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DANCING IN AN ARCHIVE
OF (DIGITAL) EVOCATION

In May of 1959, the founder of butoh, Hijikata Tatsumi, exploded onto the dance scene in a dance portraying an older man having sex with a younger man, and then causing the younger man to kill a chicken¹. In a subsequent manifesto, Hijikata argued that his dance «must spout blood»². This was clearly a dance born from the desire of its performers to stage undeniably striking performances. In time, photographic and filmic records of butoh performances have spread far and wide and in many cases been more widely viewed than the performances themselves. Those powerful photographic and filmic images have come, in turn, to set expectations for what butoh is and should be. A counter force has also shaped butoh. Although less well known, the dancers have sought to use the power of words and images to evoke movements and alter their own performances. Linking the power of the images of butoh to the various evocative powers that the dancers used in creating butoh is crucial for a more full understanding of butoh and for an understanding of how butoh itself has been understood overtime.

Hijikata was a ringleader of a small group of dancers who sought new possibilities in bodily expression in the late 1950s and early 1960s. Early performances appropriated idioms from Fluxus, neo-Dadaism, surrealism, and happenings. Eventually, Hijikata began to go beyond simply creating powerful images, and began to consider how to use

¹ For a discussion of this dance, see my *Hijikata Tatsumi and Butoh: Dancing in a Pool of Gray Grits*, New York, Palgrave Macmillan Press, 2012, especially Chapter 2 *Forbidden Eros and Evading Force*.

² Hijikata Tatsumi, *Inner Material/Material*, translated by Nanako Kurihara, «TDR», vol. 44, n. 1, Spring 2000, pp. 36-42 (39).

words, images and evocation in creating his own dance. This time, he was exploring not only about how to move the audience, but also how to move the dancer as well. To oversimplify a complex issue (and one that is treated in more detail elsewhere in this issue), Hijikata embarked on quest to generate and modify dance movements through the use of various kinds of imagery and evocative work³. I prefer the umbrella term «Hijikata Method» for this loose constellation of experiments, with the proviso that calling it a «method» overstates the extent to which Hijikata sought to organize these experiments into a formal method.

Everything began with observation, and few people in the world were better and more minute observers of the world than Hijikata. He sought to discover new sources for movements, but also to understand himself and the ways he had been formed and socialized. He observed people and animals, but also reproductions of art works in art magazines. The next step was collection and record keeping. He (or a scribe) would make notes and sketches in notebooks, and also cut out reproductions of paintings, sculptures, and other art forms, and paste them in scrapbooks (and make further notations about them). Finally came transmission. In dance classes, he would demonstrate movements, and then tell and show how to modify them in various ways. He might begin with a step, pose, or simple etude. Then he would tell his dancers what to imagine while doing this movement. He might use a picture culled from an art magazine while doing this and tell them to mimic a shape or capture a tone or quality from the image. He might instruct the dancers to imagine doing the step as different characters, in different settings, to different onomatopoeic sounds, or to different smells. Or he might engage the dancers in a surrealist preparation for the role, in which they would imagine all sorts of strange things like flowers blooming inside their chests, their shoulders solidifying into glass and then shattering, or artists living inside their stomachs. At each moment along the way, he would demonstrate to them how the imagination should alter their movement. Interestingly, the material the dancers were expected to master was overwhelming, so with his encourage-

³ For a full treatment of this transformation, see *Hijikata Tatsumi and Butoh*, cit., especially Chapter 5 *My Mother Tied Me on Her Back: Story of Smallpox*.

ment, the dancers brought along their own notebooks and furiously took their own notes.

Hijikata would then organize these movements into careful choreography. However, this mentally and physically structured choreography did not sit well with all the dancers, who were used to the prior more chaotic art form. Many of them claimed that improvisation was the only way to do butoh. So there was a split between the performers who primarily practice improvisation and the ones who created highly structured dances employing a dizzying array of visual, aural, tactile, gustatorial, and olfactorial imagery prompts. Often the audiences were unaware of this use of imagery and assumed that all dances were improvisational. And in fact, the early photographic collections and filmic records of butoh were mostly concerned with how bizarre the performances were. Photographic collections such as Hanaga Mitsutoshi, *The Butoh* (1983); Heardter and Kawai, *Die Rebellion des Körpers* (1985); Marc Holborn, *Butô: Dance of the Dark Soul* (1987); Asbestos-kan, *Body on the Edge of Crisis* (1987), and Viala and Masson-Sekine, *Butoh: Shades of Darkness* (1988), provided striking images, background essays and interviews with the dancers, but little sense about the craft of the dancers or how they went about creating their dances. Similarly, films and videos such as Edin Velez, *Dance of Darkness* (1989); Michael Blackwood, *Body on the Edge of Crisis* (1990); and Chris Bollard and Richard Moore, *Butoh: Piercing the Mask* (1991) featured visually jarring dances and interviews with dancers and critics, but again little indication about how the dances were created.

