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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



Edited by Bruce Baird and Rosemary Candelario

The Routledge Companion to Butoh Performance

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Butoh Pedagogy in Historical and Contemporary Practice

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9781315536132-44>

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Published online on: 28 Aug 2018

How to cite :- Tanya Calamoneri. 28 Aug 2018, *Butoh Pedagogy in Historical and Contemporary Practice* from: The Routledge Companion to Butoh Performance Routledge

Accessed on: 19 Jan 2019

<https://www.routledgehandbooks.com/doi/10.4324/9781315536132-44>

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BUTOH PEDAGOGY IN HISTORICAL AND CONTEMPORARY PRACTICE

Tanya Calamoneri

At first glance, “butoh pedagogy” may seem to be an amorphous concept, as there are nearly as many teaching methods and aesthetic styles as there are practitioners in this increasingly global community. Within the growing butoh diaspora, it can be difficult to trace a methodological thread from the founders to now. Is there a central organizing principle among these varied approaches? My quest as a student and researcher has been to understand the key tenets of the form. There is an aesthetic core of embodying grotesque beauty and a philosophical orientation toward transformation in an almost shamanic, certainly ego-transcendent sense. And of course there is the characteristic glacial pace, which some teachers emphasize more than others. But training methods vary widely from pure improvisation, to strict learning of choreographic forms, to doing something outside of dance to learn about the body and human movement, such as the farming practices of Tanaka Min and his Body Weather-trained practitioners.

The primary challenge to defining butoh pedagogy is that the founders never articulated such a method. Unlike Martha Graham or Mary Wigman, singular voices in modern dance who developed their own aesthetic preferences into replicable techniques, Hijikata Tatsumi and Ohno Kazuo offered more of a philosophical approach to the body and dance, but not a codified method per se. Hijikata in particular focused primarily on his performance work, and teaching in the traditional sense during the early years of butoh was limited to ballet classes (which Hijikata himself taught) and cabaret dance classes (which his dancers were required to attend at Tokyo studios in order to choreograph the burlesque acts that funded Asbestos-kan). There were also late night art talks that Hijikata and Ohno lead at the studio. According to Nakajima Natsu, the two senior artists would discuss an assigned reading while the dancers mostly listened, and then Ohno would conduct an improvisation class. Following this, Hijikata and his dancers would continue drinking and talking about art until early in the morning (Nakajima, Natsu. Interview by the author. Tokyo, January 11, 2010).

Artists such as Nakajima, Kasai Akira, Murobushi Kō, Waguri Yukio – dancers who were part of Asbestos-kan and early butoh experiments in some way – developed their own workshop curriculum primarily from rehearsals and these art talk experiences. They were not dance teachers prior to working with Hijikata, and they developed their teaching out of the necessity of survival as artists after they had either left the studio or after Hijikata died. And many dancers found a new home base – for example, Murobushi with Carlotta Ikeda in France; Kasai in Germany for a time studying Rudolph Steiner’s work – and they incorporated these different sensibilities into

their teaching and performance work. As a result, the transfer of butoh methodology from the first-generation initiators to second-generation students-cum-teachers was more of a mutation than it was a direct transmission of knowledge. This is not to say that Hijikata was not precise in his choreographic direction; indeed he was. It is just to say that he did not offer his dancers a clear sense of how to *teach* butoh, as this was not his concern.

Given this lack of a formalized butoh pedagogy, this chapter traces butoh pedagogy through two paths. The first historical path traces pedagogical practices from Hijikata outwards (or to be more precise, traces practices back to him). That is, I attempt to identify aspects of Hijikata's choreography and rehearsals that point to how Hijikata taught work to his dancers. The second experiential path presents the pedagogical practices I have experienced through my teachers including Murobushi, Waguri, Nakajima, Seki Minako, and Shinichi Iova-Koga, who are primarily in the Hijikata lineage, though there is certainly a fluidity to their approaches as all of them have worked with Ohno as well. Like many other contemporary butoh artists, I took countless workshops with these artists and others including SU-EN, Ohno Yoshito, Iwana Masaki, Yoshimoto Daisuke, Tadashi Endo, Muramatsu Takuya, and Tamano Koichi and Hiroko. Across all these experiences, I often found some familiar exercises and some overlap in their approaches, but no clear methodology was apparent. This chapter attempts to map various pedagogical approaches rooted in Hijikata's founding ideology.

