

Exit 99

2nd Butoh & Related Arts Symposium & Dance Exchange Project



Für die Realisierung von Projekten, für die die Großstadt weder Platz noch Zeit hat, gibt es einen Ort
There is a location allowing for the realisation of projects that would find no place or time in the city

Am Rande der Uckermark, unweit der Kreisstadt Pasewalk, 120 km nahe Berlin, haben Theatermacher, bildende Künstler, Musiker, Handwerker und Techniker ein 800 Jahre altes, unter Denkmalschutz stehendes Rittergut neu erschlossen:

schloss bröllin lies on the edge of the Uckermark region, not far from Pasewalk, 120 km from Berlin. Built 800 years ago, it is now a national heritage monument used by theatre groups, artists, musicians, handworkers and technicians.

schloss bröllin international theatre research location

Wir eröffnen den Raum für eine Orgie der Entdeckung, der Erforschung, der Erfindung. schloss bröllin ist offen für alle interessierten Theatergruppen und Künstler, die in zeitlicher und räumlicher Unbeschränktheit arbeiten, proben, produzieren und forschen wollen.

Bei uns können sie zwischenlanden, auftanken und mit neuen Ideen wieder abheben!

Neben den Schwerpunkten Theater- und Tanzproduktionen wird hier vor allem Austausch, stetige Vernetzung und intensive Zusammenarbeit mit Künsten und Künstlern unterschiedlichster Herkunft und Richtung, Produzenten, Organisatoren und anderen Projekten in Mecklenburg-Vorpommern, in der Bundesrepublik Deutschland, Europa und anderen Erdteilen gepflegt und gefördert. Die geographische Lage von schloss bröllin im nordöstlichsten Teil von Deutschland bietet dabei besondere Möglichkeiten der bilateralen Schnittstellen-Interaktion mit Osteuropa und den Ostsee-Anrainern.

Mit über 60.000 qm Grundfläche, mehreren Produktionsräumen und Studios sowie Übernachtungs- und Verpflegungsmöglichkeiten bietet schloss bröllin ideale Voraussetzungen für kurz- und längerfristige Aufenthalte zum Proben, Experimentieren, Trainieren und Entspannen sowie für Workshops und Tagungen.

Das Angebot umfaßt unter anderem

- Veröffentlichung der jeweiligen Arbeitsergebnisse vor Ort, Veranstaltung von (Vor-)Aufführungen, Seminaren, Workshops und Symposien (Programm auf Anfrage)
- Beratung, Konzeption und Umsetzung von außergewöhnlichen Theatermaschinen und sonstiger Bühnenausstattung durch qualifizierte und erfahrene Künstler
- Beratung, Konzeption und Realisierung von Dokumentations- und Präsentationsmaterial
- Beratung in lichttechnischen Fragen sowie die Vermietung von Licht- und Tontechnik in begrenztem Rahmen

schloss bröllin hat Modellcharakter, da es europaweit kein weiteres Kulturzentrum dieser Art, Größe und Zielsetzung gibt. Da schloss bröllin in einer der strukturschwächsten Regionen Deutschlands angesiedelt ist, leistet es einen Beitrag zur Verbesserung der kulturellen und wirtschaftlichen Infrastruktur. Außer der primär künstlerischen Zielsetzung werden von schloss bröllin auch Projekte aus den Bereichen Ökologie, umweltfreundliche Energie etc. konzipiert und umgesetzt.

1995 wurde schloss bröllin mit dem Kultur-Innovations-(Förderpreis) des Landes Mecklenburg-Vorpommern ausgezeichnet.

A space for discovery, research and invention, open to all theatre groups and artists that want to work, rehearse and produce.

Artists can come here to replenish themselves with new ideas before they leave!

Parallel to bröllin's main activities, which are theatre and dance productions, there is exchange, communication and collaborative work with artists from all backgrounds and directions, producers, organizers, and other projects in Mecklenburg-Vorpommern, Germany, Europe and elsewhere. Its geographical location in the north of Germany offers special opportunities for interacting with Eastern Europe and the Baltic region.

With over 60.000 square metres, numerous work spaces and studios, accomodation and catering facilities, it is ideal for both short and longer working residencies, as well as for holding workshops and conferences.

The services include

- The presentation of work produced on the premises and the organization of performances, seminars, workshops and conferences.
- Advice on, making construction and setting up of specialized theatre machinery and equipment by qualified and experienced artists
- Advice on and elaboration of documentation and presentation material
- Technical advice on lighting and of light and sound equipment rental

schloss bröllin is unique within Europe, in its nature, size and objectives. Located in one of Germany's least developed regions, it contributes significantly to the improvement of the area's cultural and economic structures. In addition to the main art projects, ecological issues are also dealt with in schloss bröllin.

In 1995, schloss bröllin was awarded the Mecklenburg-Vorpommern Prize for Culture and Innovation.

Butoh

Was ist das?
What's that?

Mit dieser Frage sehen sich Delta RA'i & Yumiko Yoshioka immer wieder konfrontiert, seit sie 1987/88 tatoeba – THÉÂTRE DANSE GROTESQUE als die erste deutsch-japanische Butoh-Company mitbegründet haben. Seither arbeiten sie daran, Butoh, den zeitgenössischen japanischen Ausdruckstanz, durch den eigenen europäisch eingefärbten Tanz-Stil zu vertreten und weiterzuentwickeln.

1999 war für den Butoh-Tanz ein denkwürdiges Jahr. 40 Jahre zuvor, im Mai 1959, begründete Tatsumi Hijikata mit seiner legendären Tanzperformance „Kinjiki“ in Tokyo den Ankoku Butoh. 1979 erreichten die ersten Bühnenperformances japanischer Butoh-Companies Europa via Frankreich. Zehn Jahre später, 1989, schaffte das erste Butoh-KultProjekt „Rent-a-body“ im Ballhaus Naunynstraße in Berlin die übergreifende Zusammenarbeit, indem japanische und europäische TänzerInnen gemeinsam in einer Butoh-Inszenierung auftraten.

Während Ex... it! '95, das erste Butoh Symposium & TanzProjekt 1995 auf schloss bröllin abgehalten wurde, kristallisierte sich heraus, wie nachhaltig der Butoh-Tanz Teile der europäischen Tanzszene seit Mitte der achtziger Jahre beeinflusst und welche große Bedeutung dem Butoh-Tanz als Ausdruck des Zeitgeistes zukommt. Eine der Hauptintentionen von Ex... it! '99 lag daher in der Erforschung des Einflusses des japanischen Butoh-Tanzes auf die abendländische Kunst.

In künstlerisch-inhaltlicher Hinsicht galt der Blick dem EXIT, dem Ausgang als Symbol für Veränderungen im allgemeinen und für den Übergang aus diesem Jahrhundert ins nächste Jahrtausend im besonderen.

Ex... it! '99 sollte eine Aufforderung sein, sich mit dem Draußen, dem Neuen, dem Ungewissen auseinanderzusetzen, mit all den Ängsten, Zweifeln und Irritationen, die uns auf dem Weg in eine unbekannte Zukunft begleiten.

Ex... it! '99 machte es sich zur Aufgabe, „die 2000er Frage“ zu stellen und künstlerisch die essentiellen Fragen, die uns an der Schwelle des 3. Jahrtausends auf der Seele brennen, zu beantworten.

Inhaltliche Aufgabe der geladenen ChoreographenInnen war es somit, mittels eines Ex...-Begriffs (exchange it! express it! expect it! exceed it! exaggerate it! exhale it! ex it!) einen künstlerischen Beitrag zu gestalten.

Für das künstlerisch-praktische Arbeitsforum wurden KünstlerInnen aufgespürt, in deren Arbeiten sich die Seele des Butoh oder eine sich parallel entwickelte ähnliche Intensität und Authentizität wiederfindet. Dabei war es wichtig, nicht mehr nur das Bild des traditionellen „weißen Butoh“ vor Augen zu haben, sondern sich vor allem mit Neu- und Parallelentwicklungen sowie mit Annäherungen aus anderen Tanzstilen auseinanderzusetzen. Dazu wurden abendländische KünstlerInnen eingeladen, die sich entweder direkt auf einen Butoh-Einfluss berufen oder deren Arbeiten dem „Butoh-Spirit“ nahekommen. Diese trafen auf junge japanische (Butoh-)ChoreographInnen und TänzerInnen, mit denen sie in regem Gedanken- und Arbeitsaustausch eine Inszenierung erarbeiteten.

Im theaterwissenschaftlich-theoretischen Symposium ging es einerseits um die Erarbeitung einer neuen Definition, da der Begriff „Butoh“ sehr einseitig besetzt ist. Wie kann der Ausdruck innerer Zustände, die man in Japan „Butoh“ nennt, für unsere westliche Welt beschrieben werden?

Darüber hinaus ging es sowohl um die Benennung des Status quo des Butoh-Tanzes und seines Einflusses auf Musik, bildende und darstellende Künste am Ausgang des 20. Jahrhunderts als auch um die gesellschaftliche Einordnung seiner künstlerischen Relevanz.

Dabei war die laufende praktische Arbeit der KünstlerInnen die Grundlage für Diskussionen, Auseinandersetzungen und Einschätzungen.

Time and time again, Delta RA'i and Yumiko Yoshioka have been confronted with this question since they formed the first German-Japanese Butoh company, tatoeba – THÉÂTRE DANSE GROTESQUE, in 1987/88. Since then, they have been working to represent and further develop Butoh, the contemporary expressionist dance form, through their own European-influenced dance styles.

1999 was a memorable year for Butoh: 40 years earlier in May 1959, Tatsumi Hijikata founded Ankoku Butoh in Tokyo with his legendary performance „Kinjiki“. The first Butoh performances reached Europe via France ten years later in 1989. Butoh Kultprojekt „Rent-a-body“, a collaborative project in which European and Japanese dancers took to the stage together, was first performed at Ballhaus Naunynstrasse in Berlin.

The first Butoh symposium and dance project, held at schloss bröllin as part of Ex... it! '95, confirmed the significance of Butoh in the European dance scene since the mid-80s, and its importance in the expression of the zeitgeist.

One of the main aims of Ex... it! '99 was to explore the influence of Butoh on Western art. In terms of artistic content, the exit as a symbol for change in general and for the passage from this century into the next was the focal point of the festival. Ex... it! '99 was to be an opportunity to confront the outside, the new and the uncertain with all the fears, doubts and confusions which accompany us into the unfamiliar future. Ex... it! '99 asked the „2000 Question“ and offered an artistic answer to burning questions at the threshold of the third millennium. With regard to content, the task for the invited choreographers was to create an artistic contribution by means of an Ex...-term (exchange it! express it! expect it! exceed it! exaggerate it! exhale it! ex it!)

For the artistic and practical forum, artists whose work showed the soul of Butoh or a similar intensity and authenticity, were tracked down. It was important to concentrate not only on the image of „white Butoh“, but above all, to look at new and parallel developments as well as approaches from other dance styles. Western artists who are either directly influenced by Butoh or whose work resembles „Butoh spirit“ were also invited. They met young Japanese (Butoh) choreographers and dancers with whom they created a performance through active exchange.

The symposium on theatre practice and theory was partly concerned with redefining „Butoh“ as this term is very one-sided: how can this expression of inner states (known as „Butoh“ in Japan) be expressed in Western terms? In addition, the symposium dealt with the definition of the status quo of Butoh and its influences on music, visual and performing arts as well as the social classification of its artistic relevance at the end of the 20th century. The ongoing practical work of artists provided a basis for discussion, debate and evaluation.

Das Präsentationswochenende zum Abschluß des Gesamtprojekts stand im Zeichen des kommunikativen Kontakts zwischen praktisch tätigen Künstlern, sich mit Kunst und Kultur auseinandersetzenden Fachleuten und dem Publikum als Verständigungsbrücke zwischen Kunst, Wissenschaft und Konsument.

Das praktisch-künstlerische Herzstück des Gesamtprojekts stellte das Arbeitsforum dar. In einer internationalen Ausschreibung wurden etwa 15-20 professionelle europäische und japanische KünstlerInnen ermittelt und nach schloss bröllin eingeladen, wo sie den KollegInnen und den KünstlerInnen anderer Disziplinen und Länder teilweise zum ersten Mal begegneten. Sie präsentierten ihre verschiedenen individuellen Arbeitsweisen anhand von mitgebrachtem Anschauungsmaterial (Videos, Fotos, Broschüren etc.), einer kurzen Performance-Arbeitsdemonstration und beim täglichen gemeinsamen Training, das jeweils von wechselnden ChoreographInnen angeleitet wurde.

Die wesentliche Zielsetzung des Arbeitsforums war es, im gemeinsamen Austauschtraining die Grundlage zu schaffen für das Lehrangebot des Workshopcamps und für die Entwicklungsarbeit der Tanz- und Performance-Sequenzen für das Präsentationswochenende.

Beim gemeinsamen Erarbeiten dieser Tanz-Sequenzen gingen die KünstlerInnen nach dem Motto „ChoreographInnen choreographieren ChoreographInnen“ vor. In unterschiedlicher Besetzung entstanden kurze, kleinere Performance-Splitter von je 10-20 min. Dauer, die dann zu einer Abschlußperformance auf dem gesamten Gelände von schloss bröllin zusammengestellt wurden.

In der zweiten Woche des Gesamtprojekts wurde für etwa 40 interessierte KünstlerInnen aller Sparten, insbesondere für TänzerInnen und SchauspielerInnen, aber auch für Amateure und Laien ein zum Arbeitsforum parallel laufendes Workshopcamp als Einführung oder Weiterbildung angeboten.

Das Erlernte wurde sofort in die Praxis umgesetzt, indem die TeilnehmerInnen unter der Anleitung und Choreographie der Arbeitsforum-Profis als DarstellerInnen oder StatistInnen an den Inszenierungsarbeiten zur Abschlußpräsentation mitwirken konnten.

