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Experimentation of Pina Bausch's Drama Theater -from the vout-of-genre, out-of boundary viewpoint-

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Abstract

The purpose of this study was to research the experimental dance drama of the world-class choreographer Pina Bausch who, in the latter half of the twentieth century, broke the boundaries of genres with radical experimentation and overcame the limits of expressionist dance tradition, creating her exclusive dance drama. Pina Bausch was born in Germany and naturally inherited the expressionist dance tradition, but did not stay there and introduced the post-Brecht drama theater through radical experimentation. Her bold attempts have overcome the limitations of the expressionist tradition and have revolutionized the genre of dance and have played a role in expanding dance arts while pioneering her own dance language.

Keywords: *Pina Bausch, Dance Drama, Experimentation, Post Drama Theater, Expressionist Dance*

1. Introduction

Pina Bausch is a genius choreographer who has created a new dance language and has received worldwide attention beyond Germany. Her choreography was a new and original form of dance called Tanztheater, and the theme of the work was difficult to accept at the time, socially and culturally, but over time, it was recognized and loved by both Germany and the world. Bausch's Tanztheater succeeded in winning the most demand among German cultural exports today, and she expressed the theme in her own original way in which women choreographer seemed impossible in 1973, when Bausch took over the head of Tanztheater in Wuppertal, Germany.¹ Although her expression method was also far from the type and range pursued by existing dance art, finally it developed as Bausch's own original dance language.

According to J. Schmidt (1998), Bausch's early works were accustomed to classical dance formations at the time or received much criticism from audiences who supported classical dance, leading to threats toward her, which was difficult for her to continue choreography in own way.² With untiring passion she has created more than 40 works in her life and has been recognized not only in Germany but also in America, Europe and Asia at last, Wuppertal that reacted extremely sensitively to her work, was also liberal with praise for her work.

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Bausch once said her view of art, saying "I am more interested not in how human moves, but, in what what motivate them to move."³The theme of Bausch 's work is a human being who lives in reality. She tried to find out what human nature is through various figures of human being such as misfortune and happiness, struggle and love, loneliness, suffering and frustration. Through her work, she found the answer to the constant question about 'what makes her move', just as she said, "Finding and showing what makes people move is the core of her choreography work" through various figures of human being. In other words, it is to present them to the audience by linking them to the whole image of the work, by observing the situations presented by the dancers, selecting their specific images of emotions rather than presenting the dancers' actions or situations to the dancers. In other words, Pina Bausch explored the nature of human being through her constant contemplation of the problems of human being for the insights and identity. What is important is that Bausch has sublimated human problems into works from the viewpoint of observers who have excluded prejudice from the boundaries of race and state. Pina Bausch succeeded in highlighting his existence not only in Germany but all over the world by expressing the essence of human being that he thinks through various aspects of the existential human subject.

Pina Bausch played a role of a pioneer in creating her own new German dance drama by accepting experimental plays and a mixed type of other genres that U.S. avant-gardists based on German expressionism dance in order to well deliver the message that she intended to express.⁴ In this way, we have established a new type of dance (Tanztheater) that combines dance, theater, art, and cinematic images. The choreography of Bausch, which borrowed the Montage and Collage techniques used in everyday life in other fields in expressing of human problems in daily life, and accommodated various the cultural elements to the play, which has been a new attempt.

This study is going to examine the dance drama that Pina Bausch broke down the genre boundaries and overcame the existing expressionism dance by accepting other genres. In Chapter 1, this study will examine the characteristics of Pina Bausch's artistic background in terms of the expressionist dancing era, historical background and dancer's point of view, and in Chapter 2, this study examines what experimentation is through post-Brecht theater acceptance and how it appears in dance works. And in Chapter 3, this study will discuss Pina Bausch's own new dance language. The researchers analyzed the literature of Korea and abroad in order to explore the dance drama of Pina Bausch. First, we examine the de-genre/de-boundary experimental characteristics of Pina Bausch's dance drama through documentary materials such as domestic and foreign monographs and previous research papers, criticism, magazines, and internet images, and analyze how the characteristics of dance are expressed through Internet images. However, this study did not proceed directly through interviews or expert interviews, and it can not help but admit that there is a limit to the analysis of the work in that it is based on literature and image materials.

