
Hijikata Revolt Of The Body

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*Hijikata Revolt
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ROSS MELANY

Great Choreographers-Interviews Springer Drama. Dance. Performance Studies. East Asia Studies. Transcribed by Moe Yamamoto and translated from the Japanese by Sawako Nakayasu. Tatsumi Hijikata (1928-1986) is a founding father of the radical dance form that he called Butoh, whose choreography required dancers to internalize complex and often grotesque images, experiences and perspectives in order to produce precise movements. Though influenced by Western artists and writers the expressionist dance of Mary Wigman, the writings of Artaud, de

Sade, Bataille, and Genet, and the drawings and paintings of Goya, Picasso, Toyen, Beardsley, and others he was dedicated to the particular experience of the marginalized, Japanese suffering body after World War II. In the mid-1970s, Hijikata became concerned with developing notation for his Butoh, and some of these Butoh-fu notations remain, largely in the form of notebooks transcribed by his disciples. **COSTUME EN FACE** is the first publication of one of Hijikata's notebook notations in either English or Japanese. In it we can see, for the first time, the profound interconnectedness of language and body in Hijikata's process of composition."

Asian American Religious Cultures [2 volumes] Wesleyan University Press

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

and non-specialists alike, this work may help people who think of contemporary dance as a difficult-to-decipher “idiom” to familiarize themselves with this very old and popular art form.

The Japanese Power Elite Taylor & Francis

In this illuminating and provocative survey, Stephen Barber examines the historical relationship between film and the urban landscape. *Projected Cities* looks with particular focus at the cinema of Europe and Japan, two closely linked cinematic cultures which have been foremost in the use of urban imagery, to reveal elements of culture, architecture and history. By examining this imagery, especially at moments of turmoil and experimentation, the author reveals how cinema has used images of cities to influence our perception of everything from history to the human body, and how cinematic images of cities have been fundamental to the ways in which the city has been imagined, formulated and remembered. The book goes on to assess the impact of media culture on the status of film and cinema spaces, and concludes by considering

digital renderings of the modern city. *Projected Cities* will appeal to all readers engaged with the city, film and contemporary culture.

Fault Lines IUDICIUM Verlag

Now re-issued, this compact book unravels the contribution of one of modern theatre’s most charismatic innovators. Hijikata Tatsumi and Ohno Kazuo combines: • an account of the founding of Japanese *butoh* through the partnership of Hijikata and Ohno, extending to the larger story of *butoh*’s international assimilation • an exploration of the impact of the social and political issues of post-World War II Japan on the aesthetic development of *butoh* • metamorphic dance experiences that students of *butoh* can explore • a glossary of English and Japanese terms. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, *Routledge Performance Practitioners* are unbeatable value for today’s student.

The Oxford Handbook of Dance and Politics

Routledge

The Twentieth-Century Performance Reader has

been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this new edition has been expanded to include contributions from: Bobby Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaeker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume’s alphabetical

structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable.

MAVO U of Minnesota Press

In the present era, when all of human civilization is struggling to preserve their individualities as a result of global commercialism and totalitarianism, theatre and drama play a metonymic role in composing and shaping aspects of human existence. However, there is debate as to how much the text and the stage are able to play a significant role towards staging individual voices on the vast global platform. This book, a collection of twelve essays and two interviews from scholars across the world, explores the different perspectives of textuality and performance. The analytical mode of the plays analysed here reveals different possible directions of dramatic

reading. It represents a comprehensive study of drama and theatre, and the contributions will serve as an asset for both undergraduate and graduate students. The indigenous perspectives (both in terms of theatre and drama) provided here push the reader beyond the prevailing clichéd drama and theatre studies.

Japanese Counterculture
Stanford University Press

This is the first in-depth examination of contemporary intercultural performance by women around the world. Contemporary feminist performance is explored in the contexts of current intercultural practices, theories and debates. Holledge and Tompkins provide ways of thinking about and analysing contemporary performance and representations of the performing, female, culturally-marked body. The book includes discussions of: * ritual performance by women from Central Australia and Korea * the cultural exchange of A Doll's House and Antigone * plays from Algeria, South Africa and Ghana * the work of the Takarazuka revue company * the market forces that govern

the distribution of women and women's performance. This is an essential read for anyone studying or interested in women's performance.