Parallel zum Arbeitsforum und der Inszenierung fand ein Symposium statt, das die theoretische Auseinandersetzung und den Gedankenaustausch zum Thema hatte. In Diskussionen, Vorträgen und einer Archiv-Schau wurde der Einfluß des japanischen Butoh auf die darstellende Kunst in Europa behandelt.

Die eingeladenen Symposiums-Panelisten hielten Vorträge zu den folgenden Themen:

- Was hat Butoh in der Entwicklungsgeschichte von Tanz und Theater verändert (Maria Pia D'Orazi)
- Der Einfluss von Butoh auf die Philosophie (Rolf Elberfeld)
- Butoh und Therapie (Akiko Tachiki und Toshiharu Kasai)
- Butoh im Gefängnis (Gilles Kennedy)
- Die Magie von schloss bröllin, kreierte durch Rituale (Gregor Weber)

Im Diskussionsforum standen die folgenden Themen zur Debatte:

- die Geschichte des Butoh-Tanzes in Japan und die abendländische Adaption dieser neuen japanischen Ausdrucksform
- wie kann der Ausdruck innerer Zustände, die man in Japan „Butoh“ nennt, für unsere westliche Welt beschrieben werden?
- Erläuterung und Diskussion einer Liste von Schlüsselworten, mit denen verschiedene Qualitäten des „Butoh-Körpers“ benannt werden sollten, ohne eine unnötig enge Definition vorzugeben
- die Frage, ob Butoh schon eine traditionelle japanische Kunstform geworden ist oder ob Butoh nach seiner fast 40jährigen Entwicklungsgeschichte noch zur Avantgarde zu zählen ist
- welches Potential hat Butoh für die Zukunft und ist Ex... it! '99 ein Teil davon?

The presentation weekend at the end of the project was a sign of the cooperation between practicing artists, arts and cultural experts, curators, events organisers and the audience: communicative links between artists, academics and consumers.

The forum presented the practical and artistic core of the project. About 15-20 professional artists from Europe and Japan were contacted through international publicity and brought together at Schloss Bröllinn to meet colleagues and artists from other disciplines and countries. They presented their individual working methods through visual material (videos, photos, brochures etc.), short performances/demonstrations and through daily training sessions led by different choreographers.

The fundamental objective of the forum was, through mutual exchange, to form a basis both for classes at the workshop camp and for the development of dance and performance sequences for the presentation weekend. The artists' motto during their collaborative work on these dance sequences was "Choreographers choreograph choreographers". Short performance-splinters created by different groups of artists and lasting 10-20 minutes were drawn together into the final performance, which took place in the grounds of schloss bröllin.

In the second week of the project, a workshop camp was held parallel to the forum; introductory and further training in Butoh was offered to artists from all disciplines, in particular dancers and actors, but also amateurs.

The participants immediately put what they had learnt into practice when they took part in the performances leading up to the final presentation, as dancers or extras, choreographed and directed by the forum professionals.

A symposium was also held, the themes being theoretical conflicts and the exchange of ideas. The symposium dealt with the influence of Japanese Butoh on the performing arts in Europe through discussions, lectures and a presentation of archive material.

The invited panellists held lectures on the following themes:

- What has Butoh changed in the development of dance and theatre? (Maria Pia D'Orazi)
- The Influence of Butoh on Philosophy (Rolf Elberfeld)
- Butoh and Therapy (Akiko Tachiki and Toshiharu Kasai)
- Butoh in Prison (Gilles Kennedy)
- The Magic of schloss bröllin: Created Through Ritual (Gregor Weber)

The following themes were debated in the discussion forum:

- The history of Butoh dance in Japan and Western adaptation of this new Japanese form of expression.
- How can the expression of inner states (known as "Butoh" in Japan) be described in Western terms?
- Explanation and discussion of keywords with which the qualities of the "Butoh-body" can be described without too narrow a definition.
- After 40 years, has Butoh already become a traditional Japanese art form or does it still belong to the avant-garde?
- What is the future potential of Butoh and is Ex... it! '99 part of this?

Butoh

Was ist das?
What's that?

Im besonderen sollte am Beispiel der verschiedenen Arbeitsweisen und Werkbeiträge der eingeladenen ChoreographInnen herausgearbeitet werden, ob und wie sich die Impulse des Butoh in den jeweiligen Ansätzen der KünstlerInnen entwickelt haben.

Als Arbeitsergebnis der 15tägigen Auseinandersetzung mit den unterschiedlichen Butoh-Interpretationen fand auf dem gesamten Gelände von schloss bröllin ein abendliches Tanz-Spektakel statt. Dabei präsentierten sich die Gebäude, die aufgrund ihrer Bausubstanz und ihres Alters ein ungewöhnliches und interessantes Ambiente für künstlerische Arbeit bieten, sowie die angrenzenden Naturflächen als grandiose Kulisse für die Inszenierung. Die Erarbeitung der Abschluß-Performance erfolgte in Eigenregie durch Solisten oder in nach Neigung entstandenen Gruppen der Arbeitsforum-Profis und Workshopcamp-TeilnehmerInnen mit verschiedenen inhaltlichen Gesichtspunkten an den von ihnen gewählten und gestalteten Spielorten.

Dabei ging es weder um das Zeigen einer vorgefertigten eigenen Produktion, noch um eine von außen choreographierte bzw. dirigierte Tanz-Performance. Die Beiträge standen alle unter der alleinigen Regie und Choreographie der Arbeitsforum-Profis. Die künstlerische Leitung beschränkte sich auf die Gesamtinszenierung, d.h. die Zusammenstellung der einzelnen Tanzbeiträge und deren Reihenfolge im öffentlichen Raum.

Diese Abschluß-Präsentation wurde von Delta RA'i & Yumiko Yoshioka arrangiert und am letzten Wochenende des Projekts an zwei Tagen als Stationenspiel in der Form „Bilder einer Ausstellung“ präsentiert. Das Publikum wurde in kleineren Gruppen durch das Gelände und somit durch die Inszenierung geleitet. Dabei war es Konzept, daß sich verschiedene Beiträge zeitlich überschneiden und somit für jeden Zuschauer ein individueller Ablauf entstand.

Das Spektakel begann bei Sonnenuntergang in freier Flur und zog sich bei Nachteinbruch in die Innenräume zurück, wo nach den verschiedenen Einzeldarbietungen das gemeinsame, von allen TeilnehmerInnen gestaltete, expressive Abschlußbild gezeigt wurde.

Das rund zweistündige Spektakel wurde von Live-Musik und bildender Kunst begleitet. Die KünstlerInnen, die am Gesamtkonzept interessiert waren und ihre Arbeit entsprechend integrieren konnten, wurden direkt eingeladen und bildeten in der zweiten Woche den Background für die Beiträge des Arbeitsforums.

Dieses Treffen einer so großen Anzahl internationaler professioneller junger ChoreographInnen und TänzerInnen forderte es geradezu heraus, diese künstlerische Potenz einer breiten Öffentlichkeit zu präsentieren.

Daher war eine Gastspiel-Tournee mit eigenen Produktionen der eingeladenen KünstlerInnen ein integrativer Bestandteil des Gesamtprojekts, organisiert im Anschluß an das Symposium und die Projektpräsentation auf schloss bröllin.

In Polen wurde eine Adaption der Abschlußpräsentation und die Produktionen der KünstlerInnen am Kana Teatr in Szczecin (Stettin) gezeigt. Berliner Spielort war das Orphtheater im Schokoladen, wo die Produktionen an insgesamt acht Abenden gespielt wurden.

In particular, the different working methods and contributions of the invited choreographers were explored to evaluate how the impulse of Butoh has developed through each artists approach.

After 15 days of dealing with different interpretations of Butoh, the result, an evening dance spectacle was presented, spread over the Bröllin site. Due to their age and style, the buildings created an interesting and unusual ambience as did the surrounding green spaces, providing a grandiose backdrop for the final performance.

The creation of the finale was directed by various choreographers; there were solo performers and groups of forum professionals and workshop participants formed by choice, each with their own viewpoint and chosen or created performance space. Yet this was neither a prepared production nor an externally choreographed and directed dance performance. All contributions were choreographed and directed by the forum professionals alone. Artistic direction was limited to the entire performance, that is, the combination and running order of the individual pieces in public space. This was coordinated by Delta RA'i and Yumiko Yoshioka and was presented on the last two days of the project as an event with performances spread around a site like "pictures at an exhibition".

The audience were led around the site and performances in small groups; a temporal overlap of the pieces meant that each spectator saw a different sequence of events. The spectacle began at sunset in an open space and retreated into interior spaces as night fell; here individual performances and eventually the final scene took place.

The spectacle (approx two hours) was accompanied by music and visual art; the visual artists were concerned with the production as a whole and integrated their work correspondingly. In the second week, they were invited to create the background for the final performance.

This meeting of such a large number of professional young dancers and choreographers from around the world provided a challenge to present this creative potency to a wide audience and for this reason, a tour was organised to follow on from the forum and final presentation. This was an integral part of the whole project. An adaptation of the final performance and own productions by individual artists were presented at the Kana Teatr in Szczecin, Poland and in Berlin, productions ran for eight nights at the Orphtheater in Schokoladen.



Delta RA'í (D)

art director, Tanzperformer, Bühnen- & Licht-Künstler
seit 1978 praktische Theaterarbeit als Schauspieler, künstlerischer Techniker/Designer und Manager in verschiedenen Freien Theatergruppen in Berlin. Seit 1985 autodidaktische Beschäftigung mit Tanz, speziell mit dem Ausdruckstanz der 20er Jahre und dem japanischen Butoh in Studien mit Anzu Furukawa, Akaji Maro, Kazuo Ohno und Tetsuro Tamura in Tokyo. 1987 Gründung von tatoeba – THÉÂTRE DANSE GROTESQUE mit Minako Seki und später mit Yumiko Yoshioka in Berlin/West. 1995 kreierte und leitete er Ex... it! '95, das 1. international Butoh Symposium-DanceProject auf schloss bröllin.

art director, dance performer, stage & lighting artist
started work in 1978 at different fringe theatres in Berlin as actor, designer and manager. Since 1985 he has experimented as an autodidact with dance, especially with 20th century German "Ausdruckstanz" (expressionist dance) and Japanese Butoh dance, studying with Anzu Furukawa, Akaji Maro, Kazuo Ohno and Tetsuro Tamura in Tokyo. Founded tatoeba – THÉÂTRE DANSE GROTESQUE in 1987 with Minako Seki and later Yumiko Yoshioka in West-Berlin/Germany. Created and directed Ex... it! '95, the 1st international Butoh symposium & dance project at schloss bröllin in 1995.



Yumiko Yoshioka (J)

Butoh-Tänzerin & -Lehrerin, Regisseurin, Choreographin
1974 bis 1982 Tänzerin in der ersten japanischen Frauen-Butoh-Tanz Company ARIADONE, die 1978 in Paris die erste Butoh Performance in Europa zeigte. 1988 Beginn der Zusammenarbeit mit Delta RA'í und Minako Seki in tatoeba – THÉÂTRE DANSE GROTESQUE in Berlin/West und bis 1995 Mitwirkung in allen Produktionen und Veranstaltungen. 1995 künstlerische Mitleiterin des 1. internationalen Butoh Symposium-DanceProject Ex...it! '95 und Gründung der Künstler Formation TEN PEN CHii art labor auf schloss bröllin, zusammen mit Joachim Manger (bildende Kunst) und Zam Johnson (Musik) und seither Mitwirkung bei allen Produktionen.

Butoh dancer & teacher, director, choreographer
Member of the first Japanese female Butoh dance company ARIADONE from 1974-82, who showed the first Butoh performance in Europe, in Paris in 1978. She joined tatoeba – THÉÂTRE DANSE GROTESQUE with Delta RA'í and Minako Seki in 1988. She is based in Berlin and worked on all productions and events till 1995. In 1995 she co-directed Ex... it! '95, the 1st international Butoh symposium & dance project at schloss bröllin, and founded TEN PEN CHii art labor with Joachim Manger (sculptor) and Zam Johnson (musician).

Rolf Elberfeld (D)

Philosoph, lebt in Würzburg. Studien an der Universität Würzburg und der staatlichen Universität Kyoto. 1989-91 Forschungsaufenthalt in Japan, 1992-95 Dissertation über Kitaro Nishida und die Frage der Interkulturalität. Seit 1995 Habilitation über „Relationales Denken als Ausgangspunkt für ein Gespräch zwischen östlicher und westlicher Philosophie“.

Philosopher, lives in Würzburg. He studied at Würzburg and Kyoto Universities. From 1989 to 1991, he carried out research in Japan. From 1992 to 1995, he worked on a dissertation on Kitaro Nishida and intercultural aspects. Since 1995 he has specialised on the topic of "Relational thoughts as a point of dialogue between Eastern and Western philosophies".

Toshiharu Kasai (J)

lebt und arbeitet in Japan als Professor des Hokkaido Institute of Technology und untersucht dort, ausgehend von einem psychologischen Standpunkt, die Beziehung von Körper und Geist.

lives and works in Japan as a full-time associate professor at the Hokkaido Institute of Technology, studying the mind-body relationship from a psychological point of view.

Gilles Kennedy (GB)

arbeitet als Theater- und Tanzkritikerin und Wirtschaftsjournalistin. Lebt seit zehn Jahren in Tokyo, wo sie u.a. für das Tokyo Journal und die Japan Times schreibt. Veröffentlichte kürzlich ein Buch über zeitgenössischen japanischen Tanz.

Theatre and dance critic and also economy journalist. She has lived in Tokyo for the last ten years, and writes for the Tokyo Journal and the Japan Times. She recently published a book on contemporary Japanese dance.