2 Artistic background of Pina Bausch

2.1 The historical background that helped the appearance of the drama

From 1910 to 1922, during the First World War, the art movement of expressionism took center stage in Germany. At that time, expressionist art was very resistant and reforming, and such a trend influenced the overall cultural and social realm, such as epochalism and ideology.⁵ After the end of the First World War, the society and existential problems of human, such as the panic of German society and mental deprivation, were expressed as stories in a personal mental state or subjective way. Expressionist art works are generally

depressed, resistant, intense and passionate because they intend to express the inner world and emotion such as anxiety and fear caused by social disorder and to deal with real problems.⁶

In this flow expressionism overcame naturalism and impressionism and subjectively expressed the ideology or emotion of artists.⁷ Impressionism expresses the impression received from outside world, whereas expressionism arts is characterized by human being's internal impulse or attitude, that is, an exaggerated and distorted form that internal world is released to outside.⁸

Expressionism has been influenced and developed by various art genre music, literature, theater and dance as well as painting, and the classical ballet was dominant in the dance of the 20th century when the expressionist dance appeared in Germany at that time. According to Kim Malbok (2005), starting with Royal Court ballet supported by the king in France, the ballet has been continued as a classic ballet which emphasized the style such as accuracy, contrast, order and harmony in 19th century, passing through the romantic ballet with focus on the emotional and emotional importance in the late 18th century.⁹ Classic ballet set a high value on perfectly realizing the elegant and beautiful movement and determined techniques by the dance satisfying the ideology that kings and noble culture aim with exclusion of dancer's emotion.

Unlike this aesthetic type of classic ballet, German expressionism dance appeared in early 20th century, around the 1st World War, has a new style as a dance centered on movement expressing the contents or representing the subject.¹⁰

In the background of the emergence of such expressionism dance, it can be seen as the emergence of Isadora Duncan, the pioneer of Modern Dance in America, who has been recognized as a touring tour in Europe, and her modern dance had a 'liberation' character that rejected the strict rules against ballet techniques and oriented free dance. The spirit of Duncan, Isadore, who approached and felt a critical mind in the dance culture, provided an opportunity for German expressionism dance to emerge.¹¹ The appearance of Duncun was shocking and her critical mind toward dance deepened more in German expressionism dance, and was highlighted centered with Kurt Jooss and Mary Wigman.¹² In other words, the born of expressionism dance might be empowered matched with 'liberal' mind that attempted pioneering new dance and social background of German expressionism art movement

German expressionism dance can be divided into early, middle, and later periods, and representing pioneers of early expressionism during 1910s~1930s are Rudolf von Laban, Mary Wigman, and Kurt Jooss.¹³ Early expressionism dance viewed natural human movement in daily living as important without relying on techniques and expressed the body energy and emotion as subjective image through sudden movement and continuous random contrast.¹⁴ In Moon Aeryeong (2000), Laban, an early pioneer of expressionism dance, greatly influenced the development of dance art as a dancer, especially the theoretician, as the father of German expressionism dance. He scientifically analyzed and systematized all possible movements of human beings and devised 'Labanotation', a method of dancing notation, that records dancer actions as a musical score.¹⁵ Also, the Laban Motion Analysis (LMA) theory, which finely and systematically analyzes the space, body, shape, and internal impulse has a big influence not only on German expressionism dance but also on the development of dance until now.

