



Between Abstraction and Affect: A Comparative Study of Yvonne Rainer's Trio A and Pina Bausch's Café Müller

Cheng Chen^a, Xinhuan Zeng^b, *

^aChung-Ang University, South Korea

^bPanorama Scholarly Group, Germany

ARTICLE INFO

Keywords:

Postmodern Dance; Tanztheater; Body Politics; Dance Philosophy; Trio A

DOI: <https://doi.org/10.63802/grhas.V1.I5.173>

ABSTRACT

This study conducts a comparative analysis of two seminal works in twentieth-century contemporary dance—Yvonne Rainer's Trio A (1966) and Pina Bausch's Café Müller (1978)—in order to illuminate the divergent aesthetic logics and philosophical orientations of Postmodern Dance and Tanztheater. While emerging from distinct cultural and historical contexts, the two works collectively mark a decisive shift in dance's conceptual, expressive, and ontological frameworks. Drawing on hermeneutic phenomenology and an expanded choreographic analysis model, the study examines each work through the interrelated dimensions of body politics, spatial composition, and temporal structure, supported by triangulated data from video documentation, archival materials, and critical reception. The analysis reveals that Trio A advances a radical reconceptualization of dance by rejecting theatricality, virtuosity, and emotional expressivity in favor of functional movement, structural neutrality, and egalitarian embodiment. In contrast, Café Müller mobilizes repetition, scenographic density, and emotionally charged physicality to articulate trauma, relational vulnerability, and embodied memory. Despite these differences, both works challenge conventional choreographic hierarchies and reposition the spectator as an active interpreter of meaning. The findings suggest that the aesthetic tension between abstraction and affect, neutrality and saturation, and conceptual inquiry and emotional dramaturgy constitutes a fundamental axis in contemporary dance discourse. By situating Trio A and Café Müller within broader philosophical and socio-cultural currents, the study demonstrates how each work expands the epistemic and expressive capacities of the moving body. Ultimately, this research underscores the enduring relevance of both choreographic traditions and argues that their dialectical interplay continues to inform the evolving terrain of performance practice, dance pedagogy, and embodied aesthetics in the twenty-first century.

1. Introduction

1.1. Research Background and Purpose

Contemporary dance in the twentieth century underwent a profound epistemological shift, marked not simply by stylistic experimentation but by a fundamental reconfiguration of what constitutes dance as an artistic, cultural, and philosophical practice. The emergence of Postmodern Dance in the United States and Tanztheater in Germany during the 1960s and 1970s did not merely signal two parallel modernist departures; rather, they inaugurated distinct ontologies of movement, embodiment, and spectatorship that continue to shape contemporary choreographic thinking. These trajectories, although historically synchronous, developed in response to sharply different sociopolitical environments—America's countercultural upheaval and West Germany's postwar psychological reckoning—thereby producing divergent yet equally transformative conceptions of the dancing body.

Postmodern Dance, crystallized through the Judson Dance Theater (1962–1964), radically rejected the aesthetic assumptions of both ballet and modern dance. Artists such as Yvonne Rainer, Trisha Brown, and Steve Paxton challenged the necessity of theatricality, virtuosity, and emotional expressivity, proposing instead a corporeal vocabulary derived from everyday action, functional efficiency, and task-based structure. Rainer's *No Manifesto* (1965), a concise yet revolutionary declaration, repudiated spectacle, narrative, and affect, advocating instead neutrality, ordinariness, and the democratization of movement. This philosophical stance materialized most clearly in *Trio A* (1966), a work defined by uninterrupted, non-climactic motion, avoidance of audience address, and the erasure of hierarchies among movements. Such strategies destabilized entrenched assumptions about the dancer's body as an expressive icon and foregrounded movement as an autonomous, conceptual system.

In contrast, Tanztheater—most powerfully formulated by Pina Bausch—approached the body as the site where memory, trauma, desire, and social conflict manifest. Emerging from the lineage of *Ausdruckstanz* and deeply influenced by West Germany's cultural introspection after World War II, Tanztheater fused dance with theatricality to create emotionally charged, psychologically incisive environments. Works such as *Café Müller* (1978) deploy repetition, collision, and spatial density to render visible forms of vulnerability, dependency, and psychic rupture. The performers' closed eyes, disoriented trajectories, and interactions with unstable scenography construct an affective architecture in which emotional states become physically choreographed. Rather than minimizing expression, Bausch magnified it, transforming the stage into a field of relational dynamics and symbolic resonance.

