From:

Marc Wagenbach, Pina Bausch Foundation (eds.)
Inheriting Dance
An Invitation from Pina


»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 its 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? And finally, 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 in 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.

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.

Marc Wagenbach (PhD) was Research and Development Manager at the Pina Bausch Foundation from 2009 to 2013, and was involved in the archiving project An Invitation from Pina. An Archive as a Workshop for the Future. His main areas of research include dance and performance theory, rehearsal studies, urban culture and artistic research.

The Pina Bausch Foundation was established in Wuppertal in 2009 with the aim to carry the artistic heritage of the great dancer and choreographer Pina Bausch on into the future. Basis for this is the creation of a comprehensive archive.

For further information:
www.transcript-verlag.de/978-3-8376-2785-5

© 2014 transcript Verlag, Bielefeld
1

HOW DO WE WRITE HISTORY?
TRANSLATING PROCESSES

PRACTICES OF TRANSLATING IN THE WORK OF PINA BAUSCH
AND THE TANZTHEATER WUPPERTAL
GABRIELE KLEIN

WILD GARDENS.
ARCHIVING AS TRANSLATING
GABRIELE KLEIN, MARC WAGENBACH

REFERENCES

2

DANCE HERITAGE IN THE 21ST CENTURY.
STRATEGIES FOR REMEMBERING

THE DIGITAL PINA BAUSCH ARCHIVE
BERNHARD THULL

HOW TO CREATE AN ARCHIVE?
SHARON LEHNER

RECONSTRUCTION AS A CREATIVE PROCESS.
A REPORT FROM THE REHEARSALS
STEPHAN BRINKMANN

REFERENCES
3

IT’S PERSONAL –
SEARCHING FOR A LIVING ARCHIVE

BAUSCH’S AMERICAN LEGACY
ROYD CLIMENHAGA

WORK IN PROGRESS.
A SCHOOLS PROJECT OF THE PINA BAUSCH FOUNDATION
KATHARINA KELTER

“IF IT’S YOUR OWN, IT’S ALIVE.”
AN INTERVIEW WITH STUDENTS IN THE SCHOOLS PROJECT
KEZIAH CLAUDINE NANEVIE, LINDA SELJIMI, MICHELLE URBAN

REFERENCES

4

OUR DREAMS, OUR FUTURE –
THE COMING ARCHIVE

AN INVITATION FROM PINA. REVIEW
MARC WAGENBACH

AN ARCHIVE AS A LIVING SPACE.
FUTURE PROSPECTS
SALOMON BAUSCH

ABOUT THE AUTHORS
INHERITING DANCE

AN ARCHIVE AS A WORKSHOP FOR THE FUTURE.
AN INTRODUCTION

MARC WAGENBACH

How do you inherit dance? The aim of this book is to describe and reflect on the archiving project An Invitation from Pina – An Archive as a Workshop for the Future (Pina lädt ein. Ein Archiv als Zukunftswerkstatt); to record discussions, decisions and experiences made with internal and external partners, with artists, experts and friends, locally and globally; to pin down ideas and encounters, and categorise thoughts. Inheriting Dance recounts the historic moment we found ourselves in after Pina Bausch’s death. It marks a point in time when everyone involved in setting up the Pina Bausch Archive – the dancers and staff at the Tanztheater Wuppertal, and the Pina Bausch Foundation team – were forced to address something rarely discussed. Even though Pina Bausch had laid the foundations and devised the system for this archive, we now had to accept our inheritance: to unite disparate collections, make inventories, search rooms, describe processes, to document, digitalise, catalogue and conserve. First, all the inter-relationships and information, the memories and data, had to be recorded. Isolated fragments, anecdotes and contradictory information also had to be reconciled. How do you approach Pina Bausch’s artistic legacy? How should it be archived? What information can actually be passed on? And what requirements will a future Pina Bausch Archive – a space for encounters, exchanges and experimentation, an archive for tomorrow – be required to fulfil?

How did Pina Bausch organise her own archives? What did we find when we began? And how should we manage it? What should the day-to-day at the Tanztheater Wuppertal be like? We began the work with the constant fear of not being able to remember things, of loss, not knowing enough about how individual pieces fit together, dispersed into isolated points, one-off references to a past moment on stage, memories, fragments, singular perspectives, countless anecdotes, attempts to remember, without her – without Pina Bausch.

