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Edited by Bruce Baird and Rosemary Candelario

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Butoh in Brazil

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BUTOH IN BRAZIL

Historical context and political reenactment

Christine Greiner

Although traditional Japanese theaters have always exerted great fascination among us in Brazil, nothing compares to the impact of butoh. Ohno Kazuo arrived in São Paulo for the first time in 1986 and presented *Admiring La Argentina*, *The Dead Sea*, and *My Mother*. These performances moved the audience and many artists changed their concepts of dance, despite the difficulties of researching butoh outside Japan. In Brazil, just secondary sources were available – a few books and articles written by foreign scholars (mainly from the United States and France), and terrible copies of video performances. According to the flyer of the first tour of Ohno Kazuo in São Paulo and Buenos Aires, Ohno himself was the creator of butoh dance, and the name of Hijikata Tatsumi never came up. Therefore, it took some time for artists and researchers to get in touch with more details about the butoh history and training. Between the late 1970s and the 1990s, Brazilian artists moved to Yokohama to study with Ohno, integrating a circuit that transformed Ohno into a *guru*. After 2000, inspired by films, texts, and photographs, both Japanese and Brazilian dancers started offering workshops of their own version of butoh, without any specific training. At the same time, there was a philosophical reenactment looking for new paths, beyond stereotypes. In other words, we can conclude that butoh history in Brazil inspired a complex genealogy of questions about an imaginary Japan, dancing bodies, exotic images, but also about ourselves and our power of collective change.

The butoh experience *avant la lettre*

Before the great impact of Ohno in the 1980s, butoh was introduced in Brazil through two independent events. They represented something like a butoh *avant la lettre*, which means: dance experiences connected, in a certain way, to butoh history, but that have chosen not to use the butoh terminology.

The first was the arrival of the dancer Ohara Akiko in 1961 in the Yuba community (located at Mirandópolis, 600 km from São Paulo).¹ This was not exactly an introduction of butoh in Brazil, because it happened in a very specific condition inside Yuba; but still, it can be considered as part of our butoh history. Ohara studied dance in Japan at the famous Andō Mitsuko Academy as a colleague of Hijikata, in the 1950s. At that time, following the Second World War, American companies such as the New York City Ballet, Martha Graham, Merce Cunningham, and Paul

Taylor performed in Japan. Ohno Kazuo worked at the Ando Academy as a guest professor, giving classes on his very personal interpretation of German Modern Dance.

Ohara participated in this new trend of Western dance in Japan and left Tokyo in the early beginnings of butoh. She knew Hijikata as a dance student and was invited by him to become a member of his first experiments that avoided dance steps by introducing radical movements and strong violence. At that time, she testified the early beginnings of the legendary performance *Kinjiki* (Forbidden Colors).

Looking at Ohara's dance at the Yuba community, it is very difficult to identify an explicit reference to butoh. I had the opportunity to interview her three times (1997, 1999, and 2008), and she explained to me that this aesthetical and philosophical distance was completely intentional. For more than twenty years she made a strong effort to abandon the "dance of darkness." Therefore, her group at Yuba has been working from a different perspective, developing activities with a tough daily routine in close contact with nature – cutting wood, preparing vegetable gardens, and so on. The dancing body is not separated from the daily body at the community. Despite the huge differences, this is one aspect that seems closer to Min Tanaka's work in the *Body Weather Farm Project*, where he decided to work with artists as well as Japanese farmers. These experiences clamored for another point of view. They are looking for different ways of living together, which means the choreographic result or the aesthetical research was not the priority. In these cases, it is possible to consider the dance experience as a biopolitical apparatus to improve the community bonds.²

The second example I would like to mention is Kusuno Takao (1945–2001), a Japanese visual artist who settled down in Brazil in 1977 when he started working with Brazilian dancers and actors from different cities (such as São Paulo, Rio de Janeiro, and Salvador). We never knew details about Kusuno's experience with butoh in Japan. He was a good friend of Carlotta Ikeda and during the 1970s created sets for Maro Akaji and his group Dairakudakan. He met Ohno Kazuo for the first time in Brazil, when his brother, the photographer and producer Kusuno Yuji, invited Ohno to come to São Paulo, and since then, they have become good friends.

