996; Pearson and Shanks, 2001; Barba, 1995) and embodiment theories as an analytical approach for postmodern dance (Rowell, 2003), cultural ecology contributes to the development of new fields of performance research that explore innovations in contemporary practice. Integrating the perspectives of spectator, performer and director, cultural ecology provides a means to examine the nature of live performance phenomena and enhance appreciation and knowledge of hybrid forms of postmodern dance and physical theatre, particularly those that transcend notional generic boundaries.

Part 1

The Nature of the Art Form

Chapter 1

Tanztheater: An Art Form of the Present with its Roots in the Past

Introduction

The term *Tanztheater* or ‘dance theatre’, first coined in the 1920s by Rudolf Laban (1879-1958) to distinguish his aesthetic vision from classical ballet and the forerunners of early American modern dance, has today become synonymous with the work of German choreographic director Pina Bausch; one of the seminal figures of the late 20th century in the field of avant-garde performance. Whilst the designation *Tanztheater* is currently used by a number of German dance companies, the impact of Bausch’s controversial hybrid has given a new significance to the term ‘dance theatre’; heralding a renaissance in German modern dance from the ashes of *Ausdruckstanz* (‘expressive dance’) and bringing a hitherto marginalized European innovation to a position of prominence on the world stage.

A manifestation of the late 20th century, Bausch’s *Tanztheater* exists in a world apart from that of the ‘expressive dance’ of the early 20th century: art forms separated not only by time and circumstance but by their inherent philosophies, cultural concerns and aesthetic practices. Notwithstanding, Bausch’s aesthetic retains the basic tenets of *Ausdruckstanz* that laid the foundations of German modern dance and that were the basis of her training under Laban’s former student Kurt Jooss at the Folkwang-Hochschule in Essen. Bausch’s translation of *Ausdruckstanz* concepts that fostered individualism and freedom of artistic expression to convey the essence of human experience (see section 2, p 32) together with a shift of emphasis to prioritise the spectator’s role as interactive participant in her performance processes create an art

form radically different in character and approach from that of her predecessors and peers.

Central to Bausch's postmodern approach and this critical enquiry, the spectator's role as *Mitreisender* or 'fellow traveller' provides a means through which to assess Bausch's interactive aesthetic, how it affects the ways that performance is perceived, analysed and experienced, and the critical concerns it raises. As a hybrid form whose fragmented structure, sensory stimuli, and staging techniques draw on modernist concepts pioneered in the visual arts by Picasso and Braque (Copeland, 2004) and in the theatre of Brecht and Artaud (Servos, 2008), Bausch's relocation of essentially modernist features within a conceptual framework of postmodern performance problematises notions of categorisation.

Raising critical concerns and heightening tensions and disparities between critical theory and performance practice, the issue of generic orientation is assessed on the premiss that, in Bausch's *Tanztheater*, hybridism is not only an interdisciplinary issue but also a broader inter-generic question. The chapter examines the orientation of the art form within a framework of modernist and postmodernist critical theory and performance practice. This dual approach aims to achieve a more open and balanced perspective while avoiding assumptions based solely on compatibility with theoretical models or potential misconceptions arising from partial perspectives of the art form.

The orientation of Bausch's aesthetic to *Ausdruckstanz* and in the context of contemporary *Tanztheater* is investigated through a network of direct and indirect,

genealogical and conceptual relationships. Such relationships assess potential influences on Bausch's artistic ideas and aesthetic practice, drawing comparisons and making distinctions between the work of Bausch and that of her predecessors and peers. The chapter also examines the impact of Bausch's experiences in New York during the early 1960s and issues arising from her production of Die Sieben Todsünden/The Seven Deadly Sins (1976). As milestones in Bausch's career and whose profound effects prompted radical changes of direction, these were the catalysts that were seminal in the development of a choreographic approach that explores the ecology of performance and its effects on the moving body.

1. A Performance Art of the Postmodern Era

Perceiving Bausch's hybrid aesthetic from a postmodern perspective provides a means to appreciate the inherent values of an interactive performance phenomenon that communicates through the medium of the body and that seeks, through participants' physiological engagement in a range of affective processes, to enhance the spectator's understanding of dance performance by means of direct experience. While this may not resolve complex issues of generic classification, it reveals the rationale underlying Bausch's collaborative, interdisciplinary approach; factors that influenced its development; and how its modernist features function as stimuli to facilitate spectator participation in experiential journeys of exploration.

As generic terms that are widely disputed throughout the arts, critic Ann Daly observes, "The meaning of "postmodern" (and "modern", concomitantly) varies profoundly between and even within disciplines, denoting cultural, stylistic, or historical distinctions" (Daly, 1992, 48). Used in a dance context, confusions over

terminology are exacerbated by perceived generic inconsistencies and aesthetic anomalies, particularly relating to ‘modern dance’, an inclusive generic label for disparate innovative approaches that emerged over five decades from the 1900s. While the designation ‘modern’ differentiated these phenomena from theatre dance forms such as ballet and popular entertainment, doubts were raised as to whether modern dance aligned itself to *modernism*. Art critic Clement Greenberg defines modernism as an approach purged of narrative or representational elements and stripped of everything extraneous. This, he considers, reveals the underlying nature of the art form and its intrinsic properties - form, structure, shape, colour, texture and formalist techniques – and thus renders each discipline wholly autonomous, anti-representational and self-reflexive (Greenberg, 1980, 64). Fuelling critical controversy, dance scholar Sally Banes asserts:

...historical modern dance was never really *modernist*. Often it has been precisely in the arena of post-modern dance that issues of modernism in the other arts have arisen: the acknowledgement of the medium’s materials, the revealing of dance’s essential qualities as an art form, the separation of formal elements, the abstraction of forms, and the elimination of external references as subjects. Thus in many respects it is post-modern dance that functions as *modernist* art.

Banes, 1987, xiv-xv

Banes derives the term ‘analytic post-modern dance’ from her research of New York’s Judson Dance Theater collective in the 1960s and 1970s who added the prefix *post-* to denote experimental work that broke away from established modern dance forms in the mould of Martha Graham or Doris Humphrey. A concept synonymous with Greenberg’s concept of modernism, this ‘analytic post-modern dance’ explored formalist concerns aligned to modernist concepts in the visual arts, particularly minimalist sculpture. Apart from the terminological and generic inconsistencies this aesthetic anomaly posed for dance and its relationship to the other arts, the

implication by Banes that Judson choreographers initiated explorations of formalist concerns in dance is a misconception: a view limited by its partisan focus on the work of only one North American dance generation. As historian Susan Manning argues, “Such partisan histories distort and obscure the larger contours of dance modernism, such as the commonality of certain formal concerns” (Manning, 1988, 34-35). Manning cites the neo-classical ballets of George Balanchine; the expressive works of Mary Wigman and Martha Graham; and the physical culture aesthetic of *Ausdruckstanz* to show how, in different ways, the dual practices of modern dance and 20th century ballet embodied the formalist concerns of modernism (Manning, 1988, 35).

Revisions made by Banes in 1987 to her original publication *Terpsichore in Sneakers* (1980) take account of a shift from modernist to postmodernist concerns in dance during the early 1980s. Nevertheless, Manning criticises the ways in which Banes downplays other major contributors to the development of postmodernism in dance. Positing an alternative concept, Manning perceives postmodern dance (unhyphenated) as resulting from the collapse of either of two modernist conditions: a concentration on the reflexive rationalisation of movement; and/or distinctions maintained between ballet and modern dance, albeit acknowledging potential divergences that may challenge this model, (Manning, 1988, 37). Manning’s observations of experimental work during the 1960s and 1970s highlight how choreographers such as Twyla Tharp and Pina Bausch blurred generic boundaries between ballet and modern dance and, in the case of Bausch, between dance and theatre. However, in posing the enquiry, “Did not Kurt Jooss’s work collapse distinctions between modern dance and 20th century ballet?” (Manning, 1988, 38),

Manning would probably concede that her conceptual scheme makes no provision for work that is essentially modernist in approach. Despite fulfilling one of Manning's conditions for postmodern dance, Jooss's aesthetic and its socio-political concerns (later examined in relation to Brecht) challenge Greenberg's notion of modernism as a purely formalist strategy. While Manning's scheme identifies hybridism and eclecticism as idiomatic of postmodernism, the criteria on which her concept is based are insufficient grounds for a definition that, even twenty years on, is still the subject of critical debate.

Emerging in response to artistic innovation, postmodernism and its derivatives have given rise to a plethora of contradictory theories as different philosophical paradigms endeavour to arrive at an understanding, if not an agreed definition. Reflective of the heterogeneity of contemporary life with its shifting values, pluralist society and multimedia culture, the need for continual reassessment and revision of postmodernism is implicit in critical discourse. Whether considered as a separate genre countering modernist ideology or a development from modernism, sociologist Helen Thomas considers that, at this juncture, such concepts can only be viewed, "through the lenses of the modernism/postmodernism debate" (Thomas, 1996, 66). While it is beyond the scope of this investigation to address the philosophical complexities of various postmodern theories propounded over five decades, there is a need to determine the cultural contexts in which Bausch's *Tanztheater* relates to particular concepts of postmodernism and its modernist antecedent.

In a multicultural climate that has paved the way for creative collaboration and experimentation with mixed modes of expression, hybridism has become a feature of

postmodern practice, expanding artistic parameters and blurring notional generic boundaries. Like Jooss's *tanzdrama* ('dance drama'), Bausch's interdisciplinary form integrates dance and theatre elements, traversing generic boundaries with a collage of everyday activities, satirical sketches and an eclectic vocabulary: a multimedia approach whose generic orientation has long been a topic of critical debate (see section 6, p 69). Despite using devices such as self-reflexivity (see Chapter 2) that draw on formalist techniques, her art form is incompatible with Greenberg's ideological notions of modernism and challenges his anti-representational, formalist concept. Bausch's heterogeneous *Tanztheater* is neither stripped of theatrical effects, narrative themes, nor representational elements but is a medium in which external influences, far from being extraneous, are a prerequisite for movement, interaction and exploration. Part of Bausch's interactive processes and one of many forms of affective stimuli, self-reflexivity appears in many guises, ranging from *Verfremdung* ('defamiliarised') elements, repetitive action or satirical games to anti-illusionist staging devices and shifting roles (as examined in Chapter 2). If Bausch's self-reflexive techniques raise spectator awareness and draw attention to formalist qualities in the movement, her concerns are less with choreographic stylistics than with what stimulates the body to move when exposed to a range of external effects.

Radical experimentation with minimalism permeated the visual, literary and performing arts of the late 1950s and 1960s and, "threatened to remove the work from the realm of art altogether, by making the spectator obsolete" (Banes, 1987, 18). However, theatre practitioner Jerzy Grotowski concluded in his modernist manifesto, Towards A Poor Theatre:

By gradually eliminating whatever proved superfluous, we found that theatre can exist without makeup, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct, “live” communion.

Grotowski, 1969, 19

In Bausch’s *Tanztheater* the spectator is intrinsic to its *raison d’être* and ultimate realisation, an artwork whose ecological performance environment depends on the interactive relationship between performer, spectator and the work.

Symptomatic of an era increasingly focused on ecological and environmental issues, Bausch’s aesthetic signifies a cultural shift in postmodernism with a greater emphasis on relationships between humans and their environment, as highlighted by literary theorist Ihab Hassan (1973). Bausch’s incongruous juxtapositions and shifting contexts foreground environmental interrelationships, creating the conditions for interactive engagement in an ever-changing environment where urban and rural worlds collide and naturalistic landscapes are callously transformed by human invasion. Bausch departs from naturalistic or realist forms of theatre whose aesthetic merely perpetuates illusions of external reality, exploiting theatrical conventions and drawing on Brechtian staging techniques that self-referentially expose the mechanisms of theatre and eliminate notional boundaries between stage and auditorium. Fostering direct relationships between spectator, performer and their environment, Bausch revitalises Artaud’s concept of experiential performance with affective visual, aural and olfactory stimuli that assault the senses, intensify the immediacy of the action and elicit a range of physical, emotional and psychological responses. As strategies for spectator involvement, Bausch’s reformulation of the concepts of Brecht and Artaud (examined in Chapter 2) is integral to the creation of

an interactive environment. Such dynamic techniques challenge perceptions of performance and how it is experienced, raising awareness in the spectator about the reality of a live performance and how it evolves through a process of creative participation.

Bausch's multi-layered collage embodies characteristics which architect Charles Jencks identified in his theories of postmodern architecture in the 1980s. Her aesthetic exemplifies what literary scholar Hans Bertens refers to as Jencks's notions of pluralism, 'double coding' (being esoteric and elitist while appealing to the populace), and encouragement of participation; with stylistic variables such as hybridism, eclecticism, metaphor, historical reference, symbolism, and humour; and design concepts including 'contextual urbanism', 'functional mixing', and 'collage/collision' (Bertens, 1995, 62). As creative practices concerned with spatial and environmental relationships, correlations between Bausch's choreographic collage and architectural design are examined in Chapter 2, particularly in relation to the multimedia assemblages of Merce Cunningham and the physical theatre of Robert Wilson. While Jencks's theories relate to the conceptual design and philosophical approach of Bausch's heterogeneous hybrid, they do not accommodate the affective stimuli used in her performance processes.

Given Jencks's perception of postmodern architecture as an expressive language, Bertens asserts that:

no new architecture can from [Jencks's] point of view afford to break completely away from the modernist idiom: 'All developed languages must contain a high degree of conventional usage, if only to make innovations and deviations from the norm more correctly understood' (Jencks, 1980, 22).

Postmodernism must thus inevitably build upon the conventions of modernism.

Bertens, 1995, 61

Sharing such views, Bausch neither sought to break with the past nor reject traditional dance forms but rather to expand on techniques from her formative training with Jooss and the innovative approaches to performance that she experienced in New York during the early 1960s. Bausch's *Tanztheater* demonstrates how the present is informed by and built on past experiences, offering new perspectives that transcend modernist ideology while providing a sense of continuity (see section 3, p 44). Evolving through a process of creative reflection and renewal, the artwork is constructed with material largely, though not exclusively, derived from the personal experiences and impressions of everyday life encountered by Bausch and her dancers whose skills in perceptive observation are inherited from Bausch's training with Jooss. Bausch reinforces Jooss's philosophy that, "all available means should be used for the expression of significant human emotion" (Walther, 1994, 47) and empowers her dancers to use any available means at their disposal to devise material in response to her questioning stimuli. The dancers mine their experiences, exploit their individual skills and exercise their imaginative powers to formulate a creative response that captures the essence of a lived experience, exploring the body's multi-faceted movement repertoire in an endeavour to stimulate dynamic responses in the spectator.

Created by multiple authors whose ideas broadened Bausch's creative canvas, *Tanztheater* offers a wealth of impressions, allusions, tropes, quotations and borrowings that are open to pluralist readings. Underpinned by the principles of collage, Bausch's patterning devices weave an interrelated web of correspondences,

stimulating personal journeys of exploration and discovery that facilitate enhanced understanding through direct experience (see the case study in Chapter 2). By extending the ethos of collaboration to the spectator's participation in performance, Bausch's democratic approach not only fosters relationships between performer and spectator but a sense of collective ownership of the work. Bausch's eclectic approach juxtaposes technical virtuosity with everyday activities, in contrast to dance modernists like Judson's Yvonne Rainer and Steve Paxton (Banes, 1987) or *Ausdruckstanz* practitioners such as Laban and Wigman who rejected codified techniques they considered restrictive, contrived, over-elaborated, and anachronistic. Thus Bausch's recontextualisation of a multiplicity of forms enables new perspectives of the moving body to emerge. As part of an interrogation into the sensory nature of performative environments, Bausch reflects on the past through the medium of the present.

2. Roots and Relationships: the *Ausdruckstanz* Legacy

Bearing the imprint of her Folkwang training and its inherent philosophy, Bausch's ecological explorations echo her forebears' vision of 'expressive dance' as a shared cultural phenomenon and the embodiment of humanity's organic relationship to the natural world. *Ausdruckstanz*, from its early beginnings in the 1900s with the ecstatic waltzes of the Wiesenthal sisters to the massed movement spectacles of the 1936 Berlin Olympic Games that marked its demise, stemmed from a culture of changing values, radical reforms and new ideas pervading German society in the early decades of the 20th century. Linked to the *Körperreform* movement that cultivated notions of a healthy mind and body through sports, dance, naturism and outdoor activity, artists sought to, "reconnect with all that was alive, natural and

organic” (Jeschke and Vettermann, 2000, 56). *Ausdruckstanz* artists endeavoured to narrow the gap between the spectator and the dance with a ‘natural’ movement aesthetic potentially more accessible to their audiences. Shifting attention from the virtuoso to the vernacular, *Ausdruckstanz* artists explored the essence of human movement rooted in everyday actions, creating emotive performances to which the audience could respond on a non-intellectual, organic level (Howe, 1996, 44).

Known by several names, *Ausdruckstanz* served as a broad term of reference that distinguished this modern dance innovation from ballet; traditional folk, historical and social dance; and popular entertainment forms. Representative of neither a unified ideology, defined technique, nor pedagogic system, *Ausdruckstanz* fostered free forms of artistic expression and was embraced by a wide-ranging group of independent artists whose signifying practices reflected, “different, even contradictory currents, concepts and ideas of dance, from expressionism to social agitprop” (Jeschke and Vettermann, 2000, 56). Such phenomena, individualistic in character, content and mode of expression, were shaped by the artist’s experience and view of the world: a *Weltanschauung* imbued with a sense of nationalistic pride in Germany’s cultural heritage reflected in nostalgic allusions to the grandiose era of the waltz; the vernacular of folk culture; the mysticism of quasi-primitive ritual; and the medieval stylistic of the Gothic era (Howe, 1996, 213).

As an influential figure in the development of *Ausdruckstanz*, Hungarian born Rudolf Laban’s reputation was built largely on his teaching and theoretical work. He created an anatomical approach for teaching and choreographic practice in which, “inspiration and intuitive understanding discovered through improvisation became

equal to, if not more significant than, understanding through disciplined academic traditions” (Howe, 1996, 5). Pioneering theories based on the interrelationship of body, movement and space, Laban’s Choreutics (spatial planes) and Eukinetics (movement dynamics) explored the body’s free-flowing rhythms; kinetic energy; movement qualities; and spatial dimensions and as an autonomous, expressive medium reliant neither on music nor narrative elements yet capable of generating meaning through movement. Unlike the discipline of ballet, Laban’s teaching was not underpinned by a systematic methodology but rather encouraged experimentation with a particular emphasis on a dancer’s individuality and creativity, whether as a member of his professional performance group or as an amateur involved in his lay ‘movement choirs’. According to former student Mary Wigman, this approach:

...had the extraordinary quality of setting you free artistically, enabling you to find your own roots, and thus stabilized, to discover your own potentialities, to develop your own technique and your individual style of dance.

Wigman, 1975, 35

As an extension of his teaching practice, Laban’s performance group, trained in his philosophy, was instrumental in the development of his ‘Free Dance’ aesthetic and dance notation system. However, as leading dancer of the Tanzbühne Laban group from 1920-24, Jooss admitted, “At that time in Germany one did not need great proficiency for the “Expressionist Dance”: strong intensity was all-convincing” (Jooss in Walther, 1994, 44). The basic principles of Laban’s dance theatre concept, outlined in Die Welt des Tänzers/The World of the Dancer (1920), highlight how his concern for simplicity in costume and production elements was consistent with that of his peers who rejected the ostentation of ballet spectacles which they perceived

detracted from the dance. However, as historian Suzanne Schlicher highlights, what is of particular significance is Laban's perception of the spectator's role:

...as an open, onlooking, associate participant in the performance, whose sense of movement must still be trained for the sake of "an experiment in seeing images and watching movement".

Schlicher, 1993, 30

Integral to Laban's philosophy of dance as a shared cultural experience in harmony with nature and the environment, such principles are inherent in Bausch's ecological aesthetic. Laban aimed to educate the public by widening participation in dance with what he envisaged as a new kind of 'expressive folk dance', creating mass movement 'choirs' that promulgated the notion that everyone could be considered a dancer: a view not shared by his former students Mary Wigman and Kurt Jooss.

Inspired by the folk festivals of his youth that he believed created a sense of personal identity whilst forging a spiritual bond in the community, Laban developed the prototype of these 'choric' ensembles at his Swiss summer school founded in 1912 at Monte Verità. Giving open-air workshops and staging themed, episodic *Reigenwerke*, these performances relied on the expressiveness of the movement, natural lighting and the beauty of their surroundings for effect (Reynolds and McCormick, 2003, 82). Laban formed the first of his amateur movement ensembles with citizens from Hamburg in 1922, devising exercises based on simple movements and interweaving patterns drawn from gymnastics and traditional folk dance and placing emphasis on participation rather than presentational style. Although Laban's initiative had widespread appeal and attracted people of all ages keen to be involved in the new 'body culture' movement, he nevertheless saw the artistic limitations of his lay movement spectacles. Like Jooss, Laban regarded work in professional

theatre as vital to the development and survival of dance as a performing art (Walther, 1994, 50).

Following in Laban's footsteps, in 2000 Bausch embarked upon an ambitious project that gave members of the local community in Wuppertal, where her company is based, an opportunity to perform a work from her repertoire. Compared to Laban's aspirations for widespread amateur participation in dance at an elementary level, Bausch aimed to provide citizens with direct experience of her professional dance practice and its demanding performance regime. Such a project represented a considerable challenge to inexperienced amateurs whose participation extended beyond what could conceivably be considered 'community dance'. Mounting a revival of Kontakthof (1978) with a group of twenty-six men and women aged 65 years and over, Bausch enabled senior citizens with little or no previous dance training to experience at first hand the processes involved in creating a work and its realisation in public performance. Chosen from over 100 applicants, the group rehearsed with Bausch and members of her company over the course of a year. Cast members interviewed prior to the premiere revealed that they found this unique and unprecedented opportunity an exhilarating, enlightening and rewarding experience from which they had gained a greater understanding of Bausch's art form as well as an enhanced appreciation of the performer's role (Purkert, 2000, 20). This reworking of Kontakthof with a mature group, who brought a wealth of lifetime experiences and personal qualities to the material, engendered fresh perspectives of the work and added a new dimension to Bausch's aesthetic. As an extension of the main company, over the past eight years this group has become a regular feature of Bausch's programming schedule, performing not only locally but touring nationally and

internationally. In 2008, Bausch gave workshops and mounted productions of Kontakthof with young people aged 14 years and over from Wuppertal, Essen and Düsseldorf. Reflective of Laban's aims to make dance more accessible to the community, Bausch's outreach work demonstrates how understanding gleaned through direct personal experience is beneficial to fostering strong relationships between her company, the community and her art form.

In contrast to Laban and those involved in the physical culture movement, Wigman had no interest in community presentations, albeit contributing to the mass movement spectacles staged for Hitler's 1936 Berlin Olympic Games. Opposed to the notion that everyone could be considered a dancer, Wigman, "espoused elitism and the belief that only a chosen few could communicate the spirit of the time through dance" (Manning and Benson, 1986, 35). Inspired by the ritual dances of African, American Indian and Oceanic cultures, and Germany's Gothic heritage, Wigman's 'Absolute Dance' sought to give expression to her innermost feelings, sensory experiences and spiritual consciousness (Howe, 1996, 126): a heightened experience of emotional intensity enabling the audience to empathise with sensations projected by the performing body (Manning, 1993, 29). As a kinesthetic process, the relationship between psychological motivation and its physical manifestation becomes, "a medium for the transference of an aesthetic and emotional concept from the consciousness of one individual to that of another" (Martin, 1996, 258-259).

Wigman therefore asserted that an audience should:

...allow the rhythm, the music, the very movement of the dancer's body to stimulate the same feeling and emotional mood within itself, as this mood and emotional condition has stimulated the dancer. It is only then that the audience will feel a strong emotional kinship with the dancer and will live

through the vital experiences behind the dance creation.

Wigman, 1933, 306

Attracting controversy on her first German tour in 1919, Wigman's performances alienated rather than involved audiences who were perplexed and perturbed by the starkness of her presentations; the grotesque choreography; and traumatic imagery derived from sensitive subjects such as war, old age and death (Reynolds and McCormick, 2003, 87). It was not until the 1920s that Wigman's work achieved critical recognition and began to amass a large following of devotees. However, Wigman's pursuit of ideas that challenged Laban's ideology together with the success of her choreographic and pedagogic work fuelled tensions that led to a long-running 'battle' of bitter rivalry between two of *Ausdruckstanz*'s leading exponents whose contrary philosophies, "came to represent opposing tendencies in German modern dance" (Toepfer, 1997, 108). Although pursuing different pathways, Manning suggests that:

Wigman and Laban were not as divergent in their concepts as some of their more zealous followers insisted, for the tension between dance as a calling for a spiritual elite and dancelike movement as an activity rooted in everyone's experience animated both their work and *Ausdruckstanz* in general.

Manning, 1985, 12

While Wigman and Jooss based their respective practices on theories that they had helped Laban to develop, it is not surprising that their conceptual approaches diverged from those of their mentor, given the liberated nature of their training. However, of the many artists involved in *Ausdruckstanz*, it could be argued that Wigman's aesthetic most comprehensively embodied its artistic values: creative individuality and freedom of expression; the integrity of the expressive statement as

the essence of human experience; and an expressive form with a potential to communicate with an audience on an elemental, non-intellectual level.

As part of a cultural 'revolution' in the 1920s and 1930s that gave fresh impetus to artistic and intellectual innovation, *Ausdruckstanz* aimed to revolutionise the nature of dance performance with the simplicity of its productions, minimal musical accompaniment and natural movement aesthetic. In practice, however, *Ausdruckstanz* remained rooted in the performance conventions of the 19th century, maintaining a physical separation between artist and audience that precluded the potential for spectator participation. Despite Laban's experiments with simultaneous action on stage and in the auditorium to enable the audience to feel part of the performance, the relationship of the spectator to the dance remained that of passive consumer rather than Laban's "open, onlooking, associate participant" (Schlicher, 1993, 30). Ironically, by eliminating theatrical elements from their presentations and relying on the emotional intensity of the artist's performance, *Ausdruckstanz* artists lacked the necessary means to create affective stimuli with a potential to transform the spectator from passive observer into associate participant. Oriented to the expressive ethos of *Ausdruckstanz* and its artistic values, Bausch's *Tanztheater* spectacles exploit the mechanisms of theatre to create sensory-inducing stimuli whose dynamic, kinesthetic processes generate heightened physiological interaction between artist, spectator and their environment. This approach changes the spectator from passive consumer to interactive participant, altering modes of critical perception and redefining relationships between performer and spectator. As critic Norbert Servos observes:

From piece to piece, the Dance Theatre Wuppertal gradually blazed a trail towards a goal to which *Ausdruckstanz* had probably always aspired but had

failed to achieve: releasing dance from the constraints of literature, relieving it of its fairytale illusions and leading it towards reality.

Servos, 1998, 36-37

Although relatively short-lived and a casualty of circumstances, the influence of *Ausdruckstanz* extended beyond its national and European borders to the Asian, American and Australasian continents. Leaving a legacy to dance education and concert performance, artists toured abroad, performing their work, offering courses and establishing schools far removed from the 'Fatherland'. Laying the foundations of European modern dance, the development of *Ausdruckstanz* can be attributed not only to the work of Laban, its principal theorist and Wigman, its spiritual embodiment but to Jooss who gave 'expressive dance' a social conscience. Jooss pursued a different trajectory from the majority of his peers with 'dance dramas' that opened up new avenues of enquiry and expanded the horizons of dance in theatre.

Tracing the genealogy of teacher/pupil relationships from Laban through Wigman and Jooss to Folkwang graduates Bausch, Reinhild Hoffmann (1943) and Susanne Linke (1944) and to Gerhard Bohner (1936-1992), a pupil of Wigman, and Johann (Hans) Kresnik (1939) who emerged outside the Folkwang circle, vestiges of *Ausdruckstanz* can be discerned not only in various manifestations of *Tanztheater* but in the wider field of Japanese *butoh*¹ and physical theatre (see section 6, p 70). Like *Ausdruckstanz*, *Tanztheater* is a broad term of reference encompassing a wide range of signifying practices that represents different, even contradictory, currents and concepts of dance. Contrasting with the views of fellow historians Jochen Schmidt, Claudia Jeschke and Suzanne Schlicher who perceive a continuity between *Ausdruckstanz* and *Tanztheater*, Susan Manning does not dispute correlations

between the two art forms but identifies certain features that show divergences and a decided discontinuity, in particular:

Tanztheater's break with the "organic form" of *Ausdruckstanz* and its reliance on repetition, fragmentation, and collage; *Tanztheater*'s abandonment of the "poor theater" of *Ausdruckstanz* and its embrace of the visual spectacle made possible by the opera house; and the decline of the patronage of the amateur student in the postwar period and *Tanztheater*'s reliance on government patronage.

Manning, 1993, 249

Not all artists employed such structural devices or worked within the subsidised repertory system and there are relatively few whose work conforms to Servos's perception of *Tanztheater* as, "a mixture of dance and theatre modes [that] opened up a new dimension for both genres" (Servos, 1998, 36), albeit applicable to Bausch and Kresnik's work. Like its predecessor, *Tanztheater* has given rise to diverse phenomena, individualistic in character, content and mode of expression and shaped by the artist's experience and *Weltanschauung*. However, the exception was a form of *Tanztheater* in the East German Democratic Republic where individualism and freedom of expression were actively discouraged.

Reflective of the political and cultural divisions existing in the two German states during the 1960s, what emerged as the so-called 'realistic' *Tanztheater* of artists such as Tom Schilling (1928) and Dietmar Seyffert (1943) in the soviet-styled regime of the GDR was essentially an expanded form of ballet; anti-individualistic, folk oriented and underpinned by the ideology of socialist realism as a medium to educate and entertain the working class (Jeschke and Vettermann, 2000, 66-67). In the liberal climate of the West German Federal Republic, the ascendancy of stylistic pluralism that evolved under the banner of *Tanztheater* was fuelled by a new generation of choreographers who challenged the status quo: the hierarchy of ballet

that, in the 1950s, was predominant in state-subsidised opera houses; commercialist ideology that stifled experimentation; and the hypocrisy of a nation in denial of its Nazi past. Notable amongst the dissenters of the German theatre system and their antipathy towards the *danse d'école* and its traditions were former ballet soloists Kresnik and Bohner whose *Tanztheater* initiatives, formed under a collective leadership in the mid-1960s, brought Cologne's Tanzforum to prominence as one of the new centres for modern dance with those emerging in Stuttgart, Hamburg and Berlin.

Motivated by concerns about what he regarded as Germany's socio-political and historical ills, Kresnik's provocative collages combined historical and biographical material; religious symbolism; and violent imagery with popular music, ballet, modern and jazz dance, drawing on elements from Living Theater to make concrete political statements reflecting on current affairs (Manning, 1985, 16). Although critical of prevailing conditions, Bohner's choreographic collages focused on aesthetic concerns, exploring interrelationships between body images, movement, music, speech and space and their effects on spatial and psychological perception. Bohner sought to re-establish continuity with earlier modern dance forms and in 1977 mounted a reconstruction of Bauhaus artist Oskar Schlemmer's Das Triadische Ballett/The Triadic Ballet (1922) from the original documentation and designs (Jeschke and Vettermann, 2000, 64). Contrasting with the reactionary dance theatre of Kresnik and Bohner, the experimental work of Bausch, Hoffmann and Linke drew on the rich traditions of the Folkwang School. These divergent strands of *Tanztheater* co-existed within a close-knit, interrelated community² committed to a democratic working practice and the creation of dance with a social relevance.

Rediscovering the artistic values of *Ausdruckstanz* and its ethos of expressive individualism, the pioneers of *Tanztheater* revived the use of improvisation techniques to explore movement vocabularies, expressive ideas and psychophysical experiences.

As students of Jooss and Bausch, Hoffmann and Linke were appointed as Bausch's successors in 1975 to co-direct Folkwang's choreographic workshop and performance group, the Folkwang Tanzstudio. It is therefore not surprising to find similarities in the work of the two artists, given their initial three-year co-directorship, a shared interest in feminist issues, and parallel careers that developed through their solo work and group choreographies for predominantly female ensembles. Influenced by Wigman's exploration of sensory experiences and their effects on the body, Hoffmann and Linke's works challenged spatial boundaries, entangling bodies in ropes, cables or fabric stretched across the performance space. Echoing Wigman's Ceremonial Figure (1925) whose mask and costume restricted her field of vision and range of movement (Au, 1988, 99), in Hoffmann's Solo Mit Sofa (1976) movement is impeded by a costume with a long train attaching her body to a sofa: an experiment prefiguring Linke's solo Flut/Flood (1981) in which her body's envelopment in volumes of fabric gave the impression of 'drowning' in a metaphorical 'sea of despair and materialism' (Manning, 1993, 254). Just as Bohner had researched early experimental dance, Linke's 1987 reworking of the late Dore Hoyer's Affectos Humanos (1962) paid tribute to one of the last *Ausdruckstanz* performers who had inspired her to study with Wigman from 1964 to 1967. Linke's studies were curtailed by Wigman's retirement and the closure of her Berlin School, prompting Linke to complete her training at the Folkwang-Hochschule.

Given Hoffmann and Linke's close association with Bausch, critical comparisons have inevitably been drawn between what were regarded as images of 'female abuse' in Bausch's controversial treatment of male/female relationships and her students' concerns with feminist issues as reflected in their respective group works with predominantly female ensembles. Open to pluralist readings from a multiplicity of perspectives, Bausch rejected the notion that her work is feminist or pertaining to any classification but rather, in contrast to Hoffmann and Linke, it is not underpinned by specific socio-political concerns or sexual politics. Nevertheless, as dance scholar Ana Sanchez-Colberg suggests, looking beyond the thematic to the structural level of Bausch's work:

...reveals certain choreographic manipulations and stylistic features which posit interesting possibilities within a feminist dance discourse. Bausch operates from a position of subversion and marginality which is manifested through a) the concern for the body as locus for the dance discourse, b) the choice of a *poetic language* as a way of presenting the narrative, and c) the implications of this narrative on the aesthetic/appreciation/criticism of the oeuvre.

Sanchez-Colberg, 1993, 153

Like Bausch, her compatriots explore relationships between the body and its spatial environment, confront topical socio-political issues, and employ techniques drawn from Brecht and the avant-garde innovations of Living Theater. However, it is Bausch's interdisciplinary hybrid and her collaborative approach that takes *Tanztheater* into uncharted territory. Shifting the emphasis to prioritise the role of the spectator as *Mitreisender* participant, Bausch's approach transforms relationships between spectator, performer and the work, creating an ecological performance aesthetic in which modernist elements are relocated within a postmodern framework and establishing *Tanztheater* as a new kind of 'theatre of experience'.

3. Mapping Bausch's Tanztheater Journey: Genealogical Imprints

The emergence of German *Tanztheater* in the late 1960s and 1970s owes much to the groundwork laid forty years previously by the modernist *tanzdrama* aesthetic of Kurt Jooss who expanded generic boundaries between dance and theatre and whose pedagogy nurtured the talents of three of its major exponents, Bausch, Hoffmann and Linke. As protégée of the man she affectionately called “Papa Jooss” (Bausch in Robertson, 1984, 14), Bausch’s special relationship with Jooss had a profound effect on her formative training and early career; the patriarch who shaped her development as a performer, nurtured her choreographic talents and influenced her conceptual approach to movement. Under his directorship, Bausch’s three years of training at the Folkwang-Hochschule from 1955 enabled the fifteen year-old to gain proficiency in a range of dance disciplines, including ballet, jazz, and various modern dance techniques as well as in the related arts of music, painting, photography, sculpture and all aspects of theatre. Employing the expertise of many internationally renowned artists, Jooss’s eclectic pedagogy offered an integrated study programme that provided fertile ground for creative energies and a broad education that enabled students to have freedom of choice in their future careers (Markard, 1993, 48).

As an artist from a drama background and with a lifelong interest in theatre, Jooss, unlike Laban, was solely concerned with the development of dance as a theatre art, thus making, “a clear distinction between recreational dance for everyman and professional dance for the stage” (Markard, 1993, 46). Jooss recognised the need for a more systematic training approach and, in 1925 with former Laban student Sigurd Leeder, began developing his pedagogic ideas at their first school in Westphalia that

transferred to Essen in 1927 as part of the city's newly founded Folkwang-Hochschule (Walther, 1994, 45-46). Oriented to the philosophy of *Ausdruckstanz* that formed the bedrock of Laban's teaching, Jooss and Leeder refined and integrated Laban's movement theories with basic principles gleaned from ballet technique that they believed would enhance the development of modern dance. Exploring the qualities and dynamics of movement, Jooss scholar Suzanne K. Walther explains:

The Jooss-Leeder Method is based on four fundamental principles: tension and relaxation; weight and strength; three basic rhythms; and the flow and guidance of movement...The elemental forces behind these principles are the pull of gravity and the flow of breath.

Walther, 1994, 99

Combining the use of coordination, contrasting dynamics, rhythmic impulse and the malleability of the torso, Jooss developed an expressive language that communicates through kinesthetics, not unlike that of Wigman. Expressed through expansive, fluid phrases of 'gathering or scooping movements and scattering or strewing motions' punctuated by moments of tension, the cycle of action has an almost 'pendulum-like' quality as the body gains momentum and reaches its sustained climax on the breath intake before releasing tension (Walther, 1994, 99).

Trained in the Jooss-Leeder Method, Jooss's teachings are evident in much of Bausch's choreography whose broad, sweeping gestures; 'pendulum-like' swings of torso, limbs and head; undulating impulses; and fluid dynamics reflect the principles of tension and release, ebb and flow, resisting and succumbing to gravitational force, and the coordination of breath rhythms. In her solo from Wiesenland (2000), dancer Na Young Kim accentuates her torso's sweeping, thrusting, plunging, arching and leaning undulations with the flicking and tossing of her long dark hair which momentarily brushes the floor and envelops her body as she occupies the musical

phrase before uncurling to an upright stance. While these sequences create a seamless ebb and flow, they are interspersed with more static wrist-flicking gestures, gentle finger shimmering and hair-combing motifs that add definition, contrast and individuality to her solo. Danced to the rousing shanty “Lumé et Lumé” in $\frac{3}{4}$ time, Dominique Mercy’s distinctive, unrestrained style is shown to advantage in his Wiesenland solo. Like a body driven by the tidal swell of the music, Mercy’s weighted stamping and high knee lifts with body and head thrown forward; open jumps sinking into deep *plié*; exaggerated pelvic rotations; double turns with head thrown back, wrists dropped, and arms wide; ‘drunken’, head-cradling sways; and off-balance, rebounding lunges are combined with line-casting and rope-pulling; leg slapping and thigh rubbing; and drinking or rocking motifs with arms akimbo. Thus Mercy creates a solo with a maritime flavour and imagery indicative of life on the ocean waves.

Interrelating his teaching and choreographic work, Jooss’s dance group was an extension of Folkwang’s Dance Department and provided opportunities for students to gain performing experience. Expecting students to have the skills, imagination and versatility to play any dramatic or comedy role in his diverse repertoire, Jooss explained:

In my productions the roles are only partly written...I indicate to the artist what I wish him to convey to the audience and allow him to improvise and give form to his own emotions, and then I try to arrange my work on the lines I set out to do, but giving him as much of his own as possible. This I can only do with dancers from my own school; those who join me from the outside have first to be shown every step and gesture till they have participated in this intellectual and spiritual training.

Jooss, 1933, 454

Noted for his sharp character sketches of social archetypes and symbolic figures, Jooss's flair for characterisation is a testament to his keen observations and understanding of human nature, his early drama training and his skills as a performer, teacher and choreographer. Using a technique that bears close resemblance to Brecht's concept of *Gestus* (examined in Chapter 2), Jooss sought a specific gesture or action drawn from everyday life that would embody the essence of a character, thus revealing the character's inner psychology and attitude in each nuance of the movement. Complemented on the impressive acting abilities of his dancers, Jooss admitted that he never taught them to act, asserting that he regarded acting and movement as inseparable (Walther, 1994, 93). Trained by Jooss in the detailed observation and exploration of human behaviour patterns, Jooss's actor-dancers were practised in the art of using stylised gesture and in performing their roles with conviction.

Acclaimed for her poignant portrayal of the 'Old Mother' in Jooss's 1965 revival of the award-winning Der Grüne Tisch/The Green Table (1932), Bausch was an accomplished performer; appearing in her 2001 revival of Danzon (1995) and continuing to dance her signature role in Café Müller (1978) until her recent death. Serving as a role model for her dancers, Bausch imparted her knowledge and experience to the multi-national company of performers with whom she worked; artists handpicked for their wide-ranging skills, vibrant personalities and inventive imaginations who enjoy the freedom to explore their ideas and develop their individuality and skills in her collaborative practice. This is apparent in the colourful stereotypes created by her artists and their 'larger than life' stage personalities whose individual characterisations and dance vocabularies demonstrate a proclivity towards

stylised gesture. Thus Julie Shanahan creates the impression of a ‘seductive vamp’ with her alluring body language and sensual flowing vocabulary; Helena Pikon’s childlike appeal is emphasised by ‘shy’ head inclinations, contemplative finger sucking and hair twisting gestures and her demure demeanour; Nazareth Panadero, in keeping with her ‘assertive persona’, emphasises angularity and control with staccato gestures that keep a tight, disciplined rein on her body; and Regina Advento uses her rippling torso, hip gyrations and syncopated body isolations to reflect the pulsating rhythms and ambiance of the tropics. Like Jooss, Bausch involved her dancers directly in the creative process but her choreographic approach and the roles played by the performers are markedly different. In Bausch’s practice, there are neither preconceived plans for the work nor character outlines; the performer is entirely responsible for creating his or her own character, devising the scenario and deciding on the nature of the action in response to Bausch’s enigmatic, probing questions.

Receptive to the world around them, the works of Bausch and Jooss demonstrate their perceptive awareness of the ways in which prevailing social conditions affect human behaviour: a *Weltanschauung* derived from impressions and experiences of everyday life coloured by feeling and sensing the moods, atmospheres and environments they have encountered. Born into different worlds and motivated by different concerns, Bausch and Jooss view the cultural milieu through different lenses. Nevertheless, the provocative socio-political allusions inherent in their respective aesthetics are not time-specific but are relevant to every age.

That Jooss’s *Weltanschauung* was profoundly affected by scenes of devastation in the aftermath of World War 1; the disastrous effects of political and economic

instability in the turbulent years of the Weimar Republic; and the creative euphoria of the vibrant 1920s, is evident from the subject matter of his 1932 works – Die Grüne Tisch/The Green Table, which foreshadowed Hitler’s preparations for war, and Groß Stadt/Big City whose scenic montages provide a kaleidoscopic composite that mirrors the multi-faceted nature of urban existence. In common with many of his artistic compatriots, Jooss’s humanitarian conscience was stirred by observations of the widespread corruption, greed and hypocrisy of the Weimar regime voiced in the writings of political satirist Kurt Tucholsky; graphically illustrated in the caricatures of George Grosz and Otto Dix; and ironically depicted in the allegorical epic theatre of Bertolt Brecht (Walther, 1994, 73). Cynical and uncompromising in their views, Jooss drew inspiration from such artists and their concept of *Neue Sachlichkeit* or ‘new objectivity’ which represented:

A particular constructive vision originating at the end of the First World War, a new realism that sought methods of dealing both with real subjects and with real human needs, a sharply critical view of existing society and individuals and a determination to master new media and discover new collective approaches to the communication of artistic concepts.

Willett (1978) in Walther, 1994, 108

Although only one amongst many artists whose work gravitated towards this *Neue Sachlichkeit*, Jooss’s aesthetic heralded a new approach in modern dance with his amalgam of choreography, dramatic action, political satire and characters drawn from all sectors of the social strata. Observing a certain kinship with Brecht in their analyses of social conditions, critic Jochen Schmidt stated, “Where Brecht uses words, Jooss uses movement. For the first time choreography succeeds in expressing social characteristics through dance” (Schmidt in Walther, 1994, 74). However, unlike the Marxist ideology underpinning Brecht’s aesthetic, Jooss’s observations were motivated by his humanitarian concerns for the plight of the individual: a

radical departure from Wigman's self-centred approach or Laban's preoccupation with the natural laws of movement and a mass movement folk culture. As dance allegories, Jooss's sardonic exposés and humorous caricatures of a flawed, solipsistic society are tempered by his sympathetic portrayal of human suffering: a candid depiction derived from his observations and experiences.

Jooss and Brecht's objective, in spite of their differing ideologies and artistic methods, was nevertheless to raise public awareness and influence critical opinion by focusing attention on current socio-political issues embedded in the narrative, thus compelling the spectator to consider the implications of such issues in his/her role as critical observer. Although socio-political issues and allusions are inherent in Bausch's rich tapestry of human existence, the equivocal nature of *Tanztheater's* collage and its evasion of an overt ideological stance leave the spectator to draw his/her own conclusions. Open to a multiplicity of potential readings enabling spectators to associate themes, action, motifs and images relevant to their own experiences, Bausch's frank and satirical depiction of the quotidian has inevitably given rise to critical interpretations focused largely on the sociological content of the work, especially its satirical 'battle of the sexes' (discussed in Chapter 2 with reference to feminist criticism). Such critical readings provide evidence of the effectiveness of Bausch's strategy to engage the spectator in the work. However, as only one of her many stimuli, such affective material functions as part of an interactive performance process, eliciting participation; facilitating relationships between spectator and performer; and providing scope for the spectator's creative explorations of the work.

Bausch's reflections on everyday life and human behaviour are neither framed by a central narrative nor motivated by the socio-political concerns that preoccupied Jooss and Brecht but rather provide a means to explore how the body moves in response to various forms of stimuli through its experiential encounters with the performance environment. In contrast to Jooss who regarded movement merely as, "a means of delineating character and feeling, a way of communicating ideas" (Walther, 1994, 110), for Bausch the moving body is both the subject and the medium through which it communicates: a story of corporeal experiences expressed through the body's multi-faceted vocabulary. Transcending the socio-political phenomena of Jooss and Brecht, in Bausch's aesthetic *Neue Sachlichkeit* is reframed in a postmodern context that transforms a constructive vision of social realities into an interactive theatre of lived experiences reflective of the heterogeneity of contemporary life.

Oriented to Wagner's concept of *Gesamtkunstwerk* or 'total work of art', Jooss's compositional strategy of blending of choreography, music, design and production elements into a harmonious, organic unity is the antithesis of Brecht's concept of epic theatre which sought to preserve the autonomy and separateness of each element within the structural framework. Reconciling the compositional approaches of both Jooss and Brecht, in Bausch's hybrid collage each element of the production is interdependent yet separate, coexisting and interacting within the structural framework but without compromising its autonomy, thus redefining and extending the Wagnerian concept of *Gesamtkunstwerk* (see Chapter 2).

Committed to transforming the nature of theatre with his *tanzdrama* approach, Jooss believed that, just as the musical dramas of Wagner had revolutionized opera, this

new non-verbal, theatrical art form would, “be able to give expression to matters which the spoken stage cannot do” (Walther, 1994, 110). Echoing Laban’s philosophy that, “Man’s symbolic actions come from his inner need to express more than he can convey through words” (Walther, 1994, 34), Jooss’s theatrical vision correlates to that of Artaud who regarded movement rather than speech as the predominant medium of communication. Although Artaud was unable to realise his ambitions for an experiential theatre phenomenon, his innovative concept is intrinsic to Bausch’s *Tanztheater* and prefigured a trend towards physical theatre. Informed by Jooss’s teachings, Bausch’s aesthetic transcends his socio-political ideology and modernist perception of dance theatre with her ecological concept of performance: a postmodern approach influenced by her experiences of avant-garde performance in New York during the early 1960s.

Jooss sought to develop the potential of his protégée following her graduation in 1958, creating the role of the ‘Nymph’ for Bausch’s début in his new work Die Feenkönigen/The Fairy Queen (1959). In the same year, Bausch became the first recipient of the new Folkwang-Förderpreis; a competitive scholarship, introduced by Jooss and sponsored by the German Academic Exchange Service (DAAD), that enabled Bausch to continue her studies at the Juilliard School of Music in New York (Vogel, 2000, 18). Paving the way for Bausch’s future role as his assistant and principal dancer to head his new company, in 1960 Jooss founded the Folkwang Tanzstudio as a postgraduate choreographic workshop and the following year formed the Folkwang Ballett, engaging Jean Cébron, a former member of the Ballets Jooss, as a potential partner for Bausch. However, Jooss could not have foreseen how the

profound and enduring effects of Bausch's brief but eventful sojourn in New York from 1959 to 1962 would ultimately influence the direction of her future career.

4. Transatlantic Experiences: 1959-1962

Bausch's studies at the Juilliard School in New York with eminent teachers such as Antony Tudor, La Meri, José Limón and members of the Martha Graham Company created opportunities for her to work with avant-garde choreographers Paul Sanasardo and Donya Feuer; to join Paul Taylor's experimental group; and to dance with Tudor's ballet company at the Metropolitan Opera. Such unprecedented opportunities exposed the 19 year-old Bausch to a wealth of innovative ideas, techniques and approaches to performance, in particular through her collaborative work with Sanasardo and Feuer, enhancing her artistic and personal development and sowing the seeds of creative enquiry that she later pursued in her choreographic work.

Bausch lived and worked with Sanasardo and Feuer at their large loft-style premises on the outskirts of Manhattan's garment district amidst a community of jazz musicians, poets and artists. Treated like one of the 'family', their Studio for Dance became a 'home from home' for Bausch (Franko, 2005, 2). As artists whose bohemian lifestyle and experimental choreography reflected the liberal culture of their environment, Sanasardo and Feuer shared a commitment to changing the ways in which dance was perceived in relation to life.

Forming their choreographic, pedagogic and stage partnership in 1955, Sanasardo and Feuer created multimedia works reflective of the cultural climate of the late

1950s and early 1960s, integrating the spoken word, visual art and music with dance.

Mark Franko, dance scholar and former company member from 1965 to 1970,

describes their work as combining:

...the autobiographical with pop eclecticism, dance with theatricality, poetry with social critique...intellectualism with “experience”, intensities with rigorous stagecraft.

Franko, 2005, xx

Franko’s term ‘intensities’ highlights the experiential nature of these performances and their ability to stimulate feelings. He considers that the emphasis placed on the materiality of performance phenomena confronted performer and spectator with potentially “untamed” areas of experience that transcended social, linguistic and conventional systems of meaning (Franko, 2005, xviii). Sanasardo’s concept of performance as part of the creative processes that shape a work and that constitute the spectator’s experience is attributed to his initial training in painting and set design with Bauhaus artist Paul Weighardt whose ‘process over product’ approach and notion of ‘work in progress’:

...encouraged his students to paint over “finished” work and to seek new solutions to artistic problems tirelessly. His influence is evident in Sanasardo’s way of using earlier dances as raw material for later work. Like Weighardt he avoided the connotation of commodification implicit in a commitment to “finished work”.

