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DANCE AND WORDS.  
INTRODUCTION

In the spring of 2000 «The Drama Review» published one issue dedicated to butoh and Tatsumi Hijikata. Two years before then, and little more than ten years after the death of the dancer, his records were delivered to the Keio University Art Center to form the Hijikata Tatsumi Archive. «The Drama Review» published the English translation of some of Hijikata's writings, a chronology, critical interventions, a number of photographs. In her introductory essay, effectively entitled *The words of Butoh*, Nanako Kurihara wrote: «Hijikata trained his dancers and choreographed works using words. Ultimately his dance was notated by words called *butoh-fu* (butoh notation). A tremendous number of words surround his dance<sup>1</sup>».

Naturally the existence of notations and the accessibility of records changed the course of butoh studies. Behind the great fascination for an obscure and extreme dance, for a new avant-garde, for a language that in collective imagery (especially in the West) managed to transfer to choreography the political revolts of the 1960s and Japan's shock after the war, behind the scandal and the power of flung and transfigured bodies, there emerged the full coherence of a performative culture, the full depth of a group of intellectuals, a community of heretics within the heresy, gathered around Tatsumi Hijikata. There emerged the techniques, the work methods, as well as the thought, the use of heterogeneous sources, the vortex of a dialogue between East and West, and between past and present.

It became clear to Western scholars too that butoh is not simply a dance style, and that Hijikata's notations are not the transcriptions of

<sup>1</sup> Nanako Kurihara, *The Words of Butoh*, «The Drama Review», vol. 44, n. 1, Spring 2000, p. 14.

movement. Butoh-fu is one of the levels of creation in which images, texts and their connection to choreographies generate the new language of a dance that breaks through the boundaries of theatre, even before expressing subversive contents or expressing itself in unusual forms. A dance for which a name needed to be invented<sup>2</sup>, to be later placed at the heart of authentic darkness. «Ankoku Butoh», the dance of darkness.

Differently from Hijikata's writings<sup>3</sup> and from the documents about his activity as dancer and choreographer (photographs, video fragments, audio files, articles, etc.), the beautiful notation scrapbooks do not crystallize a result but rather give account of a process. They allow us to reflect on the documents from different points of view, to use them for different purposes (including exhibitions), and to conceive of the archive as a dynamic, open system, perceived by the butoh community as something living as well as dangerous.

Our archive aims to be a genetic archive, focusing on evolution and constant growth. The basic idea is to set up a time axis from past to present to future, starting with documentation of the past and carrying out creations toward the future via current dialogues. An archive should be a space of formation with emphasis on processes moving along the time axis<sup>4</sup>.

With these words Takashi Morishita describes the management standards at the Hijikata Tatsumi Archive, which he directs.

During the opening of the conference *PSi Tohoku 2015 – Beyond Contamination: Corporeality, Spirituality and Pilgrimage in Northern Japan*<sup>5</sup> (Aomori, August-September 2015), Morishita spoke about Hijikata

<sup>2</sup> About the genesis of the name cf. Idem, p. 12.

<sup>3</sup> Hijikata's writings were released in Japanese language in two volumes under the title *Hijikata Tatsumi zenshū* (The Collected Works of Hijikata Tatsumi), Tokyo, Kawade Shobō, 1998.

<sup>4</sup> Takashi Morishita, *Hijikata Tatsumi's Notational Butoh. An Innovative Method for Butoh Creation*, Tokyo, Keio University Art Center, 2015, p. 40.

<sup>5</sup> Organised by PSi (Performance Studies international) in collaboration with Keio University Art Center and Aomori Museum of Art, the conference was held in the Japanese region of Tohoku, where Hijikata originally came from, and offered an occasion of meeting and exchange among scholars and performers from all over the world. See *Performance Studies international Fluid States 2015 Tohoku, Japan: Select conference proceedings*, edited by Peter Eckersall, Tokyo, Keio University Art Center, 2016 <<http://www.art-c.keio.ac.jp/publication/other-publication/psi2015tohoku-proceedings/>>.

