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**Bodies unbuilt in the dance-theater
of Pina Bausch**
***Les corps déconstruits
dans la danse-théâtre de Pina Bausch***

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RÉSUMÉ : Les corps mûris dans la danse ont rendu possible la déconstruction de nombreux discours, une rupture de l'instrumentalisation et ont ouvert de nouveaux horizons pour la compréhension de la réalité plastique et complexe du corps. Ils ont été en outre l'objet d'innombrables réflexions épistémologiques, ontologiques, et esthétiques. Ils ont contribué à des débats au sein de l'Éducation physique et de l'Art en prenant en compte des questions complexes qui ont permis la mise en œuvre de recherches sur le sujet. L'une des plus importantes a été : comment agit un corps ? Ainsi, pour questionner la danse-théâtre de Pina Bausch mettant en scène des corps non conventionnels et ne correspondant pas aux standards habituels de beauté dans la danse, contribuant à la déconstruction des stéréotypes corporels et mettant en lien des dimensions inconciliables, l'un des objectifs du travail de recherche concernant la danse-théâtre a été d'étudier les éléments qui relient langage, danse, théâtre et corps esthétique. La méthodologie est fondée sur une analyse esthétique des corps au travers d'une liste d'images de la danse-théâtre de Pina Bausch.

MOTS CLÉS : corps, esthétique, danse-théâtre

SUMMARY: Bodies ripened in the dance have made possible the unbuilding of many speeches break and instrumental, opening new horizontal of understanding for its complex and plastic reality and has been stage of innumerable epistemological, ontological, aesthetic reflections and ethical making possible quarrels that through the Physical Education and the Arts in the contemporary involving a complexity of questions that bring to surface some investigations, amongst them, ones of most expressive have been : How acts this body ? Still to question the Dance-theater of Pina Bausch with bodies of not conventional and not unilateral standards of beauty in the dance and the unbuilding of corporal stereotypes making possible to bind irreconcilable dimensions i.e. apparently, to investigate the Dance-theater considering elements that configure the relation enters the language of the dance and the theater in this manifestation as the body and the aesthetic one is objective of this work. The referential methodological consists of an aesthetic analysis list in the body from images of the Dance-theater of Bausch.

KEYWORDS: body, aesthetic, dance-theater

ZUSAMMENFASSUNG: Dekonstruktion der Körper im Tanztheater von Pina Bausch

Die im Tanz bedachten und gereiften Körper haben die Dekonstruktion von zahlreichen Diskursen und einen Bruch der Instrumentalisierung ermöglicht sowie neue Horizonte für das Verständnis der plastischen und komplexen Realität des Körpers ermöglicht. Sie waren unter anderem Gegenstand unzähliger epistemologischer, ontologischer und ästhetischer Überlegungen. Sie haben zu Diskussionen im Sportunterricht und der Kunst beigetragen, indem sie komplexe Fragen

aufgeworfen haben, die Forschungsarbeiten zu diesem Gegenstand initiierten. Eine der wichtigsten Fragen war: wie agiert ein Körper?

Um das Tanztheater von Pina Bausch zu hinterfragen, das unkonventionelle Körper in Szene setzt und nicht den üblichen Schönheitsstandards im Tanz entspricht, indem es zur Dekonstruktion körperlicher Stereotypen beiträgt und unvereinbare Dimensionen miteinander verbindet, bestand ein Ziel dieser Forschungsarbeit zum Tanztheater darin, die Elemente zu untersuchen, die Sprache, Tanz, Theater und ästhetischen Körper miteinander verbinden. Das methodische Vorgehen stützt sich auf eine ästhetische Analyse der Körper mittels einer Liste von Bildern des Tanztheaters von Pina Bausch.