Franko, 2005, 16

As ideas integral to Sanasardo’s dance practice and with which Bausch became conversant, ‘work in progress’; performance as an exploratory, experiential ‘process’ rather than an interpretive ‘product’; and the regeneration of previously used material are concepts that significantly influenced Bausch’s ideas and informed the development of her aesthetic approach. As the case study in Chapter 2 demonstrates, Bausch’s re-use of fragments from previous works provides the spectator with

familiar landmarks seen in a new context, facilitating creative exploration and the potential for new perspectives while creating a sense of continuity in an evolving ‘work in progress’ that forms part of an interrelated repertoire.

Taking over the role of the wife/mother in In View of God (1959), Bausch encountered choreography that stylistically, “accentuated the work of the arms and upper torso, a tendency that would be carried further by Bausch” (Franko, 2005, 24-25). Impressed by Bausch’s openness to new ideas and intent on involving her in their next project, Sanasardo, Feuer and Bausch embarked on Phases of Madness (1960), a three-way collaboration that explored ‘madness’ as a socially-induced condition of contemporary life. Informed by their personal encounters and observations of behavioural extremes in society, the trio experimented with ideas for movement to convey ‘madness’ through dance, creating a triangular relationship of overlapping encounters with each choreographing and performing one of the phases (Franko, 2005, 7).

Phases was a milestone in Bausch’s artistic and personal development, not only creating her first opportunity to choreograph but serving as an introduction to new devising methods and creative approaches that fuelled her own explorations.

Working with Sanasardo and Feuer, Bausch learned the value of collaborative practice as a vehicle for sharing creative ideas and the dynamic potential of live performance as a medium that could initiate a communion between performer and spectator. This brief but intensive collaboration forged a strong working partnership, marking the beginning of Bausch’s lifelong friendship with Sanasardo and Feuer but the end of their fruitful three-way collaboration.

Influencing their future work, behavioural extremes explored in Phases were later revisited by Sanasardo in Pain (1966); by Feuer in Fursteslickaren/The Prince's Asslicker (1973); and by Bausch in her version of Blaubart/Bluebeard (1977). As the basis of Sanasardo and Feuer's next work Laughter After All (1960) whose controversial subject matter focused on abuse in sexual relationships, Bausch was involved in the work's formative stages but not its eventual performance, having already begun working with Paul Taylor's dance group. However, as Franko's account (1996, 43-62) of the work's 1964 revival reveals, many features prefigure those found in Bausch's *Tanztheater*: Brechtian design and staging techniques; dancers invading the auditorium or confronting the audience; male and female 'power relationships'; impressions of an urban environment reinforced by taped sound effects of city life; and simultaneous action dispersed across the performing space that juxtaposed dance with everyday activities. Whether coincidental or indicative of Bausch's contribution to the work's development, such correspondences provide evidence of how Bausch drew on her experiences with Sanasardo and Feuer in her subsequent work. However, unlike Sanasardo and Feuer whose productions were based on a central theme underpinned by particular social concerns, Bausch's works are neither based on a single, unifying theme nor concerned with the exploration of a specific social issue but rather with the creation of interactive environments and their dynamic effects on the moving body.

In contrast to the multimedia aesthetic of Sanasardo and Feuer, Taylor's modernist approach, not unlike that of *Ausdruckstanz*, examined the fundamentals of movement through his observations of everyday action. Experimenting with pedestrian

vocabularies, body language, gesture, and stillness, Taylor earned the reputation ‘enfant terrible’ with early minimalist works such as Duet (1957), inspired by John Cage’s ‘silent’ score 4’33” (1952) and Robert Rauschenberg’s ‘white’ paintings, in which Taylor and his partner remained motionless throughout the work’s 4 minute, 33 second duration (Kane, 2000, 131). Unlike the collaborative nature of Sanasardo and Feuer’s practice that enabled Bausch to choreograph material of her own choosing, Taylor involved the dancers in the development of his movement ideas. Nevertheless, Bausch’s participation in the creation of a new sextet version of Taylor’s Meridian (1960) and his quartet Tablet (1960), reworked in 1961 as a courtship duet for Bausch and Dan Wagoner, contributed to the early development of concepts in dance modernism that were later continued by artists of the Judson Dance Theater in their formalist experiments (see Banes, 1987).

As part of Taylor’s group, Bausch became part of a close-knit circle of New York’s avant-garde who were based at the headquarters of Julian Beck and Judith Malina’s Living Theater: artists that included Merce Cunningham, John Cage, Robert Dunn, and James Waring who shared a studio with Taylor (Banes, 2003, 68). It is a matter for speculation as to those with whom Bausch came into direct contact while rehearsing with Taylor amidst a ferment of experimentation that fostered creative collaboration between artists from different disciplines. Nevertheless, this working environment would have provided opportunities for Bausch to take classes and to attend performances at Living Theater’s small 160-seat theatre.

The Living Theater building provided studio space for Dunn’s ‘Cage-inspired’ choreographic workshops (from which emerged the group that later formed the

Judson Dance Theater); Waring's composition classes in collage and task-based devising techniques; and Cunningham and Cage's exploration of choreographic techniques based on Zen philosophy and mathematical principles (Banes, 1987, 8). As a venue for the 'Artaud-inspired' multimedia performances of Living Theater, productions for 1960 included Brecht's In the Jungle of the Cities (1923) and The Marrying Maiden (1960), inspired by Cage's 'I Ching' philosophy with the action and order of speaking determined on the roll of the dice (Shank, 2002, 11). Notable works presented by Waring's group included Extravaganza (1959), a Dadaist collage ranging from ballet to burlesque, and Peripateia (1961) inspired by the action painting of Jackson Pollock and whose décor was created during the course of the performance (Satin, 2003, 60). While it can only be surmised as to whether Bausch knew of or attended such performances, she was nevertheless party to the performance innovations of New York's avant-garde and, as a member of its community, contributed to the groundbreaking work of the early 1960s that paved the way for the revolutionary cultural experiments of the 1970s and 1980s and the dawning of a postmodern era.

5. A Change of Direction: Shifting Roles and New Relationships

Bausch would probably have stayed on in New York but for her loyalty, affection and indebtedness to Jooss. Reluctant to relinquish her newfound independence but complying with Jooss's request, Bausch returned to Germany in 1962 to become his personal assistant and leading dancer of the new Folkwang Ballett partnered by Cébron. However, five years later, the initial restlessness that Bausch had experienced on her return from the United States had grown into a deepening sense of dissatisfaction with her work. In spite of a flourishing performing career, a varied

repertoire of specially created roles and a successful partnership with Cébron, the enduring effects of Bausch's New York experiences had created a need for greater challenges and artistic independence. As Bausch explains:

It was, above all, because of my own frustration that one day I decided to make work for myself. However, it wasn't because I wanted to choreograph, my only aim was to dance.³

Bausch in Schmidt, 1995, 87

Making her choreographic début with Fragment (1968), a small group work performed at the Salzburg Festival (Vogel, 2000, 119), Bausch's second piece, Im Wind der Zeit (1968), became the first work to be awarded the new prize for choreography at the 1969 Cologne International Summer School. While critic Jochen Schmidt acknowledged that the work was beautifully crafted and showed promising potential, he was nevertheless critical of Bausch's lack of originality:

...a talent which as yet lacks any personal keynote, being little more than an assimilation and variation of what had been learnt from Kurt Jooss, Hans Züllig, Lucas Hoving, and Jean Cébron in Essen, and from Antony Tudor, José Limón and Paul Taylor in New York.

Schmidt, 1987*, 14 (see n.4, p 77)

As a watershed year, 1968 not only marked the launch of Bausch's choreographic career but Jooss's decision to relinquish his directorship at Folkwang: a post that he had held for a period spanning more than forty years. Appointing Hans Züllig as director of the Dance Department, Jooss chose Bausch to succeed him as artistic director of the Folkwang Ballett and its graduate Tanzstudio: an accolade that effectively recognised her emerging creative talents and provided Bausch with a vehicle to develop her choreographic work.

In her four years as director of the Folkwang Ballet from 1969 to 1973, Bausch's experimental choreography injected new life into the company, albeit attracting

negative reactions. Bausch's first work, Nachnull/After Zero (1970) was criticised for its grotesque "visions of horror at the end of time" (Scheier, 1982*, 14; see n.4, p 77) and "worn out 'kaput' movements" (Schmidt, 1987*, 14; see n.4, p 77): adverse comments similar to those Jooss had experienced with early works such as Larven (1925) which explored human movement in relation to that of insects.

Commissioned by Arno Wüstenhöfer, executive director of Wuppertal's Stadttheater, Bausch's choreographic rendition of composer Günther Becker's Aktionen für Tänzer (1971) introduced non-dance elements into the work which focused on a motionless, shrouded female figure lying on a white hospital bed surrounded by what critic Horst Koegler considered, "a rather freakish bunch of people...who were obviously retarded or sick or derelict" (1979*, 53; see n.4, p 77).

Invited to return to Wuppertal with her company in 1972 to choreograph the 'Venusberg' ballet in Wüstenhöfer's production of Wagner's Tannhäuser, Bausch reverted to a more conventional choreographic mode with Susanne Linke in the leading role. In marked contrast to previous works, Bausch won unanimous praise for her choreography and expressive interpretation of Wagner's score, prompting Wüstenhöfer to offer her the directorship of the Wuppertal Ballet Company. Under its new director and with members of her Folkwang Ballett augmenting the ranks of the resident ballet, the company was renamed the 'Wuppertaler Tanztheater' to reflect its modern dance aesthetic (later becoming the Tanztheater Wuppertal Pina Bausch). Bausch prepared her first programme for the 1973-74 season supported by Jooss and American choreographer Agnes de Mille.

Presenting a varied programme comprising Jooss's revivals of The Green Table (1932) and Big City (1932) and de Mille's Rodeo (1942), Bausch contributed her own work Fritz (1974), a surreal fantasy based on childhood fears featuring a pyjama-clad 'child' observing shadowy gargantuan somnambulists in bizarre attire wandering amongst a clutter of household objects and furniture and occasionally breaking into frenzied passages of dance. Patrons were baffled and decidedly unimpressed by Bausch's avant-garde 'nightmare'. However, some critics found the work's "unrelieved sense of drabness and doom just a bit too much" (Koegler, 1979*, 53; see n.4, p 77) while others regarded Fritz as a "pardonable slip", given Bausch's relative inexperience (Schmidt, 1984*, 14; see n.4, p 77). Made aware of the need to modify her experimental inclinations and create works of a more conservative nature to restore public confidence, Bausch bowed to external pressures.

Bausch confined herself to what could be achieved without incurring the displeasure of Wuppertal's conservative, ballet-oriented audiences. Subsequent works over the next three years were predominantly, though not exclusively, dance adaptations of opera libretti and orchestral scores: narrative-based works choreographed solely by Bausch in a modern idiom with dance material developed in rehearsal with her artists. Praised by critics for Iphigenie auf Tauris (1974) and Orpheus und Eurydike (1975) which commented on central issues in the narrative rather than attempting to recreate Gluck's operas in dance form (Koegler, 1974, 52-54), Bausch may have satisfied critics, patrons and management but she was fulfilling their needs not her own. Savagely criticised for a short work, Ich Bring Dich um die Ecke/I'll Do You In (1974), Bausch's uncompromising portrayal of exploitation in sexual and social

partnerships exposed the kitsch sentimentality and clichéd notions of romance peddled by popular songs of the 1920s and 1930s which were not only danced but sung by her artists. Similar reactions greeted her satirical revue, Zwei Krawaten (1974) as Bausch persisted in her attempts to wear down resistance to works of a more unorthodox nature, experimenting with devised material rather than adapting existing narratives and drawing on her earlier work with Sanasardo and Feuer. What is notable about these works is Bausch's early experimentation with a representational collage style that she later developed as a dynamic approach to engage the spectators in a work (see Chapter 5).

Following the success of her opera adaptations, Bausch created Frühlingsopfer/The Rite of Spring (1975). Originally conceived as a three-part Stravinsky programme, the first two works, 'Wind von West/Wind from the West' and 'Die Zweite Fröling/The Second Spring', interrelated themes of sexual awakening and rejuvenation in marital relationships and were followed by a dynamic choreographic rendition of Stravinsky's Le Sacre du Printemps (1911). On a stage covered in layers of peat that clung to the dancers' sweat-drenched bodies, Bausch's sacrificial fertility rite reached new levels of emotional intensity in a highly charged atmosphere of expressive passion and explosive energy. Critically acclaimed, Bausch's rendition of Stravinsky's The Rite of Spring is performed frequently in the current repertoire and is the only one of the three pieces to survive.

With a number of successes to her credit, Bausch not only appeased her critics and enhanced the reputation of the company but was gradually winning tentative support from those dancers who still harboured misgivings about their director's artistic

judgement and the nature of the work. Seeking a vehicle with a potential to explore ideas gleaned from her experiences of experimental performance in New York, in 1976 Bausch ventured into the realm of theatre for an interrelated two-part Brecht-Weill evening. This comprised an adaptation of Brecht's Die Sieben Todsünden der Kleinbürger/The Seven Deadly Sins of the Petty Bourgeoisie (1933) and Fürchtet Euch Nicht/Don't Be Afraid (1976), a dance and musical collage of 25 short revue-style sketches featuring songs and music from the Brecht-Weill repertoire. Adhering closely to Brecht's text and using Kurt Weill's original score, Bausch's Die Sieben Todsünden/Seven Deadly Sins (1976) retained many of the work's epic theatre qualities: elder sister Anna 1 as narrator played by singer Ann Höling and Anna 2 played by dancer Josephine Anne (Jo Ann) Endicott; a chorus of dancers and singers providing additional commentary on the action through song, dance and stylised gesture; a setting with the musicians on stage as part of the action; and an episodic narrative related predominantly through the medium of dance. On a stage dimly lit by a string of neon lights and with the back firewall exposed, Bausch's sparse grey and black setting with a semi-circular, cobbled pavement around the main performing area created anti-illusionist theatre in the Brechtian mould, evoking the atmosphere of a Weimar cabaret.

An episodic journey through seven North American cities, Brecht's parable on the 'sins' of capitalist ideology centres on the exploitation of Anna 2 whose older sister sacrifices her to a life of prostitution, marketing her younger sibling's attributes and using her earnings to support the materialistic lifestyle of their bourgeois family. By contrast, Bausch's version shifts the emphasis from the ideological exploitation of the individual by a corrupt capitalist society to the realm of personal experience,

focusing on Anna 2's experiential journey from naïve 'victim' to worldly-wise *femme fatale*. Stripped by her elder sibling of her modest floral dress in full view of the audience, Anna 2 is compelled to wear a tight-fitting, satin dress, red shoes, heavy makeup and her hair in a fashionable chignon, thus transforming her into the stereotypical image of a prostitute. Deciding to change her image, Anna 2 reinforces a façade of childlike innocence, dressing in a simple loose-fitting under-slip and wearing minimal makeup with her hair flowing freely. As she exploits her power over the opposite sex, Anna 2 turns prostitution to her advantage but, in the process, loses her identity as she finally joins the ranks of a chorus of rapists, whores and pimps attired in a short black lace dress. Bausch emphasises the connection between the formidable Anna 1 in black and the black-clad figures of the ensemble moving *en masse* in diagonal formations that extend from the family group seated at a downstage table: a chorus that seems to exert the will of the family whilst acting as a barrier to cut off Anna 2's route of escape.

Seven Deadly Sins sets the tone for Fürchtet Euch Nicht/Don't Be Afraid which, from an alternative perspective, charts Anna 2's theatrical journey as her romantic ideals of love and illusions of glamour in the world of show business are shattered by her bizarre experiences. Mirroring the first work, Anna 2, in a modest floral frock and short, curly, red wig, finds herself caught up in a glitzy exhibitionist cabaret surrounded by men in drag wearing grotesque makeup, voluminous wigs and long chiffon gowns trimmed with gaudy ostrich feathers who vie with their 'lascivious' female counterparts for the audience's attention. Structured as a fragmented, episodic journey, Anna 2's encounters - with an irate torch singer; a couple performing a lewd tango; female 'dolls' manipulated by male puppeteers; glamorous

'felines' draped on beds of fur and her final degradation at the hands of a brutal rapist - transform the once innocent young female into a cynical woman of the world. Don't Be Afraid is a surreal fantasy of theatrical exhibitionism that expands on the thematic narrative of Seven Deadly Sins, portraying the ordeals and experiences of Anna 2 through the fragmented, nightmare world of her subconscious.

The two-part work elicited strong physiological responses from spectators compelled to share in Anna 2's nightmare journey. Bausch's graphic images of humiliation, striptease, rape and abuse of the female body shocked spectators and critics alike, many of who regarded this degradation of women, which offered no mediating critique, as abhorrent and nihilistic (see Chapter 2). For critic Jochen Schmidt however, Bausch's Brecht-Weill evening:

finally leaves the old forms behind, at least for the time being. Using the techniques of revue in magnificent, uninhibited fashion, she now sets out to criticise and improve the worlds of men. In this piece, daringly balanced between ballet, theater, and show business, brilliantly centred between laughter and tears, she caters to the demands of an enthusiastic audience and its desire for show and entertainment, but without ceding so much as an inch in human commitment.

Schmidt, 1984*, 15 (see n.4, p 77)

Resigned to adverse responses from the public domain, Bausch was totally unprepared for the backlash of opposition to the work issuing from within her own company. The enraged dancers rebelled against what they perceived as a venture into unfamiliar territory of which they had no prior experience and whose absence of actual dance they were not willing to tolerate, leaving Bausch in no doubt that she had gone too far. Devastated by their vehement protestations, Bausch confessed:

For the first time, I was afraid of my dancers. They detested this work, they neither wanted to understand nor accept...On one occasion, at the end of a rehearsal for "Seven Deadly Sins", I remember Vivienne Newport alone on

stage shouting, shouting at me: “Enough! I can’t take any more. I hate all of this!...”⁵

Bausch in Bentivoglio, 1985a, 10

It could be argued in hindsight that such problems may not have arisen had Bausch and her dancers had a closer relationship based on mutual understanding. While Seven Deadly Sins (1976) brought matters to a head, such reactions were probably inevitable given that members of the former ballet company would have had cause for concern about experimental ventures that risked jeopardising their future and the added insecurity of working with a director who, after three years, still preferred to be engaged on an annual contract. Besides, performing showgirl-style routines whose pelvic thrusts and sexual posturing were more in keeping with burlesque than ballet, the dancers probably viewed the choreography as degrading and distasteful. Racked by self-doubt and no longer certain of her convictions, Bausch felt terrible about what she had done and concluded that she would be unable to make a new piece with the dancers (Servos, 1995, 37).

Bausch was on the point of giving up and determined never to set foot in the theatre again. However, Jan Minarik persuaded Bausch to give herself time to reconsider and to try out ideas with a small group sympathetic to her way of working (Bentivoglio, 1985a, 10). Learning from bitter experience of the need to foster closer working relationships with her dancers by involving them directly in the creation of the work, Bausch explained:

I went into retreat with four dancers in Jan Minarik’s little studio and we started work – with very few people. And then the others began to come back of their own accord – but only if they wanted to; I didn’t want anyone who wasn’t prepared to work. During this process I began to ask questions, to formulate my own questions within the circle – which was in itself a self-

questioning for me and for the others as well. I could only dare to do this within a small circle.

Bausch in Servos, 1995, 37

Drawing on her experiences with Sanasardo and Feuer, Bausch began working collaboratively with her small core of dancers. Over the next few months, she experimented with new ways of devising material based on exploratory questions posed to each of the dancers whose creative responses were later recycled as material for Blaubart – beim anhören einer Tonbandaufnahme von Bela Bartoks “Herzog Blaubarts Burg”/Bluebeard – While listening to a taped recording of Bela Bartok’s “Bluebeard’s Castle” (1977). Reunited with the company, about half of whose renegade members returned, Bausch and her small group presented the others with pre-prepared material that was subsequently refined and developed for the new work. However, unlike previous choreographic expositions of existing narratives, Bausch’s Bluebeard used a recording of Bartok’s opera as a framing device for her fragmented collage of dance, opera, mime and drama with the action reflecting aspects of the Bluebeard fable and its perennial themes of sexual antagonism, power struggles, oppression and the quest for love.

Although problems continued to resurface, particularly with works which the dancers felt lacked sufficient movement material, Bausch’s new collaborative approach fostered closer working relationships, mutual understanding and a sense of community with a shared responsibility for their future work. Largely resolving the issues that had culminated in Seven Deadly Sins (1976), this creative, collaborative approach heralded a new beginning for the director and her company (Bentivoglio, 1985a, 10). Bausch was nevertheless dismayed at the dancers’ ambivalent response to repeated attempts to try out her questioning strategy in the creation of subsequent

works. It was not until 1978 that Bausch saw evidence of its creative potential while working with a small, select group on Er Nimmt Sie an der Hand und Führt Sie in das Schloß, die Anderen Folgen.../He takes her by the hand and leads her into the castle, the others follow... (1978): an exploratory venture that Bausch considered, “a significant piece for the invention of this working method” (Bausch in Servos, 1995, 37).

As the last of the works authored entirely by Bausch, Seven Deadly Sins was the catalyst for a new collaborative approach based on interrogative exploration: a radical change of trajectory from the adaptation of existing narratives by a single author to the devised, multimedia collage compositions for which her *Tanztheater* has become renowned. Bausch’s exploration of the body’s interaction with its environment was already apparent in her 1975 production of Frühlingsopfer/Rite of Spring. However, her collaborative practice provided greater scope for the creation of a collage aesthetic of diverse environments, shifting landscapes and changing conditions in works co-authored by Bausch and her artists. Moreover, their shared experience of Brechtian theatre techniques in Seven Deadly Sins added a new dimension, providing a range of theatrical devices to serve as stimuli in the development of an ecological performance environment that would facilitate the spectator’s collaborative participation in the creation of an interactive theatre of experience.

6. Hybridism in Tanztheater: Crossing Boundaries

In a climate that fostered mutual understanding of their creative aims and objectives, Bausch was confident of the full support and commitment of her dancers as they

embarked on a journey into unexplored territory with a greater determination to overcome opposition and gradually win public support for their work. Accustomed to adverse critical reaction in the past, the nature of this innovative hybrid, with its emphasis on everyday activities and revue-style sketches, integrating elements of circus, vaudeville, cabaret, pantomime, and slapstick comedy, prompted critics to question its generic orientation and whether Bausch's art form could conceivably be termed 'dance' (Crisp, 1982; Croce in Servos, 1984b; Sikes, 1984).

The long disputed question of classification arising from Bausch's juxtaposition of dance and theatre elements prompted dance scholar Shu-Lan Miranda Ni (2002) to argue the case for *Tanztheater* to be considered as a discrete genre in its own right. However, Ni's thesis raises a number of problematic issues, not least her attempts to standardise the properties of an art form that exists in a diversity of forms and using Bausch's hybrid collage as a model to which other *Tanztheater* forms do not conform. In common with the general critical consensus, Ni perceives dance and theatre elements in Bausch's oeuvre as separate entities that reinforce a socio-political theme rather than as an integrated choreographic approach to performance. Given the openness of Bausch's aesthetic to multiple perspectives and interpretive pluralism, Ni would probably concede that her socio-political perspective is only one of many possible readings and an approach that perpetuates the notion of a work as interpretive 'product' rather than an evolving creative 'process'.

Focusing her analysis on the theatrical aspects of Bausch's work, Ni suggests how selected examples from works such as Palermo, Palermo (1996) relate to particular socio-political issues. However, as an approach that overlooks the significance of

stylised dance movement and is unable to reconcile its interdisciplinary elements, Ni provides only a partial perspective of the work and one that does not resolve the issue of generic orientation. Moreover, in suggesting a separate generic classification for *Tanztheater* with the addition of a postmodern distinction for Bausch's aesthetic, Ni fails to reconcile Bausch's aesthetic with other *Tanztheater* forms, thus highlighting the problems of a theatre-based approach and the need for a change of perspective. Considered from an alternative perspective that focuses on the body as subject and expressive medium, dance and theatre elements can be viewed as different facets of the body's response to various experiential stimuli, generating a vocabulary ranging from everyday actions to stylised movement that expands the parameters of dance and shows the interactive relationship of the body with its environment. This shift of emphasis enables Bausch's aesthetic to be considered as dance and *Tanztheater*, in its various manifestations, as a form of physical theatre. As examples of Linke and Hoffmann's work have shown (see p 42), *Tanztheater*'s environmental explorations and their effects on the body correlate to the physical theatre of artists such as Anne Teresa De Keersmaeker, Jan Fabre, Wim Vandekeybus, Lloyd Newson and performers in the field of Japanese butoh. The radical experiments⁶ of these artists expose the body to traumatic experiences and, in the case of butoh, to the harsh climatic conditions of hostile environments. Perceiving *Tanztheater* in a broader cultural context as a form of physical theatre thus obviates the need for a discrete generic classification.

7. Beyond the Boundaries: Existing on the Margins in the Liminal Zone

Artistic innovation offers new avenues of enquiry for critical exploration, engendering a wealth of new theoretical approaches. However, postmodern hybrids

such as Bausch's *Tanztheater* continue to be a source of misapprehension and critical contention, particularly in relation to epistemological concerns and their potential for pluralist interpretation. As part of a cultural landscape where generic boundaries have become increasingly blurred, where roles have changed and emphasis has shifted from product to process, postmodernism represents a cultural shift of perception. According to Bertens, literary theorist Alan Wilde's concept of 'mid-fiction' (1976) described a hybrid postmodernism whose concerns are:

ontological rather than epistemological, that is, concerned with modes of being rather than with knowledge...[Where] postmodern writers do not so much seek to understand the world, as to accept it, in all its fragmentation and incoherence, without seeking to control its tensions by aesthetic means, as the (Anglo-American) modernists used to do.

Bertens, 1995, 77

Viewed in relation to Bausch's interactive, experiential aesthetic, this ontological shift indicates a need for alternative theoretical approaches that focus attention on the processes that stimulate spectator participation and that appreciate such modes of performative activity as inherent values of her postmodern art form and its collaborative approach. Open to pluralist readings, the spectator's interpretation, as one of many possibilities, is thus of less relevance than his/her active engagement in the work. This shift of emphasis enables the spectator to engage in exploratory journeys as part of an unfolding, shared experience, open to potential discoveries gleaned through personal experience but without feeling compelled to seek for a meaning or rationale for the work that may restrict the scope of creative exploration.

Dance scholar Susan Foster voices concerns over changes in aesthetic practice whose eclectic vocabularies, contrasting styles and disruptive syntaxes encourage spectators to engage in "free play of meaning", suggesting that such strategies, "only succeed in

constructing a postcultural marketplace of multimodernisms” (Foster, 1992, 68-69).

Identifying particular problems arising from interdisciplinary dance practice, she asserts:

These choreographers have not developed new dance techniques to support their choreographic goals but instead encourage dancers to train in several existing techniques without adopting the aesthetic vision of any.

Foster, 1997, 253

With a hint of formalist rejection of ‘impure’ hybrid forms, Foster refrains from naming those to whom she refers yet her critique seems directed at practices such as that of Bausch, echoing the sort of concerns that were previously voiced over Jooss’s eclectic pedagogy (Markard, 1993, 48). Somewhat surprisingly, Foster neither speculates on the creative potential nor the rationale underlying such interdisciplinary practices. By contrast, scholar Emily Wilcox (2005, 113) observes how such hybrid approaches enact an ‘ontological shift’ from visual effects created through the development of particular movement techniques to ‘performative’ modes of choreography based on the material presence of the body in space. According to Wilcox, such hybrid approaches view dance from an alternative perspective and are more concerned with movement generated through the body’s interaction with its environment in what she describes as, “an aesthetic of experience rather than an aesthetic of form” (Wilcox, 2005, 113).

Traversing notional generic boundaries, the non-conformity of interdisciplinary hybrids to existing paradigms inevitably poses problems for conventional modes of classification or analysis; problems exacerbated when appraising the multimedia collages of Bausch and Cunningham. Although differing in their respective practices and approaches, Bausch’s heterogeneous collage and Cunningham’s multimedia

assemblages occupy the same ontological territory. As scholar Roger Copeland explains:

...Cunningham provides us with a complicated middle ground between two extremes. His movement, music, and décor (in and of themselves) might easily qualify as examples of Greenbergian self-purification. But they are mixed-and-matched (“collaged” we might say) into a new sort of *Gesamtkunstwerk* that allows pockets of purity to coexist side by side without ever being stirred into an organic Wagnerian broth. This results in what Roland Barthes would call a “chattering” of separate voices, a “polyvocal” performance that has much in common with the worldview of postmodernism as it is understood in architecture and most of the other contemporary arts.

Copeland, 2004, 238

Like Cunningham, Bausch’s generic hybrid reconciles the antithetical concepts of modernism and postmodernism within a framework of investigation, a fertile interface between modernism and postmodernism.

Employing manipulative devices to elicit the spectator’s participation in her performance processes, Bausch is nevertheless intent on preserving the openness of the artwork and its equivocal character, endeavouring to retain a non-judgmental or ambivalent ideological stance in order to avoid influencing critical perception and the nature of the spectator’s experience. Given that conformity to specified systems of categorisation potentially imposes unnecessary constraints on an artwork and may contravene the ethos of the artist, Bausch’s subversive resistance to the notion of classification is hardly unexpected. As an aesthetic that explores uncharted territory at the margins of creative possibility, theatre researcher Susan Broadhurst views such hybrid art forms and their elusive generic specificity as representative of ‘liminal performance’.

Unlike conventional systems of classification, Broadhurst's concept of 'liminal performance' provides a means to appreciate the distinctive qualities of art forms that lie beyond existing frameworks yet without imposing limitations or 'shoehorning' them into ill-fitting generic paradigms. As a term first coined by anthropologist Arnold van Gennep, researcher Victor Turner uses the term 'liminal' (derived from *limen* or threshold) in his work on anthropology and performance as a metaphor for a marginalized space:

...a no-man's-land betwixt-and-between...ritualised in many ways...a
fructile chaos, a fertile nothingness, a storehouse of possibilities, not by any
means a random assemblage but a striving after new forms and structures.

Turner, 1990, 11-12

Expanding on Turner's description, Broadhurst adopts the term 'liminal' to refer to a group of artworks whose distinctive properties place specific emphasis on the corporeal, technological and chthonic and whose modes of expression extend beyond verbal language, using visual, kinetic, gravitational, proximic or aural forms of communication (Broadhurst, 1999, 12-13). Identifying hybridisation as one of the quintessential features of liminal theatre, Broadhurst cites Bausch's *Tanztheater*, Robert Wilson's 'theatre of images', the 'synthetic fragments' of Heiner Müller and the 'social sculptures' of the Viennese Actionists as prime examples (Broadhurst, 1999, 69). While features common to liminal performance such as fragmentation, indeterminacy, heterogeneity, and montage imagery are characteristic of postmodern aesthetics, the artists cited by Broadhurst demonstrate, "a stylistic promiscuity favouring eclecticism and the mixing of codes (especially the juxtaposition of novelty), pastiche, parody, immanence, cynicism, irony, [and] playfulness" (Broadhurst, 1999, 13), albeit that these features are not exclusive to such artists.

Prompting an investigation into what factors distinguish liminal performance from its postmodern counterpart, Turner's concept provides a model from which to determine what constitutes liminal phenomena. Viewed in relation to the rhythms and patterns of social structures, Turner (1982) considers that liminal phenomena represent crisis points or interruptions to the flow of social processes, sometimes resulting from internal adjustments, external adaptations or remedial measures. Existing along the margins in, what Turner terms, the interfaces and interstices of established social structures, such fragmented liminal occurrences offer a potential for experimentation with new ideas, models, symbols and beliefs. Freed from regulated systems and with opportunities for play and leisure, these liminal intervals momentarily negate the past, creating what Turner calls a 'subversive flicker' (Turner, 1982, 206).

Integrated into the total social process, Turner does not regard such manifestations as cyclical or revolutionary but phenomena that are continuously generated. As a means to describe the nature of liminal phenomena, Turner's theoretical model is analogous to Broadhurst's concept of liminal performance whose distinctive qualities are embodied in Bausch's *Tanztheater*. Thus the experimental nature of Bausch's hybrid collage, with its fragmented structure, role-play situations, invented games, defamiliarisation techniques, repetitive devices, subversive moments, dark undertones and regenerative devising processes, serves as a paradigm of liminal theatre.

Conclusion

Findings from the chapter highlight disparities and anomalies between critical theory and performance practice arising from perceptions of performance as product rather than process; analytical approaches that have not kept pace with an ontological shift

in contemporary practice and of insufficient scope to address the qualities of hybrid art forms. Frustrating attempts to determine its generic specificity in relation to conventional paradigms, hybridisation in Bausch's aesthetic is problematised by critical perceptions unable to reconcile its dance and theatre elements or appreciate a compositional approach that encapsulates modernist strategies in the structural framework of its postmodern collage. In response to innovations in performance practice, the concept of liminal performance offers a means to appreciate the distinctive qualities of aesthetic hybrids that extend beyond notional boundaries but without the limitations imposed by conformity to existing classification systems, albeit leaving generic issues unresolved.

In Bausch's aesthetic, 'found' modernist materials, stripped of excess ideological baggage, are reconfigured as affective stimuli and strategically located within the structural design of her hybrid collage: a regenerative process whose multimedia phenomenon represents the interface between modernism and postmodernism. Bearing the legacy of *Ausdruckstanz* and its inherent principles, Bausch builds on past experiences, translating concepts intrinsic to her artistic development and rejuvenating them in a contemporary context. Thus Bausch's innovative approach creates new perspectives of dance in the medium of theatre and an innovation of the postmodern age with its roots in the past.

Chapter 2 examines the complexities of Bausch's compositional approach; how its structural design, patterning features and range of affective stimuli affect the spectator's response and processes of reading and interpretation. Assessing critical inconsistencies in the use of the terms 'collage' and 'montage' and the limitations of

existing analytical approaches, the chapter raises concerns about critical theory that provides only partial accounts of the work and that fails to appreciate the structural complexity of an aesthetic hybrid whose collage is peppered with ‘montaged’ moments.

Notes

1. Dance historian Sondra Horton Fraleigh discusses the influence of *Ausdruckstanz* on the development of butoh whose founder Kazuo Ohno trained with Takaya Eguchi who had studied with Mary Wigman and, “imported her expressionist style and its probings of the subconscious to Japan” (Fraleigh, 1999, 219, n36)
2. As a close-knit community, Kresnik, Bohner, Hoffmann and Linke formed various liaisons in the course of their careers: Linke and Bohner trained together at Wigman’s School in Berlin; Hoffmann and Linke succeeded Bausch as co-directors of Folkwang’s Tanzstudio (1975-1978); Kresnik and Bohner co-directed the Tanzforum Köln; Kresnik and Hoffmann became co-directors of the Tanztheater Bremen (1978-1981); Hoffmann and Bohner co-directed the Tanztheater Bremen (1981-1986); and in 1999 Hoffmann and Linke renewed their partnership, co-choreographing *Über Kreuz* (1999). Although Bausch trained and was mentor to Hoffmann and Linke, who initially performed with the Folkwang Ballett, their pathways separated when Bausch took over the directorship at Wuppertal in 1973 where she remained for the rest of her life.
3. “Ce fut donc peut-être surtout à cause d’un sentiment personnel de frustration qu’un jour je décidai de travailler pour mon propre compte. Mais je ne voulais pas faire de chorégraphie, mon seul objectif était: danser.” (Bausch quoted in Schmidt, 1995, 87; translated from French by Janis Campbell Daly, 2008).
4. I have inserted asterisks after the dates of critical reviews and comments relating to Bausch’s early works, referenced on pages 59, 60, 61 and 65, to show that these are taken from the later English translations by the reviewers of their original critiques in German.
5. “Pour la première fois, j’avais eu peur de mes danseurs. Ils détestaient ce spectacle, ils ne voulaient ni comprendre ni accepter... Une fois, à la fin d’une répétition des *Sept péchés capitaux*, je m’en souviens, Vivienne Newport, seule en scène, criait, criait violemment contre moi: “Suffit! On n’en peut plus! Tout ça, on déteste!...” (Bausch quoted in Bentivoglio, 1985a, 9-10; translated from French by Janis Campbell Daly, 2008).

6. Practitioner and dance scholar Emilyn Claid describes how the term 'Eurocrash' is used to define radical forms of physical theatre emerging in the 1980s, particularly the work of La La La Human Steps, Wim Vandekeybus, DV8 and Bausch's *Tanztheater* in which, "bodies fly through the air, throw themselves hard onto the floor without recovery, slam their weight against other bodies, walls and floors" as a means to engage both performers and spectators in a "postmodern subversion of transcendence" (Claid, 2006, 169).

Chapter 2

Creating an Interactive Environment: Form and Structure

Introduction

This chapter focuses its investigation on the multimedia form of Bausch's *Tanztheater*, its multi-layered, fragmented structure and its range of sensory stimuli as interdependent mechanisms that function to facilitate the *Mitreisender's* participation in the creation of an interactive performance environment. This provides an insight into Bausch's compositional methodology, the structures that underscore the work and the associative potential of her collage while assessing the implications and effects on spectators of manipulative techniques designed to elicit their involvement. Evaluating the potential of existing analytical approaches, the chapter assesses the inadequacies of critical theory to fully appreciate or account for the compositional complexities of Bausch's work.

Examining how the principles of collage are translated and developed in the performing arts, the architectural and spatial design of Bausch's aesthetic is viewed in comparison to the collage approaches of Merce Cunningham and Robert Wilson. Given arbitrary usage of the terms 'collage' and 'montage' for the multimedia approaches of both Bausch and Brecht, the chapter investigates how such critical inconsistencies affect perceptions of the art forms, engendering potential misapprehensions due to lack of consideration given to the implications of the ideological and aesthetic functions of the two distinctive techniques, collage and montage.

The case study of Masurca Fogo (1998) examines how the structural composition of Bausch's aesthetic affects interpretative processes. Based on my personal experiences of the work in performance, the study analyses the use of patterning devices that enable the spectator to navigate routes through the work. Viewed from a structural perspective, the study assesses the values and limitations of this mode of analysis, highlighting the need for alternative theoretical approaches that more comprehensively address the interactive, sensory nature of Bausch's art form. Focusing on the function of Bausch's affective stimuli, the chapter examines her reformulation of the concept of *Verfremdung* as a self-reflexive, 'defamiliarisation' technique; how it differs from that used by Brecht and how it relates to Artaud's visionary concept of experiential performance.

1. Collage as a Structuring Principle

1.1 The Visual Arts

Adapted from the French verb *coller* (to stick), the term 'collage' originated in the visual arts and refers, in literal terms, to a process of sticking, gluing or pasting materials onto a surface: a compositional technique in which different materials are layered and juxtaposed by the artist. The practice can be found in almost every culture and period throughout history with examples ranging from the pen and ink drawings of 12th century Japan to 19th century collections of botanical or entomological specimens. However, as Roger Copeland contends:

within the context of modernism, collage and its three-dimensional counterpart, assemblage, are both closely associated with the sharp disjunctions and peculiar juxtapositions of 20th century urban experience.

Copeland, 2002, 13

Collage is often associated with the pioneering work of artists Georges Braque (1882-1963) and Pablo Picasso (1881-1973) whose cubist aesthetic and *papier collé* experiments explored the structural dimensions of objects and their depiction from several simultaneous perspectives. Referring to one of Picasso's early *papier collés*, Still Life With Chair Caning (1912), Copeland (2004, 166) describes how the artist used a length of rope as a framing device and a piece of patterned oilcloth superimposed onto the painted chair image to simulate the texture of a cane chair, thus amalgamating created and 'found' materials in his collage composition.

According to Copeland, Picasso's still life creates:

... three distinct levels of representation: painted illusionism (printed oilcloth that simulates chair caning), two-dimensional pasted paper, and actual, three-dimensional rope. These distinctions demonstrate the way in which collage can complicate the boundaries of "the frame", conflating traditional distinctions between inside and outside, art and non-art, abstract and representational.

Copeland, 2002, 12

As a compositional approach that generates dialectic relationships between aesthetically created and ready-made, 'found' materials, such juxtapositions engender a multiplicity of potential allusions. Picasso's collage not only appears to overspill the confines of its physical frame but also extends the viewer's powers of perception through a process of empirical association.

Collage departs from conventional figurative representation and Renaissance principles of a unified, central subject focus whose illusory depth of field perspective draws the eye to a notional vanishing point on the horizon. The multi-faceted geometry of Picasso and Braque's cubist collages and the diffused imagery of their textural assemblages alter proportional and dimensional relationships, thus offering

fresh perceptions of familiar objects. According to art critic and historian, Donald Kuspit (1998):

In sum, the collage is an awkward amalgam of three unresolved elements (1) purely worldly elements, especially such fragments of dailiness as newspapers; (2) purely artistic elements such as line, color, and shape – the typical constituents of form; and (3) mixed or impure elements, or residual images of an imitated nature, ranging from the famous imitation wood grain and chair caning to traces of such domestic objects as clay pipes and such studio props as guitars. [...] The elements are already “relative” by reason of their displacement from the life-world into the “art world”, and by reason of their fragmentary state.

Kuspit in Copeland, 2002, 11

With its potential for radical juxtaposition, innovative eclecticism and multiple contemporaneous perspectives, collage offers scope for experimentation and an intertextual medium open to a plurality of possible readings. As archaeologist Michael Shanks explains:

Collage is an extension of an artist’s palette or a writer’s vocabulary, prose and poetic art to include actual pieces of reality or fragments of what the artist or writer is referring to. It is direct quotation, literal repetition or citation of something taken out of its context and placed in another. [...] When recognised for what it is, collage is a simple questioning of the notion of representation as finding some correspondence with an exterior reality. ‘Reality’ and other bits and pieces are instead brought into the picture; collage may be tangible representation without attempting some sort of an illusion. It represents in terms of change – the shift of borrowings from one context to another, from ‘reality’ to ‘representation’, and from representation to representation.

Pearson and Shanks, 2001, 51-52

It may be argued that the visual arts have produced the most renowned examples of collage, amongst which are cited the works of Braque and Picasso; Kurt Schwitters’ “*Merz*” constructions; the dadaist compositions of surrealist Max Ernst; the censorious imagery of John Heartfield’s photomontages; and the junk sculptures of John Chamberlain (Copeland, 2004, 169). While the abstract sculptural assemblages of Schwitters and Chamberlain, with their recycled industrial garbage, old car parts and urban litter, create alternative perspectives of a ‘throw-away’ consumerist

culture, Heartfield's uncompromising images of axe-like swastikas, doves impaled on German helmets, or money-guzzling politicians exposed Nazi corruption in the Weimar era. As a dynamic compositional strategy that empowers the spectator to associate images and motifs to form chains of analogies relevant to his own experiences, the concept of collage has been a source of inspiration for practitioners throughout the arts, not only in the fields of painting, sculpture and photography but in architecture, cinema, and the literary and performing arts.

1.2 The Concept of Collage in the Performing Arts

The manifestation of collage in the performing arts has not only fostered a culture of creative collaboration and hybridism but has provided practitioners with a means to expand their expressive vocabularies through the juxtaposition of contrasting elements drawn from a wide variety of sources. As a *modus operandi* employed differentially by composers, playwrights, performance artists and choreographers, the concept of collage has spawned a rich diversity of phenomena. Notable are the multimedia works of choreographer Merce Cunningham, the physical theatre of writer-director Robert Wilson, and the *Tanztheater* of Pina Bausch whose feats of aesthetic engineering are reflective of the cultural and technological heterogeneity of contemporary life in the Western world. Correlating Bausch's *Tanztheater* with Wilson's 'theatre of images' and Cunningham's multimedia collages, comparisons are drawn between the ways in which these disparate practitioners employ the fragmentation and juxtaposition of created and 'found' materials; multi-faceted imagery; breadth of focal field; simultaneous action; intertextuality; and an openness to pluralist readings in their aesthetic design.

Bausch offers a kaleidoscopic spectacle of vibrant choreography, vaudevillian humour, acrobatic feats, melodramatic vignettes and provocative imagery to tantalise, exhilarate and engage an audience in the performance. In a landscape where interior and exterior worlds collide, scenes of urban domesticity drawn from everyday life are enacted in naturalistic settings whose cascading waterfalls, grassy meadows, rocky coastlines and palm-fringed beaches are littered with the debris of human invasion. Bausch animates the landscape with the rhythmic sounds of Nature; indigenous and popular world music; classical compositions and the human voice, creating an auditory symphony that permeates the environment and stimulates the senses. On occasions, the action shifts from stage to auditorium as *Tanztheater's* extrovert personalities interact directly with some of the spectators, posing questions, offering refreshments, involving them in playful games, and sometimes inviting them to join in the action on stage. By comparison, the features that distinguish Wilson and Cunningham's works generate effects of a different kind to engage the viewer, albeit with less emphasis on direct interaction between performer and spectator.

Distinctive in his use of trance-inducing *tableaux vivants*, atmospheric scores, stylised gestural vocabulary, extravagant costumes and scenic design, Wilson's artistry with light, colour and imagery engenders associations and allusions that fuel the spectator's authorial imagination. Using a 'storyboard' approach to create devised narratives from drawings, photographs, musical scores, songs, choreographic diagrams and textual fragments, Wilson's collages bear the hallmarks of a theatre practitioner with a background in architecture and design. In Wilson's 2001 production of August Strindberg's *A Dream Play* (1902), the misty, dream-like atmosphere is enhanced by the use of shadowy, cross-lighting effects; *tableaux*

performed in slow motion; freeze-frame imagery; and a muted colour scheme based predominantly on white, black and shades of grey for the 19th century-styled costumes, naturalistic Swedish-style buildings, and props which include a life-sized model of a white horse. By contrast, Wilson's Faustian folk tale The Black Rider (1990), premiered in English at the Barbican, London in 2004, is a vividly coloured fantasy of nightmarish proportions with allusions to myth, fairytale, European folklore and gothic literature. Based on a 19th century German fable, Wilson's production design creates a hostile, gloomy environment of geometric architecture dominated by surreal, angular pine trees and mountainous landscapes bathed in an eerie greenish light. As grotesque, white-faced characters enact their dramatic 'opera' under the watchful gaze of the scarlet-costumed 'demon hunter' and their coffined ancestors, the omens of death are ever present in the silhouetted Egyptian deities and griffin-like creatures that stalk the hapless protagonist and surround the bloody corpse of his bride. With elements of circus and cabaret, Wilson's episodic collage borrows from the theatrical languages of Brecht and German expressionism, creating an allegorical tale with dark historical undertones expressed through the media of song, text, choreography and sound. Maintaining a distance between spectators and performers, Wilson explains, "I like a great deal of space and I want the spectator to have sufficient space to have his own thoughts and ideas, inner impressions that are analogous to the outer ones on stage" (Wilson in Wright, 1989, 129). In contrast to Bausch's *Tanztheater*, the actors in Wilson's stylised 'theatre of images' make no attempt to interact directly with the audience.

Contrasting with the theatrical spectacles of Bausch and Wilson, in Cunningham's collages it is the streamlined bodies and fractured choreography which sculpt the

performance space rather than the minimalist scenic design whose subtle contours, textures and tones create an environment of indeterminate time or place. In an early work Summerspace (1958), the coordinated pointillist backdrop and unitard costume designs of Robert Rauschenberg create the impression of an abstract painting brought to life by the interrelationships of dancing figures seen from multiple standpoints. Coexisting with choreography and décor, innovative soundscapes, such as those of the late John Cage (1912-1992), complement and contrast with Cunningham's choreography; energising the environment with white noise, static, digitised voice, atonal music and various acoustic effects. Experimenting with motion-capture technology, Cunningham's Biped (1999) juxtaposes live choreography with digitised movement imagery, creating a complex interplay between the dancers and their mutating 'virtual' counterparts: an effect that intensifies the fragmentation and layering effect of the composition (Copeland, 2004, 194). Working in collaboration with eminent painters, composers, film makers, and digital animators, Cunningham's video works and live performances for stage, studio, gallery or other types of venue articulate and interact with the spatial geography of the landscape, creating multimedia assemblages that engage the spectator in an ever-changing audio-visual experience.

Cunningham and Bausch's exploration of created and 'found' movement materials has expanded the range and field of dance with their innovative body languages and juxtaposition of the virtuoso and vernacular. Citing an early example of Cunningham's experimentation with diverse vocabularies, Copeland shows how, in Collage (1953), the choreographer, "juxtaposed his usual modifications of ballet with utterly pedestrian movement (hair combing, nail filing) as well as steps drawn from

ballroom and social dance” (Copeland, 2004, 166). Likewise, Bausch’s portfolio comprises a vocabulary derived from ballet, folk, tap, ballroom, street-dance, *kutchipudi*, mime, acrobatics and everyday activities, generating a proliferation of dance and kinetic forms that spans the physical spectrum. Differing in their choreographic practices, Bausch elicits the collaboration of her dancers in the devising process, augmenting her choreographed sequences with a wealth of material generated by the dancers in response to her questioning stimuli. Developing his disconnected “gamuts of movement” (Reynolds and McCormick, 2003, 357) using improvisation and isolation techniques that explore shifts of weight; rapid rhythmic and directional changes; and complex patterns, Cunningham has expanded his choreographic explorations using computer-derived imagery as a means to generate dance material, pioneering a software program called “Life-Forms”. Contrasting in their approaches, Cunningham and Bausch’s use of body isolations, complex rhythmic structures, intricate gestural motifs, shifting tilts, twists and balances create a contoured, prismatic movement aesthetic that offers fresh perspectives of the body in space analogous to Picasso’s multi-faceted, geometric human figures in paintings such as Les Femmes d’Alger (O. J. R. M.) (1907). While Picasso achieves his multiple perspectives of the human body on canvas by overlapping and juxtaposing views of the figures from a range of standpoints, Bausch and Cunningham show the ways in which isolated parts of the moving body working simultaneously create new ways of viewing the body from different angles with overlapping, juxtaposed actions and images.

If Bausch’s *Tanztheater* represents the interface between dance and theatre, Wilson’s operatic ‘theatre of images’ has expanded the horizons of narrative-based theatre

with its fractured verbal language and hypnotic *tableaux* whose stylised mimes are performed with the control and grace of a slow-motion 'ballet'. With their episodic juxtaposition of choreographic sequences, dramatic episodes and musical phenomena, Bausch and Wilson's theatrical spectacles facilitate the spectator's imaginative exploration and construction of narrative or thematic readings. By contrast, Cunningham and his collaborative team seek to minimise extraneous contextual references in the décor, costume, sound and choreography, providing less scope for extrinsic association whilst remaining open to interpretive possibilities. In her conference paper on American modern dance in 1997, dance scholar Susan Foster observed:

[Cunningham's] dances focused especially on the spatial and temporal characteristics of bodies in motion. It was this focus that eventually prevailed as the epistemological grounding for his entire choreographic vision. Rather than characters and stories, his dances would present bodies in motion. Meaning would be located, not in the psychological implications of bodily gesture, but in the physical characteristics of movement itself...

Foster in Copeland, 2004, 258

Foster highlights the potential for formalist readings that focus on the intrinsic properties of the choreography. However, this does not preclude alternative thematic considerations, particularly given the nature of the movement motifs, imagery and design elements of, for example, Beach Birds (1991). Uniformly attired in white unitards with black panels across the shoulders and extending down the arms, the dancers, each facing a different direction, stand like sentinels in groups swaying back and forth with feet together and arms in a low V-shape elongated by black-gloved hands. Indicative of a colony of sea birds, this impression is reinforced by head 'pecking' motifs; one leg balances; tilted circular swoops with extended 'wings'; and toe-pricking step motifs.