Maria Pia D'Orazi (I)

in Rom lebende und vor allem für Tanzzeitschriften arbeitende Journalistin und Kritikerin. Nach diversen Studien 1997 Veröffentlichung eines Buches über Butoh. 1998 Organisation eines Butoh-Festivals in Rom.

Lives in Rome. Works as a journalist and critic for dance specialised journals. After various studies, she published a book on Butoh in 1997. In 1998, she organized a Butoh festival in Rome.

Akiko Tachiki (J)

in Tokyo lebende Journalistin und Tanzkritikerin. Schreibt für verschiedene japanische Magazine und Zeitungen (wie Asahi Graph, Ballet, Dance Art, Theatre Arts etc.) und ist japanische Korrespondentin für Ballet International und Tanz Aktuell in Deutschland.

Japan (Tokyo) based dance critic and journalist. She contributes to Japanese magazines and newspapers such as Asahi Graph, Ballet, Dance Art, Theatre Arts etc. She is the Japanese correspondent for Ballet International / Tanz Aktuell in Germany.

Gregor Weber (D)

Schauspieler, Tänzer, Trainer für shizen taisoo. Ausbildung und Auftritte mit Nobert Stockheim, Theater Hundertfleck, Robert Wilson „Mind the gap“, Tanzraum Köln, Anzu Furukawas „Dance Butter Tokio“. Er studierte shizen taisoo mit Noguchi und Yunko Ikeda und unterrichtet in Europa.

Actor, dancer and shizen taisoo trainer. He has studied and worked with Norbert Stockheim, Theater Hundertfleck, Robert Wilson "Mind Gap", Tanzraum Köln and Anzu Furukawa "Dance Butter Tokyo".







Juju Alishina (J)

ist ausgebildet im traditionellen japanischen Tanz und widmet sich seit 1982 dem Butoh. Auf der Suche nach einer neuen Form des Butoh-Tanzes gründete sie 1990 in Tokyo ihr eigenes Ensemble mit dem Namen „Nuba“ (auf japanisch: Schatten). Ihr Ensemble hat in Europa, den USA und Israel gastiert und wurde auf der ganzen Welt zu internationalen Tanzfestivals eingeladen.

In der Auseinandersetzung mit verschiedenen Tanzstilen hat sie ihren eigenen und einzigartigen Ausdruck gefunden, der alle Möglichkeiten des asiatischen Tanzes ausschöpft.

Sie wird als eine bedeutende Vertreterin der sogenannten Dritten Generation des Butoh-Tanzes angesehen, da sie sich ausgezeichnet darauf versteht, avantgardistische und klassische Stilrichtungen miteinander zu kombinieren. Seit 1998 lebt sie in Paris und hat hier als Solotänzerin ein neues, aufregendes Kapitel ihrer Karriere begonnen.

trained in traditional Japanese dance, since 1982 she has devoted herself to a style of dance called „Butoh“. In 1990 she created her own company called „Nuba“ („shadow“ in Japanese), in the pursuit of a new style of Butoh. Her group has performed in the USA, Europe, Israel, as well as being invited by international dance festivals around the world. Having assimilated many different styles of and approaches to dance, she has now developed her own unique and original movement, exploiting the possibilities of oriental dance to their fullest.

She is considered an important figure in the so-called 3rd generation of Butoh, combining a „fine blend of avant-garde and classic“ styles. Since April 1998 she has lived in France, beginning yet another chapter of her exciting career in Europe as a solo dancer.

Barbara Bourget

Jay Hirabayashi (CAN)



Sie trainierte und tanzte am Royal Winnipeg Ballet und bei Les Grands Ballets Canadiens, bevor sie sich in New York, Toronto und Vancouver dem modern dance widmete. Gemeinsam mit Jay Hirabayashi gründete sie 1982 EDAM und 1986 KOKORO Dance. In Zusammenarbeit mit Jay Hirabayashi hat sie bislang eine große Anzahl von Arbeiten geschaffen und hat darüber hinaus die Zusammenarbeit und den Austausch mit vielen Butoh-meistern gepflegt und mit Performern wie Koichi und Hiroko Tamano, Natsu Nakajima, Kazuo und Yoshito Ohno, Saga Kobayashi, Akira Kasai, Yumiko Yoshioka etc. gearbeitet.

She trained and danced at The Royal Winnipeg Ballet and Les Grands Ballet Canadiens before pursuing modern dance studies in New York, Toronto, and Vancouver. She formed EDAM in 1982 with Jay Hirabayashi, and in 1986, Kokoro Dance. Working with Jay Hirabayashi, Barbara has created a large body of work and has been involved in cooperation or interchange with many Butoh masters and performers like Koichi and Hiroko Tamano, Natsu Nakajima, Kazuo and Yoshito Ohno, Saga Kobayashi, Akira Kasai, Yumiko Yoshioka etc.

Er absolvierte einen Master Degree in Buddhistischen Studien und trainierte modern dance, Ballett, contact improvisation und Butoh. Gemeinsam mit Barbara Bourget und anderen Künstlern war er 1982 einer der Leiter von EDAM (Experimental Dance and Music), bevor er 1986 KOKORO Dance gründete. KOKORO (japanisch: „heart“, „soul“, „spirit“) verbindet erfolgreich asiatische und westliche Ästhetik mit dem Ziel, einen neuen post-Butoh-Tanzstil zu schaffen.

He has a Masters Degree in Buddhist Studies and has trained in modern dance, ballet, contact improvisation and Butoh. Together with Barbara Bourget and other artists, he was a director of EDAM (Experimental Dance and Music) in 1982 and then formed Kokoro Dance in 1986. Kokoro (in Japanese: „heart“, „soul“, „spirit“) successfully fuses Asian and Western aesthetics to create a new „post-Butoh“ body of dance.

Viatcheslav Inosemtzev (BY)



studierte Regie an der Universität für Kultur in Minsk und anschließend Regie der Pantomime bei Ilja Rutberg im Moskau. 1980 gründete er das Groteske Bewegungstheater „Zhest“ in Minsk und arbeitet dort seitdem als Regisseur und Schauspieler. Derzeit unterrichtet er zudem Bewegung an der Universität für Kultur und an der Theaterakademie und arbeitet als Regisseur am Staatstheater in Minsk.

He studied to be a director at Minsk University for Cultural Studies, and later to be a director of Pantomime with Ilja Rutberg in Moscow. In 1980, he founded the Grotesque Movement Theatre „Zhest“ in Minsk, working as director and actor. He teaches movement at the Minsk University and at the Theatre Academy and works as a director at the State Theatre in Minsk.

Miriam King (GB)



besuchte die Kingston und Brighton Art Colleges und gründete nach ihrem Abschluß ihr eigenes Circus- und Straßentheater. Sie trainierte bei Derevo (St. Petersburg) und studierte Butoh bei Masaki Iwana in Frankreich. 1992 formierte sie die Company „Raukus Mir“ und choreographiert seitdem zahlreiche Tanz-Performances in England und Europa. Ihr Interesse für Musik und den visuellen Aspekt des Theaters führt sie zu einer engen Zusammenarbeit mit Filmemachern und zu Recherchen im vokalen Bereich.

visited Kingston and Brighton Art Colleges and founded her own Circus- and street-theatre after her final examinations. She trained with Devero (St. Petersburg) and was trained in Butoh by Masaki Iwana in France. In 1992 she formed the company „Raukus Mir“ and since then she has choreographed many dance-performances in England and Europe. Her interest in music and in the visual aspects of theatre led her to a close cooperation with film-makers and also to research in the vocal sphere.



Shinichi M. Koga (J/USA)

gründete und leitete 1988 die „Vox Theatre Performance Group“, welche Tanz, Theater und Videoinstallation miteinander verbindet. 1991 begann er damit, sich mit dem Suzuki-Stil und mit dem Butoh-Tanz zu beschäftigen (u.a. bei Akira Kasai, Akeno Ashikawa, Hiroko und Koichi Tamano, Minako Seki, Kim Itoh). 1993 wurde er Mitglied von Koichi Tamano's Gruppe „Harupin-Ha Butoh Dance Theatre“, mit der er in Europa und den USA auftrat. Darüber hinaus arbeitete er mit Larry Reed und dem Shadowlight Theatre und ist Mitbegründer des „Uro Teatr Koku“. Derzeit ist Shinichi Koga Mitglied der Gruppe „TEN PEN CHii“, der auch Yumiko Yoshioka angehört, und hat darüber hinaus auch Auftritte mit dem Do Teatr (St. Petersburg), mit Tura-ya-moya (Berlin) und ZeroProZero (Frankreich). 1999 gründete Shinichi die Performance-Gruppe „Ink Boat“, die regelmäßig mit anderen Künstlern und Musikern zusammenarbeitet. Er hat mehrere 16 mm Filme gedreht und seine Fotos in verschiedenen Galerien ausgestellt.

founded and directed "Vox Theatre Performance Group" in 1988, combining dance, theatre, and video. In 1991, he began performing in Suzuki style theatre as well as studying Butoh dance (his teachers include Akira Kasai, Akeno Ashikawa, Hiroko and Koichi Tamano, Minako Seki, Kim Itoh, and others). In 1993 he joined Koichi Tamano's "Harupin-Ha Butoh Dance Theatre", performing in the United States and Europe. He performed extensively with Larry Reed and Shadowlight Theatre. He is the co-founder of "Uro Teatr Koku", performing worldwide. He is currently a member of "TEN PEN CHii" with Yumiko Yoshioka, and has also danced with groups such as Do Teatr (Russia), Tura-ya-moya (Berlin), and ZeroProZero (France). Shinichi founded (in 1999) and directs the performance company "Ink Boat", collaborating frequently with other dancers and musicians. He has created several 16mm films and exhibited his photographs in various venues and galleries.



Arthur Kuggeleyn (NL/D)

ist Autor, Regisseur, Schauspieler, Tänzer und Bühnenbildner. Er begründete 1986 RA.M.M. theaterart berlin e.V. Darüber hinaus arbeitete er u.a. mit Felix Rueckert (u.a. „Hautnah“) und produzierte eigene Tanztheater-Inszenierungen (u.a. „Lost“, „Red Light“).

author, director, actor, dancer and set director. In 1986, he founded RA.M.M. theaterart berlin e.V. He has worked with Felix Rueckert (for example in "Hautnah"), and has produced several dance theatre performances (for example "Lost", "Red Light").



Maria Reis Lima (P)

Nach einer Tanzausbildung in Europa (Ballett, Modern Dance, Graham, Cunningham etc.) ging sie nach Japan, wo sie zwei Jahre lebte. Dort studierte sie Noh Theater bei verschiedenen Meistern und Butoh bei Kazuo Ohno. Sie absolvierte außerdem ein Master für Tanz in Paris und ist seitdem in Japan und Europa parallel zu ihren Performance Projekten als Lehrerin aktiv.

After a dance-training in Europe (ballet, Modern Dance, Graham, Cunningham etc.) she went to Japan, where she lived for two years. There, she was instructed in Noh Theatre by several masters, and in Butoh by Kazuo Ohno. She also obtained a masters degree in dance in Paris, and since then has been working as a teacher parallel to her performance projects.



Itto Morita
Mika Takeushi (J)

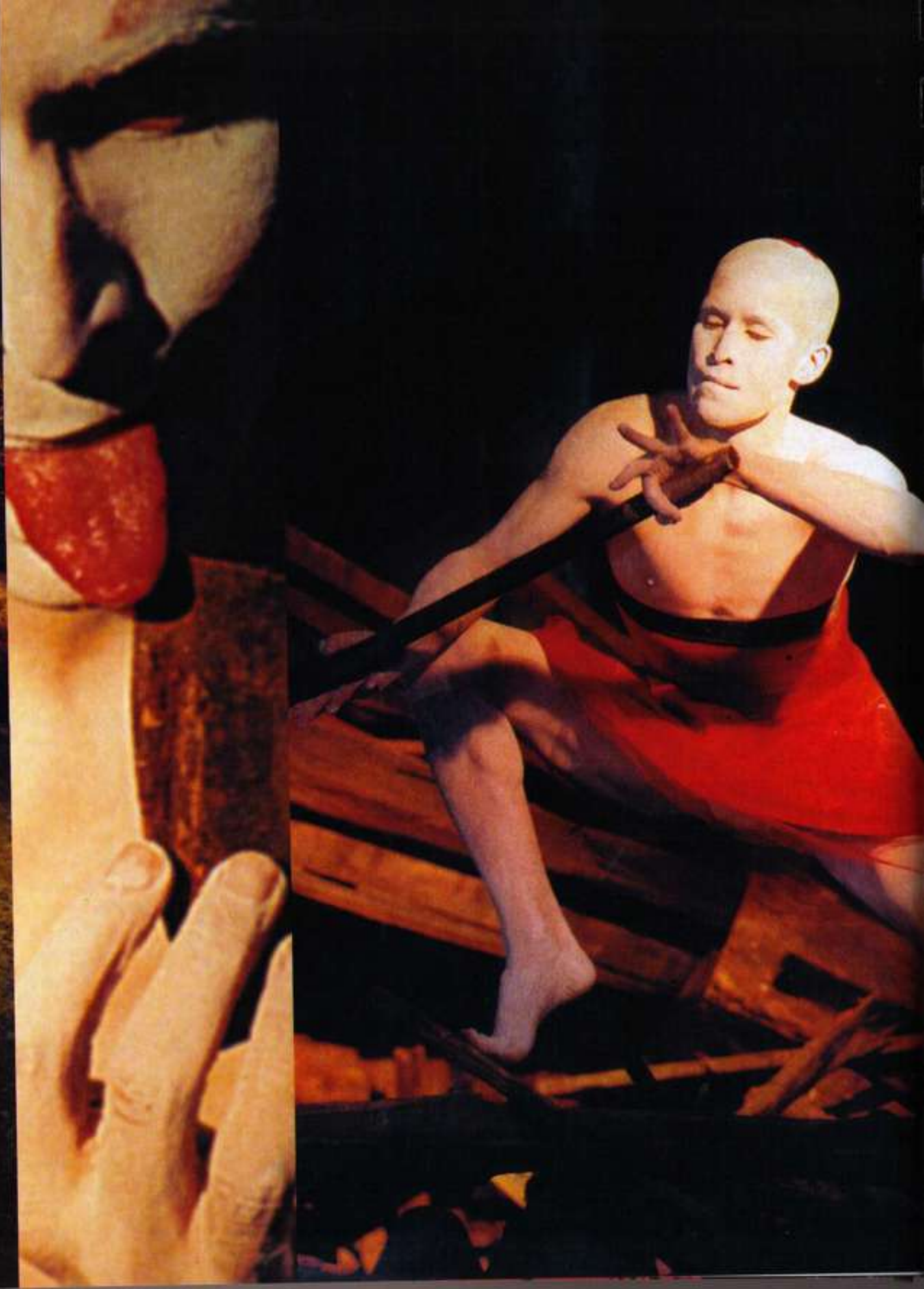
Er lebt und arbeitet in Japan als Professor des Hokkaido Institute of Technology und untersucht dort, ausgehend von einem psychologischen Standpunkt, die Beziehung von Körper und Geist. Nach der Teilnahme an einem intensiven Butoh-Workshop bei Semimaru im Jahre 1988 wurde Itto Morita Mitglied der Butoh-Gruppe „Kobuzoku ARUTAI“ in Otaru, bei der er von 1988-1991 als Performer bei Auftritten in Sapporo, Tokyo, Osaka u.a. mitwirkte.

