

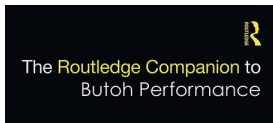
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The Routledge Companion to  
Butoh Performance



Edited by Bruce Baird and Rosemary Candelario

## The Routledge Companion to Butoh Performance

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### Growing New Life

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# 21

## GROWING NEW LIFE

### Kasai Akira's butoh

*Megan V. Nicely*

Pollen moves the past into the future. Its fine powder is the seed of reproduction, generating new life. Transmitted by the wind, insects, or other animals, its multiple pathways are unpredictable, guided by desire, perception, and chance. Interspecies interactions and random acts of nature are openings to the other that also result in pollen's movement. For instance, insects attracted to the bright colors and scents of flowers temporarily assemble with them in an exchange whereby obtaining nectar's nutrients also results in pollen dispersal. Wind and weather dislodge, carry, and relocate these small grains as well. Thus a series of temporary relations chart an open map of possibility for new life to grow. Deleuze and Guattari call these openings to the other *becomings* (Deleuze and Guattari 1987). In their example of the orchid and the wasp, neither is a fixed identity, nor in a hierarchical position. Instead, the encounter is both the becoming-orchid of the wasp and the becoming-wasp of the orchid. Connecting to what is outside involves certain risks to an organism's known stability, and as destabilizing processes are challenging for humans. Even in practices like butoh that are openings to the more-than-human, its histories and discourses are more often marked by recognizable stage events and artistic figures than by experimental processes. Random trajectories and unexplained variations are difficult to account for and can threaten the internal politics of certain narratives. However, by considering butoh's seeds as pollen that dissipates and takes root in unexpected locations, alternate and nonhereditary modes of transmission of the kind Deleuze and Guattari propose can then be studied. By including anomalies within its narrative, butoh as a practice can continue to grow.

Kasai Akira's acclaimed butoh work *Kafun kakumei* (Pollen Revolution, 2001–2004) is an example of this human ability to grow "new life" (Yafonne 2001). Through a series of connections across histories, gender representations, and cultural identities, the work evokes social change through generative chaos. Combining pollen – as an organic transformative agent and as an homage to Hijikata's *butoh-fu*, and revolution – as a radical paradigm shift in human perception that in Asian culture links to fate, destiny, or karma (Pollen Revolution Program 2001b), the work argues that butoh moves through bodies to alter consciousness. A pollen revolution is a change brought about by human openings to outside environmental forces, a process that for Kasai requires that a dancer sacrifice their material body to the performance moment (Pollen Revolution Program 2002b). The work vibrates with intensity and urgency, exhibiting a kind of anarchy of the body that mirrors Kasai's vision of a society without a central authority (Kasai 2013). Small gestural movements, full body articulations, and moments of disorientation comprise the work's



Figure 21.1 Kasai Akira. *Pollen Revolution* (2004), photograph by Chelsea Mosher.

three distinct sections. Moving throughout the visual and kinesthetic elements is a sound score of traditional and popular music, interspersed with electronic tones and further punctuated by vocalizations uttered by Kasai from the stage. At times, as if ingesting nutrients to further fuel his performance, Kasai's face contorts and his mouth opens and closes. At others, his body seems to be engulfed in and carried by invisible forces. As one respondent to the work noted, "This was not a demonstration of his agility, strength, or mastery of technique, but rather a demonstration of his body as a voice for forces of life and existence that cannot be verbalized" (Collins 2004).

Needless to say, audiences have not always understood Kasai's butoh approach and aesthetic. At his first appearance at the San Francisco Butoh Festival with *My Own Apocalypse* (1994), he was heckled from the audience by another butoh artist who is said to have yelled in Japanese, "You're not doing butoh, you need to stop" (to which Kasai responded, "How dare you say that. This is my dance. This is my life.") (Flournoy 2009). *New York Times* critic Jennifer Dunning found "almost no resonance" aside from "butoh mockery" in *Pollen Revolution*, and of *Butoh America* (2009) Gia Kourlas, also for the *New York Times*, wrote that the scenes "failed to build a tangible portrait of 'Butoh America' – whatever that is." How and why does Kasai's work challenge certain butoh tenets?