Compared to the compositions of Wilson and Bausch, whose complex structural designs provide interrelated networks of association, the structure of Cunningham's collages remains open to many potential compositional permutations. These may be determined by mathematical or computer-generated formulae; numbering random blemishes on a sheet of paper; or by the choreographer's 'chance' procedures using the roll of a die or the toss of a coin to determine duration, direction, grouping and the sequence of the action: a technique inspired by Confucian and Zen philosophy first used by the artist in the early 1950s. Enabling autonomous sections to coexist or stand alone in any sequential arrangement, such procedures afford Cunningham an opportunity to create different versions of a work and fresh perspectives of its juxtaposed material.

In common with Cunningham and Wilson, Bausch's technique of decentring and dispersing fields of simultaneous activity across the performance landscape not only emphasises the breadth of focal field but dispels the notion that one event is deemed more important than another. Breaking with conventions that focus attention on a centralised subject and that create an illusory sense of depth within the proscenium frame, this diffused technique enables diverse phenomena in different locations to be viewed in relation to one another. Transforming modes of critical observation and ostensibly enabling the spectator to decide the activities on which he or she wishes to focus, this effect creates fluctuations in temporal and spatial perception as the eye darts from place to place unable to gain more than partial perspectives of the action. Like Picasso, Bausch occasionally allows the action to overspill the confines of the proscenium picture frame into the auditorium. This technique eliminates notional

boundaries between performer and spectator, facilitating closer relationships between participants in the experience and alternative perspectives of the work.

Differing in their respective philosophies and artistic practices, Bausch, Wilson and Cunningham's experimentation with the concepts of collage and exploration of new technologies generate works of multi-layered complexity and polyvocality whose component parts, "speak with separate, often disunified voices" (Copeland, 2004, 180). Like their counterparts in the visual arts, collage informs both the conceptual design and eclectic nature of their living canvases which are coloured, textured and shaped by movement, imagery, and the acoustic and physical architecture of their performance environments.

As a modernist art form, collage revolutionised artistic practice with alternative perceptions of 20th century modernity, offering a self-reflexive medium with associative potential that is open to pluralist interpretations. Reframed from a postmodern *Weltanschauung* that shifts the emphasis from interpretive product to experiential process, the collages of Bausch, Wilson and Cunningham respond to a changing performance culture with an increasing interest in interactive forms of entertainment and techno-modernity. Thus, in the performing arts, Copeland contends that,

...collage is arguably the chief alternative to – indeed the very antithesis of – Wagner's theory and practice of the *Gesamtkunstwerk*. Unlike the *Gesamtkunstwerk*, which exemplifies a hunger for wholeness, collage appeals to an age that has come to distrust claims of closure, "unity", and fixed boundaries.

Copeland, 2002, 13

As a member of Germany's radical modernist avant-garde in the first half of the 20th century, Brecht would have concurred with such sentiments, perhaps not with reference to collage but in relation to his concept of epic theatre. As his essay, 'The Modern Theatre Is the Epic Theatre' shows, Brecht vehemently opposed Wagner's idealised notion of aesthetic synthesis:

So long as the expression "*Gesamtkunstwerk*" (or "integrated work of art") means that the integration is a muddle, so long as the arts are supposed to be "fused" together, the various elements will all be equally degraded, and each will act as a mere "feed" to the rest. The process of fusion extends to the spectator who gets thrown into the melting pot too and becomes a passive (suffering) part of the total work of art. Whatever is intended to produce hypnosis, is likely to induce sordid intoxication, or create fog, (and) has got to be given up. *Words, music, and setting must become independent of one another.* [emphasis in original]

Brecht, 1964, 37-38

Reacting against prevailing forms of naturalistic dramatic depiction that he believed perpetuated passivity in bourgeois audiences, Brecht aimed not to create a simulacrum of reality but to confront the spectator with "attitudes towards reality" (Leach, 1994, 138), albeit coloured by his Marxist ideology. Seeking to undermine bourgeois ideology, stimulate political awareness and arouse the spectator's capacity for action,

Brecht sought to use the resources of art, in ways consistent with the tenets of dialectical materialism, to historicise and negate the commonplace and taken-for-granted, to prise open social and ideological contradictions, and so both demonstrate and provoke an awareness of the individual's place in a concrete social narrative.

Brooker, 1994, 186

Departing from a traditional plot-driven narrative, Brecht's short, self-contained scenes framed by a prologue and epilogue and punctuated by songs, placards, projection and *tableaux* that retard the flow of the action with additional critical

commentary unfolds the narrative in a, “montage of curves and jumps”, a dialectic process in which, “text, music and setting work in counterpoint” (Brooker, 1994, 189). In what historian Ronald Speirs regards as, “the looseness of the ballad form in which episodes are held together by the voice or ‘pointer’ of a narrator, rather than by a plot” (1987, 50), Brecht primed the spectator in advance of the action about the issues on which he intended the audience to focus and used the narrative ‘voice’ as an intervening, persuasive, controlling device that, “contrived to win the spectator’s assent to the epic narrator’s sovereign account of the world” (Speirs, 1987, 69).

Manipulating the narrative’s temporal and spatial framework, Brecht often set his plays at a historical or geographical distance from the contemporary concerns to which they alluded. Written on the eve of the Second World War but set during the Thirty Years War, Mother Courage and her Children (1939) is a damning indictment of war, capitalist ideology and their effects on the proletariat: an allegory of human suffering in which war serves as a metaphor for the conflict between Courage’s role as trader and her maternal instincts. In spite of Brecht’s efforts to shift attention from the *dramatis personae* to issues embedded in the narrative, Brecht’s parable on the emptiness of a life too preoccupied with business to protect her family, intensifies rather than diminishes the audience’s empathetic identification with Mother Courage who pays for her survival with the deaths of her children.

Borrowing elements from cabaret, melodrama, circus, vaudeville, *commedia dell’arte*, Elizabethan and non-Western theatre forms, Brecht’s panoply of popular culture has an overt theatricality that demystifies the performance process, exposing the mechanisms of theatre with:

...harsh white lighting from exposed lighting instruments, stripped bare stage, undyed or 'earth' coloured hessian and canvas costumes, half-stage height curtains running on horizontal strainer wires across the stage and terse, combative 'literary' captions painted or projected onto screens which straddle the stage.

Baugh, 1994, 248

Devoid of extraneous decoration and pared down to what is essential to the narrative, the scenic design provides an impression of place rather than a naturalistic setting, with a symbolic door frame for a house or a flagpole representing a military camp and using realistic stage furnishings or properties only if they function as part of the action. Reinforcing the theatricality of the staged event with stagehands, musicians and costume changes visible to the audience, Brecht's self-referential art form, "incessantly derives a lively productive consciousness from the fact that it is theatre" (Benjamin, 1973, 4). Eliminating notional barriers between stage and auditorium to enable spectators to feel part of the action, Brecht sought to transform the roles of actor and spectator and the ways in which they relate to the shifting, dialectic nature of the work, its characters and inherent social issues by developing 'estranging' or 'defamiliarisation' techniques.

The German term *Verfremdung* or 'defamiliarisation', first adopted by Brecht in his essay, *Alienation Effects in Chinese Acting* after attending a performance by Chinese actor Mei Lan-fang in Moscow in 1935 (Brooker, 1994, 192), is related to but radically different from the Russian Formalists' term '*priem ostranenie*' ('strange-making') coined by critic Viktor Shklovsky with reference to self-referential features in literary works. Brecht's *Verfremdung* techniques strip familiar, taken-for-granted phenomena or characters of their self-evident qualities by making them appear incongruous, non-naturalistic, or even grotesque. With a potential to 'shock',

surprise or even disconcert the viewer, Brecht's self-reflexive, distancing technique aimed to raise awareness of underlying anomalies, uncharacteristic behaviour patterns or anachronisms in social phenomena, thus enabling spectators to consider characters or events in a new light (Brooker, 1994, 191). For example, in Brecht's The Resistible Rise of Arturo Ui (1941), the gangster Ui is transformed into an absurd 'goose-stepping' clown as he is persuaded to adopt the mannerisms and persona of a Hitler-style dictator. Assessing the psychological implications of Brecht's technique on the spectator, scholar Elizabeth Wright asserts that:

[*Verfremdungseffekt*] is political for it shows that the spectator is never only at the receiving end of a representation but is included in it...In Lacanian terms, the V-effect disturbs the imaginary mirror-relation of the spectator with his/her own image upsetting the complacency with which the current self-image is being viewed.

Wright, 1989, 19

Confronting the spectator with potentially uncomfortable truths, Brecht prompts the observer to review his opinions in the light of alternative perspectives.

As part of his *Verfremdung* strategy, Brecht's concept of *Gestus* refers to a mode of acting in which a character's attitude towards others in a given situation is made apparent from the use of body language, particularly his gestures and demeanour rather than from the dialogue (Speirs, 1987, 42). Unlike naturalistic approaches in which the actor explores the psychological profile of a character, Brecht sought to distance the actor from a role to enable him to analyse his character from an objective standpoint in a social context, encouraging artists:

to rehearse parts in their own accents rather than 'in character', to read in the third person, to change register, to convert the present tense into the past, to include stage directions along with dialogue, to switch roles, even to use empathy (still to be avoided in a performance)...

Brooker, 1994, 196

While Brecht's collaborative practice enabled actors to contribute ideas for characterisation using naturalistic and stylised techniques,

Rather than bringing a fixed character into view, or losing [himself] in a role, an epic actor showed his/her character in the process of change and growth, as open to comment and alteration, knotting together separated gestic to produce 'his character's coherence despite, or rather by means of, interruptions and jumps'.

Brooker, 1994, 196

Often denoted simply by their social function (soldier, cook, mother, policeman), characters ranged from satirical caricatures whose facial or bodily features may be exaggerated or distorted by the use of masks, stylised makeup or costume to those whose development challenged conventional views of the stereotype. Forming what Brooker regards as, "the nuclei of epic theatre's discontinuous, dialectical narrative" (1994, 195-196), Brecht's 'gestic' acting theory emphasised how characters are socially determined by their circumstances and thus are neither fixed nor predictable but potentially open to change.

Brecht may not have realised his political ambitions for social and cultural reform, nevertheless, his artistic achievements enhanced understanding of the relationship between performer and spectator, paving the way for interactive approaches to performance and theatre with a greater focus on the body as a dynamic, expressive medium. As one of the key figures of 20th century theatre whose theories have influenced dramatists, directors, film makers, designers, composers and choreographers, the term 'Brechtian' has become part of theatre's vocabulary, particularly in relation to works of an experimental nature. Given Brecht's aim to initiate greater critical awareness and his belief in the individual's capacity to effect changes in social reality, playwright Heiner Müller argues that, "Using Brecht

without being critical of him is a form of betrayal” (Müller in Patterson, 1994, 279).

Critical evaluation of Brecht’s theories has therefore provided such artists with a platform from which to develop his legacy in new directions. Cautioning against assumptions that all progressive or experimental forms of theatre are necessarily ‘Brechtian’, theatre historian Michael Patterson nevertheless considers that,

the work of Pina Bausch, Robert Wilson and Heiner Müller in presenting powerful and multi-layered images may more truly represent Brecht’s legacy than dated forms of political theatre.

Patterson, 1994, 282

Confronting her audience with a panorama of contemporary society that draws on familiar situations and human relationships from everyday life, Bausch’s allusions to issues of topical concern, particularly in her portrayal of male/female relationships, have given rise to an abundance of socio-political readings, especially by critics focusing on feminist issues. Bausch’s contentious approach to gender relationships in works such as Blaubart – beim anhören einer Tonbandaufnahme von Bela Bartoks ‘Herzog Blaubarts Burg’/Bluebeard – While listening to a taped recording of Bela Bartok’s “Duke Bluebeard’s Castle” (1977) and Die Sieben Todsünden/The Seven Deadly Sins (1976) provoked hostile reactions from a ‘Women’s Liberation’ generation confronted by images of females dragged by the hair, hurtled to the ground, crushed beneath a prostrate male body or pinned against the wall like butterfly specimens. Indeed, feminist critics abhorred what they regarded as women’s acquiescence to the abuse of their bodies by men in the absence of any mediating ideology. For critic Ann Daly, “Frustration, desperation – they’re the emotions of Bausch’s nihilistic imagery, which bespeaks not just the physical but emotional, social, political and economic oppression of women” (1986, 55). In Jay

Kaplan's opinion, "Bausch's work does reflect the biologically deterministic or 'radical' feminism that predominates among German feminists...a grim world-view which proclaims biology is destiny" (1987, 76). However, as Wright argues:

Pina Bausch has rejected the idea that her work is in any sense specifically feminist, although a strong theme of her work is the oppression and commodification of women in a society ruled by men. [...] On the whole, however, she reveals the masquerades that both sexes have to perform in order to survive as gendered subjects.

Wright, 1989, 117

In recent years, the dark undertones of Blaubart/Bluebeard and Die Sieben Todsünden/Seven Deadly Sins have given way to works in a lighter vein where gender rivalry and provocative power struggles have been replaced by affectionate kissing and teasing and where the emphasis has shifted to relationships between humans and their environment. But as dance researcher Ana Sanchez-Colberg argues, "Whether or not [Bausch] uses the term 'feminism' to name her work is irrelevant...certain performance/production/stylistic traits of Bausch's work are akin to aspects of feminist theory" (Sanchez-Colberg, 1993a, 153) and thus are potentially open to interpretation depending on the concerns of the spectator. Indicative of the ways in which critical perception has changed in response to contemporary performance, Daly has since modified her views and reflects on how recent developments in feminist criticism have altered perceptions of Bausch's work:

Feminist critics were generally agreed that Bausch's neutral presentation of gender violence was a failure of political obligation. [...] Today it is possible to argue that dance-as-witness is a viable strategic alternative to dance-as-critique. [...] As a model of performance it posits not a passive spectator who requires a "mediating ideology" to make connections. Instead it empowers an active spectator whose humanity can be depended upon to bear witness – to continue telling the story or spreading the word, and thereby making movement toward change.

Daly, 2000, 41

Advocating a critical shift towards a phenomenological ‘dance-as-witness’ approach that prioritises the authorial role of the spectator in constructing readings based on subjective experience of the performance, Daly acknowledges the openness of Bausch’s work to interpretive possibilities. Nevertheless, *Tanztheater*’s satire on heterosexual relationships continues to fuel the interest of feminist critics who perceive Bausch’s work as allegory in the Brechtian mould.

Bausch’s resistance to specific categorisation or ‘pigeon-holing’ of her work and her evasion of an overt ideological stance suggest that she is not motivated by the socio-political concerns that fuelled Brecht, despite certain aesthetic correspondences in their art forms and techniques employed to engage the spectator in a performance. As an integral part of Bausch’s performance processes, interludes of urban domesticity provide familiar phenomena with which the spectator can engage, enabling the individual to explore his/her own thematic readings of the work. Concerned with what stimulates the body to move, Bausch explores the multi-dimensional nature of human behaviour with affective stimuli that exercise the spectator’s imaginative powers of perception and that interactively involve performer and spectator psychologically, emotionally and physically in the performance. Enabling the spectator to share in and contribute to the creative processes that constitute a live performance, Bausch aims to enhance awareness and understanding of her art form through an experiential process of participation, exploration and discovery. Considered from a postmodern perspective, Wright asserts that:

Bausch’s work is uniquely suited to serve as a kind of transition point between the predominantly narrative theatre of Brecht and those experimental theatres which have abandoned all forms of narration.

Wright, 1989, 115

Bausch's dance theatre hybrid, with its eclectic movement vocabulary; revue-style sketches; caricatured stereotypes; surreal environments; songs and anecdotal interludes, has aesthetic if not ideological correlations with Brecht's epic theatre, particularly in her distinctive use of the Brechtian concepts of *Verfremdung* and *Gestus* that are more closely examined in section 3 of the chapter. As Servos observes:

Although Bausch makes use of the most varied theatrical tools, borrowed from every genre, the autonomy of the individual media is preserved. The dissonance and friction between them are – quite in the Brechtian sense – not united into a 'total work of art', but rather "their interaction with each other lies in the fact that they mutually alienate each other" (Brecht, 1977, 699).

Servos, 1984a, 23

Bausch's use of *Verfremdung* may create dissonance and friction but she also reinforces interrelationships between disparate media. Employed as a 'defamiliarisation' effect, incongruous images of women in sumptuous evening gowns on their knees cleaning the stage in Wiesenland (2000) or the bizarre spectacle of pianists playing amidst the rubble of a collapsed wall in Palermo, Palermo (1989) initiate questions and place the onus on the spectator to seek ways of rationalising such activities. Alternatively, projected images of elephants fronted by a male transporting a huge log on his back or the swinging, 'ape-like' movements and crouching, animalistic jumps of a male soloist accompanied by the sounds of chattering monkeys and set against a projection of the rainforest canopy in Água (2001) interrelate action, image and sound to emphasise their connections. Contradicting Copeland's assertion that collage be regarded as "the antithesis of Wagner's concept of *Gesamtkunstwerk*" (2002, 13), the interaction of disparate elements in *Tanztheater* demonstrates the ways in which dissonance and harmony

can be reconciled without compromising the autonomy of the various elements. Unlike Jooss, whose dance dramas sought to create a harmonious unity consistent with Wagner's concept of totality or Brecht's antipathy to aesthetic unity, in Bausch's integrated performance each element serves a function integral to the work as a whole, thus transcending the Wagnerian notion of *Gesamtkunstwerk*.

1.3 Comparisons between Collage and Montage

While Copeland considers that Brecht's episodic narrative, "has much more in common with the disjunctiveness of collage than with the organic unity of Wagner's *Gesamtkunstwerk*" (2002, 13), he would probably concur with the critical consensus that perceives epic theatre as montage and not collage. Unlike collage's openness to multiple interpretative possibilities, Brecht compels the viewer to rely on the narrative 'voice' to provide links between scenes and give a cohesive unity to the play, thus drawing the spectator into the narrator's authorial perspective (Speirs, 1987, 50). Identifying correlations with Brecht, a majority of critics refer to Bausch's fragmented structural approach as montage rather than collage, thus highlighting problems in the use of terminology. As a critic who has written extensively about Bausch's work and its effects on the spectatorship, Servos argues:

One steady source of irritation is the principle of montage, which has developed into the overriding stylistic principle of dance theatre. The linkage of scenes in free association, without the need for continuity of plot, psychology of character, or causality, also refuses to be deciphered in the normal way. [...] Elucidation of every detail of a piece from a *single* universally applicable viewpoint is as impossible as encompassing the individual elements in an arc that declares them, in combination, as having a clear-cut "meaning".

Servos, 1984a, 20

Emphasising the openness of *Tanztheater* to 'free association' and multiple readings, what Servos regards as a feature of 'montage' is more consistent with the nature of

collage than montage. Likewise, referring to Bausch's cinematic approach to space,

Sanchez-Colberg states:

Her use of scenic montage presupposes a fragmentation and ambivalence of spatial reality. On the one hand montage sets the physical boundary which defines the dancers' spaces. However, it opens up infinite possibilities by the break in the linguistic boundary of space (what that space 'means', e.g. a 'ballroom', a 'castle', a 'stage' and therefore the kinds of action and relationships that can occur in that space).

Sanchez-Colberg, 1993, 159

Although Sanchez-Colberg describes Bausch's spatial fragmentation within the proscenium framework as 'scenic montage', this principle equates to collage's diffused and decentred fields of activity spread across the performance landscape.

Like Servos, Sanchez-Colberg refers to Bausch's compositional approach as montage but without considering its ideological implications and intended effects on the spectator. Highlighting the need for distinctions to be made, the study compares collage to the concept of montage pioneered by Russian avant-garde filmmaker and theoretician Sergei Eisenstein (1898-1948) in the 1920s.

While it may be argued that all film and video presentations are essentially compositional 'montages', a term derived from the French noun *montage* meaning 'assemblage' or 'editing', the concept of cinematic montage is most often associated with Eisenstein's aesthetic editing technique. Based on the principles of fragmentation, juxtaposition and discontinuity, Eisenstein believed that the viewer's sensibilities are intensified when unexpectedly confronted by incomplete fragments that require her/him to make connections for her/himself as distinct from being shown an event in its entirety (Smith, 2004, 6). Underpinned by his Hegelian and Marxist dialectic philosophy, Eisenstein divided his concept of montage into five categories – metric, rhythmic, tonal, overtonal/associational, and intellectual; the

latter and most complex as a powerful propaganda tool whose manipulative imagery seeks to influence the viewer's sensibilities and political perception.

In Eisenstein's 'intellectual montage', disparate unrelated images borrowed from a variety of sources are reassembled and spliced together in a single frame to create a compressed, montaged sequence that is inter-cut with the body of the film. As a mechanism that interrupts and retards the flow of the action to focus the viewer's attention, Eisenstein's radical collision of images, "emphasises the violence of the conflict between opposing elements in ecstatic constructions, a violence that is felt by the spectator" (Smith, 2004, 12). For example in Eisenstein's silent film Strike (1924), shots of striking workers being attacked by Soviet police were juxtaposed with images of a bull being slaughtered (Smith, 2004, 4): analogous imagery intended to shock the viewer and alert him to the current climate of conflict and political tensions existing in the Soviet Union. Stimulating the viewer's emotional and cognitive functions, this radical dialectic of dissonant images with shared qualities initiates a process of conscious and subliminal association: networks of correspondences that aim to facilitate new recognitions, fresh contextual insights and critical understanding, not unlike that of Brecht's epic theatre.

Identifying how the complex layering of images in both collage and montage functions as an allusive process with a potential to uncover shades of meaning,

Shanks states:

Evocation, association, displacement, meaning, life can be found in the gaps between things, in difference and dissonance.

Pearson and Shanks, 2001, 95-96

But despite their fundamental similarities, collage and montage have different objectives with regard to their effects on the viewer. While collage empowers the viewer to explore potential networks of association relevant to his/her own experiences, montage endeavours to manipulate the viewer's ideological perceptions through a process of emotional and intellectual association mediated by the imposition of the director's perspective. These subtle distinctions indicate that the terms 'collage' and 'montage' are neither synonymous nor can be used interchangeably, particularly with reference to Bausch's aesthetic. Indeed, arbitrary usage, merely to describe the fragmented nature of a composition and without due consideration of collage or montage's respective functions and effects, perpetuates a misuse of terminology and potential misconceptions about the art form in question.

As friends who shared similar political and artistic aims, Eisenstein's concept of cinematic montage not only influenced Brecht's epic theatre but was appropriated as an overriding stylistic principle: an interventionist technique intended to stimulate awareness of inherent socio-political issues and influence audience interpretation. By contrast, Bausch's hybrid collage functions as part of an interactive performance process punctuated by montaged 'moments' of juxtaposed imagery and sensory stimuli that fuel the spectator's exploratory journey and that aim to raise awareness and enhance understanding of theatre's socio-political mechanisms as an interactive process of cultural experience. With different goals to Brecht, yet sharing the same philosophical territory, Bausch borrows from both collage and montage to create a theatrical hybrid that is essentially a 'performative' version of collage punctuated by montaged 'moments'.

Indubitable links between Bausch's *Tanztheater* and Brecht's epic theatre are hardly surprising given the choreographer's personal experience of the playwright's work. As discussed in Chapter 1, Bausch's 1976 choreographic version of Brecht's Die Sieben Todsünden/Seven Deadly Sins (1933) transcends Brecht's political parable, focusing instead on the physiological encounters of Anna 2 whose transformative journey of experiences is shared by the spectator. However, as scholar Royd Climenhaga reveals, instead of pertaining directly to a particular circumstance, Bausch's graphic images of rape and violence, "attempt to capture the feeling pattern attendant with that experience and express it in individual terms that are joined into a deeper structure through an emotional connective" (Climenhaga, 1995, 190). Offering an alternative perspective to that of Brecht, scholar Elizabeth Wright states:

Pina Bausch's dance theatre is an expropriation of Brecht's epic-cum-dialectical theatre: where Brecht analysed the great historical process, 'the Dance Theatre shows how the influence of these processes reaches down into the concrete individual realm', making visible 'the body conventions internalised via anxieties' (Féral, 1982, 172).

Wright, 1996, 183

As previously discussed, problems surrounding Bausch's production of Seven Deadly Sins marked a significant turning point in her artistic development: the catalyst for a change of aesthetic approach that departed from the adaptation of existing narratives to devised works created in collaboration with her dancers and an art form structured on the stylistic principles of collage.

2. Intertextuality and Structural Composition

As a performance medium comprising elements derived from a wide range of sources, Bausch's collage creates a minefield of semiological markers, allusive stimuli and inherent patterning devices to facilitate empirical association. Operating

on both the syntagmatic and paradigmatic axes, the syntagmatic or sequential juxtaposition of images, action and sound generates a wealth of associative material whose layering effect leaves traces and pathways for exploration and from which to construct potential readings. This multi-dimensional stratum of quotations, borrowings, tropes, allusions and shifting contexts provides opportunities to uncover shades of meaning through the processes of interrogative investigation. Describing how these processes function, Copeland states:

Within the universe of collage, seemingly unrelated elements begin to “resonate” off one another – across gaps of both space and time – resulting in protean, unstable, and wholly provisional relationships. [...] The way in which discreet fragments of collage “resonate” in the eye and mind of the viewer is not unlike the effect of op art – a perceptual/intellectual “flicker” that draws one’s attention in conflicting directions – although in the case of collage, these relationships aren’t dependent on an optical illusion. [...] The gaps or spaces – sometimes physical, sometimes merely perceptual and psychological – between the disparate fragments are essential to this resonating effect.

Copeland, 2002, 15

Exacerbated by a profusion of activities diffused across an expansive visual field, this resonating ‘flicker’ effect engenders a network of correspondences: a cognitive process which, “maintains an ambiguity of presence and absence, the presence of fragments of absent items being referenced” (Pearson and Shanks, 2001, 52).

In a repertoire that epitomises the intertextual nature of collage, Bausch’s *Tanztheater* ranges from works inspired by a recording of Bela Bartok’s opera Bluebeard’s Castle or a stage direction borrowed from William Shakespeare’s Macbeth to those peppered with quotations from a range of Western and Eastern dance and theatre forms. Whilst tropical vistas, naturalistic settings, and idiosyncratic cultural allusions evoke stereotypical impressions of exotic locations to

stir the imagination, these elements clash with scenes of urban life, focusing on everyday activities, social rituals and human relationships with which the spectator can readily identify and relate to his/her own experiences.

Given that *Tanztheater*'s collage of created and 'found' materials is derived from the personal observations and experiences of Bausch and her company, the works are interwoven with motifs and episodes quoted from previous productions, references to rehearsal practice and anecdotes gleaned from past experiences. Such accounts include: Julie Shanahan's humorous re-enactment in Água (2001) of how she was repeatedly drenched with water in O Dido (1999); a female wearing blood-soaked ballet shoes stuffed with raw steak in Viktor (1986) as an ironic reminder of blistered toes resulting from dancing on pointe; or Dominique Mercy's balletic demonstration followed by the admission, "I just don't know what she's going to do next" (Rough Cut, 2005). These personal anecdotes add a self-reflexive dimension to Bausch's intertextual aesthetic, creating a sense of continuity and cohesion in an integrated repertoire that develops through an organic process of reflection and renewal. For the spectator, they offer an opportunity to re-experience a familiar moment from the past viewed in a different context that potentially generates new readings and a sense of involvement in a work's creative development.

As a multi-layered art form whose juxtapositions enable connections to be made between seemingly unrelated phenomena, Shanks asserts that, "the discovery of new insights depends on a nervous novelty which avoids the settling of montages into accepted equations and identities" (Pearson and Shanks, 2001, 52). This 'novelty' factor, generated by the interpolation of incongruous, anachronistic or paradoxical

Verfremdung phenomena, disrupts direct relationships between sign and signifier, representation and meaning. Capable of inducing laughter, consternation, disorientation and perplexity, Bausch's *Verfremdungseffekt* takes many forms: a female throwing handfuls of dirt over herself and inviting males to throw tomatoes at her or a newspaper set alight by the reader's cigarette (Palermo, Palermo, 1989); a dancer unexpectedly rolling off the stage into the auditorium (Masurca Fogo, 1998); live white mice in a cage strapped to the naked chest of a male as part of his costume (Nur Du/Only You, 1996); or a man jumping from a 15-foot high scaffolding tower into a pile of cardboard boxes (Nelken/Carnations, 1982). Akin to the heightened sensations of risk associated with circus performance, such bizarre displays have the potential to shock and startle the spectator, initiating physiological responses and prompting him/her to ask questions: questions integral to Bausch's creative processes as stimuli that fuel exploration. Given the openness of Bausch's aesthetic to pluralist readings, interpretations generated by spectators are of secondary importance to their participation. However, as part of the creative processes in which the spectator is engaged during the course of a performance, analysis of these reader-response activities provides an insight into Bausch's compositional methods.

2.1 A case study of "Masurca Fogo" (1998)

This case study was undertaken after my three separate viewings of the work in performance, at the Schauspielhaus, Wuppertal on 14th October 2001 and at Sadler's Wells Theatre, London (31/1/02 and 2/2/02). Examining Bausch's compositional approach from a structural perspective, the analysis shows how material is shaped and developed using patterning devices such as repetition, reflection, interspersion, canon and counterpoint. Such devices, like those of a musical composition, create

variations in the mood, tone, pace, and rhythm of the artwork, providing an interconnected web of correspondences and *leitmotifs* and enabling the spectator to navigate pathways through the work. Emergent themes and potential readings suggested in this study are therefore intended merely to illustrate how such creative processes function in practice: one of two readings of the work which, in Chapter 5, is analysed and reappraised from a different critical perspective.

For reference purposes, Appendix B1 provides production information; a visual impression of the scenic design (not drawn to scale); and a key to abbreviations used in the two charts and choreographic outline of Appendix B2. The first chart shows an overview of the work divided into two acts with sub-sections numbered I to XI, each of which is subdivided into segments that denote the sequence of events; the artists involved; and where projections, sound effects or musical themes occur in the course of the performance. The second chart provides an overview of narrative themes, behaviour patterns, and changes in pace and mood as suggested by the nature of the action. The choreographic outline indicates (where possible): featured artists or groups involved in each segment; the location of the action; a brief description of the activities; significant choreographic motifs, music, lyrics and/or sound effects.

2.1.1 Design Features

Mounted as a co-production with Lisbon, allusions to the geography and climate of Portugal and her former colonies, Brazil and the Cape Verde Islands are suggested by the audio-visual design of the production. The architecture of Peter Pabst's set design (Appendix B1, p 2) comprises a large, dark grey, contoured mound that occupies a third of the stage area, rising to a height of approximately three metres at

the back and set into a white, irregular, box-like framework on a bare white stage. This framework acts as a screen for various front-projected images that intermittently flood the stage with colour and give the landscape a surreal quality. The aerial diagram shows a gap between the backdrop and the flat on stage left that is set at a more acute angle than the corresponding flat on stage right, thus providing an upper entrance onto the rocks and additional side-lighting effects. Extending the rock formation behind the stage-left flat, Pabst creates the illusion of a river of solidified lava flowing through the gap and spreading across the landscape. Reminiscent of a rugged coastal region, like other aspects of Bausch's collage, this prominent feature on an otherwise white canvas is but a fragment of a layered, composite picture that is constructed during the course of the work with the introduction of additional audio-visual effects.

2.1.2 Audio-Visual Elements

Intermittent front-projected images together with music and/or sound effects create impressions rather than site-specific locations, animating the landscape and creating changes of mood, atmosphere and different environments that interact with the onstage action. In section I, colourful images of folk musicians together with songs by Alfredo Marceneiro and Amália Rodrigues, two of Portugal's renowned *fado* singers, or of an African couple dancing to the Latin rhythms of a samba in Section VI allude to the rich, cultural diversity of Portugal and its former colonies. While flamingos in flight (VII) and stampeding cattle (X) transport the imagination to faraway places, Bausch reinforces the notion of journey with film footage of the company on tour travelling by coach (III). In the projection's foreground, Andrey Berezin in black attire gazes momentarily out towards the audience as if to observe Azusa Seyama's solo H (B2, p 10) before turning away to look out of the coach

window at the passing landscape. This correspondence between image and onstage action reiterates a relationship between Berezin and Seyama that, in her earlier solo H (B2, p 6), finds Berezin (in black coat and hat) observing her from the rocks. Bausch not only interrelates the two solos of Section III but implies a link between ‘model’ observer Berezin and the spectator as fellow travellers on a creative journey. In Section X, dramatic images of the sea projected behind and in front of the rock formation create the impression of a promontory buffeted by the crashing surf. Dominated by the untamed forces of nature, the solitary figure of Berezin in a black oilskin and sou’wester stands on the rocks throwing fish to a lifelike walrus that lumbers across the stage honking and grunting as if in search of a mate. Flooding the stage with images of exotic fish swimming in warm tropical waters in Section XI, an atmosphere of calm descends, transforming the promontory into an underwater shelf. At the end of Section XI, a dazzling array of time-lapsed, flower images creates a surreal garden setting for Aida Vainieri’s solo M (B2, p 27). Repeating motifs from her previous solo M (Section V; B2, p 13), Vainieri appears to flit like a butterfly amidst a sea of magnified flowers as the ensemble lies dormant in the tranquil twilight. By allowing the solo to continue after the lights are extinguished, Bausch leaves the work open-ended and creates a sense of continuity.

2.1.3 Structural Features, Patterning Devices and Direct Correspondences

The division of Acts 1 and 2 into five and six sections respectively is based on patterns of repetition created by choreographic solos, duets and discrete group items identified by colour-coded letters A to S (Appendix B2, p 1), showing the featured artist (see key for abbreviations) and the number and gender of the group involved. The following overview of the eleven sections demonstrates the work’s structural

patterns; Sections I to IX developing the main narrative themes, and Sections X and XI serving as codas:

- I: A, B, C, D1, D2, E, F, G, D1, A
- II: Kokkinos
- III: H, Groups, I, Groups, J, H, Groups/Duo
- IV: Ensemble/Duo
- V: G, Groups, K, Groups, L, B, M, Groups
- INTERVAL
- VI: F/Ensemble, J, N1, N2
- VII: Groups, E, K, O/Group
- VIII: P, H, Group, Kokkinos, Q/R, S/Group
- IX: Groups, A, O, B/C
- X: Ensemble, P, Group, Ensemble
- XI: Groups, Ensemble, M

For the purposes of identification, the lift sequences of discrete group choreographies are named ‘conveyor-belt’, ‘shoulder stand with forward fall’, ‘flying’, ‘body-flip’, ‘chair-o-plane’, ‘wraparound’, ‘cartwheel’ and ‘train’ to reflect the nature of the activity as detailed in the choreographic outline. Segments marked ‘**group**’ or ‘**groups**’ refer to overlapping or simultaneous activities based largely on social interaction and mating rituals drawn from everyday life whereas ‘**ensemble**’ segments refer to social dance forms performed in unison.

Establishing undulating patterns, themes, and changes of pace and mood that occur throughout the work, Section I (below) reflects the contoured, volcanic nature of the landscape and its effects on human inhabitants, their relationships and mating rituals.

A	male solo (Behr)	FAST
B	8 males with female (Amarante)	SLOW & SENSUAL
C	3 males with female (Amarante)	INCREASING SPEED
D1	‘chair-o-plane’ lift (Amarante/Strecker)	CLIMAX
D2	‘chair-o-plane’ lift (Seyama/Strecker)	CLIMAX
E	male solo (Martinez)	RELAXATION
F	female solo (Morganti)	LILTING
G	male solo (Mercy)	PULSATING
D1	repeat of lift (Amarante/Strecker)	INTENSE CLIMAX
A	repeat solo (Behr)	FAST & INTENSIVE

Bausch sets the scene with the fast, athletic male solo of Rainer Behr A (B2, p 3) in scarlet shirt whose crouching, ‘crab-like’ movements; explosive jumps; corkscrew

turns; rhythmic body-slapping motifs; and lunging bends generate a sense of urgency accentuated by traffic noise and blaring klaxons. Bausch slows the pace in B (B2, p 3) with a sensuous ‘conveyor-belt’ lift (repeated) and ‘shoulder stand with forward fall’ featuring Ruth Amarante in a shaded red, floral dress and 8 male dancers performed to k. d. lang’s Hain’t It Funny. Gently sighing and moaning into a handheld microphone while transported horizontally along a line of males lying on their backs, Amarante’s body balances on their outstretched arms and is manipulated along a human ‘conveyor-belt’. With massaging steps along the spine of a prostrate male while supported on either side, Amarante balances precariously on the male’s shoulders as he rises to standing position and, like an acrobat, lifts her arms ecstatically before falling forward into the arms of the group. This lift is repeated in Section V, B (B2, p 13) but to a cacophony of mobile phone sounds. In segment C (B2, p 4) with 3 males, Amarante takes-off into a horizontal ‘flying’ lift with underarm support and feet held high behind then, in an ‘aerobatic’ display, is dropped vertically, upside down with arms outstretched and ‘flipped’ over in a single revolution: a sequence gathering in speed and intensity and reaching a climax with the pair work and pulsating drumming of segment D. The spinning ‘chair-o-plane’ lift D1 & 2 (B2, p 4) executed by Michael Strecker, first with Amarante then with Azusa Seyama, evokes shrieks of delight from the females as they gain momentum and height on each revolution while sitting astride a lifted chair with hands clinging around his neck. Accompanied by evocative lyrics “Made Love Last Night”, this lift prompts associations with sexual orgasm. Followed by alternating male and female solos (E, F, G; B2, pp 4-5) whose effortless liting jumps; sweeping arm movements; and fluid phrases interact with projections of folk musicians and traditional *fado* songs, Bausch creates a mood of relaxation that rebuilds in intensity with the

rhythmic pulse of Dominique Mercy's solo (G; B2, p 5). Culminating in Mercy's sweeping *rond de jambes*; one-handed cartwheels that caress the air; abandoned lunges with head thrown back; and a *coupé-chassé* step combination with accented hip pulse, the section reaches its climax with a repeat of Amarante and Strecker's 'chair-o-plane' lift (D1; B2, p 5) and Behr's shortened second solo (A; B2, p 5) with original motifs incorporated into new, gymnastic floor work sequences.

2.1.4 Leitmotifs and Interrelationships

As *leitmotifs* that interrelate Acts 1 and 2, Behr's solo (A) and Amarante's group lifts (B, C) bring the work to its ultimate climax in Section IX. While Behr's third and final solo (B2, p 25) condenses fragments of his previous solos from Section I, Amarante and her male group of 8 combine lifts B and C (B2, p 25), incorporating the 'shoulder stand and forward fall' with the 'body-flip' repeated along the entire line, thus echoing her original 'conveyor-belt' lift but with greater physical intensity. Linking various sections with movement motifs ranging from cartwheels, forward falls, flying lifts and pendulum swings to body isolations with articulated rib and hip pulses or wrist and foot flexions, Bausch develops and extends her material through a process of theme and variation and provides the spectator with choreographic reference points seen in various contexts.

2.1.5 Indirect References and Quoted Motifs

In Section II (B2, p 6), Daphnis Kokkinos makes reference to Amarante as he holds a red sequined dress against his body and, standing on a chair, attempts to recreate her 'forward fall'. Despite his theatrical displays to attract a female mate, a male colleague arrives too late to catch Kokkinos as he crashes to the floor. Entertaining the audience with his clown-like showmanship, Kokkinos is thwarted in his attempts

to spray spectators with a canister of paint or to perform macho rituals, stamping on a glass with his bare feet and passing his hand across the flame of a cigarette lighter. Intent on developing closer relations with the audience, in Section VIII, segment 4 (B2, p 21) Kokkinos enacts three types of orgasm, “The positive...yes, yes, yes, the negative...no, no, no. And the metaphysical...I don’t believe it, oh God...” – much to the amusement of the viewers. However, Kokkinos is not the only one who uses extreme measures to attract attention.

Quoting from Sections I and II, in Section III (gps; B2, pp 6-7) Amarante’s ‘fall’ into the arms of her male group is echoed by Aida Vainieri who surprises her partner by jumping into his arms while, like Kokkinos, Cristiana Morganti’s attempts to spray graffiti on the white backcloth are foiled as she is caught in the act by Andrey Berezin, the ever-watchful figure in black. Re-establishing their relationship in Section V, segment 4 (B2, p 12), a male group lifts Amarante repeatedly onto a tall box-like construction, sliding her face downwards along the top and catching her in their arms as she falls over the edge in a variation of her original ‘forward fall’.

2.1.6 Simultaneous Action, Canon and Counterpoint

Concluding the male dominated Section VII, Bausch accelerates the tempo and heightens tension, juxtaposing Fernando Suels’ solo O (B2, p 20) with a male group headed by Strecker whose simultaneous activities fuel a spirit of competitiveness, raising the temperature, pulse rate and increasing the rush of adrenalin. To the sounds of clanging locomotive bells, loud drumming and images of flamingos in flight, the group’s floor-skimming lifts create the impression of a speeding ‘train’ as individuals race forward, are arrested in mid-flight by Strecker, lifted to face the opposite direction and resume their running action. In counterpoint to the linearity of

the 'train' sequence, Suels' accelerated spins, acrobatic cartwheels, tumbling somersaults and soaring jumps match the speed and intensity of the group, thus creating a dynamic, interactive chemistry indicative of the driving forces within the male body to procreate. As the group moves en masse to stage left, Fabien Prioville rushes on from stage right, launches himself at the group like an arrow shot at a target and is caught horizontally in a face down position: a spectacular leap with the drive, urgency and release reminiscent of a procreative climax and with greater intensity than Amarante's 'chair-o-plane' lift or forward fall. In Section IX (B2, p 25), sandwiched between Behr's solo A and Amarante's B/C lift combination, the 'train' sequence and Suels' solo are repeated, climaxing in a final surge of energy as Prioville launches his flying leap further from the male group.

Juxtaposing male and female solos Q and R in Section VIII (B2, p 22) which share the instrumental accompaniment whilst retaining their stylistic individuality, Bausch creates an interrelationship between a male and female body that is not dependent on physical contact but on their complementary dance motifs and harmonious coexistence with their environment, thus providing an alternative perspective of gender relationships. With mirroring and shadowing gestures and phrases performed in canon and counterpoint, the female's snaking rib and hip isolations, face-rubbing gestures and flexed wrist motifs correspond to the male's undulating body ripples, head-rubbing action and foot flexions, creating a dialogue in movement. As the only solos to be performed simultaneously, Q and R, like solos I, L and S, appear only once.

2.1.7 Continuity

Creating a party atmosphere at the end of Act 1 (B2, pp 13-15) with their ‘water sports’ finale, disparate groups engage in flirtatious games, competitive displays and body-pampering activities: sliding down a makeshift polythene ‘water chute’; acting as ‘human fountains’ that shower their partners with water; or washing crockery while languishing in a foam filled bath. Although Advento announces the “*Pause*” (intermission), activities continue as spectators leave their seats and are in progress when they return for the start of Act 2. As if rejoining the ‘party’ at a later stage, this creates an impression of continuity, not unlike Vainieri’s final solo in Section XI (B2, p 27). In subdued and romantic mood, mirroring projected images of a couple dancing under the stars, couples located around the auditorium and on stage sway to the sultry rhythms of a samba but are too preoccupied with their relationships to notice Morganti’s emotive second solo F (B2, p 16). Failing to attract their attention with her increasingly frantic gestures and repeated falls to the floor, Morganti finally collapses and lies motionless. Recreating the party atmosphere in Section X (B2, p 26), the dancers squeeze inside a hastily constructed shack, drinking and gyrating to the music: festivities thrown into chaos by the invasive sounds and images of stampeding cattle thundering across the landscape, resulting in the hut’s demolition and the crowd scattering.

2.1.8 Themed Activities

Interspersed between the choreographic segments, disparate group activities (shaded grey on the second chart; B2, p 2) focus on mating rituals and relationships as individuals try to entice members of the opposite sex with exhibitionist displays, competitive games and seductive techniques that ignite the body’s physical and emotional responses. Identified by various themed phases that suggest the ways in

which heterosexual relationships develop and change during the course of the work, these interactive group activities create a potential narrative structure that enables the spectator to chart the progress of the characters and their experiences.

Phase 1: Attracting Attention

The attention-seeking displays of Kokkinos in Section II serve as an introduction to the group activities of Section III in which Morganti's fussing and fidgeting advances are ignored by a male recounting his story to the audience (B2, p 7), even when she kicks off his hat. Failing in her persistent attempts to attract a waiter's attention, Vainieri pours a bag of sugar into her cup, coats her lips and is eventually rewarded with the waiter's kiss (B2, p 8). While Fabien Prioville's acrobatic 'walk-overs' with silver high-heeled shoes on his supporting hands win the approval of the female audience sunbathing on the rocks, the male ensemble's competitive 'fan kicks' fail to impress (B2, pp 6-7). Encouraging her male chorus to punctuate her seductive narration with 'oos' of amazement, Morganti rewards each with a kiss while her asides to the audience reveal that it is just part of the job (B2, p 8). Unsuccessful in his contorted attempts to take a bite of a red apple, Kokkinos offers this 'love' token to Advento who accepts the fruit but discourages his amorous overtures (B2, p 9). Glowing from the effects of a glass of flaming ouzo, Strecker's passions are aroused by the sensual embraces of Advento (B2, p 10). Wearing only red balloons to cover her near-naked torso, Julie Stanzak distributes cigarettes to an audience of male admirers who listen to her story but pre-empt its tag line by bursting her balloons with their lit cigarettes and leaving her exposed and deflated (B2, p 12).

Phase 2: Getting Acquainted – Social Etiquette

Shaking hands with spectators and greeting each one with the repeated phrase, “Goodbye. Ver do you come from? Lon-don”, Nazareth Panadero’s gesture of friendship is met with bemused responses (B2, p 13). As they clink their glasses in a toast (V; B2, p 14), Morganti quells the ardent advances of Kokkinos by throwing her drink over him and later (VII; B2, p19) reacts to his over-familiarity by distracting him so that his tie dips into his drink. Holding out her skirt to show it off to her partner, Stanzak’s delight at receiving flowers turns to dismay when the male empties the flowers, water and vase into her lap (B2, p 14). Discarding his customary black attire in Section VIII (B2, p 21) for a strapless, pink silk evening gown, Berezin acts as role model and dance instructor to two heterosexual couples, demonstrating poise and deportment, social etiquette and the finer points of ballroom dancing as he sashays across the floor to the lilting Balanescu Quartet’s version of Kraftwerk’s 1981 hit, The Model. It is not only Berezin’s cross dressing that sets him apart but the uniqueness of a role which incorporates both male and female personae and his privileged perspective of heterosexual gender relationships.

Phase 3: Close Physical Contact

Amidst the hiatus of competitive displays and seductive rituals of Section III (B2, p 9), a dancing couple, bodies pressed closely together, creates an image of harmonious unity: a romantic illusion shattered as they revolve to reveal the male engrossed in a book concealed behind his partner’s back. Repeated in Section IX (B2, p 23) as ‘mama’ Morganti serves spaghetti to her ‘brood’, the couple’s dancing has become part of a habitual routine with both parties more interested in a television programme than each other and the male openly eating a banana. In Section IV (B2, p 11), Bausch uses social dance as a metaphor for intimacy and harmony as a line of

dancing couples snakes across the stage to the gentle rhythms of a Bossa Nova; their accented hip motifs echoing the pulse of the music, their bodies perfectly attuned and with the men casually dressed in open-necked shirts and fedora-style hats. Repeating the sequence at the end of Section XI (B2, p 27), the men discard hats and, during the dance, allow their female partners to remove their shirts before breaking away in pairs to positions around the stage where they lie in repose during Vainieri's final solo.

Phase 4: Isolation and Alienation

Amidst the group activities in Section V (B2, p 13), Beatrice Libonati seems to have only a live hen for a companion, feeding it a juicy watermelon and later, in Section XI (B2, p 27), unsuccessfully encouraging the bird to fly from a tropical underwater environment where it cannot survive. Trying out her seduction techniques in Section VII (B2, p 18) modelling a black evening gown adorned with bizarre jewellery made from clothes pegs, Libonati's slick cigarette trick is seen only by the audience. Increasingly isolated and existing in a world of her own, the group pays little attention to the shapeless grey bundle of 'discarded refuse' lying on the stage (B2, p 23) as Libonati, encumbered by large plastic rubbish bags, drags herself along the ground with shuffling movements, not unlike those of the solitary walrus. Libonati's inability to attract a mate prompts Berezin to play 'cupid' (B2, p 24) but, despite his efforts, the roses he launches at her like darts fail to adhere to their target. Dancing alone on the shore to the soulful strains of a guitar, Libonati's solo P (VIII; B2, p 21) with its slow, lyrical phrases, weighted body swings, deep lunges and sliding extensions across the floor culminates with her rolling towards the edge of the stage and falling into the auditorium. Repeated in Section X (B2, p 26) as stormy images of the sea crash against the rocks and waves ripple beneath her feet, Libonati's

second solo has an air of melancholy and weariness emphasised by her bowed head, rounded shoulders and the heavy quality of her movements, her faded blue dress almost merging with the landscape as her body rolls into the 'sea' and disappears out of the stage framework.

Bausch's rich tapestry of human relationships with its colourful stereotypes, recurring themes and choreographic motifs provides ample scope for the spectator to chart the progress and development of individual characters and their relationships, to explore themes and topical issues from various perspectives and to construct his/her own thematic readings of the work. As a mode of critical enquiry, structural analysis:

...seeks to explain surface events, in this case a dance, in terms of the structures that lie below the surface level and that underscore it. [...] So the concern becomes to look at the art work in terms of its specificity, dynamics, content and so forth in order to draw out the complex sets of interrelationships at work in it, which, combined together, help to create the aesthetic effect and give rise to the emerging integrated whole.

Jordan and Thomas, 1998, 243-244

Scholars Katia Canton Monteiro (1993) and Karen Mozingo (2005), in their respective research of Bausch's Blaubart/Bluebeard (1977), use the approach to show how her choreographic structure subverts the narrative and parodies violence to question the socio-historical significance of the Bluebeard fable in relation to Germany's National Socialist past. Although an effective strategy for Bausch's early adaptations of opera libretti such as Iphigenie auf Tauris (1974), Orpheus und Eurydike (1975) or even Blaubart (1977) whose narrative-based structure enables the work to be analysed as a cohesive whole, structural analysis is of limited value for devised, works that have no overriding narrative or theme and that use collage as a vehicle for interactive physiological participation. The scope of structural analysis is

confined to thematic readings of the content in a socio-political context: a product-based approach offering only a partial account that ignores the affective, sensory processes that constitute the spectator's experiential engagement with the work. Alternatively, such experiences are addressed by phenomenology. However, limited to only the spectator's perspective, phenomenological analysis neither accounts for the collaborative, interactive dialectic of Bausch's aesthetic, the function of its *Verfremdung* techniques nor its intertextual stimuli but rather is concerned only with the impact of phenomena as experienced rather than with anything extrinsic to the performance. The limitations of both structuralism and phenomenology highlight the need for a new approach that more comprehensively addresses Bausch's interdisciplinary collage and its interactive performance environment. Shifting the emphasis from product to process, the chapter examines the function and range of Bausch's affective, sensory stimuli, particularly the use of comedy, body language, role-play and repetition as part of the experiential processes integral to the creation of *Tanztheater's* interactive environment.

