- 8 Introduction "PINA": Pioneer, icon, myth, brand · Pina Bausch and the Tanztheater Wuppertal: The dance productions · My research process · The praxeology of translation: A new approach to dance theory · Architecture of this book · Gratitude
- 20 Pieces 26 artistic phases · 26 1967-1973: Democratic awakening and aesthetic upheaval · 39 1973-1979: Development of a new concept for choreography and stage · 51 1980-1986: Internationalization and stabilization of aesthetic language · 61 1986-2000: Intercultural artistic production and the rediscovery of dance · 73 2001-2009: The love of dance and nature
- 86 Company 91 Translating hunches: Artistic collaboration · 92 The choreographer: Pina Bausch · 104 The costume and stage designer: Rolf Borzik · 112 The costume designer: Marion Cito · 121 The set designer: Peter Pabst · 137 The musical collaborators: Matthias Burkert and Andreas Eisenschneider · 145 The dancers: Translating experience · 146 How Pina Bausch saw her dancers · 152 How the dancers remember working together · 159 A chosen family "We are the piece"
- 164 Work Process 170 Developing pieces · 184 Research trips artistic research · 197 Artistic practices of (un)certainty · 202 Choreographic development as translation · 205 Passing on choreographies · 212 Practices of passing on · 226 Between identity and difference · 229 Practices of learning: The Rite of Spring · 234 Passing on and inheriting
- 240 Solo Dance 245 Body/dance writing/text: Positions in dance studies · 248 Translation manual: Feldpartitur · 254 Anne Martin in Viktor · 260 Beatrice Libonati in Masurca Fogo · 265 Dominique Mercy in "...como el musguito en la piedra, ay si, si, si..." · 272 Translating dance into writing: Methodological reflections



Reception 282 Dance Criticism · 288 The practice of dance criticism · 292 The Tanztheater Wuppertal and dance criticism · 302 Translating between performance, perception and text · 304 The Audience · 309 Investigating audience perception: Methodological approaches · 314 Audience routines · 318

Expectations and knowledge · 321 Remembering what has been perceived · 322 Being affected and speaking about being moved · 328 Audience research as a praxeology of translation

330 Theory and Methodology 335 translation as a new approach to dance and art theory: Toward a

LATION AS A NEW APPROACH TO DANCE AND ART THEORY: Toward a praxeology of translation \cdot 336 Translation and its beginnings in media and cultural studies and the social sciences \cdot 350 Translation as practice: Praxeological premises \cdot 361 Translating as methodology: Praxeological production analysis \cdot 364 Translation as a basic methodological principle \cdot 368 Methodological approaches to dance practice \cdot 368 Performance and movement analysis in dance studies \cdot 371 Academic and artistic approaches to practice research \cdot 377 The logics of artistic and academic practice \cdot 379 The scholar as translator: Reflecting upon one's own actions

382 Conclusion Translating (into) the Present: Doing
Contemporaneity · What is contemporaneity? · Contemporary art /
contemporary dance · A contemporaneity open to the future

398 Indexes 398 Notes · 412 Literature · 430 Images · 434 Chronology of Works