

**BUNDESKUNSTHALLE  
IM MARTIN-GROPIUS-BAU**



**PINA BAUSCH**  
and the Tanztheater  
16 September 2016 to 9 January 2017

**Media Conference: 15 September 2016, 11 a.m.**

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## Exhibition Dates

|   |  |
|---|--|
| Duration  | 16 September 2016 to 9 January 2017  |
| Director  | Rein Wolfs   |
| Managing Director                                   | Dr. Bernhard Spies   |
| Curators  | Salomon Bausch<br>Miriam Leysner<br>Rein Wolfs   |
| Exhibition Managers                                 | Dr. Angelica Francke<br>Ulrich Best  |
| Head of Corporate Communications /<br>Press Officer | Sven Bergmann  |
| Opening Hours                                       | Wednesday to Monday: 10 a.m. to 7p.m.<br>Tuesday closed<br>Open on holidays, closed on 24 and 31<br>December 2016  |
| Admission<br>standard / reduced                     | € 10 / € 6.50<br>Admission free up to 16 years of age<br>The box office closes at 6.30 p.m.  |
| Guided Group Tours information<br>and registration  | MuseumsInformation Berlin<br>T +49 30 24749-888<br>museumsinformation@<br>kulturprojekte-berlin.de   |
| Location  | Martin-Gropius-Bau Berlin<br>Niederkirchnerstraße 7<br>10963 Berlin  |
| Public Transport                                    | U-Bahn Line 2 (stop: Potsdamer Platz)<br>S-Bahn Line 1, 2, 25 (stop: Potsdamer<br>Platz or Anhalter Bahnhof)<br>Busses: M29 (S Anhalter Bahnhof), M41<br>(Abgeordnetenhaus). |
| Press Information (German / English)                | <a href="http://www.pina-bausch-ausstellung.de/en/presse.html">www.pina-bausch-<br/>ausstellung.de/en/presse.html</a>  |

General Information  
(German / English)

T +49 30 24749-888  
[www.pina-bausch-ausstellung.de](http://www.pina-bausch-ausstellung.de)

In Cooperation with the Pina Bausch  
Foundation, Wuppertal



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## Information on the Exhibition

'I am less interested in how people move than in what moves them'  
*Pina Bausch*

Pina Bausch (1940–2009) is recognised as a pioneer of modern dance theatre and as one of the most influential choreographers of the twentieth century. The exhibition at the Bundeskunsthalle was the first to present her work to a wider public. Together with her company, Pina Bausch developed the artistic form of dance theatre which combines theatre, dance and performance art. Her novel approach not only roundly rejected the conventions of classical ballet, but also went far beyond the preoccupations with formal principles that characterise much of modern dance.

The objects, installations, photographs and videos presented are drawn from the unique holdings of the Pina Bausch Archives. At the heart of the exhibition is the reconstruction of the 'Lichtburg', the legendary rehearsal space in an old Wuppertal cinema, in which Pina Bausch developed most of her pieces in collaboration with her dancers. Outsiders are rarely admitted to this intimate space. At the Martin-Gropius-Bau it becomes a platform for inspiration and exchange. Members of the company will introduce visitors to the quality of dance theatre movements and short sequences of dance moves. Performances, dance workshops, public rehearsals, conversations, films and much more transform the rehearsal studio into a vibrant, experiential space for visitors.

Taking its starting point in the workshop talk she gave in 2007 when she won the prestigious Kyoto Prize, the exhibition provides insights into the work of Pina Bausch. The focus is not only on the work in terms of staged performances but above all on the very foundations of the choreographer's oeuvre, on her creative practice and on the key aspects and people that have accompanied and shaped her progress. The objects, installations, photographs and videos presented are drawn from the unique holdings of the Pina Bausch Archive.

In cooperation with the Pina Bausch Foundation, Wuppertal

### THE LICHTBURG

Join us in the reconstruction of the *Lichtburg* for performances, dance workshops, films, open rehearsals, lecture performances, training classes, talks and performative interventions and experience the work of Pina Bausch and the Tanztheater Wuppertal. Like the original *Lichtburg*, the reconstruction must necessarily be a limited-access space to preserve its intimate character. The *Lichtburg* – an experiential and immersive encounter with Pina Bausch's work.