Despite their contrasting aesthetics, both Postmodern Dance and Tanztheater represent ambitious attempts to renegotiate the foundations of dance as a cultural discourse. Each movement interrogates, in its own way, the politics of the body—what bodies may do, what they may signify, and how they may be perceived. Postmodern Dance interrogates the conditions of movement itself—its neutrality, its reproducibility, its autonomy—while Tanztheater interrogates the lived body as a repository of memory and emotion. Taken together, they dramatize what might be called the "crisis of expression" in late twentieth-century performance: the tension between abstraction and affect, between depersonalization and hyper-subjectivity, between structural clarity and emotional saturation.

This study therefore seeks to examine two pivotal choreographic works—Rainer's *Trio A* and Bausch's *Café Müller*—in order to address the following research questions:

- (1) How is "body politics" aesthetically articulated within each work's choreographic logic, and how do these articulations illuminate broader ideological underpinnings of their respective movements?
- (2) In what ways did these works influence contemporaneous dance practices, and how have they continued to shape the evolution of contemporary dance methodologies?

Rather than offering a superficial stylistic comparison, this research positions the two works within a broader historical and philosophical discourse, proposing that their juxtaposition provides insight into the shifting frameworks of embodiment, expressivity, and spectatorship in the late twentieth and early twenty-first centuries. Through phenomenological interpretation, audiovisual micro-analysis, and contextual reading of archival documentation, this study endeavors to articulate the dialectical relationship between abstraction in Postmodern Dance and emotional saturation in Tanztheater. By doing so, it aims to contribute not only to dance scholarship but also to contemporary discussions in aesthetics, performance philosophy, and embodied pedagogy.

1.2. Research Methodology

This study adopts a qualitative research design grounded in interpretive phenomenology, particularly drawing from Max van Manen's hermeneutic approach to analyzing lived experience. The research unfolds through four key stages:

Literature Review: Primary sources such as Rainer's *No Manifesto* and Bausch's interviews are supplemented by critical secondary literature, including Baner (1987) on Postmodern Dance and Servos (2008) on Tanztheater. Susan Foster's (2011) genealogy of bodily memory and Lambert-Beatty's (2008) comparative methodologies inform the analytical framework.

Work Selection Criteria:

- (1) **Historical Synchrony:** Works created in the 1960s–70s.
- (2) **Impact:** Representative repertoire from Judson Dance Theater and Wuppertal Tanztheater.
- (3) **Scholarly Relevance:** Widely studied and referenced in academic discourse.

Analytical Framework: Modified from Wosniak's (2018) model for performance analysis, focusing on dimensions of body politics, spatial composition, and temporal structure.

Data Collection and Triangulation:

- (1) Video recordings (e.g., 1978 MOMA video of *Trio A*; 1985 WDR film of *Café Müller*)
- (2) Performance archives from Judson Church and Tanztheater Wuppertal
- (3) Triangulation using choreographic notes, critical reviews, and audience responses (e.g., Wiegand, 2024)

This methodology enables an embodied reading of the ontological propositions inherent in both works and addresses the limitations of purely literature-based research through microanalysis of performance texture and rhythm.

1.3. Research Limitations

This study acknowledges several methodological constraints:

- (1) Limited Scope of Works: Focusing on only one representative piece per movement restricts the spectrum of stylistic and ideological diversity inherent in Postmodern Dance and Tanztheater.
- (2) Subjectivity in Interpretation: Phenomenological analysis may be affected by the researcher's perspective, and discrepancies between recorded performances and original stagings pose additional interpretive challenges.
- (3) Lack of Reception Data: Absence of systematic audience reception studies limits the scope of affective analysis.
- (4) Ontological Gaps in Documentation: As Peggy Phelan notes, performance's ephemerality resists full representation, particularly in terms of spatial proxemics and live energy transmission.

2. Theoretical Background

The theoretical background of this study situates Trio A and Café Müller within the broader aesthetic, historical, and philosophical landscapes of twentieth-century dance. Rather than treating Postmodern Dance and Tanztheater as isolated stylistic phenomena, this chapter traces how each movement emerged from specific cultural logics, artistic genealogies, and socio-political urgencies. It also examines how the two traditions intersect, diverge, and mutually illuminate fundamental questions of embodiment, expressivity, and choreographic intention. By synthesizing historical analysis with contemporary theory, the chapter aims to articulate the conceptual scaffolding necessary for a rigorous comparative interpretation of the works.