Wigman, a disciple of Laban, emphasized human emotion based on the theory of dance that was approached by Laban's scientific method. In addition, if Laban had mathematically understood the concept of space, Wigman emphasized the imaginary space according to the individual's emotions, and this is viewed that such space was correlated with the movement of the dancers, viewing the space as true nature as if a person swimming in water had a correlation with water.¹⁶ Unlike the classical form in which dance was regarded as subordinate to music, emphasizing the completion of dance as such, it was intended to dance to music, viewing

the music interfering with movement.¹⁷

Kurt Jooss is a dancer who attempted expressionism dance which combined the ballet technique. Kurt Jooss, an educator as well as famous choreographer, expresses various images such as fat or ugly images of dancers in order to express the theme and content of the work, excluding beautiful movements and images emphasized in ballet through choreography.¹⁸

From 1931 to 1960, which can be divided as the medium term expressionism dance period, Hanya Holm, a disciple of Wigman, went to the United States to introduce expressionism dance and combine American modern dance to create lyrical movements and new spaces, playing major role in the development of expressionism dance. On the other hand, however, during this period, the character of American modern dance, which has been influenced by American dance culture and style, revealed the strong character of American modern dance, while German emotion and subjective expression disappeared.¹⁹ Thus, as artists became exiled to other countries, German expressionism dance gradually lost its figure.²⁰

Late expressionism dance is after the 1960s, and at that time, Germany was dominated by classical ballet and American modern dance. However, in opposition to this formalist dance, German later dancers such as Pina Bausch and Susanne Lynchke inherited the early expressionism dance tradition, while at the same time combining American modern dance with experimental drama, a new dance form, the German Tanztheater, that is, expanding to the dance drama, which means the emergence of new expressionism dance.²¹

2.2 New Expressionism Dance

German NEO-expressionist dance combines theatrical expression method with dance to convey the message well, and this is called 'Tanztheater' or 'dance drama'. The reason why they are called NEO-expressions is that they have inherited German dance, and in particular Pina Bausch could not omit the reason that she is a teacher of the expressionism pioneer Kurt Jooss.²² At that time, German dancers such as Pina Bausch appeared in Germany as a new expressionist dancer 'dance drama' in an effort to revive the early expressionist dance that was gradually disappearing in response to the dance culture of the classical ballet and American modern dance.

New expressionism dance mainly deals with the subject that reflected the sense of reality²³, and it is a dance performance with a comprehensive nature to use as expression tools by combining various materials, such as speaking, stage device, props, costumes²⁴. Viewing human body as the most ideal for the expression means, it lays stress on the contents to deliver through human body, that is, 'expression. In order to well express this, it uses factual and objective types, rather than subjective.²⁵ As for music, it uses various genre musics, such as pop song, folk music, jazz, popular song, classic music and makes the stage three-dimensional, instead flat image that classic ballet showed. Dancers exercise their own creative competence, not the decorative role of acting according to the scenario.²⁶ In other words, it is the character of new expressionism dance that lays stress on the contents, rather than style based on human body and uses combination of theatrical elements and dance as well as various expression media.

Pina Bausch who took German Wuppertal Ballet Company in 1973 changed its name to "Tanztheater Wuppertal."²⁷ According to the article by R. Atwood, N. Gerbos (2006), Tanztheater means "dance drama", a combination of dance and theatrical elements, which means classical ballet and other new art forms of dance. The term Tanztheater was first used by Laban, a pioneer of German expressionist dance.²⁸

The type of Tanztheater that Laban pursued, that is, the type of 'dance drama', does not simply mean a genre

combination of theatrical and dance. Laban viewed Tanztheater as an original dance art that is not subordinated to theater and opera, and that all artistic expression tools should be integrated, but that dancing should be expressed in terms of body movements.²⁹

The classical ballet is basically composed of a 'dance play' consisting of dramatic elements with systematic action techniques and stories. In ballet, the action is made up of a simple mime type and technique, and it also produces scenes that are irrelevant to the content of the sights between scenes.³⁰ The ballet composed that of the dance drama is done with listing over traditional technique of ballet, not with dancer's autonomous movement, and this movement plays a minimal level of understanding the story. However, in R. Atwood and Nergerbos (2006), Tanztheater can freely create dancer's own movements through the inner impulses of the dancers' personal movements, refusing to tell a fantastic fairy tale away from reality in the ballet, and pursuing original dance art based on human's realistic story, personal experience.³¹ In other words, Tanztheater defined by Laban uses various media, but it rejects narrative text and has totally different aesthetic type from play genre or ballet genre, as a new dance to express and create internal impulse and personal emotion focusing on body movement with dancer becoming the subject. The emergence of this totally new dance art can be understood by Laban's idea of approaching the essence of dance, and Pina Bausch can be seen as a willingness to inherit this idea of Laban.

