

This article was downloaded by: 10.3.98.93

On: 19 Jan 2019

Access details: *subscription number*

Publisher: *Routledge*

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: 5 Howick Place, London SW1P 1WG, UK



The Routledge Companion to
Butoh Performance



Edited by Bruce Baird and Rosemary Candelario

The Routledge Companion to Butoh Performance

Bruce Baird, Rosemary Candelario

LEIMAY, Cave, and the New York Butoh Festival

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9781315536132-35>

Ximena Garnica

Published online on: 28 Aug 2018

How to cite :- Ximena Garnica. 28 Aug 2018, *LEIMAY, Cave, and the New York Butoh Festival* from: The Routledge Companion to Butoh Performance Routledge

Accessed on: 19 Jan 2019

<https://www.routledgehandbooks.com/doi/10.4324/9781315536132-35>

PLEASE SCROLL DOWN FOR DOCUMENT

Full terms and conditions of use: <https://www.routledgehandbooks.com/legal-notices/terms>

This Document PDF may be used for research, teaching and private study purposes. Any substantial or systematic reproductions, re-distribution, re-selling, loan or sub-licensing, systematic supply or distribution in any form to anyone is expressly forbidden.

The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The publisher shall not be liable for an loss, actions, claims, proceedings, demand or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material.

34

LEIMAY, CAVE, AND THE NEW
YORK BUTOH FESTIVAL*Ximena Garnica*

I first met Shige Moriya, my partner, in the early summer of 2001 when we both attended a butoh workshop in upstate New York led by Atsushi Takenouchi. I was at the workshop with my friend Juan Merchàn, whom I met the year before when I mistakenly registered for my first butoh workshop, believing that it was a buyō (classical Japanese dance) class. At that time, Shige was already working, producing, and programing visual art and performance in a converted garage space, CAVE, in Williamsburg, Brooklyn. Also during this workshop I met Zachary Model, someone integral to the inception of the New York Butoh Festival. During that ten day workshop in the Adirondacks we danced in nature, prepared meals, and partied together. All this serenity was then disturbed by the shock of a car accident. Shige's head hit the windshield, which cracked like a spider's web, opening a gash above his left eyelid. Juan sustained a back injury that haunted him for years. Immediately after the accident, I kept Shige conscious by having him count in Spanish for over an hour until the ambulance arrived. The memories of that workshop continue to have an otherworldly quality for the four of us. It set in motion a chain of events that led to the creation of the New York Butoh Festival.

Once back in the city, we were inspired by Shige's work at CAVE, which was a hub for artists working in media that cross pollinated the visual and the performing arts. Someone proposed adding butoh training at CAVE, and soon we were hosting workshops taught by the leading international butoh dancers both at CAVE, and throughout the city. A community of loyal performers and spectators grew quickly. People started to identify CAVE as both a U.S. and world center for butoh. This led to the New York Butoh Festival (2003–2009) co-founded by Jeff Janisheski, Juan Merchàn, Zachary Model, Shige Moriya, and me. The festival was one of the multiple activities presented and produced by Shige and me under the umbrella of our live-work space CAVE and our organization LEIMAY.

In addition to the biannual festival, since 2001 Shige and I have continually invited butoh artists to CAVE to teach, lead workshops, and give informal presentations. In 2008 we launched the New York Butoh Kan Training Initiative (2008–2011), which offered two-week to one-year long teaching residencies to butoh artists. This led to the establishment of the current LEIMAY LUDUS. Other programs spearheaded at CAVE included a ten-year visual art gallery, visual artist residencies, and fellowships for theater, dance, and performance artists.

In the following pages, I will attempt to reflect on why Shige and I embarked upon the creation of the New York Butoh Festival and other butoh related educational and presenting

programs. I will share how those endeavors relate to our collaborative and multidisciplinary artistic practice, intercultural relationship, and situation as immigrants in New York City. I will explain why although we have contributed to the dissemination of the work of butoh dancers, we have been cautious about the institutionalization of butoh. I will explore what in the works of some butoh dancers relate to the current focus of our work with the LEIMAY Ensemble and how we frame our practice and develop our aesthetics through the growth of LEIMAY LUDUS.