To answer these questions I turn to pollen, which is a useful metaphor for understanding butoh's non-linear genealogy and Kasai's often contested position within it. An early practitioner alongside Hijikata Tatsumi and a main performer in his early works, Kasai is often faulted for his fast moving and non-image-based approach. At times his performances are even denied as being butoh.<sup>1</sup> Drawing on Kasai's philosophies, teachings, stage performance of *Pollen Revolution*, and its precursor *Exusiai* (1998) in which I was a dancer, I challenge this judgment. I argue that Kasai's affinity with Hijikata's philosophies, particularly regarding the body's connection to language, indicate a reworking of closely related principles toward different effect. If Hijikata sought to reform the body by breaking language's written structures, Kasai instead subverts fixed identities by accessing language's vocalized, vibrational qualities. With the example of Kasai, I pose an alternate

trajectory of butoh influence based not in individual figures and forms passed down from a singular authority but instead a more rhizomatic one that examines how concepts spread, assemble with other elements, and develop in new ways.

### Pollination

Trained in classical ballet and modern dance, Kasai encountered experimental performance while a college student in early 1960s Japan. He first worked with Ohno Kazuo but was not drawn to Ohno's use of imagination and slow motion movement, which he found too personal (Kasai 2013). He then began working with Hijikata and is responsible for suggesting the term 'butoh' to describe the particular kind of experimentation they were engaging (Kasai 2013).<sup>2</sup> Kasai was a main dancer in Hijikata's earliest performed experiments such as *Anna: aiyoku o sasaeru gekijo no hanashi* (The Masseur: A Story that Supports Passion 1963), *Barairo dansu* (Rose-Colored Dance 1965), and *Keiji-jogaku* (Emotion in Metaphysics 1967), whose themes engaged in metaphysical questioning of form and selfhood inspired by European writers and artists such as Genet and Beardsley. However, Kasai notes that after *Rose-Colored Dance* Hijikata's focus shifted away from European sources. Instead, he invoked critiques of Japanese society (San Francisco Butoh Festival 1997) in order to support his practical and political interest in developing a Japanese avant-garde performance form, rather than simply adopting and advancing the Western modern dance then practiced in Japan

Shortly after these developments, in 1971 Kasai formed *Tenshi-kan* (House of Angels or Angel House), a studio dedicated to butoh and esoteric studies whose name is taken from Rome's Castel Sant'Angelo, significant for housing paintings, prisoners, and the dead (it was originally a mausoleum). Duality, here captured in the friction between artistry as both freedom and entrapment, remain consistent themes in Kasai's work. In 1979 Kasai moved to Europe to more fully immerse himself in a culture whose philosophic and artistic traditions in his estimation are based in creating and reconciling dualisms (see Kasai 2013). His move was further prompted by Hijikata's



Figure 21.2 Kasai Akira in *Emotion in Metaphysics* by Hijikata Tatsumi (1967), photograph by Takai Tomiko.

question to him, “What is the consciousness of a table?” (Kasai et al. 2007). Kasai spent many years working to answer this kōan regarding the nature of the human body – an inquiry Hijikata held as well. Residing in Germany for the next six years, Kasai trained at Stuttgart’s Eurythmeum, returning to Japan in 1985 to teach eurythmy and in 1991 reopening *Tenshi-kan* as a eurythmy school. He returned to performing in 1990, initially with eurythmy works and then in 1993 to butoh performance and international touring. Since then Kasai has collaborated with artists both nationally and internationally. *Pollen Revolution* marks his most prominent US appearance.

Initially titled simply *Kafun* (Pollen), the piece premiered in Tokyo and San Francisco in 2001.<sup>3</sup> It was subsequently re-introduced as a solo for Kasai under the full title *Pollen Revolution* in 2002 at New York’s Japan Society and in 2004, supported by the MAPP Fund, the piece toured to major US cities such as Seattle, New York, Los Angeles, and San Francisco. The work acts as a kind of manifesto for Kasai’s philosophies on dance, the body, and life. In an extended program note, Kasai observes that there is a human drive to create life within one’s own body, but there is also life in science, technology, and information. Further, while these forces in today’s age may give one person the power to destroy the world, an individual may also save it from destruction. This can happen by dancing (which was the way Kasai found to engage the above kōan). Creation and destruction are the conflicting life forces that fuel his performances. He is deeply committed to dance as instructive and knowledge-producing and, if attended to correctly, sees it as a force that can change society. For Kasai, dance holds the potential to “create infinite life within the [my] body” (Pollen Revolution Program 2002b), and thus plays an important role in humanity’s future.

