

- Globe "JINEN" -

# Atsushi Takenouchi

## JINEN BUTOH DANCE



photo by Koji Fukunaga

### - ATSUSHI TAKENOUCHI PROFILE

Joined butoh dance company „Hoppo-Butoh-ha “ in Hokkaido in 1980. His last performance with the company "Takazashiki"(1984) was worked on by butoh-founder Tatsumi Hijikata. Atsushi has started his own „Jinen Butoh “ since 1986 and created solo works „Itteki “, „Ginkan“ as a universal expression of nature, earth, and ancient times and impressions of the moment, meeting with people and environment. He made 3 year “JINEN” tour project throughout Japan for 600 sitespecific improvisations (1996-1999). During this time, he started to be inspired by a spirit of the universe of Kazuo Ohno and Yoshito Ohno. Since 2002, he has been mainly based in Europe, working on Butoh dance collaboration project with dancers and actors in France, Poland, U.S.A and other countries. Joining in festival such as Avignon festival, Paris Butoh festival, NY Butoh festival, he has been presenting his solo piece. At the same time, he also collaborates with film. The recent work in Alaska and Hawaii, “Ridden by nature” environmental art film will be completed soon.

Group works & Collaboration work

”Koe”(Paris,NY/2003), “Gen”(Paris,NY,Warsaw/2004,2005), “U-Pipe”(Italy/2007,2009),  
“8Seasons”(France 2008,2010), “Soumatoh”(France 2010).

Solo works

“JINEN”(1995-2011), “Stone”(1999-2010), “Tenmon”(2003-2010), “Gekkai” (2004-2008), “Ki ZaMu”  
(2005-2010), “Hane no Ki” (2010-2011), “Thousand Drops, Thousand Flowers” (2011-2012)

## JINEN IS ALL, JINEN BUTOH IS A LIFE FORCE THAT DANCES WITH ALL



photo by Studio VALOS

Jinen is an old Japanese word. Its meaning encompasses ALL that is even larger than nature. In the West, “Man” exists above “Nature”, and maintains and protects it. Above Man, there is “God”. In other words, there is a separation between Nature, Man, and God. Jinen expresses the perception of the universe before such a separation occurred. In ALL things there lives god. God is the “Flow of the River of the Universe” that embraces the sun and moon, and the earth that is the origin of the birthing of all Nature including Man. God lives within man, plants, animals, even in man-made things like houses. Jinen is the word that describes the universe, its origin and natural course. All things connect to this river, and are part of the river of Jinen.

Man generally receives beautiful forms from Nature, such as the plants or animals. However, many forces of nature, such as huge earthquakes that I have experienced myself, destroy people, organisms and nature. This is the breath of this planet. This is also the swirl of the River of the Universe that embraces all life and death, light and dark.

This is Jinen. There is nothing Man can do. All that I was able to do after the earthquake was to live with the people who had encountered life and death, and to pray and dance with them. Inside Jinen, the helpless life force embrace life and death, feel that even such life and death are connected to all things, and dance a prayer. This view of nature has already existed in the art forms created by ancient people. Every life form performs the dance of life and death by being alive. All things are dancing with Jinen.

Jinen Butoh is to join together with all the life that are already dancing, to dance with the flow of the universe that is Jinen. We remove the wall of consciousness that perceives dance as the individual “I” dancing. We are dancing with, and are danced by, the Jinen, accepting all the environment and conditions around us as Jinen.

**Atsushi Takenouchi**

## - SOLO WORKS CATALOG -

### “STONE”

**Premiere 1999:** Korea and Japan Dance Festival  
(Theater ZERO, Seoul)

**Time:** [70 minutes]

*- I am a stone, just a fragment of the cosmos.-*



STONE – photo by Yayoi Ogata

This performance is developed from Atsushi Takenouchi's experience through dance and performance in natural setting of mountains, seas, fields and forests across the countryside for three and a half years. A stone is formed a long time ago, it is born from the earth, and a stone holds plant's seeds and the small creatures and the carcass of the animals. Taking root, a tree grows up into a big tall tree with the sunshine and the nourishment from the earth. Just a single small stone can provide a proof that shows links between everything in this world. Atsushi dances the past, and the future of this small stone's life.

**Choreography, Butoh:** Atsushi Takenouchi

**Music:** Hiroko Komiya ( live music by natural materials water, stone, bells, bamboo) and CD(MD).

**Lighting:** one person (local staff OK)

**Sound:** one person (local staff OK)

**Art:** Dancing with a local stone is important concept in this performance. Local stone is arranged on the black box on the stage center.

### “ITTEKI” [ONE DROP]

**Premiere 1995:** The 2nd Osaka Dance Experience  
(Osaka Torii Hall, Osaka)

**Time:** [70 minutes]



ITTEKI – photo by Koji Fukunaga

In our days, if this country Japan were a puddle, I myself might be a single drop of water falling into it. Ripples appear, interfere each other, create various forms, and disappear to the infinite. In my lifetime, I feel I have encountered four impressive drops of water; a child, a woman, a man, and an old person. Four people, or just a single one? Or a mysterious image that might embody them all? Those four drops are what I am seeking for in my dance. As a drop holding day and night inside me, I would like to fall into this puddle.

**Choreography, Butoh:** Atsushi Takenouchi

**Music:** Hiroko Komiya (live music by bells, stone, percussion, and voice ) and CD(MD)

**Lighting:** one person (local staff OK)

**Sound:** one person (local staff OK)

**Art:** One water pond in the center. The drop of water will be dripping onto small pond during performance. So with the lighting onto the pond and water, we can see beautiful reflection on the dancer's body during performance.

## “TENMON”

**Premiere 2002:** The 3rd Paris Butoh Festival  
(Espace Culturel Bertin Poiree, Paris)

**Time:** [60 minutes]



TENMON – photo by M. Tsuruta

The performance “TENMON” composed of two elements. One is the dance itself as a momentary art which appears and vanishes in a twinkling. The other is the transition of dance which has been made through the years while one dancer performed it repeatedly.

TENMON means dripping water (TEN) and expanding shape of an arc (MON) on the water. Just like a movement of dance, it exists only for a moment. TENMON also means one drop (TEN) of ink on a piece of paper and various figures (MON) spreading from it. As the time passes, the figures grow more and more. It is a trace of transition, trace of movement, trace of dance.

In “TENMON” performances, the right and left side of the stage show contrast like men and women, or sun and moon. The center of the stage is held as a space for life and death.

**Choreography, Butoh:** Atsushi Takenouchi

**Music:** CD music composed by Kensuke Mela,  
Live music by Hiroko Komiya (bells, percussion, xaphoon and voice)

**Lighting:** one person (local staff OK)

**Sound:** one person (local staff OK)

**Art:** One-meter diameter 2 water ponds in the right & the left front of the stage as Yin and Yang.  
And arrange 2 paper screen made by Japanese paper over the ponds.

## “GEKKAI” [MOON SEA]

**Premiere 2003:** The 4th Paris Butoh Festival  
(Espace Culturel Bertin Poiree, Paris)

**Time:** [65minutes]



GEKKAI – photo by Emmanuel Sandorfi

Moon and women had a same origin in the past. With moon, women breathed, made ceremony with singing, gave birth all the life of the earth. The mother earth created mountains, trees, animals and men. The time has changed cruelly. The power of domination confined women, and all the life. Waiting for the last moment of life, women get insanity. Insanity in prison, insanity of mother with lost baby, insanity of women with lost life, insanity of despondency and despair with lost love, lost humanity, lost creation. The insanity of women is a cry and blood of the earth. In the shadow of the moon light, insane women purify with silence.

**Choreography, Butoh:** Atsushi Takenouchi

**Music:** Hiroko Komiya (percussion, voice)

**Lighting:** one person (local staff OK)

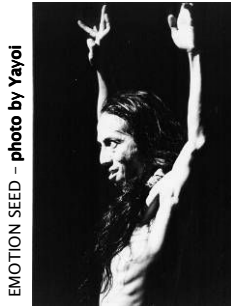
**Sound:** one person (local staff OK)

**Art:** One feather will be hung from the ceiling. Moon musk is hung in the corner. Set up the material on the ceiling bar for making paper snow.

## “EMOTION SEED”

**Premiere 2004:** The 5th Paris Butoh Festival  
(Espace Culturel Bertin Poiree, Paris)

**Time:** [60 minutes]



The Emotion moves the physical body from deep within. Like a seed, the beginning of an emotion exists long before its maturing; its expression. It grows in the dark infinitely, and nurtures itself from the source of human memory. Considered insignificant in today's society, the body can only truly be swayed when the emotion is honestly spontaneous. If not, it merely explodes and further gives rise to chaos.

**Choreography, Butoh:** Atsushi Takenouchi

**Music:** Hiroko Komiya (percussion, voice)  
Jean C. Dussin (guitar, vocal)

**Lighting:** one person (local staff OK)

**Sound:** one person (local staff OK)

**Art:** Art installation with seed, natural material on the floor and from the ceiling. Art design by Ludovic de Valon.

### - SOLO IMPROVISATION WORK -

## “JINEN” [50-70 minutes]



BREATHING HERITAGE

photo by Yayoi Ogata

This performance is an improvisational dance. And it is based on Atsushi Takenouchi's impressions of the moment, formulated from the people around him, the space, the air, the climate and energetic mood of the surroundings and spirit of the moment. Having had dancing tour in the various nature stage in Japan (1996-1999) in order to face to the origin of it, he had encountered very native Japan which was ancient but still alive, being hidden in the each lands, climates, peoples, music, customs, languages and the other localities. It probably is the source of a myriad of gods. He has absorbed it directly during this travel of more than 3 years. And now his stages have been expanded to the world with no bound endlessly. He feels that dancing in harmony with nature has brought back the memories, which were sleeping, in his DNA. He uses the memories of once being a tree, grass, animal, wind, soil, fire or water in his dance. He also dances on the stages of theaters and halls, feeling the life of the earth and harmonizing with the air and the environment. "The body is a container for one soul, which cannot be changed by anything." Dancing with those bodies is a common culture for all human beings. Performing this primitive dance in the space of nature where people have gathered together since ancient time, where music and dance were born from prayer, is an important ceremony which traces where we came from and where we are going.

**Butoh improvisation:** Atsushi Takenouchi

**Music:** live music, collaboration with musician, or no sound, or with just natural sound from the space.

**Location:** inside space at the stage, hall, building, out side spot like nature location, local characteristic location, etc.

## - GROUP WORKS CATALOG -

### “KOE”

**Premiere 2003:** The 4th Paris Butoh Festival  
(Paris, Theatre du Lierre)

**Time:** [60 minutes]



KOE – photo by Richard Greene

“‘KOE’ means voice, and our voice is a hidden dance of our own life. KOE is a ‘living performance’, where inner movement is born from deep breathing. We walk away from the linearity of society and dance Butoh to return to the origin of Life.”

**Direction & Choreography:** Atsushi Takenouchi

**Dance:** Atsushi Takenouchi and total 5-7 dancers

**Music:** 2 - 4 live musicians,  
Hiroko Komiya (percussion, voice),  
Jean C. DUSSIN (percussion, voice).

**Lighting:** one person (local staff OK)

**Sound:** one person (local staff OK)

**Art:** Red mud river arranged on the front stage like big dragon snake.

### “BREATHING HERITAGE”

**Premiere 2000:** Ambassade du Japon (Paris)

**Time:** [65 minutes]



BREATHING HERITAGE – photo by Yayoi Ogata

The human body has long history inside. It is not only your own history but all human nature's one from millions years ago. In the blood of all of us, we have immense memory and data and information which has been inherited from ancient times. If we are supposed to regard a treasure which are left by ancestor as heritage, our body itself should be called heritage. And it is alive, it breathes. We are “Breathing Heritage”. In this body, we have memory that we had started communication using body and sounds each other first time.