3. Post drama of Pina Bausch

3.1 Post Brecht Drama Theatricality

Pina Bausch succeeded expressionism dance, but she surpassed the limits of expressionism dance by accepting Brecht's epic play. The German drama scholar Hans-Thies Lehmann viewed the play without a story line centered with reproduction as a post-dramatic play, and said that Brecht's epic play has a post-drama theatrical character. And the drama of Pina Bausch can be seen as a play of new tendency without a plot.³²

The origins of the play have been from the ancient Greek era, through the Middle Ages to the Renaissance era, Enlightenment, Romanticism, Modernism and postmodernism. Since then, experimental drama, post-modern post-modern art, and post-drama plays of morn theater have been followed. Post-drama plays have appeared in the early 20th century as dramatic attempts to see the essence of the drama as performance and to resist the drama of traditional literature.³³ The 'Post Drama Play' named by German Drama scholar Hans-Thies Lehmann means 'Play after drama' or 'Play without drama'. This drama is not an existing text - centered drama but an experimental drama that surprises audiences by exciting language and actively using physical activity as an expression medium. In other words, the text is erased and the linguistic function is lost, and the gesture, the sound, and the image appear as various means of expression.³⁴

Brecht epic play was developed by Bertolt Brecht, a poet and playwright in German, around 1926.³⁵ The pursuit of Brecht's epic is basically a 'man' itself, not a mimic of human behavior. Also, there is no overall beginning and ending of the drama, and each scene has independence. In particular, the audience uses realistic and objective expressions to disturb the emotions in the event and reduces the distance between the event and the character. Brecht's alienation effect means a method to prevent the audience from empathizing the story or character of the drama.³⁶

3.1.1 Disruption of immersion: Alienation effect (Verfremdungseffekte)

Bausch expresses the reality that she observes and feels as it is without wrapping. But it does not give a clear opinion about it or force it on anyone but rather it is open to various interpretations.³⁷ Audience feels embarrassing or uncomfortable in her works as they express 'human figure' realistically. This is because it produces the results that audience realizes the reality.

In Noh Jeong (2000), Choreographer Bausch and the dancers are viewed to the audience as a "communicator" who simply throws the topic by dancing. The story thrown by choreographers and dancers as a speaker is not a thoroughly planned work of beginning and ending by precise intentions or choreographers.³⁸

It appears that Bausch was under great influence by alienation effect (Verfremdungseffekte) of epic play theory of Brecht in that audience realizes the reality through works as well as expression method available for factual and various interpretations that can be revealed in choreography works, and the random character without a planned and well-organized beginning and ending.

In Bausch's work <CAFé Müller>, there are many chairs to fill the dark stage as a whole. The female dancer stretches her hand forward in that space and leans against the corner wall. Then, after sitting down, the body falls powerlessly to the floor and the body is very unstable and helpless. Another female dancer also falls after leaning against the wall, but she wakes up again and runs in the other direction, where the male dancer removes the chairs that the female dancers can move. In other scenes, the dancer takes off dress and sit on the chair in a half-naked position, kneeling upper body over the table, and repeat this action several times. At the same time, in other spaces, male dancers run around on the stage without focus, struggling, and other dancers behave as if they are fidgety or hovering around.