*Pollen Revolution* activates these and other dualistic forces through a series of identity-based transformations.<sup>4</sup> Catalyzed by Kei Shii’s sound score, the hour-long piece opens with Kasai dressed as the maiden from the kabuki dance-drama *Musume Dōjōji* (adapted from the earlier Noh play *Dōjōji*), whose true identity in the original story is revealed to be an angry demon. In a long red kimono, black obi, ornate wig, and white face makeup, and placed against a white scroll that covers the back wall and floor, Kasai slowly turns to face the audience. The figure recalls a history of men performing female roles in Japanese theater as well as more contemporary gender-fluid performances. Other dualities such as pure and sinister, and light and dark, unfold as the piece continues. The silence is punctuated by the recorded sounds of traditional Japanese wood blocks, flute, and vocal cries, and later a samisen. These serve as time markers not only within the performance itself but also across history. To these sounds Kasai performs graceful hand positions, first in place and then while moving in *suri-ashi*. However, as in the *Dōjōji* story, all is not as it initially appears. The sonic landscape soon is pierced by ominous electronic tones, and with this the quality of Kasai’s gestures shifts, as if he is sensing or conjuring something invisible yet tangible in the air. The section accelerates in tempo and intensity as Kasai makes quick direction changes, crouches on the ground, and vibrates his hands as if wringing further guidance from the ether. The figure seems to become crazy and disoriented as Kasai tosses up his arms and opens his mouth, producing hissing vocal sounds (on the final night of the run he tore off the wig completely). As the section ends and the lights dim, three kōken-like figures enter to remove his attire, a further reference to traditional Japanese theater and a signal for further transformation.

Cool blue-white light opens the second section as Kasai, now in black pants and top, runs and tumbles off the front edge of the stage. Righting himself, he moves slowly at audience-level, gesticulating with his arms and mouth before rolling back onto the performance area. Spectator interaction and breaking of the fourth wall are common ways that Kasai connects to energies in the space. As he continues, angular, percussive gestures and quick shifts between forms cleave his body, accompanied by synthesized music. Similar to the first section, Kasai embodies historical citations that recall figures and events, now from the 20th century. For instance, a small contracted form on the floor reminds one of works by Murobushi Kō, while a penché is reminiscent of

Martha Graham's iconic image. I recognize a balance on the head and feet as my own position in the earlier work *Exusiai*, and hands angled sideways and down recall Nijinsky's archaic stance. These forms seem to arise from nowhere to then be shattered, creating reverberations. The shapes produce kinesthetic affect not only due to their speed of arrival and departure, but also because the historical associations linger and inflect the work's meaning for onlookers. Repetitions of hand gestures from the piece's first section, now in a different context, also appear. Kasai jumps and rolls through three diagonals of white light on the otherwise dark stage as this section builds in intensity. Then, as the lights widen to reveal more of the area and the music score drops out, Kasai faces the audience to speak Japanese words and utter other sounds. Stripping down to black tights, he transforms once again, moving out of the modern age and into an unknown future.

In the final section, Kasai dons a white men's dress suit, and the pink make-up around his eyes appears more pronounced. Eerie music accompanies Kasai as he briefly moves behind the stage backdrop, then expands his movement repertoire to include Noh-like stomps and additional mouth and arm gestures. At one moment he announces: "New York" and "Lexington Avenue" (close to the Japan Society location), at which point a rap music number kicks in amidst the synthesized sounds. This sonic backdrop gives Kasai's movements a new interpretation. While not street dance per se, the beat causes Kasai's body to move with more frenetic urgency as white particles start to fall from the ceiling and pink pools of light appear on the stage floor. This is the final moment of transformation, and Kasai seems to be driven into the future by all that has come before, re-mixed in a series of overlapping references. As Kuniyoshi Kazuko describes the work, "The image did not invoke any semblance of the human body. He danced as if he was smashing his whole body into pieces" (2004). The evening's two encores further support a reading of history as a project of sampling, honoring, and mixing rather than simply smashing its linear narrative or adhering to direct genealogical transmission. The first bow is set to a Japanese female pop song and the second to Elvis' "It's Now or Never." These music choices and the accompanying movement fragments simultaneously reference and mock butoh bows, which have become a part of the full performance (such as in the work of Sankai Juku). With these gestures, Kasai acknowledges that there are more forces at play in the present moment than are generally seen or recognized.

