

# МНОГОГРАННАЯ ПИНА

## (К 75-летию танцовщицы, хореографа и педагога Пины Бауш)

К 792.8

*R. Schenfeld*

PINA<sup>2</sup>

Pina changed completely the form of dance in our times. In her dances there is a revolutionary combination of dance, theatre, music, costumes and sets in a very large scale. She created full long dance evenings that have no narrative; her performances are built, with free association without a story. What is the connection? There is none, you have to find the connection.

Her theater is moving and communicative but there is no reasonable order of things. She works on contrasts; she moves from slow to fast, from sorrow to happiness, vulgar to innocents, lots of hysteria loneliness. She uses day to day movements and face expressions.

Pina brings you to her performance not in order to run away from the world to see a sweet illusion or pinkie legends. She brings you back to your reality to your existence; you see «people as they really are». She does it in a playful and entertaining way. In her dance there is a mixture of personal stories and tribal rituals. Pina is fighting against conventions, clichés and artificial illusions.

Pina puts a mirror in front of our face and shows us our fears, our depression, our longings for love and disappointments.

She rouses all the subjects we deal with which hurts.

She makes us feel uncontrollable she takes our clothes off and leaves us naked like the dancers themselves.

Subjects she deals with are the battle between man and woman, the individual and society, sometimes comedy and tragedy, sickness and pureness.

Her world is real, dirty, sick and uncomfortable exactly like life itself.

Pina's dance music is a collage of many different types. She uses different styles; classic: Bach, Schubert, Beethoven; world, folk music; Greek, Italian, Japanese... She uses popular songs, sentimental song from Hollywood's films and Broadway's show.

«Pina is one of the greatest innovators in dance... dance theater didn't really exist until she invented it. She extended the possibilities of dance and opened it to all different directions, she "reinvented dance"».

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<sup>2</sup> К публикации материал подготовила Ю. С. Долгова.



Рина и Пина. Из личного  
архива Р. Шенфельд



Рина Шенфельд.  
Фото Габриэлы Дагон

In 1941 she became one of the most influential figures in dance all over the world. She began dancing at the age of 15 and got a scholarship to Juilliard, in 1968 she began to create her works.

Pina created many international projects in different cities and countries in the world: Hong Kong, Italy, India, Thailand, Portugal, and Turkey. Pina and her dancers lived in those cities for a short period of time and created a dance with the inspiration of the place. The dancers brought materials and Pina decided how to make the choreography.

The company is built out of dancers from all over the world all ages, languages and cultures. Pina chooses them according to their personality, ability to act, talk and dance and for their courage to give themselves entirely to the dance. They dance, eat, scrim, laugh and cry on stage.

Pina deals with questions that each one of us is thinking about them every once in a while: love, fear, loneliness, disappointments, frustration, terror, relationship between people, abuse of woman by man, difficulty to live together and will to diminish the distance between people and make them closer to each other.

Pina's stage is always big with large sets like on a Broadway show and entertainment (stage full of flowers or sand). Her dancers are dressed with evening costumes very formal. They dance in water till their knees. The stage is full of flowers promises hope, beauty, warmth and freshens an optimistic world full of hope but when the evening is over they are all squashed broken and destroyed.

Pina said: «I am not interested in movement but in what moves people».

Pina was a colleague and a sister, a wonderful friend for many years: we have very similar names: Rina, Pina, also many times people thought I was Pina since we looked alike. We met in New York when we studied at Juilliard School of music. She came from Germany and I came from Israel. Our relationship was very strong, special and mystical. Pina was a wonderful dancer and choreographer; she directed dance theatre in Wuppertal, Germany.