

Creator Pina Bausch focusing on views of the ‘*Rough Cut*’ premiere

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This study intends to look into the acceptance and development of Korean culture in the work ‘*Rough Cut*’ which Pina Bausch choreographed in 2005. Further, the study looked at the creators, Pina Bausch and Tanztheater Wuppertal, and analyzed the ‘*Rough Cut*’ premiered in Germany. This study analyzes using ‘the cultural diamond’ proposed by Wendy Griswold and the perspective of this study starts from interculturalism. Tanztheater Wuppertal’s ‘Nation and City Series’ works incorporate human in culture and relationship with humans, staying in a specific country or city and meeting people of each country. Therefore, Nation and City Series is said to be the most creative work to contain interculturalism. This study has great significance that direct interview with German audiences and dancers of Tanztheater Wuppertal allow us to get a microscopic and vivid approach to the acceptance aspect of culture. Through this study, first, it is available to broaden the spectrum of Korean Studies research that can be done overseas, second, it is possible to have a vivid approach to the acceptance aspect of Korean culture shown in foreign countries, and finally to derive many subsequent studies in the line of dance and theatre studies.

Key words: Pina Bausch, Rough cut, the Cultural Dimond, Creator, Cultural Object

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Introduction

The purpose of this study is to examine the first performance of *'Rough Cut'*, which Pina Bausch choreographed in 2005 from the perspective of the creator.

The study of how the German audience interpreted and accepted works of art based on Korea and how much they could play a role in disseminating Korean culture abroad has not been done so far despite its great academic significance. Pina Bausch premiered *'Rough Cut'* in Wuppertal, Germany on April 15, 2005, about two months before her performance in Seoul, Korea in June 2005. Pina Bausch tends to decide the title of her work after the performance, considering the mass media and audience reaction. Considering this unique naming policy of Pina Bausch, the German audience's acceptance of the *'Rough Cut'* is a necessary part of understanding this work, and it is considered to be of academic value due to its lack of specialized research that expands cultural mixing phenomena from the creators to the audience.

In order to see from the point of view as a creator, this study analyzed using the 'the Cultural Diamond' presented by Wendy Griswold. This framework helps us to see and comprehensively understand art from four perspectives: creator, receiver, cultural object and social world. Of course, there are many concerns about what is so called a theory or model since it is difficult to clearly distinguish cause and results through the Cultural Diamond and does not appear how the vertex is related. Nevertheless, it is clear that the Cultural Diamond is designed to provide better understanding of the relationship between artwork and the social world.

So, the study first looked at the creators, Pina Bausch and Tanztheater Wuppertal, and analyzed the *'Rough Cut'* premiered in Germany. Relevant literature and previous studies, literature materials from Germany and visual data were utilized for the analysis. In particular, this study is considered as great academic value because it contains contents other than primary data that are not accessible in Korea. This study is based on direct interviews with the staffs and dancers of Tanztheater Wuppertal, who participated in the *'Rough Cut'* production, and the German audience who watched the premiere.

Creator: Pina Bausch and Tanztheater Wuppertal

The analysis of the choreographer Pina Bausch, who is the most important subject in the study but does not currently exist, was based on existing literature and video materials, and her interviews during her lifetime.

Tanztheater is a combination of dance and drama. It is a dance that involves dramatic stories in the traditional dance form of ballet or dance, but it has changed the flow of modern dance toward an experimental stage mixed with theatrical elements. It is not a simple movement, but a genre created

by breaking down the boundaries of each piece of music, art, and play. It includes many improvised elements, utilizing dialogue, melody and traditional theatrical props. In addition, there is a technique that allows the audience to objectively look at the play and another is a montage technique that connects using different elements in Tanztheater.

Dancers at Tanztheater Wuppertal have a unique character, and Pina Bausch's work does not make people think about how they move, but about what moves them. This philosophy is reflected in both the choice of dancers and her work.

Particularly, in the process of making the work, Pina Bausch observed situations such as movements and dialogues presented by the dancers, rather than unilaterally presenting the dancers with actions or situations. Then she selected and edited the image of specific emotions to create the entire image of the work. Thus, the result had always brought an open interpretation. Pina Bausch let the audience create their own ideas. Of course, there are always likes and dislikes for this approach. The strong bond between the choreographer and the dancers makes Pina Bausch and Tanztheater Wuppertal more unique, and shows how much they interacted with each other in the process and outcome of the work.