How LEIMAY understands butoh

Although at times what follows might seem like a personal account, these reflections connect directly to our relationship with butoh dancers, the origins and evolution of the New York Butoh Festival, the New York Butoh Kan Training Initiative, and the impact of these interactions and activities in our LUDUS practice, our work and direct community. Although I am the author, the content of these pages has been discussed and shaped with Shige. Therefore I write from the perspective of “we.” Shige and I deeply integrate our life, work, and art. This is our practice.

We live in a converted NYC garage, a live-work space built with our hands. That process gave us the satisfaction and the power brought by the act of making something through labor. Working with materials and in different seasons, we experienced how matter itself is affected by physical and natural principles outside our human desires. Building walls, floors, rooms, a kitchen, and bathrooms have been ways to experience how a thought or an idea materializes through the manipulation of materials and how materials can simultaneously manipulate a thought or an idea. How the inside can transform the outside and vice versa. How the power of thought and imagination can materialize in a useful object. These experiences have developed in us a deep appreciation for procedures and a curiosity in the transformation of materials, bodies, and spaces, although perhaps in less utilitarian ways.



Figure 34.1 Ximena Garnica in *Antigones* (co-presented by LEIMAY, New York Butoh Festival 2007, as part of Japan Society’s Kazuo Ohno 101 Celebration and Butoh U.S. Marathon), photograph by Dola Baroni. Courtesy of LEIMAY.



Figure 34.2 The Tamanos (co-presented by LEIMAY, New York Butoh Festival 2007, as part of Japan Society's Kazuo Ohno 101 Celebration and Butoh U.S. Marathon), photograph by Dola Baroni. Courtesy of LEIMAY.

CAVE fluctuates between being our home, our studio, the LEIMAY Ensemble studio, and a space for other artists; the private interweaves with the public, the personal with the social, and sometimes all of those spaces exist simultaneously. For some people, CAVE was a gallery, for others a center of butoh, for others the studio of the LEIMAY Ensemble, and for others an artist's loft where they slept while staying or living in New York. From the beginning, CAVE has been a vortex defying categories. Live arts such as performance art, dance, experimental sound, and music were intermingled with photography, painting, sculpture, and installation. CAVE is constantly re-shaping in response to internal and external dynamics. CAVE has not been "legally occupied" (we are currently battling to achieve a legal live-work occupation); this means that for over two decades we have lived in a kind of exposed clandestinity. We believe this schizophrenic space has illuminated our perception of harmony and has given us the opportunity to imagine many ways of being and coexisting. Some of the elder butoh dancers we came across appreciated and were excited by this kind of environment. Perhaps CAVE reminded them of the days of Hijikata and the development of his *ankoku butoh* when they were surrounded by an atmosphere of subversion and intense energy.

Having access to space made possible the creation of the LEIMAY Ensemble, a group of dancers, performers, and actors who work with Shige and me throughout the year to create body-rooted ensemble-based performances. The LEIMAY Ensemble creates a common grammar, developing mechanisms for the conditioning of our bodies and contributing to the growth of a common aesthetic and artistic practice. As Hiram Pines described in a recent publication,

LEIMAY is a play on the Japanese word for dawn, but differs from common Western usage in that it has a particular focus on moments: *the moment* the sun emerges, extending to include the moment of change from one era to another. For Shige and Ximena, LEIMAY reverberates with liminal states, change, and transformation.

Garnica et al. 2016, 10

The LEIMAY Ensemble has been rooted in questions of being, perception, and relationships; it aims to unveil moments of connection and transformation. We are interested in exposing what may be beyond our personae, beyond the individual with a social identity. We often question how a body can exist and connect with its environment when it is stretched out of its social existence.

We are surrounded by a multiplicity of cultures, identities, languages, social classes, and beliefs. The conditions of our habitat – we live in New York City, a concrete grid of electrifying energy and often overwhelming stimuli; the fact that we are an interracial couple; that we communicate in a second language, English, learned in adulthood; and that we have a domestic and work partnership – have all influenced the way we value diversity, oppositions, and confrontations, as well as the way in which we assert and defy our identities. In this habitat conflicts emerge. However, instead of thinking of confrontation as something that only results in negativity, we define confrontation as moments in which different forces collide or meet to make something previously imperceptible perceptible or to give birth to something not there before.

