

Pina Bausch and the dance company Tanztheater Wuppertal inherently belong together. The choreographer became the head of this German dance company in 1973 and has led it since up today. She has never created choreography for any other dance group or other dancer. During this thirty-five years' connection the company moved among the top dance groups and still achieve success worldwide. It was and still is an inspiration for many young authors. It is a history, but also the presence at the same time.

Right from the beginning of her career, Pina Bausch indicated that her work was going to be exceptional. For her, there were no barriers, neither in formulation of themes, nor in use of means of expression. She organically connected dance and theatre in her works and thus created a new art genre, which theoreticians call dance theatre.

She managed to unite a multi-national group of twenty-six members, with which she worked very closely in preparation of particular pieces. Especially at the beginning, the dancers were forced to personally engage into each choreography. Preparation of a performance consisted in so-called principle of questions. Pina Bausch wanted her dancers to answer her questions by improvising a little dance or theatre sketch. Then, she was choosing from this amount of material to form a base for her new piece. Therefore, her first works were particularly about people. Spectators saw the reality on the scene, real people who reminded them of their own lives.

In this sense, the work of Pina Bausch was very revolting in the seventies and eighties.

She was turning a mirror to the society and thereby disclosing its false masks and diseases. Her work was an image of life, chaotic, mad and destructive.

Therefore, her work initially became a target of negative critical reactions.

...