Butoh Routledge

The Tears of Eros is the culmination of Georges Bataille's inquiries into the relationship between violence and the sacred. Taking up such figures as Giles de Rais, Erzebet Bathory, the Marquis de Sade, El Greco, Gustave Moreau, Andre Breton, Voodoo practitioners, and Chinese torture victims, Bataille reveals their common obsession: death. This essay, illustrated with artwork from every era, was developed out of ideas explored in Erotism: Death and Sexuality and Prehistoric Painting: Lascaux or the Birth of Art. In it Bataille examines death--the "little death" that follows sexual climax, the proximate death in sadomasochistic practices, and death as part of religious ritual and sacrifice. Georges Bataille was born in Billom, France, in 1897. He was a librarian by profession. Also a philosopher, novelist, and critic he was founder of the College of Sociology. In 1959, Bataille began The Tears of Eros, and it was

completed in 1961, his final work. Bataille died in 1962.

Butoh, as Heard by a Dancer City Lights Books "Beginning in 1993 with Artaud: Blows and Bombs, Stephen Barber has quietly, independently forged one of the most singular and enriching bodies of work in contemporary writing." - David Peace Over the three decades since 1990, Stephen Barber has written many essays and experimental writings around film and digital arts. For the first time, this collection in two parts assembles all of those writings, many otherwise unavailable, over seventy in all. Many of those writings explore unknown elements of vital bodies of work that remain inspirational for contemporary art, writing and film. Others interrogate the transmutations of cities - especially those of Europe and of Japan - across those three decades, anatomizing their urban futures. These writings are often residues from, or accompaniments to, Stephen Barber's thirty books, short writings which possess their own distinctive and accumulating presence, and can display the

interrogative resilience to explore preoccupations with greater intensity and pointedness than an entire book. THE RESIDUES, PART ONE collects 38 writings on subjects including Antonin Artaud, Jean Genet, Tatsumi Hijikata, Pierre Guyotat, and Friedrich Nietzsche.

The Indigenous Voice of Poetomachia Springer Cultural Responses to Occupation in Japan examines how the performing arts, and the performing body specifically, have shaped and been shaped by the political and historical conditions experienced in Japan during the Cold War and post-Cold War periods. This study of original and secondary materials from the fields of theatre, dance, performance art, film and poetry, probes the interrelationship that exists between the body and the nation-state. Important artistic works, such as Ankoku Butoh (dance of darkness) and its subsequent re-interpretation by a leading political performance company Gekidan Kaitaisha (theatre of deconstruction), are analysed using ethnographic, historical

and theoretical modes. This approach reveals the nuanced and prolonged effects of military, cultural and political occupation in Japan over a duration of dramatic change. Cultural Responses to Occupation in Japan explores issues of discrimination, marginality, trauma, memory and the mediation of history in a ground-breaking work that will be of great significance to anyone interested in the symbiosis of culture and conflict.

A Companion to

Experimental Cinema

Springer

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

Tokyo, 1955-1970

Bloomsbury Publishing

Dance is the art least susceptible to preservation since its embodied, kinaesthetic nature has proven difficult to capture in notation and even in still or moving images. However, frameworks have been established and guidance made available for keeping dances, performances, and choreographers' legacies alive so that the dancers of today and tomorrow can experience and learn

from the dances and dancers of the past. In this volume, a range of voices address the issue of dance preservation through memory, artistic choice, interpretation, imagery and notation, as well as looking at relevant archives, legal structures, documentation and artefacts. The intertwining of dance preservation and creativity is a core theme discussed throughout this text, pointing to the essential continuity of dance history and dance innovation. The demands of preservation stretch across time, geographies, institutions and interpersonal connections, and this book focuses on the fascinating web that supports the fragile yet urgent effort to sustain our dancing heritage. The articles in this book were originally published in the journal *Dance Chronicle: Studies in Dance and the Related Arts*.