Creating the conditions in which confrontations and transformations can take place, whether through creating an artwork in any medium, perceiving an artistic work, curating an artistic program, sharing a meal, partying, or engaging in the activities of transmission and sharing of artistic practices became a guiding force behind the many facets of our work and our mode of living. We value confrontation as a mechanism to find deep connections between ourselves, people, spaces, and materials. We value confrontation as potential generative power to uncover meaningful connections between our deepest selves and that which lays outside of us. We believe that through the tension of confrontation in an environment of coexistence new ways of relating and being emerge which transcend the personal. We have recognized that when these moments of connection/confrontation appear, they are born deep within oneself and carry a powerful life force of transformation in them.

Looking back to the late nineties, to our first encounters with dancers who referenced butoh in their performances, and with those who self-identified, or were identified as butoh dancers, we sensed in their dancing an energy that we associated with an impetus for change. Later on as we kept meeting more dancers, we observed that some of them were able to tap into some kind of force through their dancing, which although it originated from inside them, transcended their personae and projected the power of subversion and transformation. That force is similar to that found in the works of some of the visual artists and musicians who were part of the art exhibitions at CAVE (such as Naoki Iwakawa, Hisayasu Takashio, Kenta Nagai, and Tatsuya Nakatani) or that we encountered in the works of Anselm Kiefer, Richard Serra, Giacometti, or Andy Goldsworthy. We sense this force in moments of the dance of Murobushi Kō and Kasai Akira, or in the Constant Prince monologues of actor Ryszard Cieslak. This force is not indigenous to butoh dancers but to self transcendence through extreme artistic craft leading to the ability of transforming and being transformed. In a more personal dimension, this force is kindred to that force which surfaces in some moments in which our Japanese and Colombian cultural identities collide, dismantling our notions of self and belonging, dissolving social norms and systems of beliefs, and compelling us to connect with each other from the place of fragmented selves.

Whenever we sense this transformative force distilled through craft, we are curious and want to dig deeper. Consequently we wanted to meet those who tap into this force through their work, and to see how it may flow among people. Thus we create opportunities and conditions to meet, connect, sense, and exchange experiences and practices. Some of these opportunities materialized into the New York Butoh Festival, the New York Butoh Kan Training Initiative, and into the artistic collaborations with guest butoh dancers for the creation of works. Others materialized in the CAVE Gallery, the SOAK Presenting Series, the Fellowship Program, and our own artistic work and work with the LEIMAY Ensemble. Additionally I believe that because



Figure 34.3 Murobushi Kō in *Quick Silver* (presented by LEIMAY, New York Butoh Festival 2007), photograph by Dola Baroni, courtesy of LEIMAY.



Figure 34.4 Kasai Akira in *Flowers* (presented by LEIMAY, New York Butoh Festival 2005), photograph by Piotr Redlinski. Courtesy of LEIMAY.

for many years Shige and I were not able to travel outside the United States, we had to focus on making CAVE and New York the epicenter of our curiosities.

Our curatorial sense is deeply subjective and personal (and at times circumstantial), guided by our curiosity to access and release this transformative force. Specifically as it relates to butoh, in the beginning we connected with those dancers who identified themselves as butoh dancers and who could afford to travel to New York and those who we could afford to bring to New

York City. Then, little by little, we felt closer to those butoh dancers whose personalities and values seemed to align with ours, to those who asked to come back, to those whose dance deeply touched us, to those who were open to generative confrontations, and finally to those with whom we could not only work with but felt we could share our home with.

As we reflect on our butoh-related curatorial choices, we call to mind the intimate performances by butoh dancers we organized at CAVE and later large scale ones at the New York Butoh Festival. We remember how at that time a myriad of questions were opened. Many performances were deeply effective, showing a glimpse to an alternative way of being by tapping into the force of transformation. This kind of experience, however, was not always the case and the results of some performances – despite the good intentions of dancers – were predictable, narcissistic, and pseudo-ritualistic. But rather than airing our grievances with some butoh dancers, I will focus on reflecting on the moments that fully capture our curiosity, the moments that we hunt for in our work with the LEIMAY Ensemble. Although these moments are not exclusively generated by butoh dancers, these moments are always present even if only for brief instances in the works of many of our more admired butoh dancers. Moments in which the body defies any definition – an ambiguous body, the body of abstraction. Moments in which the body exhibits both the power of its transformation and the power to let the body transform. Moments in which the body seems to disappear and space itself is revealed. Our attraction to these specific moments is very personal, and perhaps connected to our condition as immigrants, the constant assertion of and contravening of our identities, our skepticism of certain societal systems of indoctrination, and our belief in personal revolution as a catalyst for societal change. A body that resists any definition is unpredictable, and even dangerous, as it is hard to control. A body that finds ways to connect from a place of the fragmented self and not from a place of individual assertion has accepted its state of evanescence and had developed mechanisms to exist and reinvent itself in a constant state of flux. It will question paradigms, while searching for its location within its ecosystem.

