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PAPER 7
MODERN DANCE AND ITS DEVELOPMENT IN THE WORLD AFTER 1960. (USA, EUROPE, SEA)
MODERN EXPERIMENTS IN INDIAN CLASSICAL DANCE,
NEW WAVE AFTER 1930, UDAYS'HANKAR AND LATER CONTEMPORARY, CREATIVE ARTISTS
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MODULE 10
MODERN DANCE IN EUROPE

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Paper 7
Module 10
Modern Dance In Europe
In Europe the new trend in dance happened due to the result of a protest against the ballet tradition and the interpretative dances of the time. This started around late 19\textsuperscript{th} century and by 20\textsuperscript{th} century it had taken a distinguished place in the history of modern dance- the trend setter being the United States. The pioneers of modern dance in Europe include Émile Jaques-Dalcroze, promoter of the eurhythmics system of musical instruction, and Rudolf Laban, who studied and systematized forms of human motion into a structure called Labanotation.

**Emile-Jaques-Dalcroze** (1865-1950 Austria-Switzerland).

Dalcroze was basically a pianist and conductor of music. His name is important for modern dance history because he invented a new approach to movement called “Eurhythmics”. It dealt with the relationship between music and movement. According to him, body expresses a degree of ‘musicality’ and he applied this to musicians rather than dancers. But his teaching method had such a great sensation throughout Europe that some of the most significant modern dance figures of the time, like V. Nijinsky, Mary Wigman and
Rudolph Laban adopted his teachings for dance too. Dalcroz contributed in many different ways. He put up an idea of a relation between rhythm and movement. He also emphasized on breathing control that would lead to relaxation, which is considered to be the basis of rhythmic movement. His method was taken to USA through the Wigman School propagated by Hanya Holm.

RUDOLF LABAN

Rudolf Laban (1879-1958) was born to a high ranking military person in the Austro-Hungarian kingdom. He spent much of his time in Bosnia and Herzegovina, in the towns of Sarajevo and Mostar as well as the court circle in Vienna and the theatre life of Bratislava. He was educated in both western and eastern cultures.

He moved to Munich, the art city of Germany. There he worked on developing Bewegungskunst, the movement arts.

In 1919 his main career in Germany began as he founded a dance theatre company. He also initiated a movement choir for amateurs, wrote articles and books, performed, and created dance works. In the next ten years he established 25 Laban schools and choirs for the education of children, amateurs including men, and professional dancers in Latvia, Zagreb, Paris and Germany, always retaining a 'movement laboratory' for his own research.

In 1927, he moved to Berlin and opened the Choreographic Institute. His 50th birthday celebrations depict that Laban had an influential career, not only as a leader of the Ausdrucktanz movement, but as a recognized thinker of dance theatre and movement study.
He was the director of movement and choreographer to the Prussian State Theatres in Berlin in 1930. In 1934, in a Nazi Germany, he was appointed director of the Deutsche Tanzbuhne. Unfortunately in 1936 while at the height of his career, his name and work was damaged by the Government Propaganda Ministry. Many of his followers migrated, especially to the United States, and in 1938 he took protection in Britain.

He established the Art of Movement Studio in 1946 at Manchester. Lisa Ullmann helped him to start a new chapter in his life when he introduced work study methods to increase production through humane means. In his last years he concentrated on movement as behavior, studying the behavioral needs of industrial workers and psychiatric patients. This enabled him to lay the technical basis for what is now the profession of movement and dance therapy, and a basis for the expressive movement training of actors. He died in his late seventies in 1958. But his work lives on as an amazing wealth for the dance world. Rudolf Laban's ideas were influenced by the social and cultural changes of the time and the contexts that he worked in. The conventional limitations against showing emotion were being put into inquiry, thus freeing the feeling body.

Rudolf Laban believed the best way to promote this freedom was by dance and the movement arts. Freud's discovery of the consciousness opened a closed door and the body's sexuality needed no longer to be hidden. In Paris and Munich from 1900 to 1914, Rudolf Laban acquired his spiritual attitude and unique value regardless of gender, social status or educational standing. He interpreted this as valuing individuals own choice of movement and self-initiated vocabularies. Rudolf Laban observed the cultural
changes brought in by visual artists such as Klimt, Kockoshka, Shiele, Cezanne, Matisse, Picasso and Kandinsky. Looking for a similar approach in dance Laban freed dance from traditional steps, dependence on music, mime a story and created its own steps and explored the space and Der Freier Tanz was born. His look for the fundamental expressions of significant movement identified the critical factors of movement flow, with weight, representing time and space.