### WORKSHOPS

Workshops for dance enthusiasts of all levels of competence offer a mix of different techniques, traditions and physical practices. Drop in, there is a wide range of events you can join on the spur of the moment and without previous



experience. A programme of public rehearsals offers a glimpse of choreographic processes and an opportunity for exchange with the artists.

### **FILMS**

Not just because the *Lichtburg* was once a cinema, but mainly because audio-visual media are the most important way of documenting dance, we are screening series of film on and by Pina Bausch and the Wuppertal Dance Theatre. The programme presents documentary films by, among others, Chantal Akerman, Klaus Wildenhahn, Lee Yanor and Pina Bausch herself.

### **LECTURE PERFORMANCES AND TALKS**

Talks, lecture performances and conversations introduce visitors to the work of Pina Bausch and the Wuppertal Dance Theatre in an open welcoming form that involves different players, perspectives and themes and that draws on the inside specialist knowledge of associates, dancers, colleagues and researchers. What remains? How does choreography get passed on? What connects us to the work of Pina Bausch?

### **PERFORMANCES**

During the rehearsals for a new piece Pina Bausch asked her dancers 'questions'. Words, short sentences, fragments – approaches and material of a creative practice. How did the dancers perceive Pina Bausch's questions? What are their memories? And to what extent do Pina Bausch's work and her way of working determine their current practice? Join us for performances and interventions that address working with Pina Bausch.



## General introduction

*“Everything I do, I do as a dancer, everything, everything.”* 1989

Pina Bausch is considered to be a pioneer of modern dance theatre and one of the most influential choreographers of the 20<sup>th</sup> century. Together with her company, she developed a form of dance theatre which, in connection with her name, has long since become an independent genre. She received many international prizes and honours for her work, such as the Bessie Award (1984), the Premium Imperiale (1999), the Venice Golden Lion for her lifetime achievements (2007), and the Kyoto Prize (2007).

Pina Bausch’s main focus was on human beings and their individual, social, and cultural imprinting. Her multilayered, collage-like pieces were inspired by fundamental topics of existence. She was particularly interested in the relationship between man and woman which she recurrently explored in new variations.

In Pina Bausch’s choreographic and directorial work, the body as a memory depository and its movements as an expression of lived experience are both the starting point and the purpose. The dance theatre inspired by this approach awakens associations, provides food for thought, and triggers laughter. Its immediate physical presence lends shape to an intrinsic kind of knowledge.

*“I believe that we are closest to ourselves with our bodies, and that every person is constantly expressing themselves, simply by being. After all, it is all very visible. Read it, and you will see everything, states of mind, feelings.”* 1998

While many of Pina Bausch’s pieces are still being performed by the Wuppertal dance theatre, thus enabling audiences to experience the fruits of her work, this exhibition is dedicated to preceding and accompanying origination and development processes. The selection and compilation was inspired by statements the artist made while looking back on her artistic path on the occasion of receiving the Kyoto Prize. A collection of documentary material from the extensive archive at the Pina Bausch Foundation shines a light on the choreographer’s career, illustrates her method, and focuses on her motives and inspirations. A replica of the Lichtburg, Pina Bausch and her company’s rehearsal room, serves as a place for encounters and movement and makes up the heart of the exhibition. The multifaceted programme at the Lichtburg invites viewers to delve into and reflect the topics, to make new connections, and to try out different perspectives.

Thanks to this interplay of possibilities, the show provides multifaceted and deep insights into Pina Bausch’s artistic work and enables an approach to her personality, to an artist who always saw herself as a seeker:



*“It is about finding something that does not demand a question.” 2007*

## **The Dancer**

*“Actually I always just wanted to dance. [...] When choreographing, it was always my aim to dance something in these choreographies that was important to me.” 2007*

Pina Bausch received comprehensive training as a dancer at the Folkwangschule in Essen and at the Juilliard School in New York, and already started drawing attention to herself during her studies. In New York she started working with different choreographers and got her first engagement at the ballet of the Metropolitan Opera. Following an offer from Kurt Jooss, Pina Bausch returned to Essen and joined the Folkwang ballet. Together with the company, which soon became internationally renowned, she gave many performances at home and abroad and increasingly gained a reputation as an outstanding dancer. When Pina Bausch first started developing choreographies for the Folkwang ensemble and taking on leading positions she was always on stage as a dancer. Only once she was appointed director of the Wuppertal dance theatre, did her responsibilities as a choreographer supersede her opportunities to dance. Pina Bausch assessed her title roles in the first pieces such as the dance operas or *The Rite of Spring* as follows:

