

**BUNDESKUNSTHALLE**



**PINA BAUSCH**  
and the Tanztheater

4 March to 24 July 2016

**LICHTBURG PROGRAMME March/April 2016**

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 is 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 Archive.

**THE LICHTBURG**

The *Lichtburg* – a forum for immersive encounters with the work of Pina Bausch

'Lichtburg' is the name of the rehearsal studio in which Pina Bausch developed most of her pieces in collaboration with her company. An old cinema in Wuppertal, it became a place of work, confrontation and play, a protected space which rarely opened its doors to outsiders.

At the heart of the exhibition is the reconstruction of the *Lichtburg*. Here the different themes of the exhibition are revisited and reflected. Visitors are invited to experience the *Lichtburg* as a laboratory of memory and transformation. Join us for performances, dance workshops, films, open rehearsals, lecture performances, training classes and talks. Like the original *Lichtburg*, the reconstruction must necessarily remain a restricted-access space to preserve its intimate character. Depending on the format of the event, it offers space for 20 to 50 visitors.

For other offers, see the general programme for April to June of the Bundeskunsthalle or online at [www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)

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The Bundeskunsthalle becomes a platform for dance. Workshops for dance enthusiasts of all levels of competence offer a mix of different techniques, traditions and practices. Drop in; there is a wide range of events you can join spontaneously and without previous experience. A programme of public rehearsals offers a glimpse of choreographic processes and an opportunity for exchange with the artists.

## **I. EXHIBITION WARM-UP**

A series of 30-minute workshops gives all visitors the opportunity to dance with current or former members of the Tanztheater Wuppertal.

The workshops take the form of brief physical training sessions that introduce visitors to the choreographic forms, dance traditions and techniques. This physical exhibition warm-up can be a training session developed specifically for the exhibition or it can consist of learning and dancing one of Pina Bausch's choreographic forms, for example the celebrated *Nelken* Sequence of Spring, Summer, Autumn and Winter from *Nelken* ('Carnations') of 1982.

With **Pablo Aran Gimeno, Dominique Duszynski, Jo Ann Endicott, Chrystel Guillebeaud, Marigia Maggipinto, Eddie Martinez, Cristiana Morganti, Kenji Takagi** et al.

The number of participants per session is limited to 25 people.  
For dates and times, please see the schedule.

## **II. WORKSHOPS**

### **DANCING WITH ANNE MARTIN: KONTAKTHOF**

Wednesday, 13 April, 11:00 am

Thursday, 14 April, 3:00pm

Duration: 180 minutes

Age range: from 15

Maximum number of participants: 20

In this three-hour workshop, Anne Martin focuses on Pina Bausch's piece *Kontakthof* (premiered 1978). The workshop will kick off with breathing-related movements. This is followed by everyday gestures, small movements and sequences. Intimations of a working process. The workshop is open to anyone aged 15 and older. There is no upper age limit. Previous experience is not necessary.

For biographies and further information on the participants, please see our homepage at [www.pina-bausch-ausstellung.de](http://www.pina-bausch-ausstellung.de)



## **PREVIEW**

### **WORKSHOP WEEK FOR PROFESSIONAL DANCERS**

Tuesday, 10 May, to Saturday, 14 May, 11:00 am - 3:30 pm

Maximum number of participants: 25

Please apply by 31 March

Please address any questions you may have and your application to  
lichtburg@pbf.productions

€95 (fee for 5 days, incl. admission to the exhibition)

In this five-day workshop, Clémentine Deluy and Thusnelda Mercy will explore the influence of different artists – for example Pina Bausch, Sasha Waltz, Malou Airaudo and Juan Kruz Diaz de Garaio Esnaola – on their current work.

Together with the participants, they will work on the investigation of everybody's own personal movements. The daily workshops are divided into two mutually complementary sessions. The morning session with Clémentine Deluy will focus on technical matters and on learning a dance phrase. The afternoon session with Thusnelda Mercy will focus on improvisation tasks and situations that will give rise to small compositions.

During the workshop, visitors of the exhibition are invited to watch the training. Every day, the afternoon sessions are followed by a conversation with Clémentine Deluy and Thusnelda Mercy.