With this consciousness, we can make performance with using this primitive communication of body and sound.

**Direction & Choreography:** Atsushi Takenouchi, Iku Otani

**Dance:** Atsushi Takenouchi and “Breathing Heritage” member total 4-6 dancers

**Music:** 2 - 3 live musicians, and all the dancers also make sounds

**Lighting:** one person (local staff OK)

**Sound:** one person (local staff OK)

**Art:** Materials, which can make sound, are arranged on the stage on a half circle.



## “TANAGOKORO” [THE PALM]

**Premiere 2000:** Orient Extreme Festival  
(Espace Culturel Bertin Poiree, Paris)

**Time:** [70 minutes]



Million of shining light powder is falling down onto “the palm” from far sky. This particle of light is telling the memory of Universe, which has started from the big bang. “The palm” communicates with this light telling of the human origin. It is a dance of “Tanagokoro”, a dance of “The palm”. This is a dance of life and death, of creation and destruction, of light and darkness.

**Direction:** Iku Otani

**Choreography:** Atsushi Takenouchi

**Dance:** Atsushi Takenouchi and total 4 - 6 dancers

**Music:** one - two musicians (Kora - African harp - kalimba, percussion, sampling, voice, stone, bells, bamboo, sea shells), and CD(MD) music

**Lighting:** one person (local staff OK)

**Sound:** one person (local staff OK)

**Art:** Black dance floor. Make stage into totally black space with black curtain.

## - WORKSHOP CATALOG -

### I. Workshop for dancers, actors and performers.

#### a. Inside workshop.

Balance.

Walking by transferring your weight.

Live walking, Death walking.

Walking in the various situation with restriction.

The way of body operating to make the movement come out from inside.

Sketch the things in the nature world like living life, animal, natural material by body properly.

- one cycle of an embryo, a baby, a child, an adult, an old man.
- an insect, a beast, trees, grass, a flower.
- a gas, a liquid, a solid, gel, amoeba, an organism, minerals.

Capturing a conscious movement and an unconscious movement as a dance.

Dance a fragmental dream.

Gravitation and floating.

Various sound and body expression, voice.

Dance the seasonal body of your own.

The process of the metamorphosis.

The dance by organic and inorganic contact with other life.

How we can be desperate.

A collaboration and an improvisation by body and sound.

Find out your own expression coming from your emotion with focusing on really personal things which is inside of you.



Workshop in Paris at Espace Culturel Bertin Poiree

photo by M. Horiuchi



Workshop in Szczecin / Poland

photo by Teatr KANA

#### b. Nature side workshop.

The workshop demonstrates simple and primitive ways of communication exploring transformative states of the body in the nature. He teaches dancers how to connect to their organic history, guiding participants through genetic memories and allowing them to teach themselves the dance of their molecular ancestry (the dance of the seaweed, of the fox, of the stone, of the fire, etc...). His teachings start with the breath and first movements of life, and lead to universal interconnected awareness by focusing on dancing in the now, at your threshold. Workshop classes are held in outdoor settings; an outdoor stage, in and around rivers & lakes, sand dunes, mountain sides and forest landscapes. Additional teachings in shamanic rooted chanting, and other nature based ancient based vocalization will be practiced. He will facilitate individuals to perform their own solo in nature by the completion of the workshop. There will be designated time for working on your solos.



Natureside workshop in France

photo by H. Komiya



Natureside workshop in USA photo by Aurola





Natureside workshop in USA  
photo by H. Komiya



Natureside workshop in USA  
photo by Auroa

## II. Workshop for inexperienced person.

One person dances to the sound you make, and you dance to the sound the person makes.

Everyone, feeling everyone else, responding to everyone else with dancing and making sound.

We communicate through improvisational voice, sound and body expression, and get to a deeper stage of understanding by means of the senses. Through that process, each one of us will learn that “All is one and one is all.”



Workshop in Kyoto / Japan  
photo by Yayoi Ogata

## III. Workshop for children (2 ~ 12 years old) or children and their parents

Basically a simplified version of the workshop mentioned above.

Children will share in the fun of dancing and sound, and realize the hidden possibility within themselves.



Workshop in Shiga / Japan  
photo by Yayoi Ogata



Workshop in Warsaw / Poland  
photo by Laura Evonne Steinman

## IV. Workshop for mentally and physically disabled people

Basically a simplified version of the workshop mentioned above. Some changes will be given, depending on the degree of disability. The first aim is to share that dancing is the joy of life.



Workshop in Takatsuki / Japan  
photo by Takayuki Nagase

## - HISTORY OF ATSUSHI TAKENOUCHI -

- 1962** - Born in Matsuzaka, Ise city, Mie prefecture.
- 1980** - Entered butoh dance company “Hoppono – Butoh - ha” of Otaru, Hokkaido.
- 1984** - Performed “TAKAZASHIKI”, his last performance with the company, taking choreography of the late Tatsumi Hijikata.
- 1986** - Starts solo performance and drawing, having a theme of nature.  
- Established nature schools “Dance with nature” for children and their parents in Osaka.
- 1994** - Performed solo “TANAGOKORO” and “GINKAN” in Osaka.
- 1995** - Performed solo “ITTEKI” in Osaka.  
- Performed at the memorial service „the Ceremony of Regeneration”, praying for repose of souls at shelters in Kobe (the stricken area by a big earthquake) in Japan.
- 1996 ~ 99** - Performed “JINEN”, which was based on his impressions from every place, climate, people, music, at the remains, Buddhist temples and Shinto shrines, nature fields, and theaters and halls visiting around cities, villages, islands all over Japan. Hold workshop “Dance with Lives” for dancers, expressionists, and university students, kindergartener, mentally and physically disabled people. Hold private exhibition of his drawing. He also studied a spirit of the universe under Kazuo Ohno and Yoshito Ohno.
- 1999** - Performed solo „STONE” in Korea and Japan Dance Festival at Theatre Zero (Seoul).
- 1999 ~** - Starts performing JINEN - butoh tour “Sun & Moon” in 12 countries at natural locations all over the world. Had more than 100 performance in France, Britain, Germany, Italy, Poland, Czech, Hungary, Austria, Norway, Spain, Thailand, Cambodia during the tour (Nerja cave in Malaga/Spain, the coast of Limini, in Marseille/France, Dragon stone circle in Brighton/UK, Former Sachsenhausen concentration camp /Germany, The wall of Berlin/Germany, Angkor Wat in Siem Reap/Cambodia, Killing Field in Pnompen/Cambodia, Thai Cave in Phetchaburi province/Thailand, Aka mountain tribe village/on the boarder of Laos and Thailand).
- 2000** - Set up the team “Breathing Heritage” with the concept of “dancing the forgotten human’s memory”. “Tanagokoro” – group – at Espace Culturel Bertin Poiree, “Breathing Heritage” at Ambassade du Japon in Paris.  
- Performance “Stone” at Theater KANA in Szczecin, Theater Maly in Warsaw, KONFRONTACJE TEATRALNE Festival Lublin in Poland, and Theatre Des Augenblicks in Vienna, Duncan center in Prague, Espace culturel Bertin Poiree in Paris. Workshop at youth center in Czarnocin in Poland, and Prague, Paris. Performance at National Nature Park – Westonbirt Arboretum in Britain.
- 2001** - Performance “Tanagokoro” – group – at OSAKA TORII HALL (Osaka Dance Experience).  
- Natureside workshop at the Adirondacks, up state New York. Solo performance “Stone” at Gallery CAVE in NYC. Collaboration performance with Ransom Corp.  
- “Ren-mitsu” collaborative performance with Japanese traditional dance at Enishi-an, Osaka.  
- Solo performance “ITTEKI” at Theater KANA in Poland, “Stone” Poland tour.  
- “ITTEKI” at Espace Culturel Bertin Poiree in Paris.  
- “Breath” collaboration performance with Red Earth (UK) at Canterbury Festival 2001, UK.
- 2002** - Performance “Stone” and workshop in Resonant Wave Festival in Berlin (Germany).  
- Performance “TENMON” and workshop in Butoh Festival 2002 at Espace Culturel Bertin Poiree (Paris).  
- Natureside workshop project in Adirondacks, up state NY, Presentation in NYC.  
- 1year collaboration dance project in Europe as an arts fellowship funded by the Japanese government.  
- Workshop project in Poland; at MCCA (Warsaw), Tratwa association (Olsztyn), BWA (Wroclaw),

- and CK Zamek (Poznan). Solo Performance "ITTEKI" at Teatr Maly (Warsaw), and CK Zamek in Maski Festival 2002 (Poznan).
- Danced for a requiem at Birkenau, Auschwitz (Oswiecim/Poland).
- 2003**
- Performance "STONE" in the international conference THE HUMAN BODY - A UNIVERSAL SIGN at Manggha centre in Krakow (Poland), "Stone" in the 1st Butoh Festival at Teatro Astoria (Lerici, Italy).
  - 5 weeks workshop project at Espace Culturel Bertin Poiree (Paris).
  - new creation "GEKKAI" in the 4th Butoh festival at Espace Culturel Bertin Poiree (Paris).
  - Group piece "KOE" at Theatre du Lierre (Paris) and in NYC at Angel Orensanz Synagogue (NY).
  - "Burning Earth" with Kathi Von Koerber (from Germany/South Africa) in NY.
  - Ex..it! 03 3rd international butoh & contemporary dance exchange. Workshop camp at Schloss Broellin (Germany). Choreographed "Crying Evolution" with contemporary dancer Yael Schnell (Israel).
  - Performance in the full moon celebration at Osaka Ecology study centre (Osaka, Japan).
  - Poland tour: "ITTEKI" at Theatre Confrontation International Festival (Lublin). "JINEN" in Parchowo. Workshop performance project "DEAI" for Polish young people in monar and German teen-agers at Teatr KANA (Szczecin), Mazowieckie theatre meeting point; 36 hours workshop & presentation (Siedlce), "GEKKAI" at Teatr KANA (Szczecin) and Centrum Kultury Zamek (Poznan), "ITTEKI" at Zak (Gdansk).
- 2004**
- Solo performance "STONE" at Kazuo Ohno Dance Studio (Yokohama/Japan).
  - JINEN Butoh solo improvisation "Fire's eye" & "Tree's eye" (in Yaku island/Japan).
  - Collaboration performance with African dance "Fleur de Boue" with Afra Crudo, Ladji Diawara, Jean C.Dussin, Hiroko Komiya at Art Zora and at INECAT (Paris).
  - Starts 1year JINEN Butoh collaboration work project "Inside movement and JINEN" in France, Poland, and U.S.A by the Japan Foundation Fellowship.
- 2005**
- Workshop and group performance "GEN" (Espace Culturel Bertin Poiree/Paris).
  - Butoh & free music improvisation with Sharif Sehnaoui (electric guitar), Jean Borde (contrabass), Thierry Madiot (bass trombone), Christine Sehnaoui (saxophone), Hiroko Komiya (stone, shell, voice) at Les Voutes, and at La Guillotine in Paris.
  - Natureside workshop project "Connection between Nature, body and yourself" (Yaku island/Japan).
  - Collaboration with company "Fields of Wonder" from Holland. Site specific group performance "Fields of color" in the flower field in Leiden, Holland in 'Week van de Bollenstreek 2005' festival.
  - Improvisation "Ki Za Mu" with Marie-Gabrielle Rotie in London (UK).
  - JINEN Butoh workshop project in Tuscany and South Italy, London, Amsterdam.
  - TANZ COOPERATIVA Butoh project, solo Butoh "JINEN" & project group performance "GEN" at Festival Sztuka Ulicy Warsaw Street Festival (Warsaw/Poland).
  - Solo JINEN Butoh performance "Stone" at Theatre de la Dance Golovine, Avignon and Butoh Yin-Yang Procession in Festival Avignon - Off 2005.
  - The 5th nature side Butoh workshop at the Adirondacks (USA).
  - Group performance "JINEN – Pros Eafon" worked on ancient Greek tragedy and Butoh, at the Arts Center of the Municipality of Athens – Parko Eleftherias (Greece), in collaboration with "Sin+Ergasia" (Athens).
  - Group performance "Injured Bird" at Jack & Joe theatre (Toscana/Italy).
  - JINEN Butoh workshop project and Solo Butoh "KI ZA MU" in Butoh festival Poland-Japan Dialogue of cultures At the Cultural Centre KLUB "ZAK" (Gdansk/Poland).
  - Solo Butoh "GEKKAI" At Centrum Manggha (Krakow/Poland).