2.1. The Development of Postmodern Dance and Tanztheater

In the mid-twentieth century, contemporary dance underwent a paradigmatic transformation by rejecting the virtuosic techniques and expressive narratives of ballet and modern dance. This shift marked not merely a stylistic divergence, but a fundamental re-examination of the nature of dance itself—what it is, why it exists, and how it communicates.

Postmodern Dance, emerging in the 1960s in New York through the Judson Dance Theater, dismantled established hierarchies in dance aesthetics. Key figures such as Yvonne Rainer, Trisha Brown, and Steve Paxton introduced quotidian movement, non-theatricality, and the notion that "anyone can dance." Rainer's *No Manifesto* (1965) challenged the need for expression, fantasy, virtuosity, and star systems, instead proposing neutrality, repetition, and the autonomy of movement. Her work *Trio A* (1966) exemplifies a continuous stream of non-climactic, non-emotive movements, rejecting traditional dramaturgy and inviting cognitive, rather than affective, interpretation. Banes (1987) described this as "the aesthetics of everyday anti-normativity," while Foster (2011) emphasized the interpretative openness that distances audience from performer.

Tanztheater, on the other hand, evolved in post-war Germany under the influence of expressionist dance (*Ausdruckstanz*), and was systematized by Pina Bausch in the 1970s. The genre integrates dance and theatrical techniques to express inner psychological states, trauma, and social alienation. Works like *Café Müller* (1978) blend symbolic repetition, physical collision, and architectural staging to visualize emotional dissonance and historical memory. Drawing from a lineage that includes Kurt

Jooss and Mary Wigman, Tanztheater treats the body not merely as form, but as a locus of memory, vulnerability, and collective unconscious. Servos (2008) characterized it as the "dramatization of the psyche," while Hoghe (1986) viewed Bausch's choreographic repetition as a visual language for postwar trauma.

In summary, Postmodern Dance reconceptualized movement as philosophical inquiry—replacing skill with structure, and emotion with abstraction. Tanztheater, conversely, employed the body as an emotional archive, dramatizing internal states and sociopolitical conditions. Both movements have profoundly influenced contemporary dance, not only through their innovations in form but also in how they redefine the purpose of performance.

The reason is that the Abstract should be understandable in itself to be suitable for storage in textual information retrieval systems.

2.2. Interrelation between Postmodern Dance and Tanztheater

Despite originating in distinct cultural and historical contexts—Postmodern Dance in the American countercultural milieu and Tanztheater amid German postwar reflection—both movements share a critical stance toward normative aesthetics. Their mutual concern lies in expanding the expressive potential of the body while dismantling inherited choreographic conventions.

Postmodern Dance, via the Judson Dance Theater, broke away from narrative and theatricality. Choreographers like Rainer and Paxton emphasized egalitarian embodiment and questioned authorship and form. In contrast, Tanztheater extended expressionist legacies into theatricalized emotional terrain, merging gesture with speech, and trauma with symbolism. Yet both movements converge in their resistance to codification and in their activation of the viewer as an interpretive subject.

Contemporary dance practices increasingly synthesize these traditions—fusing the conceptual openness of Postmodern Dance with the emotional intensity of Tanztheater. As such, these two genres function less as oppositional poles and more as interdependent vocabularies within the broader ecosystem of dance-making today.

2.3. Conceptual Characteristics of Postmodern Dance

The conceptual core of Postmodern Dance lies in the inquiry: what is dance beyond technique, spectacle, and emotion? Artists like Merce Cunningham emphasized the autonomy of movement, detaching it from narrative or musical synchronization. Trisha Brown's *Accumulation* (1971) presented a cognitive process of movement layering that eschewed climax and narrative progression.

Key characteristics include:

- (1) De-technicalization (Copeland, 2001): Elevating ordinary, non-virtuosic bodies into the choreographic frame.
- (2) Non-narrativity (Reynolds & McCormick, 2003): Structuring pieces through abstraction and formal logic rather than character or plot.
- (3) Audience Interpretation (Foster, 2011): Emphasizing reception over delivery, encouraging the audience to "read" rather than empathize.

Postmodern Dance thus transforms dance from a performative display into a philosophical diagram—where meaning is neither fixed nor performed, but contemplated.

2.4. Conceptual Characteristics of Tanztheater

Tanztheater, deeply rooted in the theories of Rudolf Laban and Mary Wigman, reclaims the body as an expressive conduit for unspoken affect. Bausch extended this lineage, integrating theatrical devices, found objects, and fragmented dialogues to represent human vulnerability and relational tension.