This state of affairs began to change when one of Hijikata's later dance students, Mikami Kayo, published her book *Utsuwa toshite noshintai: Ankoku butô gihô e no apurôchi* (Body as Receptacle: An Approach to the Techniques of Ankoku Butoh) (1993), which was an in-depth analysis of Hijikata's choreographic methods⁴. Mikami outlined a taxonomy of movements and explained the ways that the movements fit together into longer sequences. The second half of Mikami's book contained the transcriptions of her own notebooks she had taken during

⁴ Mikami Kayo, *Utsuwa toshite noshintai: Ankoku butô gihô e no apurôchi* (Body as Receptacle: An Approach to the Techniques of Ankoku Butô), Tokyo, ANZ-Do, 1993. For an English translation, see Kayo Mikami, *The Body as a Vessel*, Birchington, UK, Ozaru Books, 2016.

rehearsals with Hijikata (supplemented by notes from other dancers). It also contained some drawings, but without a demonstration of the movements and the way that Hijikata understood a particular sequence of words to create or alter a movement, it was impossible get any idea of what her notes referred to. But for the first time, scholars and observers began to understand how Hijikata and many other butoh choreographers in his lineage were able to achieve the effects they desired on stage.

The year 1998, was a watershed for the study of butoh, with three important events (two of which happened within two days, January 21 and 23). The first was the publication of Hijikata's collected works. This two-volume set collected nearly all of Hijikata's writing into once place (including 120 pages of unpublished materials). It also contained approximately 95 pages of what were called «butoh-fu» or «butoh notation». This «butoh notation» was subdivided into several categories. The first was 14 pages of transcribed typeset notes (similar to those in Mikami's book). These were followed by 40 pages of facsimile reproductions of handwritten notebooks (which included drawings and sketches, again similar to Mikami's notes). Finally came 44 pages of photographic reproductions of scrapbooks⁵. In the scrapbooks, Hijikata had cut out paintings from arts magazines and taped or glued them into a notebook, and then written (or had a scribe write) notes around pictures (usually detailing a pose, quality, or costume to be taken from a painting)⁶. People now had relatively direct access to the notebooks and scrapbooks and thus more clues about how Hijikata went about creating his performances.

The collected works were followed two days later by Waguri Yukio's *Butô Kaden* (Butô Flower Transmission), CD-ROM (1998)⁷. Waguri was a student of Hijikata's from 1972-1979, and then later he

⁵ Hijikata Tatsumi, *Hijikata Tatsumi Zenshû* (The Collected Works of Hijikata Tatsumi) (hereafter HTZ), edited by Tanemura Suehiro et al., Tokyo, Kawade Shobô, 1998, 2, pp. 159-254.

⁶ For an in depth analysis of the scrapbooks, see Kurt Wurml, *The power of image: Hijikata Tatsumi's scrapbooks and the art of butô*, PhD Dissertation, University of Hawaii at Manoa, 2008.

⁷ Waguri Yukio, *Butô Kaden*, CD-ROM and Booklet, Tokushima, Justsystem, 1998. It is currently available as DVD-ROM and also an app. See <http://www.otsukimi.net/koz/e_bk_outline.html>.

founded the Kozensha butoh troupe. His CD-ROM was packaged with a booklet, *Butô-fu* (Butô Notation). Waguri's CD-ROM contained fewer movements and imagery exercises (88 in total) than either Mikami or the collected works, but featured small video clips of him and other dancers performing the movements or sequences, so one could get an actual feeling for what the movement would have looked like on stage, or how the imagery work lead to a particular movement. Unlike, Mikami, there was relatively little attempt to explain how the movements fit together into a larger whole, but Waguri tried to organize the movements thematically to highlight several of Hijikata's concerns. The movements and photos were connected with hyperlinks so that the viewer could bounce from one movement to a related movement. Waguri noted that each dancer took different notes, and he was clear that his work was but one interpretation of Hijikata's methods (rather than being a definitive presentation)⁸.