After observing his journey for almost thirty years, I have concluded that Kusuno created a very particular (and relevant) movement, inspired by butoh and other Japanese trainings,³ and this particular version of butoh dance was actually born *in Brazil* with the Brazilian artists.

Indeed, during the first years in São Paulo, he never mentioned the word butoh. He had introduced, little by little, some exercises of body perception and carefully explored the creative possibilities of each interpreter. His first work *Corpo 1* (Body 1) was presented in 1978 at the Teatro FAAP (Armando Álvares Penteado Foundation Theater) in São Paulo, and was performed by the dancer and choreographer J. C. Viola. It was very impressive, especially because Kusuno tried to experience another timing, very slow, and the Brazilian audience was not used to this. However, the most important research of this phase was developed with Denilto Gomes (1953–1994), a Brazilian dancer who had a background of Laban training. He studied with the pioneer Maria Duschenes (1922–2014), who introduced Laban methodology in Brazil. Gomes had previous experiences in big productions, but also in underground performances, especially with the choreographer Janice Vieira from Sorocaba (São Paulo state). Vieira's daughter, the researcher Andrea Nhür, wrote a master's thesis analyzing the work of Denilton Gomes in 2008.

Other dancers and choreographers have studied with Kusuno, like Ismael Ivo, who became internationally known as an important curator in Vienna, Weimar, and Venice. Ivo gave several interviews⁴ talking about his learning experience with Kusuno, not exactly about butoh, but mainly about processes of creation and consciousness of the body.⁵ There is a long list of important artists that worked with Kusuno including J. C. Viola, Emilie Sugai, Patricia Noronha,

Dorothy Lenner, Key Sawao, Ricardo Iazzeta, Marcos Xavier, and José Maria Carvalho, among others.⁶

It can be said that Kusuno also left important marks on theater directors like Antunes Filho, who already had a special interest in Japan after contact with Suzuki Tadashi and Ohno himself. Antunes Filho is responsible for the CPT (Center of Theatrical Research at SESC São Paulo) and received Ohno Kazuo and Yoshito in São Paulo, helping to organize workshops, talks, and performances with them. The “influence” of butoh in his repertoire was more visible in his piece of 1991, *Paraiso Zona Norte* (North Zone Paradise), inspired by the work of the Brazilian playwright Nelson Rodrigues.⁷ There were no literal references to gestures, but a certain *butoh mood*, as part of Antunes’ methodology to experience the actors’ body and a certain use of space and time. In 2004, *Foi Carmen* (It was Carmen) was a tribute to Ohno Kazuo and to Carmen Miranda, interpreted by the dancer Emilie Sugai, who worked with Kusuno for ten years. Antunes thought about the myth of Antonia Mercé, the Argentinian dancer who inspired Ohno Kazuo; and the image of Carmen Miranda, the Portuguese actress who became a symbol of Brazilian culture in Hollywood. In some sense, these two women were inspiring specters.

In 1995, Kusuno and his wife Felicia Ogawa created the company Tamanduá, and for the first time they presented their work as butoh. Kusuno was focused on the genesis of dance movement in Brazil, which is why he invited an Indian (Siridiwê Xavante) to participate in the performance *O Olho do Tamanduá* (The Eye of Tamanduá). After this piece, Kusuno and the company presented his last work *Quimera, o anjo sai voando* (Quimera, the angel go out flying, 1999).

These experiences were inspired by butoh images; however, it would be risky to consider them as “butoh pieces.” A couple of months before Kusuno passed away, I talked to him, and he explained that his biggest difficulty to really work with butoh in his company was the lack of disciplined training (*shugyō*). Kusuno’s dancers used to come for a couple of hours each week and then go back to their daily lives, as he didn’t have any financial support to pay the dancers. Therefore, according to Kusuno, they didn’t have the chance to develop the necessary “concentration” to learn butoh. This was also a symptom of the precarious condition of artistic work in Brazil, without any financial support and huge difficulties to find a rehearsal space. So when I asked him if he considered his work a butoh experience, he completely denied it. Despite his position, many dancers that worked with him continue developing something they consider a butoh experience.