Core traits of Tanztheater include:

- (1) Emotional Embodiment (Kolesch, 2000): Movement arises from tensioned affective states, not merely aesthetic impulse.
- (2) Psychological Narrativity (Servos, 2008): Structure emerges from emotional logic rather than dramaturgical clarity.
- (3) Multisensory Composition (Birringer, 2002): Staging integrates music, speech, silence, and scenography into affective architectures.

Rather than abstraction, Tanztheater leans toward visceral resonance — where each gesture operates as a sediment of emotional accumulation.

3. Main Analysis

3.1. Overview of the Two Works

This section introduces two canonical choreographies — Yvonne Rainer's *Trio A* (1966) and Pina Bausch's *Café Müller* (1978)—as paradigmatic embodiments of Postmodern Dance and Tanztheater, respectively. Each piece functions as an artistic distillation of its genre's core principles, offering a fertile ground for comparative aesthetic inquiry.

Trio A by Yvonne Rainer (1966)

Trio A emerged within the Judson Dance Theater milieu and represents a radical enactment of Rainer's *No Manifesto* (1965). The choreography is composed of approximately five minutes of uninterrupted movement devoid of repetition, narrative, emotional climax, or musical synchronization. Throughout the performance, dancers avoid eye contact with the audience, maintain a neutral expression, and execute quotidian actions with uniform energy. As Wookey (2010) notes, this results in a performative flatness that challenges the spectator's expectations of emotive delivery and theatrical development.

Rainer's work functions as a conceptual proposition: dance is no longer a vehicle for narrative or feeling, but a structure of motion for motion's sake. *Trio A* thus exemplifies postmodernism's intellectual break with modernist expressivism and offers a new epistemology of the body — as neutral, functional, and democratized.

Café Müller by Pina Bausch (1978)

In stark contrast, *Café Müller* deploys the expressive body as a vessel of memory, trauma, and interpersonal conflict. Drawing upon Bausch's childhood memories of her parents' café, the work stages themes of isolation, dependence, and emotional rupture within a confined, chaotic space. The stage is cluttered with chairs and tables; dancers perform with their eyes closed, navigating blindly, crashing into furniture, or being physically manipulated by others. These choreographic choices translate emotional disarray into physical gesture.

Bausch's use of Henry Purcell's Baroque compositions intensifies the somatic drama, while the absence of linear narrative and reliance on recurring imagery foster a dream-like, psychological landscape. The piece is emblematic of Tanztheater's affective dramaturgy, where trauma is not narrated but embodied,

and emotional states are sculpted into symbolic spatial constellations.

3.2. Points of Convergence and Divergence

Shared Characteristics

Both works exemplify a conscious rejection of traditional dance conventions. *Trio A* challenges the logic of climax, spectacle, and virtuosity; *Café Müller* undermines narrative coherence and instead structures meaning through fragmented affective tableaux. Crucially, both pieces reposition the body as a site of philosophical and emotional inquiry, rather than as an instrument of codified movement.

They also reconfigure the role of the audience. In *Trio A*, viewers are denied emotional cues and must rely on interpretive agency. In *Café Müller*, audiences are emotionally implicated through empathy and resonance, yet must navigate the opacity of symbolic repetition. In both cases, spectatorship becomes an active cognitive and affective process.

Key Contrasts

The fundamental divergence lies in their treatment of emotion and narrative. *Trio A* eliminates both, emphasizing mechanical continuity and structural neutrality. Rainer explicitly resists dramatic arcs, proposing a choreography of detachment. *Café Müller*, conversely, builds its dramaturgy around emotional excess and psychological exposure. Repetitive gestures, collisions, and choreographic dissonance evoke relational fragility and trauma embodiment.

Other contrasts include:

- (1) Stage Composition: *Trio A* employs a bare, intervention-free space; *Café Müller* constructs a dense scenographic environment of obstacles and props.
- (2) Sound and Silence: *Trio A* is typically performed in silence or with minimal sonic presence; *Café Müller* integrates Purcell's compositions to heighten emotional gravity.
- (3) Body Use: Rainer's choreography privileges functional neutrality; Bausch's dancers exhibit trembling, collapsing, and resistance — signs of psychological interiority.

3.3. Aesthetic Application of Dance Philosophy

The philosophical premises of Postmodern Dance and Tanztheater are realized through divergent aesthetic strategies in these two works.