The maximum number of participants is 25. Please address your applications, a brief personal statement of some five sentences and a CV to lichtburg@pbf.productions. The closing date for applications is 31 March 2016.

## **III. MOVING GUIDED TOURS**

### **INTERACTIVE GUIDED TOURS OF THE EXHIBITION FOR FAMILIES**

Dancing for parents and children (aged 2–5) followed by a guided tour of the exhibition

Sunday, 27 March, 11:00 am and 3:00 pm

Thursday, 26 May, 11:00 am and 3:00 pm

Saturday, 25 June, 11:00 am and 3:00 pm

Duration: 105 minutes, incl. interval (45 minutes dance workshop/45 minutes guided tour)

Age range: Children aged 2-5 and their parents

Maximum number of participants: 10 families (30 people max.)

'An exhibition about dance? You cannot just wander through that, you should dance through it! We will warm up together and then we will experience, play, feel and dance our way towards dance theatre, before making our way through the exhibition.' (Anna Wehsarg)



Anna Wehsarg has devised a dance workshop for children (2-5 years old) and their parents –with a joint warm-up and a guided tour of the exhibition.

#### **OFFER AND INFORMATION FOR SCHOOL GROUPS**

Tuesdays, Thursdays, Fridays,

10:30 and 11:30 am

This offer consists of a dance workshop (30 minutes) followed by a brief introduction to the exhibition (30 minutes, 25 people max.)

€28, incl. admission to the exhibition

#### **OFFER AND INFORMATION FOR DANCE GROUPS**

Wednesdays, 4:30, 5:30 and 7:30 pm

This offer consists of a dance workshop (30 minutes) followed by a brief introduction to the exhibition (30 minutes, 25 people max.)

€28, incl. admission to the exhibition

#### **EXHIBITING MOVEMENT**

Offer for school groups

Tuesday, 19 April, 10:30 am, 12:30 and 2:30 pm

Wednesday, 20 April, 10:30 am, 12:30 and 2:30 pm

Thursday, 21 April, 10:30 am, 12:30 and 2:30 pm

Friday, 22 April, 10:30 am, 12:30 and 2:30 pm

Duration: 90 minutes

Age range: all types of school, from first grade primary school

Maximum number of participants: one class

A tour of the exhibition sheds light on the motivation behind Pina Bausch's work and on how she translated that motivation into movement. Another approach to the objects presented in the exhibition, most of which come from the Pina Bausch Archive, would be to ask how movement can be exhibited. Documents such as photographs, sketches or rehearsal notes capture movement and freeze it. How can that stillness be brought back to life?

The programme, which also includes a practical, physical session in the *Lichtburg*, is conducted Miriam Leysner, who has developed different formats to suit different age ranges.

#### IV. PUBLIC REHEARSALS

**PUBLIC REHEARSAL: *Passing on differently.***

**Helena Pikon learning Pina Bausch's piece 1980 from Anne Martin**

Tuesday, 12 April, 3:00 pm, public rehearsal followed by an open discussion

Duration: 120 minutes

How do a movement, a placement, a 'role' get passed on to a dancer? What is passed on in addition to the basic sequence of movements? Anne Martin was part of the creative process that brought forth 1980, a piece by Pina Bausch. After she had left the company, Helena Pikon took over her role in the piece, but she had not learned it directly from Anne Martin. What are the stories behind the movements? What do memory and remembrance mean in dance?

A lecture performance and rehearsal followed by an open discussion.

#### **PUBLIC REHEARSAL OF THE TANZTHEATER WUPPERTAL PINA BAUSCH:**

***Auf dem Gebirge hat man ein Geschrei gehört* ('On the Mountain a Cry was Heard')**

Wednesday, 27 April, 1:00 pm public rehearsal

3:00 pm open discussion

The exhibition provides a one-off opportunity to experience the Tanztheater Wuppertal live. The company will present a public rehearsal of the piece *Auf dem Gebirge hat man ein Geschrei gehört* (premiered 1984) which they will perform at the Théâtre du Châtelet in Paris in June 2016. After the public rehearsal, the dancers will be happy to take questions from the audience.

