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# Hijikata Revolt Of The Body

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*Hijikata Revolt Of The Body*

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## ANNA GARDNER

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**The Tears of Eros** Wesleyan University Press  
 Drama. Dance. Performance Studies. East Asia Studies.  
 Transcribed by Moe Yamamoto and translated from the Japanese by Sawako Nakayasu. Tatsumi Hijikata (1928-1986) is a founding father of the radical dance form that he called Butoh, whose choreography required dancers to internalize complex and often grotesque images, experiences and perspectives in order to produce precise movements. Though influenced by Western artists and writers the expressionist dance of Mary Wigman, the writings of Artaud, de Sade, Bataille, and Genet, and the drawings and paintings of Goya, Picasso, Toyen, Beardsley, and others he was dedicated to the particular experience of the marginalized, Japanese suffering body after World War II. In the mid-1970s, Hijikata became concerned with developing notation for his Butoh, and some of these Butoh-fu notations remain, largely in the form of notebooks transcribed by his disciples. *COSTUME EN FACE* is the first publication of one of Hijikata's notebook notations in either English or Japanese. In it we can see,

for the first time, the profound interconnectedness of language and body in Hijikata's process of composition."

*World Dance Cultures* The Museum of Modern Art

Approaching the avant-garde Japanese performance art form of butoh from a cross-cultural, gender studies, and scientific perspective, award-winning artist and teacher Vangelina brings a fresh look at this postmodern dance form. Butoh, a performance art form that grew out of the Japanese avant-garde scene of the 1950s, has traveled from east to west over the last 60 years, growing in popularity as it evolves. With origins in modern dance, French mime, and the surrealist movement, this fascinating postmodern dance genre is often thought of as mysterious and is frequently misunderstood. Through twenty years of research, interviews with some of the world's top practitioners, historical documents, and rare photographs, Vangelina shines light on this "dance of darkness." New revelations include the under-represented role of women in the development of the form, the connection between butoh and neuroscience, and the cross-cultural perspective of international influences on the evolution of the dance. *Butoh: Cradling Empty Space* will appeal to dance students, teachers, performance art scholars, somatic healers,

and anyone interested in choreography, theater, and Japanese history, culture and art. The book includes rare photographs, helpful graphics, a detailed bibliography and footnotes, and resources for additional information. "[A] handbook for the butoh practitioner, the (art) historian, the dance critic, and the curious reader. Encompassing, and reconciling, problems of movement, gender, race and universality, *Cradling Empty Space* guides the reader through the many possibilities of butoh." -Alice Baldock, Faculty of History, University of Oxford, from the Foreword Praise for Vangelina's choreography and dance work: "Captivating." - New York Times "[She] moves with the clockwork deliberation of a practiced Japanese Butoh artist." -Los Angeles Times

#### **Butoh** Routledge

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

#### **Butoh** Routledge

Winner of the Oscar G. Brockett Book Prize for Dance Research (2018) *Flowers Cracking Concrete* is the first in-depth study of the forty-year career of Eiko & Koma—two artists from Japan who have lived and worked in New York City since the mid-1970s, establishing themselves as innovative and influential modern and postmodern dancers. They continue to choreograph, perform, and give workshops across the United States and around the world. Rosemary Candelario argues that what is remarkable about Eiko & Koma's dances is not what they signify but rather what they do in the world. Each chapter of the book is a close reading of a specific dance that reveals a choreographic theme or concern. Drawing on interviews, live performance, videos, and reviews, Candelario demonstrates how ideas have kinesthetically and choreographically cycled through Eiko & Koma's body of work, creating dances deeply engaged with the wider world through an active process of mourning, transforming, and connecting. Hardcover is un-jacketed.

*Hijikata Tatsumi and Ohno Kazuo* Wesleyan University Press From healing, fertility and religious rituals, through theatrical entertainment, to death ceremonies and ancestor worship, *World Dance Cultures* introduces an extraordinary variety of dance forms practiced around the world. This highly illustrated textbook draws on wide-ranging historical documentation and first-hand accounts, taking in India, Bali, Java, Cambodia, China, Japan, Hawai'i, New Zealand, Papua New Guinea, Africa, Turkey, Spain, Native America, South America, and the Caribbean. Each chapter covers a certain region's distinctive dances, pinpoints key issues and trends from the form's development to its modern iteration, and offers a wealth of study features including: Case Studies – zooming in on key details of a dance form's cultural, historical, and religious contexts 'Explorations' – first-hand descriptions of dances, from scholars, anthropologists and practitioners 'Think About' – provocations to encourage critical analysis of dance forms and the ways in which they're understood Discussion Questions – starting points for group work, classroom seminars or individual study Further Study Tips – listing essential books,

essays and video material. Offering a comprehensive overview of each dance form covered with over 100 full color photos, *World Dance Cultures* is an essential introductory resource for students and instructors alike.

