

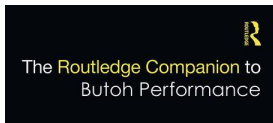
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The Routledge Companion to  
Butoh Performance



Edited by Bruce Baird and Rosemary Candelario

## The Routledge Companion to Butoh Performance

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### “Now we have a Passport”

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## 26

## “NOW WE HAVE A PASSPORT”

## Global and local butoh

*Rosemary Candelario*

“Twenty Years Ago We Were Crazy, Dirty and Mad.”

Those words, the title of a 1986 essay by Bonnie Sue Stein in *TDR: The Drama Review* introduced many Anglophone readers to butoh.<sup>1</sup> At the time, the form was still quite new to audiences outside Japan, having only been in the international spotlight a few years since Ohno Kazuo’s performance in France at the Nancy International Theatre Festival in 1980 caused a sensation and brought critical attention to the “new” avant-garde dance from Japan. Published the year of Hijikata Tatsumi’s death and only a year after the first butoh festival in Japan, Stein’s article provided a much-needed orientation to the dance, highlighting butoh’s two central figures, Hijikata (1928–1986) and Ohno (1906–2010), and including detailed information about and photographs of Sankai Juku, Dairakudakan, Tanaka Min, Nakajima Natsu, Eiko & Koma, and others, all of whom had by that time performed to critical acclaim in the United States. The overall impression is one of a vital, active, and *international* dance community. In addition to the touring companies, Eiko & Koma had already been living in New York City almost ten years when the article was published, and Sankai Juku was already well established in France. Thirty years later, all of these dancers are still active, though to be clear Eiko & Koma have never used the term “butoh” to describe their work, and Tanaka has since rejected it.

The quotation from Nakajima abbreviated in the title of the article and quoted above gets at central issues of butoh’s international circulations, which are operative even today. In full, Nakajima says, “Twenty years ago we were described as crazy, dirty, and mad – and now we have a passport,” conveying the sense of how a once marginal performance genre is now circulating globally, with all the excitement and risk entailed in this newfound mobility. The primary risk of butoh’s circulations was the assumption of an essential Japaneseness, accurate or not, that too often accompanied the dance, especially on its international travels, and Stein’s article is not exempt from that. For example, she emphasizes what she sees as the impenetrability or mystical nature of butoh, writing: “The work of these Japanese artists is so thorough and so ‘Japanese’ that Westerners sense a searing honesty . . . Spectators who may not like it . . . still respect the experimentation and the performance skills required” (1986, 112).

My concern here is to develop a way to think about butoh’s history and contemporary practices that frames the passport Nakajima spoke about as formative, rather than incidental, to butoh.

At the same time, I do not wish to gloss over the essentialism that characterized Stein's – and many other critics – initial reception of butoh. What does it mean for butoh to have a passport? How does butoh migrate? What exactly is migrating, and for what purpose? Where is butoh granted entry? When butoh is adopted and adapted by people from different geographic, cultural, and socio-political backgrounds, what exactly is transmitted? Is it something essentially Japanese? Something inherently avant-garde? In light of butoh's continued mutations and migrations over the last three decades since Stein's article was first published, it becomes urgent to address these questions. The marginal status butoh had at its inception no longer adequately characterizes the form given the international prestige attained by companies such as Sankai Juku and Dairakudakan. The proliferation and increasing ubiquity of butoh training methods demands an attention to the multiplicity of contemporary butoh practices.

In what follows, I point briefly to the international influences on the key figures of butoh and the form's development. I then propose three mechanisms that characterize butoh's international circulations: butoh diasporas, butoh pilgrimages, and new local butohs. I illustrate each with examples of contemporary dancers who exemplify – and complicate – butoh's roots and routes.<sup>2</sup> The implications of such an approach include an attention to what the dance might be able to tell us about twenty-first century cultural flows. Moreover, in setting my sights on butoh outside of Japan, I seek to illuminate the stakes and political-aesthetic investments in the extension, revision, and re-contextualization of butoh's legacy.