Brazilian dancers in Yokohama

Despite the previous experiences of Ohara and Kusuno, the starting point for the diffusion of some important interpretations of butoh in Brazil happened mostly between the late 1980s and the 1990s, when some Brazilian dancers decided to learn butoh in Japan.

In 1987, the choreographer Maura Baiocchi studied for five months with Ohno and Tanaka Min. Back in Brazil, she held several workshops, and wrote a book on her experience entitled *Butoh: Dança Veredas D’Alma* (Palas Athena 1995).⁸ Baiocchi brought Min Tanaka and other Japanese choreographers to perform in São Paulo and Brasília, and she was the founder, in 1991, of the *Taanteatro, Teatro Coreográfico de Tensões* (Taantheater, Choreographical Theater of Tensions) in São Paulo. At that time, she was particularly interested in the possible connections between butoh and other subversive artistic experiences such as the theater of Antonin Artaud, the paintings of Frida Khalo, the literature of Florbela Espanca, and the books of Friedrich Nietzsche, among others. She has collaborated with choreographers such as Hugo Rodas and Regina Miranda, and with theater directors, such as José Celso Martinez and the already mentioned Antunes Filho.

At the same time, but for a much longer period of research (from 1987 to 1990s), the actress Ligia Verdi took weekly lessons at Ohno’s studio and attested to this strong experience, some years

later, in a master's thesis *O butoh de Kazuo Ohno* (The Butoh of Kazuo Ohno 2000), at the University of São Paulo. Her research was not published, but several artists and researchers have read it, especially because Verdi included great interviews with Kazuo and Yoshito Ohno and a detailed description of their classes.

From 1991 to 1994, after finishing the undergraduate course on dance at the University of Campinas, the dancer and poet Ciça Ohno also decided to study at Ohno's studio. At the same time, she had noh lessons with Kobayakawa Osamu of Tessenkai Kanze School, and *seitai-ho* and *do-ho* with Masanori Sasaki and Tanaka Toshiyuki. In 2001, she and Tanaka created the *Jardim dos Ventos* (Garden of the Winds), a cultural center (with courses and presentations) that became a reference of *seitai* and *do-ho* in São Paulo. In their pedagogical project, they were not focused on butoh. However, during the performances *Rio Adentro* (Inside the River 2015), *Iki Respiração* (Iki Breathing 2014), and *Tabibito Viajante* (Tabibito Traveller 2009), there were traces of butoh that can be identified through the possibilities of metamorphosis and the perception of different levels of consciousness. According to Tanaka, it is not so much a question of butoh aesthetics, but rather a specific understanding of body perception that enhances space-time intervals and the awareness of inner movements like breathing.

Another example of a Brazilian choreographer who decided to study in Japan is Marta Soares. In 1995, she received a Japan Foundation Grant for Artists to research at Ohno's studio. At first, she was supposed to stay six months, but she decided to extend her studies to one year. Soares never classified her dance as a butoh dance, but she did consider butoh (as) a fundamental turning point in her work. After spending a decade in the United States studying dance with several artists, the butoh experience radically transformed her understanding of body movement, consciousness, and also her procedures of creation. The first piece she created, after arriving from Japan, was *Les poupées* (The Dolls 1997), inspired by the corporeal anagrams created in the early 1930s by the artist Hans Bellmer. After studying these images Soares sought another movement form to further investigate the fragmentation of the body. The experience was focused on the possibilities of the articulations and disarticulations of the body. This research on visual images of the body continued in her choreography *Homem de Jasmim* (Man of Jasmine 2000). For this piece she explored the poems of Unica Zurn, who was married to Hans Bellmer. Taking off from Zurn's writings, Soares choreographically tested the fragile boundary between life and death. In addition to Zurn's poems, Soares was inspired by the artist Francesca Woodman and her research on formless bodies and metamorphosis. She gave movement to Woodman's photographs not by copying them but by exploring the potential movement of the body positions in the images, which can be better recognized during the performance in the long moments of apparent pause. By 2004, the feminine universe was always present in Soares work, and for *O Banho* (The Bath), she researched the life of Dona Yayá, a rich Brazilian woman who, after being considered insane in the early 1920s, was locked in her home until her death in 1960. Based on her previous research on Bellmer, who was very interested in Jean-Martin Charcot's writings on "hysterical" women, Soares decided to use the metaphor of the bath, referencing the long baths used as therapy at the Salpêtrière to "calm down" allegedly insane women. Looking at her repertoire, it is possible to identify the presence of butoh, among the embodied images of all these women that also lived on the edge of crisis.