Rudolf Laban wrote articles and books and created dance choirs for young male and female performers in his attempt to introduce a contemporary group dance culture for urban populations. He created dance works of a festive and participatory nature which frequently dealt with a social and spiritual agenda to educate and aware dancers.

Rudolf Laban and his pupil Kurt Jooss made dance into a social force, creating political anti-war ballets and anti-poverty ballets in the 1930's. He established choreology, the discipline of dance analysis, and invented a system of dance notation, now known as Labanotation or Kinetography Laban. Laban was the first person to develop community dance and he has set out to reform the role of dance education, emphasizing his belief that dance should be made available to everyone.

MARY WIGMAN

Mary Wigman was born on November 13, 1886 in Hanover, Germany in a bourgeois family. She got her education from the schools in Germany, England, and Switzerland. While visiting to Amsterdam,
she went for a dance performance by three students of Emile Jaques-Dalcroze. She was enthralled with the manner the performers portrayed dance as an expression of life.

She developed an enthusiastic fondness for dancing and decided to become an expressive choreographer. Therefore, in 1911, she took admission in the Jaques-Dalcroze's school in Dresden-Hellerau. As she was passionate about dance and its various aspects, she felt uncomfortable when she was instructed to perform as per predefined norms only.

In 1913, she went to Ascona, Switzerland to register for the summer course given by Rudolf von Laban. She attended the summer and winter sessions in the Laban School for the next few years, also engaged as Laban’s assistant for a brief period of time.

In 1919, she left the Laban School and secluded herself to develop an exclusive style of dancing—movements which are independent of any musical notes and are capable enough to communicate with the audiences directly. She called this dance style ‘New German Dance’, which was able to express human emotions. She did her first professional solo concert in Berlin, followed by performances in Breman and Hanover. Although these shows did not get audience appreciation, she continued to perform and was lastly able to ouch the minds of the onlookers.

In 1920, she opened her own dance school ‘Dresden Central School’ in Dresden. She taught expressionist dance form to her students and experimented with choreography. Some of her disciples were Hanya Holm, Yvonne Georgi, Gret Palucca and Harald Kreutzberg. In 1923, her dance troupe gave its first dance performance and she
conducted international tours with them in the later years. In 1928, she made her first trip to U.K. followed by a tour to America in 1930. Between 1931 and 1933, she conducted two more tours of the U.S. During this time branches of her dance school were opened all over Germany. One of her students, Hanya Holm, helped in the establishment of modern dance schools in America too. In addition to it, educational authorities also prescribed her dance training for the public schools. In the 1930s, her innovative choreographies inspired the communist dance troupes in America. She was honored by the German government for her considerable contributions.

Her school operated until 1942 when the Nazi authorities considered her to be a leftist and they closed down her school. But when she obeyed the government rule and drove out all the Jewish dancers from her schools in Germany, Nazis permitted her to teach in Leipzig during World War II. Her last work as a soloist was ‘The Dance of Niobe’ (1942), in which she danced the title role.

Even after the Second World War ended, she continued teaching at Leipzig for next few years. In 1949, she fled to West Berlin where she opened a school and also took up the job as a guest choreographer. From 1950 until her death in 1973, she taught in West Berlin. Some of her most important productions for German opera houses included Handel's ‘Saul’ (Mannheim, 1954), Orff's ‘Carmina Burana’ (Mannheim, 1955), and Stravinsky's ‘Sacre du Printemps’ (Municipal Opera, Berlin Festival, 1957).

In 1918, she experienced a nervous breakdown and while recovering from it, she choreographed her first group composition, 'Witch Dance', which cemented her dance style and paved her way for a
successful career. On September 18, 1973, she died in West Berlin, West Germany, at the age of 86. Mary Wigman was considered as one of the most important pioneers in the history of modern dance. Her contributions are remarkable and she is regarded as one of the founders of modern dance movement. “Her dancing style made use of non-Western musical instruments such as gongs, drums, and bells which effectively created an edgy, contemplative, and gloomy atmosphere in her performances. Despite the ‘dark’ compositions, her performances were entrenched with a hint of delight and warmth in them. She emerged as a major influence on American modern dance.”

HANYA HOLM

Holm rose to the challenge of representing the Wigman genre and teaching philosophy of dance and helped to shape the school and at the same time fabricate an authority of her own. Due to the rise of fascism and a need to distance the school from German ties, the school came to be known as the Hanya Holm Studio (1936–1967).