- Butoh improvisation with Maciej Rychly (flute) in Parchowo theatre festival (Parchowo/Poland).
  - Solo Butoh "KI ZA MU" with Slawomir Skruszewicz (clarinet), Boguslaw Sobieski (sound effect) and Michal Szulzyk (double bass) at Theatre KANA (Szczecin/Poland).
  - Solo Butoh "KI ZA MU" with Andrzej Trzeciak (Cello) at CK Zamek (Poznan/Poland).
  - Butoh workshop in the project for Monar of Polish, Russian, Lithuanian, Ukrainian young people at youth centre in Czarnocin (Poland).
  - Butoh Barter 2005 workshop and presentation project, "The Mandala of life and death" (Warsaw/Poland).
- 2006**
- Group performance "BUTOH-BYOU" at Espace Culturel Bertin Poiree (Paris) and the Yin Yang Butoh procession in the square in front of Centre George Pompidou (Paris).
  - JINEN Butoh Nature side workshop and performance in Yaku island in (South Japan)
  - JINEN Butoh workshop and solo performance in Chicoutimi (Quebec/Canada).
  - JINEN Butoh workshop project "Playing Fruits" with ALBA association, in Pisa link Dansa festival 2005 (Italy).
  - Solo Butoh „Stone” at the theater “Anoixis” Athens (Greece).
  - Site specific group performance “Colours of Time” in collaboration with the company “Fields of Wonder” in the flower field in Lisse, and at Siebold Huis museum in Leiden (Holland).
  - Nature side workshop in the Pyrenees (France).
  - Jinen Butoh solo improvisation and Butoh workshop in collaboration with body painting by Patricia Muller (Belgium).
  - Solo Butoh improvisation „KI NO ME” for a requiem for the late Mr. Zygmunt Duczynski at Teatr KANA (Szczecin/Poland).
  - Solo Butoh improvisation „KI ZA MU” in Paris Butoh festival (Paris).
  - Solo JINEN Butoh performance “TENMON” at Manggha -Centre of Japanese Art & Technology in Krakow(Poland)
- 2007**
- Spectacle creation workshop project & JINEN Butoh work shop group performance "Life and Death, Mandala of Transmigration" at Espace Culturel Bertin Poiree(Paris)
  - Collaboration with Company Mobilis-Immobilis "8 seasons" direction: Maflohe Passedouet Choreograph/dance Atsushi Takenouchi, Live music: Hiroko Komiya Electric music: Ramuntcho Matta Interactive projection program: Cedric Plessiet At: Mediatheque de Camponac in Bordeaux (France)
  - Atsushi Takenouchi solo, Butoh festival Paris 2007 «En hommage aux 100 ans de Maitre Kazuo ONO » "Fleur de midorigo" title name given by Yoshito Ohno. at Espace Culturel Bertin Poiree(Paris)
  - "Le Festival "A Corps Et A Travers" Solo JINEN Butoh improvisation. Nature side workshop & workshop group improvisational presentation, organisé par l'association EQART (Marciac/France)
  - JINEN Butoh Nature side workshop and Solo Buto in Yaku island (Japan)
  - Atsushi Takenouchi & Kathi von Koerber Dance in Alaska and Hawaii "Ridden by Nature" environmental art film by Kiahkeya (Alaska and Hawaii)
  - New York Butoh Festival 2007 Atsushi Takenouchi solo butoh "Ki Za Mu" at Theater for the New City. JINEN Butoh workshop at Dance Theater Workshop(NYC/U.S.A)
  - Ex..it! 07 4th international butoh & contemporary dance exchange. Workshop camp. choreographed "Memory of cemetery" with contemporary dancer Yui Kawaguchi (Japan). at Schloss Broellin (Germany)
  - Inside Out Festival 2007 Site specific performance "Enclosure" evoking the hidden history of 5000 years ancient hill fort of Hambledon Hill. Directed by Red Earth(UK)

- Solo butoh performance" Fleur de midorigo "Choix du Titre: Yoshito ONO at Teatr KANA (Szczecin / Poland)
  - Butoh Barter project,JINEN Butoh workshop and presentation at theatre TR Warszawa.(Poland)
- 2008**
- Atsushi Takenouchi Jinen Butoh performance JINEN Butoh sol "SKIN"- improvisation #4, At théâtre. La Fabrick . Jinen Butoh workshop performance& Butoh procession organized by Cie La manivelle at: Piacé Foch in Millau (France)
  - 150eme Anniversaire des relation Franco-Japonaises.35eme Anniversaire du jumelage enter Nancy et Kanazawa Atsushi Takenouchi improvisation performance with Sosana Marcelino ,at Grand Salon de l'Hotel de Ville de Nancy(France)
  - Margose Festival 2008 Project in Marseille improvisation music & butoh : Didier Lockwood,Caroline Casadesus,Dimitri Naiditch,Makoto Yabuki,Atsushi Takenouchi at Studios DECANIS 22 (Marseille /France)
  - Collaboration with Company Mobilis-Immobilis "8 seansons" direction:Maflohe Passedouet Choreograph/dance Atsushi Takenouchi At: theatre de la Reine blanche, (Paris)
  - Butoh Festival 2008 solo JINEN Butoh "EMBRACE" at Espace Culturel Bertin Poiree(Paris)
  - JINEN Butoh Nature side workshop and Solo Buto in Yaku island (Japan)
  - JINEN Butoh solo" SKIN - improvisation #5" «A homage to 101 years old master butoh dancer Kazuo Ohno» (Tokyo/Japan)
  - "U-PIPE" Jinen Butoh group performance "U Pipe" Compagnia NU + Atsushi Takenouchi & Jinen Butoh workshop at Piccolo Parallelo in Romanengo/Milano(Italy)
  - "Il Corpo Dentro"Butoh performance in collaboration with Sonia Biacchi (costume designer) c.t.r. at Venezia Candiani(Italy)
  - Solo JINEN Butoh performance "STONE" organized by Artrace at the Sunflower theater . Improvisation at 3,000 yrs old cedar tree .JINEN Butoh work shop(Beirut/Lebanon)
  - Butoh Barter 2008 JINEN Butoh workshop and workshop group performance project in Warsaw at Pracownia Wschodnia. Performance"Yin Yang" TR Warszawa(Poland)
- 2009**
- Spectacle creation workshop project & JINEN Butoh workshop group performance "SOU-MA-TOH " - Lanterne magique- at Espace Culturel Bertin Poiree(Paris)
  - Butoh Festival 2009 JINEN Butoh solo improvisation "KAKELA"music:Lena Circus (trio experimental) at Espace Culturel Bertin Poiree(Paris)
  - Collaboration with Company Mobilis-Immobilis "8 Seansons" at: Theatre de L'Universite De Poitiers,(Poitiers/France)
  - Work in progres, Workshop group presentation, element from performance "Sou Ma Toh" organized by Cie La Manivelle at théâtre. La Fabrick (Millau/France)
  - JINEN Butoh Live in Okinawa, Butoh: Atsushi Takenouchi ,Tabaan ,Music: Hiromi Kondo, Hiroko Komiya at Ginowan and Yomitan (Okinawa/Japan)
  - JINEN Butoh solo "Ki Za Mu" solo pieces &"kakela" solo improvisation at Little More Chika (Tokyo/Japan)
  - JINEN Butoh solo"kakela" solo improvisation at Space ALS-D (Kyoto/Japan)
  - Atsushi Takenouchi solo Butoh improvisation "kakela" with musician Shazad Ismaily at Cave (NYC/USA)
  - "U-PIPE" Jinen Butoh group performance Compagnia NU + Atsushi Takenouchi & Jinen Butoh workshop at ( Milano/Italy)
  - Butoh performance in collaboration with Sonia Biacchi (costume designer) creation "Caminando " at Centro Culturale Candiani ( Venice/ Italy)
  - Contemporary Dance Group"Syn+Ergasia"& Atsushi Takenouchi performance. Jinen Butoh workshop"The Apollonian and Dionysian element in butoh" in Athens(Greece)
  - 10th Festival - CULTURE BONDS,JINEN Butoh solo improvisation "JINEN" organized by



- theatre Kana at Łasztownia –Fishing Port Gryf.(Szczecin / Poland)
  - Atsushi Takenouchi solo Butoh improvisation "JINEN"at Theater MATUCANA 100,JINEN Butoh workshop at Centro Cultural Anandamapu (Santiago, Chile)
  - Create Open Air Performance- Residency JINEN Butoh workshop studio and natureside organized by CB09 ( Talca/ Chile)
  - JINEN Butoh workshop and Plant medicine Retreat in collaboration with Kiahkeya ( Hernando Villa and Kathi Von Koerber )at Lake Titicaca On the sacred Incan island, Isla del Sol,(Titicaca/ Bolivia)
  - Solo Butoh performance "TENMON" organized by Artrace at the Sunflower theater. Improvisation at Baalbek (ancient Heliopolis).JINEN Butoh work shop(Beirut/Lebanon)
- 2010**
- soloJINEN Butoh performance " HANE NO KI " music: Nicolas Moulin, Hiroko Komiya at Espace Culturel Bertin Poiree(Paris)
  - Collaboration with Company Mobilis-Immobilis "8 Seasons" direction:Maflohe Passedouet Choreograph/dance Atsushi Takenouchi at: Atrium deChaville,(Chaville/ Ile-de-France /France)
  - Jinen Butoh Group Spectacle work in progress "Sou Ma Toh- Lanterne magique- " direction & Choreograph/ Atsushi Takenouchi. Organized by Cie La Manivelle at théâtre. La Fabrick (Millau/France)
  - Jinen Butoh Group Spectacle work in progress "Sou Ma Toh- Lanterne magique- " organized by Cie La Manivelle at théâtre. La Fabrick (Millau/France)
  - MusiqueAction 2010 -Nancy-, solo JINEN Butoh ” SKIN - improvisation #7 . JINEN Butoh workshop at CCAM at: Centre Culturel Andre Malraux.( Nancy / France )
  - JINEN Butoh solo " Stone" at Bhrrat Nivas Auditorium . JINEN Butoh workshop inside studio and natureside / (Auroville/India)
  - Solo butoh improvisation performance"JINEN" at Cultural Spaces Chandralekha / JINEN Butoh workshop ( Channai / South India)
  - JINEN Butoh solo performance "MI-HITOTSU- homage for Arthur Rimbaud-," music: Antoine Letellier,Hiroko Komiya at Little More Chika (Tokyo/Japan)