### **Diasporic lineages: international influences and the initial butoh diaspora**

Hijikata's 1959 dance, *Forbidden Colors* (Kinjiki), a duet between Hijikata and Ohno Yoshito, loosely based on the homoerotic Mishima Yukio novel of the same name, is considered the first butoh performance. One could, however, argue that the history of butoh began long before 1959. As Françoise Lionnet and Shuh-mei Shih have noted, "cultures are always already hybrid and relational as a result of sometimes unexpected and sometimes violent processes" (Lionnet and Shih 2005, 9). In butoh's case, the form could only have developed in the wake of the circulation of ideas and bodies between Japan and Europe that began with the Meiji Restoration and continued through the mid-twentieth century. Both Ohno and Hijikata trained in modern dance with teachers heavily influenced by the German modern dance of the 1920s and 1930s. Ohno was famously inspired as a young man by the Spanish dancer Antonia Mercé, known as "La Argentina," while Hijikata mined myths and memories of his rural Japanese childhood even as he drew on European writers and artists like Jean Genet, Antonin Artaud, Francis Bacon, and Hieronymus Bosch. These myriad influences were processed and channeled into Hijikata and Ohno's dances in the 1960s and 1970s, which were developed in the context of a rapidly changing Japanese society, a vibrant avant-garde, and a culture of mass protest.

If butoh could not have developed as it did without an established and active cultural exchange between Japan and European countries, it is also questionable how much the dance would have grown or thrived without the global circulation of the form that has produced over three decades-worth of workshops and performances all around the world. Dancers who had studied with Hijikata and/or Ohno began to travel outside of Japan already in the 1970s, though the term "butoh" did not necessarily accompany them. Eiko & Koma performed in Germany, the Netherlands, Switzerland, and North Africa from 1972 to 1974. Ishii Mitsutaka went to Germany around the same time, and intersected with Eiko & Koma in the Netherlands in 1973 where the three of them formed the short-lived Linden Gracht Dance Laboratory. Eiko & Koma later spent six months in the United States in 1976 and then moved to New York in 1977, where they

billed their work as “Japanese dance in the avant-garde manner,” never using the name *butoh*.<sup>3</sup> Having spent mere months with Hijikata and a year all together with Ohno, Eiko & Koma were not interested in attaching themselves to a larger movement. When Murobushi Kō, Carlotta Ikeda, and Yumiko Yoshioka went to France in 1977, however, they did call their work “Buto.”<sup>4</sup> These initial international performances were well-received, but it was not until Ohno Kazuo and Sankai Juku performed in France in 1980 that the idea of “*butoh*” as a specific form with multiple proponents took widespread hold outside of Japan.<sup>5</sup>

Despite *butoh*’s international roots and its status as part of the Japanese avant-garde, this history was not necessarily evident to early *butoh* audiences and critics in Europe and the United States, even those who may have been familiar with visual artists who were contemporaries with Hijikata and Ohno. Instead, audiences and critics saw the dance primarily through a lens that presumed what was on stage represented something fundamental about Japan. This kind of reception was not unique to *butoh*. Barbara Thornbury (2013) has argued that “Japan” has been discursively constructed for Americans since the post-war period through exposure to Japanese performing arts. In particular, she argues that the way these performances were presented and interpreted for American audiences through coverage in major media outlets like the *New York Times* had an impact far beyond the actual performance halls, producing a discourse that determines how Japan is understood in the United States.<sup>6</sup> American audiences, she suggests, came to understand Japanese performing artists as purveyors of a timeless and ahistorical cultural heritage, an understanding that was then transferred to any artist that was seen as “authentically” Japanese, even if their practices were not traditional. Although Thornbury’s writing focuses on Japanese performance in the United States, a survey of early reviews of *butoh* in Europe shows similar processes in operation.

If mainstream Western reception of *butoh* conceived the form as “essentially” Japanese, some Japanese scholars have made similar moves. According to Bruce Baird, Takechi Tetsuji almost immediately read *butoh* in terms of wet-rice agriculture, while Gunji Masakatsu read *butoh* as related to Japanese shamanism.<sup>7</sup> Beyond these interpretations that tie *butoh* to specific aspects of Japanese culture, other discursive moves attempt to define *butoh* primarily within the geographic borders of Japan. For example, Tokyo-based dance critic Kuniyoshi Kazuko has created an oft-circulated and cited “Genealogy of *Butoh*.” Her detailed lineage is unquestionably a valuable document, but its linear nature assumes Japan as an originary center, the only place where *butoh* could be born, and where *butoh* inherently lives. If dancers depart Japan for multiple years, they are marked with a broken line that suggests a tenuous link to both the country and *butoh*. What is not evident from the genealogy is the frequency and trajectory of the listed companies’ and dancers’ travels; their repeated departures and returns are masked by solid lines that anchor them discursively to Japan. Moreover, the lineage does not account for non-Japanese artists, or for Japanese artists working in sites other than Germany, France, or the United States, such as Katsura Kan in Greece and Thailand, Waguri Yukio in Indonesia, and many others.

