



**JAN 10 13**

**Pina in 3D -  
a film for Pina Bausch  
by Wim Wenders**  
[publicenergy.ca](http://publicenergy.ca)

Thursday January 10 @ 7:30pm  
Galaxy Cinemas

presenting partner:  
**the frame**

peterborough international film festival



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## WIM WENDERS ABOUT PINA BAUSCH

Inventor of a new art form

No, there was no hurricane that swept across the stage  
there were just ... people performing  
who moved differently then I knew  
and who moved me as I had never been moved before.  
After only a few moments I had a lump in my throat  
and after a few minutes of unbelieving amazement  
I simply let go of my feelings  
and cried unrestrainedly.  
This had never happened to me before...  
maybe in life sometimes in the cinema  
but not when watching a rehearsed production  
let alone choreography.  
This was not theatre, nor pantomime  
nor ballet and not at all opera.  
Pina is as you know  
the creator of a new art.  
Dance theatre.

*The following is excerpted from a longer essay on the web site [www.hanawayfilms.com](http://www.hanawayfilms.com)*

Wim Wenders was deeply impressed and moved when in 1985 he saw for the first time "Café Müller" by choreographer Pina Bausch when the Tanztheater Wuppertal performed in Venice, at the occasion of a retrospective of Busch's work. Out of the meeting of the two artists grew a long-standing friendship and with the passage of time the plan for a joint film. However, putting the plan into action failed for a long time because of the limited possibilities of the medium: Wenders felt that he had not yet found a way to adequately translate Pina Bausch's unique art of movement, gesture, speech and music into film. Over the years the joint film project turned into a friendly ritual, almost a running gag, with both artists reminding one another of their plan. "When?" "As soon as I know how..."

The defining moment finally came for Wim Wenders when the Irish Rock band U2 presented their digitally produced 3D concert film "U2-3D" in Cannes. Wenders knew immediately: "With 3D our project would be possible!" Wenders began to systematically view the new generation of digital 3D cinema and in 2008, together with Bausch, to consider the realization of their shared dream. Wenders and Bausch selected "Café Müller", "Le Sacre du printemps", "Vollmond" and "Kontakthof" from her repertoire and added them to her 2009/2010 season. In early 2009, Wim Wenders and his production company Neue Road Movies, together with Pina Bausch and the Ensemble of the Tanztheater Wuppertal, began the phase of actual pre-production. After half a year of intensive work, and only two days before the planned 3D rehearsal shoot, the unimaginable happened: Pina Bausch died on June 30th 2009, suddenly and unexpectedly. Around the world admirers of her art and friends of the Tanztheater Wuppertal mourned the death of the great choreographer. This seemed to be the end of the joint film project. Wenders immediately stopped

preparations, convinced that the movie, without Pina Bausch, should no longer be pursued. After a period of mourning and reflection and encouraged by many international appeals, the consent of the family, and the request of staff and dancers of the ensemble who were just about to start rehearsing the pieces selected for the film, Wim Wenders decided to make the film without Pina Bausch at his side, after all. Her inquiring, affectionate look at the gestures and movements of her ensemble and every detail of her choreography was still alive and present and inscribed into the bodies of her dancers. Now, in spite of the great loss, was the right moment, and maybe the last one to record all this on film.

The new film concept includes, in addition to excerpts from the four productions of "Café Müller", "Le Sacre du printemps", "Vollmond" and "Kontakthof", carefully selected archive footage of Pina Bausch at work, innovatively inserted in the 3D world of the film as a third element, with many imaginative, short solo performances by the dancers of the ensemble. To achieve this, Wim Wenders used Pina Bausch's own method of "questioning" with which the choreographer developed her new productions. She posed questions and her dancers answered not in words, but with improvised dance and body language. They danced intimate feelings and personal experiences from which Bausch, during intensive working sessions with her ensemble, developed her pieces. Wenders turned to this method when he invited the dancers to express their memories of Pina Bausch for the film in individual solo performances. Wenders filmed these different solos for PINA in numerous locations in and around Wuppertal: in the countryside of the Bergisches Land, in industrial facilities, at road crossings and in the Wuppertal Suspension Line. They give the dancers of the ensemble individual faces, and form an exciting, polyphonic addition to the composed pieces of "Café Müller", "Le Sacre du printemps", "Vollmond" and "Kontakthof".

PINA was filmed in Wuppertal in three stages: in autumn of 2009, in spring and in summer of 2010. In the first stage "Café Müller", "Le Sacre du printemps" and "Vollmond" were performed live on stage at the Wuppertal Opera House, some in front of an audience, and recorded in their entire lengths. The tight global tour schedule of the Tanztheater allowed only this window for the filming. In addition to the complex 3D recording, the challenge increased significantly with the live situation, because the recordings could not be interrupted or repeated. The complexity of a 3D live recording required intensive preparation and planning.

For the 3D image composition Wim Wenders convinced one of the most experienced 3D pioneers in stereography, Alain Derobe, to join his team. For the unique requirements of the shoot of PINA, Derobe developed a special 3D camera rig mounted on a crane. To create the depth of the room it is very important to stay close to the dancers and to follow them: "Normally, with a dance film, we would erect cameras in front of the stage, far away from the action on stage," says Alain Derobe, "for PINA we positioned the cameras between the dancers. The camera literally dances with them." In the second stage of filming, the team recorded "Kontakthof" another early piece by Pina Bausch, this time without an audience. The classic was filmed by Wenders in the three different castings created by Bausch: with the ensemble of the Wuppertal Tanztheater, with men and women aged between 65 and 80, and with teenagers from the age of 14 on. For the solos the dancers of the ensemble left the limited space of the stage and performed in public spaces, industrial landscapes, the sweeping countryside of the Bergisches Land and in the Wuppertal Suspension Line.

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