and the archive. While introducing him, Stephen Barber stressed that Morishita's commitment was not only aimed at organising, preserving and making the archival materials accessible, but also at showing and presenting them (since the end of the 1990s they were exhibited in museums all over the world), and thus creating a new audience for Hijikata's work. Morishita started speaking, and now and again a strange crackling sound covered his voice. Part of the audience complained about it, it seemed like a technical problem, an anomalous fact within an impeccable organisation. What is most strange, is that nobody tried to solve it. Above the creaking, Morishita talked about Hijikata, of how he built a new environment for performance, a new way to use the body and conceive of dancing. He then talked of the many Eastern and Western techniques Hijikata studied, and the influence of his readings, Georges Bataille, Jean Genet. The noise grew stronger. Morishita, seraphic and obstinately indifferent to the background, talked about the spread of Antonin Artaud's thought, of the first performances by Japanese artists and the practice of happenings – forms of representation that during the 1960s opened up new scenarios and meanings to the physical presence of performers but risked removing the technique from stage practice. He talked about the scrapbooks collecting Hijikata's notations and of how the traces of the method he built are kept in the archive. In reply to some questions, he talked about the connection between the archive and the university hosting it, and about projects for the publication of unreleased materials. But the background noise became a real disturbance. It slowly took on a recognisable form. During his reading Morishita reassured his listeners. This wasn't microphone feedback. «What you hear are two voices»<sup>6</sup>, he explained. One is the voice of Hijikata in an old recording, very damaged in the first part. An obscure document. A really good way to let the archive speak. To let Hijikata speak, and secretly dialogue with him. There are two voices but Hijikata is not in conversation. The other voice is Artaud's, from *To have done with the judgement of god*. A document in the document. A dialogue blending different voices on legacy and archival materials as possible places for the stratification of time. Artaud's recording for the radio programme censored in 1948 became an extraordinarily precious object for

<sup>6</sup> Morishita's intervention can be fully consulted on the conference documentation page <<http://psi21.portfolio-butoh.jp/featured/rewind-psi-2015-tohoku/>> and from <<https://www.youtube.com/watch?v=ss7w9Ku8V5s>>.

Hijikata, in the 1980s, one of the steps in his profound interest for the French poet, very intense since the 1960s.

The reference to Artaud is a symptom of Hijikata's relationship with writing, which spans through his artistic experience on many, very deep, levels. The three most evident ones are his relationship with literature, particularly from France, his relationships with writers and intellectuals of his time, and with writing itself – never a side activity for Hijikata, revealing a level of language research strictly connected to the radical experimentation he conducted on corporeal movement. Beside preserving the traces of his choreographic activity, the archival materials show Hijikata as a reader and as a writer engaged in the double task of liberating both body and language from automatism, emulations and social coercion, from the bonds of productivity, from the illusion of harmony, from the deceptions of history.

The different writing levels are already interlaced in the performance that marks the beginning of the butoh adventure (not yet under this name). In the context of dance, this adventure was inaugurated under the sign of scandal, and was handed over to historiography surrounded by mythical tones. *Kinjiki* (Forbidden colors), borrowed its title from Yukio Mishima's novel, and in its second, extended version, presented four months after the first one, in September 1959, it presented on stage the character Divine, which from the pages of Jean Genet's *Our Lady of the Flowers* snuck under the folds of Kazuo Ohno's body, and continued to inhabit it in other performances unconnected to Mishima's title. Hijikata had already read Genet at the end of the 1950s<sup>7</sup>. The first translations of his works had appeared ten years before and in 1952 the Japanese version of *The Thief's Journal* was published – a book that left a very deep trace in the first text Hijikata wrote about dance, entitled *To prison*.

All the power of civilized morality, hand in hand with the capitalist economic system and its political institutions, is utterly opposed to using the body simply for the purpose, means, or tool of pleasure. Still more, to a production-oriented society, the aimless use of the body, which I call dance, is a deadly enemy which

<sup>7</sup> About Jean Genet in post-war Japanese culture and the great influence of his writings on Hijikata and Ohno, cf. Stephen Barber, *Hijikata: Revolt of the Body*, Chicago University Press, Solar series, 2010, especially pp. 28-30. (First edition: London, Creation Books, 2005).

must be taboo. I am able to say that my dance shares a common basis with crime, male homosexuality, festivals, and rituals because it is behavior that explicitly flaunts its aimlessness in the face of a production-oriented society. In this sense my dance, based on human self-activation, including male homosexuality, crime, and a naive battle with nature, can naturally be a protest against the “alienation of labor” in capitalist society. That is probably the reason too that I have expressly taken up with criminals.