SCHLAGWÖRTER: Körper, Ästhetik, Tanztheater

RIASSUNTO : I corpi decostruiti nella danza-teatro di Pina Bausch

I corpi maturi nella danza hanno reso possibile la decostruzione di numerosi discorsi, una rottura della strumentalizzazione ed hanno aperto nuovi orizzonti per la comprensione della realtà plastica e complessa del corpo. Inoltre sono stati l'oggetto di innumerevoli riflessioni epistemologiche, ontologiche ed estetiche. Hanno contribuito a dibattiti all'interno dell'Educazione fisica e dell'Arte prendendo in considerazione delle questioni complesse che hanno permesso la messa in opera di ricerche su questa tematica. Una delle più importanti è stata: come agisce un corpo? Così, per interrogare la danza-teatro di Pina Bausch che mette in scena dei corpi non convenzionali e non corrispondente agli standard abituali di bellezza nella danza, contribuenti alla decostruzione degli stereotipi corporei e mettendo in legame delle dimensioni inconciliabili, uno degli obiettivi di ricerca riguardante la danza-teatro è stato di studiare gli elementi che legano linguaggio, danza, teatro e corpo estetico. La metodologia è fondata su un'analisi estetica dei corpi attraverso una lista di immagini della danza-teatro di Pina Bausch.

PAROLE CHIAVE: corpo, danza-teatro, estetica.

RESUMEN : Los cuerpos deconstruidos en la danza-teatro de Pina Bausch

Los cuerpos maduros en la danza han hecho posible la deconstrucción de numerosos discursos, una ruptura de la instrumentalización que han abierto nuevos horizontes para la comprensión de la realidad plástica y compleja del cuerpo. Por otra parte, han sido objeto de innumerables reflexiones epistemológicas, ontológicas y estéticas. Han contribuido a debates en el seno de la Educación física y del Arte, tomando en cuenta cuestiones complejas que han permitido la puesta en obra de investigaciones en el tema. Una de las más importantes ha sido: ¿Cómo actúa un cuerpo? De esta manera, para cuestionar la danza-teatro de Pina Bausch uno de los objetivos del trabajo de investigación que concierne la Danza-teatro ha sido estudiar los elementos que unen lenguaje, danza, teatro y cuerpo estético poniendo en escena los cuerpos no convencionales y que no corresponden a los estándares habituales de belleza en la danza, contribuyendo a la deconstrucción de estereotipos corporales y enlazando dimensiones inconciliables. La metodología está fundada sobre un análisis estético de los cuerpos a través de una lista de imágenes de la Danza-teatro de Pina Bausch.

PALABRAS CLAVES: Cuerpo, estética, Danza-teatro.

We initiate our reflections concerning that dance bodies of the dance-theater inquiring: How acts this body? Which the limit of our materiality? Which meaning (message) passes this body when representing?

Such investigations and incursions in the body make possible the sprouting of new fields of knowledge to think it about the arts, in special in the dance contemporary.

Searching the answers for such investigations, we evidence the Dance-theater of Pina Bausch as significant to think the body about this text. This dance opens possibilities to live deeply other aesthetic ones in the contemporary is in the theater or the dance, aesthetic the where it has dance, most democratic one, of an unexpected beauty, in questioning on other forms of if thinking the beauty.

To question such dance with such bodies of not conventional and not unilateral standards of beauty in the dance and still the unbuilding of corporal stereotypes for these dancers making possible to bind irreconcilable dimensions e apparently, to investigate the Dance-theater considering elements that configure the relation enters the language of the dance and the theater in this manifestation as the body and the aesthetic one is objective of this work.

When evidencing this thematic one, we search in the *merleau-pontyana* phenomenological boarding elements that consist of an aesthetic analysis guided in the body from images of the Dance-theater of Bausch. Being thus, the analyzed images are photographs and videos produced for artist's contemporaries who had retracted in its workmanships aspects of the thematic one searched. This body in the dance contemporary has generated new ways to think the space, the time, the movement, as well as has made possible the relation of some arts as the visual arts, the theater, music, and the technologies in computation to dispose of with the dance. Inside of this extension of field of information, is clearly, for example, that in the dance contemporary it has a harmonic relation

enters these arts contributing for the sprouting in the modernity of artistic movements that blunt in the after-modern age, the example of the dance-theater (Silva, 2004).

