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GERMAN BUTOH SINCE THE LATE 1980s

Tadashi Endo, Yumiko Yoshioka, and
Minako Seki

Rosa van Hensbergen

Dressed in a floor-length white dress, framed against a hovering mirrored square, Tadashi Endo moves backwards unfurling both arms into the air. He watches the passage of his hands overhead like small winged creatures, one fluttering up then returning, followed by the other. These hands, seemingly filled with a life of their own, are what draws his movement out. But they also draw, in this gesture of upwards escape, the memory of Pina Bausch's iconic opening scene in *Café Muller* (1978).¹

Two dancers dressed in white stumble through a forest of chairs, discovering clearings in which their arms are thrown upwards in expressive release. These arms are moved not by hands, as in Endo's performance, but by impulses sent out from heaving chests.² Endo's memory of their movements in *Ikiru—Homage to Pina Bausch* (2010) is haunted, in the life of its hands, by another performance: Ohno Kazuo's *Admiring La Argentina* (1977).³ Like Endo's homage, Ohno's is in remembrance of a dance watched years before. The ghosted forms of Antonia Mercé's *floreos* are legible in the fragile movements of his fingers – but as something part lost, slipping away. This something is both distant in time and space, and lodged inside Ohno's body as a “meeting [he] cannot forget” (K. Ohno 1992, 98). Ohno Yoshito singles out this quality in his father's hands as a departure from German Expressionism: Whereas, “Modern Dance [mainly the German Expressionist strand], which Ohno [Kazuo] started out learning, opened the flesh-body [*nikutai*] outwards,” his hands would dance “like willow trees” hanging inwards (Y. Ohno and Ohno Kazuo *butō kenkyūjo* 1999, 51).⁴

When Endo shifts the expressive impulse from the chest to the hands, he makes a space for Ohno in the memory of Bausch's dance. He also, in a matter of seconds, traces a history of butoh's involvement with other dance forms: here flamenco and German Expressionism.⁵ Gesturing in several directions at once – to two scenes at a distance from one another in place and time, and to the same scenes overlaid in Endo's interior world – produces a very specific suspension “between.” The word Endo uses for between, “MA,” is an already naturalized transcription of the Japanese term. It can take on a metaphysical flavor when used out of context – a “world beyond time and words: that is MA” (Endo 2017) – or even a mystical one: “in both a local and global sense,” as “the mysterious spaces in between” (Fraleigh 2010, 17).⁶ But when asked to explain what “ma” meant, Endo's anecdotal response was tellingly located in the very specific site of a

German history. “Ma” was, he suggested, like standing on the Berlin Wall the day it fell – that was the right place to be, neither East nor West, but in the “no man’s land” between the two.⁷

I would like to suggest in what follows that German butoh dance since the 1980s has inhabited more than one “between,” and that these register the traces of specific histories. My focus, here, is on the work of Tadashi Endo, Yumiko Yoshioka, and Minako Seki, who variously characterize their work as “between” or “MA.”⁸ This is not an exhaustive account, and there are many other dancers who have played an important role in building a German scene – Furukawa Anzu, delta RA’i, and Yuko Kaseki, to name a few. But this scene is also, and always has been, built on itinerancy. Germany, and Berlin in particular, remains a throughway for European butoh.

Butoh’s migratory patterns since its early days have always been bound up with economic conditions, and its movement to Germany can be read in such terms, as the result of a recent “butoh market” (Mikami 2015, 173, 2016, 145), or the “in-transit-ness” of a “mobile art labor force” (Mezur 2014, 221, 220). But those conditions run back past a “post-boom economic context” (Mezur 2014, 220) to butoh’s rocky beginnings in 1960s Japan. They also run back through a history of butoh’s involvement with other dance forms, which include flamenco, cabaret, or the Happening, as much as German Expressionism.

