'Lichtburg' is the name of the rehearsal studio in which Pina Bausch developed most of her pieces in collaboration with her company. An old cinema in Wuppertal, it became a place of work, confrontation and play, a protected space which rarely opened its doors to outsiders.

At the heart of the exhibition is the reconstruction of the Lichtburg. Here the different themes of the exhibition are revisited and reflected. Visitors are invited to experience the Lichtburg as a laboratory of memory and transformation. Join us for performances, dance workshops, films, open rehearsals, lecture performances, training classes and talks. Like the original Lichtburg, the reconstruction must necessarily remain a restricted-access space to preserve its intimate character. Depending on the format of the event, it offers space for 20 to 50 visitors.

For further information on registering for events in the Lichtburg, see Service, p. 32.

For other offers, see the general programme for April to June of the Art and Exhibition Hall or online at www.bundeskunsthalle.de

The Bundeskunsthalle becomes a platform for dance. Workshops for dance enthusiasts of all levels of competence offer a mix of different techniques, traditions and practices. Drop in; there is a wide range of events you can join spontaneously and without previous experience. A programme of public rehearsals offers a glimpse of choreographic processes and an opportunity for exchange with the artists.
May – Calendar of Events

Sun., 1 May  **Public guided tour.** 12 o’clock/noon

**Performance.** Solo by Shantala Shivalingappa 2.30, 5.30 p.m.

Tue., 3 May  **Film, Tanzträume (‘Dance Dreams’), 2010, 7 p.m.**

Wed., 4 May  **Vom Wickeltisch ins Museum.** 10.15 a.m.

See general programme

Thu., 5 May  **Dancing with Bénédicte Billiet and Jo Ann Endicott:**

*Kontakthof* (from 14 years old), 11 a.m., 3 p.m.

**Public guided tour, 12 o’clock/noon**

Sun., 8 May  **Public guided tour, 12 o’clock/noon**

**Performance. de temps en temps sinon jamais**

by Clémentine Deluy and Juan Kruz, 2.30, 5.30 p.m.

Tue., 10 May  **Workshop week for professional dancers**

with Clémentine Deluy and Thusnelda Mercy 11 a.m.

**Film & Talk, Viktor, 6 p.m.**

Wed., 11 May  **Workshop week for professional dancers**

with Clémentine Deluy and Thusnelda Mercy 11 a.m.

Thu., 12 May  **Workshop week for professional dancers**

with Clémentine Deluy and Thusnelda Mercy 11 a.m.

Fri., 13 May  **Workshop week for professional dancers**

with Clémentine Deluy and Thusnelda Mercy 11 a.m.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sat., 14 May</td>
<td><strong>Workshop week for professional dancers</strong></td>
</tr>
<tr>
<td></td>
<td>with Clémentine Deluy and Thusnelda Mercy 11 a.m.</td>
</tr>
<tr>
<td>Sun., 15 May</td>
<td><strong>Public guided tour</strong>, 12 o’clock/noon</td>
</tr>
<tr>
<td></td>
<td><strong>Performance</strong>, Solo from <em>Nur Du</em> (Only You)</td>
</tr>
<tr>
<td></td>
<td>by Nazareth Panadero 2.30, 5.30 p.m.</td>
</tr>
<tr>
<td>Mo., 16 May</td>
<td><strong>Public guided tour</strong>, 12 o’clock/noon</td>
</tr>
<tr>
<td></td>
<td><strong>Performance</strong>, <em>Sharing a Power Socket</em> by Thusnelda Mercy and</td>
</tr>
<tr>
<td></td>
<td>Florence Minder 2.30, 5.30 p.m.</td>
</tr>
<tr>
<td>Tue., 17 May</td>
<td><strong>Exhibition Warm-up</strong> with Dominique Duszynski,</td>
</tr>
<tr>
<td></td>
<td>10.30, 11.30 a.m., 1.30, 2.30, 4.30 p.m.</td>
</tr>
<tr>
<td></td>
<td><strong>Lecture</strong>, <em>Tanz übersetzen. Bewahren, verändern, gestalten</em></td>
</tr>
<tr>
<td></td>
<td>(Translating Dance. Preserving, Altering, Shaping)</td>
</tr>
<tr>
<td></td>
<td>by Gabriele Klein, 7 p.m.</td>
</tr>
<tr>
<td>Wed., 18 May</td>
<td><strong>Exhibition Warm-up</strong> with Dominique Duszynski</td>
</tr>
<tr>
<td></td>
<td>1.30, 2.30, 4.30, 5.30, 7:30 p.m.</td>
</tr>
<tr>
<td>Thu., 19 May</td>
<td><strong>Exhibition Warm-up</strong> with Dominique Duszynski</td>
</tr>
<tr>
<td></td>
<td>10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.</td>
</tr>
<tr>
<td>Fri., 20 May</td>
<td><strong>Exhibition Warm-up</strong> with Dominique Duszynski</td>
</tr>
<tr>
<td></td>
<td>10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.</td>
</tr>
<tr>
<td>Sat., 21 May</td>
<td><strong>Exhibition Warm-up</strong> with Dominique Duszynski</td>
</tr>
<tr>
<td></td>
<td>10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.</td>
</tr>
<tr>
<td>Sun., 22 May</td>
<td><strong>Public guided tour</strong>, 12 o’clock/noon</td>
</tr>
</tbody>
</table>
Performance, by Eddie Martinez, 2.30, 5.30 p.m.