A brief detour is necessary to examine this term «butoh-fu» (butoh-notation) (used both in the collected works and in Waguri's CD-ROM and booklet), which is a bit of a misnomer. The notebooks (by the dancers, Hijikata, and his scribes) contain various notes and sketches including scene descriptions, sequences of movements, and movement diagrams. The scrapbooks contained cut-out photos of various art works, written imagery exercises, and various ideas about costumes, and poses. For example, in the scrapbook entitled «Melting Candy» (Nadare ame), beside a cut-out of the 1917/18 Klimt painting, *The Bride*, Hijikata's scribe has penned: «There are several faces in the shawl; movement which traces one more fleshification which captures these»⁹. As Waguri observed, this is not the kind of notation which would allow anyone to restage these movements, such as musical notation, or Laban notation, although someone who had trained with Hijikata could reproduce some portion of the movements¹⁰. Rather, the notes were simply a way for Hijikata to remember an idea, or they anticipate asking the

⁸ See Waguri Yukio, *Butô Kaden*, cit., «Analysis» Disc A.

⁹ *Htz* 2, p. 228.

¹⁰ For a discussion of the differences between butoh-notation and other kinds of notation, see Waguri Yukio, Waguri Yohana and Kuniyoshi Kazuko, *Butô-fu as Dance Notation in Butô-fu*, Booklet accompanying Waguri Yukio, *Butô Kaden*, CD-ROM and Booklet, cit., p. 18.

dancer to adopt pose or facial expression, or asking the dancer to use an atmospheric element from this painting as an imagery prompt to alter a movement. Or in the case of the dancer's own notebooks, they were notes for the dancer to remember what she had been taught in the overwhelming wash of words and images in the studio.

Finally in 1998, The Keio University Art Center (original English translation, «Research Center for Arts and Arts Administration, Keio University») received a consignment of Hijikata's materials from Hijikata's wife Motofuji Akiko. By chance a professor at Keio University knew Motofuji and convinced her to consign to the University her collection of materials, which she was having trouble storing and managing herself. The archivists were interested in butoh, but even more interested in exploring digital archiving strategies (for which they had received a large grant from the Japanese government)¹¹.

We might linger over the English translation «Research Center for the Arts and Arts Administration». The Arts Center had two main goals. The first stemmed from the recognition that the archive was housed in a university and thus the center had the desire to use all the knowledge-gathering and knowledge-disseminating resources of the university as they dealt with the corpus. They explicitly called themselves a «research center», thereby acknowledging that they would not merely store materials for others to use, but also track the outside research about the corpus, and analyze the materials themselves and produce original research about them¹². The addition of the concept of «arts administration» acknowledged the role of the Arts Center within a web

¹¹ See Sumi Yôichi, *Genetic Archive: Basic Historical Concepts for Construction*, in *Genetic Archive Engine: Hijikata Tatsumi Dancing in a Digital Forest*, Tokyo, Research Center for the Arts and Art Administration, Keio University, 2000, pp. 3-10 (3). The Arts Center did hire Hijikata's long-time assistant, Morishita Takashi, who had a specific interest in butoh. He had worked with Hijikata since the early 1970's, and even taken dictation on some of Hijikata's notebooks and scrapbooks. He had already been working with Motofuji to organize Hijikata's materials and helped in founding the Hijikata Tatsumi Memorial Archive in 1987.

¹² For a discussion of the «research archive» within the context of the larger university, see Maeda Fujio, *Reconstructing an Artistic Performance: Tatsumi Hijikata Archives and the Research Archive System*, in *Barairo dansu no ikonoroji: Hijikata Tatsumi wo saikôchiku suru* (The Iconology of Rose-colored Dance: Reconstructing Tatsumi Hijikata), edited by Sumi Yôichi et al., Tokyo, Research Center for the Arts and Art Administration, Keio University, 2000, pp. 34-45 (35).

of museums, galleries, and other organs for which art is an activity to be administered.

One can basically understand the second impulse of the digital archivists by imagining that it would be useful to have corpus specific searchability for Hijikata's entire oeuvre or a corpus specific set of search terms. There is not much point in having Hijikata's name turn up in a library database (or internet) search for the term «dog» or «candy». Most users would find this to be an annoying distraction. However, Hijikata once equated feeling jealous of a dog that was being beaten by children with the ability to dance well¹³. Similarly, he entitled a scrapbook «Melting Candy». So if the archive could digitize all of Hijikata's notebooks, photographs, films and essays, and put key word tags on the photographs and films that might have something to do with «dog» or «candy» then researchers could easily compare all the uses of the word «dog» or «candy» across Hijikata's entire output to see if they could come up with a better understanding of what Hijikata had in mind when he talked about a crippled dog or melting candy¹⁴. (Ideally, this would be similar to the way that one can now compare the use of terms across James Joyce's output because of the online availability of searchable texts such as *Finnegans Wake*¹⁵). The archive also anticipated the problem of photographs and filmstrips which might not come with their own keywords (unlike essays), so they invited interactions with outside researchers who could supply them with key words that they could tag to individual items in the collection. Because of financial concerns and copyright reasons, the archive has not been able to provide the level of access implicit in the initial impulse (short of visiting the actual archive). However, the archive has still been important for transforming how scholars have understood butoh.