Autobiography and documentaries about Pina Bausch shows how much Bausch cares about details of her works. She always checked exact location of the microphone stand, the direction of accessories is shown, the type of basket, and the volume control, etc. Their rehearsals show that the works have improvised vitality, but the choreography itself is fixed. In fact, these could be confirmed in an interview with a Korean dancer, Na-young Kim, one of the most experienced dancers of the Tanztheater Wuppertal.

In the early days, Pina Bausch rehearsed in preparation, but as time went on she gradually began to get interested in things that had not been planned beforehand. From around 1978, Bausch asked the dancers questions and they responded in a way that express movements, words, or scenes. Bausch gathered these small pieces of their motions and made them into larger pieces, which finally became a work.

Pina Bausch never explained her work and didn't bother to name what she could do with the choreography. A documentary about Bausch clearly seemed quite uncomfortable during her interview and was awkward about speaking out her work. If Bausch could explain everything in words, and had spoken clearly even once, she probably did not feel the need for choreography.

Cultural Object: 'Rough Cut' premiered on April 15, 2005

Rough Cut is one of Tanztheater Wuppertal's 'Nation and City Series'. While staying in a specific country or city, the series were made by meeting people from each country and capturing relationships

with people in their works. Once a country or city is finalized, she must go to the country with her members to cover the country and create a work based on the inspiration received there, so the unique culture and characteristics of the country were revealed in the work. Therefore, the 'Nation and City Series' is one of the cultural reciprocity performances that succeeded in both artistic and popularity that is called the most creative work including cultural reciprocity.

The 'Nation and City Series' is usually co-produced with partner institutions in international cities. '*Rough Cut*' was sponsored by LG, a private company, and jointly produced by the German Cultural Center (Goethe Institut) in Korea. In order to celebrate the 10th anniversary of the brand's launch in 2005 and the fifth anniversary of the opening of the LG Arts Center, LG suggested Tanztheater Wuppertal to support 1 billion Korean Won to produce a Korean-themed dance play. By supporting and inviting Pina Bausch and her artists, the company LG intended to strengthen its brand image as a sponsor of high quality culture and arts, and to support world-class artists at the national level to reconsider its Korean brand image to foreign nations all over world. Of course, Pina Bausch would not take this offer from LG, if she didn't have personal favor and interest in Korea. Performance of '*Rough Cut*' was possible because Pina Bausch personally has experienced Korean culture through her four visits to Korea since 1979.

What makes Pina Bausch's Tanztheater unique is that there are quite a number of works that have no title at the time of the premiere, and the '*Rough Cut*' was one of them. And at the curtain call, Bausch enjoyed the way giving presentations directly of the title to the audience. The way of curtain call form has also become unique identity of the Bausch.

Then how was the title of '*Rough Cut*' made? No clear answer to the question was found during this research. But the closest answer was found in an interview with a Korean dancer Na-young Kim who performed in the work. Rough cut means a critical stage that is not finished just before the film was finally released. In other words, that is because Pina Bausch still recognized Korea as an unrefined country. In particular, it is believed that the German choreographer who achieved unification recognized Korea, a divided country, as a state of rough cut edit, or unfinished situation.

In the '*Rough Cut*', huge ice walls and the origin of ice fields are located on the left side of the stage, making them stand out to the audience. In this work, it is tried to connect the East and the West, familiarity and unfamiliarity, and Korea and Germany. One of symbolized scene was descending from this ice wall by the members of the German Alpine Association in Wuppertal, the ice wall may symbolize the division of the Korean Peninsula, it may be a wall intersected between men and women, a wall between tradition and modern times and class and race and culture. The enormous cliff is communist North Korea as 'the final glacier in the Cold War era' or represents the boundary that blocks the two Koreas.

As mentioned above, the *'Rough Cut'* features several scenes of a Korean national division and contains messages from a choreographer wishing for unification. The choreographer's message appears in the scenes of a toilet paper drawn from Kleenex, as well as a confrontation between male and female dancers in the second act, which is said to represent the armistice line that separates the two Koreas.

Traditional Korean music mixes well with modern music. Soft melodies, music, provocative drum sounds, jazz and prequel music capture exotic melodies and further emphasize the dancer's fast and slow movements.

Pina Bausch has produced works differently for some time, but this work brought choreography to the center of the work. The narration, which had been a sensation since 1970, was minimalized and had little interaction with the audience. Young members who newly joined sometimes perform group choreography, but intense solo choreography overwhelmed in the work.