The 1986 publication, *Butoh: Die Rebellion Des Körpers: Ein Tanz Aus Japan*, which accompanied the first German butoh festival held that year at Künstlerhaus Bethanien in Berlin, established German butoh in terms of its relation to German Expressionism (see “Introduction,” Haerdter and Kawai 1986). At the same time, it provided a nuanced account of the divergent strands within butoh, and of Hijikata’s central role in particular – making available, for example, Hijikata’s last lecture “Kaza Daruma” (35–54) to a German speaking audience well over a decade before the publication of an English translation (Hijikata 2000).⁹ This constituted a slight departure from the way in which butoh had been framed (with little reference to Hijikata) in its neighboring France up to that point (Pagès 2009, 155–158).¹⁰ The 1986 festival, with its accompanying publication, did not mark butoh’s first appearance in Germany – dancers like Kasai Akira, Ishii Mitsutaka, and Ohno Kazuo had traveled there from the late 1970s and early 1980s – but it can be seen as incipient in shaping the German scene. Rewinding to butoh’s first European landing in Paris can help set the stage for what followed in Germany since the 1980s.

Paris, 1978

The first European butoh performance was the fall-out of a failed cabaret.¹¹ It was the winter of 1977–1978. Carlotta Ikeda, Murobushi Kō, and Yumiko Yoshioka (performing as Mizelle Hanaoka) had turned up in Paris with plans to stay for three months. They had a free apartment and a promised run at an up-market cabaret, but after the first night, evidently not to the owner’s liking, they had a free apartment, no income, and a lot of time on their hands instead. It would have been easier to pack up and go. Paris was lonely and expensive, and a performance opportunity was nowhere to be found. But the shame (*haji*, as Yoshioka recounts) of returning to Tokyo with nothing but failure to show for it was far worse than the hardship of sticking around. Eventually an opportunity came up to perform at the Nouveau Carré Silvia-Monfort. It seated 99 people, Yoshioka recalls with exactitude, and after the first few days the seats were packed nightly from 10.30 p.m. for a four-week run, from January 27 to February 25. The performance, *LE DERNIER EDEN—Porte de l’au-dela*, was such a hit, stirring cries of *Enfin du jamais vu!* (“Ko Murobushi Archive” 1978), that it was invited to the Ampitheatre Roupnel in Bourgogne from February 27 to February 28. The remarkable reception of this performance was critical to butoh’s dissemination across France and Europe more widely (Pagès 2009, 47–48).

Yoshioka, roaming between Paris and Berlin for nearly a decade before settling in the latter, considers her own inheritance of early butoh to be captured by Hijikata's late-phrase: "there is a Tōhoku even in England" (Hijikata 1985, 17; also see Mikami 2015, 34; Inata 2008, 552). Hijikata suggests that being rooted (in his home region "Tōhoku") is itself transposable to an abstracted locale. Place names become placeholders for the idea of localization, whether familiar or foreign. But they also always carry the traces of these displacements as specific suspensions between – whether Endo's between Bausch and Ohno, Hijikata's between Tōhoku and England, or Yoshioka's between Paris and Berlin. Displacement is also what lays bare commonality. As Yoshioka suggests, the "butoh body" is a common body: "everybody has memories which are common," and this commonality is the "butoh body" ("eX . . . it! Archive & Media" 2017).

Within a half-decade of butoh's French landing, the locales in which it was performed in France had evolved from small underground theatres to large-scale performance venues (Pagès 2009, 65). And while this evolution did not rule out butoh's continued presence in underground theatres and alternative spaces, the German scene maintained a more alternative profile. The 1986 Festival venue, Künstlerhaus Bethanien, while not small-scale was still relatively young (established as an art venue in 1974) and committed more to visual than performing arts. Similarly, the expansive estate, Schloss Bröllin, in which the eX . . . it! Festival, organized by Yoshioka and delta RA'I since 1995, takes place is far from a conventional performance space.¹² Many of the spaces in which butoh performances currently occur – studios like Tatwerk, Tanzfabrik, and DOCK 11 & EDEN – are not set up in traditional proscenium format. And whether coincidentally or not, German butoh's lively presence in alternative spaces has also kept it closely tied to another dance tradition with which it shares a history.