¹³ For Hijikata on the connection between a wounded dog and butoh, see *From Being jealous of a Dog's Vein*, translated by Kurihara Nanako, «TDR», vol. 44, n. 1, Spring 2000, pp. 56-59. For my own analysis of this passage, see Baird, *Hijikata Tatsumi and Butoh*, cit., pp. 131-134.

¹⁴ Maeda Fujio, *Reconstructing an Artistic performance: Tatsumi Hijikata archives and the research archive system*, cit., pp. 42-44.

¹⁵ See «Index to Finnegans Wake», <http://caitlain.com/index.php?option=com_content&view=article&id=66&Itemid=53>.

Since Benjamin's influential essay on the ways mechanical reproducibility changes the experience of art, scholars have been more attentive to the ways in which the form of an art matters. In this case, the archive has necessarily been more focused on the things that are easy to reproduce mechanically and thus easy to archive than those parts of artistic practice that do not lend themselves to archiving as readily. Namely, the archive has had more traction with photographs and notebooks/scrapbooks, than it has with the vagaries of live performance. This has led to the archive cooperating in the publication (predominantly with museums) of collections of essays accompanied by photographs, posters, and other ephemera of Hijikata's practice, such as tickets, programs, and even reproductions of the art works in Hijikata's private collection that were created by other artists¹⁶. These exhibition catalogues (sponsored in part by major art museums) had the effect of locating Hijikata firmly with the wider art world of surrealism, neo-Dadaism, conceptual art, poetry, reportage art, and post-war photography, but did relatively little to elucidate the contours of Hijikata's particular interventions in these worlds. The archive also concentrated on the information about Hijikata that could be revealed from the notebooks and scrapbooks. To be sure, the archive has at its disposal several film recordings of Hijikata's dances, but even then, the archive has not made them widely available, and researchers have been forced to visit the archive in order to see them.

Over time, the archive has expanded its activities. One guiding principle of the archive was the «genetic archive engine». This imagines the archive not just as a repository for materials, but also imagines that the archive can play a role in tracing a genetics of artistic practice. However, again, this was a more viable strategy for analyzing the physical materials that the archive possessed than it was for analyzing the dances themselves. One particular example was the publication of a booklet ostensibly about the 1965 *Rose-colored Dance*. In it, an archivist traced usage of thematic elements within the poster for the dance¹⁷.

¹⁶ The predecessor to the Keio University Art Center, the Hijikata Tatsumi Memorial Archive (founded in 1987), collaborated with the Akita Senshu Museum of Art in 1991 and the Ikeda Museum of 20th Century Art in 1997 on exhibition catalogues. Both contain similar elements, performance photographs, posters and invitations, and works by other artists in Hijikata's private collection.

¹⁷ A full color reproduction of the poster can be found in David Goodman,

In this evolution, in 1964, neo-Dada painter and set designer Nakanishi Natsuyuki was experimenting with how colors complement and contrast with each other. He created a painting in which he reproduced the figures of Gabrielle d'Estrees and her sister the Duchess of Villars from the famous Fontainebleau painting *Gabrielle d'Estrées et une de ses soeurs* (~1594) but covered their faces with pink and green paint. When the influential graphic designer and illustrator Yokoo Tadanori made the poster for the dance, he borrowed the figures and the coloring in their faces, placed them within the ovals normally used for household portraits of the Emperor and Empress, and depicted Gabrielle d'Estrees' lowered fingers covered with a similar pink paint as if she had just dipped her fingertips into a can of Akebono brand pink salmon¹⁸. Sometime in 1965 or 1966, when Nakanishi revisited the theme, he retained Yokoo's ovals around the two figures and the pink paint on d'Estrees' fingertips, but jettisoned the can of salmon. Through this "genetic" evolution, we can see an idea that started with Nakanishi, traveled to Yokoo, and then went back to Nakanishi, but retained traces (genetic material?) of Yokoo's intervention.