We believe that for these moments to appear certain conditions are needed. In the context of the performing arts, the body needs certain kinds of conditioning and experiences, and a personal procedure needs to be developed. These conditions are not general and do not necessarily apply to everybody. And the procedures to achieve these conditions vary among people. Long before any encounter with butoh, I was curious about different approaches to training and making work. I grew up in the theater, and since childhood I have been fascinated and at the same time frightened by what gets uncovered in the studio. Bringing butoh dancers to share their practice with us was, for me, a natural impulse, both in terms of the circumstances of our lives and our curiosity about the work of particular butoh dancers. At some point we came to realize that those dancers who had developed very personal procedures were the same dancers who were able to conjure the moments Shige and I felt so attracted to (whereas others were fitting themselves into some existing procedure).

It seemed to us that the butoh dancers we connected more deeply with were transforming from the inside outwards. It matched Shige's and my personal belief that change should happen from the inside. An inside change is similar to that of creation, motivation, and spirit. Often, people change according to many different external forces related to politics, religion, society, culture. These changes come from the outside. Sometimes, if you're changing from the outside, you're not really sure if that change is you, and it might not fit you well. That's good enough for some people, but not for us. Outside change happens to us through the implementation of systems, such as those of society and education. While we understand the necessity for these systems, many times, they are only providing answers rather than asking questions. Questions are very important, and if you do not have any questions, then you are not able to find your own answers. If a life is only constructed through the imposition of outside powers, it is very difficult

to navigate: many people lose their way because when faced with a struggle they believe that they are the problem and not that the system is the problem. Consequently, if you ask questions, you will be able to see the problem more clearly and design a way to solve it through your own means. Also, if you change from the inside, you know it's you making the change. If we change from the inside, we won't forget. In this way we sympathized with some butoh dancers who developed their own mechanisms to transform, and this is why we decided to investigate their work. Some performers are interested in butoh from a purely formalistic perspective, others are attracted from a philosophical or even therapeutic or spiritual angle. Some ended up replicating the butoh they are attracted to from the place of the outsider. However, digging inside and asking radical questions of the self through physical craft is one of the most important things about being a butoh dancer. While working with so many butoh dancers over the years, we have come to learn that many of our favorites do not even identify themselves as "butoh dancers." Many of them hate to be called butoh dancers, because they feel constrained by ideas about butoh that are shaped by society, education, systems, and outside powers.

The New York Butoh Festival

Years before the festival began, my friend (and New York Butoh Festival co-founder) Juan Merchàn and I were organizing workshops throughout the city while Shige was presenting artists referencing butoh in their works at CAVE. Juan had a similar immigration situation to ours and could not travel outside of the United States. Therefore, we were all especially motivated to bring the training and performances that we sought to us. Soon we were joined by Zachary Model and Jeff Janisheski and with a DIY spirit we launched the first festival. From 2003 to 2009, we presented and produced four incarnations of the New York Butoh Festival, showing work by over 100 dancers from Japan, Sweden, Germany, France, Colombia, and the United States. Over 8,000 people attended various sold-out events during these festivals. The festival consisted of lectures, film screenings, conversations, performances, and workshops. Although the festival was a grassroots undertaking, we partnered with various institutions throughout the city including Anthology Film Archives, Japan Society, Noguchi Museum, CUNY Graduate Center, Yale University, New York University, and Theater for the New City, among others. Among those presented were Japanese artists such as Murobushi Kō, Kasai Akira, Ohno Yoshito, Yumiko Yoshioka, Yuko Kaseki, Ishide Takuya, Yoshimoto Daisuke, Iwana Masaki, Kawamoto Yuko, Taketeru Kudo, Waguri Yukio, and Osanai Mari. Since the festival was biannual, we also organized workshops in the years between festivals and in the off-festival seasons. Through those workshops we were able to meet many dancers, some of them who performed at CAVE outside the festival programing. Many of them stayed with us at CAVE and shared nights of drinking and conversation.