Figure 1. The Piece of Caf'e Müller



Figure 2. The Piece of Caf'e Müller

The actions of each dancer shown in Café Müller are not largely unfamiliar movements. The familiar behaviors that can be seen in everyday life are expressed in a bizarre feeling, which is unfamiliar to the audience. The sense of difference between familiarity and unfamiliarity is very confusing and allows for various interpretations.³⁹ In other words, the familiar behavior of the dancers in the work is expressed as strange and unfamiliar behavior, disrupting the immersion of the audience. And the elimination of the character-centered development that leads to the events that can be seen in existing dramas giving the distance between the events and the dancers, provides the possibility of opening up personal interpretation while making the audience realize the reality escaping from the illusion that art gives. Bausch applied Brecht's alienation techniques to her choreography and built her own choreography world by raising the dance drama that German traditional expressionist dancers pursued to a higher level. While, she did not confine herself to the formal framework but emphasized the content of the subject, which seems to be the result of Bausch's efforts to better convey the contents of the subject by accepting Brecht's epic play alienation technique in her own drama.

3.1.2 Uniqueness of scene: Montage · Collage technique

The dance drama scene of Pina Bausch is not a type of narrative arc, but has originality in each scene. In other words, the scene is rendered in such a way that fragmentary images are listed or superimposed. The uniqueness of this scene can be seen in the Brecht epic. In the Brecht epic play, the story of the whole scene is separated rather than being connected to each other, and the conflicts of the plays are also fragmentary.⁴⁰ Of course, it made each scene have organic relation each other and help overall composition as each scene is completed while focusing on overall unity.⁴¹ The originality of these scenes are realized by Montage/Collate technique, and A. Linsel(2013) mentioned this for composition theory of Bausch's dance drama.⁴² The Montage technique is a French verb called 'Monter' which means 'parts assembly'. John Heartfield, a German dadaism photographer called 'Phtomontage' after connecting each photo image, and after that it is simply used as Montage. Universally Montage can be understood different nature or elements are gathered forming a whole one.⁴³

The montage technique can also be seen in the works of Kurt Jooss, the teacher of Pina Bausch. <Green Table (Grünen Tisch)> (1932), Kurt Jooss' masterpiece, clearly embraces the theatrical elements and clearly conveys the message of the theme. While the main dancers lead the story of the whole ballet, Jooss' "Green Table" has a total of eight scenes.⁴⁴ However, rather than expressing the beauty in ballet, it took realistic character portray and realistic social issues as subject. Whereas ballet leads overall story by main character dancer, in Jooss' work <Green Table> has originality in each scene composed of 8 chapters.⁴⁵ Realistic expression of scenes and this Montage technique are also shown in the dance drama of Pina Bausch.

According to Kim Hyo (2003), the Montage of Pina Bausch is clos to collage, when looking into the effect produced by continuous arranging the images of the scene visually and audibly.⁴⁶ A collage is a French verb that means 'coller' is a 'paste'. Collage is commonly known as a technique of making artwork that cuts and pastes using an objet, such as paper. Therefore, the montage is the effect of overlaying the visual information, and the collage can be seen as making through the object.⁴⁷ In particular, collage breaks away views and perceptions in social norms while producing one integration with several objects. All objects' hierarchy is destroyed and treated equally, causing confusion. Collage techniques have been attempted to break the existing form by introducing everyday things and trivial sounds into art, which were turned over to traditional arts where Dadaism artists put aesthetic value on beauty after the First World War. Pina Bausch fills these scenes with contradictions to beauty, such as confusion, incongruity, and fragmentation.⁴⁸

This type of collage can be seen in her work <Blue whiskers/ BlauBart> (1977), especially it uses music. In one scene of this work, a male dancer pushes a mobile speaker, turns music on and off, and many female dancers follow him. As the male dancers' action ceases, female dancers surround and touch his face and repeatedly say, "Thank you," as if they were coming from a doll wrapped around a tape. And the female dancers crawling to the stage floor, a man in the white shower robe shouts by saying "I love you", followed by the scream of the woman. At the same time, on the other side, women and men are intertwined or scattered with each other on the floor. The scenes where other acts are performed simultaneously on this stage are not arranged and confusing. Scenes and scenes are made up of a story by scattered images that seem to have no correlation and these meanings are created by overlapping and colliding with each other. Each image or scene has a conflict with each other, but it has an organic relationship with each other, so it can be understood as a whole. It can be said that we can see epic play nature in this montage collage technique of Brecht.