However, there is a sense, to give credit where credit is due, that the professional archive was merely picking up on something that the non-professional archivists at Hijikata Tatsumi Memorial Archive had already been doing. A 1997 museum catalogue had already noted the cross fertilization in evolution in the themes in Nakanishi and Yokoo's paintings and poster. The exhibition catalogue editors, Morishita Takashi and Yamazaki Yôko included Yokoo and Nakanishi's work with a brief explanation of the temporal trajectory from Nakanishi to Yokoo and back to Nakanishi¹⁹. Then later they included a reproduction of Nakanishi's 1968 photographic collage, in which Nakanishi took the elements from Cezanne's «The Card Players» and

Angura: Posters of the Japanese Avant-garde, New York, Princeton Architectural Press, 1999, p. 72. For the analysis, see Yanai Yasuhiro, *Sakuhin kaisetsu* (Explanation of the Works), translated by Bruce Baird, in *Barairo dansu no ikonoroji: Hijikata Tatsumi wo saikôchiku suru* (The Iconology of Rose-colored Dance: Reconstructing Tatsumi Hijikata), cit., pp. 25-31.

¹⁸ Yokoo's choice to have d'Estrees' fingers dipped into pink salmon transformed the fertility symbol of the original into explicit female-female homoerotic imagery.

¹⁹ Morishita Takashi and Yamazaki Yôko (edited by), *Bijutsu to butô no Hijikata Tatsumi ten*, Itô, Shizuoka, Ikeda Museum of 20th Century Art, 1998, p. 20.

Millet's «The Evening Prayer» which he had included in his variation on Yokoo's variation and restaged them using collage photographs of people breathing through gas masks²⁰.

Now, it will be easily seen that the analysis tells us much more about Nakanishi's paintings and Yokoo's poster than it does about Hijikata's dance. This again highlights the difficulty that the archive had dealing with the dances in and of themselves, rather than physical objects such as paintings and notebooks. However, archivist Morishita Takashi expands outward from the hint provided by Yanai to write about Hijikata's strategy to «intermix two opposing images» and makes explicit the connection between genetics and sexual contact to speak of «a butô dancer and an artist violat[ing] each other»²¹. Thus we see the archivist creating a reading of Hijikata's general artistic practice from the evidence provided by a specific exchange that Hijikata facilitated. We can expand on this to speculate that Hijikata may have appropriated his technique for pulling poses and qualities from paintings for reproduction in his dances, in part, from Nakanishi's technique for taking poses from paintings and reproducing them in his own subsequent art works.

Because butoh performances often happened in small theaters in dim lighting, there was a tendency for photographers to use black and white film to capture the performances in sub-optimal light. This use of photographs stripped the color from the performances, and thus made the performances seem more serious and classical than they would have seemed to the actual audiences. This tendency was exacerbated by the photographers themselves when they could have done differently. Hosoe Eiko's wildly influential *Kamaitachi* (Sickle-Weasel) was largely shot outdoors in natural light. However, Hosoe choose to shoot in black and white rather than in color. Lost was the lush greenery of the leaves, the brightly colored flowers, the yellow of the hanging stocks of ripened rice,

²⁰ Idem, p. 34, and for the explicit details about Cezanne, and Millet, compare with the much fuller and more detailed later account by the professional archivist/curator Yanai Yasuhiro, *Sakuhin kaisetsu*, cit., p. 30.

²¹ Morishita Takashi, *Hijikata Tatsumi no butô to Barairo dansu* (Tatsumi Hijikata's Butoh and Rose-colored Dance), translated by Bruce Baird, in *Barairo dansu no ikonoroji: Hijikata Tatsumi wo saikôchiku suru* (The Iconology of Rose-colored Dance: Reconstructing Tatsumi Hijikata), cit., p. 7.

the brown of the clods, and the colors of the kimono and yukata that the subjects wore. In time, the archive began to correct the black and white focus in butoh photography by including color photographs as well. In 2005, the archive (in collaboration with the Okamoto Taro Museum of Art) published a 200-page exhibition catalogue which for the first time featured color photographs of Hijikata performances. Restored were the mottled reds, pale pinks, oranges, bright purples, greens, and blues of the performances from 1972 and beyond. Then later, the archive was able to extend this intervention back in time by publishing a spread of color photographs for the 1968 piece *Hijikata Tatsumi and Japanese People: Rebellion of the Body* in the pamphlet *Hijikata Tatsumi's Rebellion of the Body; Imagery and Documents of Butoh 1968*²².

There has been a danger in the archive as well. Some butoh artists have criticized the archive for the focus on Hijikata's use of notebooks and butoh notation. Proponents of the improvisation faction of butoh, and Tanaka Min in particular, have argued that a focus on dance notation serves to codify a practice that Hijikata intended to be quite fluid and experimental at every turn²³. In part, this reflects the long-term tendency of the archive towards the written and visual material. Despite the existence of visual, verbal, aural, tactile, and olfactorial elements in Hijikata's transmission practice, the archive has continued to base their analysis in the original term butoh-fu (butoh notation), but begun to call Hijikata's activities «notational butoh».