3. Affective Stimuli

3.1 Brechtian concepts of *Verfremdung* and *Gestus* aesthetically re-functioned

Manifest in *Tanztheater's* surreal landscapes, flamboyant costume creations, vivid imagery, exaggerated characterisations and compelling action, the principles of *Verfremdung* and *Gestus* that permeate Bausch's aesthetic transcend Brecht's 'defamiliarisation' concept. As Servos explains:

Where Brecht's epic theater serves to create an "appropriate consciousness", dance theater offers us experience. Its opposition is not organised on the basis of rational insight, but on the turmoil of the affects. Whereas didactic theater's attention is directed primarily towards the social context, and arranges the phenomena according to a preconceived view of the world,

Bausch starts from the internalised norms and conventions. In her theater of movement, the “conditions” can be read in the individual’s behavior. As in Brecht, her theater takes “everything from *Gestus*”. However, here the *Gestus* refers to the sphere of physical actions. It does not support or contrast a literary statement. Instead it “speaks” through itself. The body is no longer a means to an end. It has itself become the subject of the performance...the body is telling its own story.

Servos, 1984a, 23

Intrinsic to her exploration of what stimulates the body to move and generates new vocabularies of movement, Bausch’s collection of *Verfremdung* phenomena function as stimuli that, self-reflexively, elicit attention, sharpen sensory perception, provoke strong reactions, raise awareness and, most importantly, initiate questions that fuel interactive involvement and creative exploration by artist and spectator alike. In an aesthetic that prioritises the *Mitreisender* spectator’s performative role in its performance processes, Bausch indirectly, “alerts people to the degree of their entrapment by a manipulative media” (Wright, 1989, 138), thus raising awareness of the ways in which the ‘role-management’ of contemporary society by the media has become endemic. This is evident in Bausch’s use of repetition which, as demonstrated in scholar Ciane Fernandes’ research (1995), serves to reinforce and alter perceptions of the body within power relationships, not only those between male and female but between performer and spectator. Fernandes makes pertinent observations about the manipulative effects of cumulative experiences. Nevertheless, focusing solely on repetition rather than considering it in relation to other forms of affective stimuli as part of Bausch’s interactive performance processes, Fernandes offers only a partial account of Bausch’s practice. Intensifying sensory awareness, Bausch’s affective stimuli are capable of engendering emotional turmoil, physical discomfort, anxiety and apprehension: an experience of emotional

complexity that leaves many spectators feeling exhausted and overwhelmed (Broadhurst, 1999, 71).

Confronted by an array of bizarre or absurd phenomena such as a 'love' duet between a female and life-sized, realistic hippopotamus (Arien, 1979); smoke blown through a female's tousled mane (Wiesenland, 2000); or a swimmer in goggles and bathing cap doing a frantic breaststroke in a puddle of water (Palermo, Palermo, 1989), these incongruous or grotesque items evoke laughter, indignation or even repugnance from the audience, arousing latent feelings of pathos, affection and concern for the artist. According to Servos, in Bausch's appropriation of epic theatre's devices:

...one discovers some basic concepts of didactic theatre (although without the didactic impulse) in the Wuppertal Dance Theatre: the *Gestus* of showing; the technique of *Verfremdung*; and a specific application of the comic – these concepts have increasingly established themselves as characteristic modes of presentation.

Servos, 1981, 438

3.2 The Role of Comedy

While *Verfremdung* in Brecht's work appears in a variety of guises, perhaps the most disarming of his 'assault' tactics was to solicit the collaboration of the audience through his use of comedy. Brecht's flair for comedy and his understanding of satire's political potential are attributed not only to his vaudevillian background as a cabaret artist but to the influence of Charlie Chaplin and slapstick comedian, Karl Valentin whose artistry he greatly admired (Eddershaw, 1994, 257). Entertaining, yet with a potential to provoke strong emotive reactions, Brecht's naïve stereotypes, like Chaplin's clown-like miscreants, evoke pathos and laughter with their slapstick routines, exaggerated mannerisms, eccentric apparel and absurd disguises. Thus, the

antics and misfortunes of social misfits such as Brecht's characters Gaily Gay (Mannist Mann/Man Equals Man, 1927) or Arturo Ui (The Resistable Rise of Arturo Ui, 1941), whose gullibility exposes them to exploitation, play on the emotions of the audience and provide Brecht with a means to deliver his unremitting critique of a bourgeois society he perceived as corrupted by capitalist values and moral degeneration.

A quintessential feature of a *Tanztheater* spectacle, Bausch's comic devices, drawn from farce, slapstick, stand-up and situation comedy, not only have an inherent entertainment value but a potential to reveal a wealth of uncomfortable truths as viewers recognise the implications of their own behaviour satirised in the action on stage (Servos, 1998a, 43). Confronting the audience with fixed smiles, a couple struggles to maintain a façade of unity all the while engaging in a private battle, kicking and pinching one another surreptitiously behind each others' backs (Servos, 1998a, 43). Viewed in the harsh glare of Bausch's theatrical spotlight, contradictions between the couple's smiling public façade and ensuing private conflict not only unmask the hypocrisy of this socially-determined charade but the juvenile behaviour of adults in their relationships. Bausch's multi-talented performers deliver amusing one-liners, running gags, humorous anecdotes and skits with the impeccable timing and adroitness of seasoned entertainers practised in the art of comedy. But, as an art form whose main emphasis is on the body as its medium of expression, the spoken word is subordinate to corporeal language communicated through *Gestus* in various role-play situations. Engaging in domestic melodramas, water-play antics, athletic feats, mating activities and interactive games, occasionally directly involving members of the audience in relatively close proximity to the stage, performers'

behaviour patterns are exaggerated by demonstrative gestures, assertive attitudes and extravagant exhibitionism that intensify the nature of the shared experience.

Using conventional pantomime and circus gags, sitting in the auditorium provides no immunity for spectators from direct involvement, particularly those in the first few rows. Watching at a seemingly 'safe' distance from the activities of Masurca Fogo (1998) as the dancers playfully douse each other with water, spectators find themselves potential targets as Regina Advento makes her way into the stalls, precariously balancing a bucket on her head and threatening to throw its contents over audience members within reach. In O Dido (1999), Bausch's 'matchmakers' target a man and woman in the front row, questioning whether they are married or have children and venturing into the auditorium to occupy the male's seat so that he is compelled to swap places and sit beside a woman he barely knows. Accepted as a feature of *Tanztheater* performances and in which spectators are generally willing to participate, such activities reinforce relationships between performer and spectator.

3.3 The Body as Site

As physical theatre in the most literal sense, Bausch's hybrid art form is a realm where movement predominates and whose organic processes bombard the senses with the sheer intensity of the action; the effervescence of the imagery; the highly charged emotional and physical energies of the performers; and the audio-visual, olfactory environments in which the performance takes place. For Broadhurst, this 'theatre of experience':

...combines a visually rich production style with techniques drawn from both Brecht's 'epic theatre' and Artaud's 'theatre of cruelty'. [Bausch's] performers employ 'method' principles complete with emotional intensity, at the same time applying 'defamiliarizing' techniques, which undermine the

spectator's empathetic identification by presenting their role-playing as self-consciously theatrical, to the point of parody.

Broadhurst, 1999, 14

Using every means at her disposal to assault the senses, Bausch embroils performers and spectators in potentially exhilarating, if somewhat disquieting experiences that both distance and lure participants simultaneously in an inexorable stimulation of mind, body and emotions. This potent cocktail of effects draws on the concepts of two practitioners often assumed to be at opposite poles of the theatrical spectrum but who, like Bausch, focus on the medium of the moving body rather than verbal language as central to their expressive aesthetics.

While new approaches in performance research acknowledge distinctions between the work of Brecht and French theorist and practitioner Antonin Artaud, theatre historian Rainer Nägele (1987) refutes comparisons based purely on simplistic binary oppositions that regard Brecht's theatre as rational, ascetic, and distanced and Artaud's as irrational, emotional, and violent (in Wright, 1989, 17). Challenging such polarizations, the works of contemporary dramatists such as Peter Weiss, Heiner Müller and Edward Bond, like that of Bausch, exploit the potential of combining theoretical concepts drawn from both Brecht and Artaud. As Wright shows, researchers such as Nägele highlight how these artists:

...subvert any simple opposition by showing that the biological body is not identical with the body image as granted to the subject by society: Brecht's theatre reveals the discordance in the body, because by means of his *gestus* he shows that the body's gestures always include its relation to other bodies; like Artaud's theatre Brecht dwells on the violence done to the body by the inscription of Law...what identity it has comes from the system which has given it its place in a code of social relations.

Wright, 1989, 17

Indicative of how conformity to accepted social norms necessitates the exertion of control over the biological body's natural urges and instincts, such forms of social repression invariably lead to conflict and tension. Bausch's eclectic borrowing of concepts from Brecht, Artaud and a wide range of dance and theatre forms explores the inner tensions and emotions that lie behind the façade of human relationships: a choreographic approach less concerned with existing movement techniques than with the body's exposure to experiences that stimulate it to move.

Like Brecht, Artaud was critical of the psychological drama predominant in Western theatre that he believed perpetuated passive consumerism with its sanitised naturalistic representations and preoccupation with text. Although motivated by different concerns, in common with Brecht, Artaud sought to revolutionise theatrical practice, calling for an end to mimesis, Aristotelian values and the subjugation of performance to text. Artaud ridiculed the notion of, "a division between analytical theatre and a world of movement", adding:

One cannot separate body and mind, nor the senses from the intellect, particularly in a field where the unendingly repeated jading of our organs calls for sudden shocks to revive our understanding.

Artaud [1938b], 66

Drawing inspiration from the anarchic humour of the Marx Brothers' films and the sexual imagery of Lucas van den Leyden's 15th century painting The Daughters of Lot, Artaud was captivated by a performance of Balinese dance theatre which he attended in 1931, describing it as, "an inexhaustible mental rationalisation as if the mind were perpetually busy getting its bearings within the maze of its own subconscious" (Artaud [1938b], 45). Impressed by the intensity of the dancers' fragmentary gestures, their hypnotic incantations, and the ritualistic nature of the

performance, Artaud's idealistic perception of Balinese theatre fuelled ideas for a cathartic, quasi-religious phenomenon where no divisions between life and theatre would exist (Barber, 1993, 44-45). Rather than functioning as rhetoric for resolving social or psychological conflicts or as mere escapist entertainment, Artaud envisaged a spectacle of light, colour, images, movement and sound with no physical barriers between actors and spectators. Thus the performance would engulf the audience in an unrepeatable experience of physiological intensity, redressing the desensitising effects of realist drama and restoring, "an impassioned convulsive concept of life to theatre" (Artaud [1938b], 81). In Artaud's aesthetic, there would be no enactment of a written text but rather a devised production based on factual subject matter, archetypal themes or stories with textual elements subordinate to the *mise en scene*: a metaphysical phenomenon of overlapping stimuli whose dissonant effects would galvanize the audience's sensibility. According to performance practitioner Philip Auslander:

Artaud saw the theatre as a means to an end: the complete psychic upheaval he called *la cruauté*. *Le Théâtre de la cruauté* is therefore more causal than symbolic; although Artaud's performances were to have been concretions of mythological symbols, their point would have lain not in the communication of meaning through symbols but in the achievement of an effect.

Auslander, 1997, 20-21

Outlining concepts for a Theatre of Cruelty in his first manifesto in 1932, Artaud envisaged a bare performance space with no set or partitions but with galleries and platforms on different levels to surround the audience with the action and immerse spectators in a ritualistic experience. Seeking to intensify sensory awareness, Artaud proposed using gigantic masks and effigies to dwarf the audience; resplendent lighting diffused across the entire space; a cacophonous soundscape of piercing shrieks, groans, atonal music, and vocal incantations interspersed with prolonged

silences and amplified breathing; archaic costumes in vivid colours; and an emotive language of gestures, facial expressions, voice, movement and still imagery (Artaud [1938a], 57-63). Although Artaud's ideas won support from Jean Paulhan, editor of La Nouvelle Revue Française and literary figures such as André Gide and Paul Valéry, response to his manifesto was largely hostile. As biographer Stephen Barber explains:

Many people were disturbed by the extent to which Artaud developed ideas that were antithetical and inassimilable to European culture. Embedded in his manifesto was a threat to language. If language was to be dissolved from words with definite meaning, into a substance of multiple gestures and cries that had a more direct, more visceral capacity for expression, then that threw into question all the weight that social, political and religious forms of expression carried...implications which extended far beyond the arena of theatre.

Barber, 1993, 55

Lacking the financial and technical means to stage a spectacle that would realise his theatrical vision, it was not until 1935 that Artaud finally attempted to implement some of his ideas in modified form in a production of The Cenci. Despite a sympathetic first night audience attended by dignitaries and the aristocracy, Artaud's play received hostile reviews for what was considered, "a strange mixture of cacophony and strained gestures" (Barber, 1993, 72). Dwindling audiences and financial problems forced the closure of the production after only seventeen performances, thus marking the end of Theatre of Cruelty's existence in the Parisian theatre and the collapse of Artaud's attempts to realise his phenomenological vision.

Afflicted by ill health, drug addiction and extended periods of incarceration in sanatoriums and mental asylums, Artaud's erratic career, as theatre performer, film actor, art critic, writer and visual artist, was fraught with catastrophe, humiliation and failure. He alienated directors with his exaggerated, gestural acting style, was

expelled from the Surrealist movement and, with a catalogue of failed experimental film and theatre projects, he never realised his theatrical vision. Hopes of reaching a wider audience with his last radio recording were finally shattered when transmission of the recording was banned in February 1948, a month before Artaud's premature death at the age of fifty-one (Barber, 1993, 157). Nevertheless, his collected theoretical writings, published under the title Le Théâtre et son double (1938), changed the course of experimental performance in Europe and the United States, inspiring film makers such as Rainer Werner Fassbinder; Japanese butoh artists; and playwrights such as Jean Genet and Peter Weiss whose play the Marat/Sade (1964) combined Brechtian and Artaudian concepts. Although Artaud left behind neither a concrete technique nor method, practitioners Peter Brook and Jerzy Grotowski sought ways to test, adapt and expand on his theories in practice.

Writing in the 1970s, philosopher Jacques Derrida's essays 'La Parole soufflée' and 'The Theater of Cruelty and the Closure of Representation' (1978) reveal paradoxes and contradictions in Artaud's ideas, particularly in his attitude towards language, representation and metaphysics. Critical of Artaud's concept of a semiotic language whose 'living signs' would purportedly exist for what they really are rather than what they represent, Derrida argued, "signs by their very nature are arbitrary representations and not the presence of what really is; there is no source or origin of life where human existence does not involve separation from itself" (Derrida in Fortier, 1997, 70). Derrida considered Artaud's writings, "more a system of critiques *shaking the entirety* of Occidental history than a treatise on theatrical practice" (1978, 235) and concluded, "There is no theater in the world today which fulfils Artaud's desire" (1978, 248). In spite of discrepancies between Artaud's theoretical

proposals and what he was able to achieve in practice, it could be argued that, contrary to Derrida's assumptions, Artaud's 'language of living signs' was intended to function as an experiential performance medium; an approach whose sensory stimuli would elicit responses from the spectatorship.

While Artaud's ritualistic concerns were markedly different from the socio-political concerns of Brecht, there are notable similarities in their orientation towards non-western, movement-based approaches and in their aims to revolutionise theatre performance by transforming the roles of performer and spectator in relation to the artwork. Features common to both artists included: the use of *Verfremdung* stimuli; elimination of conventional boundaries between performer and spectator; the action diffused over the entire space with both actors and spectators illuminated; and an emphasis on gesture and stylised movement. Like Artaud, Brecht never fully achieved his vision for theatre reform in his lifetime and, despite having greater opportunities to put theory into practice, was unable to break with the conventions of bourgeois theatre or radically alter actor/spectator roles in a performance context. As Wright states:

Performance in this sense is not confined to the playing of a part on the stage: 'Conceived as an art form at the juncture of other signifying practices as varied as dance, music, painting, architecture, and sculpture, performance seems paradoxically to correspond on all counts to the new theatre invoked by Artaud' (Féral, 1982, 170-1). [...] Performance is the radical refunctioning of the theatre which Brecht could not undertake, committed as he was to the spectator's discovery of his own contradictory production process via a theatre of consciousness.

Wright, 1989, 114-115

Amongst the many artists who have drawn on the theories of Artaud and Brecht in a postmodern context, Bausch's reformulation of *Verfremdung* devices as interactive stimuli achieves the experiential performance to which her theatrical forebears

aspired. Bausch not only involves the spectator in processes that create an interactive performance environment but she uses various means to make the individual conscious of his/her creative involvement in the experience. In contrast to Brecht and Artaud, Bausch's art form is not determined by a specific ideological, ethical or metaphysical intent but is emancipated to its own aesthetic modes and principles in pursuit of new corporeal languages.

Subjected to tests of physical endurance; sensory-inducing stimuli; smoky and damp atmospheres; and the arduous nature of *Tanztheater's* landscapes, Bausch's performers externalise the feelings and sensations of their lived experiences: encounters which demonstrate the receptive and expressive potential of the human life-form and its infinite capacity for movement. Unlike their counterparts in classical ballet who perpetuate an illusion of effortless, Bausch's dancers make no attempt to conceal the visible effects of their physical, mental and emotional traumas, exhibiting heavy breathing, exhaustion and perspiration from prolonged sequences of exertion; the physical discomfort of wearing high-heeled shoes or restrictive clothing; apprehension arising from participation in risk-taking feats; and stimulation from close bodily contact. Such phenomena suffuse the performance environment, sharpening the senses, arousing the sensibility and stimulating the minds of those involved. Dishevelled, exhausted, covered in dirt, dripping wet and bathed in a lather of sweat, the dancers' bodies bear the scars of Bausch's 'theatre of cruelty'. However, as Servos points out, for the spectator to interact with the performers' experiences on a physiological level, the individual's own experiences,

...should, and indeed must, be collated against the happenings on stage and related to them. A 'sense connection' can be made only when the corporeality (the physical awareness portrayed) on the stage relates to the physical experience of the onlooker. This connection is dependent upon the

concrete (physical) expectations of the onlooker, which are disappointed, confirmed or confounded by the activities on the stage, and thus provide the opportunity to learn new lessons.

Servos, 1998, 38

This sensory process is essential to the creation of a shared and lived phenomenon: a ‘happening’ with a potential to infuse the spectator’s reactions with the vibrancy of remembered experiences (Manning, 1986, 61).

3.4 Languages of the Body

As an aesthetic that bears the hallmarks of an Artaudian spectacle, Bausch would probably concur with Artaud’s physical theatre concepts:

I maintain the stage is a tangible, physical place that needs to be filled and it ought to be allowed to speak its own concrete language. I maintain that this physical language, aimed at the senses and independent of speech, must first satisfy the senses. There must be poetry for the senses just as there is for speech, but this physical, tangible language I am referring to is really only theatrical in as far as the thoughts it expresses escape spoken language.

Artaud [1938b], 27

Although Bausch does not preclude spoken language, dance scholar Sanchez-

Colberg observes:

Bausch chooses to communicate ‘*cette nécessité de bouger, de respirer, de manger, de transpirer...*’ [this necessity to move, breathe, eat, sweat...]; aspects of experience which are physically bound and cannot be expressed through any other means. ‘*Ces choses indicibles*’ [These unsayable things] which are part of individual subjectivity lie beyond and outside the level of logical language.

Sanchez-Colberg, 1993, 154

Verbal language may play a subordinate role to that of movement yet it fulfils an important function as part of *Tanztheater*’s *Verfremdungseffekt*, enhancing Bausch’s collage with a tapestry of vocalization that extends the use of voice beyond that of merely imparting information. Displaying their vocal skills with a vocabulary of

onomatopoeic sounds, clichéd phrases, humorous gags, emotive outbursts and tirades delivered in a variety of international languages, Bausch's artists enhance their characterisations using different vocal registers and tones that explore the sounds and rhythms of speech and assault the senses.

In Ten Chi (2004), Mechtild Grossmann performs a rhythmic enunciation of the letter 'k' using variations in tone, intonation and pace, not unlike that of a sung oratorio and in contrast to Aida Vainieri whose 'Godzilla monster' impersonation uses amplified grunts to accentuate her giant steps as she pounds across the stage in a predatory manner with claw-like hands, animalistic body posture and untamed, bushy hair covering her face. While piercing cries, loud yells or raucous laughter reverberate through the audience like a shock wave, in Água (2001) the ominous presence and persistence of an unseen whispering chorus is as potent an assault mechanism, breaking the tranquil silence with its incessant drone and disturbing a sleeping female who tosses and writhes on her pillow and disrupting the spectator's dream-like state of quiet contemplation.

Using various tactics to 'break the ice' and involve the spectators in the performance, the dancers offer refreshments, share personal 'confidences' and asides, entertain their 'guests' with amusing stories or jokes, ask them questions or elicit their help and support for their actions, thus developing convivial relationships between performer and spectator through the conventions of the spoken language. Usually addressing their audiences in either German or English, on occasions when the dancers resort to speaking in their mother tongues (for example in French, Spanish, Japanese, Italian or Russian), phrases incomprehensible to the spectator or lost in

translation stymie attempts to communicate and have a potentially detrimental effect on relationships. This breakdown in conventional channels of communication generates doubt and uncertainty and undermines the spectator's reliance on the spoken word. Like the shifting nature of human relationships, harmony between the body's verbal and physical languages is neither constant nor fixed but in a continual state of flux that often seems out of synchronisation.

Demonstrating how misconstrued communications affect human relationships, Bausch's use of *Verfremdung* in her satirical vignettes uncovers the latent tensions, suppressed emotions and intimate thoughts that colour an individual's perceptions of members of the opposite sex, particularly on occasions when a character's actions and words seem to contradict one another. Although Julie Shanahan's irate gesticulations, harsh-toned voice and aggressive body language are indicative of dissension in her relationship with Jan Minarik, her unprovoked 'attack' on the passive and dumbfounded male is not necessarily the chastisement it first appears but rather an impassioned demonstration reinforced by her cries in German of "I love you", "I adore you", "You're wonderful" (O Dido 1999). In Palermo, Palermo (1989), Shanahan's frantic commands to her male attendants of "Take my hand" or "Hug me...tighter, **tighter**" are met with perplexity and dismay as she snatches her hand away to avoid bodily contact and wriggles to free herself from their compliant, if indifferent embraces. As tirades that erupt for no apparent reason, the ferocity of Shanahan's emotional outbursts has an unsettling effect, creating a sense of bewilderment in the wary recipients who seem uncertain as to whether or not to believe what Shanahan says and prompting the spectator to question her/his initial readings and consider other possibilities. However, when roles are reversed in O

Dido (1999) and Shanahan's body comes under 'attack', she seems to derive a perverse masochistic pleasure from the resounding slaps dealt by a group of males who enthusiastically beat out a rhythm on her body. Despite the flinching response of her exposed limbs as she lies facing the audience, she laughingly encourages the men to hit her harder, drawing the spectator into her provocative game and enabling artists and spectators alike to participate.

The *Weltanschauung* offered by Bausch does not negate cause and effect logic but rather, by means of *Verfremdung*, focuses attention on its contradictions, inconsistencies, complexities and openness to multiple perspectives, thus confuting the notion of perceiving and interpreting phenomena in terms of fixed or simplistic binary oppositions. Functioning as irony in another guise, Bausch's stereotypical characters with their clichéd language and exaggerated behaviour patterns expose underlying truths that belie outward appearances and emphasise the spurious nature of imposed conformity to social norms.

Capable of generating a myriad of sounds, the body's breath impulses, heartbeats and internal rhythms interact with the dynamics of the choreography, providing an added dimension to a soundscape of music, animal and bird mating calls, the natural elements, and urban and rural life. While heated passions are accentuated by moaning, sighing and panting into a handheld microphone, eating of a piece of fruit becomes a sexual enticement when accompanied by sensuous lip-smacking, slurping and drooling sounds that whet the appetite of the onlooker. As alternative modes of communication that dispense with the need for words, performers engage in conversations in movement using rhythmic foot tapping, body slapping and rubbing

gestures. Such demonstrations of the body's infinite capacity to generate sounds and movement from different forms of stimuli facilitate Bausch's exploration and development of a rich and varied corporeal vocabulary that expands the expressive and communicative potential of dance.

3.5 Creative Role Play

Bausch's aesthetic underlines the notion of theatre as 'play', a realm of fantasy that stimulates the imagination and its capacity for invention, where adults can indulge in a wealth of shared experiences from role playing and dressing up to participating in invented games and activities that recapture the essence of childhood. A recurrent theme throughout her repertoire, Bausch's concerns for the children of tomorrow are poignantly expressed in Für die Kinder von Gestern, Heute und Morgen/For the Children of Yesterday, Today and Tomorrow (2002), created in the immediate aftermath of the events of 9/11. Symptomatic of an era facing the threat of global terrorism, the effects of climate change, and conservation concerns for natural resources and endangered species, the tone is uncharacteristically sombre with a pervasive sense of nostalgia as a reduced company of 14 dancers, armed with buckets and spades, recreate the pleasures of childhood building a huge sandcastle. The work's sparse, boxlike setting with large perspex windows looking out onto a barren landscape devoid of vegetation and colour creates an impression of an empty world that resounds with the memories of a vanished childhood.

What is striking about this nostalgic '*Trauerspiel*' ('mourning play') is the way in which a 21st century work echoes sentiments expressed by Walther Benjamin in his 1929 proposals for a 'Proletarian Children's Theater': a programme underpinned by

his Marxist philosophy that, “works to prevent orthodoxies from stagnating and fixing society, one that always looks forward to a future that is forever in the process of being built” (Quick, 2005, 2). As scholar Andrew Quick observes:

It is around the figure of the child that Benjamin invokes this concept of a future that is based on revolutionary principles, where the limits and constraints of any form of political orthodoxy are always exceeded by the child’s action and imagination: action and imagination that would put to the test all the pre-established rules and assumptions upon which societies are constructed.

Quick, 2005, 2

For Benjamin, the transitory nature of theatre provides a unique revolutionary environment that, like the realm of childhood, is not governed by the authoritarian rules that direct adult experience but rather facilitates “a radical unleashing of play – something which the adult can only wonder at” (Benjamin in Quick, 2005, 3). In the ephemeral world of theatre with its ever-changing environments, the construction of a dwelling or shelter can be erected and demolished almost instantaneously and, like the sandcastle, leaves behind no trace of its existence.

With ample scope to invent their own characters and material in response to Bausch’s questioning stimuli, the dancers rummage through racks of old costumes, discarded clothing, furs and other paraphernalia found in charity shops for suitable items and props to use in their sketches. While females infiltrate male groups disguised in business suits, shirts and ties, their long hair concealed beneath trilbies or scraped back, the males endeavour to rival the glamour of their female counterparts donning colourful dresses, feather boas, one-piece bathing costumes, high-heeled shoes, and styled wigs; liberally applying makeup and false eyelashes; and adopting ‘feminine’ mannerisms in their dressing-up games. Devising bizarre costume creations, in Palermo, Palermo (1989) Jan Minarik’s satirical ‘Statue of

Liberty' comprised a headdress of cigarettes radiating from a circlet around his head; a black micro-mini skirt; black sling-back, high heeled shoes; a tatty, fur stole draped across his naked chest; and bright red nail polish with matching red lipstick. In 1980 (1980) lying naked across his female partner's lap, 'baby' Minarik seems to take masochistic pleasure in being spanked and the indignity of being swaddled in a white towelling nappy. Encouraged by the audience's applause as he shows off his balletic tricks in Nelken/Carnations (1982), a male in a silk party frock suddenly stops and, in a display of childish perversity, tells the spectators, "If that's what you want I'm not going to do it – do it yourself" (Goldberg, 1989, 107). Revealing her childhood fears and wishes to the audience, Helena Pikon's desire to be an angel when she grows up is realised when she appears in white robe and halo but without her wings in Água (2001).

Inventing variations of popular games such as 'follow-the-leader', musical chairs, hide and seek, or 'pass-the-parcel', bodies are 'parcelled' in bandages, concealed under a pile of soot, submerged in water or pelted with squashy tomatoes. Intent on involving the audience in the action, a spectator is asked to provide coins for a female's ride on a mechanical rocking horse in Kontakthof (1978), while in Nelken/Carnations (1982) the entire audience participates in a 'dance lesson' that requires everyone to stand up and execute a simple sequence of gestures. Using ladders, poles, ropes, gymnastic rings, chairs and tables in daring feats of balancing, climbing, swinging and suspension, the dancers' athletic displays not only require stamina, skill and precision timing but demonstrate the lengths to which they are prepared to subject their bodies to potential risk in such experiences. According to Artaud, to achieve a thorough and total involvement of the spectatorship, theatre

must function organically not only on an external level but internally, “as the circulation of the blood in the arteries or the apparently chaotic development of dream images in the brain” (Artaud [1938a], 57). Endorsing such notions, Bausch’s admission that her pieces, “grow from the inside out” (Bausch in Servos, 1984a, 236) is borne out by an aesthetic practice based on sensory experience whose creative, kinesthetic explorations enable spectators to experience the essence of dance.

3.6 Repetition

As previously examined in the case study of Masurca Fogo (1998), repetition informs the interconnected structure of Bausch’s collage and its interrelationship with other works in her repertoire, enabling familiar fragments from previous works to be viewed, examined and re-experienced in a new context and creating a network of correspondences that enables the spectator to map a route through the work. Repetition functions as part of Bausch’s *Verfremdung* strategy, not only stimulating rhythmic patterns of movement that self-reflexively focus attention on the body but creating power relationships between performers and spectators. As the dancer is compelled to execute a movement sequence over and over to the point of near exhaustion, repetitive phrases undermine spontaneity, gaining their own rhythmic momentum and becoming almost automated and instinctive as movements are inscribed on the physical memory: a cycle from which the body seems unable to break free, as though trapped in a time warp. Altering the dynamics of the movement and how both dancer and spectator experience it, repetitive cycles affect the body’s physical, emotional and psychological senses, increasing the pulse rate, blood circulation and flow of adrenalin. However, as the body begins to tire from the

repeated action, there is a loss of control and precision, a lack of definition and a sense of urgency with some distortion of the original movement.

In Café Müller (1978), a female sits passively on a table facing her partner as he repeatedly delivers resounding slaps across her cheeks with alternate hands causing her head to turn from side to side: a prolonged sequence that gradually changes the nature of the gesture from a sharp slap to a gentle caress. Compelled to witness this repeated assault, the spectator's initial feelings of shock and indignation give way to resigned amusement at the ensuing game but, as the repetition is prolonged, tedium and boredom are accompanied by a sense of mounting frustration mixed with a hypnotic fascination. Obstructing her pathway, a female halts facing a male while a passing male positions the couple in a loving embrace and lifts the female into her partner's arms. However, no sooner has he completed his task and turns to walk away when the female falls from her partner's arms, collapsing on the floor. As if driven by an invisible force, the male returns time and again to repeat the process, lifting the woman into her partner's arms every time she falls, thus creating a sequence that gains in speed, intensity and desperation until the impetus for the action is finally taken over by the female. Transforming a symbolic gesture into a clichéd and meaningless robotic exercise, this triangular relationship is locked in an eternal present frozen in time. In Nelken/Carnations (1982), the audience are invited to perform a repeated sequence of literal gestures representing the four seasons led by the line dance ensemble whose chant, "*le printemps, l'été, l'automne and l'hiver*" sets a steady, rhythmic beat to keep everyone in time. This enables spectators to become familiar with a simple sequence that they can perform and demonstrates the

ways in which choreographic material is assimilated by the body through a process of repetition.

Since the circumstances that initiated the original action change with the passage of time, repetition of a phenomenon is inevitably an approximation rather than a replication whose faithfulness to the original is dependent upon the reliability of memory and attention to detail as well as the conditions in which it occurs.

Nevertheless, the re-creation of a moment from the past provides an opportunity to revisit the familiar, to reassess initial perceptions in the light of previous experience and to recontextualise an event from the past in the present, thus enhancing experience and understanding. Viewed as part of Bausch's affective stimuli, the effects of repetitive action on the body, the quality of the movement and how it is expressed enable the artist to analyse his/her performance techniques, bodily responses and potentially explore new avenues of creativity. For the spectator, repetition provides opportunities to observe movement in greater detail that may previously have been overlooked and to experience a work's creative processes. As part of Bausch's exploration of the ways in which the body reacts to different types of stimuli, repetition plays an important role in her investigation of dance as a physical medium of expression.

Conclusion

The associative potential of Bausch's multimedia collage, as a vehicle for the interactive participation of performer and 'fellow traveller', offers multiple pathways for creative exploration, engaging the spectator with intertextual allusions, patterns of repetition, *leitmotifs* and an array of phenomena to stimulate physiological

journeys of experience. While such manipulative mechanisms set exploratory processes in motion, the spectator's increasing awareness broadens the scope of his/her investigations along unmapped avenues of enquiry. As a design technique that enables Bausch to create themes and variations, colour and texture, and changes in mood and pace, collage expands her creative canvas with different types of materials drawn from a wide variety of sources devised in collaboration with her creative team. Refunctioning the concept of *Verfremdung* to sharpen the spectator's powers of critical perception, Bausch's 'montaged' moments and sensory stimuli breathe life into journeys through uncharted territories, creating a theatre of experience that transcends the revolutionary theatre envisaged by Brecht and Artaud.

Bausch's complex compositional strategy and performance processes stretch existing critical approaches to their analytical limits. Although structuralism and phenomenology are useful as starting points for analysis, their limited concerns provide only partial accounts of what is a more complex infrastructure of interdependent processes that interactively create *Tanztheater's* performance phenomenon. As a collaborative concept centred on the spectator's interactive participation, the need for a comprehensive approach with a potential to address interactive relationships, directs the investigation of Chapter 3 towards new fields of performance research that explore performance processes, interactive environments and ecological phenomena from differing theoretical and practical perspectives.

Part 2

The Human Agency

Chapter 3

The Theoretical Framework: an Ecological Approach

Introduction

As identified in the previous chapter, the limited scope of existing critical approaches for the analysis of Bausch's aesthetic highlighted the need for a broader framework of investigation with a potential to address the interactive, experiential dimension of *Tanztheater's* performance phenomena, particularly interrelationships between spectator, performer and their environment. This chapter investigates alternative approaches, directing its enquiry towards new hybrid fields of performance research that, as part of more extensive developments in the arts focusing on ecological and environmental concerns, offer fruitful insights into interactive environments and the experiential nature of postmodern phenomena. As hybrid approaches that explore performance processes from theoretical and practical standpoints, the chapter assesses their potential as a means from which to formulate a new critical theory with an ecological focus for Bausch's aesthetic: an analytical approach based on the principles of ecology whose investigative framework integrates theory with practice and interrelates the perspectives of spectator, performer and director.

1. Shifting Cultural Landscapes

The erosion of generic boundaries, not only within the arts but between the arts and sciences, has paved the way for the emergence of new interdisciplinary fields of performance research in response to and arising from artistic innovation and changing perceptions of contemporary performance where concerns focus on:

...those genres of theatre that, by and large, are not reliant upon the exposition of dramatic literature and that 'stage the subject in process' (Reinelt, forthcoming [article]) rather than the 'character' and that attend to 'the making and fashioning of certain materials, especially the body....'

Pearson and Shanks, 2001, xi

Such views are indicative of a performance culture with an interest in devised performance, physical theatre, site-specific performance, performance art and genres oriented to experimentation in the spirit of the avant-garde: innovative forms where distinctions between theatre, dance and performance art are blurred as artists pursue alternative means of expression and develop new aesthetic languages with a greater focus on the body and its relationship to the environment.

Viewed in a wider context of the arts and social sciences, the body of literature on the topics of ecology and the environment is wide-ranging and provides evidence of an increasing amount of research and development in this area over the last twenty years. In the field of literary theory, critical initiatives focusing on environmental concerns have led to the development of what is termed 'ecocriticism' where research has focused on relationships between literature, theory and the environment; literary and cultural representations of the landscape environment; and new directions in 'ecofeminist' criticism and theatre. In the fields of theatre and performance, an overview of available literature shows an orientation towards socio-political rather than aesthetic or theoretical concerns in a number of texts. Covering topics such as theatre's complicity with an anti-ecological, humanist tradition (Chaudhuri, 1994); direct-action activism in the coastal forests of North West America (Barnett, 1994); perceptions of the human position within the environmental crisis as represented in the comedic of the quotidian (Meeker, 1980); and issue-based 'eco-theatre' (Cless, 1996), these texts highlight ethical and conservation issues,

focusing largely on site-specific performance and community-based productions rather than those in purpose-built theatre spaces. While theorist Arran Gare (1995) combines poststructuralist theory with radical environmental thinking to address environmental concerns, scholar and practitioner Alan Read (2000) looks at behavioural concepts in animals and humans in relation to performance aesthetics as a form of exploration. In essays on a common theme assessing human behaviour in terms of the effects on the body of its environment, theatre scholar Baz Kershaw (2005) refers to a 2 year experiment in a glass 'biosphere' that transformed ecology into a 'theatre of experience' while dance scholar Valerie Briginshaw (2005) discusses how interchangeable relationships, performative interaction and overlapping perspectives evolve when boundaries between performers and spectators are blurred. Other experiments examining reciprocal relationships between movement and architecture created by technological means (Bonet, 2005) or exposed through radical exchanges and reversals (Kaye, 2005) provide evidence of the ways performance research has explored interactive relationships between humans and their environment.

Although ecology has been identified as a more systematic approach for viewing relationships between performance elements and their social milieu (Allsopp, 2000), research has shown that, despite an appreciable amount of literature on ecology and the environment, relatively little has been done to develop the concept of ecology as a critical approach for the analysis of interactive performance aesthetics. In pursuit of potential theories whose ecological concepts illuminate the distinctive qualities and processes of live performance phenomena, attention focuses on three disparate, yet interrelated theories.

The shift of focus from predominantly textual concerns to the physical environment has given birth to innovative critical hybrids correlating theatre with ecology, archaeology, or anthropology: interdisciplinary approaches which span the performance spectrum in their research of issues relating to aesthetic practice and devising processes; spectatorship and perception; and the relationships between performer, spectator and their physical environments. These alternative approaches, both theoretical and practical, neither supersede nor obviate the need for existing models but rather broaden the scope of critical investigation by providing new perceptions of contemporary performance, especially phenomena of an interdisciplinary nature such as the Tanztheater Wuppertal of Pina Bausch.

Existing literature in the fields of theatre ecology, theatre archaeology and theatre anthropology, from varying standpoints, offer valuable insights for ecological investigation in their discourse of physiological performance phenomena, interactive environments, and the experiential nature of performance. These disparate, yet interrelated hybrid fields of performance research provide useful points of departure from which to pursue a theoretical approach for the investigation of Bausch's aesthetic. However, in order to examine their approaches more fully, separate investigations of these individual fields are carried out in the third section of the chapter, thus enabling distinctions to be made, comparisons to be drawn and an interconnecting, conceptual framework to emerge. While research into each of these critical approaches outlines their particular concerns and underpinning theories, attention focuses on the ideas and concepts gleaned from these studies and the ways

in which they can be fashioned into a critical 'formula' with a degree of flexibility for the analysis of Bausch's heterogeneous art form.

These concepts form the basis of a critical approach that will subsequently be used in the analysis of selected works from the more recent repertoire created over the past decade. However, as a preliminary to such investigations, the final section of this chapter is devoted to the implementation of these critical concepts in an examination of Bausch's aesthetic focusing on three interrelated areas: the nature of the performance environment; the organic relationship between the body and its experience of space and environment; and the concept of journey in relation to the space/time continuum.

For the purposes of identification and in consideration of the nature of this enquiry, the field of study is here referred to as 'cultural ecology' to indicate its concerns with performance phenomena whose attributes create the conditions for ecological analysis. Cultural ecology is affiliated to extant fields of research concerned with investigating live performance phenomena and the ways in which the performing environment is animated by human interaction: performance initiatives that are referred to during the course of the chapter and variously described by the terms 'site-specific performance' (Pearson and Shanks, 2001, xiii), 'community ecology' (Marranca, 1996, xvii) or 'environmental theatre', a concept borrowed from the writings of practitioner, Allan Kaprow by fellow practitioner Richard Schechner to articulate the nature of his aesthetic practice (Schechner, 1994, ix - xi).

2. Cultural Ecology as a Field of Study

The scientific field of ecology is concerned with the study of various types of ecosystems and the ways in which communities of biological organisms interact with one another and with their physical environment. When considered as part of a cultural system, the principal focus is on the social, behavioural and cultural activities of the human species, our interactive relationships with one another and with various creative environments. This subtle shift of focus brings ecology into the realm of theatre performance. If theatre can be regarded as a microcosm of networks in which human dramas unfold within a framework of cultural values, collective experiences and contrasting landscapes, then ecology is not only part of the world of theatre but intrinsic to the nature of live performance. Reflecting on this phenomenon, theatre scholar Alan Read states:

The theatre speaks continually of the 'world', but what can the earth tell us about theatre? It is the place it occurs, and its ecological deterioration has become in recent times theatre's concern and contents.

Read, 1993, 177

If, as Read suggests, an escalation of interest in environmental and ecological matters has been a source of inspiration for the contemporary arts, influencing theatre practice and critical perceptions of humanity's complex and dynamic relationship to the physical world, this is neither to promote a notion that creators of theatre in the 21st century and its spectators are necessarily ideologically committed ecologists or environmentalists nor to suggest that creativity is driven by environmental politics. Nevertheless, the undoubted affinity between artist and environment in the performing arts has given rise to alternative perceptions of theatre as part of a cultural ecosystem and which provide fruitful fields of exploration for performance research.

3. Developing a Theoretical Investigative Framework

3.1 Theatre Ecology

The choice of a theoretical framework with an ecological focus for the investigation of Bausch's aesthetic was partly influenced by the writings of American theatre critics and academics, Bonnie Marranca (1996) and Elinor Fuchs (1996). Their research of performance phenomena and cultural history over the last two decades prompted them to consider the notion of ecology as an approach to experiencing and writing about performance that investigates the ways in which environmental landscape and climatic conditions influence a work, its inhabitants and spectator perceptions. While Marranca's earlier text Interculturalism and Performance: Writings from PAJ (1991) may have informed her choice of artists for her 1996 text on the explorations of ecological phenomena, the work is a retrospective of the various contemporary performance works discussed in the Performing Arts Journal and thus is not regarded of particular relevance as a source for researching the topic of ecology. By contrast, Fuchs' chapter on ecology, discussed here, lays the groundwork for her later work with Una Chaudhuri (2002) which, as a part of the body of literature on the subject, is included in the bibliography.

Marranca's Ecologies of Theater (1996), as one of the few source texts to provide an appreciable amount of data on the topic of ecology in relation to contemporary performance, was not only an invaluable source for this research but its detailed study offers differing perspectives as ecological phenomena are explored in the works of various practitioners. Marranca's Ecologies of Theater (1996), traces ecological themes through the works of contemporary practitioners such as John

Cage, Robert Wilson and Rachel Rosenthal in order to illuminate the multi-faceted nature of ecological phenomena in contemporary performance. Expanding on Marranca's ideas and enhancing the ecological debate, Fuchs' text, The Death of Character (1996), devotes a chapter to the topic as part of a broader study of contemporary cultural theory and its development through the works of seminal figures such as Bertolt Brecht, Samuel Beckett, Jacques Derrida and Gertrude Stein.

These complementary texts, despite differences in the scope of their ecological investigations, make a number of significant observations about the interactive nature of the live performance that are of special relevance to Bausch's work. Since both writers regard the interdependent relationship between art object and spectator as central to the performance experience, their critical approaches are largely from the spectator's perspective with a focus on matters arising directly from the performance event as perceived and experienced by an audience rather than those relating to the devising processes of the rehearsal period.

Marranca (1996, xiv - xv) makes a distinction between what she refers to as an *ecology of theatre* rather than an *ecology of performance* to clarify her field of interest within the accepted historical concept of theatre and to avoid ambiguity, since the term 'performance' may be applied to a range of activities beyond those in a purely theatrical context. However, whilst an ecological approach inevitably illuminates human behaviour patterns, social relationships and ritual practices, Marranca neither intends it as a means of sociological analysis, as a form of anthropological or cultural studies, nor as a theoretical methodology but rather one

which reinstates an appreciation of the intrinsic qualities of art for its aesthetic, sensual, and imaginative values.

Expanding on 19th century zoologist Ernst Haeckel's concept of ecology and applying it to the work of art and its aesthetic systems, Marranca perceives theatre's collection of 'organisms' (1996, xiv) - the texts, images, sounds, and action - as a cultural ecosystem existing in its own creative environment. This enables her to investigate the ways in which animate species and inanimate entities interact; how biology and the body determine the human drama; and how environmental conditions affect the performing body and perceptions of objects in space.

While Marranca's biocentric focus informs her ecological approach, if applied to *Tanztheater's* exploration of the body's complex relationship to its environment, attention focuses on a multiplicity of physical, emotional and psychological experiences to which dancers' bodies are subjected during the course of a performance. These physiological encounters can include: exposure to smoke, water, earth and other elements; negotiating littered landscapes of rubble, discarded clothing or food debris; arduous feats climbing a rock face, clambering over rocks, precariously hanging from ledges, or swinging from ropes; or being wrapped in a carpet, buried under leaves, pinned against walls, imprisoned in a dustbin, or submerged in water. In this theatrical laboratory, visual imagery and soundscapes intensify the experience of a living landscape as physical environments are transformed by projected seascapes, palm-fringed beaches, rain forest vistas, vividly coloured floral displays or exotic animals to an acoustic accompaniment of crashing waves, whispering trade winds, whistling bird song and a collage of world music.

These elements not only affect the nature of the action but influence mood, atmosphere and perceptions of a work as they interact with one another to stimulate physiological responses in both the performer and spectator.

The interactive relationship between environment and ecosystem is fundamental to theatre ecology's study of performance phenomena and the ways in which they are perceived and experienced by the spectator. In their respective investigations, Marranca and Fuchs draw on Gertrude Stein's concept of the play as landscape, field, and geography and, what Fuchs refers to as, her pioneering, phenomenological perception of a total performance environment (1996, 107). As Marranca explains:

[Stein's] spatial conception of dramaturgy elaborates the new, modern sense of a dramatic field as performance space, with its multiple and simultaneous centers of focus and activity...The effect is a kind of conceptual mapping in which the activity of thought itself creates an experience.

Marranca, 1996,

6-7

Such panoramic perceptions of theatrical performance reflect the nature of works structured on the principles of collage and, in relation to Bausch's aesthetic, they provide a means to investigate the ways in which the spatial organisation of the performance landscape influences the spectator's conceptual mapping of selected performance elements. These interactive processes constitute the spectator's experience of a performance and create a kind of personal journey of exploration and discovery in which, as Marranca observes, the lived experience takes precedence over the representation of a given event (1996, 6).

In Fuchs' investigation of heterogeneous performance phenomena, as in Robert Wilson's aesthetic with its panoramic staging, soundscapes and "stratified zones of

reality” (Fuchs, 1996, 97), the interaction of the performance environment and its ecosystem is perceived as a multi-faceted and layered construct with a potential to extend the dramaturgical dimension of a work. Here, in this creative realm of objects, action and people viewed in relation to one another, Fuchs (1996, 92) suggests that it is the totality of the theatrical landscape environment rather than the human figure that is the object of contemplation as performance perspectives shift from a central subject orientation to multi-focal scenes and dispersed conceptual fields.

This de-centring spatial concept is evident in a *Tanztheater* performance when various groups engage in a diversity of activity happening simultaneously in different performing areas on stage and, on occasions, in the auditorium: each microcosm defined by its physical geography, lighting design and micro-climate. These juxtaposed phenomena create the impression of a landscape where humans *inhabit* rather than *dominate* the performance environment: an interactive coexistence of living organisms with their surroundings, where the human species is an integral part of the creative landscape rather than the central focus around which everything revolves.

Confronted by this fragmented landscape with its proliferation of activity, the spectator is at liberty to decide on his or her chosen focal points, albeit that attention is drawn to various locations by seductive, effusive and dynamic stimuli that elicit a range of physical, emotional and psychological responses in the viewer. Whilst challenging the onlooker’s powers of perception, this heterogeneous spatial

organisation offers multiple interpretive possibilities through the processes of association and analogy as the spectator pursues pathways of exploration,

...continually absorbed by the pleasure of tracing endless, diverging lines impressed upon constantly transforming surfaces.

Marranca, 1996, 24

Fuchs' description of the spectator as "the organiser and interpreter of patterns" (1996, 51) not only highlights the authorial role played by the spectator in the unfolding performance experience but alludes to the creative processes involved in the construction of a performance collage as examined in Chapter 2.

In their respective investigations, Marranca and Fuchs provide a number of significant concepts about how interactive performance environments can be understood, how such phenomena can be identified and the effects they have on spectator perceptions: observations which equate to issues arising from my personal experience of Bausch's *Tanztheater* collage in performance. As a potential formula for the critical analysis of Bausch's aesthetic, the concepts of particular relevance are: the performance aesthetic as a multi-faceted and layered construct; the de-centred spatial organisation of performance environments; the biocentric or physiological nature of the experience in which all those present are implicitly and/or explicitly involved; the notion of performance as a journey of exploration; and the spatial unfolding of a composition through the immediacy of the spectator's response to various affective stimuli.

Theatre ecology offers a potential to investigate heterogeneous performance phenomena and their effects from the spectator's perspective and experience by means of an ecological approach underpinned by phenomenological principles.

However, in order to understand the nature of Bausch's performance aesthetic and its complex mechanisms in greater depth, the investigation needs to extend beyond the confines of the public event to consider the processes involved in the inception of a work and the ways in which it may be understood from the practitioner's perspective. In this regard, attention is directed towards the field of theatre archaeology, whose practical investigations into the nature, form and function of performance phenomena provide additional insights into aesthetic practice and the devising processes that determine the character of a work. This shift of focus expands critical perceptions to complement those of theatre ecology.

3.2 Theatre Archaeology

The interdisciplinary field of theatre archaeology evolved from the collaborative work of archaeologist, Michael Shanks and theatre director, Mike Pearson over a ten-year period dating from the early 1990s (Pearson and Shanks, 2001, xi - xviii). Their mutual interests in modes of cultural production, especially those relating to performance, initiated an integrated approach combining aesthetic practice with archaeological principles to document the processes that operate before, during, and after a theatrical event. This initiative not only offered potential for a cross-fertilisation of ideas and approaches to analyse and record performance phenomena for retrieval, re-assembly and re-presentation in future research but opportunities for direct engagement in the creation of a work from its inception to performance. According to their fellow academic and practitioner, Heike Roms (1997), involvement in Shanks and Pearson's initiative provided a means to investigate:

...the complex relationship between ourselves, our bodies and our environment, [between] our physical and sensual experience of a place,

and...the impact a particular location can have on our lives.