Flowers Cracking

Concrete Cambridge Scholars Publishing
The Japanese theater scene is characterized by the vibrant coexistence of diverse forms of theater. Alongside well-known classical theater traditions, a stunningly modern scene exists, with an immeasurable number of small theaters. By

focusing on the historical and contemporary contexts of how theater culture is enacted, this collection brings together essays on the spectrum of theater in Japan. Through literary and performance analyses and original case studies the collection explores complementary and interdisciplinary aspects of Japan's performing arts. In an important and unique contribution, this volume includes essays by Japanese and Western scholars written in a mix of English and Japanese. Abstracts of each contribution translated into the opposite language allow readers without knowledge of both languages access to the main ideas of the essays.

Butoh The Museum of Modern Art

The Meiji Restoration of 1868 is one of the most astonishing political events of the modern era, yet it doesn't fit easily with Western precedents of mass mobilization and social transformation. This book challenges some of the preconceptions that have hindered the Restoration being understood on its own terms.

[The Art of Destruction](#)
Solar East

A resource ideal for students as well as general readers, this two-volume encyclopedia examines the diversity of the Asian American and Pacific Islander spiritual experience. Despite constituting a fairly small proportion of the U.S. population—roughly 5 percent—Asian Americans are a widely diverse group with equally heterogeneous religious beliefs and traditions. This encyclopedia provides a single source for authoritative information on the Asian American and Pacific Islander religious experience, addressing South Asian Americans, such as Indian Americans and Pakistani Americans; East Asian Americans, including Chinese Americans, Japanese Americans, and Korean Americans; and Southeast Asian Americans, whose ethnicities include Filipino Americans, Thai Americans, and Vietnamese Americans. Pacific Islanders include Hawaiians, Samoans, Marshallese, Tongan, and Chamorro. The coverage includes not only traditional eastern belief systems and traditions such as Buddhism, Confucianism, and Hinduism as well as

Micronesian and Polynesian religious traditions in the United States, but also the culture and religious rituals of Asian American Christians.

Projected Cities SCB

Distributors

How can a movement like Surrealism be transferred, transplanted, or transported from one culture to another, one language to another? This book traces the creative dialogue between France and Japan in the early 20th century, focusing on Surrealist and avant-garde writings that challenge and break apart clear and bounded conceptions of language, poetry, and meaning.

Theatres of Immanence

Routledge

The Routledge Companion to Performance

Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured

in the popular Routledge Performance Practitioners series of guidebooks.

Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key

productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

The Routledge Companion to Butoh Performance

University of Illinois Press
Text by Donald Keene, Shuzo Takiguchi.

Butoh Routledge

- 1.The Origins Of The Vienna Action Group -
- 2.Otto Muehl --3.Gunter Brus --4.Hermann Nitsch -
- 5.Rudolf Schwarzkogler -
- 6.Art Crimes And Exile -
- 7.The Films Of The Vienna Action Group -
- 8.Kurtkren --9.Ernst Schmidt Jr -
- 10.Performance/Film -
- 11.6/64 Mama Und Papa -
- 12.Wiener Spaziergang -
- 13.Bodybuilding -
- 14.Kunst Und Revolution --15.Zerreissprobe -
- 16.Blood Orgies And Art-Pornography --17.Sex And The Art Of Destruction -
- 18.The Detritus Of The

Vienna Action Group And Contemporary Art.

World Dance Cultures

Oxford University Press

Flowers Cracking

Concrete is the first in-depth study of the forty-year career of Eiko & Koma—two artists from Japan who have lived and worked in New York City since the mid-1970s, establishing themselves as innovative and influential modern and postmodern dancers.

They continue to choreograph, perform, and give workshops across the United States and around the world.

Rosemary Candelario argues that what is remarkable about Eiko & Koma's dances is not what they signify but rather what they do in the world. Each chapter of the book is a close reading of a specific dance that reveals a choreographic theme or concern.

Drawing on interviews, live performance, videos, and reviews, Candelario demonstrates how ideas have kinesthetically and choreographically cycled through Eiko & Koma's body of work, creating dances deeply engaged with the wider world through an active process of mourning, transforming, and connecting.