## Vibration

Kasai's butoh is best understood as a vibrational connective quality with the potential to both destroy a body and alter the course of human society. I base this view on my role as one of five dancers in *Exusiai*, a prequel to *Pollen Revolution* and Kasai's first collaborative work with Western dancers. While researching the piece, Kasai engaged us in long conceptual discussions regarding the organic forces found in minerals and planets that, pitted against the inorganic energy of machines, would end in an apocalyptic vision generated by the friction between them. Here, birth and death were equally possible, and for Kasai dance intentionally engages this risk. Dance's purpose is not to liberate an individual into the universe but instead to bring forces down to a material body, where they confront one another (Kasai 1996). As performers in the work, we were asked to connect to the proposed elements by practicing without Kasai's guidance for a number of months. We worked to embody the concepts through group improvisations that exercised our connections to each other. In Kasai's view, choreography comes not from an internal place or image but instead from outside, where it shocks the dancer into action, and thus we were only given specific choreographic forms shortly before the performance. He taught the forms to us using this approach by quickly demonstrating and having us immediately respond with the same form. "Greater strength comes out of the choreography if there is no room for [verbal]

images to intervene,” he notes, since these might carry the dancer away from the moment (Kasai 2013). He faults the slow image metamorphoses of much *butoh* dance, preferring to move with great speed and precision, saying, “I can’t stand dance without much movement” since moving slowly risks the body’s entanglement with the continual onslaught of words and thus renders it an object (Kasai 1996, 25–26).

However, words are also present in Kasai’s approach, as when he notes, “Let us ask ourselves, what is dance? Supposing that we define dance, or *butoh*, as the act of connecting one’s body with one’s language” (Kasai 1996, 21). Here, Hijikata’s use of language to access the body–mind becomes relevant, even as his philosophies differ from Kasai’s in terms of temporality and desired result. Hijikata’s primary technique for activating language’s potential to disrupt the socialized body is called *butoh-fu*.<sup>5</sup> This surrealist writing poses unlikely juxtapositions that, when read and embodied by dancers, manifests in unique forms and a new corporeality. For instance, in the exercise for “pollen” as taught by disciple Waguri Yukio, words suggest a choreography for incrementally undoing the human form by awakening to an image that gradually saturates the body. Here, by opening to what is other, the boundary between inside and outside disappears until both the body and the air around it become pollen (Waguri 1998–2004; Calamoneri 2012).<sup>6</sup> Importantly, the *butoh-fu* are also a mechanism for recording corporeal experiences in language so that specific movement qualities can be activated.<sup>7</sup> The *fu* are often described as a cuing system. Words encounter the dancer’s subconscious body–mind and awaken a response then rendered. The language is crafted so as to challenge learned ways of sequencing and alter lived consciousness by demanding new logics in the progression of thought–image to action. Their transmission can be considered both written and oral. Nakajima Natsu links their pedagogy to earlier Japanese movement traditions such as kabuki, *Nihon buyo*, *bunraku*, and Noh, whose music is more language-based and comes from religious chanting and storytelling. Western music, in contrast, is more melodic and yields other kinds of movement structures. Hijikata’s *butoh* is thus intended to counter the Western dance available in Japan after World War II by drawing on Japanese oral and dance traditions to create a new kind of “action language” whose forms and content are determined by linguistic structures and their use (Nakajima in Sakamoto 2012, 203).<sup>8</sup>

It is unclear whether Kasai ever practiced Hijikata’s *butoh-fu*, but his work is similarly based in understandings of an oral tradition. As noted, Kasai worked closely with Hijikata and likely ascertained language’s power in relation to the body from their encounter. However, these ideas are also reinforced through his own studies of eurythmy. Developed by Rudolf Steiner in the early 20th century, eurythmy is a theory of movement whose purpose is to make the inner forms and gestures of language and music visible by harmonizing the human body with life forces to evoke transformation. When performed, eurythmic work appears similar to that of Isadora Duncan in its flowing formless movement and diaphanous costuming. This aesthetic at times also appears in Kasai’s work. Referred to as “an art of the future” where “conscious Imagination arises” through the movement of the soul, eurythmy understands movement as immortal, and humans as only instruments for activating forces from previous lives to create a new world (Steiner and Usher 2006, 3). Steiner espoused, “We are created out of sound” – not sounds made by us but the sound that is already (Steiner and Usher 2006, 11).<sup>9</sup>