## Publication

- 1994 - " Dance with Nature in the Rice Festival" picture book. poem and calligraphy and illustrations by Atsushi Takenouchi. ( published by Nobunkyo- Rural Culture Association-)
- 2005 - " Dancing Identity: Metaphysics in Motion" written by Sandra Fraleigh
- 2006 - " Hijikata Tatsumi and Ohno Kazuo" written by Sandra Fraleigh & Tamah Nakamura
- 2011 - "On the silk route of gesture" written by Wiesna Mond-Kozłowska
- 2012 - "Healing the fabric of the universe" written by De Carolina Diaz

## Video/DVD

- 1996 - "The 2nd Osaka Dance Experience1996 RE-VIEW"(TORII HALL/Japan)
- 1998 - "JINEN in Iwaya 1997"(BE-BOX)
- 1999 - 1996-1998 Ginyu-Butoh "JINEN" digest &"Tanagokoro•Itteki•Ginkan" digest (Denyu /Japan)
- 2005 - "KI ZA MU" 2005 (Teatr KANA/Poland)
- 2008 - Film "Silken" (11 minutes) Directed by Damien Serban and Yann Bertrand (Autour de Minuit Présente/France)
  - SOGO ISHII punk years 1976- 1983 dvd box I. film "Asia Strikes Back" ( Japan / 1983) Directed by Sogo Ishii (Transformer/ Japan )
- 2010 - JINEN Butoh performance "STONE"(70minutes) at the Sunflower theater in Beirut 2008 (Artrace/ France)
- 2012 - Film "Ridden by Nature" directed by Kathi von Koerber filming in Alaska,Hawaii and Arizona (Kkiahkeya/ USA)

## Hiroko Komiya ( object sounds, percussion, voice )



Hiroko Komiya expresses the image which comes from the air, space, movements, own inner body, own deep memory and transforms it into the sound without bound melody or rhythm. She plays objects sounds and uses voice. For the sounds, she plays natural material; such as water, stone, bamboo, sea shells, and percussion; metal bowls, bells and object. Her musical concept is to remind us that there is hidden beautiful sound and wonderful music inside the nature material or objects themselves, and bring out these sounds from them. Her musical approach is filled with deep respects for the nature elements and various objects, and it enables her to play her own original music. Her sounds are said as if it's blowing a new life into the objects around us, and her expression evokes new sensation to the breath or movement of listeners. As for the voice, her voice arises from inner body, and at the same time brings back our lost memories.

She has started working in Butoh dance Unit Globe JINEN Atsushi Takenouch as musician since 1999, by joining his six months JINEN Butoh Europe tour. Since then, all his works and live performances are played and created by her live music. Being based in Europe since 2002, she has been playing performance and making concert in France, Italy, Poland, Greece, Holland, etc. and also touring to U.S.A, Canada, Chile, India, Thailand, Cambodia and Japan, etc. mostly with JINEN Butoh project. As well as performance, she makes live music also for Butoh dance workshop for dancers, actors, the disabled, and children in Japan, Europe, and other countries.

Apart from Butoh project, she also collaborates with film artists, sculptor, painter, poet, costume designer, various artists and performers for exhibition, installation, concert, performance.

In 2009, She released the first solo album "Eau Nouvelle" (sotimestudio/Paris). As for collaboration with other musician, she joined album "matta" by Ramuntcho Matta; French Chilean contemporary musician, and mama!milk; Japanese duo in 2007. And she joined in French experimental trio Lena Circus album "Toki no Arika" in 2008, and making concert or improvisation jam session in France, Italy, Japan, etc. In 2011, in collaboration with Japanese musician Kazuya Nagaya, new album will be released ( sometimestudio/ Paris).



### **Works: Music for Butoh performance choreographed by Atsushi Takenouchi**

1999; **Stone** / Paris, Prague, Poland, 2000; **Tanagokoro** /Paris ( with Cola by Hikitama, percussion by Mela )  
 2001; **Itteki** / Paris, Poland, 2002; **Tenmon** / Paris, Poland (with electro acoustic by Mela) ,  
 2003; **Gekkai** / Paris, Poland , **Koe** / Paris, NY ( with voice by Jean C.Dussin)  
 2003; **Fleur de Boue** /Paris (Butoh & African dance, with percussion Ladj Diawara, voice by Jean C.Dussin )  
 2004; **Emotion Seed** / Paris ( with guitar and voice by Jean C.Dussin ), **Gen**/ Paris, NY  
 2005; **Ki Za Mu** / London (with electro acoustic composer Nick Parkin,etc ), Poznan (with Cello Andrzej Trzeciak)  
 2005; **Injured Bird**/Italy ( with guitar by Matteo de Bellis, saxophone by Nicola Ricci)  
 2005; **Butoh Byou**/Italy (with electro acoustic by Francois Sardi , guitar and flute by Matteo de Bellis)  
 2005; 2006 ; **Yin Yang Butoh Procession** / Avignon festival, Venice  
 2006; **KI NO ME –Tree's Eye-** / Poland, **EMBRACE** / Poland  
 2007; **8SEASONS** / France ( multimedia interactive art performance of company Mobilis-Immobilis, with electronic composer Ramuntcho Matta)  
 2007; **Fleur de midorigo** /Paris ( for homage for 100years old anniversary of master Butoh dancer Kazuo Ohno )  
 2008; **Il Corpo Dentro** / Venice ( in collaboration with costume designer, Sonia Biacchi )  
 2009; **SOU MA TOH** /France ( group performance, with guitar by Nicolas Moulin )  
 2009; **U-PIPE** / Italy ( group performance, with electro music by Paolo Franco)  
 2010; **HANE NO KI** / Paris (with guitar by Nicolas Moulin)  
 2010; **MI-HITOTSU** / Tokyo ( with wind instrument by Antoine Letellier and poem by Andre Sarfati, Mariette Barret )  
 2011; **Vers l'Autre Monde...** / Paris, Kyoto  
 2011; **Sea of the memory** / Shizuoka Japan, Paris (with Kazuya Nagaya )

### **Concert and other live performance**

-2002 concert in collaboration with PLATO, opening of Festival "X-Tradition" (Minsk/Belarus)  
 -2008 Hiroko Komiya solo concert in collaboration with Poet by Aldo Paci at Buti museum ( Italy )  
 -2008 concert with Lena Circus at Le Vent se leve (Paris)  
 -2009 concert with Lena Circus at Souffle continu, at Atelier Tampon (Paris)  
 -2010 concert with Chie Mukai European tour with Lena Circus at La Comete347 (Paris)  
 -2010 recording project with Kazuya Nagaya at Lizieres by sometimeStudio (France)  
 -2011 performance "Indéfini" by French Juggler Francois Chat et campny in collaboration with Ramuntcho Matta (guitar) and Simon Spang-Hanssen (sax,flute) at Théâtre à Châtillon (France)  
 -2011 concert "Bareisho" with Chie Mukai, Kazuya Nagaya at Kid Ailack Art Hall (Tokyo/Japan)  
 -2011 concert "ashita" with Kazuya Nagaya at Lizieres centre de cultures et de ressources (France)  
 -2011 concert tour "ashita" in Poland with Kazuya Nagaya ; Spoiwa Kultury festival (Szczecin), Centre for contemporary art Zamek Ujazdowski (Warsaw), Manggha Muzeum Sztuki i Techniki Japonskiej (Krakow), Animator Festival 2011(Poznan)

### **Collaboration with other musician :**

Jean C.Dussin (guitar, trival voice, native songs ), Lena Circus ( music trio ), Ramuntcho Matta (guitar, electronic )  
Simon Spang-Hanssen (sax, flute ), Matteo De Bellis ( banjo, flute ), Claude Parle ( accordion ), Jean Bordé (contrabass), Nick Parkin (environmental multi instrumentalist ), Zam Jonson (percussion, electronic) , John Barrett (piano,guitar), Sharif Sehnaoui (guitar), Christine Sehnaoui (saxophone), Eugenio Sanna ( electric guitar ), Hubert Poloniewicz ( tabla, ney ), Andre Sarfati ( singer, poem ), Anastasios Fotiou ( soprano sax, electronic ), Francois Sardi ( electronic ), Kensuke Mela ( electronic ), Chie Mukai ( voice, er-hu ), Kazuya Nagaya (gongs, guitar, electronic), mama !milk ( accordion, contrabass ), Hiromi Kondo (Kalimba, voice ), Masahiro Bessho (percussion), Kosei Yamamoto ( flute, sax )

### **Collaboration with dancer, theatre company, artist :**

- Atsushi Takenouchi (butoh dancer )
- Kathi Von Koerber , company Kiahkeya (butoh dance, art film /NY )
- Company Mobilis-Immobilis ( interactive martimedia and dance company/France )
- Fields of wonder ( sitespecific phisycal theatre company/ Holland )
- Syn+Ergasia ( dance theatre company / Greece )
- Compagnia NU ( dance company / Italy )
- Sonia Biacchi (costume designer) & c.t.r. (centro teatrale di ricerca Venezia) / Italy
- Yuko Ota (butoh dancer/JP), Jean-Daniel Fricker (butoh dancer/France), Céline Angèle (butoh dancer/France )
- Gyohei Zaitzu (butoh dancer/France,JP ), Maki Watanabe (butoh dancer/France,JP),
- Francois Chat (juggler/France)
- Red Earth ( environmental art /UK )
- Hernando Villa ( healer, environmentalist/Colombia )
- Bruno Freddi ( sculptor, painter/Italy )
- Makoto Sahara ( sculptor/Japan )
- Ludovic de Valon ( painter/France )
- Aldo Paci ( poet/Italy )
- Paul Friedlander (light sculpture, computer art /London)



### **CD release**

- collaboration in “ Fragment of wind ” composer Yoichi Togawa (2004, jades music, Japan)
- “matta” RamuntchoMatta with Mama!milk and Hiroko Komiya (2007,somestudio,France)
- “Toki no Arika” Lena Circus with Hiroko Komiya ( 2008, MIMIMI records, France)
- “Hirashi” Hiroko Komiya, Ramuntcho Matta, Simon Spang-Hanssen (2009, somestudio, France)
- solo album “Eau Nouvelle” ( 2009, somestudio, France)

### **DVD/Film**

- 2008 JINEN Butoh performance dvd "STONE" in Beirut Lebanon, produced by Artrace( France)
- 2008 voice in film “silken” by Yann Bertrand & Damien Serban, Autour de Minuit presente (France)
- 2009 sound in film “L’Annonciation” by David Bart & Laurence Balan, production Red Star Cinema (France)
- 2010 sound in video clip Atsushi Takenouchi JINEN Butoh by Jordi Arque, Perla28 productions (Spain)

**[www.jinen-butoh.com/hiroko\\_profile\\_e.html](http://www.jinen-butoh.com/hiroko_profile_e.html) (concert info, profile, cd info )**

# THE HINDU

3 APRIL, 2010 SOUL RHYTHMS MADHUMITHA SRINIVASAN



ATSUSHI TAKENOUCHI: AN AESTHETICS OF MOVEMENT.