Besides foreclosing attention to *butoh*’s circulation beyond Japan, Germany, France, and the United States, the aforementioned linear/lineage model of the form does not address what exactly is being passed on. William Marotti (2001) and Bruce Baird (2012), for example, both insist on understanding *butoh* in its artistic, political, and historical context. Lineage, on the other hand, suggests a tradition, if not a tautological trajectory. In some cases, such as Waguri’s *Butoh Kaden* DVD-ROM, which details Hijikata’s *butoh-fu* (*butoh* notation) as documented by Waguri in rehearsals, the dance is indeed promoted and understood as a set form passed down from master to student.<sup>8</sup> This view is far from widely accepted in the *butoh* community, however (or even by Waguri himself). Instead, the meanings and techniques that circulate and are adopted and adapted under the idea of *butoh* are manifold, including but not limited to a challenge to the socialization

of the body, an oppositional performative stance, a postmodernist critique, an emphasis on shock, an impenetrable Other, and a universal communion.

This essay intervenes in such a *butoh* genealogy by drawing attention to practices that exceed it. Other scholars challenge the use of a lineage model to structure the form in the first place, arguing that such a practice does nothing more than highlight “key names [and] implies hierarchy, linearity, and determinism.”<sup>9</sup> Others point out that for all its limitations, lineage is still a predominant structure in the teaching and performance of Japanese arts, even in the diaspora, and thus cannot be ignored. Instead, these scholars call for methods that could adequately visually represent the complexities of *butoh*’s times, spaces, and relationships, such as a digital “performance map.”<sup>10</sup>

My response to this conundrum is to coin the term *butoh diaspora* to grapple with the global circulation and successes of both the dance form and its proponents. The term attempts to account for the transnational movements – including touring, teaching, and extended residency – of second- and third-generation Japanese dancers trained in *butoh* who may or may not call their own work by that name. A *butoh diaspora* conveys not only the short- and long-term movements of Japanese born and trained dancers away from Japan, but also an active and ongoing connection back to Japan that may be imagined and/or material and may be promulgated by the dancers, their students and audience, or both.

Dairakudakan was one of the first *butoh* groups to perform in the United States, appearing under the auspices of the American Dance Festival in 1982. Maro Akaji spent the better part of a decade participating in Hijikata’s dance experiments before he founded Dairakudakan in 1972. Early and ongoing touring of his Tokyo-based troupe and its spectacular style has made the company one of the most well-known *butoh* proponents around the world, prominence that has given them a leading role in the *butoh diaspora*. Their performances have inspired countless spectators to become dancers, and have drawn many non-Japanese dancers to Japan on what I call *butoh pilgrimages* (discussed further below) to study at the company’s semi-regular Summer Intensives. Moreover, Maro’s “one dancer, one company” philosophy has contributed to the proliferation of *butoh* companies. Maro’s commitment to developing his dancers as choreographers includes presenting their work through a company-within-the-company called Kochuten, while also encouraging his dancers to spin off their own companies.

Beyond this sense of the dispersion of *butoh* outside of Japan and to an increasing number of dancing bodies – Japanese or not – using the term “diaspora” also admits theoretical complexities such as Iwabuchi Koichi’s notion of “recentering globalization,” which not only challenges a western-centric model of globalization, but also demonstrates how Japan’s cultural power – sometimes referred to as “soft power”<sup>11</sup> – works to consolidate and elevate Japanese national identity even as it is exported across national borders (2002).<sup>12</sup> Like Iwabuchi, Lionnet and Shih do not discount the persistence of the national in the transnational, nor do they see transnationalism as a homogenizing force. Instead they see it as “spaces and practices acted upon by border-crossing agents, be they dominant or marginal” (2005, 5). Within this understanding, they recast the focus on minority subjects’ relationships to one another, rather than to a dominant power, in a process they call “minor transnationalism.” Given *butoh*’s status as a marginal practice, and Japan’s complex history as both an Imperial power and subject of American occupation and ongoing Orientalization of the (undeniably modern) country as exotic and traditional, this dynamic horizontal orientation can be a productive position from which to examine *butoh*. Furthermore, applying these ideas to *butoh*, even while recognizing the form’s varied aesthetic and political influences that largely reflect Japan’s efforts over more than a century to effect a modernity parallel to and contemporaneous with western nation-states, we cannot fail to take

into account Japan’s history as a regional Imperialist and the ways that the “similar but superior” attitude of the early 20th century may still be in play.