1996 gründete er mit Mika Takeuchi das Butoh-Tanz-Duo GooSayTen.

He lives and works in Japan as a full-time associate professor at the Hokkaido Institute of Technology, studying the mind-body relationship from psychological point of view. After attending an intensive Butoh dance workshop by Semimaru in 1988, Itto Morita became a member of Butoh dance troupe "Kobuzoku ARUTAI" in Otaru and performed in the Butoh dance tours of ARUTAI from 1988 to 1991 in Sapporo, the major cities of Hokkaido Prefecture, Tokyo, and Osaka. He started the Butoh Dance Duo GooSayTen with Mika Takeuchi in 1995.

Sie hat jahrelang verschiedenen modern dance-Companies angehört, bevor sie in die Welt des Butoh-Tanzes eintrat. 1994 begann sie ihre Karriere als Butoh-Tänzerin bei „ARUTAI“ und gründete 1996 eine neue Butoh-Gruppe mit Itto Morita. Seitdem ist sie hauptsächlich als Partnerin von Itto Morita in dem Butoh-Tanz-Duo „GooSayTen“ aufgetreten und wurde darüber hinaus als Solotänzerin zu einer Vielzahl von Veranstaltungen eingeladen.

Before entering the world of Butoh Dance, she had been practicing in modern dance companies for years. In 1994, she started Butoh dance activities with members of "ARUTAI", and formed a new group "GooSayTen" with Itto Morita in 1996. Since then, she has been dancing mainly as the partner of GooSayTen's duo with Itto Morita, and has been invited to exhibitions and galleries as a guest Butoh dancer and has solo dance performances.







Yuri Nagaoka (J)

ist in Tokyo geboren, wo sie ihre Tanzausbildung mit Ballett anfang. Früh entdeckte sie Butoh und tanzte bei Akira Kasai und Kazuo Ohno, bevor sie sich 1981 für eine Solokarriere entschied. Seitdem hat sie zahlreiche Performances kreiert, die regelmäßig in Europa zu sehen sind.

was born in Tokyo, where she started her ballet dance training. Soon she discovered Butoh and danced with Akira Kasai and Kazuo Ohno before she decided on a solo career. Since then she has created several performances, which can be seen regularly in Europe.



Shanti
Oyarzabal (MEX/D)

studierte Anthropologie und Theaterwissenschaft in Mexiko. In Paris arbeitete er mit Etienne Decroux, Yves Lebreton, der Butoh-Tanzgruppe Sankai Juku und Shiron-Daimon zusammen. Aus Elementen dieser Schulen hat er seinen eigenen Stil erarbeitet. Seit 1986 lebt und arbeitet er in Berlin. 1990 gründete er das „Teatro Inercia“ und brachte verschiedene Produktionen mit Erfolg zur Aufführung.

studied anthropology and theatre studies in Mexico. In Paris he worked together with Etienne Decroux, Yves Lebreton, the Butoh-Dance group Sankai Juku and Shiron-Daimon. He worked out his own style from the elements of these schools. Since 1986, he has been living and working in Berlin. In 1990 he founded the „Teatro Inercia“ and performed several succesful productions.



Sabine Seume (D)

studierte Tanz und Tanzpädagogik bei Pina Bausch, seit 1983 unterrichtet sie und arbeitet als Tänzerin bei verschiedenen Choreographen. Seit einem zweijährigen Aufenthalt in Japan widmet sie sich dem Butoh und wirkte unter anderem fünf Jahre lang als Tänzerin bei der Cie. Ariadone Butohcompany (Carlotta Ikeda) mit. Seit 1991 erarbeitete sie zahlreiche Soloarbeiten in eigener Choreographie (teilweise mit anderen Künstlern) und gastiert weltweit mit ihren Produktionen. Sie erhielt 1994 den Prix Mandala (Pau/Frankreich) für das beste Solo und 1997 den Preis für das experimentellste Stück (Brams Festival/Belgrad).

studied dance and dance education with Pina Bausch, since 1983 she has been teaching and working with several choreographers. After a two-year stay in Japan, she started with Butoh and worked, among other things, for five years as a dancer at the Cie. Ariadone Butoh company (Carlotta Ikeda). Since 1991, she has worked on numerous solo works under her own choreography (partly with other artists) and has presented her productions worldwide. In 1994 she received the Prix Mandala (Pau/France) for the best solo performance, and in 1997, the prize for the most experimental play (Brams Festival/Belgrad).



Imre
Thormann (CH/J)

ist 1966 in Bern geboren. Nach erfolgloser Karriere als Sänger in einer Punkband widmete er sich in einem mehrjährigen Studium verschiedensten Kampfkünsten wie Aikido, Kung Fu, Tai Chi und Taekwon Do (1987 Schweizer Meister). 1990 schließt er in Basel eine dreijährige Technikausbildung bei F.M. Alexander ab und verlegt danach seinen ständigen Wohnsitz nach Tokyo. Es folgen sieben Jahre Unterricht in Butoh mit Butoh-Altmeister Kazuo Ohno und in Noguchi-Taiso (Körperarbeit mit den Prinzipien der Natur) mit dem Begründer Michizo Noguchi. Ab 1993 entstanden so verschiedene Butoh Solo-Arbeiten in Japan und Europa.

was born in Bern in 1966. After an unsuccessful career as singer in a punk band, he devoted several years to studying various martial arts like Aikido, Kung Fu, Tai Chi and Taekwon Do (1987 swiss master). In 1990 he finished a three-year F.M. Alexander technician instruction course in Basel and took up his permanent place of residence in Tokyo. For seven years he learned Butoh from the master Kazuo Ohno and Noguchi-Taiso (body-work with principles of nature), and from the co-founder Michizo Noguchi. This has led to several Butoh solo works in Japan and Europe.



Marcin Dworski (PL)

geb. 1966 in Gdansk; lebt seit 1988 in Berlin; spielt Gitarre; fühlt sich der Danziger alternativen Szene verbunden (die Bands: DD2, Vidmo; Konzerte im Rahmen der Künstlergruppe „TOTART“); Mitgründer der Bands „Cassanova aus Sophia“ und „B.Hungry“; Mitglied von verschiedenen Yass-Formationen (z.B.: „Tempotanga“, „Don't Schelest“, „NSG“) und des Vereins der Polnischen Versager e.V.i.G.; auch Soloperformer.

born in 1966 in Gdansk; living in Berlin since 1988; plays guitar; feels linked to the alternative scene in Gdansk (bands: DD2, Vidimo, concerts within „TOTART“ artists group); co-founder of the bands „Cassanova from Sophia“ and „B. Hungry“. Member of various YASS formations („Tempo Tanga“, „Don't Schelest“, „NSG“) and the Polish Losers Society; also performs solo.



Exposito (D)

geb. 1960 in Hamburg; seit 1985 tätig als DJ, Soundperformer, Tontechniker u.a. mit/bei: Cornelius Perino, RA.M.M. theaterart Berlin e.V., Kunstraumschiff „Stubnitz“ Rostock, „Elektronauten“, „Dead Chickens“, „Spiral Tribe“, „den Hirschen“; im: „Im Eimer“, „Anfall“, „Tränenpalast“, „Club for Chunk“, „Babylon yeah/WTF“, „Acud“, „Maria am Ostbahnhof“, „Vrieshuisamerika“, „Light House“, „TBC-Bar“, schloss bröllin e.V.; in: Neapel (I), Amsterdam (NL), Bremen (D), Berlin (D); 1995 Mitbegründer des „Bombed out Audiopilots“ DJ Teams.

born 1960 in Hamburg; since 1985 working as DJ, Soundperformer, sound technician etc. with/for: Cornelius Perino, RA.M.M. theaterart Berlin, Kunstraumschiff „Stubnitz“ Rostock, „Elektronauten“, „Dead Chickens“, „Spiral Tribe“, „den Hirschen“; at: „Im Eimer“, „Anfall“, „Tränenpalast“, „Club for Chunk“, „Babylon yeah/WTF“, „Acud“, „Maria am Ostbahnhof“, „Vrieshuisamerika“, „Light House“, „TBC-Bar“, schloss bröllin; in: Naples (I), Amsterdam (NL), Bremen (D), Berlin (D); 1995 co-founder of the „Bombed out Audiopilots“ DJ Team.



Nils Frykdahl (USA)

studierte mit Andrew Imbrie an der Universität von Berkeley, wo er mit einer Arbeit über Kompositionen des 20. Jhdts. seinen BA erhielt. Anschließend arbeitete er hauptsächlich als Performer und Leiter mit der Musik- und Theatergruppe „Idiot Flesh“ und tourte von 1994-1998 durch die USA. Darüber hinaus hat er bereits mit dem „Uro Teatr Koku“, der Gruppe „Charming Hostess“, mit Dawn McCarthy, mit John Zorn, dem Berkely Reportory Theatre und mit der Underworld Opera zusammengearbeitet.

received his BA in music from UC Berkeley, specializing in 20th century composition and studying with Andrew Imbrie. His main work has been as a performer/director with the musical-theatrical group Idiot Flesh, which restlessly juggled mediums from puppetry to math lectures, working together with Uro Teatr Koku. They toured the U.S. from 1994-1998, and in their S.F. shows the number of performers often exceeded 30. He also performs with the musical group Charming Hostess and with Dawn McCarthy as a duo called The Two Dimensions. His quartet was premiered in Stonybrook and he has worked with the Berkeley Reportory Theater, John Zorn, and the Underworld Opera.

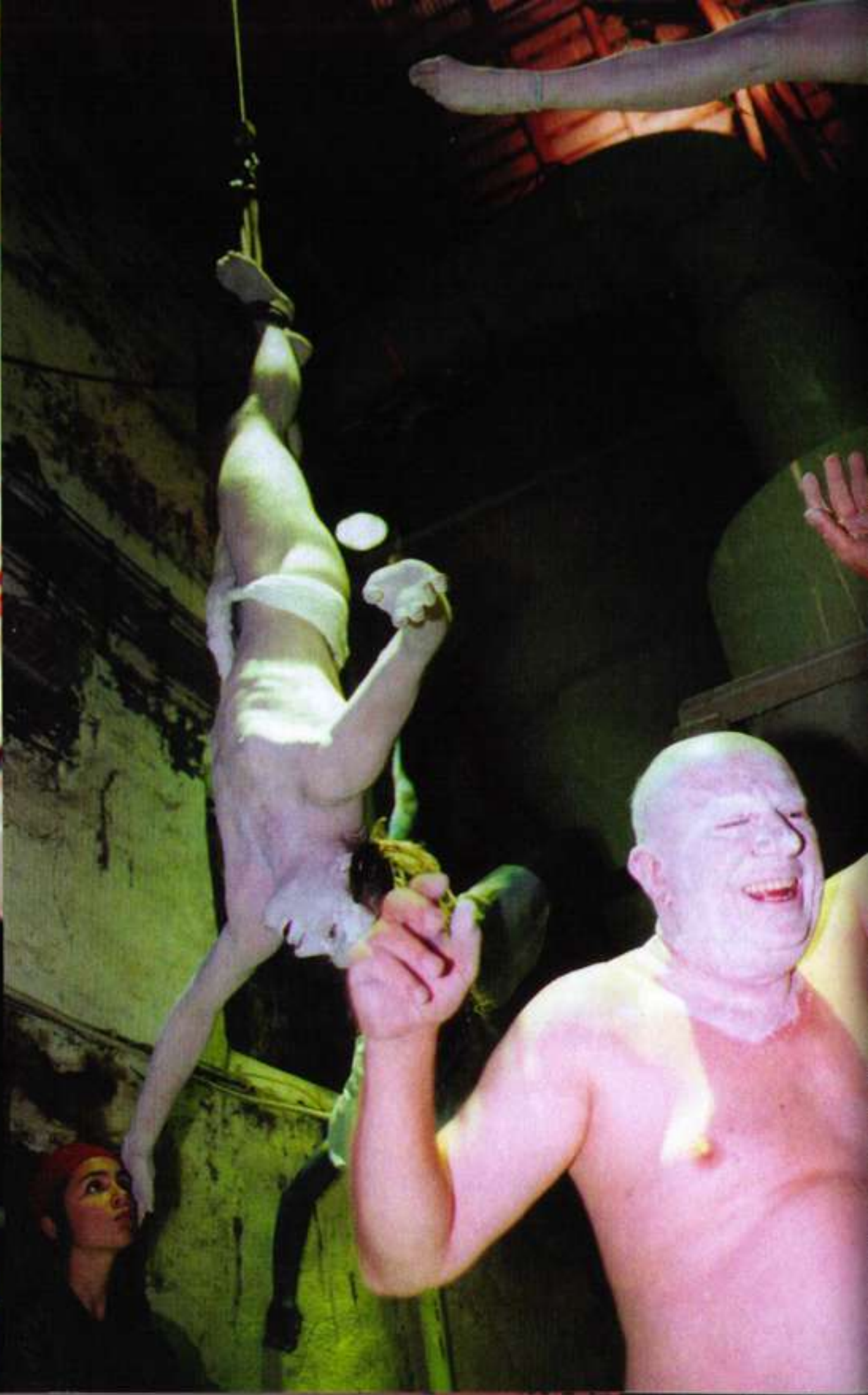


Tom Horn (D)

geboren in Berlin. Musiker, Komponist, Schauspieler, Klangmanager, musikalischer Leiter des RA.M.M. theaterart berlin e.V. Verschiedenste Arbeiten an musikalischen Kompositionen u.a. für ZIGURI EGO ZOO. Experimentelle Hörspielarbeiten und Klangcollagen für Aktionen und Projekte.