The tide of internationalism that brought butoh to France was not only coincident with the introduction of Pina Bausch (in 1977), but with a "double opening up" to American contemporary dance (Pagès 2009, 62–63). The latter's rejection of the proscenium stage can be read in terms of its close dialogue with the visual arts. Butoh's Happening-style performances of the 1960s, often created in collaboration with visual artists (see, for example, Baird 2012, chap. 3), have also left their trace within contemporary German butoh. The creation of immersive environments, whether in non-proscenium or more traditional stage spaces, in contemporary German butoh can be read as a gesture both towards its 1960s heritage and towards the American contemporary dance with which it entered Europe:¹³ The eX . . . it! festival is specifically built around an "eXchange project for Butoh and contemporary dance" (Yoshioka and delta RA'i 2017). But what this double gesture effects, as Endo's channeling of Ohno and Bausch at once, is an immersion in the present scene that simultaneously displaces its viewing elsewhere.

West Berlin, 1988

The eX . . . it! Festival was established after Minako Seki split from the dance collective she had formed with delta RA'i and Yumiko Yoshioka in 1987, Tatoeba-théâtre Danse Grotesque. Tatoeba-théâtre Danse Grotesque's first performance, *Von Hinter der Mauer* (*From Behind the Wall* [1988]), was choreographed with Tamura Tetsurō, Seki's teacher and co-founder, with Furukawa Anzu, of Dance Love Machine.¹⁴ Furukawa was particularly influential in shaping the German butoh scene – training dancers like Yuko Kaseki and Kim Itoh and performance artists like Melati Suryodarmo. A video of this first performance at the West Berlin communal arts venue, ufaFabrik, makes visible some of the specific ways in which German butoh exists between specific places and histories ("Von Hinter Der Mauer [From Behind the Wall]" 1988).

The performance opens onto a darkened stage, the sound of cicadas coming through a din of electronic music. There is a shadowy outline moving behind glowing squares of red-plastic *shōji*

[a traditional sliding door], as a semi-translucent wall. A white-suited man stands, head hanging heavy like a melancholy clown. The *shōji* slides back, a woman in *kimono* guiding it with her hand from where she sits in a white-walled recess. Two interiors face one another, from behind a wall. There is the Japanese interior on the one hand, and the darkened stage and white-suited man on the other. A flickering of the gaze between one and the other sets up the dynamic of this performance's opening.

The music changes, and both stand, the man in profile, the woman facing front, raising their right arms synchronously to cover one eye with a clenched fist, then the other. Then both hands unfurl and furl in a slow-motion game of peekaboo. Only they do not see one another. As this sequence accumulates, it begins to suggest something of a tension particular to the work of *butoh*. Between a rich interior world, a seemingly trance-like absorption in an invisible imaginative totality, and an extreme openness to the exterior, a responsiveness to surrounding stimuli that makes distant entities seem proximate enough to rub up against, or even enter, the surface of skin. Seki spoke of a “wall inside the body” as part of this performance.

These dancers could be marking their movements in the privacy of their own rooms, searching around in their muscle memories for the next move. The rooms could be as distant from one another as Berlin and Tokyo. But they could also be responding to each other with their bodies, dwelling in a shared intimacy. They are both here and elsewhere. This produces a responsive movement in the attention of the viewer, from a total absorption in one of the figures to a shared attention in the relation of both, or a flickering from one to the other. It is like being caught between watching a solo and duet, as in the close-eyed sequence at the beginning of Pina Bausch's *Café Müller* – watching neither one dancer nor both, but one and both at the same time, suspended between two moments of attention.

Both Seki and Yoshioka have been working on body methods that enable plural forms of attention since the early days of Tatoeba-théâtre Danse Grotesque. Seki makes use of Noguchi Michizō's theories of the “hanging body” and “water bag body,” which use gravity to condition a relaxed responsiveness. This pendant body is primed to react impulsively to internal and external stimuli simultaneously, strung between the “consciousness” and “unconsciousness,” the “micro-” and “macro-cosmos” (Seki 2017a). Yoshioka's “body resonance” training also works with Noguchi methods to “shake off unnecessary tension.” It “neutraliz[es]” the body to a “close-to-zero state” so that it can “catch waves from profound layers of the body” and the outside world (Yoshioka 2017).