In this harmonic relation, the dance-theater, for certain, is one of the artistic movements that contribute for the dance in the contemporaneous and in this we detach the work of the German choreographer Pina Bausch, that it searches in its works to present for the public an immense variety of styles in its dance, crossed for an evident inside-disciplinarily, also presenting elements of not artistic areas (Cypriano, 2005). Bausch in its artistic experience evidence, together with other artists of its generation, the age of *bricolage* artistic, the audacity in the experimentation providing pleasant characterized surprises of certain form, as a recycled recombination of aspects that come appearing has five decades almost. In this recycled recombination “[...] can interact today in the act of an artistic workmanship diverse techniques and goes off, or elements of plastic arts, theater, cinema, mathematics, literature, engineering, physics, dances, at last, knowledge of the most varied spheres” (Silva, 2004, 17-18).

Bausch will go “to breach”, “to transgress”, but, over all “to become to dimension” the artistic movement called Dance-theater inside of its aesthetic and ideological perspectives. Of this form, the Dance-theater allows the foundation of hybrid processes of languages, enters dance, theater and the new arts of the visualized making a junction of these languages in a complex process resulting in the scenic construction, assuming the theater and the dance as Dance-theater (Fernandes, 1992).

The dance-theater desconstrói fixed constructions, definitions, and ways to act, to be, to think. It does not inhabit nor in the dance, nor in the theater, but in the hyphen between them: she is “enters”, the transition, the conjunctive system that binds different corporal structures and of these for the external space and in return to the internal space.

It is the art of the border, the abyss between sleep and vigil; he is dancer singing, actress dancing, bricks falling and apples flying the example of *Palermo Palermo* (1989); it is one constant to transit between many “I” and many “You”, defying and un-stabilizing identities from the relation with the “other”, the “different one”, having the border, the edge as “center”, the dance-theater characterizes for relations of exchange and mutual.

Valley to remember despite the where it has dance bodies of the Wuppertal Dance-Theater, group directed for Bausch, moves us for certain sensation of fidget and repudiation, and at the same time is attractive, is hybridized bodies, that breach with pain; bodies that if shoot to the soil, testing its limits. In board, elements as water, land, flowers, pine, salt, multimedia, crocodile, are found in the parts. “Objects of such scenes dire not integrated to a natural body, but they constitute its obstacles” (Fernandes, 2000, p. 20).

Dancers move themselves on these elements with or without difficulties, or same for urban objects as chairs and tables the example of *Müller Coffee* (1978) or blocks of walls to pieces as in *Palermo, Palermo* (1989).

In board, such objects gain directions, dancers dance to the sound of the ruptures of certain air-tight values, intrigue us, making reverse speed-to educate us the uneducated one to look at; they sharpen our directions, make in them to cover our viscera in the search for a new knowledge that justifies such uneducated look.

We know that if the vacant souvenir prescribes the texture way is because one to look at if gave; one to look at that it searches the past, the lived e, at the same time, weaves a future, constructs a spiderweb, a poem, a narrative. The act to see is, for Merleau-Ponty (2004), the way to absent itself of itself exactly stops inside to attend the “fission of the Being”. For Didi-Huberman (1998), the act to see sends in them, opens in them to an emptiness that looks

in them, in concerns e to them, in certain direction, constitutes in them.

In the parts of dance-theater of Pina Bausch something in what we see in them looks at, and it looks in them from this emptiness, exactly constitutes this emptiness opened in the act to see. The clairvoyant, then, thinks to fill it, the emptiness, with what it sees, but this not if of. “Immersed in the visible one for its body, even so visible proper it, evidence does not assume itself of what he sees: he only comes close yourself to it for the look, confides for the world” (Merleau-Ponty, 2004, 16).