Historical traces of butoh pedagogy

It bears emphasis that what are taught today as “butoh methods” are the formulations of these second-generation dancers. Hijikata's work with his dancers was a process of grooming them to perform as he needed them. Ohno Yoshito explains that training was “not actually practice, it is rehearsal for the next show. Everything is for the performance with Hijikata” (Interview by the author. Tokyo, November 8, 2010). There is a famous picture of Hijikata wearing an eye patch standing arms up stretched next to Tamano Koichi, the student attempting to copy his mentor as they rehearse *Finback Whale*, the piece Tamano would perform in San Francisco and Los Angeles in 1976, bringing butoh to America.¹ The image captures the transmission from Hijikata to his dancers, whereby the choreographer gives precisely the movements in space, dynamics, and effort quality. Nakajima recounts that Hijikata would show dancers the forms only once, and then she would notate the choreography and work with Ashikawa Yoko to replicate it exactly as Hijikata had given it to them. “Teaching” at this early stage of Hijikata's butoh was out of choreographic necessity and movement would always carry the imprimatur of the master artist.

Many dancers and commentators have spoken about Hijikata's short temper and the often times brutal conditions to which he subjected to the dancers. Says Kasai, Hijikata's butoh was “*hanzai* [crime] dance” (Interview by the author. Tokyo, October 29, 2010). He danced literally and figuratively on a dangerous edge where anything could happen: “a perilous place called butoh” (Mikami 1997, 89). His working process ensured that those who remained were able to achieve the “edgy,” intense psychophysical state he demanded in performance; however, most current teachers do not subject their students to such abusive working conditions.

One of the most tangible remnants of Hijikata's work is his choreographic notes, or *butoh-fu*. In 2015, dedicated Hijikata archivist Morishita Takashi introduced the study *Hijikata Tatsumi's Notational Butoh: An Innovative Method for Butoh Creation*, which makes it possible to investigate Hijikata's scrapbooks and *butoh-fu* beyond the walls of the Keio University Archive.² As a student of Waguri, Mikami Kayo, SU-EN, Tamano, and Koga, I was familiar with some of the images or at least the format of creating dance inspired by various visual artists' *oeuvres* (particularly that of Francis Bacon) before I had the chance to visit the archive myself. Waguri relies on them heavily

and brings photocopied packets of images to class and refers to them when giving choreography; students eagerly huddle around and study the images. According to Morishita and dancers such as Waguri and Yamamoto Moe who are invested in preserving Notational Butoh as a method, Hijikata had very specific manifestations of each notation in mind and was working on systematizing his dance vocabulary toward the end of his life (Morishita 2015, 28). *Butoh-fu*, however, is still a far cry from a codified pedagogy system such as Graham technique, which teaches “contraction” as the primary organizing principle and incorporates incrementally complex exercises to train the physical body for Graham’s choreography. It is impossible to say if Hijikata would have eventually developed such a precise method if he had lived longer.

Today, Waguri³ is the only teacher I know of who carries on this tradition of teaching directly from Hijikata’s *butoh-fu* notation.⁴ Other contemporary teachers, notably SU-EN, Katsura Kan, and Frances Barbe, have devised their own *butoh-fu*. Their notations reference similar images as Hijikata’s and follow the surrealistic, associative flow of images, which change dramatically in mood, dimension, and focus. The few vestiges of choreographic form indicated in Hijikata’s notes that appear in the classes of a wide variety of butoh artists are the Maya walks (a traveling version of the dancing Shiva pose), bull (performed on the hind legs, feet in a forced arch, eyes gazing out under a lowered brow) and beast (on all four limbs with fingers tucked to form paws, similar lowered brow, and the mouth slightly open like an animal smelling), and the crouching Nijinsky hands shuffling form (seen most often today in Sankai Juku performances but I have also done them in workshops with SU-EN, Koga, Tamano, Waguri, and Kan). All of these forms are seen clearly in Hijikata’s 1972 piece, *27 Nights for Four Seasons*. Dancers included Waguri, Tamano (with whom Koga trained extensively), and Ashikawa (Hijikata’s main muse in the latter half of his career, with whom SU-EN trained extensively), so it is relatively easy to trace the initial migrations of these choreographic forms.