Katsura Kan provides an apt example for this kind of approach to the butoh diaspora. Since establishing his multinational troupe, Katsura Kan & Saltimbanques, in 1986, he has worked with what he calls “minority dancers” all over the world, in Africa, the Mediterranean, Asia, the United States, and Australia. Nominally based in Kyoto, he spends eight or nine months of each year abroad, devoting the majority of his time to building and nurturing butoh communities through workshops and performances. Kan has been at the forefront of a movement to expand butoh internationally, believing that the dance can and should be globalized. However, he also asserts that this process cannot be based on a replication or imitation of a (presumed) Japanese body or Japanese culture. Instead, he has advocated for the creation of new local butohs that draw from the dancers’ own cultural references. In the 2000s, for example, Kan focused on the creation of a hybrid *Beckett Butoh Notation*; for him, the writings of Samuel Beckett provide sources analogous to Hijikata’s surrealist “butoh notation” (*butoh-fu*) that can inform the movement for his Western dancers. Performances of *Beckett Butoh Notation* between 2007 and 2009 included *W-Quad*, a relatively faithful version of Beckett’s 1981 television play, *Quad*; a group dance to a recording of the text *Not I* (1972) accompanied by projections of mouths that echoed the role of the Mouth in Beckett’s live productions; and a group dance inspired by *That Time*, with multiple dancers embodying Beckett’s single actor and three voices. In the program notes to a 2009 performance in Los Angeles, Kan wrote:

Considering Beckett to be a “choreographer” we perform research into the process of transforming Beckett’s Textual Vocabulary into Butoh Body Language. More particularly, we want to examine Beckett’s “atmospheres,” (i.e. air, fragrance, breath, fart) and transform them into movements. We want to use the body as a vessel of sound and smell, which embody and express, space and non-space, sound and silence.<sup>13</sup>

One final point to note about butoh diasporas is the way the form also had a circulation separate from the bodies of Japanese dancers on tour or settling in other countries. Notably, from as early



Figure 26.1 Katsura Kan’s *Beckett Butoh Notation* “Not I” (Highways Performance Space, 2009), photograph by Moses Hacmon facesofwater.com. Featuring Heyward Bracey, Rosemary Candelario, Pamela Herron, Katsura Kan, Melissa Lohman, Eric Losoya, and Vangelina.

as William Klein's 1964 book *Tokyo*, which included photos of Hijikata and Ohno Kazuo and Yoshito, butoh has circulated through photographs and books. Hosoe Eikoh's 1969 *Kamaitachi*, featuring photos of Hijikata in northern Japan, has become a legendary text of not only butoh but also 20th century Japanese photography. Later books such as *Butoh: Dance of the Dark Soul* (Holborn and Hoffman 1987) and *Butoh: Shades of Darkness* (Viala and Masson-Sekine 1988) became important sources of information and inspiration for dancers around the world, along with other media such as the 1989 documentary by Edin Velez, *Butoh: Dance of Darkness*, and Waguri's *Butoh Kaden*. Finally, YouTube, internet discussion boards, online groups, and websites have become important ways for people to learn about butoh, connect to other dancers in Japan or other countries, and develop and share their own practice. In this sense, the butoh diaspora shares much in common with Arjun Appadurai's sense of how cultural forms migrate through mechanisms such as media-scapes in addition to the movement of people across borders (1996).

### Butoh pilgrimages and new local butohs

Conceptualizing butoh and butoh dancers in the kind of transnational motion acknowledged by the idea of a butoh diaspora demands that we pay attention to where dancers and the dance form travel and what happens in those locations. What is circulating through these travels, workshops, and performances, I suggest, is a collection of assumptions about and approaches to movement that are then taken up by dancers, some who seek further training in Japan through a *butoh pilgrimage* and some who adapt their training to their own specific cultural and geographical contexts through the creation of *new local butohs*. I coined the term "butoh pilgrimage" to describe dancers who travel to Japan to seek out butoh teachers and study with them over a period of time – from a week to a number of years – after which they usually return to their home country. These pilgrimages may, or may not, involve a search for the authentic; for example there is a belief, at least among some dancers in the United States, that one can't really be a butoh dancer without having studied in Japan. "Pilgrimage" also nods to the way that some students reify their teachers as "butoh masters" (and indeed some teachers play into or encourage this).