Holm had an exceptional technique that she taught to generations of dancers including Alwin Nikolais, Mary Anthony, Valerie Bettis, Don Redlich, Alfred Brooks and Glen Tetley. Her technique considered the importance of pulse, planes, floor patterns, aerial design, direction, and spatial dimensions in modern dance. Holm's movement highlighted the liberty and flowing quality of the torso and back, but stayed on laws of motion. Expression of an idea in her choreography was supplementary to dancers' technical ability. Holm said, "I want to see a sign of passion. I want to see the raw if struggling to express it.
A work must have blood." She also said, "You (students) have a perfect right to branch out, if you have the stuff in you, if you discover your own richness, if you have something to say." Her viewpoint of teaching was how to find the core of dance and appreciate where the movement comes from in the body, which means that it is an innate reaction in the dancer's body.

In 1934 Holm became one of the founding member artists at Bennington College along with Martha Graham, Charles Weidman, and Doris Humphrey. They were together called "The Big Four". The American Dance Festival (ADF) was organized by Bennington College.

One of Holm's keyworks, _Trend_, in 1937 dealt with social analysis and integrated Germany's Ausdruckstanz and American dance vocabularies.

In 1948, she choreographed for Broadway: _Ballet Ballads_ and _Kiss Me, Kate_ which led to twelve other musicals. Holm's dance work _Metropolitan Daily_ was the first modern dance composition put to telecast on NBC, and her Labanotation music for _Kiss Me, Kate_ (1948) was the first choreography which was copyrighted in the United States. She also choreographed _Out of This World_, _The Golden Apple_ (1954), _My Fair Lady_ (1956), _Camelot_ (1960), and _Anya_ (1965). Other choreographies by Holm were _Tragic Exodus_, _They Too Are Exiles_, _Dance Of Work and Play_ and _Dance Sonata_.

Hanya Holm taught anatomy, Dalcroze eurhythmics, improvisation, and Labanotation at her school. She taught at Colorado College, Mills College, University of Wisconsin, Alwin Nikolais School, and was the Head of Dance Department in New York's Musical Theatre Academy.
After 1974, she taught at the Juilliard School in New York. In 1988, a documentary of her life *Hanya: Portrait of a Pioneer* narrated by Julie Andrews and Alfred Drake, and featuring interviews with Holm, Nikolais, Murray Louis, and others, was released by Dance Horizons.

Holm has been honored by the National Dance Association, in 1976, with the Heritage Award for her contributions to dance education. She was inducted into the National Museum of Dance's Mr. & Mrs. Cornelius Vanderbilt Whitney Hall of Fame in 1988. Holm died at the age of 99 of natural causes on November 3, 1992 in New York City, USA.

**Gret Palucca**

Gret Palucca formerly called *Margarethe Paluka* (1902 – 1993), was a dancer, dance teacher, dance scholar working in her school in Dresden, Germany. Initially after her birth, her family moved to San Francisco but she returned with her mother to Dresden in 1909. From 1917 to 1918, she learned at Margarete Balsat’s School for Upper-Class Girls in Dresden and took ballet lessons with Heinrich Kröller from 1914 to 1916. In 1921 she changed her name to Gret Palucca, form Margarethe Paluka. She was with Mary Wigman and performed as member of her Chamber Dance Group.

In 1925, she established her own dance school. In 1928, she opened a branch of her school in Berlin. In 1931, another branch was opened in Stuttgart. Because of her Jewish parentage the National Socialistic authorities closed her school down in 1939. She was not allowed to teach dance too. In 1936 she appeared in the Olympic Games in
Berlin. She became founding member of the East German Academy of Arts. In 1993, Palucca died in Dresden.

**Kurt Jooss**

Kurt Jooss (1901 to 1979) was a well-known ballet dancer and choreographer integrating classical ballet with theatre. He is also believed to be the founder of dance theatre or tanztheater. Jooss had established a number of dance companies, the most notable being the Folkwang Tanztheater, in Essen.

Jooss was expert in singing, interested in drama and visual arts, played the piano and was an enthusiastic photographer from a very early age. He began his career in the 1920s. He studied under and danced lead roles in the choreography of Rudolf von Laban and learnt the movement named Ausdruckstanz. Jooss used themes and contemporary theatre approach to make performances of Dance Theatre. He further developed the work of Laban and his system of notation. After dissociating himself from Laban, Jooss took the chance to set up his own dance company called, Die Neue Tanzbühne. Fritz Cohen, the Jewish composer started working with Jooss in his company and many renowned pieces were composed together. Jooss and Cohen believed that choreography and music composition should grow together to express themes in amalgamated style and form.

Jooss and Sigurd Leeder partnered and formed a group in 1925. They along with their group went to Paris in 1926. They studied classical ballet with Russian ballerina Lubov Egorova.
In 1927, both Jooss and Leeder choreographed *Dance of Death*. Jooss's most important choreographic work was *The Green Table* in 1932. This work had won first prize in the same year at an international competition for new choreography organized by the Archives Internationales de la Danse in Paris. It was a strong anti-war statement, and was made a year before Adolf Hitler became the chancellor of Germany. *The Green Table* is considered his most popular piece.