Whether in response to this criticism, or because of the limitations in the prior sources (Mikami's book was limited to written descriptions of imagery exercises, and Waguri's CD-ROM contained only a relatively small number of Hijikata's exercises), the archive has begun to try to bridge the gap between the materials and the dances themselves. The archive brought in dancers including Waguri himself, Kobayashi Saga, and Yamamoto Moe to demonstrate movements and explain the imagery exercises used to achieve them. Again, perhaps because of lack of

²² *Rebellion of the Body; Imagery and Documents of Butoh 1968*, edited by Maeda Fujio et al., Tokyo, Research Center for the Arts and Arts Administration, Keio University, 2009, pp. 46-47. The archivists were also able to ascertain through photographic evidence that the dance contained slightly different scenes and costumes on the two different nights. See, *Assemblage: Rebellion of the Body*, pp. 9-27.

²³ Tanaka Min, personal conversation.

resources, the archive has not been as forthcoming with the results of these interviews as one might have liked, but eventually they resulted in a non-circulating DVD-ROM, «Hijikata Tatsumi's Notational Butoh» (2008), which explained Hijikata's working method and featured clips of dancers performing movements²⁴.

Two recent activities show how much the archive has transformed over the years. The first of these is the publication in 2015 of a bilingual dance script for Hijikata's dance *Costume en Face* (with Ugly Duckling Press)²⁵. The *Costume en Face* booklet consists of the notebook Yamamoto Moe wrote for the movements in the dance with the same name. It is the closest thing we have to an actual script for a Hijikata dance (although the introduction notes that there were changes made between the compilation of this notebook and the actual performance, and Yamamoto was not technically able to dance all of the movements listed in this booklet)²⁶. Happily, in 2015, *Costume en Face* was used by Paul Lazar and Annie-B Parson of Big Dance Theater to create an original dance piece, *Resplendent Shimmering Topaz Waterfall*. Lazar and Parson had no knowledge of any Hijikata's actual dances and only watched segments of the original dance hours before the premier, so the dance was based solely on the process of associations evoked by Hijikata's words (as recorded by Yamamoto).

Another outcome perhaps related to the criticism that the archive was in danger of freezing Hijikata's practice was the institution of a series of roundtable discussions featuring dancers from different points in Hijikata's career. These round-table discussions (featuring dancers such as Seisaku, and Ishide Takuya) have provided a more

²⁴ *Hijikata Tatsumi's Notational Butoh* DVD-ROM, Hijikata Tatsumi Archive, RCAA and Research Institute for Digital Media and Content, Keio University, 2008. Full disclosure, I served as the narrator for some segments of the English version of this DVD.

²⁵ Yamamoto Moe and Hijikata Tatsumi, *Costume en Face: A Primer of Darkness for Young Boys and Girls*, translated by Sawako Nakayasu, Brooklyn, NY, Ugly Duckling Press, 2015; but see also the publication of an expanded version of the prior work of the archive, Morishita Takashi, *Hijikata Tatsumi's Notational Butoh. An Innovative Method for Butoh Creation*, Tokyo, Keio University Art Center, 2015, pp. 49-60.

²⁶ Morishita Takashi, *Introduction*, in Yamamoto Moe, *Costume en Face*, cit., p. 9.

granular view of Hijikata's artistic practice era by era and moment by moment.

Whatever the case about the limitations of or dangers inherent in the archive, as with Big Dance Theater, artists have begun to use the archive in all sorts of interesting ways. The visual artist Richard Hawkins created a series of collages, «Ankoku Series» (2012), that took their inspiration in layout and/or themes from Hijikata's collage-style scrapbooks²⁷. In Hijikata's «Melting Candy» scrapbook, one page, has a black and white cut-out in the upper left hand corner of William De Koonig's *Woman, I* (1950-1952 – this painting itself was a product of collage techniques). Hijikata (or a scribe) made sketches of what appears to be an arm and a torso, and scrawled in the remaining three-quarters of the paper several opaque notes such as