Tue., 24 May  Exhibition Warm-up, with Chrystel Guillebeaud
10.30, 11.30 a.m., 1.30, 2.30, 4.30 p.m.

Lecture, Orpheus and Pina by Mariama Diagne, 7 p.m.

Wed., 25 May  Vom Wickeltisch ins Museum for parents with babies10.15 a.m.

Exhibition Warm-up, with Marigia Maggipinto
1.30, 2.30, 4.30, 5.30, 19.30 p.m.

Thu., 26 May  Public guided tour, 12 o’clock/noon

Interactive guided tour for families
with Anna Wehsarg, 11 a.m., 3 p.m., see general programme

Exhibition Warm-up, with Chrystel Guillebeaud and
Marigia Maggipinto, 12.30, 1.30, 4.30, 5.30 p.m.

Fri., 27 May  Exhibition Warm-up, with Chrystel Guillebeaud and
Marigia Maggipinto, 10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sat., 28 May  Exhibition Warm-up, with Chrystel Guillebeaud and
Marigia Maggipinto, 10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

KUNSTNACHT: Saturday_Late_Art_Special from 7:30 p.m.

Sun., 29 May  Public guided tour, 12 o’clock/noon

Exhibition Warm-up, with Chrystel Guillebeaud and
Marigia Maggipinto, 1.30, 4.30, 5.30 p.m.

7 x 7 x 5 – ORAL HISTORY SPEED DATING 12:00, 3 p.m.

Tue., 31 May  Public rehearsal, La Suite von Fabien Prioville 11 a.m.
June – Calendar of Events

Wed., 1 June  Public rehearsal. *La Suite* by Fabien Prioville, 11 a.m.

Thu., 2 June  Public rehearsal, *La Suite* by Fabien Prioville, 11 a.m.

Showing and Talk. *La Suite* by Fabien Prioville, 5 p.m.

Fri., 3 June  Lecture Performance. *Meet Meryl and Jo*

with Jo Ann Endicott and Meryl Tankard, 3 p.m.

Sat., 4 June  Lecture Performance: *Meet Meryl and Jo*

with Jo Ann Endicott and Meryl Tankard, 3 p.m.

Sun., 5 June  Public guided tour. 12 o’clock/noon

Lecture Performance: *Meet Meryl and Jo*

with Jo Ann Endicott and Meryl Tankard, 3 p.m.

Tue., 7 June  Film. *Coffee with Pina*, 2006, and *Probe Sacre*, 1992, 7 p.m.

Sat., 11 June  Offer for people with dementia: Public guided tour, 3 p.m.

See general programme

*Dancing with Bénédicte Billiet and Jo Ann Endicott*

*Kontakthof* (from 14 years old), 11 a.m., 3 p.m.

Sun., 12 June  Public guided tour. 12 o’clock/noon

Tue., 14 June  Exhibition Warm-up. with Chrystel Guillebeaud

10.30, 11.30 a.m., 1.30, 2.30, 4.30 p.m.