*“All these roles were written with my body.” 2007*

## **The Methodology**

In the early years, Pina Bausch’s choreographic work with her company was based on individual movements and the development of movement sequences. However, working with an ensemble which did not consist solely of dancers – as was the case with the production of the piece *Er nimmt sie an der Hand und führt sie ins Schloß, die anderen folgen* (*He Takes Her by the Hand and Leads Her into the Castle, the Others Follow*) - required a different approach:

*“So I asked them questions I also asked myself. The questions serve the purpose of carefully approaching a topic.” 2007*

From then on, this became the established method: Pina Bausch confronted all the ensemble members involved in the development process - with questions, tasks, and cues. The initial result was a collection of material. The choreographer extracted fragments, altered them, and assembled them. Most of it she discarded. Then she re-examined each detail, placed it in another context, and reassessed it...Pina Bausch did not explain her decisions. In a process which required a lot of patience and mutual trust, she put the pieces of the puzzle together bit by bit to form a picture.

*“The question of whether or not something is right becomes redundant, once you’ve found it, you just know.” 1998*



## The Stage

*“Bringing something which is normally outside into a theatre is eye-opening. Seemingly familiar things suddenly appear in a completely new light – as if seeing them for the first time.”* 2007

The frequent use of natural materials is characteristic for the stage settings in Pina Bausch’s dance theatre. Earth, water, leaves, grass, or stones produce smells and sounds and create an immediate sensual experience for the viewer which is also perplexing in this foreign context. But above all, they leave traces of the movements, not only on the bodies but also in the performance area. Pina Bausch intentionally subjected her ensemble to obstacles, thus undermining the routine of the movements. The individual dancers are constantly confronted with new conditions on stage – the unreality of the situation creates an immediate physical reality. She created the sets for her first pieces in close collaboration with her life partner Rolf Borzik. After his untimely death in 1980, Peter Pabst systematically continued what they had begun.

*“Sometimes it is also very, very difficult – the implementation; but it is also very, very difficult for the dancers, at least partly. It is both marvellous and difficult.”* 1994

## The Coproductions

*“When I travel, I look at things with the naivety of a child.”* 2007

A new chapter began in the evolution of the Wuppertal dance theatre when Pina Bausch and her ensemble were invited to Rome in 1986 by the Teatro Argentino. This collaboration was inspired by the idea to develop a piece based on experiences made in the city. By 2009, 14 further pieces had evolved in coproduction with institutions from other countries: the company travelled to the city in question for about three weeks, visited the hosting country and then started to develop a new piece. Work continued after the return to Wuppertal, where the pieces were also performed for the first time. The first guest performance was given in the cooperation partner’s hometown. During these sojourns it was important to Pina Bausch to get to know other cultures and to discover new things. Her main aim, however, was to question the familiar and to look at the seemingly known in a different light, from a new perspective. In doing so, Pina Bausch focused on the experiences that developed from personal encounters with other people.

*“I cannot dance a building or anything like that, so I am incredibly dependent on meeting people, getting to know people, going where there are people.”* 1989



## The Ensemble

*“We are also very international as a company. So many different personalities from completely different cultures. . . . The way we influence, inspire, and learn from one another . . . we do not merely travel – we are already a world of its own. And this world is constantly enriched through encounters, new experiences.”* 2007

During the time from 1973 to 2009, Pina Bausch worked with about 125 dancers who were employed as permanent members at the Tanztheater Wuppertal. Besides its internationality, the ensemble was defined by its strong heterogeneity regarding age structure and appearance, which is rather unusual for a dance company. Pina Bausch explained that she was primarily interested in the individual personalities and was therefore keen for every dancer to present themselves on stage:

*“It is my wish that the audience should really get to know these people on the stage. [...] Everybody is entirely themselves in the pieces, nobody has to play a part.”* 2007

*“The means applied in dance theatre developed from a certain need, also a necessity: you are what you are, and on stage we can only show who we are. To do so is already quite a lot: to show reality.”* 2007

While Pina Bausch was working with the Tanztheater Wuppertal, she choreographed and staged 46 pieces. The collage principle was to define her style: moving pictures, dance sequences, and dramatic scenes merge in a multilayered synthesis which is particularly perplexing because of the simultaneousness of the non-simultaneous. Pina Bausch often used the repetition and alienation of movements, and also revue-inspired formations of rows and diagonals as choreographic methods. In the course of the evolution of her dance theatre, the choreographer increasingly focused on the individual dancers' solos as a contrast to danced ensemble parts. The music, to which the dances and scenes owe their special atmosphere, was always chosen after they had been developed. The interaction between dance and music introduces another perspective and awakens something new.