Roms in Pearson & Shanks, 2001, xii

From Shanks' perspective, archaeological practice is not merely about the retrieval and examination of artefacts but the physiological investigation of material traces of cultural activity generated through the medium of performance, its contexts and its architectural environment. This shift of focus in archaeological thinking meshes with Pearson's perception of performance: as a social encounter with a potential to shape the lives and cultural experiences of society; as a kind of archaeological excavation concerned with the processes of retrieval, recording, reassembling and representing; and as a creative medium of cultural production.

While Pearson and Shanks consider that such interactive encounters constitute, "a kind of intellectual ecology, a challenge to notions of centre/periphery" (2001, xii), as a paradigm for performance research, theatre archaeology offers an investigative approach that is both internal and external to the work. In relation to the *Tanztheater* aesthetic, this not only offers a means to analyse and appreciate Bausch's aesthetic practice and the internal mechanisms of a work at close quarters but to view such phenomena from a standpoint akin to that of Bausch in terms of her choreographic role as creative architect and as critical spectator of the work in rehearsal and in performance.

Given that Pearson and Shanks are historiographically motivated in their practical endeavours with a focus on the core topic of documentation, what is particularly relevant to this investigation are the ways in which they perceive, "performance apprehended through such archaeological notions as 'stratigraphy', 'assemblage' and

‘sensorium’, [and] archaeological interpretation constituted through performative means” (Pearson, 2001, 1). Although such concepts are suggestive of spectator processes and have correlations with theatre ecology’s investigations into reading and responding to collage phenomena, they provide additional means to excavate performance structures by uncovering or sifting through various layers, piecing together fragments and experiencing the textures of performance through the body’s sensory faculties: processes which facilitate the critical de-construction and re-construction of a work.

Drawing on such archaeological concepts to investigate the nature, form and function of Bausch’s *Tanztheater* aesthetic, attention focuses on: the multi-layered **stratigraphy** of its ecosystem (text, action, sound, scenography, architecture and environment); its cultural collage of assembled fragments - images, quotations and borrowings from a range of sources - with a potential to create new juxtapositions, different contexts and shifting perspectives; and its range of affective stimuli which facilitate a **sensoria** of simultaneous impressions. These conceptual tools enable the analysis of the complex processes that Bausch employs in the construction of her eclectic artworks: her critical assessment, selection and structuring of material to facilitate physiological exploration, and the creation of interactive relationships between performers, spectators and their physical environment.

Pearson uses the term ‘sensorium’ to refer to a totality of bodily experiences (physical, emotional and intellectual) that are biologically, historically and culturally embedded. As he explains:

For performer and spectator alike the performance event exists as a locus of experiences - spatial, physical and emotional - preserved in the bodies and

memories of the varying orders of participants: touch, proximity, texture. For the performer it may exist rather as a chain of physical and emotional orientations and reorientations: as body-to-body and body-to-environment and re-engagement, as a chain of demeanours. But also as a series of physical, sensual and extra-daily experiences, as alterations of perceptions and life strategies which may or may not be made explicit to the spectator, as sequences of tension, relaxation and acceleration, changes of consequence and innovation.

Pearson and Shanks, 2001, 54

This suggests the notion of performance as **site** where sensoria are created and as **process** in which all those present are involved in a performative capacity: those modes of cultural activity which relate to the act of performing, whether as artist or spectator, through an interactive engagement with aesthetic phenomena in a live performance environment. Such concepts not only relate to Bausch's exploration of the organic relationship of the body to its environment and the ways that the body moves in response to affective stimuli but they highlight the roles and relationships of the performer and spectator. Although the interactive involvement of the spectator in a performative capacity is implicit in the nature of live theatre, the experiential nature of a *Tanztheater* spectacle is heightened by Bausch's relentless assault on the senses: a sensorium of physiological experiences which not only affects the spectator but has a profound effect on the nature of the work and its inhabitants.

While theatre archaeology offers additional insights into the making and presenting of a work as well as its reception by the spectator, as practitioners and theorists, Pearson and Shanks' observations of performance practice in rehearsal are from the director's perspective rather than that of the performer. Given the collaborative nature of Bausch's aesthetic practice and the intrinsic role played by her performers in devising material which contributes to the overall creation of a work, attention shifts to the field of theatre anthropology and its investigations into the creative role

played by the artist in the realisation of a performance and the experience from the practitioner's perspective. This not only broadens the scope of critical investigations into aesthetic practice to incorporate the role of the performer but interrelates with the fields of theatre ecology and theatre archaeology.

3.3 Theatre Anthropology

Social interaction and patterns of human behaviour in a theatrical context are areas of particular concern to theatre anthropology, a field of investigation described by practitioner and theorist, Eugenio Barba as a study *of* and *for* the performer (1995, 13) and arising out of work with his company Odin Teatret in their development of an improvised performance aesthetic. However, Barba's approach is neither intended as a means of studying performative phenomena in terms of the spectator's readings and interpretations of a work nor as an anthropology of performance in socio-political contexts but rather as one which seeks to reinstate the performer as central to the creative experience. In Barba's opinion:

It is an ethnocentrism that observes the performance only from the point of view of the spectator, that is, of the finished result. It therefore omits the complementary point of view: that of the creative process of the individual performers and the ensemble of which they are part, the whole web of relationships, skills, ways of thinking and adapting oneself of which the performance is the fruit.

Barba, 1995, 11

Using his improvised performance practice with Odin Teatret as a basis for his anthropological research, Barba's investigations focus on the integral role played by the performer in the creative process, the exploratory nature of the performance experience and the relationships which exist between the performer, spectator and their environment.

Theatre anthropology studies what Barba (1995, 9) terms, 'pre-expressive scenic behaviour', those modes of human behaviour in which an artist is engaged during the course of creating a theatrical (scenic) performance in the presence of an audience. Although Barba's concept of pre-expressivity focuses on the processes that contribute to the germination of a performance, he is not concerned with the ways in which the spectator attributes meanings to the performer's expressive actions, albeit that the two are not mutually exclusive. In Barba's performance aesthetic, it is not only the artist's physical and intellectual powers of expressivity as well as his personal attributes and technical skills that combine to create a performance but the performer's improvisational and compositional skills in generating the material from which a performance is derived. For Barba, improvisation not only enhances the spontaneity and immediacy of an artist's performance but it provides a means for the individual artist to develop virtuoso skills and to extend his or her vocabulary of aesthetic expression. However, as a means of aesthetic production, it effectively emphasises the role played by the artist in the creative process as performer and creator of the work.

Although such devising processes are generally confined to the privacy of the rehearsal room, these processes are brought into the public arena in an improvised performance. In this scenario, the artwork does not pre-exist the performance event but is devised *in situ* by the performer through a series of improvisations in the presence of an audience, thus enabling the spectator to observe the processes involved in the creation of a work through the performer's physiological interaction with the environment and the spectator. This ecological phenomenon effectively

amalgamates the processes of devising and performing with those of assimilation, stimulation, interaction and reflection: a synthesis of performance processes which interrelate the performer and spectator in the creative experience.

Although Bausch uses various ways of devising material for a work that may include improvisation techniques to explore a theme or idea in rehearsal, her aesthetic practice is very different to that of Barba's improvised performance aesthetic.

Tanztheater performances are not improvised but precisely structured according to the principles of collage: a complexity of design and architectural structure that is constructed away from the public gaze. Of greater relevance to an analysis of the *Tanztheater* performance, is Barba's notion of pre-expressive scenic behaviour and the ways in which it can be used to investigate the activities of members of the Tanztheater Wuppertal company. This concept offers a means to evaluate the multi-skilled talents of the performers, their individual characterisations and technical prowess and the diversity of performance skills which Bausch's eclectic aesthetic demands in the creation of a dynamic performance experience. As an analytical strategy that focuses on the qualities of the artists, this has the potential to illuminate the dynamics and textures of individual performances and the ways in which they create an impression of authenticity, spontaneity and immediacy to enhance the intensity of the spectator's experience.

While all live performance is, to a greater or lesser extent, an exploratory process for both the performer and spectator, the experiential nature of improvised performance offers an opportunity for experimentation and exploration, albeit that such performances probably have a notional framework of ideas from which to proceed.

Implicit in the notion of exploration is that of discovery but, according to Barba, this is possible only if the route is not predetermined or fixed. As Barba reflects:

The other day, someone remarked to me how strange it was to work without knowing where the work was going. This is the proof that we are in a process which is experience and unexpected knowledge, which stimulates us to ask questions and to question ourselves.

Barba, 1995, 170

While Barba's notion of journey highlights the experiential and exploratory nature of performance, he suggests that it is an individual voyage of discovery marked by events which not only leave traces but have the potential to effect change through the passage of time (Barba, 1995, 1). Although the concept of journey is equally applicable to a *Tanztheater* performance, the nature of a journey in a collage work that offers a multiplicity of potential pathways is very different to that of an improvised work in progress whose routes are mapped during the course of the performance. Barba's notion of journey is of a different nature to that of a *Tanztheater* performance yet his concept of exploration through interrogative processes has certain correspondences in Bausch's aesthetic practice.

Barba's ideas can be related to aspects of Bausch's collaborative, choreographic practice, especially in the early stages of devising a work as she and her dancers engage in a process of exploration, experimentation and evaluation to investigate potential lines of inquiry but without preconceptions as to the eventual form and character of the work. Bausch's aesthetic facilitates interrogative enquiry: her practice of posing questions to her dancers in order to stimulate their responses and generate material; her critical interrogation and evaluation of selected material in structuring the work to facilitate audience responses; and the spectator's

interrogation and reflection processes in response to the work and its affective phenomena. In this respect, for both Bausch and Barba, the performance experience is one stimulated by the processes of interrogation and exploration involving the participants in its creation.

In Barba's improvised performance aesthetic where the performer is the central player, the role of the spectator is largely that of an observer rather than one with a direct involvement in the creative process. Although improvised performance phenomena facilitate a degree of interaction between performer and spectator, the performer whose improvisations determine the routes of the unfolding performance largely guides the spectator's journey through the performance landscape. By contrast, Bausch's collage aesthetic facilitates the creation of relationships between the performer and spectator and elicits the interactive participation of the spectator in the creative process. By providing many potential pathways for the individual to select, Bausch, as choreographic architect, creates the conditions for an experiential journey of exploration in which the spectator is not only a fellow traveller but an integral player in the creation of the performance experience. Moreover, Bausch's *Tanztheater* collage not only facilitates a climate of interactive engagement in the performance experience but creates a complex web of relationships in which roles are neither constant nor clearly defined but fluid, shifting and, in a sense, interchangeable. While the nature of these roles and relationships in Bausch's aesthetic is too extensive a topic for discussion at this point, they are examined in greater detail in Chapter 4.

Concepts gleaned from theatre anthropology facilitate investigation of the performer's role in the creative process and appreciation of the artist's performance skills, effectively underlining the imperative that is central to the cultural phenomenon we call theatre, the human agency without which it would not exist. As Alan Read remarks:

This is so obvious a precondition for theatre that it remained largely taken for granted, unremarked and unthought until the relatively recent work of theatre anthropology and biology.

Read, 1993, 154

In their studies of physiological phenomena, interactive environments and the experiential nature of performance, the disparate, interdisciplinary fields of theatre ecology, theatre archaeology and theatre anthropology offer a plurality of approaches from varying standpoints that broaden the scope of critical investigation. Despite their autonomous concerns and shifting perspectives, these innovative fields reveal a multi-faceted network of correspondences and interrelationships operating across the performance spectrum within a framework of investigation with an ecological and environmental focus.

However, it is not the intention here to create a hybrid of these affiliated approaches that incorporates their governing principles and practice but rather to use the selected concepts gleaned from these fields as an analytical formula from which to construct a theoretical framework for the investigation of Bausch's ecological phenomenon. As an integrated approach combining critical theory with performance practice, interrelating performer, director, and spectator perspectives, and with a potential to investigate the ecology of Bausch's art form, this formula will be used as part of an

investigation into the nature, form and function of Bausch's *Tanztheater*. Analysed from the *Mitreisender*'s perspective as 'theorist', a critical study of fundamental aspects of Bausch's ecological aesthetic examines three interrelated areas of major concern: the nature of the performance environment; the organic relationship between the body and its experience of space and environment; the concept of journey and the notion of the space/time continuum.

4. The Nature of the Performance Environment

Spatial design, atmosphere and environment inevitably influence performance conditions and the ways in which the spectator responds to and reads theatrical phenomena. However, there are distinctions to be made between works in which the setting or scenery complements the narrative merely to form a background to the action of the unfolding drama and those of an ecological character that demonstrate an interactive, organic relationship between performer, spectator and environment whose form, texture, atmospherics and spatial design have a direct impact on the nature of the experience, the character of the work and its reception. With reference to the work of architectural theorist, Bernard Tchumi (Pearson and Shanks, 2001, 23 - 24), Pearson offers an alternative means of making these distinctions between different spatial architectures in relation to their use for various categories of event:

...**indifference**, when spaces and events are functionally independent of one another and ignore each other; [and] **reciprocity**, when events and spaces are totally interdependent and fully condition each other's existence...[emphasis in the original]

Pearson and Shanks, 2001,

24

Since this investigation is concerned with the latter category, reciprocity is a useful means of differentiation and a concept to identify and describe the nature of

interactive environments and their ecosystems. In assessing whether Bausch's work may be considered ecological in character, the concept of reciprocity suggests that it is not merely the nature of the Tanztheater environment with its physical, aural and visual manifestations drawn from the natural world; its diverse climatic conditions; and ever-changing landscape that is important but the ways in which such features effectively facilitate an interactive performance environment and the conditions for ecological investigation.

Practitioners in the 20th and 21st centuries have sought to redefine the concept of performance space for both artist and spectator by exploiting alternative interior and exterior locations to those of conventional, purpose-built theatre spaces for various kinds of site-specific experimental pieces and installations. These locations, ranging from urban developments to rural surroundings, provide environments integral to the creation, performance and reception of the works and sites where the audience feels part of the animated landscape and has a sense of involvement in the experience. As a practitioner with a preference for site-specific performance, Pearson considers that such phenomena:

...are conceived for, mounted within and conditioned by the particulars of found spaces, existing social situations or locations, both used and disused: sites of work, play and worship....They rely, for their conception and their interpretation, upon the complex coexistence, superimposition and interpenetration of a number of narratives and architectures, historical and contemporary, of two basic orders: that which is of the site, its fixtures and fittings, and that which is brought to the site, the performance and its scenography: of that which pre-exists the work and that which is of the work: of the past and of the present.

Pearson and Shanks, 2001, 23

As characteristics of site-specific performance, this is neither to suggest that these phenomena are necessarily re-enactments of past events within heritage locations nor

merely documentary dramatisations but rather a means of creating experiential, aesthetic performances that create the conditions for ecological encounters with the architecture of the landscape. However, given the experiential nature of Bausch's aesthetic and her effective exploitation of purpose-built theatre venues to facilitate the interaction of the participants with their environment and its architecture, values attributed to site-specific performance have certain correspondences in *Tanztheater* phenomena, albeit that Bausch's fictional environments are manufactured to order within venues designed for public performance.

In spite of improved amenities in theatre buildings and their advanced technology, the spatial organisation of contemporary auditoria is still, in the main, arranged according to the principles of the 19th century model: a spatial arrangement of performing and seating areas divided by an orchestra pit which reinforces the separation between performer and spectator and thus, discourages the potential for social interaction. Given that non-theatre spaces offer viable alternatives, site-specific performance need not conform to the conventions of proscenium theatre with its frontal viewing perspective and its segregation of darkened auditorium from illuminated performing space. However, despite opportunities afforded by such locations to design a different order of spatial orientation with a closer proximity between performer and spectator, it cannot be assumed that all site-specific performance phenomena necessarily facilitate the creation of an interactive performance experience. Conversely, proscenium theatre spaces need not preclude the creation of an interactive performance environment, considering the ways in which Bausch plays with theatre's conventions: allowing the action to over-spill from the proscenium stage into the auditorium; enabling members of the audience,

albeit occasional and somewhat limited, to come into direct contact and interact with the performers; and extending the scenic landscape beyond the confines of the proscenium frame.

Although Tanztheater Wuppertal performances are almost exclusively mounted in purpose-built theatre venues, Bausch has, in the past, experimented with alternative locations. Her film, Die Klage der Kaiserin/The Lament of the Empress (1989), provides a unique opportunity to view Bausch's company in various exterior locations around the city of Wuppertal. This rare departure from her usual live theatre productions into work created for film provided Bausch with a vehicle for experimentation in a different medium and, as the film's director, gave Bausch an opportunity to work with filmic techniques that expanded her collage aesthetic. The experiment also provided new experiences for members of the company whose bodies were exposed to the elements as they explored the architecture of their rural and urban surroundings.

Creating a work on location offered new perspectives of Bausch's aesthetic denied to a theatre audience as the camera lens investigates the impact of various landscapes on bodily behaviour: zooming in on isolated body parts to focus on the minutiae of biological changes and wide panoramic shots to survey the traces of human activity left behind on the landscape environment. The nature of Bausch's film montage, like that of her collage stage works, draws attention to its fragmented structure and deliberate lack of continuity; with jump cuts and cross-fades from incident to incident where there is no apparent sequential development or particular relationship, merely moments captured by the camera. As dance scholar Ana Sanchez-Colberg

observes, “The emphasis lies on construction not realistic documentation...an ambiguous chronology prompting the viewer to perceive the totality of the work by analogy and not logic” (Sanchez-Colberg, 1993b, 220 - 221). Unlike some dance videos whose site-specific works are presented in what are effectively recreated stage spaces with no apparent interaction between location and performed event, Bausch’s film is not a transposition of her stage performance aesthetic onto film but an interrogation of filmic processes in environmental spaces with the affective potential to engage both the performer and viewer in the creative construction of the artwork.

The exterior locations Bausch selected for her film provided many opportunities for the dancers to interact with their environments in adverse weather conditions which left visible effects on their bodies as they negotiated muddy fields; were buffeted on windy hillsides; encountered the hazards of the Wuppertal traffic; lay on the ground, pressed their bodies against trees and communed with Nature. While the dancers’ interaction with each other and their surroundings facilitate ecological investigation, the viewer is not part of their environment, thus experiencing Bausch’s work on film is very different to the experiential nature of her live theatre performances. Die Klage der Kaiserin/The Lament of the Empress (1989) is one of only a few full-length works on video that exists for public screening and the only work for the company made on location. Although archive videos of performances exist for the use of the company, access is strictly limited and Bausch remained reluctant to allow her work to be filmed for public viewing. As the former general manager of the company Matthias Schmiegelt pointed out, Bausch considers that videos of Tanztheater Wuppertal performances do not constitute her work (Schmiegelt, 2002). The film experiment did not prompt Bausch to explore the potential of site-specific

locations for live performance nor to abandon her use of conventional theatre venues which, aside from pragmatic considerations, could be transformed and shaped to suit her particular requirements in the creation of her collage of “imaginative hyperspaces” (Fuchs, 1996, 93).

While Bausch exploited the conventions of proscenium theatre spaces, those choosing to work in alternative locations, that may never have been used for live theatrical performance, explore the potential of found spaces whose geographical and architectural features may inform the structure of the work and initiate certain types of subject matter or themes, thus influencing the character of the work. By their reconfiguration of the spatial landscape, site-specific artists create a sense of place in which performer and spectator can coexist and an environment that intensifies their experience. Whilst performances mounted in industrial sites, in heritage locations of historical significance or in geological landscapes may enhance geographical, anthropological, socio-political or historical aspects of a work, they also provide opportunities for experimentation that may be wholly impracticable in theatre venues. By contrast, for Bausch, it is the very fictive nature of the traditional theatre space that was the wellspring of her creativity. In this controlled, theatrical laboratory where illusion and actuality coexist, Bausch’s exploratory experimentations interrogate the conventions of live performance, as a cultural phenomenon, a creative realm of physiological experience, and as an interactive, ecological encounter of the human species with the theatre environment.

Although the action in Bausch’s *Tanztheater* may shift back and forth from stage to auditorium, the main performing site remains the proscenium stage, a framed blank

canvas against which, during the course of the performance, a diversity of multi-layered, ever-changing landscape environments is created. In many of Bausch's most recent works, the audience is confronted initially with a relatively bare canvas, a partially constructed picture comprising a solitary, grey, rock-like formation set against a white, featureless framework (Masurca Fogo, 1998); a flat, white gauze stretching across the entire width of the stage (O Dido, 1999); a bare, white stage surrounded by a white cyclorama (Água, 2001); a black, box-like room of sliding panels with large perspex windows (Für die Kinder von gestern, heute und morgen/For the Children of Yesterday, Today and Tomorrow, 2002); or an open stage whose only design feature is a knotted, white gauze curtain (Nefés, 2003). Such sparse set designs enable environments to be created, altered, constructed and demolished as required: using front projections to transform the character of the landscape; movable flats to alter the spatial dimensions; or introducing elements such as wind, water and smoke which change the climatic and atmospheric conditions of the performance environment. These transformations not only affect the nature of the artists' performance and the spectators' perceptions but stimulate their creative involvement in the work.

In the creation of what he terms 'environmental theatre', director Richard Schechner (2002, ix) needs neither elaborate architecture nor rural locations, just two basic ingredients: people and an open space. In Schechner's site-specific practice, the performance space is perceived as a 'living room': a concept that, for phenomenologist Bert States, represents, "the most versatile intersection of the private and social spheres" (States, 1985, 66). From Schechner's perspective, this living room is the place where performance is created by its inhabitants - the director,

performer and spectator - who, in performing various tasks, have a sense of belonging and ownership of the site and a responsibility for the creation of the performance: a performance concept essentially like that of Bausch. At the outset, the actors are instructed to mop their floor and remove all furniture, props and trappings from the space: a ritual cleansing exercise which ensures that it is the actors' bodies rather than the architecture or spatial design which structure the site. During the course of a performance, this animated living room is suffused with all manner of human activities which may include eating, cleaning, working, or dressing and where the spectators not only observe activities from various vantage points as they move from one location to another but where they may be involved in the action as scene shifters, moving props and chairs as directed to specified locations.

By redefining the performance environment as an inclusive site with no physical barriers between audience and performers, Schechner facilitates the development of relationships between spectator, performer and their physical environment. Task-based exercises and role-play strategies enable Schechner to interrogate the performative roles of artist and spectator in their creation of the performance. By placing emphasis on theatre as a communal activity, Schechner's aesthetic challenges notions of performance as passive entertainment or fictional representation and instead focuses attention on performance as a creative process, a cultural experience and a communal ecology.

Most of the theatre venues used by the Tanztheater Wuppertal are of a conventional, spatial organisation with a raised and raked proscenium stage and tiered auditorium as demarcated spaces, on occasions separated by an orchestra pit. Although Bausch

does not change the seating arrangements in her performance venue, notional barriers between the performer and spectator are broken as performers leave the stage and come down into the auditorium, offering refreshments to those within reach; engaging some spectators in conversation, a simple game or a task-based activity; or taking members of the audience on stage to dance with the company. Such activities are a feature of Bausch's performances that employ various game-playing strategies to facilitate performer/spectator relationships and to create a sense of communal environment.

With its affective, associative potential and *Verfremdung* techniques, Bausch's *Tanztheater* draws attention to its self-reflexive qualities and the actuality of the experience, operating through the interplay of illusion and actuality. Bausch's multiplicity of illusory environments offers a potential for the juxtaposition of interior and exterior worlds, private and public realms, closed and open spaces where different species (both human and non-human) can coexist in a diversity of climatic conditions and situations. Here, perceptions of the landscape shift from the panoramic to the concentrated as various framing devices are used to alter the spatial dimensions and character of the performance environment, and the ways in which the action is viewed: doorways, windows, curtains, screens, still or moving images, interludes of sound or silence, light or darkness provide partial and multiple perspectives of the work and a shifting landscape of kaleidoscopic dimensions.

Given that performance is the reciprocity of site and event, a spectator's perceptions are, to a greater or lesser degree, conditioned by the nature of the work and the site where it is performed, regardless of whether in a purpose-built space or at an

alternative location. These sites pre-exist the performed event as places steeped in the past and bearing the traces of past histories of previous usage, none more so than theatre venues whose continuous use and reuse by different companies has an effect on the ways in which these saturated spaces are experienced, used and maintained.

As theorist Julian Thomas observes:

This is only partly to do with the configuration of the space, and partly to do with what one brings to the place: an attunement, an awareness of the place's historicity. The place is 'read' and thereby interpreted in the same way as the performance. Indeed, the reading of the place is a part of the setting of performance, as much for the performer as for the watcher. By a mirror-play, each site gathers its surroundings, in association and connotation. Places are reworked by playing upon and transforming past associations and meanings.

Thomas in Pearson and Shanks, 2001, 110 –

111

Bausch's collage aesthetic reinforces the notion of the past existing in the present as fragments taken from previous works are woven into the fabric of a new piece: a conscious reminder to seasoned spectators of their location and the past experiences on which the present is built.

5. Organic Relationships between the Body and its Experiential Environment

Bausch's unfolding drama is that of the body and its lived experience of the performance environment through a series of physiological encounters that stimulate a sensorium of responses. In a landscape often littered with rubble, food debris, remnants of clothes, pools of water, and even the occasional 'corpse', Bausch's dancers negotiate the prevailing conditions of their working environment. The effects of these encounters alter the body's physical appearance, its temperature, sensory perception, psychological awareness and mood as well as affecting the quality, character, dynamics and range of the movement. Textured surfaces of sand, salt, peat, grass, soot and other materials not only leave visible traces on the figures

of the dancers but these surfaces bear the imprints of the dancers' movements: a physical landscape scarred and altered by human intervention and a drama expressed and experienced through the medium of the body.

For Fuchs (1996, 96), the reciprocity of an organism and its environment is evident in the works of Bausch and Japanese *butoh* whose dances demonstrate the ways in which performers' bodies are able to blend with or become part of the landscape and thereby create an organic and symbiotic relationship with the environment.

Exploring the effects on the body of tactile surfaces, climatic conditions, and olfactory, auditory and visual environments, the artists of *butoh* and *Tanztheater* experience the world through the body's sensory receptors. As phenomena that are present-centred, multi-layered and unpredictable, such phenomenological, kinesthetic experiences create a shifting, organic interplay between performers, spectators and their environment (Fraleigh, 1998, 135).

Derived from the phrase *ankotu butoh* or 'dance of utter darkness' (Au, 1988, 198), *butoh*'s vivid imagery requires a high level of physical control and an ability to slow movement to such an extent that bodies may resemble inanimate geological sculptures, pieces of driftwood, or imprinted shapes that form part of the landscape. In the Sankai Juku company's work *Shijima* (1994), the pale, sculptured bodies of five scantily-clad, male dancers wrapped in skin-toned fabrics appear to merge with the contoured, flesh-coloured wall behind them: a physical environment whose rock-like architecture bears the imprints of the human body and whose sandy floor surface reveals traces of human activity. Ushio Amagatsu's dynamic choreography emphasises the interaction of the bodies with their physical and aural environment:

the rhythmic uncurling of foetal figures lying in the dust who move in response to the breath-like sounds of the wind; the elevated, statue-like figure whose hand stretches out to touch a hand imprinted on the wall; the swirling, twisting and frenzied movements which whip up the sand and which are almost obliterated by the dust raining down from above; or the final image of four motionless figures lifted and suspended in space like parts of the architectural landscape.

Interaction between inhabitants and their environment is evident in Bausch's Masurca Fogo (1998) in which the bulky form of a large grey 'walrus' seems to merge with the grey, rocky, land mass as it lumbers ponderously across the stage; or 'bag lady' Beatrice Libonati's shapeless, distorted form sliding slowly along the floor, barely perceptible beneath black plastic rubbish bags. In Orpheus und Eurydike (1975), the figure of Malou Airaud holding a bouquet of red poppies and sitting high above the stage on a ladder framework is entirely enveloped in diaphanous white fabric, resembling a religious icon that merges with the swathe of white gauze curtain behind her.

In some of butoh's site-specific experiments, an encounter with the environment is more an ordeal for the body and a challenge to human frailty as performers expose their bodies to harsh and hostile environments and physical trials in their extreme forms of physiological exploration. As Schechner's descriptions show, the physical theatre of butoh is often about risk-taking and danger:

Sankai Juku's nearly naked performers, their bodies powdered white, who dangle upside down far above the street, [are] held aloft by ropes tied around their ankles. In Seattle in 1985, a rope broke and a Sankai Juku dancer plunged to his death...Often performing outdoors in extremely harsh weather, forcing their bodies against rocks or into icy seawater, their teeth blacked out

or painted, butoh performers awaken Japan's shamanic heritage, demonic mythology, and folk theatre.

Schechner, 1996, 318 - 319

Bausch's aesthetic may not resort to such extremes yet there are episodes which involve a degree of risk-taking on the part of the performer who must put her/his trust in fellow dancers, especially when held aloft precariously balanced on a chair (Água, 2001), falling from a height and being caught by a group (Masurca Fogo, 1998), or swinging across the stage clutching gymnastic rings (Viktor, 1986). These awe inspiring feats, reminiscent of circus performance, stimulate bodily responses that intensify the experience of the moment by eliciting various kinds of emotional, psychological and physical reactions in those performing the action and in those witnessing the event. Whether subjecting bodies to the extreme conditions of exterior environments or creating the conditions of natural environments using sand, water, earth and other natural, organic materials in interior spaces, the art forms of butoh and *Tanztheater* create a shared cultural phenomenon that communicates the essence of lived experiences through the expressive medium of the moving body: forms of physical theatre whose common ancestry can be traced back to *Ausdruckstanz* (see p77 n. 1).

Such affective phenomena stimulate the senses and intensify the experience for both performer and spectator: interactive processes involving the body's physical, emotional and psychological responses, the totality of the body as site of the creative experience. As Barba (1995) states, in order for the spectator to be receptive and open to the experience, there is a need to liberate the mind from a preoccupation with interpretive reasoning since it is the spontaneity of our embodied response to such phenomena and our comprehension through memory of the physical experience that

is important to our interactive involvement and not the ways in which we read and ascribe meaning to the event. As Marranca's studies (1996) suggest, ecological investigation focuses attention on such modes of behaviour manifested by those organisms who inhabit the performance environment - the performer, spectator and all of those who are part of the experience - and examines the processes and conditions which give rise to interactive relationships through a phenomenological exploration in the medium of live performance.

6. The Concept of Journey and the Notion of a Space/Time Continuum

As a locus of experiences, Bausch's performance phenomenon facilitates a shift in the nature of the spectator's performative engagement from that of reactive involvement to proactive participation (see Chapter 4) through processes that initiate an experiential journey of exploration, interrogation and self-discovery in time and space. While the nature of the journey is shaped and influenced by the traveller's enquiries of concern and past experiences, this personal voyage of experiential exploration stimulates the body's kinetic energy, sensory perception, cognitive reasoning, memory archiving and powers of imagination.

The heterogeneous and tortuous nature of Bausch's theatrical microcosm with its ever-changing environments, transmutable roles and relationships, layered and fragmented structure, multi-faceted properties, and panorama of activities is an ecosystem in a perpetual state of flux. In a shifting environment that facilitates a wealth of physiological encounters, experiences and modes of perception, Bausch's Tanztheater offers many avenues of inquiry for explorers embarking on their creative journeys. Such metaphysical journeys are exploratory rather than pre-determined or

fixed and without specified origin or destination, albeit that Bausch provides potential pathways for the spectator to follow (as discussed in Chapter 2). Since direction through this environment is largely self-determined, journeys may be commenced, interrupted, reversed, repeated or suspended at any point throughout the duration of the performance. These selected pathways become, what Marranca calls, “corridors of experience” (1996, 24) which wind and twist their way through the labyrinthine geography of a fractal ecosystem.

While Bausch’s use of collage as a compositional strategy has been discussed with regard to its associative potential, it is also an “asymmetrical approach to space...[an] absence of a single fixed focus or ‘front’” (Copeland, 2002, 22) whose decentred, dispersed focal fields offer alternative ways of viewing phenomena as distinct from a central focal perspective. Abandoning the illusion of depth of focal field and replacing depth with width, this decentred staging effect collapses distinctions between foreground and background, offering multiple perspectives whilst denying the spectator an opportunity to see the entire composition at a glance.

Underpinned by the principles of collage, Bausch manipulates the temporal and spatial dimensions of her composition and the ways in which it is perceived and experienced, interspersing solo items with group and ensemble events of varying duration and character and juxtaposing multiple activities by various groups performed simultaneously in discrete areas both on stage and in the auditorium. Thus solo items interrupted by group activities may be continued at a later point; recommenced and completed; repeated in their entirety; or recreated in a condensed form: an effect that dislocates the space/time continuum, creating impressions of *déjà*

vu in the spectator whose recognition of past experiences is transported, through memory, into the present. As a process that creates interrelationships with manifold associative potential and multiple perspectives to facilitate pluralist readings, Bausch's collage structure not only stimulates the spectator's creative and associative processes but it exercises the viewer's powers of observation and memory archive.

Using fragments from previous works interspersed with new material, Bausch brings fragments of an artefact from the past into the present and provides an opportunity to re-experience and examine these familiar fragments in a new context. These readily identifiable elements, even if not a replica of the original, may include: design features; music and sound images; movement and gestural motifs; verbal exchanges, songs and monologues. For example, in Água (2001) Bausch includes: a re-creation of the 'human fountain' water-play sequence used in Viktor (1986); a brief reference to the hammock scene from O Dido (1999); re-shown video footage of Wuppertal Zoo from O Dido interspersed with new filmed sequences of tropical locations; and a condensed comic replay with actions and commentary by Julie Shanahan of her repeated drenching experiences in O Dido. As points of reference, these intertextual quotations highlight the ways in which memory functions on a conscious and subliminal level in stimulating networks of association and relationships. Like a scrapbook of living memories inscribed on and experienced through the body, these remembrances are shared and re-lived by both spectator and performer and, set in the context of a new work, offer the potential for new readings of the work.

Although live theatre performance has a potential to create impressions of immediacy, spontaneity and authenticity, these are accentuated in a Tanztheater

performance by the dancers' exposure to various physical and emotional traumas that have a marked effect on their bodies and prompt an intense and immediate reciprocity of physiological responses in the spectator. Here, time is experienced rather than mechanically measured as the pace and character of the live action shifts with the mood, atmosphere and the changing physical, audio-visual and olfactory environments. Such affective stimuli have a potential to lull the spectator into a state of daydreaming or reminiscing in one moment and invite critical questioning, laughter or anxiety in the next. With its ability to stimulate a range of responses in the spectator, the associative and creative potential of Bausch's collage facilitates journeys of exploration and experience where past and present coexist in a timeless macrocosm of multiple possibilities.

The notion of journey raises questions as to where and when a journey begins and ends. For the spectator, perhaps the actual journey of encounter begins on entering the performance venue for the start of the production at a specified time and concludes with the traditional company bows two and a half or three hours hence. Metaphysical journeys are, however, of a different order of experience and need not be confined by the limitations of time measured by the clock nor the social conventions or practicalities of location. Although conforming to conventional curtain-call practices, Bausch's productions have a sense of incompleteness with no denouement or definite ending but rather create an impression of continuity, especially where the action often continues after the lights have finally dimmed. The fragmented nature of Bausch's aesthetic and its absence of thematic or narrative continuity avoids the dramatic conventions of a beginning, middle and end structure, facilitating journeys which are flexible in time and space. In the aftermath of the

original event, it is not only memories of the performance, personal reflections on the experience, critical reviews and subsequent revivals that prolong the existence of the work or the potential to revisit and re-experience it on future occasions but the ways in which the piece lives on in concrete form as selected fragments are incorporated by Bausch into the creation of later works: the present aesthetic informed by and constructed from past experiences.

As an ongoing process of regeneration, Bausch and her dancers continue their journeys of exploration, receptive to the world around them and open to new experiences that are embodied in their work. While the inception of a new work represents a journey into the unknown, their personal explorations yield a wealth of knowledges and experiences with a potential to enrich understanding and stimulate creativity: creative journeys of experience in which the spectator is invited to share as *Mitreisender* in Bausch's ecological performance phenomenon.

Conclusion

As a theoretical approach, cultural ecology provides a framework for the investigation of the affective processes and interactive relationships that are integral to Bausch's live performance phenomena and a means to illuminate the nature of the experience. In contrast to the structural analysis in Chapter 2, collage, analysed from an ecological perspective, is shown as part of Bausch's sensory performance processes whose associative potential stimulates the emotions, the imagination and the archival memory: a physiological process that transcends socio-political readings of the work. This integrated analytical approach assesses the ways in which the work is re-experienced by performer and director in performance and the effects of

dialectic interaction between performer and spectator. Having provided evidence in support of the hypothesis that the spectator's role as *Mitreisender* is integral to the realisation of the work in performance and to the creation of Bausch's interactive environment, the next chapter examines the multi-faceted roles and interrelationships played by director, performer and spectator in Bausch's collaborative practice.

By examining the various phases of the work's evolution from inception to its realisation in performance, Chapter 4 aims to show how, in Bausch's collaborative practice, the processes employed in the creation of a work that are experienced by Bausch and her artists are synonymous with the creative processes in which the spectator participates and experiences during the course of a performance. This investigation into Bausch's practice provides evidence of how Bausch's innovative conceptual approach has redefined the role and responsibilities of the spectator and how her performance concept and the techniques she employs are centred on the spectator and his/her role as participant.

Chapter 4

Creative Collaborations: Shifting Roles and Interrelationships

Introduction

Central to the concept of ecological performance as a shared cultural experience, human interaction is intrinsic to Bausch's collaborative approach, its affective, sensory environment and the rationale underpinning her experiential art form. Expanding on previous chapters which have examined the ways in which performers and spectators interact and are affected by the prevailing conditions of their environment and how humans relate to other living species and lifelike facsimiles that coexist in *Tanztheater's* theatrical landscape, this chapter shifts the emphasis to focus on the multi-faceted roles and interrelationships of participants in Bausch's collaborative practice, and the interrogative processes that fuel their creative explorations in the evolution of her work in progress.

As the principal focus of the thesis, its hypothesis and Bausch's spectator-centred approach, the chapter's primary concerns are with the spectator's performative role as *Mitreisender* in relation to those of the director and performer and what is implicit in this role that transcends conventional perceptions of spectator involvement.

Investigating the distinguishing features of Bausch's unorthodox practice and its self-questioning strategy, the chapter examines how her enigmatic *Verfremdung* phenomena stimulate creative enquiry and incessant exploration, generating a wealth of experiences that alter perceptions and enable performance and its processes to be considered from new perspectives. On the premiss that the role of the spectator as *Mitreisender* is integral to Bausch's aesthetic, the chapter addresses issues of

participation and awareness, their implications and effects on the nature of the work and the collaborations of the director, performer and, especially, the spectator.

Charting the development of a work from its inception to its eventual realisation in performance, the chapter is divided into five creative phases:

- Phase I: Impressions
- Phase II: Interrogative Explorations
- Phase III: Design and Construction
- Phase IV: Creating an Ecological Environment
- Phase V: Experiential Journeys

These phases examine a range of aesthetic processes and identify the multi-faceted roles of the various contributors whose participation effectively extends the normative functions associated with the roles of choreographer, performer and spectator. Analysed from different perspectives in various contexts, roles in Bausch's oeuvre are revealed as neither constant nor exclusive to one particular individual or group but rather are fluid, shifting and mutable. Showing the interrelationships of Bausch, the performer and the *Mitreisender* spectator, the table (Fig. 2, p 219) provides a chronological overview of the shifting roles involved in the work's evolution.

The ethos of collaboration has effectively expanded Bausch's creative canvas, forging close relationships between the director and her artists who contribute ideas and share responsibility for the creation of a work. However, Bausch's executive role as founder, artistic director and head of the organisation is not only the ultimate authority in all matters concerning the company's operation, its members and its artistic repertoire but the dynamic visionary whose inspiration and pioneering spirit has shaped the nature of the Tanztheater Wuppertal aesthetic. As choreographic

director and critical observer, Bausch's artistic role has many functions throughout the phases of a work's development and presentation in the public arena. Her changing role is examined in relation to the multi-faceted roles played by the artists involved in making and performing the work and in relation to that of the spectator involved in its performance processes. Viewed mainly from Bausch's perspective, the 'Impressions Phase' provides an insight into what inspires her creative enquiries, exploratory ideas and enigmatic questions to set the creative process in motion.

Phase I: Impressions

Although inspiration for a new work may stem from a variety of sources, Bausch reveals that, "Above all, it is the experience of everyday life that exercises the greatest influence over me"¹ (Bausch in Bentivoglio, 1985a, 14). The rich tapestry of human existence with which Bausch confronts her audience is a testament to the powers of perception and receptivity of Bausch and her artists: observations arising from their impressions of a place, its inhabitants, or incidents experienced in everyday life at home and abroad. However, as Bausch explains, it is not simply a question of observing social interaction but of feeling and sensing the moods, atmospheres and environments she encounters:

Yes I watch closely but it has something to do with how one perceives what one sees. I'm not the type who just observes, takes notes...It's a different sort of reception and perception...Taking in, yes. I experience many things, but what becomes of it all I can't say.

Bausch in Servos, 1998, 29-30

Bausch's oeuvre resonates with such encounters, vivid impressions that, as William Wordsworth [1770-1850] in Daffodils so eloquently describes, "flash upon that inward eye" leaving a lasting imprint on the imagination of the recipient. If Bausch's imagination is ignited by her sensory perceptions and explorations of the living

world, they not only generate a wealth of knowledge and experiences which inform her creative practice but also infuse the works with an emotional and physical dynamic that captures the essence of these transitory moments. In a practice that fosters a culture of subjective awareness and understanding through observation, exploration, interrogation and direct personal experience, Bausch's quest in search of potential material for a new work is a journey into the unknown with no fixed destination or preconceptions but one that is open and receptive to what she and her dancers experience around them: a creative exploration which prompts Bausch to ask questions of herself and others as she probes beneath the surface.

Given the company's extensive national and international touring schedule, travel has become a way of life for Bausch and her dancers and is important to the lifeblood of the Tanztheater Wuppertal. Touring has not only brought universal recognition, prosperity and critical acclaim but, from a pragmatic perspective, has enabled Bausch to keep a greater number of works in the repertoire and vary the content of her programmes. As she explains:

If we were to stay in Wuppertal with the vast repertoire which we've built up, we would only be able to give very few performances of each piece and some things would disappear.

Bausch in Servos, 1984a, 239

Although advantageous in keeping much of the repertoire intact, this burgeoning canon of works together with an expanded company, including former members returning as guest artists to perform their original roles, have created problems for Bausch in scheduling works to accommodate artists' availability and in ensuring that current members of the company are utilised as fully as possible. Whilst deriving great personal benefit from foreign tours, Bausch not only feels that travel helps to

keep her Wuppertal ‘family’ together but adds, “I think most of the company greatly enjoy touring, meeting other people in other countries. They all have this very natural interest, a natural wanderlust” (Bausch in Servos, 1984a, 239).

Global travel has broadened the company’s horizons and a growth in the number of co-productions with cities which have included Rome (Viktor, 1986), Palermo (Palermo, Palermo, 1989), Vienna (Ein Trauerspiel, 1994), Los Angeles (Nur Du/Only You, 1996), Hong Kong (Der Fensterputzer/The Window Washer, 1997), Lisbon (Masurca Fogo, 1998), Budapest (Wiesenland, 2000), Saitama (Ten Chi, 2004) and, more recently, Seoul (Rough Cut, 2005), thus providing opportunities to create closer cultural links that, in turn, have influenced and enhanced the nature of the repertoire.

Since 1986, when the authorities in Rome commissioned the company to undertake the first of its many co-productions, it has become standard practice for Bausch and her dancers to visit the city concerned well in advance of beginning work on the piece. These exploratory sorties not only provide opportunities for members of the company to ingest the colours, textures, customs and lifestyles of different cultures but enable individuals to form their own impressions and opinions from direct personal experience. As veteran of the company Dominique Mercy explains:

Usually we go to the city beforehand for about three weeks to gather impressions, to open our antennae. It’s not simply about depicting a city, it’s more about the sensations each of us has, because what interests Pina most is not [for example] Rome as Rome, but the people who live there.

Mercy in Meisner, 1999, 36

Although such expeditions may generate a wealth of impressions to fuel the imaginations of Bausch and her fellow travellers, works originating from these site-

specific centres of culture, commerce and community are not intended as pictorial representations but rather are a distillation of their multi-faceted experiences of such *loci* of civilisation and, importantly, representational strategies designed to involve spectators in the experience (discussed in Chapter 5). This perhaps accounts for a touch of irony in the Sisyphean task of Bausch's '*Fensterputzer*' ('window cleaner') suspended against a backdrop of Hong Kong's glass metropolis armed with only a bucket and cloth or the satirical image of a tomato-stained 'victim' in Bausch's Sicilian caricature, Palermo, Palermo (1989). As scholar Deirdre Mulrooney observes in her research of what she terms Bausch's 'nomadic works', "The journey of the Tanztheater Wuppertal [members] is emotional as much as geographic, within themselves as much as outward, achieved as much by sitting in the same place as actually moving anywhere" (Mulrooney, 2002, 81).

Bausch is not daunted by the challenge of working without recourse to pre-existing scripted material or a planned outline but, as initiator and the prime motivator who sets the creative process in motion, she admits to feelings of apprehension and uncertainty at the prospect of starting a new work. As she explains:

I always panic before I start on a piece. I really am very frightened of starting, of saying categorically, "Alright, we're going to rehearse today."...I keep pushing it away from me as long as I can...Sometimes I might ask to see one of the dancers and I'll say, "Could we maybe try something out?" Or I talk to them about it a bit. But basically I find it incredibly difficult taking the first step because...because I know they, the dancers, are then going to expect me to tell them what I want...I'm scared of having to tell them because what I have is often so vague...Sometimes it's just an idea or a thought...Basically I want the group to use their [sic] imagination.

Bausch in Servos, 1984a, 229

If Bausch feels reluctant to begin work with only a vague idea she feels unable to impart to the cast, it is understandable, given the formidable task of creating

questions that will expand on her amorphous idea yet sufficiently open and enigmatic to whet the artists' imaginations without influencing their responses. As a measure of her confidence in the artists, Bausch relies on their responses but has neither control over what is produced nor any certainty about its potential for the project. However, Bausch's initial misgivings are not a source of concern for the dancers who, despite having no clues as to the direction the new work will take or of what it may entail, are well used to their choreographer's reticent approach and have implicit trust in her artistic judgement. According to Mercy:

I think Pina keeps things very open because she does not want, either for herself or for the others, to lock us in a theme, in a sort of cul-de-sac. She likes things to remain open, so that you can initiate new links and ideas...Obviously something guides her if she is to be able to devise these questions, but as the work progresses maybe that idea changes. It's for us dancers to try to understand the direction she wants to take.

Mercy in Meisner, 1999, 33

Public and critical acclaim may have raised expectations and increased pressures on the company to produce ever-greater feats of theatrical innovation yet they are of minor consideration when compared to the demands made by Bausch of herself and her dancers.

Once referred to as the 'Mother Courage of modern dance' (Schmidt, 1990, 40), Bausch's maternal instincts are reflected in her concerns and considerations for the welfare of her 'brood' who both respect and share her aesthetic values and who are a continual source of inspiration and support in her artistic endeavours. Like a proud, loving and protective parent, Bausch guides, encourages and nurtures the talents of her terpsichorean 'family', praising achievements in both their professional and private lives (Endicott, 1999). There is a special relationship built on loyalty, trust and an appetite for exploration into new and undiscovered territories but, as Bausch

points out, “There’s no certainty. I begin something and know not at all where it will lead us. The only constant are [sic] my dancers.” (Bausch in Servos, 1998, 29). As Bausch tentatively enters the creative maze in the company of her dancers, this intrepid explorer has no map to guide her in the quest for new forms of aesthetic expression only a pre-prepared list of questions or *Stichworte* (catchphrases) that she hopes will stimulate the imaginations of her artists and titillate their natural curiosity without influencing the direction or nature of their explorations.

Phase II: Interrogative Explorations

If sensory impressions stored in the recesses of the corporeal archive provide raw material for the artist’s palette, Bausch’s practice of posing enigmatic, open-ended questions to each of her dancers is designed to initiate empirical interrogation and stimulate the imagination, enabling the dancers to draw on impressions and perceptions of past experiences and explore their own ideas in devising material. According to dancer, Jean Laurent Sasportes, Bausch’s questions fall into two categories: those relating to experiences drawn from everyday life which may sometimes touch on issues of a very personal or sensitive nature; and those from the realms of fantasy which stir the imagination (Mulrooney, 2002, 152). Although such probing questions are not intended to put pressure on the individual to do anything he or she is unwilling to do, they initiate a process of self-exploration and concentration that pushes the dancers to their creative limits in pursuit of innovative responses with a personal integrity.

Lasting for a period of several months, this labour intensive process not only shifts authorial responsibility from Bausch to her dancers but, as they engage in a creative

dialogue, Bausch's role changes from initiator to that of critical spectator, observing patiently and unobtrusively amidst a hive of creativity. Bausch has spoken publicly about this gestation period on numerous occasions but the birth of a new work is a privileged experience open only to those who participate in the painful processes of its creation. In the privacy of the rehearsal room behind closed doors, Bausch encourages her dancers to lose their inhibitions and give free rein to their imaginations as they participate in her brainstorming exercises with only minimal involvement on her part. Here, left to their own devices to ponder questions or *Stichworte* which may perplex, consternate, provoke or challenge even the most seasoned artist, these creative 'authors' mine their experiences, exploit their individual skills and exercise their creative powers in an attempt to generate responses for Bausch's consideration, albeit in the knowledge that much of this original material will probably be reworked, edited or even discarded.

Differing views expressed by the artists of Bausch's choreographic method and its effects suggest that, for new recruits to the company used to a more orthodox approach of interpreting and developing a choreographer's ideas and material, adjusting to working in relative isolation and creating self-generated responses to Bausch's *Stichworte* stimuli can be a somewhat daunting or unsettling experience. Reflecting on her experiences, former company member Finola Cronin (2000) considers that, during her ten years with the company (1978-1988), she gained a great deal by working in a totally different way from the taught choreographic methods to which she was accustomed but nevertheless found it hard coping with Bausch's questioning process that gave no indication as to what was expected and having to come up with creative responses: a process which made her feel very

vulnerable, exposed and uncertain. Admitting to how she would watch those who had been in the company for years to get ideas of the sort of answers that Bausch may want, Cronin says that everything they did had to be written down but if Bausch needed more she would extend and develop the questions until she got something that she wanted.

Alternatively, Dominique Mercy finds the process both exhilarating and cathartic:

...what is fascinating in this work is that it encourages you to be yourself... And what a fantastic experience, being able to translate a feeling into movement rather than the opposite way round: putting expression before form. Of course this could be violent, aggressive. It's painful. And we are all fragile. If we feel too vulnerable, we sometimes reject this game... Occasionally too, we acknowledge our vulnerability without letting it show. In the course of addressing these questions certain things that we consider as problems may surface, sometimes even the most secret, yet confronting them in our responses is perhaps a way of overcoming them.²

Mercy in Mulrooney, 2002, 168

Based on the principles of her own training and experience, Bausch values freedom of expression and individuality, enabling artists to explore their own ideas and develop their skills and personal attributes while encouraging them to go beyond their 'comfort zone' and explore new possibilities. Given their endeavours to create material that would meet with Bausch's approval together with the task of devising a performed response that is imaginative, convincing and capable of stimulating a response in the viewer, it is hardly surprising that a degree of apprehension exists. As individuals face the task of 'writing their name in movement', 'moving as though their arm does not belong to them' or more bizarrely, 'expressing something as a mouse' (Mulrooney, 2002, 152-153), this raises the question of whether artists resort to a tried and tested formula to produce material that is acceptable to Bausch, particularly if they lack ideas or inspiration, or whether Bausch's additional

questions resolve issues of stereotypical or predictable kinds of response and revitalise the dancers' creative explorations.