There are some common points in the taciturnity of criminals, and there are crushing mistakes that extend straight on. I am always dragged by the legs of the young criminals today who pass me by. They are legs which have never carried politics as accomplices for horsing around. Youth who chase far beyond suspicion the internal medicine and surgical knife, which today’s civilization dispenses to them. I wager reality on a nonsensical vitality that has purged the echo of logic from my body and I dream of the day when I am sent to prison with them. In prison I will learn to play football. They are the legs of criminals with no need to learn how to stand in such a place. I am studying that kind of “criminal dance”<sup>8</sup>.

The way in which literature acts on Hijikata’s creative process goes beyond the fascination for themes, already marking a break from the dance repertoire in which never so much emphasis was given to homosexuality, crime, social violence. Even when Hijikata’s choreographies depart from a narrative development, the thought of poets and writers he recognised as fathers marked his research by creating the conditions to let the word act on the dance in an indirect way.

Genet remained a preferential reference for Hijikata as dancer and choreographer (as for example in *Divinariana* for Ohno<sup>9</sup>, 1960 and *Butoh Genet* for Mitsutaka Ishii, 1967). Other references are Isidore Ducasse, known as Comte de Lautréamont, author of *The Song of Maldoror* to which the French surrealists gave posthumous notoriety, and loved by Artaud (*Disposal place – Extract from The Song of Maldoror*, 1960), and Artaud himself, who lent the scene of Heliogabalus’s procession

<sup>8</sup> Tatsumi Hijikata, *To Prison*, «The Drama Review», vol. 44, n. 1, Spring 2000, pp. 44-45, originally published as *Keimusho e*, «Mita Bungaku», January 1961.

<sup>9</sup> Ohno, well known in Europe, is rarely mentioned in this Dossier. The University of Bologna hosts a Kazuo Ohno Archive that contributes to the studies with conferences, researches, translations. See for example *Butō. Prospettive europee e sguardi dal Giappone*, edited by Matteo Casari and Elena Cervellati, Bologna, Dipartimento delle Arti e ALMADAL, 2015 <<http://amsacta.unibo.it/4352/>>, and Kazuo Ōno and Yoshito Ōno, *Nutrimiento dell’anima. La danza butō/Aforismi e insegnamenti dei Maestri*, Macerata, Ephemeria, 2015.

to Hijikata's most famous performance, the solo performance of 1968 *Hijikata Tatsumi and the Japanese: Rebellion of the body*<sup>10</sup>.

Hijikata was initiated to Artaud by the writer Tatsuhiko Shibusawa, a refined French scholar, who ended up in a long and controversial court case for translating Marquis De Sade's novels. Even before Artaud's books were translated<sup>11</sup>, his thought, his history, his poetry and ideas about theatre entered Hijikata's imagery through his long conversations with Shibusawa, who was open to real dialogue, of the same age as Hijikata (like him born in 1928, he died one year after the dancer, in 1987), very knowledgeable and attracted by the dark side of knowledge, from Medieval demonology to black magic, from eroticism to the poetry of the *poètes maudits*. An enlightened figure. His name completes the title of an important choreography by Hijikata, *Rose-colored dance – A la maison de Monsieur Shibusawa*, from 1965.

Hijikata's relationship with writing, as well as with literature, has to do with his intellectual biography, and with the network of connections that nurtured his creation of a new dance, meaning new movements, new topics, new methods, new sources of inspiration, new productive strategies, new patterns of interaction with spectators, new aesthetics, new forms of collaboration with other artists, new pedagogy – and also, a new language.

<sup>10</sup> *Hijikata Tatsumi to nihonjin: nikutai no hanran* is elsewhere translated as «Hijikata Tatsumi and Japanese people: Rebellion of the Body» (or «Revolt of the Flesh»). About the English translation of the performance title cf. Bruce Baird, *Hijikata Tatsumi and Butoh. Dancing in a Pool of Gray Grits*, New York, Palgrave Macmillan Press, 2012.

<sup>11</sup> *The theatre and its double* appeared in Japanese in 1965, (in Italian, aside from previews in the magazine «Sipario» in 1965, it was completely translated in 1968 for Einaudi, while in English it had appeared for the New York Grove Weidenfeld in 1958). As early as 1962 Shibusawa dedicated one of his writings to Hellogabalus, and read Artaud in original language. A partner in dialogue for Hijikata throughout the 1980s, bringing back to him from France the tape with the recording of *To have done with the judgement of god*, is the philosopher Kuniichi Uno, a student of Gilles Deleuze, who in 1987 edited the Japanese translation of *A thousand plateaus* by Deleuze and Guattari, and in 1992 the translation of *To have done...* by Artaud. In 1984 Hijikata used Artaud's recording in a choreography for the dancer Min Tanaka and in 1986, shortly before his death, he planned with Uno a work titled *Experiment with Artaud*. About Artaud's voice, and Hijikata's voice, cf. Stephen Barber, *Hijikata: Revolt of the Body*, cit., p. 104.