Perhaps more interesting to this discussion on butoh pedagogy than the forms themselves is the way those forms were approached. Waguri described his first experiences at Asbestos-kan, working for three months only on Maya and bull choreography for five hours a day in rehearsal for *27 Nights*. At the end of the three grueling months,⁵ Waguri was the only one remaining of the eight new dancers. He was at the point of giving up as well and Ashikawa begged him to stay, to which he acquiesced. Waguri says he summoned his “fighting spirit” cultivated through karate. Eventually Hijikata amassed a cast and completed the work, presumably with dancers who had the tenacity to match his intensity.

A similar kind of ferocity exists in Noguchi *taiso*, which many butoh teachers use to prepare students for dancing.⁶ Noguchi *taiso* was created by Noguchi Michizo, a high school gymnastics teacher who fought in World War II and afterward returned to his practice with a newfound appreciation of the body’s interaction with the forces of gravity and natural flows (Fraleigh and Nakamura 2006, 123–124). Noguchi proposed that the body is a water bag, with the skin as a sac which contains mostly fluid, and bones. His theory was that with proper alignment of this water bag, it should be as easy to stand on one’s hands as it was to stand on one’s feet. Rather than focusing on anatomical structure, his teaching employed poetic visual and aural imagery to cue movement. His exercises, as I learned them from Seki, Koga, and Kaseki Yuko, resemble extreme fitness moves, with Ashtanga yoga-like focus and rigor.⁷ The teacher gives an exercise and the students practice them repeatedly for several minutes with the teacher giving corrections while they practice. In one such routine, referred to as “stom-paa,” the dancer squats and curls all limbs into a tiny little ball and then explodes into a three-dimensional “X” body, balancing on the heels. As soon as one finds the apex of the movement, the subsequent collapse is joint-like and complete, moving back into the balled-up figure. The extreme physicality and imagery based language used in Noguchi *taiso* was a good match for butoh dancers, so much so that teachers

like Seki are sometimes unsure whether an exercise came from Noguchi *taiso* or was something she adapted from working with Hijikata.

Experiential traces of butoh pedagogy

Most contemporary butoh students learn their craft from a host of itinerant teachers referred to as “butoh masters” – generally second- and third-generation dancers who trace their roots to Hijikata or Ohno, or both – and very few dancers dedicate themselves exclusively to one teacher.⁸ Most people also take workshops or train with other teachers when the opportunity arises.

Workshops are offered typically in weekend and weeklong, full-day “intensives.” Teachers often have at least one meal with the students, while students often eat together, and participants quickly form a communal sensibility. There are a handful of butoh teachers who have developed their own year-long study programs (i.e., apprenticeship with SU-EN Butoh Company or Anita Saij’s Nordic School of Butoh) and a few artists working in higher education who develop 15-week curriculums in an academic context (notably, Frances Barbe at Edith Cowan University and Marie Gabrielle-Roti at Goldsmiths, University of London). Dairakudakan, Kasai, Tanaka’s Body Weather students, and others have developed their own clearly-structured systems that they teach in short and long format, ranging from a weekend to several months.

As a result of being the servant of many masters, so to speak, many contemporary butoh students develop an eclectic style and methodology that is confusing to comprehend. I was one of these students. Having come to butoh quite by accident – I met Koga in a three-month Ruth Zaporah Action Theater training in 2000 and subsequently joined his company inkBoat’s tour to Germany with the production of *Cockroach* – I could hardly grasp a cohesive system for this new form. When I asked Koga for overarching tenets (to which my Western-educated mind was accustomed), he handed me what looked like an evolutionary timeline, only instead of the progression of apes to humans, the sequence was something like small child, seashell, woolly mammoth, worm, house, flower. I was bewildered, yet intrigued.

In preparation for the tour, I studied with Koga intensively and also took a weeklong workshop with SU-EN. Koga had us standing on active train tracks and SU-EN had us walking blindfolded through a multi-tiered broken concrete park. I was instantly captivated by the immediacy I felt from this work. Also, the patchwork self-designed workshop training system was familiar from somatics and postmodern dance. Many students I encountered in the workshops were also cross-overs from contemporary dance, who were also eager to explore new working methods that cultivated internal experiences.

While in Berlin, I performed with Seki and Kaseki, and met Yoshioka Yumiko while inkBoat was in residence at her art colony Schloss Broellin. I returned to Berlin annually for five years to study with Seki. The training was often grueling and many times I questioned the goal of it; however, I saw several brilliant solo performances that spurred me deeper into study. Highlights include Kaseki’s *Kudan*, in which she transformed herself into a bull complete with eight teats and horns and wagged her head endlessly to a cow bell sound, and Yoshioka’s *i-Ki*, in which she inserted her body inside inflatable plastic furniture that continuously deflated and kept me on edge wondering if she had enough oxygen. As with my initial introduction with Koga and SU-EN, I sensed an immediacy and unflinching absorption in these performances that I wanted to cultivate in myself.

