



WHERE IS WE?

Pina Bausch died in the summer of 2009, not only one of the most internationally influential choreographers but also an artist who in her works repeatedly created and negotiated new locations of the “we”. These, her, possible common locations are no metaphors. They are not interested in building groups and adapting. They are not aides to the social. They are not pedagogic, do not pursue any causal plan, are neither predicable nor testable – they are left to the individuals – spectators, artists, people. The combining element of her dance, her theatre, does not lie in the exhibited or demanded confirmation of solidarity and identification. Rather her art occurs in the moment of the encounter with her and with us, develops in the space of differences in between – in the difference of bodies and feelings, of what has been experienced, of ages and cultures – without being satisfied with asserting what is one’s own in the foreign. She thereby creates a sounding board for thinking about identity and belonging, about individuality and community. Translated to the body, this thinking also makes the sociality of life a subject for art and dance, and poses the question of “being with”, of being able to say “we”. And perhaps precisely because of this it enables us, despite and jointly, with and beyond all differences, to be in the events of her world theatre.

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