Scholars of Hijikata, some of whom appearing in this Dossier, agree on the fact that his writing should not be read as a corollary to the dance. Writing and dance are intertwined, but writing represents a parallel artistic path, and a remarkable contribution to the Japanese literature of the 1960s and 1970s. In this sense, since Hijikata's writings are still partially unreleased, and for the greatest part untranslated, the most authoritative studies require, from Western scholars, a deep knowledge of the Japanese language and of Hijikata's intellectual development, by which he forced the language to say something that did not exist before being nominated. Hijikata's language is the language of his writing, his essays, his interventions, his memoirs; it is the language that dialogues with the images in the choreographic notations of his notebooks; it is the work language, spoken, representing the shared body of knowledge between the choreographer and his dancers, collaborators, students.

Yoko Ashikawa, the dancer who was the "symbol" of the corporeal metamorphosis investigated by Hijikata in the 1970s, the protagonist of his most structured butoh, describes the daily work sessions:

I had to be very receptive, and his demands were physically very extreme. For almost ten years our daily routine began with his drumming on a small drum stretched with animal hide, [...] and with his words, which he uttered in a stream like poetry. When we danced, the images were all derived from his verbal expression. Without the words we could not dance, so it was like following a poem<sup>12</sup>.

Hijikata was surprised, Ashikawa continues, «at the similarities between writers' creative processes and his own»<sup>13</sup>.

In any case, the word does not limit its action to its literal meaning. It is a word bearing real consequences. As in that old track that disturbed Morishita's speech, in Hijikata's words something is unveiled and something is hidden, inviting us to look deeper, beyond the flashy scandal and the hypnotic charm of his dance. Always, beside containing elements of his personal research, Hijikata's words are crossed by tensions between the past and the present, between different artistic languages, between the body of the dancer and that of the human being.

<sup>12</sup> Yoko Ashikawa, *Dance: Intimacy Plays Its Trump*, in Mark Holborn, Ethan Hoffman, *Butoh. Dance of the dark soul*, New York, Aperture, 1987, p. 16.

<sup>13</sup> Idem, p. 18.

In the archive, the documents that more evidently present these stratifications are the notation books, or scrapbooks, composed of images cut out from art magazines and commented in a language that is both poetic elaboration and work language. As previously said, *butoh-fu* means *butoh notation*. It is not a system of symbols meant to transcribe the dance. The notations do not come after the choreography. Combining the outlooks of different scholars, we can define them at the same time as a field of exchange between master and students (as they probably answer to the need of formulating a language and contents for the transmission of movements that goes beyond the rendition of a form), as the formulation of a method (which classifies corporeal movements and states by assigning names that point to the universe of iconographical and thematic sources substantiating them), as objects of art and memory (an authentically heterogeneous repertory to which montage gives a rhythm and dilates associations).

Hijikata probably started using the notations from the mid-1960s. The traces of choreographic genesis emerge from the comparison between some scrapbooks and his last, great solo performance, *Rebellion of the Body*, of 1968, after which he only appeared in chorus performances. He danced publicly for the last time in 1973 and then with great intensity dedicated himself to teaching and to the creation of choreographies for his dancers, moving away from the more experimental structure of the first performances and producing materials that were more structured and refined, very characterised in style. Morishita suggests a direct connection between Hijikata's departure from the stage and the use of notations as the building of a solid method that could survive the performative dimension. A method is a delivery, it allows the passage of dance experience from he who creates it to other performers, and it requires the fine-tuning of a vocabulary and the creation of a universe of shared associations. To avoid exhausting its purpose in the form of movement and in the execution technique, this passage requires a system that can engender a chain of hidden meanings, the connection to perception and imagination exercises, the suggestion of a mental condition. In this way some words start to display a number of meanings. The name of Bacon becomes the indication of a movement containing the characteristics of squares associated to some qualities of the body – like torsion, transfiguration, fusion – while also carrying biographical memories – the suicide of the painter's lover –, and all the words and

gestures used in the workroom to inspire the imagination connected to Bacon and make it a real movement, previously inexistent, inevitably requiring indications about movement mechanics too. Here is the power of a word, reverberating from the body to the page and, in this like in many other cases, including the power of images.