Seki offered the most extensive training at the time, in daily practice for a month at a time. Her workshops combined Noguchi *taiso* and improvisational scores such as transforming our bodies into boiling water, steam, and geysers. She was also fond of durational scores, like 30 minutes of *suri-ashi* that explores *jo-ha-kyu* rhythm, and 30 minutes of jumping with the image meditation

of dangling from a string as if we are a tea bag being dipped into hot water. It took time to adjust to the rigor of her training, and I often couldn't walk upstairs after the first three days of each session. We all wore our soreness like a badge of courage. Every day we began by cleaning the floor with folded rags; each student lugged a bucket of steaming hot water from the kitchen to the studio and then proceeded to dip the rag, wring it out, and then run across the floor folded in half in a traveling downward dog with their hands pushing the rags in long lanes. Seki closed each day's practice with *otsukaresamadeshita*, loosely translated as "thank you for your blood, sweat, and tears," which indeed we had shed by the day's end.

I participated in two 2003 Impulstanz Coaching-Series workshops with Murobushi and Ikeda.⁹ They made lasting impressions on my approach to butoh through their performances and teaching. I had one of the most transformative audience experiences of my life watching Ikeda simply raise her arms,¹⁰ evoking in me a sensation of standing in the dry alley of the parted Red Sea. She enveloped the space around me as well as herself and I felt the pressure of the walls of water held at bay by her outstretched arms. Needless to say, I did whatever she asked in class, and can still hear her yelling "*plus bas* [lower]!" and feel her kicking my heels so I wouldn't lift them off the floor as we walked what felt like endless rounds of *suri-ashi* in the hangar-sized studios. Though I had attempted the "1,000 ants crawling all over you" (and basically eating you alive) exercise previously, it was in Ikeda's class that I had a breakthrough with this. Whether it was just the accumulation of previous attempts, the slightly difficult life transition phase I was in, or Ikeda's severity that made me always feel like I could work harder, I cannot say. She also juxtaposed the exercise with an ending image of lotus flowers floating on a pond and instructed us that a thin spirit should rise from the ashes of the previous gruesome image, and that we should dance with this wispy smoke. It was like having a pose and counter-pose in yoga, an action and recuperation. The one image served to distinguish the next in relief (literally and figuratively). The result was such that my post-bug-eaten body was drained, and I was no longer in charge of my limbs; a very thin breath moved me. When Ikeda called an end to the improvisation, my conscious thought moved through layers of cotton to reach her "thank you" cue to end.

I used to cherish and even seek to replicate these kinds of transcendental experiences while dancing, until Waguri noted that Hijikata coached him that his desired position was "coolness" (2010a), or that which Mikami calls "not drunk," meaning not in an altered state (2010b). Hijikata cautioned his students against being seduced by one's own movement. He told Waguri, "if butoh looks like [you have taken] a drug, and ah, [I have a] good feeling, or possession . . . Such kind of dancer cannot get it." Instead, he suggested that a "drunk" dancer is lost in the personal body's sensation and is no longer tuning to, or resonating with, one's ambience (in the form of an image or whatever the substance of study). Waguri suggests that in order to remain "cool" even while consumed, "my eyes [must] watch myself" (2010a). He likens this paradoxical experience to sleep, saying "my every consciousness and sense reach out and, like an insect," he can sense tiny vibrations, and his "nerves are like the hair of a cat, and 360 degrees my senses catch everything. But, very cool, not too excited. If I want to do more, such sense is gone" (2010a). Waguri explains that although one does become fully engrossed in the experience, "being danced" by images is not the same as being in a trance. The dancer must maintain consciousness in order to be able to sense new information on a very minute level, and also sculpt the unfolding experience and movements that arise into something performance-worthy. They must observe without attachment, and without interfering too much.

The question of where to position one's attention has been a consistent navigation throughout my research. At that same 2003 festival in Vienna, Murobushi threw himself in and out of an industrial sink in one of the stable-like buildings. He was sweating profusely in the August heat and startled me by talking directly to the audience. "It's hot, *ne?*" he asked. I have seen him do

this many times in performance since that moment and it always catches me off-guard, because of his playfulness with presence. He appears entirely absorbed in another dimension, and then makes a casual personal comment as if we are simply having a coffee.