Film *Das hat nicht aufgehört, mein Tanzen*, 1994

and *Pina Bausch*, 2006, 7 p.m.
Wed., 15 June  **Vom Wickeltisch ins Museum**, for parents with babies
10.15 a.m.

**Exhibition Warm-up**, with Chrystel Guillebeaud
1.30, 2.30, 4.30, 5.30, 7.30 p.m.

Thu., 16 June  **Exhibition Warm-up**, with Chrystel Guillebeaud
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Fri., 17 June  **Exhibition Warm-up**, with Chrystel Guillebeaud
10.30, 11.30 a.m., 1.30 p.m.

**Dancing with Jean-Laurent Sasportes**
Workshop für all ages, 3 p.m.

Sat., 18 June  **Exhibition Warm-up**, with Chrystel Guillebeaud
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sun., 19 June  **Public guided tour**, 12 o'clock/noon

Tue., 21 June  **Exhibiting Movement**, for school groups
with Miriam Leysner, 10.30 a.m., 12.30, 2.30 p.m.

**Talk, Weitergeben. Über die Einstudierung von Pina Bauschs Stück Für die Kinder von gestern, heute und morgen**
(Passing on, on learning Pina Bausch’s piece

*For The Children of Yesterday, Today and Tomorrow*)
with dancers of the Bavarian State Ballet, 7 p.m.

Wed., 22 June  **Exhibiting Movement**, for school groups
with Miriam Leysner, 10.30 a.m., 12.30, 2.30 p.m.

Thu., 23 June  **Exhibiting Movement**, for school groups
Fri., 24 June  **Exhibiting Movement.** for school groups
with Miriam Leysner, 10.30 a.m., 12.30 p.m.

**Dancing with Jean-Laurent Sasportes**
Workshop for all ages, 3 p.m.

Sat., 25 June  **Interactive guided tour for families**
with Anna Wehsarg, 11 a.m., 3 p.m.

Sun., 26 June  **Public guided tour.** 12 o'clock/noon

**7 x 7 x 5 – ORAL HISTORY SPEED DATING** Noon, 3 p.m.

Tue., 28 June  **Exhibition Warm-up** with Kenji Takagi
10.30, 11.30 a.m., 1.30, 2.30, 4.30 p.m.

Wed., 29 June  **Exhibition Warm-up** with Kenji Takagi
1.30, 2.30, 4.30, 5.30, 7:30 p.m.

Thu., 30 June  **Exhibition Warm-up** with Kenji Takagi
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.
July – Calendar of Events

Fri., 1 July  Exhibition Warm-up, with Kenji Takagi
            10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sat., 2 July  Exhibition Warm-up, with Kenji Takagi
            10.30, 11.30, 1.30, 2.30, 4.30, 5.30 p.m.

Sun., 3 July  Public guided tour, 12 o’clock/noon
            Performance, Minuten Beat
            with Regina Advento and Lin Verleger 12:00, 5.30 p.m.

Tue., 5 July  Exhibition Warm-up, with Kenji Takagi
            10.30, 11.30 a.m., 1.30, 2.30, 4.30 p.m.

             Curator-guided tour, 5 p.m., See general programme

Wed., 6 July  Vom Wickeltisch ins Museum.
             for parents with babies10.15 a.m.
             Exhibition Warm-up, with Kenji Takagi
             1.30, 2.30, 4.30, 5.30, 7:30 p.m.

Thu., 7 July  Exhibition Warm-up, with Kenji Takagi
             10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Fri., 8 July  Exhibition Warm-up, with Kenji Takagi
             10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sat., 9 July  Exhibition Warm-up, with Kenji Takagi
             10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.
Sun., 10 July  Public guided tour, 12 o’clock/noon

Performance. Ciudadela by Damiano Ottavio Bigi
2.30, 5.30 p.m.

Tue., 12 July  Exhibition Warm-up, with Marigia Maggipinto
10.30, 11.30 a.m. 1.30, 2.30, 4.30 p.m.

Film. Die Klage der Kaiserin, 1990, 6.30 p.m.