2009 marked the last New York Butoh Festival and a transition into a new phase for Shige's and my work as artists, curators, and producers. Shige and I were reevaluating the structure of LEIMAY and the necessity for the continuation of the NY Butoh Festival. We had to both look back at the history of CAVE as a home for the artistic community and supporter of multidisciplinary arts, and look forward to what we wanted for the future of the organization and artistic collaboration. We also had to take into account that our interest and interaction with butoh for those many years had forever changed our outlook and tools for producing and programing art. This led, ultimately, to the end of the NY Butoh Festival and the inception of the LEIMAY Fellowship program and the SOAK Presenting Series, which provides a space for artists to discover their own problems and ask their own questions, without the idea of "butoh" dominating their quest. We had an interest in maintaining a conversation with butoh dancers and history while



Figure 34.5 Yoko Kaseki in *Tooboe* (presented by LEIMAY, New York Butoh Festival 2005), photograph by Piotr Redlinski. Courtesy of LEIMAY.



Figure 34.6 Iwana Masaki (presented by LEIMAY, New York Butoh Festival 2005), photograph by Piotr Redlinski. Courtesy of LEIMAY.



Figure 34.7 Waguri Yukio at CAVE (presented by LEIMAY, New York Butoh Festival 2007), photograph by Dola Baroni. Courtesy of LEIMAY.

acknowledging its impact on the performing arts, as well as on LEIMAY's development intellectually and practically.

New York Butoh Kan Training Initiative

During one of the off years of the New York Butoh Festival, a turning point came when our gallery closed in 2006 and I was finally able to leave the country. I went to Japan to study with Kasai from 2006 to 2007. I was one of the twenty-four students who were chosen to participate in a full-time, year-long dance program at his Tenshikan studio in Tokyo. I had longed for this experience for many years. Once the year was completed, I returned to my New York home and to the New York Butoh Festival, resolved to continue working with the same level of continuity and rigor. This desire led to the birth of the New York Butoh Kan Training Initiative (NYBK), which ran from 2008 to 2011. Compared to the short training sessions of previous three-day or one-week butoh workshops we had hosted for many years, this endeavor featured training over longer periods of time, up to one year.

The NYBK, with funding from the National Endowment for the Arts, the New York City Department of Cultural Affairs, and with the generosity of many butoh dancers, featured over

forty different butoh performers and Noguchi Taiso practitioners in residence teaching over 150 different workshops. Among the recurring guest teachers were Murobushi, Kasai, Kaseki, Waguri, Imre Thormann, and Osanai. The NYBK facilitated rigorous physical training and enriched students with first person historical context from international masters. It endeavored to set forth an integrative training opportunity for the dancer, actor, and/or interdisciplinary performer involving routine studio practice for physical conditioning and also mental and sensorial activation, creating thereby a platform for the future development of new work. The NYBK furthermore allowed for the possibility to study with many different people, something that was not possible in Japan.

The midpoint of the NYBK was marked by the collaboration between Murobushi, Shige and me, and a group of local performers, in *Furnace* (2009). This piece was important because we were co-directing and co-choreographing this work with one of our more esteemed dancers and because it allowed us to create an ensemble based work with many of the people who had had continuous participation in the NYBK and in previous workshops at CAVE. This work confirmed to us the value of creating work with an ensemble and of group continuity.