This fine-tuned body can reverse itself instantaneously, can seem to move in one direction and then move in another. As though whichever way it moved, it had already been displaced. This betweenness can also be turned to dramatic and playful effect. Around 9m40s into *Von Hinter der Mauer (From Behind the Wall)*, the first trio arises. The three come together in a swaying motion accompanied by a fluttering of hands that is echoed in the work's finale (at around 1h20m). The fluttering of their hands is gradually accompanied by the exaggerated facial expressions of people wailing (though there are no audible wails), and then the slightly staggered shift to extreme but silent laughter, before wails once more take over. Finally, the trio breaks up as a couple (Seki and RA'i) spiral off into a slap-off, and a single woman (Yoshioka) luxuriates stage right in a lounging pose like a figure from an *ukiyo-e*. The reversibility of the wailing and the laughter, particularly striking in Yoshioka's mask-like expression, suggests itself in the rainbow-shaped mouth. As though someone really had turned a frown upside down.

The laugh-cry is a repertorial move that occurs elsewhere in their work, and has its roots in Tamura and Furukawa's choreography for *Dance Love Machine* (see for example “Hidamari [Sunny Place]” 1989, 38m–48m; choreographed with Furukawa). Tamura's interest in the everydayness of “humanity,” his sense that “anything that happens is good, whatever it is,” is behind

his exploration of human emotions like laughter and tears (Harada 2004, 424–425, 423). The first performance in which Seki performed, *Kibun-teki (Feeling)*, and the one with which she came to the 1986 Festival, she recounts, involved a scene in which Seki, Tamura, and Furukawa, sitting at a table, moved through cycles of laughter, tears, and sleep. In the shift from laughter to tears there is at once a dramatic transition from extremes of affected feeling, and a curious consistency in the energy expended and received between the silent wail and its still silent antipode, the laugh. It is not the laugh that is funny, but the something that can't be pinned down between the laugh and the wail, the confusion as to whether what we are seeing is dramatically the same or its opposite.

The awkwardness of being caught between a laugh and a cry is made acute in a performance that rattles internally with cultural distances. At one point, elderly versions of Seki and Yoshioka mumble Japanese while snatching a low table from one another, in a scene that hovers between Western slapstick and Japanese *rakugo* (“Von Hinter Der Mauer [From Behind the Wall]” 1988, 36m–39m). This playing up, but also setting aslant, of Japaneseness, might be immediately funny in Japan, but it takes some time for the laughter in the German audience to warm up. Tatoeba-théâtre Danse Grotesque plays with these instabilities and risks, with awkwardness and displacement, as part of what grounds its performance worlds in the specific spaces of Germany circa 1990.

Vienna, 1989

Tadashi Endo's hovering between Ohno and Bausch locates as much as it dislocates, discovers the common ground as much as the stylistic divergences. The sense of an emotive force that carries across distance and difference from one work into another, of an encounter that cannot be forgotten – “a meeting I cannot forget” (Ohno 1992, 98); “I can never forget this scene” (Endo 2017b) – is itself bound up with certain tenets of German Expressionism.¹⁵ Mary Wigman's conception of “absolute dance” was specifically invested in a transcendence of the individual dancer through “feeling”; a move which conversely risked re-allocating German national character to that very site (Manning 2006, 45). The dislocation of this national ground in Endo's work, however, opens the space for “feeling” as a between-space in which encounters are always already deracinated. The feeling that carries from La Argentina to Ohno, from Ohno and Bausch to Endo, is not rooted in any national locale. As Endo writes in his “MAMU” manifesto, co-written with Ko Murobushi: “MAMU is an other country,/born in the chaos of crossings and activities, [sic]/MAMU is another body” (Endo 2017a). MAMU is also another language, situated between Japanese and German.