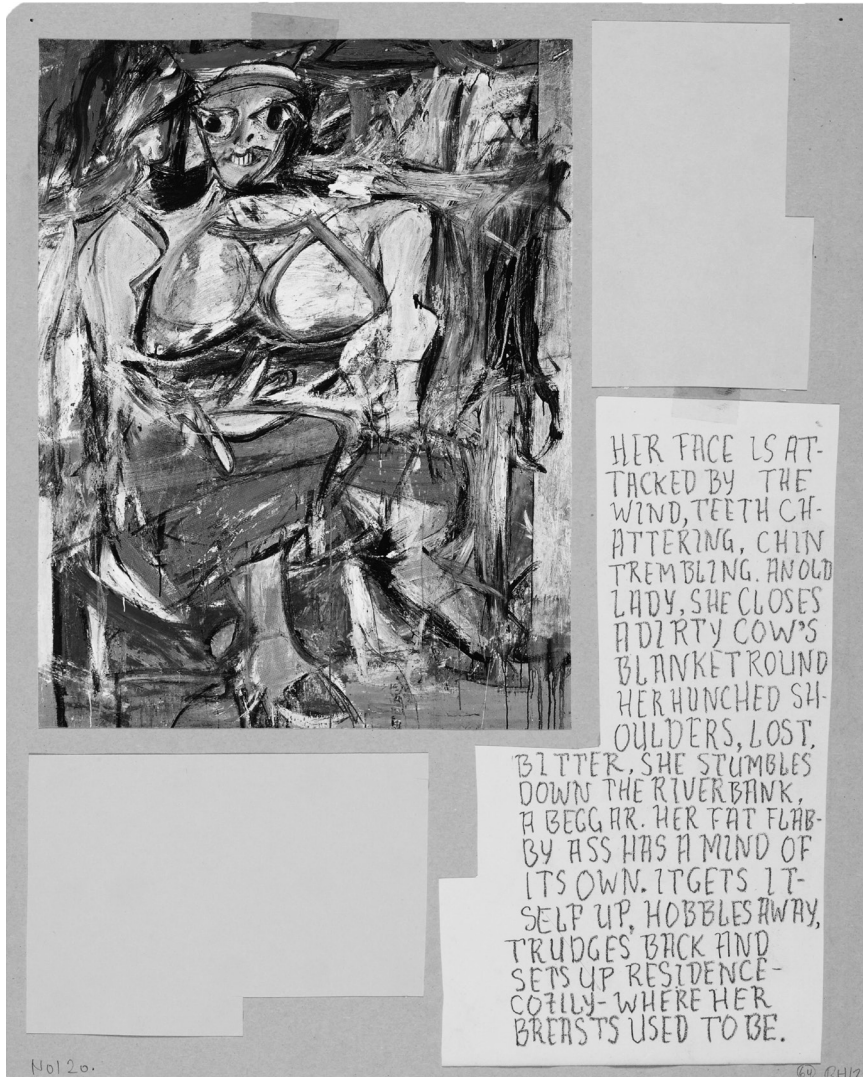
«Large nurse hat»
 «From vapor/steam woman»
 «The geisha's Cupid night after being a geisha»
 «Affix this expression to the old woman who is angry»
 «[do the] Mallard lowly»
 «This hair style, important»
 [Illegible – Bladder/arm/leg/light?] «that descends over and over (rustling)»
 «Bacon's beard which can sit»
 «Dragonfly-Maya Rökkou»
 «Last»
 «Pink—important»²⁸

²⁷ See Richard Hawkins interviewed by John Arthur Peetz, *Richard Hawkins*, «ArtForum», February 29, 2012, <<http://artforum.com/words/id=30413>> and Agnieszka Gracza, «Richard Hawkins: Tate Liverpool» *ArtForum* nd. <<http://artforum.com/picks/id=45678>>.

²⁸ See *HTZ 2*: 231. My thanks to Yuki Yoshimura and Richard Hawkins' translator, Taka Yamamoto, for assistance in decoding Hijikata's handwriting. See also Richard Hawkins, *Richard Hawkins: A Talk as Part of Theory of Achievement*, Yale Union, Portland, Oregon, Aug. 2, 2015 [unpublished presentation].



Hijikata Tatsumi, «Nadare Ame Scrapbook», p. 19, courtesy of the Keio University Art Center



Richard Hawkins, *Ankoku 64 (Woman - ass in front)*, 2012,
Collage, 18 1/8 x 15 1/2 x 1 inches (46 x 39.4 x 2.5 cm) (RHw.291),
courtesy of the artist and Greene Naftali, New York

Usually an arrow or line connects one of these notes to a spot on the painting or another note. We might presume that «Large Nurse Hat» indicates a possible hint for a costume for a character in a dance, and «Affix this expression to the old woman who is angry» requires the dancer to adopt the expression of de Koonig's woman at a certain point in a dance.

In *Ankoku 64 (Woman – ass in front)*, Hawkins has positioned a full color version of de Koonig's painting in roughly the same spot on the paper, and substituted in a longer more unified hand-written text (all in capital letters):

Her face is attacked by the wind, teeth chattering, chin trembling. An old lady, she closes a dirty cow's blanket round her hunched shoulders, lost. Bitter, she stumbles down the riverbank. A Beggar. Her fat flabby ass has a mind of its own. It gets itself up, hobbles away, trudges back and sets up resident cozily where her breasts used to be²⁹.