In 1933 the Nazis asked Jooss to sack the Jews from his company. Jooss refused and fled from Germany with many of his group members and took shelter in Netherlands. Later he moved to England.

Jooss along with Leeder opened a school in Devon and choreographed *Ball in Old Vienna* in 1932. In 1944 he choreographed *Pandora*. He retired in 1968 and died 11 years later in 1979 from an automobile accident.

Kurt Jooss works are still staged today, especially his choreography *The Green Table*. His daughter, Anna Markard administered companies that performed his works till her death, preserving the accuracy of the author of Dance Theatre.

**Pina Bausch**

Originally named Philippina Bausch, Pina Bausch’s contribution to the modern dance of Europe is beyond measure. She was a rare combination of dancer, choreographer, teacher and director. Bausch was born on July 27, 1940 in Solingen. She was the third and the
youngest child of August and Anita Bausch. They owned hotel, where Pina used to dance for the guests. Watching her dance, the parents discovered the talent in her.

Pina joined the Folkwang Academy, *Folkwangschule* at the age of 15. The academy has Kurt Jooss as the director. Pina completed her graduation in 1959 and was awarded with a scholarship from German Academic Exchange Service. She joined the Juilliard School in New York City in 1960. Here her teachers were Antony Tudor, José Limón, Alfredo Corvino, and Paul Taylor. Bausch participated in the performing unit of Tudor at the Metropolitan Opera Ballet Company. She also worked with Paul Taylor at New American Ballet.

She joined Paul Taylor for his premier of the work *Tablet* in Italy in 1960. Bausch also performed with the Paul Sanasardo and Donya Feuer Dance Company and teamed up with them in 1961. "New York is like a jungle but at the same time it gives you a feeling of total freedom. In these two years I have found myself"- was her comment for her experience in New York. Back in Germany in 1962, Bausch joined Jooss' Folkwang Ballet unit called *Folkwang-Ballettas* a solo-artist and lent a hand to Jooss for choreographing many of the dances. Her first choreography was *Fragmente* (Fragments) on Bela Bartok’s music in 1969. The same year Pina succeeded Jooss as the director of the company.

In 1972, Bausch started her own directorial venture with the Wuppertal Opera ballet, which was later renamed as the *Tanztheater Wuppertal Pina Bausch* (de). It is a self-governing company. The company still has a huge range of innovative productions, and regularly performs throughout the world. Her renowned dance-
theatre works are *Cafe Muller* in 1978, in which dancers stagger around the stage crashing into tables and chairs. Bausch made the dancers perform this piece with closed eyes. The *Rite of Spring* in 1975 involved the stage-floor to be entirely covered with mud. Many of her comments on her compositions are worth quoting:

- "It is almost unimportant whether a work finds an understanding audience. One has to do it because one believes that it is the right thing to do. We are not only here to please, we cannot help challenging the spectator."

- "Improvisation and the memory of [the dancer's] own experiences ... she asks questions about parents, childhood, feelings in specific situations, the use of objects, dislikes, injuries, aspirations. From the answers develop gestures, sentences, dialogues, little scenes". The dancer is free to choose any expressive mode, whether it is verbal or physical when answering these questions. It is with this freedom that the dancer feels secure in going deep within themselves. When talking about her process she stated, “There is no book. There is no set. There is no music. There is only life and us. It's absolutely frightening to do a work when you have nothing to hold on to”. She stated, “In the end, its composition. What you do with things. There's nothing there to start with. There are only answers: sentences, little scenes someone's shown you. It's all separate to start with. Then at a certain point I'll take something which I think is right and join it to something else. This with that, that with something else. One thing with various other things. And by the
time I've found the next thing is right, then the little thing I had is already a lot bigger."

- “Repetition is not repetition, ... The same action makes you feel something completely different by the end”

In 1983, she acted in the role of La Principessa Lherimia in Federico Fellini's film And the Ship Sails On. The Tanztheater Wuppertal Pina Bausch made its American debut in Los Angeles as the opening performance of the 1984 Olympic Arts Festival.

In 2009, Bausch started to work with film director Wim Wenders on a 3D documentary, Pina. The film was premiered at the Berlin Film Festival in 2011.

Bausch passed away on 30 June 2009.

She will be remembered for her unique style, blends of movements, sound and outstanding stage sets, and with her detailed alliance with performers during the development of a style now known as Tanztheater. She became a fore most power in the arena of modern dance from the 1970s onwards.
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