To shake the certainties and to win the fragilities, this is one of the characteristics of the work of Bausch. Its dancers dance on land, water, flowers, gram, granites, bricks, because I say Bausch “taste to see the interference of these organic elements in the movement” (Cypriano, 1988, 127). In the Dance-theater of the choreographer the important one is not only the dance. Of this form, the dance-theater also “incorporates” elements of the performance, as movements of the daily one in real time, accidentally carried through in one sings of board, for example. This opening happens due to the creative process, where dancers answer as they want to the questions or stimulations of Bausch: saying, singing, making a small movement, playing with an object, etc.

It’s in this movement of redefinition of values that we intend to cover the explorations in this text being searched to understand the relations between unbuild bodies and aesthetic gifts in the where it has dance bodies of the Dance-theater of Pina Bausch contributing to dimension again our corporal reality and its relations with the Scenic Arts.

WHICH BODIES? THE BODY THAT DANCES HAS VALIDITY STATED PERIOD?

This German choreographer in the uneasy one for presenting actors dancers of ripened bodies, a time that are not of custom

the company of dance in some parts of the Occident to present such bodies in scene. These dancers' actors transgress values had as true in the dance and they make in them to review, to rethink the constructed one, allowing constructing new to think us on the body. Still these bodies ripened in the dance have made possible the desconstrução of many speeches fragments and instrumentals, opening new horizontals of understanding for its complex, plastic and polisemic reality and makes in them to question as if it configures inbuild the mature body/in the Dance-theater of Pina Bausch.

Taking the aesthetic one as significant element for the reflection on the Dance-theater of Pina Bausch, as well as the body that the express, we think that all the artistic languages depend on the body and express the aesthetic directions for generated it, but in the dance this relation is more explicit a time that the express work of art if corporally, that is, in the body of the actor-dancer. We understand that aesthetic of the artistic creations the contemporaries if constitute a significant reference for the reflection on the knowledge possibilities that lead to the overcoming of the dualists and to connect itself a certain end visions and that they make to emerge new perspectives to think and to live deeply the body.

The corporal work of the actor-dancers of the Wuppertal Company Dance-Theater has for goal the habit in addition and the recovery of the cultural movement being indispensable to learn again to play, to exactly find pleasure in the movement in itself. In the work of Bausch's body old mask happened of other aesthetic ones of the dance is destroyed preparing the actor-dancer to live entirely in here - now, preparing it for the delivery to internal and external stimulations (Houge, 1987; Kallmeyer, s.d.).

This body unbuilt in the Bausch's dance-theater forehead its limits when it is broken up, if reconstructs, human/unhuman. In it does not have aesthetic bodies and predefined, but generated from the experience of these

elements that are creative party to suit. Body, aesthetic and technique if modify of cast for cast and express what they are capable to express, its histories, its feelings, questioning them and desconstruindo them.

In its system of work, Pina Bausch it allows this new to look in the unbuilding of bodies, but an unbuilding that is not rebellious, and yes that it transgresses the accepted standards of dance for the society occidental person. Each time more translates the dance in theatricals images of critical social. This casting of realistic elements of the past of its interpreters with unreal situations is that it goes to characterize its workmanship marking the direction of the direction of the spectacle and the body in this spectacle (Vieira, 2003).

This corporal unbuilding can be seen in spectacles as *Kontakthof* (1978), *Arien* (1979), *Bandoneon* (1980), *Viktor* (1986), *Mazurca Fogo* (1998), *Water* (2001), for examples.

This rupture with old masks can be observed in the *Kontakthof* (1978) when its dancers exaggerates one to walk with locomotive defect, as they were limped, as they were incapable to walk, in a strange displacement of the pelvis, walks as if it had a Cox femoral displacement. "In the scene of *Kontakthof*, the dancers not only shake the model of the physical perfection, but also the illusion of group unit and complete" (Fernandes, 2000, p. 65). In this perspective, the choreographic corporal work in Bausch is very on to the repetition that evokes the disciplinary control, aesthetic and social.