According to Cronin, once each devised response has been developed, finalised and precisely written down, a dancer must perform it exactly without making any changes (Cronin, 2000). Each offering is then systematically performed for the entire ensemble in the congenial atmosphere of the rehearsal room, thus enabling Bausch to assess her own reactions and those of her model audience. Though not intended to intimidate the artists, this critical and democratic 'trial by jury' is crucial to the process, not only providing valuable feedback for the individual but enabling Bausch to make comparative assessments, editorial decisions and to consider compositional possibilities. While many offerings may fail to capture her interest or generate a reaction, Bausch is nonetheless meticulous in examining the potential of each response, making copious notes on every detail and reviewing all conceivable possibilities before making any pronouncement (Cronin, 2000). By her own admission, this somewhat precarious approach entails an enormous amount of work and does not always produce the fruitful results that Bausch hopes for, despite their endeavours:

...I have asked hundreds of questions. The dancers have answered them, tried something out... If they understand the question, then they know what's what. They know what I'm looking for. But part of the problem is that many of the questions don't produce anything. They don't get you anywhere.

Bausch in Servos, 1984a, 235

Nevertheless, this highly industrious and productive phase generates the raw material from which a work is constructed, engendering close working relationships and a sense of collective ownership in the work. Although their ultimate objective is the creation of a work, this time-consuming procedure is not regarded as a tedious

process necessary to produce a vehicle for public performance but rather the most rewarding phase of their creative journey. As Bausch explains:

It's the actual making of the pieces that makes us want to do them; and of course it's the development stage which is the important stage, up to the point where one says, "Okay, that's it. That's what you want to show them".

Bausch in Mulrooney, 2002, 164

While this period of creativity may be a fulfilling experience, it could be argued that it is nonetheless physically, emotionally and mentally exhausting for all concerned. Fully aware that her collaborative practice and its interrogative empirical on which every element of a production is contingent demands the total commitment, complete trust and full cooperation of her company, Bausch accredits the success of a work to the creative endeavours of her talented dancers and their willingness to participate.

With such a plethora of material from which to choose, Bausch faces the monumental task of delving into this veritable cornucopia to find what she wants and making difficult decisions as to what to keep or discard. Although Bausch suggests that she relies more on intuition and 'gut feelings' than rationale in her serendipitous selection (Mulrooney, 2002, 173), her instinct for knowing what will work is probably largely informed by spectator response to previous works and her penchant for the bizarre, the beautiful, the ambiguous, and the unexpected. Inevitably, this selection process involves a degree of trial and error, though, as Bausch admits,

In the end, it's composition. What you do with things. There's nothing there to start with. There are only answers: sentences, little scenes someone's shown you. It's all separate to start with. Then at a certain point I'll take something which I think is right and join it to something else. This with that, that with something else. One thing with various other things. And by the time I've found the next thing I think is right, then the little thing I had is already a lot bigger. And then I go off in a completely different direction. It starts really small and gets gradually bigger.

Bausch in Servos, 1984a, 235-236

Phase III: Design and Construction

Like an archaeologist who sifts through the precious relics she has collected, Bausch begins the complex process of constructing her architectural mosaic using the principles of collage as an aesthetic blueprint. However, given that the form of a work is largely dictated by the content, its structure has to remain fluid rather than predetermined and open to a range of compositional possibilities. As the creative architect and overseer of a work's construction, Bausch directs this phase of production, building on the dancers' responses; creating additional sections that contrast, complement or relate to existing material; and reviving fragments from previous works for inclusion in the new work. Although some responses may remain intact as the foundation on which a work is built, much of this raw material will be substantially reworked, shaped and developed as the dancers work to the precise brief of their choreographic director.

According to Bausch, the construction of a work entails combining different fragments drawn from one or more responses to create more substantial segments or entire scenes (Servos, 1984a, 22). Whilst Bausch's somewhat simplified account alludes to the rudimentary stages of construction, she is perhaps understandably reticent to discuss the more intricate and complicated compositional processes employed in the creation of her heterogeneous collage. However, structural analyses of the works, as shown in the case study of Masurca Fogo in Chapter 2, reveal a design of much greater complexity in Bausch's use of repetition, amalgamation, fragmentation, interspersion and juxtaposition: a structural composition not unlike that of a musical score with themes, counter-themes, variations and counterpoint

interwoven around a basic idea (Servos, 1984a, 22). Strategically placing each completed section within the overall framework, a diversity of group and solo items are interspersed with different types of ensemble activities, thus enabling Bausch to create variations and changes of tone, pace and mood in the rhythmic patterns of the work. As themed activities are grouped, solos linked, scenes juxtaposed, and pauses introduced, the shape of the work begins to emerge.

Just as Bausch's syntagmatic sequencing and overlapping of juxtaposed events creates a rich and colourful confection of manifold associative potential, so her skilful use of repetition, substitution, quotation and *Verfremdung* creates multiple layers, textures, allusions and *leitmotifs* that add dramaturgical depth to facilitate a multiplicity of perspectives and readings. As examples of Bausch's innovative manipulation of material, the choreographic solos in Masurca Fogo (1998) offer multiple opportunities to view their distinctive motifs, phrases and vocabulary from varying perspectives. Initially performed in their entirety, many of these solos are later repeated in modified form; developed as a variation; performed simultaneously in counterpoint to other solos; interrupted by ensemble activities and resumed thereafter; or echoed in subsequent scenes.³ Analysed from an ecological perspective in Chapter 5, the distinctive qualities of individual dance solos are appraised in relation to various stimuli to show how movement is generated and affected by the physiological interaction of the body with its environment and how such responses create an eclectic vocabulary that enables Bausch to expand the choreographic parameters of dance while providing the spectator with a means to contextualise the movement and a potential to gain a greater appreciation of the dance.

Repeated motifs, phrases or other familiar phenomena not only provide points of reference and potential pathways for the viewer to explore but they act as linking mechanisms that shape the artwork and its temporal framework. Although the overall structure of a *Tanztheater* production usually conforms to the conventional two-act formula with a short intermission, Bausch uses various means to create an impression of continuity rather than completion. In contrast to conventional practice where activities are generally brought to a point of conclusion at the end of the first act before the interval, in a *Tanztheater* production the action often continues well after the “*Pause*” (interval) is announced: activities that follow their own time span, often suspended in mid flight and resumed from where they left off at the start of the second act or even continuing without a break throughout the intermission. In the Act 1 finale of Für die Kinder von Gestern, Heute und Morgen/For the Children of Yesterday, Today and Tomorrow (2002), the cast, armed with buckets, spades and a large barrow of sand to construct a giant sandcastle, seem so engrossed in their playful pastime that they continue during the course of the interval. Bausch employs a similar strategy in the closing stages of Masurca Fogo (1998) at the end of act 2 as Aida Vainieri continues her solo in the fading twilight and subsequent blackout, thus reinforcing the notion of continuity and incompleteness of a work in progress. Performed amidst the ‘dormant’ ensemble against a background of magnified, time-lapse flower projections, Vainieri’s ‘awakening’ is reflected in the accelerated life cycle of plants whose floral imagery creates the impression of an ecological relationship between the artist, the natural environment and its temporal cycles.

As the performers implement Bausch's construction plan and devote their energies to perfecting the work to her satisfaction, their director marshals the skills of her designers, music collaborators and technicians to investigate effective means by which to transform the performance venue into an organic environment that brings her creation to life.

Phase IV: Creating an Ecological Environment

Scenic design plays a crucial role in Bausch's aesthetic, providing spectacular landscapes that enhance the mood, atmosphere and colour of the production and a physical environment whose conditions facilitate interactive engagement. Having created set designs for every Tanztheater Wuppertal production from his first carnation-strewn meadow for Nelken/Carnations (1982) to the whale-inhabited haven of Ten Chi (2004), the chalky cliff-face of Rough Cut (2005), and the large rock-pool cavern of Vollmund/Full Moon (2006), Peter Pabst is well used to the exploratory nature of Bausch's practice and, through their long and close collaboration, is aware of the kind of tactile, sensory environments that her art form demands.

In response to Bausch's needs and in keeping with the fragmented nature of the work, Pabst's impressionistic settings create a sense of place yet without specificity or context, and sufficiently indeterminate as to suggest many possible locations. As stage surfaces are covered with peat, grass, salt, sand or pools of water to stimulate and sharpen sensory perception and the performance space is transfigured by facsimiles of giant cacti, volcanic rocks, sequoias, grottos, or cascading waterfalls, Pabst's imaginative designs, like those of his predecessor the late Rolf Borzik (1944-

1980), facilitate Bausch's creative explorations of the body's physiological encounters with the performance landscape. However, it is not only the structure and character of the physical landscape nor its changing climatic conditions, invaded by smoke, wind, fire and water, that animate the performance environment but the ecology of Pabst's scenic habitat where various life forms coexist. Here, in Pabst's theatrical 'garden of Eden' amidst flora and fauna, the human species may encounter live domestic animals, farm livestock or catch a glimpse of more exotic 'wildlife', as a solitary polar bear (Tanzabend II, 1991), walrus (Masurca Fogo, 1998) or crocodile (KeuschheitslegendeThe Legend of Chastity, 1979) from Bausch's mechanised 'zoo' appears in a scene.

With the introduction of front projection in the mid 1990s, Pabst added a new dimension to the scenic design that offered a greater diversity of landscapes, transporting the viewer to exotic rain forests, balmy palm-fringed beaches, tropical underwater realms, or to the pollen kingdom of the insects. These panoramic vistas are not merely scenic backdrops to the action or gimmickry but an integral part of Bausch's layered, compositional collage: interacting with the content to heighten or intensify the drama and emotional dynamics of the work. However, as Pabst points out, video projection is not used indiscriminately but rather with prudence and restraint where appropriate to the individual works (Pabst, 2002).

Since her initial ideas are liable to change with the development of a new work, Bausch has no preconceptions as to the nature of the scenic design in the early stages of the creative process. As she says:

... Only when you have an inkling of the direction things are taking can you begin to give thought to the setting. I can't think: that's the set, and I'm

going to make a piece within it. I can only sense what's there, what's growing in me, and then I can start wondering: Where is it then? It's crucial that sooner or later one knows this.

Bausch in Servos, 1995, 39

However, even if the developing work suggests some scenic ideas, Pabst reveals how Bausch's interrogative formula stimulates his imagination, thus enabling him to remain open to exploring a wider range of possibilities but without influencing or inhibiting his creativity. Armed only with Bausch's questions for guidance, Pabst pursues various lines of enquiry arising from the nature of the material created by the performers whose multifarious activities may highlight particular themes, images, moods or emotions (Pabst, 2002). About five weeks before the public premiere, Pabst submits his sketches and ground plans for Bausch's deliberation and makes any necessary modifications before proceeding with the construction of the set (Pabst, 2002).

Whilst the practicalities and costs of a design's construction may take precedence over purely aesthetic considerations, of paramount concern are health and safety issues and the need to minimise risk to the artists as they negotiate the physical landscape and begin to adapt their performances to new and unfamiliar surroundings. Recalling an unfortunate instance when his use of ground glass to simulate sand for a surface in Trauerspiel (1994) caused the dancers' feet to bleed, Pabst now personally tests materials and equipment to try to eliminate potential problems in advance of the stage rehearsals (Pabst, 2002). As the dancers acclimatise themselves to their new surroundings, further challenges lie ahead as music and sound, costume and lighting are added into the action.

If Pabst's set designs and projected imagery transform the physical characteristics of the stage landscape, Bausch's evocative music and sound collage is the *élan vital* that energizes the performance environment and breathes life into the artwork. Woven into the cultural fabric of the work, this homogenous, interactive soundscape is no mere obsequious accompaniment to the choreography but rather an inextricable part of Bausch's expressive language: accentuating the rhythms and dynamics of the choreography; enhancing the emotional or dramatic dimensions of the work; stimulating the performers; commenting on the action; and permeating the environment with the sounds of a living world.

Having worked as the company's music researcher and rehearsal pianist for almost thirty years, Matthias Burkert is attuned to Bausch's catholic tastes and her enduring quest for indigenous music with a raw, authentic quality that Bausch regards as "the fresh authenticity of the musical numbers" (Mulrooney, 2002, 175). In his extensive search for material, Burkert explores a profusion of folk, jazz, rock, classical, and popular music drawn from various library and archive sources together with donations from the private collections of the dancers and colleagues in the music business. At Bausch's behest, Burkert has unearthed original recordings; transcribed obscure folk songs; or, in the absence of existing material, has produced his own recordings of native work songs, ritual chants and the indigenous music of various cultures that he and the company have experienced on their global travels (Mulrooney, 2002, 177), thus providing Bausch with a panoply of world music from which to make her selection. Although responsible for the technical editing and compilation of the music and sound effects, Burkert works to his director's

programming specifications once she has finalised her choice of items and has decided on the structural composition of the aural collage.

Given that the music and sound collage is developed in tandem with material devised by the performers, Bausch's selection process may be influenced by the significance of a song's lyrics or the mood, tempi, rhythms or style of a composition whose associative potential reinforces the nature of the action, a particular theme, or a cultural aspect of the work. This is evident in the choice of traditional *fado* music sung by its most renowned exponents for Bausch's Portuguese work, Masurca Fogo (1998) and the rhythmic Latin American drumming of the indigenous Amazonian Indians in her Brazilian extravaganza, Água (2001). However, of prime importance to Bausch are the ways in which music and sound have the capacity to stir the emotions of the listener:

How can I put it?...It's all feeling. Everything gets looked at, be it dreadful or wonderful, - we get it all. Sometimes it tears at your heart. Sometimes you just know, sometimes you have to find it out, sometimes you have to forget everything and start again from the beginning. That's where you have to keep totally alert, sensitive, receptive; there's no system.

Bausch in Servos, 1995, 39

With such affective stimuli to fuel the imagination and activate the spectator's sensory faculties, the fusion of sound and action creates an organic relationship between the aural collage and its choreographic counterpart. Bausch's polyphonic sound collages animate the performance environment with a tapestry of music and bring to life Pabst's scenic landscapes with a symbiotic symphony of sounds: the throbbing cacophony of the Amazonian rain forest; a pulsating heartbeat; the persistent chirrup of crickets; breakers crashing on a rocky shore; stampeding herds of cattle; or the ritualistic calls of a Siberian Shaman.

Although Bausch's sound collage is mainly derived from recorded material, the inclusion of live music and sound adds a sense of immediacy to performances. In Palermo, Palermo (1989), five pianos and their pianists wheeled into positions across the width of a stage give an impromptu concert in a litter-strewn landscape amidst the rubble of a collapsed wall. In Die Sieben Todsünden/Seven Deadly Sins (1976), a Brechtian cabaret atmosphere is created with musicians playing on stage and an augmented chorus of dancers and singers that comment on the action; while in Auf dem Gebirge hat man ein Geschrei gehört/On the Mountain a Cry was Heard (1984), the symphony orchestra on stage is incorporated into the overall action of the piece. Making their musical contributions, dancers play a variety of simple percussive or stringed instruments and offer unaccompanied renditions of popular ballads or folk songs. This veritable feast of sound is designed to appeal to a range of tastes but, of its multiple modes of sound production, perhaps the most innovative are those created by the human body: an expressive instrument central to Bausch's physiological investigations and a medium capable of generating a myriad of sounds and rhythms.

Adding to the dramatic tension of the sacrificial rite in Bausch's 1975 version of Stravinsky's Le Sacre du Printemps, the atmosphere is pervaded by the gasping sounds of the dancers' heavy breathing. Sound can also add a touch of humour, as in Mechthild Grossman's rasping Japanese pronunciation lesson or Aida Vainieri's grunting, Godzilla-like 'monster' in Ten Chi (2004); or to provide a quiet interlude, such as Helena Pikon's vocal 'double bass' rendition of the song "I Love Being Here with You" in Wiesenland (2000). As an instrument capable of generating various

kinds of percussive sounds, body parts are pummelled, slapped, bounced, bumped and rolled, creating an expressive, sensory language of rhythms and tones.

As the work nears its completion under the watchful eye of Bausch, various sections of the choreography are rehearsed repeatedly with additional sound effects and with music that may be different to that used when a solo dance was initially created, thus necessitating adjustments to the dynamics of the choreography to coincide with the rhythms, accents and flow of the new composition (Mercy, 2001). Although, for Bausch's experienced professionals these minor alterations and adjustments are relatively easy to implement, adjusting the choreography to accommodate the costumes presents a greater challenge.

Renowned for wearing sumptuous evening gowns; slinky satin cocktail dresses; demure frocks; stiletto-heeled footwear; and prim hat, glove and handbag accessories, Bausch's female ensemble reflects the glamour, ostentation and feminine couture of a bygone era. In what has become almost a *Tanztheater* trademark, Bausch's 1950s-style 'models', unlike the insipidity of cinema's clone-like 'Stepford Wives', revel in the efficacy of their sexual exhibitionism. These colourful females command the attention of the onlooker as they strut upon the stage, overshadowing their rather dowdily attired male counterparts who rely more on muscle power and athletic feats to impress in Bausch's satirical 'battle of the sexes'. However, in keeping with the ever-changing nature of Bausch's aesthetic and the mutability of roles, males sometimes adopt the tactics of their female counterparts, donning female clothing, high-heeled shoes and applying make-up to vie for the attention of their audience while females cross-dress in male attire.

Costume is a powerful semiotic in Bausch's aesthetic not only enhancing the individual's stage persona or reinforcing the nature of an activity (bathing costumes for sun-worshippers; aprons for domestic pursuits; dinner suits for waiting tables; towelling wraps for saunas) but as a subliminal messaging system indicative of stereotypical attitudes and modes of behaviour. As part of Bausch's *Verfremdungseffekt*, an array of eccentric, quaint, seductive and outlandish garments function as affective stimuli with a potential to dazzle the eye of the beholder and to elicit physiological responses from both spectator and performer. No longer functioning merely as decorative body covering but encasing the body in tactile layers of fabric that mask or reveal the human form, costumes shape and influence the ways in which movement is generated, performed and experienced by the wearer and perceived by the spectator. As part of Bausch's exploration of the moving body, costume design affects the quality, dynamics and range of movement: adding softness, fluidity, breadth or weight; tracing and shaping the space around the body; or impeding the extension or speed of an action. Facilitating freedom of movement, shapeless silk shifts veil the female form and reveal glimpses of the near-naked body beneath. By contrast, the more rigid wired or boned framework of strapless, torso-hugging evening gowns keep the body in an upright stance and impose restrictions on its movement. Nonetheless, as a female performer executes arching backbends, upward extensions and uninhibited sweeping circular motions, her movements liberate the body from the confines of its corseted bodice, momentarily exposing her naked breasts.

Although Bausch's former partner, Rolf Borzik originally designed both set and costumes for productions, following his premature death in 1980, costume design became the responsibility of Marion Cito who introduced a new approach that directly involved the performers in the decision-making process. Unlike many conventional productions where the designer creates a set of costumes for the entire production, in addition to the new costumes designed for a particular work by Cito, the dancers are able to make their selection, where appropriate, from an array of clothing that the company has accumulated over a number of years. As Bausch explains:

Rolf was always designing lots of clothes but also found them in second-hand shops... Today we work differently. There are lots of different clothes hanging in the rehearsal room and anyone who feels like it can try them on... Marion is always looking for clothes – it's an ongoing search, not just restricted to the current piece. At the same time everything's negotiable; suddenly something will spring out of the work, and then we have to find some other costume or swap things around – that doesn't fit any more, let's run up something else... The clothes are never lost; sometimes you need them for another piece.

Bausch in Servos, 1995, 39

Constructing their collage ensembles from a ragbag of outmoded fashions, in works such as Die Sieben Todsünden/The Seven Deadly Sins (1976), Nur Du/Only You (1996) and Palermo, Palermo (1989), the dancers' 'dressing-up' games become part of the action, evoking memories of childhood as individuals, wearing an odd assortment of ill-fitting clothes teamed with fur stoles, hats, gloves and handbags and ineptly applied makeup, teeter precariously across the stage in spiky stilettos. Given that performers use costume to express their individuality, uniformity is a rare occurrence and reserved for those moments where additional impact is needed. Such occasions include: the male ensemble in sequined chiffon gowns trimmed with ostrich feathers and female wigs in Die Sieben Todsünden/The Seven Deadly Sins;

the advancing chorus line-up of males in long black overcoats and hats in Komm tanz mit mir/Come Dance With Me (1977); or the living ‘sculptures’ created by the female ensemble clad in loose white shifts in Iphigenie auf Tauris (1974).

The recycling of clothes and accessories has practical and economic advantages, providing greater scope for invention as the dancers incorporate costume and props into the creation of their devised material and have time to get used to working in their apparel in advance of the dress rehearsals. For the seasoned spectator, this technique, like Bausch’s use of repetition in the work, offers familiar points of reference to past productions and creates a sense of continuity in the repertoire.

Although clothing items from the existing wardrobe may contribute to the overall design, some of the more bizarre inventions have included the use of props as costume: a red balloon creation barely covering Shanahan’s underwear (Masurca Fogo, 1998); or an accordion strategically placed to cover Stanzak’s near-naked torso (Nelken/Carnations, 1982). Sporting a bra made from disposable plastic cups, a wraparound paper mini-skirt and sandals with plastic-cup heels, Regina Advento is accompanied by a partner sporting a cage of live white mice strapped to his bare chest in Nur Du/Only You (1996). While performers experiment with clothes and props from the existing wardrobe, Cito’s extravagant designer gowns and immaculately tailored suits provide the finishing touches to the production’s costume collage, albeit that these garments are subjected to the elements and the harshness of the landscape environment during the course of a *Tanztheater* performance.

After many months of rehearsal, the imminent arrival of the first public performance of a new work generates a wave of frenzied activity throughout the entire company with a preview before an invited audience and extended hours of rehearsals that may still be in progress as the general public arrive at the theatre for the premiere. As the culmination of the company's collaborative endeavours, public performance tests the potency and effectiveness of the work in directly involving spectators in the performance and provides Bausch and her company with a means of assessing their efforts. Whilst apprehension and uncertainty as to the reception of a new work by a discerning public are inherent in the nature of live theatrical performance, Bausch has implicit confidence in her dancers, who, she acknowledges, "carry the pieces and make them felt" (Bausch in Servos, 1984a, 237). As an aesthetic that aims to create an experiential performance phenomenon, this is dependent on the interaction of each of its disparate elements – scenic and costume design; music and sound collage; lighting and special effects; performers' skills and charisma; and, most especially, the role played by the spectator: a complex, interdependent mechanism that redefines the notion of *Gesamtkunstwerk* or 'total work of art'.

Phase V: Experiential Journeys

In the final phase of a work's evolution, the transition from private practice to public event has a profound effect on the roles played by its principal participants, their relationships and experiences. Dependent not only on the roles played by artists and technicians but the interactive involvement of spectators, the company uses every means at its disposal to achieve this objective. Given its range of sensory stimuli, high-energy performances, and exhilarating environment, Bausch creates the

conditions for interactive participation in a multiplicity of roles and the potential for experiential journeys.

For Bausch, this transition is the moment when she must relinquish the devised work into the hands of her performers and re-experience the work at a critical distance in her role as spectator. Emphasizing the importance she places on her presence at a performance, Bausch reveals:

Maybe I feel I'm [laughs] ... the talisman. I really don't know. Yes, I *do* know – I want to be part of it, you see. If I weren't allowed to sit in on the performance I'd feel I were no longer part of it; I would feel offended. It's all part and parcel – the piece, the company and myself. I simply have to be there. The others are on stage – I'm there watching as always; somehow I feel it's my performance too.

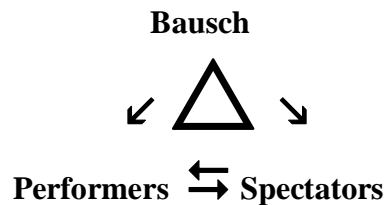
Bausch in Servos, 1984a, 237

This suggests that Bausch's habitual practice of attending every performance as an unobtrusive member of the audience is not motivated simply by her responsibility to ensure that standards of production are maintained or to assess whether adjustments may be needed but rather as a natural extension of her creative role and an expression of her enduring support for the company she holds in highest regard. In revisiting the work with members of the public who are experiencing it for the first time, Bausch can gauge public reception of the new piece at firsthand rather than relying solely on subsequent critical reviews. Moreover, this enables Bausch to analyse and reassess her own responses to the performance processes in a new context as her experience and perceptions of the work are influenced by interaction with her fellow spectators and her immediate environment.

As the pivotal figure whose role bridges the realms of stage and auditorium, Bausch's privileged status as critical spectator mediates the roles of performer and

spectator, creating a dynamic, triangular interrelationship between director, performer and spectator. Bausch's position at the apex of this creative triangle not only reflects her unique and omniscient status but how her role interrelates with those of the performers and spectators (see figure 1 below):

Fig. 1



Although Bausch and her artists have an intimate knowledge of the artwork, public performance opens up new avenues of exploration and fresh insights that transcend their past experiences and perceptions of the piece, sometimes generating unforeseen levels of response that exceed expectations.

As seasoned professionals accustomed to adverse critical reactions to their work, Bausch's artists are well aware of the extent to which they must draw on their training, personal attributes, and powers of physical, intellectual and emotional expression to maintain the exacting standards which Bausch expects and in their creation of a performance that has impact, conviction and integrity. Providing the performance with its creative impetus, performers subject their bodies to a diversity of physiological experiences; interacting with fellow artists, live animals or their mechanical facsimiles, members of the audience, and their sensory environment. These lived experiences not only affect the ways in which the body reacts and moves but, as a kinesthetic medium capable of generating a reciprocity of responses, such physiological phenomena have the potential to create a chain of interactions: a theatrical dialectic that heightens the experience of both performer and spectator.

While the immediacy of a response is heightened by the element of surprise and coloured by personal memories, previous encounters and past experiences, the prevailing atmospheres, moods and emotions of the moment not only affect the nature of the individual's receptivity and response but, as a shared experience, is liable to be influenced by fellow spectators and affect their responses.

In the course of a performance, artists perform multiple functions: creating a diversity of stereotypes; forming relationships; engaging in social pastimes; acting as hosts; constructing a set; cleaning the stage; shifting scenery; performing domestic tasks; telling stories; singing songs; playing competitive games; and exploring their protean movement vocabulary. Such multi-faceted functions create familiar characters, activities and situations with which the audience can readily identify and engage. Punctuated by bizarre *Verfremdung* anachronisms and incongruities designed to draw the attention of spectators, raise their awareness and stimulate critical enquiry, even the more obvious and familiar stereotypes or inconsequential activities can be considered in a new light. These multifarious roles demonstrate the versatility of artists with a flair for comedy, pathos and melodrama. However, *Tanztheater* is not simply a vehicle for performers to exercise their theatrical talents and display their individual skills but a means to enable spectators to share in the experience of proactively contributing to the work's evolution.

As if to remind the spectator of his/her role as critical observer, the ensemble acts as a model audience on stage, appraising, encouraging and applauding the efforts of fellow artists or infiltrating the auditorium to observe and interact with the ensuing performance on stage. While spectators have become accustomed to performers

breaching the notional barrier between stage and auditorium, such pointed references to audience behaviour not only exemplify the ways in which interactive involvement influences the nature of a performance but offer alternative perspectives of the spectator's role as experienced by the performers.

Although the spectator's knowledge of Bausch's aesthetic is generally limited to that gained through experience of her art form in performance, performers offer satirical 'behind the scenes' glimpses alluding to choreographic processes and Bausch's multi-faceted role as choreographer, teacher and director. Such anecdotal examples show a seated 'choreographer' articulating dance steps in a series of mimed gestures for the dancer to translate into movement (Viktor, 1986); a 'teacher' demonstrating exaggerated hip gyrations tentatively copied by a performer (Kontakthof, 1978); or directing the ensemble to carry out a series of task-based activities (Nelken/Carnations, 1982). While such fictionalised accounts provide satirical perspectives of choreographer/performer roles and their relationships, they are nonetheless derived from the dancers' personal experiences in which the spectator is invited to share.

Affected by the ever-changing nature of their environmental landscape, performers' experiential journeys are not confined to the proscenium stage or even the auditorium but, on rare occasions, move into the foyer of the theatre where, surrounded by members of the public, an activity begun on stage may be continued in a different environment. This transposition of action from stage environment to auditorium or front-of-house alters the nature of the event and the ways in which it is perceived, creating an alternative experience for the dancers whose activity is affected by the

spatial dimensions and architecture of their new surroundings and providing spectators with different perspectives in a new context at close quarters to the action. Bringing the performer and spectator into close proximity, such shared experiences create opportunities for direct interaction and closer relationships.

In *Tanztheater* performances, the spectators' involvement in a performative capacity takes many forms. During the course of a production, members of the audience may respond to direct questions; be given dance 'lessons'; be subjected to amorous advances; take part in satirical games; partner performers in social dancing on stage; or accept food and drink from their *Tanztheater* hosts. Although these occasional opportunities for direct contact between performers and spectators are largely, though not exclusively, confined to those seated in relatively close proximity to the stage, Bausch employs the technique to maximum effect, enabling the entire audience to feel part of the experience as they observe the reactions and antics of their fellow spectators. Just as performers elicit spectators' involvement by direct means, Bausch's *Verfremdung* stimuli indirectly initiate their physiological participation, prompting questioning enquiry and facilitating the spectators' explorations of a work. Speaking from experience as a practised explorer and seasoned spectator, Bausch explains:

Each person in the audience is part of the piece. You bring your own experience, your own fantasy, your own feelings in response to what you see... So everybody, according to their [sic] experience, has a different feeling, a different impression.

Bausch in Meisner, 1999, 33

Enabling intrepid explorers to navigate routes through *Tanztheater*'s creative labyrinth, spectators ostensibly map their own journeys in pursuit of characters,

themes or phenomena that capture their interest. Open to a plurality of potential readings, Bausch's unfolding collage with its range of stimuli, patterning devices and diverse phenomena provides ample material to fuel the imagination of the creative author in the construction of readings from selected fragments and impressions gleaned during the course of his/her experiences. Following strategically placed signs en route that imperceptibly direct the spectator along prepared pathways constructed by a clandestine 'travel guide', what may appear to be a self-determined journey, conversely, conforms to Bausch's predetermined patterns of exploration: prescriptive journeys that self-reflexively emphasise the importance of processes rather than the nature of the exploration. As 'fellow traveller' embarking on a voyage of exploration in the company of the director and performers, the *Mitreisender's* interactive participation in Bausch's aesthetic processes represents an ontological shift of role that transcends spectator involvement at a purely interpretative level: an exploratory journey informed by direct experience with a potential for self-discovery.

Investigations reveal the interrelated processes of making the work and its realisation in performance: correlations between Bausch's *Verfremdung* questions that initiate the dancers' explorations and *Verfremdung* stimuli that prompt the spectator's interrogative explorations, and between Bausch's composition of a collage and the spectator's construction of interpretations derived from her collage. This 're-enactment' by spectators of the processes involved in making a work enables the *Mitreisender* to gain insight into and experience of the work's creation from inception to performance as an integral part of the regenerative, evolutionary cycle of Bausch's work in progress.

As the performance draws to a close, Bausch leaves the auditorium and resumes her role as head of the company and its creative team. In what has become an accepted tradition, Bausch joins the performers as they walk forward in line to take their bows, thus demonstrating their close relationship and collective authorship of the work as well as acknowledging the spectators' contribution to this shared theatrical event. As a measure of the regard in which Bausch's *Tanztheater* is held and its popularity with audiences, standing ovations have become a regular feature of Wuppertal performances and, over the years, the company has amassed a large and devoted following both at home and abroad.

Analysis has shown that many factors contribute to the success of the art form but what is distinctive and arguably accounts for its popular appeal is *Tanztheater*'s inclusive, collaborative approach and its ability to elicit the participation of spectators in a performance. As a postmodern approach, Bausch's performance concept responds to a changing performance culture with an interest in interactive forms of entertainment. However, this is not to suggest that the majority of spectators are necessarily conversant with or particularly concerned about techniques that elicit their involvement by direct and indirect means. On the contrary, it shows how performative engagement in Bausch's *Tanztheater* operates at different levels and to varying degrees. This prompts distinctions to be made between the spectator's **reactive involvement** as involuntary response to direct and indirect stimuli, and **interactive participation** as a proactive response to stimuli with which the spectator is conversant. Distinguishing between the spectator's role as 'consumer' and that of 'collaborator' highlights the shift from performance perceived

as product to performance as creative process. While reactive involvement and interactive participation are not mutually exclusive, participation is arguably dependent on perceptive awareness and implicit in the role of *Mitreisender* whose appreciation of the processes in which spectator and performer participate develops from direct experience and exploratory interrogations of Bausch's art form.

As an ecological concept of live performance that explores interactive phenomena and the effects on the moving body of its physiological encounters with audio-visual, olfactory and tactile environments, Bausch focuses on the humans who inhabit this environment and whose interactive participation is integral to the creation of her experiential art form. No longer fixed or limited to a singular function but fluid and mutable, the roles and relationships of performers, spectators and the director in Bausch's aesthetic shift and change in the unfolding work. As a means to show how the creative roles of the principal participants (performer, director and spectator) interrelate and are interchangeable during the course of a work's evolution, the table (**Fig. 2**) given on the following page charts the nature of these extended roles and their function at various stages of a work's development.

Fig. 2

CREATIVE ROLES			
CREATIVE PHASES	PERFORMER	BAUSCH Choreographic Director	SPECTATOR
	EXTENDED ROLES	EXTENDED ROLES	EXTENDED ROLES
Impressions	Traveller/explorer Spectator/observer	Travel guide/explorer Spectator/observer Researcher	
Interrogative Explorations	Addressee Traveller/explorer Investigator Architect/constructor Creative author Choreographer/director Critical spectator Interactive performer	Question-master Initiator/motivator Observer Critical spectator Interactive performer	
Design & Construction	Builder Costume designer	Editor Architect/overseer Constructor Creative author	
Ecological Environment	Interactive performer Traveller/explorer Musician	Architect/overseer Composer Critical spectator Interactive performer	
Experiential Journeys	Initiator/motivator Interactive performer Traveller/explorer Spectator/observer Analyst	Critical spectator Addressee Interactive performer Traveller/explorer Spectator/observer Analyst	Critical spectator Addressee Interactive performer Traveller/explorer Investigator Editor Architect/constructor Creative author Analyst Travel guide

Inextricably linked, the multi-faceted roles and interrelationships of spectator, performer and director add a new dimension to the concept of collaborative

performance practice as a shared creative experience: a phenomenon in which the spectator's role as *Mitreisender* is not only an integral part of the evolutionary cycle of the work in progress but the embodiment of the regenerative processes from which it has emerged.

Conclusion

The chapter's evaluations of Bausch's collaborative practice, the multi-faceted roles and relationships of its participants, and the interrogative processes that inform their experiences provide evidence to support the hypothesis that the spectator's role as *Mitreisender* or 'fellow traveller' is integral to the creative realisation of a work in performance. Findings show that, as critical observer, explorer and analyst, the *Mitreisender*'s role shares many functions in common with those of Bausch; perceiving performance phenomena from both subjective and objective stand points - as participant intrinsically involved in its processes and extrinsically as critical observer and analyst. As part of Bausch's creative 'collective' with a shared responsibility for the creation of her performance phenomenon, the *Mitreisender*'s extended role serves a dual function: providing a new ecological approach for the analysis of Bausch's aesthetic, and acting as 'travel guide' for other 'fellow travellers'.

In Chapter 5, cultural ecology provides a framework of investigative strategies for the *Mitreisender*'s analytical journey of exploration through four selected works, illuminating their distinctive features, intertextual relationships and the organic nature of Bausch's interrelated repertoire. Based on observations and encounters with the material, this offers fresh insights into Bausch's multi-faceted,

choreographic collage, enabling ‘fellow travellers’ to gain an enhanced appreciation of her experiential dance aesthetic. These case studies highlight how Bausch’s representational approach influences the spectator’s perceptions and responses, particularly how it affects the register of language that is used to articulate reciprocal responses to the material.

Notes

- 1, “C’est avant tout l’expérience quotidienne qui exerce sur moi son influence” (Bausch interviewed by Bentivoglio, 1985a, 14; translation from French by Janis Campbell Daly, 2008).
2. “...ce qui est passionnant dans ce travail, c’est qu’il pousse à être soi-même... Et quelle expérience fantastique, après avoir tant fait pour traduire un sentiment par le mouvement, qu’effectuer le cheminement inverse: exprimer avant de donner une forme. Bien sûr, ce peut être violent, agressant. C’est douloureux. Et nous sommes tous fragiles. A se sentir trop vulnérable, on se refuse parfois à ce jeu...Parfois aussi, on accepte cette vulnérabilité sans donner pour autant dans l’exhibitionisme. Car lorsqu’au fil des questions en affleurent certaines qui ont trait à nos problèmes, parfois même les plus secrets, s’y confronter en répondant peut être une façon de les vaincre” (Mercy quoted in Mulrooney, 2002, 168; translation from French by Janis Campbell Daly, 2008).
3. The case study of Masurca Fogo (1998) in Chapter 2 provides a more detailed analysis of these features.

Part 3
The Artworks

Chapter 5

Travels with Bausch - an Ecological Journey

Introduction

Although the dynamic interaction of humans with their environment is a theme that permeates Bausch's repertoire, it has taken on a new significance in the works of the late 20th and early 21st centuries, especially given the current escalation of concerns with environmental and ecological issues. This chapter examines four works created between 1998 and 2001 whose naturalistic settings, evocative imagery and soundscapes focus attention on the ways in which human lifestyles and their cultural activities are affected by and have an impact on natural environments and their fragile ecosystems. Although overt allusions to environmental issues in Masurca Fogo (1998), O Dido (1999), Wiesenland (2000) and Água (2001) inevitably engender readings of a socio-political nature, Bausch's *Tanztheater* remains open to alternative explorations beyond the realms of environmental politics.

Spanning a four-year period, Masurca Fogo (1998), O Dido (1999), Wiesenland (2000) and Água (2001) were co-produced with the cities of Lisbon (Portugal), Rome (Italy), Budapest (Hungary) and Sao Paulo (Brazil) respectively. As case studies that, together with an overview of *Tanztheater* productions from 2002 to 2006, show developments in Bausch's aesthetic over the past decade, this research contributes to existing academic studies of her earlier repertoire from the 1970s to the mid-1990s. These analytical investigations aim to address a dearth of scholarly research of Bausch's oeuvre in recent years, despite new publications by Royd

Climenhaga (2009) and Norbert Servos (2008). In contrast to Climenhaga's scholastic text that makes only passing reference to recent works and Servos's largely descriptive accounts of current and past works that update his previous chronologies of the repertoire (1984a; 2003), these investigations analyse the multi-faceted nature of Bausch's aesthetic, its ecological environment and the physiological effects on its inhabitants. Case studies in this chapter are based on my repeated viewings of the productions in performance, rehearsal and on video with examples taken largely, though not exclusively, from the following productions: Masurca Fogo, Sadler's Wells Theatre, London, 31 January, 2002; O Dido, Théâtre de la Ville, Paris, 20 June, 2000; Wiesenland, Schauspielhaus, Wuppertal, 12 May 2000 and 31 October, 2002; Água, Opernhaus, Wuppertal, 12 May, 2001 (see Appendices B1 and C).

This chapter implements the theory of cultural ecology formulated in Chapter 3; an approach which represents what I consider an investigative 'framework' that, like Bausch's art form, remains fluid and open to a range of analytical possibilities rather than a predetermined system or prescriptive methodology. Based on the principles of ecology, the framework's integration of theory and practice enables performance processes inherent in Bausch's collaborative practice and their effects to be assessed from the interrelated perspectives of performer, spectator and director. Given the interactive nature of *Tanztheater* performances in which all aspects of a production function interdependently, cultural ecology's flexible 'formula' facilitates the investigation of interrelational phenomena in the work's intertextual features, interactive stimuli, experiential environments and performer/spectator dialectic. Potential areas for investigating such phenomena include: cultural and structural

features; design and environmental elements; heterogeneous activities and eclectic movement vocabularies; temporal and spatial dimensions; and all manner of physiological responses; an extensive but not definitive list. As an art form constructed on the principles of collage, the formula draws on concepts that address its multi-layered stratigraphy, decentred focal fields of activity and sensorium of impressions to assess the impact on performative roles and interrogative journeys of exploration. Centring the investigation on the human body and what stimulates it to move, cultural ecology provides a means to analyse how humans experience their environment and how their encounters affect modes of behaviour and, the expressive qualities and dynamics of their movements. This multi-faceted approach not only offers a wealth of analytical possibilities, diverse ways of addressing a work's interdisciplinary issues and multiple pathways for exploration but is particularly advantageous as a means to contextualise the choreography and its stylistic features. Enabling relationships to be identified between affective stimuli and the movement responses they generate creates a potential for spectators to appraise the qualities of the movement in relation to prevailing conditions irrespective of whether they have any technical knowledge or expertise and to gain an enhanced appreciation of dance as an expressive, experiential medium.

Using the theoretical framework and its formula as a critical approach, this exploratory journey with the *Mitreisender* as 'travel guide' analyses the four artworks from different ecological perspectives, building on the structural study of Masurca Fogo (1998) in Chapter 2 and the analysis of key features such as the nature of the performance environment; organic relationships between the body and its experiential environment; the concept of journey and the notion of a space/time

continuum examined in Chapter 3. Given the empirical nature of this performance research and the need to convey as detailed and precise an account as possible to minimise the risk of potential distortion, the issue of primary concern highlighted by the research is Bausch's representational strategy and an increasing awareness of its effects, in particular its potential to influence the manner of the spectator's reciprocity to the material.

1. Representational Strategies: the *Verfremdungseffekt*

As a 'voyage of exploration and discovery' in the company of Bausch and her artists which transports the *Mitreisender's* imagination from Europe to South America, the four co-productions evoke the sounds, colours, landscapes, atmospheres and physiological characteristics of the countries with which they are associated, creating a wealth of impressions and experiences. Inspired by the company's perceptive observations, personal experiences and encounters with inhabitants, their lifestyles and cultures, these living canvases are not intended as pictorial representations but, purportedly, as a distillation of their multi-faceted experiences of such loci of civilisation. Nevertheless, Bausch's representational approach raises a number of concerns, not least the preponderance of stereotypical and satirical *kitsch* image-allusions in the works and the questionable integrity of such portrayals, particularly for spectators with experience of these countries.

Given the transitory nature of theatrical ephemera, the self-reflexivity of such overt allusions draws attention to notable features by playing to the spectator's familiarity with the stereotype and providing material that initiates critical enquiry into topical issues of current concern, thus catering for the socio-political interests of spectators.

For example, the iconographic image of a whale's tail fin as the centrepiece of Bausch's Japanese work *Ten Chi* (2004) provides an overt ecological allusion indicative of the impact of mankind on the fragile ecology of the environment yet sufficiently ambiguous as to avoid giving offence to the host nation. As previously examined in Chapter 2, such stereotypical images serve as signposts through Bausch's collage, guiding the traveller's exploratory journey along mapped pathways (see also p 221).

From an alternative perspective, Bausch's repeated use of stereotypical allusions not only draws the *Mitreisender's* attention to such references but also to her representational strategy whose dynamic *Verfremdungseffekt* stimulates critical awareness of the manipulative nature of theatrical media with a potential to elicit spectators' involvement and prolong their engagement with the work. Further investigations reveal more subtle and perplexing forms of *Verfremdung* stimuli such as Dominique Mercy setting light to a piece of string and watching it disintegrate (*Água*, 2001, pp 248-249): a peripheral activity overshadowed by events in the downstage area and a curio that nevertheless became a topic of prolonged and creative debate. Bausch's anti-illusionist approach, whose satirical stereotypes, colourful imagery and bizarre phenomena create a theatrical fantasy of vivid impressions, is a representational strategy that compels the spectator to create somewhat clichéd descriptions that complement the nature of the material, thus prompting the individual to question his/her response to this material.

As interactive participant in Bausch's affective performance processes, the *Mitreisender's* responses to the works in the following sections demonstrate how

analysis of a work's ecosystem (patterning devices, *Verfremdung* and sensory stimuli, audio-visual design elements and action) from an ecological perspective is an evolving experiential process that identifies interrelationships to thematic environmental issues and in a cultural context but whose journey of exploration increasingly focuses on the moving body and how its experiences are expressed through the medium of dance. Endeavouring to provide a comprehensive evaluation that maintains a balance between interpretative analyses and critical assessments of performance processes, it could be argued that the multi-functional role of *Mitreisender*, as extrinsic observer and intrinsic collaborator, mediates tensions between critical theory and performance practice.

2. Intertextuality: A process of continuous renewal and reflection

Analysis of Bausch's collage and its structural patterning devices in the case study of Masurca Fogo in Chapter 2 illustrated how recurring motifs and juxtaposed material drawn from a wide variety of sources empower the spectator to form networks of association and navigate a route through an individual work to construct narrative or thematic readings. However, as an intertextual technique with a self-referential dimension, Bausch's interweaving of fragments and traces from previous works with newly devised material not only interrelates the four works but creates interconnecting pathways that can be pursued through her entire repertoire.

Identifying familiar landmarks across the selected works, the following examples highlight Bausch's satirical use of 'boots' and 'balloons' as recurring *leitmotifs*. For instance, a '*Schuhplattler*' sequence in O Dido (1999) performed by males in water-filled Wellington boots is later reiterated in Azusa Seyama's attempts to forecast the

weather on the toss of a rubber boot in the Brazilian work Água (2001) which, on repeated throws, she predicts as a sure sign of rain. Alternatively, large balloon projections with grinning clown-like faces used for Aida Vainieri's solo in O Dido serve as a humorous reminder of cigarette-wielding males bursting a female's red balloon costume in Masurca Fogo (1998). The 'balloon' motif reappears in Wiesenland (2000) as a 'football' kicked by blond 'Beckham look-alike' Jan Minarik which soars high above a group of 'awestruck supporters' – a feat reminiscent of soccer's 'Magical Magyars' of the 1960s¹ and Hungary's sporting heritage. Creatively involving the spectator as he/she re-experiences a moment from the past, Bausch's technique enables familiar points of reference to be viewed in a new context that potentially generate alternative readings. Critical observers, and even Bausch herself, have posited the notion that her interrelated repertoire feels like one long work (Daly, 1999). However, as Bausch freely admitted:

I don't know what my next piece will be about but I do know that it will be connected to my work as a whole. Everything is connected because it's about myself and my form. It's a very organic process.

Bausch in Scheier, 1986, 26-27

Viewed as a representative group, the four works demonstrate the organic nature of Bausch's practice and its creation of a living art form that matures through a cycle of continuous renewal and reflection: a process not unlike that of the natural world and its regenerative life cycles.

Distinctive in character and content, the ever-changing nature of the audio-visual design for each of the four works creates impressions of different types of habitat, climatic conditions and environments but of indeterminate location, albeit with allusions to their respective places of origin. Designer Peter Pabst's scenic creations

for Masurca Fogo (1998), O Dido (1999) and Wiesenland (2000) allude to the physical geography of the natural world with large facsimiles of geological features that shape the performance landscape. In Masurca Fogo, the prominent feature is an expansive, dark grey rocky mound reminiscent of a river of solidified lava flowing from the wings onto a white dance floor and contained by a white boxlike framework (see Appendix B1). Dominating the central upper stage area of O Dido is a gigantic, mushroom-shaped, pale grey rock crowned with palm trees set against a black backdrop on a white stage surface. In Wiesenland, the Act 1 setting features a lichen-covered vertical rock-face with a diaphanous curtain of water flowing into a shallow trough on an otherwise black stage: a rock wall which, in Act 2, is tilted horizontally to form a contoured, elevated grassy plateau.

Pabst's intermittent use of front projection for each of the works, with the exception of Wiesenland, reinforces the notion of journey with images that transport the imagination to other climes and that intensify the dramatic and emotional dynamics of the work. In Masurca Fogo, the rocky landscape resembles: a promontory surrounded by images and sounds of surf pounding the rocks; a coastal beach area with waves lapping the shore; and an underwater shelf where brightly coloured tropical fish swim in clear blue waters. Although in O Dido projections of flora and fauna onto a downstage scrim obscure the upper stage area, during the course of the performance projections transform the rock formation into a marble-like sculpture set in a garden engulfed by a sea of large sunflowers or a grotto with images of water shimmering around its base. By contrast, Pabst's sparse décor for Água comprises a white stage surrounded by a large, semi-circular white cyclorama with a large palm branch overhanging the performance space downstage: a minimalist canvas

magically transfigured by colourful projections of tropical rainforests, palm-fringed panoramas, flaming sunsets, moonlit deserts, raging rapids, and exotic wildlife.

2.1 Masurca Fogo (1998)

Given its Portuguese title months after the premiere, the work creates impressions of the natural landscapes of Portugal and its former colony the Cape Verde Islands whose rocky coastlines and volcanic mountain ranges are reflected in Pabst's 'river of solidified lava'. Suggestive of a dormant yet unstable environment where Nature's powerful forces pose an ever-present threat to human inhabitants, such conditions are nonetheless part of their lifestyles and culture. If this 'fiery *mazurka*' derives its name from the volcanic mountains on the Cape Verde archipelago's island of Fogo, its choreography embodies the fiery rhythms and passionate spirit of a folk dance culture from the West African and Latin American continents influenced by the Portuguese but far from the lively European folk dance of Polish origin. In a work whose ever-changing landscape stimulates imaginary journeys to distant lands, projected images and sounds of stampeding cattle thundering across dusty plains throw the partying ensemble huddled inside a hastily built shack into chaos: a scene reminiscent of South America and the former Portuguese colony Brazil that later inspired Água (2001).

In a shifting landscape where humans predominate, a glimpse of one of Bausch's more unusual 'species' amidst the ensuing water sports finale of Act 1 is a rare treat for observant 'naturalists' yet the spectacle of a solitary walrus lumbering across the stage is seemingly nothing extraordinary for the assembled company too immersed in social activities to notice. Reappearing in a more remote setting where roaring waves crash against a rocky coastline, Bausch's mechanised walrus seems more in

tune with a wild environment devoid of human inhabitants, except for the figure of Andrey Berezin, in black oilskin and sou'wester, who observes at a distance high up on the rocks. As the walrus disappears and stormy projections fade, Berezin shifts his attention to the rocks below where three 'mermaids' perform their alluring siren song coached by Michael Strecker in hair combing, social etiquette, and swimming techniques: a satirical lesson in *Verfremdung* that gently reminds the onlooker of his/her involvement in a theatrical realm of myth, fantasy and folklore. In the closing stages of the work, lingering impressions of Vainieri's solo amongst the accelerated life cycle of magnified peonies closing their petals in the fading twilight create a sense of continuity and a direct link to the opening sequence of Bausch's next work O Dido.