Wed., 13 July  Exhibition Warm-up, with Marigia Maggipinto
1.30, 2.30, 4.30, 5.30, 7:30 p.m.

Thu., 14 July  Exhibition Warm-up, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Fri., 15 July  Exhibition Warm-up, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sat., 16 July  Exhibition Warm-up, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sun., 17 July  Public guided tour, 12 o’clock/noon

Tue., 19 July  Exhibition Warm-up, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30 p.m.

Film. Pina, 2011, 6.30 p.m.

Wed., 20 July  Exhibition Warm-up, with Marigia Maggipinto
1.30, 2.30, 4.30, 5.30, 7:30 p.m.

Thu., 21 July  Exhibition Warm-up, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.
Fri., 22 July  **Exhibition Warm-up**, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sat., 23 July  **Exhibition Warm-up**, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.

Sun., 24 July  **Public guided tour**, 12 o'clock/12 o'clock/noon
**Exhibition Warm-up**, with Marigia Maggipinto
10.30, 11.30 a.m., 1.30, 2.30, 4.30, 5.30 p.m.
I. EXHIBITION WARM-UP

A series of 30-minute workshops gives all visitors the opportunity to dance with current of former members of the Wuppertal Dance Theatre.

The workshops take the form of brief physical training sessions that introduce visitors to the choreographic forms, dance traditions and techniques. This physical exhibition warm-up can be a training session developed specifically for the exhibition or it can consist of learning and dancing one of Pina Bausch’s choreographic forms, for example the celebrated Nelken Sequence of Spring, Summer, Autumn and Winter from Nelken ('Carnations') of 1982.

With Chrystel Guillebeaud

on Tuesday, 24 May, Thursday, 26 May, Friday, 27 May, Saturday, 28 May, Sunday, 29 May, Tuesday, 14 June, Wednesday, 15 June, Thursday, 16 June, Friday, 17 June, Saturday, 18 June

With Kenji Takagi

on Tuesday, 28 June, Wednesday, 29 June, Thursday, 30 June, Friday, 1 July, Saturday, 2 July, Tuesday, 5 July, Wednesday, 6 July, Thursday, 7 July, Friday, 8 July, Saturday, 9 July

With Marigia Maggipinto

on Wednesday, 25 May, Thursday, 26 May, Friday, 27 May, Saturday, 28 May, Sunday, 29 May, Tuesday, 12 July, Wednesday, 13 July, Thursday, 14 July, Friday, 15 July, Saturday, 16 July, Tuesday, 19 July, Wednesday, 20 July, Thursday, 21 July, Friday, 22 July, Saturday, 23 July, Sunday, 24 July

With Dominique Duszynski

on Tuesday, 17 May, Wednesday, 18 May, Thursday, 19 May, Friday, 20 May, Saturday, 21 May

The number of participants per session is limited to 25 people.

For dates and times, please see the schedule.

For biographies of the participating dancer, please see our Website www.bundeskunsthalle.de
II. WORKSHOPS

DANCING WITH JEAN-LAURENT SASPORTES

Friday, 17 June, 3 p.m.

Friday, 24 June, 3 p.m.

Duration: 180 minutes

Age group: all ages

Max. number of participants: 20

In his series of three-hour workshops, which are open to dance enthusiasts of all ages, Jean-Laurent Sasportes works with his own method of physical training. It is influenced by the Feldenkrais Technique, Tai Chi, Qigong, Aikido and Kinomichi. The workshop culminates in a jointly elaborated composition of the movements studied. Previous dance experience is not necessary.

WORKSHOP WEEK FOR PROFESSIONAL DANCERS FOLLOWED BY A CONVERSATION WITH THE AUDIENCE

Tuesday, 10 May, to Saturday, 14 May

11 a.m.–3.30 p.m. incl. break

3.30–4 p.m. open discussion with the audience

Max. number of participants: 25.

In this five-day workshop, Clémentine Deluy and Thusnelda Mercy will explore the influence of different artists – for example Pina Bausch, Sasha Waltz, Malou Airaudo and Juan Kruz Diaz de Garaio Esnaola – on their current work.