We can of certain form, to think this body as a body that, as one medium sensible in transfers it to the world makes possible to look at it for the world to it's around to the side and to thus keep it. For Bausch at the moment of the creation the body of the dancer is seen actor who is offered the world he transforms and it into dance-theater.

When we think about the doubt of Cézanne when saying that the art and the nature are not different and that the same would like to

join them placing this *apercepção* in the sensation thinks about the workmanship of to unveil Bausch as something, confusing of ours educated vision. Cézanne discloses to want to become visible the invisible one, believes that in the dance-theater of Bausch the artist also thus sees its workmanship. It is the idea of evidence visible that it is present when it is used of words, sensation, objects in scene, souvenirs of infancy and intelligence. It stirs up to an exchange of papers between art and nature, art and reality.

The thought of Merleau-Ponty (1999) evidences basic aspects for the agreement of what it is the body. For the author, the body is a concurrence of citizen and object existing in a space-time and serving of central reference to the percipient process. This concurrence detaches the phenomenological aspect of the body, a sensible and intelligible body, dated and located space, that it translates the sensitivity of the being and all the memory of the lived one. "To be body [...] is to be tied to a certain world, and our body is not first in the space: it is in the space" (Merleau-Ponty, 1999, 2005).

The body is a concurrence conscience-substance, located space-secular, sensible, motor, and cultural. To understand its significance estimates to understand it as phenomenological process, with all these characteristics mentioned here. The movement, therefore, is characteristic essential of the body, points out it in the time and in the space, it relates it with the world, not only in the fields of the perception and the action, as well as in the field of the imaginary one. Understanding the body as the totality of the being, it is through the movement that the man constructs its existence, is recognized and if it identifies, it is communicated, it interacted, and it identified the other.

The body as work of art in sends the image to them of the *Arien* part (1979), a body without barriers, that re-establish creates simultaneously and the creation, becoming singular and plural having a place in this singularity and this

plurality. This corporal attitude in scene tries many happened techniques of other languages providing an acceptance of multiple bodies, or a body truth. What we see in the dance-theater of Bausch is the construction of a scenic text from a corporal logic; logic of sensations, always exaggerated and precariously symbolized. Text that it sends to one another language: of silence, the gaps, the ellipses, the corporal directions.

Denuders little by little, to bring the body for its naked reality, peeling until it if presents in its "*coisidade*", to beat life and death. In the end of *Arien*, Jan Minarik, of front for the people, takes off the make-up of its face. While men and women cross the scene in pairs, it he liberates of its packs and its masks, disclosing, in this gesture, its faces, its bodies. In many scenes of the works of Bausch, the repetition discloses the long years of corporal training of its actor-dancers, the imperfections and the search for the perfection in the competitive environment of ballet.

In "*Bandoneon*" (1980) she is clears this metaphor of the aesthetic and social body in search of a proper language. This perfection is express when the dancer Dominique Mercy tries without success to carry through movements of ballet breaching with the convention of the learning for the repetition.

In the essays of this part Pina Bausch it asks for its dancers to display its past, either for gestures, speaks or it dances and this very bothers some of its actors dancers, therefore for some of them the souvenirs of the past are painful. In the teshure of Bausch, this subject to o to speak in the singularity of its experience, when creating "*towritetodance*" from inexact lands of the memory, bump with a reality for which they lack to words and representations; reality this that finishes for pointing one another place: the place of "*towritetodance*"¹ that to navigate in zigzag the emptiness. Fruit of a construction, this "*towritetodance*" borders a sensible time.

1 Concept created by Fernandes to relate written and dance in the workmanships of Bausch articulating them Band of Mœbius.