#### Butoh, as Heard by a Dancer AuthorHouse

Mavo were a Japanese group of artists active in Tokyo from 1923-1925.

#### **The Twentieth Century Performance Reader** Taylor & Francis

Focusing on the themes of abject politics, transcending media, performativity, and satire and simulation, 'Parergon' presents the work of over twenty-five visual artists including Kodai Nakahara, Tatsuo Miyajima, Kazumi Nakamura, Yukie Ishikawa, Tsuyoshi Ozawa and Yukinori Yanagi in an array of media spanning painting, sculpture, duration performance, noise, video and photography. The title makes reference to the gallery in Tokyo (Gallery Parergon, 1981-1987) that introduced many artists associated with the New Wave phenomenon, its name attributed to Jacques Derrida's essay from 1978 which questioned the framework of art, influential to artists and critics during the period. Parergon brings together some of the most enigmatic works that were first generated during a rich two-decade period that are pivotal to the way we perceive and understand contemporary Japanese art today. In the aftermath of the conceptual reconsideration of the object and relationality spearheaded by Mono-ha in the 1970s, this era opened up new critical engagements with language and medium where artists explored expansions in installation, performance, and experimental multi-genre practices. The book follows the exhibition at Blum & Poe which ran in two parts from February to May 2019 in Los Angeles.

#### The Routledge Companion to Performance Practitioners Leon Amiel Publisher

Terayama Shoji (1935-1983) was one of postwar Japan's most gifted and controversial playwrights/directors. Since his death more than twenty years ago, he has been transformed into a cult hero in Japan. Despite this notoriety, *Unspeakable Acts* is the first book in any language to analyze the theater of Terayama in depth. It interrogates postwar Japanese culture and theater through the creative work of this unique yet emblematic artist. By situating Terayama in his historical milieu and by using tools derived from Japanese and Western theories of psychoanalysis, anthropology, sociology, gender, studies, and aesthetics, Carol Fisher Sorgenfrei has woven a sophisticated and provocative study.

#### The Japanese Power Elite BRILL

Catalog of an exhibition held at the Museum of Modern Art, New York, Nov. 18, 2012-Feb. 25, 2013.

#### *The Routledge Companion to Butoh Performance* SCB Distributors

When the eyeball is indented in total darkness, within less than 200 milliseconds an oval or quarter-moon shaped spot of light is perceived in the part of the visual field corresponding to the indented region of the retina. In the seconds following, this phosphene extends across the whole visual field and alters in structure during further eyeball indentation. It is then seen as irregular large bright spots of light, finely structured moving light grains ('light nebula') and stationary bright stars. Regular geometrical patterns appear only when both eyes are indented simultaneously [1]. When the eyeball deformation is released, part of the retina again lights up for another one or two seconds and curved light lines are seen following the course of the larger retinal vessels (Fig. 1). In the following we will review the history of this phenomenon, which played an important role during the first 2200 years of vision theories and in the development of models to explain normal vision. 2. Pre-Socratic philosophers,

Plato and Aristotle Alcmaeon of Croton (6-5th century B. C. ), who was a member of the Pythagorean sect and one of the founders of Greek medicine, was the first to describe mechanical deformation of the eyeball leading to light sensations. According to Aristotle's pupil Theophrastus of Eresos, Alcmaeon reported that 'the eye obviously has fire within, for when the eye is struck fire flashes out' [2, p. 88].

Parergon: Japanese Art of the 1980s And 1990s John Wiley & Sons  
In *Anarchy of the Body*, art historian Kuro Dalajee sheds light on vital pieces of postwar Japanese avant-garde history by contextualizing the social, cultural, and political trajectories of artists across Japan in the 1960s. A culmination of years of research, *Anarchy of the Body* draws on an extensive breadth of source material to reveal how the practice of performance by individual artists and art groups during this period formed a legacy of resistance against institutionalization, both within the art world and more broadly in Japanese society. This book contains 256 high-quality reproductions, including rare performance photographs not readily accessible elsewhere, as well as a comprehensive chronology. Kuro Dalajee was awarded the 2010 Art Encouragement Prize for New Artists (criticism category) by the Minister of Education, Culture, Sports, Science and Technology's Art. Contributors: Kurokawa Noriyuki (editor), Jason Beckman (copy-editor of the translation), Andrew Maerkele (translator), Shima Yumiko (translator), Alice Kiwako Ashiwa (editorial assistant), Daniel González (translator), Claire Tanaka (translator), Giles Murray (translator), Jenny Preston (translator)  
Translated from the original Japanese edition published with Tokyo: Grambooks, 2010. In cooperation with Art Platform Japan / The Agency for Cultural Affairs, Government of Japan Art Platform Japan is an initiative by the Agency for Cultural Affairs, Government of Japan, to maintain the sustainable development of the contemporary art scene in Japan.

