

What moves them - Pina Bausch and the aesthetics of Tanztheater.

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Ukraïns'ka povstans'ka armiiā
Kornatowski, Andrzej
Bausch, Pina. What moves them - Pina Bausch and the aesthetics of Tanztheater.
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Pina Bausch and the Tanztheater Exhibit: Can One Put Dance In a Display Cabinet?

Repetition is used to subvert its own process of domination over the body at aesthetic, cognitive, and social levels. The learning process of American modern dance was led by Kurt Jooss, who used to be taught by choreographer Rudolf von Laban.

Pina Bausch and the Wuppertal Dance Theater : the aesthetics of repetition and transformation (Book, 2001)
[tech.radiozamaneh.com]

At first, audiences and critics resisted the work.

Pina Bausch

Equipoise: The Life and Work of Alfredo Corvino.

Feeling Pina: How The Choreographer Moved People

An Invitation from Pina sets out at the historical moment we found ourselves in after the passing of Pina Bausch.

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It is a shape-shifting hybrid, a fluid practice that reflects the conditions of its changing contexts. Slowly it became clear what dance theatre was about; not provocation, but, in Pina Bausch's own words, 'a space where we can encounter each other'.

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How to deal with the performative heritage at the outset of the 21st century? There's nothing there to start with. Around half of the dancers,

currently thirty-four in total, did not work with Pina Bausch. In 1968, she choreographed her first piece, *Fragmente Fragments*, to music by.

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