was born in Berlin. Musician, composer, actor, sound manager and musical leader of RA.M.M. theaterart berlin. Different work on musical compositions for ZIGURI EGO ZOO, experimental radio plays and sound collages for actions and projects

Begleitende Künste für die Präsentation
Accompanying Arts for the presentation







Inke Kühl (D)

absolvierte eine Theaterausbildung in Rom und ein Kunststudium in Berlin. Seit 1993 hat sie an verschiedenen Performances und Installationen gearbeitet (z.B. „Wasserfall“, „Natur“) und war als Musikerin an mehreren Band-Projekten beteiligt. 1998 war sie Teilnehmerin des 2nd International ExperiMental Arts & Performance Festivals „testlabor ZivilisationAntizivilisation“ auf schloss bröllin.

studied theatre in Rome and Fine Arts in Berlin. Since 1993, she has worked on performances and installations („Wasserfall“, „Natur“), and as a musician with several bands. In 1998, she took part in the 2nd International ExperiMental Arts & Performance Festival – Civilization-Anticivilization at schloss bröllin.



Dawn McCarthy (USA)

studierte Illustration, Song und Theatre Arts an der School of Visual Arts und an der New School for Social Research in New York City. Sie hat bisher als Performerin und Songschreiberin mit verschiedenen Bands, Puppen-Theatern, Zirkus- und Varietée-Gruppen an der Ostküste und in Europa gearbeitet. Derzeit ist sie wieder beheimatet in der Bay Area und arbeitet sowohl als Solotänzerin als auch in Gruppenprojekten wie z.B. in „The Two Dimensions“ mit Nils Frykdahl. Darüber hinaus arbeitet sie an einer von Hans Wendl produzierten Solo-LP, die demnächst veröffentlicht wird.

studied illustration, song and theater arts at The School of Visual Arts and The New School for Social Research in New York City. She has performed and written with bands, puppet shows and circus & vaudeville troupes on the East Coast and in Europe. Now relocated to the Bay Area, Dawn performs solo or in collaborative projects such as The Two Dimensions with Nils Frykdahl. She is working on a solo singing debut recording with producer Hans Wendl, soon to be released.



Zbigniew "Ozzy"
Szmatoch (PL)

geb. 1970 in Szczecin; Musiker und Komponist; Konstrukteur von elektroakustischen Instrumenten. Spielt präparierte Elektrogitarre, Ventil-Posaune und verschiedene elektronische Instrumente. Arbeitet mit der Formation QKS zusammen, die von Bartłomiej Kuzniak gegründet wurde. Leitet das von ihm gegründete Kammertrio der Improvisateure (Kameralne Trio Improvizatorow). Arbeitet mit den Stettiner Theatern Teatr Krypta und Teatr Kana zusammen. Ist Komponist der Musik zu dem Spektakel „Ich, Henryk Bilke“ (Ja, Henryk Bilke) - geschrieben von Ryszard Slowicki, in Regie von Zygmunt Duczynski. Teilnahme u.a. am Internationalen Festival der Tanztheater in Gdansk (mit der Tanzgruppe von Hermann Stedtke).

born in 1970 in Szczecin; musician, composer and constructor of electronic instruments. Worked with formation QKS, led the Chamber Trio of Improvisation (Kameralne Trio Improvizatorow), both founded by Bartłomiej Kuzniak. Worked with Szczecin theatres: Teatr Krypta and Teatr Kana. Composed music for „I, Henryk Bilke“ (Ja, Henryk Bilke) by Ryszard Slowicki, directed by Zygmunt Duczynski. Participant in the International Festival of Dance Theatre in Gdansk (with Hermann Stedtke dance company).



Aki Ueda (J)

wurde 1972 in Japan geboren und spielte von 1989 bis 1992 als Gitarrist in einer Alternative Rock Band in Tokyo. Er unternahm verschiedene Reisen durch Asien, Australien und Europa und begann 1994 in Nordindien Sitar-Unterricht bei Pandit Amar Nath Mishra zu nehmen. Seinen ersten Auftritt hatte er 1996 in Indien, wo er auch einen vom Uttar Pradesh Government veranstalteten Wettbewerb gewann.

born in Japan in 1972. Guitarist in an alternative rock band in Tokyo from 1989-1992. Travelled around Asia, Australia and Europe, started taking Sitar lessons from the maestro Pandit Amar Nath Mishra in 1994 in Northern India. First performance in India in 1996, won a competition held by Uttar Pradesh Government.

Begleitende Künste für die Präsentation
Accompanying Arts for the presentation



Katharina
Husemann (D)

gründete 1980 eine Straßentheatergruppe, bis 1981 Tour durch Europa. Seit 1982 gelegentliche Performanceauftritte mit unterschiedlichen Künstlern und seit 1987 gestaltende Installationen. 1990 Einstieg bei RA.M.M. theaterart berlin e.V. und 1994/95 Mitarbeit in der Gruppe „Pope“ als Technikerin und Performerin. Seit 1993 Vorstandsmitglied von schloss bröllin e.V., 1998 Organisation des 2nd International ExperiMental Arts & Performance Festivals „testlabor Zivilisation-Antizivilisation“ auf schloss bröllin.

Founded a street theatre group in 1980. Toured Europe until 1981. Since 1982, occasional performances with various artists, and has worked with installations since 1987. In 1990, she joined RA.M.M. theaterart berlin. In 1994/95 worked as technician and performer with „Pope“. A committee member of schloss bröllin since 1993. In 1998, organized the 2nd International ExperiMental Arts & Performance Festival – Civilization-Anticivilization at schloss bröllin.



Susanne
Husemann (D)

1984-92 Studium an der HdK Berlin bei G. Baselitz und W. Petrick. 1986 Gründung der Theatergruppe „Theater Artaud“ und 1988 Arbeit als Schauspielerin bei Jan Fabre. Seit 1995 als freischaffende Künstlerin tätig.

1984-92 studied at the „Hochschule der Künste“ in Berlin with G. Baselitz and W. Petrick. In 1986, she founded the theatre group „Theater Artaud“. 1998 acted with Jan Fabre. Since 1995, has been working as a practicing artist.



Joachim
Manger (D)

Bildhauer, Designer, Maler, Performer. Mit Yumiko Yoshioka und Zam Johnson Gründer von TEN PEN CHii art labor auf schloss bröllin. Intensive interdisziplinäre Arbeiten in unterschiedlichen künstlerischen Bereichen. Internationale Ausstellungen und Performance-Projekte.

Sculptor, designer, painter, performer. Founded the TEN PEN CHii art labor at schloss bröllin, together with Yumiko Yoshioka and Zam Johnson. Has carried out very intensive teamwork between different art forms. International exhibitions and performance projects.



Daniel
Weissroth (D)

geb. 1964 in Trier, Abitur und Flucht nach Berlin, sieben Jahre Arbeit beim RA.M.M. théâtreart berlin e.V. Seit drei Jahren Arbeit mit der Installation „WINDORGAN“ und seit 1998 Entwicklung der Produktion WINDCROSS in Zusammenarbeit mit dem Do Teatr St. Petersburg.

born in 1964 in Trier. Finished school and fled to Berlin. Has worked with RA.M.M. theaterart berlin for seven years. He has worked with the installation WINDORGAN for the last three years, and since 1998 on the production of WINDCROSS with Do Teatr St. Petersburg.



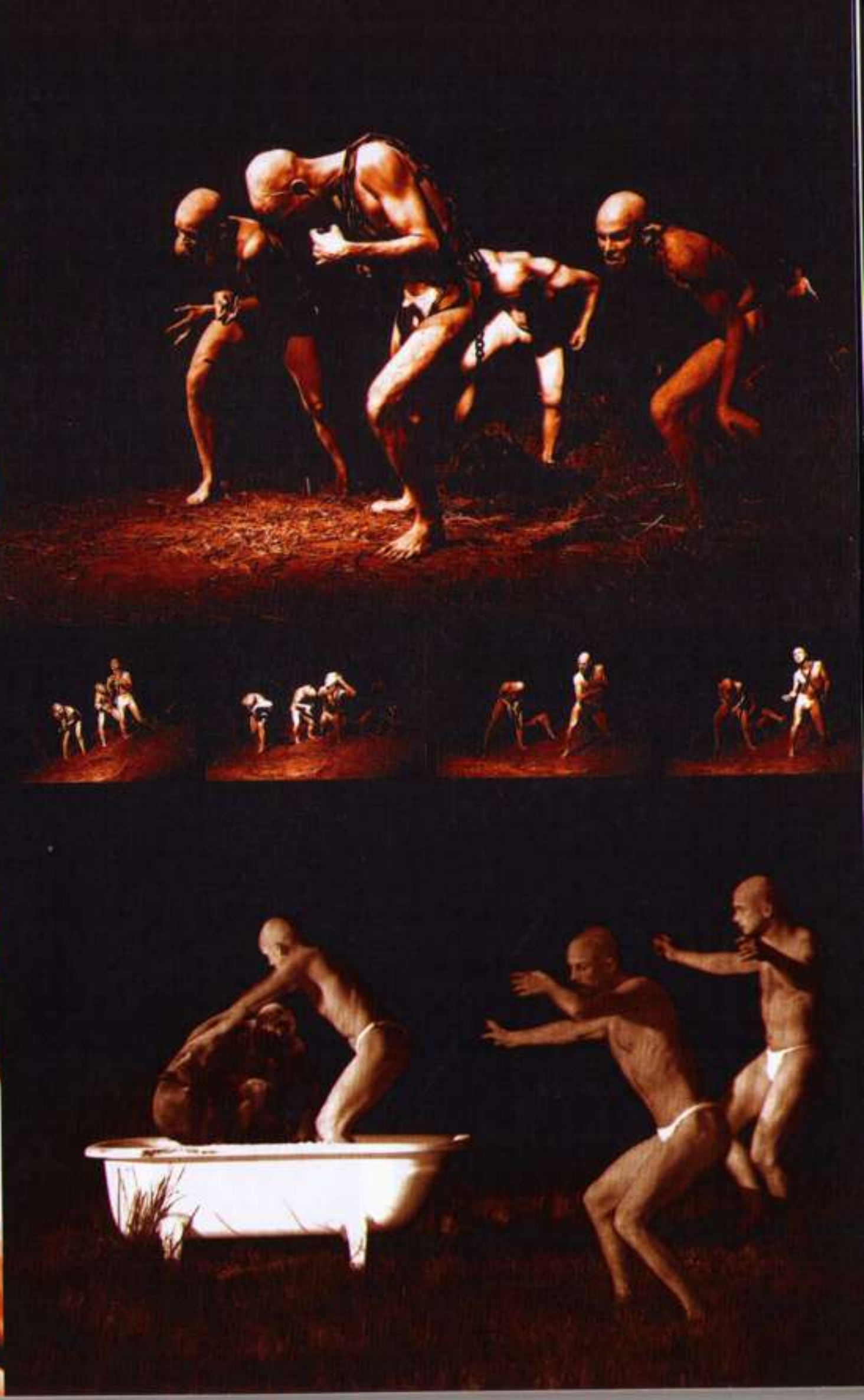
Rainer
Grönhagen (D)

Licht-Designer und künstlerisch-technischer Koordinator bei unzähligen Projekten und Produktionen u.a. am Schnawwl/Nationaltheater Mannheim, Industrietempel e.V. und TEN PEN CHii art labor.

Lighting designer and artistic and technical coordinator on numerous projects and productions including Schnawwl/Nationaltheatre Mannheim, Industrietemple and TEN PEN CHii art laboratory.

Begleitende Künste für die Präsentation
Accompanying Arts for the presentation





Der falsche David The False David

Imre Thormann (CH/J)

(Keiko Higuchi, Morishige Yasumune)

Das Stück handelt vom Anti-Menschen. Für ihn gibt es weder Helden noch Religionen. Blankes Sein wird zur alleinigen Existenzprobe. Wo einst Grenzen waren, klafft gähnende Leere. Das Menschsein bröckelt von ihm ab wie alter Putz von verstaubten Kirchen. Die Moral versinkt im Sumpf nie endender Begierde. Zurück bleibt ein fader Geschmack und eine laue Erinnerung an den Fetzen Menschheit, der einst seine Knochen umgab.