#### V. 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? 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.

**DIALOGUE** by Nayoung Kim

Sunday, 20 March, 2:30 and 5:30 pm

Duration: 45 minutes

In her performance Dialogue, Nayoung Kim enters into direct contact with the audience. She dances parts of her solo from Pina Bausch's piece *Der Fensterputzer* ('The Window Washer'). After the first part of the performance, the audience is invited to ask questions about the scenes they have seen, which Nayoung Kim will answer with new sequences of movements. The interaction between dancer and audience will give rise to



a new choreographic texture.

**OHLALÁ** by Nazareth Panadero and Michael Strecker

Sunday, 17 April, 2:30 and 5:30 pm

Duration: 45 minutes

'Sometime after Pina's death, Michael Strecker and I started to work on a joint piece of our own. Simply because we could not bear the idea that all the things Pina had for so long allowed us to do in the creation of new pieces should have come to an end: to be creative and to keep searching.'  
(Nazareth Panadero)

**PREMIERE – WAK.NTR Rehab. A matrix of the six soli by Pascal Merighi made for Pina Bausch's pieces from 2000 to 2005**

Sunday, 24 April, 2:30 and 5:30 pm

Duration: 45 minutes

'WAK.NTR Rehab represents the first letters of the Pina Bausch pieces I had a hand in creating. From W for *Wiesenland* ('Meadowland') to R for *Rough Cut*. My aim in creating WAK.NTR Rehab was to reorganise movement material. For example, I take the first movement of my solo in *Wiesenland* and add it to the first movements in my solos in *Aqua*, *Kinder* and so forth. Without any other choreographic intent. It establishes a new sequence, a new order.' (Pascal Merighi)

## VI. FILM & TALK

The series FILM & TALK presents video recordings of several pieces by Pina Bausch. The screenings are followed by a conversation with the people involved in the creation of the piece shown. What can be said about the rehearsals at the time? Conversations about memory, knowledge and anecdotes.

**FILM & TALK: *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')**

A piece by Pina Bausch (premiered 1978)

Tuesday, 29 March, 6:00 pm (the talk begins at 7:00 pm)

Duration: 150 minutes

Chaired by: Stefan Koldehoff

Panel: Mechthild Großmann, Hans-Dieter Knebel and Dominique Mercy

The piece *Er nimmt sie an der Hand und führt sie in das Schloss, die anderen folgen* by Pina Bausch was created in 1978 in cooperation with the Schauspielhaus Bochum. The production not only engages with Shakespeare's play *Macbeth*, but also with a very specific cast – an ensemble of dancers, actors and a singer. A conversation about a distinctive practice that came to characterise the work of Pina Bausch and



the Tanztheater Wuppertal, namely the practice of asking questions.

**FILM & TALK: *Ten Chi*.**

A piece by Pina Bausch (premiered 2004)

Tuesday, 26 April, 6:00 pm (the talk begins at 7:00 pm)

Duration: 150 minutes

Chaired by: Gabriele Klein

Panel: Azusa Seyama, Fernando Suels Mendoza and Kenji Takagi  
Pina Bausch's *Ten Chi* premiered in Wuppertal in 2004. It was a coproduction with the Saitama Prefecture, the Saitama Arts Foundation and the Nippon Cultural Centre (Japan). Drawing on the example of the creative process behind *Ten Chi*, Gabriele Klein discusses questions of cultural translation. Gabriele Klein is head of the research project *Gestures of Dance – Dance as Gesture. Cultural and aesthetic translations as exemplified by the international coproductions of the Tanztheater Wuppertal.*

**VII. LECTURE PERFORMANCES AND TALKS**

Talks, lecture performances and conversations introduce visitors to the work of Pina Bausch and the Tanztheater Wuppertal 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?

**LECTURE PERFORMANCE – *Moving with Pina***

**by Cristiana Morganti**

Tuesday, 22 March, 7:00 pm

Duration: 70 minutes

How does one build a solo? What is the relationship between emotion and movement? At what point does a gesture become dance? How can a rapport be forged between performers and their audience?

Drawing on excerpts of the Tanztheater repertoire, Cristiana Morganti recounts her experience of working with Pina Bausch.

The lecture performance *Moving with Pina* was produced by Il Funaro – Pistoia.