The New York Butoh Training Initiative was envisioned as a four-year project; however, some participants were consistent and others came for brief periods of time. Some were deeply influenced by the practices shared in our studio, others became our collaborators. Some moved on to make strong work in their own disciplines often unrelated to dance, while others made work and took paths that were not always in line with our own aesthetics and at times contradicted our intentions. Although the project was sustainable, contributing to the financial health and recognition of our organization, we had to keep true to our motivations, and as planned the NYKB culminated in 2011. Our desire for a group of like-minded artists to share in the development of LEIMAY's artistic and educational endeavors for an extended amount of time,



Figure 34.8 *Furnace*, a LEIMAY collaboration by Ximena Garnica, Shige Moriya, Murobushi Kō, and an international group of performers (New York Butoh Festival 2009), photograph by Yana Kraeva. Courtesy of LEIMAY.

so that the cohesion of the practice and dynamic of the group can be examined and explored in both the studio and performance was still latent. Although we continued to develop platforms for artistic exchange with butoh dancers and other artists, and we kept learning and conversing with a generations of artists who came before us, from 2012 on, the creation of new works and the articulation of our practice has been our focus. Our goal became to develop ideas and methods that would suit our own purposes for the creation of our art. The LEIMAY Ensemble, the development of the LUDUS practice, and the creation of a new body of work (the Becoming Series (an in-progress pentalogy of stage works including *Becoming -corpus* (2013), *borders* (2016) and *Frantic Beauty* (2017); and installation-performances including *Floating Point -Waves* (2012), *Qualia -Holometaboly* (2014), and *Qualia -Transcendence* (2016) among others) are examples of what resulted from this new focus.

As written in the *borders* publication,

LUDUS is LEIMAY's theory and practice; providing a working foundation for artistic projects. LUDUS, the Latin word for training, game, and play, involves two main pillars: conditioning the body and developing theory and aesthetics. Through an ongoing development of movement explorations and exercises, LEIMAY cultivates the body's physicality, voice, sensorium, imagination, and intellect. LEIMAY's theoretical framework is rooted in questions of perception and relationships. This framework aims to illuminate the connections between materials. LEIMAY considers the body, at times dancer, actor or performer, to be a material in a composition that also includes light, sound, strings, latex, smoke, and other various objects. For LEIMAY, moments of connection make visible the life of the space-between. In these instances materials are viewed as substance and spaces in a state of transformation, and it is through these moments that we may reflect on our perception and placement in the world.

The physical conditioning aspect of LEIMAY LUDUS is continuously being developed as a process of investigating, distilling, and developing movement-based practices. LEIMAY performers work to access deep states of listening and to dissipate the urge to express. LEIMAY performers work towards conditioning a body that is simultaneously subject and object; a body that can be moved by the environment as opposed to a body that moves itself. Physical and mental openness, strength, and pliability are needed to trigger different states of transformation. LUDUS principles are discovered through working practice, training systems, theoretical reflections, and aesthetic research.

Garnica et al. 2016, 18

The LEIMAY Ensemble currently has three core members: Masanori Asahara, Andrea Jones, and Derek DiMartini. Other members are currently entering their second and third year in the group. Besides creating new works with us (the third part of the Becoming Series, *Frantic Beauty*, premiered at the Brooklyn Academy of Music in fall 2017), core members lead regular classes for the community and continue to contribute to the development of LUDUS. A new phase seems to be developing for the ensemble. Structures have emerged which will start guiding the dynamics of the work moving forward. Many questions of sustainability are arising, and we are exploring mechanisms to continue this way of working and creating. As we continue the work with the LEIMAY Ensemble, we are also focusing on the development of our work with different materials and spaces through the creation of art installations and interdisciplinary projects. Our subjects continue to question the ambivalence of human nature; the perception of the spectator; the intervals between spaces, objects, and time; the energetic flow of spaces and bodies; and the

tension between the organic and the inorganic. We continue to seek transformation as an aesthetic and the potential of what is yet to exist.

Our live-work space, CAVE, is about to enter its twenty-second year and our partnership is in its eighteenth year. We maintain our conviction that art has the power of personal revolution, that our work is a way to tap into our inner selves as a means for remembering who we fundamentally are, while simultaneously discovering who we are now becoming. Although this might sound only spiritual or esoteric, we approach this process through the physical investigations of the body, materials, and their spatio-temporality by the creation of artistic works and procedures to condition the body and to develop aesthetics. We look back at history, at the work of transgressors, poets, and visionaries. While imagining the work buried in anonymity, we look into those invisible threads that might connect us both past and present while creating the conditions for new threads to emerge. We continue to look at our artistic creations and activities as opportunities to transform ourselves and to continuously look for our place within the flux of life.

Work cited

Garnica, Ximena, Shige Moriya, Hiram Pines, and Lucy Kerr. 2016. *Borders*. New York: LEIMAY.