In einer Vollmondnacht traf ich im Walde um die alte Kaiserstadt Kyoto auf den echten David. Er erinnerte mich an meine ersten Tanzschritte nackt im Berner Wald. Nun kehre ich nach acht Jahren, in denen sich Zweifel und Hoffnung wie Tag und Nacht aneinander reihten, als falscher David an den Ursprung zurück. In der Hoffnung, Fortgeworfenes neu zu finden, neu Erworbenes anzupassen.

This piece deals with anti-humans, with no place for heroes or religions, where simply being constitutes the only test of existence. A soporific emptiness replaces past boundaries, humanity crumbles like plaster from old churches, morals sink into the swamps of infinite desires. Only a dull taste remains and a faint reminder of the scrap of humanity that once covered our bones.

On a night with a full moon in the forest surrounding the Royal city of Kyoto, I saw the real David. He reminded me of my first dance steps, naked in the Berner forest. Now I return as the false David, after eight years in which doubts and hopes followed one another like day and night, with the hope of seeing the past anew, and adapt to the present.



Falling Dust (in a gray room)

Shinichi Koga (J/USA)

(Ink Boat)

Grundlage für diese Arbeit ist die Geschichte „Horton Hears a Who“ von Dr. Suess. In dieser Geschichte hört Horton, der Elefant, die Stimmen von winzigen, auf einem Schmutzfleck lebenden Personen. Da keiner sonst diese Stimmen hört, brandmarkt ihn die Gemeinschaft der Tiere als subversiv oder verrückt. Er wird gefesselt und eingesperrt. Er wird genau geprüft. Haft beginnt im Hirn und sickert durch den Rest des Körpers. Bevor man aus der Inhaftierung fliehen, bevor man aufstehen kann, muß man fallen. Dieser Fall ist der Tod, der Leben bringt.

The story "Horton Hears a Who" by Dr. Suess influenced this work. In this tale, Horton the Elephant hears the voices of tiny people living on a speck of dust. Because no one else can hear these voices, the community of animals brands him as either a subversive or as insane. He is bound and imprisoned. He is scrutinized. Imprisonment begins in the brain and seeps into the rest of the body. Before one can escape imprisonment, before one can rise, one must fall. This fall is the death that brings life.



Firework

Yuri Nagaoka (J)

Mein Geburtstag, ein Bericht über den Tod, die Wiedergeburt und die Illusion.

Feiere meinen Geburtstag allein um Mitternacht. Zünde eine Kerze an, wähle ein Kleid aus, lege Make-up auf, stell dich vor einen Spiegel. Bleib dort stehen im Geräusch eines kaputten Radios ohne richtige Melodie. Fühle, daß etwas hereinkommt und wieder fortgeht. Dummheit von mir, Dummheit der Menschheit... – aber bete, während du durch den Raum gehst, nach einem Licht suchend wie eine Motte, um meinen Geburtstag zu feiern.

Ich werde weiter tanzen für meine Zerstörung und Wiedergeburt.

My birthday, a report of death, rebirth and illusion.

Celebrate my birthday alone at midnight. Light a candle, select a dress, put on make-up, stand in front of a mirror. Keep on standing in a noise like a broken radio without the right tuning. Feel that something is coming in and going away. Sillyness of myself, sillyness of mankind... – but take a form of pray, while wandering in a room, searching for a light like a moth to celebrate my birthday.

I'll keep on dancing for my destruction and rebirth.

Lethes – The River Of Forgetfulness

Maria Reis Lima (P)

Die Legende sagt: Wer den Fluß Lethes überquert, wird alles Vergangene vergessen. Ich überquerte diesen Fluß viele Male, in meiner Heimatstadt und anderswo.

Manchmal fließt der Fluß des Vergessens innerlich, das Dasein in einem weißen Raum zurücklassend, auf der Suche nach dem Licht. Dieser Tanz erzählt meine Reise durch den Fluß Lethes und lädt das Publikum dazu ein, sich an seine Reisen zu erinnern.

The legend says: Whoever crosses the River Lethes, will forget everything from the past. I crossed this river many times, in my hometown and other places.

Sometimes, the river of forgetfulness runs within, leaving the being in a white space, searching for the light. This dance tells of my journey through the River Lethes, inviting the public to recall theirs.



The River

Kokoro Dance (CAN)

(Barbara Bourget, Jay Hirabayashi, Michael Whitfield)

The River basiert auf der Metapher des Flusses – sich immerfort wandelnd, im Wechsel turbulent und sanft – und erforscht die Reise des menschlichen Geistes.

Diese Arbeit bringt mit sich wiederholenden, rasenden Schritten, qualvoll langsamen Bewegungen, verzerrten Körperformen und physisch zermürbenden Aktionen Kokoros einzigartige Annäherung an den Butoh zur Geltung.

Zuweilen rufen die Tänzer Gefühle von Schmerzen, Kummer und Leiden hervor, aber sie feiern ebenso Freude, Ruhe, Ekstase und Frieden.

The River is based on the metaphor a river – ever-changing, alternately turbulent and gentle – the work explores the journey of the human spirit. This work shows off Kokoro's unique approach to Butoh with repeated, frenetic steps, excruciatingly slow movements, contorted body shapes, and physically gruelling actions with the dancers sometimes slamming their bodies to the floor. At times the dancers evoke feelings of anguish, sorrow, and suffering; but they also revel in joy, calm, ecstasy, and peace.



Moan

KOKORO Dance (CAN)

(Barbara Bourget, Jay Hirabayashi)

„Moan“ ist ein Trio für zwei Tänzer und einen negativen Raum. Das Stück bedient sich der Butoh-Bilderwelt. Zwei Tänzer werden eins, während sie ihre individuellen Reisen ausdrücken.

Liebe ist der Strom, der durchweg fließt. Ein kleines Mädchen trägt ein geheimes Paket. Mein Blut ist meine Musik. Buddha ist eine goldene Blume und ein silbernes Blatt. Rieche die aufgegangenen Blütenblätter. Wasser säubert den Butoh-Körper. Der Baum lebt; der Baum stirbt. Gott und der Teufel stehen Rücken an Rücken; Liebe liegt zwischen ihnen. Tanz den Tanz der Liebe.

„Moan“ is a trio for two dancers and negative space. The piece is performed using Butoh imagery. Two dancers become one while expressing their own individual journeys.

Love is the current that runs throughout. A little girl carries a secret package. My blood is my music. The Buddha is a gold flower and a silver leaf. Smell the flower petals unfolding. Water cleans the Butoh body. The tree lives; the tree dies. God and the devil are back to back; love lies between them. Dance the dance of love.

Embryotrophic Cavatina

KOKORO Dance (CAN)

(Barbara Bourget, Jay Hirabayashi, Michael Whitfield)

Der Titel ist abgeleitet von den Worten: Embryotroph: eine Flüssigkeit, die hauptsächlich aus den Sekretionen der Gebärmutterdrüsen und aus degeneriertem Gebärmuttergewebe zusammengesetzt ist und den Säugetierembryo ernährt, bevor sich die Plazenta ausbildet; Cavatina: ein einfaches Lied oder eine einfache Melodie ohne zweiten Teil oder Wiederholung; eine Weise, die etwas in die Länge zieht.

The title was derived from the words: Embryotroph: the liquefied material, composed chiefly of secretions from the uterine glands and degenerating uterine tissue, that nourishes a mammalian embryo prior to the formation of the placenta; Cavatina: a simple song or melody, properly one without a second part and a repeat; an air, something drawn out.

U-NE-RI

GooSayTen (J)

(Itto Morita, Mika Takeuchi)

Duo Butoh Beschwörer driften durch unbewußtes Gebiet, dahinwogend zu den archaischen und vergessenen Rhythmen von Stille und Verrücktheit.

Duo Butoh evocators drift across a subconscious terrain, undulating to archaic and lost rhythms of calmness and madness.



NACKTE TATSACHEN NAKED FACTS

Arthur Kuggeleyn (NL/D)

(Barbara Bourget, Bob de Natale, Jay Hirabayashi, Michael Whitfield)

Sportiv Butoh

Sporting Butoh

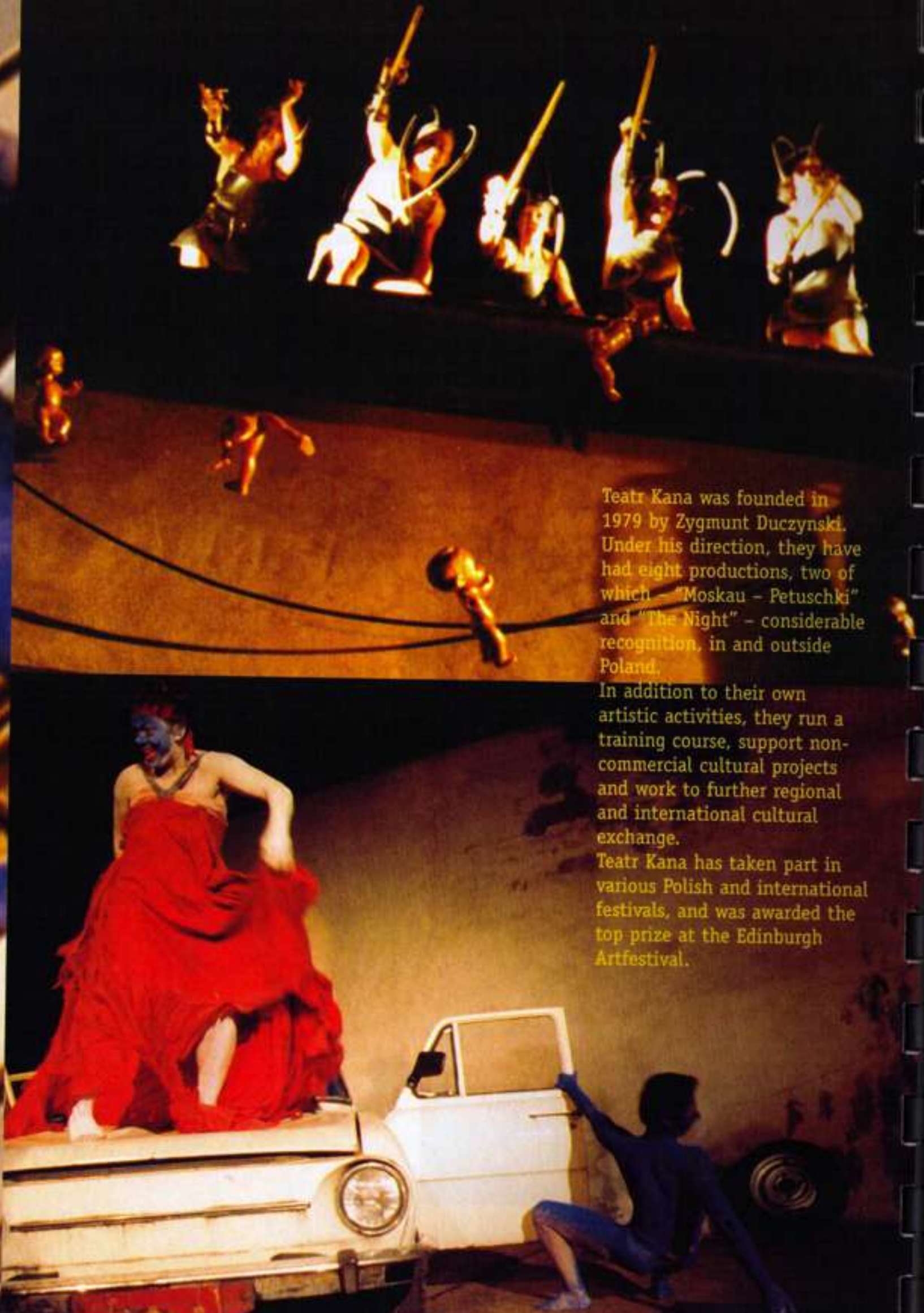




Das Teatr Kana wurde 1979 von Zygmunt Duczynski gegründet, unter dessen künstlerischer Leitung bislang acht eigene Produktionen erarbeitet wurden. Zwei davon, „Moskau – Petuschki“ und „Die Nacht“ haben im In- und Ausland erhebliche Anerkennung ernten können.

Neben den eigenen künstlerischen Aktivitäten fährt das Teatr Kana Ausbildungsprojekte durch, unterstützt unkommerzielle Kulturprojekte und fördert den regionalen und internationalen Kulturaustausch.

Das Teatr Kana war bisher auf verschiedenen polnischen und internationalen Festivals vertreten und erhielt u.a. den Hauptpreis des Kunstfestivals in Edinburgh.