Between the late 1990s and the early 2000s, other dancers decided to take lessons with Ohno Kazuo and his son and partner Ohno Yoshito. However, most of them shared the same desire of copying an exotic model of dance. Some of them studied with Baiocchi. But this tendency could also be identified among Brazilian dancers who have never been in Japan, and decided to create an imaginary and personal butoh, as they had become completely fascinated by the powerful images.⁹

After 2000, the regular visits of Japanese “instructors” who lived abroad and had little or no contact at all with Ohno and Hijikata, increased the wave of misunderstandings. Brazil was a colonized country by the 16th century, and from 1964 to 1985, the people suffered under the power of the military dictatorship. Therefore, the search for gurus and masters could be considered an important trace of our history, transforming “self-help butoh” into a popular *cliché* among us.

Looking for the same references

Another example inspired by butoh is the theatrical work of the Lume group, based in the city of Campinas (in São Paulo state). The creator of Lume was the actor Luis Otavio Bournier (1956–1995). He developed his studies of mimicry, theater, and dance in Paris. During his residence in France, he researched kabuki and butoh. At the same time, he became interested in the *Odin Theater* methodology, working with theater director Eugenio Barba in Oslo. The desire to experience different body training, especially the Asian ones, became an important characteristic of his work.

The presence of butoh collaborators at Lume occurred at different moments: in 1995, Nakajima Natsu was invited as a visiting researcher; in 1997, Furukawa Anzu created a piece specially for the group, based on the book *100 Years of Solitude*, written by Gabriel Garcia Marquez; and in 2004, Tadashi Endo choreographed *Shi-zen*. Despite these experiences, the Lume group does not embrace butoh as a label. Butoh was considered one of the inputs of the very singular technique and methodology the group has developed in the last twenty years. Except for *Shi-zen*, which was closer to the butoh stereotype due to the orientation of Tadashi Endo, the other pieces seem to be supported by their research of body singularities. A good example was Furukawa’s choreography. She observed the material of each interpreter, trying to create connections with her butoh experience, but she never imposed patterns of movement or aesthetical parameters related to the butoh *clichés*. Therefore, the presence of butoh could be noticed through the little gestures of the actresses Ana Cristina Colla and Rachel Scotty Hirson. What I have considered a precious insight of this experience was the way Furukawa and these actresses constructed an unexpected connection between their previous research on the gestures and narratives of different regions of Brazil, and the meticulous strategy of butoh to deal with the construction of body singularities.

The butoh imagination

Besides these experiences that involved artists who actually attended butoh classes (in Japan or in Brazil), there are also other kinds of experiences of Brazilian choreographers who had been moved by butoh images, projections, and memories. The difference between these experiences and those related to stereotyped butoh is clear. The aim is not to copy a model, but to establish an encounter with the main questions.¹⁰

Coreoverações (Choreoversation), by Thiago Granato, is one of these examples. He started to choreograph in 2008. Before that, he danced with choreographers from Rio de Janeiro such as Lia Rodrigues and João Saldanha; and from São Paulo such as Cristian Duarte and Thelma Bonavita among other important names of contemporary dance in Brazil. He also had the opportunity to study in France and Germany through different artistic residence programs. The main idea was to propose imaginary encounters with the choreographers Lennie Dale (a member of the subversive group Dzi Croquettes) and Hijikata Tatsumi.

Granato’s objective was not to recover literal gestures of jazz and butoh, nor to reconstruct specific choreographies. He was exploring the possibilities of “talking” with the dead artists during an imaginary encounter, getting inputs from their memories.