Immediately one realizes that Hawkins is substituting poetic text for Hijikata's notes, but these texts are not entirely divorced from Hijikata's notes. In Hawkin's *Ankoku 65 (Woman – ass in front)*, we see a differently colored print of the de Koonig painting located in a different place on the paper (as well as de Koonig's *Woman, II*) with a large Japanese calligraphic «Vapor Woman» (Yuge no onna), and a small gloss in English «A Woman made of Steam»³⁰. Thus we see that even if this could not be called a direct translation, in *Ankoku 64*, Hawkins has captured Hijikata's preoccupation with one bodily part substituting for another, and in *Ankoku 65*, Hawkins has echoed Hijikata's concern with steam, mist, vapor and other atmospheric elements that can entwine with, mix with, and obscure other things.

The American modern dancer Trajal Harrell has begun a decade long project similarly based on Hijikata and Ohno's methods called «In One Step are a Thousand Animals». Harrell has always been

²⁹ See Richard Hawkins, «Ankoku 64 (Woman – ass in front)» Collage, 2012, Green Naftali Gallery, <<http://www.greenenaftaligallery.com/exhibitions/richard-hawkins3#11>>.

³⁰ See Richard Hawkins, «Ankoku 65 (Woman – ass in front)» Collage, 2012, Green Naftali Gallery, <<http://www.greenenaftaligallery.com/exhibitions/richard-hawkins3#16>>.

prone to mixing genres – a recent project was to think about Judson Dance Theater and Harlem voguing. He visited the Art Center and saw Hijikata's 1985 *Tohoku Kabuki Plan IV* (a work which owes much of its aesthetic to the fashion runway) and was blown away by it. He also looked through Hijikata's notebooks and scrapbooks and was taken with the way that Hijikata was looking at so many artists across so many times and places. He began to get a sense (as can be seen from the title of his project) about the ways that Hijikata would fill up movements with so many evocative words and images in order to help the dancers deepen the affective power of the performance. Thus far, Harrell's project has resulted in several performances such as *Used, Abused and Hung out to Dry* (which was an attempt to vogue Hijikata)³¹; *The Return of La Argentina* (a «fictional archiving of Kazuo Ohno's renowned solo piece *Admiring La Argentina*»); *In the Mood for Frankie* (a mediation on Hijikata's principal danseuse Ashikawa Yoko, and modern dance choreographer Katherine Dunham)³²; and *The Ghost of Montpellier Meets the Samurai* (based on the premise that Ellen Stewart of La Mama contrives to get Hijikata Tatsumi and *nouvelle danse* choreographer Dominique Bagouet to meet in Manhattan and create a dance together)³³.

Harrell's recognition of Hijikata's attempt to fill one step with a thousand animals, nicely returns us to Hijikata's method of harnessing the power of evocative language and images to generate novel dance steps himself and to help his dancers modify dance steps and increase the power of the dances. Surely Hijikata's attempts to create and fill his own movements must stem from a desire to try to engage his dancers in the same way he engaged his audience, and from a realization of the various techniques used by other artists who sought to move people. It has taken some time for the full details of his artistic experiments to reach the wider world, and at times butoh has been in danger of being

³¹ Brian Siebert, *Glimpses of a Rave; Spasms of Distress: Trajal Harrell at the Museum of Modern Art*, «New York Times», 14 February 2013, p. C16.

³² «Trajal Harrell: In One Step are a Thousand Animals», Museum of Modern Art, <<http://www.moma.org/calendar/performance/1451?locale=en>>.

³³ Sheila Regan, *Review: Harrell's 'Ghost' pays tribute to three giants of contemporary dance*, «Star Tribune», March 12, 2016, <<http://www.startribune.com/harrell-s-ghost-pays-tribute-to-3-giants-of-contemporary-dance/371882211/>>.

reduced to striking images (devoid of any context or technique), or to just another attempt at dance notation, rather than people understanding the full visual, aural, and tactile range of Hijikata's experiments in evocation. In part, this has happened because images and the written word are more storable and portable than the performances themselves. The principle archive of Hijikata, the Keio University Art Center, has not always skirted these dangers successfully, but the archivists have always been committed to basic research to understand Hijikata more fully, and the archive has evolved over time to answer the needs of that research. As one can see by looking at the current activities of the archive, and at the new visual and performing arts coming out of those activities, the archive is helping the world of butoh and its offshoots be every bit as alive as the genetic metaphor would suggest.