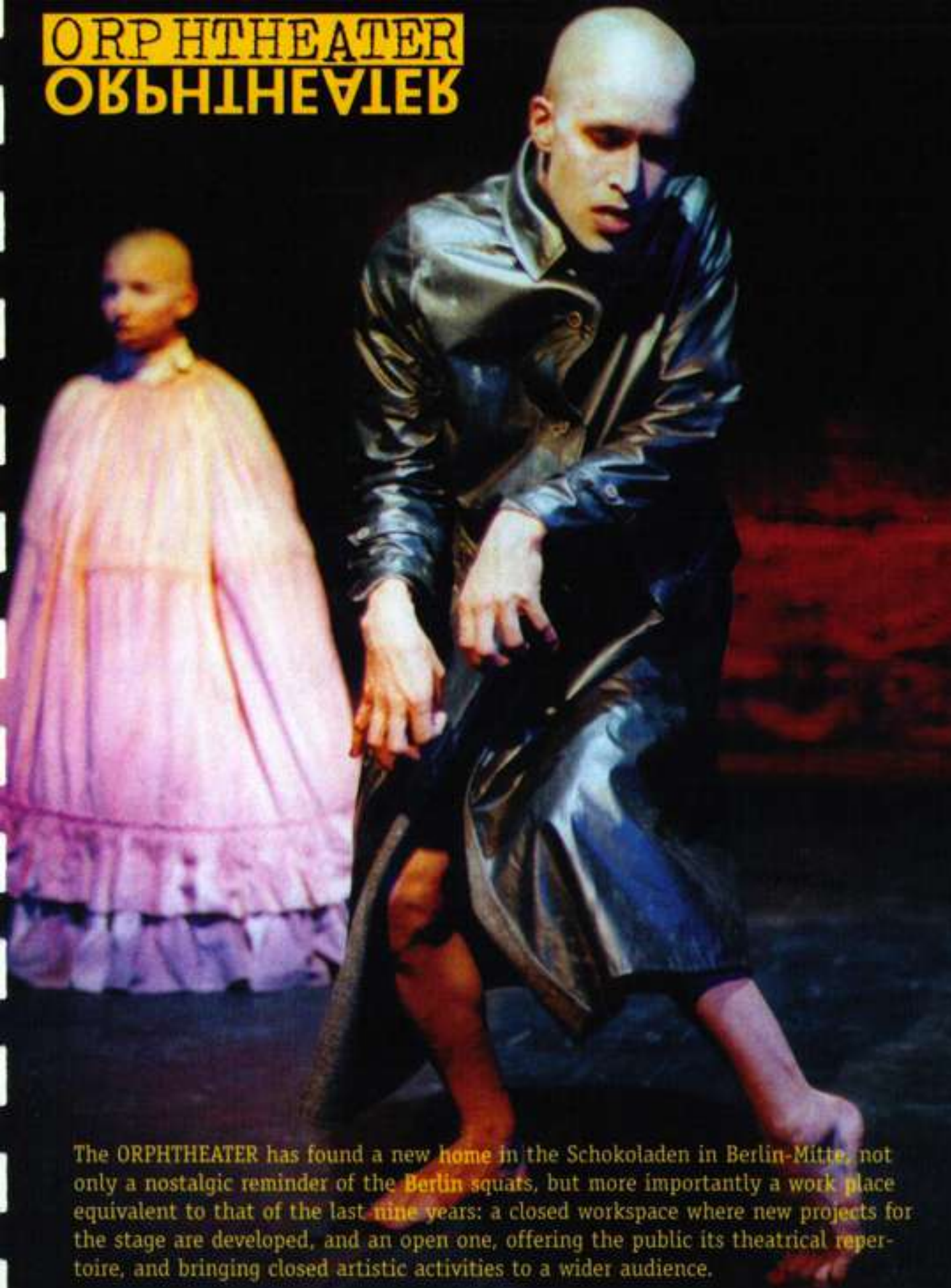


Teatr Kana was founded in 1979 by Zygmunt Duczynski. Under his direction, they have had eight productions, two of which – „Moskau – Petuschki“ and „The Night“ – considerable recognition, in and outside Poland.

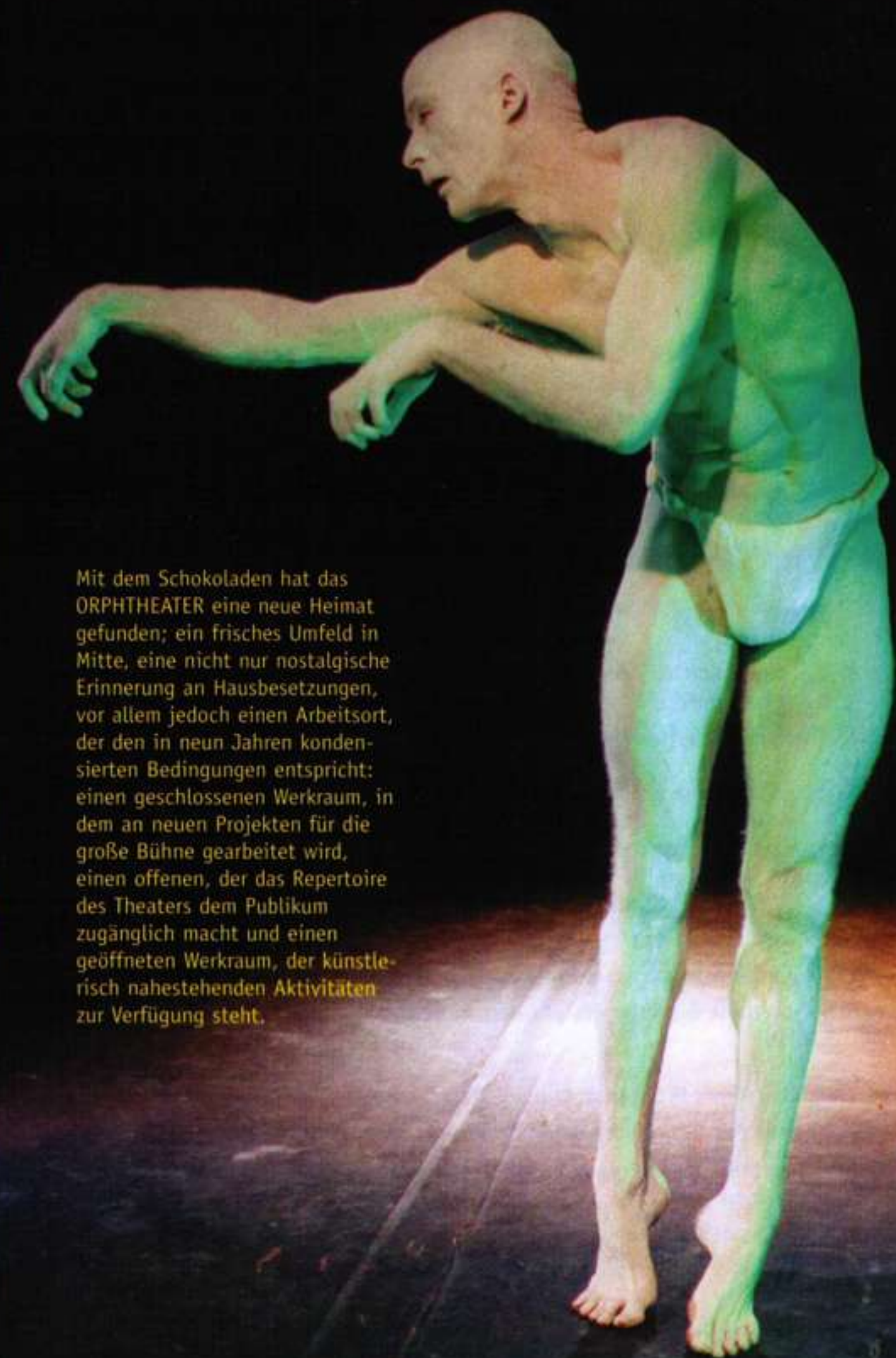
In addition to their own artistic activities, they run a training course, support non-commercial cultural projects and work to further regional and international cultural exchange.

Teatr Kana has taken part in various Polish and international festivals, and was awarded the top prize at the Edinburgh Artfestival.

ORPHTHEATER ОВЪНТЕАТЪРЪ



The ORPHTHEATER has found a new home in the Schokoladen in Berlin-Mitte, not only a nostalgic reminder of the Berlin squats, but more importantly a work place equivalent to that of the last nine years: a closed workspace where new projects for the stage are developed, and an open one, offering the public its theatrical repertoire, and bringing closed artistic activities to a wider audience.



Mit dem Schokoladen hat das ORPHTHEATER eine neue Heimat gefunden; ein frisches Umfeld in Mitte, eine nicht nur nostalgische Erinnerung an Hausbesetzungen, vor allem jedoch einen Arbeitsort, der den in neun Jahren kondensierten Bedingungen entspricht: einen geschlossenen Werkraum, in dem an neuen Projekten für die große Bühne gearbeitet wird, einen offenen, der das Repertoire des Theaters dem Publikum zugänglich macht und einen geöffneten Werkraum, der künstlerisch nahestehenden Aktivitäten zur Verfügung steht.



Questions

Interview

1. What is Butoh?
2. Butoh was developed by Tatsumi Hijikata in the late 1950ies. What do you think was the origin of Butoh at that time?
 - 2.1. Do you think it was something completely new or an old tradition in a new form?
 - 2.2. Do you think it was considered as a pure Japanese art form, even though it had some roots in Europe?
 - 2.3. Do you think it was a form of protest? If yes, against what?
3. Butoh was shown for the first time in the West in the late 1970ties with great success.
 - 3.1. How much did this "step" influence Japanese dancers and choreographers at the beginning?
 - 3.2. What is the result of this influence at present?
4. What do you think about the influence of Butoh on Western art?
5. Many western artists became involved with Butoh, looked at it deeper and even studied it for a long time in Japan. What is your opinion about Butoh by Westerners?
 - 5.1. Do you think Butoh cannot be understood by Western artists and that they will never succeed? If yes, why?
 - 5.2. Do you think Butoh cannot be danced by Western artists? If yes, why?
 - 5.3. Do you think Butoh by western artists will always remain a copy of the Japanese original?
6. Regarding Butoh in Japan at present
 - 6.1. What do you think about Butoh in Japan at present?
 - 6.2. Do you think there was once a peak time (when?) for Japanese Butoh or does it stay on the same level?
 - 6.3. What do you think about the development of Japanese Butoh in Japan? Is it progressing successfully or is it stagnating?
7. If you think there is a recession in the development of Butoh in Japan, why do you think this is?
 - 7.1. Do you think it could be a problem of generation? What do you think is the reason why there are not so few young people interested in Butoh?
 - 7.2. Do you think it could be a problem of communication? If yes, how?
 - 7.3. Do you think it could be a problem of the Japanese system of mastership? (masters have usually reached a certain point at which it is quite impossible to criticise.)
 - 7.4. Do you think that "fanclubs" always like to see the best hits rather than new maybe failing experiments?
 - 7.5. Do you think it could be a mirror of the economical and political recession in Japan and the world, which causes a neoconservatist movement?
 - 7.6. What is your idea about the future of Butoh in Japan?
8. A lot of Japanese dancers went to the West to work on Butoh there. What do you think about this Japanese cultural export?
 - 8.1. What is your view on that development?
 - 8.2. Do you still recognise Butoh in that work? Or what do you recognise?
 - 8.3. Do you think this move to the West could be a step to the future for Japanese Butoh?
9. Butoh in the West
 - 9.1. Is Butoh in the West, copied or adapted by Westerners, an insult for you?
 - 9.2. In the last 20 years many Western artists have integrated Butoh in their work. Do you think that has further developed of Butoh or that it's not Butoh anymore?
 - 9.3. Do you think Western artists can develop Butoh or do you definitely rule this out?
 - 9.4. If Western artists develop and assimilate Butoh in their own work, what do you think will remain of the original Japanese art form?
 - 9.5. Do you think there is an international language in Butoh, which could be understood by everybody, everywhere, or is it limited to a Japanese interpretation?
10. General Questions
 - 10.1. Could you agree on an inner core, inner energy of a "Butoh Spirit", which is independent from any national limitation?
 - 10.2. If yes, do you think we should search for a new verbal expression for that phenomenon, to avoid confusion with the traditional Japanese form of Butoh?
 - 10.3. Do you have any ideas for another or new name?

Isamu Osuga ex-leader of Byakkosya

1. Butoh is to dance one's self-biography, to dance a trace of life.

I was born in Hiroshima. The life before birth is a part of our self-biography. It is said that we follow the trace of evolution from amoeba to human being in our mother's womb.

We dance the memories of the cosmos in our body. The memories of the cells revive, when we stand at a certain place such as déjà vu. To dance such an occasion is Butoh, I think. It's a chance to discover ourselves and the others.

2. In Hijikata's case, the influence of eroticism by Jean Genet and Marquis de Sade was significant in the beginning. He later turned his attention to Japan, where he was raised. The basis of classical ballet is to show the beauty of the well-portioned body, while the idea of Butoh is to show the beauty of long-torsoed and short-legged body, which is connected with the aesthetics of Japanese tradition. Butoh was born as a result of the friction between Western spiritualism and the Japanese view of the body.

3. The appearance of Butoh caused a change in the dance of the world. In the 1980s it is said that American Post Modern Dance, German New Ausdruckstanz, and Japanese Butoh would be the next three new streams on the dance scene. These three have their own originality connected tightly with their own country and their climate, but at the same time they have a universality, which is understandable everywhere.

3.2. Light and shadow are parts in the influence. The discovery that Japanese originality can be a common issue in the world is a light. On the other hand, Butoh dancers tend to create their work according to the taste of the Westerners, for example Orientalism, exoticism or the mystery of the Orient. This danger is the shadowy part. It's important to be conscious about this gap between Japan and the West in the creation.

5. In the West, ruled by Christianity, a bird's eye view is common like the ascension of Jesus Christ, who viewed the world from a vertical standing position, while in the Orient of Buddhism, an insect's eye view is common, like the Reclining Buddha as he died surrounded by his disciples, a lot of animals, insects and other creatures. The West, which views the world from outside, and the East, which is inside the world, have totally different vectors of the world outlook. These differences appear in the dance automatically, of which we should be conscious.

6. Butoh peaked between the 1960s and the 1970s. Now there's a turning point, almost appearing like a thick wall to go through. There were many similar movements in the 1960s-70s, in which the underground or the avantgarde had a strong power, much like today's mass media. The audience accomplices in a secret society. It was a kind of a religion isolated from daily life, in which the audiences were believers and the bodies of the dancers were privileged. In the 1990s this secret common sense has been getting weaker and on the contrary, the power of the mass media, open to the public as a network, is strengthening...