His class¹¹ was also a surprise to me, after having come from workshops that were based around extended improvisational scores through which I found myself in altered states. Murobushi would play a strange game of follow the leader, beginning with a light jog complete with the towel around his neck (evoking one of his favorite athletes, Mohammed Ali) and then cawing birds with wide flapping wings, and then Pinocchio-like wooden puppets operated by master puppeteers and unruly toddlers, alternately. We followed him like small children and copied his vocal sounds, which often made him laugh. He taught us to use breath and fill from the inside in order to find our apex (with feet crossed one in front of the other, balanced on tip toes) from which point we were to collapse as if our puppet strings had been cut. I can still hear him saying, “top, stop . . . and . . . explode, POW!”

At first I had a difficult time with Murobushi’s instruction because I was too focused on copying his many forms. Years later, after working with Waguri primarily on form and developing a larger lexicon of butoh-esque vocabulary, I could more quickly grasp the idea behind Murobushi’s directions, and position myself in the mental state needed to dive into the experience from the very first shape Murobushi offered in his follow-the-leader game. This was because Waguri was so precise: he would have us turn into pollen in 20 steps, in 5 percent increments. We students were expected to achieve complete transformation very quickly, to just simply let go of any notion of personal form and reach, in Waguri’s words, “ecstasy.” This practice pushed me as a dancer; I found I no longer needed to coax these states out through long improvisational explorations, but rather I could “drop in” as if I had slipped into another room and the atmosphere was suddenly different. Waguri also demanded precision in our expression. Dancer Ximena Garnica told me that when working with Waguri on a duet, he chastised her, “I said 1 ant, this is 10!”

In my training with him, Murobushi continued to increase the complexity of the images. For example, in later workshops, he expected us to fully inhabit consuming sensations like our bodies burning to ash. He laughed at us (albeit kindly) at the conclusion of most exercises, saying “ok, ok . . . it’s difficult . . .” before moving on to something equally challenging, like being plunged into lava and cooling as a mummy, balancing on the knife edge side of the body without moving. When most of us felt like we were going to pass out from holding our breath, he told us to use “back-up breathing” or “hidden breath” to maintain the tension needed to keep the image alive and engaged. When I interviewed Murobushi further about his own experiences, he told me that Hijikata’s working methods were “dangerous” with real stakes, not dancers coming into the studio and participating in a group warm-up session like so many contemporary butoh workshops that are taught in the post-modern dance class structure (2010). Hijikata directed him, “always unbalance,” which Murobushi clearly took to heart in his own choreographic aesthetics and attempted to replicate in the exercises he offers in classes. However, Murobushi was kind with us and there were no consequences to our failures. He simply invited us to play in his playground, and made little comments or corrections to our work. I speculate that his lack of critique was a result of his own experience, in which the dancers of his generation were generally self-directed as they developed their own work.

Nakajima helped make sense out of these two different approaches – improvisation and choreographic form – showing me that they can in fact be two sides of the same coin. In her own classes, she combined lessons from both of her teachers in order to develop her teaching. She says, “Ohno Kazuo taught only improvisation, forget[ting] about how to show it, and Hijikata taught us only how to show it. They taught us only one-way ticket, not double ticket.” She says that what she teaches now depends on whom she is teaching. For professionals

such as her own dancers, the form is paramount, and for novice students, learning how to find the expression of the experience is the starting point. Further, she has to modulate what she emphasizes within each of these groups: “If the teacher taught everything, the student will collapse.” At Nakajima’s community classes in Tokyo, she begins with something called “*katsugen* movement,” a regenerative movement technique developed by Noguchi Haruchika. She instructs students to shake, gyrate, and exhale loudly in an effort to clear the nervous system of its grooved-in pathways and create a system-wide vibratory experience for the body. Following this, she crafts a series of dance scores for duets and trios based on movements that students have developed during the *katsugen* warm up. Like a live director improvising her choreography, she stages the students’ movements and guides them to deepen their explorations of particular images that emerge.