NO RULES, FORMS OR PRESCRIBED TECHNIQUE. BUTOH IS A DISCOVERY OF INNER MOVEMENTS, SAYS NOTED BUTOH DANCER ATSUSHI TAKENOUCHI IN A CONVERSATION.

HOW MANY TIMES AFTER YOU STRIKE UP A CONVERSATION WITH A DANCER DO YOU END UP SERIOUSLY WONDERING ABOUT HOW AND WHY THE HUMAN RACE LOST ITS CONNECTION WITH NATURE? A CHAT WITH BUTOH DANCER ATSUSHI TAKENOUCHI WAS ONE SUCH INSTANCE. ATUSHI, ALONG WITH ACCOMPANYING MUSICIAN HIROKO KOMIYA, HAD BEEN INVITED BY THE PRAKRITI FOUNDATION TO CONDUCT INTENSIVE WORKSHOPS IN CHENNAI AND PUDUCHERRY FOR ARTISTS IN OTHER DISCIPLINES. DURING HIS STAY, HE ALSO PERFORMED SOME OF HIS ACCLAIMED CHOREOGRAPHIES, AMONG WHICH WAS THE PERFORMANCE TITLED "STONE". BUTOH IS DESCRIBED AS AN ART FORM THAT EVOLVED IN JAPAN IN THE 1950S AS A RESPONSE TO THE RIGIDITY IN SOCIAL NORMS THAT FORBODE A LOT OF THINGS. THIS "BODY REVOLUTION" GAVE THE PERFORMER THE FREEDOM TO DO WHATEVER MOVEMENT HE/SHE CHOSE TO DO — NO RULES OR TECHNIQUE, UNLIKE IN THEIR SOCIETY. "IT IS A KIND OF DANCE WHERE EACH DANCER IS TOTALLY DIFFERENT AS EACH FINDS HIS/HER OWN INNER MOVEMENT." ATSUSHI FURTHER EXPLAINS THIS CONCEPT BY SAYING, "THIS TREE AND THAT ONE OVER THERE BOTH COME FROM THE EARTH BUT THEY ARE DIFFERENT." THE OBVIOUS QUESTION TO THIS RESPONSE WOULD BE, THEN WHAT IS THERE TO TEACH WHEN BUTOH HAS NEITHER A TECHNIQUE, FORM NOR DEFINED MOVEMENTS? IT IS THE CONCEPT THAT PEOPLE NEED TO BE TAUGHT TO UNDERSTAND. A CONCEPT AS SIMPLE AS A FLOWER BLOOMING, FIRE BURNING, RAIN POURING OR A CHILD GROWING.

#### VITAL IMAGINATION

"TO FIND YOUR INNER MOVEMENT FOR EACH CONCEPT, YOU NEED IMAGINATION. IT IS IMPERATIVE NOT TO THINK. IF YOU ARE TREE, DON'T THINK HOW TO MOVE LIKE TREE; JUST BE THE TREE. IF WE START THINKING THEN THERE IS ONLY CONFUSION." THIS STATEMENT IS IN TOTAL CONTRAST TO WHAT WE HAVE LEARNT SO FAR IN OTHER DANCE FORMS — STICK TO THE STYLE AND TECHNIQUE. IT IS UNDERSTOOD THAT WHEN A PERFORMER LEARNS BUTOH, HE/SHE LEARNS TO CONNECT MORE WITH THE DANCE AND LEARNS TO PERFORM FOR THE SOUL — SOUNDS LIKE THE MUCH-DEBATED CONCEPT OF MANODHARMA IN THE CLASSICAL ART FORMS.

ATSUSHI STARTED LEARNING BUTOH AT THE AGE OF 18, QUITE AN EARLY START CONSIDERING MOST IN JAPAN TAKE TO THE ART FORM ONLY AFTER THE AGE OF 40, WHEN THERE ARE PHYSICAL LIMITATIONS ON THE BODY. FOR ATSUSHI, IT WAS A FASCINATION WITH NATURE THAT GOT HIM INTERESTED IN BUTOH WHICH IS PRACTICALLY UNKNOWN OUTSIDE THE ARTISTIC CIRCLES. "I DIDN'T WANT TO LEARN ANY CHOREOGRAPHED DANCE. IF I LOOKED AT FIRE, I WANTED TO DANCE LIKE IT. BUTOH HAS A VERY SIMILAR CONCEPT TO WHAT I FELT." AFTER SIX YEARS WITH A BUTOH COMPANY, ATSUSHI MOVED OUT TO BECOME A SOLO PERFORMER AND EVEN SET UP HIS OWN BUTOH COMPANY, CALLED JINEN BUTOH.

ATSUSHI PERFORMS ON THEMES THAT REPRESENT HIS UNDERSTANDING OF NATURE, THAT EVERYTHING COMES FROM AND IS A PART OF NATURE, BE IT A STORM, STONE SEATS, EVEN ELECTRICITY. "USUALLY WHEN WE THINK OF NATURE, WE THINK OF A MOUNTAIN OR TREE BUT EVERYTHING COMES FROM NATURE, AND EVERYTHING RETURNS TO NATURE. NATURE IS EVERYTHING."

#### BEYOND DEFINITIONS

OTHER BUTOH COMPANIES, HE SAYS, DON'T RESTRICT THEMSELVES TO NATURE, UNLIKE HIMSELF. SOME EVEN PERFORM ABOUT CONTEMPORARY SOCIETY. "WE CANNOT SAY THIS IS OR THIS IS NOT BUTOH. THERE IS MOVEMENT IN EVERYTHING. EVEN A BABY THAT DOES NOT CONSCIOUSLY THINK ABOUT DANCE, DOES IT WHEN INSIDE ITS MOTHER. EVEN BEFORE WE LEARN TO DANCE, THERE IS DANCE."

ATSUSHI HAS BEEN LIVING IN FRANCE SINCE 2002, OWING TO THE HIGHER DEMAND FOR HIS WORKSHOPS IN EUROPE AND ALSO TO EXPERIENCE NEW CULTURES, PEOPLE AND "NATURE", BECAUSE LIFE'S EXPERIENCES ARE WHAT MAKE A BUTOH PERFORMANCE WHAT IT IS. "JAPAN IS A VERY LITTLE, ORGANISED AND COMFORTABLE COUNTRY. YET, THERE IS NOT ENOUGH SENSITIVITY IN PEOPLE; THEY ALL WORK LIKE ROBOTS. I LIKE JAPANESE HISTORY AND CULTURE, BUT LIVING THERE IS A LITTLE BIT CONSTRICTING."

ATSUSHI AND HIS PARTNER HIROKO KOMIYA TOUR THE WORLD PERFORMING AND CONDUCTING WORKSHOPS. HIROKO IS A MUSICIAN WHO PLAYS ALONG DURING ATSUSHI'S PERFORMANCES. THE MUSIC HELPS THE MOVEMENT IN A BUTOH PERFORMANCE, AND IT RANGES FROM THE NATURAL SOUNDS OF WATER, WIND, STONES, BAMBOO TO INSTRUMENTAL ONES.

VISITING INDIA FOR THE FIRST TIME, ATSUSHI SAYS, "I AM UNCONSCIOUSLY TAKING IN A LOT OF ENERGY FROM THIS COUNTRY, WHICH I AM SURE WILL HAVE AN IMPACT ON MY PERFORMANCES."

TOWARDS THE END, THE CONVERSATION COMES BACK TO NATURE AND THE ENVIRONMENTAL PROBLEMS PLAGUING THE EARTH. "HUMANS AND TREE COME FROM THE EARTH BUT DUE TO EVOLUTION WE GOT SEPARATED. WE NEED TO CONNECT BACK WITH NATURE AND UNDERSTAND IT. AT PRESENT, THE HUMAN ENVIRONMENT IS CRAZY BECAUSE WE HAVE LOST CONNECTION WITH MANY THINGS. THROUGH BUTOH DANCE I WANT PEOPLE TO UNDERSTAND THE DIFFERENT CONNECTIONS WE HAVE WITH NATURE AND START RE-CONNECTING".



Mercredi 21 mai 2008 - Page 63  
c.jiguet@lesnouvelles.fr © 01 30 97 72 41.

Les Nouvelles  
des  
**LOISIRS**

**SPECTACLE VIVANT** Les 22, 23 et 25 mai à Paris

## Technologie artistique

Après avoir expérimenté les parfums et effluves délivrés en instantané dans les spectacles vivants, l'artiste peintre et comédienne chavilloise Maflohé crée des spectacles multimédia.

« **J**E TRAVAILLE SUR les sens. Je diffusais des odeurs dans mes premiers spectacles, maintenant, je m'intéresse davantage au multimédia et aux nouvelles technologies. » Artiste peintre, scénographe, plasticienne, comédienne et ancienne étudiante de Paris 8, la Chavilloise Maflohé a plus d'une corde à son arc. Sa compagnie, Mobilis-Immobilis qui fête ses dix ans cette année, a promu une petite dizaine de spectacles d'un genre nouveau. Son style, mélange d'art et de technologies nouvelles, est aussi riche par l'imaginaire qu'hétéroclite.

### LA VIE EN HUIT ÉTAPES

« Je suis une inclassable. Je ne suis ni issue de la danse, ni circassienne, pourtant il y a des danseurs et des artistes de cirque dans mes spectacles, mais le multimédia a pris le pas. Je suis scénographe plasticienne. » Dernier né de sa production, « Eight Seasons » est le fruit de sa rencontre avec le danseur japonais Atsushi Takenouchi



Le danseur Atsushi Takenouchi, seul en scène.

que Maflohé décrit comme aussi fou qu'incroyable. « Androgyne, il représente ce que je cherchais à mettre en scène, sans le classifier. » L'histoire sans paroles du spectacle raconte les différentes étapes de la vie en huit saisons. Représenté de l'intérieur comme de l'extérieur, le temps qui passe est exprimé « comme une éponge » influencé par son

environnement. » Sur sa palette graphique, en direct, Maflohé la peintre plante le décor. Puis, par informatique, elle lance des éléments qui répondent au son et à la musique. Après une tournée internationale, Maflohé revient au bercail présenter ce petit bijou de haute technologie à découvrir sans tarder.

Catherine Jiguet-Jiglaire

• « Eight Seasons », les 22 mai à 21h, 23 et 25 mai à 19h, au théâtre de la Reine Blanche, 2, bis passage Ruelle, à Paris (18<sup>e</sup> arrondissement). Métro Chapelle ou Marx-Dormoy. Tarifs : 15 et 9 euros. Réservations : 01 40 05 06 96. reineblanche@free.fr

Contact : [www.mobilisimmobilis.com](http://www.mobilisimmobilis.com)

L'Est Républicain / France 19 Novembre 2007

L'Est  
Républicain

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19 novembre 2007

MEURTHE-  
ET-MOSELLE

NANCY

## Si le butô m'était enseigné

Sept heures de danse contemporaine japonaise étaient au programme d'un stage animé par le maître Atsushi Takenouchi.

« You feel like a very old elephant ». Dans un anglais - et un accent - approximatif mais efficace, semble-t-il, le maître Atsushi Takenouchi donne les indications. Immédiatement les stagiaires courbent le dos, soulèvent lourdement leurs jambes et leurs bras...

La scène, surprenante, se déroule dans une salle de la MJC des Trois-Maisons où était organisée hier une session de danse butô.