The Oxford Handbook of Dance and Politics Pan Macmillan  
The *Five Continents of Theatre* undertakes the exploration of the material culture of the actor, which involves the actors' pragmatic relations and technical functionality, their behaviour, the norms and conventions that interact with those of the audience and the society in which actors and spectators equally take part. The material culture of the actor is organised around body-mind techniques (see *A Dictionary of Theatre Anthropology* by the same authors) and auxiliary techniques whose variety concern: ■ the diverse circumstances that generate theatre performances: festive or civil occasions, celebrations of power, popular feasts such as carnival, calendar recurrences such as New Year, spring and summer festivals; ■ the financial and organisational aspects: costs, contracts, salaries, impresarios, tickets, subscriptions, tours; ■ the information to be provided to the public: announcements, posters, advertising, parades; ■ the spaces for the performance and those for the spectators: performing spaces in every possible sense of the term; ■ sets, lighting, sound, makeup, costumes, props; ■ the relations established between actor and spectator; ■ the means of transport adopted by actors and even by spectators. Auxiliary techniques repeat themselves not only throughout different historical periods, but also across all theatrical traditions. Interacting dialectically in the stratification of practices, they respond to basic needs that are common to all traditions when a performance has to be created and staged. A comparative overview of auxiliary techniques shows that the material culture of the actor, with its diverse processes, forms and styles, stems from the way in which actors respond to those same practical needs. The authors' research for this aspect of theatre anthropology was based on examination of practices, texts and of 1400 images, chosen as exemplars.

Japanese Counterculture Univ of California Press

Edmund White is one of the most extraordinary writers of our time and this is the first biography to delve into the heart and soul of an almost iconic figure. Barber talked extensively with White and documents his life from his early childhood through to the present, shedding light on his work.

**Shinsengumi** Pinnacle Press

In this book, the reader will find some of the most important choreographers, artists who helped to shape the dance scene as it is today, from icon Pina Bausch to still-thriving figures such as Xavier Le Roy, Sasha Waltz, and more. Through this compilation of interviews conducted over the course of twenty years, Natasha Hassiotis aims to show on the one hand the choices made by the audience, the agents, and the festivals, and on the other hand, to show through discussions with choreographers what they have to say about their relation to their art, their audiences, and their dancers. A readable material by specialists and non-specialists alike, this work may help people who think of contemporary dance as a difficult-to-decipher idiom to familiarize themselves with this very old and popular art form.

*Butoh* Routledge

Explores the significant impact of this countercultural figure of postwar Japan.

Collected Works Springer Science & Business Media

First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

*A Companion to Experimental Cinema* Calder Publications Limited  
Text by Donald Keene, Shuzo Takiguchi.

**Edmund White** Oxford University Press

An exploration of what experimental cinema was, is, and might become *A Companion to Experimental Cinema* is a collection of original essays organized around both theoretical and historical issues of concern to film scholars, programmers, filmmakers, and viewers. Newly-commissioned essays written by specialists in the field, along with dialogues conducted with a diverse range of practitioners, focus on core subjects to present an international array of overlapping and contrasting perspectives. This unique text not only provides detailed accounts of particular films and filmmakers, but also discusses new approaches of understanding, characterizing, and shaping experimental cinema. The *Companion* offers readers an accessible point of entry to the material while seeking to contribute to scholarly debates. Essays explore a wide range of topics within the realm of experimental film, including the shift from traditional biography to broader contexts, the increased attention afforded to local and transnational circuits of exchange, and the deepening of theoretical considerations regarding cultural identity and cinematic aesthetics. Key themes and concepts are inter-woven throughout the text, offering fresh perspectives on experimental cinema's dialogues with other modes and practices of film and video, its interactions with the non-cinematic arts, its responses to changing technological landscapes, and more. An essential addition to the field, the *Companion*: Balances introductory summaries and scholarly dialogue with existing literature  
Explores how the study of experimental cinema can benefit from scholarship in other disciplines Includes numerous analyses of films that are readily available to view via digital media Discusses both canonical and obscure or neglected works Examines the effects of the growing diversification of experimental film scholarship  
*A Companion to Experimental Cinema* is a valuable resource for scholars of film studies and art history, curators and programmers, critics and bloggers, filmmakers and artists, and anyone interested in exploring experimental or avant-garde cinema.

*Unspeakable Acts* New York, N.Y. : Aperture

In Butoh Ethan Hoffman creates virtually a new genre of photographic theater and gives us an invaluable contribution to the literature of contemporary dance and theater. 100 full-color photographs.

*An Empty Room* Taylor & Francis

The Twentieth-Century Performance Reader has been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this

new edition has been expanded to include contributions from: Bobby Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaecker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume's alphabetical structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable.

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