2.2 O Dido (1999)

Commissioned by Rome as part of its millennium festivities, performances of the work at the Teatro Argentina in November 1999 and again in October 2000 marked the opening and closing of the city's year of celebrations. Capturing the essence of a historic capital that was once the heart of the powerful Roman Empire, the cultural centre of Western civilisation, the cradle of Christianity and the Holy See, Bausch's titular palindrome encapsulates a world rooted in mythology and the aesthetics of classicism. With its passing reference to the tragic Carthaginian queen of Virgil's Aeneid and her love for Aeneas, O Dido continues the mating theme of Masurca Fogo (Appendix B2) but as a romantic quest in a vibrant metropolis whose blend of North African and European cultures is reflected in the colour, music and dance of Bausch's collage.

In contrast to Masurca Fogo's dreamlike finale, the pace of life in O Dido's surreal garden is fast and furious. In a continuous flow of action, short overlapping solos are fleetingly glimpsed amongst magnified images of blooming pansies as the dancers appear to flit from flower to flower like diminutive nectar gatherers: an effect that transports the viewer to the habitat of the insects. Although this rush of swirling figures from every direction descends like an invading swarm, their fluid, silky phrases, rounded arm movements and swaying torsos mirror the shape and texture of the petals, creating an impression of humans in harmony with their environment: a sentiment that may not be lost on ecologists yet with more than a hint of irony in Bausch's mythical garden. Given the focus on botanical specimens whose colourful blooms adorn Italianate gardens such as those of Rome's Villa Borghese or the convents and seminaries of the Vatican, such evocative cultural allusions prompt questions about humanity's aspirations and endeavours to cultivate and even improve upon Nature to conform to its classicist ideals of perfection and beauty.

Transforming the landscape for the Act 1 finale, Jan Minarik, in black dinner suit and wielding a smoke gun, envelops the mushroom-shaped rock and surrounding area in a blanket of white mist while the ensemble, in white bath towels, shower caps, and towelling turbans, arrive carrying water-filled pails, bottled water, wine and glasses, toiletries, and an assortment of containers. Trundling on a plastic 'wheelie' bin whose male occupant is visible only from the neck upwards, the rubbish receptacle is filled with water to function as a 'steam bath'. This *Verfremdung* moment, with a hint of Beckettian humour, makes passing reference to a clear-up operation in Masurca Fogo (1998) when a discarded banana skin, primed for slapstick comedy, is dutifully deposited in the bin by a seemingly safety conscious female only to be

tossed out again by an ‘inhabiting’ hand. Languishing in a large, enamelled bath wheeled on by Minarik, a female is manicured and massaged as she sips her glass of champagne, unlike the bath’s previous occupant in Masurca Fogo who washed crockery in the foamy water. In playful party mood, communal activities centre on pampering, cleansing and refreshing the body in a ‘steamy’, relaxed environment. Indicative of the thermal baths favoured by the Romans and the hot springs for which Budapest is renowned, such activities link O Dido with Wiesenland (2000) where domestic rituals of cleaning, showering and grooming proliferate.

Bearing the logo WDR (*West Deutsche Reise*/West German Tourism), projected images of Wuppertal’s famous *Schwebebahn* (suspended, funicular-style railway that follows the course of the River Wupper) and of Indian elephants may initially fuel notions of foreign travel. But, given that *Schwebebahn* trips are confined to the environs of the city and that elephants can be seen in Wuppertal’s Zoological Gardens, this journey is decidedly localised whilst offering many routes for exploration. A popular attraction in many a thriving metropolis where wild species are exhibited under controlled conditions that purport to simulate their natural habitats, zoos ostensibly reflect society’s enlightened attitudes towards the nurturing of wildlife. While the ethos of such captive environments is one of minimal intrusion rather than exploitative training, these attractions are nonetheless theatrical in essence and thus analogous to circus whose traditions trace back to the days of ancient Rome and its infamous gladiatorial arena; the now ruined Coliseum which stands as a testament to human barbarity. In an age that has given birth to ethical forms of circus such as Cirque du Soleil in which the only animals performing are human, there is a certain irony in the mass appeal of so-called ‘reality television’ that

thrives on the public's fascination with animal behaviour in its voyeuristic human 'zoos'.

Painting their unripe green bananas yellow, one of the females wistfully remarks, "Paradise can be so far"; a distant idyllic realm of tropical palms ironically located high above them on the unassailable mushroom-shaped rock. As couples embrace, kiss, sip *cappuccinos* and dance their last tango, projected images of palm trees focus attention on Jan Minarik who sits beneath the palms on the rock's summit like an 'Olympian god' surveying the world below from his own desert island.

2.3 Wiesenland (2000)

As a title indicative of the fertile, rolling landscape of the Hungarian countryside, Bausch's "Meadowland" evokes the rustic charm and *Volkgeist* of an agrarian people with impressions of *al fresco* dining *en famille*; perfunctory ablutions in a zinc bath; rudimentary cooking over a camping stove; and the construction of a small homestead complete with fenced poultry yard and live hens. While Pabst's innovative tilting set transforms a precipitous rock-face with burbling water curtain into an undulating grassy hillside, these dual, interrelated settings mirror the nature of the Hungarian capital; the medieval city of Buda atop the craggy rocks on the western bank of the Danube and the flat expansive plains of Pest to the East with its wide boulevards, centres of trade and commerce, and vibrant nightlife. Evocative of Budapest's rich blend of mid-European and Middle Eastern cultures, Bausch's collage interpolates the pastoral with flashes of cosmopolitan sophistication in choreography that embodies the exuberance of the *czardas*, the elegance of the waltz and the street dance of Hungary's cultural heritage.

Echoing the bathing rituals and water play of O Dido (1999) in both its opening and closing sequences, Wieserland's cyclic structure creates a sense of continuity in the action, as if on a journey carried by the flowing Danube through countryside and city. At the start of the work, Melanie Maurin, clad in a simple shift, prepares for her primitive ablutions by candlelight, standing in a zinc bath as her male partner pours a pail of cold water over her shivering body and leaving puddles of water on the floor that are subsequently mopped up by an army of '*Putzfrauen*' or 'charwomen' incongruously dressed in long evening gowns. Maurin's experience provides a reminder of an episode in O Dido (1999) when, seated on the floor in full-length evening gown, Julie Shanahan is drenched repeatedly as pails of water are thrown over her by a male dancer. In contrast to her hasty bath in chill water, Maurin appears to relish the feel of 'natural spring' water against her skin as she showers in the cascade at the rock-face, her hands playing with the water as it runs down her extended arms and revolving body and cleanses her upturned face. As if attempting to recreate the steamy environment manufactured by Minarik's smoke gun in O Dido, six chain-smoking females kneel behind empty pails blowing smoke through water poured from above by their male partners before having their hair washed. Such communal activities are suggestive of the social atmosphere of Budapest's Turkish bath houses: a scene repeated in the finale of the work involving the entire ensemble and thus completing the cycle.

Dressed in colourful, full-skirted ball gowns displayed like fans, female 'debutantes' glide elegantly across the stage encircling the male 'dancing master' who "loves threes" in a Viennese-style waltz with echoes of a bygone era and the grandeur of the Austro-Hungarian empire. Peeling off from the circle to designated positions around

the stage, the females tilt from side to side in *demi-plié* like blossoming flowers dotted around a meadow, swaying gently in the air current. If Bausch's horticultural allusion engenders associations with Buda's Islamic shrine, this fleeting reminder of the tranquillity and harmony of her gardens in Masurca Fogo (1998) and O Dido (1999) is shattered by invading males who uproot and transplant the 'flowers' to other locations, altering their formation and destroying the ecology.

Dominating Buda's skyline, the tall Gothic spires and turreted castle of Fishermen's Bastion are reflected in a chair-building game whose male and female participants carefully weave their bodies through their increasingly precarious tower-like structure. As Regina Advento 'scales the ramparts', her perilous ascent to the top of a 20 foot ladder propped against the proscenium arch is saved from potential disaster by Rainer Behr perched on a narrow lighting ledge like 'the king of the castle' ready to assist this damsel in distress. Capturing the atmosphere of this so-called 'Paris of the East', glamorous females in luxurious furs, couture dresses and high stiletto-heeled shoes sashay across the stage, overshadowing their dowdily dressed male attendants who light their cigarettes; act as human mattresses; carry their packages; and ensure the grass is clean for them to sit on.

In a bustling milieu indicative of Pest's trendy cocktail bars, themed pubs, clubs, and seamier nightlife haunts, Bausch satirically probes beneath the glitzy façade focusing on activities that appeal to society's basic instincts to satisfy the appetites of the body. Seemingly aloof to the action around her, Julie Shanahan struts across the stage in a short, strapless cocktail dress grooming her long blonde hair as a couple plays a game of chase, intermittently stopping to pose in various kissing embraces

for a persistent '*paparazzi*' photographer. Under the watchful gaze of the seated 'madam', a paying 'customer' massages his companion's wild mane of hair as she scratches the floor on all fours with rounded spine bristling like a cat and sharpening her claws: an activity ended abruptly by another male who wraps Vainieri in a fur coat and whisks her away. Draped on bunk beds of fur in a tiered 'carriage' wheeled by Berezin in shiny maroon mohair suit and rakish trilby, two females smoking cigarettes through long holders lounge seductively in slinky cocktail dresses and long satin gloves. The sexual innuendo in Bausch's allusions to fur, hair, grooming and breeding emphasises the interrelationship between humans and their counterparts in the animal kingdom, prompting associations with Masurca Fogo (1998) in which Regina Advento, wearing fur hat and fox fur stole, provocatively admits to the audience, "All the animals I had died".

As a man with a certain flair for 'animal husbandry' who later in the work tries his hand at poultry farming, Berezin, incongruously dressed in his bright maroon mohair suit, sets up a homestead hastily constructed from painted flats with a fenced enclosure for his hens. Industriously wheeling a barrow filled with cabbages beneath a washing line strung across his path, Berezin's trips back and forth interrupt his partner as she pegs items of clothing and a soft toy mouse on the washing line.

Unlike Beatrice Libonati who, in Masurca Fogo, cradles a live 'pet' hen in her arms and releases it to feed on a slice of watermelon, Berezin's lack of expertise in poultry management is evident as he attempts to put live hens that evade his grasp into the makeshift enclosure. During the final scene of the work as the ensemble engages in hair washing activities across the front of the stage, Berezin builds a wooden ark on

the grassy plateau as if in preparation for Bausch's next venture, Água; a work that takes the company across the Atlantic Ocean to Brazil.

2.4 Água (2001)

As a shift away from the naturalistic geological features of previous works, Água is a paradox: a work that, despite its title and Brazilian origin, is significantly lacking in natural vegetation and devoid of Bausch's customary abundance of water. Pabst's white interior, sparsely furnished in contemporary style with white plastic sofas and a solitary overhanging palm branch, creates the impression of a sterile environment reminiscent of those nondescript health farms that cater for *nouveau riche* clientele in tropical resorts. As part of Bausch's *Verfremdungseffekt*, the elimination of natural elements from this clinical setting, where residents' views of Nature are limited to a *kitsch* slide show bearing the WDR tourist logo, is a subtle but nonetheless poignant reminder of the barren, manmade deserts created by Brazil's farmers, cattle breeders and loggers who have indiscriminately destroyed vast swathes of the Amazonian rainforest in their requisition of land for agriculture and lumber. Implicit in its condemnation of such wanton destruction, Shanahan's re-enactment of sawing off the leg of a wooden table; tipping it on its side; setting it on fire with newspaper; dousing the flames and drenching herself with a bucket of water; and stuffing a fur coat into a plastic bag, is not only a condensed narration of incidents from previous works but effectively parodies the devastation of the rain forest and its wildlife. As an intertextual parable using fragments from Ahnen, 1987 (wood cutting); Palermo, Palermo, 1989 (a newspaper set alight); O Dido, 1999 (Shanahan's drenching episode); and Wiesenland, 2000 (animal fur used by the fashion trade), Bausch's associative allusions focus attention on sensitive conservation issues. Indicative of two very different worlds, that of a sophisticated 'jet set' in their regulated enclosure

and the untamed natural world where indigenous tribes live as part of its ecosystem, Bausch's collage reflects the fractured infrastructure of a country whose ultra modern capital Brasilia stands as a symbol of prosperity amidst the impoverished landscape of the Brazilian savannahs and its Third World indigenous communities.

In the confines of this haven for bodily rejuvenation nurtured on a diet of fruit, exercise and relaxation, inhabitants subject their bodies to unorthodox grooming practices to enhance their appearance, adopting radical measures to capture the interest of the opposite sex. In the opening scene, Helena Pikon provocatively peels and segments a juicy orange watched by partner Fernando Suels who drools as she audibly sucks each piece and seductively declares, "I'm really enjoying this": a relationship broken after she feeds him the last slice. Attired in a figure-hugging, gold satin gown split to the thigh, Advento attracts the spectator's attention if not those around as she grooms her legs with a coarse scrubbing brush in time to her rhythmic African song. Changing into a floral creation that lights up as she moves, Advento's signals attract the attention of a male standing across the stage whose costume flashes intermittently in response: a mating technique imitative of insect species in the depths of the rainforest. Preening and shaking feathers out of her hair, Azusa Seyama is joined by the female ensemble who surround a crouching male in a ritual courtship display, flapping their multi-coloured, floral skirts like birds of paradise. By contrast, bare-chested males appear warrior-like in their stamping, lunging tribal ritual with pulsating akimbo arm movements, bowing torsos, and body shakes performed to the heavy clanking beat of Afro-Brazilian music. Engaged in a rhythmic, drumming 'dialogue', Advento and Behr beat their chests in a bizarre body-slapping display reminiscent of their primate relatives but unaware that they

have been targeted by Bausch's Amazonian 'cupid' who raises his dart pipe and blows a single feather. With activities occasionally accompanied by fleeting images of wild species in their natural habitats, analogies between human behaviour and that of creatures in the wild underline the contrast between life in the captive environment of Bausch's deluxe 'zoological enclosure' and in a world regulated by the forces of Nature. Sitting astride their A-frame ladders gazing out over the auditorium, two males view their onlookers and the realm beyond the stage from an alternative vantage point, as if reinforcing the notion that, in *Tanztheater*, the captive spectators are part of Bausch's theatrical 'zoo'.

Providing a glimpse of the world beyond this stark white interior, a sea of lush, green vegetation is revealed as the cyclorama is lifted halfway. Alone on the stage, Cristiana Morganti lies tossing and turning on her pillow unable to rest for the murmuring cacophony of insect, bird and animal sounds and glinting lights issuing from a 'forest' teasingly created by a group concealed in the foliage who emerge carrying potted plants and flickering candles as the cyclorama is again lowered. Unlike the communal bathing activities of *O Dido* (1999) and *Wiesenland* (2000) where water is plentiful, two males and a female engage in waterless 'swimming' beneath a polythene sheet, their bodies pressed together and limbs entwined accompanied by cries of, "Liebling!" and images of fish mating in tropical waters: a role-play exercise to fuel the imagination but a poor substitute for the actual experience.

While Ditta Miranda Jasjfi joins the males in their energetic pole climbing and wheel barrow races, other females practise deportment with trays of drinks balanced on

their heads; style their hair; groom one another; scrutinise the proportions of a male's physique; or lounge in designer beachwear as a means to keep cool rather than for sunbathing. Arousing their male spectators' interest, females seductively display nude, curvaceous torsos printed on large beach towels held in front of their bodies: enhanced specimens of the female form that may be admired from a distance but not touched. Like the exotic feline creatures that roam the Amazonian jungle, Helena Pikon's fascination with the image of a jaguar during her emotive solo emphasises the notion that such creatures must be admired from a distance and protected from direct interference. Transforming the setting of the Act 1 finale with projected panoramas of spectacular sunsets, undulating sand dunes, palm-fringed beaches and the rainforest on a downstage scrim, these picture postcard vistas and schmaltzy music add a pseudo romantic Hollywood touch as couples in evening dress dance in the moonlight, relax on white settees, or gaze into the distance at this 'idyllic paradise' from the confines of their retreat.

In choreography that captures the vibrancy, colour and atmosphere of the Brazilian landscape and its wildlife, movement reflective of waving palms, tangled undergrowth, and layered foliage, is interspersed with fluttering motifs, preening gestures, rocking and swinging motions, staccato impulses, and darting movements iterative of its exotic species. Performed to the strains of South American sambas, bossa novas, jazz blues, indigenous chants, and the pulsating percussion of Afro-Brazilian native drummers, Bausch presents the spectator with a feast of dance, music and imagery. Recreating Rio de Janeiro's lively carnival atmosphere, friends meet and greet with handshakes and kisses; performers entertain with break-dance displays, acrobatic feats, and dizzying, spinning lifts; women in feathered bonnets

exchange gossip; cross-dressing males parade in platform shoes, floral dresses and one-piece bathing suits; and couples sway their hips to the rhythms of the samba. Presented with a large gift from her partner, Melanie Maurin's excitement fades as she unwraps a rubber car tyre; perhaps not the sort of ring she had expected but nevertheless an appropriate souvenir of Brazil. Making notes on her clipboard and mingling with society dressed in white shift and glittering halo but without her wings, Helena Pikon achieves her expressed desire to be "an angel" first revealed in Wiesenland (2000): an iconic role in keeping with the statue of Christ the Redeemer that overlooks Rio as a symbol of Brazil's catholic heritage but that fails to capture the interest of society at large.

As a founder member of Bausch's *Tanztheater*, the familiar figure of Dominique Mercy, usually central to the group, seems almost an outsider, making only brief appearances as he wanders barely noticed amongst the group activities, like the 'walrus' in Masurca Fogo (1998). First spotted in open-necked white shirt, black trousers and battered fedora carrying an empty bottle, Mercy shuffles and staggers like a drunken vagrant to sit unobtrusively against the proscenium, placing a lighted candle in the empty water bottle by his side: items from Wiesenland that, like Mercy, seem out of place in this waterless 'oasis'. In a smoke-free environment where females offered a cigarette stub it out on their partner's hand, Mercy sets light to a piece of string, watching it disintegrate into ashes: a symbolic act of cremation reinforced as he lies like a corpse, arms folded across his chest and eyes closed with a large stone balanced on his forehead. Performing a revival of his jaunty sea shanty from Wiesenland (see p 46), Mercy's new rendition uncharacteristically lacks energy, speed and precision; his seemingly uncontrolled shaking and gyrating body

and laboured movements falling behind the beat and out of step with the music. In contrast to the barren setting of Mercy's Act 1 solo, his condensed repeat in Act 2, set against projected aerial views of the Amazon River, is rejuvenated, heralding the culmination of Água and the arrival of the much-awaited 'rains' predicted by Azusa Seyama's 'rubber boot' forecast. Last seen paddling across the stage in a banana leaf canoe, Mercy's exit is followed in rapid succession by short overlapping solos transported to the deck of a yacht in choppy waters, and activities from earlier in the work set amidst images of cascading waterfalls that flood the stage and accelerate the pace. In response to Advento's breast-beating 'call', a group of males speedily construct a bamboo water chute as a shower for Jasjfi who drinks from the water fountain before having her hair washed. Filling the stage seated on small round tables with circular bases, the ensemble rock and roll amidst images of raging rapids, increasingly saturated as they pour water liberally over themselves and drink from their bottles of water. Thus Bausch creates a fitting 'white-water rafting' finale for Água, reintroducing a feature integral to her productions and an element vital to all forms of life.

Given the environmental focus of the four interrelated works and the ways in which natural elements function as affective stimuli, each of the works correlates to one of the four elements: the molten fire that metaphorically smoulders beneath the surface of Masurca Fogo; the atmospheric airy currents of O Dido that cause 'flowers' to sway gently or that transform the landscape with a blanket of white mist; the fertile earth and contoured landscape of Wiesenland; and the eventual arrival of the rejuvenating monsoon rains in Água. Such elemental substances are not only integral to Bausch's theatrical 'Eden' project but are the elements that motivate and

sustain the human body and all life forms on Earth, thus serving as a thematic link across the four works and a focal point for the analysis of *Tanztheater*'s eclectic dance vocabulary.

3. The body as site – experiential journeys in dance

Analogies between Bausch's aesthetic and the natural world permeate every aspect of the work: its preponderance of flora and fauna; its naturalistic décor and elemental stimuli; its ecological environment, regenerative life cycles and, not least, its cellular organic structure. The organic nature of the composition is not only evident in the interrelationship of action, imagery, sound and design elements but in the minutiae of Bausch's creations with each interrelated entity functioning as part of a living organism that, like the human body, Bausch reveals, "grows from the inside outwards" (Servos, 1987, 236). As a heterogeneous collage of human experiences, critic Kay Kirchman considers that Bausch's aesthetic, "can be credited with having discovered the body as a multi-expressive form that includes thought and speech just as much as movement in its narrower sense" (Kirchman, 1994, 40).

Fuelled by her perceptive observations of human behaviour and concerns with what motivates people, Bausch questions the fundamental nature of an art form that communicates through the medium of the moving body:

Where does it start? When do we call it dance? It does in fact have something to do with consciousness, with bodily consciousness and the way we form things. But then it needn't have this kind of aesthetic form. It can have a quite different form and still be dance. Basically one wants to say something which cannot be said, so what one has done is to make a poem where one can feel what is meant.

Bausch in Servos, 1987, 230

Thus movement in Bausch's work is not an end in itself but only one aspect of her synaesthetic vocabulary, serving as an external manifestation of inner human experience derived from sensory stimulation of the body's inherent impulses and biological metabolism. As the sensory site of her investigations, the body's multi-dimensional interaction with its environment generates a vocabulary that draws on various dance disciplines, movement forms and everyday activities shaped by the artist and influenced by his/her individual experiences. Just as Jooss believed that, "all available means should be used for the expression of significant human emotion" (Walther, 1994, 47), Bausch's dancers subject their bodies to endurance tests, shock-inducing stimuli, emotional traumas, smoky and damp atmospheres, temperature changes, and textured landscapes that intensify the individual's experience and the symbiotic relationship that exists between artist and spectator. While analysis of Bausch's dance vocabulary focuses on choreographic features that include gestural motifs, rhythmic syncopation, fluid dynamics, and emotive imagery, these are read in relation to the thematic context of the work and as evidence of the experiential relationship between the body and its environment.

3.1 Fire

Indicative of its fiery title, volcanic landscape, and smouldering undercurrents, Masurca Fogo's opening erupts like a spark from a volcano as Reiner Behr rushes from the rocks, dressed in a bright red sweater, to perform a fast, athletic solo accompanied by the warning sounds of klaxons, bells and thundering traffic, appropriately entitled Pandemonium Part 2. Precariously sliding and lunging, Behr skims across the floor with 'crab-like' motifs at breakneck speed, falling off-balance and somersaulting as though the unstable earth beneath him was on fire; executing

spurting jumps; hopping turns with alternate feet held high off the floor; and slapping gestures as if trying to put out unseen 'flames' that set his body alight. Replacing the urgency of Behr's solo with a calmer mood that slows the pace, Ruth Amarante's body is gently transported horizontally by eight males on their backs who pass her along the line of outstretched arms like a conveyor belt, her sensual moans and sighs audible above the opening lines, "Made love last night, wasn't good, wasn't bad" of k. d. lang's Hain't it Funny. As if to recreate physical sensations experienced during a 'night of passion', Amarante's floating lift begins a sequence of bodily manipulations that builds to various climaxes of increasing intensity and speed, reinforced by her pleasurable moans and cries of ecstasy (Chapter 2, p 112). While such experiences raise the body's temperature, accelerate the heart rate and increase the flow of adrenalin, Amarante's emotive outbursts are external signs of the ways in which the body's internal 'fire' is ignited in the heat of a passionate yet short-lived encounter: an impassioned 'flame' extinguished on hearing the shrieks of delight of her rival as her partner repeats the 'chair-o-plane' lift with a new female. This opening section sets the tone of Masurca Fogo whose smouldering undercurrents permeate the sultry music, vibrant action and lifestyle of the inhabitants arousing the body's sensory systems with its fiery life force.

Metaphysical links between inhabitants and their volatile volcanic environment are shown through capricious courtship and mating rituals and in the structural contours of the choreography whose sudden energy surges release pent up emotions and are juxtaposed with calmer interludes that gradually build in intensity and speed to the next point of climax. Continuing the theme in music and dance, Dominique Mercy's sweeping *rond de jambes*; tilting jumps, lunges and leans reiterate k. d. lang's Smoke

Rings, his head following patterns traced by swirling, overhead arm circles and scooping arm swings; responding to the syncopated lyrics “puff, puff, puff” with accented wrist gestures, body contractions, and breath impulses. Dancing simultaneous coordinated solos, a male and female express the lingering memories of a past love affair voiced in k. d. lang’s *Smoke Dreams* with shadowing phrases, counterpoint body isolations, canon sequences and interlinked gestural motifs. Like the longing that returns “with each cigarette” (lang), the female rubs a hand across her face as the male rubs his head; his flexed foot pushing forward as she thrusts her ribs to the side; her throbbing heartbeat mirrored in her chest-pounding gestures as his fists beat against his head; her snaking rib and hip isolations contrasting with his rippling spine and undulating *développés*. Symbolic of the smouldering desire aroused by Stanzak’s novelty balloon ‘striptease’, Bausch’s pointed references to parallels between addiction to artificial stimuli such as cigarettes and the body’s biological impulses to procreate not only mesh with the work’s inherent themes but emphasise the inextricable link between the chain-smoking choreographer and her art form, ironically voiced by non-smoker k.d. lang in songs from her album *Drag* about addiction.

While the grey and white apparel of the men seems to merge with the surroundings, females add colour and warmth to the ashen volcanic landscape in dresses ranging from palest pink to the richest red. Reflecting the mood and emotional intensity of the wearer, these flashes of colour function as part of Bausch’s *gestic* body language, reiterating techniques perfected by species in the animal kingdom whose colourful displays serve to attract or repel attention. As a watchful presence rather than group participant, Andrey Berezin temporarily abandons his role as ‘the man in black’

appearing in a pink satin evening gown less formidable than his black attire to play ‘cupid’ to a couple in his role as dance instructor (Chapter 2, p118-119). Changing into a wine coloured suit and bright red shirt that complements the mood of his partner, Berezin dances cheek to cheek with Julie Shanahan. Emulating Amarante in his attempts to attract a mate, Daphnis Kokkinos prepares for his forward fall from a chair holding a glitzy red sequinned dress against his body. Viewed only by the audience and a male colleague who arrives too late to stop his futile act, Kokkinos recklessly falls to the floor seemingly unaware that aping a female’s strategy has no prospect of success since it sends out conflicting messages and warning signals.

Like the solitary grey walrus whose plaintive grunting and honking cries fail to find a mate, Beatrice Libonati almost merges with her surroundings – the ‘bag lady’ concealed beneath discarded black rubbish bags; the figure in black whose trick with an unlit cigarette emits no glimmering sign of life to attract a mate and on whom cupid’s red rose ‘darts’ have no effect: a social misfit with only her ‘pet’ hen for company. Neither part of the group nor a detached observer, Libonati’s connection to Berezin in the latter stages of the work is more like that of a disciple as they weave amongst embracing couples monitoring relationships with handheld microphones that pick up the pleasurable sighs and heavy breathing stimulated by close bodily contact.

Emphasising the interrelationship between the fires smouldering beneath the earth’s crust and the inner passions of the human body, the water-play activities at the end of Act 1 temporarily cool overheated bodies and zealous displays of desire in a playful beach party atmosphere. In Act 2, the mating game begins again as passions are

rekindled by the increasing speed and intensity of the action which culminates in a fast and furious sequence of exhilarating lifts, acrobatics and athleticism, thus completing the cycle at the end of Section IX (Appendix B2). Although Section X opens with the ensemble in party mood as they huddle inside a rudimentary shack, their revels are instantly disrupted by a cattle stampede that heralds the oncoming storm and a dramatic change in the landscape environment. As Nature's elemental forces intervene, projected images of crashing waves alter the climate, character and atmosphere, lowering the temperature and extinguishing the subterranean fires of the volcanic landscape and its inhabitants. In a stormy environment more suited to marine wildlife than sun worshipping revellers, the walrus continues its quest and 'mermaids' venture onto the rocks observed by the shadowy figure of Berezin.

Appearing in a faded blue dress, Libonati seems in complete harmony with her surroundings as she moves along the deserted 'beach' with images of waves lapping at her feet, her languid sweeping phrases, deep lunges and smooth floor work mirroring the ebb and flow of the tide and the moody blues of Love is Like a Cigarette. Responding to lang's emotive lyrics with bowed head swinging from side to side and her long hair brushing the floor, this solitary figure for whom, "Love seemed to fade away and leave behind ashes of regret" has an air of melancholy. Sitting with legs outstretched and tracing circles in the air, Libonati shoulders her leg as she rises to a balanced standing position, her cheek resting close to her lifted ankle then sinking back to stretch out along the floor. Seemingly too weak to resist the powerful forces of Nature, Libonati rolls forward into the 'surf', falling over the edge of the stage into the stalls to disappear 'out of the frame'.

As underwater projections colour the landscape, a line of dancing couples snakes its way across the stage, the dancers peeling off in pairs to positions around the stage to lie entwined in each other's arms. In a tranquil garden where humans and the natural world appear to coexist in harmony, the undulating phrases of Vainieri's sensual 'interior monologue' respond to the sentiments of Lang's emotive lullaby, All I need is the air that I breathe, making love with you; marking a point of departure from the fiery climes of Masurca Fogo to the lofty, ethereal realms of O Dido where myth, legend and superstitious beliefs embedded in the depths of the subconscious are the lifeblood of civilisation.

3.2 Air

As part of Bausch's continuing quest, O Dido juxtaposes the worlds of classical antiquity and cultural modernity, a celestial haven suffused with the colour, rhythms and aromas of a living world whose invisible currents activate the body's biological and cognitive functions, stimulating the senses and fuelling the imagination with romantic notions of love. Transported from the dreamy 'midsummer night' bower of Masurca Fogo to O Dido's sunny garden, dancing figures dwarfed by dazzling floral displays flit across the stage as though carried along on thermal currents, alighting momentarily amidst the calyxes; their sweeping curves, spiralling turns and abandoned head rolls expressing the intoxicating effects of an ambience filled with the heady scents of colourful blooms. Shattering this harmonious illusion, the incongruous spectacle of a female in *pointe* shoes performing a sequence of ballet exercises at the *barre* suggests how the principles of symmetry, balance and controlled restraint that define classical dance's contrived aesthetic impose unnatural demands on the body: a formalist aesthetic out of place in Bausch's fantasy and that

has lost touch with the natural world. By contrast, the elegance of Shantala Shivalingappa's classic *Kuchipudi*-style solo draws its imagery, motifs and rhythms from the natural world with syncopated footwork; co-ordinated head movements; intricate finger and hand gestures; tilted knee-lift balances; torso bends; and arm undulations evocative of a delicate flower rooted to the earth and swaying in response to gentle atmospheric currents.

Lulled by a gentle breeze as they relax in large hammocks slung beneath the rock, Julie Shanahan informs her Indian guest that, in the course of a lifetime, twenty-eight years are spent sleeping, talking takes up twelve years, eating five, sitting on the toilet occupies six months yet only two weeks are devoted to kissing: fanciful statistics with perhaps a grain of truth. Imprinting kisses on tissues, a male and female on opposite sides of the stage attempt to send their love tokens via an earthbound 'Eros' in chains who tries in vain to keep the messages airborne by blowing them across the stage but fails to deliver them to their destination. Unable to reach the iconic female perched on the 'Herculean' shoulders of Minarik, Behr is hoisted aloft to deliver his affectionate kiss only to find himself the target of a woman whose warm red lips leave their imprint on his wrist: a symbolic 'stigmata' that she swathes in bandages.

Exposing their bodies to potential risk in circus-style feats that attempt to reach higher echelons, agile males climb ropes hanging from the flies, performing their aerial acrobatics like puppets on a string manipulated from below. Like a trapeze artist, Amarante dangles in space from the topmost rung of a tall ladder as it is tipped horizontally like Wuppertal's suspended *Schwebebahn* railway; her body

somersaulting, as the ladder is cart-wheeled across the stage. While such exhilarating experiences enable humans to survey the world from an exalted perspective, they cannot escape the laws of gravity as proved by Vainieri who climbs to the top of a ladder and watches an apple fall onto the head of her partner waiting below before falling into his arms. Overlooked by images of Indian elephants, Minarik adopts a classical pose, bowed and kneeling like Atlas as he shoulders the weight of three males standing on an upturned wooden table but who slide off as Minarik's bent body staggers slowly across the stage like the suffering figure of Christ bearing the heavy burden of the cross.

Mesmerised by the grinning cartoon faces on balloon projections beneath her feet, Vainieri traces the contours of the large eyes staring up at her with pointing finger, her body reiterating the sweeping curves of the smiling mouth, her reaching arms drawing circles in the air. Joining the end of a chain of females holding hands who weave circular pathways around the balloons, the women's mischievous fainting game tests the reactions of male followers who catch them as they fall backwards with a sigh like deflated balloons and restore them to an upright stance. Dressed in pillar-box red, her legs and feet wedged together, Cristiana Morganti's solo reflects the sultry mood of Eartha Kitt's rendition of Santa Baby, nodding in agreement with the sentiments of the lyrics with a finger thoughtfully pressed against her cheek. Restricting her movements to the vertical plane as though confined in a narrow chimney, Morganti's staccato shoulder shrugs, rib isolations, angular akimbo arms, tight spins on the spot, and wriggling ripples are accentuated by arms that squeeze her body and wrap over her head; flicking away imaginary flecks of soot; and, in a final plea to "hurry down the chimney tonight", holding her nose as she drops down

to a crouching position. In Act 2, attention focuses on a mound of soot into which the upended figure of Vainieri is dipped, into which Suels buries his face and on which Amarante rests her head: a ‘carbon footprint’ that, in an age of environmental awareness, may curtail the flying visits of children’s favourite Yuletide saint whose red blow-up effigy is subsequently deflated in Água.

Ignoring the advances of macho dudes in designer shades who lack the chivalry to sweep a maiden off her feet, the gang leader, disguised in black balaclava, goggles and with jacket inside out to reveal a dazzling white shirt, revs up his imaginary motorbike: a ‘white knight’ as illusory as his gas-guzzling ‘charger’ but whose playful pantomime entertains these latter day ‘Vespa-loving’ beauties. Although the blond Minarik in full biker gear sitting astride a heart-throbbing Harley Davidson may have expected a ‘film star’ reception, there are no fans to greet the arrival of this aging, would be matinée idol of Fellini’s silver screen. While environmental pollution has not deterred a society acclimatised to the traffic-laden centres of civilisation from lunching *al fresco*, the pace of city life has replaced the leisurely café culture of *la dolce vita* with the instant service of the snack bar where roller-skating waiters clear tables before customers have had time to savour the aromas of their *cappuccinos*. In the relaxed surroundings of their naturalistic spa, inhabitants appear too immersed in their communal activities to consider the potentially adverse effects of the smoky atmosphere created by Minarik or to notice the cloudlike, atomic mushroom looming above them. In the final stages of the work, dancing couples seem to have found inner contentment as they enjoy a leisurely cup of coffee in the company of friends; no longer pursuing an idyllic illusion but instead sharing in the simple pleasures of their earthly paradise.

3.3 Earth

In contrast to the other three works whose projected images transport the imagination to faraway places, Wiesenland concentrates on the here and now, tangible lived experiences arising from the interaction of humans with their physical environment. Unlike the inaccessible rock formation of O Dido that can only be scaled by Minarik or the volcanic subterranean fires of Masurca Fogo, the dual settings for Wiesenland enable the dancers to explore the tactile qualities of the earth's flora and fauna; its textured, contoured surfaces; and its elemental properties as experienced by the sensitive surfaces of the human body.

In Act 1, the vibrant, cosmopolitan culture and traditions of Budapest's bustling metropolis are reflected in choreography that emphasises distinctions between the elegant sophistication of an affluent society with echoes of a bygone era and the contemporary street culture of the city's indigenous population. Indicative of a historic capital whose castellated bastion was once a stronghold of the Hapsburg empire, the military precision of Pascal Merighi's controlled knee slides; deep lunges with shoulder opposition; crisp, scissor-like *battements*; and stiff, 'goose-stepping' kicks with arms folded have the aristocratic bearing of a traditional *czardas*.

Perfecting the rise and fall of their waltzing *pas de bourrées* and courtly deportment under the watchful eye of a dancing master, elegant females in a colourful array of shimmering silks attract a host of suitors intent on whisking them away before their feet have a chance to touch the ground. Filling the 'ballroom' with swirling figures in groups of three (2 males, 1 female), females launch themselves backwards and are spun overhead before moving on to repeat their waltzing lifts with new partners:

images echoed in daring ‘death spirals’ as female bodies, held by ankle and wrist, skim the stage surface, their heads only inches off the floor. Offering their warm bodies for females to lie on, a line of prostrate males cushion Maurin’s feet as she walks across their backs. In circles where ostentation and glamour predominate, females are pampered and groomed like prize specimens by male admirers and enveloped in expensive furs that not only provide warmth but a pleasurable softness against their skin; in contrast to their poor relations for whom the comforts of a warm dressing gown and hot water bottle take precedence over concerns about fashion.

As part of the city’s lively street culture, Fabien Prioiville’s swooping dives; rebounding hand-springs; dizzying head spins; one-handed cartwheels, and body-arcing balances entertain onlookers in a break-dancing display to the sounds of kettle drums. Sitting cross-legged in turban and shorts, stirring a pot over a camping stove, Daphnis Kokkinos is whisked across the stage on his earthbound ‘flying’ carpet. Dragging a heavy trunk behind her with coat pockets bulging, ‘cat burglar’ Vainieri’s ‘loot’ spills onto the floor as Berezin upends her, kisses her hand and leads her away while his accomplice gathers up the pile of cutlery, silver trophies and jewellery. Wrapped in a cotton shroud carried aloft by four ‘pall-bearers’, a female in bridal attire is rolled out to lie beside her groom as a ‘parson’ presides over a ceremonial rite more indicative of a burial than a marriage: a sardonic reminder of the body’s organic relationship to the earth as part of its natural regenerative cycle.

Away from the bright lights and noise of the manmade metropolis, the solitary Helena Pikon, dimly lit from the grassy plateau above, gives an unaccompanied scat rendition of I Love Being Here With You, setting the tone for the second act which

reflects the simplicity of a rural environment and its 'down to earth' lifestyle.

Savouring refreshing slices of melon and orange, Pikon's index finger traces the pathway of juices flowing through her body: a symbolic gesture that reiterates the lyrics of River and its poetic journey through "the mountains, valleys and meadows of time". Swinging on an exercise *barre* by the proscenium, Pikon's arching and bending torso and emotive head rolls are framed by curving, underarm circles; her picking and plucking fingers exploring the contoured features of her face and body.

Surrounded by males who blow cigarette smoke through her tousled mane, Vainieri's feline body crawls away on all fours, her hair still smoking as she twists strands around her fingers; stretching her body along the floor and shielding her eyes as she looks up, then lunging and pouncing as if trapping some unseen prey. Scurrying across the stage on all fours, Kokkinos curls his body into a ball and rolls from side to side, propelling himself on his hands with leg outstretched as he spins close to the floor emulating the burrowing creatures that inhabit the meadowlands. With sharp flicking kicks, prancing runs, stag leaps and arching backbends, Regina Advento shakes her flowing mane with the grace and elegance of a thoroughbred *Lipizzaner*. In a saturated satin shift that clings to her body, Melanie Maurin slides her hands down her rippling torso, flicking water away with her hands and spraying droplets as her head softly rolls from side to side resting her chin on her lifted shoulders. Wringing out a damp sheet that she spreads on the grassy plateau, Maurin lies down on her soft bed to sleep oblivious to the crowd gathering round their 'soccer hero', watching in amazement as the kicked 'ball' soars high above them and disappears from sight.

Unlike the pampered lifestyle of their city counterparts, life in the agrarian community is one of domesticity where women fulfil their roles as wives and mothers tending to the needs of their extended ‘family’. Serving a wholesome meal of steaming *goulash* soup and bread to males seated around a large wooden table, the women join in the simple pleasures of communal dining that are shared with members of the audience. As the impromptu entertainment gets underway, chairs are removed and the table’s surface is cleared to serve as a platform for sliding competitions, balancing feats and jaunty jigs, culminating with the company linking arms in a lively folk dance. Dispersing into smaller groups to continue their picnic on the plateau’s rolling hillside, couples dance or sit watching females with sticks engaged in a playful swordfight and energetic males jumping from the grassy bank onto armchairs below in response to Pikon’s excited cries of “*alles springen*” (“everybody jump”). Shifting the focus from an urban to a rural environment, Wiesenland leaves a lasting impression of a community rooted in a traditional *Volkgeist* culture whose communal values of nature and nurture preserve the ecological balance. Swept along by the current of Bausch’s ‘river of time’ as it flows through a rolling landscape on its way to the open sea, the traveller’s ‘transatlantic voyage’ to Brazil marks the final stage of this exploratory journey.

3.4 Water

Given the work’s country of origin and allusive title, Água not only completes the elemental cycle but, as the conclusion of an ecological exploration, there would seem no more appropriate destination than the Brazilian rainforest. But given Bausch’s satirical wit and penchant for confounding expectations, unsurprisingly there is little evidence of the rainforest in Água’s stark white setting, devoid of greenery except

for a token palm branch protruding from a downstage portal. Conversely, Bausch's *tabula rasa* is an effective means to concentrate the spectator on the performers whose expressive aesthetic and behaviour patterns reinforce the notion of the body as site, environment, and the living embodiment of the natural world and its elemental forces.

Clothed in sumptuous fabrics that emulate the textures, patterns and hues of the jungle's lush foliage and exotic blooms, sensual, languorous female bodies respond to the humidity and pulsating rhythms of an imagined forest, sliding and coiling their way along the floor like creatures snaking through the shaded undergrowth; their intricate motifs and delicate, fluttering gestures echoing the flight of inherent populations of butterflies and birds. Dowdy by comparison and blending with the décor in white shirts and trousers, streamlined male bodies move with the prowess and stamina of trained athletes; their tumbling acrobatics, spiralling turns and bounding jumps displaying the animalistic energy and alacrity of the jungle's wild species. With ensemble action centred on grooming practices; courtship rituals; shows of athleticism; and leisurely relaxation, Bausch's imaginative choreography brings the rainforest to life, reinforcing the close links between humans and the inherent wildlife of Brazil's tropical paradise.

While indigenous tribes coexist in harmony with the flora and fauna of the rainforest as part of its fragile ecosystem, the invasion of the modern world poses a constant threat; signs of danger suggested in the fleeting glimpse of a red dress, the plume of smoke rising from a lighted cigarette or the flickering flame of a candle or lighter. In the confines of their clinical environment, the company's imaginative games recreate

the pleasures of childhood with energetic wheelbarrow and piggy-back races; rotating cartwheel lifts; a female used as a skipping rope, her body arching like a bridge; cycling lifts with a frantically peddling female; and towering acrobatic pyramids. Preferring the less strenuous activities of gardening, fishing or lepidoptery, budding 'gardener' Shanahan hands a spade to her reluctant male companion; females wielding butterfly nets try to catch specimens for their collection; and an amateur angler reels in a female on his invisible line, displaying the extraordinary catch tucked under his arm. While role-playing games exercise the physical body and stimulate the imagination, such distractions not only recapture the essence of past experiences but provide opportunities for adults to view the world from an alternative perspective. Thus seemingly innocent activities with allusions to building, transport, horticulture and fishing highlight serious conservation concerns about the changing nature of the Brazilian landscape and its devastating effects on indigenous species, the environment and the global climate.

Although fleeting images of rustling palms, native drummers, the rainforest canopy, cloud formations, pelicans, gulls, monkeys, tropical fish and a jaguar serve as poignant reminders of a vanishing world, for inhabitants of Bausch's sterile haven, such illusions are as remote as the 'paradise of palms' atop O Dido's mushroom rock. Only in the latter part of Act 2 does Bausch create the impression that performers have become part of the rainforest landscape as they dance amidst images of jungle foliage, their bodies swinging and leaping as though moving across the canopy. The long-awaited arrival of the 'rains' brings a new vitality, flooding the stage with spectacular images of seascapes, aerial river views, waterfalls and rushing rapids as the dancers, like a tidal wave, rush on from all directions, executing short

solos in rapid succession. Quenching their thirst with this precious 'eau de vie' poured from bottles or cascading down a bamboo chute, performers shower themselves and each other with water, their saturated images reflected in the lake forming on stage. Unlike the mood of tranquillity that brought the previous three works to a close, the life-giving properties of this 'monsoon' refresh and transform the landscape and those who are caught up in the surging waves of energy emanating from the stage and flowing through the entire theatre. As part of this experiential phenomenon, the spectator shares in an atmosphere of festive celebration: the climax of an exploration in dance rather than a journey's end that, for those who have travelled with Bausch to trace its source, continues to course its way through the body and, like her symbolic 'Amazon', flows ever onwards.

4. Dance in Progress

For more than three decades, Bausch's *Tanztheater* has survived and prospered in the face of adverse criticism and controversy that, in the past, attracted condemnation from feminist critics for what was considered its abuse of women and prompted others to question whether Bausch's aesthetic, with its preponderance of domestic melodramas, vaudevillian humour and everyday activities, could legitimately be considered dance. Nevertheless, these features have contributed to *Tanztheater's* popular appeal. No longer confronting audiences with the violent imagery of Blaubart/Bluebeard (1977) and Die Sieben Todsünden/Seven Deadly Sins (1976), the milder tone of recent works shows human relationships in a more affectionate and humorous light, where flirtatious mating games have replaced gender rivalry and where the emphasis is on the relationship between humans and their environment. Bausch's most recent phenomena are dominated by a multiplicity of choreographic

solos with sketches, ensemble activities and humorous interludes kept to a minimum. However, despite these recent developments, Bausch's artistic concerns and underpinning values remain constant and unchanged.

Continuing her explorations into what stimulates the body to move, Bausch conducts her creative experiments with live subjects under controlled conditions in her theatre 'laboratory', observing the effects on the human body as it is exposed to various forms of sensory stimuli. As a collaborative approach to performance, the roles and relationships of participants are integral to the creation of *Tanztheater's* interactive environment, crucial to Bausch's investigations of the effects of the environment on the moving body and the realisation of her work. Actively involving the spectator in a multi-dimensional collage open to networks of association and exploration, Bausch heightens sensory awareness by means of an organic, symbiotic process that effectively demonstrates how the world is experienced and understood through the medium of the moving body.

During the course of my research, there have been opportunities not only to attend performances of the four works selected for analysis but also Bausch's recent works (Für die Kinder von Gestern, Heute und Morgen/For the Children of Yesterday, Today and Tomorrow, 2002; Nefés, 2003; Ten Chi, 2004; Rough Cut, 2005; Vollmond/Full Moon, 2006) together with those from her past repertoire as listed below in chronological order:

Frühlingsopfer/Rite of Spring (1975)

Die Sieben Tödsunden/Seven Deadly Sins (1976)

Blaubart – beim anhören einer Tonbandaufnahme von Bela Bartoks "Herzog Blaubarts Burg"/Bluebeard – While Listening to a Taped Recording of Bela Bartok's "Bluebeard's Castle" (1977)

Café Müller (1978)

Kontakthof (1978)
1980 – Ein Stück von Pina Bausch (1980)
Nelken/Carnations (1982)
Viktor (1986)
Palermo, Palermo (1989)

Providing an overview of the repertoire that enables comparisons to be drawn between Bausch's earlier works and more recent creations, these productions reveal the ways in which her aesthetic has matured and changed. The recent shift of emphasis from ensemble activities centring on the actions of everyday life to virtuoso dance solos in the works can be attributed to the influx of young artists interested in exploring the expressive potential of vocabularies drawn from a wide range of dance forms rather than the more bizarre theatrical experiments of previous generations. As an inherent part of *Tanztheater's* eclecticism, the shift away from such colourful activities and the opportunities they provided for inventive comedy, daring feats and role-playing games inevitably changes the character of the work, particularly as familiar stalwarts may no longer appear regularly in productions. As a collaborative practice that gives free rein to the dancers to generate responses to Bausch's questioning stimuli in any manner they wish and on whose material much of a work is based, recent productions reflect the influence of a new generation of *Tanztheater* performers with a particular interest in dance. Although the flowing choreography bears Bausch's distinctive hallmark, each solo has its own distinctive style and characteristics and shows the individual skills of the artist: solos that represent an expressive manifestation of subjective experiences personalised by the *gestic* body language of the performer.

As a rich collage of human experiences derived from the personal observations, encounters and impressions of artists sensitive and responsive to the world around

them, Bausch's multi-faceted aesthetic has given rise to a profusion of feminist, socio-political, psychoanalytical, modernist and postmodernist critical discourse: a testament to the work's openness to a multiplicity of potential readings and a *Weltanschauung* reflective of the issues and conditions affecting the everyday lives of contemporary society.

In contrast to the many co-productions mounted with various countries around the world that have shaped Bausch's canon over the past two decades, Für die Kinder von Gestern, Heute und Morgen/For the Children of Yesterday, Today and Tomorrow (2002) marked the company's first 'home grown' venture since 1995, ironically at a time of economic recession when cost cutting measures proposed by the Wuppertal authorities threatened the closure of one of the company's performance venues. Created in the immediate aftermath of the world-shattering events of September 11th 2001 and the destruction of New York's Twin Towers with a reduced cast of fourteen dancers, there is a sense of nostalgia and sombre tone about a production whose evocative title reflects on the state of the world and what its future may hold for the children of tomorrow while reflecting on the pleasures of a vanished childhood.

Devoid of furnishings and with no projections to add colour to Pabst's featureless, boxlike, white interior, the high-ceilinged 'room' dwarfs the dancers; its two massive portals on opposite sides of the stage and an enormous central Perspex window opening onto a black nothingness beyond that gives the impression of a timeless, indeterminate zone. Sliding open these doorways to the 'outside world', performers bathe in shafts of light that flood into the room, later moving interior walls to change

the shape and size of the performing space. In long gowns of printed chiffon and flocked silk, the muted colours and faded floral designs of the female costumes serve as poignant reminders of the vibrant colours of past productions and a changing world. As the work enters its final phase, the women replace these lightweight, voluminous gowns with chic, long black sheaths that complement the men's black tailored suits. As though symbolically shedding the remnants of the past and donning the sombre mantle of adult life where playing is superseded by body grooming, the women brush their long locks with the head of a sweeping brush as 'barbers' shave male clients or trim their hair.

Bausch sets the tone of the work with a powerful 'falling' motif that recurs in various forms throughout, as two males carry on a large wooden table and sit facing the audience. Balanced precariously at the end of the table alongside Fernando Suels, Lutz Förster appears unable to stop his body from repeatedly toppling sideways over the edge but always rescued from falling on his head by Suels who grabs his ankle to pull him back. This action is reiterated by Förster who stands on a male's shoulders and falls sideways, his tall body caught horizontally like a bridge and upended, swinging like a ticking pendulum: a 'clock' motif and one of the many references to time recurring throughout the work. With females balanced on their shoulders, their legs stretched out behind, arms like wings and hands flapping in time to the incessant clanging of a bell, males run in circular formation: powerful 'flying' images that, together with the falling motif, recall horrific images of the planes that crashed into New York's Twin Towers and of bodies falling from the collapsing skyscrapers.