In order to do that, he chose the jazz experience as a starting point. Lennie Dale was considered a jazz pioneer in the 1960s, due to his great experience in American musicals before arriving in Brazil, where he encountered bossa nova. But the political mark of his career was the Dzi Croquettes group, created in 1972 by Wagner Ribeiro de Souza, Bayard Tonelli, Reginaldo Poly, and Benedictus Lacerda. Inspired by the Carnival block of *Piranhas*, in Rio de Janeiro, the Dzi Croquettes started its activities with a subversive humor in which all the participants dressed like women. As I mentioned before, this was during the turbulent period of military dictatorship, a historical moment with very rigorous moral codes, and an explicit approach to deal with the body from a nationalistic perspective. Transsexuality and homosexuality were outside the scope of the “normal statements.”

In Tokyo, during the 1960s, there was also a great interest in jazz. Hijikata was curious about the choreographer Katherine Dunham, who was initiated in the rituals of Haitian vodou in 1950. In addition, there was also a significant presence of jazz musicians in Japan, and Hijikata felt particularly moved by the way this musical genre represented a subversive manifestation against racism.

In Granato's work, the specificity of these different jazz experiences and their political actions did not appear literally. But there was a “crisis of identity” proposed by the artist, who blurred the boundaries between Dale, Hijikata, and himself, constituting a sort of fictional elective dance community. The contrast between light and shadow, the undulatory movements of the body, and the use of different scales of time can be considered part of his experimental choreography.

The last example I would like to mention is the *Kinjikinstruction* of Marcelo Evelin, which is still being worked on. Evelin was born in Teresina, the capital of Piauí, which is the poorest state of Brazil, located in the northeast region of the country. He lived in Amsterdam for twenty years, and after 2000 he decided to go back to his hometown Teresina, where he created the Dirceu Group.

In *Mono*, from 2011, Evelin and two dancers created three solos inspired by different artists. At this moment, Evelin started his journey in search of Hijikata. In his solo, he danced with puppets, which was a reference of his childhood, when he was forbidden to play with puppets (a girl thing). But during the work, another aspect was brought to light: the indistinctive frontiers between animate and inanimate bodies, and other issues presented in Hijikata's research (for example, sexual ambiguity).

Kinjiki (Forbidden Colors), as mentioned before, was the first performance of butoh, presented in 1959. Like Granato, Evelin is not interested in any sort of choreographic reconstruction. He explained to me that he was deeply moved by some “implicit instructions” in this piece that suggested a precarious body state, like a foreign body coming from poor Tohoku to Tokyo, but also a sexual and perverse body inspired by the novels of Mishima Yukio and Jean Genet. In a certain way, he is creating a fictional encounter between Tohoku and the northeast of Brazil. *Kinjikinstruction* will be the first part of a bigger project called “Diseased Dance,” inspired by the last book of Hijikata, *Yameru Maihime* (Diseased Dancer). At the same time, he created in Teresina a new space for artistic presentations and experiences. It's called Campo (Field). Therefore, the artistic research and the opening of a new space in the city to share processes of creation among local and foreign artists, can be understood as part of the same flux of information, which means this is not only related to the composition of new dances, but also connected to the generation of a new understanding of art and community. It is a new landscape for the city and for the dancing bodies. The empathy with Hijikata's butoh is clear. Above all, Hijikata needed to find a way to survive through his singular experience of movement, by connecting perception, thought, and language. However, the environment was not separated. It was called simultaneously with his multiple body memories. Evelin tried the same path, by reviving events (actual events and

imaginary movements) that continue to be alive in his body: a travel to Tohoku, an imaginary narrative of a book that he cannot read, poor Teresina, precarious bodies, forms of political resistance.

Philosophical approach and political reenactment

Rebecca Schneider (2011) is one of the important scholars who have been questioning how to deal with the remains of performances and historical occurrences. The idea of *reenactment* doesn't mean to copy, recover, or imitate the past. As Schneider pointed out, historical events like war, are never completed. Instead of finishing, they are carried forward by embodied memories that do not delimit the remembered to the past. In this sense, reenactment means to capture a trace and reenact it through the body memory. This has been also an important subject to the performing arts. It is a choice between approaching live art as something that disappears (a presence and not an archive), or as both the act of remaining and re-appearance.