Conclusion

Ohno Yoshito suggests that contemporary butoh dancers take it upon themselves to take responsibility for their own learning. He says, “Study by yourself. *Then* make your own revolution. *This* is butoh” (Interview by the author, Tokyo, November 8, 2010). For younger generations that dive straight into butoh, Yoshito says, “they cannot make a revolution because they have no foundation.” It doesn’t have to be dance technique per se, he advised, it could be that one studies movement in daily life closely. I understand Yoshito’s advice as a caution to not simply copy form without understanding context. Hijikata’s pedagogy is linked to the philosophy, so much so that many young butoh students eagerly quote Hijikata’s “To Prison” (1961), “On Being Jealous of a Dog’s Vein” (1969) and other essays, more so than any modern dancer I know referencing Graham’s “I Am a Dancer” (1952). As described in his essays, Hijikata’s “derelict” body makes a certain kind of sense when juxtaposed with then-emergent critiques of productivity and capitalism. Without that framework his dance would be grotesque as aesthetic only. Of course, that macabre sensibility is a hallmark of Hijikata’s butoh, which is why butoh has been taken up by film and theater practitioners to portray ghosts, demons, villains, etc., as I have commented elsewhere (Calamoneri 2016). However, for founding dancers like Yoshito and Kasai, there was an inherent social critique involved in Hijikata’s artistic work. Yoshito (Interview by the author, Tokyo, November 8, 2010) notes that Hijikata first studied German *Neue Tanz* and ballet, and then from that made his own form. These dances were of course also wrapped up in the social and political movements of the time, and so Hijikata’s radical presentation of the body vibrated against previous aesthetics and organizing principles. In other words, he had a base scaffolding to break and make into something new.

Yoshito’s suggestion to study daily life today might get us to the same conclusions and representation of body in society, since many of the same political realities from the 1950s remain; however, the tenor is different so I conclude that Yoshito suggests butoh today should really look differently if students do their own research and do not just copy historical form. If the contemporary generation of butoh students – and I include myself among them – is to heed this advice, then it is incumbent on us to study the pathways butoh artists have traveled in order to know where we will take our own artistry next.

Notes

- 1 See Kurihara, Nanako. 2000. “Hijikata Tatsumi: The Words of Butoh.” *TDR*. Vol. 44, Issue 1, p. 23.
- 2 *Costume En Face*, Yamamoto Moe’s transcription of Hijikata’s choreography for the dance piece of the same name, was also published in 2015 by Ugly Duckling Press.

- 3 Waguri passed away on October 22, 2017, after the writing of this chapter.
- 4 I would surmise that Yamamoto's workshops rely heavily on this method as well, but as I have never studied with him personally I cannot confirm.
- 5 From personal experience, I can attest that Maya is quite painful to perform, with many awkward angles held at uncomfortable heights and an attempt to make a three-dimensional human form into a two-dimensional hieroglyph.
- 6 Seki says that Noguchi *taiso* was adopted by Dairakudakan (directed by Akaji Maro), which accounts for the spread of the training through butoh teaching. Dairakudakan spawned four major butoh companies: Sankai Juku, Dance Love Machine (in which Seki and Yoshioka performed), Byakko Sha (Temko Ima carries this tradition on in Kyoto), and Ariadone (Murobushi and Ikeda).
- 7 I also experienced another approach to Noguchi's work through Osanai Mari, and this strand reminded me of Feldenkreis and Bartenieff work, with patient yet unwavering attention paid to the rotation of the joints, moving in circles and figure-eights.
- 8 The exception to this would be the young (primarily Japanese) dancers who dance almost exclusively for one choreographer and then branch off on their own. For example, former Waguri dancers formed their own company, Shinonome. New butoh companies continue to emerge from established conduits such as Dairakudakan and Sankai Juku (such as Semimaru's *Kokutoh-in*, founded in 1990, or Matsuoka's recent *Dessin La* performance series). These branches of butoh are more similar to one particular second-generation butoh artist than the typical eclectic mash-ups seen in other young butoh companies, however the young artists show a wide variety of contemporary influences. Shinonome, for example, incorporate popping and locking styles into their lexicon to great effect.
- 9 Murobushi passed away on June 18, 2015, in Mexico City; Ikeda passed away September 14, 2014, in Bordeaux, France.
- 10 The performance was *Haru no Saiten / Un Sacre Du Printemps*, directed by Ikeda and Murobushi, presented at ImPulsTanz in 2003.
- 11 I continued to study with Murobushi when he was a frequent resident artist through CAVE in New York, where I relocated in 2003. I also shadowed his collaboration with Koga on *Crazy Cloud* during their residency at the Maggie Allese National Center for Choreography at Florida State University.

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