Images are the most consistent components of the scrapbooks, almost making them a visual guide for the creation of performance<sup>14</sup>. Beyond the use of surrealist association techniques, decontextualisations and collages, which place the issue of their interpretation in art-historical terms and disconnect them from the systems of movement transcription revealing them as the place for genesis, the complex system of scrapbooks reveals a level of connection to images that is very conscious, not only aesthetic – precisely as it happens for the relationship between Hijikata and literature. The scrapbooks are maps of Hijikata's choreographic thought. They show a process that resists its performative result. They include different kinds of images: masterpieces of Western art, especially from the twentieth century (Picasso, Klimt, Bellmer, Bacon, Michaux, Giacometti, Dubuffet – sometimes fragments of their works from which Hijikata cut out single characters, fragments of the human body, facial expressions), but also from painting art of the past (an entire scrapbook is dedicated to Leonardo da Vinci – then there are Grünewald's and Altdorfer crucifixions, and Bosch's beggars), reproductions of ancient Iranian artifacts and Roman friezes, Japanese art – and photographs from outside the realm of art to be used for their subjects, especially animals. At times the interest for images is mostly formal, connected to positions, attitudes, and it shows a glimpse of the work on real bodies that pose resistance to the (often informal) outline of one's figure. In other cases the focus of interest lies in the content, the theme, the story or the "spiritual" dimension of the image: what cannot be seen of the figure. Therefore, the transfer process to choreography is not only aesthetic and imitative, it has to do with what composes the

<sup>14</sup> For a reading of the scrapbooks in the perspective of visual arts cf. Kurt Wurml, *The power of image. Hijikata Tatsumi's scrapbooks and the art of Butô*, PhD Dissertation, University of Hawaii at Manoa, 2008. The thesis presented a detailed indexing of the iconographic apparatus of the scrapbooks, and proposes a compared reading between the images used as source of inspiration for the dance and the photographs documenting the performances.

dance, the way in which the imagination acts on the body filling up the movement and transforming it. The movement is filled up by making it dense and intensifying presence, and transformed by marking a dance that is commonly defined as metamorphic rather than expressive.

We are facing the atlas of a performative culture that is born with Hijikata but declares all its roots, extending in many different directions in the past. For example, considering the great influence of French writers on the evolution of his artistic development and the in-depth knowledge of his partner in dialogue Shibusawa, it would be interesting to read the activity of the scrapbooks against the background of the Bataille of «Documents», thus beyond the fascination for the topics of evil and eroticism articulated by the French writer – by looking at the organisational methods for materials and knowledge, at the use of the residues of one culture to produce thought instead of cataloguing the culture, to liberate forces instead of archiving meanings. Thus the topic of method in Hijikata goes beyond the topic of method in choreographic creation. Looking at the scrapbooks in relation to the work with his students and dancers, thinking of their connection to the spoken side of practice and looking at the relationship between the images and the poetic notations – in themselves concrete indications even when their link to the images is not always understandable –, what is evident is that the search for a work language pervades the images, the writings, and the dance – a language that arises from the encounter of these three sources. The powers enclosed in these forms reverberate on all levels of Hijikata's work, a work in search for principles. For this reason his work shares many common points with the research of some Western directors contemporary to him. I am thinking here of Jerzy Grotowski, or Eugenio Barba, and their capacity to identify principles recurring in performative cultures distant from one another as for time period and cultural tradition<sup>15</sup>. Their names invisibly flicker behind the themes presented in this Dossier: the suspension of the ego as a necessary dimension for the transmission relationship, pushing theatre training to the boundaries of personal initiation; the use of invisible materials

<sup>15</sup> About the recurring principles, and as methodological indication for a series of references among theatre cultures, see the book by Eugenio Barba and Nicola Savarese, *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, London and New York, Routledge, 1991 (and following editions).

in support of training; the search for truth in voluntary action; the interconnection of body language experimentation and spiritual path; the action of personal and collective memory on the actor-dancer's practice; the implementation of a work language that can render power and reality to words, a public language that keeps some secrets. Principles, as Artaud wrote, are like dolphins, «once they have shown their heads, hurry to dive back into the obscurity of the deep»<sup>16</sup>.

