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Song of the Stars (Pina version)

Pina Bausch *The fall dance* *Lilies of the valley* **Gluck - Orfeo ed Euridice (Vienna version, 1762)** Pina - Excerpt from *Kontakthof* Message from Pina Bausch - THE 2007 KYOTO PRIZE **Pina Bausch Cafe Müller**

Pina Bausch gründet 1973 das Tanztheater *Dimitris Papaioannou: "Since she"* produced by *Tanztheater Wuppertal Pina Bausch Arts.21* | *Dance Theater* **IB Theatre Arts solo**

performance Amy Pina Bausch ~~un jour pina a demande~~ *Orpheus und Eurydike 2008 (1 of 2)*

Tanztheater Wuppertal Pina Bausch "Masurca Fogo" *Dancing at Dusk - A moment with Pina Bausch's The Rite of Spring (Excerpt)* *Orpheus und Eurydike 2008 (2 of 2)* *She Persisted: Pina Bausch's Le Sacre du printemps | English National Ballet* *Tanztheater Wuppertal Pina Bausch - Masurca Fogo - Trailer (Sadler's Wells)* ~~1980 A PIECE BY PINA BAUSCH another excerpt~~ *The Importance of Being Earnest* *Ennis Public Theatre* ~~Choreographer Pina Bausch (April 2009)~~ **Pina Bausch Routledge**

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Philippine "Pina" Bausch (27 July 1940 - 30 June 2009) was a German dancer and choreographer who, with a blend of movement, sound, and prominent stage sets, and with performers during the development of a piece

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(a style now known as Tanztheater), became an influence in the field of modern dance from the 1970s on. She created the company Tanztheater Wuppertal Pina Bausch, which performs ...

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introduction to the life and work of one of the most significant choreographers/directors of the twentieth and twenty-first centuries. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student.

Pina Bauschâe(tm)s work has had tremendous impact across the spectrum of late twentieth-century performance practice, helping to redefine the possibilities of what both dance and theater can be. This edited collection presents a compendium of source material and contextual essays that examine Pina Bausch's history, practice and legacy, and the development of Tanztheater as a new form, with sections including: Dance and theatre roots and connections; Bauschâe(tm)s developmental process; The creation of Tanztheater; Bauschâe(tm)s reception; Critical perspectives. Interviews, reviews and major essays chart the evolution of Bauschâe(tm)s pioneering approach and explore this evocative new mode of performance. Edited by noted Bausch scholar, Royd Climenhaga, The Pina Bausch Sourcebook aims to open up Bauschâe(tm)s performative world for students, scholars, dance and theatre artists and audiences everywhere.

Pina Bausch's Aggressive Tenderness:
Repurposing Theater through Dance maps

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Bausch's pieces alongside methodologies of key theater and film practitioners. This book includes discussion of a variety of Bausch pieces, including *Sacre du Printemps* (Rite of Spring 1975), *Kontakthof* (Meeting Place 1978), *Café Müller* (Café Mueller 1978), *Nelken* (Carnations 1982), *Arien* (Arias 1985), and *Vollmond* (Full Moon 2006). Beginning with her approach as one avenue of dance dramaturgy, the author connects the content expressed in these pieces with theoretical conversations, works from other artists inspired by Bausch, and her own experiences, providing an examination that is both academic and personally insightful. Arendell reads all of these theatrical and film approaches into Bausch's work to highlight how the time frame involves a cross-pollination between Bausch and the other artists that looks both backward and forward in its influences. Ideal for students of dance and theater, Pina Bausch's *Aggressive Tenderness* shows how Bausch's *Tanztheater* speaks a kinaesthetic language, one that Arendell translates into a somaesthetic exploration to pair a repurposed body ethic with movements that present new forms of embodiment.

A collection of scholarly articles and essays by dancers and scholars of ethnochoreology, dance studies, drama studies, cultural studies, literature, and architecture, *Dance and Modernism in Irish and German Literature*

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and Culture: Connections in Motion explores Irish-German connections through dance in choreographic processes and on stage, in literary texts, dance documentation, film, and architecture from the 1920s to today. The contributors discuss modernism, with a specific focus on modern dance, and its impact on different art forms and discourses in Irish and German culture. Within this framework, dance is regarded both as a motif and a specific form of spatial movement, which allows for the transgression of medial and disciplinary boundaries as well as gender, social, or cultural differences. Part 1 of the collection focuses on Irish-German cultural connections made through dance, while part 2 studies the role of dance in Irish and German literature, visual art, and architecture.

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms - from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts -

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Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies - entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

»Inheriting Dance. An Invitation from Pina« sets out at the historical moment we found ourselves in after the passing of Pina Bausch. The Pina Bausch Foundation started their work of carrying the artistic heritage of dancer and choreographer Pina Bausch into the future. This book reflects discussions and questions aroused by her work: How to archive dance? How to deal with the performative heritage at the outset of the 21st century? How to describe the performativity of remembering? And finally,

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what is the task of an archive for tomorrow, an archive to serve as a workshop for the future? Furthermore, »Inheriting Dance« provides profound insight into the practical work of the Pina Bausch Foundation, on a local, national and global level, aiming at an archive as a place of transformation, exchange, creative production, and artistic practice, similar to an abundantly growing garden. A place for future generations of dancers, artists, non-professionals, and scholars. Contributions by Salomon Bausch, Stephan Brinkmann, Royd Climenhaga, Katharina Kelter, Gabriele Klein, Sharon Lehner, Keziah Claudine Nanevie, Linda Seljimi, Bernhard Thull, Michelle Urban and Marc Wagenbach.

Physical Theatres: A Critical Reader is an invaluable resource for students of physically orientated theatre and performance. This book aims to trace the roots and development of physicality in theatre by combining practical experience of the field with a strong historical and theoretical underpinning. In exploring the histories, cross-overs and intersections of physical theatres, this critical Reader provides: six new, specially commissioned essays, covering each of the book's main themes, from technical traditions to contemporary practises discussion of issues such as the foregrounding of the body, training and performance processes, and the origins of theatre in both play and human

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cognition a focus on the relationship and tensions between the verbal and the physical in theatre contributions from Augusto Boal, Stephen Berkoff, Étienne Decroux, Bertolt Brecht, David George, J-J. Rousseau, Ana Sanchez Colberg, Michael Chekhov, Jeff Nuttall, Jacques Lecoq, Yoshi Oida, Mike Pearson, and Aristotle.

Tadeusz Kantor - a theoretician, director, innovator and painter famed for his very visual theatre style - was a key figure in European avant-garde theatre. He was also known for his challenging theatrical innovations, such as extending stages and the combination of mannequins with living actors. The book combines: a detailed study of the historical context of Kantor's work an exploration of Kantor's own writings on his theatrical craft a stylistic analysis of the key works, including *The Dead Class* and *Let the Artists Die*, and their critical reception an examination of the practical exercises devised by Kantor. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, *Routledge Performance Practitioners* offer unbeatable value for today's student.

This new edition of *Twentieth Century Actor Training* is an indispensable introduction to how actor training shapes modern theatre. Its coverage of key practitioners and movements

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is enhanced by the inclusion of eight more practitioners and forty more photographs.

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

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