1 In 2010 the Pina Bausch Foundation launched the archival project Pina lädt ein. Ein Archiv als Zukunftswerkstatt funded by the Ministry for Families, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia, The German Federal Cultural Foundation, and the Dr Werner Jackstädt-Stiftung on behalf of the city of Wuppertal. The aim of this project was to ensure the initial safeguarding and systematic recording of Pina Bausch’s legacy, to create a database and initiate a concept for dance history education. The Pina Bausch Foundation was commissioned to execute the project in close collaboration with staff and dancers from Tanztheater Wuppertal Pina Bausch. The initial results were presented in 2012 in New York as part of the Brooklyn Academy of Music’s Iconic Artist Talk series, at the 2013 dance congress Bewegung übersetzen – Performing Translation in Düsseldorf, at the 47th Rheinischem Archivtag (Rhineland Archive Day) and in Wuppertal during the Tanztheater Wuppertal forty-year anniversary season, PINA40. See Progress Report NO.1 and Progress Report NO.2 at http://www.pinabausch.org [correct at Nov 14, 2013] (Pina Bausch Foundation 2010); Pina lädt ein. Ein Archiv als Zukunftswerkstatt and the presentations as part of the forty-year anniversary season PINA40 http://www.pinabausch.org [correct at Nov 25, 2013].
WHAT DID WE DO?

In 2010, the Pina Bausch Foundation began recording and safeguarding Pina Bausch’s legacy, all in collaboration with Tanztheater Wuppertal members and partners nationally and internationally.1 We sought to establish interdisciplinary networks, and to gather expertise in Germany, the USA and Japan with the help of various experts and specialists. Dancers, archivists, information technology professionals and academics, conservators, dance theorists, arts scholars, video technicians, education professionals, among many others all participated in some way. The Pina Bausch Foundation aimed to initiate collaborations in the fields of theory and practice between both prestigious institutions and specialist individuals, breaking down boundaries from the periphery to the centre of high culture, to develop innovative solutions around the concept of the “archive” and to pave new ways.2 It was a question firstly of cataloguing a thoroughly heterogeneous collection of production materials for over fifty pieces going back over forty years. Secondly we sought to understand how to treat performance heritage at the outset of the twenty-first century. How were we to archive Pina Bausch’s œuvre in the context of a global, constantly accelerating information society? How were we to write dance history in the context of everyday digital life? How would this process shape our memories?

An interdisciplinary approach was essential to addressing these issues. Tackling the challenges posed by varying points of view, and dealing with contradictions entailed a lengthy, persistent tedious process. A process fraught with differing perspectives, notions and institutions. Nevertheless, it became clear that it was necessary to integrate these diverse perspectives, to define their relationships before we could even begin to describe the material. Thus it was very important not to simply adopt an established model or a traditional description strategy but to ask what the specific requirements of this material were. What were the individual solutions for each type of material, from costumes, sets and papers to videos? We had to engage with this process before we could engage with Pina Bausch’s creative working methods. It was not a case of simulating her processes; we had to translate them.4

The issues we were addressing were thus not limited solely to recording, cataloguing and describing Pina Bausch’s artistic legacy. Instead, they spanned a range of areas and problems, including:

> constructing the physical archive and uniting various collections;
> digitalising over 7,500 videos, 30,000 photos, choreography notebooks, working papers and programmes, etc.;
> designing and realising a digital archive with a particular information architecture;
> the methodical conception and execution of the initial dance-history education concept, and collaboration between the Pina Bausch Archive and local schools;
> documenting rehearsal processes, and holding systematic interviews with Tanztheater Wuppertal dancers and staff, past and present;
> networking and collaborating with other archives on a local, national and international level, such as the BAM Hamm Archives in New York City or the Kazuo Ohno Archive in Yokohama.5

---

2 An example of the spectrum the discussion ranged across can be found in chapter 4 of this book: “An Invitation from Pina. Review”.
3 See chapter 2 of this book.
They were all areas affected by our approach to the question, how can Pina Bausch’s œuvre be archived? How do we want to write our history? And what strategies for handing down information have we chosen?[^6]

If we focus more on the activities of a historian or even a philosopher, the archive is a workplace in which the desire for a past is interwoven with the desire to take into consideration the specific reality of one’s own day and age. (Gehring 2004: 65)[^7]

We do not see the Pina Bausch Archive as a depot or a repository but as a centre for the continual generation of knowledge, as a living place, a reservoir of ideas and experiences, a laboratory for transfer, a place “where people meet, speak, experiment, investigate, debate and live”; where all the many perspectives, rifts and discontinuities are visible, where memory can be experienced as a creative process.

**THE STRUCTURE OF THIS BOOK**

The book *Inheriting Dance* documents the way we addressed these issues. The authors aim to present attempts, fragments and suggested solutions, discussions and questions. The essays seek to open a door and demonstrate that we are all part of Pina Bausch’s legacy. We have inherited all the countless moments of happiness and grief, the bursts of joy and the tireless questioning.

Now it is up to us to decide how we will take her œuvre into the future, how we will keep it alive, what stories we will want to tell together, and what stories the archive will tell about us. It is the beginning of a quest, as we ask once more: What kind of world are we living in?