Not only did Hijikata deal with issues common to the theatre reformers of the second part of the twentieth century, allowing us to read his experience outside the confines of dance genres but, like them, he also took up the work from where the masters of the past had left it. He chose his fathers. Some are European poets and men of theatre, in their turn often influenced by the vision of Eastern traditions. In Hijikata's experience, they appear as a current that dives deep and reemerges irregularly through space and time, a channel for the transmission and regeneration of theatre culture following a non-linear development, a passage often facilitated by books – again, by the word.

The opening writing of this Dossier immediately delves into the space of the relationship between body and word, the space of direct transmission and of Hijikata's words. It was written by the dancer Akira Kasai. They too are the words of a master.

The Aomori conference, attended by all the scholars involved in this Dossier, for some of them ended with an event outside the programme. Kasai had organised a meeting in his space in Tokyo that included the performance of an Italian dancer, Alessandra Cristiani, and two theoretical talks – one given by myself about Antonin Artaud, and one by Maria Pia D'Orazi about the idea of butoh in Italy<sup>17</sup>. Bruce Baird and Katja Centonze managed to change their plans and attend the evening which, after days of reflection on documents and on the risk for butoh to be transmitted as dance style and empty form, offered the occasion to

<sup>16</sup> Antonin Artaud, *Le théâtre alchimique*, in *Le Théâtre et son Double*, here quoted from Artaud, *The theatre and its double*, translated by Mary Caroline Richards, New York, Grove Press, 1958, p. 48.

<sup>17</sup> Alessandra Cristiani presented her solo performance *Ophelia*, which inaugurated a study residence in the eurhythmy school directed by Akira Kasai in his Tenshi-kan (The home of angels). The event marked an important step in the project of collaboration and research that we have conducted with Kasai and his company for years.

rethink the power of Hijikata's legacy in present times. There, concretely and outside of any metaphor, the importance of memory merged with the topicality of dance. From there it was important to start again, to reflect on the relationship between writing and dance method, between language and corporeal practice, between master and pupils, and between documents and artistic processes. I would like to thank all the scholars who accepted my invitation and opened up reflection trajectories on these themes. Especially Bruce Baird and Katja Centonze, also for their collaboration in the contacts with the archive.

Baird, author of a very important book on Tatsumi Hijikata<sup>18</sup>, delves here into the issue of the disproportion between the spread of butoh images<sup>19</sup> and the accessibility of performance. The circulation of photographs conveyed the aesthetics and the idea of butoh but risked depriving it of the method of dance creation. A method that goes beyond movement techniques, that privileges choreographic exactitude above improvisation, that establishes a precise relationship with the audience. The issue is to move from the images and words *about* butoh to the images and words *of* butoh, outside of the descriptive role transgressed by Hijikata, by using images and words to transform the dancers and their performances. Baird, who has at length collaborated with the archive and worked extensively on the documents, raises the problem of how active dancers received some operations for the interpretation and

<sup>18</sup> I advise readers to see his *Hijikata Tatsumi and Butoh. Dancing in a Pool of Gray Grits*, cit., about a number of the topics mentioned in this introductory essay, especially about the necessity to liberate language from social constraints, beside physical movement, and about the related dialogue between Yukio Mishima and Tatsumi Hijikata.

<sup>19</sup> In this Dossier no space is dedicated to the topic, worthy of further investigation, of the butoh photo and film documentation, including the famous collaborations of Hijikata with visual artists contemporary to him. Beside the books by the authors of this Dossier and the bibliography included in the essays here collected, see the contributions by Mark Holborn about the collaborations between Hijikata and the photographer Eikoh Hosoe: *Eikoh Hosoe*, collection Aperture Master of Photography, Köln, Könemann, 1999; *The demon myth: Kamaitachi*, in Idem, *Black sun: The eyes of four. Roots and innovation in japanese photography*, «Aperture», vol. 102, spring 1986, and the afterword to *Ba Ra Kei. Ordeal by roses. Photographs of Yukio Mishima by Eikoh Hosoe*, New York, Aperture, 1985. About the same topic, see also my *Corpo, spirito, immagine. Il Kamaitachi di Eikoh Hosoe e Tatsumi Hijikata*, in *Le religioni e le arti. Percorsi interdisciplinari in età contemporanea*, edited by Sergio Botta and Tessa Canella, Brescia, Morcelliana, 2015.

transmission of Hijikata's method. I would like to mention here briefly an aspect that was purposefully neglected in the choice of this Dossier's investigations, and which instead plays a relevant role in the archival activity for the creation of new documents. I am referring here to the collaboration of some of Hijikata's students, namely Yukio Waguri and Moe Yamamoto, not only for the compared reading of theirs and their master's notations, but also for a series of executions that transform written indications into real movements that can be filmed, catalogued, and archived. In this operation words become real actions again, and the documentary archive directly confronts the archive of movements stored in the physical memory of students, the only ones who can decipher Hijikata's writings in terms of dance.