A l'initiative de Bruno Salvador de l'association Collaps Art, inclassable sur cette discipline japonaise née il y a cinquante ans. « Par réaction à la codification extrême des arts ».

### 35 ans de jumelage

Le butô, littéralement danse du pas, « n'est pas une danse formelle », insiste le spécialiste. « Il s'appuie sur le travail de la respiration, le ressenti, les sensations, les émotions. C'est l'occasion d'un voyage intérieur ».

Le stage a du succès. Ils sont une vingtaine à participer. Des femmes essentiellement. Jeunes et moins jeunes. Musique zen en fond, le maître, fin et souple, une longue queue-de-cheval lui battant le dos, déroule ses consignes. Autant d'images dont s'approprient les apprentis danseurs pour met-



Atsushi Takenouchi (à droite) reviendra certainement l'année prochaine.

tre leur corps en mouvement. En fait, c'est ça le butô, de l'improvisation structurée. « Cela permet de retrouver son corps », souligne Bruno Salvador.

Atsushi Takenouchi a rendez-vous ce matin avec les représentants du service des relations internationales de la ville. En 2008, Nancy soufflera les 35 bougies du mariage qui l'unit avec

Kanasawa. L'occasion d'inviter le chorégraphe à venir faire démonstration de son art. Atsushi Takenouchi, 45 ans, a notamment travaillé avec le fils de Kazuo Ono,

instigateur du butô, hôte il y a... quelques années déjà du Festival international de théâtre de Nancy.

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# NOWE BUTOH TAKENOUCI



Atsushi Takenouchi

**TEATR KANA JEST JEDNYM Z CENTRÓW PROPAGOWANIA W POLSCE BUTOH. DZIŚ NA TEJ SCENIE GOŚCIEM BĘDZIE JAPONCZYK ATSUSHI TAKENOUCI Z „KWIATEM MIDORIGO”**

Butoh jest formą teatru tańca współczesnego, wykorzystującego ekstremalne napięcia mięśni. Narodziło się w Japonii na przełomie lat 50. i 60. W opozycji wobec kanonów tradycyjnej sztuki japońskiej, ale też z buntu wobec dominacji kultury euro-amerykańskiej.

Atsushi Takenouchi (urodzony 1962) jest tancerzem i mistrzem butoh, choreografem, plastykiem, poetą. Jako 18-latek wstąpił do grupy tańca butoh Hoppo – Butoh – ha na Hokkaido. Od 1986 r. realizuje solowe spektakle inspirowane zjawiskami natury. Swoją jednoosobową zespół nazwał Jinen (jap. natura, źródło, początek). Regularnie wyrusza w między-

narodowe tournée po Francji, Wielkiej Brytanii, Niemczech, Włoszech, Polsce, Czechach, Węgrzech, Austrii, Norwegii, Hiszpanii, Tajlandii, Kambodży. Występuje w europejskich centrach kultury, ale i w buddyjskich świątyniach, ruinach starożytnych budowli, na wsiach, polach. Artystyczne podróże są dla niego misją, podczas której spotyka się z ludźmi pragnącymi doświadczyć jego tańca. W 1995 r. wystąpił ze spektaklem Itteki w Kobe, a jego taniec był modlitwą za spoczynkiem dusz tych, którzy zginęli wtedy podczas trzęsienia ziemi, które nawiedziło to miasto.

Taniec wykonuje z akompaniamentem muzyki, wykonywanej na żywo przez

towarzyszącą mu zawsze perkusjonalistkę Hiroko Komiya, która gra dzięki wzięciu z natury. Posługuje się przy tym muszlami, dzwonkami, grzechotkami, kołatkami, cynowymi naczyniami, ale też tradycyjnymi instrumentami.

Tym razem przywieźli do Szczecina „Kwiat midorigo”, ten spektakl to hołd złożony 101-letniemu mistrzowi tańca butoh Kauuo Ohno. Premierę pokazali w czerwcu podczas VIII Festiwalu Butoh w Paryżu.

► Butoh w Teatrze Kana: „Kwiat midorigo” Atsushi Takenouchi. Piątek, godz. 19. Bilety 20 i 15 zł.

SZC Piątek-czwartek 30 listopada-6 grudnia 2007

GAZETA **cojestrane** SZCZECIN

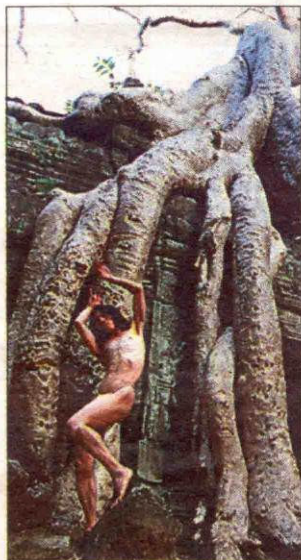
## News Rzeczpolita 7 December 2007



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TR Warszawa, Kafeteka | Pokazy Atsushi Takenouchiego

## Zjednoczenie ciał z przyrodą

– Taniec jest wyznaniem życia. Nauczyłem się tego, przemierzając tereny Japonii noszące nazwę Jinen. One trwają w niezmiennym stanie od tysięcy lat i tak będą istniały przez następne tysiąclecia – mówi japoński tancerz butoh Atsushi Takenouchi. – Tak jak one ja muszę tańczyć swoje życie, a chwila obecna będzie trwała wieki. Tańcząc, mogę odważyć dary dane mi z tego świata.

Pełne zjednoczenie ciała i umysłu z przyrodą i ziemią to filozoficzna podstawa stylu Jinen Butoh stworzonego w 1980 roku przez Takenouchiego. Na przełomie wieków artysta zaczął go uczyć w Azji i Europie. Także w Polsce. W grudniu w Teatrze Na Woli wraz z Hiroko Komiya tancerz poprowadził Międzynarodowe Warsztaty Miistrzowskie Globe Jinen Butoh. Ich efekty zobaczymy w nie-

dzielę o godz. 15 w TR Warszawa. Poza pokazem uczestników improwizację pokaże także sam Takenouchi.

Specjalny wieczór zaplanowano też w Kafetecie. W niedzielę o godz. 20 odbędzie się tu nieformalne spotkanie z Takenouchim i Komiya oraz pokaz materiałów filmowych ze zbiorów artystów (wstęp za okazaniem biletu z TR, po zgłoszeniu na listę pod nr. tel. 0692 019 592).

Urodzony w 1962 roku Takenouchi jest spadkobiercą najważniejszych twórców butoh: u Kazuo Ohno studiował duchowość świata, w 1984 roku pracował z Tatsumim Hijikata, wcześniej był członkiem legendarnej grupy Hoppo Butoh-ha z Hokkaido.

—Sandra Wilk

■ Popołudnie z Butoh Barter: TR Warszawa, ul. Marszałkowska 8, 9.12, godz. 15

■ Wieczór z Globe Jinen Butoh: Kafeteka, ul. Poznańska 11, 9.12, godz. 20

Atsushi Takenouchi - Dance - Review - New York Times

1/1 ページ

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November 15, 2007

DANCE REVIEW

**Brooklyn Butoh, With Surprise Guest Stars**By JENNIFER DUNNING

The art of Butoh, exhaustively explored in the New York Butoh Festival this month and last at several New York locations, including [Japan Society](#), has always seemed a ferociously intense theater-dance form with an unyielding grip on life, death and other themes. So a solo by Atsushi Takenouchi, which opened a week of programs at Cave, was something of a surprise. What made the 90-minute event come alive was not so much Mr. Takenouchi's piece, "Skin: Improvisation No. 1," but the ambient or unplanned effects that accompanied it.

Audiences filing into the theater were greeted by the sight of Mr. Takenouchi, who has performed and taught his own Jinen Butoh style around the world since 1986, miming in very slow motion on the sidewalk. He then proceeded gradually into the space itself, accompanied by a videographer and audience members, one checking her cellphone as she walked.

Then came the solo proper, set to delicate percussion music performed live by Hiroko Komiya and featuring the familiar Butoh twisting torso and reaching, clawlike hands and feet, this time in soft paths of light and blazing green air. There were silent screams and a wagging tongue; frequent, sudden, thudding falls to the ground; and even a pretty spectacular climb up and down over audience bodies.

With a murmured "Let's go outside," Mr. Takenouchi then drew his audience to the street and took several sets of bows, running nearly nude up the dark, cold street, hand in hand with his musician.

But there was also a cat, apparently a tenant of the arts complex, that at one point wandered onto the stage, started in surprise at the sight of the audience and made a hasty retreat. The sound of litter-raking could be heard; then the cat returned to sniff the foot extended its way and once more retreated, to watch idly as Mr. Takenouchi laboriously removed his clothes in a doorway. The next ambient effect came with the drumlike, thudding heels of a toddler in the audience, who drew close to his mother when the tongue wagging started.

The skimpy spaces between the rows of seats were responsible for a third, suggestive effect. My leg cramped, and the pain was nearly a relief: something pure, primitive and concentrated. Butoh was once like that too.

*The New York Butoh Festival continues through Sunday at Cave, 58 Grand Street, between Wythe and Kent Avenues, Williamsburg, Brooklyn; (212) 561-9539.*

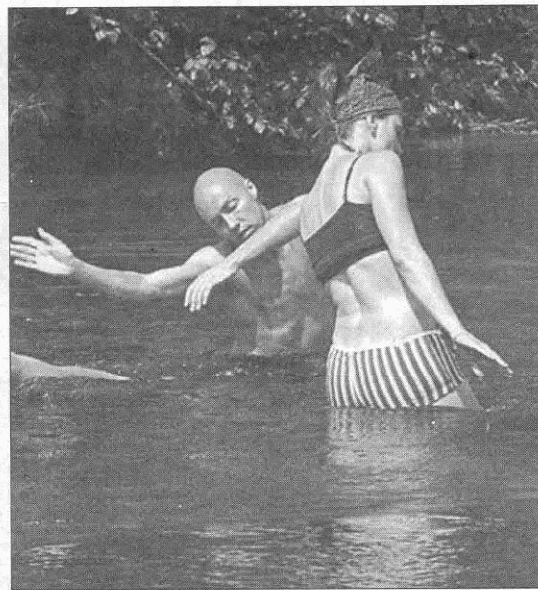
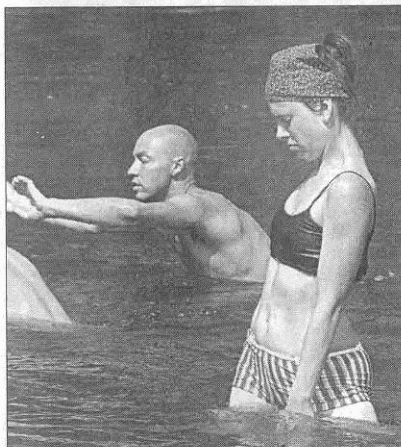
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LES  
ARTS

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**MOUVEMENTS-** Les mouvements peuvent sembler étranges. Des exercices de liberté pour ces participants venus se familiariser avec le bûto, une danse japonaise dont le but est de connaître ses mouvements internes (inner movements).

## Danse bûto

## À la découverte de nos mouvements intérieurs

**CHICOUTIMI (CB)-** «Vous êtes mus par les vagues de la mer», propose le professeur de bûto Atsushi Takenouchi à la quinzaine d'élèves réunis pour une formation de quatre jours au Centre des Arts et de la Culture de Chicoutimi. La salle de danse n'en est plus une mais est devenue une alcôve où ceux-ci pourront entrer en contact avec leurs mouvements intérieurs.