Together with the participants, they will work on the investigation of everybody’s own personal movements. The daily workshops are divided into two mutually complementary sessions. The morning session with Clémentine Deluy will focus on technical matters and on learning a dance
phrase. The afternoon session with Thusnelda Mercy will focus on improvisation tasks and situations that will give rise to small compositions.

During the workshop, visitors of the exhibition are invited to watch the training. Every day, the afternoon sessions are followed by a conversation with Clémentine Deluy and Thusnelda Mercy.

DANCING WITH BÉNÉDICTE BILLIET AND JO ANN ENDICOTT: KONTAKTHOF

Thursday, 5 May, 11 a.m. and 3 p.m.
Saturday, 11 June, 11 a.m. and 3 p.m.

Duration: 120 minutes
Age group: from 14
Max. number of participants: 20

Bénédicte Billiet and Jo Ann Endicott invite participants to learn small dance steps and everyday gestures and to try small improvisations relating to the piece Kontakthof. The themes of the piece include ‘presenting oneself’ or ‘tenderness’. Free to dance enthusiasts of all levels of ability.

III. MOVING GUIDED TOURS

INTERACTIVE GUIDED TOURS OF THE EXHIBITION FOR FAMILIES

Dancing for parents and children (aged 2–5) followed by a guided tour of the exhibition

Thursday, 26 May, 11 a.m. and 3 p.m.
Saturday, 25 June, 11 a.m. And 3 p.m.

Duration: 105 minutes, incl. break (45 minutes dance workshop/45 minutes guided tour)
Age range: Children aged 2-5 and their parents

Max. number of participants: 10 families

Registration necessary

‘An exhibition about dance? You cannot just wander through that, you should dance through it! We will warm up together and then we will experience, play, feel and dance our way towards dance theatre, before making our way through the exhibition.’ (Anna Wehsarg)

Anna Wehsarg has devised a dance workshop for children (2-5 years old) and their parents – with a joint warm-up and a guided tour of the exhibition.

EXHIBITING MOVEMENT

Offer for school groups with Miriam Leysner

Tuesday, 21 June, 10.30 a.m., 12.30 and 2.30 p.m.

Wednesday, 22 June, 10.30 a.m., 12.30 and 2.30 p.m.

Thursday, 23 June, 10.30 a.m., 12.30 and 2.30 p.m.

Friday, 24 June, 10.30 a.m. and 12.30 p.m.

Duration: 90 minutes

Age range: all types of school, from first grade primary school

Maximum number of participants: one class

Registration necessary

A tour of the exhibition with Miriam Leysner sheds light on the motivation behind Pina Bausch’s work and on how she translated that motivation into movement. Another approach to the objects presented in the exhibition, most of which come from the Pina Bausch Archive, would be to ask how movement can be exhibited. Documents such as photographs, sketches or rehearsal notes capture movement and freeze it. How can that stillness be brought back to life?
The programme, which also includes a practical, physical session in the Lichtburg, is conducted by Miriam Leysner, who has developed different formats to suit different age ranges.

IV. PUBLIC REHEARSALS

PUBLIC REHEARSALS AND PRESENTATIONS –

LA SUITE BY FABIEN PRIOVILLE

Tuesday, 31 May, 11 a.m.–7 p.m.

Wednesday, 1 June, 11 a.m.–7 p.m.

Thursday, 2 June, 11 a.m. Rehearsal / 5 p.m. Presentation and Talk

The public rehearsal of La Suite offers a unique insight into the creative processes underlying Fabien Prioville's new piece. Working with musicians, dancers and a singer, in his new piece Prioville engages with Pina Bausch's piece Café Müller (premiered 1978). What is the meaning of time? What makes us remember and what are the effects of remembering? Why do we keep going on? Is there no end to the story? Impressions of an unusual creative practice. Insights into the creation of La Suite.

V. PERFORMANCES

During the rehearsals for a new piece, Pina Bausch asked her dancers 'questions'. Words, short sentences, fragments – approaches and material of a creative practice. How did the dancers perceive Pina Bausch's questions? What are their memories? To what extent do Pina Bausch's work and her way of working determine their current practice? Join us for performances and interventions that address working with Pina Bausch.
V. PERFORMANCES

SOLO BY SHANTALA SHIVALINGAPPA

Sunday, 1 May, 2.30 and 5.30 p.m.