The companion term, new local butohs, provides a framework to think about choreographers who have trained with Japanese butoh dancers, but who have adapted that training to their own cultural contexts in order to develop their own particular performance modes that work through local or personal problematics. This term points to the innovations and adaptations that are constantly being enacted by contemporary butoh practitioners, and ultimately to the vitality of the form. These two mechanisms may, but need not, go hand in hand. For example, many dancers travel to Japan for short-term butoh training, without ever creating their own take on butoh. Of course even these butoh pilgrims sometimes bring innovation and adaptation to the form, through mistranslation or other intentional means.

The dancer SU-EN is an early example of both a butoh pilgrimage and a new local butoh.<sup>14</sup> Although she did not travel to Japan specifically to learn butoh, once she encountered butoh, it became the center of her experience there. She spent eight years living, training, and performing in Japan with Ashikawa Yoko, Hakutobo, Gnome, and Tomoe Shizune. She returned to her native Sweden in 1994, when her work on investigating the "nordic Butoh Body" began in earnest. Some of SU-EN's works are site dances which take place outdoors in striking Scandinavian settings: in pieces such as *Cracks* (2008) or *Luscious* (2009), bodies emerge from the snaggy harsh beauty of the Swedish landscape only to be incongruously showered in brightly colored flowers. At other times the body's artificiality and impermanence is emphasized in pieces such as *Scrap Bodies* (1998), which takes place as its name suggests in a scrap metal yard. SU-EN's training methods are also tied to the specificity of the Swedish landscape, with her seasonal "camps"

taking place in rural Haglund Skola, at the converted old village school complex that the SU-EN Butoh Company calls home (SU-EN n.d.). Whereas Katsura Kan prefers to look for parallels to Hijikata’s butoh notation in literature, SU-EN seeks hers from the Swedish environment. At her butoh camps, she teaches what she calls “body materials” like stone, insect, rubber, water lily, and rotting process.

Diego Piñón, too, spent an extended time living in Japan and studying with dancers such as Ohno Kazuo, Ohno Yoshito, Tanaka, and Nakajima. Later he developed Butoh Ritual Mexicano as a consciously intercultural blend of “Mexican energetic traditions, Japanese Butoh, ritual dance, modern dance and contemporary theatre” that claims to “[express] the spirit of the Mexican land . . . in every piece” (Diego Piñón Body Ritual Movement).<sup>15</sup> Watching Piñón dance, this background is evident as he at times seems indistinguishable from the conventional image of the Japanese male butoh dancer: a compact, sinewy body covered in white makeup, almost naked, head shaven. As his performances proceed, however, Piñón often conveys his cultural heritage through his choice of music, costuming, and props. In the 2006 performance *ekua itsi – behind the mirror*, for example, Piñón begins in stereotypical butoh mode, moving to atmospheric sounds of clanking and echoes. Soon, however, his character begins to morph through the use of costumes and props, suggesting at times a syncretic Catholic supplicant, a farmer, and a flamenco dancer. In the end of the piece, Piñón strips back down to his almost naked butoh body, but a song sung in Spanish in the background is an aural reminder to the audience of what they can no longer see. Like SU-EN, Piñón also offers seasonal training opportunities that allow dancers to experience his Mexican butoh *in situ* at his home base in the mountain town, Tlalpujahua, Michoacán. Interestingly, Piñón has recently begun calling his work *Body Ritual Movement*. Using the same initials as Butoh Ritual Mexicano, this new name seems to erase the specificities of “butoh” and “Mexican” in favor of more generic terms that “cultivate a deeper connection to our shared



Figure 26.2 Workshop participant performance at BRM Tlalpujahua Celebración de Quince Años (15th Anniversary celebration of the BRM Center in Tlalpujahua) (2016). Courtesy of Diego Piñón.



humanity,”<sup>16</sup> although the description of the work remains largely the same. Perhaps this is a result of his diasporic teaching that largely happens in the United States.

Indeed, new local butohs are themselves in motion, both products of and participants in transnational practices. Dancers like SU-EN and Piñón further contribute to the butoh diaspora by teaching internationally. Their work has moreover become the destination of butoh pilgrimages to sites outside of Japan. Whereas Piñón’s students are largely Mexican and American, when I attended SU-EN’s summer camp in 2015, dancers came from Sweden, South Africa, Bulgaria, Israel, Ireland, and the United States.