The privilege of the body can't exist anymore and the body is opening up to everybody instead. When we (Byakkosha) were in Taiwan, more than 200 members of the audience came up to the stage during the finale of the performance, and to our surprise they started dancing, although it's forbidden in Taiwan. This was as if they were infected by the virus of Butoh, so that they couldn't help but dance. Since then I have considered the body to be an infectious medium, and without it we can't open it everywhere. From this point of view we should search for a new direction. This is the way in 1990s, I think. I can't dance, if there is no audience. What is interesting for me is the catchball with them. If we dance just because we want to dance, then we can't communicate any more with today's audience.

7. Hijikata got a lot of inspiration through exchanges with artists outside the dance scene. There is no such exchange in the present Butoh scene and they just stay in their own world. That's the reason why Butoh is now tapering off. It's necessary to go out of the Butoh world instead of looking for something in Butoh.

7.3. There is an old method in Japanese tradition, maybe also in the West, to pass down not orally but body to body. I think we need a relationship of teacher and student for several years in the dance field, because dance deals with the body. We learn and steal not only from exercise, but also from daily life. It's so important like a foundation of a building. In Asia we respect our senior and the old people, who have wisdom.

7.4. Japanese people are lowbrows and have a passion of famous brand names. As they are not fond of experimental performance, we can't earn money from it. In entertainment performance we can please the lowbrows as well as earn money to create experimental work. They are inseparable, so to speak, like a carriage and a pair of horses. In the Edo Era there were a number of persons of taste, who enjoyed Kabuki or Sumo, but in modern Japanese society there is little private time, even after work. The work continues even after the office closes. After the "bubble" speculative economy exploded, Japanese people realised that the economy is not essential for our true life. We are now in the transition phase, which will lead us to a new age of various life styles and tastes.

7.5. Japanese are now lonely folks, who achieved their goal to overtake the economical level of the West. We are now in chaos where is no objective or spiritual background, but in the conservatism that everybody is on the same level in which we don't need to make any revolution.

8. Instead of adapting ourselves to the West, we need to confront it by confusing those ideas with a different point of view. We should be conscious that the sense of the audience is different.

8.3. it's like a double-edged sword. Now that the Butoh is so popular abroad, we have to put things into perspective.

9. Butoh is not a fixed genre, but changing. The Japanese body has the potential sense of Japanese aesthetics, which can produce and develop its own ideas wherever we are. As I said before, Butoh is a child of the Western spirit and the Japanese body, so consequently it has an international part and a native part. If we have only an international part, it's like a single wing for an aeroplane. We need two wings to fly.

9.5. There is a portable culture and a non-portable culture in the world. For example we can't enjoy Balinese dance outside Bali. The same thing with Butoh. There is a portable Butoh and a non-portable Butoh. To produce something new, it's necessary to have intercultural exchange, like Kabuki was born as a result of the influences of Asian countries. Butoh can be also a kind of seed to give birth of something new in foreign countries. Through the contact with new culture out of dance, the energy of the core of Butoh gets alive and vital.

10.3. Butoh is just a chance. We can think about another name. I'm now doing Butoh Opera, thinking of expanding the frame of Butoh. Butoh is a kind of receptacle, so the content can be changed according to the time. If the same thing always stays in it, it will be spoiled. We need to have a receptacle, into which the people can come, even if they are not interested in dance. I think there is a mutual relationship that the audience and performance are dependent on each other.

Regarding the fact that a lot of Butoh dancers made their livelihood by doing show business in cabaret and night clubs in Japan in the 1970s-80s.

1. The word, Butoh itself means "dance", which has originated in China and came to Japan in Heian Era (around 1000 years ago). Syouyou Tsubouchi (a theater director in Meiji Era) created a word "Buyou" to make a clear difference from "Butoh", as Butoh had a nuance from abroad.

Tatsumi Hijikata at first used a word "Ankoku Buyou", but as time went on, it was changed to "Ankoku Butoh". ("ankoku" means "darkness", a metaphor of the abandoned) For me Butoh is a dance, not a theater. As long as we stick to an expression, it's not Butoh. "Expression" doesn't mean "dance" equally. Expression is something, which we can't make stiff. This is something, which is flowing away by the power of life. "Form" is a receptacle, in which we can put this expression. In Japanese way of thinking, "body" is a place of passage.

2. Hijikata protested not against classical ballet or Japanese traditional dance, but against Modern Dance, especially Japanese Modern Dance. What was revolutionary about him was that he had his own method, which was based in Japanese tradition. Eroticism, violence, liberation of life, provocation, etc are similar characteristics of Kabuki at its birth. For example, to make up white on whole body is a Japanese traditional technic for possession. We can say, that he devoted himself to collect what we, Japanese have almost forgotten.

3. I take it positive about the success of Butoh abroad, but I have mixed ideas on this point. The merit is that the dancers could get far-sighted and ripe after these experience in the dance scene.

The bad influence is that we have tendency to lean on the reaction in foreign countries than that in Japan, if there is a big difference between them. We tend to be in favour with them, so that the spirit of art is getting less after a number of performances, though it is also natural that our work reflects the spirits of time.

5. Westerners with Butoh depend on each individual. It's a matter of the way to study it, for example, if Butoh requires long-term trainings like classical ballet, or it's philosophical and spiritual and not necessary to have physical trainings. Similar with the case that Japanese learned ballet in earlier times, the Westerners can't grasp the essence of Butoh, if they just learn the style of it. Everybody has to go deeper into his own body. It is said that Butoh is a sort of an Expressionism Dance, but I disagree, if the expression means to show identity, because the idea of personality or identity originally came from outside like the States and the existence of human being is considered as a piece separated from each other. The Japanese, who are not good at showing our inside, got distorted after the Western influence and Hijikata wanted to restore it. We have to research this issue of identity in Butoh. In classical ballet, beauty of body and power of youth are taken as a symbol of aesthetics and as a radiation in space, while youth is regarded unripe and the old is a symbol of spiritual beauty in the Eastern culture. There is such a big contrast in the East and the West. Kazuo Ono got so popular at first in Japan, because there is no idea of ugliness about aging.

6. The wish to project something by ourselves, or to attend there (at the happening) as our own experience was the motivation in the beginning of Butoh. We are now used to appreciate a completed work, but to my opinion, the piece is getting boring after the completion.

Dance is basically everytime an experiment and in the process. What we produced have to be erased by ourselves. Nothing is the same. This way of thinking is very important, but the present Butoh is getting commercial, different from the time of 1960ies, in which we could dance for those, who had sympathy with us. This was the destiny of Butoh that the action became a product. How can we destroy it? The young people have to just destroy Butoh, like Hijikata destroyed the Modern Dance in the past. We have to construct to destroy and doesn't matter, even if this action of destruction doesn't look like Butoh. This is a matter of spirit. I'm afraid that Butoh will collapse of itself, if it stays like now.

6.2. The first generation was active in the late of 1960ies and the peak was around in 1972 with the second generation. After 1980ies the popularity abroad was getting bigger. Everything is flowing like a wave and now it's the time of stagnation. It's not something bad. We don't need to change the directions of the stream of indivisualisation. The good will remain.

We could finance our production by ourselves in 1970ies out of the income of show-business in cabarett. Now we have to fawn on companies greedily. In the West it is taken natural to make money by art, but art has been contemplated as a mean technic of show in Japan.

7.3. There is no system of master-disciple relationship. This is a mental self-declaration. I guess that those, who take as many workshops as possible, get bored with them and feel like studying intensively with somebody. As far as I'm concerned, I never felt like studying at other teachers and Hijikata didn't accept either the students of Mr. Kasai or Ono.

8. I think we can do Butoh away from Japan, but to my opinion, we need the soul of Japan for it. I don't know if we'll have to separate Eastern Butoh and Western Butoh one day. The definition of Butoh itself is so vague. It seems there is a difference between personal and general definition of it. Butoh is originally out of Japanese body and away from classical ballet. The Butoh by Hijikata has a strong connection with Japanese tradition, but it doesn't mean that we should go back to this roots, because it's old. Though there is a conventional way to create a new work on the base of tradition, we have to reconstruct the basis. I have something unvibarents (contradictional) inside me, for example, I published CD-ROM about traditional method of Butoh, while I have a wish to destroy Butoh. Honestly saying, I feel like giving up dancing because of the fatigue in Japan. It's great that artists can be independent overseas.

9. The Westerners can do Butoh as well, if they go back to their body. I think they can also learn Hijikata's Butoh, because they are familiar with study of methods.

Life is mixed with death. Life consists of a number of dead bodies. Body as a place of passage is based on an idea that our life is supported by the dead. As we put white clay on our body to get darkness, there is same significance in the seeming contradiction. For another example, body is collapsing, while mind is trying to stop it. It's me, who is speaking, but it's not only me, who is speaking...

Even though we can study the theory of comparative physiology according to the religion or climate, we can own the part of core jointly beyond the difference of races. This is not such a superficial action as everybody is connected with hand in hand on the earth, but every race can dig under his feet, so that we all can meet at the center (core) of the earth. This is what I think international about Butoh.

10. The word "nikutai" = body in Japanese started being used since Meiji Era or after the second war. The word "karada" = body is original Japanese and it has a meaning that "kara" = empty is "da" = standing, while "nikutai" has an idea that inside the body is stuffed and packed up tightly. Hijikata used a word "nikutai" in his early years, but he gradually shifted to "karada", which has an idea that all nature can go through empty body.

We can't create something only with inner energy. We can't see what goes through a boundary, (contour) if we aren't sensitive enough about this. Nothing comes in, if there is no empty space inside. This is "karada" in a real sense, which can breathe in and out. That's why I don't want to use a word "Expressionism Dance", which has a stiff concept (nuance). It is often said that "You have inside, but it doesn't come out" or "You have only outside but no inside"... I think we have to change these ways of thinking, which split the things in two.

1. It's everything and not everything. It's like some kind of experimental thing that enables one to survive as a human being more than just as a living creature.

2.1. It's not very new or innovative. Maybe the roots of this way of thinking might exist in Europe but it manifests itself as Japanese. It was the conversion of a sense of values rather than protest. Like the example of Duchamp's toilet, it broke the borders of the sense of art and made people think that this can be art as well.

5.1. Butoh does not have that kind of framework. It follows the theme of each person.

6. It is known by the people who know. It is not known at all to those who don't know.

7.3. (Butoh is like) a tight rope. There is no security in walking a tight rope. You won't get a pension for dancing Butoh, but you don't get money thrown on the stage unless you dance. A critical approach is important to a good piece. You can't just not stare at something that is sinking. In that sense we need the brains from the world... let's move on!

7.3. There isn't a specific relationship between master and disciple. In Europe, I think, they discuss too much and it burns down??. It has to be in a good balance. When you have too much time on your hands then it's okay to have a discussion about whatever you like. But when you are pressed for time you don't have time to discuss endlessly. Like Hijikata, he became world famous when he brought his style back to his hometown Akita. It's a paradox. It's like hit the centre by emphasising the frontier. Emphasising the inner body and lightening it up. Like digging a well, digging inner space. Then you might want to generalise it or you may make it like a very specific personal brightening thing. My Dai-Rakuda-Kan called it Tenpu-Tenshiki(?) and that's the gathering of personal brightening. Rakuda's performance is made by each personality and I'm quite proud of it. It doesn't have to be like North Korean dance because it's the dance of a large number of people. Each country can express their own problem, Poland, Russia... in Japan there isn't a really serious problem so maybe there's nothing really interesting? There aren't any rules in Butoh. I think it should be more concerned as a show more than a theory.

7.6. If you are doing the same thing for 30 years, you will kind of get tired of it and somehow you get bored of it. I feel like I'm standing close to the edge and need a self-revival caused by outside pressure. I do have a feeling of risk in the future. For example, if there were such a thing as a Butoh virus it normally would lie dormant, only to suddenly cause symptoms. I'm still positive though.

other words if there is anyone who dances to destroy Butoh they would have a real Butoh spiritual. When I think of Butoh in Europe I get a easy feeling. It will survive the things that survive.

(life) circle starts with death and so does Butoh dance. Following Kata form deletes personality but still each inner nuclear comes out differently. It doesn't have to be popularised though.8.1. Butoh is not exclusive to Japan any more. It's part of international culture. It's like Judo. So let's keep it as a world culture. The personal property, when the time comes, can be public property. There's no patent for it. It's a very unstable thing. Maybe you could call it the "development" of Butoh spreading to Europe? It would also nice to grow it secretly in national isolation. But the secret is easy to slip out.

8.2. They use Butoh as a spice. It depends on the work. It should be mixed nicely.

8.3. I believe that a star will be born. But s/he won't appeal as a Butoh artist. It's up to the artist herself. None of the artists dance for the development of Butoh. They dance for their own good. In other words if there is anyone who dances to destroy Butoh they would have a real Butoh spiritual. When I think of Butoh in Europe I get a easy feeling. It will survive the things that survive.

9.5. Taste is different. But there's no Japanese taste either. Maybe that's the Japanese taste.

10.1. It isn't always understandable to all Japanese people. People who understand do understand. It's like a special language. In this special language there's a deep aspect and a shallow one. Regarding white make-up, it makes it different to the choreograph with make-up on and without make-up on. With make-up there is a stronger impact to the same choreography. That idea was originally based on the idea of deleting to make things more creative and I think it is very Japanese, and is different from the Western idea towards personality. Like Bushi-do or samurai philosophy, the (life) circle starts with death and so does Butoh dance. Following Kata form deletes personality but still each inner nuclear comes out differently. It doesn't have to be popularised though.

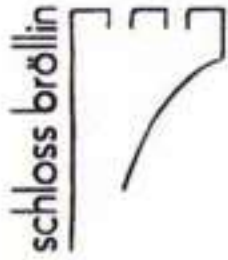
10.2. Yes, I believe.

10.3. You have to invent a new name. Instead of calling it Butoh dance, Dai Rakuda-kan calls it Tenpu Tenshiki. Hijikata, in his later years, also named his dance Tohoku Kabuki and not Butoh dance. I think everybody has a desire to revise the name.

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