Duration: c. 30 minutes

‘In 1999 I began working with Pina and her company on O Dido. Over the course of the following years, I danced in Nefès, Bamboo Blues and Le Sacre du Printemps. It was a journey that has marked and shaped me.’

(Shantala Shivalingappa)

Solo was developed in the period between 2004 and 2007. Pina Bausch created the choreography for Shantala Shivalingappa as a personal homage to her old friend Thomas Erdos who was also Shantala’s mentor war. Solo is a piece full of tenderness, sensuality and deep melancholy.

PREMIERE – DE TEMPS EN TEMPS SINON JAMAIS

by Clémentine Deluy and Juan Kruz Diaz de Garaio Esnaola

Sunday, 8 May, 2.30 and 5.30 p.m.

Duration: 25 minutes

De temps en temps sinon jamais is Clémentines letter to an Pina. Her gentle lullaby to a woman who is no longer with her. To a woman who will always be with her. Although memories fade, change and warp, these same intangible, fleeting memories provide succour and comfort. Clémentine Deluy invites Juan Kruz Diaz de Garaio Esnaola to join her voice. A quiet shared song, not a lament, not an homage, but a whispered avowal by Clémentine to Pina. By Clémentine to Juan.
SOLO FROM *NUR DUBY* BY NAZARETH PANADERO

*Sunday, 15 May, 2.30 and 5.30 p.m.*

Duration: c. 30 minutes

‘For me, my solo in *Nur Du* (‘You Alone’) of 1996 represents the starting point of my other dances in Pina’s pieces, among them *Der Fensterputzer* (‘The Window Cleaner’), *Masurca Fogo* and *Nefés*. It is a choreographic structure that continues in a manner of speaking.’

(Nazareth Panadero)

But what are the choreographic links? And how can such a development be reflected? What is it that continues? Nazareth Panadero invites viewers to join her on a journey of exploration, looking at Pina Bausch’s way of working and at the kinds of questions she used to ask.

GERMAN PREMIERE –

*Sharing a Power Socket. Mon théâtre, techniques de pointe expliquées à mes voisins*

By Thusnelda Mercy and Florence Minder

*Monday, 16 May, 2.30 and 5.30 p.m.*

Duration: 30 minutes

‘In my piece *Sharing a Power Socket* I revisit encounters, moments and circumstances of my life that made me become a dancer. In the thirty-minute piece, which I developed with the actor Florence Minder, I engage with five questions/instructions that are my directives for the piece.’ (Thusnelda Mercy) An FAA (Fabrique Autonome des Acteurs) commission.

PERFORMANCE by Eddie Martinez

*Sunday, 22 May, 2.30 and 5.30 p.m.*

Duration: c. 30 minutes

‘Questions, questions and even more questions…’
The audience can ask questions, to which Eddie Martinez will respond in dance form. This gives rise to new questions and answers – a continuous dialogue.

**MINUTEN BEAT** with Regina Advento and Lin Verleger

Sunday, 3 July, 12 o’clock/noon and 5.30 p.m.

Duration: c. 60 minutes

Regina Advento first noticed the different sounds made by the heart and the blood flowing through her body during a cardiological examination. It gave her the idea to use those sounds as the musical basis of a dance project. Advento’s piece engages with the rhythmic cycle that defines our life and with our heartbeat. Together with the break-dancer Lin Verleger she developed an intense piece that explores time, rhythm and transience.

**CIUDADELA** von Damiano Ottavio Bigi

Sunday, 10 July, 2.30 and 5.30 p.m.

Duration: c. 45 minutes

Dance and Choreography: Damiano Ottavio Bigi

‘What happens after a major change? All points of reference and support suddenly seem to have disappeared. What defines my creative work? Which direction do I want to go? Is it my experience of the creative process that interests me? What is the origin of Ciudadela? A man struggles with himself. Full of questions.’
VI. FILM & TALK

The series FILM & TALK presents video recordings of several pieces by Pina Bausch. The screenings are followed by a conversation with the people involved in the creation of the piece shown. What can be said about the rehearsals at the time? Experience, anecdotes, recollections.