We could then think that the look of Bausch, when settling on the citizen, also confides for the emptiness, unrestrained fabrics of affection, for the dumb vibrations, made about the meat. We ask ourselves on the existing relation enters the way of looking at of Bausch and the way of texture of its spectacles, therefore we know that, if on the other hand, in a first moment of the creation process everything is assented the dancers; at as a moment, the process if centers in the artist and the way as it selects and chains the material in scene.

Merleau-Ponty (2004), says to be the vision a conditional thought for the body, for the “events of the body”, that they make in to see them a thing or another one. This thought if of the one in a “mystery of passivity”, without its proper will on the laws conduct that it. It continues arguing that when, for example, if wants to understand as the situation of objects is seen, does not have another resource otherwise to assume the soul, that it knows where are the parts of its body, and that it is capable of, from there, to direct its attention to the space that is in the prolongation of these parts. Thus, we can think that in the universe of the artist, the things if make visible and can not necessarily be received because they beat in the retina, because they are presented to the vision, but because they cross the meat and they are received in the body.

To look at that it includes the body, not biological body, but the body-citizen-affection, that pulsate body. To look at that it searches to create bows of affection with what reverberates in us and makes dwelling in the body. Thus, it is in the breaches, these quiet spaces of a stimulated writing that the look of Bausch if withholds. This looks at, this sees. It sees of found odd form; something that I do not recognize I eat of it, but it speaks insistently in the surface of the skin, of the meat, woolen langue. According to Bentivoglio (1994), a series of variants exerts influence on this process. We think that the way of looking at becomes, about this process of

composition, a basic variant, therefore we believe that this process of construction, of creation of the scenic writing, what it is seen and as if sees, intervenes with the way of texture of Bausch.

In *Viktor* (1986) Bausch it reformulates and it disaggregates situations and states of the soul, in an attempt to reach an accessible logic in an eruption of the fragility and cruelty human being, the despaired search of harmony in the chaos. In this part, the choreographer searches to inbuilt the body, what it is very different to destroy, because is not rebellious, but is transgressing (Bentivoglio, 1994).

In *Mazurca Fogo* (1998) we can observe this relation of being able well that the body exerts. In our readings of images we can say that beyond a definite body aesthetic it exerts a commercial relation. One is about a body submitted to the requirements of the consumption society, a narcissists body in search of a external complete, body standard that extends the social inequalities in the measure where the people whom they possess better economic conditions enjoy of bigger possibilities of if adjusting to the corporal standards demanded by this society influenced for the media.

Water (2001), one of the last works of Bausch thought from Brazil is a theater of the experience of the choreographer with the five felt human. The perception in this work of the importance the perceptible in global way. In this workmanship the choreographer goes presenting the way of informal communication of the Brazilian, passing for its superstitions, its forest and consequence forest, its sea, its parties and its contrasts. The games of seduction through the mood are evidences in this part, at the party, joy moment, also have control and violence signal. In *Water*, the particularity exaggerates is it, the saturation that is observed in the unbuild gestures of the bodies of its dancers.

Water initiates a new dimension in the workmanship of Bausch, and never provokes a perceived mobility in its spectacles. “[...] The *water*

is analyzed in its some symbolic possibilities and used as conducting wire for the analysis of the spectacle, in accordance with seven nuclei: clear waters, waters that tie, mysterious waters, festive waters, sensual waters lukewarm, waters and energize waters” (Cypriano, 2005, 21). To if using of the seven water nuclei to compose the part, the choreographer emphasizes the body understanding mainly inbuilt in the nucleus of mysterious waters and festive waters. This body defies the gravity, shows its inexorable resistance, pointing with respect to the human destination through the rituals of “candomblé” or still the dancers they transform its bodies with towels that gain sensual visibilities and contours, new faces and exchange of sex. “However, if it has a release of the body, also exists an obsession for perfect ideal images and. Thus, in the same scene what it is trespass also reveals coercion” (Cypriano, 2005, 133).

