

# **Pina Bausch Routledge Performance Practitioners**

The Watermill Center the exclusive dedication to the founder's work," In the manner of The Pina Bausch Foundation in Wuppertal, Germany, The Watermill Center is both a study The Watermill Center is a center for the arts and humanities in Water Mill, New York, founded in 1992 by artist and theater director Robert Wilson

Postdramatic theatre The postdramatic theatre attempts to mimic the unassembled and unorganized literature that a playwright sketches in the novel. City), Richard Foreman (New York City), Robert Lepage (Quebec, Canada), Pina Bausch (Wuppertal, Germany), Big Art Group (New York City), Jan Fabre, Jan Lauwers The notion of postdramatic theatre was established by German theatre researcher Hans-Thies Lehmann in his book Postdramatic Theatre, summarising a number of tendencies and stylistic traits occurring in avant-garde theatre since the end of the 1960s. The theatre which Lehmann calls postdramatic is not primarily focused on the drama in itself, but evolves a performative aesthetic in which the text of the performance is put in a special relation to the material situation of the performance and the stage

== Common elements ==

Physical theatre Performers can communicate through various body gestures (including using the body to portray emotions). Later on, the Tanzteater of Pina Bausch and others looked at the relationship between dance and theatre. just for dancers but for actors as well. Although several performance theatre disciplines are often described as "physical theatre", the genre's characteristic aspect is a reliance on the performers' physical motion rather than, or combined with, text to convey storytelling. In America

Physical theatre is a genre of theatrical performance that encompasses storytelling primarily through physical movement

It involves five basic elements: time, space, body, presence of the artist, and the relation between the artist and the public. The actions, generally developed in art galleries and museums, can take place in any kind of setting or space, and during any time period. Its goal is to generate a reaction, sometimes with the support of improvisation and a sense of aesthetics. The themes are commonly linked to life experiences of the artist themselves, the need for denunciation or social criticism and with a spirit of transformation.

Rudolf von Laban His theoretical innovations included Laban movement analysis (a way of documenting human movement) and Labanotation (a movement notation system), which paved the way for further developments in dance notation and movement analysis. He attempted to apply his ideas to several other fields, including architecture, education, industry, and management.

through the 20th century: Rudolf von Laban Kurt Jooss (Ausdruckstanz) Pina Bausch (Tanztheater) Mary Wigman (Expressionist dance) Ursula Cain Heike Hennig

Rudolf (von) Laban, also known as Rudolph von Laban (Hungarian: Lábán Rudolf; 15 December 1879 – 1 July 1958), was an Austro-Hungarian dance artist, choreographer, and movement theorist. He is considered a "founding father of expressionist dance" and a pioneer of modern dance. He initiated one of the main approaches to dance therapy. His work on theatrical movement has also been influential

Performance art It may be witnessed live or through documentation, spontaneously developed or written, and is traditionally presented to a public in a fine art context in an interdisciplinary mode. It had an important and fundamental role in 20th century avant-garde art. innovative input in representations and shows was the most relevant were Pina Bausch and the Guerrilla Girls who emerged in 1985 in New York City, anonymous Performance art is an artwork or art

installation in the art world where the artist is present in the work. Also known as artistic action, it has been developed through the years as a genre of its own in which art is presented live

Postdramatic theatre, thus, strives to produce an effect amongst the spectators rather than to remain true to the text. Lehmann locates what he calls 'the new theatre' as part of 'a simultaneous and multi-perspectival form of perceiving'; this, he argues is brought about, in large part, by a reaction to the dominance of the written text. The new theatre, Lehmann asserts, is characterised by, amongst other things, the 'use and combination of heterogeneous styles', it situates itself as after or beyond dialogue and incorporates the notion of the 'performer as theme...

Certain institutions suggest that all physical theatre genres share common characteristics, although individual performances do not need to exhibit all such characteristics to be defined as physical theatre. Research into the training or "work" of physical theatre artists cites an amalgamation of numerous elements adopted as a means to further inform the theatrical research/production. These elements include: The term "performance art" and "performance" became widely used in the 1970s, even though the history of performance in visual arts dates back to futurist productions and cabarets... The Watermill Center is "a laboratory for performance" founded by Robert Wilson in 1992 on the site of a former Western Union research facility. The Watermill Center is located in Water Mill, New York, and was officially opened to the public in 2006. Its programming currently consists of year-round artist residencies and exhibitions, a public summer lecture series, and a collaborative summer program for young and emerging artists from a variety of disciplines. As a unique center for all the arts working in collaboration, The Watermill Center has been called "the academy of the 21st-Century" by anthropologist Edmund Carpenter, and described by the New York Times as a contemporary "Bayreuth minus the nationalism and the exclusive dedication to the founder's work," In the manner of The Pina Bausch Foundation in Wuppertal, Germany, The Watermill Center is both a study

center for research on Wilson's theater and a workspace for creative development. Wilson himself has described Watermill as "a think tank, a contemplative arcade..." 763e85aecb Following a dress rehearsal of Laban's last choral work, *Of the Warm Wind and New Joy*, which he had prepared for the 1936 Summer Olympics in Berlin, Joseph Goebbels cancelled the piece after which time Laban fell out of favor with the National Socialist government. He eventually left Germany for England in 1937 after four years of working with the Nazi regime. Between 1945 and 1946, he and his long-term collaborator and former student Lisa Ullmann founded... 763e85aecb

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