La rencontre avec le professeur est étonnante et peu banale. L'homme s'assoit aux pieds de la journaliste. Il installe un espace respectueux entre eux, une entrée dans une autre culture avec un homme d'une grande humilité mais étonnamment charismatique. Certains de ses élèves, presque tous de la région, se regroupent à ses côtés pour entendre ses propos dans un anglais aux tonalités gutturales propres à sa langue maternelle.

Le Japonais et sa conjointe, la musicienne Hiroko Komya, sillonnent le monde depuis un an pour donner des formations de danse bûto, après trois années passées surtout en Europe à l'enseigner. Arrivés de New York mercredi, ils sont au Saguenay pour donner la formation de quatre jours qui se

termine demain. «La philosophie de la danse bûto: chaque personne a des mouvements corporels qui partent de l'intérieur (inner mov-



BERGERON

CATHERINE  
cathbergeron3@hotmail.com

ments). [...] Quand nous grandissons, nous oublions ces mouvements internes», explique le professeur. Ces mouvements seraient le reflet des sensations et émotions des individus, qui sont coupés en raison de l'apprentissage de gestes

et postures qu'on leur montre en bas âge.

«Pour la danse bûto, ce que nous voulons est de nous concentrer sur ces mouvements internes. Nous (chaque personne) a sa propre danse, ses propres mouvements. Mais nous les oublions. La philosophie de la danse bûto est de découvrir votre corps», raconte-t-il. À travers des suggestions de mise en situation du professeur et de la musique qui ressemble plus à des sons, les élèves sont amenés à laisser sortir ces gestes qu'ils ont parfois rien de chorégraphie.

Ces mouvements expriment autant le côté sombre que lumineux de l'humain. «Ce sont de beaux mouvements. Nous devons accepter notre noirceur et notre lumière», précise Atsushi Takenouchi.

Celui qui parcourt le monde pour donner des ateliers estime qu'il reçoit plus qu'il donne. «Je peux rencontrer de vrais mouvements des corps. C'est un gros cadeau pour moi», raconte humblement le professeur.

## Élèves

Pour les participants, dont certains proviennent du milieu artistique, la démarche permet un contact avec eux-mêmes et le monde extérieur.

«Ça m'apporte une grosse compréhension de mon environnement», explique Luc Bouffard, un comédien venu de Montréal pour participer à la formation. Celui qui n'en est pas à sa première expérience estime qu'elle contribue à en faire un meilleur acteur, ce dernier était davantage à l'affût de l'énergie dégagée par les autres comédiens et son environnement. «C'est un gros travail d'écoute et de prise de conscience», estime-t-il.

Stéphanie Julien, elle aussi comédienne de Montréal, explique avoir longtemps cherché le bûto à travers le mime sans le savoir, qui lui permet de comprendre davantage le monde spatio-temporel. Ce



**EXERCICES-** La quinzaine d'élèves réunis pour une formation de quatre jours au Centre des Arts et de la Culture de Chicoutimi et au Parc de Rivière-du-Moulin par le professeur Atsushi Takenouchi a bénéficié de la température clémente de jeudi et vendredi pour effectuer quelques exercices en nature.

qu'elle y a trouvé? «Une plus grande liberté et une connexion avec ton environnement. Tout ce qui t'entoure te donne une énergie», résume celle-ci.

Les exercices de liberté en question se sont faits au Parc de Rivière-du-Moulin jeudi et vendredi, où les participants ont fait des exercices (parfois sous le regard des passants) avec les arbres et l'eau entre autres. «C'est une chose que je tra-

vaillais comme comédienne de me défaire du regard des autres», précise la jeune femme.

## Photos Rocket Lavoie

La formation, organisée par Nadia Simard, a reçu l'appui du Conseil régional de la culture et d'Emploi Québec.



**ENSEIGNEMENT-** La musicienne Hiroko Komya et le professeur Atsushi Takenouchi sillonnent le monde dans le but d'enseigner la danse bûto. Le professeur, qui travaille aussi avec les éléments, a plongé dans les eaux de la Rivière-du-Moulin en compagnie des participants de la formation pour un exercice.



GAZETA WIBORCZA

16, Dec, 2003

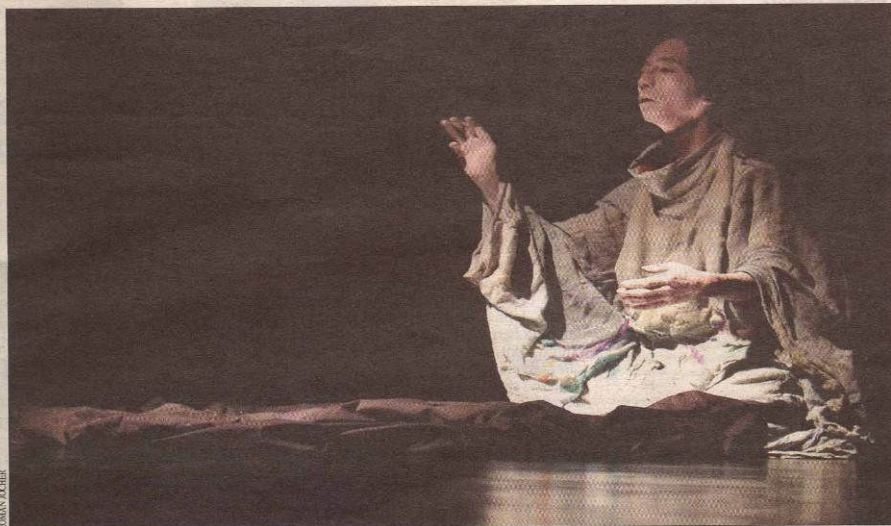
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KULTURA

TANIEC. Atsushi Takenouchi w tańcu butoh

# Tańczący w kroplach



Atsushi Takenouchi zaczął swój spektakl w płóciennej szacie

Próbował kiedyś medytacji zen. – Zostaw to – powiedział mu przyjaciel, buddyjski mnich. – Twój taniec jest medytacją

MIRELLA WĄSIEWICZ



Atsushi Takenouchi uczył się tańca butoh m.in. u Kazuo Ohno, uważanego za twórcę duchowej sfery tego gatunku. – Mój taniec to modlitwa dziękczynna dla natury i życia, to uczczenie pamięci przodków i pojednanie z głęboko zakorzenioną w nas pamięcią pradawnych czasów – podkreśla 40-letni japoński tancerz.

Dla widzów z telefonami komórkowymi, korzystających z internetu, żyjących rytmem XXI wieku, przywołał w niedzielę pamięć rytualnych tańców. Gestów, towarzyszących ludziom niegdyś w momentach śmierci i narodzin, przywołujących deszcz, słońce i wiatr.

W ciele, które dla tancerza butoh jest jedynym narzędziem przekazu, odnalazł szaleństwo, obsesję, cierpienie wywołane chorobami i śmiercią, ale i radość rozpoczynającego się życia. W niedzielny wieczór wcielił się w zniedołężniałego starca, aby za chwilę przeobrazić się w zachwycone dziecko.

Istotą spektakli butoh jest przekaz emocji. Stany emocjonalne i uczucia ukazują każdy element ciała tancerza, i nie ma tu mowy o harmonii i estetyce. Tak było w spektaklu „Itteki”, czyli „Jedna kropla”, który zaprezentował Atsushi Takenouchi. „Grały” w nim stopy, dłonie, a nawet napięte pod skórą mięśnie. Taniec rozpoczął ukryty w płóciennej szacie, a zakończył niemal nagi.

Równorzędnym partnerem dla tancerza była Hiroko Komiya, tworząca na żywo muzykę do spektaklu. Przy pomocy bębenków, dzwonków, kamieni i muszlelek udało jej się stworzyć szepty wiatru i szum deszczu. – Uczyłam się podczas spektakli, które graliśmy z Atsushi w naturze – mówiła na spotkaniu z publicznością. Muzyka tworzona przez Hiroko stąpała się z miarowym dźwiękiem kropeł spadających z sufitu sali suwnicowej w Żaku, w niewielką sadzawkę, która była jedynym elementem scenografii.

Takenouchi we wszystkich spektaklach podkreśla swój przedziwny związek z naturą. Po niedzielnym pokazie można było odnieść wrażenie, że przyroda odpłaca mu tym samym. Na widzów wychodzących z Żaka spadały krople grudniowego deszczu – dalekie echo spektaklu japońskiego tancerza.



W „Itteki” grały dłonie, włosy i każdy mięsień



Jedynym rekwizytem tancerza butoh jest jego własne ciało



ボズナン市民文化ホール、  
ザメック劇場にて竹之内 淳志舞  
踏公演-

10月5日ザメック劇場にて竹之内 淳志舞踏公演が行われる。竹之内は9月の末にもポーランドダンスシアターのダンサー対象ワークショップに講師として迎えられている。同ダンスシアターのディレクター、エヴァ・ヴィチチェスカ女史は竹之内の舞踏は、自然とそのエネルギーを表現に変容していく力があるとし、そのテーマ性とともに高くとりあげている。今回の舞踏公演『Stone』にもその自然を舞踏化することによって生まれた作品として期待を寄せている。

2001年10月5日 (GAZETA Co Jest Grane 紙/ポーランド)  
-『Stone』ザメック公演、ボズナン

**Butoh performance at CK ZAMEK (Centrum Kultury ZAMEK) in Poznan-**

Atsushi Takenouchi presents Butoh performance at CK ZAMEK on the 5<sup>th</sup> of October. He also had workshop for the dancers of Polish Dance Theatre in September. Ms. Ewa Wycichowska, director of Polish Dance Theatre, said he was talented to transform nature and its energy into expression, and to pick up the theme for his performance.

Oct, 5<sup>th</sup>, 2001 (GAZETA Co Jest Grane paper, Poland)  
Performance 『Stone』 at CK Zamek, Poznan, Poland

# Butoh: spłonąć i przeżyć

CK ZAMEK - Spektakl w wykonaniu Atsushi Takenouchi

Ciało tancerza teatru butoh zamurzone jest w żywiołach, walczy z nimi lub się im poddaje. Tańiec obnaża artystę, pokazuje jego piękno i brzydotę, nieprzeciętność i banalność. W butoh przeciwieństwa uzupełniają się.

W piątek w Zamku o godz. 19, w Sali Kameralnej gościć będzie Atsushi Takenouchi, japoński tancerz butoh.

Korzenie teatru butoh sięgają końca lat 50. Narodził się on w opozycji do form tradycyjnego japońskiego teatru (NO, BUGAKU czy BUYO) i estetycznych norm sztuki Zachodu. Już na początku stał się symbolem kontestacji, synonimem antyteatru i antytańca.