The Bausch’s actor-dancer of the importance to the daily actions, made in day-by-day, facilitating its corporal reading; they are common, conscientious bodies, the body “[...] is a totality that thinks, acts; that sensible, acted in the phenomenon of the interpretation is thought” (Azevedo, 2002, 135). We think about this body of the actor-dancer of Bausch as a phenomenological body and can of certain form, to associate it the thought of body of the Merleau-Ponty Philosopher who in its reflections on the art, in particular painting one of its great passions, perceives that he has a trans-substantial of the body in the world; e is in this trans-substantial that the body creates, express, discloses.

The work of the actor-dancer is in this direction contested since its beginning aiming at transformations in the scene, therefore the same ones “develop a corporal conscience that allows the game, the risk, the error, an artistic conscience that intent what it occurs in the body, can perhaps allow, the surprise, the scare” (Azevedo, 2002, 136).

Important in this corporal work he is to make, and seeing to make, to insist on the

repetition of the movement or gesture so that the body learns to deal spontaneously later, whenever the situation to demand. Of this form the body of the actor-dancer will not be arrested to any formal style, therefore the form of its movements will be based on an interior line where the body of the actor-dancer is a body intelligent and critical, capable to move themselves and to speak, to practice and to theorizer, without preventing what he seems contradictory. The speech of this body is that it breaches with the traditional one, therefore it is not arrested to any formal style (Vieira, 2003).

As Merleau-Ponty says (2004), it is through the look that first we interrogate the things, and we must understand the body, of general form, as a system directed toward the inspection of the world. It is treated, therefore, to understand the vision origin, forgotten in the daily activities, since it is common to the perception and to it speaks if to forget in benefit sensible it the thing or meant conquered it.

Paraphrasing Merleau-Ponty we can say that the actor-dancer uses its body and transforms the world into dance, being that its body is part of the world of the visible one, as well as alone if it sees what it is looked at. The clairvoyant then would be the attempt to define what it is in the mystery of feeling. Then the body becomes, from the affirmation of the author, clairvoyant and visible, therefore it sees clairvoyant, he is touched touchable is visible and sensible by it. This characteristic fits only to the man since this has the power of looking at for the things of the world and look for inside of he himself.

The body of the actor-dancer is offered the world it transforms and it into dance-theater. Immersed in visible for its body visible proper it and clairvoyant do not assume themselves of what he only sees comes close yourself to it for the look that if opens to the world. Tacitly body with other bodies that can be touched, can touch beyond touching itself. The corporal work of the actor-dancer of Bausch, without a doubt has a formal concern that it is inherent,

but is not only abided by this, does not import them only the performance, knowing to make, but the development of a perception come back toward the possible forms of the gesture, of knowing to look at, to know to deliver this look to it, to analyze and to choose, in what he is being made as work proposal (Vieira, 2005).

The workmanships of Pina Bausch are come close to the context of the phenomenological body; therefore the where it has dance body becomes question of its paradoxical reality.

In the works of Bausch the body counts its history in dancing; a not linear history, since the history of the body in its reality is diverse, essential, replete of discontinuities and full of surprises. In its works, the creation of the dance reflects the transformation of the registered experiences of life in the bodies in not conventional aesthetic forms (Porpino, 2006, 112).

Basing the history of the part in personal histories of its dancers, Bausch offers to the spectator a dance structure that runs away from the conventional. Its interpreters assimilate movements, words and sounds and add to these its feelings that are evoked based in the form inherited and autobiographical of the improvised, broken up and repeated compositions (Fernandes, 2000). Being thus, its actor-dancers always live its experiences from its bodies, that are historical and whose history loads the invariants of these experiences. Its experiences are multi-perspectives and it does not scramble you to any effective moment. The things if offer, and they perceive them to these of diverse space and secular “and points of view; its gift does not erase its past, its future will not erase its present”.