In the first chapter, “How Do We Write History? Translating Processes”, Gabriele Klein examines the notion of “translation” much discussed in recent critical theory (Bachmann-Medick 2008, Spivak 2008, Stoll 2008). Beginning with the fifteen international Tanztheater Wuppertal co-productions made between 1986 and 2009, she developed a concept of cultural translation which always involved the new and the other, and radically challenged notions of cultural mimesis. Thus, in the text “Wild Gardens. Archiving as Translating” by Gabriele Klein and myself, reflections on an approach to translation practice form the basis for a critical notion of archiving as a translation strategy, a media transfer: from movement into notation, from notation into the digital, and from digital data back into movements. These are reflections on writing dance history in the early twenty-first century, questions of a historical translation.

The second chapter, “Dance Heritage in the 21st Century – Strategies for Remembering”, takes a different approach to the search for possible ways of archiving Pina Bausch’s œuvre, and presents examples of solutions found by the Pina Bausch Foundation as part of the project *An Invitation from Pina – An Archive as a Workshop for the Future*. Bernhard Thull outlines the considerations involved in designing a particular information architecture for the digital Pina Bausch Archive, and the related discussion around a linked data model. He provides updates on the progress of research into semiotic data networking. He describes how for heterogeneous collections such as the Pina Bausch Archive, multilayered description models are needed that are capable of creating multiple perspectives, and that allow contradictory statements to co-exist. They are necessary to handle the fluid nature of dance in a digital context. But how can we describe a piece by Pina Bausch? And what information do we need to put a piece back on stage; what do we need, ultimately, to keep it alive? In the following essay, Sharon Lehner discusses the question of

[^7]: Gehring, Petra, *Foucault – Die Philosophie im Archiv*, (Frankfurt/Main: Campus, 2004).
documentation practices for the performative and their potential. What strategies for documentation are needed to enable us to describe a piece by Pina Bausch? And what theoretical and practical implications does this have for the descriptions and structure an archive uses? This raises questions about strategies for remembering. To what extent does working with archive material represent an artistic process? How is memory continually reconstructed? And how is a piece by Pina Bausch reconstructed? These are questions Stephan Brinkman explores in his essay on the reconstruction of Pina Bausch’s *Tannhäuser Bacchanal*, which he undertook with students from the Folkwang University of the Arts in 2013. He describes the search for the individual within received forms; the continual construction of the now in dance.

The third chapter, “It’s Personal – Searching for a Living Archive”, looks at the discussions surrounding notions of a “living archive”. What developments have emerged amongst international dance archives? How can the discussions surrounding Pina Bausch’s legacy be described? And what innovative practices are currently being followed when using archives to teach dance history? Royd Climenhaga places the Pina Bausch Archive in an international context. How was Merce Cunningham’s legacy dealt with in a specifically American context? What kind of archive has Robert Wilson set up in Watermill? And how does this compare with what is practiced at the Pina Bausch Foundation, and with the legacy of Pina Bausch? Katharina Kelter sheds light on the Pina Bausch Foundation’s work via the example of the schools project *Work in Progress. Das Pina Bausch Archiv entsteht in Wuppertal*. She demonstrates the extent to which new methods for teaching dance and ways to approach Pina Bausch’s work can be found by creating an archive of one’s own life. She concludes that the Pina Bausch Archive can itself be seen as part of a production process. Along with her essay, there is an interview with pupils from the Städtische Pina-Bausch-Gesamtschule, in Vohwinkel, Wuppertal, where they speak about their wishes and visions for a future Pina Bausch Archive. How do young people imagine approaching Pina Bausch’s work? What were her most significant experiences during the course of this project? Various perspectives and voices can be heard, and have been integrated into the reflections on *An Archive as a Workshop for the Future*.

The next and final chapter, “Our Dreams, Our Future – the Coming Archive” looks back with a thematic overview at the activities comprising the archiving project, along with a look at future prospects. “An Invitation from Pina. Review” takes an overall look at the results of the project, and emphasises the intensive collaboration that has taken place between the Pina Bausch Foundation and the Tanztheater Wuppertal, its present and former staff, and external partners. In his final chapter „An Archive as a Living Space. Future Prospects“ Salomon Bausch sketches out future roles of the Pina Bausch Archive. He stresses the significance of diverse strategies of remembrance and practices of tradition: How to archive personal experience? How to keep Pina Bausch’s artistic work alive? What would an archive of the future imply – as a place of mutual exchange and personal encounter?

How do you inherit dance? How much of Pina Bausch’s legacy can be preserved? And how can you archive dance? Reflections from an archiving project; dispatches from a historic moment.