3.1.3 De-textuality

The fragmentality that weakens the role of text in the post-dramatic play occurred typically from Derrida's theory of de-constructivism. Derrida showed that the meaning of the text is not fixed, but that there is a possibility of continual change, by breaking the text. Derrida's de-construction is not aimed at simply disintegrating and destroying, but aimed at decentralization, dichotomy and de-rationalism in order to overcome limitations of the concept and language centered on Logos in the West.⁴⁹ This post drama theatricality is also shown in Brecht epic play, and it de-construct a traditional dialogue to change into discussion or monologue type, Pina Bausch uses words on the dance. Pina Bausch uses horses for dance. Her use of language is not a means of text for continuing the plot, but is freely used out of it, where post-dramatic theatricality appears.⁵⁰ Pina Bausch's use of language plays an auditory role like sound and deconstruct the dialogue of dancers. In other words, as the role of dialogue and monologue by classic text center is eliminated, it reveals communication structure of post Brecht drama play.⁵¹ In Pina Bausch's work <Arian (1979)>, she directs a playful scene through language. For the first time, a dancer begins to speak by saying, "My shoulders are bony" about his particular body parts. Then the dancers repeat the lines in turn, by changing only their own body parts. In other words, the linguistic role has been eliminated. In the work <Blue Whiskers>, the role of language is displayed as a sound effect such as crying, nervous laughter, screaming, moaning in which the scenes become fragmented and disarrange the situation of the scene. As the repeated use of language like "My eyes are bony", "My nose is bony"(....) exaggerated, they are portrayed grotesquely and it is totally not understood in meaning, more emphasizing the physicality.⁵² That is, the linguistic role is eliminated. In the work <Green Whiskers>, the role of language is displayed as one sound effect, such as crying, nervous laughing, screaming, and moaning, and through this the scenes became fragmentary and the situation of the scene is messed up.⁵³

4. Interpretation of Pina Bausch's new movement

Isadora Duncan has created a new dance form of modern dance by resisting the traditional ballet that is expressed by toe shoes and corset suppressing the dancing body and highlighting the femininity. Duncan escaped from the toe shoes and corset as well as the dance type that pursued the beautiful lines and balances of the body, perfect and sophisticated movement techniques, liberating the body and soul from suppression and aimed at naturalistic dance. Such Duncan's dance influenced Laban in Germany. Laban thought that human beings could be fully expressed through action prior to language, and his thoughts were created by expressionism dancing by his disciple Wigman and Kurt Jooss.⁵⁴ Pina Bausch shows experimentation surpassing the limits of expressionism which is focused on movement through the dance.⁵⁵ Pina Bausch does not intentionally instruct and teach dancers. Dancers in dance drama can be completed by their voluntary participation. Pina Bausch asks questions to dancers and lead them to find their own movement. Dancers impromptu approach and attempt movement freely expressing themselves. In such process they create some meaning and value by their own method.⁵⁶ Pina Bausch does not put a line on genre range of the dance. She mentioned as follows in an interview:

(...) The word 'dancing' was combined with a perfectly defined concept. I did not understand that I was doing other forms of dancing. But, dance is not a defined technique. It can be ridiculous arrogance, believing that so many other things cannot be dances. Besides that, I think that a lot of very simple things can be very good dancers. It is very delicate things. I do not ask anything intimate. (.....)"⁵⁷

Like the above interview, Pina Bausch opened up many possibilities for movement centered on the

expressionism tradition. The reason is probably because Pina Bausch understood the origin of dance as an expression of herself.

