



The Pina Bausch Sourcebook: The Making of Tanztheater

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The Pina Bausch Sourcebook: The Making of Tanztheater From imusti

Pina Bausch's work has had tremendous impact across the spectrum of late twentieth-century performance practice, helping to redefine the possibilities of what both dance and theater can be. This edited collection presents a compendium of source material and contextual essays that examine Pina Bausch's history, practice and legacy, and the development of Tanztheater as a new form, with sections including:

- Dance and theatre roots and connections;
- Bausch's developmental process;
- The creation of Tanztheater;
- Bausch's reception;
- Critical perspectives.

Interviews, reviews and major essays chart the evolution of Bausch's pioneering approach and explore this evocative new mode of performance. Edited by noted Bausch scholar, Royd Climenhaga, *The Pina Bausch Sourcebook* aims to open up Bausch's performative world for students, scholars, dance and theatre artists and audiences everywhere.

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Editorial Review

Review

'Climenhaga's book...is not yet another omnibus volume, collecting essays from a symposium. It is a complex and excellent edited sourcebook that ties together traces of written memories which have been slumbering in archived magazines or newspapers - waiting to be woken up from a 30-year sleep. Ultimately, *The Pina Bausch Sourcebook - The Making of Tanztheater* is a source in itself and can be marked as a 'Survey of Remembering Tanztheater'. As a glance at ways of 'Remembering Dance', this book is an indispensable contribution to the (still to be broadened out) research literature on dance for every scholar and student working in the field of dance history and theory. It focuses on and highlights the roots, aesthetics and methods of the German Tanztheater as well as its followers from the 1960s until today. It is also a source for the reader who seeks to deeply research, ask further questions and continue her or his own path of reflecting on the Wuppertaler Tanztheater and the dance as art form in general.' *Theaterforschung*

About the Author

Royd Climenhaga is on the Arts Faculty at Eugene Lang College/The New School University in New York City. He writes on intersections between dance and theatre, including the book Pina Bausch in Routledge's Performance Practitioner series, and develops and produces new performance work as Co-Artistic Director of Human Company.

Users Review

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Sam Hasse:

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