Thinking about the remains of butoh in Brazil, and it seems that the most relevant experiences are more connected to the idea of re-appearance and some sort of political reenactment. Most of the available materials continue to be some sort of media documentation (fragmented films and photographs). However, according to Ariella Azoulay (2008), there is always a "contract" between photographs, the photographed persons, and those who see the pictures. Azoulay employs the term "contract" to shed terms such as empathy or compassion. This subjective contract is the "organizer of the gaze." For her, photos are always changing. They mean something else in different contexts, and therefore, they can activate different actions. It is not about the expression of pre-existing conditions or "inner essences" supposedly expressed in the photographed images. This idea can suggest another possibility of dealing with historical sources.

Besides these epistemological debates, it is also important to recognize the role of the philosophical approach proposed by Uno Kuniichi. In the last decade, Uno came to Brazil four times, giving lectures in different cities (São Paulo, Rio de Janeiro, Ouro Preto, Campinas, and Salvador). After the translation of his book *The Genesis of an Unknown Body* (2012) into Portuguese,¹¹ several artists and researchers from different cities rethought their ideas about butoh.¹²

Everybody who has the opportunity to study the history of butoh knows that the dancing body proposed by Hijikata (the dead body) has always been singular and situated. It was a radical corporeal experience that did not make sense in a generic way, and should never be considered an aesthetical model to be followed from a mimetic perspective with white body make-up, contorted limbs, and grimacing expressions. These stereotyped choreographies continue to fascinate the audience, but simultaneously it became possible to recognize different approaches, much closer to the philosophical understandings of butoh. In 2011, during a public talk, at Sesc Consolação (São Paulo), Tanaka Min affirmed he did not consider his dance as butoh anymore, because butoh was not compatible with a certain system of art (including festivals, budgets, etc.); and also because butoh was something that Hijikata proposed in a certain historical context, and when he did, it was meaningful, but probably not anymore.

This was a radical conclusion but, from my point of view, very ambiguous. If butoh is not compatible with the contemporary art market, it should be the perfect vehicle to question the limits of neoliberalism as a powerful philosophical operator to reinvent bodies, movements, and thoughts. In the Latin American context, this could be a different way to reenact the most political aspect of Hijikata's experience. In our case, we don't have to deal with the remains of World War II, but with other kinds of biopower that emerged from our colonial history and recent dictatorship. Could we consider the reenactment of butoh as a powerful strategy to confront

neoliberalism, narcissism, and harmless art? Would we be able to reenact butoh history beyond the limits of self-expression?

There is a Buddhist practice called *shugyō* (personal cultivation) in Japanese. This means a practical project or training of the spirit by means of the body, which is another way to explain how body movement and practice enhance thought, as several Western scientists and philosophers have also proposed in order to explain the idea of an embodied mind. The philosopher Alva Noë, for example, explained that we should think of sensorimotor skills as “proto-conceptual skills,” as conceptual knowledge emerges from bodily movement and does not start as organized discourse (Noë 2004, 183). Butoh has nothing to do with Buddhist practice, but the alliance between mind and body is an important issue.

In this sense, I would like to propose that there are different approaches to deal with “butoh training.” In some cases, the choreographers are interested in specific procedures such as: how to articulate and disarticulate the body, how to experience the metamorphosis of bodily states, among other components of butoh technique. However, the political reenactment of butoh is something related to what the philosopher Brian Massumi has proposed as “intuition as a political art”:

Intuition is not some mystical inner sense. It does not connote a deeper or more authentic relation to self. And it is not the opposite of rationality . . . it is something performed in the forming of perception . . . the embodied thinking–feeling in movement is intuition.