When Endo met Ohno Kazuo at the first ImPulsTanz festival in Vienna in 1989, he had already been living between Germany and Austria for over a decade. This was not his first exposure to *butoh*,¹⁶ but it was the meeting that stuck: “I met *butoh*, and *butoh* was Kazuo Ohno.” In fact, “meeting” *butoh* in Ohno happened outside of the workshop in which Endo participated. At the end of the first day, Ohno approached him with a request: he had an interview scheduled, but needed someone to translate from Japanese to German and vice-versa, would Endo be willing to help? Endo had not realized what he was signing himself up to in saying *yes*. Ohno's enigmatic responses to the interviewer, translated by Endo word for word, left the interviewer nonplussed. The Austrian journalist could not make head or tail of the suggestion that a dream about Ohno's mother transforming into a caterpillar or the image of a “rain mandala” whose insides poured with rain could be a response to the question “what is *butoh*?” So Endo, having stumbled a few times, decided to feel his way around what Ohno meant, communicating what he gleaned to be the words' sense. When the interview ended, Endo sheepishly admitted to having taken liberties with the literal translation, but to his surprise Ohno reassured him: “you know, that is *butoh*.”

Butoh was to be found in the surplus of interpretation necessary to the communicative attempt – the “feeling” of what had been originally meant, rather than in a dogmatic adherence to “forms” or “techniques” of translation. It was to be found in the unexpected place of fumbling between languages more than in the testing out of new movements in a workshop. Fumbling between languages might even, as an intensive workshop led by Endo in the winter of 2016 suggested, become its own form of butoh. The Japanese phonetic alphabet was divided between members of the group, who then worked on articulating the precise sound of each character in movement. It was an improvisational exercise, but one in which the question of whether the precise feeling of the character had been communicated or not was at stake. “Ki” was distinct from “shi,” for example, in the sharpness and speed it required. The feel of language in its somatic dimension bears communicatively, and this communicative surplus is configured in terms of a common “feeling” in Endo’s work. Reviewers have responded in corresponding terms, feeling it to “speak directly to [their] hearts,” leaving with “the feeling” they had had their “heart touched by someone or something” (see MA – in Edinburgh, Scotland/UK – 2005 Endo 2017d).

Encountering butoh at a distance from Japan, Endo has been active in promoting and working with European butoh dancers since the early 1990s. Within several years of his first “meeting,” Endo set up the MAMU festival, which at first ran annually from 1992 to 1996, and then bi- or triennially from 1999 to 2004. It brought a string of European as well as Japanese butoh dancers, starting with Ohno, to offer workshops and performances in Göttingen (Endo 2017e). Staging an exchange between European and Japanese dancers, festivals like MAMU and eX . . . it! are also specifically engaged in channeling butoh’s influence back into a wider German performance scene.¹⁷

When place names fall away

Seki, Yoshioka, and Endo take “transformation,” “dancing in between,” and “ma,” as moveable terms for describing a lifelong work-in-progress. “Butoh” is understood as no less open a framework. The last thirty years have seen it traversed through collaborative exchanges with artists as varied as jazz musicians and flamenco dancers – in each instantiation “butoh” takes on new shades. These instantiations do not occur in a historical vacuum, but in constant dialogue with the characters of its past. Dairakudakan transforms through its offspring in Ariadone and Dance Love Machine into their joint lovechild in Tatoeba-théâtre Danse Grotesque. Ohno Kazuo communicates the feeling of butoh to Endo, like a mother to a child. For “when conversing with our mothers, we’ve no need to voice our thoughts to discern each other’s feelings” (Y. Ohno et al. 2004, 246). “Butoh” is inherited as a term to be worked with and against. As Katherine Mezur puts it “they [Yoshioka, Seki, and Yuko Kaseki] keep their *butoh* brand (at a distance) and work against it” (Mezur 2014, 219).