- (1) Corporeality: *Trio A* posits the body as a conceptual device; *Café Müller* renders it as an emotional archive.
- (2) Affect and Structure: Rainer constructs neutrality through uniformity and non-theatricality; Bausch channels chaos and vulnerability through excess and repetition.
- (3) Spatial Logic: Rainer's stage is ideologically bare to allow interpretive freedom; Bausch's scenography is affectively saturated, guiding emotional interpretation.
- (4) Audience Engagement: *Trio A* encourages analytical detachment; *Café Müller* fosters empathetic identification.

Each work thus embodies its movement's ontological question—What is movement? (Rainer) versus What does the

body remember? (Bausch)—positioning dance as a vehicle for epistemological and existential inquiry.

Table 1. The following table summarizes these comparisons:

Aspect	Trio A (1966, Y. Rainer)	Café Müller (1978, P. Bausch)
Genre	Postmodern Dance	Tanztheater
Movement Structure	Non-repetitive, continuous, non-emotive	Repetitive, dissonant, affectively charged
Narrative	Entirely non-narrative	Emotionally-driven symbolic narrative
Emotional Expression	Suppressed, neutralized	Heightened, embodied trauma
Use of Space	Minimalist, untheatrical	Symbolic, scenographically complex
Sound Environment	Silent or structurally detached	Baroque music (Purcell), emotionally supportive
Audience Relationship	Detached, interpretive autonomy	Engaged, emotionally immersive

4. Conclusion

This study has undertaken a comparative examination of Yvonne Rainer's *Trio A* (1966) and Pina Bausch's *Café Müller* (1978), two choreographic works that stand as crucial markers in the evolution of twentieth-century performance. While emerging from disparate cultural, historical, and aesthetic contexts, these works reveal sharply contrasting—but equally generative—models of embodiment, expressivity, and choreographic intention. Rather than functioning merely as exemplary artifacts of Postmodern Dance and Tanztheater, *Trio A* and *Café Müller* illuminate broader philosophical shifts regarding what dance is, what it can do, and how it produces meaning in the contemporary world.

Trio A enacts a radical redefinition of dance through its deliberate elimination of expressive surplus, theatrical emphasis, and hierarchical structuring. Rainer's choreography reframes the body as a phenomenological instrument for exploring the autonomy of movement, proposing an aesthetic grounded in neutrality, continuity, and egalitarian presence. In doing so, the work resists the ideological burden of representation and instead positions movement as a conceptual inquiry—an enactment of thinking in and through the body. This approach not only reconfigures the relationship between dancer and choreography, but also fundamentally alters the position of the spectator, who must navigate the work without affective cues or narrative anchoring. The meaning of the piece thus arises from interpretive agency rather than choreographic instruction, shifting the center of performance from expression to perception.

Conversely, *Café Müller* embodies the intense emotional and psychological terrain that has come to characterize Tanztheater. Bausch's choreography transforms the stage into a spatial and relational landscape where memory, trauma, and desire are rendered visible through repetition, collision, fragility, and interdependence. Unlike Rainer's neutralized body, Bausch's

dancers carry emotional weight that manifests physically—wavering trajectories, collapsing bodies, and tactile interactions that reveal the precariousness of human connection. The scenographic density, musical layering, and symbolic use of objects deepen the work's affective resonance, constructing an immersive environment in which emotions become architecturally inscribed. Here, the spectator's role is not to detach but to enter into an empathetic encounter, witnessing the embodied articulation of intimate and collective histories.

While the works diverge in aesthetics and intention, they share a fundamental critique of established norms in dance—rejecting linear narrative, rejecting representational obligation, and expanding what counts as legitimate movement or meaning. Both choreographers interrogate the politics of the body, though from opposite directions: Postmodern Dance articulates a politics of neutrality and democratization, while Tanztheater articulates a politics of vulnerability and affective truth. Together, the works map out a spectrum of contemporary embodiment, from movement stripped of emotional directive to movement saturated with emotional urgency.

The comparative analysis conducted in this study therefore underscores that *Trio A* and *Café Müller* are not merely stylistic contrasts, but complementary epistemological models. They illuminate two distinct pathways through which dance engages with ontology, spectatorship, and cultural critique. Rainer's work expands the limits of conceptual abstraction, challenging the necessity of narrative, expressivity, and virtuosity; Bausch's work deepens the emotional and symbolic potential of the body, demonstrating that dance can function as embodied testimony, memory-work, and psychological dramaturgy. Both works continue to exert significant influence on contemporary choreography, pedagogy, and performance studies, informing hybrid aesthetics that fuse conceptual clarity with affective intensity.