FILM & TALK: Viktor

A piece by Pina Bausch (premiered 1986)

Tuesday, 10 May, 6 p.m. (Talk: 7 p.m.)

Duration: 150 minutes

Chaired by: Stefan Koldehoff

Panel guests: Finola Cronin, Jan Minarik and Urs Kaufmann

Viktor, a piece by Pina Bausch in cooperation with the Teatro Argentina and the City of Rome was developed in 1986. It was the first coproduction in which the ensemble explored a city to create a piece based on the experience. This creative approach continued over the course of the following decades and became characteristic. But how did it all start? What can be said about this first ‘research’?

VII. LECTURE PERFORMANCES UND TALKS

Talks, lecture performances and conversations introduce visitors to the work of Pina Bausch and the Wuppertal Dance Theatre in an open welcoming form that involves different players, perspectives and themes and that draws on the inside specialist knowledge of associates, dancers, colleagues and researchers. What remains? How is choreography passed on? What connects us to the work of Pina Bausch?

LECTURE – Translating Dance. Preserving, Changing, Shaping by Gabriele Klein

Tuesday, 17 May, 7 p.m.

Duration: c. 90 minutes
Over the course of its more than forty-year history, the Wuppertal Dance Theatre has experienced many different types of translation. Different cultural and aesthetic experiences were translated into pieces, dances were passed on to dancers and other companies. After the death of Pina Bausch the documented material was archived and reviewed; new material was obtained and processed, for example in exhibitions. The talk looks into the conditions, potential, forms and practice of these different translation processes.

The lecture is followed by a conversation with Marc Wagenbach and Stephan Brinkmann discussing transmission of material to other ensemble members and to students and as a means of archiving.

LECTURE – *Orpheus and Pina – How the ancient myth lives on in the Wuppertal Dance Theatre* by Mariama Diagne

**Tuesday, 24 May, 7 p.m.**

Duration: c. 90 minutes

‘Tis Orpheus singing wherever there is song’ – reads a line in Rainer Maria Rilke’s *Sonnets to Orpheus*, which are devoted to the Thracian singer who, legend has it, descended into Hades to free his beloved wife Eurydice, but ultimately loses her. With Christoph Willibald Gluck’s musical tragedy *Orfeo ed Euridice* of 1762, the myth changed the face of musical theatre. Orpheus does not just sing about love, he speaks about his emotions. With her Gluck adaptations, Pina Bausch, the pioneer of dance theatre, revitalised the relationship between dance and opera. The lecture *Orpheus and Pina* by Mariama Diagne introduces Pina Bausch’s *Orpheus und Eurydike* (premiered 1975) and demonstrates how the ancient myth about the tragic lovers remains alive and pertinent to this day.
LECTURE PERFORMANCE – Meet Meryl and Jo

Friday, 3 June, 3 p.m.

Saturday, 4 June, 3 p.m.

Sunday, 5 June, 3 p.m.

Duration: c. 180 minutes

Two Australian dancers speak about their time with Pina Bausch and the revolutionary beginnings of the Wuppertal Dance Theatre.

Using photographs, music and movements, Jo Ann Endicott and Meryl Tankard allow the audience to catch an intimate glimpse of Pina Bausch’s creative practice and her ‘questions’ – and of the two dancers’ personal recollections of the process. The audience is invited to learn a few dance steps. Meet Meryl and Jo!

TALK – Passing On. On learning Pina Bausch’s piece Für die Kinder von gestern, heute und morgen with dancers from the Bavarian State Ballet

Tuesday, 21 June, 7 p.m.

Duration: c. 90 minutes

In early April 2016 the Bavarian State Opera in Munich premiered Pina Bausch’s piece Für die Kinder von gestern, heute und morgen (premiered 2002, ‘For the Children of Yesterday, Today and Tomorrow’) with dancers of the Bavarian State Ballet. It was the first time that a relatively recent piece was learned and performed by another company. What forms does this process take? What are the challenges of the transmission? What differences are there between learning this piece and pieces by other choreographers?

A conversation with Ruth Amarante, long-time member of the Wuppertal Dance Theatre and head of the Munich production, Bettina Wagner-Bergelt, Deputy Director of the Bavarian State Ballet and Léonard Engel, dancer at the Bavarian State Ballet.