"Dancing, from the beginning it is becoming part of my story. I want to express myself. Because it makes me feel good about things and myself. In fact, I've always taken it as very important from the beginning. (.....) I only wanted myself to dance. (...)"⁵⁸

Since Pina Bausch understood dance as a way of expressing herself, various expressions can be interpreted as dance. This idea seems to have enabled Pina Bausch to create unique and new style of movement.

The Pina Bausch movement developed a free and realistic movement that completely excluded the ballet technique, while still inheriting traditional expressionism dance. And she expanded it in a way to emphasize the meaning of movement such as speaking, sign language, laughing, crying, screaming, and running. The expression method of body movements of Tanztheater of Bausch is made up of daily movements. In the choreography work <Kontakthof> (1978), two female dancers wore a tight black one-piecer and walked round the stage on their toes in a circle as though they were wearing heels. As they walk, their movements are sublimated into a unique dance form, not a dancing type, by repeating simple actions that rhythmically touch uncomfortable clothes that are not fit to the body. Also a woman in a dress and a man in a black suit show a series of interrelated actions rather than a common dance, such as hugging, arm-twisting, pushing, or raising noses. In a sudden transition scene, roles and rules are defined in the related actions, and male dancers become the subjects in the act of arms, while female dancers become passive roles due to the arms action of male dancers.



Figure 3. The Piece of Kontakthof

This role realistically portrays the relationship of female and male dancers and transforms the spatial distance each other and as the speed of the acts gets fast, the action of female dancers transforms into struggles by agony as if a allergic reaction. The everyday and trifle acts of people shown in <Kontakthof> are gradually transformed into a dance type of fierce and realistic image as rhythm is added and tempo changes. Bausch developed a new and very original dance language that revealed the realistic and raw feeling of freedom. It can be said that this new dance language has overcome the limits of traditional dance genre and has brought about the expansion of art.

5. Conclusion

In the latter half of the 20th century, Pina Bausch overcame the boundaries of the dance genre through radical experiments. She was born in Germany and was naturally influenced by expressionism dance. Especially, the subject of teacher Jooss' theatrical composition and the real problems of society are similar. But Pina Bausch overcomes the limits of the expressionist tradition through radical attempts. Beyond the dramatic composition of Kurt Jooss, she introduced the post-Brecht drama play into dance, fused it, and shocked the dance world. The theatricality of post Brecht drama cuts off the audience from immersing into the drama with the alienation effect at the Pina Bausch dance drama. The audience does not feel empathic but rather distant, expressing the familiar things to us as strange and bizarre. Such a sense of distance leads to a critical view of the drama. And it uses the montage · collage technique to have the originality of the scene. In the case of montage and collage technique, various images are simultaneously performed on one stage, or the scenes and scenes are displayed without any logical explanation or correlation. These fragmented images are confusing, but when looking at the whole work it has a organic relationship and these images overlap to create meaning. The development of these scenes opens up the room for interpretation beyond the montage technique Kurt Jooss tried. Pina Bausch, who introduced post-dramatic theatricality that rejected text-centered play and attempted to dismantle the language, uses language for dance. Her linguistic composition is segmental, fragmental, and cannot play a role as communication at all. Rather, it is directed in a playful way or appears as an acoustic device. The introduction of this post-Brecht drama was attempted with Pina Bausch's radical experimentation, resulting in her own unique dance drama.

Pina Bausch viewed dancing as a way of expressing herself and various things for expression could be dancing. She completely escaped from the ballet movements and excluded techniques while sublimating the routine acts as dances to develop a new and unique dance language in which realistic and freewheeling is revealed. Furthermore, she viewed dance as an infinite possibility for expression, not just seeing it as a limited physical technique, such as speaking, laughing, crying, screaming, running, singing, sign language, or joking.

Pina Bausch expressed his art world through dance language and went through attempts that were considered to be impossible to communicate. She is a world class dancer who has greatly influenced the development of dance art beyond the country, succeeding in building her own original Tanztheater by expanding the limits of dance.

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