Calm and meditative scenes were often expressed in the contents, but sometimes they turned into momentary scenes. The mood suddenly changed in the middle of the first act, and partners throw chairs and spin around roughly, representing human aggression. The scene, with many chairs out, is reminiscent of her masterpiece [Café Müller]. The act of throwing chairs expresses the willingness not to be men's sexual desire, while an empty chair represents loneliness and solitude as a symbol of his absence. Also, a male dancer is sitting a chair to take some rest, while a female dancer has expressed cleaning underneath the chair, which is one of the typical figures between men and women that have long been structured in Korean society.

Bausch refrained from making provocative and dramatic depictions in this work unlike her early day artwork, but she also emphasized social critical point of views in the work. However, it is certainly more gentle, comfortable and emotionally acceptable level than her previous artworks.

Brazilian dancer Ruth Amarante appeared with paper flowers. Light the flowers one by one with a gloomy face and put them in water bucket to extinguish the fire. What's left is a tacky burnt chunk. The scene symbolized how often beauty was destroyed by human and tried to express human destructive behaviors and nature. She criticized that social development and economic growth have polluted nature and the environment, and that capitalist Korea's economic situation has not considered environment.

The stage that used to express Korea in indirect speech varies from preparing Kimchi for the winter and 'Deungmok'(the act of splashing water onto the back of another person) scenes to direct speech. However, the Deungmok scene was also viewed from a somewhat sexual perspective from a German perspective. After the performance, several articles in Germany described the Deungmok scene as if a woman served like a servant for a man. In fact, the back shower seemed very strange from a

foreigner's view, although it is one of the traditional ways to avoid hot weather in summer season in Korea.

Old Korean customs related to marriage were also expressed in dance.

The last scene represents the dramatic climax of the work. All dancers lie on the floor in pair. Then they suddenly disconnect. All dancers jump off the stage, head towards the rock wall, beyond the flat part of the rock wall, even down to the audience seats. Everyone runs away alone and doesn't care about each other. Fear appears on the dancers' faces. Human-natural relations and human-to-human relationships are also disturbed. Everyone expresses their deepest feelings. It seems to be everything in life is ultimately temporary and fleeting. Memory briefly returns to fragmented individuals for a while. And the work ends.

Conclusion

Pina Bausch broke the boundary between dance and play and led the performing arts in new direction. In the process of breaking this barrier, Bausch presented new possibilities for dance and used the means to reflect society and the spirit of the times. She created unique way to express the emotion and sensibility of both creators and audiences by applying a fundamental choreographic approach that explores the basic motivations of human behaviors. It is beyond the approach to how works of art are made and accepted in one society, clearly represents that works of art can play a role as a major bridge between one society and another society.

All art undergoes great obstacles, once new genre is born, but eventually it is enhanced by harsh criticism and praise, and if the artist's philosophy and efforts are clear in the process, the genre is newly built. Over the years, Bausch's understanding of her work has expanded and most audiences have now accepted significance of her works and the legacy she left behind. Of course, it doesn't mean that every audience likes her works. Some audiences still don't understand the content and method of the work. Although there are few rejection and shock compared to the past. In Tanja's 2009 paper states that Bausch's work needs to be considered as an extended concept rather than as a conventional meaning of 'understanding' and that understanding of the new concept depends on individual ability to accept ambiguity. Surprisingly, however, all of Tanztheater Wuppertal performances are always sold out and have strong support bonds.

What sets Bausch apart from the imitators of Tanztheater is considered of her works. Most works appear to have secrets and allow for diverse interpretations. The major message that Pina Bausch eventually wanted to deliver in the Rough Cut is what makes human move, especially human emotions and the human form in society and the society they create.

The only way to find out is to keep going dancing by dancers. "Dancing is an art of getting life only from performances," said Colombian dancer Jorge Puerta Armenta. "It is different from other art genres or firms. It must be alive. Pina passed away, but we have to go on," she said. This belief is driving force of Tanztheater Wuppertal.

The study overlooked the social context in which the work was created and performed and the consumer who accepts the work, it only focuses on the creator or the work. So there was a very limited view of the overall relationship between art works and society and the creator and the consumer. Therefore, in future studies, it seems to be necessary to investigate at the four vertices of the cultural diamond model and figure out the relationship between them.

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