Chaired by Katja Schneider
VIII. 7 X 7 X 5 – ORAL HISTORY SPEED DATING

Sunday, 29 May and 26 June, 12 o’clock/noon and 3 p.m.

Duration: c. 45 minutes

Seven visitors question seven members of the Wuppertal Dance Theatre for five minutes. Those are the instructions for 7x7x5. Visitors are asked to take part in a form of ‘oral history speed dating’ and to question members of the Wuppertal Dance Theatre about their work with Pina Bausch for five minutes or to follow the event as a spectator. What is it like to work at the Wuppertal Dance Theatre? What is special about the work? A playful approach to the work of Pina Bausch.

Instructions and conceptualisation: Marc Wagenbach
IX. FILM PROGRAMME

Not just because the Lichtburg is a former cinema, but primarily because audio-visual media are the most important means of documenting dance, the series of films accompanying the exhibition area key part of the Lichtburg programme. The programme presents documentary films on Pina Bausch and the Wuppertal Dance Theatre by, among others, Lee Yanor, Wim Wenders and Pina Bausch herself.

3 May, 7 p.m.

TANZTRÄUME – JUGENDLICHE TANZEN

KONTAKTHOF, Anne Linsel, 2010

In 2000, Pina Bausch staged her piece Kontakthof (premiered 1978) with a cast of non-professional dancers aged 65 and older. Eight years later, she rehearsed the piece with teenagers from Wuppertal. Anne Linsel observed the 40 teenagers attending different schools in Wuppertal for almost a year leading up to the premiere.

Duration: 90 minutes

7 June, 7 p.m.

COFFEE WITH PINA, Lee Yanor, 2006, and

PROBE SACRE, Pina Bausch, 1992

Two intimate glimpses into the work of Pina Bausch and the Wuppertal Dance Theatre. Lee Yanor met Pina Bausch in Paris in 1993. They struck up a friendship. In 2002 and 2005, the director accompanied Pina Bausch in Paris and in Wuppertal. The first film shows excerpts from Pina Bausch’s pieces Água (premiered 2001) and Rough Cut (premiered 2005). The second film, Probe Sacre (Rehearsal Sacre), shows a rehearsal after a change of cast. Pina Bausch is working with Kyomi Ichida, who is taking on the role of the sacrificial victim in Le Sacre du printemps. The vivid cinematic document provides an insight into Pina Bausch’s creative practice.

Duration: 52 + 45 minutes
14 June, 7 p.m.

DAS HAT NICHT AUFGEHÖRT, MEIN TANZEN

Eva-Elisabeth Fischer/Frieder Käsmann, 1994

and PINA BAUSCH, Anne Linsel, 2006

In Das hat nicht aufgehört, mein Tanzen Pina Bausch speaks about the work of the Wuppertal Dance Theatre and her concept of dance as such. What is dance? What are the artistic ideas that accompany Bausch's work as a choreographer? In her film Pina Bausch, Anne Linsel interviews the famous choreographer and key contemporaries. Thanks to her intimate and propping interviews, Linsel creates a comprehensive picture of the Wuppertal company and of Pina Bausch herself.

Duration: 42 + 43 minutes

12 July, 6.30 p.m.

DIE KLAGE DER KAISERIN (‘The Empress’s Complaint’)

A film by Pina Bausch, 1990

Pina Bausch’s film Die Klage der Kaiserin was produced in the period between October 1987 and April 1988. Pina Bausch and her dancers left the theatre to go outside – into the cold, the autumnal forest and the wet fields of the countryside. A radical, experimental film consisting of freely collaged and assembled images.

Duration: 106 minutes

19 July, 6.30 p.m.

PINA. Wim Wenders, 2011

Wim Wenders prize-winning homage to Pina Bausch invites the viewer to embark on a sensuous, visually stunning journey of discovery into a new dimension – smack into the middle of the performances of the legendary ensemble and, taking the dancers with him, out of the theatre and into the city and surroundings of Wuppertal – the city that was at the heart of Pina Bausch’s creative work for more than thirty-five years. The film is shown in 2D. Duration: 103 minutes