Resembling a cloud in his tutu of white tulle, Dominique Mercy, blown across the stage by Pascal Merighi, *bourrées* barefoot sprinkling the earth with a watering can in a futile attempt to encourage plant life to grow in this sterile environment.

Conserving natural resources and rationed to a small glass of water, a male sips the thirst-quenching liquid, pours it into the female's cupped hands as she washes her face, sprinkles water onto the flowers of her bathing suit and dips her hair into the water like a brush to paint her nails.

In playful mood, men lying on skateboards or sitting on stools with castors chase women round the stage; a couple's seductive game of noughts and crosses chalked on the stage is given a new twist with 'hugs' for noughts and 'kisses' for crosses; and, as Helena Pikon draws a heart pierced by an arrow on the window with lipstick, her symbol of love is countermanded by Melanie Maurin's biological image of the human heart. Gathering together at the end of Act 1, performers become so engrossed in building a large sandcastle that play continues during the intermission. As if triggered by his experiences of hanging upside down, Förster recounts an American Indian fable of a squirrel blinded by the sun that is transformed into a bat: a dark parable of nocturnal existence where the colourful world of past experiences exists only as a nostalgic memory. The work's closing stages build to a climax with frantic solos that attempt to recapture the essence of past experiences. Following in quick succession, solos begin to overlap until the stage is filled with dancing figures whose phrases are condensed and gradually reduced to a single repeated motif in the fading light. Interrelating image motifs and action alluding to the past, present and future to reinforce the notion of time, Bausch emphasises differences between experiential time relating to childhood, creative play, and memory, and measured

time such as a biological beating heart, a ticking clock, steady rhythmic sounds and regulated adult life. Throughout the work, references made to a changing environment are reflected in the costume design; in the setting's spatial dimensions from a large, symmetrical, boxlike room to an asymmetrical, more confined space; and in the nature of the action from uninhibited, childlike games to adult grooming and more restrained, formalised behaviour. Despite a minimalist setting devoid of flora or fauna, issues relating to ecology and the environment are intrinsic to the work and its focus on the moving body and how it interacts psychologically, emotionally and physically with the prevailing conditions of its creative environment.

The works Nefés (2003), Ten Chi (2004) and Rough Cut (2005) were created as co-productions with the cities of Istanbul (Turkey), Saitama (Japan) and Seoul (South Korea) respectively. While Nefés or 'breath' stereotypically captures the bartering hubbub and spicy aromas of the Turkish bazaar, the invigorating massages of Istanbul's steamy *hammams* (bathhouses) and hip-yrating belly dancing, these activities contrast with the tranquil, meditative mood of the solo choreography and swirling imagery of dancing Dervishes in a cultural milieu where the Occident and Orient intermingle. Pabst's simple, understated setting features a knotted gauze curtain on an open stage and a shallow downstage pool that fills during the course of the work and drains away in its closing stages: a design that creates an atmosphere of peace and calm. Affected by the invasion of Iraq, Bausch admitted that Nefés became almost an antidote to war:

It was difficult to work at all. In all my pieces time is always present; time, the politics, the fears. So there is a change in tone from earlier pieces. It's

very calm, very concentrated on movement. You need to be calm at times like this.

Bausch in Turgut, 2004

Venturing to the Far East for her next work, Ten Chi (2004), which translates as 'Between Heaven and Earth', juxtaposes the ancient traditions and etiquette of Japanese culture with the high-tech world of 21st century modernity where the artistry of the tea ceremony served by white-faced 'Geishas' or allusions to *sumo* wrestling share the stage with trivial game show parodies, karaoke in stereo and Vainieri's 'Godzilla' caricature. Dispelling any doubts that her aesthetic could be considered as other than dance, in the final section of Ten Chi, showered by cherry blossom falling like snow, the dancers perform more than forty consecutive solos, creating a lasting impression of a work whose landscape is dominated by the gigantic tailfin of an iconic whale.

The action of Rough Cut (2005) takes place in front of a precipitous 'wall of ice' stretching across the entire width and height of the stage: a facsimile of the Gugok Pokpo Ice Fall, a popular attraction for abseilers situated in Gangwon Province only 1½ hours from Seoul. Although this rough-hewn, white barrier throws into relief the festive primary colours of the costumed females with their pak choi 'fans' and activities ranging from tree climbing to waterless snorkelling, it plays no part in the action until the end of Act 1 when bursts of fireworks herald the arrival of four abseilers descending the 'ice wall' on cascading ropes: a feat reversed in the finale as the dancers use the ropes to climb the vertical 'ice face'.

As a home-based work with a setting that revives memories of Jo Ann Endicott's tender encounter with a hippopotamus in a pool of water in Arien (1979), in Vollmond/Full Moon (2006), a shimmering stream of silvery water cuts across the totally black landscape, flowing beneath an arched stone bridge like the River Wupper that courses its way through Bausch's home city. Separating the action upstage from that downstage, couples on the bridge dip their feet into the water; sit on the riverbank dropping stones into the water that create ripples on its surface; or dance in the atmospheric 'moonlight' mesmerised, like Narcissus, by the reflections of their moving bodies. Transporting females on their backs, the men wade across the expanse of water with trousers rolled up or swim with the current under the bridge, finally joined by the females carrying plastic pails. As the work draws to a close, the dancers stand in the flowing watercourse filling their containers and throwing water into the air, their bodies increasingly saturated as rain showers down from the heavens.

As a new generation of dancers gains experience working alongside their longstanding counterparts, there is a reassuring sense of continuity in witnessing Thusnelda Mercy uphold the family tradition, appearing alongside her father Dominique as part of Bausch's expanding 'family'. Whilst new talent is essential to *Tanztheater's* future, former company members return to perform their original roles in revivals, some assisting in the rehearsals and restaging of works from the repertoire and thus passing on their knowledge and experience to recent recruits. Maintaining close links with Essen's Folkwang-Hochschule, company members give regular classes at the school and, from 1999 to 2009, Bausch co-directed its

postgraduate performance group with Henrietta Horn whose choreography is now the main artistic focus of the Tanzstudio's work.

Although Bausch and the company spent a large part of the year touring to distant parts of the world and performing in an increasing number of countries, Bausch always remained close to her roots and, throughout her long career, with the exception of her brief sojourn in New York during the early 1960s, based her company's headquarters in the city of Wuppertal only a few kilometres from Solingen, where she was born and grew up, and from Essen where she trained with Kurt Jooss at the Folkwang School. Despite her advancing years, Bausch did not reduce her punishing workload, hosting festivals with an array of international artists, giving master classes at her *alma mater*; extending the company with the over sixty-five group; and mounting productions of Kontakthof (1978) with local youth groups aged sixteen and over. Jooss's protégée never lost her passion for performing and continued to dance the role she had created more than thirty years before in her signature work Café Müller (1978), the haunting allure of her stage presence undiminished. Showered with accolades and awards for her innovative work, Bausch's unique style of dance performance has amassed a large and devoted following whose success is not only a testament to the loyalty, dedication and talents of performers who shared their director's aesthetic vision but to an artist who, in the face of critical adversity, remained true to her convictions, asserting, "I am not at all the disciple of anybody, I am just me" (Bausch in Koegler, 1979, 53).

What the future now holds for the company is decidedly uncertain with the sudden and unexpected death of Pina Bausch on June 30th, 2009: an announcement that sent

shockwaves throughout the world of dance, the related arts and the wider community. It is perhaps a fitting finale to her life's work with the company that only nine days previously, presenting her new and final work in Wuppertal, she appeared on stage with her dancers for what was to be the last time, making her final bow in front of a large and appreciative audience. Over the past thirty-nine years, Bausch has created a prolific repertoire of works that revolutionised perceptions of dance performance and the ways in which it is experienced, contributing to the development of the art form and leaving behind a living legacy to inspire future generations.

For the seasoned *Mitreisender* who has sampled the delights of Bausch's enigmatic art form and is caught in its web of seduction, the pilgrimage through *Tanztheater*'s complex labyrinth of sensory stimuli, perplexing *Verfremdung* phenomena, and intriguing performances is an engaging and challenging experience. Initiating enquiry and exploratory journeys of self-discovery, Bausch's seductive *Tanztheater* compels the spectator to return time and again.

Conclusion

As a dynamic *Verfremdungseffekt*, Bausch's satirical, representational strategy, with its use of stereotyped characters, images, allusions, language and clichéd *gestus*, is an effective self-reflexive means by which to engage the spectator, stimulate enquiry, raise awareness and creative exploration of her art form. Such encounters with performance materials enhance the *Mitreisender*'s understanding of the creative processes in which he or she is involved but, more importantly, compel us, as individuals, to question how we respond to such phenomena.

Notes

1. As an allusion to a well-known, soccer personality, the image of David Beckham provides a useful stereotype. However, given that this Hungarian co-production is also designed for a nation proud of its football heritage, the overt allusion to the legendary captain of the Budapest football team, Ferenc Puskas (1927-2006) would probably not be lost on many spectators. As reporter Simon Barnes' obituary in The Times states, "The Hungarian's goal scoring record was remarkable. In 84 matches for Hungary between 1945 and 1956, he scored 83 times, including two goals in the 'Magical Magyars' match against England" (Barnes, 2006): a match that inflicted a 6-3 defeat on England at Wembley in 1960.

Conclusion

As the focus of this research, the spectator's journey as *Mitreisender* in Bausch's *Tanztheater* is the rationale that underpins Bausch's spectator-centred approach: a postmodern approach to performance as a shared creative experience that defines her choreographic aesthetic and collaborative practice. This three-part study recounts the *Mitreisender*'s unfolding journey of interrogative exploration and discovery through experience that has sought to define and appreciate the distinctive features of Bausch's art form and ways of addressing disparities between critical theory and performance practice that influence the ways in which her performance phenomena are perceived, analysed and experienced.

Part 1 forms the basis of the critical enquiry and the rationale for the analytical investigations of Part 2 that address emergent issues by formulating a new critical approach. In Part 1, the development of Bausch's aesthetic is viewed in an historical context that assesses influential factors that shaped its development and perceptions of the art form by the wider community. By contrast, Parts 2 and 3 analyse her work from a new critical perspective with an ecological focus that aims to offer fresh insights into Bausch's dance aesthetic and her performance practice. Appraising the thesis, its methodology, primary aims, objectives and outcomes, this critical overview evaluates what has been achieved and how the thesis contributes to existing knowledge, particularly to the development of new fields of performance research.

1. Assessing the Critical Outcomes in Relation to Primary Aims and Objectives

Evaluating the outcomes of the thesis to assess whether its primary aims and objectives have been achieved, attention centres on the main focus of this critical

enquiry; Chapter 3 which formulates a new analytical approach to complement Bausch's interactive collage and Chapter 4 which examines the role of *Mitreisender* in Bausch's performance practice to support the hypothesis of the thesis. These interrelated chapters address critical concerns emerging from Part 1, particularly questions relating to the generic orientation and critical analysis of hybrid art forms, by examining the potential of new approaches that integrate critical theory with performance practice. Placing the emphasis on performance processes and the spectator's role as participant, these alternative approaches change the ways in which interdisciplinary hybrids and their disparate elements are perceived, appreciated and experienced.

The theory of cultural ecology outlined in Chapter 3 represents an investigative framework open to a range of analytical possibilities: an approach whose flexible formula draws on concepts from discrete, interdisciplinary fields of research that perceive theatre in relation to ecological, archaeological or anthropological theories and practice. The concerns of cultural ecology focus on interrelational phenomena intrinsic to a work's ecosystem – the texts, images, production elements and action. This provides a means to analyse intertextuality, affective stimuli and performer/spectator dialectic relationships as creative processes that stimulate interactive relationships between performer, spectator and their environment and fuel experiential journeys of exploration through the work.

Appraising this approach and how it can be used in practice, Chapter 3's examination of key aspects of *Tanztheater*'s aesthetic together with case studies of the works in Chapter 5 demonstrate the application of cultural ecology to Bausch's heterogeneous

hybrid. These studies identify interrelationships between dance and theatre elements; the intertextual collage and its structural patterning devices; the moving body and sensory stimuli; and how the body interacts physiologically with its environment as significant features in the works that are open to creative exploration. Providing paradigms that highlight how an ecological approach is particularly useful for the analysis of art forms that use movement as their primary medium of expression, this approach has distinct potential for interdisciplinary forms of dance and physical theatre performance, collage compositions, site-specific or installation performance works, environmental theatre, and performance art. While the theory's application will vary from one art form to another, its openness and flexibility enables it to be used in multifarious ways for different performance phenomena.

Cultural ecology broadens the scope of dance criticism and the ways in which dance is perceived and experienced, offering a means to discuss the qualities and dynamics of movement in relation to the ways in which corporeal response is affected by various stimuli, thus enhancing appreciation of the choreography while obviating a need for specific technical knowledge. This offers a potential to extend readings beyond those of a narrative or thematic nature and provides opportunities for alternative kinds of creative exploration.

Like many postmodern performance phenomena that seek to elicit the engagement of the spectator in the work, Bausch's *Tanztheater* redefines the role of the spectator as 'fellow traveller' and creates the conditions for the *Mitreisender*'s involvement in its performative processes as part of the experience. Based on the premiss that the spectator's role as *Mitreisender* is integral to the creation of the live experience and

to a realisation of Bausch's work in performance, Chapter 4 reveals the multi-faceted nature of this role and how it interrelates with those of the performer and director. In Chapters 3 and 4, the role of *Mitreisender* is shown as both intrinsic and extrinsic to the work; interdependent functions that illustrate how, as extrinsic theorist/observer, the *Mitreisender*'s creation of an analytic theoretical approach is informed by personal experience of participation in Bausch's performance processes and as part of her collaborative practice. The analysis of four works from Bausch's repertoire in Chapter 5 extends the role of *Mitreisender* who then acts as 'travel guide' for 'fellow travellers'.

2. Topics Addressed and an Assessment of Emergent Findings

2.1 Theory and Practice: Generic Issues, Hybridism and Ontological Shifts

Assessed in relation to modernist and postmodernist critical theory and performance practice, findings have shown how Bausch's work builds on past experiences, reconfiguring modernist concepts as affective stimuli for spectator participation and relocating them within a postmodern framework, thus creating a collage hybrid that represents the interface between modernism and postmodernism and that takes *Tanztheater* into uncharted territory. However, as the thesis has shown, the non-conformity of Bausch's hybrid collage to existing generic paradigms poses problems for conventional modes of classification and analysis, heightening tensions and disparities between critical theory and performance practice. This is demonstrated by existing analytical approaches that, unable to reconcile Bausch's dance and theatre elements, provide only partial accounts of the work based solely on her theatrical phenomena and whose socio-political readings perpetuate the notion of performance as product rather than process. Highlighting how critical theory has not

kept pace with an ontological shift in performance practice, this indicates the need for a radical shift of perception and new critical approaches. Investigations show the merits of liminal theory as a concept that provides a means to appreciate the distinctive qualities of hybrid art forms that lie beyond existing generic frameworks yet without the limitations imposed by conformity to existing generic paradigms and systems of classification.

2.2 Interpretative Issues: Collage and Montage as Compositional Approaches

Comparative studies between the works of Brecht and Bausch enable distinctions to be made between the ideological and aesthetic functions of montage and collage: the former seeking to influence the viewer's interpretation through the mediation of the director's perspective and the latter whose associative potential is more open to exploration. As a hybrid approach that combines the openness of collage with 'montaged' moments, Bausch's technique facilitates narrative and thematic readings as stimuli for the spectator's exploration of the work.

The case study of Masurca Fogo (1998) illustrated how Bausch's patterning devices enable the spectator to navigate pathways through the work but whose journeys, despite collage's openness to pluralist readings, are unobtrusively guided along Bausch's mapped routes. Structural analysis of the work's intertextual and associative potential highlighted how this approach effectively generates thematic, socio-political readings and provides a useful insight into Bausch's compositional processes but offers only a partial account of *Tanztheater*'s experiential performance phenomenon. This case study highlighted the need for a broader approach that focuses on the work's sensory environment and its effects on the moving body.

2.3 Verfremdung as Dynamic Sensory and Representational Strategies

Analysis has shown that *Verfremdung*, as a manipulative self-reflexive, ‘defamiliarisation’ technique, takes many forms and serves a number of critical functions in Bausch’s aesthetic: a reconfigured Brechtian technique that transcends epic theatre’s ideological, distancing concept and prompts the spectator’s interactive participation in Bausch’s ecological performance processes. Integral to the processes of physiological interaction, interrogative enquiry and experiential exploration, evidence has shown that *Verfremdung* is the driving mechanism that energises the environment and breathes life into the *Mitreisender*’s experiential journey. Manifest in *Tanztheater*’s satirical stereotypes, role-play situations, *Gestus*, and patterning techniques, *Verfremdung* is embodied in the production and design elements which assault the senses, intensify the nature of the action and heighten physiological experience that, like Artaud’s concept of performance, create the conditions for the *Mitreisender* to share in the creative experience of Bausch’s evolving work in progress.

As a dynamic representational strategy, Bausch’s *Verfremdungseffekt*, with its penchant for *kitsch* or stereotypical image-allusions and clichéd patterns of behaviour, prompts reciprocal modes of response from the critical spectator whose descriptions of phenomena are inflected with clichéd imagery. Raising the spectator’s awareness of Bausch’s manipulative representational strategy, this prompts the viewer to question his/her responses to the material. Bausch’s use of *Verfremdung* is a distinctive feature of her *Tanztheater* aesthetic and its performance processes; an approach that fuels Bausch’s exploration of the ecology of

performance, particularly the effects on the moving body of environmental phenomena.

3. Evaluating Research Methods in Relation to the Aims and Objectives

As empirical research of a live art form that can only be fully appreciated from firsthand experience, an essential part of the process was attendance at company performances throughout the course of my research. This enabled me to experience the impact of exposure to the various stimuli and performance mechanisms employed during a performance, to assess the implications of their effects and how my responses changed on subsequent viewings of a given work. Attendance at rehearsals and press previews together with informal discussions with current and former members of the company provided greater insight into Bausch's devising processes and practice from the artist's perspective, informing my understanding of a work's evolution from its inception to its realisation in performance. Although much has been written about Bausch's work, assessments based on actual experiences and gathering primary resource material were vital to the research process.

Examining the evolution of Bausch's aesthetic, the research investigated factors that were influential in shaping the choreographer's artistic development, particularly *Ausdruckstanz* concepts on which her formative training under the mentorship of Kurt Jooss was based, her close relationship with Jooss who nurtured her career as performer and choreographer; and the impact of her brief sojourn in New York during the early 1960s. Findings reveal how Bausch's aesthetic builds on past experiences while transcending modernist ideology, enabling correlations and distinctions to be made between her work and that of her forebears and peers and

shows how her exposure to experimental work as part of New York's *avant-garde* community prompted her change of career from performer to choreographer.

As a milestone in the evolution of Bausch's *Tanztheater*, the thesis investigates the traumatic events surrounding her 1976 production of Die Sieben Todsünden/The Seven Deadly Sins that acted as the catalyst for a radical change in Bausch's practice and aesthetic approach. Marking a shift of trajectory from narrative-based adaptations of opera libretti or musical scores choreographed solely by Bausch to devised collage works whose material was created in collaboration with her dancers, Bausch and her artists developed a dance practice based on a questioning, exploratory approach and the creation of the innovative works for which the company has become renowned.

Illuminating the distinctive qualities and significant features of Bausch's *Tanztheater* phenomena, the thesis has shown how its innovative practice and performance approach exploits the mechanisms of theatre and redefines the roles and relationships of spectator and performer, thus changing the ways in which dance performance is perceived and experienced. As a phenomenon of popular appeal that has gained universal acclaim for its contribution to dance and contemporary performance, Bausch's *Tanztheater* Wuppertal responds to a changing performance culture with an interest in interactive entertainment and technological innovation: an art form whose organic repertoire matures through a process of reflection and renewal. In achieving its objectives, the thesis aimed to provide a comprehensive evaluation and appreciation of the complexity of Bausch's multi-faceted aesthetic, its heterogeneous collage and its experiential environment to enhance understanding of hybrid forms of

postmodern performance, particularly those that transcend notional generic boundaries.

4. Contributions to Knowledge

Viewed from an historical perspective, the thesis contributes to research into the relationship between *Ausdruckstanz* and *Tanztheater* (Sanchez-Colberg, 1992; Jeschke and Vettermann, 2000) as traced through the genealogy of teacher/pupil relationships, albeit in relation to Bausch's work for comparative purposes and to assess factors that influenced her training and artistic development. From a biographical perspective, the thesis assesses Bausch's relationship with her mentor Kurt Jooss and its effects on her career development and how the impact of her experiences in New York during the early 1960s affected her aesthetic and its change of direction, thus enhancing knowledge about Bausch's early career and the development of her choreographic aesthetic.

Contributing to an existing body of academic research on Bausch's *Tanztheater* that covered the repertoire from the 1970s to the mid 1990s (Sanchez-Colberg, 1992; Monteiro, 1993; Climenhaga, 1995; Fernandes, 1995; Mulrooney, 1998; Ni, 2002), this thesis provides critical studies of the works that span the late 20th and early 21st centuries together with an overview of Bausch's repertoire over the past decade. This research offers a new and comprehensive analytical approach that provides fresh insights into Bausch's performance practice, new perspectives of individual works and knowledge of how changes in the nature of the work have been influenced by an influx of new performers into the company.

Complementing existing forms of critical theory, this new ecological approach, in common with innovations such as embodiment theory, contributes to the field of dance criticism, broadening the scope of analysis and research of choreography. As a critical approach that offers analytical potential for a wide range of physical theatre forms, cultural ecology contributes to the development of critical initiatives in performance research as part of an expanding field of ecological and environmental exploration in contemporary arts practice.

5. Areas for Future Exploration

Arising directly from this thesis, future research will focus on the development of ecological approaches to performance, investigating the potential for new hybrid initiatives in critical theory and with a view to expanding the application of these theories for a diversity of contemporary performance phenomena. While it is too early to speculate on what will happen to the Tanztheater Wuppertal without Bausch at the helm, it is my intention to continue monitoring future developments and documenting how this affects the work of the company. As a topic for future research, *Tanztheater* offers potential for more extensive research not only of established forms but new initiatives, particularly the work being developed by Henrietta Horn at the Folkwang Tanzstudio that, for many years, she co-directed with Bausch. Providing opportunities to expand on the work begun in this thesis, the latter topic has a direct link with the work of the late Pina Bausch and her legacy.

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Additional information on Bausch’s practice was garnered from brief and informal conversations with members of the company, including Dominique Mercy, Julie Ann Stanzak, Fabien Prioville, and Azusa Seyama, while attending previews of various works in Wuppertal between 2000 and 2003. These are referenced in the text as acknowledged sources but have not been listed separately due to the brief nature of the discussions.

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Programme Resources

21/5/04 The Barbican Theatre, London, The Black Rider: The Casting of the Magic Bullets, by Robert Wilson

Appendix A

Biography of Pina (Philippine) Bausch 1940 – 2009

- 1940** Born 27th July, 1940 in Solingen, Germany.
- 1955** Began training with Kurt Jooss at the Folkwang-Hochschule, Essen,
- 1958** Graduated with diplomas in teaching and stage dance.
- 1959** Won the Folkwang-Förderpreis Scholarship, sponsored by the German Academic Exchange Service (DAAD) to study in the United States of America.
- Début dancing the role of the ‘Nymph’ in Jooss’s The Fairy Queen/Die Feenkönigen (1959) created for the Schwetzingen Festspiele, Opera House, Essen.
- 1959-1962** Studied with Antony Tudor, José Limón, Louis Horst, Alfredo Corvino, Mary Hinkson, Ethel Winter, Helen McGhee, Herbert Ross and La Meri at the Juilliard School of Music in New York.
- Danced with the New American Ballet under the direction of Tudor in Tudor’s Lilac Garden (1936), Judgement of Paris (1938) and in the operas Alceste, Carmen, Tannhäuser and Turandot at the Metropolitan Opera House, New York. Danced with Paul Sanasardo and Donya Feuer’s company and with Paul Taylor’s dance group.
- 1962** Returned to Germany to assist Jooss in the development of the Folkwang Tanzstudio and as leading dancer with the newly formed Folkwang Ballett, dancing leading roles partnered by Jean Cébron.
- 1968** First choreography Fragment (1968) for the Folkwang Ballett.
- 1969** Im Wind der Zeit (1969) for the Folkwang Ballett won the Cologne Choreographic Competition. Appointed artistic director and choreographer of the Folkwang Ballett.
- 1970** Premiere of Nachnull/After Zero (1970). Guest choreographer of the Rotterdam Danscentrum.
- 1971** Aktionen für Tänzer (1971) commissioned by Wuppertal Theatre. Folkwang Tanzstudio (formerly Folkwang Ballett) performs at the Connecticut and Saratoga Dance Festivals.
- 1972** Commissioned to choreograph the ‘Bacchanal’ in Tannhäuser by the Wuppertal Theatre. Premieres of Lullaby and Philips 836885 D.S.Y.

Appendix A

- 1973** Appointed director and choreographer of the Wuppertal Ballet Company. Name changed to Wuppertaler Tanztheater and later to the Tanztheater Wuppertal Pina Bausch.
- 1974** Beginning of her collaboration with her partner and scenic designer Rolf Borzík.
- 1980** Death of her partner Rolf Borzík. First collaboration with designer Peter Pabst. In Chile, met poet Ronald Kay, her lifelong partner.
- 1980** Birth of her son Rolf Salomon.
- 1981** Performed in Federico Fellini's film E la nave va
- 1982** Appointed director of the Folkwang Studio. Head of the Dance Department of the Folkwang-Hochschule, Essen from 1983 – 1989.
- 1997** Staged Frühlingsopfer/The Rite of Spring (1975) for Ballet de l'Opéra National de Paris
- 1998** Directed Bartók's opera Herzog Bluebeard's Castle for Festival International d'Art Lyrique d'Aix-en-Provence
- 25th Anniversary of Tanztheater Pina Bausch marked by an International Dance Festival (9th to 31st October)
- 2001** Second International Festival in Wuppertal (12th to 28th October)
- 2009** Died suddenly and unexpectedly on the morning of Tuesday 30th June in Wuppertal five days after being diagnosed with cancer and only nine days after premiering her latest work (untitled), making what was to be her final appearance on stage with her dancers on 21st June.

Dance Credits with Folkwang Ballett 1962 - 1972

Lucas Hoving's Songs of Encounter (1962); Hans Züllig's Elegie (1962); the 'Oracle' in Cébron's Sequence (1963); Hoving's Rencontres (1963); 'Persephone' in Jooss's Persephone (1964); 'Epave' with Cébron in Cébron's Poème Dansé (1964); the 'Mother' in Jooss's 1965 revival of Der Grüne Tisch/The Green Table (1932); the 'Young Countess' in Roger Georg's Pique Dame (1965); 'Caroline die Braut' in Tudor's Jardin aux Lilas (1936); the 'Nymph' in Jooss's L'Après Midi d'un Faune (1965); 'Eirene, Goddess of Peace' in Jooss's Dido and Aeneas (1965); Jooss and Georg's Johanna auf dem Scheiterhaufen (1965); the 'Infanta' in Jooss's 1966 revival of Pavane auf den Tod einer Infantin/Pavane on the Death of an Infanta (1929); Jooss's Phasen (1966); Cébron's Receuil (1966); Cébron's

Appendix A

Expansion/Transformation (1968) and Récit et Aria (1968); 'Yvonne' in composer Boris Blacher's Yvonne, Prinzessin von Burgund (1974).

Choreographic Works for Tanztheater Wuppertal 1973 – 2006

1974

Fritz

Iphigenie auf Tauris

Ich Bring Dich um die Ecke/I'll Do You In

Adagio – Fünf Lieder von Gustav Mahler/Adagio – Five Songs by Gustav Mahler

Zwei Krawaten

1975

Orpheus und Eurydike

Frühlingsopfer/The Rite of Spring: 'Wind von West'/Wind from the West; 'Die Zweite Frühling'/The Second Spring; 'Le Sacre du Printemps'

1976

Die Sieben Todsünden & Furchtet euch nicht/The Seven Deadly Sins of the Petty Bourgeoisie & Don't Be Afraid

1977

Blaubart – beim anhören einer Tonbandaufnahme von Bela Bartok's "Herzog Blaubarts Burg"/Bluebeard – While listening to a taped recording of Bela Bartok's "Duke Bluebeard's Castle"

Komm tanz mit mir/Come Dance with Me

Renate wandert aus/Renate Emigrates

1978

Er nimmt sie an der Hand und führt sie in das Schloß, die anderen folgen.../He takes her by the hand and leads her into the Castle, the others follow...

Café Müller

Kontaktthof

1979

Arien

Keuschheitslegende/Legend of Chastity

1980

1980 – ein Stück von Pina Bausch

Bandoneon

1982

Waltzer

Nelken/Carnations

Appendix A

1984

Auf dem Gebirge hat man ein Geschrei gehört/On the Mountain a Cry was Heard

1985

Two Cigarettes in the Dark

1986

Viktor

1987

Ahnen

1989

Palermo, Palermo

Die Klage der Kaiserin/The Lament of the Empress (a film directed by Pina Bausch)

1991

Tanzabend II

1993

Das Stück mit dem Schiff/The Piece with the Ship

1994

Ein Trauerspiel

1995

Danzon

1996

Nur Du/Only You

1997

Der Fensterputzer/The Window Washer

1998

Masurca Fogo

1999

O Dido

2000

Wiesenland

Appendix A

2001

Água

2002

Für die Kinder von gestern, heute und morgen/For the Children of yesterday, today and tomorrow

2003

Nefés

2004

Ten Chi

2005

Rough Cut

2006

Vollmund/Full Moon

2007

Bamboo Blues

2008

Sweet Mambo

2009

New Work (untitled)

National and International Awards

1973 Young Artists' Prize, Nordrhein-Westfalen; 1978 'Eduard von der Heydt' Prize, City of Wuppertal; 1980 Dance Critics' Award, El Circulo de Criticos de Arte, Italien; 1982 Simba Theatre Award, Accademia Simba, Italien; 1983 UBU Prize 1982/83, Miglior Spettacolo Staniero, Italy; 1984 German Critics' Award, Akademie der Künste, Berlin; 1984 New York Dance and Performance 'Bessie' Award; 1986 Bundesverdienstkreuz Erster Klasse; 1987 Dance Critics Society Award, Japan; 1988 'Toleranzorden', Wuppertal Karnevalvereins; 1990 'Lorenzo il Magnifico' Prize, Internationalen Academia Medicea Florenz; 1990 'Aurel Milloss' Prize, Rome; 1990 International Theatre Institute Prize, BRD; 1990 UBU Prize, Italy; 1990 Nordrhein-Westfalen Award; 1991 Prix SACD for Dance, Paris; 1991 Rhineland Culture Prize, Düsseldorf; 1991 International 'Fontana di Roma' Award, Centro Internazionale Arte e Cultura la Sponda; 1991 Commandeur de l'Ordre des Arts et des Lettres, Paris; 1991 'Una Vita per la Danza' Prize, Positano, Italy; 1992 Critics' Award for Café Müller, Edinburgh; 1993 Picasso-Medaille de UNESCO, Munich; 1993

Appendix A

'Eduard von der Heydt' Prize, City of Wuppertal; 1994 Cruz da Ordem Militar de Santiago de Espada, Portugal; 1995 German Dance Award for Dance Pedagogy; 1995 Joana Maria Gorvin Prize, German Academy of Fine Arts, Berlin; 1997 Berlin Theatre Prize; 1997 Order of Merit; 1997 Großes Verdienstkreuz mit Stern und Schulterband des Verdienstordens, BRD; 1997 UBU Prize, Italy; 1997 Honorary Citizenship, City of Wuppertal; 1998 Harry Edmond's Award, New York; 1998 Bambi Culture Award; 1999 European Theatre Prize; 1999 'Samuel H. Scripps' American Dance Festival Award; 1999 Imperial Award for Theatre and Film, Japan Art Association; 1999 Honorary Doctorate, University of Bologna; 2000 Lifetime Achievement Award, Istanbul Festival; 2000 Award from The International Society of Performing Arts; 2001 Hanischer Goethe Prize; 2001 World Leaders' Prize, the Harbourfront Centre, Toronto; 2003 Chevalier de l'Ordre National de la Légion d'Honneur, Paris; 2003 Spanish World Prize, Valdigna; 2004 Komturkreuz des Verdienstordens, Italy; 2004 Nijinsky Prize, Monaco; 2005 Golden Mask for best foreign production, Golden Mask Festival of Performing Arts, Moscow; 2005 Honorary Arts and Cultural Ambassador of the Republic of Korea; Wuppertal Enterprise Award; 2008 Goethe Prize.

Appendix B1

CASE STUDY: Masurca Fogo (1998)

1.1 Production Credits and Cast List

Premiered 4/4/98, Masurca Fogo was co-produced with the Lisbon EXPO '98 and the Goethe Institute in Lisbon. Information given below was taken from the production at Sadler's Wells Theatre, London (31/1/02 to 3/2/02) with production credits and cast lists taken from programme notes.

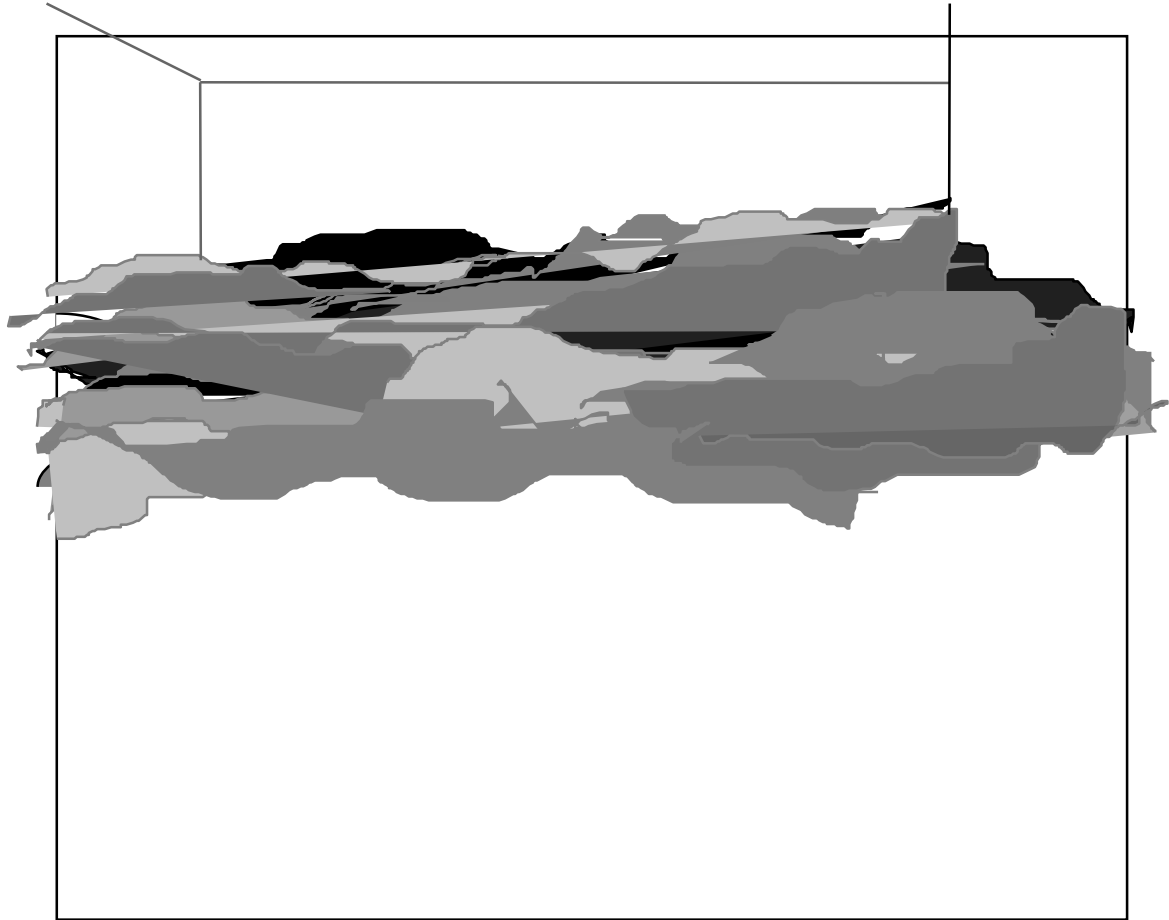
Direction and Choreography	Pina Bausch	
Scenic Design	Peter Pabst	
Costume Design	Marion Cito	
Music Collaboration	Matthias Burkert/Andreas Eisenschneider	
Assistants to the Director	Marion Cito/Irene Martinez-Rios/Jan Minarik	
Rehearsal Assistant	Robert Sturm	
Dancers:	Regina Advento	Rainer Behr
	Ruth Amarante	Andrey Berezin
	Silvia Farias	Alexandre Castres
	Ditta Miranda Jasjfi	Daphnis Kokkinos
	Beatrice Libonati	Eddie Martinez
	Melanie Maurin	Dominique Mercy
	Cristiana Morganti	Pascal Merighi
	Nazareth Panadero	Fabien Prioville
	Azusa Seyama	Jorge Puerta Armenta
	Julie Anne Stanzak	Michael Strecker
	Aida Vainieri	Fernando Suels
	Anna Wehrsarg	Kenji Takaji

1.2 Music Credits

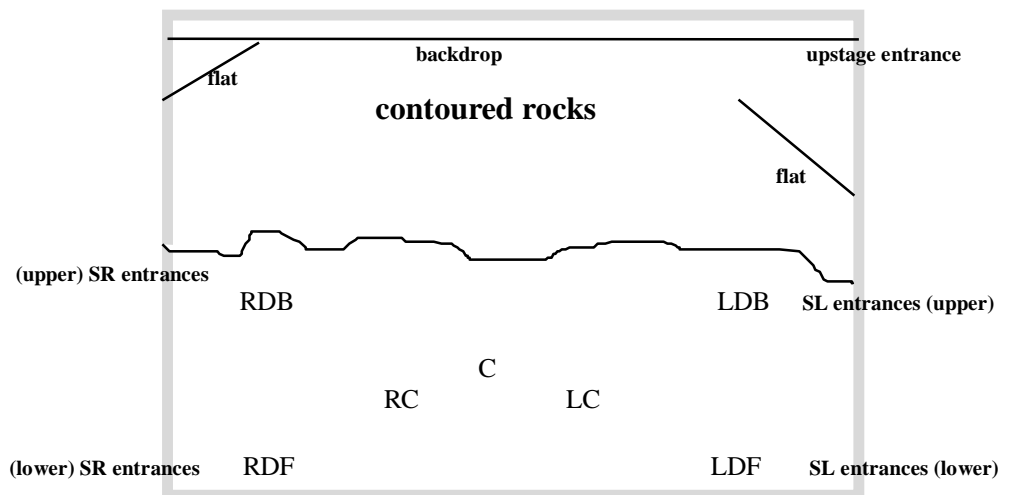
Fado Songs: Amália Rodrigues *Naufregio* (Cecillia Meivelles); Alfredo Marceneiro *Nos tempos em que eu cantava* (Fernando Teles/Fado Rosa); **Vocal and Instrumental:** Gidon Kremer *Buenos Aires hora cero* (Kremer), *El sol sueño* (Jerzzy Peterburshsky); Radamés Gnattali *Brazilian* (trad.); k. d. lang *Hain't it funny* (Jane Sibbery), *Smoke Rings* (Gene Gifford/Ned Washington), *Smoke Dreams* (John Klenner/Lloyd Shaffer/Ted Steele), *Love is Like a Cigarette* (Walther Kent/Jerome Jerome/Richard Byron), *The Air that I Breathe* (Albert Louis Hammond/Michael Hazlewood); Nicolette *You are heaven sent* (Nicolette/Felix); Duke Ellington *Midnight Indigo* (Ellington); Lisa Ekdahl *When did you leave heaven?* (R. Whiting/W. Bullock); Marcos Suzano *Pandemonium Part II* (Suzano); Mecca Bodega *Fern's Heart of Darkness* (Bodega); Vince Guavaldi Trio *Samba de Orpheus* (Luiz Bonfa); Alexander Balanescu Quartet *Model* (Hutter/Bartoff/Shultz), *Want me* (Balanescu); Simentera *A Mar* (Mário Lúcio)

Appendix B1

2. Set Design:



AERIAL VIEW



KEY

SR: stage right

RDB: right diagonal back

RC: right centre

RDF: right diagonal front

C: centre

LC: left centre

SL: stage left

LDB: left diagonal back

LC: left centre

LDF: left diagonal front

Appendix B1

3. Key to Abbreviations (Used in B2 charts and choreographic outline)

Featured Dancers

RA: Ruth Amarante
 Adv: Regina Advento
 Behr: Rainer Behr
 Bere: Andrey Berezin
 JPA: Jorge Puerta Armenta
 Kok: Daphnis Kokkinos
 Lib: Beatrice Libonati
 Mart: Eddie Martinez
 Mer: Dominique Mercy
 Mor: Cristiana Morganti
 MS: Michael Strecker
 Pana: Nazareth Panadero
 Sey: Azusa Seyama
 Stan: Julie Anne Stanzak
 Suel: Fernando Suels
 Vain: Aida Vainieri

Groupings: Denotes number and gender

3M/8M: 3 males/8 males
 2F/3F: 2 females/3 females
 Ms: male solo
 Fs: female solo
 M/FG: male/female group
 E: ensemble
 Gp(s): group(s)
 Line E: ensemble 'line' dance

Discrete Solos, Pairs, Group Items: Identified by the letters A to S

Solos: A (Behr); E (Mart); F (Mor); G (Mer); H (Sey); I (Pana); J (Adv); K (JPA); L (RA); M (Vain); O (Suel); P (Lib); Q/R (Ms/Fs); S (Kok)

Pairings: D (Strecker with Amarante/Maurin); N (Strecker with Advento/Seyama);
 Line Dance Ensemble (Advento/Strecker)

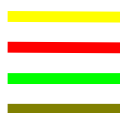
Groups: B/C/S (Amarante + male group); O (Strecker + male group); 'Mermaids' (Strecker + female group)

Colour Codes

Key to Colour Codes used in Appendix B2 Chart 1: Structure; Chart 2: Themes and Narrative Readings; Choreographic Outline

1. MUSIC

Traffic sounds, Horns, Drums
 Songs with sexual theme
 Fado/ethnic Portuguese music
 Bells, horns



2. PROJECTIONS

Cultural/geographical environment
 Seascapes
 Exotic underwater images
 Time-lapse flower images



3. THEMES & MOOD

Themes



Mood

Colour coded text

4. REPETITION

Highlighted or coloured letters

A-S (B/C/D)

Appendix C

O Dido (1999)

Production Credits and Cast List

Premiered 10/4/99, O Dido was co-produced with the Teatro Argentina, Rome and Neumann Productions for the jubilee celebrations of 2000. Information given below was taken from the production at Théâtre de la Ville, Paris (16/6/00 to 1/7/00) with production credits and cast lists taken from programme notes.

Direction and Choreography	Pina Bausch
Scenic Design	Peter Pabst
Lighting Design	John Delaere
Costume Design	Marion Cito
Music Collaboration	Matthias Burkert/Andreas Eisenschneider
Assistants to the Director	Marion Cito/Irene Martinez-Rios/Jan Minarik
Rehearsal Assistant	Robert Sturm

Dancers:	Ruth Amarante	Rainer Behr
	Raphaëlle Delauney	Andrey Berezin
	Chrystel Guillebeaud	Stephan Brinkmann
	Na Young Kim	Daphnis Kokkinos
	Cristiana Morganti	Pascal Merighi
	Julie Shanahan	Jan Minarik
	Shantala Shivalingappa	Jorge Puerta Armenta
	Aida Vainieri	Fernando Suels

Music Credits

Sephardic Songs: Saraband *Um Tardede Verano* (Trad. Moroccan), *Porke Yorach* (Trad. Morocco, Turkey); **Flamenco:** Radio Tarifa *Temporal* (Trad.); **Jewish Music:** John Zorn *Contact* (Serge Gainsbourg); Cyro Baptista *La-bas c'est naturel* (Gainsbourg); **Popular Vocal & Instrumental:** Nnenna Freelon *Until it's Time for You to Go* (Buffy Sainte-Marie); Eartha Kitt *Santa Baby* (Javits/Springer/Springer), *Lola, Lola* (Livingston/Evans); Chet Baker *For Heaven's Sake* (Elise Bretton, Sherwin Edwards, Don Meyer); Bobby McFerrin *Circlesong I* (McFerrin); Roberto Morolo *Era de Maggio* (S. Di Giacomo – M. Costa); Joao Gilberto *S'Wonderful* (George and Ira Gershwin); Mal Waldron/Jeanne Lee *Music for Eye, Ear and Soul* (Waldron/Lee); Virginia Rodriguez *Noite de Temporal* (Dorival Caymmi); Lhasa *El Desierto* (L. de Sela/Y. Desrosiers), *Le Face contre le Mur* (La Llorona); Assalti Frontali *In Movimento-ice one mix* (Frontali); Bugge Wesseltoft *Sharing* (Wesseltoft); Bonga *Mona Ki Ngi Xiça* (Bonga); Marc Ribot *Aurora em Pekin* (Alfredo Bolona), *Pueblo* (John Zorn); Paolo Modugno *Eigenaufnahme* (Modugno); Portishead *Humming* (Portishead); Fransesco Alves *Misterioso Amor* (Saint-Clair Senna); Gustavo Santaolalla *Gaucha* (Santaolalla); Lucila Campos *Toro Mata* (Campos); Gidon Kremer *Michelangelo* (Astor Piazzolla)

Appendix C

Wieserland (2000)

Production Credits and Cast List

Premiered 5/5/00, Wieserland was co-produced with the City of Budapest, the Goethe Institute Budapest and the Théâtre de la Ville, Paris. Information given below was taken from the production at the Schauspielhaus, Wuppertal (12/5/00 to 14/5/00) with production credits and cast lists taken from programme notes.

Direction and Choreography	Pina Bausch
Scenic Design	Peter Pabst
Costume Design	Marion Cito
Music Collaboration	Matthias Burkert/Andreas Eisenschneider
Assistants to the Director	Marion Cito/Irene Martinez-Rios/Jan Minarik
Rehearsal Assistant	Robert Sturm

Dancers:	Ruth Amarante	Rainer Behr
	Raphaëlle Delauney	Stephan Brinkmann
	Barbara Hampel	Daphnis Kokkinos
	Na Young Kim	Eddie Martinez
	Helena Pikon	Dominique Mercy
	Julie Shanahan	Pascal Merighi
	Julie Anne Stanzak	Jan Minarik
	Aida Vainieri	Fabien Prioville
		Jorge Puerta Armenta
		Michael Strecker
		Fernando Suels

Music Credits

Bohren & der Club of Gore *Prowler* (Bohren & der Club of Gore); Bugge Wesseltoft *eve nin* (Wesseltoft); José Afonso *Traz ontro amigo também* (Trad.); Lili Boniche *Alger Alger* (Boniche); Serge Gainsbourg *Valse de Melody* (Gainsbourg); Caetano Veloso *Que não se Vé* (Nino Rota/T. Amuri); Peace Orchestra *Shining* (Peter Kruder); Waldemar Bastos *Sofimento* (Bastos); Fanfare Ciocarlia *Lume, Lume si Hora* (Adrian Sica); Vera Bila *Lol'i ruze*; Sidsel Endresen, Bugge Wesseltoft *River* (E. McDaniels); Rex Stewart *Linden Blues* (Stewart); René Lacaille *Banm Klou Banm* (Danyél Wavo); Richard Marino & his orchestra *Fever* (S. Davenport/E. Cooley); Leftfield (rhythm and steel band); Peshay *Miles from Home* (Peshay); Ghymes *Bazsarózsza, Tánc a hóban* (Szarka Tamas); Vinicius Cantuária *Pra Gil* (Vinicius Cantuária); Elektro Twist *The Invisible Striptease* (Elektro Twist); The Mallet Men *Smoke Gets in Your Eyes* (S. Kern.O. Harbach).

Appendix C

Água (2001)

Production Credits and Cast List

Premiered 12/5/01, Água was co-produced with the Goethe Institute of Sao Paulo and Emilio Kalil. Information given below was taken from the production at the Barmen Opernhaus, Wuppertal (12/5/01 to 16/5/01) with production credits and cast lists taken from programme notes.

Direction and Choreography	Pina Bausch
Scenic Design	Peter Pabst
Costume Design	Marion Cito
Music Collaboration	Matthias Burkert/Andreas Eisenschneider
Assistants to the Director	Marion Cito/Irene Martinez-Rios/Robert Sturm

Dancers:	Regina Advento	Rainer Behr
	Silvia Farias	Daphnis Kokkinos
	Ditta Miranda Jasjfi	Eddie Martinez
	Na Young Kim	Dominique Mercy
	Melanie Maurin	Pascal Merighi
	Cristiana Morganti	Fabien Prioville
	Helena Pikon	Jorge Puerta Armenta
	Azusa Seyama	Michael Strecker
	Julie Shanahan	Fernando Suels
	Aida Vainieri	Kenji Takagi
	Anna Wehrsarg	

Music Credits

Bob Brookmeyer *A felicidade, O Nosso Amor* (Antonio Carlos Jobim); P. S. Hervey *The Wind Cid* (Hervey); Tom Zé *Emeré* (Zé); Grupo Batuque *Roda Biana* (R. Silva); Susana Baca *De los amores* (Javier Lazo); St. Germain *Rose Rouge* (Ludovic Navarre); *Manha de Carnival* (Luiz Bonfá); Bugge Wesseltoft *Fats Forward* (Wesseltoft); The Tiger Lillies *Pretty Lisa* (Martyn Jacques); Carlinhos Brown *Omelette Man* (Brown); Cursor Club *Confessions Mix/V8 Remix1* (Crown Invisible Remixes); Leftfield *El Cid* (Barnes Daley); Baden Powell *Refem da Solidao* (P. C. Pinheiro/Powell); Bebel Gilberto *Samba da Bencao* (Baden Powell); Troublemakers *Awake* (A. Taittefer/F. Berthet); Archie Shepp *Big Fred* (Kahil El'Zabar); Ike Quebec *Loie* (Kenny Burrell), *Goin' Home* (Anton Dvorak); Kenny Burrell *Out of this World* (Arlen-Mercer); Rosanna & Zelia *Lady Multimelancolica* (Rosanna/Zelia); Anthea *Don't Explain*; Tom Waits *Walk Away* (Waits/K. Brennen); Caetano Veloso/David Byrne *Marco de Canavezes* (Veloso/Byrne); Mickey Hart *Udu Chant, The Humt* (Hart); Gilberto Gil *Esperando na ganela* (Gil); *The Love of Three Oranges* (Lin Chi-Ling); Amon Tobin *Get your snack on* (Tobin); Julien Jacob *Shanti* (Jacob).