Distances are built within the name “butoh,” as they are within the performances staged under its sign. “Tōhoku” becomes “Berlin,” “England” becomes “Japan,” and in this shifting of distant grounds place names eventually fall away. Butoh becomes, like Endo’s “MA,” “an other country.” This abstraction through displacement fashions its own specific between. In the recent works of Seki and Yoshioka, this between accommodates further and further distances. Seki’s ongoing series *Human Form* involves the slow stripping away of a space-age costume in the gradual build up to an ecstatic nude finale (“Human Form” 2016, 28m–52m). All that is left is the body unrooted by costumes or props. Yoshioka’s 2015 piece with TEN PEN CHii Art Labor, *Mi-LAI Future*, places bodies in monochrome underwear on a stage with a two-storey wall, covered in projections that look like computer code (“TEN PEN CHii Art Labor: Works” 2017). With no

markers to geographically locate them, these bodies are both displaced and at home in this no man's land. For even a present body can be as distant as the "end of the world."

Notes

- 1 Compare in particular 1:50–2:00 in Endo's extracted version of *Ikiru – Homage for Pina Bausch* (Endo 2017c) with 3:36–3:56 of *Café Muller* (Bausch 2017).
- 2 Bausch also uses movements which begin with the arms, but the repeated use of undulations in the chest, say in propelling herself away from the wall, produces a quality quite distinct from that of Ohno's hand movements. See for example 1:40–2:00 in the clip of Ohno's *Admiring La Argentina* (K. Ohno 2017b).
- 3 The title word "*Admiring*" varies according to the language, from "*shō*" to "*Homage*" or "*Hommage*." Similarly, Endo's title varies between "*Requiem*" and "*Homage*" or "*Hommage*."
- 4 Ohno Yoshito's suggestion, here, does not take into account the nuances within German modern dance, nor in the ways in which it influenced the work of Japanese dancers. As Kuniyoshi Kazuko suggests, Ohno may have specifically been drawn to Eguchi and Miya over Ishii because their dance turned towards the "self's interior world" rather than outwards in the more "pantomimic" style of Ishii (Kuniyoshi 2012, 64). Pina Bausch likewise does not fall into a straightforwardly German Expressionist lineage, and in this scene, in particular, indicated an intense awareness of her inner world – of the difference it made whether she looked out or down behind closed lids (see Wenders 2011).
- 5 While Ohno was impressed by Harald Kreutzberg's "sublime technique" when he saw him dance in 1934, *La Argentina* left such an impression "that he didn't even notice her technique" (Y. Ohno et al. 2004, 184).
- 6 Mentions of "ma" in discussions of butoh are ubiquitous. Its naturalized use in relation to architecture precedes even that of the 1978 "MA" festival in Paris (see Nitschke 1966), and it quickly caught on within theoretical discourses in France thereafter (see Lucken 2014). The naturalizing of "ma" retains the specificities of an interval that is both temporal and spatial (the character is present in both space [*kūkan*, 空間] and time [*jikan*, 時間]), as well as a philosophical history specifically rooted in the Japanese language: Watsuji Tetsurō's theorizing of "relationality [*aidagara*]," for example, considers the presence of "ma [間]" in "ningen [人間]" (human), and "seken [世間]" (social world) (Watsuji 1996, 19). While this is not knowingly politicized in its butoh usage, when "ma" takes on a metaphysical or mystical shape that binds ontology to etymology, and through it, nationality, it also opens itself up to critiques of the kind that have attended Kyoto School philosophers (see Heisig and Maraldo 1995), Martin Heidegger (see, for example, Leach 1999), and, in terms of German-ness rather than the German language, dancers like Mary Wigman (see "Introduction," to Manning 2006; Karina and Kant 2003). My emphasis, here, is on a specifically rooted understanding of betweenness (or "ma") as a vocabulary to describe ways in which presence is displaced through the condensing of specific alternative histories in performance. See Katja Centonze (2011) for a comparable discussion of "performative displacement" in relation to Japanese-Italian collaborative exchanges. The word is so central to Endo's butoh that he chooses to write it in all capital letters as MA.
- 7 This chapter is based on three interviews, each of 1–2 hours: with Tadashi Endo on December 1 in Göttingen, where I also took part in his "Butoh-MA" workshop from December 2 to 4, 2016; with Minako Seki on December 4 in Berlin; and with Yumiko Yoshioka over Skype on December 13. Unless otherwise indicated quotes are from transcripts of these interviews.
- 8 Yoshioka considers butoh as a dance of "transformation," "creat[ing] a constant feedback loop between [her] imagination and [her] body" (Yoshioka 2017). Where Seki calls her work "dancing in between," as the "communication between the conscious and subconscious . . . the boundaries between reality and illusion" (Seki 2017b).
- 9 *Butoh: Die Rebellion Des Körpers: Ein Tanz Aus Japan* is presented as a dedication to Hijikata who had passed away earlier that year (Haerdter and Kawai 1986). It contains, as well as Hijikata's last lecture, short writings and interviews by Ohno (49–60), Tanaka Min (77–84), and Ishii Mitsutaka (85–89), and translations of essays on Hijikata by critics like Gunji Masakatsu (95–100) and Gōda Nario (141–44). Lucia Schwellinger's book (1998), published over a decade on, also offers a thorough account of Hijikata's work, and in particular frames methodological differences between Hijikata and Ohno.
- 10 Sylviane Pagès notes Hijikata's "erasure" as being directly linked to the "myth" of Ohno (2009, 155) – a clear example of which was the lack of Hijikata's acknowledgement in the publicity surrounding *Admiring La Argentina* (157). Pagès identifies Hijikata's rediscovery to 1985, when a number of essays