Massumi 2015, 45

It is political because it is full of potential to change. It becomes a field of potentials. Most of the Brazilian artists mentioned here do not have a deep knowledge of butoh history. But they feel the embodied thinking–feeling proposed by Hijikata and have tried to experience it through their own bodies and questions, looking for their own “crack.” According to Uno Kuniichi:

Hijikata dislocates himself as he takes on an extraordinary density and sensibility, the experiences and thoughts of the body, retracing the ‘crack’ of the body . . . The experience of the body for him is above all the experience of this crack. His thought is profoundly connected to this crack.

Uno 2012, 55

This political enigma of Hijikata’s dance deals with the singularity of life and death through a dancing corpse that risks its life to stand up. Is it possible to reenact this proposal to avoid the condition of bare life in abandoned places like Teresina? Is it possible to claim for this non-productive movement the result of exposure of precarious bodies and precarious lives?

Notes

- 1 Yuba is an agricultural community created in 1935 by Isamu Yuba (1906–1976). The inhabitants cultivate their own food, and inside the community, they are not supposed to use money. Besides the hard work at the land, they learn different kinds of arts like music, dance, painting, and theater.
- 2 In 2008, I invited Ohara and Ohno Yoshito to perform during the exhibition *Tokyogaqui* (an imaginary Japan, Sesc Paulista). They danced a short choreography of Hijikata and talked to the audience about the late 1950s in Tokyo. According to both of them, at that moment, nobody understood what was going on. They just followed Hijikata’s “strange” instructions.
- 3 As a warm up he used the *suriashi* walk from noh theater training.

- 4 Two examples of interviews were Programa Metrópolis October 2012, and Sesc TV, August 2015.
- 5 In 2002, I organized the *Vestígios do Butô* (Remains of Butoh) event with the Kusuno family at Sesc-Consolação in São Paulo. Most of the dancers who collaborated with Takao Kusuno (have) presented their works, including Ismael Ivo and Renée Gumiel who recreated his piece *As Galinhas* (The Chickens 1978), and the Tamanduá Company.
- 6 Among the participants of the Tamanduá Company, Emilie Sugai continued creating choreographies after 2001 (such as *Tabi*, *Tôtem*, *Hagoromo*, and *Lunaris*), always inspired by Kusuno's methodology. Key Sawao and Ricardo Iazzeta created their own company "Key and Zetta" which became one of the most important groups of contemporary dance in São Paulo. It was not exactly a butoh company, but the experience with Kusuno was clearly considered a fundamental starting point for their work. And, finally, Patricia Noronha is writing a PhD thesis at the University of São Paulo, about the importance of *ma* (interval of space-time) in art, which is something she learnt from Kusuno.
- 7 Nelson Rodrigues (1912–1980) was a Brazilian journalist, and he is considered one of the most important dramaturges of his generation.
- 8 This book is the author's personal view of Ohno's lessons and an effort to affirm the impossibility of defining butoh.
- 9 A good example is João Roberto de Souza, known as *João butoh*. He is from São Simão, a small city in the state of São Paulo, and considers himself the most important name of butoh in Latin America. He never had any butoh training. He created his own style and the Ogawa Butoh Center. This dichotomy between imitation and reenactment also motivated my first foray into research on butoh outside Japan, and in 1998, I published *Butô, pensamento em evolução*, based on my PhD thesis to address this topic.
- 10 This idea of "encounters" between artistic questions has been developed by Miryam Sas, in her book *Experimental Arts in Postwar Japan, Moments of Encounter, Engagement and Imagined Return* (2011).
- 11 I have translated his essays, after ten years of partnership, sharing seminars and research projects with Uno in different places (mainly Tokyo, São Paulo, and Lisbon).
- 12 Among these is Eden Peretta (who wrote a book on the history of butoh, *The Naked Soldier*, and then became a professor at the Federal University of Ouro Preto). The visual artist Ana Amelia Gennioli, the performer and filmmaker Ernesto Filho, and the afore-mentioned Lume group (which proposed a discussion about Uno's research to deal with possible connections among butoh, Artaud, and Deleuze and Guattari's philosophy), and in particular Renato Ferracini, who wrote his PhD thesis inspired by Deleuze and Guattari's philosophy, trying to establish bridges between theory and practice in order to think about creation as a construction of embodied singularities. By listening to Uno's lectures, this connection became stronger.

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