Writing here on behalf of the archive is Takashi Morishita, whom I thank for the authorisation to publish excerpts from his book *Hijikata Tatsumi's Notational Butoh. An Innovative Method for Butoh Creation*, a gift he gave to the Aomori conference participants, an important document to share. In his experience, Hijikata's word is not only the object of study, it is the direct memory of a process that maintains the exactitude of writing, creates names to make things exist, and the energy of the spoken word, animated by gestures and physical presence<sup>20</sup>.

Stephen Barber's essay opens up an extremely interesting vortex on the relationship between dance and visual arts. By observing the use Richard Hawkins makes of Hijikata's scrapbooks in artistic projects intended for museums, he offers a complex trajectory to read into the relationship between the choreographer and his sources, and between preparatory materials and art objects, (which in Hijikata's notation system overlap) by using the reproductions of twentieth century masterpieces as tools for dance, and by generating an artistic product that assumes a new value outside of its context, and of its nature.

<sup>20</sup> In one section of the book not included in this Dossier, Morishita recounts his arrival at Hijikata's Asbestos Studio with the task of transcribing texts and speeches in view of publication. Even though the agreement with the publisher concerned the delivery of a finished manuscript, Morishita was asked to transcribe the speeches to maintain the great liberty of associations and of language by which the dancer expressed himself while moving inside his work space, and recalls the extraordinary change in register when he was dictated texts that Hijikata pronounced in structured form. Cf. *Hijikata Tatsumi's Notational Butoh*, cit. p. 44.

Barber writes extensively about the relationship between Hijikata and his sources, not exclusively but especially literary ones, in his book *Hijikata: Revolt of the Body*, developed around other objects of study for the author, including Antonin Artaud<sup>20</sup>.

Katja Centonze's perspective brings the word back into the heart of the dance problem. Hijikata's definition of the body, of a specific quality of the body, different from the athletic body and from the everyday body, the search for a name that corresponds to a specific energy, that becomes explosive compared to all the others, compared to the context, for its power to be different. Centonze has translated and written about Hijikata, in very many speeches she has let his presence emerge by penetrating inside his body of writing.

Maria Pia D'Orazi<sup>21</sup> transfers the role of the word from the definition to the transformation of the body: from Hijikata's elaboration – who trained his awareness along with his physical body – to Akira Kasai's journey – who inherited the word as a tool for creation and knowledge and recovered its power beyond the meaning. In Rudolf Steiner's eurhythmy, Kasai finds a technique for the investigation and composition of the human being, merging language and movement and using the power of vocalization, with the capacity to bring the body back to its origins, to that place of contact with universal forces, to a space for creation.

In Italy Kasai was and is the protagonist of a long pedagogical and creative process. My acknowledgements to him go much beyond his highly precious contribution to this Dossier.

In this Dossier we have chosen to respect the authors' choice about the order in Japanese names. The essays by Takashi Morishita, Bruce Baird and Katja Centonze, comply to the surname name convention. The introduction and the essays by Stephen Barber and Maria Pia D'Orazi, and connected bibliographical indications, use the Western standard (name surname).

As for the transliteration, our choice was to use the standard in English language (butoh for butō or butô) in all the essays, except for bibliographical indications to essays and books that use different transcriptions.

<sup>20</sup> Among Barber's books: *Antonin Artaud: Blows and Bombs*, London & Boston, Faber and Faber, 1993; *Artaud: Terminal Curses. The Notebooks 1945-1948*, Chicago University Press, Solar series, 2008.

<sup>21</sup> Maria Pia D'Orazi has recently curated the Italian edition of Akira Kasai, *Un libro chiamato corpo*, Dublin, Artdigiland, 2016 [*Karada to iu shomotsu* (A book named body), Tokyo, Shoshi Yamada, 2011].