- started to emerge, but dates a more substantial reframing to the 2002 publication of *Butō(s)* (Aslan and Picon-Vallin).
- 11 This was the first performance assigned the name “butoh,” and the first concrete “date” that can be given to butoh’s European landing, though Miura Issō, who had connections to butoh, had in fact performed the previous year (Pagès 2009, 52–54).
 - 12 The eX . . . it! Festival takes place every four years over two weeks in August. Since 1995, it has played with themes like a “stock-tak[ing] of the European butoh scene” (1995), relationships between butoh and contemporary dance (2003, 2007), and the influence of the “digital age” on our “analogue human existence” (2011) (“eX . . . it! Archive & Media” 2017).
 - 13 It is also worth noting that one of the ways in which Pina Bausch’s work distinguishes itself from preceding forms of Expressionist dance is in its dramatic use of immersive set designs. Examples in German butoh of similarly immersive environments are best represented by Yoshioka’s collaborative works with TEN PEN CHii Art Labor (see “TEN PEN CHii Art Labor: Works” 2017).
 - 14 Dance Love Machine is an off-shoot of Dairakudakan, with whom Tamura and Furukawa had both trained (Harada 2004, 422–430, 458–464). Seki joined in the early 1980s after watching a jazz concert at which Furukawa performed. She had gone to see jazz pianist Yamashita Yōsuke, who had played at the same concert, but ended up talking to Furukawa afterwards, who invited her to join a ten-day Dance Love Machine workshop.
 - 15 Ohno’s work retained closer ties to German Expressionism than Hijikata’s did. Ohno, for example, gave a lecture demonstration at the previous Mary Wigman school as late as 1988 (see K. Ohno 2017a).
 - 16 In 1972, on a trip back to Japan, Endo had been taken along to Hijikata’s *Hōsōtan* (*Story of Smallpox*), by a friend. He had agreed to go mostly for the chance to meet well-known figures in the avant-garde performance scene. But the experience left a sting, a strange pain that stirred up memories of visiting his father’s family in Akita.
 - 17 *Butoh: Die Rebellion Des Körpers: Ein Tanz Aus Japan* included an essay by dance critic Ichikawa Miyabi which suggests some of the connections between butoh and dancers or mime artists like Maguy Marin, Pina Bausch, Lindsay Kemp, and the Macunaima Company (see Ichikawa in Haerdter and Kawai 1986, 168–171).

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