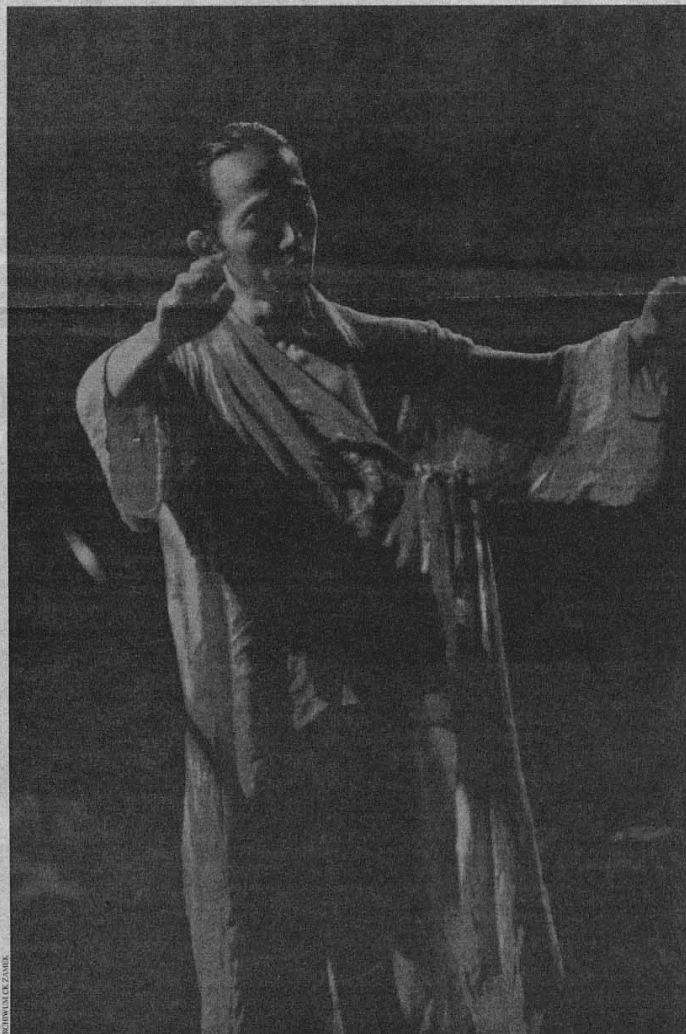
- Butoh jest kwintesencją tańca współczesnego - mówi Ewa Wycichowska, dyrektor Polskiego Teatru Tańca, która zaprosiła Takenouchi na warsztaty dla swoich tancerzy. - Butoh wyraża to, co we wnętrzu człowieka, jego najczystsze emocje. W metafizyczny sposób łączy energię ziemi i nieba. To, co się dzieje w trakcie tańca butoh, jest bardzo bliskie temu, co w człowieku pierwotne, co nie znaczy, że prymitywne. Jego istotą jest indywidualne wyrażenie, uaktywnienie, integracja i transformacja wewnętrznej energii - tłumaczy Wycichowska.

Butoh stworzyło zupełnie nową jakość tańca, kładąc nacisk na zupełnie „nieeuropejskie” zasady rządzące ruchem. Mimo iż było buntem przeciw japońskiej tradycji teatralnej, to jednak jest głęboko osadzone w samej tradycji Wschodu, w tradycji medytacji w ruchu.

- Butoh to oddech, ruch i koncentracja - mówi Halina Chmielarz, poznańska aktorka, uczestniczka warsztatów prowadzonych przez Atsushi Takenouchiego. - Emocje, uczucia, dzięki oddechowi, przekładane są na ruch. Poprzez oddech tancerz może skoncentrować się na sobie i swoim ciele. Ta świadomość ciała daje nad nim kontrolę i pozwala w doskonały sposób nim kierować. Ruch jest ogromnie ważny. Wystarczy chwilkowa dekoncentracja, jeden niekontrolowany, prawie niezauważalny gest i już cała miśma konstrukcja rozpływa się - wyjaśnia Chmielarz.

Przy tańcu butoh pracuje każdy mięsień. Nawet w bezruchu wyczuwalna jest dynamika, a każde drgnienie ważne jest dla artystycznego wyrazu całości przedstawienia. Ponieważ butoh obchodzi się bez rekwizytów, jedynym materiałem twórczym jest ciało tancerza. Istotą japońskiego tańca jest indywidualizm. Każdy tańczy swoje butoh.

- Dla mnie butoh ma tajemniczy związek z teatrem Grotowskiego - stwierdza poznański aktor Janusz Stolarski. - Esencja tego, czym jest ten taniec i jakie ma do niego podejście Atsushi, jest jedno z warsztatowych ćwiczeń: spłonąć na popiół



Atsushi Takenouchi

i zrobić to tak, aby się nie rozpaść - tłumaczy Stolarski.

Butoh Atsushi Takenouchiego przesycane jest pierwotną energią.

- Atsushi kocha tańczyć na śniegu, szczyty góry, na trawie, w wodzie. On jest ogromnie wrażliwy na przyrodę.

Czerpie z niej energię i przekazuje ją swoim tańcem - mówi Halina Chmielarz.

Atsushi Takenouchi zajmuje się butoh od lat 80. Początkowo występował z zespołem, potem (w roku 1985) rozpoczął karierę solisty. Jego spektakle inspirowane są głównie mistycznym

odbiorom sił natury i muzyką etniczną. Sceną dla jego przedstawień były buddyjskie świątynie, szczyty gór, wioski, a także... szczyty Trasa Zamkowa. Tym razem zobaczmy go w poznańskim Zamku.

JOANNA GĘGA



podium lichaam&ziel praktijk

# Alles danst

Zeldzame Butoh-workshop door Atsushi Takenouchi


**Christel van Dam**

Dit voorjaar bracht Atsushi Takenouchi een twintigtal studenten de beginselen van Butoh bij: het ademen, *walk of death*, *walk of life*, contact met de omgeving en het proces van metamorfose. In het Amsterdamse Oostdetheater liet hij met zijn performance Stone zien hoe zo'n metamorfose eruit ziet. 'Het is juist de kleine beweging – plotseling – buiten de choreografie om, die het interessant maakt.'



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**Inspiratie**  
Voorlopig heeft Atsushi een reizen bestaan en verblijft hij afwisselend in Parijs en andere westerse steden. Als zijn dans zo verbonden is met de natuur, waar haalt hij dan in het stedelijke leven zijn inspiratie vandaan? 'In heel nog steeds het liefst in de bergen, onder primitieve omstandigheden, maar mijn honger tot het moderne leven is de laatste jaren wel veranderd.' Als symbool van dit moderne leven neemt hij de laptop die op de tafel staat. Hij kijkt ernaar, raakt het voorzichtig aan en zegt: 'Ik stel me voor welke reis deze computer, en alles waaraan hij bestaat, heeft moeten maken om hier bij mij terecht te komen.' Atsushi maakt een lichte boog naar de computer en zegt: 'Thank you.' Voor Atsushi draait het niet meer om heil. Maar om hem als onderdeel van de kosmos. 'We creëren dans, maar we kunnen het eigenlijk niet creëren, want de mens is maar een erg, erg klein onderdeel van het leven. Veel van wat er gebeurt is al dans.'

**Verdriet**  
Hoeveel heeft de voorstelling in het Oostdetheater Mint Atsushi tussen het publiek op de eerste rij en hijpicht zich dan van niet ten volle bewust te zijn. Hij blijft daar enkele minuten volledig geconcentreerd staan, begriep door Hiroko's rime van waterdruipende stenen. 'Ik dacht dat de man doodging,' zegt een toeschouwer later: Butoh kan een zeer individuele ervaring zijn. Wanneer zouden momenten naar Butoh moeten gaan kijken? Atsushi: Het tijden en het diepe voelen hoort bij het wezen van Butoh. 'Het doet je beseffen dat alles met elkaar verbonden is: het leven en de dood. Dit besef is gekoppeld aan een diep gevoel van verdriet. Veel mensen komen en herkennen dit verdriet.'

**Butoh: de anti-dans?**  
Butoh is ontstaan uit de Asakusa Butoh-beweging in het Japan van de jaren '60. Deze groep choreografen verzette zich tegen de Amerikaanse invloed in Japan en tegen het westerse idee van schoonheid en het lichaam. Choreografen Takemitsu Hideo en Kazuo Ohno groepeerden daarvoor niet terug naar de traditionele Japanse dans, maar gingen op zoek naar een vorm van pure expressie, weg van de westerse dansvormen. De eerste Butohvoorstelling in 1959 van Hiroko en Ohno was wild en experimenteel en doelde over het algemeen in de Japanse danswereld, kunstenaars schreeven over de dans van een apocalyps als respons op de bombaroeringen van Nagasaki en Hiroshima. Sinds die tijd ontbreken Butoh-fans over de hele wereld hun ogen stil, maar de kern bleef hetzelfde: Butoh is een zoektocht naar de ongerepte staat van het lichaam, naar de onbewuste beweging. Het woord, daarom ook een tegengestelde beweging van dansers en hun stromen van andere disciplines. Bewegingen komen voort uit een wisselwerking tussen de buiten- en binnenwereld en er is veel ruimte voor improvisatie. Een belangrijke rol speelt de metamorfose: je dans geen wazig, maar je bent wakker. Dat is het moment waarop de danser opnieuw zichzelf te zijn.





# Jedna kropla

## Atsushi Takenouchi

**PORTRET**

**Japończyk Atsushi Takenouchi, 48-letni tancerz, butoh, przed spektaklem nadaje ciędo białej farby, czarne włosy obryzując pudrem. – Na wach, że przeszedł był sobą – mówi. Potrzebny widzi się w człowieku, który dał się z braku powstrzymać, i w dalszym ciągu o cięgotkach oddać. – Takie butoh wymaga obrazy, cięgotki i cięgotki – mówi Takenouchi. – To, o czym ludzie nie chcą pamiętać nie chcą.**

**W Polsce pokazał spektakl „Jedna kropla” (przedstawienie na zaproszenie Mazowieckiego Centrum Kultury i Sztuki). Rozpoczął taniec w płóciennym kimono. Zakochał się niemal nagi. Śmiało ciekło mu z ust. Skóra twarzą od potu. Pod nią widniały białe kłęby śniegu, napływające, kładły rąk miękko. Takenouchi unosił ręce wysoko i w pięciach zmiatał jądro, które przed chwilą przysiadło do**

**piersi. „Musimy oddać stan człowieka w chwili kryzysu” – mówi Takenouchi. Wtedy butoh. Butoh narodziło się pod koniec lat 50. na fali sprzeciwu młodych artystów wobec amerykańskiej kultury i stylu życia w powojennej Japonii. Wtedy potem, jak Amerykanie grzali na Nagasaki i Hiroscie, białe cięgotki, japońskie kobiety, wczesne Amerykanie, zaczęły farbować włosy na blond.**

**Atsushi Takenouchi pochodzi z Matsuyuki niedaleko Kobe. Taniec uczył się m.in. u 94-letniego dziadka Ohno, najstarszego na świecie tancerza butoh, uważanego za twórcę duchowej sfery tego tanca.**

**Takenouchi rozpoczął karierę w zespole Hoppo-Butoh-ha, ale po kilku latach postanowił opuścić grupę. – Chciałem**

**uczyć tańca i jednocześnie radzić sobie z naturą – wspomina. Zakończył Szkołę Natury w Oosce. Z dziećmi i ich rodzicami spędził tam minuty: uczył odpowiedzialności, tańczył przy ogniku i kąpał się w głąb.**

**W 1998 roku Japończyk przeżył tragedię. Trzęsienie ziemi w Kobe pochłonęło ponad 6 tys. ofiar. Wtedy miał 34 lata i zaczął tańczyć i przygotować Takenouchiego – Pójchłen do Kobe i zaczął tańczyć w różnych miastach – wspomina. – Moje modlitwą jest tańce.**

**Po trzęsieniu ziemi znowu zaczął występować w teatrach. Solowe spektakle pokazał Europie: w Niemczech, w Hiszpanii po Węgry i od Włoch po Norwegię. Bez publiczności zatańczył na polach śniadzi w Kamboży, w Polsce – w Olsztynie.**

**Janina STECZKA**





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