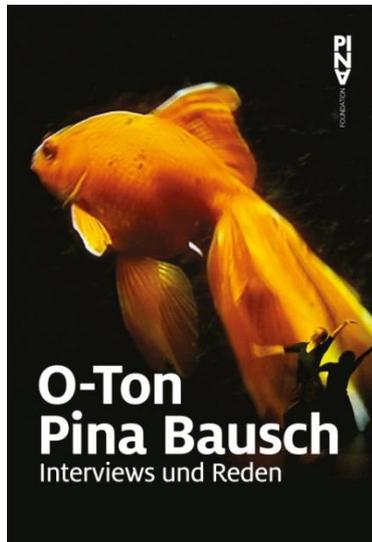
*“It was never my plan to invent a particular style or a new kind of theatre. The form evolved all on its own: from questions I had. In my work I was always looking for something I didn't already know.”* 2007

## Zitate

*“For me this is dance [...] Maybe I see a lot more dance than one would think likely!”* 1990

*“When something happens that is reminiscent of child's play, or of something one might have done when one was little, it is still something very, very different when one does it as an adult. Because of the form it takes on, it is something entirely different.”* 1990

## Catalogue



**O-Ton Pina Bausch**

**Interviews und Reden**

**Pina Bausch Editions 01**

German edition

Hardcover, 400 pages, format: 24.5 cm x 28 cm, 11 coloured illustrations

ISBN: 978-3038500209

Trade edition: Nimbus. Kunst und Bücher

Museum edition available



## Current and Upcoming Exhibitions

### **PARKOMANIE**

#### **The Landscaped Gardens of Prince Pückler**

#### **EXHIBITION AND GARDEN**

**until 18 September 2016**

The gardens and parks of Europe have always been places pleasurable outdoor pursuits. As complex gesamtkunstwerks, they mark the interface between nature and culture. Their design reflects the aesthetic, intellectual, and political concerns of their time. Hermann Prince Pückler-Muskau (1785–1871) wholeheartedly embraced this view of garden design. The eccentric aristocrat, traveller and man of letters is now being rediscovered as an outstanding landscape gardener. Planted in the English style, his parks in Bad Muskau, Babelsberg and Branitz are among the finest examples of nineteenth-century garden design in Europe. The three parks are at the heart of the exhibition that traces the life and work of Prince Pückler. Complementing the exhibition, the roof terrace of the Bundeskunsthalle will be planted with a lush garden based on Prince Pückler's ideas and horticultural principles.

### **JUERGEN TELLER**

#### **Enjoy Your Life!**

**until 25 September 2016**

Juergen Teller is one of the world's most sought-after photographers. His images are situated at the interface of art and advertising, and his stylistic device of choice is the portrait. Working in the areas of music, fashion and celebrities as well as everyday scenes and landscape, he draws on his intuitive feel for people, situations, milieus and clichés to create images of great immediacy and deceptive simplicity that foreground the idea of imperfect beauty. Teller deliberately distances himself from the glamour of fashion and people photography. In his shoots for well-known fashion designers he places supermodels, pop stars and other celebrities in unexpected and often disturbing contexts, thus lifting them out of established visual codes and preconceived expectations. Other works are more autobiographical. These subjective documentations bear witness to the photographer's engagement with his youth and his origins and upbringing. They are direct, truthful, occasionally humorous and always touching. Equally unsparring is the way he presents himself in staged yet strangely candid warts-and-all images. Teller examines the means of photography, the impact of the medium and its role as a mirror of society.