**TALK – *Physical, Mobile, Playful***

***The Stage Designs by Peter Pabst***

Gabriele Klein in conversation with Peter Pabst

Tuesday, 19 April, 7:00 pm

Duration: 90 minutes

Gabriele Klein in conversation with Peter Pabst about his collaboration with Pina Bausch, the particular quality of stage designs for dance and the inspiration for stage set designs fuelled by worldwide research trips.



**LECTURE PERFORMANCE – *Dance Training***

**by Stephan Brinkmann**

Tuesday, 5 April, 7:00 pm

Duration: 90 minutes

Pina Bausch trained under Kurt Jooss at the Folkwang School in Essen from 1955 to 1959.

In addition to Jooss, she met other celebrated dance teachers, among them Hans Züllig and Jean Cébron. From 1983 to 1989, taking over from Hans Züllig, she headed the dance department in Essen and maintained the connection between the Tanztheater Wuppertal and the Folkwang School. Many of the dancers of the Tanztheater Wuppertal studied in Essen and were thus exposed to the forms of movement developed at the Folkwang School.

Stephan Brinkmann, formerly a dancer with the Tanztheater Wuppertal, trained at the Folkwang School. Since 2012, he has been professor of contemporary dance at the Folkwang University of the Arts, Essen. Together with students currently enrolled at the university and Matthias Geuting, the répétiteur, he will offer practical insights into the dance training at the Folkwang University of the Arts.

This is followed by a discussion about dance training between Stephan Brinkmann, Matthias Geuting and the students focusing on the subject of 'dance traditions'. Chaired by Miriam Leysner

**VIII. 7 x 7 x 5 – ORAL HISTORY SPEED DATING**

6 March, 10 April, 29 May (Museum Mile Festival), 26 June,  
12:00 and 3:00 pm

Duration: 45 minutes

Seven visitors question seven members of the Tanztheater Wuppertal for five minutes. Those are the instructions for 7x7x5. Visitors are asked to take part in a form of 'oral history speed dating' and to question members of the Wuppertal Tanztheater about their work with Pina Bausch for five minutes or to follow the event as a spectator. What is it like to work at the Tanztheater? What is special about the work? A playful approach to the work of Pina Bausch.

Instructions and conceptualisation: Marc Wagenbach



## **IX. FILM PROGRAMME**

The programme presents documentary films on Pina Bausch and the Tanztheater Wuppertal by, among others, Chantal Akerman, Klaus Wildenhahn, Lee Yanor, Wim Wenders and Pina Bausch herself.

### **WAS TUN PINA BAUSCH UND IHRE TÄNZER IN WUPPERTAL?**

(‘What are Pina Bausch and her Dancers doing in Wuppertal?’)

Director: Klaus Wildenhahn, 1982

Tuesday, 8 March, 6:30 pm

Duration: 120 minutes

€6 / €4 (plus admission to the exhibition)

Advance booking through Bonnticket

As early as 1982, Klaus Wildenhahn produced a film about the work of Pina Bausch and the Tanztheater Wuppertal. A cinematic document that captures not only the choreographer and her company but also the early 1980s in the Federal Republic of Germany.

### **DIE KLAGE DER KAISERIN**

(‘The Empress’s Complaint’)

A film by Pina Bausch, 1990

Tuesday, 15 March, 6:30 pm

Duration: 106 minutes

€6 / €4 (plus admission to the exhibition)

Advance booking through Bonnticket

Pina Bausch’s film *Die Klage der Kaiserin* was produced in the period between October 1987 and April 1988. Pina Bausch and her dancers left the theatre to go outside – into the cold, the autumnal forest and the wet fields of the countryside. A radical, experimental film consisting of freely collaged and assembled images.

### **DAMEN UND HERREN AB 65**

(Ladies and Gentlemen from 65)

Director: Lilo Mangelsdorff, 2002

Tuesday, 12 April, 7:00 pm

Duration: 70 minutes

€6 / €4 (plus admission to the exhibition)

Advance booking through Bonnticket

Lilo Mangelsdorff accompanied 26 lay and amateur dancers aged between 65 and 72 as they rehearsed a revised version of Pina Bausch’s piece *Kontakthof* (premiered 1978). A film about challenges, overcoming obstacles, effort, intimacy and closeness.



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