## Conclusion

Paying attention to these diasporas, pilgrimages, and new local forms reveals how butoh seems to be able to travel across borders where it can be made to work through local specificities while retaining strong historical, affective, and materials ties to Japan. These processes and relationships become visible when we pay attention to what is happening to the form beyond the model of Japanese lineage and outside the borders of Japan, by tracing routes of the butoh diaspora and butoh pilgrimages, and by focusing on new local butohs. For example, it becomes evident that butoh has not so much become global as it has become multiply local through its circulations around the globe. Even though some people purport to practice a “universal” butoh, many practices demonstrate butoh becoming more specifically local. Moreover, the mechanisms I have discussed in this chapter highlight the ways that butoh continues to adapt to new circumstances and how Japanese and non-Japanese dancers alike contribute to the explication of contemporary butoh practice. “Crazy, dirty, and mad” may be the qualities that attracted people to butoh in the first instance, but its passport is the mechanism that has allowed it to circulate and thrive.

## Notes

- 1 Thanks to a revised version of the essay in Ann Dils and Ann Cooper Albright’s *Moving History/Dancing Cultures: A Dance History Reader* (2001), those words – “Twenty Years Ago We Were Crazy, Dirty and Mad” – continue to introduce Anglophone dancers to butoh, often in undergraduate dance history or world dance courses. The 2001 version of the essay, however, is revised to focus only on Hijikata and Ohno and ends with an account of Hijikata’s 1986 death, thus providing a more fixed (and finite) history for butoh. The quotation from Nakajima abbreviated in the title of the article has a different implication in this context. In the 2001 revision the phrase “twenty years ago” seems to fix the form in the past, as something already finished. Instead, the opposite is true: butoh continues to flourish, attracting new dancers, audiences, and scholars around the world.
- 2 I nod here to Janet O’Shea’s “Roots/Routes of Dance Studies,” in *The Routledge Dance Studies Reader*, 2nd ed., edited by Alexandra Carter and Janet O’Shea (London: Routledge, 2010), 1–15.
- 3 It is difficult to determine if this phrase came from the dancers themselves or from presenters. In any case, the phrase was often misconstrued by critics in the United States; rather than seeing a parallel between Eiko & Koma and avant-garde performance in the United States, they instead interpreted “Japanese dance” to mean traditional, and often compared Eiko & Koma to noh and Zen Buddhism. For more on how essentialism often adhered to butoh and other avant-garde Japanese performance practices, see Candelario (2016).
- 4 Marcelle Michel. “Danse Retour au Japon primitif,” *Le Monde*, January 27, 1978.
- 5 See Sylviane Pagès’s chapter in this volume (Chapter 27) for a detailed analysis of the reception of butoh in France and how French ideas about the country and the form played a large role in the dance’s success there.
- 6 In addition to Thornbury, see also Kitano (1969); Harootunian (1993); and Palumbo-Liu (1999).
- 7 Personal communication, June 17, 2011.
- 8 For a detailed and complex reading of the DVD-ROM, see Rosa Van Hensbergen’s chapter in this volume, “Waguri Yukio’s *Butoh Kaden*: Taking Stock of Hijikata’s Butoh Notation.”

- 9 Michael Sakamoto, Butō’s Corporeal Acts group email communication, October 3, 2012.
- 10 Katherine Mezur, Butō’s Corporeal Acts group email communication, October 4, 2012.
- 11 For more on soft power see Douglas McGray, “Japan’s Gross National Cool,” *Foreign Policy* 130 (May–June 2002): 44–54.
- 12 Iwabuchi was mainly concerned with how Japanese cultural power worked in East and Southeast Asia, but it is also certainly at work elsewhere, for example in the United States and Europe with the transformation in manga and anime discourse.
- 13 Program notes for “Global Descent,” April 24–25, 2009, at Highways Performance Space, Santa Monica, California. I co-produced the show with Heyward Bracey and performed as well.
- 14 See the two essays by SU-EN in this volume, “Light as dust, hard as steel, fluid as snake saliva: the butoh body of Ashikawa Yoko” and “SU-EN Butoh Company – body, nature, and the world.”
- 15 The website has recently changed, and some of this language is no longer available on the current site.
- 16 This phrase is commonly used in BRM workshop descriptions. See, for example, [www.intlculturelab.org/index.php?g=coneyisland2](http://www.intlculturelab.org/index.php?g=coneyisland2).

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