Ultimately, this study suggests that the enduring significance of Trio A and Café Müller lies in their shared capacity to reveal dance as a mode of thought and a mode of feeling. Each work, in its own way, expands the intellectual and affective horizons of performance by posing existential questions about embodiment, agency, relationality, and the conditions of human experience. The dialectic between abstraction and emotion, detachment and immersion, neutrality and saturation continues to animate the landscape of contemporary dance, offering choreographers, educators, and scholars a set of conceptual tools for reimagining the possibilities of the moving body.

In this sense, the comparison undertaken here serves not merely as a historical reflection but as an invitation for future inquiry. As dance increasingly intersects with technology, interdisciplinary arts, and global socio-political currents, the aesthetic tensions exemplified by Rainer and Bausch gain renewed relevance. Their works remind us that dance is not only an art of movement but an art of meaning-making — an embodied practice capable of articulating complex philosophical, emotional, and cultural truths. The insights generated through this comparative study may thus inform evolving frameworks of contemporary dance creation, performance analysis, and embodied pedagogy, reinforcing the central role of dance as a critical and reflective mode of human understanding.

Author Contribution

1. Banes, S. (1987). *Terpsichore in Sneakers: Postmodern Dance*. Wesleyan University Press.
2. Banes, S. (1993). *Democracy's Body: Judson Dance Theater, 1962–1964*. Duke University Press.
3. Barba, E. (1991). *The Paper Canoe: A Guide to Theatre Anthropology*. Routledge.
4. Bentivoglio, L. (1985). Café Müller's nocturne: A reading. *Estudis Escènics*, 30, 99–104.
5. Birringer, J. (2002). *Media and Performance: Along the Border*. Johns Hopkins University Press.
6. Copeland, R. (2004). *Merce Cunningham: The Modernizing of Modern Dance*. Routledge.
7. Foster, S. L. (2011). *Choreographing Empathy: Kinesthesia in Performance*. Routledge.
8. Hoghe, R. (1986). The Theatre of Pina Bausch. *Performing Arts Journal*, 9(2/3), 30–42.
9. Kolesch, D. (2000). Theatre of emotions. *Performance Research*, 5(2), 42–49.
10. Lambert-Beatty, C. (2008). *Being Watched: Yvonne Rainer and the 1960s*. MIT Press.
11. Lepecki, A. (2006). *Exhausting Dance: Performance and the Politics of Movement*. Routledge.

Cheng Chen (Chung-Ang University, South Korea) and Xinhuan Zeng (Panorama Scholarly Group, Germany) contributed equally to the conception, research, and writing of this manuscript. All authors have read and approved the final manuscript.

Compliance with Ethical Standards

Not Required

Funding

None

Competing Interest declaration

The author declare that, to their knowledge, they have no financial, personal, or professional relationships that could be construed as a potential competing interest regarding the work described in this manuscript.

Acknowledgments

None

References

12. Peña, C. A. (2017). *Pina Bausch and Memory in Café Müller* [Master's thesis, University of Florida]. ProQuest Dissertations.
13. Schlicher, S. (2019). Pina Bausch's dance films: Archive of emotions. *Dance Chronicle*, 42(2), 245–267.
14. Servos, N. (2008). Pina Bausch: Dance Theatre (J. Page, Trans.). K. Kieser Verlag. (Original work published 1996)
15. Wiegand, C. (2024, January 15). Forever review—Pina Bausch's Café Müller inspires heartbreaking redux. *The Guardian*.
16. Wookey, H. (2010). Dance is hard to see: Transmitting Trio A. *Dance Research Journal*, 42(1), 56–58.
17. Wosniak, C. (2018). Pina Bausch and Café Müller on screen. *Revista Brasileira de Estudos da Presença*, 8(3), 469–486. *Examples:*
18. Hullermeier, E., & Rifqi, M. (2009). A fuzzy variant of the rand index for comparing clustering structures. In in Proc. IFSA/EUSFLAT Conf. (pp. 1294–1298). Newman, M. E. J., & Girvan, M. (2004). Finding and evaluating community structure in networks. *Phys. Rev. E.*, 69, 026113.
19. Vehlow, C., Reinhardt, T., & Weiskopf, D. (2013). Visualizing fuzzy overlapping communities in networks. *IEEE Trans. Vis. Comput. Graph.*, 19, 2486–2495.