This process of creation of Bausch inaugurates new an aesthetic one in dancing that it does not deny uncultured² techniques, but

uses them of critical form. Its dancers, all well trained and very mature possess formation and if they exercise daily in the classic technique of ballet, however, such formation far from being used as mold, combines expressive polissemic it of the work of Pina Bausch.

Its dancers will perceive later that the used technique³ in the parts of Pina Bausch breaches with the conventional in the dance integrating diverse forms of expression of the body. “By means of the repetition, the dance incorporates and argues its inherently paradoxical nature. From the described creative process, the compositions allow its proper transformation through and inside of the repetitive structure” (Fernandes, 2000, 47).

The actor-dancers of the Wuppertal Dance-Theater obtain to codify one corporal technique with elements that make possible them the joint of one daily extra technique of representation and a personal mark in which its lexicon of action goes being constructed during the daily work. Bausch explores in its parts daily bodies exactly its dancers having classic lesson of ballet daily does not perceive beautiful Imagistics or said bodies. The technique in the corporal attitudes of the actor-dancers in the Dance-theater of Pina Bausch is way to make present in the relation between them and the choreographer, is on the operative capacity of the artist; it is who operational its relation with the creative energy, does not only have to be physicist-mechanical, but human being allowing “[...] to establish a communicative link enters the human being in its person and what its body makes e, when articulating this process, projecting it, communicating it for its spectators” (Burnier, 2001, 25).

In this dance-theater it is essential that let us understand the body that the express,

2 The uncultured techniques if use of codified processes already as it is the case of the Classic Ballet, the term uncultured are not used here as negation of its culture in virtue of another one, but in the direction of it is if appropriating of another culture and its customs, of is working with a set of extracted elements of diverse techniques.

3 We understand the technique as a practical knowledge of the manuscript of determined resources, to one to make; it aims at to the learning of drawing and to delineate of the actions of the actor-dancer in the time and the space. We understand that the word technique is on mainly to the operative capacity of the artist. It is who operational its relation with the creative energy, and is through the learning for the technique that actors and dancers develop its work.

since while artistic language of the theater and the dance, it is the work of art. Paraphrasing Merleau-Ponty (1999), if the body can be compared with an object it would be an art object, therefore the direction of the body as work of art.

FINAL CONSIDERATION

In the Dance-theater of Bausch, the body passes for new challenges, breaching with traditional structures of dance, having, of this form, an identification of the public with the body seen in scene, without the perfectionism of ballet classic or the traces of the modern dance. "The body if becomes a space of resistance front the diversities and denies the character supply-human being where the technique, in general, searches to format it. Thus, body and feeling represent in board a unit; both are the expression of the fragility of the existence human being" (Cypriano, 2005, 29).

The body, as if presents in the choreographic works of Bausch, elapse many possibilities. It is broken up, it is played to the soil, it twists, it turned in tied madness, it is launched in apparently disconnected air, repeats movements provoking exhaustion where it attends and in who it makes the movements, it provokes and it is provoked, it demonstrates to ironies and humiliations, it coexists in its representations scenic elements you go off and you are framed as central element of the transformed time and the permission for the multiplicity, characterizing itself for an only corporal. Such bodies are not interested in presenting perfect bodies, unified for a form, nor delineated for aesthetic or sexual imperatives, have in these a multiplicity of expressions with its qualities and imperfections, speaking of itself proper and for an auditorium that if identifies with what it sees (Silva, 2004).

At last, Bausch without a doubt, is one of the choreographers in the contemporary that presents corporal characteristic multiple, eclectic vocabularies, boarding many chocking times,

allowing the spectator to have access some thematic ones in its workmanships in special when the body of the actor-dancer is unbuild/reconstructed in scene, allowing it to use it in its vast workmanship in fascinating way this body as it is, without and with virtuosity, in a celebration of the life.

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