Similar ideas are present in Hijikata’s *butoh* (see Hijikata in *TDR* 2000a, 2000b). Ghosts, ancestral forces, and imagination act to move human bodies in new ways. However, Steiner’s notion of sounds already present yet invisible signals a more vibration-based encounter that resonates long after an initial sound is heard. These ripples or after-effects are the forces that can then be used to act – or dance. In Kasai’s *butoh* workshops, dancers practice eurythmic principles in what he calls “voice power” by repeating vowel sounds: A, E, I, O, U, accompanied by arm gestures and pliés, sending the energy of the voice out of the body and into the air. Students then repeat the



Figure 21.3 Kasai Akira Solo Dance Recital. Courtesy of the Hijikata Tatsumi Archive, Keio University Art Center.

sounds, eliminating one vowel but maintaining the intensity and keeping the voice power on the inside. This progression continues until there is silence but the power remains. Kasai instructs that the voice power inside the body can now be used to move and even brought outside the body, where it connects to other forces. This opening to the other fuels his live performances, as discussed earlier. Kasai's understanding is that voice power is food to sustain life, but it is also the ability of the body to nourish itself by extending beyond itself and connecting to others.<sup>10</sup>

It is important to note that for Kasai eurythmy is a training tool and means for humans to become connective. However, it is not butoh. Eurythmy is both a pedagogic and spiritual practice. Using it to connect to other forces without a predictable outcome is the risk that



transforms the training tool into butoh performance. In contrast to Hijikata who re-wrote language as a way to subvert the socialized body, Kasai uses the vibration of spoken words so that, “The reverberation of the sounds of the words is listened to with the whole body as you move” (Kasai 2013). In this way, the body is open and receptive to the outside environment while also having internal clarity – which seems quite different than the overwhelm and confusion found in many accounts of Hijikata’s approach. Voice power creates a separation between the body and language by externalizing sound and using its vibrational force. Kasai calls where new bodies are formed the “between-space,” which becomes a way of moving beyond the known human body-mind. As Kasai puts it, with vocal practice the “I” is subsumed into a larger and ancient energy where all the words ever spoken exist after an “I” dies (Kasai 1996). Butoh is then what becomes possible from this state.

### Transmission

“Dance is not something possible,” notes Kasai. “If it is possible, it is not dance at all” (Kasai 1996, 22). Dance instead is the materialization of the unknown, or the virtual, in live performance. Hijikata makes a similar statement when he notes, “Every revolt is a dance. Every dance is, as long as it is a dance, a revolt” (Hijikata Tatsumi Memorial Archives 2009, 42). For Kasai, butoh dance’s particular power to actualize change in the social order is by materializing the encounter between language and body. For social change to occur, the physical body must be awakened through conflicts so as to release affective power and create something new.<sup>11</sup> Butoh thus asks the liberated dancer to return to the physical body and be imprisoned there in order to act on the material world. As Kasai observes in the program notes for *Pollen Revolution*, today

the dancer is not faced with the question “What will I dance with my body?” The question s/he faces is “What is my body?” or rather, “What is the nature of this matter which forms my body?” . . . This transformation in dance is a completely different dance impetus from Modern Dance which ties dance to a personal expression. Here the inner aspect of a human being is not being danced. What is being danced is the inner aspect of the physical matter itself which existed long before the human “I” existed.

*Pollen Revolution Program 2001b*

Kasai faults much dance today for reducing dancers to mere form rather than igniting the unique forces that a body as material can produce (Kasai 1996). He sees most speaking in dance today as representing the same problems as the written text in that they are used to convey meaning rather than for the power they possess in potential. Such linguistic objectification does not provide freedom as vocal sounds do. However with voice power, dancers are free to communicate with other bodies and cultures in part because voice power is both something outside us as pure energy and also something that we cultivate through our senses so that we can connect to other bodies. Voice power is thus both outside us and also our own power. It changes the function of the sensory organs so that they gather energy rather than solidify information (Kasai 2011c).