### **THE RHINE**

#### **The Biography of a European River**

**until 22 January 2017**

The Rhine is one of the world's busiest rivers. For thousands of years it has carried not only coal, building material and people, but also luxury goods and art treasures, weapons, ideas, fairytales and myths through the western half of



Europe. Its course is lined by imposing cities, monasteries and cathedrals as well as by conurbations and industrial zones. Dividing line and nexus in equal measure, it continues to mark the people who have settled on its banks. Since Roman times the Rhine has served as gateway, stronghold, border, bridge and ford. It has been regulated, straightened, polluted, fought over, conquered and occupied. The European Union was founded in Strasbourg on the Rhine, and the exhibition heeds its cultural and political imperative of cross-border cooperation between the riparian states of Switzerland, Liechtenstein, Germany, France and the Netherlands.

Following the course of the Rhine over 1000 kilometres, from its sources to the Rhine-Meuse-Schelde delta, the exhibition sheds light on many of the momentous and often dramatic events that punctuate more than 2000 years of cultural history, from the Roman period, the building of the great Gothic cathedrals, Rhine romanticism, the Bonn Republic to the reconstruction of the port of Rotterdam as global hub and gateway to the world.

## **TOUCHDOWN**

### **An Exhibition with and about People with Down's Syndrome**

**29 October 2016 to 12 February 2017**

The exhibition with and about people with Down's syndrome is the first exhibition of its kind to take visitors on an experimental and culture historical journey through our past and present. It tells the story of a complex relationship. It describes how people lived, live and want to live – people with and without Down's syndrome.

Conceived in cooperation with people with Down's syndrome, the exhibition presents scientific and artistic artefacts from the realms of archaeology, contemporary history, genetics, medicine, sociology, literature, film, theatre and the fine arts. In its conceptual depth and dynamic diversity of voices, the exhibition does not set out to provide pat ready answers but to engage in a sustainable and better informed debate about social diversity and participation.

A cooperation with the research project TOUCHDOWN 21

## **A BRIEF HISTORY OF HUMANKIND**

### **100 000 Years of Cultural History**

**22 November 2016 – 26 March 2017 in Bonn**

A Brief History of Humankind is the subtitle of the bestselling book by the Israeli historian Yuval Harari that sets the narrative structure of the exhibition of the same title. Developed to mark the fiftieth anniversary of the Israel Museum in Jerusalem and featuring a selection of outstanding objects from its encyclopaedic holdings, the exhibition now makes its first appearance in Europe.

The archaeological objects from the Israel Museum recount the history of humankind from the dawn of civilization to the present. Among these objects are the remains of the first use of fire in a communal setting, the first tools used by humankind, rare evidence for the co-existence of Homo sapiens and Neanderthals, the earliest examples of the use of writing and numerals, the first



coins, a facsimile of a copy of the Ten Commandments, a copy of the Gutenberg bible, a replica of Edison's lightbulb and the manuscript of Albert Einstein's Special Theory of Relativity.

A particular treasure are the thirty-six sculptures of gods and goddesses from all over the world, from Neolithic stone and clay figures, ancient Egyptian deities, figures from Greek and Roman mythology to deities from South America and sculptures from Asia and Africa. These artefacts are juxtaposed with select examples of contemporary art that link past and present. Among the artists represented are Mirosław Bałka, Bruce Conner, Mark Dion, Douglas Gordon, Aernout Mik, Adrian Paci, Paul Pfeiffer, Charles Ray, Haim Steinbach and Mark Wallinger.

An exhibition of the Israel Museum, Jerusalem, in cooperation with Bundeskunsthalle, Bonn.

## **GREGOR SCHNEIDER**

### **Wall before Wall**

**2 December 2016 to 19 February 2017 in Bonn**

Gregor Schneider, born in 1969, is an internationally renowned radical artist whose work frequently gives rise to heated debate. Working in different media, he has developed a complex and self-referential oeuvre that crosses recent German history with the dystopian places of personal existence. In the mid-1980s the artist began building complete rooms inside of existing rooms, the new room replicating the space that houses it. Since then he has created a large body of spatial constructions that divests everyday places of their familiarity. In 2001 he won the Golden Lion of the Venice Biennale for his installation *Haus u r* in the German Pavilion. The installation consisted of a total of twenty-four rooms of his childhood home in Rheydt, which has been central to his creative practice since 1985 and which he has gradually developed in different directions. For the Bundeskunsthalle the artist is designing a display that traces the course of his career in key works: a selection of paintings (1982–1985) and the documentation of early works (1984–1985) are followed by complete rooms from *Haus u r* as well as recent works involving culturally and historically important buildings. Films, duplicate sculptures and staged situations with actors complete the presentation.

Subject to change!

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