Ongoing transformative processes can be applied not just to dance training, but also to understandings of the field of butoh as well. If pieces like *Pollen Revolution* are deemed mere representations or mockeries of butoh rather than butoh itself, it may be because audiences seek what is recognizable and known rather than considering alternate paradigms for experience. Kasai’s work employs citation, fluid identities, and symbolic references in much the way that Hijikata’s early works did (see Baird 2012; Curtin 2011). However, these markers are less to awaken memory than to suggest a future consciousness. For instance, his piece *Nobody’s Money* (2011), performed

in New York during Occupy, drew on the power of Akasegawa Genpei's 1,000-yen incident (1963) in which the artist printed fake bills that eventually landed him in court for counterfeiting. During the performance, Kasai threw stacks of currency with his own face imprinted on it and a zero value denomination as a critique of the current economic climate and devaluation of human life. The earlier art incident was activated in this performance by sampling it and placing it in a new context, which is the way that energy moves. Kasai sees *butoh* in *Commedia dell'Arte*, Anna Pavlova, Isadora Duncan, Vaslav Nijinsky, Hijikata Tatsumi, and other historical events (Kasai et al. 2007). Thus specific cultures, people, dance genres, or historical moments do not represent *butoh* so much as temporarily make it legible.

In sum, Kasai's work has consistently engaged the power of specific locations, people, and historic events, remixing them to create something new. Temporary connections produce friction and release energy that can be used for dance. It is generative. As Kasai notes, creativity and the body cannot be produced from something that already exists; they must instead arise from nonexistence. The process of making is never complete but rather ongoing due to the tension between the body and the work. If critics see Kasai's performances as lacking in *butoh*-ness, and written histories and spoken rhetoric discount his contributions as anomalies, they only reveal the limitations Hijikata already recognized in language and the body. For *butoh* as a field to continue to grow new life, practitioners must instead attend to multiple pathways and variations in its concepts and their development. Dancers have a very particular task in this regard. They must break meaning in both words and dance – either through vocalization or by reaching a state of chaos – rather than solidifying into form (Kasai 2011b, 26–28). For dance, physical movement is thus a question, not a goal or outcome. Inquiry involves certain risks and temporary relations. *Butoh*'s seeds are transmitted by openings to the outside, so as to bring these potentials into actualization. By creating an open field in which to pollinate, new life can continue to grow.

## Notes

- 1 The most recent example of this point of view was Kan Katsura's Facebook post of July 5, 2016. Here, Kan and seven friends agreed that Kasai's dancing is not *butoh* but instead *butoh* as metaphor. What Kasai is doing is "trying to die onstage."
- 2 While Kan Katsura mentioned this to me at a gathering in Brooklyn, New York in 2008, Bruce Baird drew my attention to an earlier source in which Kasai claimed credit for the term (Morishita Takashi, ed. 2004).
- 3 In the June 9–10 performance in San Francisco the work was a duet with European dancer Petra Vermeersch and the final section was to the music of Pink Floyd.
- 4 I first saw the work in 2001 in San Francisco. However, my detailed description here is based on recordings of three consecutive nights of performance at the Japan Society, New York City.
- 5 English-language readers can now access translations of Hijikata's unusual writings and choreographic methods (see Hijikata 2015; Kurihara 1996, 2000; Baird 2012).
- 6 Tanya Calamoneri references Waguri's pollen exercise as an example of gradually "becoming saturated with the image" or "becoming other." In 5% increments one is gradually consumed in a final state of ecstasy (Calamoneri 2012, 189–193).
- 7 While Hijikata's *fu* are the score or choreography for a dance, individual movements were somewhat different depending on each dancer's embodied solution. His dancers kept their own notebooks in which they recorded not only Hijikata's words but also their own images and other notes used to recall the dance. *Costume en Face* (2015) is one example. A further step of documentation is a DVD and related iPhone app of the *fu* developed by Waguri (1998–2004, 2011).
- 8 Many experimental artists in the United States and Europe, such as those in Fluxus, were also experimenting with language as a source of art-making.
- 9 Steiner himself drew a distinction between eurythmy and dance, stating that in eurythmy "everything is pushed back into the impulses generating the movements of the person, which are grasped with full consciousness, so that it is actually the soul which moves in the limbs, whereas in dance the soul gives itself over to the limbs and the limbs then create the required form in space" (Steiner and Usher 2006, 49).

- 10 Rosemary Candelario shared with me a similar feature in SU-EN's work, where she uses sound, images, and smells in her teaching precisely because they extend beyond the body (Candelario 2016).
- 11 The understanding that matter can release forces relates to Jane Bennett's notion of "vibrant matter," or the affective force of things (Bennett 2010).

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